

Living with Art

New York • Monday 14 and Tuesday 15 December 2015

CHRISTIE'S

Living With Art FAQs

1

HOW DO I GET STARTED?

Go to our New York saleroom at 20 Rockefeller Plaza, where all works are presented before each sale. Access is free from seven days a week—with the exception of holiday closings.

Visit christies.com and consult the international auction calendar, online catalogues and descriptions of works.

Contact our specialists to provide you with additional information, such as condition reports.

Create a My Christie's online account to stay informed about sales and objects of interest.

2

HOW DO I PARTICIPATE IN THE AUCTION?

In the saleroom: go to our registration desk to register for a numbered bidding paddle at least 30 minutes before the sale.

By phone: register with the bids department or our specialists up until the morning of the sale; you will be contacted during the sale by one of our employees who will, at your instruction, place bids on your behalf.

On the internet: through Christie's Live, our online bidding platform, follow the sales from your computer and bid in real time.

If you cannot attend the sale: take the time to leave a written bid using the form at the back of this catalogue. Christie's will be responsible for attaining the best possible price on your behalf.

3

DO I NEED TO PROVIDE DOCUMENTS?

If you have already bid, bought or sold at Christie's, only your name and customer number are required.

Any new bidder must provide proof of identity, proof of address and bank details (i.e. bank statement, canceled check, etc.) at the time of registration.

4

HOW MUCH WILL I PAY?

In addition to the sale price announced in the room, the following charges will apply to the final amount:

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$100,000; 20% of the excess of the hammer price above \$100,000 and up to and including \$2,000,000; and 12% of the excess of the hammer price above \$2,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

HOW DO I PAY AND TAKE MY PURCHASE HOME?

Immediately following the sale, provide us with your name and permanent address and, if requested, details of the bank from which payment will be made. The full amount due (comprising the hammer price, buyer's premium and any applicable taxes) must be paid no later than 4:30pm on the seventh calendar day following the sale.

Once payment is made, you must collect purchased lots within 35 calendar days from the date of the sale, unless otherwise agreed upon in advance. For assistance arranging shipping, you may contact Christie's art transport department.

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.



LIVING WITH ART

NEW YORK • MONDAY 14 - TUESDAY 15 DECEMBER 2015

AUCTION

Monday

14 December 2015

SESSION I 10.00 am (Lots 1-170)

SESSION II 2.00 pm (Lots 171-327)

Tuesday

15 December 2015

SESSION III 10.00 am (Lots 328-527)

SESSION IV 2.00 pm (Lots 528-690)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|----------|-------------|--------------------|
| Friday | 11 December | 10.00 am - 5.00 pm |
| Saturday | 12 December | 10.00 am - 5.00 pm |
| Sunday | 13 December | 1.00 pm - 5.00 pm |
| Monday | 14 December | 9.30 am - 5.00 pm |
| Tuesday | 15 December | 9.30 am - 5.00 pm |

AUCTION CODE AND NUMBER

In sending written bids or making enquiries,
this sale should be referred to as

BRIAN-3797

SALE ENQUIRIES

Tel: +1 212 636 2032

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CONDITIONS OF SALE

The auction is subject to Important Notices,
Conditions of Sale and to Reserves

AUCTION RESULTS

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View catalogues and leave bids online at
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SALE ENQUIRIES

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SPECIALISTS CONTACTS

FINE ART

Andrew Huber
Emily Gladstone

FURNITURE AND OBJECTS

Anne Igelbrink
Casey Rogers
Astrid Malingreau
Natalie Voorheis

CERAMICS AND GLASS

Carleigh Queenth
Paul Gallois

ASIAN WORKS OF ART

Victoria Tudor
Alison Charny

SILVER AND OBJECTS OF VERTU

Jennifer Pitman
Victoria Tudor
Emily Shwajlyk

COLLECTIONS

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Katie Baner-Whittle
Elizabeth Wight

SENIOR SPECIALISTS

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Melissa Gagen
Richard Nelson
Becky MacGuire
Elisabeth Parker
William Russell
William Strafford
Jody Wilkie

Andrew McVinish
*Regional Director of Sales,
Decorative Arts*

Kelly Ayers
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Molly Morse Limmer (# 1157423)
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Design & Layout by Vlad Golanov

Important Information

TELEPHONE BIDS WILL BE ACCEPTED FOR LOTS WITH LOW- END ESTIMATES OF \$1,500 AND ABOVE, NO LATER THAN 24 HOURS PRIOR TO THE SALE AND ONLY IF THE CAPACITY OF OUR POOL OF STAFF PHONE BIDDERS ALLOWS. ARRANGEMENTS TO BID IN LANGUAGES OTHER THAN ENGLISH MUST BE MADE WELL IN ADVANCE OF THE SALE DATE.

TELEPHONE BIDS MAY BE RECORDED. BY BIDDING ON THE TELEPHONE, PROSPECTIVE PURCHASERS CONSENT TO THE RECORDING OF THEIR CONVERSATIONS.

CHRISTIE'S OFFERS ALL ABSENTEE AND TELEPHONE BIDDING SERVICES AS A CONVENIENCE TO OUR CLIENTS, BUT WILL NOT BE RESPONSIBLE FOR ERRORS OR FAILURES TO EXECUTE BIDS.

PLEASE NOTE THAT ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED WITHOUT A RESERVE. ALL LOTS WITH AN ASTERISK MAY BE EXEMPT FROM SALES TAX, AS SET FORTH IN THE SALES TAX NOTICE AT THE BACK OF THE CATALOGUE.

PLEASE NOTE THAT THE MAJORITY OF FURNITURE LOTS IN THE INTERIORS SALE ARE TRANSFERRED TO CHRISTIE'S FINE ART STORAGE SERVICES (CFASS IN RED HOOK, BROOKLYN) ON THE DAY OF THE SALE. PLEASE SEE 'STORAGE AND COLLECTION' AT THE BACK OF THE CATALOGUE FOR FURTHER DETAILS. PLEASE CHECK WITH CASHIERS BEFORE PICKING UP PROPERTY.

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) at 5pm on the last day of the sale. All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.


[35]

●
Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.









SESSION I
(LOTS 1-170)

NEW YORK STYLE: PROPERTY FROM THE COLLECTION OF ANN MORRIS, INC.

Christie's is delighted to collaborate this December with Herbie and Sam Schinderman of Ann-Morris, Inc. Based on the Upper East side, the business was founded back in the forties by Herbie's father Morris and his sister Ann, and has continued in the family growing from the small 'Old and New' shop on 2nd Ave and 56th Street to the thriving retail and reproduction lighting and fixtures business servicing New York's top design and decorating trade and beyond.

Herbie and Sam shared with us what they think resonates in a New York space, a concept that informed the curated selection of works on offer, and which leads this month's Living With Art.

'Simple lines and simple styles are what we love' Herbie says 'I've always admired and been inspired by old things. They speak to me. You can feel the years of living in them.'

Despite the business's New York roots the furniture and works of art offered here are predominantly English or Scottish in origin. Buying trips to Europe included summer outings to auctions at Gleneagles which began a 25 year love affair for the Schindermans with Scotland. Their Scottish hunting lodge, leased on a prestigious estate in the Highlands, was a space that inspired them and helped inform the traditional furniture aspect of the aesthetic for which Ann-Morris Inc. has become so well known.

'Almost everything we do comes back to Scotland. It's our spiritual home and provided a wonderful contrast to New York living over the years – the space and light are inimitable. Something about the patina of the furniture pieces in the collection remind us of those happy days buying at the summer auctions in Gleneagles and bringing this refined taste back to an eager New York audience' Herbie says.

The juxtaposition of the industrial with the traditional which lies at the heart of the Ann-Morris look is grounded in practicality. 'The re-purposing of vintage industrial and factory lighting in the modern home essentially comes from the need for things to be lit well. Lighting can't just look good, it has to do its job. Factory lighting and ship lights are great lighting for purpose - they combine functionality with style' Herbie explains.

As the retail aspect Ann-Morris continues to expand, keeping up with demand means consolidating aspects of the antiques side of the business. 'We hope you enjoy the pieces selected from Ann-Morris Inc. for this auction as much as we have done over the years' says Sam 'the impetus for the sale is simple: we want to celebrate what we've always done well - offering English and Scottish furniture, a wide array of vintage and reproduction lighting and the Ann-Morris Pot Rack.'

Ann Morris is based at 239 East 60th Street, New York.

PROPERTY FROM ANN-MORRIS, INC. (LOTS 1-69)

■1

TWO BRASS AND COPPER HANGING MARITIME LIGHTS

CIRCA 1910

One embossed *WISKA!* on the underside of the rim
27 in. (68.5 cm.) high, 19 in. (48.2 cm.) diameter

\$3,000-5,000



■2

A PAIR OF REGENCY STYLE MAHOGANY ARMCHAIRS

20TH CENTURY

The Gothic-arched back with padded seat covered in beige linen, on cluster legs with foliate-carved blocks

\$2,000-3,000



■3

A PAIR OF VICTORIAN OAK TABLES

THIRD QUARTER 19TH CENTURY

Each square top above pierced gothic support on arched feet, bearing a spurious *GILLOW* stamp
30 in. (76.2 cm.) high, 30 in. (76.2 cm.) wide, 29½ in. (75 cm.) deep

\$6,000-9,000





4

■4
A PAIR OF VICTORIAN COPPER AND FROSTED GLASS LANTERNS

LATE 19TH CENTURY
22 in. (56 cm.) high, 13 in. (33 cm.) diameter

(2)

\$3,000-5,000



5

■7
AN EARLY VICTORIAN MAHOGANY DESK CHAIR

SECOND HALF 19TH CENTURY
With burgundy leather back and arms

\$800-1,200

■5
A PAIR OF COPPER AND BRASS HANGING LIGHTS

MODERN
28 in. (71 cm.) high, 18 in. (45.7 cm.) wide

(2)

\$3,000-5,000

■8
A VICTORIAN BLACK-PAINTED LIBRARY LADDER

CIRCA 1860
With applied flowerheads to each side
104 in. (264 cm.) high, 24 3/4 in. (63 cm.) wide, 27 in. (68.5 cm.) deep

\$2,000-4,000

■6
A VICTORIAN MAHOGANY COLLECTORS CABINET

MID-19TH CENTURY
The paneled doors enclosing five drawers on tapered feet
36 in. (91.5 cm.) high, 42 1/4 in. (107.4 cm.) wide, 19 1/2 in. (49.5 cm.) deep

\$1,500-2,500



6



7



8



9



10

■9

A GEORGE IV MAHOGANY ARMCHAIR

POSSIBLY BY GILLOWS, CIRCA 1820-30

With rectangular padded back, arms and seat cushion covered in burgundy leather, on baluster legs

\$3,000-5,000

■10

A VICTORIAN PATINATED BRASS AND COPPER FLOOR LAMP

ATTRIBUTED TO W.A.S. BENSON, CIRCA 1890

With adjustable shaft, stamped *EVERED & COL. PATENT*
57 in. (144.8 cm.) high

\$1,200-1,800

■11

A GEORGE IV POLLARD OAK BREAKFRONT BOOKCASE

FIRST HALF 19TH CENTURY

With molded cornice above four astragal glazed doors, the lower section with four paneled doors enclosing an adjustable shelf, possibly reduced in size
96½ in. (245 cm.) high, 89½ in. (227.3 cm.) wide, 21½ in. (54.5 cm.) deep

\$6,000-8,000



11

■12

AN ENGLISH NAVAL SEARCHLIGHT

CIRCA 1930

59 in. (150 cm.) high, 16 in. (40.7 cm.) diameter

\$2,000-4,000



12

13

A GROUP OF FOUR VICTORIAN SILVERED-METAL MILITARY DOCUMENT BOXES

19TH CENTURY

5½ in. (14 cm.) high, 14¼ in. (36.2 cm.) wide, 10½ in. (26.7 cm.) deep (largest)

(5)

\$1,000-1,500



13

■14

A PAIR OF VICTORIAN OAK WELLINGTON CHESTS

LATE 19TH CENTURY

Each with fifteen numbered drawers with locking stiles and plinth base

58 in. (147.3 cm.) high, 29½ in. (75 cm.) wide, 19¼ in. (49 cm.) deep

(2)

\$2,500-4,000

■15

A PAIR OF ENGLISH BURR MAPLE OPEN BOOKCASES

FIRST HALF 19TH CENTURY

Each with two adjustable shelves

40¼ in. (102.2 cm.) high, 45½ in. (115.5 cm.) wide, 14¼ in. (36.2 cm.) deep

(2)

\$5,000-8,000



14



15



16



■16

A SET OF SIX STEEL AND COPPER ROLLAND LIGHTS

MODERN

19 in. (48.2 cm.) high, 16 in. (40.6 cm.) diameter

(6)

\$8,000-12,000



17



18



■17

A LATE GEORGIAN YEWWOOD WINDSOR ARMCHAIR

FIRST HALF 19TH CENTURY

With central pierced splat and turned legs joined by a curved stretcher

\$2,000-3,000

■18

A PAIR OF GEORGE III MAHOGANY HALL CHAIRS

LATE 18TH CENTURY

Each with oval back with polychrome-painted cypher

(2)

\$1,200-1,800



19

■19

AN ENGLISH OAK REFECTORY TABLE

FIRST HALF 20TH CENTURY, TOP AND BASE PROBABLY ASSOCIATED

The rectangular top on square uprights joined by two stretchers on stepped block base

29½ in. (75 cm.) high, 53¾ in. (136.5 cm.) wide, 40½ in. (103 cm.) deep

\$2,000-4,000



20

■20

A PAIR OF LARGE COPPER LANTERNS

MODERN

48 in. (122 cm.) high, 36 in. (91.5 cm.) wide

(2)

\$6,000-8,000



21

21

A GROUP OF EIGHT SCOTTISH MOUNTED ANTLER TROPHIES

EARLY 20TH CENTURY

Various inscribed and dated

29 in. (73.5 cm.) high

(8)

\$4,000-6,000

■22

A GEORGE III MAHOGANY MASONIC OPEN ARMCHAIR

LATE 18TH CENTURY

Of large size, the cartouche-shaped back painted with a coat-of-arms and mottos *JUSTITIA ET PAX* and *IN GOD IS ALL OUR HOPE*, above an upholstered seat, back rail replaced

\$3,000-5,000



22 (detail)

■23

A VICTORIAN MAHOGANY PARTNERS DESK

MID-19TH CENTURY

The rectangular leather inset top above three sliding hinged writing surfaces and three frieze drawers, each pedestal with two doors opening to three drawers or pigeon holes on each side 32 in. (81.3 cm.) high, 61¼ in. (155.5 cm.) wide, 43 in. (109.2 cm.) deep

\$4,000-6,000



23



22



24

■24

A PAIR OF SOUTH EUROPEAN INDUSTRIAL HANGING LIGHTS

MID-20TH CENTURY

15 in. (38 cm.) high, 15 in. (38 cm.) diameter

(2)

\$2,000-3,000

■25

AN ENGLISH CROQUET SET

EARLY 20TH CENTURY

Comprising eight wood mallets engraved *F. HAYRES LONDON*, four wood pegs, six metal hoops, eight composition balls, eight spring clips, eight wood corner pegs and instruction manual in original box

11 in. (28 cm.) high, 40 in. (101.5 cm.) wide, 18.5 in. (47 cm.) deep (44)

\$600-800



25



26

■26

A VICTORIAN MAHOGANY ARMCHAIR

SECOND HALF 19TH CENTURY

With cane back and out-curved arms above a saddle seat on ring-turned legs

\$1,500-2,500

■27

THREE VICTORIAN GRAIN-PAINTED BOBBIN-TURNED ARMCHAIRS

LATE 19TH CENTURY

Each with loose cushions and padded arm-rests covered in beige linen, one with cane seat (3)

\$6,000-9,000



27

■28

A VICTORIAN HARDWOOD PLANTER'S CHAIR

PROBABLY COLONIAL, LATE 19TH CENTURY

With adjustable cane seat and back on baluster legs

\$2,000-4,000



28

■29

A PAIR OF SOUTH EUROPEAN HANGING LIGHTS

MID-20TH CENTURY

Each with indistinct plaque and with various stamped numbers
15 in. (38 cm.) high, 15 in. (38 cm.) diameter (2)

\$2,000-3,000



29

■30

A PAIR OF VICTORIAN WALNUT BERGERES

MID-19TH CENTURY

Each upholstered in tufted beige linen (2)

\$2,000-3,000



30

■31

A VICTORIAN MAHOGANY FOLIO STAND

MID-19TH CENTURY

With rectangular framed hinged sides on lyre-shaped supports
43 in. (109.2 cm.) high, 32½ in. (82.5 cm.) wide, 24½ in. (62.3 cm.) deep

\$1,200-1,800

■32

A VICTORIAN BRASS-MOUNTED TEAK CAMPAIGN CHEST

BY THE ARMY AND NAVY CO-OPERATIVE SOCIETY, LATE 19TH CENTURY

Of two sections with an arrangement of five short and three long drawers, one drawer with plaque inscribed *ARMY & NAVY C.S.L. MAKERS*
45½ in. (114.4 cm.) high, 44¼ in. (113.7 cm.) wide, 21½ in. (54.5 cm.) deep

\$2,000-3,000

The Army & Navy Co-Operative Society, Limited, of 105 Victoria Street, London, was the most popular military and civilian outfitter from its establishment in 1871 through World War II. See Nicholas A. Brawer, *British Campaign Furniture, Elegance under canvas, 1740-1914*, New York, 2001.



31



32

■33

A VICTORIAN MAHOGANY DAYBED

LATE 19TH CENTURY

Upholstered in beige linen
70 in. (177.8 cm.) long

\$2,000-3,000

■34

AN EDWARDIAN BRASS CLUB FENDER

EARLY 20TH CENTURY

With burgundy upholstered seat
24 in. (61 cm.) high, 82½ in. (209.5 cm.) wide, 26 in. (66 cm.) deep

\$1,500-2,500



33



34



35

■35

A PAIR OF STEEL AND GREEN-PAINTED HANGING LIGHTS

CIRCA 1930-50

Each with incised stamp *BENJAMIN PATENT NO. 1165*68*
14½ in. (36.8 cm.) high, 21 in. (53.3 cm.) diameter

(2)

\$3,000-5,000

■36

A VICTORIAN MAHOGANY DRAPER'S STAND

PROBABLY SCOTTISH, MID-19TH CENTURY

The rectangular top with small metal hooks to the underside on pedestal legs joined by a turned stretcher with wood pegs
43½ in. (110.5 cm.) high, 58 in. (147.3 cm.) wide, 22 in. (56 cm.) deep

\$1,200-1,800



36



37

■37

A ROYAL GEORGE IV MAHOGANY DRESSING STAND

CIRCA 1825-30

T-form with brass hooks on both sides, branded *G. R. PAVILION* and *VR / BP / NO. 77 / 1866*
to underside
64¾ in. (164.5 cm.) height, 30¼ in. (77 cm.) wide, 23 in. (58.5 cm.) deep

\$2,000-4,000

PROVENANCE:

Probably supplied to George IV for the Royal Pavilion, Brighton.
Thence to
Queen Victoria, and removed to Buckingham Palace by 1866.

■38

AN EARLY VICTORIAN MAHOGANY WARDROBE

MID-19TH CENTURY

The molded cornice above two paneled doors with lower section of two further paneled doors enclosing six shelves, flanked on either side by cupboard doors concealing three hanging hooks
80½ in. (204.5 cm.) high, 78 in. (198 cm.) wide, 29½ in. (75 cm.) deep

\$3,000-5,000



38



39



40



41



42

■39
A LARGE BRASS MIRROR

MODERN

With pressed brass surround
96 in. (243.8 cm.) high, 48 in. (122 cm.) wide

\$3,000-5,000

40
A PAIR OF STEEL DESK LAMPS

SECOND QUARTER 20TH CENTURY

Adjustable
19 in. (48.2 cm.) high, 14¼ in. (36.2 cm.) wide, 6¼ in. (16 cm.) deep

\$2,000-4,000

■41
A CHINESE LACQUER TRUNK

LATE 19TH/EARLY 20TH CENTURY

With brass mounts and carrying handles
18 in. (45.7 cm.) high, 36 in. (91.4 cm.) wide, 27 in. (68.6 cm.) deep

\$1,200-1,800

■42
A VICTORIAN STEEL AND BRASS CAMPAIGN BED

LATE 19TH CENTURY

Stamped 285
23 in. (58.5 cm.) high, 33½ in. (85 cm.) wide, 75 in. (190.5 cm.) long

\$1,200-1,800

43



■43

TWO VICTORIAN MAHOGANY AND GREEN-BAIZE FIVE-PANEL SCREENS

MID-19TH CENTURY

One with divided ebonized panels

89 in. (226 cm.) high, 26 in. (66 cm.) wide (each panel); 78 in. (198 cm.) high, 28¼ in. (72 cm.) wide (each panel) (2)

\$3,000-5,000

■44

A MATCHED SET OF TEN ENGLISH ARTS AND CRAFTS OAK AND FRUITWOOD DINING CHAIRS

EARLY 20TH CENTURY

Each with shaped back above a padded seat covered in beige cotton (10)

\$2,000-4,000

44



■45

A FRENCH MAHOGANY GAMES TABLE

CIRCA 1910

The rectangular top with inlaid green baize playing-surface centered by a roulette wheel, above two divided drawers and one faux drawer to either side, stamped *ROULETT FRANCAISE MARQUE DEPOSEE* beneath the wheel; *together with* chips, holder and rake
30 in. (76.2 cm.) high, 104¼ in. (264.8 cm.) wide, 38 in. (96.5 cm.) deep

\$2,000-4,000

45



■46
A PATINATED STEEL AND PRESSED GLASS
CHANDELIER

20TH CENTURY

33 in. (84 cm.) high, 30 in. (76.2 cm.) wide

\$5,000-8,000



46

■47
A SET OF EIGHT LATE VICTORIAN OAK
DINING CHAIRS

LATE 19TH CENTURY

Each with rectangular padded back and seat covered in beige linen, with faceted finials, the sides with leaf-carved brackets (8)

\$2,500-4,000



47

■48
A VICTORIAN MAHOGANY METAMORPHIC
DINING TABLE

LATE 19TH CENTURY

The rectangular parquet top converting with swivel action to snooker table, on cushion and tapered legs, bearing plaque *Hennig Bros Makers / 29 HIGH ST / LONDON, W.C.* 30 in. (76.2 cm.) high, 49 in. (124.5 cm.) wide, 83½ in. (212 cm.) long

\$5,000-8,000



48



48 (detail)



49



51



50



52



53



54

49

A CARVED ARTIST'S LAY FIGURE OF A WOMAN

EARLY 20TH CENTURY

The articulated limbs with pivotal ball joints
33½ in. (85 cm.) high

\$2,000-4,000

50

A CARVED ARTIST'S LAY FIGURE

EARLY 20TH CENTURY

The articulated limbs with pivotal ball joints
32½ in. (82.5 cm.) high

\$2,000-3,000

51

A VICTORIAN MAHOGANY NOVELTY PIPE STAND

LATE 19TH CENTURY

With pipe
15½ in. (39.4 cm.) long

\$700-900

52

AN AMERICAN BRASS-MOUNTED MAHOGANY MINIATURE STAIRCASE

19TH CENTURY

33½ in. (85 cm.) high, 10 in. (25.5 cm.) wide, 19 in. (48.3 cm.) deep

\$3,000-5,000

■53

TWO FRENCH GRAY-PAINTED LIBRARY LADDERS

LATE 19TH CENTURY

Each stenciled *B.N. PARIS*

63½ in. (161.3 cm.) high, 22¼ in. (56.5 cm.) wide, 48 in. (122 cm.) deep, the larger (2)

\$1,500-2,500

■54

A PAIR OF ENGLISH OAK SIDE TABLES

BY HEALS & SON, EARLY 20TH CENTURY

Each octagonal top with tiered shelves, one with a plaque to the underside *HEALS & SON LTD / LONDON W.*, the other stamped *104*

20 in. (50.8 cm.) high, 20 in. (50.8 cm.) wide, 19¾ in. (50.2 cm.) deep (2)

\$1,500-2,000

■55

THREE ENGLISH STEEL SPOTLIGHTS

FIRST HALF 20TH CENTURY

15 in. (38 cm.) high, 9 in. (22.5 cm.) diameter

(3)

\$2,000-3,000



55

■56

AN ENGLISH OAK ARTIST'S EASEL

BY JOHN B. SMITH, CIRCA 1915

With *Archimedes screw* mechanism for shelf height and winder adjustment, metal label to the reverse *JOHN B. SMITH 117 HAMPSTEAD RD. LONDON*

90½ in. (230 cm.) high, 28 in. (71.1 cm.) wide, 29 in. (73.6 cm.) deep

\$1,000-1,500



56

■57

AN EARLY VICTORIAN RED-PAINTED DOLL'S HOUSE/BOOKCASE

LATE 19TH/EARLY 20TH CENTURY

The rusticated front with faux windows and door, enclosing a shelf, above two doors, redecorated

69¼ in. (163.2 cm.) high, 31½ in. (80 cm.) wide, 16½ in. (42 cm.) deep

\$2,000-4,000



57



58

58
A LARGE VICTORIAN HORN-HANDLED ADVERTISING KNIFE

LATE 19TH CENTURY
Various stamped and marked *JOSEPH FENTON AND SONS CUTTERS, SHEFFIELD*
45½ in. (115.5 cm.) long

\$2,000-3,000

59
A FRENCH FRUITWOOD AND STEEL-MOUNTED BUTCHER'S BLOCK

EARLY 20TH CENTURY
Mounted with two metal bull heads above three drawers and three hinged compartments, labeled
Fabrique de Materies MAISON L. NATTA Lille
52¼ in. (132.5 cm.) high, 94½ in. (240 cm.) wide, 30 in. (76 cm.) deep

\$6,000-9,000



59



60

60

A GROUP OF FIVE ENGLISH CARVED OAK TABLE ITEMS

BY ROBERT "MOUSEMAN" THOMPSON, SECOND HALF 20TH CENTURY

Comprising a tray and four dishes
18½ in. (47 cm.) wide (tray)

(5)

\$2,000-3,000

61

A GROUP OF FIVE ENGLISH CARVED OAK TABLE ITEMS

BY ROBERT "MOUSEMAN" THOMPSON (D. 1955), MID-20TH CENTURY

Comprising a tray, two boxes and covers and two cheese boards
15 in. (38 cm.) long (cheese board)

(5)

\$2,000-3,000



61

ROBERT 'MOUSEMAN' THOMPSON



Born in Kilburn in 1876, Robert Thompson inherited his father's joinery in 1895 and immediately embraced the opportunity to produce furnishings to his own design based upon medieval oak models that he had examined in nearby Ripon and York cathedrals. Thompson developed a technique of tooling the surfaces of his oak furniture with an adze, a medieval tool that had been much used for roughing out the broad shapes of ship's timbers and architectural beams. In 1919, he was commissioned by Father Paul Neville, headmaster of the Benedictine Abbey School at Ampleforth, to create a large memorial cross for the Catholic Cemetery. This proved to be the first in a series of commissions leading to the refurbishing of the whole school over the ensuing decades.

The carved 'Mouse' signature was first registered as a trademark in the 1930s, however in a February 1949 letter to the Reverend John H.W. Fisher, Thompson comments:

"The origin of the Mouse as my mark was almost in the way of being an accident. I and another carver were carving a huge cornice for a screen and he happened to say something about us being as poor as a church mouse. I said I will carve a mouse here and did so, and then it struck me, what a lovely trademark. This was about 30 years ago".

-ANDREW MCVINISH



■62

AN AMERICAN WESTERN DESIGN WROUGHT-IRON FIRESCREEN

POSSIBLY AFTER A DESIGN BY ED GRIGWARE, MID-20TH CENTURY

Of rectangular form with ranch scene
36½ in. (92.7 cm.) high, 48 in. (122 cm.) wide

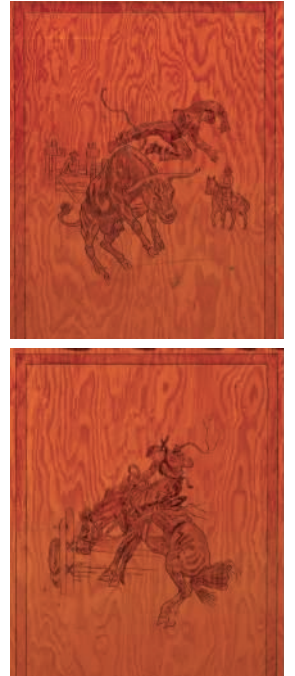
\$10,000-15,000

WESTERN DESIGN

George Blackford was one of a small group of rustic furniture makers from Billings, Montana. Inspired by Thomas Molesworth, Blackford specialized in using fir poles and burlles together with poker-work and marquetry to create furniture firmly set in the Western tradition. He was commissioned to build some furniture for the Billings, Montana airport in 1946 and continued making furniture into the 1980s.



63



63 (details)

■63

AN AMERICAN FIR 'RANCH' DESK

BY GEORGE BLACKFORD, BILLINGS, MONTANA, CIRCA 1950

The rectangular leather top on two pedestals with five drawers, the reverse with poker-work rodeo scenes

29¼ in. (74.3 cm.) high, 56 in. (142.2 cm.) wide, 33¼ in. (84.5 cm.) deep

\$5,000-8,000

■64

AN AMERICAN SMALL FIR POLE CHAIR

POSSIBLY BY GEORGE BLACKFORD, BILLINGS, MONTANA, MID-20TH CENTURY

The short slatted back rest with padded green seat

\$3,000-5,000



64



65

65
**A PAIR OF ART NOUVEAU STEEL-MOUNTED
 LUSTRE-GLAZED VASES**

THE VASES BY EMILE MÜLLER, THE STANDS POSSIBLY BY EDGAR BRANDT, EARLY 20TH CENTURY

Each fluted vase with incised signature *Emile Müller* to rim, set in scrolled stands stamped *E. Brandt*
 27 in. (68.6 cm.) high, overall (4)

\$4,000-6,000

Emile Müller founded a small ceramics works at Ivry near Paris in 1854. At the turn of the century the factory was particularly noted for its production of architectural elements and garden objects and statuary. Amongst the artists whose work was translated by the manufactory were Philippe Wolfers, Eugène Grasset, Louis Chalon, Toulouse-Lautrec, Charpentier, Fix-Masseau and Gérôme.



66

66
A PAIR OF AMERICAN BRASS ANDIRONS

PHILADELPHIA OR NEW YORK, CIRCA 1830

Each of large proportion with faceted stem
 34½ in. (87.5 cm.) high

\$2,000-3,000

67
**A FRENCH ART NOUVEAU BRASS-MOUNTED
 OAK VITRINE**

CIRCA 1900

(2) The shaped top with sliding glass panels above mirrored compartment, on iris-carved supports, on a marble plinth
 35¼ in. (89.5 cm.) high, 64 in. (162.5 cm.) wide, 34¼ in. (87 cm.) deep

\$3,000-5,000



67

■68

AN EDWARDIAN GILT-BRONZE AND PATINATED-METAL 'BALTIC EXCHANGE' CHANDELIER

LONDON, CIRCA 1903

157 in. (400 cm.) high, 40 in. (102 cm.) diameter

\$8,000-12,000

PROVENANCE:

The Exchange Hall, Baltic Exchange, London

LITERATURE:

Examples illustrated:

H. Barty-King, *Baltic Exchange, 1744-1994: Baltic Coffee House to Baltic Exchange*, London, 1994, cover and throughout.

This chandelier is among a limited number produced for the centerpiece of the Exchange Hall at the Baltic Exchange. Designed in the Art Nouveau manner with motifs echoing the maritime function of the building, these imposing light fittings were a feature of the new building designed by Smith and Wimble and completed by George Trollope & Sons in 1903. The hall continued to function until bomb damage in 1992, which extensively damaged the fabric of the building resulting in demolition, making way for Norman Foster and Arup engineers' contemporary building commonly known as the 'Gherkin'.



68

■69

AN EDWARDIAN GILT-BRONZE AND PATINATED-METAL 'BALTIC EXCHANGE' CHANDELIER

LONDON, CIRCA 1903

157 in. (400 cm.) high overall, 40 in. (102 cm.) diameter

\$8,000-12,000

PROVENANCE:

The Exchange Hall, Baltic Exchange, London

LITERATURE:

Examples illustrated:

H. Barty-King, *Baltic Exchange, 1744-1994: Baltic Coffee House to Baltic Exchange*, London, 1994, cover and throughout.



69

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

•70

ELISABETH FRINK (BRITISH, 1930-1993)

The Prologue, from The Canterbury Tales II (Wiseman 58)

etching with aquatint, on J Barcham Green paper, 1972, signed and titled in pencil, numbered 39/50 (there were also 10 artist's proofs and three printer's proofs), published by Leslie Waddington Prints Ltd, London, with their blindstamp, the full sheet
Plate: 19 ½ x 13 ½ in. (496 x 343 mm.)
Sheet: 31 ½ x 22 ¾ in. (800 x 578 mm.)

\$800-1,200

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

•71

DONALD HAMILTON FRASER (BRITISH, 1929-2009)

Red Landscape Fortified Rock

signed with initials 'DHF' (lower right)
oil on masonite
10 x 13 in. (25.4 x 33 cm.)
Executed in 1960.

\$1,500-2,000

PROVENANCE:

with Paul Rosenberg & Co., New York.

PROPERTY FROM A PRIVATE COLLECTION

72

DONALD HAMILTON FRASER (BRITISH, 1929-2009)

Composition in Blue and Black

signed 'Fraser' (lower left); signed again and titled 'FRASER/
COMPOSITION BLUE BACK' (on the stretcher bar)
oil on canvas
48 x 35 ¾ in. (121.9 x 90.8 cm.)

\$8,000-12,000

PROVENANCE:

with Paul Rosenberg & Co., New York.
with The Members Gallery, Albright Knox Art Gallery, Buffalo.



70



71



72



PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

■73

ALAN DAVIE (BRITISH, 1920-2014)

Bird Through the Wall No. 8 (diptych)

signed, dated twice and titled 'Alan Davie 71/ BIRD THROUGH/ THE WALL/ NO. 8/ MAR 71'
(on the reverse of each panel)

oil on canvas

60 x 96 ½ in. (152.4 x 245.1 cm.), overall

Painted in 1971.

\$15,000-25,000

PROVENANCE:

with Gimpel Fils Gallery, London.

Anonymous sale; Sotheby's, New York, 12-13 May 1981, lot 30.

EXHIBITED:

Edinburgh, *International Festival*, 19 August-17 September, 1972, cat. no. 25. (illustrated);

Exhibition traveled to Braunschweig, Kunstverein; Karlsruhe, Badischer Kunstverein, 1972-73, cat. no. 25 (illustrated).



74

PROPERTY FROM A PRIVATE COLLECTION, ILLINOIS

74

CIRCLE OF PIETER COECKE VAN AELST I (FLEMISH, 1502-1550)

Christ Carrying the Cross

oil on panel

16 ¾ x 11 ¾ in. (42.5 x 29.9 cm.)

\$4,000-6,000

75

CIRCLE OF JAN MERTENS VAN DORNICKE, THE MASTER OF 1518 (ANTWERP C.1470-1527)

Saint Peter

oil on panel, the wing of a triptych

21 ½ x 9 ¾ in. (54.6 x 24.7 cm.)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 28 October 2009, lot 9.

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

76

ANTWERP SCHOOL, 16TH CENTURY

The Virgin and Child in an extensive landscape with the Rest on the Flight to Egypt

oil on panel

41 ½ x 28 ½ in. (105.4 x 72.4 cm.)

\$5,000-7,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

77

ANTOON VAN DE HEUVEL (GHENT 1600-1677)

The Presentation in the Temple

oil on canvas, unframed

85 x 57 ½ in. (215.9 x 146.1 cm.)

\$2,000-3,000



75



76



77

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

•78

THEOBALD MICHAU (FLEMISH, 1676-1765)

Peasants and their herd at rest before a cottage

with signature 'T. Michau' (lower left)

oil on copper

7 ¼ x 8 ¼ in. (18.4 x 21 cm.)

\$2,000-3,000

•79

**CIRCLE OF CHRISTOPH JACOBSZ. VAN DER LAMEN
(BRUSSELS 1606/15-1651 ANTWERP)**

Elegant company courting in a classical courtyard

oil on panel

19 ¾ x 25 in. (50.2 x 63.5 cm.)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 February 1975, lot 41, as 'Van der Lamen'.

Anonymous sale; Christie's, South Kensington, 9 July 2010, lot 27. Acquired at the above sale by the present owner.

•80

**CIRCLE OF JAN BREUGHEL I (BRUSSELS 1568-1625
ANTWERP)**

Travelers along a village path

oil on panel

16 ¼ x 25 ¼ in. (41.3 x 64.1 cm.)

\$2,000-3,000

•81

BALTHASAR PAUL OMMEGANCK (FLEMISH, 1755-1826)

A shepherd and a milkmaid tending to their flock

oil on canvas laid down on masonite

25 x 29 ½ in. (63.5 x 73.7 cm.)

\$2,000-3,000

PROVENANCE:

with Van Pelt Art Galleries, Beverly Hills and Chicago, according to a label on the reverse.

•82

**ATTRIBUTED TO PIETER DE BLOOT (DUTCH, 1601/1602-
1658)**

A town crier

oil on panel

17 ½ x 14 in. (44.5 x 35.6 cm.)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 5 Jul 2006, lot 9. Acquired at the above sale by the present owner.

•83

**ATTRIBUTED TO HENDRIK VAN MINDERHOUT (DUTCH,
1632-1696)**

A Mediterranean Harbor with ships and riders on the shore

oil on canvas

32 ½ x 47 ¼ in. (82.6 x 120 cm.)

\$3,000-5,000



78



79



80



81



82



83



84



86



85

PROPERTY FROM A PRIVATE COLLECTION, SOUTH CAROLINA

84

ANTON MAUVE (DUTCH, 1838-1888)

Farmer and cows traveling a tree lined path

signed 'A. Mauve' (lower right)

oil on canvas

23 x 14 ½ in. (58.4 x 36.8 cm.)

\$7,000-9,000

PROVENANCE:

Private Collection, Detroit, by circa 1915.

By descent from the above to the present owner.

85

ATTRIBUTED TO DAVID DE CONINCK (FLEMISH, 1636-1699)

A Rooster, Rabbit and Guinea Pig in a Landscape

oil on canvas

25½ x 19¼ in. (64.8 x 48.9 cm.)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 12 January 1994, lot 182.

Acquired at the above sale by the present owner.

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

•86

MANNER OF JOHANN BAPTIST DRECHSLER

Roses and other flowers in a stone urn with peaches and grapes on a stone ledge, set in a niche

oil on canvas

31 ½ x 23 ¾ in. (80 x 60.3 cm.)

\$2,000-3,000



87

•87

ITALIAN SCHOOL, 18TH CENTURY

Flowers, grapes, a melon and a white rabbit by a fountain; and Grapes, figs and other fruits with a rabbit in a landscape

each oil on canvas

each 41 x 31 in. (104.1 x 78.7 cm.), oval

(2)

\$3,000-5,000

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

88

TUSCAN SCHOOL, 15TH CENTURY

A cassone panel: The Fountain of Youth

tempera and pastiglia on panel

15 x 48 7/8 in. (38.1 x 124.1 cm.), unframed

\$5,000-7,000

•89

MANNER OF FRANCESCO GUARDI

The Piazza di San Marco, Venice

oil on canvas

8 1/2 x 12 in. (21.6 x 30.5 cm.)

\$3,000-5,000

•90

TOM CROWELL, 20TH CENTURY

Flowers in an urn with a bird on a stone ledge; and Flowers in an urn with pomegranates on a stone ledge

each signed 'T Crowell' (lower center)

each oil on canvas

each 48 x 36 in. (121.9 x 91.4 cm.)

(2)

\$2,000-3,000



88



89



90



91



92

■ 91

EUGÈNE LEFEBVRE (FRENCH, 1850 - 1889)

Still Life with Illuminated Manuscript and Vessels

signed 'E. Lefebvre.' (lower left)

oil on canvas

31 $\frac{1}{4}$ x 47 $\frac{1}{2}$ in. (80.6 x 120.7 cm.)

\$2,000-3,000

92

FOLLOWER OF FRANCISCO DE ZURBARÁN

Saint James the Greater

oil on canvas

59 $\frac{3}{4}$ x 53 $\frac{3}{8}$ in. (151.8 x 136.9 cm.)

\$8,000-12,000



93

PROPERTY FROM A PRIVATE FRENCH COLLECTION

•93

CIRCLE OF LOUIS-LÉOPOLD BOILLY (FRENCH, 1761-1845)

Portrait of a man, half-length, in a green jacket

oil on panel
8 ¾ x 6 ¾ in. (22.2 x 17.1 cm.)

\$2,000-3,000



94

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

•94

ATTRIBUTED TO LOUIS GAUFFIER (FRENCH, 1761-1801)

A standing woman in a blue gown, holding roses in her left hand

pencil and bodycolor on vellum
12 ½ x 9 ¼ in. (31.8 x 23.5 cm.)

\$2,000-3,000

PROVENANCE:

Kurt Meissner, his mark (not in Lugt).

EXHIBITED:

Bremen, Kunsthalle, and Zürich, Kunsthaus, *Handzeichnungen Alter Meister aus Schweizer Privatbesitz*, 1967, no. 52.
Stanford, Stanford Art Gallery, and elsewhere, *Old Master Drawings from the Collection of Kurt Meissner*, 1969-70, no. 80.

PROPERTY FROM A NEW YORK ESTATE

95

WILLIAM H. HOPKINS (BRITISH, 1853-1892) AND EDMUND HAVELL (BRITISH, 1819-1894)

The Limekilns, Newmarket: Captain J.O. Machell on a White Horse with the Jockeys E. Martin and F. Archer exercising their Horses

inscribed with artists names and dated 'WH Hopkins & E. Havell 1883' and inscribed 'Captain J.O. Machell E. Martin F. Archer' (along the lower edge)
oil on canvas
48 ¾ x 57 ¾ in. (122.8 x 146.7 cm.)
Painted in 1883.

\$15,000-20,000

PROVENANCE:

The 6th Earl of Lonsdale, Lowther Castle, Christie's, London, 7 March 1952, lot 40.
Anonymous sale; Christie's, London, 2 February 1968, Lot 177.
Property of a Midwestern Corporation.
Anonymous sale; Christie's, New York, 1 March 1990, lot 293.
Acquired at the above sale by the present owner.



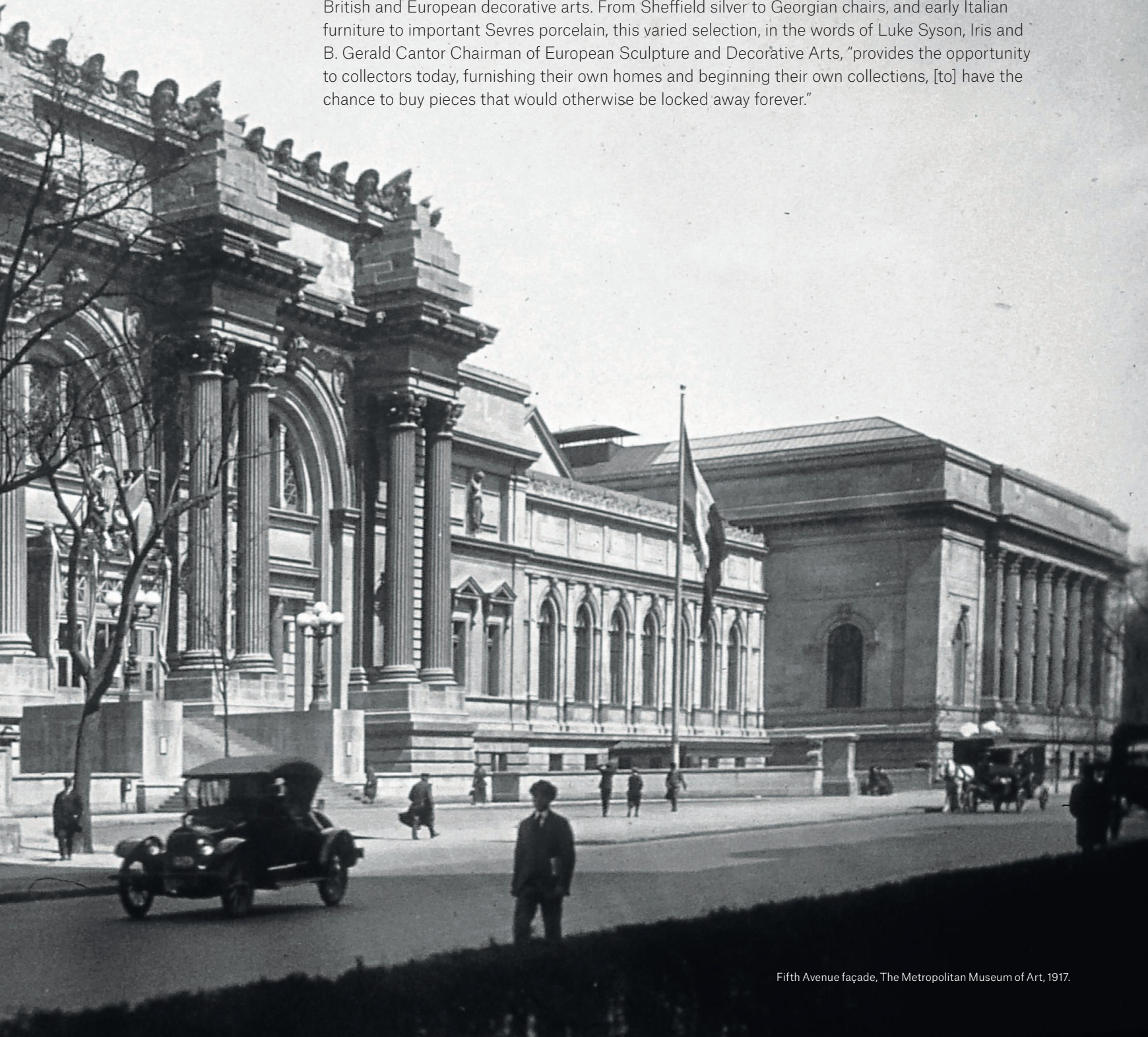
95



PROPERTY OF THE METROPOLITAN MUSEUM OF ART (LOTS 96-169)

The following lots were deaccessioned from the Metropolitan Museum of Art, and are being offered as a follow up to their successful single owner collection in October 2015, *American Collecting in the English Tradition: Property of the Metropolitan Museum of Art*. The selections for both sales were made after careful study of the museum's holdings, particularly in coordination with the upcoming renewal of the Annie Laurie Aitken and Heathcote Galleries, which display the Museum's British decorative arts collection. Proceeds from the sale will benefit the European Sculpture and Decorative Arts Department's acquisitions funds.

Whereas the single owner sale sought to provide context for the museum's vast and varied British collections and historic donor roster, the following lots provide a more diverse portrait of both British and European decorative arts. From Sheffield silver to Georgian chairs, and early Italian furniture to important Sevres porcelain, this varied selection, in the words of Luke Syson, Iris and B. Gerald Cantor Chairman of European Sculpture and Decorative Arts, "provides the opportunity to collectors today, furnishing their own homes and beginning their own collections, [to] have the chance to buy pieces that would otherwise be locked away forever."



Fifth Avenue façade, The Metropolitan Museum of Art, 1917.

PROPERTY OF THE METROPOLITAN MUSEUM OF ART (LOTS 96-169)

■-96

A PAIR OF WILLIAM AND MARY STYLE WALNUT STOOLS

LATE 19TH CENTURY, THE LEGS POSSIBLY EARLIER AND REUSED

Each with circular seat upholstered in crimson velvet on figural monopodia joined by stretchers, each stamped *MN* and *TW* twice

17 in. (43 cm.) high, 15½ in. (39 cm.) diameter

(2)

\$800-1,200

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 69, fig. 92.

■-97

A WILLIAM AND MARY STAINED OAK SIDE CHAIR

SOUTH YORKSHIRE, 1670-1700

With arched scroll-carved splats above a crimson velvet cushion, on ball-and-reel turned legs

\$800-1,200

PROVENANCE:

The Collection of H. Eugene Bolles, Boston.

Purchased from the above by Margaret Olivia Slocum (Mrs. Russell) Sage, New York.

Gift of Mrs. Russell Sage, 1909.

■98

AN ELIZABETHAN STYLE OAK REFECTORY TABLE

LATE 19TH/EARLY 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The later top above a fluted frieze with later gadrooned edge on six bulbous legs carved with gadroons and connected by box stretchers

31¾ in. (80.6 cm.) high, 128 in. (325.1 cm.) long, 36½ in. (92.7 cm.) deep

\$7,000-10,000

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 179, fig. 216, p. 44.

The Metropolitan Museum of Art: Notable Acquisitions 1965-1975, New York, 1975, p. 251.

Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977, no. 116, pp. 69-70.



96



97



98

■•-99

A NORTH EUROPEAN SOLID ROSEWOOD AND MARQUETRY STOOL

POSSIBLY DUTCH, 18TH CENTURY

The rectangular molded top above a flower inlaid frieze, on square cut legs joined by box stretchers 22¾ in. (58 cm.) high, 18½ in. (47 cm.) wide, 11¼ in. (28.5 cm.) deep

\$700-1,000

PROVENANCE:

By repute, the Dukes of Devonshire, Chatsworth, Derbyshire.
Bequest of Irwin Untermyer, 1973.



99



100

■•100

A JACOBEOAN INLAID OAK HANGING FOOD CUPBOARD

17TH CENTURY AND LATER

With pierced marquetry inlaid cupboard door enclosing two shelves, flanked by guilloche carved pilasters
32 in. (81 cm.) high, 30¼ in. (77 cm.) wide, 11 in. (28 cm.) deep

\$600-900

PROVENANCE:

Bequest of Irwin Untermyer, 1973.

■•101

A ELIZABETHAN STYLE OAK COURT CUPBOARD

EARLY 20TH CENTURY, POSSIBLY INCORPORATING SOME EARLIER ELEMENTS

With three shaped tiers with foliate-carved friezes supported by two winged griffins, the middle tier with concealed drawer on bulbous supports, initialed *AH* to front supports
43¾ in. (111 cm.) high, 43½ in. (110.5 cm.) wide, 14½ in. (37 cm.) deep

\$600-900

PROVENANCE:

Brigadier W.E. Clark, C.M.G., D.S.O.
Bequest of Irwin Untermyer, 1973.



101



102

•102

A VICTORIAN MAHOGANY BRACKET

LATE 19TH CENTURY

The rectangular shelf over a foliate-carved support
16¼ in. (41.3 cm.) high, 17 in. (43.2 cm.) wide, 9½ in. (24.1 cm.) deep

\$600-900

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 309, fig. 353, p. 73.
Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977, no. 166, p. 92.

•103

A KENT-REVIVAL SOLID MAHOGANY LARGE BRACKET

SECOND QUARTER 19TH CENTURY

With rectangular shelf above a Vitruvian scroll on eagle support, possibly part of a larger architectural scheme
22¼ in. (56.5 cm.) high, 16 in. (40.6 cm.) wide, 8 in. (20.3 cm.) deep

\$1,500-2,500

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 308, fig. 351, p. 73.



103

•104

A VICTORIAN MAHOGANY BRACKET

SECOND HALF 19TH CENTURY

With rounded shelf above winged cherub supports
16 in. (40.6 cm.) high, 19¼ in. (50.2 cm.) wide, 9¾ in. (24.8 cm.) deep

\$500-800

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 306, fig. 348.

■105

A QUEEN ANNE WALNUT ARMCHAIR

LATE 17TH/EARLY 18TH CENTURY AND LATER

Covered in 18th century needlework depicting vases of flowers, the seat rail centered by a later shell-shaped ornament on carved cabriole legs ending in claw and ball feet

\$4,000-6,000

PROVENANCE:

J.B. Trevor, New York.
Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 86, fig. 112, p. 25.



104

■•106

AN ENGLISH CARVED OAK COURT CUPBOARD

LATE 19TH CENTURY, INCORPORATING SOME EARLIER ELEMENTS

Carved with blind arcades and drawers carved with grapevine, birds and rosettes, on figural supports
50 in. (127 cm.) high, 47 in. (119 cm.) wide, 17¾ in. (45 cm.) deep

\$1,000-1,500

PROVENANCE:

Bequest of Irwin Untermyer, 1973.

LITERATURE:

Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977, p. 69, no. 114.

With the inevitable dents, marks and scratches consistent with age and use. Minor separation at the joints. Scattered shrinkage cracks. Some losses to the applied carving; some pieces off but retained. Some small chipped losses. With minor signs of old wood worm.



105



106



107

■•107

A VICTORIAN WALNUT DIMINUTIVE ARMCHAIR

THE LEGS PROBABLY 18TH CENTURY

With rounded padded back and seat upholstered in brown leather, with lion-carved arms, on eagle and foliate-carved cabriole legs ending in claw and-ball feet, partly re-railed

\$2,000-3,000

PROVENANCE:

With Frank Partridge, New York.
Gift of Irwin Untermyer, 1964.

EXHIBITED:

New York, Parke-Bernet Galleries, *Loan Exhibition of French and English Art Treasures of the XVIII Century in aid of the A.W.V.S.*, 20-30 December 1942, no. 500, p. 64.



108

■•108

A WILLIAM AND MARY WALNUT WING ARMCHAIR

LATE 17TH CENTURY AND LATER

With outscrolling arms upholstered in Genoese green and gold cut-velvet, on baluster front legs joined by a stretcher

\$3,000-5,000

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 46, fig. 69.

■•109

A GEORGE I WALNUT SHEPHERD'S CROOK ARMCHAIR

CIRCA 1720 AND LATER

The padded oval back and seat upholstered in blue and white printed cotton, on cabriole legs, rear left leg later

\$700-1,000

PROVENANCE:

Bequest of Florence Ellsworth Wilson, 1943.

■•110

A GEORGE II MAHOGANY GATE-LEG CARD TABLE

POSSIBLY IRISH, CIRCA 1730

With semi-circular hinged top enclosing a polished surface and a well, on shell-carved cabriole legs, the top edge and feet re-carved 28 in. (71 cm.) high, 30 in. (76 cm.) wide, 14½ in. (37 cm.) deep

\$800-1,200

PROVENANCE:

Bequest of John L. Cadwalader, 1914.



109



110



111

■111

AN ITALIAN GILT-VARNISHED SILVER ('MECCA') SIX-LIGHT CHANDELIER

FIRST QUARTER 18TH CENTURY

With faceted bulbous stem with scrolled arms hung with tassels, electrified
32 in. (81 cm.) high, 27½ in. (70 cm.) diameter

\$7,000-10,000

■111A

THREE GILTWOOD SIX-LIGHT CHANDELIERS

20TH CENTURY

En suite with the previous, electrified
32 in. (81 cm.) high, 28 in. (71 cm.) diameter

\$2,000-3,000

■112

A PAIR OF QUEEN ANNE WALNUT, BEECH AND MARQUETRY SIDE CHAIRS

EARLY 18TH CENTURY

Each with pierced splat inlaid with shell and scroll marquetry, above a drop-in seat carved in flame stitch needlework, on cabriole legs with pad feet

\$2,000-3,000

PROVENANCE:

Rogers Fund, 1910.



112



111A (one of three)

■113

A GEORGE I WALNUT AND BEECH WING CHAIR

EARLY 18TH CENTURY AND LATER

Covered in 18th century needlework depicting biblical scenes, on squared cabriole legs
55¼ in. (cm.) high, 32½ in. (cm.) wide, 23¼ in. (cm.) deep

\$3,000-5,000

PROVENANCE:

With Frank Partridge, London, circa 1928.
Mr. Robert Tritton, Godmersham, Park Canterbury, Kent.
(3) Gift of Irwin Untermyer, 1964.

EXHIBITED:

London, Grafton Galleries, *Exhibition of Art Treasures under the Auspices of The British Antique Dealers' Association*, 1928, no. 31 (with Frank Partridge).

LITERATURE:

Exhibition of Art Treasures under the Auspices of The British Antique Dealers' Association, Grafton Galleries, London, 1928, no. 31, p. 9.
C. Hussey, 'Godmersham Park, Kent, III', *Country Life*, 2 March 1945, p. 377 (shown in the Library at Godmersham).
Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 47-48, figs. 70-71.
Y. Hackenbroch, *English and other Needlework, Tapestries and Textiles in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1960, pl. 100-101, figs. 138-139.
M. Swain, 'Pictorial Chair Covers: Some Engraved Sources', *Furniture History*, 1975, pp. 77-78, figs. 164-166, 168.
Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977, p. 71, no. 121.

The scenes depicted on the needlework back depict the *Baptism of the Eunuch of Ethiopia* by Philip (Acts VIII.26-39). Details including the chariot, attendants and open Scriptures on the seat derive from an illustration by Matthew Merian of Basel in the 1627 New Testament published in Frankfurt (M. Swain, pp. 77-78).



113



114

•114
TWO JAMES I SILVER BEAKERS AND A PAIR OF
GEORGE I SILVER CASTERS

TALLER BEAKER WITH MAKER'S MARK HB (JACKSON, 1989, P. 106, LINE 14), LONDON, 1610; SMALLER BEAKER LONDON, 1614, MAKER'S MARK INDISTINCT, BOTH ALTERED; THE CASTERS WITH MAKER'S MARK OF WILLIAM FAWDERY, LONDON, 1715

Each beaker of tapering cylindrical form, later engraved band of strapwork and flowers around rim, the larger engraved 'P/H.E', both with alterations, *both marked on base*; the casters pear-shaped, the high domed cover pierced with floral motifs, each base with initialed 'SP', *each marked on base and cover*
6 in. (15 cm.) high, the larger beaker; 23 oz. (680.4 gr.) approximate weight (4)

\$2,000-3,000

PROVENANCE:

Bequest of Mary Strong Shattuck, 1935 (the taller beaker and casters).
Gift of Irwin Untermyer, 1968 (the smaller beaker).

LITERATURE:

Y. Hackenbroch, *English and Other Silver: The Collection of Irwin Untermyer*, 1969, p. 11, no. 18 (the smaller beaker, incorrectly dated 1599).

•117

A CHARLES I SILVER TANKARD

MAKER'S MARK 'E.G' BETWEEN MULLET (JACKSON, 1989, P. 138, LINE 8), LONDON, 1682

Of tapering cylindrical form, on slightly spreading foot, with a flat-hinged cover and a scroll thumbpiece, the cover with initials and the body engraved with a helmet above a cartouche, *marked on cover, near handle and on handle*
6¾ in. (17.1 cm.) high; 28 oz. approximately

\$1,000-1,500

PROVENANCE:

Gift of Mrs. Hugh J. Grant, 1982.



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•115
A CHARLES I SILVER-GILT STANDING CUP
AND A PAIR OF LATE GEORGE III SILVER WINE
COASTERS

THE CUP MAKER'S MARK INDISTINCT, LONDON, 1633, ALTERED PIECE; THE COASTERS MARK OF J. ROWBOTHAM & CO., SHEFFIELD, EARLY 19TH CENTURY

The cup with slender baluster stem on low domed foot, the rim of the shallow bowl and foot with stamped ornament, *marked on cup*; the coasters circular with a gadrooned borders above lobed sides with wood base, *each marked on base rim*
6 in. (15 cm.) diameter, the coasters; 22 oz. (623.69 gr.) approximate gross weight (3)

\$1,000-1,500

PROVENANCE:

Gift of Mrs. Harry G. Friedman, 1947 (the cup).



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•116
A CHARLES I SILVER COMBINATION FORK AND
SPOON, A GEORGE I SILVER SALVER AND A
GEORGE III SILVER SAUCEBOAT

THE FIRST MARK OF STEPHEN VENABLES, LONDON, CIRCA 1645, ALTERED PIECE; THE SECOND MARK OF BERNARD FLETCHER, LONDON, 1725; THE THIRD MARK OF THOMAS ELLIS, LONDON, 1775

The spoon with modified fig-shape bowl, the handle of rectangular hexagonal shape terminating in two-tined fork, *marked three times with maker's mark only*; the salver of octagonal-form, with molded edge, four bracket shaped feet, engraved to field with arms in a shaped cartouche, *marked on body*; the sauceboat of oval-form with undulating beaded lip and leaf capped scroll handle, *marked on base*
The largest 12½ in. (31.8 cm.) long; 29 oz. approximately (3)

\$1,500-2,000

PROVENANCE:

Gift of Irwin Untermyer, 1968 (the combination fork and spoon).
Bequest of Mary Strong Shattuck, 1935 (the salver).
Rogers Fund, 1913 (the sauceboat).

LITERATURE:

Y. Hackenbroch, *English and Other Silver: The Collection of Irwin Untermyer*, 1969, p. 22, no. 38 (the combination fork and spoon).

•119

A CHARLES II SILVER WARMING JUG AND A
GEORGE III SILVER TEAPOT

THE FIRST, LONDON, CIRCA 1680, MAKER'S MARK FS OVER S; THE SECOND WITH MARK OF JOHN PARKER AND EDWARD WAKELIN, LONDON, 1774

The warming jug, slightly tapering body raised on three scroll feet, with hinged stepped and domed cover and wooden handle, incised with armorial, *indistinctly marked on base*; the teapot of squat cylindrical form with an ebony handle, straight tapering spout, detachable lid with circular molded finial, *marked on cover and base*
The tallest 5 in. (12.7 cm.) high; 15 oz. approximate gross weight (2)

\$1,500-2,000

PROVENANCE:

Gift of Irwin Untermyer, 1968 (warming jug).
Helen Flynn Conway Collection, Bequest of Helen Flynn Conway, 1966 (teapot).

LITERATURE:

Y. Hackenbroch, *English and Other Silver: The Collection of Irwin Untermyer*, 1969, p. 44, no. 81 (the warming jug).



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118



119



120



121



122



123



124



125



126

•120

A PAIR OF QUEEN ANNE SILVER CANDLESTICKS

MARK PROBABLY OF THOMAS MERRY I, LONDON, 1706

Each on slightly domed octagonal base, with a baluster stem and later applied decorations, *each marked underneath and on socket* 7 in. (17.8 cm.) high; 25 oz. approximately (2)

\$1,500-2,500

PROVENANCE:

Bequest of Reverend Alfred Duane Pell, 1925.

•121

A GEORGE II SILVER COFFEE POT

MARK OF SIMON PANTIN, LONDON, 1728

Of tapering cylindrical form, with a dome hinged cover and a wood handle, *marked near handle* 8½ in. (21.6 cm.) high; 22 oz. approximately

\$1,200-1,800

PROVENANCE:

Bequest of W. Gedney Beatty, 1941.

•122

TWO GEORGE I SILVER TAZZAS AND A GEORGE II SILVER WAITER

THE FIRST WITH MARK OF WILLIAM DARKER, LONDON, 1723; THE SECOND WITH MARK OF THOMAS TEARLE, LONDON, 1724; THE THIRD WITH MARK OF WILLIAM PEASTON, LONDON, 1750

Each tazza with a molded rim and spreading foot, one initialed 'IG' to base, the other initialed 'CC' to base, *both marked on field*; the waiter with molded edge, chased pattern of scrolls and flowers, on three feet, initialed 'AP' on base, *marked on reverse*

The largest 7¼ in. (18.4 cm.) diameter; 23 oz. approximately (3)

\$1,200-1,800

PROVENANCE:

Bequest of Reverend Alfred Duane Pell, 1925.

•123

A GEORGE III SILVER COFFEE JUG

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1779

Of vase-form on a circular foot, raised on a square base with a wood handle and hinged cover with acorn finial, incised with vacant cartouche, *marked on cover and base* 12¾ in. (32.4 cm.) high; 29 oz. approximate gross weight

\$1,500-2,500

PROVENANCE:

Anonymous Gift, 1976.

•124

A GEORGE I SILVER TAZZA

LONDON, 1724, MAKER'S MARK INDISTINCT

Circular, on flaring circular foot, later engraved with a coat-of-arms and initialed underneath, *marked on field* 10 in. (25.4 cm.) diameter; 18 oz. approximately

\$1,500-2,500

PROVENANCE:

Bequest of Reverend Alfred Duane Pell, 1925.

•125

A GEORGE I SILVER INKSTAND AND A SILVER TAPERSTICK

THE INKSTAND WITH MARK OF JAMES FRALLION, LONDON, 1723 AND MARK OF ARTHUR DICKEN, LONDON, 1724, ALTERED PIECE; THE TAPERSTICK WITH MARK OF MATTHEW COOPER, LONDON, 1718

Comprising two pots, a candlestick, a sander and a rectangular tray, the tray with slightly raised molded edge standing on four claw and ball feet joined to a winged eagle's head, engraved with a coat-of-arms, *each piece marked on base*; the taperstick with a baluster stem and a stepped octagonal base, *marked on base*

The largest 11¼ in. (30 cm.) long; 76 oz. approximately (6)

\$1,200-1,800

PROVENANCE:

Gift of Irwin Untermeyer, 1968 (the inkstand).
Bequest of Mary Strong Shattuck, 1935 (the taperstick).

LITERATURE:

Y. Hackenbroch, *English and Other Silver: The Collection of Irwin Untermeyer*, 1969, p. 75, no. 144 (the inkstand).

•126

A GEORGE III SILVER MUG AND A TANKARD

THE FIRST WITH MARK OF JOHN KING, LONDON, 1771; THE SECOND WITH MARK OF PETER & WILLIAM I BATEMAN, LONDON, 1808

The mug of baluster-form, with mid-band, on a spreading foot, with scroll handle, *marked on base, also with French import mark*; the tankard of tapering cylindrical form, on circular foot, with hinged cover and pierced thumbpiece, *marked on underside of cover and near handle*

The tallest 8¼ in. (21 cm.) high; 42 oz. approximately (2)

\$1,200-1,800

PROVENANCE:

Rogers Fund, 1913 (the mug).
Bequest of Anne C. Kane, 1926 (the tankard).

•127

THREE GEORGE II/III SILVER MUGS

ONE MUG MARK OF HUMPHREY PAYNE, LONDON, 1741; ONE MUG MARK OF THOMAS WHIPHAM I, LONDON, 1753; ONE MUG MAKER'S MARK 'G*', LONDON, 1782

Each of baluster form on molded foot with leaf-capped handle; smallest mug with initials K/R.M on base *marked under base*; largest mug engraved with a coat-of-arms, *marked under base*; third mug engraved with the initials DEJ and a crest, *marked on body*

5 in. (12.6 cm.) high, the largest; 30 oz. approximately (3)

\$1,500-2,000

PROVENANCE:

Rogers Fund, 1913 (the George II mugs).

•128

A GEORGE III SILVER TANKARD

LONDON, 1771, MARK WT, PROBABLY FOR WALTER TWEEDIE

Baluster-form, on circular foot with applied band and hinged dome cover, initialed on scroll handle, *marked under base and on cover* 8¼ in. (21 cm.) high; 25 oz. approximately

\$1,500-2,500

PROVENANCE:

Rogers Fund, 1913.

•129

A GEORGE II SILVER SALVER AND WAITER AND A GEORGE III SILVER SALVER

THE FIRST WITH MARK OF JOHN TUIE, LONDON, 1730; THE SECOND WITH MARK OF ROBERT ABERCROMBY, LONDON, 1745; THE THIRD WITH MARK OF RICHARD RUGG, LONDON, 1771

The George II salver of shaped circular form with molded edge, on three cabriole feet, initialed on base, *marked on base*; the waiter decorated with a crest, applied molded rim, on three scrolled feet, *marked on base*; the George III salver with scalloped circular gadrooned rim, on three cabriole feet, the center engraved with a crest, *marked on base*

The largest 8 in. (20.3 cm.) diameter; 25 oz. approximately (3)

\$1,200-1,800

PROVENANCE:

Rogers Fund, 1913 (the salvers).

Bequest of Reverend Alfred Duane Pell, 1925 (the waiter).

•130

A PAIR OF GEORGE III SILVER CANDLESTICKS

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1783

Fluted overall, on circular base with beaded borders, with detachable nozzles, incised to base and nozzle with a monogram beneath a crest, *each marked on foot and nozzle* 6 in. (15.2 cm.) high; 12 oz. approximately (2)

\$1,200-1,800

PROVENANCE:

Bequest of W. Gedney Beatty, 1941.

•131

A PAIR OF DOUBLE-LIPPED SILVER SAUCEBOATS

Each shaped oval, set on a stepped oval foot, with two acanthus leaf capped scroll handles, incised with a motto, *marked under bases with spurious marks for Gabriel Sleath, London, 1732*

8¼ in. (21 cm.); 43 oz. approximately (2)

\$2,000-3,000

PROVENANCE:

Gift of Irwin Untermyer, 1968.

LITERATURE:

Y. Hackenbroch, *English and Other Silver: The Collection of Irwin Untermyer*, 1969, p. 82, no. 158.





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•132

A PAIR OF GILTWOOD WALL BRACKETS

IN THE GEORGE II STYLE, LATE 19TH/ 20TH CENTURY

Each foliate shelf above a husk-carved scroll
18¾ in. (47.6 cm.) high, 8½ in. (21.6 cm.) wide, 10 in. (25.4 cm.) deep

\$1,000-1,500

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 316, fig. 361.



•133

A EUROPEAN SILVER-GILT MOUNTED COCONUT CUP

ENGLISH OR GERMAN, CIRCA 1580, WITH ALTERATIONS

The cup of ovoid-form, mounted with a flaring rim and on a circular footed repousse base, *apparently unmarked*
8 in. (20.3 cm.)

\$1,500-2,500

PROVENANCE:

Gift of Irwin Untermyer, 1968.



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•134

A VICTORIAN SILVER WINE COOLER

MARK OF JOHN WATSON, SHEFFIELD, 1838

Of urn-form, with shell, leaf and flower decorations overall and similar handles, with detachable liner, incised with a coat-of-arms, *marked on body and on the liner, the cooler weighted*

11¼ in. (29.8 cm.) high; the liner 20 oz. approximately

\$2,500-3,500

PROVENANCE:

Gift of Mrs. Margaret Carney from the Estate of Farrell Joseph Carney, Elphin, Co. Roscommon, Eire, 1979.

■•135

AN EDWARDIAN MAHOGANY TRIPOD TABLE

IN THE GEORGE II, STYLE, THE BASE MID-18TH CENTURY, THE TOP LATE 19TH/ EARLY 20TH CENTURY

The circular top with waved gallery tilting above spiral fluted support on acanthus-carved legs with scroll feet
28½ in. (72 cm.) high, 37 in. (94 cm.) diameter

\$1,500-2,500

PROVENANCE:

With Frank Partridge, New York.
The Marion E. and Leonard A. Cohn Collection.
Gift of Marion E. Cohn, 1951.



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■-136

A PAIR OF VICTORIAN MAHOGANY WALL BRACKETS

LATE 19TH CENTURY

Each shaped shelf over a base carved with scrolls, foliage and flowers
12½ in. (31.75 cm.) high, 13¼ in. (33.7 cm.) wide, 10 in. (25.4 cm.) deep

(2)

\$800-1,200

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 318, fig. 363.

■-137

A GEORGE II STYLE GRAIN-PAINTED MIRROR

IN THE MANNER OF THOMAS JOHNSON, 19TH CENTURY

With rectangular plates within pierced frame carved with birds, dogs and figures amidst scrolling foliage

70 in. (178 cm.) high, 36 in. (91.5 cm.) wide

\$1,500-2,500

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pls. 140-141, figs. 169-170, p. 36.
Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977, no. 160, p. 89.



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■-138

AN IRISH GEORGE II WALNUT AND BEECHWOOD ARMCHAIR

MID-18TH CENTURY AND LATER

With shell-carved crest above a vasisform splat, with S-scroll arms ending in eagles' heads above a yellow silk damask seat, on cabriole legs, the splat re-venered

\$600-900

PROVENANCE:

Bequest of Marion E. Cohn, 1966.



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■140

A LATE VICTORIAN MAHOGANY MIRROR

IN THE GEORGE II STYLE, LATE 19TH CENTURY

The rectangular plate within a pierced foliate frame surmounted by an eagle
39 in. (99 cm.) high, 26 in. (66 cm.) wide

\$500-800

PROVENANCE:

Mrs. Howard Eric, New York.
Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 138, fig. 167 p. 35.
Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977, no. 137, p. 79.

■141

A GEORGE II WALNUT WING ARMCHAIR

SECOND QUARTER 18TH CENTURY AND LATER

The back, sides and seat upholstered in yellow silk damask, on later front foliate-carved cabriole legs

\$3,000-5,000

PROVENANCE:

Gift of Irwin Untermyer, 1950.

EXHIBITED:

New York, Metropolitan Museum of Art, *In Quest of Comfort: The easy chair in America*, 24 November 1971-30 January 1972.



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■139

A VICTORIAN MAHOGANY LARGE WALL BRACKET

LATE 19TH CENTURY

With gadrooned shelf above a carved pierced C- scroll support
26¼ in. (66.7 cm.) high, 19¾ in. (50.2 cm.) wide, 8 in. (20.3 cm.) deep

\$800-1,200

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 319, fig. 365.



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■142

A VICTORIAN MAHOGANY CONCERTINA-ACTION CARD TABLE

IN THE GEORGE II STYLE, SECOND HALF 19TH CENTURY

With shaped hinged top enclosing a green baize-lined playing surface with wells and candle recesses on eagle-carved cabriole legs
28¾ in. (73 cm.) high, 33½ in. (85 cm.) wide, 17¾ in. (42.5 cm.) deep

\$600-900

PROVENANCE:

George S. Palmer, New London, Connecticut.
Cadwalader Fund, 1918.



143

A GEORGE II BRASS-INLAID MAHOGANY TRIPOD TABLE

MID-18TH CENTURY

With circular top centered by hinged brass carry handle on acanthus-carved stem on cabriole legs terminating in claw feet
24 in. (61 cm.) high, 16 in. (40.5 cm.) diameter

\$15,000-25,000

PROVENANCE:

[By repute] Caroline of Brunswick, Princess of Wales and consort to George IV (d. 1821), on her Royal yacht.
Thence, the HMS Victory.
Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 168, fig. 202, p. 42.

This small table carries a purported history on board two notable ships - the Royal yacht of Caroline of Brunswick first, and the celebrated HMS Victory thereafter; while this information has not been verified, the table's weighted stem and recessed carry-handle would suggest it could be intended for a ship. The importance of the Royal Yacht and the Royal family's 'Aquatic Excursions', such as to Weymouth Bay to visit King George III's brother, the Duke of Gloucester, was much celebrated (T. Dalton, *British Royal Yachts*, 2002, p. 92).

Caroline of Brunswick-Wolfenbüttel (daughter of George III's eldest sister Augusta) was conveyed to England on the Princess Augusta Yacht in 1795 for the marriage to her cousin, George, Prince of Wales and later George IV, but the union was a disastrous one and the Royal couple separated following the birth of their daughter Charlotte in 1806. Caroline sailed to the continent in 1813 and entered a self-imposed exile in Italy. When George became King in 1820, she returned to assert her position as Queen while he tried to dissolve the marriage and prevented her from being crowned which endeared her to the public who viewed her as a wronged wife.

The HMS Victory is the Royal Navy's most famous warship which served as the flagship of Vice-Admiral at the Battle of Trafalgar in 1805. The ship was re-commissioned for later roles until 1812 and was saved by the nation in 1922.



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■-144

A LATE VICTORIAN MAHOGANY MIRROR

IN THE GEORGE II STYLE, LATE 19TH CENTURY

With oval plate within a pierced foliate frame with birds and fruiting vine
71½ in. (181.5 cm.) high, 47 in. (119 cm.) wide

\$2,000-3,000

PROVENANCE:

With Phillips of Hitchin, Hertfordshire.
Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pls. 144-145, figs. 173-175, p. 36.

■-145

A GEORGE II STYLE MAHOGANY CONSOLE TABLE

PROBABLY 19TH CENTURY

The rectangular mottled green marble top above an egg-and-dart and foliate-carved frieze above
scrolled support centered by a mask

24¼ in. (61.6 cm.) high, 23¾ in. (60.3 cm.) wide, 17½ in. (44.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 211, fig. 250.

■-146

A GEORGE II STYLE MAHOGANY TRIPOD TABLE

PARTS POSSIBLY 18TH CENTURY

The rectangular scalloped top tilting above a fluted column stem on shell-carved legs ending in claw-
and-ball feet on recessed casters, lacking securing piece, old inventory label inscribed *Philips*
28 in. (71 cm.) high, 34¼ in. (87 cm.) wide, 29½ in. (75 cm.) deep

\$3,000-5,000

PROVENANCE:

Gerard Phillips, Montacute House, Somerset; Christie's, London, 28 November 1929, lot 116.
With Lewis & Son, London.

Frances Wolfe Carey, Haddonfield, New Jersey.

The late George Horace Lorimer, Philadelphia; Parke-Bernet Galleries, New York, 28 October 1944, lot
955.

Gift of Irwin Untermyer, 1964.

LITERATURE:

Christie's Season 1930, London, 1930, pp. 368-369.

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 216, fig. 255, p. 52.



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■•147

A VICTORIAN PARCEL-GILT MAHOGANY ARMCHAIR

IN THE GEORGE II STYLE, LATE 19TH CENTURY

Upholstered in leather, the back rail with guilloche enclosing flowers with lion arms, on foliate apron and cabriole legs with paw feet and recessed casters

\$3,000-5,000

PROVENANCE:

Cheilia Brearley, Melbourne, circa 1927 (according to the inscription).
With Frank Partridge and Sons, London (in 1937)
Colonel Norman Colville M.C. (d. 1974), Penheale Manor, Cornwall.
With Frank Partridge and Sons, London (in 1955).
The Earl of Wilton, Ditchley Park, Oxfordshire.
Gift of Irwin Untermyer, 1964.

EXHIBITED:

New York, Parke-Bernet Galleries, *Art Treasures Exhibition*, 16-30 June 1955, no. 50 (Partridge).

LITERATURE:

Country Life, October 1923.
Apollo, July 1937, p. vii, advertisement for Partridge.
Magazine Antiques, April 1955, p. 283, advertisement for Partridge.
Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 94-96, figs. 120-122, pp. 26-27.
The Metropolitan Museum of Art: Notable Acquisitions 1965-1975, New York, 1975, p. 251.

A similar set of 18th Century chairs is in the collection of the Earls of Radnor at Longford Castle (see P. Macquoid, *The Age of Mahogany*, p. 78, fig. 72 and *The Dictionary of English Furniture*, rev. edn., 1954, vol. I, p. 265, fig. 123). While Goodison worked extensively at Longford, the Dictionary notes Giles Grendey's label 'has been found attached to other chairs in a similar style (than those from Longford Castle), and in 1739, the Longford accounts record a payment of 68 to 'Greenday chairmaker'.

Colonel Colville was an exceptional connoisseur collector of the years immediately following the First World War. His superb collection of English furniture had a particular emphasis on seat-furniture, and he was very unusual among his contemporaries for his interest in upholstery beyond needlework, including magnificent decayed survivals of the grandest late 17th century coverings. His collection was well known to Percy Macquoid and Ralph Edwards, compilers of *The Dictionary of English Furniture* in the 1920s, and many illustrations of his furniture were used in those volumes. That his collection was considered from an early date to be particularly strong in examples of chairs and upholstery is shown by an article by Margaret Jourdain devoted exclusively to seat-furniture in *Country Life* in October 1923. Margaret Jourdain described the collection as 'a remarkable gathering of fine and individual furniture'. More recently John Cornforth described Colonel Colville as 'a connoisseur with an exceptional eye for works of art'.



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A GEORGE II STYLE MAHOGANY CONSOLE TABLE

FIRST HALF 19TH CENTURY

With later green serpentine marble top above a foliate-carved shaped frieze with egg-and-dart molding, above a single scroll support on later rectangular plinth
33 in. (84 cm.) high, 50½ in. (128 cm.) wide, 25¼ in. (64 cm.) deep

\$3,000-5,000

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 210, fig. 249, pp. 50-51.
Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977, no. 138, p. 79.



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•149

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

CIRCA 1790

Each with arched husk-carved crests above pierced back and gold silk upholstered seat, on square legs (2)

\$1,500-2,500

PROVENANCE:

Fletcher Fund, 1929.

LITERATURE:

P. Remington, 'Late Eighteenth Century English Furniture: Recent Accessions', *Metropolitan Museum of Art Bulletin*, November 1929, p. 300.

■•151

A GEORGE III MAHOGANY ARMCHAIR

CIRCA 1780

With beaded frame with rosette-carved spats, above a floral needlework seat, with Frank Partridge dealer's label

\$2,000-3,000

PROVENANCE:

With Frank Partridge, New York.
Fletcher Fund, 1929.

LITERATURE:

P. Remington, 'Late Eighteenth Century English Furniture: Recent Accessions', *Metropolitan Museum of Art Bulletin*, November 1929, p. 300, fig. 8.



150

■•150

A GEORGE III INLAID MAHOGANY CARD TABLE

CIRCA 1780

The serpentine hinged top enclosing a green baize-lined playing surface, above a line-inlaid frieze on foliate capped tapering legs
29¼ in. (74 cm.) high, 37 in. (94 cm.) wide, 16¾ in. (42.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Rogers Fund, 1911.

■•152

A VICTORIAN EBONIZED AND PARCEL-GILT HAREWOOD AND MARQUETRY DOUBLE GATE-LEG CARD TABLE

IN THE GEORGE III STYLE, THE TOP LATE 18TH CENTURY, THE BASE LATE 19TH CENTURY

The serpentine top inset with a large central fan above a fluted frieze with fluted legs and spiral-fluted caps, the underside with the pencil inscription 'MCGUIRE 29-11-97/ 5/18', the top later ebonized
29¼ in. (74.3 cm.) high, 38¼ in. (97 cm.) wide, 19¼ in. (49 cm.) deep

\$1,500-2,500

PROVENANCE:

Rogers Fund, 1921.



151



152

•153

A PAIR OF VICTORIAN MAHOGANY BRACKETS

SECOND HALF 19TH CENTURY

Each with shaped shelf above a winged female caryatid
20½ in. (52 cm.) high, 19¼ in. (48.9 cm.) wide, 8 in. (20.3 cm.) deep(2)

\$2,000-3,000

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 312, fig. 356, p. 73.



153

•154

A GEORGE III MAHOGANY AND MARQUETRY CUTLERY BOX

LATE 18TH CENTURY

Of fluted urn-shape with ebonized upright handles, inlaid with band of scrolling flowers, with removable slotted interior
23¼ in. (59 cm.) high

\$600-900

PROVENANCE:

Rogers Fund, 1911.

EXHIBITED:

New York, The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, *Vasemania: Neoclassical Form and Ornament in Europe: Selections from the Metropolitan Museum of Art*, 22 July-17 October 2004.

New York, Metropolitan Museum of Art, *Thinking Outside the Box: European Cabinets, Caskets and Cases from the Permanent Collection (1500-1900)*, 7 December 2010- 30 October 2011.

LITERATURE:

Vasemania: Neoclassical Form and Ornament in Europe: Selections from the Metropolitan Museum of Art, New York, 2004, no. 68, p. 133.



154

•155

A PAIR OF VICTORIAN SOLID MAHOGANY WALL BRACKETS

LATE 19TH CENTURY

Each shaped with shelf above a bearded mask with laurel wreath
11¼ in. (28.6 cm.) high, 10 in. (25.4 cm.) wide, 5½ in. (14 cm.) deep

\$600-900

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 304, fig. 346.



155



156



157

■•156

A PAIR OF VICTORIAN INLAID-MAHOGANY BASIN STANDS

IN THE GEORGE III STYLE, LATE 19TH CENTURY

Each with incurved top with large central hole for basin and two inset soap platters, above lower level with mahogany-lined drawer, on scrolled legs joined by an X-form stretcher
33 in. (84 cm.) high, 15 in. (38 cm.) square

\$800-1,200

PROVENANCE:

Mrs. E.G. Baldwin-Childe, Kyre Park, Worcestershire (until 1917).
With Frank Partridge, London (before 1942).

Charles E.F. McCann; Parke-Bernet Galleries, New York, 17-21 November 1942, lot 108.

B. H. Homan; Parke-Bernet Galleries, New York, 16 November 1957, lot 125.

Rogers Fund, 1957.

■•157

A LATE VICTORIAN MAHOGANY BASIN STAND

LATE 19TH CENTURY

With 18th century Chinese Export bowl above a soap box and two drawers on scrolled foliate-carved supports on cabriole legs ending in pad feet
33 in. (84 cm.) high, 22 in. (56 cm.) diameter, overall

\$600-900

PROVENANCE:

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1958, pl. 171, fig. 205.



157A

■ 157A

A FRENCH LEAD FOUNTAIN

LATE 19TH/EARLY 20TH CENTURY

Modeled in the form of a dolphin on a lily-form support
35 in. (89 cm.) high

\$2,000-3,000

PROVENANCE:

With Blumka Gallery, New York.
The Bernard and Audrey Aronson Charitable Trust Gift, 1990.



158

■ 158

A PAIR OF EARLY LOUIS XV GILTWOOD FAUTEUILS

CIRCA 1730

Each with padded back and loose cushion seat upholstered in gold silk damask, with shell-carved frame on cabriole legs (2)

\$3,000-5,000

PROVENANCE:

Gift of Mr. and Mrs. William B. Jaffe, 1964.

■ 159

AN ITALIAN WALNUT LIBRARY TABLE

LATE 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

With rectangular top above three frieze drawers on baluster legs joined by stretchers
32 in. (81.5 cm.) high, 39½ in. (100 cm.) wide, 103 in. (261.5 cm.) long

\$3,000-5,000

PROVENANCE:

Rogers Fund, 1913.



159

•160

A FRENCH OR ITALIAN GILTWOOD AND WAX GROUP OF THE TRIUMPH OF VENUS

PROBABLY 20TH CENTURY

13 in. (33 cm.) high, 21¼ in. (54 cm.) wide, 8¼ in. (21 cm.) deep

\$1,000-1,500

PROVENANCE:

With Christopher Janet, London.
Bequest of Emma A. Sheaffer, by exchange, 1998.



160

■•161

A PAIR OF VICTORIAN WALNUT CURULE-FORM ARMCHAIRS

LATE 19TH CENTURY

Each with rounded back, arms and seat cushion upholstered in green velvet on curved legs (2)

\$1,500-2,500

PROVENANCE:

Bequest of Irwin Untermyer, 1973.



161

■•162

A NORTH ITALIAN WALNUT AND PARCEL-GILT CASSONE

LATE 19TH CENTURY, INCORPORATING 17TH CENTURY PANELS

With carved relief decoration, the tapering case with two terms rising from fluted pilasters, the central panel with coat-of-arms 23¾ in. (60 cm.) high, 69¼ in. (176 cm.) wide, 23 in. (58.5 cm.) deep

\$3,000-5,000

PROVENANCE:

George and Florence Blumenthal, New York.
Bequest of George Blumenthal, 1941.



162



163

•163

A MEISSEN PORCELAIN FIGURE OF A PARROT

CIRCA 1740, FAINT BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Perched on a tree stump applied with cherries

4 ½ in. (11.4 cm.) high

\$1,500-2,000

PROVENANCE:

The Walker Collection; Christie's, London, 25 July 1945, lot 4.

Gift of Irwin Untermyer, 1964.

LITERATURE:

Y. Hackenbroch, *Meissen and Other Continental Porcelain – The Irwin Untermyer Collection*, The Metropolitan Museum of Art, 1956, plate 7, figure 9.

An almost identical model is recorded at the Schauhalle (Meissen) and is illustrated in C. Albiker, *Meissner Porzellantiere im 18. Jahrhundert*, Berlin, 1959, no. 98.

164

A SEVRES PORCELAIN BLEU FALLOT GROUND PART SERVICE (SERVICE A PALMES)

CIRCA 1770, BLUE AND PURPLE INTERLACED L'S AND DATE LETTER S MARKS, PAINTER'S MARKS FOR BOUILLAT, LE BEL PÈRE, LEVÉ, NOËL

Each painted with scattered pink roses within a broad blue band gilt with *oeil de perdrix* and reserved or *incrustées* with bouquets, within a scrolling gilt-edged borders with gilt fan-shaped panels, gilt band rims, comprising:

An ice-pail, cover and liner (*une glacière, son couvercle et une doublure*), 7¾ in. (20 cm.) high, 9¼ in. (23.5 cm.) diameter

Two shallow bowls (*compotiers ronds*), 9¼ in. (23.5 cm.) diameter

A square dish (*compotier carré*), 8½ in. (21.3 cm.) large

A shell-shaped dish (*compotier coquille*), 8¾ in. (22.5 cm.) diameter

Seven plates (*assiettes unies*), 9¾ in. (24.5 cm.) diameter

(14)

\$15,000-25,000

PROVENANCE:

Gift of Mrs. William C. Breed, 1964.

This shade of blue, called '*bleu Fallot*', was first produced on a dinner service made as a diplomatic gift from Louis XV to the Austrian ambassador to France, Prince Starhemberg. A similar part service 'a palmes', made in 1769, is in the collection of the Dukes of Bedford, Woburn Abbey, Bedfordshire.

Two pots à jus and a plate from an identical service were sold from the Collection Charles-Otto Zieseniss Christie's, Paris, 6 December 2001, lots 218 and 219. See also L. Paredes Arend, *Sèvres Porcelain at Hillwood*, Washington, D.C., 1998, fig. 55, p. 81 for that museum's extensive holdings.

Acquired by Marjorie Merriweather Post from the noted dealer J. Rochelle-Thomas, the latest service had belonged to J.P. Morgan (sold Christie's, London, 29 March 1944, lot 320).

165 No Lot



164



167 (detail)



FAUX LACQUER AT SEVRES (LOTS 166-170)

Though Asian lacquer was prized among the elite throughout much of the late 17th and 18th century, Marie Antoinette's creation of her Grand Cabinet Intérieur at Versailles in the 1780s reignited the trend. Cabinet makers like Jean Henri Riesener and Adam Weiswiler produced fabulous French furniture with a Chinoiserie twist, and Sèvres, the porcelain manufactory of the King, was eager to follow suit.

Faux lacquer decoration was primarily produced at Sèvres over a fifteen year period, beginning in the early 1790s, once the ability to precipitate platinum was achieved, though a small number of pieces before that time are known. Made by applying thick layers of deep cobalt-blue glazes to create a black ground color, works were then carefully painted in gold and platinum to look like Cantonese lacquer. The following five lots are from two different services made by the Sèvres manufactory in this style, including the first known, one for the marquis de Sémonville, Louis XVI's ambassador to Genoa in 1791 and a later service purchased for the Portuguese Ambassador to Russia in 1805.

-CARLEIGH QUEENTH



166 (detail)



166



167

166
A SET OF FOUR SEVRES PORCELAIN BLACK-GROUND CHINOISERIE
PLATES (ASSIETTES UNIES)

CIRCA 1790-91, PURPLE CROWNED INTERLACED L'S TO THREE, GILDER'S MARK FOR GIRARD AND INCISED CC TO TWO, THE THIRD WITH AN AXE POSSIBLY FOR ROSSET L'AÎNÉ AND INCISED C, THE FOURTH WITH BLUE INTERLACED L'S AND INCISED C

Each decorated in chased two-tone gilt and platinum with a chinoiserie vignette on a black octagonal panel centering a trailing wreath of flowering vine, the blossoms edged in gilt in the manner of cloisonné enamel, the border decorated with three further vignettes

9 3/4 in. (24.5 cm.) diameter

(4)

\$20,000-30,000

PROVENANCE:

Almost certainly from the service described in the sales records as *Fond noir, chinois en ors de Couleurs et Platine. Fleurs émaillées* and delivered 6 May 1791 to Charles-Louis Huguet de Sémonville, who served as Envoy- Extraordinary to Genoa 14 July 1791 - 10 October 1792.
Gift of Lewis Einstein, 1962.

LITERATURE:

S. Schwartz, "Chinoiserie decoration on blackground Sèvres porcelain", Schwartz Porcelain - The Lacquer Craze and its Impact on European Porcelain, English translation, 2005, p. 106 - footnote 49 (62.174.19 discussed).
D. Peters, *Sèvres Plates and Services of the 18th Century*, privately printed, 2005, vol. IV, no. 6.5.1791, p. 927.

167
A SET OF FOUR SEVRES PORCELAIN BLACK-GROUND CHINOISERIE
PLATES (ASSIETTES UNIES)

CIRCA 1790-91, ONE WITH BLUE CROWNED INTERLACED L'S MARK AND PAINTERS MARK FOR DIDIER PÈRE, INCISED T, THE REMAINING THREE WITH BLUE INTERLACED LS AND INCISED SCRIPT T OR CC MARKS, ONE WITH GILDER'S MARK IN BLUE FOR A MEMBER OF THE WEYDINGER FAMILY

Each decorated in chased two-tone gilt and platinum with a chinoiserie vignette on a black octagonal panel centering a trailing wreath of flowering vine, the blossoms edged in gilt in the manner of cloisonné enamel, the border decorated with three further vignettes

9 3/4 in. (23.8 cm.) diameter

(4)

\$20,000-30,000

PROVENANCE:

Almost certainly from the service described in the sales records as *Fond noir, chinois en ors de Couleurs et Platine. Fleurs émaillées* and delivered 6 May 1791 to Charles-Louis Huguet de Sémonville, who served as Envoy- Extraordinary to Genoa 14 July 1791 - 10 October 1792.
Gift of Lewis Einstein, 1962.

LITERATURE:

S. Schwartz, "Chinoiserie decoration on blackground Sèvres porcelain", Schwartz Porcelain - The Lacquer Craze and its Impact on European Porcelain, English translation, 2005, p. 106 - footnote 49 (62.174.19 discussed).
D. Peters, *Sèvres Plates and Services of the 18th Century*, privately printed, 2005, vol. IV, no. 6.5.1791, p. 927.

JUST SEAUX

Chilling wine or champagne in a *seau* or ice-pail has long been considered the ultimate mark of luxury, and porcelain *seaux à glace* were an added layer of sophistication. Designed for serving chilled fruit, sorbets and iced cream concoctions, decadent desserts could be served cold by balancing a liner-bowl over a mixture of ice and salt and then covered. The well of the deep recessed cover was then filled with crushed or cubed ice to form a cooler.

Over the centuries, the ability to keep food cool during the hot summer months was an indication of an individual's wealth and status. The extravagant Roman Ruler Nero was recorded frequently sending runners into the mountains to bring back snow to be flavored for his pleasure and the 7th century Emperor Tang of Shang apparently kept 94 'ice-men'. George Washington, Thomas Jefferson and Dolly Madison were all known for their porcelain services and for delighting their guests with ice-cream. At Monticello, Jefferson stored ice, hewn in the winter months from a nearby river and carted to Italian-style ice-houses built both at the peak of the nearest mountain and in shade of the North Terrace. The Madison State Service *seaux à glace* can now be seen in the China Room of the White House.

Ice-pails were made at the French Royal Manufactory at Sèvres from 1758 onwards. The first examples mentioned in the records were included in a dessert service given by Louis XV to the Empress Maria-Theresa of Austria and can be viewed at Hofburg Palace in Vienna. In 1777, the world renowned hostess Catherine the Great of Russia and her lover, Prince Grigory Potemkin, planned to enchant their guests with ice-cream served from the celebrated 'Cameo Service' coolers. Specific to this auction, the *bleu fallot seau à glace*, part of lot 65, was included in a sixty-six piece Sèvres dessert service purchased in 1771 by Thomas Morgan, an august member of the London china trade. A large selection of the service is now at Hillwood Gallery and Gardens, the historic home of Marjorie Merriweather Post. The prized Sèvres *fond noir* Chinoiserie coolers lots 168 and 170, are from services delivered to the marquis de Sémonville in 1791, and to the Portuguese Ambassador to Russia in 1805. A selection of wares from these services are preserved at Metropolitan Museum of Art in New York.

-MELISSA BENNIE





168

168

FOUR SEVRES PORCELAIN BLACK-GROUND CHINOISERIE OCTAGONAL SHALLOW BOWLS (COMPOTIERS OCTAGONES)

1804-05, ALL WITH IRON-RED STENCILED IMPERIAL MARKS, IRON-RED STENCILED AND INCISED DATE CYPHERS OF AN ARROW-HEAD FOR REVOLUTIONARY YEAR XIII (23 SEPT 1804- 22 SEPT 1805)

Each decorated in chased gilt and platinum with a chinoiserie panel centering a trailing wreath of flowering vine, the blossoms edged in gilt in the manner of cloisonné enamel, the border decorated in gilt and platinum with continuous vignettes of chinoiserie figures at various pursuits

9 7/8 in. (23.5 cm.) diameter

(4)

\$20,000-30,000

PROVENANCE:

Purchased on behalf of the Portuguese Ambassador to Russia by the banker Perregaux, delivered 27 Messidor an XIII (15 July 1805) as part of a small service [AMNS, V2 1, 163r]. Almost certainly a portion of the part service sold Christie's, London, 10 March 1826, lot 136 comprising 24 plates, 13 octagonal compotes, three ice pails (*sceaux à glace*). Gift of Lewis Einstein, 1962.

LITERATURE:

Selma Schwartz, *"Chinoiserie decoration on blackground Sèvres porcelain"*, Schwartz Porcelain - The Lacquer Craze and its Impact on European Porcelain, English translation, 2005, p. 104, p. 107- footnote 64.
David Peters, *Sèvres Plates and Services of the 18th Century*, privately printed, 2005, vol. IV, no. 6.5.1791, p. 927.

169

169

A PAIR OF SEVRES PORCELAIN BLACK-GROUND CHINOISERIE ICE PAILS AND COVERS (GLACIERE 'COUPE')

1804-05, BOTH WITH IRON-RED STENCILED IMPERIAL MARKS, IRON-RED STENCILED AND INCISED DATE CYPHERS OF AN ARROW-HEAD FOR REVOLUTIONARY YEAR XIII (23 SEPT 1804-22 SEPT 1805)

Each with fluted bracket handles, the cover with pinecone final and gilt with trailing vine, the body with a wide continuous band of chased gilt and platinum decorated Chinoiserie vignettes, the lower portion with trailing flowering vine, the colorful blossoms edged in gilt in the manner of cloisonné enamel, liners lacking

9 in. (23 cm.) high, 8 in. (20.2 cm.) diameter

(4)

\$30,000-50,000

PROVENANCE:

Purchased on behalf of the Portuguese Ambassador to Russia by the banker Perregaux, delivered 27 Messidor an XIII (15 July 1805) as part of a small service [AMNS, V2 1, 163r]. Almost certainly a portion of the part service sold Christie's, London, 10 March 1826, lot 136 comprising 24 plates, 13 octagonal compotes, three ice pails (*seaux à glace*). Gift of Lewis Einstein, 1962.

LITERATURE:

S. Schwartz, *"Chinoiserie decoration on blackground Sèvres porcelain"*, Schwartz Porcelain - The Lacquer Craze and its Impact on European Porcelain, English translation, 2005, p. 104, p. 107- footnote 64.
D. Peters, *Sèvres Plates and Services of the 18th Century*, privately printed, 2005, vol. IV, no. 6.5.1791, p. 927.



PROPERTY OF A GENTLEMAN

170

**A SEVRES PORCELAIN BLACK-GROUND CHINOISERIE ICE-COOLER
(SCEAU A TREPIED)**

CIRCA 1790-91, BLUE INTERLACED L'S MARK

Conceived as a brazier, the circular bowl with wide rim decorated with vignettes of chinoiserie figures at various pursuits, including taming a large bird, supported by monopodia paw feet surmounted by lion masks suspending rings, the lower-body, leg and cruci-form base with trailing wreaths of flowering vine, the blossoms edged in gilt in the manner of cloisonné enamel
10 in. (25.4 cm.) wide

\$15,000-25,000

PROVENANCE:

Delivered 6 May 1791 to Charles-Louis Huguet de Sémonville, who served as Envoy-Extraordinary to Genoa 14 July 1791-10 October 1792.

LITERATURE:

D. Peters, *Sèvres Plates and Services of the 18th Century*, privately printed, 2005, vol. IV, no. 6.5.1791, p. 927.

See introduction before lot 166.



SESSION II
(LOTS 171-327)



ENGLISH COUNTRY HOUSE LIVING: COMFORT MEETS CULTURE



The British Country house 'look' is in some ways an elusive one. Each room, each house, tells a story with its decidedly individual layering of tastes and aspirations of generations past. As the late great historian John Cornforth once wrote: 'for centuries there has been a streak in the English creative character that has been backward-looking, and it has been a remarkably fruitful one, particularly as regards the country house'. Bold gothic, baroque and rococo can somehow live comfortably with elegant classicism, a smattering of chinoiserie and Grand Tour souvenirs. Throw in sofas you can sink into, plant your feet on a cozy carpet, admire the great variety of art on the walls and you have a comfortable and vastly interesting interior that you can happily call home. A splash of modern design doesn't ruin the mix. It's the welcome contribution of the present generation.

Non-British cultures and styles have always been part of the fabric of the British home. Imports from the exotic Far East such as Chinese painted wallpaper (lot 178) have been highly valued throughout the centuries, and despite a complicated love-hate relationship with the French, the British admiration for French arts has never waned. French works were imported or at the very least provided direct inspiration for home production such as with the stunning ormolu-mounted objects by Matthew Boulton and gem-like clocks by Royal clockmaker Benjamin Vulliamy. These bijoux are as close to their French brethren as you can get in late 18th century England (Lots 206, 207 and 210). The Vulliamy clock in this sale is particularly interesting as it was supplied to one of the celebrated tastemakers of his day, William Beckford. A pair of elegant armchairs in the sale, dating from the mid-18th century (Lot 189), perfectly illustrates the English version of 'French rococo', the ultimate in fashion due to the promotional efforts of Thomas Chippendale and fellow cabinet-makers and espoused in their pattern-book designs.

The most formal room in a British interior has historically been the dining room, in many ways the social heart of the house where guests can linger for hours. The dining room furniture in this sale is particularly impressive. Examples include the Regency dining table by Gillows which extends over twelve feet long by an ingenious mechanism (Lot 179), and a Georgian sideboard and pair of inlaid urns which display the refinement of Georgian craftsmanship (Lots 175 and 172). These are perfect backdrops for any festive meal - proving that perhaps brown isn't such a bad color after all.

-MELISSA GAGEN



210



189



171

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION (LOTS 171-196)

171

A GEORGE III SATINWOOD AND MARQUETRY TRAY ON LATER STAND

THE TRAY CIRCA 1780

With waved gallery and brass out-srolled handles surrounding a rosette within a scrolling border with quivers, the reverse with partial printed paper label...*NT & CO BOND ST* and ink 124, the later mahogany stand with husk-inlaid straight legs joined by pierced X-form stretchers
20½ in. (52 cm.) high, 30½ in. (77.5 cm.) wide, 21½ in. (55 cm.) deep

\$4,000-6,000

PROVENANCE:

Acquired from Kentshire, New York, via Ingrao, Inc., in 2001.

172

A PAIR OF GEORGE III INLAID-SATINWOOD CUTLERY URNS

CIRCA 1785

Each with telescoping lid opening to stepped tulipwood-banded cutlery recesses
22 in. (56 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired from Partridge, London, October 2000.

In his *Cabinet Maker and Upholsterer's Guide* of 1794, George Hepplewhite illustrates four vase-shaped knifecases (plate 39). He describes them as pieces of 'universal utility... usually made of satin or other light-colored wood'. Margaret Jourdain notes that the production of such pieces became a specialized manufacture; wooden urns were liable to shrinkage and only certain cabinetmakers were prepared to produce them (see *English Furniture, the Georgian Period, 1750-1830*, p. 185-6). This pair may be compared with one illustrated in Jourdain (*op. cit.*, p. 192, pl. 159), which has similar stringing on a satinwood ground.



172

■173

**A REGENCY STYLE ORMOLU AND CUT-GLASS
SIX-LIGHT CHANDELIER**

LATE 19TH / 20TH CENTURY

With cascading rope prisms joining a central wheel issuing lion's
mask molded candle arms above three further concentric faceted
glass wheels all hung with pendant prisms; electrified
54 in. (137 cm.) high, 34 in. (87 cm.) diameter

\$10,000-15,000



173

■174

A GEORGE III INLAID-MAHOGANY SIDEBOARD

POSSIBLY BY GILLOWS, CIRCA 1785

The shaped rectangular top above a frieze drawer and fluted apron
flanked by two deep drawers, the right side with a pot cupboard, on
turned fluted legs with leaf-tip capitals

37 in. (94 cm.) high, 70½ in. (179 cm.) wide, 33 in. (84 cm.) deep

\$15,000-25,000

PROVENANCE:

Acquired from Partridge, London, July 1999.



174



175

■175

A PAIR OF IRISH GEORGE III CUT-GLASS TWO-LIGHT WALL CHANDELIERS

LATE 18TH CENTURY / EARLY 19TH CENTURY

Each urn form stem issuing two scrolled arms with scalloped dish pans, hung with cut glass prisms and chains, and two snake-form arms, the silver-plate fittings with impressed letters; electrified 30 in. (76.2 cm.) high, 20 in. (50.9 cm.) wide

(2)

\$12,000-18,000

PROVENANCE:

Acquired from Denton Antiques, London, October 2000.

176

A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED FRENCH PORCELAIN THREE-LIGHT CANDELABRA

LATE 19TH/EARLY 20TH CENTURY

With Sampson porcelain cockerels in the Chinese Export style, drilled but not wired for electricity 13½ in. (34.5 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Acquired from Charles Winston, New York.



176

■177

A GEORGE III SATINWOOD-INLAID MAHOGANY CUPBOARD

CIRCA 1775 AND ADAPTED FROM A WASHSTAND

With hinged door and drawer, brass bail carrying handles, probably reduced in height 28 in. (71 cm.) high, 14½ in. (37 cm.) square

\$2,000-4,000

PROVENANCE:

with Mallett and Sons, London, circa 1920's (according to the paper label)

With Hyde Park, New York

Anonymous Sale; Christie's, New York, 18 October 2001, lot 240.



177

■178

**A SET OF CHINESE EXPORT POLYCHROME-
PAINTED WALLPAPER PANELS**

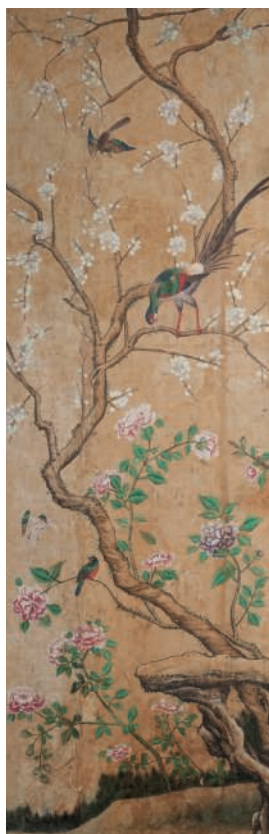
LATE 18TH/EARLY 19TH CENTURY

With exotic birds amongst flowering branches and rockwork

\$20,000-30,000

PROVENANCE:

Acquired through Ingrao, Inc., April 2000.



(part)



(part)

■179

A REGENCY MAHOGANY EXTENSION DINING TABLE

BY GILLOWS, CIRCA 1800

The rounded rectangular top on eight reeded tapering legs, brass caps and casters
28½ in. (72.5 cm.) high, 151¼ in. (384 cm.) long, fully extended, 60 in. (152.5 cm.) deep

\$25,000-40,000

PROVENANCE:

Acquired from Clifford Wright Antiques, London, in 1999.

The unique mechanism for this dining table was invented by Robert Gillow II and patented in 1800. It's most significant feature is the revolving circular center section upon which the center leaf could be placed and rotated sideways to form a side table when the frame is closed. Brass catches and extending rails were also used, and replaced the ironwork and bolts on earlier models. This first table, a sketch of which survives in the Westminster Archives, shows it was ordered by Lord Strathmore in 1801 (S. Stuart, *Gillows of Lancaster and London*, Vol. I, Suffolk, 2008, p. 240, pl. 234). An almost identical table with an engraved brass GILLOWS PATENT NO 53 plaque, is in a private collection (*Ibid*, p.241, pls.235-7).







180

■180

A REGENCY ORMOLU AND CUT-GLASS SIX-LIGHT CHANDELIER

CIRCA 1820

With cascading rope prisms above a wheel hung with pendant drop prisms and affixed with candle sockets, electrified
40 in. (102 cm.) high, 22 in. (56 cm.) diameter

\$15,000-25,000

PROVENANCE:

Acquired from Denton Antiques, London via Ingrao, Inc., October 2000.

■181

A GEORGE III MAHOGANY SECRETAIRE CABINET

CIRCA 1775

With fan and urn cresting above glazed doors revealing shelves, the secretaire drawer with a sycamore-veneered fitted interior
97¼ in. (247 cm.) high, 49½ in. (126 cm.) wide, 23¼ in. (59 cm.) deep

\$8,000-12,000

PROVENANCE:

Anonymous Sale: Christie's, New York, 17 October 2008, lot 109.

The chosen timbers, refined construction and quality of carving indicates that a top London cabinet-maker was responsible for this piece. Certain features appear in Thomas Chippendale's work such as the use of diagonal veneers (C. Gilbert, *The Life and Work of Thomas Chippendale*, New York, 1978, vol. II, pp. 124-125). The frieze pattern appears in a manuscript design for an armchair inscribed 'Chipindale' and probably executed by Thomas Chippendale Jr. in circa 1778 (*op. cit.*, fig. 202).



181

■182

A GEORGE III SIENA AND WHITE MARBLE
CHIMNEYPIECE

CIRCA 1780

With a Greek key frieze centered by a tablet depicting Europa and the Bull supported by engaged columns, extended in depth and with consequential replacements to the side panels 61 in. (155 cm.) high, 84½ in. (214.5 cm.) wide, 14 in. (35.5 cm.) deep, the aperture: 43¾ in. (111 cm.) high, 53¾ in. (136.5 cm) wide

\$80,000-120,000

PROVENANCE:

Acquired from Nicholas Gifford-Mead, London, July 1999.



(detail)



Fire grate and andirons not offered in sale.



■183

A PAIR OF LOUIS XIV GILTWOOD TORCHERES

CIRCA 1715

Each with tripartite rest and tapering shafts carved with masks and latticework and with pierced scrolls, garland-draped scrolling foliate legs, later block feet
56 in. (142.5 cm.) high, 13½ in. (35 cm.) wide 10½ in. (27 cm.) deep

\$40,000-60,000

PROVENANCE:

Anonymous Sale; Christie's, London, 12 December 1996, lot 201.
Acquired from Partridge, London, in September 2005.

These elegant torcheres were designed to support candelabra and would often flank a table or be placed in the corners of a room. They are based on designs published in 1707 by Mariette in his *Nouveaux Dessins de Meubles et Ouvrages de Bronze et de marqueterie Inventé par André-Charles Boulle*. Related examples include one illustrated in T.A. Strange, *French Interiors, Furniture and Decoration*, London, 1910(p.165), another in the collection of the Victoria and Albert Museum (S. De Ricci, *Louis XIV und Regence*, Stuttgart, 1929, p.82) and a pair at the Philadelphia Museum of Art (1953.18.1-2).



(detail)

184

A FRENCH GILTWOOD MIRROR

SECOND HALF 19TH CENTURY, ORIGINALLY A FRAME

With berried laurel leaf and waterleaf border, distressed mirror plate

57½ in. (146 cm.) diameter

\$15,000-25,000

PROVENANCE:

Acquired from O.S. Wilson Ltd, London, in 1991.



184

185

A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE MANTEL CLOCK

THE DIAL SIGNED LE PAUTE HGR DU ROI, CIRCA 1780

With a Classical maiden and two attendant putti

14½ in. (37 cm.) high, 17 in. (43 cm.) wide

\$10,000-15,000

PROVENANCE:

Acquired from Partridge, London, in 2002.

The Lepautes were one of the most important dynasties of clock-makers in Paris, active from the mid-18th into the 19th century. The workshop was founded in 1750 by the brothers Jean-André (maître horloger in 1759) and Jean Baptiste Lepaute (maître horloger in 1776) with the title *Horloger du Roi* being acquired before October 1751. Subsequently their nephews Pierre-Basile and Pierre Henry, and the following generation followed in the business, continuing the family tradition well into the 19th century. The signature as it appears on this clock - 'Lepaute Horloger Du Roi' - was used until 1792. It is impossible to distinguish, with any precision, the

individual contribution of each of the associates in the work produced (J-A. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, pp. 351-353).



185

186

A PAIR OF LOUIS XV STYLE ORMOLU, CUT AND PRESSED GLASS FIVE-LIGHT CANDELABRA

LATE 19TH/20TH CENTURY

With knopped glass stem and two tiers of candlearms and obelisks, pierced tripartite bases

32¾ in. (83.5 cm.) high

(2)

\$10,000-15,000

PROVENANCE:

Acquired from Partridge, London, in 2005.



186



187

■187

A PAIR OF GEORGE II STYLE GILTWOOD MIRRORS

20TH CENTURY

Each with broken arch pediment centered by a shell above foliage, the rectangular mirror plate within a frame with outset corners with foliate-embellished base

64½ in. (164 cm.) high, 36½ in. (92 cm.) wide

(2)

\$10,000-20,000

PROVENANCE:

Acquired from Dick Turpin, London.

■188

A GEORGE II MAHOGANY DOUBLE CHAIRBACK SETTEE

CIRCA 1750

With pierced latticework vasiform splats, silk damask upholstered seat, blind fretwork-carved arms and legs joined by pierced stretchers

61 in. (155 cm.) long

\$12,000-18,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 17 October 1997, lot 545. Acquired from Richard Courtney Ltd., London, July 1999.

An identical settee was sold anonymously, Christie's, New York, 2 June 2015, lot 87 (\$18,750).



188



■189

A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS

CIRCA 1765

Each serpentine padded back and loose cushioned seat covered in close-nailed golden floral silk damask flanked by molded out-scrrolled arms on foliate-carved cabriole legs ending in scrolled feet and later leather casters (2)

\$80,000-120,000

PROVENANCE:

Acquired from Hotspur, London, July 1999.

190 No Lot



191

■191

A GEORGE III BRASS SIX-LIGHT CHANDELIER

DATED 1776

The baluster body engraved *Ex Dono Caroli G Humphreys Gen 1776*; electrified
31¼ in. (79 cm.) high, 38½ in. (98 cm.) diameter

\$10,000-15,000

PROVENANCE:

Acquired from Denton Antiques, London, in 2000.

■192

AN ENGLISH SCARLET, GILT AND POLYCHROME-JAPANNED BUREAU
CABINET

PART EARLY 18TH CENTURY, LATER JAPANNED

The double domed cornice over a pair of mirrored doors opening to a fitted interior, the lower case
with slant front writing surface and further fitted interior over two aligned and two graduated drawers,
bracket feet, adapted, the decoration signed *Cordier* (lower right corner of the bottom drawer)
90 in. (228.5 cm.) high, 37 in. (94 cm.) wide, 23¾ in. (61 cm.) deep

\$8,000-12,000

PROVENANCE:

Acquired from Gordon Nichol, Dublin, through Ingrao, Inc., June 2001.



192

■193

**A NORTH EUROPEAN ORMOLU AND CUT-GLASS
SIX-LIGHT CHANDELIER**

19TH CENTURY, WITH SOME LATER EMBELLISHMENT

With a later beaded corona above cascading rope prisms and a pierced wheel emitting scrolled candle arms and anthemias topped with pendant prisms and joined by further rope prisms; electrified 43in. (109 cm.) high, 41 in. (104 cm.) diameter

\$10,000-15,000

PROVENANCE:

Acquired through Anthony Ingrao, New York.



193

■194

**A RUSSIAN BRASS-MOUNTED AMARANTH AND
TULIPWOOD MARQUETRY GAMES TABLE**

CIRCA 1780

The hinged demi-lune top with a husk-draped medallion and stylized vinery opening to a circular figured birch gaming surface surrounded by gaming wells and floral vinery, the interior with a hidden drawer, on square tapering legs, brass caps 29¼ in. (74.3 cm.) high, 49½ in. (125.2 cm.) wide, 24½ in. (62.5 cm.) deep, closed

\$25,000-40,000

PROVENANCE:

Acquired from Carlton Hobbs, London, July 1999.



194



194 (detail)



194A

AN ASSEMBLED LOUIS XVI ORMOLU-MOUNTED SEVRES PORCELAIN GARNITURE (VASE ET GOBLETS A MONTER)

THE PORCELAIN CIRCA 1769, TWO WITH INTERLACED BLUE L'S MARKS, THE CENTRAL VASE WITH INDISTINCT DATE LETTER Q FOR 1769 AND UNIDENTIFIED PAINTER'S MARK, ONE SMALLER VASE WITH INDISTINCT DATE MARK AND PAINTER'S LETTER 'P' FOR JEAN-JACQUES PIERRE LE JEUNE, THE MOUNTS CIRCA 1770-75

Comprising a central twin-handled vase with lion's mask handles and pine cone finial and a pair of *vase oeufs*, each with pod finial and twin foliate loop handles, all with apple green ground porcelain bodies punctuated with rose sprays

10¾ in. (27.5 cm.) high, the taller, 8 in. (20.5 cm.) high, the smaller

(3)

\$30,000-50,000

PROVENANCE:

Madame Escudier, no. 21 Quai Voltaire, Paris.

Purchased from the above by George Byng, Wrotham Park, Hertfordshire, in 1816.

Two late Regency Collectors: Philip John Miles and George Bing 1815-1845; Christie's, London, 9 June 2005, lot 1.

Jean-Jacques Pierre, *le jeune* was a painter of flowers, patterns and gilder active 1763-1800.

The Sèvres factory produced vases *à monter*, or vases intended to be fitted with ormolu mounts, beginning in around 1764. There were three main forms which were sold largely to *marchand-merciers* who then embellished them. These mounts tend to conform to five basic patterns, which could indicate each *marchand mercier* had its own signature design. The earlier vases were glazed in solid ground colors, although invoices exist for pieces decorated with green and blue grounds scattered with foliate wreaths centered by roses by 1770.

Related examples with an apple green ground include: a pair, formerly part of a garniture, with apple-green ground from the collection of the Late Earl of Sefton and sold by Christie's at Croxteth Hall, Liverpool, 17-20 September 1973, lot 908 and again Christie's London, 5 July 1984, lot 13; a three-piece garniture from the Jaime Ortiz-Patiño Collection, Sotheby's New York, 20 May 1992, lot 31; a pair and two garnitures of three, each on solid apple green ground, sold from Houghton, Christie's London, 8 December 1994, lots 36-38.

George Byng (1764-1847), a Whig politician, was one of the wealthiest members of his party. His vast income of over £20,000 a year allowed him to indulge his love of collecting; he installed his treasures at Wrotham Park, Hertfordshire, and his London townhouse on St. James's Square. Byng purchased this garniture directly from Madame Escudier, which refers to a *marchand-mercier* whom he is known to have patronized. The 1847 inventories display a remarkable consistency in taste for *objets d'art*, *buhl* and Sèvres porcelain-mounted furniture as well as Old Master Pictures - both in London and the country. The French furniture he acquired - much of which was purchased on at least four trips to Paris - typified the fashionable 'gout' expounded by the *marchand-mercier* Edward Holmes Baldock, to whom he is known to have patronized as early as 1829.

■195

A GEORGE III GILTWOOD MIRROR

CIRCA 1775

With pineapple cresting, and two foliate scrolls suspending husk chains and an oval frame carved with foliage

56 in. (142.5 cm.) high, 21½ in. (54.5 cm.) wide

\$15,000-25,000

PROVENANCE:

Acquired from Ronald Phillips, London, in 2001.



195

■196

A FRENCH POLISHED STEEL AND ORMOLU BED

POSSIBLY EARLY 19TH CENTURY

With scrolled paterae-headed and adorsed ends, rosettes and dolphins terminals

41½ in. (105.5 cm.) high, 44¾ in. (113.5 cm.) wide, 84¼ in. (214.5 cm.) long

\$8,000-12,000



196



197

■ 197

A VICTORIAN BRASS TWENTY-FOUR LIGHT CHANDELIER

IN THE GEORGE I STYLE, LATE 19TH CENTURY

With four tiers of graduated scroll branches, the central baluster terminating in brass sphere, electrified
49 in. (125 cm.) high, 35 in. (89 cm.) wide

\$3,000-5,000

■ 198

A GEORGE II INLAID-MAHOGANY THREE-TIER DUMBWAITER

CIRCA 1750

Each tier with baluster gallery, vertical and spiral-fluted baluster supports, on pad feet
44 in. (112 cm.) high, 24 in. (61 cm.) diameter

\$2,000-3,000



198



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PROPERTY OF A GENTLEMAN

199

A SEVRES (CHARLES X) BEAU BLEU DESSERT PLATE (PLAT ORDINAIRE)

CIRCA 1823-1825, BLUE STENCILED INTERLACED L'S ENCLOSING A FLEUR-DE-LYS AND ABOVE 25 FOR 1825, INCISED 23-11, GREEN PAINTED 29 AV. 24 G., AND GILT M 29 M MARK, IRON-RED SS. MARK FOR NICOLAS SAMSON

The center enameled in the style of Redouté with a bouquet, the edge of the cavetto gilt with a wide band of Vitruvian scroll, the dark blue border printed in platinum and gilt with a *mosaïque* pattern of rosettes between gilt bands

9¼ in. (23.8 cm.) diameter

\$8,000-12,000

PROVENANCE:

A gift of Charles X to Sir Thomas Lawrence, P.R.A., 1826.

The present plate is one of seventy-three that comprised a service of some ninety-five pieces given by the king to the noted English portrait painter Sir Thomas Lawrence in recognition of the latter's trip to Paris in 1825 to paint the portraits of both the king and his son, the *dauphin*. Each plate cost 60 *livres*, with the total cost of the service recorded at 8,100 *livres*. What remained of the service was sold after his death at Christie's Great Rooms in London, 5 July 1834 in two lots.

Sir Thomas Lawrence (1769-1830) was arguably the most successful portrait painter of the Romantic age. He was appointed court painter to the king of England in 1792 and president of the Royal Academy in 1820.



199



200

•200

A SEVRES PORCELAIN GILT-WHITE RETICULATED BASKET (CORBEILLE RONDE CALATHINE)

DATED 1849, GREEN S. (18)49 LOZENGE MARK, POSSIBLY INCISED (18)48

Of flared form, with scalloped edge above molded laurel and rope-twist body above a scrolling foliate gilt band, on a pierced base

13½ in. (34.2 cm.) diameter

\$2,500-3,500

LITERATURE:

Louise et Léopold: le mariage du premier roi des Belges à Compiègne le 9 août 1832: exposition, Musée national du château de Compiègne, 24 November 2007-27 February 2008.

The 'Corbeille Ronde Calathine' model had been part of the wedding service of King Leopold I of the Belgians (1790-1865) and Louise d'Orléans (1812-1850), daughter of the French King Louis-Philippe, at the château de Compiègne in 1832.

201

A SEVRES (LOUIS XVIII) PORCELAIN OBLONG TRAY

DATED 1823, TWICE STENCILED BLUE CROWNED INTERLACED L'S MARKS, INCISED LE & 2B OR 9Z, PAINTED DATE MARK M 21 JVIER 23, SIGNED AND DATED PHILIPPINE JEUNE 1823

Framed as a plaque, finely painted with a floral bouquet next to a nautilus shell, a kylix filled with fruit and a glass ewer

16½ in. (42.2 cm.) high, 20 in. (50.8 cm.) wide, excluding the gilt gesso frame

\$12,000-18,000

Jean-François-Henri Philippine is recorded at Sèvres as a flower painter in the years 1787-1789, 1801-1804 and from 1809-1840.



201

PROPERTY FROM A NEW YORK PRIVATE COLLECTION
(LOTS 202-242)

202

**EIGHTEEN SEVRES PORCELAIN DINNER
PLATES (ASSIETTES A OSIER)**

CIRCA 1775, ALL WITH INTERLACED L'S MARK, ALL BUT ONE
ENCLOSING DATE LETTER V, PAINTER'S MARKS FOR HENRION,
SIOUX L'AÎNE, CHARBY AND VANDE PERE

Each painted with scattered flower sprays and bouquets, the
lobed basketweave molded border edged with blue filets and
paired gilt dashes, gilt line rim

9½ in. (9.5 cm.) diameter

(18)

\$3,500-4,500

203

**A PAIR OF SEVRES (LOUIS XVIII) PORCELAIN
ICE-PAIS AND COVERS (GLACIERE VASE B)**

CIRCA 1819, ONE WITH BLUE STENCILED INTERLACED L'S AND
FLEUR-DE-LYS MARK, ONE COVER WITH GILDER'S B..., ONE
VASE INCISED H

Each oviform with Etruscan style bracket handles, the rim gilt
with ribbon-tied overlapping laurel leaves, painted front and
back with lush bouquets; together with two associated Sèvres
liners, one incised *DL* and *19-8*, the other *Z*

13 in. (33 cm.) high, 9 in. (23.2 cm.) diameter

(6)

\$20,000-30,000

The present pair of ice-pails are almost certainly from a
service described in the factory records as *Service de Dessert
fond blanc, loutin en or vert imprimé, bouquets au fleurs
coloriés* (Dessert Service: white ground, printed border
in green gold, bouquets of colored flowers) which entered
the saleroom 22 March 1823 [Vv1, 194-31]. The service
included 58 plates at a cost of 27 *livres* each, 8 serving dishes
(*compotiers*) at 20 *livres* each, 2 baskets (*corbeilles paniers*)
at 65 *livres* each, 4 fruit bowls (*jattes à fruits*) at 100 *livres*
each, 2 sugar bowls at 300 *livres* each, and two vase-shaped
ice-pails, covers and liners at 275 *livres* each for a total cost
of 1566 *livres*.



202



203



204

204

**A PAIR OF LOUIS XVI ORMOLU, PATINATED
BRONZE AND WHITE MARBLE CASSOLETTES**

CIRCA 1790

Each lid reversing to a candle socket, on rams mask monopodia
10 in. (25.5 cm.) high (4)

\$4,000-6,000

•205

**A GEORGE III ORMOLU, PATINATED BRONZE
AND WHITE MARBLE INKWELL**

RETAILED BY THE THOMAS WEEKS MUSEUM, LONDON CIRCA
1800

With a seated dog chained to an urn on a pedestal with applied
plaque engraved *Weeks Museum Titchborne St*
5½ in. (14 cm.) high, 5½ in. (14 cm.) wide, 3¼ in. (8.3 cm.) deep

\$2,000-3,000

With minor light surface scratching tarnish and typical tiny
casting flaws to ormolu. Some faint polish residue in the crevices.
The inkwell base with some minor tarnish. Glass inkwell insert
chipped and may be an old replacement. Some small faint stains
to marble which has a chip to the left side near the base and one
to the front right corner.



205



206

A GEORGE III ORMOLU-MOUNTED WHITE MARBLE 'LYRE VASE' PERFUME BURNER

BY MATTHEW BOULTON, CIRCA 1772

With pierced lid above a body with swag-draped ram's masks, waisted socle and column with applied bucranin, stepped circular base

11¾ in. (30 cm.) high

(2)

\$40,000-60,000

PROVENANCE:

Acquired from Mallett, London, June 2008.

This richly mounted vase was designed by Matthew Boulton (d.1810), Georgian England's premier designer and supplier of ormolu *objects de luxe*. A genius of self-promotion, Boulton had a Soho showroom, agents who plied his wares in the Russian and French Courts, and even enlisted the auctioneer James Christie to hold selling exhibitions of his works; the 1771 sale alone had 265 lots.

The pattern for this lot is featured in Boulton's 1782 stock list as 'Lyre essence vase, white marble' and the pierced lid was to allow the escape of the perfumed essences inside the well. Although a specific design has not been located, a less elaborate version is illustrated in the pattern books from around 1770 (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 161, f). Identical examples of this lyre vase include a pair sold anonymously at Christie's, New York, 17 October 1992, lot 160, another pair sold anonymously at Christie's New York, 17 October 1997, lot 218 and a third pair sold anonymously at Sotheby's, London, 18 November 2008, lot 77. A further pair with blue john bodies in a private collection are illustrated in N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 343, fig. 346.



207

207
A PAIR OF GEORGE III ORMOLU-MOUNTED WHITE MARBLE CANDLE VASES

ATTRIBUTED TO MATTHEW BOULTON, CIRCA 1775

With reeded lids, vasiform bodies with foliate and husk handles, swag-draped collar, stepped square bases

9½ in. (24 cm.) high

\$25,000-40,000

PROVENANCE:

with Norman Adams, London, sold 21 June 1963.

Anonymous Sale; Christie's, London, 14 May 2003, lot 101.

Anonymous Sale; Christie's, New York, 25 April 2008, lot 42.

This lid pattern, introduced around 1770, features on Boulton's vases that have been associated with 'Cleopatra' (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 111). While not illustrated in Boulton's *Pattern Books*, their flowered ribbon features on his vase numbered 349 in *Pattern Book 1*, p. 170 (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, fig. 25).

(4)



208

208
A PAIR OF GEORGE III BLUE JOHN, WHITE MARBLE AND SLATE COLUMNS

LATE 18TH/EARLY 19TH CENTURY

On stepped square bases, the tops possibly formerly fitted as candlesticks

15¼ in. (38.5 cm.) high

\$6,000-9,000

PROVENANCE:

Acquired from Michael Lipitch, London.

(2)



209

**A GEORGE III BLUE JOHN, WHITE MARBLE AND
SLATE URN**

EARLY 19TH CENTURY

With flaring lip and reeded body on a stepped square base with
fluted corners

15¼ in. (39 cm.) high

\$20,000-30,000

PROVENANCE:

Anonymous Sale; Christie's, Paris, 21 June 2007, lot 226.
Acquired from Apter Fredericks, London.



210

A GEORGE III ORMOLU, PATINATED BRONZE, WHITE MARBLE AND SLATE MANTEL CLOCK

BY BENJAMIN VULLIAMY, NUMBERED 309, DELIVERED IN 1799

With two seated lions flanking the circular clock case with enamel dial, paneled plinth, the works engraved *Benjamin Vulliamy London No 309*, the back of the door with faint graphite inscription, 9½ in. (24.2 cm.) high, 9 in. (23 cm.) wide, 4¾ in. (12 cm.) deep

\$50,000-80,000

PROVENANCE:

Bought by William Beckford, 1799.

Bought at auction in Portugal, 2008.

'Dealing in Excellence, A Celebration of Hotspur and Jeremy'; Christie's, London, 20 November 2008, lot 5.

This refined clock is one of the documented examples supplied by the Royal clock-making firm Vulliamy to William Beckford (1760-1844), one of the most renowned connoisseurs of the Georgian era. Vulliamy received the Royal warrant in 1773 and were known for producing some of the most luxurious and technically advanced clocks of the time. The firm kept unusually detailed records and numbered most of the clocks that they made starting in 1788 until the firm closed in 1854 (R. Smith, 'Vulliamy Clock Numbering: A Dated Series', *Antiquarian Horology*, No. 6, Vol. 19, 1991, pp. 620-625; and R. Smith, 'Vulliamy Clock Numbering A postscript', *Antiquarian Horology*, No. 5, Vol., 21, 1994, pp. 427-429). Two of their works books survive (now with the British Horological Institute at Upton Hall), one of which includes this clock, number 309, outlined below

'309 Small black Marble Clock 2 bronze lions

Day the Marble ... £5

Bullock the Mov[emen]t ... £5.5.-

L & Drew the dial plate ... -9.-

Culver engraving the hands ... -5.-

Crockett the gilding ... £3.3.-

Brown engraving the small plate ... -3.6

Monke(?) casting & chasing the Lions ... £2.2.-

Maas (?) the Brass ring ... -2.-

Melat (?) ... -5.-

Angunsin (?) the brass work ... £2.5-

Osburn the Blown Glass ... £1.5-

Velvet ... -8.-

Deld to W. Beckford, Esq.

March 5. 1799'

The clock's design was one of a series of 'lion' timepieces, with drum cases and on rectangular plinths. The present example is one of the small models which date from an earlier period in the firm's production. Later models were distinguished by having eagle finials, lions positioned along the plinth rather than across it and engine-turning. Examples sold at auction include:

No.317; Phillips, London, 17 December 1996, lot 161

No.318; Phillips, London, 8 December 1998, lot 252

No.352; Christie's, London, 13 April 1989, lot 2

No.389; Christie's, London, 17 November 1988, lot 22

WILLIAM BECKFORD

William Beckford (1760-1844), renowned connoisseur, traveler and gentleman architect, was probably best known for the creation and furnishing of Fonthill Abbey, a nine year collaboration with the architect James Wyatt (d.1813) that would demonstrate his 'Eye for the Magnificent'. Beckford lived at his beloved Fonthill until 1822 when his debts forced the sale of the estate and its contents, some of which were sold by the auctioneer James Christie in a nine day sale beginning on October 1, 1822 while the property and the most significant contents were purchased by John Farquhar. He consigned many of the objects to Phillips a year later where Beckford, and his son-in-law, The Duke of Hamilton, managed to buy back much of it for prices far less than Beckford had originally paid. Paintings owned by Beckford, including works by Bellini, Velasquez, Mantegna and others are in the collections of many major museums. Beckford also owned the earliest piece of Chinese porcelain to arrive in the West which is known as the Fonthill vase.

It is unclear when this clock left Beckford's collection but his stately visit to Portugal in 1787 provides an intriguing link to the clock surfacing there in 2008. During his visit, Beckford hired Gregorio Franchi (d.1828), a chorister in Lisbon's College of Music, who shared Beckford's enthusiasm for works of art and acted as his agent and faithful retainer. Franchi kept the 'Accounts' of purchases and supervised their repair, transport etc., and so closely were the two of them involved in the assemblage of 'Good Taste', that Beckford was driven to complain in 1813: 'I see from the buying mania which dominates you that we are well on the way to ruin'.



211

•211

A FRENCH REPOUSSE SILVER CANE AND A NORTH EUROPEAN SILVER-GILT CANE

19TH CENTURY

36 in. (91 cm.) long, the silver-gilt cane

(2)

\$1,500-2,500



212

•212

A NORTH EUROPEAN ENAMEL AND WOOD CANE

AUSTRIAN OR FRENCH, LATE 19TH/EARLY 20TH CENTURY

With an engraved gold border, gilt collar, and ebonized shaft

36 in. (91.5 cm.) long

\$2,000-3,000



213

•213

A FRENCH SILVERPLATE AND MOTHER-OF-PEARL CANE WITH MONOCULAR HANDLE

LEMAIRE FT. PARIS, LATE 19TH/EARLY 20TH CENTURY

With ebonized shaft; *together with* a silverplated cane with ebonized shaft

35¾ in. (91 cm.) long

(2)

\$800-1,200



214

•214

A SWEDISH 18 KARAT GOLD CANE

MARK OF C.H. HALLBERG, STOCKHOLM, LATE 19TH CENTURY

The handle engraved with a coat-of-arms, with a malacca shaft, *marked on handle and tip*

35 in. (89 cm.) long

\$1,000-1,500



215

•215

A NORTH EUROPEAN CUT GLASS AND GEMSTONE CANE AND A GLASS CANE

LATE 19TH/EARLY 20TH CENTURY

The glass and gemstone cane with a silver band stamped with the fleur-de-lys, the glass cane with gilt collar, each on an ebonized shaft

36 in. (91.5 cm.) long, the glass and gemstone cane

(2)

\$2,000-3,000



216

•216

A NORTH EUROPEAN GUILLOCHE ENAMEL CANE

AUSTRIAN OR FRENCH, LATE 19TH/EARLY 20TH CENTURY

With an ebonized shaft, probably adapted from a parasol handle

36 in. (91.5 cm.) long

\$2,000-3,000

•217

A PAIR OF GILT-METAL MOUNTED SOUTH STAFFORDSHIRE ENAMEL PINK-GROUND SNUFF-BOXES

CIRCA 1770

The covers and sides each enameled with landscapes within gilt *rocaille* cartouches and further white enamel trellis and diaper pattern
4 in. (10 cm.) wide

(2)

\$3,000-5,000

PROVENANCE:

With Taylor B. Williams, Chicago.



217

•218

TWO PAIRS OF ANGLO-IRISH DECANTERS AND STOPPERS, AND TWO PAIRS OF GILT DECORATED BLACK LACQUER COASTERS

LATE 19TH/EARLY 20TH CENTURY

Both pairs of decanters with diamond-etched waists; the coasters variously decorated with vines and leave, or neoclassical medallions

10¼ in. (26 cm.) high, the larger pair overall

(12)

\$1,000-1,500



218



219

•219

A PAIR OF FRENCH SILVER-MOUNTED GLASS CLARET JUGS

MARK OF FRANCISQUE LABBÉ, PARIS, CIRCA 1880

Each of baluster form, the foot and border below the collar with foliate decoration, the silver collar and handle fluted, the hinged-domed cover with gilt interior, *each marked on lid, collar, and base*
10¾ in. (27.4 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Christie's New York, 20 October 1998, lot 249.



220

•220

A GEORGE III BRASS-BOUND MAHOGANY PLATE BUCKET

EARLY 19TH CENTURY

With pierced fluted sides, overhead swing handle and brass liner
14½ in. (37 cm.) high; 11 in. (28 cm.) diameter

\$2,000-3,000



221

■•221

A GEORGE III MAHOGANY DUET MUSIC STAND

EARLY 19TH CENTURY, POSSIBLY BY ERARD

The lattice-work sloping rests flanked by hinged and rising brass sconces, on a fluted adjustable shaft and tripod base
56.¾ in. (144 cm.) high, 23.½ in. (59.7 cm.) wide

\$3,000-5,000

MEISSEN FIGURES AT PLAY



Three dimensional figures that bring history alive and amusement to the dining table

Mention the words 'porcelain figure' today and most people will conjure visions of their grandmother's sitting room - small porcelain characters sitting on table tops or narrow shelves, their frilly skirts, lacy bodices, clocked stockings and brimmed hats dulled by a layer of dust. In short, not much to recommend them to the modern eye or sensibility. But if one thinks back to their initial conception in the eighteenth century, they come alive.

Porcelain figures were initially conceived as a substitute for the costly and fragile sugar sculptures that adorned formal banqueting tables in the early 18th century. By the mid-18th century when the dessert course took on a new importance, elaborate arrangements of figures on a mirrored *surtout de table* decorated with parterres in imitation of formal gardens were all the rage. The Meissen porcelain factory was in the vanguard of producing porcelain figures to people these gardens. Illicit lovers, shepherds and shepherdesses, children at play, players in the Commedia dell'Arte, pedestrian tradesmen, peoples from faraway exotic lands - both real and imagined - all were fair game for the sculpture workshop led by the renowned J.J. Kändler, P. Reineke, J.E. Eberlein, F.E. Meyer and others.

Initially produced in the white, the figures were stored in the dessert pantry, not displayed on commodes and mantles as is now the norm. The characters themselves were inspired by graphic sources. The costumes and poses for criers and tradesmen were taken, for the most part, from named illustrations by Edme Bouchardon and Christophe Huet, numbers corresponding to the series of prints incised on the undersides of the bases. Bread sellers, poultry cooks, iron mongers, night watchmen, fish mongers and orange girls - all peopled these aristocratic tables, their identities and clothing true to that found in contemporary Paris, London and Russia. Figures from exotic lands - Turkey, Greece, Hungary, the Levant, and Persia to name a few - were dressed in close approximation of their national dress.

The Commedia dell'Arte proved the inspiration for similar table theatre. Developed in Rome in the mid-16th century, *Commedia dell'Arte* was a form of amusing street theatre which was performed by travelling actors. It was initially impromptu and unscripted, and the plot could incorporate topical scandal or politics to engage local audiences. As the tradition of *Commedia dell'Arte* became more established, the fashion for it spread. Italian actors began to perform in France in the late 16th century, and by the end of the 17th century they had settled permanently in Paris, having been given a home at the Hôtel de Bourgogne.

As a young prince on his Grand Tour 1687-1689, Augustus the Strong had attended performances of the Commedia dell'Arte at Versailles. That same troupe is recorded as having performed in Dresden not many years later, so no surprise that the Meissen factory initiated a series of porcelain figures depicting the Commedia characters, with manufacturies at Nymphenburg, Höchst, Furstenburg, Kelsterbach and other smaller German factories following fast on its heels. By the 18th century, the characters of the Commedia had become codified, with each featuring a set costume as identification. These costumes and the positioning of their limbs became a language of sorts, well understood by the contemporary audience enjoying both the live theatre production and the static performances of Commedia figures dancing down the center of a formal dining table.

And so to our sale ... the following selection of figures gives but a small taste of what is available on the market to those captivated by the idea of theatre and cultural history coming alive in vibrant color. If one watches closely and uses a little imagination, one can hear the Italian cant of street theatre, the cries of tradesmen, and the music of families at play echoing through the centuries - just as relevant today as it was nearly three-hundred years ago.

-JODY WILKIE



•222

AN ORMOLU, TOLE AND PORCELAIN MANTLE CLOCK

THE BASE MOUNT AND MEISSEN PORCELAIN FIGURE MID-18TH CENTURY, THE FLOWERS, TOLE, MOVEMENT AND CLOCK MOUNT PROBABLY LATER

Modeled as a woman holding a hen on her lap, a basket of flowers in her left hand, with clock face set within the stems
10½ in. (27 cm.) high

\$3,000-5,000



223

223

A PAIR OF MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURES OF HARLEQUIN AND COLUMBINE

CIRCA 1745, BLUE CROSSED SWORDS MARK TO EACH, MODELED BY J.J. KÄNDLER

Both seated playing musical instruments, he playing the bagpipes, half of his jacket painted with scattered playing cards, she playing a hurdy-gurdy
5½ in. (13.5 cm.) high, the slightly taller

(2)

\$4,000-6,000

PROVENANCE:

With Klaber & Klaber.

•224

A MEISSEN PORCELAIN GROUP OF THE 'FRENCH DOCTOR' OR 'LE DOCTEUR AMOUREUX'

CIRCA 1765, BLUE CROSSED SWORDS MARK

Modeled as a fashionable woman swathed in pearls, Cupid disguised as a doctor at her other side, a young cavalier kneeling at her feet, a young girl at the rear holding an arrow aloft
7¼ in. (18.5 cm.) high, 7¼ in. (18.5 cm.) wide

\$3,000-5,000



224

225

A MEISSEN PORCELAIN GROUP OF LOVERS

CIRCA 1750, FAINT BLUE CROSSED SWORDS MARK, FROM A MODEL BY J.J. KÄNDLER AND P. REINEKE OF 1745

The gallant turning his lover's head for a kiss, her jealous pug dog scrambling into her lap
4¼ in. (11 cm.) high, 6 in. (15.5 cm.) long

\$4,000-6,000



225



226

226
A MEISSEN PORCELAIN CRIS DE PARIS FIGURE,
'BREAD BOY'

CIRCA 1750, FROM THE MODEL OF 1748 BY J.J. KÄNDLER AFTER A
DRAWING BY EDMÉ BOUCHARDON

Modeled leaning forward under the weight of his basket of bread
worn on his shoulders, stenciled in black ink 01, 7.
7 in. (17.8 cm.) high

\$3,500-4,500



227

227
A MEISSEN PORCELAIN CRIS DE PARIS FIGURE,
'NIGHT WATCHMAN'

CIRCA 1755, FAINT BLUE CROSSED SWORD MARK, IMPRESSED 17
AND P, MODELED BY P. REINEKE AND J.J. KÄNDLER

Modeled standing beside a tree-stump, holding a lantern in his
right hand and a basket of bottles in his left
5½ in. (14.3 cm.) high

\$2,500-3,500

228
A MEISSEN PORCELAIN FIGURE OF A
GENTLEMAN AT A DESK

CIRCA 1740-45, FAINT BLUE CROSSED SWORDS MARK, MODELED
BY J.J. KÄNDLER

Seated on a rock and writing a letter inscribed '*Mademoiselle, /
Depuis que j'ai eu la per/mission*' with a quill, the top of the rococo
table with writing equipment, a watch and a silvered box
5½ in. (13.7 cm.) high

\$7,000-10,000

Kändler took inspiration from an engraving by Pierre Filloeuil
(1696-after 1754) with the title "*Le Château de Carte*" after a
painting by Jean-Baptiste Simeon Chardin (1699-1779). The
model is referred in Kändler's Taxa for 1740-1744 as follows: '*1
Figur. einen Monsieur, der einen Liebas-Brieff schreibt, vorstellend,
mit der Feder in der Hand am Tische sitzend*' [One figure, a monsieur
writing a love-letter, while he sits at a desk and holding a feather in
his hand]. One example is now at the Ansbach Residenz (Inv. Nr.
P 68) and is illustrated in Rainer Rückert, *Meissener Porzellan*,
Munich, 1966, cat. 871.



228



228 (detail)



229

229

TWO MEISSEN FIGURES OF A PERSIAN AND A HUNGARIAN

CIRCA 1750, FAINT BLUE CROSSED SWORDS MARK AT THE BACK, MODELED BY J.J. KÄNDLER

The Persian gentleman wearing a white turban, swords and daggers tucked into his striped sash; the Hungarian wearing a furlined green cape
9 in. (23 cm.) high, the taller

(2)

\$6,000-8,000

Kändler modeled a group of figures based on a series of engravings by Le Hay which were published in Paris in 1714 under the title *Receuil des cents estampes représentant les différentes Nations du Levant*. The series was ordered by Monsieur le Comte Charles de Ferriol, French Ambassador to "The Sublime Port".

230

A MEISSEN PORCELAIN CHINOISERIE GROUP

CIRCA 1755, BLUE CROSSED SWORDS MARK, INDISTINCT INCISED NUMERAL

Modeled as a Malabar seated on a tasseled cushion and holding a jar and cover in his hands, his right arm resting on a cartouche with the coat-of-arms of the Augustus III, King of Poland, a servant leaning over him from the rear

7½ in. (20 cm.) high

\$4,000-6,000



230

231

A MEISSEN PORCELAIN CHINOISERIE GROUP OF A FAMILY FROM 'LES DELICES DE L'ENFANCE'

CIRCA 1750, MODELED BY J.J. KÄNDLER, F.E. MEYER AND P. REINICKE

Modeled as a mother and father playing with their two children, the older sibling feeding a monkey at their feet
16½ in. (16.5 cm.) high; 5½ in. (14 cm.) wide

\$7,000-10,000



231



232

•232

A MEISSEN PORCELAIN FIGURE OF A PILGRIM

CIRCA 1755-60, BLUE CROSSED SWORDS MARK, PRESSNUMMER 9, MODELED BY P. REINICKE

Striding forward, his caplet and hat applied with shells

7¼ in. (18.5 cm.) high

\$3,000-5,000

An almost identical figure is illustrated in Y. Adams, *Meissen Figures 1730-1775 The Kaendler Years*, Atglen, 2001, p. 148, no. 403.

234

A MEISSEN PORCELAIN CHINOISERIE FAMILY GROUP

CIRCA 1755, MODELED BY J.J. KÄNDLER AND P. REINEKE

Probably from 'Les délices de l'enfances', depicting a toddler standing on a chair trying to reach a bird cage held out of his reach by his mother, his nurse supporting him

6½ in. (17cm.) high

\$6,000-8,000



234



233

233

TWO MEISSEN PORCELAIN FIGURES OF A STREET SINGER AND OF A HURDY GURDY PLAYER

CIRCA 1750-60, BLUE CROSSED SWORDS MARK AT THE BACK OF EACH, THE FIRST MODELED BY P. REINEKE, THE SECOND BY J.J. KÄNDLER

The singer dancing as she holds her score, the seated musician wearing blue stocking cap

4¾ in. (12.5 cm.) high and 5½ in. (14 cm.) high

(2)

\$4,000-6,000

235

A MEISSEN PORCELAIN FIGURE OF 'THE GOOD HOUSEWIFE'

CIRCA 1757-58, BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Seated at a table writing in an account book, with a snuff-box in her left hand and provisions to her feet including a basket of wine bottles

6½ in. (16.5 cm.) high

\$7,000-10,000

Kändler modeled the 'Prudent wife' circa 1757-58 and was inspired by the engraving *L'oeconomne* after a painting by Jean-Siméon Chardin (1699-1779). An identical model is illustrated and discussed in A. Gräfin von Wallwitz, *Celebrating Kändler*, Munich, 2006, cat. 28.



235

236

THREE MEISSEN PORCELAIN GROUPS OF CHILDREN

LATE 18TH/19TH CENTURY, BLUE CROSSED SWORDS MARKS TO ALL, THE RECORDER PLAYER WITH STAR 11, THE BASSOONIST WITH PRESSNUMMER 23

The first a group of two children sharing porridge, seated on an overturned basket of flowers, an upturned barrel as the table; the second as a boy standing on an overturned barrel playing a recorder; the third a bassoonist from a 'Girl's Orchestra' of six figures

6 in. (15 cm.) high, the single figures

(3)

\$4,000-6,000

PROVENANCE:

J.P Morgan, collection no. P.M.2126A (children eating).



236

237

A MEISSEN PORCELAIN CRINOLINE GROUP OF A LADY DRINKING CHOCOLATE

CIRCA 1740, MODELED BY J.J. KÄNDLER

A variation on 'The Handkiss', the tripod table replacing the woman's kneeling lover, a pug in her lap

6 in. (15 cm.) high, 21 cm. (8 3/4 in.) long

\$15,000-20,000

The original model of for this group, 'The Handkiss,' is recorded in Kändler's *Taxa* of 1737 and exists with a number of variations to the figural composition. The group was inspired by an engraving by Laurent Cars after Boucher depicting a scene from Molière's comedy 'Le Sicilien ou l'Amour peintre'.



237

97



238



239



240



241



242

238 A PAIR OF MEISSEN PORCELAIN FIGURES OF A JAPANESE COUPLE AND A MEISSEN FIGURE OF A JAPANESE SCHOLAR

CIRCA 1755-60, ONE OF THE PAIR WITH FAINT BLUE CROSSED SWORDS MARK, THE COUPLE MODELED BY J.J. KÄNDLER AND P. REINEKE

The couple each carrying a parasol, the scholar holding an apple green conical hat in one hand, a gnarled walking stick in the other

7½ in. (18 cm.) high, the female figure

(3)

\$10,000-15,000

PROVENANCE:

With Armin B. Allen, London (the scholar)

239 A MEISSEN PORCELAIN TEA-CADDY AND COVER

CIRCA 1745, FAINT BLUE CROSSED SWORDS MARK, PRESSNUMMER 40

Painted with a continuous scene of a gallant and companion dancing to one side, the obverse with a woman playing the lute, her companion singing

5½ in. (13 cm.) high

(2)

\$6,000-8,000

•240 A MEISSEN PORCELAIN APPLE-GREEN GROUND KAKIEMON TEA CADDY AND COVER

CIRCA 1740, FAINT BLUE CROSSED SWORDS MARK, PAINTER'S MARK 14.

Painted front and back with flowering *indianische Blumen* issuing from banded hedges, the sides painted with similar spray of flowers

5½ in. (13 cm.) high

(2)

\$2,000-4,000

241 A MEISSEN PORCELAIN SMALL TUREEN, COVER AND STAND

CIRCA 1745, BLUE CROSSED SWORDS MARKS AND PRESSNUMMERN 26 AND 33

Quatrefoil with lemon finial, painted in the manner of Watteau with courting couples in landscapes, within gilt shell and *Gitterwerk* borders, the stand also with *holzchnitt Blumen* and scattered insects

11¼ in. (28.5 cm.) long, the stand

(3)

\$6,000-8,000

242 TWO MEISSEN PORCELAIN TROMPE L'OEIL COS LETTUCE TUREENS AND COVERS ON FIXED STANDS AND TWO FÜRSTENBERG ASPARAGUS KNIFE RESTS

CIRCA 1760, ONE TUREEN WITH BLUE CROSSED SWORDS MARK, PRESSNUMMERN 22 AND 21, ONE KNIFE REST WITH BLUE SCRIPT CAPITAL F MARK

Each naturalistically modeled and colored, a curled leaf as the cover finial, the stand a pierced plate painted with loose bouquets; the knife rests as three ribbon-tied stalks

9½ in. (24 cm.) diameter

(6)

\$3,500-4,500



243

243

A PAIR OF MEISSEN PORCELAIN FIGURES OF A CHINOISERIE GALLANT AND COMPANION

CIRCA 1735, BLUE CROSSED SWORDS MARKS, GILDER'S 26 TO ONE

Each seated, wearing *indianische Blumen* robes, a fan in one hand, a parrot on one knee 5¼ in. (13 cm.) high, the gallant

(2)

\$6,000-8,000

PROVENANCE:

Adolf and Helene List, Magdeburg.

Forced sale, Hans W. Lange, 28-30 March 1939, lot 794 (possibly unsold).

Private Collection, New York.

Restituted to the heirs of Adolf and Helene List, 2014.

PROPERTY OF A COLLECTOR (LOTS 244-245)

244

A MEISSEN PORCELAIN GROUP OF A MOTHER AND HER TWO CHILDREN (AMME MIT ZWEI KINDERN)

THIRD QUARTER 18TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED 6, FROM MODEL NO. 2379 OF 1754 BY J.J. KÄNDLER

The mother seated on a chair, her toddler on her knee, her older daughter at the left teasing the younger with his rattle

6¾ in. (17.1 cm.) high

\$3,000-5,000

See R. Rückert, *Meissener Porzellan*, Munich, 1966, p. 187, fig. 1025, Tafel 251 for the virtually identically decorated example in the Ansbach Schlossresidenz.



244

245

A SILVER-MOUNTED MEISSEN PORCELAIN PUG BONBONNIERE

CIRCA 1740-50

The cover painted with a turkey, a rooster and a hen in a landscape, its interior with a bust-length portrait of a courting couple, the interior of the pug's head gilt

2¾ in. (6.7 cm.) long

\$6,000-8,000



245



245 (detail of cover)

PROPERTY OF A NEW YORK COLLECTOR

■246

A SET OF TWELVE ENGLISH MAHOGANY DINING CHAIRS

AFTER A DESIGN BY THOMAS CHIPPENDALE, THE ARMCHAIRS AND SIX SIDE CHAIRS CIRCA 1760, FOUR SIDE CHAIRS OF LATER DATE

Comprising two armchairs and ten side chairs, one with printed paper label 'Sir Robert Buxton East Dressing Room', formerly with corner brackets

(12)

\$30,000-50,000

PROVENANCE:

Sir Robert Buxton, possibly for Shadwell Park, Norfolk.
With Asprey, London.

Private Collection, Bermuda and New York.

Acquired from Stair & Company, New York, in 1997.





247

PROPERTY OF A PRIVATE COLLECTOR

■248

A GEORGE II CREAM-PAINTED AND PARCEL-GILT MIRROR

CIRCA 1740

With a broken arch pediment above a laurel leaf frieze, redecorated, the mirror plate probably an old replacement

43 in. (109.2 cm.) high, 28 in. (71.1 cm.) wide

\$6,000-9,000

PROVENANCE:

Acquired from Florian Papp, New York.



248

■249

A PAIR OF EARLY GEORGE III MAHOGANY POLYCHROME-PAINTED AND PARCEL-GILT HALL CHAIRS

CIRCA 1760

Polychrome painted armorial, dished seat, trestle base, decoration probably later

(2)

\$1,000-1,500



249



250

PROPERTY OF A PRIVATE COLLECTOR (LOTS 250-254)

■250

A MATCHED PAIR OF ENGLISH GIRANDOLE MIRRORS

ONE GEORGE II AND REDUCED IN HEIGHT, THE OTHER LATER
Foliate scroll carving with pounced decoration and beveled glass
plates
55 in. (140 cm.) high, 37 in. (94 cm.) wide (2)

\$8,000-12,000

PROVENANCE:

Colonel Goulet; Sotheby's, London, 25 January 1935, lot 145 (part).
Acquired from Florian Papp, New York.

■251

A GEORGE II MAHOGANY SIDE TABLE

CIRCA 1740 AND ALTERED IN SIZE
With later *verde antico* marble top above a Greek key frieze, on
square chamfered legs headed by scroll brackets
33 in. (84 cm.) high, 48 in. (142 cm.) wide, 23½ in. (60 cm.) deep

\$7,000-10,000



251



■252

AN IRISH GEORGE II MAHOGANY SIDE TABLE

CIRCA 1750

The rectangular top above a later egg-and-dart border and with diaper ground frieze, the front with large central finely carved lion's mask flanked by oak leaf swags, on acanthus-carved cabriole legs and lion paw feet, the 18th Century top possibly original and rotated but now lacking molded edge
33¾ in. (86 cm.) high, 66 in. (168 cm.) wide, 27½ in. (70 cm.) deep

\$40,000-60,000

PROVENANCE:

With Mrs. Brady, Liffey Street, Dublin.

Purchased by Mervyn, 7th Viscount Powerscourt (d. 1904) for Powerscourt, Enniskerry, Co. Wicklow, Ireland.

Thence by descent to the 9th Viscount until sold with the house to Mr. and Mrs. Ralph Slazenger in 1961. Mr. and Mrs. Ralph Slazenger, Powerscourt, Enniskerry, Co. Wicklow, Ireland, sold Christie's House sale, 24-25 September 1984, lot 476.

Anonymous sale; Christie's, New York, 21 January 1999, lot 321.

LITERATURE:

7th Viscount Powerscourt, *A Description and History of Powerscourt*, 1903, p. 34.

D. Guinness and W. Ryan, *Irish Houses & Castles*, New York, 1971, p. 27 (detail of lion mask).

Powerscourt, one of Ireland's great historic homes, was granted to the Wingfield family by James I in 1609 and the house and formal gardens were largely redesigned by the architect Richard Castle in the 1730's and 1740's. The 7th Viscount (d.1904) who acquired this table for Powerscourt was an inveterate collector and well-known connoisseur who spent considerable sums ornamenting the house, its interiors and gardens. He was deeply involved in the National Gallery of Ireland, Chairman of the Art Union of Ireland, President of the Royal Dublin Society and an avid supporter of the Royal Hibernian Academy.

The 7th Viscount's memoir, *Description and History of Powerscourt*, published in 1903, is a particularly valuable resource that details the history of this magnificent house. Lord Powerscourt recounts his purchase of this table from Mrs. Brady in Liffey Street (p.34) - *I was looking at it and admiring it, and I offered her less than the price she put upon it, and she said 'Oh! now you had better take it; you will never see another like it, and the General will be here directly and he will have it soon enough' - the General being the late General Charles Crawford Frazer, V.C., at the time commanding the troops in Dublin.*

A similar table is illustrated in D. Fitzgerald, *Irish Furniture*, The Irish Heritage Series, no. 16, 1978, fig. 11.



253

■253

A GEORGE II GILTWOOD MIRROR

CIRCA 1750

The pierced cartouche-form frame with leaf cresting above a divided mirror plate, carved with C-scrolls, cabochons, ruffles and fruiting viney surrounding the central shaped plate
68 in. (173 cm.) high, 35 in. (89 in.) wide

\$20,000-30,000

PROVENANCE:

Acquired from Hyde Park Antiques, New York.

■254

A MATCHED PAIR OF WHITE-PAINTED AND PARCEL-GILT SIDE TABLES

ONE GEORGE II, CIRCA 1740, THE OTHER 20TH CENTURY

Each with later rectangular white marble top above an egg-and-dart carved border and Vitruvian scroll frieze, on acanthus-headed and entrelac-carved scroll legs, redecorated
34 in. (86.5 cm.) high, 55 in. (140 cm.) wide, 25 in. (63.5 cm.) deep (2)

\$20,000-30,000

PROVENANCE:

By repute the Earls of Pembroke, Wilton House, Salisbury, Wiltshire.

The Hon. Mrs. Aileen Plunket, Luttrellstown Castle, Clonsilla, Co. Dublin, sold Christie's house sale, 26-28 September 1983, lot 39.

Anonymous sale; Christie's, London, 14 June 2001, lot 162.

LITERATURE:

J. Cornforth, 'Luttrellstown Castle, Co. Dublin - II', *Country Life*, 29 March 1984, p. 825 (shown *in situ* at Luttrellstown).

The romantic Gothic castle at Luttrellstown is one of the finest demesnes in Ireland. The house and estate was bought by Ernest Guinness for his daughter Aileen Plunket, and from the 1950s, along with the inspired decorating skills of Felix Harbord, she transformed its interiors. She and Harbord bought many pieces from Country House sales and the present lot is thought to have come from Wilton House, Salisbury, seat of the Earls of Pembroke. The tables formed part of the decoration of the dining room.



254



PROPERTY OF A SOUTHERN PRIVATE COLLECTION

■255

A QUEEN ANNE SCARLET, GILT AND POLYCHROME-JAPANNED WRITING TABLE/ BACHELOR'S CHEST

CIRCA 1700

The hinged out-folding top supported by two gate-legs over a pair of cabinet doors revealing six drawers, with allover chinoiserie decoration of birds, figures, foliage and landscapes, decoration largely original but distressed 29¼ in. (74.5 cm.) high, 38½ in. (97.5 cm.) wide, 13¾ in. (35 cm.) deep

\$40,000-60,000

PROVENANCE:

By family tradition, Caroline M. Merrall, New York (d. 1925).
By descent to the present owner.

This small writing-table/chest is extremely rare, not only in its form but in the preserved state of its decoration. A clear comparison can be made with the one sold from the collections at Houghton Hall, Norfolk ('Works of Art from Houghton', Christie's, London, 8 December 1994, lot 114, sold for £188,500). The Houghton piece came to the Cholmondeley family collections through the connoisseur Sir Philip Sassoon, Bt., at Trent Park, Hertfordshire where it was recorded in 1939. Sir Philip descended from Jewish European 'royalty' on both sides of the family with the Sassoons, as well as the Rothschilds (his mother was granddaughter of James de Rothschild who headed the Paris banking branch of the family). Sir Philip's sister, Sybil, married the 5th Marquess of Cholmondeley in 1913.

The present example, with its hinged top and carry-handles, demonstrates the fashion for moveable multi-purpose furniture introduced to bedroom-apartments in the early 18th century, while its exotic decoration imitates highly prized lacquer from the Far East. Such lacquered objects had become status symbols for Royalty and their inner circle. An inventory taken at the time of Queen Mary's death includes a number of 'india japan' furnishings in the Queen's bedchamber at Kensington Palace where she displayed her large collection of Oriental porcelain. And the rich 'Red japan' or 'Dragons-Blood' palette was particularly sought after. A related scarlet-japanned bureau-cabinet supplied in the early 18th century for Erddig in Wales is attributed to the 'very eminent cabinetmaker' John Belchier (d. 1755), and is illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924-7, rev. edn., vol. I, p. 135, fig. 24.



(alternate view)



256

PROPERTY OF A PRIVATE COLLECTOR (LOTS 256-257)

■256

A GEORGE III GILTWOOD MIRROR

CIRCA 1780

The oval frame with acanthus crest and apron and rosette border, inscribed in chalk on the reverse 'MAC'

52 in. (132 cm.) high, 26¾ in. (68 cm.) wide

\$15,000-25,000

PROVENANCE:

Captain Norman Colville, M.C. (d. 1974), Penheale Manor, Cornwall.

Anonymous Sale; Christie's, London, 14 June 2001, lot 88.

Captain Colville was an exceptional connoisseur collector of English furniture, during the years immediately following the First World War. His collection was well known to Percy Macquoid and Ralph Edwards, compilers of *The Dictionary of English Furniture* in the 1920s, and many illustrations of his furniture were used in those volumes. John Cornforth has described Captain Colville as 'a connoisseur with an exceptional eye for works of art'.

An identical mirror, but lacking the pierced cresting and apron, was sold from the Michael Lipitch sale, Sotheby's London, 22 May 1998, lot 314.



257

■257

A PAIR OF GEORGE II CREAM-PAINTED AND PARCEL-GILT TORCHERES

CIRCA 1755, IN THE MANNER OF THOMAS CHIPPENDALE

Of baluster form with leaf tip and fluted carving, tripartite plinth, lead scroll feet, the stems with later metal rods presumably for electricity, probably originally with marble tops, each with typed paper label underneath, one "72.", the other "724"

53½ in. (136 cm.) high, 14 in. (36 cm.) diameter

(2)

\$7,000-10,000

PROVENANCE:

The Collection of the Late Lord Samuel of Wych Cross, Sotheby's, London, 17 November 1989, lot 13.

Acquired from Gerald Bland, New York.



258

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■258

A VICTORIAN STYLE GILTWOOD SIDE TABLE

20TH CENTURY, MANUFACTURED BY THE PAUL FERGUSSON WORKSHOP

With peach and yellow marble top, with an applied gilt metal banded border

35½ in. (90.2 cm.) high, 68½ in. (174 cm.) wide, 28¾ in. (73 cm.) deep

\$5,000-8,000

■259

A GEORGE III GILTWOOD MIRROR

CIRCA 1770

The oval plate within a scrolling foliate and bulrush frame, with rope-tied shell-carved cresting and apron, previously part of a *boiserie*
65 in. (165 cm.) high, 40 in. (101.5 cm.) wide

\$20,000-30,000

PROVENANCE:

With Devenish and Co., New York.

Anonymous sale; Sotheby's, New York, 19 October 2001, lot 275.

This extraordinary pier mirror would likely have formed part of a fashionable interior when naturalism was giving way to classicism. Its oval foliate-entwined and palm-frond frame relates closely to mirror in a room elevation drawn by John Linnell (d. 1796) (H. Hayward, 'The Drawings of John Linnell in the Victoria and Albert Museum', *Furniture History*, 1969, fig. 162). Similar deeply carved ruffled shells feature on a mirror installed in the Gilt Parlour at Croome Court at a time when the Linnell firm supplied elaborately carved gilt decorations to the 6th Earl of Coventry (illustrated in H. Avray Tipping, *English Homes*, period IV, vol. I, p. 168, fig. 224). Other leading artisans produced similar work. See Chippendale's pair of mirrors for the lodging rooms at Harewood and based on his manuscript drawing (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 77, figs. 118-119); and Robert Adam's 1768 elevation for the drawing room at Saltram (E. Harris, *The Genius of Robert Adam: His Interiors*, 2001, p. 236, fig. 351).

PROPERTY OF A NEW ENGLAND FAMILY

■260

AN IRISH GEORGE II MAHOGANY TEA TABLE

CIRCA 1755

The tray top above a pounced frieze carved with scrolling flowers centered by a shell, raised on cabriole acanthus-carved legs terminating in paw feet
28½ in. (72.4 cm.) high, 31½ in. (80 cm.) wide, 20½ in. (52.1 cm.) deep

\$20,000-30,000

The form and ornament of this lovely tea table typifies Irish furniture of the mid-18th century. The stippled ground offsets the fluid carving with its motifs of shells and eagle's heads. The leaf carved paw feet are also frequently featured. Related examples are illustrated in Glin and J. Peill, *Irish Furniture*, New Haven, 2007, p. 239 figs. 145-7. Further examples include one sold anonymously at Christie. London, 4 July 2002, lot 70 and another with a later marble top sold anonymously at Christie's, New York, 24 October 2013, lot 647.



259



260



261

PROPERTY OF A PRIVATE COLLECTOR (LOTS 261-270)

■261

A GEORGE III GILTWOOD PIER MIRROR

CIRCA 1770

With waterleaves carved frame, the divided mirror plate with husks and scrolling foliage, the top centered with a rosette, lower central bevelled plate probably early 18th century and re-used 80 ¼ in. (205 cm.) high, 41 in. (104.1 cm.) wide

\$15,000-25,000

PROVENANCE:

With Norman Adams, Ltd., London, and sold to Doris Merrill Magowan in 1950. Property from the Estate of Doris Merrill Magowan, Christie's, London, 22 May 2002, lot 40. Acquired from Hyde Park Antiques, New York.

A similar pair of mirrors at Osterley Park, Middlesex are executed after a design by Adam of 1777 (see M. Tomlin, *Catalogue of Adam Period Furniture*, London, 1972, p. 84, cat. no. K/1 and K/1a). The maker of the Osterley Pair is not recorded, however William Linnell produced documented furniture for Osterley and worked with Adam on other notable commissions. Other mirror designs by the Linnells compare with the present mirror (see for example, H. Hayward and P. Kirkham, *William and John Linnell*, New York, 1980, vol. II, figs. 213-16 and 220, and a pair of pier mirrors supplied by Linnell for William Drake's Shardeloes drawing room circa 1775 and now in the Rijksmuseum, Amsterdam illustrated *ibid.*, vol. II, fig. 217).

Other related mirrors that display similar carved motifs include a pair formerly with Norman Adams, London, sold Sotheby's London, 30 November 2001, lot 74 (£78,300) (see C. Stevens and S. Whittington, *18th Century English Furniture: The Norman Adams Collection*, Suffolk, 1983, p. 431); a pair from the Earls of Lindsey of Uffington House, Lincolnshire (see C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, London, 1978, vol. I, cat. no. 276) and a single mirror probably from the same workshop at Belhus, Essex (*Ibid.*, vol. III, p. 727).

■262

A GEORGE III CREAM-PAINTED AND PARCEL-GILT SOFA

LATE 18TH CENTURY

The frame channeled overall, with Greek-key terminals, on square taped legs headed by rosette blocks, decoration refreshed 63 in. (160 cm.) wide

\$7,000-10,000

PROVENANCE:

Acquired from Chappell & McCullar, San Francisco.



262

■263

A GEORGE III STYLE GILTWOOD MIRROR

20TH CENTURY, MANUFACTURED BY MARIANI ANTIQUES

With a rounded cresting, framed by gadrooned edge, the plate decorated by garlands, with Mariani Antiques manufacture label

79 in. (200.5 cm.) high, 41¾ in. (106 cm.) wide

\$5,000-8,000

PROVENANCE:

Acquired from C. Mariani Antiques, San Francisco.



263

■264

A GEORGE III GILTWOOD MIRROR

CIRCA 1780

With gadrooned frame, foliate corners and beveled border plates surrounding a central plate, the mirror plate possibly 19th century

42 in. (106.7 cm.) high, 29½ in. (75 cm.) wide

\$6,000-9,000

PROVENANCE:

Acquired from Clinton Howell Ltd, New York.



264

•265

AN ENGLISH SATINWOOD AND MARQUETRY OCCASIONAL TABLE

THE TOP 18TH CENTURY, THE BASE LATER

Of double serpentine form, the top inlaid with central flower motif and Vitruvian scroll frieze

26¾ in. (68 cm.) high, 20½ in. (52 cm.) wide, 14½ in. (37 cm.) deep

\$1,000-1,500

PROVENANCE:

Acquired from Hyde Park Antiques, New York.



265

266 No Lot



267

■267

A GEORGE II GILTWOOD MIRROR

CIRCA 1740, REDUCED IN SIZE AND ORIGINALLY A FRAME

With egg-and-dart borders, each corner with an applied flowerhead

63.1/5 in. (161.3 cm.) high, 33 1/4 in. (84.5 cm.) wide

\$4,000-6,000

PROVENANCE:

Acquired from Florian Papp, New York.



268

■268

A GEORGE III STYLE GILTWOOD MIRROR

20TH CENTURY

With carved laurel garland
22 3/4 in (57.8 cm.) diameter

\$1,000-1,500

PROVENANCE:

Acquired from Elaine Saunderson, Sussex, England.

■269

A SET OF TEN GEORGE III STYLE MAHOGANY DINING CHAIRS

20TH CENTURY

Comprising two armchairs and eight side chairs, each serpentine upholstered back and seat on straight chamfered front legs and curved back legs joined by H-form stretcher (10)

\$5,000-8,000



269



■270

A GEORGE III GILTWOOD SIDE TABLE

CIRCA 1765-1770

The *verde antico* top above a fluted frieze, the paneled legs carved with husks, on later gadrooned ball feet
36 in. (91.5 cm.) high, 91 in. (231 cm.) wide, 28 in. (71 cm.) deep

\$40,000-60,000

PROVENANCE:

Acquired from Kentshire, New York.

This spectacular neoclassical table, with its distinctive arrangement of paired paneled legs above turned gadrooned feet, conforms to side and serving-tables designed by pre-eminent architect Robert Adam (d.1792), and published in his *Works in Architecture* (1778). Several such examples were supplied in 1765 and executed by various top cabinet-makers. This group includes one for Sir Lawrence Dundas, 1st Baronet (d. 1781) at 19 Arlington Street, London, described by the furniture historians Ralph Edwards and Margaret Jourdain as 'probably' by Samuel Norman (now in the Huntington Museum, Pasadena) (R. Edwards, M. Jourdain, *Georgian Cabinet-Makers circa 1700-1800*, London, 1955, p. 164, fig. 85). Norman's 'considerable skill as a craftsman' attracted the attention of Adam who undoubtedly introduced him to Dundas because from 1763-66 Norman was working at Moor Park, Hertfordshire, Aske Hall, North Yorkshire, and also at Arlington Street (S. Norman, 'A Study of an Eighteenth-Century Craftsman', *The Burlington Magazine*, vol. III, no. 797, 1969, p. 504). Another similar pair of eight-legged tables was supplied for Syon House in the same year to support the Duke of Northumberland's Italian mosaic slabs (E. Harris, *The Genius of Robert Adam: His Interiors*, New Haven and London, 2001, pp. 75-78, figs. 111, 113-114). There is no record of Norman working for the family, and the tables at Syon are possibly by William France (d. 1773); France and his partner, John Bradburn (d. 1781), also worked for Dundas, notably supplying the ram's head suite dated 1764 for Moor Park, which is now at Kenwood House, London. A third pair of stone-painted tables was made by the carver Sefferin Alken for Croome Court, Adam's largest commission, and these now reside in the Philadelphia Museum of Art and the Metropolitan Museum of Art, respectively (E. Harris, *op. cit.*, p. 51, fig. 74). Of note, the pendant husk panels compare to the tripod pedestals for Sir Watkin Williams Wynn's London home at 20 St. James's Square of 1777 (E. Harris, *The Furniture of Robert Adam*, London, 1963, fig. 139).



271

271
A LONDON DELFT BLUE-DASH ADAM AND EVE CHARGER

FIRST QUARTER 18TH CENTURY

Painted with Adam and Eve standing before the apple tree, she offering him a piece of fruit, the serpent in the branches above
13 in. (33 cm.) diameter

\$4,000-6,000



272

272
AN ENGLISH DELFT PORTRAIT CHARGER OF WILLIAM III

CIRCA 1690-1710, PROBABLY LONDON

The crowned monarch standing in a suit of armor between sponged trees, a sword in his raised right hand, the initials WR flanking his head, concentric blue lines banding the rim
13¾ in. (34.8 cm.) diameter

\$4,000-6,000



273

•273
A LONGTON HALL PORCELAIN TULIP BOX AND COVER

CIRCA 1755

Naturalistically molded with stem final and foot rim
5 in. (12.5 cm.) high

\$3,000-5,000

(2)

274
AN ASSEMBLED WORCESTER PORCELAIN PART DINNER AND DESSERT SERVICE

FIRST HALF 19TH CENTURY, MOST IMPRESSED CROWED MONOGRAM MARKS FOR BARR, FLIGHT & BARR OR FLIGHT, BARR & BARR

Bat-printed overall with shells *en grisaille*, comprising: a circular soup tureen, cover and stand; two vegetable tureens and covers; four sauce tureens, covers and three stands; a well-and-tree platter; six platters in three sizes; two graduated teapots, covers and stands; twenty-four soup plates; twenty-four dinner plates; two cake plates; four shallow dishes; two waste bowls; two open sugar bowls; a milk jug; two cream jugs; twenty-four coffee cans; twenty-three teacups; twenty-three saucers
22 in. (56 cm.) wide, the well-and-tree platter

\$6,000-8,000

(162)



274



275

275

A PAIR OF CHELSEA PORCELAIN TURQUOISE-GROUND URN-SHAPED VASES AND COVERS

CIRCA 1768

Each with white and gilt pomegranate and leaf finial above stiff leaves, the rim and shoulder applied with either goat or lion masks suspending laurel swags or drapery, the lions' manes twisted into top-knots, on a conforming base

9¾ in. (24.5 cm) high

\$6,000-8,000

PROVENANCE:

With Wynn A. Sayman, MA.
Private collection, Ohio.

This form, perhaps derives in part from ornament in Jacques Stella's, *Livre de Vases*, Paris 1667. Vases with stands of this form are rarely recorded in the literature [F. Severne McKenna, *Chelsea Porcelain, The Gold Anchor Wares* (Leigh-on-Sea, 1952), pl. 398, no. 74]. A pair was included in an English Ceramics Circle exhibition held at the Victoria and Albert Museum, the property of Mrs. Bellamy Gardner and subsequently sold Sotheby's London, 22nd May 1962, lot 41. [English Pottery and Porcelain', *Commemorative Exhibition Catalogue*, English Ceramics Circle, Victoria and Albert Museum (London, 1949), nos. 250 and 251]. A pair with a claret ground, the property of the late Lord Leigh and the Stoneleigh Chattels Settlement, was sold Christie's London, 14 July 2006, sale 7229, lot 6.

•276

A PAIR OF BLOOR DERBY PORCELAIN IMARI 'WARWICK' VASES

CIRCA 1830, IRON-RED PRINTED BLOOR DERBY MARKS

Each with handles as entwined grape vines
9 in. (23.3 cm.) high

\$3,000-5,000



276

PROPERTY FROM THE COLLECTION OF DR. BRUCE WILSON, MEMPHIS, TN (LOTS 277-278)

277

A PAIR OF MINTONS PORCELAIN BLUE-GROUND VASES AND COVERS

CIRCA 1891-1901, GILT CROWNED GLOBE AND FAINT IMPRESSED UPPERCASE MARKS, INCISED 837, DECORATOR'S DOT MARKS

Each based on the Sèvres model 'bachelier à anses tortillées', finely painted with birds perched on branches between gilt molded berried laurel borders

15¼ in. (38.5 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 November 1991, lot 267.

This vase form originated at Sèvres around 1768, and those with sage leaves on the base were shape 'A'. See R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, 1988, Vol. I, pp. 299-309 for a discussion of this form and its development.

278

A PAIR OF MINTON PORCELAIN BLUE-GROUND VASES AND COVERS

DATE CYPHER FOR 1864, IMPRESSED UPPERCASE MARK AND CYPHERS, SIGNED EDOUARD RISCHGITZ

Based on a variation of the Sèvres model vase console, the body painted front and back with peasants and livestock in landscapes within a gilt border and further *oeil-de-perdrix*

19½ in. (49.5 cm.) high

\$6,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 November 1991, lot 269.

Edouard Rischgitz (Hungary 1828-1909) was one of Corot's few pupils. He worked at the Minton factory from 1863-1870 and supervised the factory's work for the Paris 1867 International Exposition. See P. Atterbury and M. Batkin, *The Dictionary of Minton*, Suffolk, 1990, p. 297.



277



278



280



279

PROPERTY OF A PRIVATE COLLECTOR

■ 279

A CHINESE ELM ALTAR TABLE

19TH CENTURY

The rectangular panel top above an openwork apron carved with scrolls and phoenix heads raised on square supports joined by stepped stretchers
32 in. (82.5 cm.) high, 35½ in. (30.2 cm.) wide, 12½ in. (31.7 cm.) deep

\$3,000-5,000

PROPERTY OF A NEW YORK COLLECTOR (LOTS 280-281)

■ 280

A CHINESE EXPORT BLACK AND GILT-LACQUER BUREAU-CABINET-ON-STAND

CIRCA 1800

The scrolling crown and dentil-molded frieze above two doors enclosing two short and three long drawers, the lower section with a fall front concealing a door flanked by pigeonholes and seven small drawers above two short and one long drawer, on fluted square tapering legs, with landscape scenes and foliate decoration throughout, the drawers with Chinese characters to rear boards
75½ in. (92 cm.) high, 29½ in. (75 cm.), 21½ (54.5 cm.) deep

\$10,000-15,000

PROVENANCE:

The Collections of Peter Glenville and Hardy William Smith; Christie's, New York, 13 October 2003, lot 113.



281

■281
A JAPANESE EXPORT GILT METAL-MOUNTED BLACK AND GILT
LACQUER CABINET ON LATER STAND

THE CABINET 17TH CENTURY

The rectangular cabinet decorated overall with landscape scenes incorporating villages, temples, and wildlife, opening to an interior filled with drawers, some lacking, with similar decoration, on a later stand with a pierced frieze and ending in claw-and-ball feet, originally with some additional elements to the base of the cabinet, now missing

58½ in. (149 cm.) high, 37½ in. (95 cm.) wide, 20¼ in. (53 cm.) deep

\$5,000-8,000

PROVENANCE:

Anonymous Sale; Christie's New York, 18 October 2001, lot 113.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■282
A JAPANESE GILT-DECORATED RED AND POLYCHROME LACQUER
CABINET-ON-STAND, *SHODANA*

MEIJI PERIOD (LATE 19TH CENTURY)

Fitted with an arrangement of six shelves, two sliding doors, a pair of hinged doors, and two drawers; the vivid blue lacquer panels enhanced in gilt with irises, cranes in landscapes; the exterior side and reverse panels and interior panels decorated with gilt flowering prunus blossoms

60¼ in. (153 cm.) high, 38½ in. (97.8 cm.) wide, 17¼ in. (43.8 cm.) deep, including stand

\$4,000-6,000



281 (detail)



282



283

■283

A REGENCY GILTWOOD AND PARCEL-EBONIZED CONVEX MIRROR

CIRCA 1810

45 in. (114 cm.) diameter

\$4,000-6,000



284

■284

A PAIR OF WILLIAM IV HARDWOOD FOUR-TIER ETAGERES

CIRCA 1835

Each top tier with a pierced foliate three-quarter gallery, the casters stamped 'B, S & P PATENT' beneath a crown

39¾ in. (101 cm.) high, 17¼ in. (43.8 cm.) wide, 13¼ in. (33.6 cm.) deep

(2)

\$5,000-8,000

285

A REGENCY BRASS-MOUNTED MAHOGANY WRITING TABLE

EARLY 19TH CENTURY

The top inset with olive green leather above two drawers, opposing *faux* drawers, on lyre-form supports

30 in. (76.2 cm.) high, 43¾ in. (111.1 cm.) wide, 24 in. (61 cm.) deep

\$5,000-8,000



285

■•286

A REGENCY MAHOGANY LIBRARY TABLE

CIRCA 1810

The revolving circular top inset with brown tooled leather, above a frieze with four cedar-lined drawers, on a baluster stem, reeded splayed legs with brass paw caps and casters

30 in. (76 cm.) high, 35 in. (89 cm.) diameter

\$3,000-5,000



286

■287

**A PAIR OF WILLIAM IV MAHOGANY DINING
PEDESTALS**

CIRCA 1835, FORMALLY THE ENDS OF A SIDEBOARD

One with two shelves, the other fitted with green felt-lined cutlery drawer and lead-lined cellarette, the hinges stamped HORNE, with keys

44 in. (112 in.) high, 21½ (55 cm.) wide, 27 (69 cm.) deep (2)

\$3,000-5,000

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 18 December 2007, lot 71.

■288

**A REGENCY MAHOGANY FIVE-PEDESTAL
DINING TABLE**

CIRCA 1810

The shaped rectangular top with a reeded edge and five ring-turned baluster pedestals on four hipped down-scrrolled legs headed with rosettes and ending in brass caps and casters, the legs originally conceived with stars, now with bosses, some apparently original, no leaves

29 in. (73.5 cm.) high, 151 in. (383.5 cm.) long, 60 in. (152.5 cm.) deep

\$15,000-25,000



287



288



289

PROPERTY OF A PRIVATE COLLECTOR (LOTS 289-290)

■ 289

A PAIR OF GEORGE III BLACK AND POLYCHROME-PAINTED ARMCHAIRS

CIRCA 1790

Each with caned seat and loose cushion

(2)

\$3,000-5,000



290

■ 290

A LATE VICTORIAN SCARLET-AND-GILT TOLE TRAY ON LATER STAND

THE TRAY LATE 19TH/EARLY 20TH CENTURY

Legs joined by an x-shaped stretcher, redecorated
19¼ in. (48.9 cm.) high, 26 in. (66 cm.) wide, 21 in. (53.4 cm.) deep

\$800-1,200

PROVENANCE:

Acquired from Grant Antiques, New York.

PROPERTY OF A PRIVATE COLLECTOR

291

A PAIR OF LEAD MODELS OF SEATED DOGS

PROBABLY ENGLISH, 19TH CENTURY

Modeled on a naturalistic base, each sitting on a walnut plinth and a later marble simulated green base

29 in. (73.5 cm.) high, 11 in. (28 cm.) wide, 17¼ in. (44 cm.) deep (2)

\$5,000-8,000

PROVENANCE:

Acquired from Mallett, London.



291

PROPERTY OF A PRIVATE COLLECTOR

■292

A VICTORIAN ORMOLU HALL LANTERN

IN THE REGENCE STYLE, MID-19TH CENTURY

Of hexagonal form, mounted with scrolls, foliage, flowers and masks, with glass panels and later eight-light fitting, electrified

41 in. (104 cm.) high, 25½ in. (65 cm.) wide

\$10,000-15,000

PROVENANCE:

Acquired from Mallett, London.

LITERATURE:

L. Synge, ed., *Mallett Lighting*, London, 2002, pp. 72-73.



292

■293

A MATCHED PAIR OF GEORGE III MAHOGANY CONCERTINA-ACTION CARD TABLES

CIRCA 1765

Each with rectangular hinged top enclosing a later green velvet-lined playing surface above a fret-work apron, on cabriole legs and later scroll feet, the hinges stamped H.TIBATS, both with aluminum plaque stamped 'M92'; one top probably re-veneered

27½ in. (70 cm. high), 35 in. (89 cm.) wide, 36½ in. (93 cm.) deep

(2)

\$12,000-18,000

PROVENANCE:

Acquired from Hyde Park Antiques, New York.



293





PROPERTY OF A MIDWEST PRIVATE COLLECTOR

■294

A WILLIAM IV MAHOGANY PART-EBONIZED AND PARCEL-GILT CIRCULAR EXTENDING DINING-TABLE

BY JOHNSTONE, JUPE & CO., CIRCA 1835-40

The segmented top expanding to two sizes, the center brass plaque engraved 'JUPE'S PATENT' and stamped 'JOHNSTONE JUPE & CO NEW BOND ST. LONDON 15975', each leaf stamped and stenciled with a number, together with two sets of leaves and a mahogany leaf case, the case lock stamped 'MAPLE & CO', two large leaves well-matched replacements
28¼ in. (61 cm.) high, 54 in. (137.1 cm.) diameter, closed, 58 in. (177.7 cm.) diameter, with small leaves, 80 in. (203.2 cm.) diameter, fully extended with large leaves

\$70,000-100,000

In March 1835, Robert Jupe, upholsterer of 47 Welbeck Street, Cavendish Square, patented a design for 'an improved expanding table so constructed that the sections composing its surface may be caused to diverge from a common center and that the spaces caused thereby may be filled up by inserting leaves or filling pieces'. The first examples were produced between 1835 and 1840 in partnership with John Johnstone of New Bond Street and were stamped *Johnstone, Jupe & Co. London*. By 1840 Robert Jupe had left the partnership to form his own firm in Welbeck Street, and his name alone usually appears on later tables with this mechanism. This table is particularly remarkable as the two different sized sets of leaves survive and is accompanied by a mahogany case with the stamp of retailer Maple & Co. that stores them.

Related tables stamped Johnstone and Jupe include one sold anonymously at Christie's, London, 17 March 2011, lot 48 (£115,250), another sold anonymously at Sotheby's, London 6 July 2011 lot 116 (£121,250) and a third example sold at Phillips, London, 19 November 2014, lot 193 (£122,500).



(leaf case)



(maker's mark)



295

PROPERTY OF A PRIVATE COLLECTOR (LOTS 295-296)

■-295

A PAIR OF PATINATED BRONZE AND GILT-BRONZE WALL LANTERNS

BY HISTORICAL ARTS AND CASTING, MODERN

Of octagonal form, each with five electric lights, the brackets with scrolling mounts
38 in (96.5 cm.) high, 19½ in. (40.5 cm.) deep

(2)

\$2,000-3,000

PROVENANCE:

Acquired from Arthur Brett, London.



296

■-296

A WILLIAM IV MAHOGANY MINIATURE WELLINGTON CHEST

CIRCA 1835

19¾ in. (50 cm.) high, 14 in. (35.5 cm.) wide, 10½ in. (26.5 cm.) deep

\$2,000-3,000

PROVENANCE:

D. Theodore Timins (according to paper label).
Acquired from Hyde Park Antiques, New York.



297

■-297

A GEORGE IV MAHOGANY BOOKCASE

CIRCA 1830

With triangular pediment centered by a laurel garland, above a pair of glazed paneled doors, enclosing three adjustable shelves, the lower section with paneled doors enclosing two shelves. The door stamped *BULSTRODE/50 PADDINGTON STREET/MARYLEBONE* and with James Winter retailer stamps

100 in. (254 cm.) high, 57 in. (144.8 cm.) wide, 16 in. (40.6 cm.) deep

\$3,000-5,000



298

PROPERTY OF A PRIVATE COLLECTOR (LOTS 298-301)

•298

A PAIR OF ENGLISH GILTWOOD MIRRORS

20TH CENTURY

Each frame with carved flower spays and stylized cartouches
20 in. (50.8 cm.) high, 17¼ in. (43.8 cm.) wide

\$1,000-1,500

PROVENANCE:

Acquired from Ross Hamilton Ltd., London.

■299

A PAIR OF WILLIAM IV ORMOLU-MOUNTED CALAMANDER ETAGERES

SECOND QUARTER 19TH CENTURY

Each with red marble top with three-quarter gallery, on tapering square legs with Egyptian monopodia joining a shelf and mirrored back splash, rectangular plinth
37 in. (94 cm.) high, 23½ in. (60 cm.) wide, 15 in. (39 cm.) deep

(2)

(2)

\$10,000-15,000

PROVENANCE:

Acquired from H. M. Luther, New York.



299



300



301

■•300

AN ENGLISH GILTWOOD MIRROR

FIRST HALF 20TH CENTURY

Of lobed form

64 in. (162.5 cm.) high, 41 in. (104 cm.) wide

\$2,000-4,000

PROVENANCE:

Acquired from Colefax & Fowler, London.

■•301

A WILLIAM AND MARY STYLE WALNUT AND OYSTER-VENEERED MIRROR

LATE 19TH CENTURY

With cushion-molded frame

39¼ in. (99.7 cm.) high, 32 in. (81.3 cm.) wide

\$3,000-5,000



302



304

•302

A VICTORIAN BRASS-BOUND MAHOGANY PLATE BUCKET

LATE 19TH CENTURY, IN THE GEORGE III STYLE

Of hexagonal form with side handles

11½ in. (29.2 cm.) high, 12 in. (30.5 cm.) wide

\$1,000-1,500

303 No Lot

•304

A PAIR OF ENGLISH POLYCHROME-PAINTED DUMMY BOARDS

19TH CENTURY

Each standing figure in Elizabethan dress

The taller 41 in. (104 cm.) high, 14 in. (37 cm.) wide

(2)

\$1,500-2,500



305

■•305

A VICTORIAN WALNUT BENCH

LATE 19TH CENTURY

With spindle back and plank seat

36 in. (91.4 cm.) high

\$1,000-1,500



306



307



308



309



310



311

•306

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

A Lake Scene with a Boat and a House in the Distance

signed 'Eilshemius-' (lower right)
oil on paper laid down on masonite
8 x 17 in. (20.3 x 43.2 cm.)
Executed *circa* 1919.

\$1,200-1,800

INADVERTENT COLLECTION II: PROPERTY FROM THE DORIS BRY TRUST

•307

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Untitled (The Duel)

signed and dated 'Eilshemius-/ 1899.' (lower right)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1899.

\$2,500-3,500

•308

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Evening Silence

signed and dated 'L.M. Eilshemius./ 1886' (lower left)
oil on paperboard laid down on board
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 1886.

\$2,000-3,000

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM (LOTS 309-319)

•309

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Moorish Boy

signed 'Eilshemus' (lower left)
oil on canvas
13 ¼ x 8 ¾ in. (33.7 x 22.2 cm.)
Painted *circa* 1894.

\$2,000-3,000

•310

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Boat in an Inlet

signed 'Eilshemus.' (lower right)
oil on paperboard laid down on board
20 ½ x 14 in. (52.1 x 35.6 cm.)
Executed *circa* 1909.

\$2,500-3,500

•311

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Forest and Creek

oil on canvas
13 x 10 in. (33 x 25.4 cm.)
Painted *circa* 1886.

\$2,000-3,000



312

•312

THANOS TSINGOS (GREEK, 1914-1965)

Red and Blue Boats

signed 'Tsingos' (lower right)
oil on canvas laid down on masonite
13 x 18 in. (33 x 45.7 cm.)
Executed in 1957.

\$3,000-5,000



313

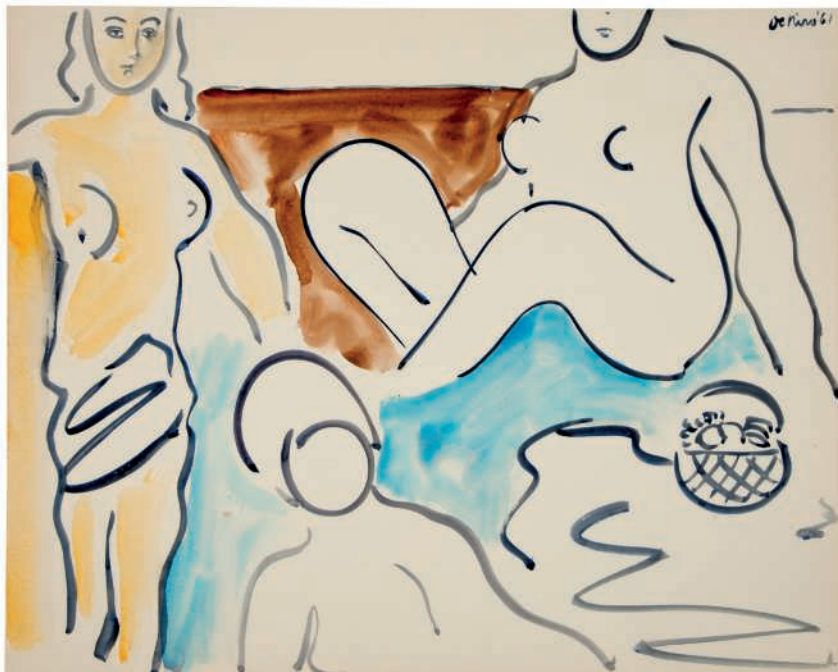
•313

THANOS TSINGOS (GREEK, 1914-1965)

Blue Flowers

signed 'Tsingos' (lower right)
oil on canvas laid down masonite
13 x 18 in. (33 x 45.7 cm.)
Executed in 1957.

\$3,000-5,000



314

•314

ROBERT DE NIRO, SR. (AMERICAN, 1922-1993)

Three Bathers

signed and dated 'De Niro '61' (upper right)
watercolor and ink on paper
17 ½ x 21 ¾ in. (44.5 x 55.6 cm.)
Executed in 1961.

\$2,000-3,000



315



316



317



318



319

•315

ROBERT DE NIRO, SR. (AMERICAN, 1922-1993)

Still Life with Green Vase

signed and dated 'De Niro '60' (upper left)
watercolor, ink and wash on paper
14 x 19 7/8 in. (35.6 x 50.5 cm.)
Executed in 1960.

\$2,000-3,000

•316

ROBERT DE NIRO, SR. (AMERICAN, 1922-1993)

Pitcher with Peaches

signed and dated 'De Niro '61' (upper right)
watercolor, ink and wash on paper
17 1/2 x 21 3/4 in. (44.5 x 55.2 cm.)
Executed in 1961.

\$2,000-3,000

•317

MORRIS BRODERSON (AMERICAN, B. 1928)

Untitled

signed and dated 'Broderson '60' (lower right)
pencil on paper
8 1/2 x 11 in. (21.6 x 27.9 cm.)
Drawn in 1960.

\$800-1,200

•318

MORRIS BRODERSON (AMERICAN, B. 1928)

Study for a Composition

signed and dated 'Broderson '63' (lower right)
ink and black crayon on paper
10 1/4 x 13 1/4 in. (26 x 34.3 cm.)
Executed in 1963.

\$700-900

•319

MORRIS BRODERSON (AMERICAN, B. 1928)

Study for a Composition

signed and dated 'Broderson '63' (lower right)
watercolor, ink and wash on paper
10 1/2 x 13 1/4 in. (26.7 x 33.7 cm.)
Executed in 1963.

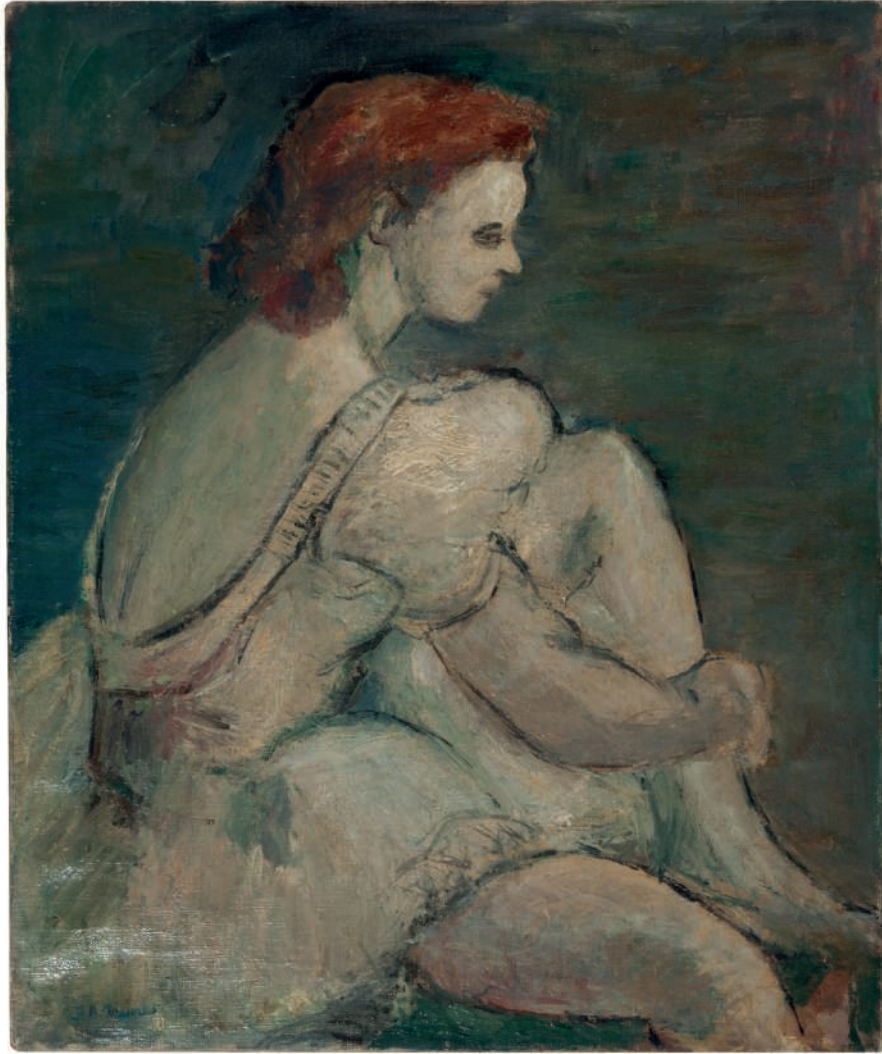
\$700-900



320



321



322

•320

ELLEN BERNARD THOMPSON PYLE (AMERICAN, 1876-1936)

Boy Eating an Apple
signed 'E. Pyle' (lower left)
oil on board
12 x 10 in. (30.5 x 25.4 cm.)

\$2,500-3,500

PROVENANCE:

The Artist.
By descent in the family.
Private Collection.
Private Collection, New Jersey, acquired from the above.

PROPERTY FROM AN IMPORTANT PRIVATE ESTATE

321

REGINALD MARSH (AMERICAN, 1898-1954)

Woman Walking
signed and dated 'Marsh 53' (lower right)
oil and ink on gessoed board
10 x 8 in. (25.4 x 20.3 cm.)
Executed in 1953.

\$4,000-6,000

PROVENANCE:

with Bernard Danenberg Gallery, New York.

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

322

ALFRED HENRY MAURER (AMERICAN, 1868-1932)

Dancer
signed 'AH. Maurer' (lower left)
oil on canvas
24 x 20 in. (61 x 50.8 cm.)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 29 April 2003.
Acquired at the above sale by the present owner.



323

THOMAS HART BENTON (AMERICAN, 1889-1975)

Menemsha Pond, Martha's Vineyard

oil on canvas

8 x 9 ¼ in. (20.3 x 23.5 cm.)

Painted *circa* 1927.

\$20,000-30,000

PROVENANCE:

with Steven Banks, Harcourt Gallery, San Francisco, California.

with Childs Gallery, Boston, Massachusetts.

Dr. Henry Adams, a committee member for the Thomas Hart Benton Catalogue Raisonné Foundation, writes in an unpublished letter that the present work "...is a view of Menemsha Pond from the front lawn of what became the Benton home on Martha's Vineyard, or somewhere very close by." The famed American Regionalist summered on Martha's Vineyard for much of his life, settling near the pond on the west side of the island. The artist completed numerous studies and paintings of the area in the 1920's and Dr. Adams continues, "The somewhat simplified, cubic quality of the form has some affinity with Benton's paintings of "The American Historical Epic," which he was working on at this time." (unpublished letter, 2015)

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.



324

PROPERTY OF A PRIVATE COLLECTOR

324

GIFFORD BEAL (AMERICAN, 1879-1956)

Apple Tree in Blossom

signed 'GIFFORD BEAL' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

\$5,000-7,000

PROVENANCE:

with Kraushaar Galleries, New York.

PROPERTY FROM THE COLLECTION OF CHARLES C. RUMSEY, JR.

325

CHARLES CARY RUMSEY (AMERICAN, 1879-1922)

Seated Pan

signed 'CC Rumsey' and stamped with foundry mark 'CIRE PERDUE VALSUANI' (along the lower edge)

bronze with black patina

20 ½ x 7 x 15 in. (52.1 x 17.8 x 38.1 cm.)

\$5,000-7,000

LITERATURE:

The Burchfield Center for Western New York Art, *Charles Cary Rumsey, 1879-1922*, Buffalo, New York, 1983, p. 34, fig. 57 (another example illustrated)



325

326

STANLEY MASSEY ARTHURS (AMERICAN, 1877-1950)

Trimming the Tree

signed 'Arthurs' (lower right)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

\$4,000-6,000

PROVENANCE:

with Judy Goffman Fine Art/American Illustrators Gallery, New York.

Private Collection, acquired from the above.

Private Collection, New Jersey, acquired from the above.



326



PROPERTY FROM A UTAH ESTATE

327

ARMIN HANSEN (AMERICAN, 1886-1957)

Dancing Fleet

signed 'Armin Hansen' (lower left)

oil on canvas

23 ¾ x 28 in. (60.3 x 71.1 cm.)

\$30,000-50,000

PROVENANCE:

Private collection, California, *circa* 1983.

By descent to the present owner, 1993.

EXHIBITED:

(Possibly) Carmel, California, Carmel Art Association, *Pioneer Artists*, March 1951.

Among Armin Hansen's most celebrated works are those that feature the boats and the sea off the Northern California coast. After traveling through Europe, painting in Germany and Belgium, and spending four years as a deck hand, Hansen returned to the area of his birth and settled on the Monterey Peninsula around 1915. In Monterey, Hansen continued with his interest in capturing his surroundings, particularly as they related to the sea. A prominent *plein air* painter, Hansen's *Dancing Fleet* allows for the composition to coalesce naturally as a typical day in the harbor unfolds below. Unlike in his record-setting painting, *Decoration*, Hansen has chosen to pare down his depiction of figures to mere suggested forms and let the colors and shape of the sails lead the viewer's eye through his rendering of the deep blue bay.

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Reference 2573, The Pearl of Bahrain
An Exceptional and Possibly Unique 18k Pink Gold Wristwatch
with Pink Sunburst Dial and Natural Seed Pearl Hour Markers,
Manufactured in 1958.
\$10,000–15,000



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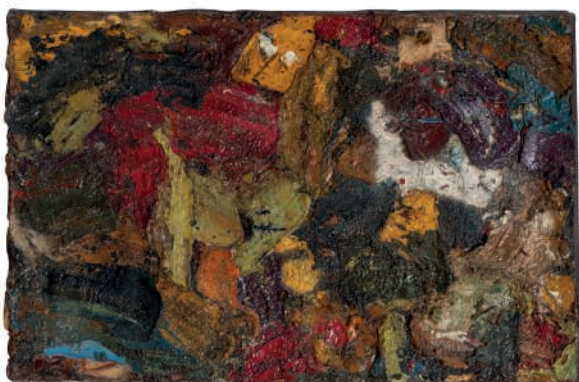
CHRISTIE'S

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SESSION III

(LOTS 328-527)





328



329



330



331



332



333

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION
(LOTS 328-329)

•328

AL HELD (AMERICAN, 1928-2005)

Untitled

signed 'AL HELD' (on the stretcher)
oil on canvas
20 ¼ x 30 ½ in. (51.4 x 77.5 cm.)

\$3,000-5,000

PROVENANCE:

The artist.
Private Collection.
Anonymous sale; Christie's, New York, 21 February 1995, lot 208.
Acquired at the above sale by the present owner.

•329

OTTO KARL KNATHS (AMERICAN, 1891-1971)

Abstraction

signed 'Karl Knaths' (lower left) and stamped with artist's estate
stamp (lower right)
oil and pencil on paperboard
10 ½ x 13 ½ in. (26.7 x 34.3 cm.)

\$2,000-3,000

PROVENANCE:

Estate of the artist.
Private Collection.
Anonymous sale; Christie's, New York, 24 January 1990, lot 225.
Acquired at the above sale by the present owner.

PROPERTY SOLD TO BENEFIT MD ANDERSON CANCER
CENTER (LOTS 330-333)

330

FORREST BESS (AMERICAN, 1911-1977)

Untitled (Floral Vase)

oil on canvas
20 ¼ x 18 in. (51.4 x 45.7 cm.)

\$5,000-7,000

PROVENANCE:

Harry Burkhardt collection, Bay City, Texas, acquired from the artist.
By bequest from the above to the present owner.

•331

FORREST BESS (AMERICAN, 1911-1977)

Boxer

titled and dated 'BOXER-1945' (on the stretcher)
oil on canvas
14 ½ x 16 ½ in. (35.8 x 40.9 cm.)
Painted in 1945.

\$2,000-3,000

PROVENANCE:

Harry Burkhardt collection, Bay City, Texas, acquired from the artist.
By bequest from the above to the present owner.

•332

FORREST BESS (AMERICAN, 1911-1977)

Greek Fisherman

oil on canvas
14 x 16 in. (35.5 x 40.6 cm.)
Painted in 1945.

\$2,000-3,000

PROVENANCE:

Harry Burkhardt collection, Bay City, Texas, acquired from the artist.
By bequest from the above to the present owner.

EXHIBITED:

Houston, Contemporary Arts Museum, *Forrest Bess*, April-May
1962.

333

FORREST BESS (AMERICAN, 1911-1977)

Mexican Boy

titled and dated 'Mexican Boy 1938' (on the stretcher)
oil on canvas
20 ¼ x 18 in. (51.1 x 45.7 cm.)
Painted in 1938.

\$8,000-12,000

PROVENANCE:

Harry Burkhardt collection, Bay City, Texas, acquired from the artist.
By bequest from the above to the present owner.

EXHIBITED:

Bay City, TX, The Art League of Bay City/Matagorda County,
Forrest Bess, March 1977.
New York, Whitney Museum of American Art, *Forrest Bess*,
October-December 1981.

•334

BENNY ANDREWS (AMERICAN, 1930-2006)

Seated Woman

signed 'BENNY ANDREWS' (lower right)
collage—oil, watercolor, ink and paper on paper
19¾ x 12½ in. (50.2 x 31.8 cm.)
Executed in 1962.

\$3,000-5,000

PROVENANCE:

with Forum Gallery, New York.

EXHIBITED:

New York, The Brooklyn Museum, *22nd Biennial International Watercolor Exhibition*, 1963.

PROPERTY OF RUTH BRITTEN SOLD TO BENEFIT THE
FRANCES LEHMAN LOEB ART CENTER AT VASSAR
COLLEGE

•335

SAM FRANCIS (AMERICAN, 1923-1994)

Constellation

watercolor and ink on paper
5 7⁄8 x 6 3⁄4 in. (14.9 x 16.2 cm.)
Executed *circa* 1954-55.

\$4,000-6,000

PROVENANCE:

The Collection of Mrs. Ruth Britten.
Gift from the above to the present owner.

EXHIBITED:

Zoe Dusanne Gallery, Seattle, *Sam Francis*, 14 March-17 April, 1956.

This work is identified with the interim identification number
of SF55-144 in consideration for the forthcoming *Sam Francis:
Catalogue Raisonné of Unique Works on Paper*. This information is
subject to change as scholarship continues by the Sam Francis
Foundation.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

•336

ANN HAMILTON (B. 1956)

Written, from the MoCA Portfolio

embossed print, on Hahnemühle Copperplate paper, 2000, signed
and dated in pencil on the reverse, numbered 40/80, published by
Gemini GEL, Los Angeles, with their blindstamp, with margins
Sheet: 22 x 30 in. (559 x 762 mm.)

\$1,000-1,500

PROPERTY OF RUTH BRITTEN SOLD TO BENEFIT THE
FRANCES LEHMAN LOEB ART CENTER AT VASSAR
COLLEGE

•337

MARK TOBEY (AMERICAN, 1890-1976)

Goat

signed and dated 'Tobey/ 55' (lower right center)
oil and watercolor on paper
15 1⁄4 x 9 1⁄4 in. (38.7 x 23.5 cm.)
Executed in 1955.

\$2,000-3,000

PROVENANCE:

with Willard Gallery, New York.
The Collection of Mrs. Ruth Britten.
Gift from the above to the present owner.

Achim Moeller has kindly confirmed the authenticity of this work,
which is listed in the archives of The Mark Tobey Project LLC,
New York, under number MT [193-10-23-15].

INADVERTENT COLLECTION II: PROPERTY FROM THE DORIS
BRY TRUST (LOTS 338-339)

•338

BILL JENSEN (AMERICAN, B. 1945)

Drawing for City Ride

oil, ink and charcoal on buff paper
23 3⁄4 x 17 3⁄4 in. (60.3 x 45.1 cm.)
Executed in 1981-82.

\$1,200-1,800

PROVENANCE:

with Washburn Gallery, New York.

•339

BILL JENSEN (AMERICAN, B. 1945)

Drawing for the Marsh

charcoal on buff paper
23 3⁄4 x 17 3⁄4 in. (60.3 x 45.1 cm.)
Executed in 1981-82.

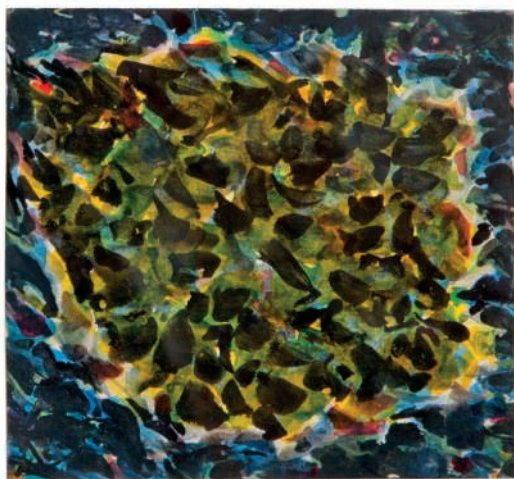
\$1,200-1,800

PROVENANCE:

with Washburn Gallery, New York.



334



335



336



337



338



339



340

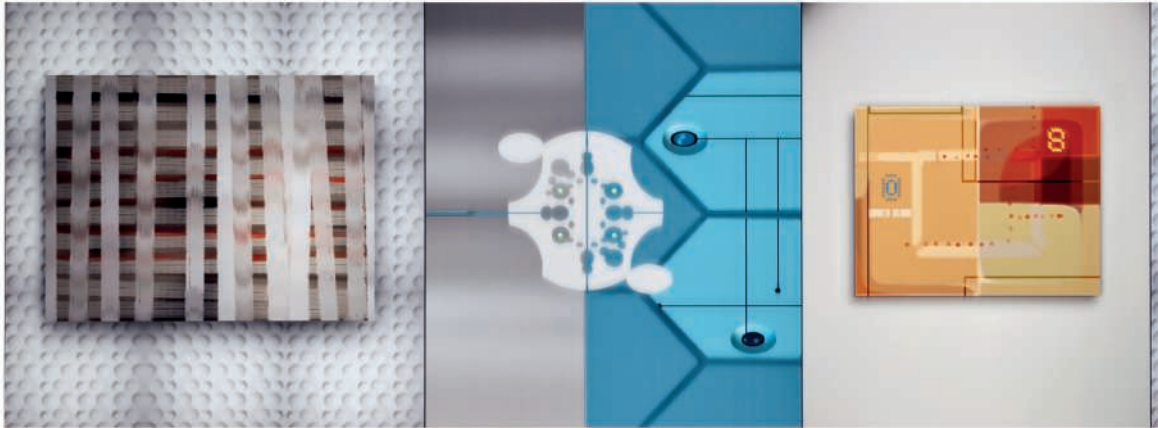
340

ANDY WARHOL (1928-1987)

Marilyn (Announcement)

offset lithograph in colors on wove paper, 1981, signed in black felt-tip pen, from the edition of unknown size, published by Castelli Gallery, New York
Sheet: 12 1/8 x 12 1/8 in. (308 x 308 mm.)

\$4,000-6,000



341

PROPERTY FROM A PRIVATE COLLECTION

■•341

JEREMY BLAKE (AMERICAN, 1971-2007)

Hotel Safe from the series Bungalow 8

digital color coupler print mounted on masonite

31 1/8 x 83 1/2 in. (79 x 212.1 cm.)

Executed in 1998. This work is number three from an edition of three.

\$3,000-5,000

PROVENANCE:

with Feigen Contemporary, New York.

Acquired from the above by the present owner, circa 2000-01.



342

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

•342

BRUCE NAUMAN (B. 1941)

Soft ground blue

aquatint in colors, on wove paper, 2006, signed and dated in pencil, numbered 22/50, published by Gemini G.E.L., New York, with their blindstamp, with wide margins

Plate: 22 1/2 x 18 in. (572 x 457 mm)

Sheet: 33 1/4 x 28 in. (845 x 711 mm.)

\$2,000-3,000



343

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

■343

ROBERT NATKIN (AMERICAN, 1930-2010)

The Italian (Jism and Grace)

signed 'Natkin' (lower right)
acrylic on canvas
60 x 96 in. (152.4 x 243.8 cm.)
Painted in 1998.

\$6,000-8,000

PROVENANCE:

with The Reese Galleries, Inc., Saint Louis.

344

RICHARD STANKIEWICZ (AMERICAN, 1922-1983)

Untitled

welded metal
3 ½ x 8 x 4 ¼ in. (8.9 x 20.3 x 10.8 cm.)

\$6,000-8,000



344

BILL TRAYLOR (1854-1949)

Three Figures with Dog, Bird and Fountain, circa 1939-1942

tempera and graphite on back of heavy card *Dreams and Mounds* candy poster · 12¼ x 6¼ in.

\$40,000-80,000



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LATIN AMERICAN ART

Born from the blending of European, African and Indigenous cultures, the artwork of Latin America transcends many different genres, from traditional academy style to the abstract, portraying the variety of rich cultures throughout the region. In an effort to break away from traditional Western styles, artists strived to create works that were unique to their country and culture, born from this is the distinct and unique mestizo style.

The mestizo style sees the marriage between Western influences and the artist's ethnic background and culture. *El caminante/La promenade* by Agustin Cárdenas is the perfect embodiment of the mestizo style. A Cuban artist descended from African slaves, Cárdenas was heavily influenced by the Surrealist artists, many of whom he worked alongside in Paris. His work pays homage to his African heritage, incorporating elements seen in traditional ethnic totems.

In this sale, we offer a selection of works by Latin American artists, each of whom focus on the human form, distinct in style and representation of their culture.

-EMILY GLADSTONE





345

345

RODOLFO NIETO (MEXICAN, 1936-1988)

Prometeo en la Ciudad

signed 'Nieto' (upper left)
oil on canvasboard
16 x 20 in. (40.6 x 50.8 cm.)
Executed in 1958.

\$7,000-9,000

PROVENANCE:

Anonymous sale; Morton, Houston, 20 March 2014, lot 40.

■ 346

FEDERICO URIBE (COLOMBIAN, B. 1962)

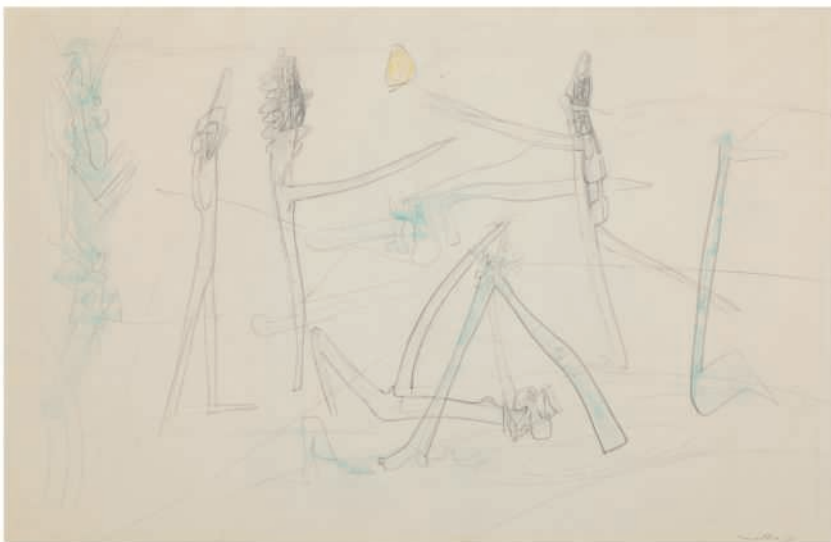
Untitled

signed 'Federico Uribe' (on the reverse)
collage—steel wool, metal wire and chain, wooden ruler, metal
hardware, pins, broom heads, electrical element, oil and other
elements in a wooden frame assemblage
72 1/2 x 50 1/4 x 8 3/4 in. (184.2 x 127.6 x 22.2 cm.)

\$4,000-6,000



346



347

■ 347

MATTA (CHILEAN, 1911-2002)

Untitled

signed and dated 'Matta 55' (lower right)
pencil and colored pencil on paper
12 3/4 x 19 1/4 in. (32.5 x 50.5 cm.)
Executed in 1955.

\$2,000-3,000

PROVENANCE:

with Obelisk Gallery, London.
Private Collection, purchased from the above.
Anonymous sale; Christie's, London, 18 October 1990, lot 308



348



349

PROPERTY FROM THE BARBARA WALKER GORDON
COLLECTION

•348

MARCELO BONEVARDI (ARGENTINIAN, 1929-1994)

Magic Project VI

signed, dated and numbered 'Bonevardi 136, 63' (on the reverse)
oil on canvas and wood construction
18 1/4 x 10 1/4 x 2 1/2 in. (44 x 27 x 6 cm.)
Executed in 1963.

\$4,000-6,000

PROVENANCE:

with Henri Gallery, Washington, D.C.
Acquired from the above by the present owner, 1965.

PROPERTY FROM A PRIVATE ARGENTINIAN COLLECTION

•349

JUAN BATLLE PLANAS (ARGENTINIAN, 1911-1966)

Mujer en la roca

signed and dated '44' (lower right)
oil on canvasboard
18 x 15 in. (45.7 x 38.1 cm.)
Painted in 1944.

\$3,000-5,000

•350

EDUARDO TORASSA (ARGENTINIAN, B. 1955)

El Aro del Sueño

signed 'TORASSA' (lower left); signed again, titled and dated
'EDUARDO TORASSA/ "EL ARO DEL SUEÑO"/ 1998' (on the
reverse)
oil on canvas
37 3/4 x 46 3/4 in. (95.9 x 118.7 cm.)
Painted in 1998.

\$1,500-2,000



350



■351

ARTURO RODRÍGUEZ (CUBAN, B. 1956)

Nocturno

signed, dated and titled 'ARTURO RODRÍGUEZ/ 1998-99/ "NOCTURNO"' (on the reverse)

oil on canvas

63 ½ x 47 ½ in. (161.3 x 120.7 cm.)

Painted in 1998-99.

\$7,000-9,000

PROVENANCE:

with Elite Fine Arts, Miami.

Acquired from the above by the present owner.

352

ARTURO RODRÍGUEZ (CUBAN, B. 1956)

Untitled

signed, dated and titled 'ARTURO RODRÍGUEZ/ 1987/

"UNTITLED" (on the reverse)

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

Painted in 1987.

\$5,000-7,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 November 1997, lot 317.



352

353

RENÉ PORTOCARRERO (CUBAN, 1912-1985)

Untitled

signed and dated 'PORTOCARRERO/ 54' (lower right)

oil on canvas

13 1/8 x 9 7/8 in. (33.3 x 25.1 cm.)

Painted in 1954.

\$6,000-8,000

PROVENANCE:

with Navarre Fine Art, Coral Gables.



353



354

354

FELIPE CASTAÑEDA (MEXICAN, B. 1933)

Seated woman holding legs

signed and dated 'F. CAS/ 1988' (along the edge of the woman's dress)

black marble

18 x 14 ½ x 11 ¼ in. (45.7 x 36.8 x 28.6 cm.)

Executed in 1988.

\$8,000-12,000



355

BETSABÉE ROMERO (MEXICAN, B. 1963)

Untitled

three rubber tires with carved bas-relief

27 ¾ in. (70.5 cm.) diameter (the largest)

Executed in 2005.

\$8,000-12,000

PROVENANCE:

with Galería Ramis Barquet, New York.

Acquired from the above by the present owner.

355



PROPERTY OF A PRIVATE COLLECTION, NEW YORK CITY

■356

JAVIER MARÍN (MEXICAN, B. 1962)

Untitled (Cubos)

eight resin cubes

each approximately 19 ½ x 19 ½ x 18 in. (49.6 x 49.6 x 45.7 cm.)

\$20,000-25,000

PROVENANCE:

with Gomez Gallery, Baltimore.

Acquired from the above by the present owner, 2005.

The sculptures by Mexican artist Javier Marín evoke classical Roman sculptures and friezes, his works even go so far as to incorporate graffiti known to punctuate famous marble works throughout the Roman world. Making use of scale to impress, almost impose on the viewer, the human form is broken down into an amorphous mass of piled up body parts. Without the context of the traditional body shape and scale, you are left slightly disorientated, forced to look at the human form as a reduction of itself.

357

AGUSTIN CÁRDENAS (CUBAN, 1927-2001)

El caminante/La promenade

inscribed with artist monogram and numbered 'AC/ 4/8' and stamped with foundry mark (along the lower edge)

bronze with black patina

19 x 11 5/8 x 4 1/4 in. (48.3 x 29.5 x 10.8 cm.), including base

This work is number four from an edition of eight.

\$10,000-15,000



357



358

358

MIGUEL ANGEL RÍOS (ARGENTINIAN, B. 1953)

Tenuxtlitan

signed and dated 'Miguel Angel Rios 1998' (lower center) signed and dated again and titled 'MIGUEL RIOS, 1990, TENUXTLITAN, MEXICO' (lower center) signed and dated again twice and titled again 'MIGUEL ANGEL RIOS, 1990, TENUXTLITAN' (on the verso)

clay, mica and aluminum

47 x 69 1/8 x 3 3/4 in. (119.4 x 175.6 x 9.5 cm.)

Executed in 1990-98.

\$6,000-8,000

PROVENANCE:

Private collection, Mexico City.



359



360

PROPERTY FROM THE BARBARA WALKER GORDON COLLECTION (LOTS 359-360)

•359

RAÚL VALDIVIESO (CHILEAN, 1931-1993)

Untitled (Torso II)

bronze with brown patina on a wood base
26¼ x 14 x 9½ in. (66.7 x 35.6 x 24.5 cm.), including base

\$4,000-6,000

PROVENANCE:

Acquired from the artist through the Pan American Union, 1964.

•360

RAÚL VALDIVIESO (CHILEAN, 1931-1993)

Geisha I

inscribed "Gueisha [sic] I" (under base)
bronze with greenish brown patina on a wood base
25½ x 8½ x 6½ in. (65 x 21.9 x 16.5 cm.), including base

\$4,000-6,000

PROVENANCE:

Acquired from the artist through the Pan American Union, 1964.

ELMHURST ART MUSEUM: CARING FOR MIES VAN DER ROHE'S MCCORMICK HOUSE

Funds from the proceeds of the sale of Property of Elmhurst Art Museum (Elmhurst, IL) will benefit the Museum's Collection and Conservation Fund with priority given to the immediate preservation needs of the keystone of the Museum's collection, Mies van der Rohe's McCormick House (1952), one of only three houses by Mies in the United States. The house represents the architect's mature vision for a new technological age: a single space within a minimal "skin and bones" framework and a clear arrangement of architectural parts. It is an architecture expressive of its epoch. More than just the rational use of industrial materials, it is an expressive architectural language for the 20th century.

Working with historic preservation architects and conservators, the Museum embarked on a multi-year project to restore the Mies/McCormick House in 2015. The most pressing conservation issue is to remedy the peeling paint and rusting steel of the exterior. Analysis reveals nine layers of incompatible paint applied post-1994. When the rust and non-original paint are removed a high-performance three-coat paint system, similar to the original paint system, will protect this important historic structure for years to come.

The McCormick House was commissioned by real estate developer Robert McCormick, Jr. and his wife, Isabella Gardner as a second home and prototype for an unrealized housing development in nearby Melrose Park. As a model home the McCormick House was not successful, with an ultra-modern design, high price and lack of air conditioning and basement, however it is an important example of Mies' mature style. It was acquired by the Museum from former Elmhurst Mayor Ray Fick and moved a few blocks from its original Elmhurst site to the Museum campus in 1994.

Elmhurst Art Museum was the brainchild of a forward-thinking group of teachers, artists and community organizers, founded in 1997 with the belief that people from all walks of life can learn how to see and to think differently through the study of art, architecture and design. Its broad approach was fully realized with the acquisition of Mies' McCormick House. In addition to the Mies house the 15,000 square foot Museum presents intellectually expansive exhibitions and public programs showcasing modern and contemporary art and design in all its forms as well as fully funded school programs for the diverse populations of Chicago and the surrounding suburbs.



Mies van der Rohe's McCormick House at Elmhurst Art Museum.



361

PROPERTY FROM THE ELMHURST ART MUSEUM, SOLD TO
BENEFIT THE ACQUISITIONS AND CONSERVATION FUND
(LOTS 361-387)

361

LUIS GONZÁLEZ PALMA (GUATEMALAN, B. 1957)

Libelula, 1998

hand-painted photo emulsion collage laid down on linen
56 x 18 in. (142.2 x 45.7 cm.)

\$3,000-5,000

PROVENANCE:

Cleve Carney.
Bequest from the above to the present owner.

362

LUIS GONZÁLEZ PALMA (GUATEMALAN, B. 1957)

Payaso

hand painted gelatin silver print laid down on printed paper
mounted on wooden planks
32 ½ x 32 ½ in. (82.6 x 82.6 cm.), overall

\$2,000-3,000

PROVENANCE:

Cleve Carney.
Bequest from the above to the present owner.



362



363

363

LUIS GONZÁLEZ PALMA (GUATEMALAN, B. 1957)

El silencio flota en el silencio, 1998

hand painted silver gelatin print, Kodalith film and thread assemblage
signed, dated, titled and numbered 3/15 in ink (on the verso)
29 ¼ x 58 ¼ in. (74.3 x 148 cm.), unframed

\$4,000-6,000

PROVENANCE:

Cleve Carney.
Bequest from the above to the present owner.



364

364

LUIS GONZÁLEZ PALMA (GUATEMALAN, B. 1957)

Mater Dolorosa, 1991

hand-painted gelatin silver print
signed and dated in pencil (lower right)
27 x 56 in. (68.6 x 142.2 cm.), overall

\$3,000-5,000

PROVENANCE:

Cleve Carney.
Bequest from the above to the present owner.



365

365

PRUDENCIO IRAZABAL (SPANISH, B. 1954)

Untitled (no. 4B7)

signed, dated and titled '4B7/ UNTITLED/ 2000/
PRUDENCIO IRAZABAL' (on the reverse)
acrylic on canvas laid to board
40 x 60 in. (101.6 x 152.4 cm.), unframed
Executed in 2000.

\$1,500-2,000

PROVENANCE:

with Jack Shainman Gallery, New York.
Cleve Carney.
Bequest from the above to the present owner.

■366

ANTHONY PEARSON (AMERICAN, B. 1969)

Untitled (Centrifuge), 2007

chromogenic print
72 x 29 ½ in. (182.9 x 75 cm.)

\$5,000-7,000

■367

ZHOU BROTHERS (CHINESE, SHAN ZOU ZHOU, B. 1952 AND DA HUANG ZHOU, B. 1957)

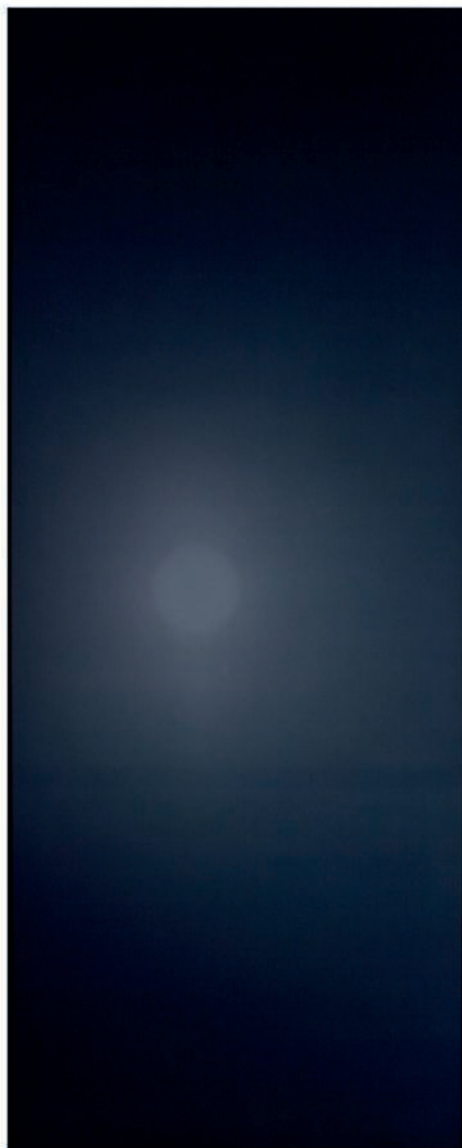
Sun and Moon

signed 'Da Huang' (lower left) and 'Shan Zhou' (lower center)
collage—oil, burlap and sand on canvas
84 x 26 in. (213.4 x 66 cm.), unframed
Executed in 1988.

\$4,000-6,000

PROVENANCE:

Cleve Carney.
Bequest from the above to the present owner.



366



367



368



369



370

■368

JULIA MANGOLD (GERMAN, B. 1966)

Untitled (O.T.19.2.00)

the first signed, dated and numbered 'O.T.19.2.00/ II/ II/ Julia Mangold' (on the reverse); the second dated and numbered 'O.T.19.2.00/ I/II' (on the reverse)

waxed steel

the first: 70 ¼ x 8 x 1 ¾ in. (178.4 x 20.3 x 4.5 cm.)

the second: 66 ¾ x 7 ¾ x 2 in. (169.5 x 19.7 x 5.1 cm.)

Executed in 2000.

\$5,000-7,000

PROVENANCE:

Cleve Carney.

Bequest from the above to the present owner.

369

ROY THURSTON (AMERICAN, B. 1949)

Untitled (No. 9)

signed, dated and titled twice and inscribed 'Roy Thurston/ 2000-9/ AP 2000/ ROY THURSTON/ 2000-9' (on the reverse)

polyurethane on aluminum

24 ¾ x 19 ¾ x 1 ¼ in. (62 x 50.2 x 3.2 cm.)

Executed in 2000.

\$1,500-2,000

PROVENANCE:

Cleve Carney.

Bequest from the above to the present owner.

■•370

THOMAS SKOMSKI (AMERICAN, B. 1948)

False Self Chair

signed 'tom' (on the underside)

waxed steel

40 1/4 x 18 1/8 x 18 1/8 in. (102.2 x 46 x 46 cm.)

Executed in 2000.

\$2,000-3,000

PROVENANCE:

Cleve Carney.

Bequest from the above to the present owner.



371



372



373

■ 371

THOMAS SKOMSKI (AMERICAN, B. 1948)

Kundalini

painted wood
99 x 26 x 12 in. (251.4 x 66 x 30.5 cm.)
Executed in 2000.

\$3,000-5,000

372

LADISLAV GUDERNA (SLOVAKIAN, 1921-1999)

The Lamp

signed and dated 'Guderna 1975' (lower right)
ink, gouache and pencil on paper
26 x 21 in. (66 x 53.3 cm.)
Executed in 1975.

\$2,000-3,000

PROVENANCE:

Dr. John T. Gernon.
Gift from the above to the present owner.

373

ROBERT GORDY (AMERICAN, 1933-1986)

Study for Dog Worship

signed and dated 'R. Gordy '75' (lower right)
collage—marker and ink on paper on paper
36 1/4 x 22 1/4 in. (92.1 x 56.5 cm.)
Executed in 1975.

\$2,000-3,000

■ 374

MARK KOSTABI (AMERICAN, B. 1960)

Untitled

signed and dated 'KOSTABI 1985' (lower left)
acrylic on canvas
60 x 80 in. (152.4 x 203.2 cm.), unframed
Painted in 1985.

\$3,000-5,000



374

375



376



378

375

LESLEY DILL (B. 1950)*I See Visions*

lithograph in colors, on layers of muslin and silk organza with hand-sewn elements, 2004, signed in pencil and numbered 10/20, published by Landfall Press, Santa Fe, unframed; together with *Homage to N.S.*, color silkscreen and lithograph with thread and wire, on handmade paper, 1997, signed and dated in pencil, inscribed PP1 (the edition size was 35), published by Landfall Press, Chicago, with margins, unframed
the first Sheet: 28 1/4 x 21 1/2 in. (718 x 546 mm.)
the companion Sheet: 34 x 43 in. (864 x 1092 mm.)

(2)

\$2,000-3,000

PROVENANCE:

Cleve Carney.
Bequest from the above to the present owner.

376

LESLEY DILL (B. 1950)*Poem Hands; together with Woman with Hindi Healing and The Thrill Came Slowly*

cyanotype in blue, on rice paper, 1994, signed and dated in pencil, with margins; *Woman with Hindi Healing*, lithograph and collage, signed and dated in pencil, numbered 127/500, in a Plexiglas case; *The Thrill Came Slowly*, ink and handmade paper, 1996, numbered 24 (the edition is 25), published by Peter Krutny Editions, Brooklyn, in a presentation case (as issued)
the first Sheet: 14 x 10 3/4 in. (35.6 x 27.3 cm.); the second Sheet: 14 3/4 x 10 3/4 in. (375 x 273 mm.); the third 14 1/2 x 12 in. (368 x 305 mm.), overall

(3)

\$1,500-2,000

PROVENANCE:

Cleve Carney.
Bequest from the above to the present owner.

■ 377

LESLEY DILL (AMERICAN, B. 1950)*Flame Thread Dress of Polyglot Language*

newspaper, glue, thread and wire hanger assemblage
86 x 29 x 7 in. (218.4 x 73.7 x 17.8 cm.)
Executed in 1996.

\$5,000-7,000

PROVENANCE:

with Arthur Roger Gallery, New Orleans.
Cleve Carney.
Bequest from the above to the present owner.

■ 378

KEVIN WOLFF (AMERICAN, B. 1955)*Little Black Dress*

signed and dated 'Kevin Wolff '87' (on the reverse)
acrylic on canvas
71 1/2 x 59 1/2 in. (181.6 x 151.1 cm.), unframed
Painted in 1987.

\$1,500-2,000

377





379

379

CHARLES VICKERY (AMERICAN, 1913-1998)

Ocean Drama

signed 'CHARLES VICKERY.' (lower right); signed again, dated and titled 'OCEAN DRAMA/ CHARLES VICKERY/ 1980' (on the reverse)

oil on canvas

29 ¾ x 40 in. (75.6 x 101.6 cm.)

Painted in 1980.

\$2,000-3,000

PROVENANCE:

The artist.

Gift from the above to the present owner.

380

DIETZ EDZARD (GERMAN, 1893-1963)

Fleurs

signed 'D Edzard' (lower right)

oil on canvas

24 ½ x 20 ½ in. (61.3 x 51.1 cm)

\$1,500-2,000

PROVENANCE:

Robert T. Kruppe, Sr.

Gift from the above to the present owner.

381

ARNOLD TURTLE (AMERICAN, 1892-1954)

By the Chez Parée, Winter

signed 'Turtle.' (lower right)

oil on canvas

27 x 24 in. (68.6 x 61 cm.)

Painted in 1947.

\$3,000-5,000

PROVENANCE:

Frank Kruppe.

Gift from the above to the present owner.

382

WASSILY KANDINSKY (1866-1944)

Sonntag - Altrussisch

woodcut, on buff paper, with wide margins

Image: 3 x 6 ½ in. (76 x 155 mm.)

Sheet: 5 ¼ x 9 in. (133 x 229 mm.)

\$1,200-1,800

LITERATURE:

Roethel 47



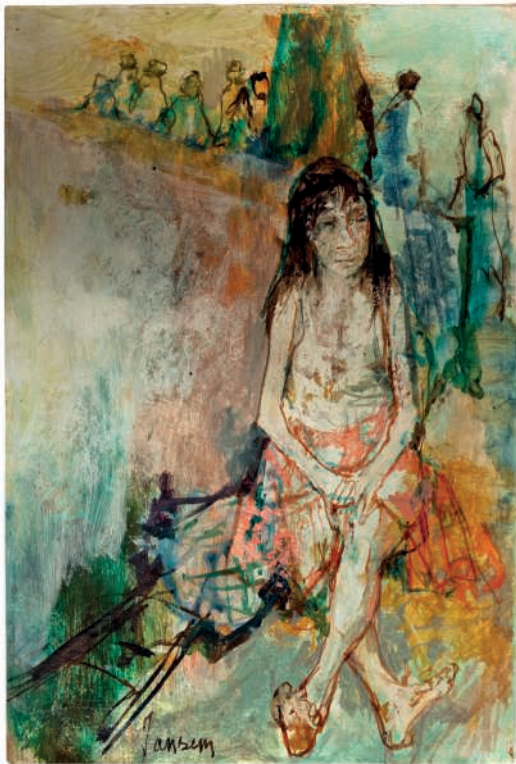
380



381



382



383



384



385

383

JEAN JANSEM (FRENCH, 1920-2013)

Femme Assise par Terre

signed 'Jansem' (lower left)
oil on paper laid down on canvas
13 ¾ x 9 ¾ in. (35 x 23.8 cm.)
Painted circa 1966.

\$4,000-6,000

PROVENANCE:

with Wally Findlay Gallery, Chicago.

This work will be included in the forthcoming Jean Jansem catalogue raisonné being prepared by Madame Flora Jansem. This work is recorded in the archives of Madame Flore Jansem.

384

MARC CHAGALL (1887-1985)

Plate 21, from La Cirque

lithograph in colors, on Arches paper, 1967, from the unsigned edition of 250 (there was also a signed and numbered edition of 24 with margins), with a vertical fold in the center (as issued), published by Tériade Editeur, Paris, the full sheet
Sheet: 16 ½ x 25 ½ in. (419 x 648 mm.)

\$1,200-1,800

PROVENANCE:

The Estate of Casimer Sliva.
Gift from the above to the present owner, 1992.

EXHIBITED:

Chicago, International Galleries, April 1969, no. 7258.

LITERATURE:

Mourlot 510, see Cramer books 68

385

DAVID EMILE JOSEPH DE NOTER (BELGIAN, 1825-1892)

Woman knitting in an interior

signed and dated 'DAVID DE NOTER.1848.' (lower left)
oil on panel
14 x 10 ¾ in. (35.6 x 27.3 cm.)
Executed in 1848.

\$6,000-8,000

PROVENANCE:

Robert T. Kruppe Sr.
Gift from the above to the present owner.

386

FREDERIC REMINGTON (AMERICAN, 1861-1909)

Portrait of Henry Eike

signed 'Frederick Remington' (lower right center)

ink, wash and pencil on paper

7 ½ x 5 ¾ in. (19.1 x 14.3 cm.)

Executed circa 1892.

\$5,000-7,000

PROVENANCE:

Robert T. Kruppe, Sr.

Gift from the above to the present owner, 1993.

LITERATURE:

The Cosmopolitan, July, 1892, p. 353 (illustrated).

P.H. Hassrick and M.J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, Cody, Wyoming, 1996, p. 439, no. 1524 (illustrated).



386

387

JAMES WEBB (BRITISH, 1825-1895)

View of the Louvre from the bank of the Seine, Paris

signed and inscribed 'James Webb Paris' (lower center)

oil on canvas

18 x 32 in. (45.7 x 81.3 cm.), unframed

\$4,000-6,000

PROVENANCE:

Robert T. Kruppe, Sr.

Gift from the above to the present owner.



387

JEAN BESNARD (1899-1958)
A MASK, CIRCA 1937
enameled earthenware
7½ in. (19 cm.) high, 4½ in. (11.5 cm.) wide
\$30,000–50,000



**AN IMPORTANT PRIVATE COLLECTION OF
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•388

A PAIR OF WALNUT AND BRASS 'WISHBONE' LAMPS

AMERICAN, DESIGNED BY GERALD THURSTON FOR LAUREL LAMP COMPANY, CIRCA 1960

With matching light brown lampshades, electrified
28½ in. (72 cm.) high

(2)

\$1,500-2,000



388

■389

A GILT-DECORATED RED LACQUERED 'SOLI E LUNI' FOUR-PANEL SCREEN

BY BARNABA FORNASETTI, CIRCA 2003

printed in gilt 'Fornasetti Milano/Unico 2003', on casters
80¼ in. (205 cm.) high, 19¼ in. (50 cm.) wide each panel

\$6,000-8,000



389

PROPERTY OF A DISTINGUISHED COLLECTOR

■•390

A SET OF TWELVE FRENCH FRUITWOOD ARMCHAIRS

20TH CENTURY, IN THE STYLE OF EUGENE PRINTZ

Upholstered with white leatherette
37 in. (94 cm.) high

(12)

\$3,000-5,000



390 (part)

孔祥熙家族珍藏

Property from the Family of K'ung Hsiang-Hsi (LOTS 391-440)

A Walk Through History

Christie's is proud to present the following works of art from the family collection of K'ung Hsiang-Hsi, one of Asia's most prominent families.

A 75th generation descendant of Confucius, K'ung Hsiang-Hsi was a passionate advocate for education. In the 1910s, the Oberlin College and Yale University graduate helped to set up schools in his hometown of Shanxi Taigu to fulfill his vision of strengthening China through education. K'ung also engaged in business, trading internationally in kerosene and other natural resources through his Xiang Ji Company in Taigu, known as the Wall Street of China. Serving in critical government posts in his later years, K'ung enacted important economic reforms and was among the key architects of China's modern financial and industrial systems as the country's first ever central bank governor.

K'ung Hsiang-Hsi married Soong Ai-ling (1889-1973), the eldest of the three famed Soong sisters, and was brother-in-law to Sun Yat-sen and Chiang Kai-shek. As a highly educated and sophisticated businessman, K'ung enjoyed the resources and the aesthetic sensibilities to appreciate fine works of art. His pivotal role in the government and close connections with influential people in China and abroad also provided him with ready access to important artists and collections. To appreciate the treasures in K'ung Hsiang-Hsi's family collection is to embark on a journey in history through the eyes of a true connoisseur.

傳奇風華

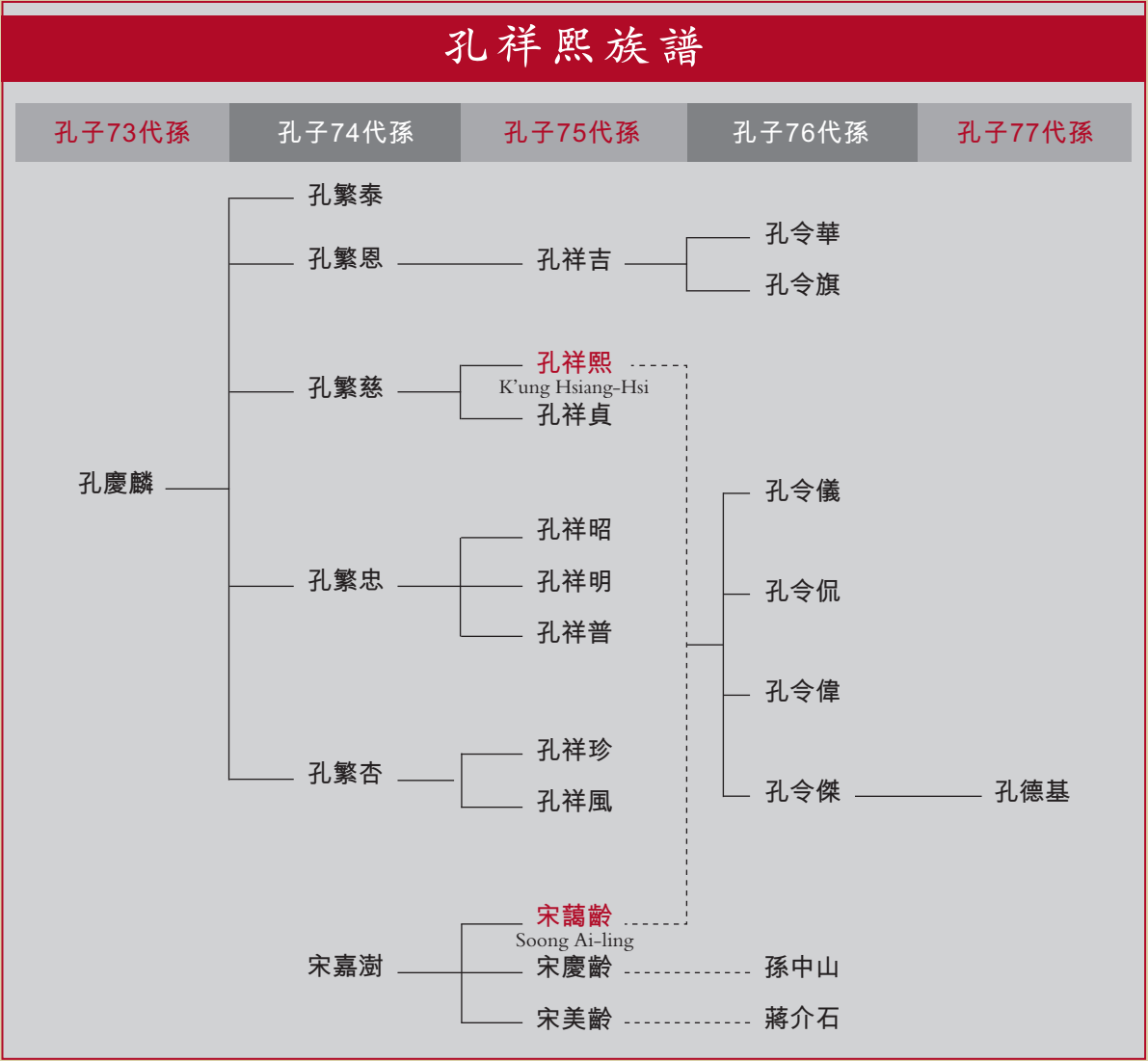
佳士得隆重呈獻孔祥熙家族珍藏工藝精品，重現此顯赫世家的傳奇風華。

孔祥熙為孔子第七十五代孫，自始致力推動教育，1910年代自美國歐柏林學院及耶魯大學學成歸國後，於家鄉山西太谷縣辦學，作育英才，冀以教育強國。孔祥熙亦以經商見長，於有中國華爾街之稱的太谷成立祥記公司，從事煤油進口與天然資源貿易，其後於民國政府屢居要職，推行多項重要經濟改革，在中央銀行總裁任內，更著力為中國現代金融及工業體制發展奠定基礎。

孔祥熙與宋氏長女宋霽齡成婚，與孫中山及蔣介石同為宋家女婿。孔氏學養深厚，營商有道，其重要政績及海內外關係成為收藏各類珠寶藝術精品的根基。佳士得有幸呈獻孔祥熙家族珍藏，回溯一代望族的歷史足跡，與有榮焉。

K'UNG FAMILY ANCESTRY

孔祥熙族譜





391

PROPERTY FROM THE FAMILY OF K'UNG HSIANG-HIS
(LOTS 391-440)

•391

A GROUP OF THREE CHINESE HARDSTONE CARVINGS

Comprising a carved spinach jade openwork plaque depicting dragon and phoenix; a serpentine baluster-form jar and cover; and a carnelian agate model of a vase and cover, with silver inlaid carved wood stand

The tallest 6¼ in. (15.5 cm.) high

(8)

\$1,000-1,500



392

•392

A GROUP OF THREE CHINESE HARDSTONE CARVINGS

Comprising an archaic spinach jade pouring vessel carved with *taotie* masks; a rock crystal teapot and cover; and a pair of spinach jade carvings of Buddhist lions

The tallest 4¼ in. (10.5 cm.) high

(5)

\$1,000-1,500



393

•393

A GROUP OF FIVE CHINESE SMALL CARVED OBJECTS

19TH/20TH CENTURY

Comprising a mottled brown hardstone carving of a perched phoenix; a soapstone carving of eight immortals in a landscape; a soapstone fish-form seal with carved characters to the front; a small inkstone, apocryphal seal to the reverse; and a yellow glass wine cup with carved *taotie* mask

8½ in. high, the bird

(5)

\$800-1,200

•394

A GROUP OF CHINESE HARDSTONE OBJECTS

Comprising a serpentine circular box and cover; a pair of serpentine miniature cups; a fossilized limestone circular box and cover; a carved model of two monkeys pendent; a carved model of a mythical beast pendent; a soapstone scabbard slide; and a soapstone model of a figure in a mountain with stand 3¼ in. (8.2 cm.) long, the largest (10)

\$800-1,200

Ψ•395

THREE CHINESE CARVED HARDSTONE SNUFF BOTTLES

19TH/20TH CENTURY

Comprising a dark brown and grey agate flattened ovoid bottle with metal collar and glass stopper; a shadow agate flattened circular bottle with jadeite stopper; and an amber flattened ovoid bottle flanked by lion head terminals and jadeite stopper 2½ in. (6.3 cm.) high, the largest (6)

\$800-1,200

•396

A CHINESE CARVED GREEN HARDSTONE SNUFF BOTTLE AND A CARVED AGATE SNUFF BOTTLE

The green hardstone bottle carved with floral roundels; the agate bottle carved with dragons 3 in. (7.5 cm.) high, the agate bottle (2)

\$1,000-1,500

•397

A GROUP OF NINE CHINESE CARVED HARDSTONE SNUFF BOTTLES

Comprising three turquoise snuff bottles carved in relief with various birds and insects and flora; a lapis lazuli snuff bottle carved with two *chilong* with bifurcated tails; a similar rose quartz example; a pale celadon jade flattened circular snuff bottle carved with various landscapes; an agate rounded rectangular snuff bottle; a carnelian agate snuff bottle carved with chrysanthemum blossoms to one side; and a lavender quartz snuff bottle carved in high relief with a bird and blossoms 2½ in. (6.4 cm.) high, the tallest (9)

\$1,000-1,500



394



396



395



397

AN IMPORTANT GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI
NEPAL, EARLY MALLA PERIOD, 13TH CENTURY

20 in. (50.8 cm.) high

HK\$32,000,000–50,000,000 (US\$4,000,000–6,000,000)



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CHRISTIE'S
THE ART PEOPLE



MODERN CRYSTALLINE

An ancient and unique process, crystalline glazes have recently been reintroduced by modern ceramic artists who have developed a new twist. The earliest form of these glazes appeared during the Song Dynasty (AD 960–1279), the revered era in glaze production including the development of a wider variety in colors and techniques. Known as *chien yao* or *temmoku*, the crystalline glazes, unlike prior glazes, must be fired at an extremely high temperature and held there for an extended period of time allowing crystals to form within the mineral glaze. This delicate process is often unwieldy, creating few successful pieces and thus making it quite rare.

This modern crystalline glaze differs slightly in technique from the original, which allows the creation of large scale flower-like forms that when angled in the right light shimmer like a jewel. The new method of glazing instantly captures the eye with its unique artistry and beautiful unpredictability.

-EMILY SHWAJLYK & ALISON CHARNY





398

•398

FOUR CHINESE CRYSTALLINE GLAZED VESSELS

MODERN

Each variously glazed in turquoise, green, blue or yellow, comprising a double gourd vase, a pair of cylindrical vases, and a conical bowl
12¼ in. (31.1 cm.) high, the double gourd vase

(4)

\$1,000-1,500



399

•400

A CHINESE CRYSTALLINE GLAZED LARGE BALUSTER VASE

MODERN

With a four-character mark
16 in. (40.5 cm.) high

\$1,000-1,500



400

•399

A CHINESE CRYSTALLINE GLAZED LARGE GLOBULAR JAR AND COVER

MODERN

The globular jar with two applied lizard handles, ball-form finial
11 in. (28 cm.) high, overall

(2)

\$1,500-2,000

•401

A CHINESE CRYSTALLINE GLAZED PART DESSERT SERVICE

MODERN

Comprising two yellow large circular chargers, and twelve turquoise plates and twelve turquoise conical bowls
The chargers 14½ in. (37 cm.) diameter

(26)

\$1,500-2,000



401

•402

FIVE CHINESE CRYSTALLINE GLAZED SMALL VESSELS

MODERN

Comprising a green glazed baluster vase, a blue glazed pear-form vase, a white glazed bottle vase, a blue and yellow glazed double gourd vase, and a celadon green glazed jarlette; *together with* a pair of Chinese blue and white wall pockets, late 19th/20th Century 6 in. (15.2 cm.) high, the largest (7)

\$800-1,200



402

•403

A PAIR OF CHINESE FAMILLE NOIR ENAMELED BOWLS, COVERS AND STANDS

20TH CENTURY

Each with apocryphal six-character Guangxu mark to base; *together with* a group of Chinese famille rose wares comprising, a pair of wall pockets and a small circular box and cover The bowls 3½ in. (9 cm.) high (10)

\$1,000-1,500



403

•404

THREE CHINESE FAMILLE ROSE CYLINDRICAL VASES

20TH CENTURY

Each variously decorated depicting figures in a continuous landscapes, all three with inscription, two with iron red seals to base 11¼ in. high, the larger (3)

\$1,000-1,500



404

•405

A CHINESE BLUE AND WHITE CIRCULAR BOX AND COVER, AND A CHINESE ENAMELED DOUBLE GOURD VASE

20TH CENTURY

The circular box and cover depicting wise men in a landscape, with underglaze blue apocryphal six-character Qianlong mark within double circles to base; the double gourd vase decorated with flora and fauna, with apocryphal Yongzheng mark to base The box 5½ in. (14 cm.) diameter (3)

\$2,000-3,000



405

•406

FIVE CHINESE PORCELAIN SMALL VESSELS

19TH/20TH CENTURY

Comprising a small teadust glazed censer with reticulated metal cover; a miniature copper-glazed baluster vase; a small blue and white water pot, underglaze blue apocryphal four-character mark to base; a small blue and white seal paste box and cover; and a carved turquoise glazed circular box and cover decorated with writhing dragon, impressed apocryphal Qianlong seal to base The largest 3¼ in. (8 cm.) diameter (8)

\$1,000-1,500

406



•407

A CHINESE GLAZED EARTHENWARE FIGURE OF A SAGE, AND A LIAO-STYLE EWER

20TH CENTURY

The sage glazed in green, ochre, and aubergine, seated with a scroll in hand, impressed mark to base; the ewer of bottle form with three applied florets and twist handle 15½ in. (39.4 cm.) high, the ewer (2)

\$1,500-2,000



407

•408

A CHINESE PINK-GLAZED OVOID VASE

19TH/20TH CENTURY

With underglaze blue apocryphal four-character Yongzheng mark to base 8¼ in. (20.6 cm.) high

\$2,000-3,000



408

•409

FOUR CHINESE AND JAPANESE BLUE AND WHITE PORCELAIN VESSELS

MODERN

One vessel of double-gourd form with pierced lower body, underglaze blue apocryphal six-character Qianlong mark to base; another *gu*-form, underglaze blue apocryphal six-character Yongzheng mark to base; the bowl decorated with nine boys at play, underglaze blue apocryphal six-character Yongzheng mark within double circle to base; and a modern Japanese blue and white two-handled moon flask, underglaze blue seal to base 10 in. (25.3 cm.) high, the double-gourd vessel (4)

\$1,000-1,500



409

410 No Lot



411

•411

A CHINESE CARVED HARDSTONE MEDALLION

20TH CENTURY

Suspended from a carved wood stand
17 in. (43.1 cm.) high, including stand

\$800-1,200

•412

A CHINESE DUAN VASE-FORM INK STONE

19TH/20TH CENTURY

Carved with two elephant heads, two bats and a *shou* symbol, the reverse with lengthy inscription, in a fitted carved hardwood box
9¼ in. (23.5 cm.) long, the ink stone (2)

\$2,000-3,000



412



413

•413

FIVE CHINESE SMALL BRONZE CENSERS

18TH/19TH CENTURY

Each cast with apocryphal six-character Xuande mark to base, comprising two two-handled censers on flaring circular bases, one with gold flecking; and three tripod censers
5 in. (12.5 cm.) wide, the larger (6)

\$2,000-3,000



414



•414

A CHINESE ARCHAISTIC BRONZE HU-FORM JAR, AND A CHINESE BROWN-GLAZED POTTERY PEAR-FORM VASE

19TH/20TH CENTURY

The jar with *taotie* mask bands and two beast-form handles; the vase with a geometric band
The tallest 12¾ in. (32.5 cm.) high (2)

\$1,000-1,500



415

•415

TWO CHINESE HARDSTONE RUYI SCEPTERS

Both carved in relief, one of serpentine, one of green nephrite, the serpentine carved with a *Shou* character on the head, the nephrite with peaches and finger citron
The largest 15¼ in. (38.4 cm.) long

(2)

\$2,500-3,500



416

•416

A CHINESE CARVED HARDSTONE RUYI SCEPTER

Carved with dragon and phoenix *ruyi* head, the handle with *Shou* symbol and a bat
8¾ in. (22.2 cm.) long

(2)

\$800-1,200

•417

A CHINESE GREEN GLAZED HU-FORM VASE

20TH CENTURY

In the archaistic style, modeled with panels of stylized bands and flanked by two hooked handles
13½ in. (34.4 cm.) high

\$800-1,200



417

•418

A CHINESE GREEN AND RUSSET SERPENTINE STEM CUP AND COVER

Of archaistic style, with *taotie* mask bands and two mythical beast-form handles
7¼ in. (18 cm.) high overall

(2)

\$1,500-2,000



418



419



420



421



422

•419

A CHINESE BLUE AND WHITE PORCELAIN JAR

19TH/20TH CENTURY

Decorated with prunus blossoms on a blue ground
13¼ in. (33.5 cm.) high

\$4,000-6,000

•420

A PAIR OF CHINESE CANTON FAMILLE ROSE MOON FLASKS

19TH/20TH CENTURY

Each side decorated with figures in a ceremonial scene, the obverse with various butterflies and insects among blossoms, with bat-form handles
16 in. (40.5 cm.) high

(2)

\$3,000-5,000

•421

TWO CHINESE PORCELAIN CYLINDRICAL VASES

20TH CENTURY

Enamelled with peonies and birds
11 in. (28 cm.) high

(2)

\$1,000-1,500

•422

A CHINESE GILT-DECORATED BLUE-GROUND VASE

19TH/20TH CENTURY

With leaf-form handles and decorated with gilt dragons and phoenixes chasing flaming pearls
15 in. (38 cm.) high

\$1,000-1,500

•423

A CHINESE IRON-RED DECORATED FAMILLE ROSE GLOBULAR VASE

19TH/20TH CENTURY

Decorated with various painted jardinières, iron-red apocryphal Qianlong seal to base
7½ in. (19 cm.) high

\$1,000-1,500



423



424

•424

A CHINESE IRON-RED, BLUE AND WHITE DECORATED GARLIC MOUTH-FORM BOTTLE VASE

20TH CENTURY

Decorated with writhing dragons chasing a flaming pearl, apocryphal six-character Jiajing mark to neck
9¾ in. (24.7 cm.) high

\$1,500-2,000



425

•425

A PAIR OF CHINESE MILLEFLEUR ENAMELED PEAR-FORM VASES

20TH CENTURY

Enameled overall by flowers and various *Shou* symbols, with dragon-form handles, iron red apocryphal Qianlong mark to bases
9¾ in. (23.5 cm.) high

(2)

\$1,500-2,000

•426

A CHINESE FAMILLE ROSE AND BLUE-GROUND ROULEAU VASE

19TH/20TH CENTURY

Decorated with phoenixes and chrysanthemum, peonies, and prunus, underglaze blue double circle to base
17½ in. (43.2 cm.) high

\$1,500-2,000



426

•427

A CHINESE SOFT-PASTE PORCELAIN WHITE-CRACKLE-GLAZED VASE

19TH CENTURY

Molded with blossoms and ring handles
13½ in. (34.2 cm.) high

\$1,500-2,000



427

•428

**A CHINESE MOTHER-OF-PEARL INLAID
HARDWOOD TRAY, AND A CHINESE CARVED
WOOD PEACH-FORM BOX AND COVER**

20TH CENTURY

The inlaid decoration of various prunus branches; the box carved in high relief with leafy branches
12½ in. (31.8 cm.) long, the tray (3)

\$1,000-1,500

•430

**A JAPANESE MIXED METAL BALUSTER JAR, AND
AN IMARI LOBED BOWL**

20TH CENTURY

The vase decorated with applied mixed-metal peonies on branches with a two character mark and a seal; the bowl with four character mark to base
11 in. (27.9 cm.) high, the vase (2)

\$700-900

•432

A CHINESE MIXED-METAL MODEL OF A SHIP

MODERN

Realistically cast, decorated with pearls on a molded wave base, the rudder with a two character mark
12 in. (30.5 cm.) long, including base

\$2,000-3,000

•429

**A CHINESE FIVE-PANEL CARVED HARDWOOD
AND PORCELAIN INSET TABLE SCREEN WITH
FITTED STAND**

19TH/20TH CENTURY

Each panel depicting various figures within a wooden frame carved with various scholars objects
25½ in. (64.8 cm.) high, 29¼ in. (74.3 cm.) wide

\$1,000-1,500

•431

**A JAPANESE ENAMEL BALUSTER JAR, AND A
CLOISONNE ENAMEL BOX AND COVER**

20TH CENTURY

Red baluster jar with mark of Ando Studio; green floral box and cover with gilt knob; *together with* a pair of smaller baluster jars and covers
7½ in. (19 cm.) high, the jar (7)

\$1,800-2,500



428



429



430



431



432



433



434



435



436



437

•433

A PAIR OF CHINESE CLOISSONNE ENAMEL BALUSTER VASES

20TH CENTURY

Decorated with prunus blossoms and chrysanthemums on a cobalt ground

12¾ in. (32 cm.) high

(2)

\$1,500-2,000

•435

AN ASIAN CLOISSONNE ENAMEL ARTICULATED FISH AND A LOBED BOWL

20TH CENTURY

The bowl with scalloped gilt rims, decorated with large blossoms and leaves

8¼ in. (21 cm.) diameter, the bowl

(2)

\$700-900

•437

A GROUP OF ASIAN CLOISSONNE ENAMEL WARES

20TH CENTURY

Comprising a pair of globular jars and covers; a cup and cover; a small dish; a small box and cover; and a pair of miniature potted jardinières

5 in. (12.7 cm.) diameter, the jars and covers

(11)

\$1,800-2,500

•434

A CHINESE CLOISSONNE ENAMEL DISH, BOWL, AND JAR AND COVER

MODERN

Each with gilt rims; the dish and jar and cover decorated with butterflies, the bowl with flowers

8¾ in. (22 cm.) diameter, the dish

(4)

\$1,000-1,500

•436

THREE CHINESE AND JAPANESE CLOISSONNÉ ENAMEL VESSELS

20TH CENTURY

Comprising a red-ground ovoid jar and cover with gilt-metal beast-form finial, a smaller baluster vase and a small bowl

11 in. (28 cm.) high, the jar

(4)

\$2,000-3,000



438

•438

TWO CHINESE LARGE EMBROIDERED PANELS OF SHOULAO

19TH/20TH CENTURY

Comprising one depicting Shoulao, deer and attendant mounted with embroidered characters; the other depicting Shoulao wearing a robe with crane and peaches

The largest 104 in. (264.16 cm.) high, 43¼ in. (109.9 cm.) wide (2)

\$800-1,200

•439

THREE CHINESE EMBROIDERED LARGE HANGING PANELS

LATE 19TH/EARLY 20TH CENTURY

Comprising a painted Kesi hanging scroll of a female immortal and an attendant; a painted Kesi panel with eight immortals and Xi Wangmu in a heavenly landscape and two applied silk panels with characters; and an embroidered panel of three Shoulao and two immortals with children

105 in. (266.7 cm.) long, the panel with eight immortals (3)

\$1,800-2,500

•440

A CHINESE SILK EMBROIDERED HANGING SCROLL OF SHOULAO AND ATTENDANTS

19TH/20TH CENTURY

Depicting Shoulao with his deer and two attendants encircled by five bats

107 in. (271.8 cm.) long

\$1,000-1,500



439



440



441

PROPERTY OF AN AUSTRALIAN COLLECTOR

441

A CHINESE SILK KESI 'CRANE' RECTANGULAR PANEL

17TH CENTURY

The panel is colorfully woven to depict a crane with its wings outstretched flying amidst scrolling clouds, with some details intricately highlighted in gold. 12¼ x 21 in. (31 x 53.3 cm.), mounted

\$2,500-3,500

PROPERTY OF A LADY

442

A RARE CHINESE RANK BADGE OF A LION

LATE MING DYNASTY, 17TH CENTURY

Made for a second rank military official, the badge is delicately embroidered in shades of blue, green, yellow and pink to depict a lion seated with the head turned to one side, amidst multicolored clouds and above rocks and waves. 13 x 16¼ in. (33 x 42.5 cm.), mounted

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF ALFRED E. GUNTERMANN

•443

TWO CHINESE BLUE AND WHITE DISHES

ONE WITH YONGZHENG SIX CHARACTER MARK AND OF THE PERIOD (1723-1735), THE OTHER 18TH CENTURY

Each painted with similar scene of a land and a boy on a terrace 8 in. (20.3 cm.) diameter, each

(2)

\$2,000-3,000

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ROBERT YOUNG, VIRGINIA

■•444

A CHINESE PORCELAIN FAMILLE ROSE BLUE-GROUND LARGE BOWL

REPUBLIC PERIOD

Decorated with birds and various blossoming branches, with iron red four-character mark to base

15¾ in. (39.1 cm.) diameter

\$4,000-6,000

PROPERTY FROM THE COLLECTION OF ALFRED E. GUNTERMANN (LOTS 445-446)

•445

A CHINESE MING-STYLE BLUE AND WHITE CIRCULAR PLAQUE

The slightly convex plaque is delicately painted in outline and wash with a scene of Guanyin shown seated on a fringed mat facing an acolyte with outstretched hands, each on a rocky promontory jutting above a lotus plant emerging from wind-tossed waves below, to the other side of Guanyin is an amphora in a basin and a parrot perched in bamboo

10½ in. (25.7 cm.) diameter

\$800-1,200

PROVENANCE:

Alfred E. Guntermann (1943-2013) Collection.

•446

A CHINESE PORCELAIN FAMILLE ROSE BOTTLE VASE

Elaborately decorated with scrolling foliate, iron-red bats and gilt decorated *Shou* characters, apocryphal iron-red six-character Jiaqing seal to base

6¼ in. (17.2 cm.) high

\$2,000-3,000



442



443



444



445



446

•447

A CHINESE NORTHERN WEI-STYLE GILT-BRONZE FIGURE OF AMITAYUS

Standing with right hand raised in *abhaya mudra* on a lotus socle raised on a bracket base, the figure backed by an aureole chased with flames and a nimbus behind the head, the reverse with two images of the Buddha seated within a flame-bordered aureole beneath a canopy
12¼ in. (31 cm.) high

\$1,000-1,500

•448

FIVE CHINESE ARCHAISTIC MOLDED GLASS BI

Comprising a large celadon glass *bi*, one sided molded with raised bosses; a large translucent turquoise-colored glass *bi*, one side molded with raised bosses; a small russet-colored glass *bi*, one side molded with raised bosses and stylized *chilong* circling the center ring; and a pair of brownish-colored glass *bi* molded with classic scroll bands

6¼ in. (15.9 cm.) diameter, the largest

(5)

\$1,000-1,500

PROPERTY OF A 19TH CENTURY NEW YORK FAMILY COLLECTION (LOTS 449-450)

•449

A CHINESE CARVED GREENISH-WHITE JADE BELT HOOK

19TH CENTURY

Carved in high relief with *chilong* confronting a dragon head terminal, the underside with an oval stud incised with a cicada
5½ in. (14 cm.) long

\$1,500-2,000



447

•450

A PAIR OF CHINESE CARVED GREEN AND RUSSET JADE FIGURES OF BUDDHIST LION-FORM VASES

Each standing figure with mouth slightly open exposing the teeth, supporting the ovoid-form vase, each with one drop-ring handle and carved *chilong*

4½ in. (11.4 cm.) high, 3¼ in. (9.5 cm.) wide

(4)

\$1,000-1,500

Δ•451

A SILVER-MOUNTED CHINESE SPINACH GREEN JADE DESK SET,

RETAILED BY YAMANAKA, THE JADE ELEMENTS PROBABLY 19TH CENTURY,

Each marked 'Sterling', comprising an ink well with hinged cover on four red coral feet and carved red coral Buddha-form finial, glass liner; a circular box with hinged cover; a ink blotter with agate cockerel finial; and a desk blotter with silver-mounted green carved jade corners

The desk blotter 23¼ in. (59 cm.) long

(4)

\$1,500-2,500

PROPERTY OF A 19TH CENTURY NEW YORK FAMILY COLLECTION (LOTS 452-453)

•452

TWO CHINESE CARVED JADE ORNAMENTS

19TH/20TH CENTURY

Comprising a celadon stylized duck with lotus; and a white jade rectangular plaque carved with a turtle and crane amidst clouds
The duck 2½ in. (6.4 cm.) wide

(4)

\$1,500-2,000



448



449



450



451



452



453



454



455



456



457



458

•453

A CHINESE CARVED PALE CELADON JADE LOTUS CUP

18TH/19TH CENTURY

Modeled as a lotus leaf to the exterior, the handles formed from lotus stems

3 in. (7.6 cm.) diameter

(2)

\$2,500-3,500

PROPERTY OF A 19TH CENTURY NEW YORK FAMILY COLLECTION

•455

A GROUP OF THREE CHINESE CARVED PALE CELADON MODELS OF FRUIT

19TH/20TH CENTURY

Comprising a finger citron, a double gourd and a squash

The largest 2¾ in. (7 cm.) wide

(3)

\$1,500-2,000

PROPERTY OF A 19TH CENTURY NEW YORK FAMILY COLLECTION (LOTS 457-461)

•457

A CHINESE CARVED GRAYISH-WHITE JADE CUP

17TH/18TH CENTURY

Carved with two *chilong*-form handles in high relief

3¾ in. (9.5 cm.) wide

\$2,500-3,500

•454

A SET OF SEVEN CHINESE HAN-STYLE MOLDED WHITE GLASS PLAQUES

In imitation of jade, five molded with horses and riders, two with horses and carriages

2½ in. wide, the largest

(7)

\$1,000-1,500

•456

FOUR CHINESE ARCHAISTIC MOLDED GLASS OR CARVED JADE ARTICLES

Comprising a pale celadon jade belt hook carved with archaistic dragon opposite a dragon head terminal; an altered jade belt hook carved with phoenix head and incised to the sides with stylized feathers and a tail; a molded green glass spear tip decorated with bosses and a stylized band to pommel; and a molded white glass sword fitting decorated with two scrolls

5½ in. (13 cm.) long, the spear tip

(4)

\$1,000-1,500

•458

A CHINESE GREENISH-WHITE AND RUSSET JADE CARVING OF THREE GOATS IN A MOUNTAIN

19TH/20TH CENTURY

Carved in relief with goats on a rocky outcropping

2½ in. (6.4 cm.) high, 3¼ in. (8.3 cm.) wide

\$1,500-2,000



459

•459

TWO CHINESE AGATE CARVINGS

Comprising a smoky agate tripod globular censer and cover; and a carnelian agate model of a duck with lotus stalk in its beak
The tallest 6½ in. (16.5 cm.) high (3)

\$1,000-1,500



460

•460

A PAIR OF CHINESE CARVED AMETHYST AND FLUORITE FIGURES OF BUDDHIST LIONS ON STANDS

20TH CENTURY

Each lion modeled as seated on its haunches on a rectangular plinth, one lion playing with brocade ball
3¾ in. (9.5 cm.) high, overall (4)

\$2,000-3,000



461

•461

A GROUP OF THREE CHINESE JADEITE AND HARDSTONE CARVINGS

Comprising a model of a boat, and two Guanyins
The boat 7 in. (17.8 cm.) long (6)

\$1,000-1,500



462

•462

A CHINESE TANG-STYLE GILT-BRONZE FIGURE OF A SEATED BODHISATTVA

Seated in *lalitasana* atop a plinth, the reverse with inscription
19¼ in. (48.9 cm.) high

\$1,200-1,800

•463

A CHINESE DINGYAO-STYLE CARVED JAR

The sides carved in low relief with five layered petals with incised details rising from between the layered petals, covered inside and out with a transparent glaze
5¼ in. (14.6 cm.) high

\$1,000-1,500



463



464



465



466



467



468

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ROBERT YOUNG, VIRGINIA

■•464

A PAIR OF CHINESE DAYAZHAI GRISAILLE DECORATED TURQUOISE-GROUND JARDINIÈRES

20TH CENTURY

Decorated with blossoming branches, with iron-red mark to the base
6 in. (15.2 cm.) high

\$2,000-3,000

(2)

■•465

A CHINESE CARVED BROWN-GLAZED JAR

The baluster jar carved and decorated in clear-glazed white slip, highlighted with specks of green glaze, the foot and interior left unglazed showing the reddish ware
9¼ in. (23.5 cm.) high

\$800-1,200

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ROBERT YOUNG, VIRGINIA (LOTS 466-468)

■•466

A SET OF FOUR CHINESE DAYAZHAI FAMILLE ROSE TURQUOISE-GROUND BOWLS

REPUBLIC PERIOD

Decorated with wisteria and birds, with four-character iron-red mark on base
4¼ in. (10.8 cm.) diameter (each)

\$3,000-5,000

(4)

■•467

A PAIR OF CHINESE DAYAZHAI FAMILLE ROSE TURQUOISE-GROUND BOWLS

REPUBLIC PERIOD

Decorated with birds and flowers, with iron-red four-character mark to base
5 in. (12.7 cm.) diameter (each)

\$3,000-5,000

(2)

■•468

A CHINESE DAYAZHAI FAMILLE ROSE YELLOW-GROUND LARGE BOWL

REPUBLIC PERIOD

Decorated with magpies and prunus branches, the interior with bats surrounding a *shou* medallion, with iron red four-character mark to base
16¼ in. (41.3 cm.) diameter

\$4,000-6,000



469

PROPERTY FROM THE COLLECTION OF ALFRED E. GUNTERMAN

•469

A CHINESE FAMILLE ROSE CIRCULAR DISH

QING DYNASTY, 19TH CENTURY

Enamelled at the center with a lady and two children in an interior, within diaper borders with gilt highlights, underglaze blue double circles to base

9 $\frac{7}{8}$ in. (25 cm.) diameter

\$3,000-5,000



470



471

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ROBERT YOUNG, VIRGINIA (LOTS 470-473)

■•470

A CHINESE SMALL *DAYAZHAI* GRISAILLE-DECORATED YELLOW-GROUND JAR AND COVER

20TH CENTURY

Decorated with flowering peony branches, with iron red four-character mark to base

7 in. (17.8 cm.) high

(2)

\$1,500-2,000

■•471

A CHINESE PORCELAIN FAMILLE ROSE PINK-GROUND QUADRANGULAR JARDINIÈRE

REPUBLIC PERIOD

Decorated with magpies and flowers, with iron red apocryphal JurenTang Zhi four-character mark on base

6 $\frac{3}{4}$ in. (17.1 cm.) high, 10 $\frac{1}{2}$ in. (26.7 cm.) diameter

\$2,000-3,000



472



473

■•472

A CHINESE PORCELAIN ROSE-PINK ENAMELED LARGE DISH

GUANGXU MARK AND PERIOD (1875-1908)

9 $\frac{3}{4}$ in. (24.8 cm.) diameter

\$3,000-5,000

•473

A CHINESE *DAYAZHAI* GRISAILLE DECORATED YELLOW-GROUND JARDINIÈRE

REPUBLIC PERIOD

Decorated with prunus branches, with iron-red character mark to one side

13 $\frac{3}{4}$ in. (34.9 cm.) high

\$2,000-3,000



474



475

•474

A CHINESE NORTHERN-WEI STYLE GILT-BRONZE FIGURE OF SEATED BUDDHA

Seated on two recumbent leonine beasts, before a pierced mandorla, all supported on a rectangular plinth with lengthy inscription

10 $\frac{3}{4}$ in. (27.3 cm.) high

\$800-1,200

•475

A CHINESE NORTHERN ZHOU-STYLE GILT-BRONZE FIGURE OF AVALOKITESHVARA

Standing on a lotus socle raised on an octagonal base with open sides, with right hand raised in *abhaya mudra* and left in *varadamudra*

10 $\frac{1}{4}$ in. (26 cm.) high

\$1,000-1,500



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

476

A PAIR OF JAPANESE SIX-PANEL TABLE SCREENS, IN BLACK LACQUER FRAMES

ANONYMOUS (MID-EDO PERIOD, 18TH CENTURY); THE FRAMES MODERN

The screens decorated in polychrome pigments on gold leaf depicting Spring and Autumn pleasures at Mt. Yoshino and Tatsuta River as continuous scenes
64% in. (164.5 cm.) long, 25% in. (65.4 cm.) high

(2)

\$6,000-8,000

THE DOUGLAS AND CAROLYN MIDDLETON COLLECTION OF FINE ART (LOTS 477-495)



To suggest that Douglas and Carolyn Middleton collected in a specific stylistic category, would be an understatement. French Post-Impressionism is that category, and they decorated each room of their Maryland home with immaculately presented, aesthetically pleasing scenes of gardens and fields, figures and flowers. While visiting Paris in 1986 Carolyn Middleton made a decision that sounds quite antiquated today: she opened a phone book. Illustrating the Middleton's drive to acquire fresh-to-market works, essentially from the easel, Carolyn called one of her favorite artists, Suzanne Eisendieck, though they had never previously met. A lively septuagenarian full of joie de vivre, Ms. Eisendieck invited the Middletons to her apartment and an indelible, twelve year relationship was born.

With Ms. Eisendieck advising, the world of her Post-Impressionist contemporaries opened up and the Middletons continued to acquire deeply in this field, often directly from the artists themselves. The collection comprises excellent works by Hughes Claude Pissarro, Francois Gall, Antoine Blanchard, Marcel Dyf and Dietz Edzard, among others.

One of many highlights from the Middleton collection is Hughes Claude Pissarro's Saint-Vaast-la-Hougue. A heavily worked surface, strikingly executed with rich impasto, Pissarro's use of color in this harbor scene is reminiscent of the pastel palette of Paul Signac.

-ANDREW HUBER



477

THE DOUGLAS AND CAROLYN MIDDLETON COLLECTION
OF FINE ART

477

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

Fermière aux comes à lait

signed 'H. Claude Pissarro.' (lower right); titled 'Fermière aux comes.à.lait.' (on the reverse)

pastel on paper

9 ¾ x 14 ¼ in. (24.8 x 36.2 cm.)

\$2,000-3,000



478

478

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

A Stroll through the Garden

signed 'H. Claude Pissarro.' (lower center)

pastel on paper

9 ¾ x 14 ¼ in. (24.8 x 36.8 cm.)

\$2,000-3,000

479

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

Faneuses à l'ombre des pommiers

signed 'Claude Pissarro' (lower left); titled "'Faneuses à l'ombre des pommiers'" (on the reverse)

oil on canvas

28 ¾ x 36 ¼ in. (73 x 92.1 cm.)

\$7,000-9,000



479

480

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

Saint-Vaast-la-Hougue

signed 'H. Claude Pissarro.' (lower right); signed again and titled 'CLAUDE PISSARRO/ le-petit-fils/ Saint-Vaast-la/ Hougue' (on the reverse)

oil on canvas

19 ¾ x 24 in. (50.2 x 61 cm.)

\$8,000-12,000



480

481

HUGHES CLAUDE PISSARRO (FRENCH, B. 1935)

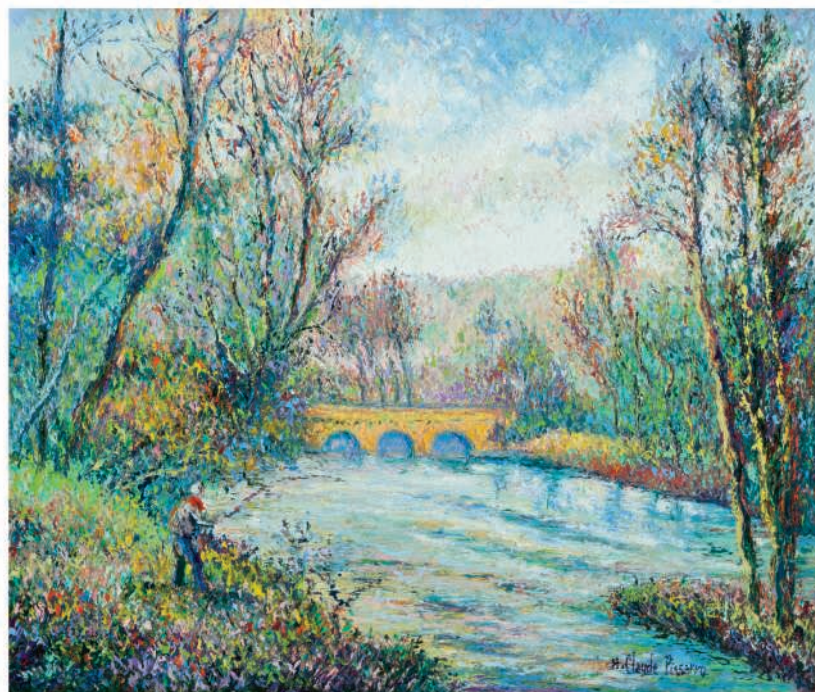
Le Pont du Vey

signed 'H. Claude Pissarro' (lower right); titled "'Le Pont du Vey'" (on the reverse)

oil on canvas

18 x 21 ½ in. (45.7 x 54.6 cm.)

\$6,000-8,000



481



482



483



484



485



486



487

482

ANDRÉ GISSON (AMERICAN, 1921-2003)

Mother and Child Along a Path

signed 'Gisson' (lower left)

oil on canvas

12 x 16 in. (30.5 x 40.6 cm.)

\$1,000-1,500

485

JEAN KEVORKIAN (FRENCH, B. 1933)

Mon jardin en Bretagne

signed 'Jean Kevorkian' (lower left); signed again and titled 'mon jardin en Bretagne/ Jean Kevorkian' (on the reverse)

oil on canvas

23 ¾ x 28 ¾ in. (60.3 x 73 cm.)

\$1,000-1,500

483

CHARLES LEVIER (FRENCH, 1920-2003)

Promenade

signed 'Levier' (lower left); signed again, titled and inscribed with artist monogram 'Promenade/ Ch. Levier/ CL' (on the reverse)

oil on canvas

30 x 40 in. (76.2 x 101.6 cm.)

\$1,500-2,000

486

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Chez la modiste

signed 'SUZANNE EISENDIECK' (lower left); titled 'CHEZ LA MODISTE' (on the reverse)

oil on canvas

23 x 29 in. (58.4 x 73.7 cm.)

\$2,000-3,000

PROVENANCE:

The artist.

Acquired directly from the above by the present owners.

484

JACQUES BOUYSSOU (FRENCH, 1926-1997)

Paris rue marchande

signed and inscribed with artist insignia 'JACQUES BOUYSSOU' (lower left); titled and inscribed with artist insignia 'PARIS/ RUE/ MARCHANDE' (on the reverse)

oil on canvas

35 x 45 ½ in. (88.9 x 115.6 cm.)

\$1,500-2,000

487

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Automne au Jardin de Luxembourg

signed 'SUZANNE EISENDIECK' (lower left); titled 'AUTOMNE AU JARDIN/ DE LUXEMBOURG' (on the reverse)

oil on canvas

19 ¾ x 24 in. (50.2 x 61 cm.)

\$3,000-5,000

PROVENANCE:

The artist.

Acquired directly from the above by the present owners.

488

SUZANNE EISENDIECK (FRENCH, 1908-1998)

Chanteuse aux Hirondelles

signed 'SUZANNE EISENDIECK' (lower right); titled 'CHANTEUSE "AUX HIRONDELLES"' (on the reverse)

oil on canvas
19 ¼ x 24 in. (50.2 x 61 cm.)

\$2,500-3,500

PROVENANCE:

The artist.

Acquired directly from the above by the present owners.

489

DIETZ EDZARD (GERMAN, 1893-1963)

Fille avec ruban noir

signed 'D Edzard' (lower right)

oil on canvas
16 ¼ x 13 in. (41.3 x 33 cm.)

\$1,200-1,800

490

DIETZ EDZARD (1893-1963)

Femme en bleu assis sur une véranda

signed 'D Edzard' (lower right)

oil on canvas
12 x 9 ½ in. (30.5 x 24.1 cm.)

\$1,500-2,000

491

DIETZ EDZARD (GERMAN, 1893-1963)

Fille avec ruban noir

signed 'D Edzard' (lower right)

oil on canvas
22 ½ x 18 in. (56.2 x 45.7 cm.)

\$1,500-2,000

492

PAL FRIED (AMERICAN/HUNGARIAN, 1893-1976)

Black Gloves

signed 'FRIED PAL' (lower right); titled and dated 'Black Gloves/ E 1921' (on the reverse)

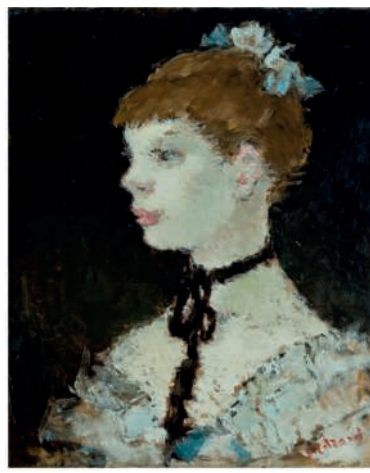
oil on canvas
29 ¼ x 24 in. (74.3 x 61 cm.)

Painted in 1921.

\$1,500-2,000



488



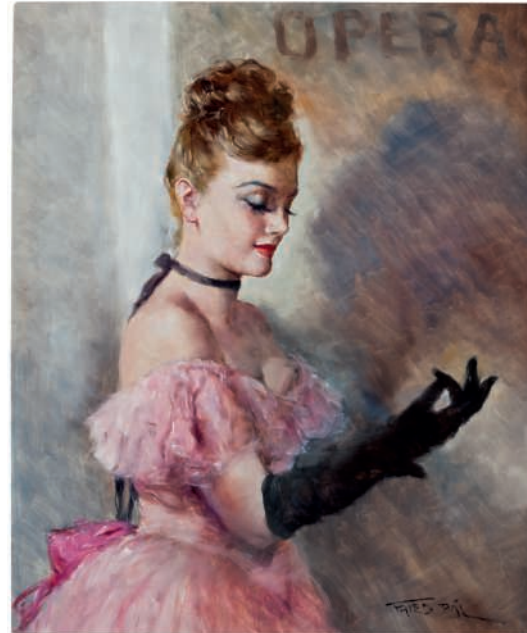
489



490



491



492

493

ENZO PLAZZOTTA (ITALIAN, 1921-1981)

Gilly

signed and numbered and stamped with foundry mark
'PLAZZOTTA 3/12/ FONDERIA/ MARIANI' (along the lower
edge)

bronze with brown patina

34 x 24 ½ x 8 ¾ in. (86.4 x 62.2 x 22.2 cm.), including base

This work is number three from an edition of twelve.

\$5,000-7,000



493

494

ENZO PLAZZOTTA (ITALIAN, 1921-1981)

Jetée (David Wall)

signed and numbered 'PLAZZOTTA 12/12' and stamped with
foundry mark 'FONDERIA/ MARIANI' (along the edge)

bronze with brownish green patina

33 x 43 ¾ x 20 ½ in. (83.8 x 113.7 x 52.1 cm.), not including base

This work is number twelve from an edition of twelve.

\$7,000-9,000



494

495

ENZO PLAZZOTTA (ITALIAN, 1921-1981)

David Wall

signed and numbered and stamped with foundry mark
'PLAZZOTTA/ 6/9/ FONDERIA/ MARIANI' (along the edge)

bronze with greenish-brown patina

22 x 22 x 6 ¼ in. (55.9 x 55.9 x 15.9 cm.)

This work is number six from an edition of nine.

\$2,000-3,000



495

PROPERTY FROM A PRIVATE DUTCH COLLECTOR (LOTS
496-497)

•496

AFTER PABLO PICASSO

Tête d'homme

wool pile tapestry

42½ x 35¼ in. (108 x 89.5 cm.)

Published by Desso, Netherlands, under the license of succession
Picasso-Paris. The present work is after the original painting, *Tête
d'homme*, painted by Pablo Picasso in 1974.

\$2,000-3,000

•497

AFTER PABLO PICASSO

Le Bouquet

with woven signature and date 'Picasso/ 21.4.58' (lower right
center); dated and numbered '85/500 1997' (on a label affixed to
the reverse)

wool pile tapestry

93¼ x 78½ in. (236.8 x 199.4 cm.)

Published by Desso, Netherlands, under the license of succession
Picasso-Paris. The present work is after the original painting *Le
Bouquet*, painted by Pablo Picasso in 1958.

\$2,000-3,000



496



497



498

PROPERTY FROM A PRIVATE COLLECTOR

■498

GABRIEL AMORETTI (FRENCH, 1861-1947)

Le Pont Neuf à Paris

signed and dated 'G Amoretti 06' (lower right)

oil on canvas

29 1/8 x 46 in. (74 x 116.8 cm.)

Painted in 1906.

\$5,000-7,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 October 1997, lot 19.

PROPERTY FROM A PRIVATE COLLECTION, IOWA

•499

FRANÇOIS LAFON (FRENCH, 1846-1945)

Mother and Daughter at the Spinning Wheel

signed 'Francois Lafon' (lower right)

oil on canvas

21 x 16 3/4 in. (53.3 x 42.5 cm.)

\$3,000-5,000

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

•500

MAURICE DENIS (FRENCH, 1870-1943)

Figures

signed with artist monogram 'MAUD' (lower right)

pencil on paper

11 1/2 x 9 in. (29.2 x 22.9 cm.)

\$1,000-1,500



499



500



501

PROPERTY FROM A PRIVATE COLLECTION

501

JEAN DUFY (FRENCH, 1888-1964)

Chevaux en liberté

signed and dated 'Jean Dufy 26' (lower right)

oil on canvas

13 x 21 ½ in. (33 x 55 cm.)

Painted in 1926.

\$12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 8 October 1986, lot 265.

Private collection, Missouri; sale, Christie's, New York, 8 November 1994, lot 211.

Anonymous sale, Sotheby's, New York, 10 May 1995, lot 497.

Private collection, Connecticut (acquired at the above sale); sale, Christie's, New York, 14 February 2007, lot 41.

Acquired at the above sale by the present owners.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2010, vol. II, p. 261, no. B.1226 (illustrated in color).

PROPERTY FROM A PRIVATE COLLECTION

502

NIKOS KESSANLIS (GREEK, 1930-2004)

Fiori

signed and dated 'K. NIKOS 1957' (lower left); signed again and titled 'FIORI/ K. NIKOS' (on the reverse)

oil on canvas

27 ½ x 39 ¼ in. (69.9 x 99.7 cm.)

Painted in 1957.

\$8,000-12,000

PROVENANCE:

with L' Obelisco Galleria d' Arte, Rome.

Private Collection, purchased from the above, 1959.

By descent from the above to the present owner.

EXHIBITED:

Rome, L'Obelisco Galleria d' Arte, *Nikos*, 1959.



502



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

503

EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Place de la république, Paris

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

13 x 18 $\frac{1}{8}$ in. (33 x 46.1 cm.)

\$20,000-30,000

PROVENANCE:

with Findlay Galleries, Inc., Chicago.

with Barridoff Galleries, Portland, Maine.

Acquired from the above by the present owner in 1980.



504

PROPERTY FROM THE ESTATE OF LILIANE M. STEWART (LOTS 504-505)

504

LOUIS VALTAT (FRENCH, 1869-1952)

La toque noire

signed with initials 'L.V.' (lower right)

oil on canvas

13 7/8 x 6 1/8 in. (35.2 x 16.2 cm.)

Painted in 1926.

\$12,000-18,000

PROVENANCE:

with Galerie Jean-F. Apesteguy, Deauville.

Acquired from the above by the present owner, 1977.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint, 1869-1952*, vol. I, Neuchâtel, 1977, p. 210, no. 89 (illustrated).



505

505

SUZANNE VALADON (FRENCH, 1865-1938)

Nature morte aux fruits

signed and dated 'suzanne Valadon/ 1918' (lower right)

oil on cardboard laid down on panel

16 x 12 3/4 in. (40.6 x 32.4 cm.)

Painted in 1918.

\$10,000-15,000

PROVENANCE:

The Collection of Mr. Louis Queré, Brest.

Anonymous sale; Pisasa, Paris, 11 December 2000, lot 12.

with Galerie de la Présidence, Paris.

Acquired from the above by the present owner, 2001.

EXHIBITED:

Haus der Kunst, Munich, 1960.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, p. 114 (illustrated).



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

■506

LE PHO (FRENCH/VIETNAMESE, 1907-2001)

La Méditation

signed and signed in Chinese 'Lepho' (lower left); titled 'La Méditation' (on the stretcher bar)

oil on canvas

52 x 76 ¾ in. (132 x 194.9 cm.)

\$30,000-50,000

PROVENANCE:

with Wally Findlay Galleries, Palm Beach.

Private Collection.

By descent from the above to the present owner.

A student of the École Supérieure des Beaux Arts de l'Indochine in Hanoi and the École des Beaux-Arts in Paris, Le Pho was taught Western styles but encouraged by his mentors to incorporate his own culture's style and techniques into his work. The result is a harmonious composition that marries Le Pho's Western influence and his Eastern culture in subject and theme. With his elegant and elongated figures, his style is that of the peaceful Surrealist, influenced by the figures of the Mannerist painting movement. *La Méditation* is truly an experience where you are drawn into the peaceful tranquility that exudes and epitomizes Le Pho's work.



507



508



509

507

ALICIA PENALBA (FRENCH, 1913-1982)

Abstraction

signed, numbered and stamped with foundry mark 'PENALBA 5/6 CIRE PERDUE A. VALSUANI' (along the edge)
bronze with brownish-green patina
16 1/2 x 12 x 12 in. (41.9 x 30.5 x 30.5 cm.), including base
This work is number five from an edition of six.

\$5,000-7,000

508

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Nude Study A (Betty Peters)

bronze with brownish-green patina
4 x 29 x 6 3/4 in. (10.2 x 73.7 x 17.1 cm.)
Executed in 1943-45.

\$5,000-7,000

EXHIBITED:

London, Leicester Galleries, 1947, no. 12.

LITERATURE:

R. Buckle, *Jacob Epstein Sculptor*, London, 1963 p. 281, no. 428.
E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 193, no. 341 (illustrated).

509

MAX ERNST (GERMAN, 1891-1976)

Roi, reine et fou

signed and numbered '14/35 max ernst' (along the edge) and stamped with foundry mark 'CIRE PERDUE A. VALSUANI' (on the side of the base)
bronze with golden-brown patina
5 3/4 x 11 3/4 x 3 3/4 in. (14.6 x 29.9 x 9.5 cm.)
Conceived in 1929-30 and cast in the early 1970s. This work is number fourteen from an edition of thirty-five.

\$6,000-8,000

LITERATURE:

W. Spies, *Max Ernst Oeuvre-Katalog, Werke 1929-1938*, Cologne, 1979, p. 61, no. 1683 (another cast illustrated).

510

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Sacrifice

signed 'J Lipchitz' (upper right)
ink, wash and pencil on paper laid down on board
22 x 17 in. (55.9 x 43.2 cm.)
Executed circa 1950.

\$2,000-3,000

Pierre Levai has confirmed the authenticity of this work.



510



512

512

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Between Heaven and Earth

signed 'J Lipchitz' (lower left)
pencil on paper
17 x 12 1/2 in. (43.2 x 30.8 cm.)
Drawn circa 1958.

\$2,500-3,500

Pierre Levai has confirmed the authenticity of this work.

511

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Bellerophon Taming Pegasus

signed and inscribed 'Pour mon ami Herbert/ J Lipchitz' (upper left)
charcoal and white chalk on blue paper
25 1/2 x 19 3/4 in. (64.8 x 50.2 cm.)

\$3,000-5,000

PROVENANCE:

The artist.

Given as a gift from the above to the present owner.

Pierre Levai has confirmed the authenticity of this work.



511



513

513

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Bull and Condor

signed and inscribed 'J Lipchitz/ Happy Birthday! For Herbert' (lower right)
crayon and charcoal on paper
7 1/2 x 6 in. (19.1 x 15.2 cm.)
Executed circa 1933.

\$1,000-1,500

PROVENANCE:

The artist.

Given as a gift from the above to the present owner.

Pierre Levai has confirmed the authenticity of this work.

514

JACQUES LIPCHITZ (FRENCH, 1891-1973)

First Study for Sacrifice

signed, numbered and stamped with artist's thumbprint '4/7 J.

Lipchitz' (on the top of the base)

bronze with brown patina

13 ½ x 9 ½ x 6 in. (34.3 x 24.1 x 15.2 cm.)

Conceived in 1947. This work is number four from an edition of seven.

\$10,000-15,000

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. II, p. 252, no. 415 (another cast illustrated, p. 42).



514

515

JACQUES LIPCHITZ (FRENCH, 1891-1973)

Bull and Condor

signed and numbered 'J. Lipchitz/ 4/7' (upper right)

bronze with brown patina

14 ½ x 18 ½ x 1 ½ in. (36.8 x 47 x 3.8 cm.)

Conceived in 1932. This work is number four from an edition of seven.

\$8,000-12,000

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The Paris Years, 1910-1940*, New York, 1996, vol. I, p. 223, no. 286 (another cast illustrated, p. 97).



515



516

516

LEONARD BASKIN (AMERICAN, 1922-2000)

Owl

signed and numbered 'L. BASKIN/ 3/15' (on the base) and stamped with foundry 'BEDI RASSY/ N.Y.C.' (along the edge of the base)

bronze with brown patina

11 x 12 ¼ x 11 ½ in. (27.9 x 31.1 x 29.2 cm.)

This work is number three from an edition of fifteen.

\$2,000-3,000

518

CHAIM GROSS (AMERICAN, 1904-1991)

Nude

signed, dated and indistinctly inscribed 'CHAIM GROSS 1950/ ***' (along the edge)

marble

5 ½ x 10 x 6 in. (14 x 25.4 x 15.2 cm.)

Executed in 1950.

\$1,500-2,000



518



517

517

LEONARD BASKIN (AMERICAN, 1922-2000)

Bird Man

signed, dated, numbered and stamped with foundry mark 'Baskin/ 1963/ Bedi-Rassy Foundry/ 2 of 8' (on the reverse)

bronze with brown patina

26 x 11 ½ x 15 in. (66 x 29.2 x 38.1 cm.)

Executed in 1963. This work is number two from an edition of eight.

\$4,000-6,000

519

DORIS PORTER CAESAR (AMERICAN, 1893-1971)

Standing nude

bronze with brown patina

31 x 4 ½ x 5 in. (78.7 x 11.4 x 12.7 cm.)

\$2,000-3,000



519



520

520

REUVEN RUBIN (ISRAELI, 1893-1974)

Arabian Horses

signed and signed again in Hebrew 'Rubin' (lower right)
ink, wash, charcoal and brown ink on paper
12 ½ x 18 ½ in. (31.8 x 47 cm.)

\$2,000-3,000

PROVENANCE:

with Grace Borgenicht Gallery, New York.

521

JULIAN FALAT (POLISH, 1853-1929)

The Hunt

signed, dated and inscribed 'JFalat/ Nieswiez 910' (lower left)
oil on canvas laid down on board
26 x 37 in. (66 x 94 cm.)
Painted in 1910.

\$8,000-12,000



521



522

522

JOHN EDWARD COSTIGAN (AMERICAN, 1888-1972)

Bathers

signed 'J.E. Costigan/ N.A.' (lower left); signed again and indistinctly inscribed 'J.E. Costigan N.A./ Orangeberg/ **' (on the reverse)

oil on canvasboard

10 x 12 in. (25.4 x 30.5 cm.)

\$3,000-5,000

523

SUE FULLER (AMERICAN, 1914-2006)

String Composition No. 68

signed and dated '© Sue Fuller 55' (lower right) signed and dated again and titled 'String Composition/ #68/ © Sue Fuller/ '55' (on the reverse)

synthetic thread, painted board and metal construction

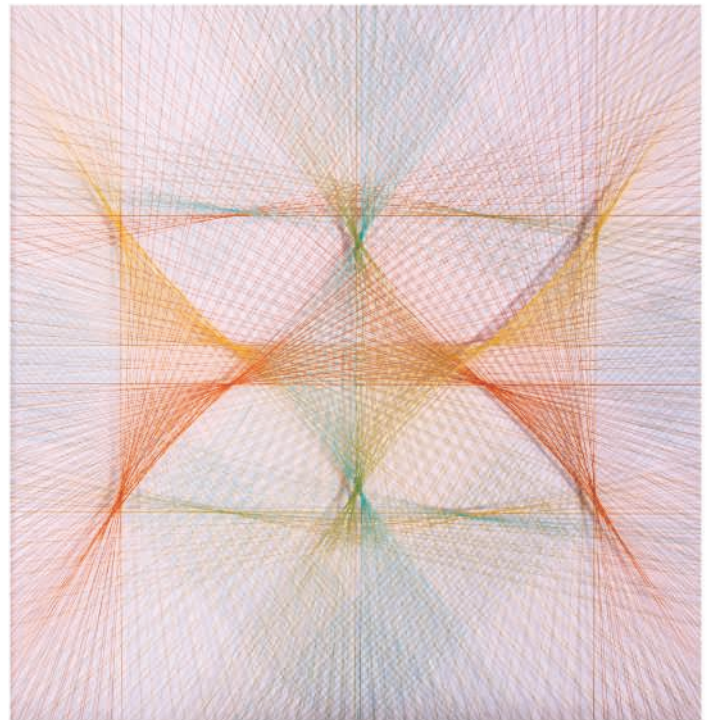
24 1/4 x 24 1/4 in. (61.6 x 61.6 cm.), overall

Executed in 1955.

\$1,500-2,000

PROVENANCE:

with Bertha Schaefer Gallery, New York.



523



524

524

RED GROOMS (B. 1937)

Jackson in action (Kn. 186)

three-dimensional lithograph in colors on Rives BFK paper, 1997, signed and dated in black pencil, numbered 13/75, co-published by the artist and Shark's Lithography, Ltd., Boulder, Colorado, in original Plexiglas case

Overall: 27 1/2 x 35 1/4 x 7 1/2 in. (69.9 x 89.5 x 19.1 cm.)

\$1,500-2,000

■525

DALE CHIHULY (AMERICAN, B. 1941)

Untitled

handblown glass on a steel base
62 x 22 x 22 in. (157.5 x 55.9 x 55.9 cm.), including base
Executed in 2004.

\$4,000-6,000

EXHIBITED:

New York, Marlborough Gallery, *Dale Chihuly: Mille Fiori*, 8 April-1 May, 2004, no. 6.

LITERATURE:

Marlborough Gallery, *Dale Chihuly: Mille Fiori*, Portland Press, Seattle, p. 26 (illustrated in color).



526

527

JOSÉ DE RIVERA (AMERICAN, 1904-1985)

Construction No. 21

kinetic sculpture—stainless steel, painted masonite, wood and electric motor assemblage
8 ½ x 14 x 14 in. (21.6 x 35.6 x 35.6 cm.)

\$2,000-3,000



525

526

KARL ZERBE (AMERICAN/GERMAN, 1903-1972)

Insight

signed 'Zerbe' (lower right); signed again, dated and titled 'Zerbe 1969 Insight' (on the stretcher)
collage—oil, printed paper and fabric on canvas
24 x 18 in. (61 x 45.7 cm.)
Painted in 1969.

\$1,500-2,000



527



SESSION IV
(LOTS 528-690)

A PARK AVENUE INTERIOR BY SERGE ROBIN

(LOTS 528-633)

These lots are part of a chic collection of fine decorative works of art acquired in collaboration with famed French architect Serge Robin. Robin spent ten years as artistic director of the prestigious design firm, Maison Jansen. As head of the design firm's contemporary design atelier, he was committed to producing pieces of the highest possible quality and championing the work of fresh, new furniture designers in its galleries on rue Royale. Robin went on to design spaces for such celebrities as Brigitte Bardot and Jackie Kennedy. The Park Avenue collection being sold is a testament to the designer's sophisticated taste and his creative approach to balancing a space









A PARK AVENUE INTERIOR BY SERGE ROBIN (LOTS 528-633)

■528

CHEN WENLING (CHINESE, B. 1969)

Handstand

painted bronze

70 ½ x 28 ½ x 16 ½ in. (179.1 x 72.4 x 41.9 cm.), including base

\$10,000-15,000

•529

A GROUP OF EIGHTEEN CHINESE EXPORT PORCELAIN MODELS OF FRUIT

19TH/20TH CENTURY

Naturalistically modeled as peaches, pomegranates, finger citrons, and other exotic fruits, some with applied wax seals

7½ in. (19 cm.) wide, the largest (18)

\$2,000-3,000

■•530

A SET OF SIX MODERN ITALIAN SMALL SILVER PLATES

MARK OF ARRIGO FINZI, MILAN, 20TH CENTURY

Of shaped circular form, with textured surface, *marked to bases, also marked '800'*

7½ in. (19.1 cm.) long; 44 oz. approximately

(6)

\$1,000-1,500

•531

A GROUP OF CONTINENTAL RED AND CLEAR GLASS BARWARE

20TH CENTURY

Comprising: two decanters and stoppers; two covered jars; a bottle cooler; a pitcher; two large footed cups; two etched-glass wine glasses; two cut-glass goblets; nine martini glasses

14½ in. (36.7 m.) high, the clear glass decanter (25)

\$1,500-2,000

•532

A PAIR OF AMERICAN GILT GLASS TWO-TIERED CAKE STANDS

RALPH LAUREN, MODERN

With spray gilt decoration, each top with a removable glass insert

18¾ in. (47.5 cm.) high

(2)

\$800-1,200

■•533

AN INDIAN PAINTED FIBERGLASS CHILD'S CHAIR

MANUFACTURED BY ADHARSHILA, CHANDIGARH, 20TH CENTURY

\$400-600



529



530



531



532



533



534



535



536



537

■•534

A FRENCH ORMOLU HALL LANTERN

BY HENRI VIAN, PARIS, LATE 19TH / EARLY 20TH CENTURY

The dodecagonal baluster body with beveled glass panes divided by herms and shells, surmounted by a pierced French Royal crown, various mounts stamped 'h. Vian', electrified

38 in. (97 cm.) high

\$2,500-3,500

PROVENANCE:

Anonymous sale in these rooms, 11 March 1998, lot 220.

Anonymous sale in these rooms, 22 - 23 October 2003, lot 509.

■•535

A PAIR OF FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS

19TH CENTURY, THE BACK PLATES POSSIBLY EARLIER AND REUSED

Electrified

14 in. (36 cm.) overall

\$1,500-2,000

(2)

■•536

A PAIR OF GILT-BRONZE MOUNTED JAPANESE IMARI DISHES

19TH/20TH CENTURY

The foliate and stylized cloud-rimmed dishes each decorated in iron-red and gilt on underglaze blue with a central roundel depicting a landscape, with flowers to the the underside of the rim, with underglaze blue Artemisia leaf within double circle

12¼ in. (31.5 cm.) wide, including handles

\$2,000-3,000

(2)

■•537

A PAIR OF JAPANESE PORCELAIN IMARI JARS AND COVERS

19TH/20TH CENTURY

Decorated with phoenix amongst prunus branches

28 in. (71.1 cm.) high

\$3,000-5,000

(4)



538

■•538

A CONTINENTAL PATINATED AND GILT BRONZE FOUR-LIGHT HALL LANTERN

19TH CENTURY

Of cylindrical shape, four scrolled branches above four glass panels applied with scrolls, electrified 31½ in. (80 cm.) high, 14½ in. (37 cm.) diameter

\$2,000-3,000



539

•539

A PAIR OF FRENCH GILTWOOD MIRRORS

LATE 19TH/ 20TH CENTURY

The mirror plates framed by scrolls and leaves 33 in. (83.8 cm.) high; 15¼ in. (39.4 cm.) wide

\$1,500-2,000

■•540

A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD COMMODE

CIRCA 1745, THE TOP DRAWER ALTERED

With marble top over three drawers, partially remounted 34 in. (86.5 cm.) high, 38 in. (96.5 cm.) wide, 18½ in. (46 cm.) deep

\$3,000-5,000

•541

A LOUIS XV NEEDLEWORK PANEL

MID-18TH CENTURY

Woven in *gros* and *petit point* needlework, depicting an Orientalist figure within a later frame 41½ in. (105.5 cm.) high, 35¼ in. (89.5 cm.) wide

\$1,500-2,000



540



541

•542

A PAIR OF FRENCH ORMOLU-MOUNTED FOUR-LIGHT CANDELABRA

20TH CENTURY, NOW MOUNTED AS LAMPS

The stem cast as female term figure supported by a swag draped urn

28¼ in. (61.6 cm.) high (overall)

(2)

\$2,000-3,000

■543

A PAIR OF FABRIC COVERED CIRCULAR SIDE TABLES

MODERN

Each with glass tops and two layers of draping
30 in. (76 cm.) high, 33 in. (84 cm.) diameter

(2)

\$2,000-3,000

■544

A PAIR OF FABRIC COVERED CIRCULAR SIDE TABLES

MODERN

Each with glass tops and two layers of draping
30 in. (76 cm.) high, 33 in. (84 cm.) diameter

(2)

\$2,000-3,000



■•545

**A SET OF FOUR SOUTHEAST ASIAN
POLYCHROME AND GILT-DECORATED WOOD
FIGURAL GROUPS**

19TH/20TH CENTURY

Each figure seated atop either a lion, a rat, an elephant or a mythical
beast; *together with* two small polychrome and gilt-decorated
wood dancing figures

The largest 18 in. (45.7 cm.) high

(6)

\$2,000-3,000

545



•546

**TWO PAIRS OF SOUTHEAST ASIAN
POLYCHROME AND PARCEL-GILT WOOD
FIGURES**

LATE 19TH/EARLY 20TH CENTURY

Each carved in celebratory pursuit, their hands in various mantras,
mounted on stands

The largest 27 in. (68.6 cm.) high

(4)

\$2,500-3,500

546



■•547

**A SCARLET, GILT AND POLYCHROME LACQUER
LOW TABLE**

THE LACQUER PANEL CHINESE, 19TH CENTURY, THE BASE LATER

17½ in. (43 cm.) high, 34 in. (86.5 cm.) wide, 16 in. (40.5 cm.) deep

\$1,000-1,500



547

■548

**A CONTEMPORARY UPHOLSTERED THREE-SEAT
SOFA**

MODERN

Covered in claret-cut velvet together with six scattered cushions

(7)

\$4,000-6,000



548



549



550



551



552



553

■•549

THREE SOUTHEAST ASIAN POLYCHROME AND PARCEL-GILT WOOD FIGURAL GROUPS

19TH/20TH CENTURY

Each of recumbent mythical beasts, two with figures seated atop 11 in. (27.9 cm.) high, the largest (3)

\$1,500-2,000

■•550

A GROUP OF FIVE SOUTHEAST ASIAN PAINTED, PARCEL-GILT AND INLAID FIGURAL GROUPS

19TH/20TH CENTURY

Comprising a pair of seated mythical beasts and three seated mythical human-beast guardians The tallest 8½ in. (21.6 cm.) high (5)

\$800-1,200

■•551

FOUR SOUTHEAST ASIAN POLYCHROME AND PARCEL-GILT FIGURES

LATE 19TH/EARLY 20TH CENTURY

Each similarly decorated on carved wood bases, comprising a seated figure atop a serpent, another seated figure atop a mythical bird-beast, and a pair of seated lions The largest 21½ in. (54.6 cm.) high (4)

\$1,500-2,000

■•552

TWO SOUTHEAST ASIAN POLYCHROME DECORATED WOOD WINGED TEMPLE GUARDIANS

19TH/20TH CENTURY

The first with bird head and human body seated, the second a mythical beast atop a turtle 24¼ in. (61.6 cm.) high (2)

\$2,000-3,000

■•553

A SOUTHEAST ASIAN BLUE-PAINTED AND PARCEL GILT WOOD FIGURE OF A WARRIOR

19TH/20TH CENTURY

Depicted seated holding a dagger; *together with* two painted wood masks mounted on stands 23¾ in. (60.3 cm.) high, the tallest (3)

\$1,000-1,500



■554

THREE PAIRS OF GREEN AND PINK SILK AND
VELVET CURTAINS

MODERN

With brown and pink decorations, each with green double velvet
pelmet and swags on a curtain rod *together with* a pink silk
Austrian pouf under sheers held by rope and tassel ties
113 ½ in. (288.3 cm.) high, 69 in. (175.2 cm.) wide

(12)

\$6,000-8,000





556

■555

A CONTEMPORARY UPHOLSTERED THREE-SEAT SOFA

MODERN

Covered in claret-cut velvet together with six scattered cushions

(7)

\$4,000-6,000

■-556

TWO TIBETAN GILT-BRONZE FIGURES OF SEATED BUDDHA

20TH CENTURY

Representing *Vairochana* and *Amoghasiddhi*, two of the five *Dhyani* Buddhas, seated in *dhyanasana* on double-lotus bases, the faces picked out in cold gold and the hair with blue polychromy; together with a Southeast Asian gilt-painted wood head of Buddha

The tallest 10 in. (25.4 cm.) high

(3)

\$1,000-1,500

■-557

TWO SOUTHEAST ASIAN BRONZE FIGURES

19TH/20TH CENTURY

Comprising a figure of standing *bodhisattva* and a dancing figure, each on a wood base 20 in. (51 cm.) high, the dancing figure on stand

(2)

\$1,000-1,500

■558

A FRENCH ORMOLU AND PATINATED-BRONZE-MOUNTED PORPHYRY AND BURR-BURCH CENTER TABLE

AFTER THE FONTAINEBLEAU MODEL, LATE 19TH/ 20TH CENTURY

The circular porphyry top inset within a palmette-cast ormolu surround, supported by four scrolled lion paw monopodiae headed by winged sirens, on a concave-sided plinth centred by a porphyry urn with berried finial

31 ½ in. (80 cm.) high; 37 in. (94 cm.) diameter

\$15,000-25,000

The original model for this table is attributed to Weisweiler and Thomire and was delivered by Rocheux to the Palace of Fontainebleau in 1810 (see J. P. Samoyault, *Meubles entres sous le Premier Empire*, Paris, 2004, p. 248, no. 176). The design was subsequently copied at the turn of the century by cabinetmakers such as François Linke, who acquired the model at the *vente Millet* held on 7-9 June 1905 (lot 655). Two years later, he produced his first copy, listed as index number 1390, and completed with a porcelain vase imitating porphyry. The model proved popular and Linke is recorded making further tables centred by a blue porcelain vase supplied by Samson (see C. Payne, *François Linke, 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 208, pl. 228.) Related examples have sold Christie's, New York, 11 April 2007, lot 62 (\$57,600) and Christie's, New York, 20 October 2006, lot 317 (\$54,000).



557



558



559

559

FLEMISH SCHOOL, 18TH CENTURY

Travelers in a classical landscape with ruins

oil on canvas

47 7/8 x 39 1/4 in. (121 x 99.7 cm.)

\$15,000-20,000

560

LUIS ALVAREZ CATALÁ (SPANISH, 1836-1901)

A Musical Interlude

signed and dated 'L. ALVAREZ/ ROMA 1881' (lower right)

oil on canvas

20 x 28 in. (50.8 x 71.1 cm.)

Painted in 1881.

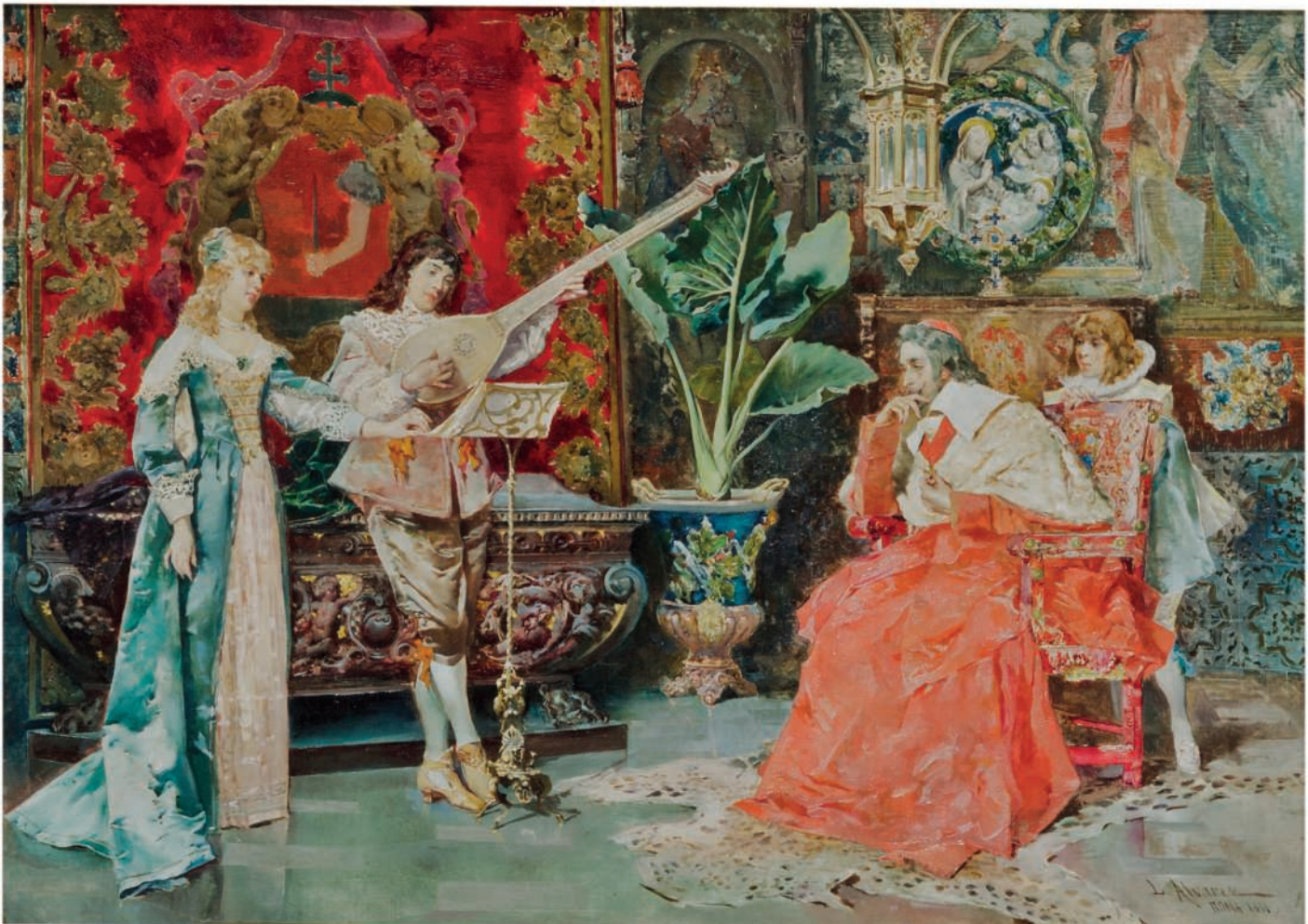
\$12,000-18,000

PROVENANCE:

Private Collection.

Anonymous sale; Christie's, New York, 8 April 2008, lot 101.

Acquired at the above sale by the present owner.



560



561



562



563

561

ITALIAN SCHOOL, LATE 18TH CENTURY

Elegant figures in an architectural capriccio of a water garden; and an architectural capriccio with elegant figures arriving by boat at a palace

each oil on canvas

28 ½ x 38 ½ in. (72.4 x 97.8 cm.)

(2)

a pair

\$6,000-8,000

562

FOLLOWER OF VIVIANO CODAZZI

Diana and her Nymphs surprised by Actaeon in a classical bath

oil on canvas laid down to board

32 ¾ x 44 ½ in. (83.2 x 113 cm.)

\$4,000-6,000

PROVENANCE:

Madame Nella Barletta de Cates; Christie's, Paris, 18 March 2003, lot 346, where acquired, by the present owner.

563

ITALIAN SCHOOL, 18TH CENTURY

Rocky landscape with figures camping near a river

oil on canvas

38 ½ x 51 ½ in. (97.8 x 130.8 cm.)

\$20,000-30,000

PROVENANCE:

Lagerfeld Collection; Christie's, New York, 23 May 2000, lot 95, as attributed to Louis-Philippe Crépin.
Villa la Vigie; Christie's, Monaco, 9 December 2000, lot 112, as Italian school of the eighteenth century.
Madame Nella Barletta de Cates; Christie's, Paris, 18 March 2003, lot 342, where acquired, by the present owner.



564

■564

A SET OF FOUR FRENCH ORMOLU, CUT AND PRESSED GLASS EIGHT-LIGHT WALL-LIGHTS

LATE 19TH CENTURY

Each with scroll and berry wall bracket and central rope-twist leaf-capped branch supporting a baluster stem issuing two tiers of conforming scroll branches and central leaf stem all terminating in glass wax pans and nozzles with various glass droplets, electrified
Each 24 in. (61 cm.) high (4)

\$5,000-7,000

•565

A PAIR OF LOUIS XVI STYLE ORMOLU AND PATINATED BRONZE TWO-LIGHT CANDELABRA

LATE 19TH CENTURY

Drilled for electricity
13½ in. (34 cm.) high (2)

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 November 2002, lot 268.

•566

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE PUTTI

LATE 19TH CENTURY

One holding a flute, the other a palette, each on white marble base
13 in. (33 cm.) high (2)

\$2,000-3,000



565



566

■•567

A PAIR OF NORTH ITALIAN GILTWOOD AND POLYCHROME-PAINTED TORCHERES

VENICE, LATE 19TH CENTURY

Each with lobed circular top with moulded edge supported by blackamoors, on scrolled foliate tripod base, with labels to underside, one printed '49', one inscribed in ink '119', both with label inscribed in ink '281'
38½ in. (98 cm.) high, 17 in. (44 cm.) diameter (2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 November 2002, lot 26.

•568

A PAIR OF LOUIS XVI STYLE ORMOLU CHENETS

20TH CENTURY

Together with a set of 20th century brass fire tools and stand and an Edwardian brass coal scuttle
13½ in. (34.5 cm.) high (the chenets) (8)

\$2,000-3,000



567



568





■ 569

THREE PAIRS OF BLUE CURTAINS

MODERN

With gold decoration, each with navy blue velvet pelmet and swags on a curtain rod *together with* a saffron silk Austrian pouf under sheers, held by rope and tassel ties and ormolu arms
118 in. (300 cm.) high, 75. ¼ in. (192 cm.) wide

\$6,000-8,000

•570

A PAIR OF CHARLES X ORMOLU AND GLASS OIL LAMPS

CIRCA 1825

The base of each with pressed metal label *Carcel inventeur Breveté rue de l'arbre sec No. 18 A Paris*
39½ in. (100 cm.) high including shade (2)

\$1,500-2,000



570

•571

A PAIR OF TWO-LIGHT SCARLET TOLE PEINTE LANTERNS

LATE 19TH / EARLY 20TH CENTURY

Each 18½ in. (47 cm.) high (2)

\$1,000-1,500



571



572



573

■•572

A PAIR OF LOUIS-PHILIPPE STYLE MAHOGANY FAUTEUILS

LATE 19TH / EARLY 20TH CENTURY

\$2,000-3,000

■•573

A PAIR OF ITALIAN MAHOGANY, PARCEL-EBONIZED AND PARCEL-GILT SIDE TABLES

PART 19TH CENTURY, PROBABLY REDUCED IN HEIGHT

With inset fossil marble tops above a frieze drawer, raised on a tripartite base supported by claw feet
30½ in. (77.5 cm.) high
17 in. (43.2 cm.) diameter (2)

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 November 2002, lot 151.

■574

A PAIR OF FRENCH MAHOGANY CABINETS

EARLY 20TH CENTURY

Each *antico verde* marble top
64 in. (163 cm.) high, 69 in. (175 cm.) wide, 18½ in. (47 cm.) deep (2)

\$4,000-6,000



574 (part)

575

CONTINENTAL SCHOOL, 19TH CENTURY

[Botanicals]: Thirty Two Plates

thirty two lithographs in colors, on wove paper, published by J. Linden and A. Verschaffelt, Ghent, Belgium, with margins each L. approximately 8 x 5 1/2 in. (20.3 x 14 cm.) each 16 1/2 x 12 1/2 in. (41 x 31 cm.)

(32)

\$5,000-7,000

■576

A PAIR OF FRENCH ORMOLU SIX-LIGHT CANDELABRA

LATE 19TH CENTURY, NOW MOUNTED AS LAMPS

With pink and white lampshades, re-gilt, the feet stamped MG 36 in. (91.5 cm.) high overall

(2)

\$2,000-3,000

■577

A PAIR OF FRENCH AND SCARLET TOLE-PEINTE CACHE-POTS

LATE 19TH/EARLY 20TH CENTURY

Each side decorated with blooming flowers in a vase, decoration refreshed

11 in. (27.5 cm.) high

(2)

\$1,000-1,500

■578

A MATCHED PAIR OF RESTAURATION MAHOGANY FAUTEUILS DE BUREAU

CIRCA 1830

(2)

\$2,000-3,000

■579

A NORTH ITALIAN RED-AND-GILT JAPANNED BUREAU CABINET

VENICE, THE BASE MID-18TH CENTURY, THE TOP OF A LATER DATE

The slant front revealing three drawers, pen inscription inside one drawer '1869', largely redecorated

81 in. (206 cm.) high, 57 in. (145 cm.) wide, 25 in. (63.5 cm.) deep

\$4,000-6,000



575 (part)



576 (one of a pair)



577



579



578

•580

**A LOUIS XVI STYLE ORMOLU AND WHITE
MARBLE CLOCK GARNITURE**

LATE 19TH CENTURY

The five-light candelabra issuing rose branches
The clock 19 in. (48.2 cm.) high

(3)

\$3,000-5,000



580

■581

**A DIRECTOIRE GREY AND CREAM-PAINTED
SALON SUITE**

CIRCA 1795

Comprising a pair of fauteuils, a bergere and two foot stools
covered in red cut-velvet, redecorated, together with a matching
throw pillow

(5)

\$4,000-6,000

PROVENANCE:

Anonymous sale, Christie's, Paris, 17 December 2003, lot 210.



581

■•582

**A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED
EBONIZED CABINETS**

20TH CENTURY

72½ in. (184 cm.) high, 36¼ in. (92 cm.) wide, 14½ in. (36.8 cm.)
deep

(2)

\$3,000-5,000



582 (one of a pair)

•583

**A CHINESE EXPORT GILT LACQUER
OCTAGONAL WORK BOX AND COVER**

19TH/20TH CENTURY

Decorated with various pavilion scenes in cartouches against a foliate ground, with metal handles, the interior and lower drawer fitted with various compartments
14½ in. (36.3 cm.) long

\$1,000-1,500

•584

**A PAIR OF BAGUES STYLE MOLDED GLASS AND
GILT-METAL TWIN-BRANCH WALL-LIGHTS**

MODERN

Electrified
15 in. (38 cm.) high

(2)

\$1,000-1,500

•585

**A PAIR OF LOUIS XVI STYLE ORMOLU AND
WHITE MARBLE FOUR-LIGHT CANDELABRA**

LATE 19TH/ EARLY 20TH CENTURY

Each with urn shaped stem on ram monopodia supports

15. ½ in. (39.4 cm.) high

(2)

\$1,000-1,500

•586

**A CHINESE EXPORT GILT LACQUER SHAPED
RECTANGULAR WORK BOX AND COVER**

19TH/20TH CENTURY

Decorated with various pavilion scenes within cartouches, with interior drawer, later carved beast feet, and two metal swing handles
14¼ in. (36.2 cm.) long

\$1,000-1,500

•587

**A PAIR OF FRENCH PATINATED BRONZE AND
ORMOLU FIGURES OF FAWNS**

LATE 19TH CENTURY

Each bearing inscription *CLODION*, ormolu bases
13½ in. (34 cm.) high

(2)

\$1,500-2,000

■•588

A NAPOLEON III GILTWOOD TABOURET

CIRCA 1860, ATTRIBUTED TO FOURNIER

The top with petit-point panel

25 in. (63.5 cm.) diameter

\$2,000-3,000

PROVENANCE:

Acquired from Jean Wannecq, Paris.
Anonymous sale; Christie's, New York, 22-23 October 2003,
lot 512.

■589

**A REVERSE-DECORATED AND PARCEL-GILT
MIRRORED BAR CABINET**

20TH CENTURY

The central section with hinged top opening to reveal a mirrored compartment
36 in. (91.5 cm.) high, 60 in. (152.5 cm.) wide, 18 in. (46 cm.) deep

\$4,000-6,000

■•590

**A PAIR OF LOUIS XV STYLE BLUE AND GRAY-
PAINTED BERGERES**

20TH CENTURY

Covered in coral and blue brocade, with a matching throw pillow

(2)

\$2,000-3,000



583



584



585



586



587



588



589



590



591



592



593



594



595

•591

A PAIR OF ITALIAN ETCHED GLASS MIRRORS

MODERN

Each with scenes of courting figures
22¼ in. (56.5 cm.) high, 15 in. (38 cm.) wide

(2)

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, New York, 22-23 October 2003, lot 507.

■592

A PAIR OF FRENCH ORMOLU, ROSSO ANTICO AND WHITE MARBLE FOUR-LIGHT CANDELABRA

LATE 19TH CENTURY

Each with Victory holding aloft a torch issuing one central and three out-scrolling leaf-wrapped arms with palmette cast nozzles, on a plinth decorated with portraits of Juno and Classical warriors

37 ¼ in. (94.6 cm.) high

(2)

\$7,000-10,000

PROVENANCE:

Anonymous sale, Christie's, London, 14 November 2002, lot 40.

■593

A PAIR OF LOUIS XVI GREY AND BLUE-PAINTED BERGERES

LATE 18TH CENTURY

Upholstered with floral cut-velvet, decoration refreshed, with two additional cushions, stamped indistinctly

(2)

\$2,000-3,000

■594

A LOUIS XVI ORMOLU-MOUNTED, TULIPWOOD, AMARANTH AND SATINE SECRETAIRE A ABATTANT

PROBABLY BY L. GILBERT, LATE 18TH CENTURY

With marble top, the fall front modeled as two drawers opening to a fitted interior, remounted, stamped L. GILBERT
58 in. (147 cm.) high, 25 in. (53.5 cm.) wide, 15 in. (38 cm.) deep

\$2,500-3,500

L. Gilbert *maitre* in 1784. An image of this maker's mark is unrecorded.

■595

A PAIR OF LATE LOUIS XV STYLE ORMOLU-MOUNTED TULIPWOOD AND PARQUETRY SIDE TABLES

20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

Each with oval marble top

30¼ in. (77 cm.) high, 20 in. (51 cm.) wide, 14¼ in. (37.5 cm.) deep (2)

\$1,000-1,500

•596

A PAIR OF ITALIAN MAIOLICA DRAGON-HANDELED VASES

20TH CENTURY, GREEN RIBBON MARKS

Each decorated with cartouches painted with putti among the clouds

21½ in. (55 cm.) high

(2)

\$2,000-3,000

•598

A PAIR OF ITALIAN MAIOLICA EWERS

LATE 19TH/20TH CENTURY, SCRIPT G.B.N. MARK TO EACH

Each decorated with mythological and rural scenes, with fantastic beast handles and terminals

21¾ in. (55.5 cm.) high

(2)

\$2,000-3,000

■•600

A PAIR OF MEISSEN PORCELAIN MALABAR FIGURES

THIRD QUARTER 19TH CENTURY, BLUE CROSSED SWORDS MARKS, ONE WITH INCISION AND POSSIBLY OUTSIDE DECORATED, SHE WITH INCISED MODEL NO. 764 AND PRESSNUMMER 146, BOTH PAINTED 70

Each in a floral blue robe and fur-trimmed claret cape, he with a bow and arrow on his back

14¼ in. (36.2 cm.) high, of largest

(2)

\$3,000-5,000

•597

TWO LARGE ITALIAN MAIOLICA CHARGERS

LATE 19TH/20TH CENTURY, BLACK AD MONOGRAM TO ONE

In the Castelli style, one depicting Mercury and Argus, the other with a biblical scene

20½ in. (52.5 cm.) diameter

(2)

\$2,500-3,500

•599

A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED PATINATED BRONZE AND PORCELAIN CANDELABRA

LATE 19TH/EARLY 20TH CENTURY

Each modeled as a putto wearing a pelt and holding a flowering branch on a foliate pierced base

12 in. (31 cm.) high

(2)

\$1,000-1,500

•601

A GROUP OF TEN CONTINENTAL PORCELAIN MILITARY FIGURES

19TH/20TH CENTURY, VARIOUSLY MARKED

12¼ in. (31 cm.) high, the tallest

(10)

\$1,200-1,800



596



597



598



599



600



601



602

•602

A LIMOGES PORCELAIN PART DINNER-SERVICE

20TH CENTURY, IRON-RED PRINTED MARKS FOR CHARLES FIELD HAVILAND

Decorated in the 18th century kakiemon palette, labeled in iron-red 'Modèle Puiforcat Chankai', comprising: a square bowl; a double-lipped sauceboat on fixed stand; one quatrefoil serving platter; a charger; thirty-two large dinner plates; thirty-two salad or dessert plates; sixteen side plates; a saucer; a small bowl

14¼ in. (36 cm.) long, the quatrefoil platter

(86)

\$1,500-2,000

•603

A PAIR OF DUTCH DELFT BLUE AND WHITE VASES AND COVERS

LATE 18TH/19TH CENTURY, BLUE LEAF MARKS FOR DE 3 KLOKKEN

With spotted lion finials

15 in. (38.5 cm.) high

(4)

\$800-1,200



603

•604

AN ASSEMBLED FRENCH PORCELAIN GILT-BANDED COBALT-BLUE GROUND DESSERT SERVICE

LATE 19TH/20TH CENTURY, VARIOUS GREEN-PRINTED MARKS, MOST WITH BLACK PAINTED RETAILER'S MARKS FOR E. BOURGEOIS, PARIS

Comprising: a sauce-tureen and cover, on fixed stand; two high compotes; three low compotes; a teapot and cover; a sugar bowl; a milk jug; a cake plate; twenty-eight dessert plates; eight small plates; fourteen cups and saucers in two sizes

11 in. (28 cm.) diameter, the cake plate

(76)

\$1,200-1,800



604



605

■-605

THREE PAIRS OF BLUE AND ROSE SILK CURTAINS

MODERN

With light blue decoration, each with pelmets and swags on a curtain rod together with a rose silk Austrian pouf under sheers held by rope, tassel ties and ormolu arms

103. ½ in. (263 cm.) high, 96 in. (243.9 cm.) wide

(12)

\$3,000-5,000

■-606

A GEORGE III SILVER MEAT DISH

MARK OF GEORGE METHUEN, LONDON, 1759

Of shaped oval, with gadrooned border, *marked under rim* 14½ in. (36.8 cm.) wide; 31 oz. 10 dwt. (893 gr.) approximately

\$800-1,200

■-607

TWO LARGE SILVERED-METAL MODELS OF CRABS, AND FOUR INDIAN SILVER BOWLS

THE CRABS MODERN; THE BOWLS 19TH/20TH CENTURY

Together with a pair of silver-plate footed oval bowls 10½ in. (26.5 cm.) high, the crabs

(8)

\$800-1,200



606



607



608



609



610



611



612



613



614



615



616

•608

A GROUP OF CHINESE EXPORT BLUE AND WHITE PORCELAIN WARES

18TH/19TH CENTURY

Comprising a tea caddy and cover, a large shaped rectangular hot water dish, two leaf-shaped dishes, a pair of hot water dishes, a teapot and cover and a pair of side plates

15¼ in. (38.7 cm.) long, the large hot water dish

(9)

\$2,000-3,000

•609

A PAIR OF CHINESE BLUE AND WHITE BEAKER VASES

20TH CENTURY

Each decorated with panels enclosing scenes of figures within a landscape

17½ in. (44.5 cm.) high

(2)

\$3,000-5,000

•610

A CHINESE BLUE AND WHITE BEAKER VASE

19TH CENTURY

Decorated with writhing dragons amongst flowering blossoms, with underglaze blue apocryphal Kangxi four-character mark to base

10¼ in. (26 cm.) high

\$1,500-2,000

•611

A CHINESE BLUE AND WHITE CENSER

19TH/20TH CENTURY

Decorated with two confronting dragons chasing a flaming pearl between decorative bands, raised on three molded feet

6¼ in. (15.9 cm.) high

\$2,000-3,000

■•612

A PAIR OF CHINESE SMALL BLUE AND WHITE JARS

17TH CENTURY

Together with a similar Chinese blue and white jar and an associated cover

The tallest 6 in. (15.2 cm.) high

(4)

\$1,200-1,800

■•613

A PAIR OF CHINESE BLUE AND WHITE BOTTLE VASES

19TH CENTURY

Each decorated with cartouches of figures in a landscape surrounded by prunus blossoms, with underglaze blue apocryphal four-character Kangxi mark to bases

8¼ in. (21 cm.) high (each)

(2)

\$2,000-3,000

■•614

A PAIR OF CHINESE BLUE AND WHITE JARS

19TH CENTURY

Decorated with rosettes, underglaze blue apocryphal four-character Chenghua mark within double circles to base; together with a similar Chinese blue and white vase depicting scholars objects within cartouches with prunus branches, underglaze blue apocryphal four-character Kangxi mark to base

7¼ in. (19.7 cm.) high, the tallest

(3)

\$1,200-1,800

•615

A PAIR OF CHINESE BLUE AND WHITE LARGE SQUARE PORCELAIN TEA CADDIES

19TH/20TH CENTURY

Each with various garden scenes, the later metal rims lacking covers

11½ in. (29.2 cm.) high

(2)

\$2,500-3,500

•616

A CHINESE BLUE AND WHITE FACETED VASE

19TH CENTURY

Together with a Chinese blue and white jardinière

The tallest 22 in. (56 cm.) high

(2)

\$1,500-2,000



617

•617

A PAIR OF CHINESE BLUE AND WHITE BRUSH POTS

19TH/20TH CENTURY

One decorated with scholars objects, the other with birds and chrysanthemum blossoms

4½ in. (11.4 cm.) high, each

(2)

\$1,000-1,500

■•618

A CHINESE BLUE AND WHITE CHARGER

LATE QING DYNASTY

Decorated with confronting dragons, incised with four character mark to base

14¼ in. (38.7 cm.) diameter

\$2,500-3,000

■•619

A CHINESE BLUE AND WHITE CHARGER

19TH/20TH CENTURY

Decorated with writhing dragons chasing a flaming pearl amidst clouds with a band of stylized bands, with underglaze blue apocryphal six-character Kangxi mark within double circles to base

14¾ in. (37.5 cm.) diameter

\$3,000-5,000

■•620

A PAIR OF CHINESE BLUE AND WHITE TULIP VASES

19TH CENTURY

Each lobed bulbous body with five openings centering a cylindrical neck, with lotus-form cupped mouth, decorated with two writhing dragons and chrysanthemum, underglaze blue apocryphal four-character Qianlong mark to bases

10¼ in. (26 cm.) high, each

(2)

\$2,000-3,000

•621

A CHINESE BLUE AND WHITE JAR AND COVER

19TH CENTURY

Decorated with two cartouches enclosing scholars objects amidst prunus blossoms, with underglaze blue apocryphal Kangxi mark within double circle to base

9¾ in. (25.8 cm.) high, overall

(2)

\$1,500-2,000



618



619



620



621

•622

THREE ASIAN BRONZE VESSELS

19TH/20TH CENTURY

Comprising a *gu*-form vase with cast with apocryphal six-character Xuande mark; a two-handled lotus blossom form bowl decorated with a continuous landscape; and an oval-form bowl. The tallest 7 in. (17.8 cm.) high (3)

\$1,500-2,000

•624

A PAIR OF CHINESE CARVED AND PIERCED WOOD INCENSE HOLDERS

20TH CENTURY

Of cylindrical form, one carved with figures in a landscape with Chinese inscription; the other carved with lotus flowers and leaves 9¼ in. (23.5 cm.) high (2)

\$1,500-2,000

•626

A CHINESE COPPER RED-GLAZED BOTTLE VASE

19TH/20TH CENTURY

The base and interior glazed white, the underside with a partial three-character wax seal 13½ in. (34 cm.) high

\$2,000-3,000

■•623

A PAIR OF CHINESE CARVED HARDSTONE FIGURES OF BUDDHIST LIONS

20TH CENTURY

Each seated on rectangular platform base and resting one paw on brocade balls 7¾ in. (19.7 cm.) high, 5 in. (12.7 cm.) wide (2)

\$1,000-1,500

•625

TWO CHINESE MING-STYLE GLAZED POTTERY FIGURES

The first a turquoise and white glazed equestrian group on a later wooden stand; the second a turquoise and aubergine glazed figure of a guardian 12½ in. (31.8 cm.) high, the first (2)

\$800-1,200



622



623



624



625



626



627

■•627

A PAIR OF CHINESE PORCELAIN BLUE AND WHITE JARDINIÈRES

20TH CENTURY

Each interior decorated with goldfish among sea-plant life, a horizontal reign mark to the upper border, the underside with an underglaze blue apocryphal Yong-zhen mark

20½ in. (54.5 cm.) diameter

(2)

\$3,000-5,000



628

■629

A PAIR OF CHINESE EXPORT 'CANTON FAMILLE ROSE' LARGE VASES

19TH CENTURY

Each of baluster form, decorated with alternating panels depicting court life scenes or birds on blossoming branches, the neck flanked by gilt Buddhist lions and dragons

24¼ in. (61.6 cm.) high

(2)

\$4,000-6,000



629

•631

A TIBETAN THANGKA OF MAHOTTARA HERUKA

19TH/20TH CENTURY

33¾ in. (85.6 cm.) high, the panel

\$1,500-2,000

■•628

A PAIR OF CHINESE WUCAI-GLAZED GU-FORM VASES

19TH CENTURY

Each decorated with dragons and phoenix chasing a flaming pearl, underglaze blue apocryphal six-character Wanli mark to rim of each vase

8¼ in. (21 cm.) high

(2)

\$2,000-3,000

•630

A CHINESE SILK-EMBROIDERED ROBE

19TH/20TH CENTURY

Embroidered with two dragons and a framed crane among stylized bats and clouds above a wave border

43 in. (109 cm.) long, the robe

\$3,000-5,000



630



631



632



633



634

■632

AN AUBUSSON STYLE CARPET

20TH CENTURY

Approximately 21 ft. 4 in. x 12 ft. 9 in. (650 cm. x 389 cm.)

\$5,000-7,000

■633

AN AUBUSSON STYLE CARPET

20TH CENTURY

Approximately 15 ft. 7 in. x 12 ft. 1 in. (475 cm. x 368 cm.)

\$5,000-7,000

PROPERTY OF A COLLECTOR, COLORADO

634

AN OLGA FISCH CARPET

"CAVERNA"; ECUADOR, MID 20TH CENTURY

With the signature "O Fisch" woven in the lower right corner and with an original label on the reverse
Approximately 11 ft. 9 in. x 8 ft. 11 in. (358 cm. x 272 cm.)

\$4,000-6,000

Olga Fisch (1901-1990) was born in Hungary and settled in Quito, Ecuador, in 1939, where she set up a workshop guiding local artisans to produce some of the most remarkable modernist carpets ever made. Fisch's "Caverna" series translates modernist idioms into the textile arts, integrating copies of animal drawings from cave paintings at Lascaux in southwestern France (including the famous spotted calf) with her own illustrations in lively, modern-looking designs.



635

PROPERTY OF A PRIVATE NORTHEAST COLLECTION

635

A CARPET DEPICTING "SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE"

CONTEMPORARY

Approximately 20 ft. 4 in. x 7 ft. 10 in. (620 cm. x 239 cm.)

\$8,000-12,000

PROPERTY OF A PRIVATE NEW YORK COLLECTION

■-636

AN EDWARD FIELDS HAND TUFTED RUG

"KABUKI", 20TH CENTURY

Approximately 6 ft. x 4 ft. (183 cm. x 122 cm.)

\$3,000-5,000



636



637



638



639

PROPERTY OF A CHICAGO COLLECTION

■637

A SHIRVAN RUG

EAST CAUCASUS, SECOND QUARTER 20TH CENTURY

Approximately 7 ft. 2 in. x 4 ft. (218 cm. x 122 cm.)

\$1,000-1,500

PROPERTY FROM A PRIVATE NEWPORT COLLECTION

■638

A GHIORDES PRAYER RUG

WEST ANATOLIA, SECOND QUARTER 20TH CENTURY

Approximately 6 ft. 9 in. x 4 ft. 8 in. (206 cm. x 142 cm.)

\$600-800

PROPERTY OF A DISTINGUISHED COLLECTOR

639

AN USHAK CARPET

WEST ANATOLIA, 20TH CENTURY

Approximately 17 ft. 1 in. x 12 ft. 4 in. (521 cm. x 376 cm.)

\$6,000-8,000



FIELDS OF FLOWERS



The main motif in almost every carpet is stylized or naturalistic flowers. Weavers, like all artists, were inspired by the world around them, so it is only natural that their local flora and fauna fill carpets. Because carpets are woven on a grid format, the size of the knot dictates the design. The larger the knot, the more stylized and geometric the motif; a finer weave achieves a more curvilinear and refined design. A variety of floral forms are found in carpets, with the weaver often taking artistic liberty to interpret known flowers and trees.

-ELISABETH PARKER





640



641



642

PROPERTY OF A COLLECTOR, NORTH CAROLINA
(LOTS 640-647)

■ 640

AN ERZURUM PRAYER KILIM

NORTHEAST ANATOLIA, MID-19TH CENTURY

With white cotton highlights

Approximately 5 ft. 8 in. x 4 ft. 6 in. (173 cm. x 137 cm.)

\$2,000-3,000

■ 641

A SALOR SILK AND WOOL TRAPPING FRAGMENT

WEST TURKMENISTAN, CIRCA 1800

With silk highlights

Approximately 3 ft. 6 in. x 2 ft. 2 in. (107 cm. x 66 cm.)

\$3,000-5,000

■ 642

A RARE YOMUD ASMALYK

WEST TURKMENISTAN, 19TH CENTURY

Approximately 2 ft. 3 in. x 3 ft. 10 in. (69 cm. x 117 cm.)

\$10,000-15,000

This is a rare example of a white ground Asmalyk. Made in pairs by a bride as part of her dowry, Asmalyk weavings would decorate camels during a wedding procession. A very similar example is illustrated in E. Herrmann *Von Uschak bis Yarkand: Seltene Orientteppiche aus Vier Jahrhunderten*, Munich, 1979, no. 91, p. 140. Both share the same unusual central ram's horn motifs in the field and jewelry amulets in the upper field reserve—all auspicious symbols appropriate to a weaving associated with a wedding.



643

■643

A RESHT EMBROIDERED FELT RUG

NORTH PERSIA, POSSIBLY 18TH CENTURY

With an Armenian inscription and dated AH 1208/1759 AD embroidered in cotton
Approximately 5 ft. 10 in. x 3 ft. 8 in. (178 cm. x 112 cm.)

\$5,000-8,000

This very fine and early Resht embroidery is made from shaped pieces of napped woven wool broadcloth sewn together to form the overall design. There is a wide range of color used, 17 total, and the seams are couched with dark wool and gold silk. The striking faces in the four corners of the main border depict the sun maiden, Khorshid Khanum, an unusual feature to find on a Resht. For an in depth article about this Resht, please see P. Mushak, *Oriental Rug Review*, Vol. IV, No. 7, October 1984, pgs. 8-11.

■644

A URA TUBE SUZANI EMBROIDERY

UZBEKISTAN, 19TH CENTURY

Approximately 6 ft. 5 in. x 5 ft. 4 in. (196 cm. x 162 cm.)

\$5,000-8,000



645



644

■645

A SOUMAC AFSHAR RUG

WEST PERSIA, LATE 19TH CENTURY

Approximately 6 ft. 6 in. x 5 ft. (198 cm. x 152 cm.)

\$3,000-5,000

■646

A BAKHTIARI CARPET

WEST PERSIA, CIRCA 1900

with a wool foundation
Approximately 16 ft. 3 in. x 6 ft. 7 in. (495 cm. x 201 cm.)

\$6,000-8,000



646



647

PROPERTY FROM A PRIVATE NEWPORT COLLECTION (LOTS 648-649)

■648

A MOHTASHAM KASHAN PICTORIAL RUG

CENTRAL PERSIA, CIRCA 1920

Depicting Nader Shah Afshar and his attendants, with an inscription cartouche
Approximately 7 ft. 9 in. x 4 ft. 5 in. (236 cm. x 135 cm.)

\$4,000-6,000

The inscription cartouche reads: "Nader Shah Afshar".



649

■647

A FEREGHAN RUG

NORTH PERSIA, THIRD QUARTER 19TH CENTURY

Approximately 6 ft. 10 in. x 4 ft. 2 in. (208 cm. x 127 cm.)

\$6,000-8,000



648

■649

A FEREGHAN RUG

NORTH PERSIA, LAST QUARTER 19TH CENTURY

Approximately 6 ft. 1 in. x 4 ft. 3 in. (185 cm. x 129 cm.)

\$3,000-5,000



650

650

A BIDJAR CARPET

WEST PERSIA, CIRCA 1880

Approximately 18 ft. 2 in. x 11 ft. 2 in. (554 cm. x 340 cm.)

\$4,000-6,000



651

PROPERTY FROM A PRIVATE NEWPORT COLLECTION (LOTS 651-652)

■ 651

A SAROUK FEREGHAN CARPET

WEST PERSIA, CIRCA 1900

Approximately 20 ft. 6 in. x 14 ft. (625 cm. x 427 cm.)

\$10,000-15,000



652



653



654

■652

A SERAB RUNNER

NORTHWEST PERSIA, CIRCA 1900

Reduced in length

Approximately 26 ft. x 3 ft. 5 in. (792 cm. x 104 cm.)

\$4,000-6,000

PROPERTY OF A PRIVATE COLLECTION, FLORIDA

■653

A BIDJAR RUNNER

WEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 14 ft. 6 in. x 3 ft. 2 in. (442 cm. x 97 cm.)

\$4,000-6,000

•654

A HERIZ CARPET,

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 12 ft. 5 in. x 9 ft. 4 in. (378 cm. x 284 cm.)

\$3,000-5,000

•655

A TABRIZ CARPET

NORTHWEST PERSIA, FIRST QUARTER 20TH CENTURY
Approximately 12 ft. 5 in. x 9 ft. 4 in. (378 cm. x 284 cm.)

\$3,000-5,000



655



657

PROPERTY FROM A PRIVATE COLLECTION

•657

A TABRIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY
Approximately 15 ft. x 10 ft. 6 in. (457 cm. x 320 cm.)

\$2,000-3,000

PROPERTY FROM A CHICAGO COLLECTION

■656

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1900
Approximately 12 ft. 7 in. x 9 ft. 8 in. (384 cm. x 295 cm.)

\$6,000-8,000



656



658

PROPERTY OF A CHICAGO COLLECTION

658

A HERIZ CARPET

NORTHWEST PERSIA, FIRST QUARTER 20TH CENTURY
Approximately 11 ft. 3 in. x 9 ft. 9 in. (343 cm. x 297 cm.)

\$4,000-6,000



659

PROPERTY OF A WEST COAST COLLECTOR

659

A TABRIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 11 ft. 11 in. x 8 ft. 6 in. (363 cm. x 259 cm.)

\$4,000-6,000

■-661

A SILK TURKISH CARPET,

PROBABLY HERKE, MODERN

Approximately 15 ft. 3 in. x 10 ft. 6 in. (465 cm. x 320 cm.)

\$3,000-5,000



661



660

■-660

A SILK PERSIAN RUG,

PROBABLY QUM, MODERN

Approximately 6 ft. 8 in. x 4 ft. 5 in. (203 cm. x 135 cm.)

\$1,000-1,500

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■-662

AN INDIAN CARPET

MODERN

Approximately 15 ft. 4 in. x 9 ft. 10 in. (467 cm. x 300 cm.)

\$2,000-3,000



662



663



664

663

A FLEMISH VERDURE TAPESTRY

MID-17TH CENTURY

Woven in wools and silks depicting a wooded landscape with a mill and houses beyond, reweaving and restored cuts, possibly reduced in size

116. ¼ in. (295 cm.) high, 108. ¼ in. (275 cm.) wide

\$5,000-8,000

PROPERTY OF A COLORADO COLLECTOR

664

A FLEMISH BIBLICAL TAPESTRY

SECOND HALF 16TH CENTURY

Woven in wool and silk with a continuous narrative, lacking borders, areas of reweaving

97¼ in. (246.4 in.) high, 134¼ in. (340.3 cm.)

\$8,000-12,000

PROPERTY OF A NEW YORK COLLECTOR

665

A FRENCH MYTHOLOGICAL TAPESTRY FRAGMENT

MID-17TH CENTURY, AFTER A DESIGN BY HENRI LERAMBERT

Woven in silver metal threads, silks and wools, depicting the Tumpeter from the *Artemisia* series, later guard border

112 in. (284.5 cm.) high, 72½ in. (184.1 cm.) wide

\$7,000-9,000

The *Artemisia* series was based on a poem by Nicolas Houel entitled *Histoire de la Royne Artemise*. The poem was dedicated to the French Queen Catherine de Medici in 1562 in an attempt to court her. It was meant to narrates the life of Artemisia, Queen of Caria in Asia minor and to be emblematic of the revered Queen.



665

666 No Lot



667



PROPERTY FROM A PRIVATE CANADIAN COLLECTION

667

A LARGE PAIR OF FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS

LAST QUARTER 19TH CENTURY

Each surmounted by a covered urn, the tapering body with a goat mask issuing three scrolling acanthus branches, with a berried final, later electrified
30 1/4 in. (76.8 cm.) high

(2)

\$5,000-8,000

PROVENANCE:

Anonymous sale; Christie's, New York, 16 April 2015, lot 43.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

668

A REGENCE GILTWOOD FAUTEUIL

CIRCA 1725

With needlework upholstery

\$3,000-5,000



668



669



■669

A MATCHED PAIR OF SWEDISH GILT-METAL AND ETCHED GLASS MIRRORS

IN THE MANNER OF GUSTAV PRECHT, ONE SECOND HALF 19TH CENTURY, THE OTHER LATER

Each with a rectangular bevelled plate with etched and stylized border, the shaped arched cresting with central oval plate swagged with laurel

51¾ in. (131.4 cm.) high, 29 in. (73.6 cm.) wide

(2)

\$7,000-10,000



670

■670

A FRENCH LIMEWOOD SWAN-FORM JARDINIÈRE

20TH CENTURY

Realistically carved, with a well between the wings

30 in. (76 cm.) high, 20 in. (51 cm.) wide, 36 in. (92 cm.) deep

\$1,000-1,500

■671

A PAIR OF LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY SIDE TABLES

20TH CENTURY

Rectangular, with frieze drawer above two shelves

39 in. (99 cm.) high, 53 in. (135 cm.) wide, 21½ in. (55 cm.) deep

(2)

\$4,000-6,000



671



PROPERTY OF AN ITALIAN COLLECTOR

■ 672

**A PAIR OF ITALIAN MONUMENTAL BEADED AND FACETED GLASS
VASES**

MODERN

With internal lighting fixtures
63 in. (170 cm.) high, 33 in. (84 cm.) wide

(2)

\$40,000-60,000



673 (one of a pair)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, TEXAS

■673

A LARGE PAIR OF GILT-BRONZE AND FROSTED GLASS LANTERNS

20TH CENTURY

Each cast with scrolling foliage, electrified
53 in. (135 cm.) high, 36 in. (91.5 cm.) diameter

(2)

\$8,000-12,000

PROPERTY OF A NEW YORK COLLECTOR

674

A PAIR OF AMERICAN GILT-BRONZE-MOUNTED SAMSON PORCELAIN TABLE LAMPS

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1920

Each baluster shape body decorated with flowers and a coat of arm with the motto *MAINTIENT LE DROIT*

28¾ in. (72.4 in.) high, including fitment

(4)

\$4,000-6,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

•675

A PAIR OF SILVERED-METAL ANDIRONS

POSSIBLY BY EDWARD F. CALDWELL & CO, NEW YORK, EARLY 20TH CENTURY

Each of vase form, the base with central mask and scroll legs terminating in paw feet
21½ in. (21.5 cm.) high

\$2,000-3,000



674



675

676

**A RUSSIAN PARCEL-GILT SILVER ICON OF THE MANDYLION
[SPAS NERUKOTVORENNYI]**

MARK OF IGNATIY SAZIKOV WITH THE IMPERIAL WARRANT, ST. PETERSBURG, 1868
Rectangular, Christ's face realistically painted upon a cloth background, the edges of the silver frame inscribed in Russian 'Blessings to Baron Modest Modestovich Korf 15 April, 1868', *marked on lower edge*
4 in. (10.2 cm.) high, with suspension loop

\$3,000-5,000

PROPERTY OF A GENTLEMAN

677

A GILT-DECORATED AND ENAMELED GLASS JUG

PROBABLY BY THE IMPERIAL GLASS WORKS, ST. PETERSBURG, PERIOD OF ALEXANDER III

Ovoid, red glass, painted with varicolor cartouches, enameled and gilt decorated throughout with quatrefoils enclosing flowers, and set with red and green colored composite colored stones, with scroll handle, *unmarked*
4½ in. (11.4 cm.) high

\$3,000-5,000

PROVENANCE:

Presented by Emperor Alexander III (1845-1894) to Pedro Christóphersen (1845-1930).

By descent to the present owner.

Pedro Christóphersen (1845-1930), a Norwegian emigrant to Argentina, was a successful businessman and diplomat. He served as Consul General of Russia in Buenos Aires, and in this capacity he was influential in petitioning Emperor Alexander III (1845-1894) to establish an Orthodox church in Buenos Aires in 1888. Christóphersen was also one of the chief supporters of the Antarctic expedition (1910-1912) led by Norwegian explorer Roald Amundsen, the first to reach the South Pole in December of 1911.

678

A RUSSIAN SILVER AND AGATE FRUIT SERVICE

MARK OF ANTON CHEVARZIN, MOSCOW, 1895

Comprising six forks and six knives; each tapering rectangular agate handle with beveled edges, *marked on blade and stems*
8½ in. (21.6 cm.) long, the knives

(12)

\$3,000-5,000

PROPERTY OF A COLLECTOR

679

AN AMERICAN SILVER SIX PIECE TEA AND COFFEE SERVICE AND TRAY

MARK OF TIFFANY & CO., NEW YORK, 1915-1947

Each of globular shape decorated with a band of leaves, initialed 'SDB'; comprising a coffee pot with hinged cover and composite insulators, a teapot with hinged cover and composite insulators, a hot milk jug with hinged cover and composite insulator, a cream jug, a sugar bowl and cover, a waste bowl, and a two-handled tray, *all marked on base*

23¾ in. (63 cm.) long, the tray; 158 oz. (4,479.2 gr.) approximate gross weight

(8)

\$6,000-9,000



676



677



678



679

PROPERTY FROM AN OVERSEAS COLLECTION (LOTS 680-681)

680

**A DANISH SILVER FLATWARE SERVICE
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 20TH/21ST CENTURY

Acorn pattern, comprising:

Twelve table spoons
Twenty-four dessert spoons
Twenty-four bouillon spoons
Twenty-four teaspoons
Twenty-four mocha spoons
Twenty-four dinner forks
Twenty-four fish forks
Twenty-four lobster picks
Twenty-four lunch forks
Twenty-four salad forks

Twenty-four pastry forks
Twenty-four dinner knives (short handles)
Twenty-four dinner knives (long handles)
Twenty-four fish knives
Twenty-four steak knives
Twenty-four fruit knives
Twenty-four butter knives
Four large serving spoons
Four large serving forks
Two sugar spoons
Three salad serving spoons
Three salad serving forks
Four serving forks (smaller)
Four serving spoons (smaller)
Four serving forks
Two carving forks
Two carving knives
Two tea strainers

One bottle opener
Fish fork and slicer
Two pie servers
Two cake slicers
Two cake servers (smaller, silver blade)
Two cake servers (smaller, stainless steel blades)
Two pairs of scissors
Two cake servers (decorated blades)
One large soup ladle
Two small soup ladles
Twenty-four napkin rings
Twenty-four card holders
One large sugar tong
Two sauce ladles
Two cheese planers
One large bottle opener
Two sugar tongs
Two cream ladles
Two cheese knives
Two mustard spoons
524 oz. 10 dwt. (16,308 gr.) approximate weighable silver

(510)

\$25,000-35,000



**A DANISH SILVER FLATWARE SERVICE,
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 20TH/21ST CENTURY

Scroll pattern, comprising:

Twenty-four table spoons
 Twenty-four coffee spoons
 Twenty-four soup spoons
 Twenty-four small coffee spoons
 Twenty-four dessert spoons
 Forty-eight dinner forks
 Thirty-six fish forks
 Forty-eight salad forks
 Thirty-six pastry forks

Thirty-six lunch forks
 Twenty-four dinner knives
 Thirty-six butter knives
 Thirty-six fish knives
 Thirty-six fruit knives
 Thirty-six lunch knives
 Eight serving spoons (large)
 Eight serving spoons (medium)
 Two sugar spoons
 Four salad serving spoons
 Four salad serving forks
 Eight serving forks
 Two carving forks
 Two carving knives

Two cake knives
 Two cheese knives
 Two cheese slicers
 Four fish servers
 A bottle opener
 Two ladles (large)
 Two ladles (medium)
 One ladle (small)
 Two pie servers
 759 oz. 10 dwt. (23,633 gr.) approximate weighable silver

(548)

\$25,000-35,000




682



683



684

682

AN ITALIAN MAIOLICA ISTORIATO TONDINO

CIRCA 1550-60, CASTEL DURANTE

Painted with Moses Striking the Rock as a crowd looks on, a village in the distance

10½ in. (26.7 cm.) diameter

\$5,000-7,000

Though Urbino in style, the present subject seems to only be known on works by Castel Durante. Compare the *crespina* in the British Museum (museum no. SLPictures.362).

683

AN ITALIAN MAIOLICA ISTORIATO SHALLOW RIMMED BOWL

CIRCA 1555-60, PESARO

Painted in the style of the Zenobia Painter with Emperor Nero standing between two groups of disgruntled citizens, titled in Italian on the reverse *Nerone il senso dispietade/in giusto* which translates roughly as 'Nero's sensibilities displease the righteous'

11¼ in. (28.6 cm.) diameter

\$7,000-10,000

The attribution to Pesaro is based on a comparison of the present dish with examples in the collection of the Herzog Anton Ulrich-Museum in Brunswick and with a charger from a private Italian collection offered for sale last year in Christie's London. Cf. Johanna Lessmann, *Italienische Majolika, Katalog der Sammlung*, Brunswick, 1979, p. 338, no. 471 (attributed to the Zenobia painter) and no. 472 (attributed to the Zenobia painter workshop); also *The Pottery of Princes: An Important Private Collection*, Christie's, London, 5 July 2012, lot 97.

684

AN ITALIAN MAIOLICA RECTANGULAR TILE

POSSIBLY MID-18TH CENTURY, IN THE MANNER OF THE CASTELLI GENTILE WORKSHOP

Painted after Peter Paul Rubens, Diana returning from the Hunt

11 in. high; 15 in. wide

\$4,000-6,000

After the painting of circa 1617 in the Gemäldegalerie, Dresden.

■ 685

TWO ORMOLU-MOUNTED ITALIAN MAIOLICA VASES

THE POTTERY FAENZA CIRCA 1560, THE FRENCH MOUNTS 19TH CENTURY

Each painted a *quartieri* and with a portrait medallion

13¾ in. (35 cm.) high, the taller

\$10,000-15,000

(2)



685

PROPERTY OF A COLLECTOR

686

**A FRENCH PALISSY STYLE EARTHENWARE
COBALT-BLUE GROUND CISTERN, COVER AND
BASIN**

SECOND HALF OF THE 19TH CENTURY, BLUE PAINTED PULL
MARKS FOR GEORGES PULL

Naturalistically molded with a snake, lizards, fish and a frog among
ivy, ferns and aquatic plants, with shells and insects, mounted on a
later stained-pine support

45¼ in. (115 cm.) high, 17 in. (43.5 cm.) wide, 11 in. (28 cm.) deep (3)

\$5,000-7,000





687



688



689

687

A VIENNA PORCELAIN PARCEL GILT AND PLATINUM DECORATED PART COFFEE-SERVICE

IMPRESSED DATE CYPHERS FOR 1820, BLUE BINDENSCHILD MARKS, VARIOUS PRESSNUMMERN

Each gilt with vine and butterflies enriched in platinum and iridescent metallic, comprising:

A coffee-pot and cover

A sugar-bowl and cover

A hot-milk jug and cover

Six cups and saucers

8¾ in. (22.2 m.) high, the coffee-pot

(18)

\$4,000-6,000

PROPERTY OF MRS. WILLIAM BEARD

•688

TWENTY-THREE ROYAL COPENHAGEN RETICULATED PLATES

EARLY 20TH CENTURY, CROWNED BLUE WAVE MARKS, VARIANT GREEN NUMERALS AND K.J.

Each with a central bouquet and further flower sprays, the pierced rim with faux green drapery swags, comprising:

Eleven plates, 10 in. (25.4 cm.) diameter

Twelve plates, 9¼ in. (23.4 cm.) diameter

(23)

\$800-1,200

•689

A GILT-METAL MOUNTED CONTINENTAL RED AND GILT-JAPANNED FAYENCE VASE

LATE 19TH CENTURY, POSSIBLY BERLIN, IMPRESSED COAT-OF-ARMS MARK

Of baluster form, decorated with Chinese figures, the reverse with a bird above flowers issuing from rockwork, on a pierced *rocaille* base

30 in. (76 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 October 2002, lot 243.



THE PROPERTY OF A PRIVATE COLLECTOR

■690

A PAIR OF CHINESE EXPORT-STYLE PORCELAIN SOLDIER VASES AND COVERS

PROBABLY SAMSON, 19TH CENTURY

Decorated in a rose-Imari palette with peony and chrysanthemum blossoms on branches surrounded by phoenix, cranes and small butterflies, all beneath an intricate *ruyi* head and lappet border, enriched in gilt, iron-red pseudo seal to bases, the domed covers with gilt Buddhist lion-form knobs

52½ in. (133.4 cm.) high, overall

(4)

\$15,000-25,000

PROVENANCE:

The Baron Gustave de Rothschild, Chateau de Laversine (1829-1911)

The Baron Robert de Rothschild, Chateau de Laversine (1911-1978)

The Baron Elie de Rothschild, Chateau de Laversine (b. 1917)

With Ariane Dandois, Paris, October 1982

END OF SALE

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Auction
Calendar
2015-2016

LIVING WITH ART
New York

FEBRUARY
9 Tuesday - 10 Wednesday

MARCH
29 Tuesday - 30 Wednesday

Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at www.christies.com where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

CHRISTIE'S LIVE

is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

TELEPHONE BIDDING

allows you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, upon your instruction, bid on your behalf. To arrange a telephone bid please contact the Bids Office at least 24 hours in advance of the sale either on your visit to the saleroom or by telephoning us on +1 212 636 2437. Please make arrangements for bids in languages other than English well in advance of the sale date. Telephone bids may be recorded and by bidding on the telephone, prospective purchasers consent to the recording of their conversation.

WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1212 636 2437.

BIDDER REGISTRATION

If you have not previously bid or consigned with Christie's, you should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
 - Corporate clients: a certificate of incorporation.
 - For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
 - A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
 - If you have registered to bid on behalf of some-one who has not previously bid or consigned with Christie's, you should bring identification documents not only for yourself but also for the party on whose behalf you are bidding, together with a signed letter of authorization from that party.
- To allow sufficient time to process the information, you are encouraged to register at least 48 hours in advance of a sale. You should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register. For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the "Lot Collection Notice", available from our Bids Registration Staff, at Purchaser Payments or at the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$100,000 of the hammer price, plus 20% of the excess of the hammer price above \$100,000 up to and including \$2,000,000, plus 12% of any amount in excess of \$2,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

POST-SALE CARE

All lots (including all furniture) will be held at Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to determine your property's location at any given time. Please also consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk. Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes. For a simple map to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) and contact telephone numbers, please see All you need to know - Property Pick Up & Storage located in the back of this catalogue.

DELIVERY

We can help you with all your transport requirements whether local deliveries or international freight. For more details please refer to the All You Need to Know section in this catalogue or call our Art Transport Department on +1 212 636 2480.

19/01/2015

All you need to know

EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

**Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

**After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "bears signature..."/"With date ..."/ "bears date..."/"With inscription ..."/"bears inscription..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of cataloguing practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

"A German cup and a saucer The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

"A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

A LOUIS XV STYLE KINGWOOD COMMODE

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

ALL DIMENSIONS ARE APPROXIMATE

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

All you need to know

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets). "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions.

All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale. Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's
\$2,000-\$3,000 by \$200's
\$3,000-\$5,000 by \$200, 500, 800
(i.e. \$4,200, 4,500, 4,800)
\$5,000-\$10,000 by \$500's
\$10,000-\$20,000 by \$1,000's
\$20,000-\$30,000 by \$2,000's
\$30,000-\$50,000 by \$2,000, 5,000, 8,000
(i.e. \$32,000, 35,000, 38,000)
\$50,000-\$100,000 by \$5,000's
\$100,000-\$200,000 by \$10,000's
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at www.christies.com. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot, or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

PAYMENT & SUCCESSFUL BIDS

All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc.. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017, ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

AUCTION RESULTS: WWW.CHRISTIES.COM

SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

All you need to know • *Property Pick Up & Storage*

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 35 days after the sale

WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller only until 5.00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) at 5pm on the last day of the sale. All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes.

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification.

If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at the Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

EXPORT/IMPORT PERMITS

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

| Charges | All Property |
|---|--------------|
| Administration (per lot, due on Day 36) | \$150.00 |
| Storage (per lot/day, beginning Day 36) | \$12.00 |

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel +1 212 636 2070, storage@cfass.com

STREET MAPS OF CHRISTIE'S NEW YORK LOCATIONS

CHRISTIE'S ROCKEFELLER CENTER



20 Rockefeller Plaza,
New York, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 am to 5:00 pm
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)



62-100 Imlay Street, Brooklyn, NY 11231
Long Island City, NY 11101
+1 212 974 4500 • nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 am - 5:00 pm
Monday-Friday except Public Holidays

Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.
- (c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2495.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**, or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

- we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on

the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of

conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered

by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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| | | |
|------------------------------|--|--|
| KEY TO ABBREVIATIONS: | KS: London, King Street NY: New York, Rockefeller Plaza | PAR: Paris SK: London, South Kensington |
|------------------------------|--|--|

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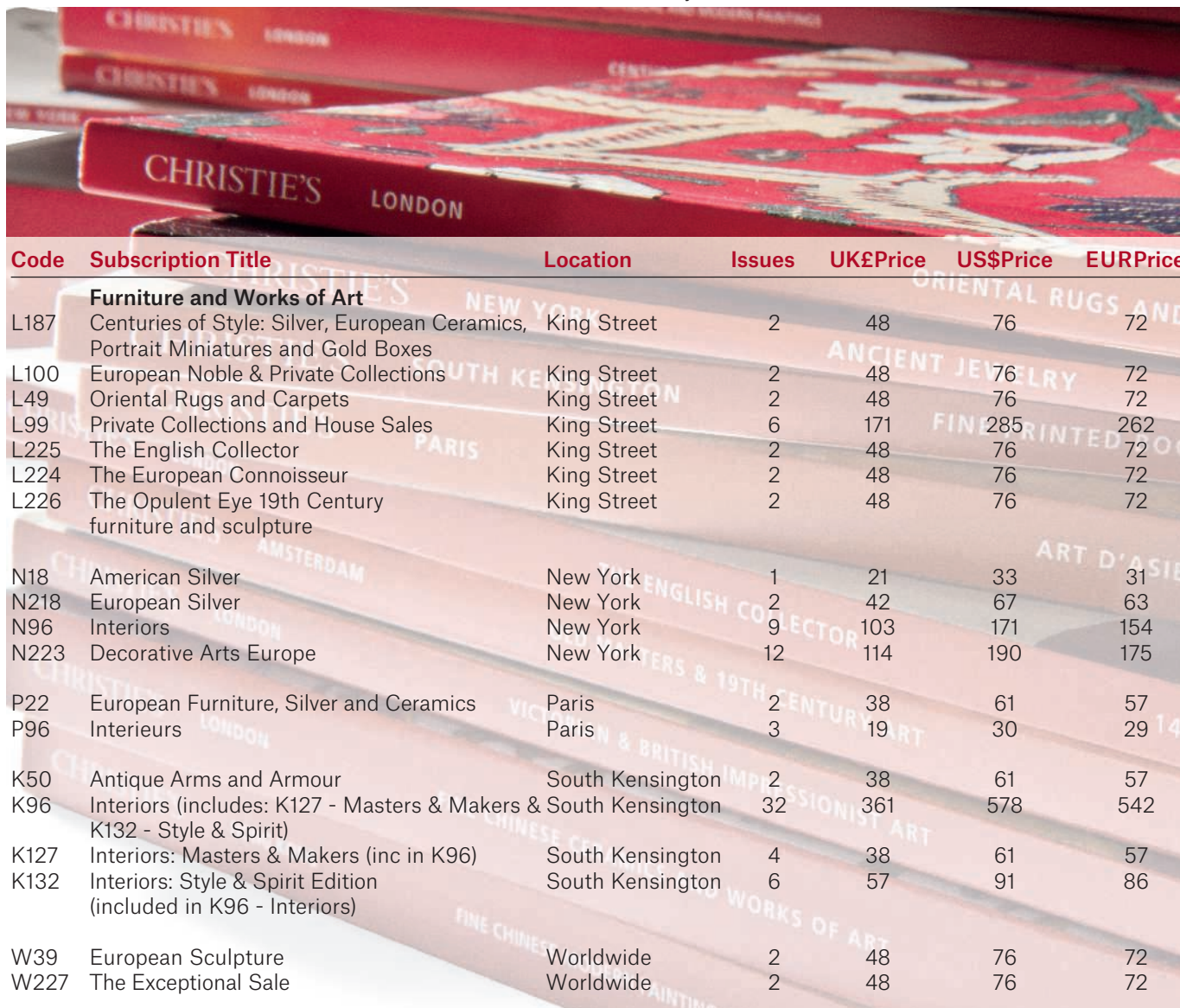
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| Code | Subscription Title | Location | Issues | UK£Price | US\$Price | EURPrice |
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| P96 | Interieurs | Paris | 3 | 19 | 30 | 29 |
| K50 | Antique Arms and Armour | South Kensington | 2 | 38 | 61 | 57 |
| K96 | Interiors (includes: K127 - Masters & Makers & K132 - Style & Spirit) | South Kensington | 32 | 361 | 578 | 542 |
| K127 | Interiors: Masters & Makers (inc in K96) | South Kensington | 4 | 38 | 61 | 57 |
| K132 | Interiors: Style & Spirit Edition (included in K96 - Interiors) | South Kensington | 6 | 57 | 91 | 86 |
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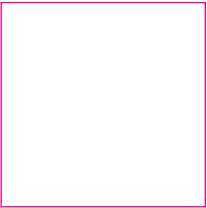
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