

PALMETTO HALL
The Jay P. Altmayer Family Collection
New York 19 January 2017



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NEW YORK

PALMETTO HALL: The Jay P. Altmayer Family Collection

AUCTION

Thursday 19 January 2017
at 10.00 am (Lots 1-225)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	14 January	10.00 am - 5.00 pm
Sunday	15 January	1.00 pm - 5.00 pm
Monday	16 January	10.00 am - 5.00 pm
Tuesday	17 January	10.00 am - 5.00 pm
Wednesday	18 January	10.00 am - 5.00 pm

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
PALMETTO-14533

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[50]



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For general enquiries about this auction, emails should be addressed to mrusinek@christies.com.



Palmetto Hall and the Altmayer collection were profiled in an article in *Southern Accents* in the fall of 1978.

PALMETTO HALL: The Jay P. Altmayer Family Collection

'Palmetto Hall' sits nestled away, hidden behind a thick row of trees on South McGregor Avenue in Mobile, Alabama. Ground broke on Palmetto Hall in 1846 but the residence was given a second life from its enthusiastic new owners, Jay and Nan Altmayer, in 1959.

Stately and elegant, the mansion has retained its antebellum grandeur through the turn of the 21st century. From the moment a car turns into the hidden drive, you feel transported. Upon entering the impressive hall you are immediately captivated by the elegance of its architecture, art and furnishings, which carries through the entire house. All of this is due to the impassioned interests of the Altmayers, who modified and expanded the house, and furnished it with a unique mix of classical European furnishings, Southern art, and depictions of American heroes and historic events. Their love of collecting became a worldwide adventure. Equally, they took great pride and pleasure in having this spectacular backdrop for the entertainment of their friends and family. Many a festive party were held within the walls of Palmetto Hall.

I first visited Mrs. Altmayer in Mobile in 2006, some years after the death of her husband. It was a memorable time--and hardly seemed like work, given the fascinating collection and setting, as well as Mrs. Altmayer's inimitable hospitality and fabulous stories.

Now, an era has passed and we are privileged to have been given the opportunity to honor Mr. and Mrs. Altmayer, and the wonderful collection they assembled together. We hope this sale perpetuates the memory of this chapter at Palmetto Hall. And we feel honored to pass along these treasures to new enthusiastic owners who share the same appreciation for history and design.

MELISSA GAGEN
Senior Vice President
International Specialist, English Furniture





■1

A PAIR OF ITALIAN STAINED PINE, PAINTED-METAL AND COMPOSITION THREE-LIGHT WALL SCONCES
20TH CENTURY

36½ in. (92 cm.) high, 12½ in. (32 cm.) wide

(2)

\$500-800



■2

A GEORGE II WALNUT SIDE CHAIR
CIRCA 1745

With shell-carved vasiform splat and cabriole legs

\$3,000-5,000



3
A CHINESE FAMILLE ROSE BOTTLE VASE
20TH CENTURY

Iron-red apocryphal Qianlong seal to base
13¾ in. (34.9 cm.) high

\$1,000-1,500



(4)

4
A PAIR OF CHINESE YELLOW, GREEN AND AUBERGINE GLAZED BUDDHIST LIONS
19TH/20TH CENTURY

Each modeled in mirror image, mounted on wood bases
14½ in. (36.2 cm.) high, overall

\$1,000-1,500



5
A REGENCY REVIVAL BRASS-MOUNTED MAHOGANY SIDE TABLE

LATE 19TH CENTURY, RETAILED BY HENRY SAMUEL

The rectangular top inlaid with trailing leaves, above lyre-form supports centered by a bust, stamped *H. Samuel Oxford Street London*

30 in. (76 cm.) high, 25.5 in. (65 cm.) high, 17 in. (43 cm.) deep

\$3,000-5,000

Henry Samuel, an Oxford Street dealer (fl.1881 - 1913), regularly name-stamped his stock, and seems to have specialized in high quality copies of 18th century furniture.

6

A CHINESE GLAZED BISCUIT SEATED BUDAI, MOUNTED AS A LAMP

THE PORCELAIN 19TH/20TH CENTURY

The seated figure surrounded by five laughing boys
9 in. (22.8 cm.) high, the figure

\$2,000-3,000



■-7

A GEORGE IV GILT BRASS-MOUNTED AND PARCEL-GILT ROSEWOOD SIDE TABLE

CIRCA 1825

The scagliola top above Corinthian columnar supports, the reverse inscribed 295M0 in white chalk
42½ in. (108 cm.) high, 77½ in. (197 cm.) wide, 24 in. (61 cm.) deep

\$4,000-6,000

PROVENANCE:

Almost certainly, Lady Valerie ['Tim'] and Sir Geoffrey Baker.
Lady Baker; Christie's, London, 18 May 1961, lot 47 (to F.C.B. for
Brett, presumably Arthur Brett & Sons, for £147).





8

ARTHUR FITZWILLIAM TAIT (1819-1905)

Ducks in a Barnyard Pond

signed and dated 'AF Tait 85' (lower left)
oil on canvas laid down on board
10 x 12 in. (25.4 x 30.5 cm.)

\$3,000-5,000

PROVENANCE:

Judge and Mrs. Daniel Beecher.
Bequested to the Mead Art Museum, Amherst, MA, 1907.
Morton Goldberg, New Orleans.
Acquired from the above by the present owner, 1975.



9

MICHELANGELO MEUCCI (1840-1890)

Red Crested Birds with Youth

signed 'M. Meucci' (lower center)
oil on board, framed in the oval
21 x 17 in. (53.3 x 43.2 cm.)

\$1,000-1,500

PROVENANCE:

With Kennedy Galleries, New York.
Acquired from the above by the present owner, 1968.



■10

A GEORGE II STYLE MAHOGANY ARMCHAIR

EARLY 20TH CENTURY

With tassel-carved back headed by eagles holding trailing flowers, above outscrolling eagle arms, on mask-carved cabriole legs, numbered //

\$1,500-2,500

An 18th century chair of the same model was sold in American Collecting in the English Tradition: Property from the Metropolitan Museum of Art, Christie's, New York, 27 October 2015, lot 46 (\$437,000 including premium).

11

LOUIS M.D. GUILLAUME (1816-1892)

Major General Patrick R. Cleburne

signed 'M.D. Guillaume' (lower right)

oil on canvas

30 x 24½ in. (76.2 x 62.2 cm.)

\$5,000-7,000

PROVENANCE:

With Julius Lowy, New York.

Acquired from the above by the present owner.

LITERATURE:

M. P. Joslyn, *A Meteor Shining Brightly: Essays on Major General Patrick R. Cleburne*, Terrell House Publishing, 2000 (illustrated on the cover).



■12

A GEORGE II STYLE MAHOGANY STOOL

IN THE MANNER OF WILLIAM HALLETT, LATE 19TH/EARLY 20TH CENTURY

With gros point floral needlework seat on acanthus-carved cabriole legs

17 in. (43 cm.) high, 22 in. (56 cm.) wide, 18 in. (46 cm.) deep

\$800-1,200

■13

A GEORGE II MAHOGANY CORNER DROP-LEAF TABLE

MID-18TH CENTURY

The triangular triple-paneled top revolving above tapering legs
28¼ in. (72 cm.) high, 21¼ in. (54 cm.) diameter, open

\$1,000-1,500





14

A PAIR OF GEORGE IV BRASS ARGAND LAMPS
BY JOHNSTON BROOKES & CO. MANUFACTURERS,
LONDON, CIRCA 1820

Each arm stamped *JOHNSTON BROOKES & CO.*
MANUFACTURERS LONDON, lacking shades
16 in. (40.5 cm.) high

(2)

\$800-1,200

■15

A PAIR OF GEORGE II STYLE GILTWOOD EAGLE-FORM CONSOLE TABLES
20TH CENTURY

One inscribed *Empire 4690*
31 in. (78.5 cm.) high, 29 1/4 in. (75 cm.) wide, 21 in. (53.5 cm.) deep

(2)

\$5,000-8,000



■16

A PAIR OF DIRECTOIRE ORMOLU AND PATINATED-BRONZE SEVEN-LIGHT CANDELABRA

CIRCA 1795

Each modeled as a female water-bearer beside a lamp, above a rectangular base mounted with figures of putti, temples and foliate masks, drilled for electricity with some minor consequential replacements

43 in. (109 cm.) high

(2)

\$15,000-25,000





17

**JOSEPH RUSLING MEEKER
(1827-1889)**

Summer Morning

signed and dated 'Meeker 1861'
(lower right)

oil on canvas

26 1/4 x 36 1/4 in. (66.7 x 92.1 cm.)

\$12,000-18,000

PROVENANCE:

With Hamilton Galleries, New York.
Acquired from the above by the present
owner, 1966.



18

**WILLIAM HENRY BUCK
(1840-1888)**

Camp on a Bayou

oil on canvas

15 x 20 in. (38.1 x 50.8 cm.)

\$12,000-18,000

PROVENANCE:

With Kennedy Galleries, Inc., New York.



19

WILLIAM HENRY BUCK (1840-1888)

Bay St. Louis Plantation Scene

signed indistinctly 'Wm H Buck' (lower right)
oil on canvas laid down on board
22½ x 36 in. (56.5 x 91.4 cm.)

\$70,000-100,000

PROVENANCE:

Carol Bowsky, New Orleans, Louisiana.
Acquired by the late owner from the above, 1960.



CLAUDE



20

RICHARD CLAGUE (1821-1873)

North Shore of Lake Pontchartrain at Mandeville

signed 'R. Clague' (lower left)

oil on canvas

36½ x 60¼ in. (91.7 x 153 cm.)

\$120,000-180,000

PROVENANCE:

Augustus de B. Hughes, New York.

Berry-Hill Galleries, Inc., New York.

Acquired by the late owner from the above, 1968.

EXHIBITED:

Montreal, Canada, The Montreal Museum of Fine Arts, *The Painter and the New World: A Survey of Painting from 1564 to 1867, Marking the Founding of the Canadian Confederation*, June 8-July 30, 1967, no. 342.

New Orleans, Louisiana, New Orleans Museum of Art; Shreveport, Louisiana, R.W. Norton Art Gallery; Baton Rouge, Louisiana, Louisiana State University, Anglo-American Art Museum; Corpus Christi, Texas, Art Museum of South Texas; Mobile, Alabama, Mobile Art Gallery, *Richard Clague 1821-1873*, November 17, 1974-December 21, 1975, no. 71, pp. 42, 103, cover illustration.

Washington, D.C., The White House, entrance to the Oval Office, on extended loan, *circa* 1976-81.

New Orleans, Louisiana, The Historic New Orleans Collection and New Orleans Museum of Art, *The Waters of America: 19th Century American Paintings of Rivers, Streams, Lakes, and Waterfalls*, May 6-November 11, 1984.

The present work hung at the entrance to the Oval Office in the White House during the administration of Jimmy Carter (1977-1981).





21

HERMANN HERZOG (1831-1932)

Southern Hardwood Swamp Scene

signed 'H - Herzog' (lower left)

oil on canvas

22 x 26 in. (55.9 x 66.7 cm.)

\$60,000-80,000

PROVENANCE:

Kennedy Galleries, New York.

Acquired by the late owner from the above.

LITERATURE:

Phoenix-Chase Galleries, Inc., *Herman Herzog 1832-1932: American Landscape Painter*, Baltimore, Maryland, 1972, p. 18, no. 494 (as *Old Granny at Negro Settlement (Florida)*).

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THE JAY P. ALTMAYER FAMILY COLLECTION



22

WILLIAM HENRY BUCK (1840-1888)

Lookout Fishing Club

signed and dated 'Wm H. Buck, /1880.' (lower right)

oil on canvas

12 x 20 in. (30.5 x 50.8 cm.)

Painted in 1880.

\$50,000-70,000

PROVENANCE:

Kennedy Galleries, New York.

Acquired by the late owner from the above, 1965.

The present work depicts a fishing club and railway tracks alongside Lake Pontchartrain in New Orleans, Louisiana.



23

AN AMERICAN BISCUIT PORCELAIN MODEL OF AN EAGLE

MID-20TH CENTURY

Resting on a column, the base inscribed with a plaque reading *To President John F Kennedy on his birthday May 27 1961, Democratic Committee of New Jersey*
19 in. (48 cm.) high

\$3,000-5,000



24

A FRENCH ORMOLU TABLE BOX
LATE 19TH CENTURY

Centered by a jasperware plaque
4¾ in. (12 cm.) high, 9 in. (23 cm.) square

\$800-1,200



25

A PAIR OF CONTINENTAL SURFACE AGATE VASES AND FIXED COVERS
19TH CENTURY, POSSIBLY APT

The upright bracket handles issuing from mask terminals, applied with garland swags
20¼ in. (51.5 cm.) high

(2)

\$4,000-6,000

■26

A GEORGE IV EBONIZED AND GILTWOOD GIRANDOLE CONVEX MIRROR

CIRCA 1820

The circular plate surmounted by a spreadwinged eagle clutching a string of glass facets, the sides issuing scrolled arms, later inner slip
52 in. (132 cm.) high, 37 in. (91.5 cm.) wide

\$3,000-5,000

■27

A PAIR OF WILLIAM IV PLUM-PUDDING MAHOGANY SHEPHERD'S CROOK ARMCHAIRS

CIRCA 1830

In the George II style, each with a shield-shaped back, numbered V and VI

(2)

\$7,000-10,000

Designed in the 'Old English' style these library chairs reflect the revival of George II taste in the early 19th century. The pattern is derived from a George II chair at Boyton House, Wiltshire (see P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, 1927, vol. I, p. 237, fig. 91), and when revived nearly a century later was slightly adapted and executed in a variety of woods - including mahogany, walnut, yew and elm. Yew-tree versions were manufactured by Messrs. Gillow of Lancaster and London and are listed in the *Estimate Sketch Book* of 1827 (see Gillow Archives, Westminster Library, E.S. 3603). A nearly identical pair of chairs stamped Gillows but with shell-carved knees were sold Christie's, New York, 23 October 2002, lot 163.





28

A SEVRES STYLE BISCUIT PORCELAIN MANTLE CLOCK

LATE 19TH/20TH CENTURY, SPURIOUS INTERLACED L'S MARK, AFTER A CIRCA 1813 DESIGN BY CHARLES PERCIER, THE CLOCK INSCRIBED BERTOUT PARIS

Based on the Sèvres form '*pendule Percier*', molded with Apollo and the dancing hours, the corners with ram's heads suspending fruiting swags, one side molded with emblems of day, the other with those of night
24½ in. (62 cm.) high

\$4,000-6,000

29

A LOUIS XVI ORMOLU, PATINATED BRONZE AND MARBLE MANTEL CLOCK 'PENDULE A L'ETUDE'

CIRCA 1785

With enameled dial signed *Schmit Paris* and *Borcichon*, in a drum-shaped case below an eagle, with a central panel of putti and dove, flanked by a seated male and female figure reading and writing
21 in. (53 cm.) high, 28 in. (71 cm.) wide, 7½ in. (19 cm.) deep

\$10,000-15,000

The two seated figures derive from the models of *L'Etude et la Philosophie* created for the Sèvres factory by Louis-Simon Boizot in 1780. The design is believed to have derived from one by Dominique Daguerre who commissioned the bronzier François Remond to execute it in bronze *circa* 1783. In 1788 Daguerre delivered two of these clocks to Louis XVI for the Château de St. Cloud (see: P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 322).





30

AFTER JEAN-ANTOINE HOUDON (1741-1828)
A Cast Bronze Bust of the Marquis De Lafayette
signed *Houdon* on underside of arm
bronze
24 in. high, 16¾ in. wide

\$3,000-5,000

31

A FRENCH ORMOLU-MOUNTED GREEN
AND GRISAILLE-PAINTED SECRETAIRE-A-
ABATTANT

LATE 19TH CENTURY

With galleried marble top above a frieze drawer and fall-front enclosing pigeon holes, an arrangement of drawers and a leather writing surface embossed with a coat-of-arms, above a pair of doors enclosing a shelf, some mounts incised *f*
52 in. (132 cm.) high, 29½ in. (75 cm.) wide, 14 in. (35.5 cm.) deep

\$7,000-10,000

A nearly identical cabinet by Alfred Beurdeley was sold from A Private Collection, Volume II, Sotheby's, New York, 19 April 2007, lot 46. The grisaille decoration was used by the Louis XVI ébéniste René Dubois (d. 1799), and the form was copied by many cabinet-makers in the 19th century.





32

WILLIAM HENRY BUCK (1840-1888)

Louisiana Bayou with Deer

signed and dated 'Wm H. Buck. 1881.' (lower right)

oil on canvas

18 x 30 in. (45.7 x 76.2 cm.)

Painted in 1881.

\$25,000-35,000

PROVENANCE:

With Kennedy Galleries, Inc., New York.

Acquired from the above by the present owner, 1965.

33

JOSEPH RUSLING MEEKER
(1827-1889)

Kentucky Landscape

signed and dated 'JR Meeker 58' (lower right)
oil on canvas
34 1/4 x 50 in. (87 x 127 cm.)
Painted in 1858.

\$12,000-18,000

PROVENANCE:

With Turner Antique Shop, Lexington,
Kentucky.
Acquired from the above, 1970.



34

WILLIAM HENRY BUCK
(1840-1888)

Cows in a pasture

signed and dated 'Wm. H Buck 1880'
(lower right)
oil on canvas
9 1/4 x 12 3/4 in. (23.5 x 32.4 cm.)
Painted in 1880.

\$5,000-7,000

PROVENANCE:

Morris Newman.
Given as a gift from the above to the
present owner, 1960.





35

WILLIAM LOUIS SONNTAG (1822-1900)

Evening on the Susquehanna

signed 'W.L. Sonntag' (lower left)

oil on canvas

36 x 56 in. (91.4 x 142.2 cm.)

\$20,000-30,000

PROVENANCE:

With Castellanes Gallery, New York.

Acquired from the above by the present owner, 1966.



36

THOMAS HILL (1829-1908)

Crater Lake, Tacoma, Washington

oil on canvas

32½ x 48¾ in. (82.6 x 123.8 cm.)

\$30,000-50,000

PROVENANCE:

Herman Schindler, South Carolina.

Acquired by the late owner from the above, 1969.



37

JOSEPH RUSLING MEEKER (1827-1889)

Near Bayou Lafourche

signed and dated 'JR Meeker 1882' (lower right)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

Painted in 1882.

\$25,000-35,000

PROVENANCE:

With Hirschl & Adler Galleries, New York.

Acquired from the above by the present owner, 1970.

EXHIBITED:

New York, Hirschl & Adler Galleries, *The American Scene, A survey of the life and landscape of the 19th century*, 29 October - 22 November 1969, no. 68 (illustrated).

38

JOSEPH RUSLING MEEKER
(1827-1889)

Atchafalaya River Swamp

signed and dated 'JR Meeker 80'
(lower right)

oil on canvas

14 x 18 in. (35.6 x 45.7 cm.)

Painted in 1880.

\$15,000-25,000

39

MARSHALL JOSEPH SMITH JR.
(1854-1923)

Lake Pontchartrain Farm

oil on canvas

13 x 25½ in. (33 x 64.8 cm.)

\$20,000-30,000

PROVENANCE:

With JW Taylor, 1912.

W.E. Groves, New Orleans.

Acquired from the above by the present
owner, 1970.

EXHIBITED:

(possibly) Brussels, Belgium, World's Fair,
1957, *The "America's Group"*



38



39

33



40
A PAIR OF CHINESE EXPORT-STYLE LARGE ARMORIAL VASES AND COVERS
SAMSON, LATE 19TH CENTURY
Each with Arms of Watson of Soughton, Scotland, with motto *Insperata-Floruit*, the domed covers with gilt Buddhist lion-form finials
21½ in. (54.6 cm.) high, overall
\$3,000-5,000

41
AN AMERICAN CARVED PINE GILTWOOD AND POLYCHROME-DECORATED SPREADWING EAGLE
20TH CENTURY
41 in. (104 cm.) high, 72 in. (183 cm.) wide
\$2,000-3,000

(4)



42
AN AMERICAN CLASSICAL ORMOLU-MOUNTED, WHITE MARBLE AND PARCEL-GILT ROSEWOOD PIER TABLE
PROBABLY NEW YORK, CIRCA 1815-1825
The feet with eagle decoration
35¾ in. (91 cm.) high, 48 in. (122 cm.) wide, 21½ in. (54.5 cm.) deep
\$5,000-8,000







43

■43

A TEHRAN PRAYER CARPET

NORTH PERSIA, CIRCA 1930

With a signature cartouche

Approximately 16 ft. 1 in. x 10 ft. 7 in. (490 cm. x 323 cm.)

\$1,500-2,000



44

■44

A KIRMAN CARPET

SOUTHEAST PERSIA, CIRCA 1920

Approximately 15 ft. 9 in. x 11 ft. 10 in. (480 cm. x 361 cm.)

\$3,000-5,000

45

A PAIR OF ORMOLU WARWICK
VASES AND AN ORMOLU MODEL OF
THE MEDICI VASE

SECOND HALF 19TH CENTURY

10 in. (25 cm.) high, 13 in. (33 cm.) wide,
the Warwick vases;
20½ in. (52 cm.) high, the Medici vase

(3)

\$3,000-5,000



46

A PAIR OF GEORGE I STYLE WALNUT
OPEN ARMCHAIRS

LATE 19TH/EARLY 20TH CENTURY,
POSSIBLY COLONIAL

Each with shell-carved crest and eagle-
carved arms, numbered VII and VIII

(2)

\$800-1,200





47

JAMES HAMILTON SHEGOGUE (1806-1872)

The Zouave Que Vive

signed and dated 'JH Shegogue 1860' (lower right)

oil on canvas

35½ x 38½ in. (90.2 x 97.8 cm.)

Painted in 1860.

\$30,000-50,000

PROVENANCE:

With Robert M. Hicklin Jr, Spartanburg, SC.
Acquired from the above by the present owner, 1983.

EXHIBITED:

New York, The National Academy, 1861.

48

THOMAS SULLY (1783-1872)

Portrait of a woman, presumably Elizabeth Sully

signed with conjoined initials 'TS' (lower left)

oil on canvas

18 x 15 in. (45.7 x 38.1 cm.)

Painted in 1828.

\$5,000-10,000

PROVENANCE:

Henry C. Cheves.

With Grandma's Attic, Charleston.

Acquired from the above by the present owner, 1961.

EXHIBITED:

Carolina Art Association, Charleston (n.d.).

LITERATURE:

(possibly) C. H. Hart, *A Register of Portraits Painted by Thomas Sully 1801-1878*. Philadelphia, no. 1535.

E. Willis, *The Charleston Stage in the XVIII Century*, Columbia S.C., 1924. (Illustrated - frontispiece).



48

49

THOMAS SULLY (1783-1872)

Mrs. Francis Dawson (Sarah Morgan)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.) in an oval frame

\$5,000-10,000

PROVENANCE:

With Kennedy Galleries, New York.

Acquired from the above by the present owner, 1968.

LITERATURE:

J. Biddle and M. Fielding, *The Life and Works of Thomas Sully*. Philadelphia, 1921, p. 235, no. 1274.

49

50

THOMAS SULLY (1783-1872)

Portrait of a woman, presumably Mrs. John Bradford Wallace (Susan Binney)

signed with monogram 'TS' (lower left)

oil on canvas

24½ x 20 in. (62.2 x 50.8 cm.)

\$6,000-8,000

PROVENANCE:

Delores Doorman, Cape May, NJ.

Bernard H. Cove, New York.

With Schindler's Antique Shop, Charleston.

Acquired from the above by the present owner, 1962.

LITERATURE:

(possibly) Charles Henry Hart, *A Register of Portraits Painted by Thomas Sully 1801-1878*. Philadelphia, #1767.



50



51



52

51
MARTIN JOHNSON HEADE (1819-1904)
Red Rose in a Standing Vase

signed and dated 'M J Heade 1883-' (lower left)
oil on board
16 x 8 in. (40.6 x 20.3 cm.)
Painted in 1883.

\$50,000-70,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.
Acquired by the late owner from the above, 1977.

LITERATURE:

T.E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade*, New Haven, Connecticut, 1975, p. 258, no. 234, illustrated.
T.E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, pp. 155, 327, no. 511, illustrated.

52
SEVERIN ROESEN (1816-1872)
Still Life

signed Roesen lower right
oil on canvas
30 x 40 in. (76 x 101.5 cm.)

\$30,000-50,000

PROVENANCE:

Frederick Thompson House, Mobile, Alabama, 1963.



53

A SET OF FOUR EMPIRE ORMOLU CANDLESTICKS

EARLY 19TH CENTURY

Each with a latticework stem and a leaf-tipped cast base
13½ in. (34 cm.) high

(4)

\$4,000-6,000



54

A SEVRES (LOUIS PHILIPPE) PORCELAIN GILT-DECORATED MONOGRAMMED PART DINNER SERVICE, 'SERVICE DES PRINCES'

CIRCA 1834-1847, VARIOUS STENCILED DATE MARKS INCLUDING GREEN AND GILT LP MONOGRAMS MARKS AND IRON-RED CHATEAUX MARKS FOR FONTAINEBLEAU, NEUILLY, TUILLERIES, ST. CLOUD, COMPIEGNE AND DREUX, VARIOUS POTTER'S MARKS

Each with gilt crowned LP monogram for Louis Philippe within crossed ribbon-tied laurel branches, the border with a meandering vine, comprising: two bottle coolers; a sauce-tureen and cover on fixed stand; two circular platters; fifteen soup plates; fifty-six dinner plates; ten footed cups; a saucer; and ten shallow pudding dishes without gilt vine at the rim; together with a Sevres style soup plate, twelve dinner plates, six coffee-cups, and five saucers in the same pattern, and two dinner plates without the vine at the rim
11 in. (27.9 cm.) diameter, the circular platters

(124)

\$10,000-15,000





55

A PAIR OF ORMOLU AND
PATINATED-BRONZE FOUR-LIGHT
CANDELABRA

POSSIBLY ENGLISH, EARLY 19TH
CENTURY

Each modeled as a maiden holding aloft
torches, drilled for electricity
20½ in. (51 cm.) high

(2)

\$2,000-3,000



■-56

A REGENCY BRASS-INLAID
ROSEWOOD AND AMBOYNA TABLE
CIRCA 1815

The top and tripartite base inlaid with
trailing acanthus motifs, the center of the
top formerly with brass-inlaid medallion
29½ in. (75 cm.) high, 29 in. (73.5 cm.)
wide, 27 in. (68.5 cm.) deep

\$8,000-12,000

PROVENANCE:

Anonymous sale [A Gentleman];
Christie's, London, 1 April 1976, lot 101.

The brass patterned base with broad
brass borders, faceted stem and beaded
details are closely related to a rosewood
center table stamped 'S Turner', London, 3
July 1990, lot 119 (illustrated C. Gilbert,
*Pictorial Dictionary of Marked London
Furniture 1700-1840*, Leeds, 1996, pl.
922).



57

**A PAIR OF PARIS (DARTE FRERES) PORCELAIN
ACANTHUS-SCROLL HANDLED GOLD-GROUND VASES**
CIRCA 1810, IRON-RED STENCIL MARK TO ONE

Each finely painted front and back with amorous couples in landscapes emblematic of the Four Seasons, the gold ground chased with foliate motifs
20% in. (52.3 cm.) high

(2)

\$15,000-20,000

■-58

**A REGENCY LACQUERED-BRASS MOUNTED AND BRASS-INLAID
ROSEWOOD, EBONY AND EBONIZED SIDE CABINET**

BY GEORGE BULLOCK, CIRCA 1815

The Mona marble top above a leaf-tip and berry cast-molded edge, above a mirrored back flanked by cabinet doors enclosing a shelf, each between disengaged ringed columns, on bracket feet

37 in. (94 cm.) high, 80 in. (203 cm.) wide, 21½ in. (54.5 cm.) deep

\$70,000-100,000

PROVENANCE:

Helena Hayward, OBE, FSA.

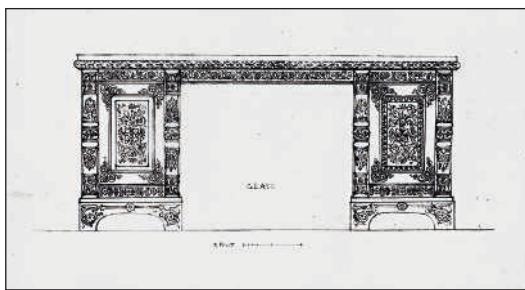
EXHIBITED:

London, H. Blairman & Sons, *George Bullock Cabinet-Maker*, 24 February - 19 March 1988, no. 44 (photograph of the sideboard displayed).

LITERATURE:

H. Hayward, ed., *World Furniture*, London, 1967, p. 206, fig. 768.

Blairman & Sons, *George Bullock Cabinet-Maker*, London, 1988, p. 70 (text reference to 'a remarkable sideboard in an American private collection').



Wilkinson Tracings, p.89 (City Museums and Art Gallery, Birmingham).





George Bullock (d. 1818) is one of the most recognized names in Regency cabinet-making, admired largely for his dramatic 'Grecian' forms and inventive ornamental patterns realized in brass or marquetry. Originally from Liverpool, Bullock had set up his business in London by 1812 and in 1815, he advertised as 'Sculptor, 4 Tenterden Street, Hanover Square, Mona Marble and Furniture Works, Oxford Street', where he worked until his death in 1818 (*Dictionary of English Furniture Makers 1680-1840*, 1986, p. 127).

This extraordinary sideboard follows a design numbered 89 in what is known as the *Wilkinson Tracings* (1820). The designs, now preserved in City Museums and Art Gallery, Birmingham, were famously copied and published posthumously by Thomas Wilkinson from Bullock's originals (although Richard Bridgens and Joseph Gandy are thought to have drafted some of these). While some of these patterns are annotated with the patron's name, this drawing provides no evidence of its original commission. Bullock worked extensively with notable clients including Sir Walter Scott at Abbotsford, Matthew Boulton at Tew Park, and the aforementioned Duke of Atholl, however an overall lack of documentation on Bullock's other clients fail to reveal the origins of this spectacular piece. Sir G. Webster of Battle Abbey, Sussex was an active Bullock patron from 1816-1818; frustratingly, the sideboard does not appear in the 1902 house sale. Nor does it appear in James' Watt's sale at Aston Hall at Christie's in 1849. Bullock had supplied a wide range of furnishings to Watt from 1808-1818 at Thornhill in Birmingham which was later moved to Aston.

The bold decorative scheme here is consistent with other tracings which in turn, correspond to further objects from Bullock's workshop. Of note:

* A design for a side cabinet (*Wilkinson Tracings*, no. 86) features virtually all of the same decorative elements. A cabinet of this design in the Fitzwilliam Museum, Cambridge, is from a documented 1817-1818 commission for the 4th Duke of Atholl for Dunkeld, Perthshire, and later Blair Castle. The cabinet and another similar pair are all executed in larchwood from the Duke's property. The use of indigenous timbers was a known practice, partly as a patriotic gesture with the Napoleonic wars (H. Blairman & Sons, *George Bullock: Cabinet-Maker*, London, 1988, pp. 67-70, no. 9-10; furniture and design reproduced). Another pair of similar cabinets executed for Lord Abercorn are executed after a design of 1817 (Blairman, *op. cit.*, pp. 85-86, no. 23).

* A sketch for closely related sideboard with splash gallery (no. 97) shows the display of a wine cooler beneath. The present piece, designed for a dining room, would have been used in a similar fashion.

* The frieze inlay pattern (*Wilkinson Tracings*, unbound no. 212) appears on a rosewood side cabinet closely related to the group cited above. This cabinet too was from the collection of Helena Hayward, and sold Sotheby's, London, 4 July 1997, lot 107 (£126,900). The cabinet had been acquired by Queen Mary and was sold from the Royal collection at Marlborough House, Christie's, London, 1-2 October 1959, lot 45. Its likely pair is illustrated in M. Levy, 'George Bullock's partnership with Charles Fraser, 1813-1818, and the stock-in-trade sale, 1819', *Furniture History*, 1989, p. 166, fig. 6 (privately owned).

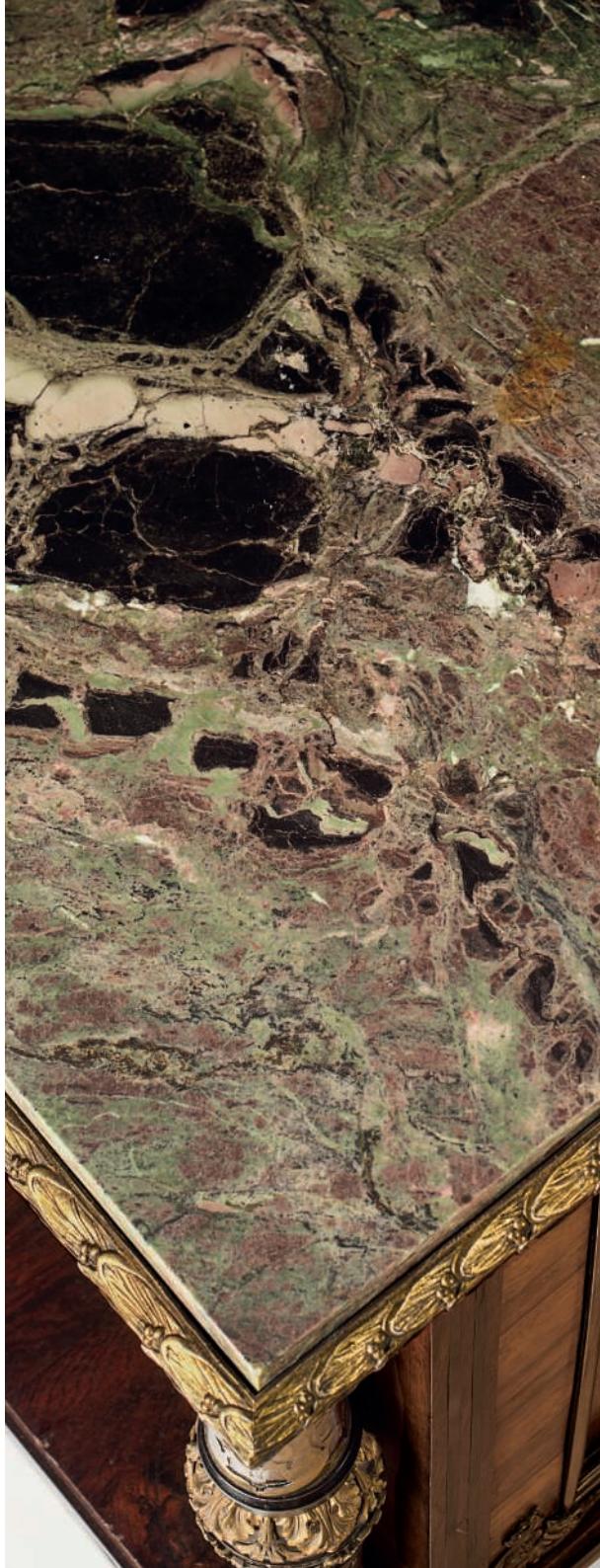
* The stylized floral door panel (unbound no. 240) also appears in maple and oak marquetry on a cabinet illustrated in F. Collard, *Regency Furniture*, 1985, pl. 18 (Blairman, *op. cit.*, pp. 107-108, no. 44; cabinet and design reproduced).

The stunning slab of Mona marble - whose marble works were owned by Bullock - conforms to a description of 1811 as 'a beautiful Green Stone which is found in a part of the island of Angelsea the property of Mr George Bullock'.

HELENA HAYWARD (1914-1997)

While its commission remains untraced, in the mid-20th century, the cabinet formed part of the personal collection of Helena Hayward, esteemed scholar, author and enthusiast for the decorative arts from the 1960s. Her publications, which remain critical references today, include *Thomas Johnson and the English Rococo* (1963), *William and John Linnell* (written with Pat Kirkham, 1980) and *World Furniture* (1965), which illustrates the present sideboard. In addition, from 1976-1985, Helena was Director (and instructor) of the esteemed Attingham Summer School, a study of the English Country House (and now with further programs including the study of the Royal Collections). Helena's enthusiasm and knowledge was also given over to the Georgian Group and the Furniture History Society for which she was an active participant. She married John Hayward in 1939, who served as curator at the Victoria and Albert Museum.

It has been suggested that the sideboard may have been purchased privately from Helena Hayward as it is known that the Altmayers were friendly with the Haywards. The piece was certainly in the Altmayer collection by 1988 when it was referenced in the seminal Bullock exhibition held by H. Blairman & Sons. The piece did not travel to London for the view but was included by photograph, and noted in the catalogue.



A PAIR OF REGENCY ORMOLU BOTTLE COOLERS

CIRCA 1810

Each urn-form body with a removable collar, the rim with three Bacchic masks and grape and leaf band above three spread-winged eagle supports, the dished plinth engraved with the arms of Anson quartering Adams, Sambrooke and Carrier impaling Coke, and with motto *Nil desperandum*, variously numbered, the undersides with a shipping label for C.R. Fenton & Co., Ltd. to one

12 in. (30.5 cm.) high, 8 1/4 in. (21 cm.) diameter

(2)

\$70,000-100,000

PROVENANCE:

From a larger set of six wine coolers almost certainly commissioned for Thomas, 1st Viscount Anson (d. 1818), for Shugborough, Staffordshire or his St. James's Square home and bearing his coat-of-arms.

Possibly moved to the St. James's Square, London house by 1841 or more likely sold by his grandson, 2nd Earl of Lichfield.

At least four wine coolers returned to Shugborough as four were sold by the [4th] Earl of Lichfield, removed from Shugborough, Christie, Manson & Woods, London, 27 November 1941, lot 124 (£231 to Staal).

All six wine coolers had left Shugborough by 1958 as per their itemization on a Christie's valuation (see below).

[Almost certainly] anonymous sale, Sotheby's, London, 23 November 1979, lot 26.

LITERATURE:

List of Exempted articles at Shugborough and 63 Montagu Square, 2 December 1918, p. 9 (at Shugborough): '£150. Six Empire ormolu Wine Coolers, supported by Eagles - Tempo. George IV'.

Valuation of works of art, Shugborough and 63 Montagu Square, p. 9 (at Shugborough): '£220. Six Empire ormolu Wine Coolers, supported by Eagles'.



The wine cooler plinths display the arms of Anson quartering Adams, Sambrooke and Carrier impaling Coke, for Thomas, 1st Viscount Anson (1767-1818) and his wife Anne Margaret (d. 1843), second daughter of Thomas Coke of Holkham Hall, Norfolk, later 1st Earl of Leicester, whom he married in 1794. Viscount Anson's principal seat was Shugborough in Staffordshire.

The pair formed part of a larger set of six listed at Shugborough in 1918. Four of these were sold by The 4th Earl of Lichfield, removed from Shugborough, at Christie, Manson & Woods, 27 November 1941, lot 124 (as 'Empire ice pails...probably by Thomiere [sic'] to 'Staal' for a substantial £231. All six had all left the collection by 1958 based on their appearance on a list of items extracted from the 1918 inventory, 'which are found to have been sold prior to December 1958 or which have been donated or stolen'.

The late 17th century mansion of Shugborough was aggrandized and enlarged in the 1740s for Admiral George Anson. George's brother Thomas, MP for Lichfield, inherited the seat allowing him to realize his passion for classicism. A founding member of the Dilettanti Society, Thomas socialized with forward thinking luminaries including Matthew Boulton and Josiah Wedgwood. He engaged the architect Samuel Wyatt to transform the house, while forming a collection of ancient sculpture, paintings, books and objects. Based on the engraved arms, the wine coolers would have been acquired after his creation as Viscount Anson and Baron Soberton in 1806. This was the time where the Prince of Wales was expected to visit and the villa's dining-room was transformed into an Athenian banqueting saloon with marble column-lined walls and bronze-enriched marble chimneypieces executed by Charles Rossi (d.1839), 'sculptor' to the Prince of Wales (J. Martin Robinson, *Shugborough*, London, 1989, p.39).

Lord Anson's son, the 2nd Viscount, was created 1st Earl of Lichfield in 1831. Sadly, his extravagant life including lavish entertainment at Shugborough and a weakness for gambling lead to his financial ruin. The contents of the house were put up for auction by George Robins in a two-week sale, 1-12 August 1842, in which many of the furnishings were sold. The coolers do not appear in two Shugborough inventories at this time (December 1841 and 12 February 1842) (D1798/H.M. Anson/44). This suggests the possibility that they had been relocated to another house or had been part of the sell-off to be later reclaimed by the 2nd Earl (d. 1892) in his endeavor to return the contents to the mansion. They were certainly back at the house by 1918 when they appear in the inventory (see Literature above).

The wine coolers are designed in the French 'antique' taste promoted by the Prince of Wales and makers such as Henri Auguste and Jean-Jacques Boileau. Boileau, who was employed by Henry Holland in the decoration of Carlton House, also supplied designs for Royal Goldsmiths Rundell, Bridge and Rundell which were both classical and Egyptian in inspiration as seen in a collection of designs at the Victoria and Albert Museum (M. Snodin, 'J. J. Boileau: A Forgotten Designer of Silver', *The Connoisseur*, June 1978, pp. 124-33). One Boileau design was clearly the basis for similar wine coolers that may have been commissioned by Admiral Nelson and sold by descent at Christie's in 1895. Another single example of the Nelson pattern was sold from the Collection of Mrs. Sydell Ballon and the estate of Frederick Ballon, Christie's, New York, 17 October 2003, lot 301 (\$65,725).





60



61

60

A PAIR OF EMPIRE ORMOLU TAZZE

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Each bowl with leaf and bead edge on an acanthus-cast stem,
signed *THOMIRE A PARIS*
15½ in. (39 cm.) high, 10 in. (25.5 cm.) diameter

(2)

\$7,000-10,000

61

A SPODE PORCELAIN POWDERED-BLUE GROUND PART SERVICE

20TH CENTURY, GREEN PRINTED MARK, IRON-RED
PATTERN NO. R6189, BROWN RETAILER'S MARKS FOR
TIFFANY & CO., NEW YORK

Gilt in the Chinese taste with chrysanthemum, lotus and peony,
comprising: sixteen dinner plates; seventeen salad or dessert
plates; thirteen teacups and thirteen saucers; and fourteen
coffee-cans and saucers
10½ in. (26.7 cm.) diameter, the dinner plates

(88)

\$1,000-1,500

62

A PAIR OF EMPIRE ORMOLU NINE-LIGHT CANDLEABRA
BY PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Each with cornucopia-shaped branches above a reeded stem,
on a stepped foot applied with lyre and laurel, signed *THOMIRE
A PARIS*, variously stamped with letters and numbers
33½ in. (85 cm.) high

(2)

\$10,000-15,000

These candelabra by Pierre-Philippe Thomire (1751-1843),
maitre fondeur-ciseleur in 1772, are related to those now in
the Grand Trianon, Versailles (inv. T 68c) illustrated in H.
Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986,
vol. I, p. 393, fig. 5.17.12.

63

A PAIR OF EMPIRE ORMOLU AND CUT-GLASS SWEETMEATS

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Each with scrolling acanthus supports above a tripartite base,
stamped *THOMIRE A PARIS*.
17½ in. (44.5 cm.) high

(2)

\$5,000-8,000



63

■64

A LOUIS PHILLIPPE ORMOLU SURTOU DE TABLE
CIRCA 1840

In three parts, pierced gallery of grape leaves and clusters with
ribbon-tied wreath supports above later mirrored plates
4½ in. (11.5 cm.) high, 26½ in. (67 cm.) wide, 79 in. (200.5 cm.)
long

\$15,000-25,000

PROVENANCE:

Acquired from Mallett, London.



64

53





■65

A PAIR OF GEORGE III MAHOGANY URNS ON
PEDESTALS
CIRCA 1775

Each urn with pine cone finial and with bellflower drapery, each stand with three drawer faces with kingwood banding, one with three drawers, the other a single door, one with various labels inscribed M.H.200.I2 and 16-10-56, one with chalk inscription *Altmayer Harris*

64 in. (162.5 cm.) high, 19 in. (48 cm.) wide, 18½ in. (47 cm.) deep

(2)

\$30,000-50,000

PROVENANCE:

Acquired from M. Harris and Sons, London.

LITERATURE:

M. Harris and Sons, *A Catalogue and Index of Old Furniture and Works of Art*, London, n.d. (circa 1930), p. 407, no. F20869.



■66

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

Approximately 19 ft. 7 in. x 13 ft. 5 in. (597 cm. x 409 cm.)

\$10,000-15,000

67

JAMES HENRY BEARD (1812-1897)

Zachary Taylor

oil on canvas

sight: 49 x 38 $\frac{3}{4}$ in. (73.6 x 98 cm.)

\$5,000-10,000



67

68

WILLIAM E.D. STUART

(19TH CENTURY)

Bountiful Harvest (a pair)

one signed and dated 'W E D Stuart 1851'
(lower right)

oil on canvas

18 x 18 in. (45.7 x 45.7 cm.), in a circular
frame

(2)

\$2,000-3,000

PROVENANCE:

Rose McPhillips Russell, Mobile,
Alabama.

Acquired from the above by the present
owner, 1963.



68



■69

**A SET OF TWELVE WILLIAM IV
MAHOGANY DINING CHAIRS**
CIRCA 1830

Some with embossed brass labels
FROM JOSEPH CARTER & CO./12 LIME
STREET/LONDON E.C.

(12)

\$3,000-5,000

PROVENANCE:

With Joseph Carter and Company,
London, in the 19th century.



■70

**A REGENCY MAHOGANY,
EBONIZED AND EBONY-STRUNG
CONCERTINA-ACTION DINING
TABLE**

CIRCA 1810

The rounded rectangular top with four outer legs folding up into the frame and four detachable central legs, with six leaves, two later, the underside with label inscribed *Morton's Auction/K34730*
28 in. (71 cm.) high, 56½ in. (144 cm.)
wide, 166 in. (422 cm.) long, fully
extended

\$7,000-10,000



71

THOMAS HENRY HOPE

(1832-1926)

Peaches in green glass bowl, grapes and knife

signed 'T. H. Hope' (lower left)

oil on canvas

13 x 18 in. (33 x 45.7 cm.)

\$1,500-2,000

PROVENANCE:

With Bernard & S. Dean Levy, Inc., New York.

Anonymous sale; Morton's Auction Gallery, New Orleans, June 15, 1978, lot 59.

Acquired from the above sale by the present owner.



■72

A REGENCY BRASS-INLAID

MAHOGANY SERVING TABLE

CIRCA 1815

The shaped line-inlaid top above frieze drawer, formerly with a splash rail, later brass pulls, bronzing refreshed, the drawer possibly original
36 in. (91 cm.) high, 77 1/4 in. (197.5 cm.) wide, 31 in. (79 cm.) deep

\$10,000-15,000

PROVENANCE:

With Mallett Antiques, London.



73

AN AMERICAN SILVER VEGETABLE DISH AND COVER

MARK OF EDWARD C. MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1860

The cover with slip-lock finial fully modeled as a pivoting cannon and engraved *Presented to Rear Admiral Francis H. Gregory U.S.N. for Valuable Service Rendered to His Country, marked on underside of dish and numbered 356-469*

11 in. (28 cm.) length, 5½ in. (14 cm.) high
48 oz. (1493 gr.)

\$2,000-3,000

Francis Gregory Hoyt (1789-1866) led a successful naval career reaching the rank of Rear Admiral. In 1844 he commanded the Raritan in the blockade of the Mexican coast. He was subsequently commanded the African squadron (1849-1852) off the Barbary coast of North Africa.

74

AN AMERICAN SILVER FLATWARE SERVICE

DOMINICK & HAFF, NEW YORK, 20TH CENTURY

Rattail pattern, engraved with monogram *NH/A*, comprising: twelve dessert spoons; eleven cream soup spoons; sixteen teaspoons; twelve bouillon spoons; twelve citrus spoons; twenty coffee spoons; eighteen dinner forks; thirteen luncheon forks; thirteen dessert forks; twelve dinner knives, by Reed & Barton; twelve luncheon knives, by Reed & Barton; fourteen butter spreaders; four serving spoons; one carving fork; one meat fork; one serving fork; one master butter knife; and one sugar spoon

219 oz (6811 gr.)

(199)

\$2,000-3,000



74

75

AN AMERICAN SILVER HOT WATER URN

MARK OF OBADIAH RICH, BOSTON, CIRCA 1830

Chased with winged bearded masks and grapevine, spigot with fox head terminal, *marked on base*

12½ in. (31.7 cm.)

94 oz. (2923 gr.) gross

\$3,000-5,000

76

AN AMERICAN SILVER THREE-PIECE TEA SET

THOMAS FLETCHER AND SIDNEY GARDINER,

PHILADELPHIA, CIRCA 1815

Comprising a teapot, cream jug and covered sugar bowl, with die-rolled bands of rosettes, *marked on undersides*

7½ in. (19 cm.) wide over handles, the sugar bowl

88 oz (2727 gr.)

\$2,000-3,000



75



76



61



77

77

A FRENCH SILVER AND GLASS

CONDIMENT SET

MOST MARK OF L. R. RUCHMANN,
PARIS, CIRCA 1820

Comprising a pair of mustard pots and four salts, one salt mark of Gregoire Thurot, Paris, circa 1832-55, another with illegible maker's mark, Paris, circa 1819-1838, *fully marked*
6 in. (15.2 cm.) high, the mustard pots

\$1,000-1,500



78

78

A CROWNED AND MONOGRAMMED

GLASS STEMWARE PART SERVICE

LATE 19TH/20TH CENTURY,
POSSIBLY HAWKES

Each engraved with a crowned script *PL* monogram above the letter *F*, comprising: thirty-nine wine glasses of slightly variant size; thirty-four cordials; and fifteen champagne flutes
6½ in. (16.8 cm.) high, the champagne flutes

(88)

\$2,500-3,500

79

**AN ASSEMBLED SET OF
CONTINENTAL CLEAR AND RUBY-
FLASH GLASS STEMWARE**

LATE 19TH/EARLY 20TH CENTURY,
SOME OF THE HAWKES GLASSES
WITH ACID-ETCHED MARKS

Comprising: a ruby-flash service including ten red wine goblets, twelve white wine goblets, nine slightly variant water glasses, eight liqueurs, four bowls and three stands; and a Hawkes diamond-cut service including twenty-seven red wine goblets, ten white wine goblets and twelve champagne goblets; *together with* eight ruby colored plates 7¾ in. (19.5 cm.) high, the Hawkes red wine goblets

(103)

\$1,500-2,000



79

80

**AN ASSEMBLED ENGLISH
PORCELAIN COBALT-BLUE
GROUND PART DINNER AND
DESSERT SERVICE**

SECOND QUARTER 19TH CENTURY,
MOST WITH IRON-RED MARKS
FOR DERBY AND BLOOR DERBY

All painted with loose bouquets, some with birds, within variant gilt borders, comprising: two circular soup tureens and covers; an ice-pail, cover and liner; three footed vegetable tureens and covers; two square vegetable dishes and covers with eagle finials; a circular vegetable tureen and cover; a cushion-shaped vegetable tureen and cover; a footed circular sauce tureen and cover; two footed oval sauce tureens and covers; a shell-shaped dish; two two-handled oval dishes; ten oval platters in six sizes; twelve soup plates; forty-seven dinner plates; twelve salad or dessert plates; and four side plates 20 in. (51.7 cm.) long, the two large platters

(115)

\$3,000-5,000



80



81

A VICTORIAN SILVER-GILT WARWICK VASE

MARK OF ELKINGTON & CO.,
BIRMINGHAM, 1900

Of typical form, *marked on plinth and stamped ELKINGTON*
10½ in. (26.6 cm.) high; 16 in. (40.6 cm.)
length over handles
185 oz. (5754 gr.)

\$5,000-8,000



82

A PAIR OF LOUIS PHILIPPE ORMOLU SEVEN-LIGHT CANDELABRA
CIRCA 1840

Each with scrolling foliate-cast arms
above a tapering stem on an acanthus-
cast foot
31½ in. (80 cm.) high

(2)

\$6,000-9,000

83

KARL GERHARDT (1853-1940)

Portrait Bust of General Grant

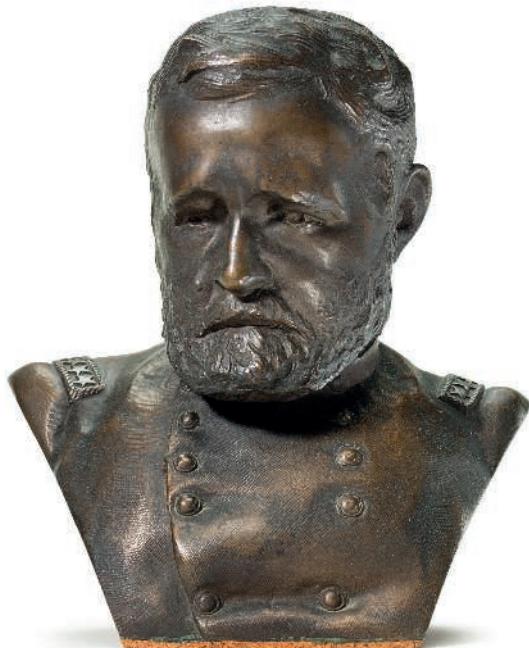
signed, inscribed, dated and numbered

'Copyright by K Gerhardt/ Sculptor/
1885/ 77' (on the reverse)

bronze with brown patina

8 $\frac{1}{4}$ x 7 $\frac{1}{2}$ x 4 $\frac{1}{4}$ in. (22.2 x 19.1 x 10.8 cm.)

\$500-1,000



84

NICOLA MARSCHALL (1829-1917)

General Ulysses S. Grant, 1862

signed and dated *N. Marschall 1862* to center

oil on canvas

27 x 22 in. (68.5 x 59 cm.)

\$5,000-10,000

PROVENANCE:

Argosy Gallery, New York, 1959.





85

AMERICAN SCHOOL, AFTER
FRANCIS D'AVIGNON
(1813-1861)

Winfield Scott

oil on canvas

36 x 29 in. (91 x 73.5 cm.)

\$1,500-2,000

PROVENANCE:

Kennedy Galleries, New York.



86

REMBRANDT PEALE (1778-1860)

John B. Hall, Banker, 1860

signed and dated *R. Peale 1860* center
left; inscribed *John B. Hall/Age 53* to back
center

oil on canvas

30 x 23 3/4 in. (76 x 60 cm.)

\$3,000-5,000

87

MANNER OF THOMAS SULLY
(1783-1872)

Winfield Scott

oil on canvas

43½ x 33½ in. (110 x 84.5 cm.)

\$2,000-3,000



88

MANNER OF THOMAS SULLY
(1783-1872)

General George C. Drumgoole

bears monogram and date 'TS 1832'
(lower right center)

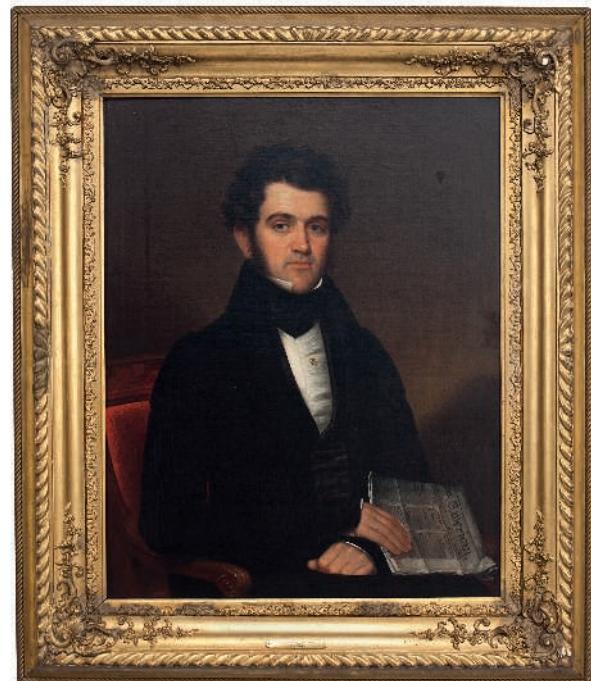
oil on canvas

34 x 27 in. (86.4 x 68.6 cm.)

\$2,000-3,000

PROVENANCE:

Willis Stallings, North Carolina.
Acquired from the above by the present
owner.





89

MAX ROSENTHAL, AFTER GILBERT STUART (1833-1918)

Major General Henry Knox

oil on canvas

sight: 48¾ x 38½ in. (122 x 98 cm.)

\$5,000-10,000

PROVENANCE:

Kennedy Galleries, Inc., New York, March 1965.

Albert Rosenthal.

Max Rosenthal.



90

AMERICAN SCHOOL

U.S. Lieutenant, War of 1812

oil on canvas

39¼ x 29½ in. (99.5 x 75 cm.)

\$3,000-5,000

PROVENANCE:

Irving Moskowitz, Brooklyn, New York, 1964.

91

**MATTHEW HARRIS JOUETT
(1787-1827)**

General Harding Harris of Vermont
inscribed twice 'General Harding Harris
by Matthew Harris Jouett 1787-1827'
(on the reverse)
oil on cradled panel
29½ x 24½ in. (74.9 x 62.2 cm.)

\$3,000-5,000

PROVENANCE:

Miss Warfield Gratz.
Katherine Turner Antiques, Lexington,
Kentucky.
Acquired from the above by the present
owner, 1969.



92

AMERICAN SCHOOL

William Henry Harrison
oil on canvas
30 x 24½ in. (76 x 62 cm.)

\$4,000-6,000



93

A GOLD AND ENAMEL EAGLE-FORM SOCIETY OF THE CINCINNATI MEDAL

LATE 18TH/EARLY 19TH CENTURY

The gold eagle with an enameled oval medallion inscribed *SOCIETAS.CINCINNATORUM.INSTITUTA.AD.1783* and *OMNIA.RELINQUIT.SERVARE.REMPUBLICAM*, on with white silk ribbon, with losses to enamel
1½ in. (3.8 cm.) high

\$1,000-1,500



93



94

94

TWO LIMOGES PORCELAIN COBALT-BLUE GROUND PLATES

FROM THE BENJAMIN HARRISON (PRESIDENT, 1889-1893) PRESIDENTIAL PATTERN, LATE 19TH/EARLY 20TH CENTURY, GILT TB LIMOGES DÉCOR DECORATOR'S MARK, RETAILER'S MARK FOR MARTIN CO. WASHINGTON

Decorated after the presidential service made for Benjamin Harrison, the center with an American eagle, the border with a cobalt band gilt with stars
9¾ in. (24.8 cm.) diameter

(2)

\$1,500-2,000



95



95 (detail)

95

AN AMERICAN DOUBLE-SIDED MOURNING LOCKET
CIRCA 1795

Framed in cobalt enamel and sewn with the initials *LH* for Lyman Hall, the gold frame engraved *Eliza Maria Hall. 1 July 1795.*
3¾ in. (9.5 cm.) long

\$1,500-3,000

Lyman Hall was one of three Georgians to sign the Declaration of Independence.



96

SAMUEL KING (1749-1819)

George Washington at Bunker Hill

oil on canvas

sight: 44 x 32½ in. (112 x 82.5 cm.)

\$30,000-50,000

PROVENANCE:

With Hirsch & Adler Galleries, Inc., New York,
1978.



97
AN EMPIRE ORMOLU MANTEL CLOCK
EARLY 19TH CENTURY

The case modeled with the figure of a statesman and putto scribe, the enameled dial with Roman chapters, the base applied with an American eagle seal
13½ in. (35 cm.) high, 9 in. (23 cm.) wide, 2¾ in. (7 cm.) deep

\$4,000-6,000

98
A SET OF FOUR REGENCY MAHOGANY HALL CHAIRS
EARLY 19TH CENTURY

Each with eagle head-carved cresting over an openwork urn back on reeded sabre legs

(4)

\$8,000-12,000

This set of chairs is derived from the antique patterned chair-back with pelta-shields born by Roman eagles illustrated in Thomas Sheraton's *Cabinet Dictionary*, 1803, pl. 31. Sheraton's pattern appears to be refined from a richly-carved hall-seat that featured in the Lady Lever Art Gallery (see P. Macquoid, *English Furniture, Tapestry and Needlework of the XVIth - XIXth Centuries*, London, 1928, vol. 111, no. 266).







99
**A PAIR OF GEORGE III SHEFFIELD PLATE TWO-LIGHT
OIL LAMPS**
CIRCA 1800

Each with slip-lock urn-form reservoir, *apparently unmarked*
19½ in. (49.5 cm.) high, 12½ in. (31.7 cm) wide

(2)

\$2,000-3,000

■-100
**A REGENCY BRASS-INLAID ROSEWOOD,
ROSEWOOD-GRAINED AND PARCEL-GILT CENTER
TABLE**
EARLY 19TH CENTURY

The circular top and tripartite inlaid with stars and *fleur de lys*, with printed shipping label for *C.R. Fenton, London*
26 in. (66 cm.) high, 54 in. (137 cm.) diameter

\$12,000-18,000





■-101

A PAIR OF REGENCY PARCEL-GILT ROSEWOOD AND SPECIMEN HARDSTONE CONSOLE TABLES
CIRCA 1815, ADAPTED FROM A CENTER TABLE

Each with inset top of various colored jaspers and marbles including *vert de mer* and *cipollino*, above columnar supports and plinth base, inscribed *Sotheby's CRF, KERIN x CHRISTIES* and French & Company inventory number 57798-X in yellow chalk and paint
36 in. (91.5 cm.) high, 58½ in. (148 cm.) wide, 17½ in. (45.5 cm.) deep

(2)

\$12,000-18,000

PROVENANCE:

Anonymous sale; Parke-Bernet, New York, 13-14 November 1953, lots 409 and 410.
Nicolas de Koenigsberg.
With French & Company, New York.
Christie's, London, prior to 1978.
Almost certainly acquired from Gerald Kerin Ltd., London.





102

■102

A SULTANABAD CARPET

WEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 18 ft. 2 in. x 13 ft. 11 in. (554 cm. x 427 cm.)

\$6,000-8,000



103

■103

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

Reduced in size

Approximately 15 ft. 9 in. x 11 ft. 2 in. (480 cm. x 340 cm.)

\$2,000-3,000



104

A PAIR OF SEVRES PORCELAIN CIRCULAR DISHES AND
A PAIR OF GLASS COOLERS
CIRCA 1759-1771, BLUE INTERLACED L'S MARKS
ENCLOSING DATE LETTERS F AND S, THE DISHES
WITH PAINTER'S MARKS FOR VAVASSEUR, THE GLASS
COOLERS WITH PAINTER'S MARKS FOR MICAUD AND
BERTRAND, VARIOUS INCISED MARKS

All painted with loose bouquets, the dishes molded with *feuille-de-choux*

8½ in. (22.5 cm.) diameter, the dishes

105

A PAIR OF CHINESE EXPORT-STYLE PISTOL HANDLED
URNS AND COVERS, MOUNTED AS LAMPS
20TH CENTURY

For the American market, decorated with an eagle in sepia with
a shield emblazoned on its chest, drilled
15¾ in. (40 cm.) high, the porcelain

(2)

\$1,500-2,000

(4)

\$3,000-5,000



■106

A GEORGE III MAHOGANY
SATINWOOD-BANDED PEMBROKE
TABLE
CIRCA 1800

The satinwood-strung top above a frieze
drawer to one side, a false drawer to
the reverse. The drawer inscribed '665'
in white chalk and stamped 'MADE IN
ENGLAND'
28 in. (71 cm.) high, 20 in. (51 cm.) wide,
31½ in. (80 cm.) deep

\$2,000-3,000





107

107
A FRENCH ORMOLU FIGURE OF AN OFFICER
 CAST AFTER THE MODEL BY ARMAND JULES LEVEEL (1821-1905), CIRCA 1905
 Inscribed A. LEVEEL to the side, 32me Demi_Brigade/1724 to base, UN/ CONTRE DIX on the cape, and stamped with Susse Fondeur Paris cachet on the base
 12½ in. (31.5 cm.) high

\$2,000-3,000



108

108
AN AUSTRO-HUNGARIAN SILVER-GILT INKSTAND AND MATCHING CANDLESTICKS
 LATE 19TH/EARLY 20TH CENTURY
 Comprising: an inkstand, two square ink wells with detachable glass liners, a blotter, and pair of candlesticks, marked with fineness marks and Dublin import marks for 1904-06
 9 in. (22.8 cm.) high, the candlesticks; 14 in. (30.6 cm.) wide, the stand
 102 oz.(317 gr.) weighable (6)

\$2,000-3,000



109

109
TWO FRENCH BRONZE BUSTS
 LATE 19TH CENTURY

Each on a marble plinth, one depicting George Washington, with plaque inscribed *LIBERTAS S.E. GEORGE WASHINGTON GENERAL EN CHEF. DES ARMEES DES ETATS UNIS DE L'AMERIQUE.*
 11¾ in. (30 cm.) high, the bust of George Washington (2)

\$800-1,200

110

A PAIR OF SILVERED-METAL AND
CUT-GLASS DOULBE-ARM ARGAND
LAMPS

RETAILED BY LOUIS VERON & CO.,
PHILADELPHIA, CIRCA 1820

Each with a cut-glass reservoir
suspending faceted lustres above
an urn stem terminating in candle
lamps stamped *LOUIS VERON & CO.*
PHILADELPHIA, lacking shades
19 in. (48 cm.) high

(2)

\$2,000-3,000



111

AN AMERICAN CLASSICAL
MAHOGANY SETTEE

NEW YORK, CIRCA 1815-1830

With grooved lyre-form frame and
splayed legs on paw feet with casters
83 in. (211 cm.) wide

\$1,500-3,000





112

A LOUIS PHILLIPE ORMOLU MANTLE CLOCK
CIRCA 1840

Modeled as a huntress wearing a feathered headdress atop a rocky mound, the movement stamped 636 and with *Japy Frers* cachet
16½ in. (41 cm.) high, 13¾ in. (34 cm.) wide, 4¾ in. (12 cm.) deep

\$1,000-2,000



■113

AN AMERICAN BLACK-PAINTED AND PARCEL-GILT CAST-IRON STOVE

BY C.H. READ & CO., TROY, NEW YORK, 19TH CENTURY

Formed as a portico temple, with an associated bronze female figure, the base with pierced adjustment air vent and pan, signed *C.H. Read & Co. Troy. N.Y. No 3*
39¾ in. (101 cm.) high, 29 in. (74 cm.) wide, 18 in. (45.5 cm.) deep

(2)

\$1,000-2,000



114

A FRENCH ORMOLU AND MALACHITE PORTICO CLOCK
SECOND HALF 19TH CENTURY

With column supports surrounding a Roman dial, the plinth base with month and day indicators and date dial, phases of the moon mechanism, two indicators lacking hands
22 in. (56 cm.) high, 11½ in. (28.5 cm.) wide, 7¼ in. (18 cm.) deep

\$2,000-3,000



■115

A FRENCH ORMOLU GUERIDON
IN THE MANNER OF BARBEDIENNE, LATE 19TH
CENTURY

With malachite-veneered circular top above lion's mask
supports, variously numbered
29 in. (74 cm.) high, 15½ in. (39 cm.) diameter

\$2,000-3,000



■116

A FRENCH ORMOLU AND MALACHITE FIGURE OF NAPOLEON

THIRD QUARTER 19TH CENTURY

Modeled standing, above a plinth decorated with a spread-winged eagle to the front, entwined laurel wreaths to the reverse, the underside with old inventory label inscribed 124/450
31½ in. (80 cm.) high, 12¾ in. (32.5 cm.) wide, 11½ in. (29 cm.) deep

\$8,000-12,000

117 No Lot





A REGENCY SILVER SIX-LIGHT CANDELABRUM CENTERPIECE

PAUL STORR, LONDON, 1817

The tripartite base with a plaque representing the city of Kilkenny with a castle and turret, another with a coat-of-arms and motto, and a third with engraved inscription *To Major General Sir Denis Pack Knight Commander of the Most Honorable Order of the Bath, Knight of the Royal Portuguese Order of the Tower & Sword, Knight of the Russian Imperial Order of St. Waladomir, Knight of the Imperial Austrian Order of Maria Teresa Ec Ec Ec. This piece of plate is presented as a testimonial of the pride & gratification so justly and naturally felt by his friends & fellow citizens, of the county and city of Kilkenny, at his uniformly intrepid & most distinguished conduct during the protracted warfare & particularly in the following actions: Vineira, Roleia, Corunna, Busaco, Ciudad Rodrigo, Salamanca, Vittoria, Pyrenees, Nivelle, Nive, Other, Toulouse & Waterloo, marked on underside of stand, underside of central bowl, arms and nozzles*

20½ in. (52 cm.) high; 22 in. (55.8 cm.) wide

275 oz. (8553 gr.)

\$60,000-90,000

'Fiery Sir Denis Pack', as his name might suggest, had an active and distinguished military career. The Major General's most celebrated achievements on the battlefield took place at both Quatre Bras and Waterloo, however, as his contemporary Parliament noted, he was "... associated with almost every military achievement of the British Army, during the eventful period of continental warfare between the year 1791, in which he entered his Majesty's service, and the year 1823, in which he ended his honorable career," and received the thanks of Parliament five times for his military services (*Parliamentary Papers, House of Commons and Command*, Volume 23, pp. 21-22).

Although an Englishman by birth, it is believed Sir Pack was raised in Kilkenny, Ireland, where his father served as deacon for St. Canice's Cathedral, and it is known that he began his military career in Ireland joining the 14th Light Dragoons. Within four years was raised to Major of the 4th Royal Irish Dragoons, before becoming Lieutenant Colonel of the 71st Highland Light Infantry. After battling Napoleon's army throughout Europe and rising to the rank of Major General, Pack's career ultimately came to an end where it began. He was buried at St. Canice's Cathedral, Kilkenny, the site marked with a memorial plaque that bears a near identical inscription to the present candelabra, which Parliament referred to "as the best record of his services."



(details)





119

A GERMAN SILVER MODEL OF GEORGE WASHINGTON
HANAU, CIRCA 1890

Raised on basalt socle and verde antico marble plinth, *marked on side*
15½ in. (39.4 cm.) high

\$5,000-8,000



120

AN AMERICAN COIN SILVER OCTAGONAL PITCHER
MARK OF W.V. MOORE & CO., MOBILE, AL, CIRCA 1845

Chased with a scroll cartouche enclosing engraved initial F,
marked on underside
10½ in. (26 cm.) high
21 oz. 10 dwt (669 gr.)

\$2,000-3,000

W. V. MOORE & CO.





121

121

AN AMERICAN SILVER FIREMAN'S HORN

PROBABLY NEW YORK, CIRCA 1850

Engraved with presentation inscription 'Presented by Long Island Hook & Ladder Comp. 4.Vo. to A.J.S. Degranow Esq.' and dated December 18, 1851, Brooklyn, apparently unmarked
22 in. (55.9 cm.) high
30 oz. (933 gr.)

\$2,000-3,000



122

122

AN AMERICAN SILVER ANTI-SLAVERY BADGE

CIRCA 1863

Inscribed with the motto of the Women's Loyal National League 'IN EMANCIPATION IS NATIONAL UNITY,' reverse with dedication 'Women's L.N.L., NEW YORK, 1863'
2 in. (5.1 cm.) long

\$700-1,000

The Women's Loyal National League sold these silver badges to finance the petition campaign to end slavery in America. Susan B. Anthony described the image as a slave "breaking his last chain." The badge sold for \$3.00 in solid silver.



123

123

AN AMERICAN COIN SILVER LARGE PRESENTATION PITCHER AND MATCHING LARGE GOBLET

MARK OF MARQUAND & BROTHER, NEW YORK, CIRCA 1833

Both chased with American flags and cannons and engraved with coat-of-arms and inscribed "To John H. Bower, from the Eighth National Guard, March 1833," both marked on undersides
13 in. (33 cm.) high, the pitcher; 8 1/4 in. (21 cm.) high, the goblet
49 oz. (1524 gr.)

(2)

\$3,000-5,000

124

AN AMERICAN COIN SILVER LARGE PITCHER

MARK OF JAMES CONNING, MOBILE, AL

The front with vacant cartouche, marked on underside J.CONNING MOBILE
11 $\frac{1}{4}$ in. (28.5 cm.) high
22 oz. (684 gr.)

\$3,000-5,000



124

125

AN AMERICAN SILVER LARGE PRESENTATION PITCHER AND PAIR OF MATCHING GOBLETS

MARK OF H.O. HOOD, BUFFALO, NY, SECOND QUARTER 19TH CENTURY

All engraved with inscription "Presented to Capt. E. Sweat, By The Granite Cutters on the Genl. Post Office Extension," marked on undersides

13 $\frac{1}{4}$ in. (33.6 cm.) high, the pitcher; 6 $\frac{1}{2}$ in. (16.5 cm.) high, the goblets
30 oz. (995 gr.)

(3)

\$2,000-3,000



125

A SILVER PATRIOTIC FUND VASE

AFTER A DESIGN BY JOHN FLAXMAN R.A. AND OTHERS

The body decorated with a warrior slaying a three-headed serpent, the reverse with a figure of a seated Minerva holding victory, engraved *From the Patriotic Fund at Lloyds, to Brigadier General Samuel Auchmuty, Commanding Chief on the Reduction of the Fortress and City of Monte Video, for his able and gallant conduct in this important capture, effected on the 3rd February 1807, by a detachment of his Majesty's military and naval forces as recorded in the London Gazette Extraordinary of the 13th of April 1807*

21½ in. (54.5 cm.) high; 11 in. (28 cm.) wide
250 oz. (7775 gr.)

\$20,000-30,000



(details)

The Lloyd's Patriotic Fund was established in 1803 by merchants, underwriters and other subscribers at Lloyd's, the result of a resolution *'That to animate the efforts of our defenders by sea and land it is expedient to raise by the patriotism of the community at large a suitable fund for their comfort and relief and for granting pecuniary rewards, or honourable badges of distinction, for successful exertions of valour or merit.'* Before it was finished in 1809 the fund had spent some £21,274 on the awards, ranging from swords of honor to the patriotic vase, of which sixty-six were produced by the order of J.J. Angerstein of the Patriotic Fund for presentation to both Naval and Military officers. Most of the vases were given to naval officers of the rank of Captain or above, including those awarded to Admiral Collingwood, Lady Nelson and William, Earl Nelson, Admiral Nelson's brother and heir to his titles.

While the plan for this vase was indeed the work of the neo-classical sculptor John Flaxman (1755-1826), the design elements may actually be attributed to Mr. John Shaw and Mr. Edward Edwards, who respectively won the competition for the design of a vase and a medal and whose designs were so similar that it was decided both their designs would serve as the principal ornaments for both the vase and medal. Flaxman was then asked by Rundell's in March of 1804 to plan a design for the final vase, conforming to the Shaw-Edwards drawings and were produced by top silversmiths of the day such as Benjamin Smith, as with the present example, and Paul Storr. Flaxman is also believed to be responsible for the lion finial, which did not appear on the original Shaw and Edwards designs (see A. Twist, *The Journal of the Silver Society*, no. 26, 2010, p. 88).

According to the inscription the present vase was awarded to Sir Samuel Auchmuty. A New York native and Loyalist during the American Revolutionary War, Auchmuty joined the loyal army in 1777 and returned to England with his regiment following the war, where he later distinguished himself, particularly for his role in commanding land forces in the successful attack upon Montevideo, 1807.





127
**AMERICAN SCHOOL, AFTER
BENJAMIN WEST**
Death of General Wolfe
oil on board
22½ x 27½ in. (57 x 69.5 cm.)

\$3,000-5,000

■128
**A PAIR OF GEORGE II STYLE
MAHOGANY AND BEECH
ARMCHAIRS**
SECOND QUARTER 19TH CENTURY
Each on lion's mask-carved legs,
inscribed 11523 in orange, formerly with
side stretchers
(2)

\$2,000-3,000





129

**AN AMERICAN BRASS-MOUNTED
ENGRAVED POWDER HORN**

Dated 1826, engraved with images of Noah's Ark and the inscription
*CEMENTED WITH LOVE/HOLINESS TO
THE LORD/1826/ AND THE DARKNESS
COMPREHEND ET NOT/SANCTUM
SANCTORUM*

16 in. (40.5 cm.) long

\$1,500-2,500



130

**A FEDERAL-STYLE PARCEL-GILT
TULIPWOOD-INLAID MAHOGANY
AND EGLOMISE SECRETARY
BOOKCASE**

PROBABLY BALTIMORE,
19TH CENTURY

With a pediment centered by a clock finial, above pair of doors, the lower section with a beau brummel drawer fitted with a central rachet-work mirror flanked by compartments, above a secretaire drawer with fitted writing space and two long drawers
91 in. (231 cm.) high, 48 in. (122 cm.) wide,
24 in. (61 cm.) deep

\$2,000-3,000



131



132

131

TRUMAN HOWE BARTLETT (1835-1923)

Carry Me and I'll Drum it Through

signed, dated and located 'Bartlett 74 Paris' and inscribed with

title (on the base)

bronze with brown patina

47 in. (119 cm.) high

\$1,000-1,500



132

132

ATTRIBUTED TO ALONZO CHAPPEL

(1828-1887)

US Dragoons

oil on canvas

12 x 15½ in. (30.5 x 39.4 cm.)

\$1,000-1,500

PROVENANCE:

Jack Bartfield, of J.N. Bartfield Galleries, New York.

Acquired from the above by the present owner, 1965.

133

GIUSEPPI MORETTI (AMERICAN/ITALIAN, 1859-1935)

Lady Liberty

inscribed 'G. Moretti/Sc' (on base)

bronze with dark brown patina

39½ in. (100.3 cm.) high

\$1,000-1,500

134

ASTLEY DAVID MONTAGUE COOPER
(1856-1924)

A Red Indian Hunting Buffalo

signed and dated 'A.D. Cooper 1885'
(lower left)
oil on canvas
30½ x 50 in. (77.5 x 127 cm.)
Painted in 1885.

\$8,000-12,000

PROVENANCE:

With Kennedy Galleries, New York.
Acquired from the above by the present
owner, circa 1965.

EXHIBITED:

(possibly) St. Louis Art Museum, St.
Louis, Missouri.



135

THOMAS ADDISON RICHARDS
(1820-1900)

Indian Ceremony

signed and dated 'T.A. Richards 1845'
(lower right)
oil on canvas
21½ x 32 in. (54.6 x 81.3 cm.)
Painted in 1845.

\$20,000-30,000

PROVENANCE:

with Knoedler Gallery, New York.
Acquired from the above by the present
owner, 1972.

EXHIBITED:

(possibly) Canadian National Exposition,
1954.
"The American Indian Observed"
Knoedler Gallery, New York, November
30 - December 30, 1971.





136

GILBERT GAUL (1855-1919)

Confederate Calvary Scouts in the Wilderness

signed 'Gilbert Gaul' (lower left)

oil on paper laid down on canvas

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

\$15,000-25,000

PROVENANCE:

With Kennedy Galleries, New York.

Acquired from the above by the present owner, 1965.

LITERATURE:

Harold Holzer, *Mine Eyes Have Seen the Glory: The Civil War in Art*, Orion Books, New York, 1993 (illustrated).

137

JAMES KELLY (1855-1933)

Sheridan's Ride

signed and dated 'Kelly/79' (on the base); titled, inscribed and numbered "'Sheridan's Ride" Oct 19/64' (along edge of the base); inscribed 'Winchester/20/MI' (beneath the horse)
bronze with brownish-black patina
20 $\frac{1}{4}$ x 19 x 8 $\frac{1}{2}$ in. (51.4 x 48.3 x 21.6 cm.)

\$1,000-1,500



138

MOSES-JAKOB EZEKIEL (1844-1917)

Portrait bust of Robert E. Lee

signed and inscribed 'Ezekiel / Roma' (on the reverse)
bronze with brown patina
8 $\frac{1}{2}$ x 4 x 3 $\frac{1}{2}$ in. (21.6 x 10.2 x 8.9 cm.), including base

\$1,000-1,500

139

CLARK MILLS (1810-1883)

General Andrew Jackson on Horseback

stamped 'Patented/ May 15/ 1855 Cornelius and Baxter/
Philadelphia' (on the base)
bronze with black patina
23 $\frac{3}{4}$ x 19 x 7 $\frac{3}{4}$ in. (60.3 x 48.3 x 19.7 cm.)

\$2,000-3,000





140

**A PAIR OF LOUIS XV-STYLE
ORMOLU-MOUNTED POWDER
BLUE-GROUND PORCELAIN VASES**
LATE 19TH/20TH CENTURY

Each with pierced foliate scrolling neck,
handles and foot
16 in. (41.5 cm.) high, 10½ in. (27 cm.) wide
(2)

\$4,000-6,000

■141

**A GEORGE III STYLE SATINWOOD
AND POLYCHROME-PAINTED
COMMODE**
FIRST HALF 20TH CENTURY

With doors enclosing three linen slides,
the sides painted with trophies
36 in. (91.5 cm.) high, 51¼ in. (130 cm.)
wide, 23 in. (58 cm.) deep

\$2,000-3,000







142

**A PAIR OF FRENCH ORMOLU AND MOLDED-GLASS
FOUR-LIGHT CANDELABRA**
LATE 19TH CENTURY

Each with a reeded baluster-form cast metal standard
issuing a glass column and four cornucopia-shaped arms,
the cove-molded square base on a bracket footed support
molded with leaftips, differences in casting and color
24 in. (61 cm.) high

(2)

\$2,000-3,000



■143

A GEORGE III MAHOGANY TRIPOD TABLE
CIRCA 1765, THE TOP AND BASE ASSOCIATED

The shaped top tilting above a fluted stem on acanthus-carved
legs, the knees later carved
28 in. (71 cm.) high, 30 in. (76 cm.) diameter

\$2,000-3,000



144

THREE BISCUIT PORCELAIN PORTRAIT RELIEFS
IN THE MANNER OF JAMES TASSIE, 19TH CENTURY
Including Louis XVIII with the French Order of 'Holy Spirit'
badge and his consort, and one of a child inscribed indistinctly
Brad ad 1821
5 1/4 in. (13.5 cm.) high

\$1,000-1,500

(3)

145

A PAIR OF GEORGE III BRICK AND POLYCHROME-
PAINTED ARMCHAIRS
ATTRIBUTED TO SEDDON SONS & SHACKLETON, CIRCA
1780
Decorated with flowers, pearls and Prince-of-Wales feathers,
decoration extensively refreshed

(2)

\$1,500-2,500



■-146

A GEORGE III SATINWOOD, MAHOGANY, ROSEWOOD,
AMARANTH AND MARQUETRY SIDE TABLE

ATTRIBUTED TO JOHN COBB, CIRCA 1775

The serpentine top inlaid with a central tied ribbon and floral spray above a conforming scalloped apron centered by an urn with bellflower drapery, the underside inscribed 255 and 26/4[?] in white chalk, with pencil cartoon to left rails
33 in. (84 cm.) high, 45 in. (114.5 cm.) wide, 24½ in. (62 cm.) deep

\$20,000-40,000

LITERATURE:

J. F. Hayward, "A Newly Discovered Commode Signed by Christopher Fuhrlohg", *The Burlington Magazine*, Vol. 114, No. 835, October 1972, figs. 89-90 (thought to be from Fuhrlohg's workshop).
C. Streeter, 'Marquetry tables from Cobb's Workshop', *Furniture History*, 1974, pp. 52-53, footnote 12.
L. Wood, *Catalogue of Commodes*, London, 1994, p. 96, no. XXII.

This elegant side table expertly blends the flowering inlay and naturalistic curves of rococo with a newly fashionable classical vocabulary. The top is inlaid against a stunning basket weave background while an 'ancient' urn centers the frieze which gently curves upward for more advantageous presentation to the spectator.

The Altmayer table is referenced among a group of similar form and decoration, a subset of which features either the same basket weave or trellis pattern top originating from French design sources. While its design represents a fashion served by several top cabinet-makers, the group is most commonly attributed to one of the most highly acclaimed, John Cobb (d. 1778) of St. Martin's Lane. His authorship is based on a comparison with the celebrated suite supplied for Paul Methuen at Corsham Court in 1772. Lucy Wood persuasively links a commode in the Lady Lever Art Gallery to the Corsham suite; both pieces are identified within a much larger opus comprising several furniture forms, but largely commodes and tables (L. Wood, *Catalogue of Commodes*, London, 1994, no. 7, pp. 97). The Lady Lever commode itself features this basket-weave inlay as well as displaying the arms of Baron Hyde of Hindon, later 1st Earl of Clarendon.

Serpentine 'basket weave' tables that compare closely in form and overall ornamentation and are definitively by the same maker. These include:

* A pair of tables in the Earl of Mansfield's collection at Scone Palace, originally thought to have come from Kenwood (A. Coleridge, 'Furniture from the Collection of the Earl of Mansfield, II', *The Connoisseur*, May 1966, p. 16, fig. 24 and C. Streeter, 'Marquetry tables from Cobb's workshop', *Furniture History*, 1994, pp. 52-53, fig. 30A).

* A slightly smaller pair, advertised by Philip Duncan in June 1971 (*The Connoisseur*), one of which is illustrated in C. Musgrave, *Adam and Hepplewhite Furniture*, London, 1966, fig. 165.

To this we can add others nearly identical in form, although lacking the basket weave:

* A single table, with unornamented ground, whose photograph forms part of the R. W. Symonds Collection at the Henry Francis du Pont Winterthur Museum, Wilmington, Delaware (Streeter, *op. cit.*, pl. 30B).

* A table advertised by London dealers Gill and Reigate in 1936, said to have come from the collection of the Marquess of Anglesey and from Knole (Streeter, *op. cit.*; J. de Serre, 'An inlaid satinwood table', *Country Life*, 5 February 1927, p. 226).

* A pair of games tables sold by Christie's, London, 14 December 1967, lot 143 (Streeter, pl. 28B).

It is notable that in discussing the Lady Lever commode, Lucy Wood cites sizeable payments from Baron Hyde to cabinet-makers Mayhew and Ince in 1766 and 1776 (*ibid.*, p. 90). A consideration of Mayhew as maker of this group is tempting given their characteristic heavily shaded marquetry, and decorative elements such as the swags which loop outside of the confines of the crossbanded panels.





147

147

FERDINAND BARBEDIENNE (1810-1892)*Bust of Benjamin Franklin*

signed Houdon 1778 - F. Barbedienne. Fondeur along back edge
of shoulders
bronze
22 in. (55.5 cm.) high, 14½ in. (36.8 cm.) wide

\$5,000-7,000



148

148

HENRY DEXTER (1806-1876)*Portrait Bust of Abraham Lincoln*

stamped 'Roman Bronze Corp. N.Y.' (along the lower edge)
bronze with brown patina
16½ x 10½ x 5 in. (41.9 x 26.7 x 12.7 cm.)

\$2,000-4,000



149

■149

A GEORGE III MAHOGANY TRIPOD TABLE

CIRCA 1765, THE TOP AND BASE ASSOCIATED

The circular top with spindle gallery tilting above a spiral-carved
stem
30¾ in. (78 cm.) high, 32¾ in. (83 cm.) diameter

\$5,000-8,000

■150

A REGENCY MAHOGANY DISPLAY CABINET

CIRCA 1810

With reeded and leaf-tip-carved pediment above four glazed doors enclosing adjustable shelves surrounded by disengaged columns, the lower portion with two inset doors carved with panels depicting classical relief portraits flanked by glazed doors, on winged paw feet, the locks and hinges stamped *BULLOCK*, with three old paper labels inscribed *659/Bookcase/8 July*

89 in. (226 cm.) high, 99½ in. (252.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$20,000-40,000

PROVENANCE:

Acquired from Harrods, London.





151



153

■151

A TEHRAN RUG

NORTH PERSIA, CIRCA 1930

Approximately 7 ft. 4 in. x 4 ft. 9 in. (223 cm. x 145 cm.)

\$2,500-3,500



152

■152

AN INDIAN CARPET

CIRCA 1930

With a signature cartouche

Approximately 17 ft. 1 in. x 11 ft. 11 in. (521 cm. x 363 cm.)

\$5,000-8,000

PROVENANCE:

By repute, William Randolph Hearst.

■153

A SILK SOUF KASHAN PRAYER RUG

CENTRAL PERSIA, LATE 19TH CENTURY

Approximately 6 ft. 4 in. x 4 ft. (193 cm. x 122 cm.)

\$3,000-5,000

154

A BRASS-MOUNTED SEVRES-STYLE COBALT BLUE-GLAZED PORCELAIN LAMP

20TH CENTURY

32 in. (81 cm.) high, overall

\$1,000-1,500



■155

A NORTH EUROPEAN PARCEL-GILT, PARCEL-EBONIZED, FRUITWOOD AND MAHOGANY CENTER TABLE

20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The concave-sided octagonal top with four frieze drawers over a conforming shelf stretcher on winged paw feet, previously with handles

31 in. (78.5 cm.) high, 39½ in. (100 cm.) diameter

\$1,200-1,800





156 (open)

■156

A REGENCY MAHOGANY METAMORPHIC LIBRARY ARMCHAIR

BY WILLIAM WILKINSON, CIRCA 1815

With acanthus-carved splat and downswung reeded arms, the seat opening to form library steps, stamped *Wilkinson, Ludgate Hill, WF* and 3479, formerly with rest to top step, but possibly not original

\$4,000-6,000

A distinctly nineteenth-century invention the Metamorphic Library Chair was heralded as both a novel and practical object.

William Wilkinson (d. 1833), who stamped this piece, was an upholsterer and cabinet-maker, who traded from 1808 at 14 Ludgate Hill, London. He is particularly known for his patent furniture which was a great success. His sons, William and Charles, joined him in the business and it continued after their father's death as William & Charles Wilkinson. A nearly identical chair manufactured by Messrs. Morgan and Saunders, of Catherine Street, is illustrated in *Ackermann's Repository of Arts*, I, 6, pl. 3, p. 40, July 1811, A206 (reproduced in P. Agius, *Ackermann's Regency Furniture & Interiors*, 1984, p. 60, pl. 29).

■157

A SILK HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1880

Approximately 11 ft. 3 in. x 8 ft. 8 in. (343 cm. x 264 cm.)

\$8,000-12,000

■158

AN ENGLISH MAHOGANY AND NEEDLEWORK TEA TABLE

LATE 19TH CENTURY, INCORPORATING A MID-18TH CENTURY TOP

The octagonal top covered in *petit point* needlework depicting figures in verdant landscapes
29½ in. (74 cm.) high, 30½ in. (77.5 cm.), 29½ in. (75 cm.) deep

\$2,000-4,000

PROVENANCE:

The Myron C. Taylor Collection; Parke-Bernet Galleries, New York, 3-5 November 1960, lot 556.
Anonymous sale [N.Y. Private Collector]; Parke-Bernet Galleries, New York, 2 June 1961, lot 109.



■159

A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS
MID-18TH CENTURY, POSSIBLY IRISH

Each with drapery-carved cresting above a vasiform splat, on mask-carved cabriole legs

(2)

\$6,000-9,000





■160

A PAIR OF LATE REGENCY GILT AND PATINATED-BRONZE THREE-LIGHT ARGAND LAMPS
CIRCA 1820

Each molded with ram's masks and pendant floral garlands, the base with eagle monopodia, drilled for electricity
37 in. (94 cm.) high, 15½ in. (39 cm.) wide

(2)

\$10,000-15,000



■161

A PAIR OF REGENCY AND BRONZED MAHOGANY PEDESTALS
CIRCA 1810

Each with a later triangular *verde antico* top above a conforming base with satyr mask corners joined by garlands, two sides with star-form mounts, with paper label inscribed *Altmayer/Pratt*
26½ in. (66.5 cm.) high, 22 in. (56 cm.) wide, 18 in. (45.5 cm.) deep

(2)

\$8,000-12,000

PROVENANCE:

Acquired from Pratt & Sons, London.

The male ram-horned masks strongly recall Thomas Hope's illustrations in his *Costume of the Ancients* (2 vols), 1809, and are mostly likely inspired by plate 187, vol. 2.





162

SCHOOL OF JEAN-BAPTISTE GREUZE (1725-1825)

Benjamin Franklin

later inscribed on reverse

oil on canvas

31 x 25 in. (78.7 x 63.5 cm.)

\$8,000-12,000

163
AMERICAN SCHOOL

James Monroe

oil on canvas
23 x 19 in. (58.5 x 48 cm.)

\$2,000-4,000

PROVENANCE:
The Old Print Shop, New York, 1970.



164

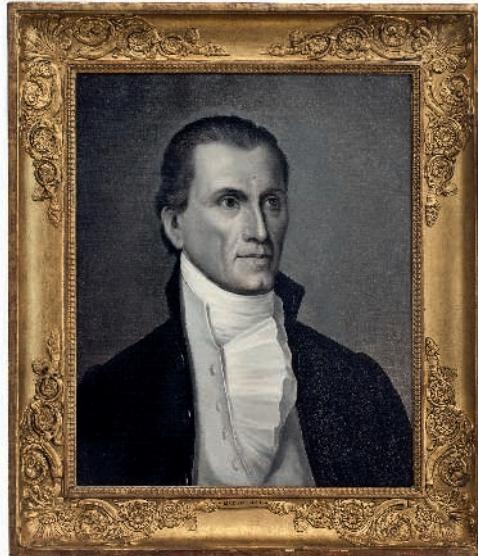
164
ATTRIBUTED TO JANE STUART (1812-1888)

George Washington

oil on canvas
30 x 24 1/2 in. (76 x 63.5 cm.)

\$5,000-10,000

PROVENANCE:
Victor Nierinckx, 1962.



163

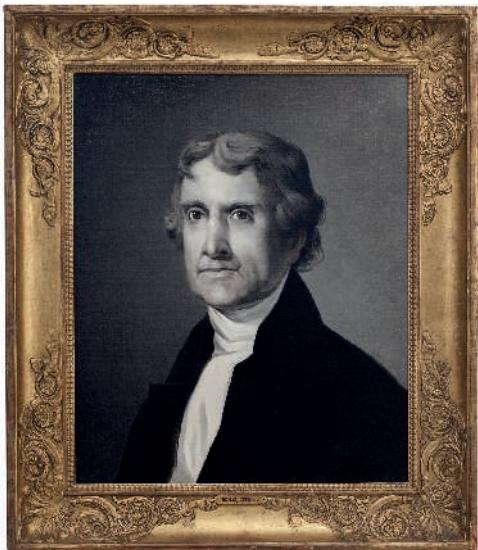
165
AMERICAN SCHOOL

Thomas Jefferson

oil on canvas
24 1/2 x 20 in. (62 x 50.8 cm.)

\$2,000-4,000

PROVENANCE:
The Old Print Shop, New York.



165



166

GEORGE HENRY STORY (1835-1923)

Abraham Lincoln, 1911

signed and dated G.H. Story./1911/©
(center right); inscribed *Abraham Lincoln/*
from Studies from life/in the White House
1861/A.H. Story. on back lower left
oil on canvas

30 x 25 in. (76 x 63.5 cm.)

\$5,000-10,000

PROVENANCE:

Vose Gallery, Boston.



167

AMERICAN SCHOOL

Andrew Jackson

oil on canvas
30 x 25½ in. (76 x 63.5 cm.)

\$4,000-6,000



168

JOHN B. NEAGLE (1796-1865)

Henry Clay Making His Great Speech, 1843

signed and dated John Neagle Pinxit 1843 lower left
oil on canvas laid down on board
54¾ x 37 in. (139 x 94 cm.)

\$20,000-40,000



169

A GROUP OF WORCESTER
PORCELAIN 'BENGAL TIGER'
DESSERT AND TEA WARES
CIRCA 1780-1820

Alternatively known as the 'Dragon in Compartments' pattern, comprising: a kidney-shaped dish; a saucer dish; a sugar-bowl, cover and a stand; and two tea-bowls and saucers
10½ in. (26.3 cm.) long, the kidney-shaped dish

(9)

\$1,500-2,500

170

A PAIR OF GEORGE II MAHOGANY
SETTEES
CIRCA 1750

Each with acanthus-carved knees and
scrolled feet, minor differences in carving,
partially re-framed
53½ in. (156 cm.) wide

(2)

\$15,000-25,000





■171

A GEORGE II MAHOGANY BOOKCASE CABINET

CIRCA 1750

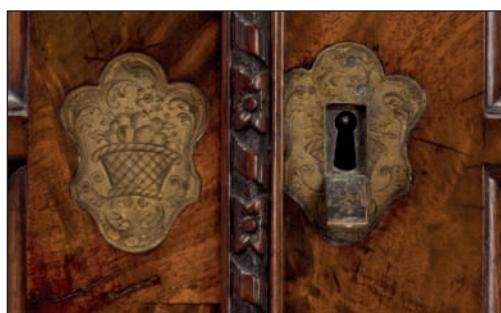
With swan's neck pediment enclosing a finial formed as a parcel-gilt coat-of-arms with dolphin above a rope band in shield-shaped cartouche issuing pendant fruit, flowers and leaves, above quarter-panel glazed doors enclosing four adjustable shelves, the lower portion with two slides above paneled doors enclosing pigeon holes and four graduated drawers, on plinth base with bracket feet, the reverse inscribed *ALTMAYER X CAVE* in chalk
117½ in. (298.5 cm.) high, 74 in. (188 cm.) wide, 20¼ in. (51.5 cm.) deep

\$60,000-100,000

PROVENANCE:

Possibly commissioned by the Courtenays of Powderham Castle, Devon, or the Godolphins of Rialton and Helston, Cornwall both of whom bear the dolphin naiant crest.

Acquired from F. & C. H. Cave Ltd, Northampton at the Autumn Antiques Fair, Chelsea, 1959 (illustrated in the catalogue, p. 25).





The bookcase, severely architectural in its form and details, is reflective of the Palladian taste promoted by William Kent and prevailing in Britain from the 1730s and the following decades. The cresting's swagged armorial cartouche bears a close resemblance to a door-case 'exactly after the established rules of Palladio' in Isaac Ware's *A Complete Body of Architecture* (1756) (reproduced in F. Lenyon, *Decoration in England*, London, 1914, fig. 100). An overmantel designed by Kent for the dining room at Rousham Hall, Norfolk features a similar crest (M. Jourdain, *The Work of William Kent*, London, 1948, fig. 70).

The bookcase proudly displays the nascent dolphin crest borne by a number of families including the Kennedys (Ailsa) of Culzean and Cassilis, the Courtenays (Devon) of Powderham and the Godolphins of Rialton and Helston, Cornwall. By virtue of their position at court, the Godolphins are a likely candidate to have commissioned the bookcase. The 2nd Earl Godolphin (1678-1766), Cofferer to Her Majesty, was appointed Groom of the Stole and First Gentleman of the Bedchamber in 1723 and Governor of the Scilly Isles in 1733. The 2nd Earl's only surviving daughter and eventual sole heiress, Mary, married the 4th Duke of Leeds of Hornby Castle, Yorkshire in 1740. The contents of Hornby were dispersed between 1920 and 1930 with the remaining contents sold by Knight Frank & Rutley, 2-11 June 1930.

Similarly, the Courtenay family must be considered in light of the documented bookcases at Powderham Castle, dated 1740, which bear the signature of cabinet-maker John Channon. The Powderham bookcases (whose dolphin-carved plinths were added in the 19th century) feature crestings of similarly

unusual tall profile; their floral embellishments and brass inlay can also be noted (C. Gilbert and T. Murdoch, 'Channon Revisited', *Furniture History*, 1994, p. 66, fig. 1). Channon is recognized (among others) for his use of engraved brass inlay, and the beautifully engraved escutcheons on the Altmayer cabinet with their fruit-filled baskets compare to a plaque on a bureau cabinet now at Temple Newsam House, Leeds although the spare use is unlike other pieces attributable to the maker (see C. Gilbert and T. Murdoch, *John Channon and brass-inlaid furniture*, London, 1993, pp. 65-66, fig. 60).

Stylistically, the bookcase also corresponds to the work of cabinet-maker William Hallett (d. 1781), first recorded at Great Newport Street, Long Acre in 1735 and continuing into the early 1750s at St. Martin's Lane working in conjunction with William Vile. There is a commonality to the work of Hallett and his protégé, often confused. The latter supplied at Royal bookcase in 1762-67 (now at the Victoria and Albert Museum) with triple layers of carved borders that compare to the present piece.

Other families with the dolphin naiant crest are: Durham, Arnold, Arnold-Forster, Askeam (or Askeham), Bertwhistle, Birtwesill, Byrtwhysell, Brown, Carminow (or Carmynow or Carmenow), Cassels, Colston, Coulson (or Coulston), Courtenay, Curtis, Delves, Fawcett, Ffrench, Freer, French, French-Brewster, Grierson, Gwynne, Henraghty, James, Kennedy, Kingdom, Lawrence, Mackmure, Mallam, Metge, Monypenny, Nedham, Nutter, Pugh, Raitt, Reardon, Remnant, Rimmer, Ryton, Septuans, Shone, Simmons, Solay, Soley, Symonds, Weyland, Young.





■172

A GEORGE II GILTWOOD MIRROR

CIRCA 1740, POSSIBLY IRISH

The rectangular plate within a carved frame above a tablet with garlanded basket, the apron with a mask
58 in. (147 cm.) high, 31 in. (79 cm.) wide

\$7,000-10,000

■173

AN ITALIAN WALNUT CASSONE

16TH CENTURY AND LATER

The hinged top above a conforming case carved with putti within scrolling vine, centered by a cartouche coat of arms
22 in. (56 cm.) high, 65½ in. (166 cm.) wide, 20½ in. (52 cm.) deep

\$2,000-3,000





174

174
A CHINESE EXPORT LARGE 'MANDARIN PALETTE' FLATTENED VASE AND COVER
LATE 18TH CENTURY

Decorated with Chinese families at leisure in lakeside gardens, and smaller cartouches enclosing birds on branches on an iron red and gilt ground, the cover with a seated lion finial
25½ in. (64.7 cm.) high, overall

(2)

\$3,000-5,000

175
A PAIR OF CHINESE EXPORT LARGE 'MANDARIN PALETTE' BALUSTER VASES AND COVERS
CIRCA 1785

Each with a ribbed compressed body flanked by openwork scroll handles, painted with ladies playing musical instruments in a lakeside scene and set against a rust-colored triple-key bracketed ground, the vases drilled
19 in. (48.3 cm.) high, the vases

(4)

\$6,000-9,000



175



175 (detail)



176

**176
TWO CHINESE EXPORT PORCELAIN
PUNCH BOWLS**
CIRCA 1775-1785

One 'Mandarin Palette' with a hunting scene, the reverse with the hunters return; the other with figures at leisure, bamboo and rose-vine encircled scene inside

12 1/4 in. (31.1 cm.) diameter, 11 1/8 in. (28.9 cm.) diameter, respectively

(2)

\$2,000-3,000



177

**177
A SMALL PAIR OF CHINESE EXPORT
PORCELAIN 'PSEUDO TOBACCO
LEAF' RECTANGULAR PLATTERS**
LAST QUARTER 18TH CENTURY

Elaborately painted with rust, green and gold sprays and a pinwheel

10 in. (25.4 cm.) wide

(2)

\$1,000-1,500



178

**178
AN ASSEMBLED GROUP OF
CHINESE EXPORT PORCELAIN
FAMILLE ROSE TEA WARES**
CIRCA 1785

Comprising five *famille rose* tea caddies and three covers, and five tea bowls
5 1/2 in. (14 cm.) high, the tallest tea caddy and cover

(13)

\$1,000-1,500

179

FIVE CHINESE EXPORT PORCELAIN MUGS

SECOND HALF 18TH CENTURY

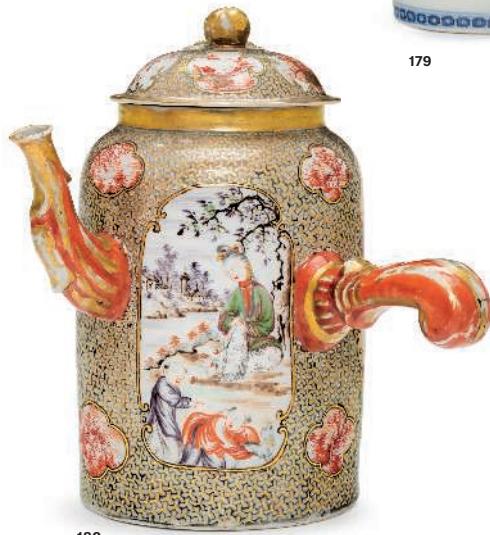
Comprising: four mugs with underglaze blue borders, one mug with gilt initials
5¾ in. (14.6 cm.) high, the largest

(5)

\$2,000-3,000



179



180

180

A CHINESE EXPORT PORCELAIN 'MANDARIN PALETTE' HOT CHOCOLATE POT AND COVER

CIRCA 1780

Decorated with figures in daily pursuits within a shaped cartouche
8¾ in. (22.2 cm.) high, overall

(2)

\$1,000-1,500

181

A CHINESE EXPORT PORCELAIN 'MANDARIN PALETTE' PART TEA SERVICE

CIRCA 1785

Comprising a teapot and cover, a cream jug, and five cups and saucers
8 in. (20.3 cm.) wide, the teapot over spout

(13)

\$2,000-3,000



181

125



182

EMANUEL GOTTLIEB LEUTZE
(1816-1868)

Harbor, New London

signed 'E. Leutze' (lower right)

oil on canvas

23 x 40 in. (58.4 x 101.6 cm.)

\$5,000-7,000

PROVENANCE:

Kila Kugel, New York.

Purchased from the above by present owner, by 1970.

We are grateful to Dr. Graham C. Boettcher for his assistance in cataloguing the present lot.



183

XANTHUS RUSSELL SMITH
(1838-1929)

New Ironsides at the Philadelphia Navy Yard

oil on canvas

7 1/2 x 11 in. (19 x 28 cm.)

\$6,000-8,000

PROVENANCE:

Charleston Renaissance Gallery,
Charleston, South Carolina.

Robert M. Hicklin, Jr. Inc., Spartanburg,
South Carolina.



184

ATTRIBUTED TO THOMAS BIRCH (1779-1851)

Off the New England Coast

oil on canvas

30 x 40 in. (76.2 x 101.6 cm.)

\$8,000-12,000

PROVENANCE:

Kila Kugel, New York.

Acquired from the above by the present owner, 1962.

EXHIBITED:

State Department, Washington DC, 1970-1972.

The present painting hung outside the entrance to the office of the Secretary of State, 1970-1972.



185

EDWARD ARNOLD (1822-1866)

Devonshire off the Mouth of the Mississippi, Commander WM. Strickland, 1849

oil on canvas

Sight: 26 $\frac{1}{8}$ x 35 $\frac{1}{4}$ in. (68.5 x 89.5 cm.)

\$5,000-10,000

PROVENANCE:

Kennedy Galleries, New York, March 1965



186

**XANTHUS RUSSELL SMITH
(1838-1929)**

C.S.S. Manassas & U.S.S. Hartford in New Orleans Harbor

oil on board

5 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in. (13 x 24 cm.)

\$6,000-8,000

PROVENANCE:

Charleston Renaissance Gallery, Charleston, South Carolina, 1990

187

**LOUIS JOSEPH BAHIN
(1813-1857)**

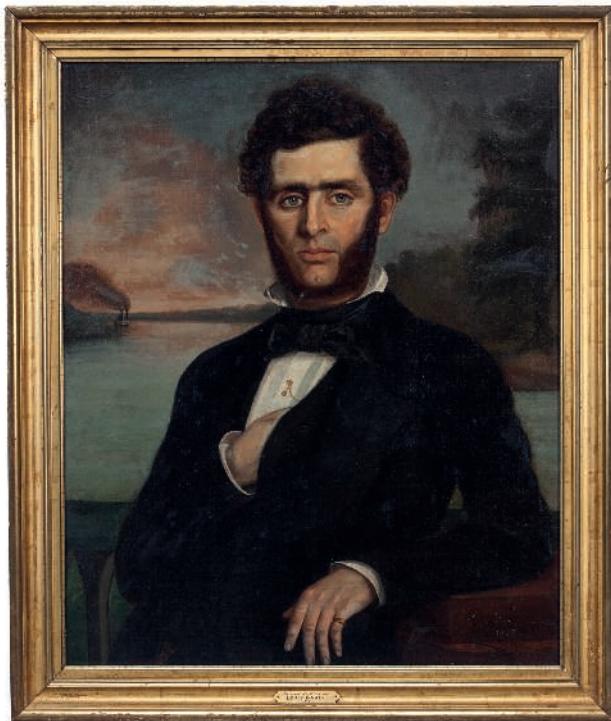
Portrait of a Riverman

signed and dated 'Bahin/1853' (lower right)

oil on canvas laid to board

35½ x 27½ in. (90.2 x 69.9 cm.)

\$2,000-3,000



188

**ALEXANDRE ALAUX
(1851-1932)**

City of East St. Louis (Riverboat)

signed 'A. Alaux' (lower right)

oil on canvas

22 x 27 in. (55.9 x 68.6 cm.)

\$5,000-7,000

PROVENANCE:

Acquired in New Orleans by the present owner, 1963.





189

189

ALEXANDER CHARLES STUART (1831-1898)

Second Day of Battle Between Monitor and Merrimac, 1862

signed and dated *Stuart 80* lower right
oil on canvas

24 x 40 in. (61 x 101.5 cm.)

\$5,000-10,000

PROVENANCE:

Kennedy Galleries, Inc., New York.

190

JAMES WALKER (1819-1889)

The Battle of Chapultepec

signed and dated 'J. Walker 1857' (lower right)
oil on paper laid to canvas
14½ x 35½ in. (36.8 x 90.2 cm.)

\$10,000-15,000

PROVENANCE:

Mrs. Reginald Walker, Oakland.

With Kennedy Galleries, Inc., New York.

Acquired from the above by the present owner, 1965.



190

**130 PALMETTO HALL:
THE JAY P. ALTMAYER FAMILY COLLECTION**

191

WILLIAM TORGERSON (1833-1890)

Union Fleet in Mobile Bay

oil on canvas

sight: 25½ x 41½ in. (64 x 104.8 cm.)

\$5,000-10,000

PROVENANCE:

Kennedy Galleries, Inc., New York, 1964.



192

GIDEON JACQUES DENNY

(1830-1886)

Acquia Creek Engagement, 1867

signed and dated 'G.J. Denny.' 1867 (lower left)

oil on canvas

Sight: 23½ x 41½ in. (59.7 x 105.4 cm.)

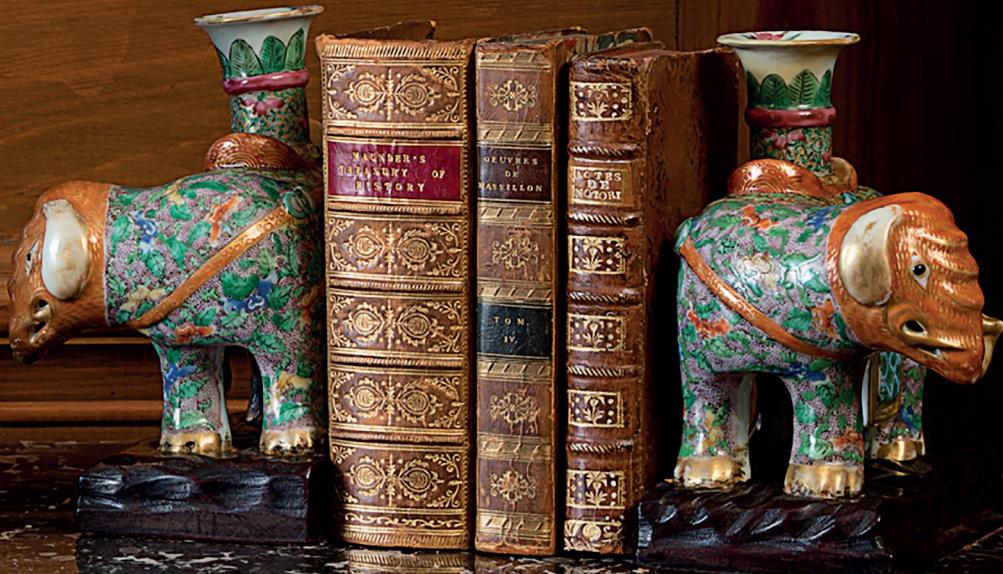
\$3,000-5,000

PROVENANCE:

The Old Print Shop, New York, 1963.









193

193
A CHINESE ROSE QUARTZ VASE AND COVER, AND A ROCK CRYSTAL FIGURE OF BUDAI, EACH MOUNTED AS A LAMP
19TH/20TH CENTURY

The rose quartz vase carved in high relief with cranes and deer amidst blossoming prunus trees, with gilt-metal collar, the cover finial a seated duck, with carved rose quartz standing *guanyin* finial; the rock crystal a seated budai, with carved carnelian agate pulls
 12½ in. (31.7 cm.) high, the rose quartz vase and cover; 5½ in. (14 cm.) wide, the rock crystal figure

(2)

\$2,000-3,000



194

194
A CHINESE TURQUOISE-GLAZED FIGURE OF A BUDAI SEATED ATOP A LOTUS BASE
20TH CENTURY

With a pomegranate in one hand, a lotus blossom in the other, mounted on a wood stand
 13½ in. (34.3 cm.) high, overall

\$1,000-1,500



195

195
A PAIR OF CHINESE EXPORT PORCELAIN CANTON FAMILLE ROSE ELEPHANT CANDLE HOLDERS
19TH CENTURY

Each in mirror image, with mounted on a carved wood base
 7 in. (17.8 cm.) high, 6 in. (15.2 cm.) wide

(2)

\$3,000-5,000

196

A PAIR OF CHINESE EXPORT PORCELAIN
FAMILLE ROSE BALUSTER VASES,
MOUNTED AS LAMPS
CIRCA 1775

Each painted with figures of women and
children in trellised gardens before mountains
and trees set against an underglaze blue foliate
surround

16 in. (40.6 cm.) high, the porcelain

(2)

\$2,000-3,000



■197

A PAIR OF REGENCY STYLE PARCEL-GILT
AND FAUX-ROSEWOOD SIDE TABLES
FIRST HALF 20TH CENTURY

Each with a fossilized grey marble top above an
apron centered by a rosette

33 in. (84 cm.) high, 39 in. (99 cm.) wide, 14 1/4 in.
(37.5 cm.) deep

(2)

\$2,000-3,000





198

A CHINESE WHITE-GLAZED LARGE 'CHRYSANTHEMUM' VASE

19TH/20TH CENTURY

Applied with large chrysanthemum blossoms on leafy branches with two small birds perched around the neck
25½ in. (64.8 cm.) high

\$3,000-5,000

199

A NEAR PAIR OF CHINESE WHITE-GLAZED LARGE 'NINE-PEACHES' BOTTLE VASES

19TH/20TH CENTURY

Applied with large peaches on leafy branches
23¾ in. (60.3 cm.) high

(2)

\$8,000-12,000



200

**JAMES WELLS CHAMPNEY
(1843-1903)**

Little Daughter Dorothy

inscribed with artist, title and address on
the reverse
pastel on paper laid down on canvas
72½ x 36 in. (184.2 x 91.4 cm.)

\$10,000-15,000

PROVENANCE:

Acquired by the present owner, 1967.

EXHIBITED:

(possibly) The Metropolitan Museum of
Art, New York, late 1890s.





201

201
CIRCLE OF BARON FRANÇOIS GÉRARD
(ROME 1770-1837 PARIS)

Portrait of a gentleman, traditionally identified as the Earl of Bessborough, bust-length

oil on canvas

25½ x 21½ in. (64.8 x 53.7 cm.)

\$7,000-10,000

PROVENANCE:

J.K. Roosevelt, from whom acquired via the Schweitzer Gallery by the present owner.

EXHIBITED:

Columbus, Ohio, The Columbus Museum of Art.

202
HOWARD CHANDLER CHRISTY (1873-1952)
Albertine Peck Holmes

signed and dated 'Howard Chandler Christy 1930' (lower left)
oil on canvas
60 x 40 in. (152.4 x 101.6 cm.)

\$8,000-12,000

PROVENANCE:

Acquired from Berry-Hill Galleries, New York.



Portrait of a woman
1932



203

JEAN JOSEPH VAUDECHAMP (1790-1866)

Young Boy

oil on canvas

36½ x 29 in. (92.7 x 73.7 cm.)

\$3,000-5,000

PROVENANCE:

With John Prados, New Orleans.

Acquired from Morton's Auction, New Orleans, 1970.

204

SAMUEL L. WALDO (1783-1861) AND
WILLIAM JEWETT (1812-1873)

A Pair of Portraits of Mr. and Mrs. David Johnson

oil on board

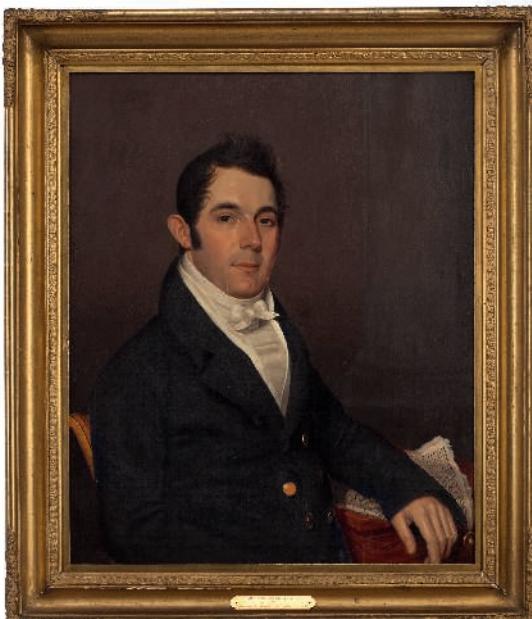
each sight: 28¾ x 23¾ in. (73 x 60 cm.)

(2)

\$3,000-5,000

PROVENANCE:

Kennedy Galleries, Inc., New York.



204



205

FRENCH SCHOOL, CIRCA 1800

Portrait of a lady, traditionally identified as Joséphine Bonaparte (1763-1814), Empress consort of Napoléon Bonaparte, three-quarter length

oil on canvas

43½ x 34½ in. (110.8 x 88.6 cm.)

\$6,000-8,000

PROVENANCE:

Private collection, Québec, where

acquired by the following.

Acquired from Berry-Hill Gallery, 1969.



■206

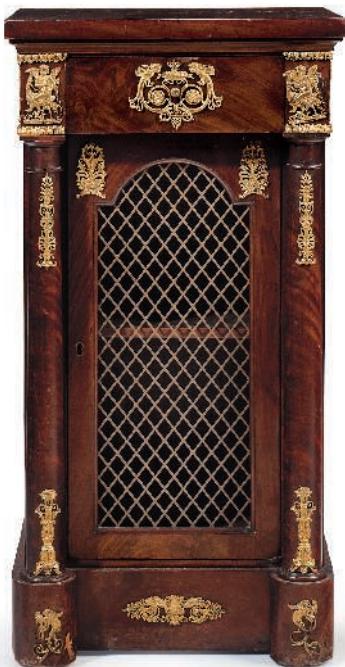
AN EMPIRE PARCEL-GILT MAHOGANY FAUTEUIL DE BUREAU
EARLY 19TH CENTURY

With swan-form arms above a suede seat, on sabre legs

\$3,000-5,000

This chair relates to a set of bergeres in the Chateau de Malmaison made by Jacob Desmalter in 1803 for the *boudoir de l'Impratrice* at the Chateau de Saint Cloud, after watercolor designs by Charles Percier and Pierre-François-Léonard Fontaine, architects and designers to Napoleon I.





■207

A LOUIS PHILIPPE ORMOLU-MOUNTED MAHOGANY

SIDE CABINET

CIRCA 1840

With a grill-inset door enclosing a shelf, the mounts later
28½ in. (73 cm.) high, 14¾ in. (37.5 cm.) wide, 13½ in. (34 cm.)
deep

\$2,000-3,000

■208

FRENCH ORMOLU-MOUNTED MAHOGANY LIT EN
BATEAU

19TH CENTURY AND LATER

Applied with scrolling acanthus and butterfly mounts, the base
centered by a portrait medallion of Apollo, variously stenciled in
black and red T2245 and GT7482, extended in width
44 in. (11.5 cm.) high, 56 in. (142) wide, 80 in. (203 cm.) long

\$3,000-5,000



■209

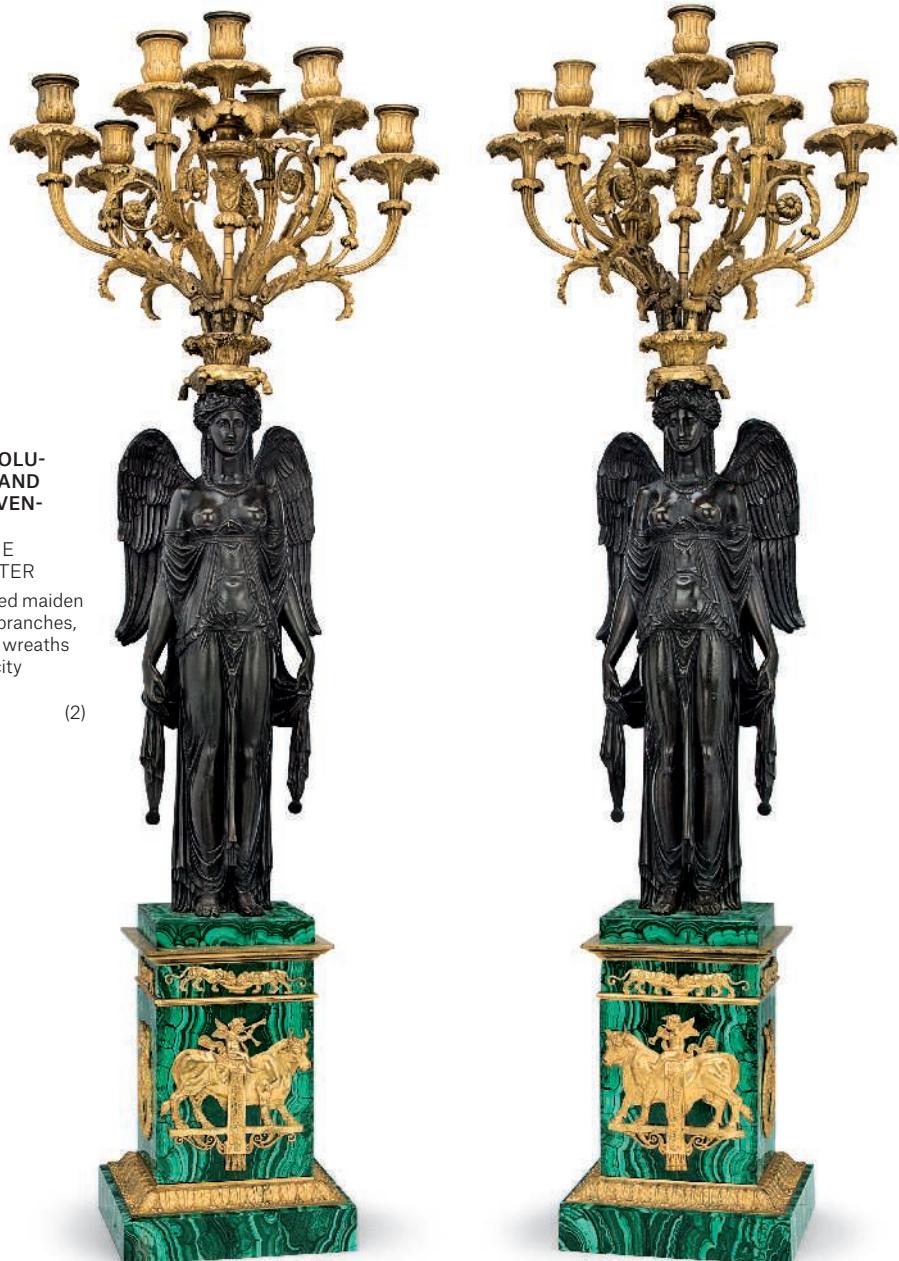
A PAIR OF FRENCH ORMOLU-MOUNTED MALACHITE AND PATINATED BRONZE SEVEN-LIGHT CANDELABRA

LATE 19TH CENTURY, THE MALACHITE VENEERS LATER

Each with a figure of a winged maiden supporting scrolled foliage branches, the plinth base applied with wreaths and putti, drilled for electricity
41 in. (104 cm.) high

(2)

\$10,000-15,000





210

AN EMPIRE ORMOLU AND
PATINATED BRONZE STRIKING
MANTEL CLOCK

CIRCA 1810, AFTER THE MODEL BY
DE VERBERIE

Modeled as a bale of cotton flanked by an attendant figure with anchor and barrel, the stepped plinth base with canted angles and inset with a relief panel of putti, the enameled dial signed *Chopin a Paris*

14½ in. (37 cm.) high, 12 in. (30.5 cm.) wide, 4½ in. (11.5 cm.) deep

\$5,000-8,000

This clock is after a design by De Verberie inscribed *Le Matelot* in the *Cahier de Dessin de Pendules* of the *Cabinet des Estampes*, Bibliothèque Nationale, Paris (of which some designs are illustrated in H. Ottomeyer, P. Proschel et al., *Vergoldete Bronzen*, Munich, 1986, Vol. I, p. 381, fig. 5.15.28). A pen and ink drawing of this model inscribed *Michel, no.120 aoust de dépôt legal* is in the *Cabinet des Estampes*, Bibliothèque Nationale, Paris. This same model is illustrated in Pierre Kjellberg, *Encyclopédie de la Pendule Français du Moyen Age au XXe Siècle*, Paris, 1997, p. 343, pl. A.



■211

A CONSULAT ORMOLU-MOUNTED
MAHOGANY SECRETAIRE A
ABATTANT

ATTRIBUTED TO JACOB FRERES,
RUE MESLÉE, CIRCA 1797-1803

The rectangular *bardiglio* marble top above a frieze drawer and fall front enclosing an arrangement of mahogany-lined drawers around a mirrored compartment and a leather-lined writing surface, above cupboard doors enclosing three linen slides, underside inscribed *PHILLIPE/178*, one mount inscribed 'FK' 57 in. (145 cm.) high, 34½ in. (87 cm.) wide, 16½ in. (42 cm.) deep

\$10,000-15,000

A very similar secretaire with the crossed cornucopia and matching mounts is illustrated in G. Wannenes, *Mobili di Francia L'Ottocento*, Milan, 1987, p.98.



212

■212
AN ITALIAN EMPIRE GILTWOOD FAUTEUIL
CIRCA 1810

With anthemion and leaf-carved frame covered in a bee-patterned ivory silk

\$3,000-5,000



213

■213
AN EARLY VICTORIAN GILTWOOD CENTER TABLE
MID-19TH CENTURY, THE TOP MALTESE AND ATTRIBUTED TO DARMANIN & SONS

The specimen marble and pietra dura top centered by mollusks within a later scagliola band, above sphinx-form supports, the underside inscribed 625 in black, the top with later outer scagliola border to accommodate the base
30 1/4 in. (77 cm.) high, 34 1/2 in. (88 cm.) diameter

\$7,000-10,000

Darmanin & Sons, the most prominent marble-workers in Malta in the 19th century, had a prolific trade in 'Monumental and Mosaic Slabs and other Ornamental Work' including mosaic table tops chiefly made for export, and to British tourists who stopped at Valletta while on the Levantine Grand Tour. A number of Darmanin's ambitious marble mosaic tables were shown at international exhibitions in London and Paris between 1851 and 1886, including in 1851, a table in the Royal Collection at Buckingham Palace, which was awarded a prize medal (RCIN 2631). A labeled table, supplied in 1841, at the Victoria & Albert Museum (W.24:1&2-2003) is similarly designed with a specimen marble inner ring and coral-embellished shells (K. Hay, 'Mosaic Marble Tables by J. Darmanin & Sons of Malta', *Furniture History*, 2010, p. 158, figs. 1 and 2). Another comparable example from the Rosalinde and Arthur Gilbert Collection is on loan to the Victoria and Albert museum (*ibid*, p. 180, figs. 27 and 28).

The distinctive crustacean ornamentation was undoubtedly inspired by the location of the firm's workshop close to the Valletta fish market, outside the *Porte Mare*; the execution is more two-dimensional in appearance than the marbles produced in Florence at the time. The table frame was likely matched with the top once the top arrived in England, at which time the top may have been extended with the scagliola lapis outer border.





214

A PAIR OF EMPIRE ORMOLU AND
ENAMEL EWERS

CIRCA 1800-05, PROBABLY RUSSIAN

Each with cobalt body enameled with stars, with hippocampus-form handle, the collar molded with winged sphinxes with leopards, on red marble square base
21 in. (53 cm.) high

(2)

\$40,000-60,000

These ewers' are closely related to the œuvre of Claude Galle (1759 - 1815), examples of which are illustrated in H. Ottomeyer, P. Pröschel et al., *Vergoldeute Bronzen*, Munich, 1986, vol. I, figs. 5.12.6, 5.12.8 and 5.12.9, pp. 364 - 365. These vases and ewers all bear slender elongated figural handles, mostly in the form of winged maidens rather than the more unusual hippocampi figures employed on the present pair. The use of enamel on these ewers is also extremely rare; typically these types of vases and ewers were either made of patinated bronze and ormolu, or simply ormolu. A similar pair of ewers was offered in Christie's, New York, 20 October, 2006, lot 679.

These ewers also relate to Russian bronze examples that were strongly influenced by the work of Claude Galle. These Russian vases, attributed to Friedrich Bergenfeldt (1768 - 1822), the celebrated Russian *bronzier* working in St. Petersburg, are illustrated in I. Sychev, *Russian Bronze*, Moscow, 2003, pp. 96 - 97. The surface treatment of the ormolu on the offered vases would indicate that they are probably rather Russian than French. A related vase with many of the same elements attributed to Claude Galle, but possibly also by Bergenfeldt, are in the collections of the Villa Hardt, Eltville, Schloss Ludwigsburg and the Musée Massena, Nice (H. Ottomeyer, P. Pröschel, *op. cit.* p. 365, fig. 5.12.11).





215

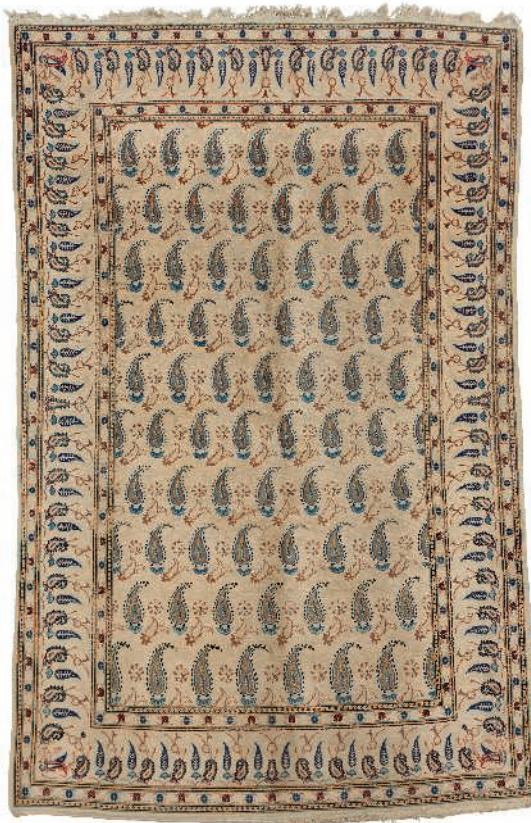
■215

A MOHTASHAM KASHAN CARPET

CENTRAL PERSIA, CIRCA 1880

Approximately 10 ft. 10 in. x 7 ft. 7 in. (330 cm. x 231 cm.)

\$6,000-8,000



216 (part)

■216

A PAIR OF QUM RUGS

NORTH PERSIA, CIRCA 1930

Approximately 6 ft. 8 in. x 4 ft. 6 in. (203 cm. x 137 cm.)
(2)

\$3,000-5,000





(part)

■217

A SET OF EIGHT AMERICAN CHIPPENDALE-STYLE
BRASS-INLAID AND CARVED MAHOGANY EAGLE
SHIELD-BACK DECORATED DINING CHAIRS
PROBABLY CHARLESTON, 19TH CENTURY

43½ in. high

(8)

\$5,000-10,000

218

FRANÇOIS DE BLOIS
(1829-1913)

Southern Sawmill

signed and dated 'F. De Bois/1876' (lower right)
oil on canvas
16½ x 30½ in. (41.3 x 76.8 cm.)
Painted in 1876.

\$3,000-5,000

PROVENANCE:

Collection of Maxim Karolik.
Parke Bernet, Rhode Island, 1965.
Acquired from the above sale by the present owner.



219

HAROLD RUDOLPH
(1850-1884)

Figure in a Western landscape

signed and indistinctly dated 'Rudolph
18**' (lower right)
oil on canvas
10 x 16 in. (25.4 x 40.6 cm.)

\$6,000-8,000



220

JAMES WALKER
(1819-1889)

Entrance into Mexico City

signed 'J Walker' (on the reverse)
oil on paper laid to canvas
10 x 14½ in. (25.4 x 36.2 cm.)

\$4,000-6,000

PROVENANCE:

Acquired from Hirschl and Adler Gallery,
New York, 1971.





221
ENOCH WOOD PERRY
(1831-1915)

Live Oak, New Orleans

signed, dated and located 'E. Wood Perry Jr NA/New Orleans/4.13.99' (lower right)
oil on canvas
14½ x 19½ in. (35.9 x 48.6 cm.)
Painted in 1899.

\$1,000-1,500



222
JAMES MACDOUGAL HART
(1828-1901)

Landscape with cows

signed 'James M. Hart' (lower right)
oil on canvas
9½ x 15 in. (24.1 x 38.1 cm.)

\$1,500-2,000

PROVENANCE:
With Kennedy Galleries, New York.



223
XANTHUS RUSSELL SMITH
(1838-1929)

The old log cabin

signed and dated 'Xanthus Smith 1881'
(lower left)
oil on canvas
10 x 14 in. (25.4 x 35.6 cm.)
Painted in 1881.

\$2,000-3,000



224

224
CHARLES GIROUX
(CIRCA 1828 - 1885)
St. Tamany Parish

signed 'C. Giroux' (lower right)
oil on canvas
14 x 24 in. (35.6 x 61 cm.)

\$5,000-7,000

PROVENANCE:
Acquired from Carol Bowsky, New Orleans, 1974.

225
CHARLES GIROUX
(CIRCA 1828-1885)
Lake Pontchartrain

signed 'C Giroux.' (lower right)
oil on canvas
6½ x 11¾ in. (16.5 x 29.9 cm.)

\$4,000-6,000

PROVENANCE:
Acquired from Carol Bowsky, New Orleans, 1962.



225

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-terrorist 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 appropriate room 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 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 (bids 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\$150,000, 20% on that part of the **hammer price** over US\$150,000, and up to and including US\$1,000,000, and 12% of that part of the **hammer price** above US\$1,000,000.

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, 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 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) 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 **lot** to sell the **lot**, or the right to do so in law; and (b) 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:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

(b) 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**.

(c) 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.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) 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.

(f) 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**.

(g) 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 be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- (ii) 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
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was at the time of sale.

(i) 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.

(j) 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:

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, title guards or advertisements, damage in respect of bindings, staining, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a **printed estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition report** or announced at the time of sale.

(b) 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.

(k) **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(ii) 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

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and

(iii) 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").

- (b) 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.
- (c) 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:
- (i) Wire transfer
- (ii) JP Morgan Chase, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
- (iii) 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 Post-Sale Services. You must send a complete 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 Post-Sale Services, whose details are set out in paragraph (d) below.

- (iv) 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 Post-Sale Services only

- (v) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (vi) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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:

- (a) When you collect the **lot**; or
- (b) At the end of the 10th 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

- (a) 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 F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) 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;
- (iii) 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;
- (iv) 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;
- (v) 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);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) 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;
- (viii) 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
- (ix) we can take any other action we see necessary or appropriate.

(b) 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

- (a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- (d) If you do not collect a **lot** by the end of the 10th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) 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 Post-Sale Services at +1 212 636 6260. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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.

(e) 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 H.2, 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** related 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 (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-USA 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;
- (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 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 in 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.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the **lot**. 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 incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Owned by Christie's or another **Christie's Group** company in whole or part. 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.

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol **△** next to its lot number.

*** Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ***** next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◆**.

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Third party guarantees are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

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Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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In Christie's opinion a work by the artist.

*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*Studio of ... / "Workshop of"

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..."

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..."

"With inscription ..."

In Christie's qualified 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.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

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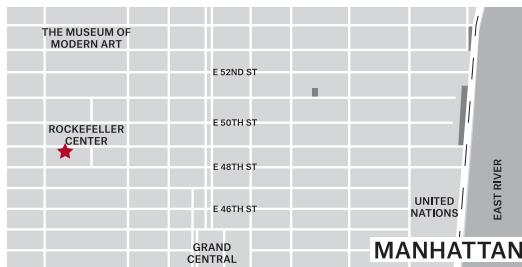
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31st day onwards: Administration	\$100	\$50
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Monday-Friday except Public Holidays

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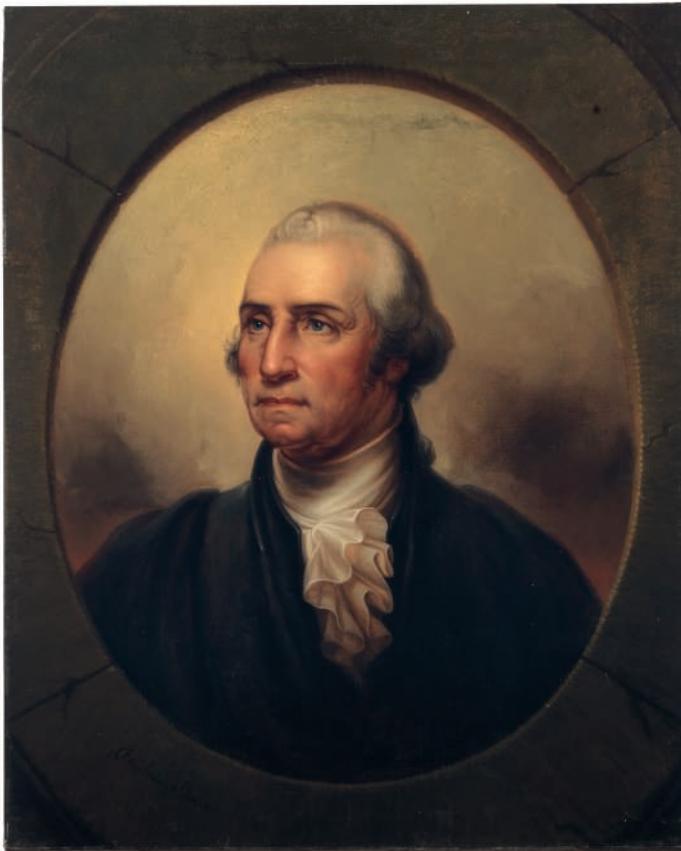
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14/06/16



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