

# Living with Art

New York • Tuesday 28 - Wednesday 29 March 2017

CHRISTIE'S

# Living With Art FAQs

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## HOW DO I GET STARTED?

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

Visit [christies.com](http://christies.com) and consult the international auction calendar, online catalogues and descriptions of works.

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

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

2

## HOW DO I PARTICIPATE IN THE AUCTION?

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

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

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

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

3

## DO I NEED TO PROVIDE DOCUMENTS?

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

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

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## HOW MUCH WILL I PAY?

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

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$150,000; 20% of the excess of the hammer price above \$150,000 and up to and including \$3,000,000; and 12% of the excess of the hammer price above \$3,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

## HOW DO I PAY AND TAKE MY PURCHASE HOME?

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

Once payment is made, you must collect purchased lots within 30 calendar days from the date of the sale, unless otherwise agreed upon in advance. For assistance arranging shipping, you may contact Christie's art transport department.





# LIVING WITH ART

NEW YORK • TUESDAY 28 - WEDNESDAY 29 MARCH 2017

## AUCTION

**Tuesday**

**28 March 2017**

**SESSION I** 10.00 am (Lots 1-163)

**SESSION II** 2.00 pm (Lots 164-313)

**Wednesday**

**29 March 2017**

**SESSION III** 10.00 am (Lots 314-486)

20 Rockefeller Plaza

New York, NY 10020

## VIEWING

Friday	24 March	10.00 am - 5.00 pm
Saturday	25 March	10.00 am - 5.00 pm
Sunday	26 March	1.00 pm - 5.00 pm
Monday	27 March	10.00 am - 5.00 pm
Tuesday	28 March	9.30 am - 5.00 pm
Wednesday	29 March	9.30 am - 1.00 pm

## AUCTION CODE AND NUMBER

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

**VIRGINIA-13956**

## SALE INQUIRIES

Tel: +1 212 636 2200

Fax: +1 212 492 5718

Email: [LivingWithArtInquiries@christies.com](mailto:LivingWithArtInquiries@christies.com)

## CONDITIONS OF SALE

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

## AUCTION RESULTS

[www.christies.com](http://www.christies.com)

View catalogues and leave bids online at [christies.com](http://christies.com)

## 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 such bids at or above the reserve.

These auctions feature

**CHRISTIE'S LIVE**  
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register at [www.christies.com](http://www.christies.com)



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# CHRISTIE'S

**LIVING WITH ART**

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**AUCTION RESULTS**

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Casey Rogers  
Brian Evans  
Astrid Malingreau

**CARPETS**

Elisabeth Parker

**CERAMICS AND GLASS**

Carleigh Queenth  
Sophie Sevenoaks  
Natalie Voorheis

**JEWELRY AND  
ASIAN WORKS OF ART**

Victoria Tudor  
Sophie Sevenoaks

**SILVER, RUSSIAN AND  
OBJECTS OF VERTU**

Jill Waddell  
Natalie Voorheis  
Sophie Sevenoaks

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Becky MacGuire  
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**AUCTION LICENSE**

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## Important Information

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

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

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

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

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

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30AM to 5:00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

[35]



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

LOT 249 (detail)



**SESSION I**  
**(LOTS 1-163)**



1

**■1**  
**A NORTH ITALIAN GILT-VARNISHED SILVER 'MECCA' MIRROR**

PROBABLY MID-18TH CENTURY

85½ in. (217 cm.) high; 42½ in. (108 cm.) wide

\$5,000-8,000



2

**■2**  
**A PATINATED METAL HALL LANTERN**

20TH CENTURY

47½ in. (120.7 cm.) high, 17¾ in. (45.2 cm.) square

\$1,500-2,000

(2)

PROPERTY FROM A PRIVATE COLLECTION  
FORMED FOR THE CRESPI ESTATE, DALLAS, TX  
(LOTS 1-127)

Christie's is pleased to present this collection of furniture and decorations, Asian works of art and fine art formed for the Crespi Estate, Dallas, Texas. Count Pio Crespi, an Italian cotton merchant, and his American wife Florence Patton Crespi commissioned Swiss architect Maurice Fatio to design their Dallas home in the late 1930s. It was Fatio's only commission in the state of Texas; he worked primarily in New York and Palm Beach where he circulated in society. The frequently-published Crespi Estate reflects Fatio's love and understanding of European revival styles, symmetry and master craftsmanship. Though his training was rooted in European architectural traditions, Fatio embraced contemporary trends and in 1937 won the gold medal at the *Exposition Internationale des Arts et Techniques dans la Vie Moderne* for his International Modern design for Mr. and Mrs. Vladimir Makaroff home 'The Reef' in Palm Beach. For the Crespis, within their French revival home, he created a stylish art deco bar in which the walls were inset with fantastical chinoiserie églomisé panels which are included in this collection. More than fifty years later, architect Peter Marino completed a well-received update to Fatio's design.

The Louis XVI and neoclassical style European and English furniture, Chinese bronzes and ceramics, fine art, photography and modern design assembled together in this collection capture Fatio's respect and understanding for different architectural and art historical periods. The architecture created the environment in which these pieces work as well together today as they might have in 1930s when the Crespis and Fatio completed their wonderful project together.

**■3**  
**A PAIR OF FRENCH GREY-PAINTED AND PARCEL-GILT CONSOLES**

19TH CENTURY, THE LEGS LATE 18TH CENTURY AND REUSED

In the Louis XVI taste, with *portasanta* marble tops

33¾ in. (84.5 cm.) high, 33 in. (84 cm.) wide, 19 in. (48.5 cm.) deep (2)

\$3,000-5,000



3





■4

**A SUITE OF LOUIS XVI WHITE-PAINTED SEAT FURNITURE**  
BY GEORGES JACOB, CIRCA 1775

Comprising six fauteuils and two bergeres with a matching modern curved canapé, the  
(9)  
chairs redecorated

\$15,000-25,000

**PROVENANCE:**

Anonymous sale, Christie's, Monaco, 10 December 2000, lot 719.



5

■5

**A MATCHED SET OF SIX NORTH  
ITALIAN GILTWOOD SEVEN-  
BRANCH WALL-LIGHTS**

FOUR LATE 18TH/EARLY 19TH  
CENTURY, TWO 20TH CENTURY

Together with a pair of later copies  
43 in. (109.2 cm.) high, 23 in. (58.5 cm.)  
wide (6)

\$12,000-18,000

■6

**A PAIR OF LOUIS XVI GILTWOOD  
MARQUISES**

CIRCA 1780

With minor variations to the carving (2)  
\$5,000-7,000

**PROVENANCE:**

With Dalva Brothers, New York.



6



■7

**A PAIR OF SOUTH ITALIAN LILAC, WHITE-PAINTED AND PARCEL-GILT CONSOLES**

NAPLES, CIRCA 1780

The marble tops nineteenth-century replacements, the decoration refreshed  
35¾ in. (90.8 cm.) high; 61½ in. (155.6 cm.) wide; 30½ in. (77.5 cm.) deep

(2)

\$40,000-60,000

**PROVENANCE:**

Acquired from Ariane Dandois, Paris.



(detail)



8

**■8**  
**A CUT AND PRESSED GLASS AND WIREWORK HALL  
LIGHT**

20TH CENTURY

24 in. (61 cm.) high, 31 in. (78.8 cm.) diameter

\$2,000-3,000

**■10**  
**A LOUIS XVI ORMOLU CARTEL CLOCK**

THE DIAL SIGNED 'J BTE BALTAZAR A PARIS,' CIRCA 1775

22 in. (55.9 cm.) high

\$3,000-5,000



10



9

**■9**  
**AN NORTH ITALIAN GILTWOOD MIRROR**

CIRCA 1780

The mirror plate later

69½ in. (176.5 cm.) high, 38½ in. (97.7 cm.) wide

\$2,000-3,000

**■11**  
**A PAIR OF FRENCH ORMOLU CHENETS**

LATE 19TH CENTURY

14 in. (35.5 cm.) high, 16 in. (40.5 cm.) wide, 22 in. (56 cm.)  
deep (2)

\$2,000-3,000



11

■12

A NEAR PAIR OF NORTH EUROPEAN  
GRAY-PAINTED AND PARCEL-GILT  
TRUMEAUX

LATE 19TH/EARLY 20TH CENTURY  
INCORPORATING EARLIER  
ELEMENTS

83 in. (210.8 cm.) high, 33¾ in. (85.7 cm.)  
wide (2)

\$4,000-6,000



12

■13

A PAIR OF ITALIAN VEINED WHITE  
MARBLE CONSOLES

LATE 18TH/EARLY 19TH CENTURY

Three legs probably of a later date  
34 in. (86.4 cm.) high, 38½ in. (97.8 cm.)  
wide, 16¼ in. (41.3 cm.) deep (2)

\$6,000-9,000



13 (pair)

9



14



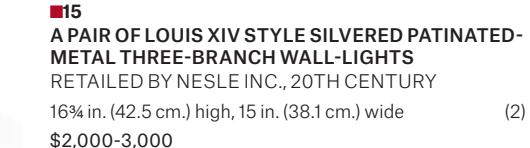
14



15

**■14**  
**A NORTH ITALIAN CREAM-PAINTED CONSOLE AND MIRROR**  
19TH CENTURY

With later *portasanta* marble top  
41½ in. (105.4 cm.) high, 50¾ in. (128.9 cm.) wide, 23¼ in.  
deep, the console, 68 in. (172.7 cm.) high,  
51½ in. (130.8 cm.) wide, the mirror  
\$5,000-7,000



**■15**  
**A PAIR OF LOUIS XIV STYLE SILVERED PATINATED-METAL THREE-BRANCH WALL-LIGHTS**  
RETAILLED BY NESLE INC., 20TH CENTURY  
16¾ in. (42.5 cm.) high, 15 in. (38.1 cm.) wide  
\$2,000-3,000

**16 No Lot**



17

**■17**  
**A MATCHED PAIR OF NORTH-ITALIAN GILTWOOD MIRRORS**  
ONE MID-18TH CENTURY, THE OTHER A LATER COPY

90 in. (228.7 cm.) high, 47½ in. (120.7 cm.) wide  
(2)  
\$10,000-15,000



**■18**  
**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND STRING-INLAID CONSOLE DESSERTE**  
CIRCA 1780

35½ in. (90.2 cm.) high; 37½ in. (95.3 cm.) wide; 17½ in. (43.8 cm.) deep  
\$5,000-8,000

18

11



19 (pair)

■19

**A PAIR OF LOUIS PHILIPPE  
MAHOGANY BIBLIOTHEQUES**

CIRCA 1840

111 in. (281.9 cm.) high, 59½ in. (151.1 cm.)  
wide, 23 in. (58.4 cm.) deep (2)

\$7,000-10,000



20

■20

**A PAIR OF BRASS AND GLASS  
PHOTOPHORES**

20TH CENTURY

24 in. (61 cm.) high, overall (2)  
\$2,000-3,000



21

■21

**A RESTAURATION MAHOGANY  
AND BRONZE-PATINATED WOOD  
GUERIDON**

CIRCA 1830, POSSIBLY NORTH  
EUROPEAN

29½ in. (74.3 cm.) high, 46½ in. (118.2  
cm.) diameter

\$5,000-8,000



22

■22  
A RESTAURATION MAHOGANY AND  
ACAJOU MOUCHETE (PLUM-PUDDING  
MAHOGANY) LIBRARY TABLE  
BY GEORGES-ALPHONSE JACOB-  
DESMALTER, CIRCA 1825

With mahogany-lined drawers, stamped  
'JACOB' to kneehole  
37 in. (94 cm.) high; 76½ in. (194.3 cm.) wide;  
43½ in. (110.5 cm.) deep

\$15,000-25,000



23

■23  
A NORTH EUROPEAN SOLID MAHOGANY  
FAUTEUIL DE BUREAU  
AFTER THE MODEL BY GEORGES JACOB,  
19TH CENTURY

\$3,000-5,000



23 (detail)



24

■24  
A MATCHED PAIR OF NORTH  
ITALIAN MAHOGANY AND PARCEL-  
EBONIZED SIDE TABLES

19TH CENTURY, PROBABLY TUSCAN

One veneered marble top later, variation  
in construction

41 in. (104.1 cm.) high, 51 in. (129.5 cm.)  
wide, 27 in. (68.6 cm.) deep (2)

\$7,000-10,000

■25

A PAIR OF NORTH EUROPEAN GILT-  
METAL MOUNTED AND BRONZE-  
PATINATED URNS AND COVERS  
FIRST HALF 19TH CENTURY

31½ in. (80 cm.) high overall, 19 in. (48.2  
cm.) wide (2)

\$3,000-5,000

■26

A SOUTH GERMAN ORMOLU-  
MOUNTED MAHOGANY AND  
TULIPWOOD BUREAU

CIRCA 1775, POSSIBLY BY  
JOHANNES KLINCKERFUSS

44 in. (111.8 cm.) high, 41¾ in. (106 cm.)  
wide, 24 in. (61 cm.) deep

\$5,000-8,000



25



26

■27

A SWEDISH ORMOLU AND PATINATED BRONZE

MOUNTED MAHOGANY PEDESTAL

CIRCA 1819

The applied plaque with coat of arms and dated 1819, together  
with a later white-painted fiberglass urn

46½ in. (118 cm.) high, 18¾ in. (47.6 cm.) wide, the pedestal (2)

\$2,000-3,000



27

■28

A PAIR OF EMPIRE MAHOGANY BIBLIOTHEQUES

CIRCA 1810

111 in. (282 cm.) high, 77½ in. (196.5 cm.) wide, 20½ in. (52 cm.)  
deep (2)

\$15,000-25,000



28

15



29



30



31



32

**29**  
**A PAIR OF CONTINENTAL BRONZE VASES, MOUNTED AS LAMPS**  
LATE 19TH/EARLY 20TH CENTURY  
12 in. (30.5 cm.) high, the vases (4)  
\$2,000-3,000

**30**  
**A GILT-METAL BUST OF A RAM**  
19TH CENTURY  
Together with an oak fragment of a horse  
13½ in. (34.3 cm.) high overall (2)  
\$1,500-2,000

**31**  
**A RUSSIAN BRONZE-PAINTED AND PARCEL-GILT FRUITWOOD FIVE-PANEL SCREEN**  
19TH CENTURY  
75 in. (190.5 cm.) high; 23 in. (58.4 cm.) wide, each panel  
\$3,000-5,000

**32**  
**A PAIR OF VELVET UPHOLSTERED CLUB CHAIRS**  
MODERN (2)  
\$2,000-3,000



33

**33**  
**A RUSSIAN BRASS-MOUNTED  
MAHOGANY BREAKFRONT  
BOOKCASE**

LATE 19TH/20TH CENTURY

102 $\frac{3}{4}$  in. (261 cm.) high, 109 $\frac{3}{4}$  in. (278.5 cm) wide, 24 $\frac{1}{2}$  in. (62.2 cm.) deep

\$10,000-15,000



34

**34**  
**A RUSSIAN BRASS-MOUNTED  
MAHOGANY LIBRARY TABLE**  
**FIRST HALF 19TH CENTURY**

The lower portion of the legs possibly  
replaced

28 $\frac{1}{4}$  in. (71.5 cm.) high; 41 $\frac{1}{2}$  in. (105.5 cm.)  
diameter

\$5,000-7,000



35



36

**■35**  
**A MASSIVE ENGLISH TOLE HALL LANTERN**  
LATE 19TH/EARLY 20TH CENTURY, STAMPED 'BRAY'S  
PATENT LEEDS'  
49 in. (124.5 cm.) high, 37 in. (94 cm.) diameter  
\$1,500-2,000

**■37**  
**AN NORTH EUROPEAN BRASS MOUNTED INLAID  
MAHOGANY AND STAINED BEECH WOOD MARQUETRY  
BERGERE**  
LATE 19TH CENTURY  
\$3,000-5,000

**■36**  
**A PAIR OF CONTINENTAL BRASS TAPERSTICKS**  
18TH CENTURY, MOUNTED AS LAMPS  
24½ in. (62 cm.) high  
\$1,000-1,500

**■38**  
**A MATCHED PAIR OF ENGLISH MAHOGANY LIBRARY  
BERGERES**  
20TH CENTURY, ONE INCORPORATING 19TH CENTURY  
LEGS  
\$2,000-3,000



37



38



39

A CHINESE CELADON-GLAZED AND MOLDED LARGE  
VASE, HU  
19TH CENTURY

Molded with various auspicious emblems on a foliate ground  
19¾ in. (50.2 cm.) high

\$4,000-6,000



40

40

AN ORMOLU-MOUNTED CHINESE CLOISONNÉ ENAMEL  
BOTTLE VASE

THE CLOISONNÉ 19TH/EARLY 20TH CENTURY

Mounted as a lamp, *together with* a shade  
12½ in. (31.7 cm.) high, the cloisonné vase

\$1,000-1,500

(2)

■41

A LOUIS XVI BRASS-MOUNTED  
MAHOGANY DINING TABLE  
LATE 18TH/EARLY 19TH CENTURY

With hinged leaves, restorations to frame  
30 in. (76.2 cm.) high, 55½ in. (141 cm.)  
wide, 21¾ in. (55.2 cm.) deep, closed

\$2,000-3,000



41



42

**42**  
**TWO FRAMED PAINTED WALLPAPER FRAGMENTS OF  
HUNTING TROPHIES**

LATE 19TH/EARLY 20TH CENTURY

36 in. (91.4 cm.) high overall, 19½ in. (49.5 cm.) wide overall (2)

\$1,000-1,500



43

**43**  
**A FAUX-MARBLE MALE TORSO**  
20TH CENTURY

23 in. (58.5 cm.) high, overall

\$500-700

**44**  
**A PAIR OF JAPANESE CERAMIC VASES**  
20TH CENTURY

Decorated with fish in sea plant life, signed *Nihon Kin-ko Zan Zo*, with metal lamp inserts, and silk shades  
17 in. (43.2 cm.) high, the vases (6)

\$1,500-2,000



44

**45**  
**A LOUIS XV STYLE CREAM-PAINTED WALNUT FAUTEUIL**  
19TH CENTURY

Later decorated

\$1,500-2,000



45



46

**■46**  
**A PAIR OF PATINATED BRONZE AND MIXED METAL  
COMMODES**

20TH CENTURY

33¾ in. (85.7 cm.) high; 48¼ in. (122.6 cm.) wide; 22 in. (55.9  
cm.) deep

\$8,000-12,000

**■47**  
**A FRENCH BRASS AND ORMOLU-MOUNTED CAMPAIGN  
BED**

FIRST HALF 19TH CENTURY

40¼ in. (102.2 cm.) high, 79 in. (200.7 cm.) wide, 41½ in. (105.4  
cm.) deep

\$4,000-6,000



47

21



48

■48  
A BLACK-PAINTED TIN HALL  
LANTERN  
20TH CENTURY  
38 in. (96.5 cm.) high, 14½ in. (36.8 cm.)  
square (2)  
\$1,500-2,000



49

■49  
AN ENGLISH COLONIAL EBONY  
GAMES TABLE  
FIRST HALF 19TH CENTURY  
28¾ in. (73 cm.) high, folded; 36½ in. (92  
cm.) wide; 19 in. (48.3 cm.) deep  
\$2,000-3,000

■50  
A PAIR OF LEATHER AND EBONIZED  
FRUITWOOD CLUB CHAIRS  
20TH CENTURY (2)  
\$2,000-3,000



50





51

**51**  
**A REGENCY MAHOGANY LIBRARY  
TABLE**

CIRCA 1810, ALTERATIONS

The locks stamped *Strutt's Patent C & H Windle*, the plinths later and previously with a central fitment

34 in. (86.3 cm.) high, 97 in. (243.8 cm.) wide, 53 in. (134.7 cm.) deep

\$20,000-30,000



52

**52**  
**A LATE VICTORIAN BRASS-  
MOUNTED MAHOGANY HALL  
STOOL**

BY JAMES SCOOLBRED & CO., LATE  
19TH CENTURY

With impressed duty mark for 1883

\$1,000-1,500



53

■53

**A GEORGE II GREEN AND GILT-JAPANNED LONGCASE CLOCK**

THE DIAL SIGNED JOHN ELICOTT, LONDON, CIRCA 1730, THE WORKS AND CASE POSSIBLY ASSOCIATED  
106 in. (269.2 cm.) high, 19½ in. (49.5 cm.) wide, 11½ in. (29.5  
cm.) deep  
\$3,000-5,000



54

■54

**AN ANGLO INDIAN CALAMANDER AND EBONY CENTER TABLE**

SECOND HALF 19TH CENTURY  
30 in. (76.2 cm.) high; 45 in. (114.3 cm.) diameter  
\$3,000-5,000



55

■55

**A PAIR OF ANGLO-INDIAN EBONY AND CANED PLANTER'S CHAIRS**

SECOND HALF 19TH CENTURY  
\$2,000-3,000

■56

A PAIR OF REGENCY GILTWOOD CONVEX MIRRORS  
EARLY 19TH CENTURY

32 in. (81.3 cm.) high; 18½ in. (47 cm.) wide  
\$5,000-8,000

(2)



56 (pair)

■57

A PAIR OF ANGLO-DUTCH BLACK AND POLYCHROME  
JAPANNED SIDE CHAIRS  
EARLY 18TH CENTURY

The decoration refreshed  
\$1,000-1,500

(2)

■58

A BAROQUE REVIVAL EBONIZED HARDWOOD  
ARMCHAIR  
LATE 19TH CENTURY

\$2,000-4,000



57



58



59

■59  
**A BRASS AND SILVERED METAL EIGHT-LIGHT CHANDELIER**  
20TH CENTURY  
26½ in. (66.7 cm.) high, 27 in. (68.6 cm.) diameter  
\$3,000-5,000



60

■60  
**A VICTORIAN GILT-COMPOSITION MIRROR**  
LAST QUARTER 19TH CENTURY  
71½ in. (181 cm.) high; 42½ in. (107.5 cm.) wide  
\$3,000-5,000

**PROVENANCE:**

Sold Christie's New York, October 23, 2001, Lot 418.



61

■61  
**A PAIR OF FRENCH BRONZE AND COPPER PATINATED BRONZE OCTAGONAL TABLES**  
BY ANDRE DUBREUIL, CIRCA 2005  
27¾ in. (70½ cm.) high, 25¾ in. (65½ cm.) wide, 24 in. (61 cm.) deep (2)  
\$3,000-5,000

62

**A PAIR OF SWEDISH ORMOLU-MOUNTED  
PORPHYRY VASES**

BLYBERG, FIRST QUARTER 19TH CENTURY, THE  
FRIEZE MOUNTS POSSIBLY LATER

14 in. (35.6 cm.) high  
\$7,000-10,000

(2)



62



63

■63

**A FRENCH GILTWOOD TABOURET**

AFTER THE MODEL BY A.M.E. FOURNIER, LATE  
19TH/EARLY 20TH CENTURY

18½ in. (47.6 cm.) high; 25¼ in. (64 cm.) diameter  
\$2,000-3,000

■64

**A PAIR OF FAUX PORPHYRY AND PARCEL-GILT  
PEDESTALS**

20TH CENTURY

With granite tops  
42 in. (106.7 cm.) high, 15½ in. (39.3 cm.) wide  
\$1,500-2,000

(2)



64



65 (one of four)



66

■65  
**A SET OF FOUR PATINATED METAL AND FROSTED GLASS HALL LANTERNS**  
20TH CENTURY  
28 in. (71 cm.) high, 17½ in. (44 cm.) wide  
\$3,000-5,000

(4)

■67  
**A SUEDE UPHOLSTERED CLUB CHAIR AND OTTOMAN**  
MODERN  
Together with a rabbit fur throw  
\$1,000-1,500

(3)

■66  
**TWO FLORAL DECORATED CERAMIC VASES**  
LATE 19TH/20TH CENTURY, THE FIRST IMPRESSED WEDGWOOD, THE SECOND WITH BROWN SCRIPT MARK

Comprising a Wedgwood slip-decorated bottle vase and a Continental vase, probably French, in the Iznik taste, *together with* later metal lamp inserts and one silk and one paper lampshade  
14½ in. (36.8 cm.) high, the Wedgwood vase

(6)

\$1,500-2,000

■68  
**A VICTORIAN BEECHWOOD AND UPHOLSTERED ARMCHAIR**

THE ARMCHAIR LATE 19TH/ 20TH CENTURY

Together with two modern silk-upholstered slipper chairs  
\$1,500-2,000

(3)



67



68

■69

A PAIR OF NORTH EUROPEAN  
POLISHED STEEL HANGING  
CABINETS

LATE 19TH/EARLY 20TH CENTURY

41 in. (104.1 cm.) high, 19½ in. (48.9 cm.)  
wide, 6½ in. (16.5 cm.) deep (2)

\$2,000-3,000



69

■70

A VICTORIAN WIREWORK AND  
FRUITWOOD BIRDCAGE

LATE 19TH/EARLY 20TH CENTURY

43 in. (109.2 cm.) high, 45 in. (114.3 cm.)  
wide, 17 in. (43.2 cm.) deep

\$1,500-2,000



70

■71

A CONTEMPORARY UPHOLSTERED  
THREE-SEAT SOFA

39 in. (99.1 cm.) high, 98 in. (249 cm.)  
wide, 32 in. (81.3 cm.) deep, overall

\$2,000-3,000



71



72

■72  
**SIX VERRE EGLOMISE PANELS**  
BY ROBERT HYMAN, EARLY 20TH  
CENTURY

67 in. (170.2 cm.) high, 91 in. (231.1 cm.)  
wide, the largest (6)  
\$10,000-15,000



73

■73  
**THREE GREEN SILK UPHOLSTERED  
BANQUETTES**  
MODERN (3)

\$3,000-5,000

■74

A SET OF FOUR PATINATED AND  
GILT CAST-IRON ARMCHAIRS

20TH CENTURY

(4)

\$2,000-3,000



74

■75

A PAIR OF SILVERED WOOD FAUX  
BAMBOO SIDE TABLES

20TH CENTURY

26½ in. (67.3 cm.) high, 32½ in. (82.6 cm.)  
wide, 18¾ in. (47.6 cm.) deep

(2)

\$1,000-1,500



75

■76

FOUR BLACK AND SILVER-PAINTED  
FAUX BAMBOO SLIPPER CHAIRS

20TH CENTURY

(4)

\$1,000-1,500



76



77

■77

**A PAIR OF PATINATED BRONZE PIER MIRRORS  
DESIGNED BY PETER MARINO, MODERN**

66 in. (168 cm.) high; 30 in. (76.2 cm.) wide

\$2,000-3,000



78

78

**A PAIR OF MEXICAN SILVER ALTAR CANDLESTICKS,  
NOW MOUNTED AS LAMPS  
EARLY 20TH CENTURY**

With white fabric shades, electrified, *marked throughout with  
pseudo marks for Jose Antonio Lince Gonzalez, chief assayer  
1779-88 and assay scrapes*

45 in. (114.3 cm.) high, overall

(2)

\$2,000-3,000



79

■79

**A FRENCH PATINATED BRONZE BENCH  
BY PHILIPPE ANTHONIOZ, 20TH CENTURY**

18½ in. (47 cm.) high, 59 in. (150 cm.) wide, 17¼ in. (43.8  
cm.) deep

\$3,000-5,000

■80

A LATE LOUIS XVI WHITE-PAINTED CANAPÉ

BY FRANCOIS-DE-PAULE JOSEPH I KAESHAMMER, DATED 1786,  
PROBABLY REDUCED IN WIDTH

Stamped 'KAESHAMMER A  
STRASBOURG 1786'; decoration  
refreshed, upholstery supplied by Peter  
Marino

59 in. (150 cm.) wide

\$3,000-5,000



80



81

■81

TWO PAIRS OF ENGLISH CAST-IRON ANDIRONS  
BY DAVID GILL, LONDON, 20TH CENTURY

Each stamped 'David Gill London'  
25 in. (63.5 cm.) long overall

(2)

\$2,000-3,000

■82

A PAIR OF GREEN-PAINTED CABINETS  
20TH CENTURY

34½ in. (86.7 cm.) high; 42 in. (106.7 cm.) wide; 12½ in. (31.8 cm.)  
deep

(2)

\$1,500-2,000



82



■83

**A PAIR OF MIRRORED AND  
SILVERED WOOD LOW TABLES  
MODERN**

15½ in. (39.4 cm.) high, 20¼ in. (51.4 cm.) wide, 15 in. (38.1 cm.) deep

\$1,000-1,500

84

**A FRENCH CAST-IRON JARDINIERE  
LATE 19TH/20TH CENTURY**

Spuriously inscribed and dated 1767  
10½ in. (26.6 cm.) high, 20 in. (50.8 cm.) wide  
\$2,000-3,000



84



■85

**A PAIR OF LINEN UPHOLSTERED  
CLUB CHAIRS  
MODERN**

(2)

\$2,000-3,000

■86

**A SILVERED METAL SIX-LIGHT CHANDELIER**

20TH CENTURY

16½ in. (41.9 cm.) high, 18 in. (45.7 cm.) diameter

\$1,000-1,500



86

■87

**A PAIR OF SILVER-MOUNTED ROCK CRYSTAL AND HARDSTONE LAMPS**

THE MOUNTS MARK OF B. NERESHEIMER & SÖHNE, HANAU, LATE 19TH CENTURY

13½ in. (34.5 cm.) high, excluding fitments (4)

\$1,000-1,500



87

■88

**A PAIR OF SHAGREEN AND PARCEL-GILT COMMODES**

MODERN

29 in. (73.5 cm.) high; 48 in. (122 cm.) wide; 18½ in. (47 cm.) deep (2)

\$5,000-8,000



88



89



90

**■99**  
**A MAHAL GALLERY CARPET**  
**WEST PERSIA, CIRCA 1900**

Approximately 17 ft. 5 in. x 5 ft. 6 in. (531 cm. x 168 cm.)  
\$2,000-3,000

**■90**  
**A PAIR OF WOVEN HORSEHAIR AND FIBER COVERED**  
**SIDE TABLES**  
**MODERN**  
29½ in. (75 cm.) high; 52½ in. (133 cm.) wide; 25 in. (63.5 cm.)  
deep (2)  
\$3,000-5,000

**■91**  
**A GREEN-UPHOLSTERED BUTTON-TUFTED L-SHAPED**  
**SOFA**  
**MODERN**  
91 in. (231.1 cm.) long (2)  
\$2,000-3,000



91



92 (three of eight)

92

CHINESE SCHOOL, 19TH CENTURY  
PEARL RIVER VIEWS (A SET OF EIGHT)

Ink and color on paper, framed in mirrored  
glass and wood  
17½ x 22 in. (44.4 x 55.8 cm.), frames (8)  
\$4,000-6,000



93 (two of six)

93

CHINESE SCHOOL, 19TH CENTURY  
[BUTTERFLY AND INSECT STUDIES]:  
SIX PLATES

Ink and color on pith paper, framed  
15 x 18 in. (38.1 x 45.7 cm.), the frames (6)  
\$3,000-5,000



94

A LOUIS XV GREY-PAINTED DAYBED  
MID-18TH CENTURY, THE REST  
POSSIBLY RESHAPED

\$3,000-5,000



95

**95**  
**A LARGE PAIR OF CHINESE WHITE-GLAZED AND INCISED VASES**

18TH/19TH CENTURY

Incised with peony blossoms on a foliate ground, the neck with lappets, with underglaze blue double circle to base, *together with* two lamp inserts and shades

27¾ in. (70.5 cm.) high

(6)

\$3,000-5,000

**97**  
**A CHINESE GILT-SPASHED BRONZE VASE**

18TH/19TH CENTURY

The shoulder flanked by *chilong* handles, cast apocryphal six-character Xuande mark to base, *together with* a lamp insert and shade

14¾ in. (37.5 cm.) high

(3)

\$2,000-3,000



96

**96**  
**A CHINESE ARCHAISTIC BRONZE FLATTENED VASE, *HU***  
**MING/QING DYNASTY**

The vase cast with *taotie* masks, the neck flanked by beast-headed handles, *together with* a lamp insert and shade

(3)

22¾ in. (57.8 cm) high

\$3,000-5,000

**■98**  
**A PAIR OF CHINESE *YUMU* LOW TABLES**

LATE 19TH/EARLY 20TH CENTURY

20½ in. (51.4 cm.) high, 32¾ in. (83.2 cm.) wide, 22¼ in. (56.5 cm.) deep

(2)

\$1,000-1,500

**PROVENANCE:**

With William Lipton Ltd., New York.



97



98



99

**99**  
**A CHINESE COPPER-RED-GLAZED OCTAGONAL VASE**  
LATE QING DYNASTY

*Together with a lamp insert*  
17½ in. (44.4 cm.) high

\$1,500-2,000



100

**100**  
**A PAIR OF CHINESE HAN-STYLE GREEN-GLAZED JARS, *HU***  
20TH CENTURY

*Together with two lamp inserts and shades*  
17¾ in. (45.1 cm.) high

\$1,500-2,000

(6)

**101**  
**A CHINESE BLACK-GLAZED ROULEAU VASE, AND A PAIR**  
**OF COPPER-RED-GLAZED JARS**  
18TH/19TH CENTURY

17¾ in. (45.1 cm.) high, the *rouleau* vase  
\$2,000-3,000

**102**  
**A CHINESE LARGE GILT-SPASHED BRONZE VASE**  
18TH/19TH CENTURY

*Cast in relief with chilong amidst clouds and flaming pearls,*  
the shoulder with three masks, *together with a lamp insert and*  
*shade*  
26¼ in. (66.6 cm.) high

\$4,000-6,000

(3)



101



102



103

103

A PAIR OF JAPANESE SILVERED-METAL ALTAR STICKS,  
MOUNTED AS LAMPS

20TH CENTURY

Each incised with a dense chrysanthemum and stippled ground  
25 in. (63.5 cm.) high, the metal (4)

\$1,000-1,500

104

TWO JAPANESE LACQUERED WOOD  
HIBACHI

MEIJI PERIOD (1868-1912)

The larger decorated with two tigers  
amidst bamboo sprigs; the smaller  
decorated with a phoenix and blossoms  
and grasses

21½ in. (54.6 cm.) diameter, and 17½ in.  
(44.5 cm.) diameter (2)

\$1,000-2,000



104

104

■105

A JAPANESE GILT AND BLACK  
LACQUER BOX ON STAND, AND A  
SMALL TABLE

EDO/MEIJI PERIOD (19TH CENTURY)

The first a rectangular box and cover  
decorated with large gilt mons and brass  
hardware, on a later stand; the second a  
two-tiered low side table  
19¾ in. high (50.2 cm.) x 25 in. (63.5 cm.)  
x 16¾ in. (42.5 cm.) deep, the box over  
stand (3)

\$2,000-3,000



105

■106

**A PAIR OF DANISH BLACK-PAINTED CAST IRON JARDINIERES**

FIRST HALF 20TH CENTURY

Both inscribed *VENUS STIGER UR HAF VET'* (Venus rising from the sea)

20 in. (50.8 cm.) diameter, 19½ in. (48.8 cm.) high (2)

\$2,000-3,000



106



107

■107

**A PAIR OF CAST-IRON URNS AND COVERS**

20TH CENTURY

17 in. (43.2 cm.) high (2)

\$1,000-1,500

■108

**A PAIR OF BRONZE AND PATINATED METAL JARDINIERES**

20TH CENTURY

25¾ in. (65.4 cm.) high, 26 in. (66 cm.) wide (2)

\$3,000-5,000



108



109 (2 of 5)



110 (3 of 20)



111 (2 of 8)

<b>109</b> <b>FRENCH SCHOOL, EARLY 20TH CENTURY</b> <i>Palais du Louvre; and four architectural companion drawings</i> each black ink and wash on paper the largest 34 3/4 x 48 1/4 in. (88.3 x 122.8 cm.) (5) \$2,000-3,000	<b>110</b> <b>VARIOUS ARTISTS, 19TH CENTURY</b> <i>[Scenes of Military Dress and Campaigns]: 20 Plates</i> twenty lithographs in colors, on wove paper, with margins the largest 22 3/4 x 31 3/4 in. (57.8 x 80.6 cm.), overall (20) \$3,000-5,000	<b>111</b> <b>FRANZ ANTON VON SCHEIDEL (AUSTRIAN, 1731-1801)</b> <i>Animal Studies (eight works)</i> some variously inscribed watercolor and pencil on laid paper each 22 1/2 x 27 1/2 in. (57.2 x 69.9 cm.) (8) \$2,000-3,000
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112

ALPHONSE MARIE DE NEUVILLE  
(FRENCH, 1835-1885)

*A Military Pack*

signed with initials, indistinctly inscribed  
and dated 'A.N./ aoû 1876' (lower left)

oil on panel

5 1/2 x 9 1/4 in. (14 x 23.5 cm.)

\$1,500-2,000

**PROVENANCE:**

with W.M. Brady & Co., Inc., New York.



112



113



113

JEAN-BAPTISTE-CHARLES-ÉDOUARD  
DETAILLE (FRENCH, 1848-1912)

*Soldiers at the front; together with Soldiers on  
horseback*

the first signed and dated 'Edouard Detaille/  
1884.' (lower left); the companion signed and  
dated 'Edouard Detaille/ 1885.' (lower left)

each watercolor, black ink and bodycolor on  
paper

each 21 x 14 1/4 in. (53.3 x 36.8 cm.)

\$2,000-3,000

**EXHIBITED:**

London, Hazlitt, Gooden & Fox, *Nineteenth  
Century French Drawings*, 21 November - 18  
December 1990 (cat. 38 and 39)

114

AFTER JEAN-BAPTISTE MARIE  
PIERRE

*Bacchus and Ariadne*

oil on canvas

25 1/4 x 30 in. (64.4 x 76.2 cm.)

\$2,000-3,000



114



115

**115**  
**CIRCLE OF GIOVANNI PAOLO PANINI  
(PIACENZA 1691-1765 ROME)**

*A Capriccio of the Pantheon and Roman  
Ruins, a group of soldiers in the foreground*

oil on canvas

39½ x 50½ in. (100.3 x 128.2 cm.)

\$15,000-20,000

**116**  
**DUTCH SCHOOL, 18TH CENTURY**  
*Figures among architectural ruins, a  
stately home in the distance*

oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

\$3,000-5,000

**117**  
**ALGERNON THOMPSON (BRITISH,  
1880-1944)**

*A horse in a stable; together with a  
companion painting by another hand*

signed and dated 'Algernon/ Thompson/  
1928' (lower right)

each oil on canvas

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

(2)

\$1,000-1,500



116



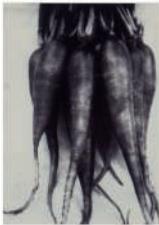
117 (pair)



118 (3 works)



119 (3 works)



120 (3 works)

**118**

**CHARLES JONES (1866-1959)**

*Narcissus Incomparabilis Barri*; together with *Pompon Dahlia Tommy Keith*; and *Parrot Tulips*, circa 1900

three gold-toned gelatin silver printing-out paper prints  
each initialed and titled by the artist in pencil (verso)  
the largest sheet: 10 x 7 7/8 in. (25.4 x 20. cm.)

\$3,000-5,000

**PROVENANCE:**

with Davis & Langdale Company, Inc., New York.

**119**

**CHARLES JONES (BRITISH, 1866-1959)**

*Potato Red Round*; together with *Mangold Yellow Globe*; and *Onion Brown Globe*, circa 1900

three gold-toned gelatin silver printing-out paper prints  
each signed and titled by the artist in pencil (verso)  
two sheets: 4 1/4 x 6 in. (10.8 x 15.2 cm.);  
one sheet: 6 x 4 1/4 in. (15.2 x 10.8 cm.) (3)  
\$3,000-5,000

**PROVENANCE:**

with Davis & Langdale Company, Inc., New York.

**120**

**CHARLES JONES (BRITISH, 1866-1959)**

*Radish Long Red*; together with *Beans Runner*; and *Ridge Cucumbers*, circa 1900

three gold-toned gelatin silver printing-out paper prints  
each signed and titled by the artist in pencil (verso)  
two sheets: 6 x 4 1/4 in. (15.2 x 10.8 cm.);  
one sheet: 4 1/4 x 6 in. (10.8 x 15.2 cm.) (3)  
\$3,000-5,000

**PROVENANCE:**

with Davis & Langdale Company, Inc., New York.



121

121

**EUGÈNE ATGET (1857-1927)**

*Saint-Cloud, circa 1923.*

albumen print

titled and numbered '1191' by the artist in pencil (on the verso)  
image/sheet: 8 1/2 x 7 1/8 in. (21.6 x 18 cm.)

\$5,000-7,000



123

123

**EUGÈNE ATGET (1857-1927)**

*Saint-Cloud, 1923*

albumen print

titled and numbered '1193' by the artist in pencil and stamped  
photographer's credit (verso)

sheet/image: 8 7/8 x 7 in. (22.5 x 17.8 cm.)

\$5,000-7,000

Another print of this image resides in the collection of The  
Museum of Modern Art, New York.



122

122

**EUGÈNE ATGET (1857-1927)**

*Versailles Parc, circa 1901*

albumen print

numbered '6416' (in the negative); titled and numbered '6416' by  
the artist in pencil and stamped photographer's credit (verso)  
image/sheet: 7 x 9 in. (17.8 x 22.9 cm.)

\$5,000-7,000

Another print of this image resides in the collection of The  
Museum of Modern Art, New York.



124

124

**EUGÈNE ATGET (FRENCH, 1857-1927)**

*Luxembourg, 1906*

albumen print

numbered '3631' (in the negative); titled and numbered '3631' by the artist in pencil (verso)  
image/sheet: 7 x 8 5/8 in. (17.8 x 21.9 cm.)

\$5,000-7,000



125 (2 works)



125

**MARK SHEINKMAN (AMERICAN, B. 1963)**

*Untitled (two works)*

each signed, dated and numbered 'Mark Sheinkman 1995/  
#7.22.95 and #5.25.95' (on the reverse)

each pencil on paper

39 1/2 x 30 in. (100.3 x 76.2 cm.) (2)

\$2,000-3,000

126

**ANTOINE PONCET (SWISS, 1928)**

*Echosillogiques*

signed with artist initials 'AP' (along the lower edge); signed again 'Poncet' (on the base)

white marble on a marble base

26 x 15 x 10 in. (63.5 x 38.1 x 25.4 cm.), including base

\$7,000-9,000

126



■127

**JASON MARTIN (BRITISH, B. 1970)**

*Visionary*

signed, dated and titled 'Jason Martin/ 2002/ 'Visionary'' (on the reverse)

acrylic on polished stainless steel

59½ x 59½ in. (151.1 x 151. cm.)

\$25,000-35,000

**PROVENANCE:**

with Galerie Thaddaeus Ropac, Paris.

128

**ROBERT MAPPLETHORPE (1946-1989)**

Calla Lilly, 1986

gelatin silver print, flush-mounted on board  
facsimile of Mapplethorpe's signature,  
signed and dated by Michael Ward Stout  
in estate stamp and titled, dated and  
numbered '9/10' in ink in unknown hand  
(flush mount, verso)  
image: 19 1/4 x 19 1/4 in. (49 x 49 cm.)  
sheet/flush mount: 24 x 20 in. (61 x 50.8  
cm.)

This work is number 9 from the edition  
of 10.

\$8,000-12,000

**LITERATURE:**

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues, New York,  
2006, pl. 127.



128

129

**DAVID LACHAPELLE (B. 1963)**

*Angelina Jolie, Horseplay, Los Angeles, 2001*

chromogenic print, face-mounted on  
acrylic, flush-mounted on aluminium  
signed in ink, titled, dated and numbered  
'3/3' on affixed artist's label (flush mount,  
verso)

49 1/2 x 60 in. (125.7 x 152.4 cm.)

This work is number 3 from the edition  
of 3.

\$15,000-25,000

**LITERATURE:**

*LaChapelle: Heaven to Hell*, Taschen, Italy,  
2006, p. 121.



129



130



131

**130**  
**HUNT SLONEM (AMERICAN, B. 1951)**  
*Cockatoos*

signed, dated and titled 'Hunt Slonem/ 1991/ Cockatoos' (on the reverse)  
oil on canvas  
44 x 66 in. (111.8 x 167.6 cm.), unframed  
\$8,000-12,000



132

**•131**  
**HUNT SLONEM (AMERICAN, B. 1951)**  
*Cockatoo (two works)*

the first signed, titled and dated 'Hunt Slonem/ Cockatoo/ 1995' (on the reverse); the companion signed, dated and titled 'Hunt Slonem/ 1996/ Cockatoo' (on the reverse)  
the first oil on masonite; the companion oil on board  
the first 10 x 8 in. (25.4 x 20.3 cm.), in an oval frame; the companion 7 x 5 in. (17.8 x 12.7 cm.) (oval) (2)  
\$2,000-3,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

**•132**  
**GEORGES TERZIAN (FRENCH, B. 1939)**  
*La contrebasse*

signed 'G. Terzian' (lower right); signed again, titled and dated 'GEORGES TERZIAN LA CONTREBASSE MAI 2006' (on the reverse)  
oil on canvas  
36 1/4 x 25 1/2 in. (92 x 65 cm.)  
\$3,000-5,000



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

133

DAVID BATES (AMERICAN, B. 1952)

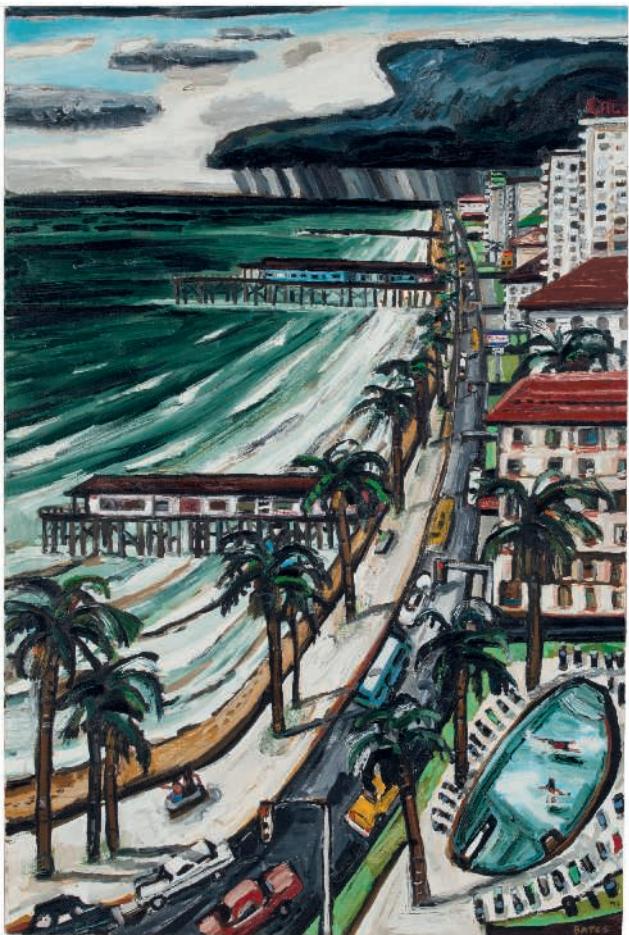
*Galveston Sea Wall*

signed and dated '93/ Bates' (lower right); signed, dated again twice and titled 'David Bates/ 93/ Galveston/ Sea Wall/ 93' (on the stretcher bar)  
oil on canvas  
60 x 40 in. (152.4 x 101.6 cm.)

\$20,000-30,000

PROVENANCE:

with Gerald Peters Gallery, Dallas, Texas.



133

134

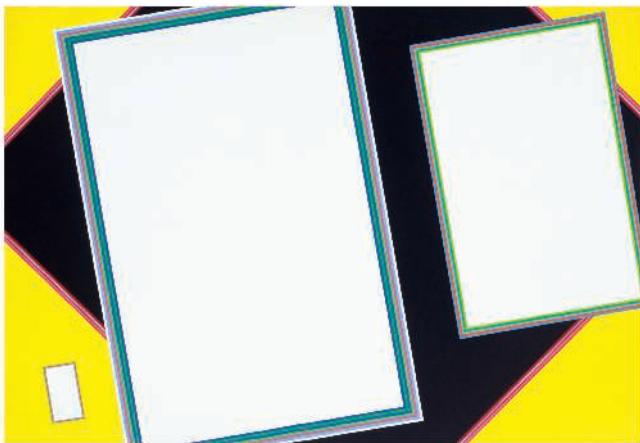
PETER FREUDENTHAL (SWEDISH, B. 1938)

*The Three Sons*

signed, dated and titled 'THE THREE SONS/ Peter Freudenthal/ 1982' (on the reverse)  
acrylic on canvas  
35 x 50 1/4 in. (88.9 x 128.9 cm.)  
\$2,000-3,000

PROVENANCE:

with Goldman-Kraft Gallery, Ltd., Chicago.



134

135-136 No Lots

51



137

PROPERTY FROM A DISTINGUISHED AMERICAN ESTATE (LOTS 137-138)

137

**IRENE RICE PEREIRA (AMERICAN, 1907-1971)**

*Abstraction*

signed 'I. Rice Pereira' (lower right)

oil on canvas, presumably in an artist's frame

47 $\frac{3}{4}$  x 37 $\frac{1}{4}$  in. (121.3 x 95.9 cm.)

\$5,000-7,000



138

**•138**

**IRENE RICE PEREIRA (AMERICAN, 1907-1971)**

*Druid Boy King*

signed, dated and titled 'The druid/ Boy King/ Pereira/ 4/27/52' (lower right)

oil on paper

22 x 28 in. (55.9 x 71.1 cm.)

\$2,000-3,000

**EXHIBITED:**

San Francisco, San Francisco Museum of Art, *MacIver-Pereira*, 4 May - 4 June, 1953; traveled to New York, Whitney Museum of American Art, 8 January - 1 March, 1953; Des Moines, Des Moines Art Center, 16 March - 19 April, 1953; and Dallas, Dallas Museum of Fine Arts, 21 June - 12 July, 1953.



139

139

**AFTER ALEXANDER CALDER**

*Swirls*

hand-woven jute maguey fiber, 1975, with woven signature and date, numbered 52/100

56 $\frac{3}{4}$  x 83 $\frac{1}{2}$  in. (144.1 x 212.1 cm.)

\$4,000-6,000



140

PROPERTY OF A MIDWESTERN INSTITUTION

■140

**ROBERT NATKIN (AMERICAN, 1930-2010)**

*Lover's Tryst*

signed 'Natkin' (lower right); signed again  
'Natkin' (on the reverse)  
acrylic on canvas  
109 x 178¾ in. (276.8 x 454 cm.),  
unframed  
Painted in 1979.

\$4,000-6,000

**PROVENANCE:**

Mr. and Mrs. Lawrence Lazar.  
Gift from the above to the present owner.

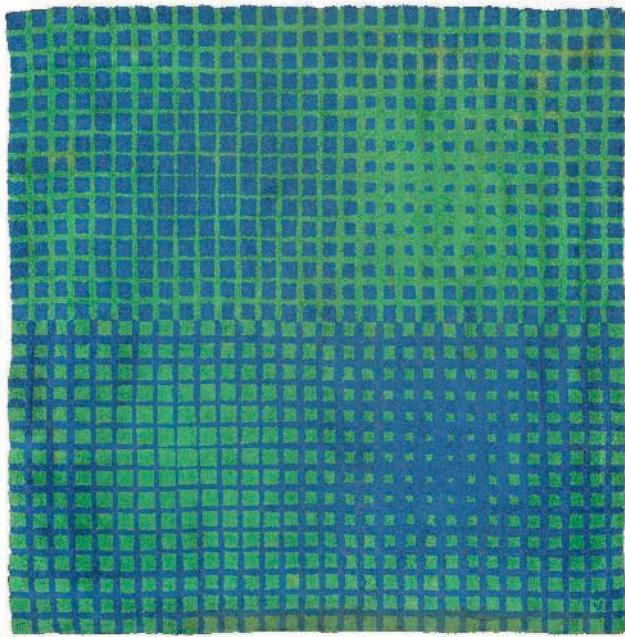
141

**VICTOR VASARELY (1906-1997)**

*Untitled*

woven rug in colors, signed in pencil and  
numbered 11 on a label affixed to the  
reverse

93½ x 93½ in. (2375 x 2375 mm.), overall  
\$5,000-7,000



141



142



143

PROPERTY OF THE DAVID WINTON BELL GALLERY, BROWN UNIVERSITY (LOTS 142-145)

■■■142

**WALTER DARBY BANNARD (AMERICAN, B. 1934)**

*Big Bronzine*

signed, titled and dated 'WDBannard/ Big Bronzine/ 1973' (on the reverse)  
acrylic and alkyd resin on canvas  
96 x 63 in. (243.8 x 160 cm.)

\$2,000-3,000

**PROVENANCE:**

with Lawrence Rubin Gallery, New York.

■■■144

**WALTER DARBY BANNARD (AMERICAN, B. 1934)**

*Tuscan Air*

signed, titled and dated 'WDBannard/ Tuscan Air/ 1972' (on the reverse)  
acrylic and alkyd resin on canvas  
78 x 121 in. (198.1 x 307.3 cm.)

\$3,000-5,000

**PROVENANCE:**

with Lawrence Rubin Gallery, New York.



144

■■■143

**WALTER DARBY BANNARD (AMERICAN, B. 1934)**

*Carrot Mountain*

signed, titled and dated 'WDBannard/ Carrot/ Mountain/ 1973'  
(on the reverse)  
acrylic and alkyd resin on canvas  
77 x 69 in. (195.6 x 175.3 cm.)

\$3,000-5,000

**PROVENANCE:**

with Lawrence Rubin, Knoedler Contemporary Art, New York.

■■■145

**WALTER DARBY BANNARD (AMERICAN, B. 1934)**

*Winter's Traces*

signed, titled and dated 'W.D./ Bannard/ Winter's/ Traces/  
1971' (on the stretcher bar)  
acrylic and alkyd resin on canvas  
78 x 93 in. (198.1 x 236.2 cm.)

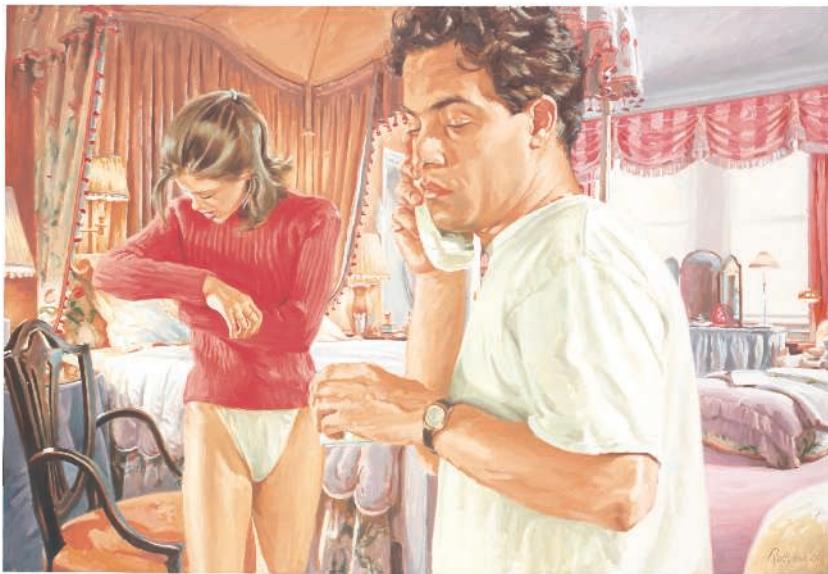
\$3,000-5,000

**PROVENANCE:**

with Lawrence Rubin Gallery, New York.



145



146



147

**■146**  
**TERRY RODGERS (AMERICAN, B.  
1949)**

*The Conversation*

signed and dated 'Rodgers 00' (lower right); signed, dated again and titled 'The Conversation T Rodgers 2000' (on the overlap)  
oil on canvas  
48 x 70 in. (121.9 x 177.8 cm.), unframed  
\$10,000-15,000

PROPERTY FROM A PRIVATE COLLECTOR, ILLINOIS

**•147**  
**ENRICO DONATI (AMERICAN, 1909-  
2008)**

*Alaska*

signed 'donati' (lower right); signed again, dated and titled 'Alaska 1991/ Enrico donati' (on the reverse)  
oil, sand and synthetic fiber on canvas  
32 x 36 in. (81.3 x 91.4 cm.)  
Painted in 1991.

\$3,000-5,000

**PROVENANCE:**  
with David Findlay Jr. Fine Art, New York.



148

**148**  
**MICHAEL LOEW (AMERICAN, 1907-  
1985)**

*Vernon*

signed, dated and titled 'M. Loew 66/  
Vernon' (on the reverse)  
acrylic on canvas  
56 x 39 in. (142.2 x 99 cm.)  
\$5,000-7,000

**PROVENANCE:**

The artist.  
Acquired directly from above by the present owner, prior to 1982.



149

ANDRÉ BRASILIER (FRENCH, B. 1929)

*Deux Chevaux le soir*

signed 'André Brasilier' (lower right); signed again with initials, titled and dated 'Deux Chevaux le soir/ A.B. 1966' (on the reverse)

oil on canvas

45 x 57½ in. (114.3 x 145.7 cm.)

\$30,000-50,000

**PROVENANCE:**

with Wally Findlay Gallery, New York.

The Collection of David Barrett, New York.

Alexis Brasilier has confirmed the authenticity of this work.

150

**ANDRÉ BRASILIER (FRENCH, B. 1929)**

*Le Pavillon Royal (Bois de Boulogne)*

signed 'André Brasilier' (lower right);  
signed again, titled and dated 'Le Pavillon Royal (Bois de Boulogne)/ André Brasilier 1965-66' (on the stretcher bar)

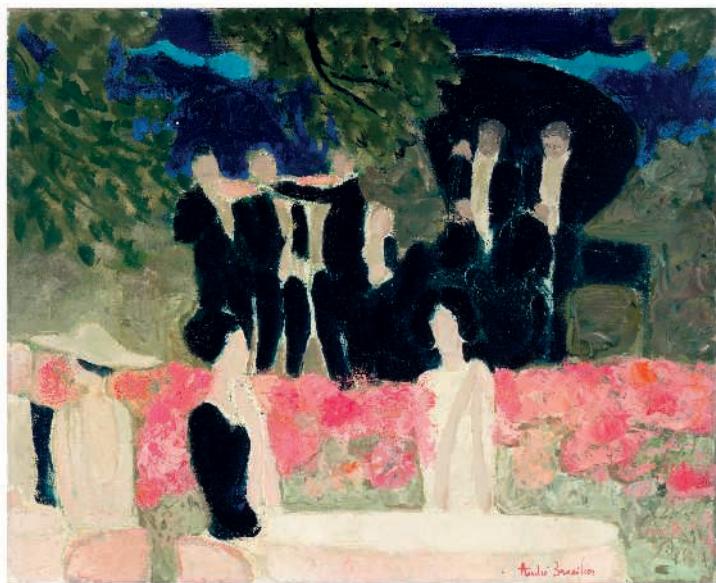
oil on canvas  
23½ x 28¾ in. (59.7 x 72.7 cm.)

\$20,000-30,000

**PROVENANCE:**

The Collection of David Barrett, New York.

Alexis Brasilier has confirmed the authenticity of this work.



150

151

**ANDRÉ BRASILIER (FRENCH, B. 1929)**

*Courses à Fère en Tardenois*

signed 'André Brasilier' (lower left);  
signed again, titled and dated 'courses à Fère en Tardenois 1966 André Brasilier' (on the stretcher bar)

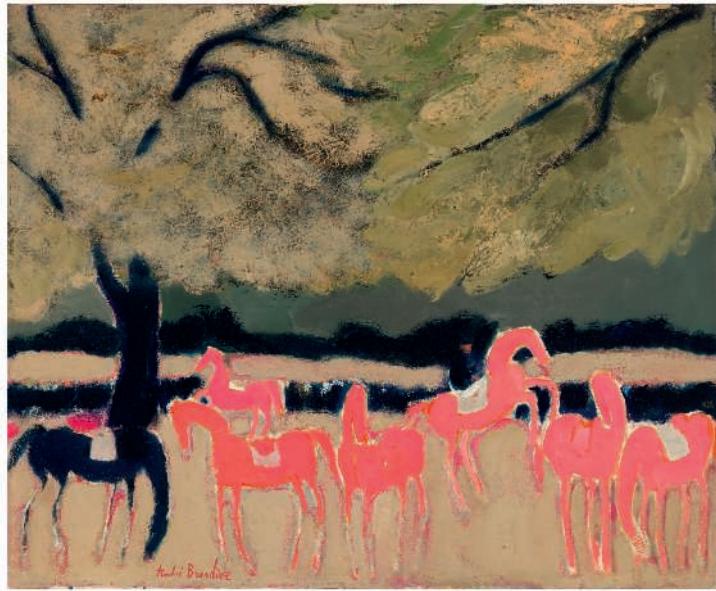
oil on canvas  
23½ x 28¾ in. (59.7 x 73 cm.)

\$25,000-35,000

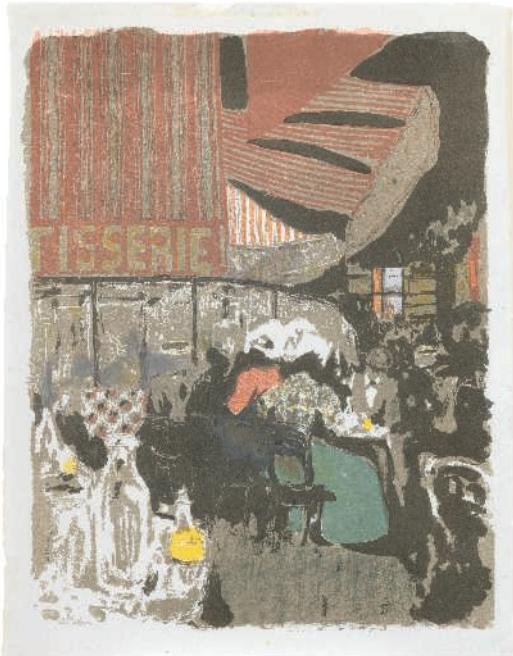
**PROVENANCE:**

The Collection of David Barrett, New York.

Alexis Brasilier has confirmed the authenticity of this work.



151



152

153

JOAN MIRÓ (1893-1983)

*Terre des Hommes*

lithograph in colors, on Arches paper, 1973, signed in pencil, numbered 24/75, published by Terre des Hommes, Lausanne, with margins

Sheet: 30 1/8 x 21 5/8 in. (765 x 549 mm.)

\$2,000-3,000

LITERATURE:  
Mourlot 921.

•152

EDOUARD VUILLARD (1868-1940)

*La Patisserie*, from *Paysages et Intérieurs*

lithograph in colors, on Chine, 1899, from the edition of 100, with margins

Image: 14 1/4 x 11 in. (362 x 279 mm.);

Sheet: 15 5/8 x 12 in. (390 x 305 mm.)

\$4,000-6,000

LITERATURE:

Roger-Marx 41



153

•154

JAMES ROSENQUIST (B. 1933)

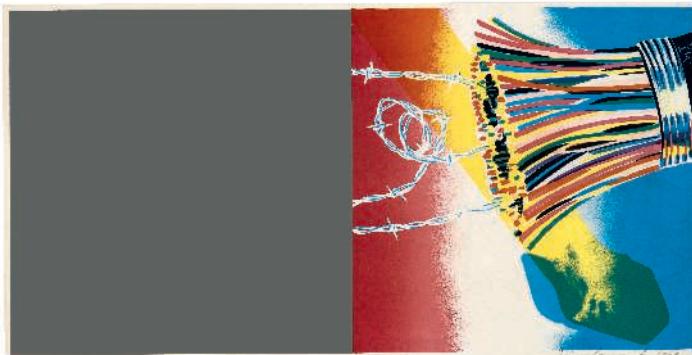
*Horse blinders* (left, right)

lithograph in colors, on Italia paper, 1969, signed and dated in pencil, from the unpublished edition of 46, with margins

Image: 16 x 31 1/8 in. (406 x 809 mm.)

\$800-1,200

LITERATURE:  
Glenn VIII.



154



155

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

155

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*La Danse à la Campagne, 2e Planche*

etching, on wove paper, circa 1890, with the artist's stamped signature, from the edition of unknown size  
Image: 8½ x 5¾ in. (216 x 137 mm.); Sheet: 12¾ x 9¾ in. (324 x 238 mm.)

\$3,000-5,000

LITERATURE:

Stella 2



156

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ (LOTS 156-157)

156

**ÉMILE-ANTOINE BOURDELLE (FRENCH, 1861-1929)**

*Le Nuage, torse (également appelé Torse de Vénus)*

signed with artist's cipher, numbered, inscribed, and inscribed again with foundry mark '9 By Bourdelle E. Godard Cire Perdue'  
(along the edge)

bronze with brown patina

11½ x 3½ x 5 in. (28.2 x 8.3 x 12.7 cm.)

Conceived in 1907. The present work was cast circa 1960.

\$7,000-9,000



157

•157

**AIMÉ-JULES DALOU (FRENCH, 1838-1902)**

*Boulonnaise portant un enfant*

signed 'J. Dalou' (on the base) and with stamped and inscribed foundry marks 'Susse Fres Editeurs Paris' (on the back and side of the base)

bronze with brown patina

14 x 5½ x 4½ in. (35.6 x 14 x 11.4 cm.)

\$3,000-5,000

•158

**PABLO PICASSO (1881-1973)**

*Paysan et Maja, from Series 156*

etching, on Rives paper, 1971, signed in pencil, numbered 19/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, 1978, with full margins  
Image: 8 1/8 x 5 7/8 in. (206 x 149 mm.); Sheet: 12 7/8 x 9 7/8 in. (327 x 251 mm.)

\$2,000-3,000

LITERATURE:

Bloch 1929; Baer 1938



158



159

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

159

**PABLO PICASSO (1881-1973)**

*Deux Femmes nues*

etching, on Arches paper, 1930, signed in ink, numbered 94/125, published by Albert Skira, Paris, 1931, with margins  
Image: 10 1/4 x 7 1/4 in. (260 x 184 mm.); Sheet: 19 x 15 1/2 in. (483 x 394 mm.)

\$2,000-3,000

LITERATURE:

Bloch 132; Baer 199



160

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 160-162)

160

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*Sara*

signed 'F. Gilot-' (lower left); titled, dated and inscribed 'III Sara 1970' (on the reverse)  
ink and pencil on paper  
26 x 20 in. (66 x 50.8 cm.)

\$4,000-6,000

161

FRANÇOISE GILOT (FRENCH, B. 1921)

*Monkey at the circus*

signed 'F. Gilot-' (lower left); titled and dated 'Monkey at the circus - 1971' (on the reverse)

ink and gold leaf on handmade paper

26½ x 20¼ in. (66.3 x 51.4 cm.)

\$5,000-7,000



162

•162

FRANÇOISE GILOT (FRENCH, B. 1921)

*My friend Lawrence arranging flowers*

signed 'F. Gilot-' (lower left); titled and dated 'my friend Lawrence arranging flowers no 29 ete 47' (on the reverse)

pencil on paper

19½ x 25¼ in. (50.5 x 65.4 cm.)

\$3,000-5,000

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

163

GERHARD MARCKS (GERMAN, 1889-1981)

*Stehende Trude*

Inscribed with monogram, numbered and stamped with foundry mark 'BUSS. RICH. BARTH MARIENDORF 4/6' (along the edge)

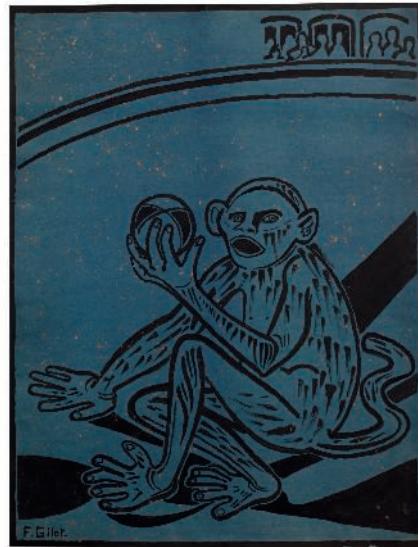
bronze with brown patina

28½ x 7 x 7 in. (72.4 x 17.8 x 17.8 cm.)

\$6,000-8,000

PROVENANCE:

with Leonard Hutton Galleries, New York.



161



163

**SESSION II**

(LOTS 164-282)

PROPERTY FROM THE ESTATE OF JEAN DELEAGE  
(LOTS 164-176)**•164****ALEXANDER RODCHENKO**  
(RUSSIAN, 1891-1956)*Advertisement for the journal 'Red pepper'*lithograph in colors, on wove paper, 1925,  
numbered 12088/15000; together with  
Varvara Stepanova, *A Powerful Laugh*,  
1932, gelatin silver print  
the first 21½ x 15 in. (546 x 381 mm.) (2)  
\$1,000-1,500**PROVENANCE:**with Mimi Ferzt Gallery, New York.  
Acquired from the above by the present  
owner, 2001.

164

**•165****LIDIA MASTERKOVA (RUSSIAN, 1927-2008)***Composition 5*signed in Cyrillic, inscribed in Latin and dated 'L. Masterkova 76.  
Wien' (lower right)  
collage—ink, wash and cut paper on paper  
24½ x 17½ in. (61.6 x 44.5 cm.)

\$3,000-5,000

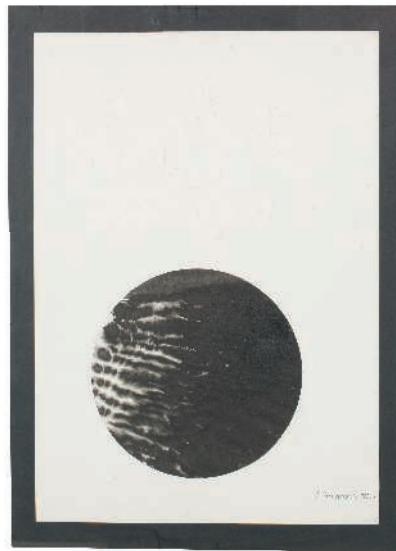
**PROVENANCE:**

with Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner, 2001.



165



165

**•166****LIDIA MASTERKOVA (RUSSIAN, 1927-2008)***Composition 63*signed in Cyrillic and dated 'L. Masterkova 62.' (lower left);  
signed in Cyrillic and dated again and titled 'L. Masterkova 61/  
comp. n 63' (on the reverse)  
pencil on paper  
19 x 14 in. (48.3 x 35.6 cm.)

\$3,000-5,000

**PROVENANCE:**

with Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner, 2001.

167

VLADIMIR OVCHINNIKOV (RUSSIAN, B. 1941)

*Fishermen*

signed in Cyrillic and dated 'V. OVCHINNIKOV 88r.' (lower left);  
signed in Cyrillic and dated again, and inscribed in Russian with  
title 'V. OVCHINNIKOV/ 1988' (on the reverse)

oil on canvas

62½ x 35½ in. (158.8 x 89 cm.)

\$5,000-7,000

**PROVENANCE:**

with Eduard Nakhamkin Fine Arts, New York.  
Acquired from the above by the present owner, 1990.



168

169

ILYA KABAKOV (RUSSIAN, B. 1933)

*Untitled*

signed in Cyrillic and dated 'I. Kabakov 96' (lower right)  
colored pencil and watercolor on paper  
9½ x 12 in. (23.5 x 30.5 cm.)

\$5,000-7,000

**PROVENANCE:**

with Barbara Gladstone Gallery, New York.  
Acquired from the above by the present owner, 1997.

This drawing will be included in the forthcoming *Catalogue raisonné* of drawings by Ilya and Emilia Kabakov.



167

168

VLADIMIR NEMUKHIN (RUSSIAN, 1925-1999)

*Abstract composition*

signed in Cyrillic and dated 'Vl. Nemukhin 79' (lower center)  
gouache and watercolor on paper  
23¾ x 21½ in. (60.3 x 54.6 cm.)

\$5,000-7,000

**PROVENANCE:**

with Mimi Ferzt Gallery, New York.  
Acquired from the above by the present owner, 1998.



169



170

170

**OSCAR RABIN (RUSSIAN, B. 1928)**

*Night, puddle, two herring, forest*

signed and dated 'OSCAR RABINE 2001' (lower left); further inscribed in Russian with title and numbered '2002 n 1284' (on a label affixed to the reverse)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

\$8,000-12,000

**PROVENANCE:**

Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner.

171

**VLADIMIR YANKILEVSKY (RUSSIAN, B. 1938)**

*Untitled, from Pity - Passing Through Life*

signed in Cyrillic and dated 'V. Yankilevsky 93' (lower right)  
collage—pastel, pencil, ink and paper on paper

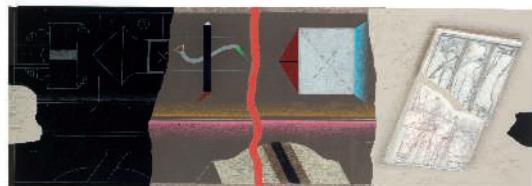
19½ x 56¼ in. (49.5 x 142.9 cm.)

\$3,000-5,000

**PROVENANCE:**

with Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner, 2009.



171

172

**OSKAR RABIN (RUSSIAN, B. 1928)**

*Everything for cats*

signed in Cyrillic and dated 'Rabin 62' (lower left);  
inscribed in Russian with title, dated again and  
numbered '1962 n. 112' (on the reverse)

oil on canvas

19¾ x 27¾ in. (50.2 x 70.5 cm.)

\$10,000-15,000



172

173

MIKHAIL CHEMIAKIN (RUSSIAN, B. 1943)

*Japanese still life*

signed and dated 'M. Chemiakine./ 1983.' (lower right); signed again, dated '1984' and titled in Russian (on the reverse)  
oil on canvas

22 x 27½ in. (55.9 x 70.8 cm.), unframed

\$4,000-6,000

**PROVENANCE:**

with Bowles/Sorokko Galleries, Beverly Hills.  
Acquired from the above by the present owner in 1994.



173



174

•174

DMITRI PLAVINSKY (B. 1937)

*Moth*

etching in black, on wove paper, 1968, signed in pencil in Cyrillic, numbered 7/30, with margins  
Plate: 11½ x 9½ in. (286 x 241 mm.)

\$300-500

**PROVENANCE:**

with Mimi Ferzt Gallery, New York.  
Acquired from the above by the present owner.

•175

BORIS SVESHNIKOV (1927-1998)

*Execution in the morning; together with a companion drawing*

the first signed with Cyrillic initials and dated '5 bS 94' (lower left); signed, dated again and titled (on the reverse)  
each ink on paper  
the first 12 x 17 in. (30.5 x 43.2 cm.)

(2)

\$2,000-3,000

**PROVENANCE:**

with Mimi Ferzt Gallery, New York.  
Acquired from the above by the present owner, 2000.



175



176

•176

NIKOLAI MAKAROV (RUSSIAN, B. 1952)  
*Untitled*

signed in Latin with initials 'NM' (lower center)  
acrylic on canvas laid down on masonite  
26¾ x 50½ in. (67.9 x 128.3 cm.), oval  
Painted in 1999.

\$2,000-3,000

PROVENANCE:  
with Mimi Ferzt Gallery, New York.

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES (LOTS 177-178)

177

ADAM STYKA (POLISH, 1890-1959)

*Idylle sud algérienne*

signed 'ADAM/ STYKA' (lower left)

oil on canvas

32½ x 25½ in. (81.6 x 64.7 cm.)

\$12,000-18,000



177

178

ADAM STYKA (POLISH, 1890-1959)

*Buffalos watering*

signed 'ADAM/STYKA' (lower right)

oil on canvas

26½ x 32¼ in. (66.3 x 81.9 cm.)

\$10,000-15,000



178



179



180

PROPERTY FROM A PRIVATE NEW YORK COLLECTION (LOTS 179-180)

**179**

**JAN LEBENSTEIN (POLISH, 1930-1999)**

*Figure No. 172*

signed and dated 'Lebenstein 62' (lower right); signed, dated again and titled 'Lebenstein/ 1962/ Figure no 172' (twice on the reverse)

oil on canvas

51 x 32 in. (129.5 x 81.3 cm.), unframed

\$20,000-30,000

**180**

**JAN LEBENSTEIN (POLISH, 1930-1999)**

*Figure axiale 71*

signed and dated 'Lebenstein 1960' (lower right); signed, dated again and titled 'Jan Lebenstein/ figure axiale 71/ 1960' (on the reverse)

oil on canvas

70 1/4 x 26 1/4 in. (179.9 x 66.7 cm.), unframed

\$20,000-30,000



181

•181

**GRAHAM NICKSON (AMERICAN/BRITISH, B. 1946)**

*Sagaponack Bather, Crab II*

signed and titled 'Graham Nickson "Sagaponack Bather, Crab II"' (on the reverse)

watercolor and pencil on paper  
15¾ x 20½ in. (40 x 52.1 cm.)

Executed in 1981.

\$3,000-5,000

**PROVENANCE:**

with Susan Caldwell, Inc., New York.

**EXHIBITED:**

Storrs, Connecticut, The William Benton Museum of Art, The University of Connecticut, *Bather with Green Towel: Crab II*, 25 January - 14 March 1982, no. 26.

182

**DAVID SPILLER (BRITISH, B. 1942)**

*Such a lot of world to see*

signed 'David Spiller' (along the right edge); signed again, titled and dated 'Such a lot of love to see/ David Spiller/ 2005' (on the reverse)

acrylic and colored chalk on canvas  
34 x 34 in. (86.4 x 86.4 cm.), unframed

\$2,500-3,500



183

183

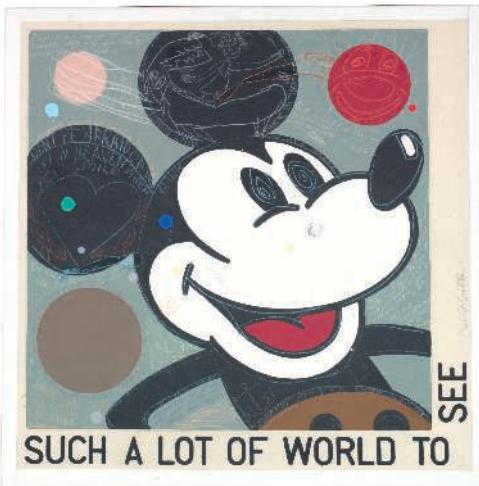
**DAVID SPILLER (BRITISH, B. 1942)**

*The power of love*

signed 'David Spiller' (lower right); signed again, titled and dated 'The Power of love/ David Spiller/ 2005' (on the reverse)

acrylic and colored chalk on canvas  
34 x 34 in. (86.4 x 86.4 cm.)

\$2,500-3,500



182



184

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ (LOTS 184-185)

**184**

**VICTORIA DUBOURG FANTIN-LATOUR (FRENCH, 1840-1926)**

*Nature morte avec fleurs*

signed 'V. Dubourg' (lower left)  
oil on canvas  
17¾ x 21¾ in. (45.1 x 55.2 cm.)

\$6,000-8,000

**•186**

**ROBERT KULICKE (AMERICAN, 1924-2007)**

*Floral still life*

signed, dated and dedicated 'for Eric/ Bob Kulicke/ 63' (on the reverse)  
oil on canvas laid to board  
7½ x 7¼ in. (18.4 x 18.4 cm.)

\$3,000-5,000

**PROVENANCE:**

The artist.

Private Collection, gift from the above, 1963.  
Gift from the above to the present owner.

**EXHIBITED:**

Allan Stone Galleries, Inc., New York.



185

**185**

**ALBERT HERTER (AMERICAN, 1871-1950)**

*Still life with an ovoid vase, a famille rose punch bowl and roses*  
signed and inscribed with artist's device 'Albert Herter' (lower right)  
oil on board  
30 x 24 in. (76.2 x 61 cm.)

\$5,000-7,000

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

**187**

**JANE PETERSON (AMERICAN, 1876-1965)**

*Village Gossip*

signed 'Jane Peterson' (lower right)  
gouache, charcoal and watercolor on paper laid down to board  
18 x 24 in. (45.7 x 61 cm.)  
Executed *circa* 1920.

\$4,000-6,000

**PROVENANCE:**

with Robert Schoelkopf Gallery, New York, 1968.



186



187

69

■188

**ROBERT GRAHAM (AMERICAN, 1938-2008)**

*Column II*

signed and inscribed 'Robert Graham/ 1974/ AP #1' (along the lower edge)

bronze with dark brown patina

62 x 7½ x 7¼ in. (157 x 19 x 18.4 cm.)

Executed in 1971-74.

\$20,000-30,000



190



189

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

189

**REG BUTLER (BRITISH, 1913-1981)**

*Figure in Space*

stamped with artist monogram and numbered '%' (on the outstretched leg) and stamped with foundry mark 'Susse Fondeur Paris' (on the bent leg)

bronze with brown patina

19¾ x 9 x 8 in. (50.2 x 22.9 x 20.3 cm.)

Conceived in 1956.

\$8,000-12,000

**EXHIBITED:**

New York, Pierre Matisse Gallery, *Reg Butler: Sculpture & Drawings, 1954 to 1958*, February 1959, cat. no. 14 (another cast exhibited).

Louisville, J.B. Speed Museum, *Reg Butler: A Retrospective Exhibition*, October - December 1963, cat. no. 67 (another cast exhibited).

**LITERATURE:**

M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, p. 149, no. 176 (another cast illustrated).

190

**HARRY ABEND (POLISH/VENEZUELAN B. 1937)**

*Columna No. 39*

signed, dated, and titled 'HARRY ABEND, LONDON 1980, No. 39' (on the reverse)

oil on wood

100½ x 6¾ x 4½ in. (255.3 x 17.2 x 10.8 cm.)

\$12,000-18,000

**PROVENANCE:**

Acquired directly from the artist.



191



192

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE, SOLD TO BENEFIT  
COLUMBIA UNIVERSITY (LOTS 191-192)

■191

**ROBERT GRAHAM (AMERICAN, 1938-2008)**

*Olympic Figure II*

signed and numbered 'R Graham 1/12' (along the edge)  
bronze with black patina

65 x 18 x 18 in. (165 x 45.7 x 45.7 cm.)

Executed in 1984.

\$12,000-18,000

■192

**ROBERT GRAHAM (AMERICAN, 1938-2008)**

*Olympic Torso I*

signed and numbered 'R Graham 1/12' (along the edge)  
bronze with black patina

67 x 18 x 18 in. (170 x 45.7 x 45.7 cm.)

Executed in 1984.

\$12,000-18,000



193

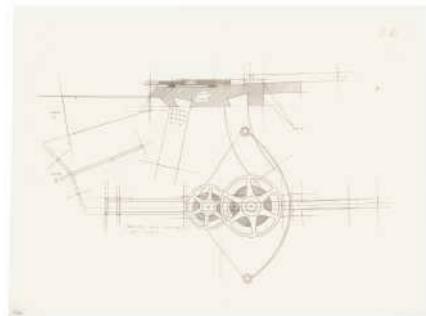
**193  
FRANCIS ALÝS (BELGIAN, B. 1959)**

*Gun No. 26; together with accompanying study*

signed with initial and inscribed 'BALLETA DOBLE CARRETE/ CUERNO/ DE CHIVO/ A' (on duct tape affixed to wood); the study signed 'F. Alys' (lower left) and inscribed (throughout) wood, metal, plastic tube and 16mm film assemblage; the companion work pencil on paper

32½ x 16 x 12½ in. (82.6 x 40.6 x 31.1 cm.); the companion work 35 x 45½ in. (88.9 x 115.5 cm.) (2)

\$12,000-18,000



193 (companion)



194

PROPERTY FROM AN AMERICAN COLLECTION

■194

**FLETCHER BENTON (AMERICAN, B. 1931)**

*Synchronetic C-2135-S*

mixed media construction with Plexiglas, aluminum, formica and fluorescent light

57 x 53 x 8 in. (114.8 x 134.6 x 20.3 cm.), overall

\$4,000-6,000

**PROVENANCE:**

with Esther-Robles Gallery, Los Angeles.



195

**195**

**SOREL ETROG (CANADIAN, B. 1933)**

*Bust of Madonna*

signed and numbered 'ETROG 2/7' (on the base) bronze with light brown patina

21½ x 11½ x 10 in. (54.6 x 29.2 x 25.4 cm.)

\$10,000-15,000

PROPERTY FROM A CONNECTICUT COLLECTION

196

**ACHILLEAS DROUNGAS (GREEK, B. 1940)**

*Luna*

signed and dated 'A Droungas '85' (lower right) and titled 'LVNA' (lower center); titled and dated again "LUNA" 1986' (on the stretcher bar)

oil on canvas

55 1/4 x 67 3/4 in. (140.3 x 172.1 cm.), unframed

\$6,000-8,000



197



196

PROPERTY FROM AN ENGLISH LADY, CHICAGO, ILLINOIS

197

**ROBERT SILVERS (B. 1968)**

*Jackie, 2004*

Fuji Crystal Archive print, flush-mounted on aluminum titled, dated and numbered '2/6' on affixed artist's label (flush mount, reverse)

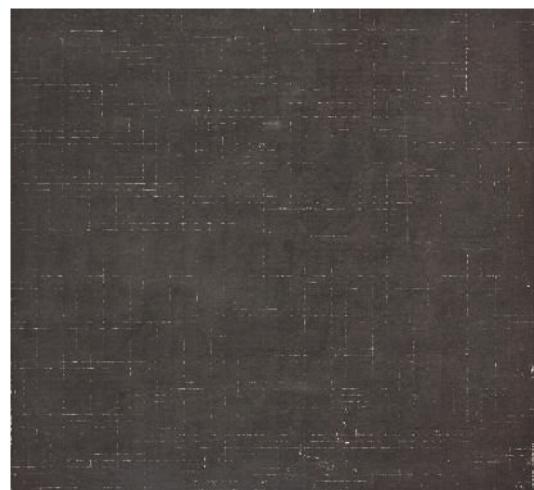
63 1/2 x 47 3/4 in. (161.3 x 121.3 cm.)

This work is number 2 from the edition of 6.

\$1,500-2,000

**PROVENANCE:**

with Gasiunases Gallery, Palm Beach.



198

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

198

**ROBERT JACKS (AUSTRALIAN, 1943-2014)**

*Souvenir of Recorder*

signed, dated and titled 'ROBERT JACKS SOUVENIR OF RECORDER/ 1973 (on the stretcher bar)

oil on canvas

73 3/4 x 80 in. (187.3 x 203.2 cm.), unframed

Painted in 1973.

\$2,000-3,000

**PROVENANCE:**

The artist.

Acquired from the above by the present owner.

# PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON



As fashion icon Diana Vreeland once said:  
"Style—all who have it share one thing: originality."

A woman of great style in every respect, Nancy Richardson has always been visual and, indeed, loves to think out of the box. Professionally, she enjoyed a glimmering career at Condé Nast Publications – writing about tastemakers and trends for *House and Garden*, *Vogue* and *Glamour*. In fact, she was working at *Vogue* when Vreeland, who was to become a close friend, was at the helm.

I first met Nancy in the mid-1990s when she chose Christie's to sell a group of outstanding 18th century furniture and paintings from her elegant Fifth Avenue apartment. The apartment's interiors were created in collaboration with the Parisian design legend, Henri Samuel. Samuel's genius was revealed in his often inspired juxtapositions. Imagine: Historic meets modern and giltwood meets plexiglas. Each unique interior seemed to offer up an element of the unexpected in the spirit of his mentor, Stephane Boudin at Jansen, but most importantly Samuel took his cues from his clients. And what an illustrious roster of clients he had including Doris Duke, Susan and John Gutfreund, Valentino, and Marie-Hélène and Guy de Rothschild, whose exuberant historic rooms of the Chateau de Ferrières are renowned. In the case of the Richardson apartment, this was a meeting of two great minds – and boy, did they have fun, making finds in Paris, London and New York. Look at the imaginative bed (lot 228) fabricated from rich French embroidery found in a heap at a London auction...

Like Samuel, Nancy's appreciation of historic 18th and 19th century works of art transcends time. Since her Fifth Avenue days, many of these works – furniture, fine art and sculpture – have moved with her multiple times to less formal, and in some cases unlikely modern settings. Nancy is reinventing herself yet again and Christie's is honored to present a selection of these pieces, many of which were so carefully chosen with Samuel.

In addition to the *Living with Art* sale, other pieces from Nancy Richardson's collection will be included in our April sales of Old Master Paintings, 19th Century European Art and Sculpture.

Nancy's love for photography – and she is a collector herself – has manifested into an enthusiastic embrace to create her own opus of work which often serves as a backdrop in her living spaces. Her most current works, large-scale and vibrantly colored floral images, will be exhibited at Voltz Clark Gallery in New York in May 2017.

-MELISSA GAGEN,  
INTERNATIONAL SPECIALIST, EUROPEAN FURNITURE DEPARTMENT



199

**199**  
**A PAIR OF EMPIRE STYLE ORMOLU AND PATINATED-BRONZE CHENETS**  
19TH CENTURY

12½ in. (31.8 cm.) high, 11¾ in. (29.8 cm.) wide, 6 in. (15.2 cm.) deep (2)  
\$2,000-3,000

**PROVENANCE:**  
Acquired from Renancourt, Paris, 10 January 1988.



200

**■200**  
**A BRONZE FIGURE OF VENUS CROWNING CUPID**  
FRENCH, BY CHARLES RENE DE SAINT MARCEAUX (1845-1915)

Inscribed signature and Valsuani foundry mark, on a *verde antico* marble base  
14½ in. (36.2 cm.) high  
\$2,000-3,000



201

**■201**  
**A PAIR OF CONSULAT MAHOGANY MARQUISES**  
EARLY 19TH CENTURY AND ADAPTED FROM A CANAPE

Each bearing a stamp 'JACOB FRERES RUE MESLEE' (2)  
\$3,000-5,000

**PROVENANCE:**  
The Roberto Polo Collection; Sotheby's New York, 3 November 1989, lot 129.  
Anonymous sale; Christie's New York, 27 May 1999, lot 324 (en suite with lot 323, a set of six fauteuils).



201



75

202

**A LATE LOUIS XVI ORMOLU, PATINATED BRONZE AND ROUGE GRIOTTE MARBLE MANTEL CLOCK**

ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, THE BRONZES ATTRIBUTED TO FRANCOIS REMOND, THE DIAL SIGNED MANIERE À PARIS, CIRCA 1785

24½ in. (62.2 cm.) high, 23¾ in. (60.3 cm.) wide, 7½ in. (19 cm.) deep

\$40,000-60,000

**PROVENANCE:**

Anonymous Sale; Sotheby's, Monaco, 17 June 1988, lot 686.

This impressive, sculptural clock can be attributed to the prominent *bronzier* François Rémond who was one of most skilled and successful *bronziers* in Paris during the 1780s and early 1790s. Largely employed by the *marchand-mercier* Dominique Daguerre, Rémond was responsible, or partly responsible, for the mounts of some of the most celebrated pieces of furniture created in those years, such as the lacquer-mounted toilet table by Weisweiler, delivered to Marie-Antoinette by Daguerre in 1784 and now in the Louvre, Riesener's marquetry dressing table made for the Queen at the Petit Trianon and now at Waddesdon Manor, and some of David Roentgen's most sumptuous works produced for the Russian court (C. Baulez, "Toute l'Europe tire ses bronzes de Paris", in: exh. cat. *Bernard Molitor 1755-1833, Ébéniste parisien d'origine luxembourgeoise, Luxembourg (Villa Vauban) 1995*, pp. 81-88, Figs. 1-6).

The clock's design relates closely to another model by Rémond which features standing Classical female figures who support a clock case hung with drapery. This model can be traced back to an order in 1790 when Rémond, working under the direction of Daguerre, supplied one to Princess Kinsky to compliment a pair of candelabra that featured the same classical figures (C. Baulez, 'La luminaire de la Princesse Kinsky', *L'Estantille/l'Objet d'art* 247 (May 1991), p. 88, figs. 1-3). An example of this model with standing figures was sold anonymously at Christie's, Monaco, 22 June 1986, lot 619 and like the present lot, its movement was also by Manière. He was clearly the favored horloger as other examples of both models contain Manière movements as do other clocks attributed to Rémond.

An identical model of this clock with a later base sold anonymously at Christie's, New York, 21 May 2003, lot 260 and another example with a white marble base was sold from the Late Comte Henri de Beaumont at Christie's, London, 1 December 2005, lot 135.







203

**203**  
**A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE COLUMN-FORM LAMPS**

SECOND QUARTER 19TH CENTURY, ELECTRIFIED

40½ in. (102.9 cm.) high, 9½ in. (24.1 cm.) wide

\$8,000-12,000



(2)

**PROVENANCE:**

Acquired from Renancourt, Paris, 10 January 1988.



203A

**203A**  
**A DIRECTOIRE ORMOLU AND TOLE BOUILLOTTE LAMP**

CIRCA 1795

Drilled for electricity but unwired

25 in. (63.5 cm.) high

\$2,000-3,000



**204**

**NICOLAS-LOUIS-FRANÇOIS GOSSE (FRENCH, 1787-1878)**

Trompe L'Oeil Bas-reliefs: *Monks fleeing before a Napoleonic officer; a Napoleonic officer talking with his Men; a Napoleonic officer being cheered by his Men; a Napoleonic officer on the Battlefield*

the first signed and dated 'N Gosse.1828'; the others signed and dated 'N Gosse 1828'  
(lower left)

oil on canvas en grisaille

38% x 59 in. (97 x 151 cm.); 38 x 59% in. (96.4 x 151.5 cm.); 38 x 59 in. (96 x 151 cm.); 37 x 59 in. (96 x 151.5 cm.) (4)

\$20,000-30,000

**PROVENANCE:**

Arts of France; Christie's, New York, 23 October 1998, lot 155.



205

**205**  
**CHARLES DE RANDON (FRENCH,  
19TH CENTURY)**

*A Panoramic View of Paris with the dome of the Invalides, Notre Dame, Saint-Germain-des-Prés, Saint Sulpice, the Pantheon, the Monastery of Val de Grace and the Fortress of Montrouge*

signed, dated and inscribed 'Ingr  
geographe Ch de Randon 1814' (lower  
right)

watercolor and gouache on paper  
22 x 35 in. (57 x 90 cm.)

\$10,000-15,000

**PROVENANCE:**

Arts of France; Christie's, New York, 23  
October 1998, lot 153.

**205A**  
**CHARLES-ÉMILE JACQUE (FRENCH,  
1813-1884)**

*Le Convoi*

signed, dedicated and indistinctly  
inscribed 'à mon fils E. Jacque/ son vieux  
Dabe/ Ch. Jacques' (lower left)  
oil on canvas

25½ x 32 in. (64.8 x 81.3 cm.)

\$6,000-8,000

**PROVENANCE:**

Acquired from Jacques Fischer and  
Chantal Kiener, Paris, 1989.

We would like to thank Monsieur Vincent  
Marillier for confirming the authenticity  
of this work.

**206**  
**HENRI LÉOPOLD LÉVY (FRENCH,  
1840-1904)**

*A nighttime meeting, en grisaille*

signed 'Henri Lévy' (lower left)  
oil on canvas  
9¾ x 7½ in. (24.8 x 19.1 cm.)

\$4,000-6,000



205A



206



207 (six of twenty-two)

**207**

**CHINESE SCHOOL, EARLY 19TH CENTURY**

**A SET OF 22 ORNITHOLOGICAL STUDIES**

Comprising four larger and eighteen smaller, each with Chinese identification of species

Pen, ink and colors on paper, framed

21 $\frac{1}{2}$  x 24 $\frac{3}{4}$  in. (54.6 x 62.8 cm.)

15 $\frac{1}{2}$  x 19 $\frac{3}{4}$  in. (40 x 50.2 cm.)

(22)

\$15,000-25,000

**PROVENANCE:**

Private Collection, England.

Acquired from The Chinese Porcelain Company, New York.

**208**

**ESTEBAN VICENTE (AMERICAN/SPANISH,  
1903-2001)**

*Untitled*

signed 'Esteban Vicente' (lower right); signed again and dated 'Esteban Vicente/ 1987' (on the reverse)  
collage—oil and paper on canvas  
34 x 44 in. (86.4 x 111.8 cm.)

\$7,000-9,000

**PROVENANCE:**

Acquired from Berry-Hill Galleries, Inc., New York.

**EXHIBITED:**

New York, Berry-Hill Galleries, Inc., *Esteban Vicente: Recent Works*, 7 February - 4 March 1989, no. 19.



208



209



210

**209**

**MAN RAY (AMERICAN, 1890-1976)**

*Natural Painting*

signed 'Man/ Ray' (at a later date, lower right)  
acrylic on masonite  
8 1/2 x 6 1/4 in. (21.6 x 15.9 cm.)  
Executed *circa* 1958-65.

\$4,000-6,000

**PROVENANCE:**

The Collection of Juliet Man Ray.  
Acquired from Vered Gallery, East Hampton.

To be included in the catalogue of the  
paintings of Man Ray being prepared by  
Andrew Strauss and Timothy Baum.

**210**

**ALFRED LESLIE (AMERICAN, B. 1927)**

*A Learning Mirror*

indistinctly signed, dated and titled  
'Alfred Leslie 1970 a leaning mirror' (lower right)  
pencil on paper  
40 x 29 3/4 in. (101.6 x 75.6 cm.)

\$4,000-6,000

**211**

**JACK YOUNGERMAN (AMERICAN, B. 1926)**

*Untitled (nine works)*

each variously signed and dated  
the first oil on paper  
the largest 12 1/2 x 7 1/2 in. (31.8 x 19.1 cm.);  
the smallest 3 1/4 x 2 1/4 in. (8.2 x 5.7 cm.) (9)

\$4,000-6,000

**PROVENANCE:**

Acquired from Glenn Horowitz  
Bookseller, Inc., New York.

**EXHIBITED:**

East Hampton, New York, Glenn  
Horowitz Bookseller, 20 July 1996 - 19  
August 1996.



211 (three of nine)



212

**■212**  
**AN EMPIRE BRASS INLAID-MAHOGANY BRONZE-PAINTED AND PARCEL-GILT GUERIDON**  
EARLY 19TH CENTURY

28¾ in. (73 cm.) high, 32 in. (81.3 cm.) diameter  
\$4,000-6,000



213

**■213**  
**AN IRISH GEORGE II MAHOGANY STOOL**  
CIRCA 1750

With associated 18th century *petit point* needlework seat  
17¾ in. (45.1 cm.) high, 22½ in. (57.2 cm.) wide, 19 in. (48.3 cm.) deep  
\$4,000-6,000

**■214**  
**A FRENCH BRASS-INLAID EBONY AND MAHOGANY CENTER TABLE**  
20TH CENTURY, SUPPLIED BY HENRI SAMUEL

29 in. (73.7 cm.) high, 67½ in. (171.5 cm.) wide, 25½ in. (64.8 cm.) deep  
\$3,000-5,000

**215-217 No Lots**



214



218

**AN EMPIRE ORMOLU, PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE MANTEL CLOCK**

THE BRONZES ATTRIBUTED TO JEAN-FRANCOIS DENIERE, THE DESIGN ATTRIBUTED TO PERCIER AND FONTAINE, CIRCA 1805

Together with a faux porphyry pedestal

35½ in. (90.2 cm.) high, 23½ in. (59.7 cm.) wide

(2)

\$60,000-100,000

**PROVENANCE:**

Acquired from Renancourt, Paris.

Jean-François Deninger, *dit* Denière, 1774-1866.

This magnificent *Urania* clock was executed by the *bronzier* Denière between 1805-11, almost certainly to designs by Charles Percier and Pierre-François-Léonard Fontaine. A watercolour for a closely related *Pendule égyptienne à sujets* featured as Plate VIII in their engraved pattern-book *Recueil de Décorations Intérieures*, published in 1801. The design displays the distinctive decorative motif of a *Sacrificial Offering* by two Egyptian Priestesses to Jupiter-Amon; the fact that this motif reappears on this clock would point to the involvement of Percier and Fontaine in the design.

Clocks of this basic model were supplied by Denière to the château de Fontainebleau and to the Grand Trianon at Versailles. Carlos IV, King of Spain also admired the *Urania* model - having two variants, one partially of Sèvres biscuit porcelain, both of which display the same plinth with an allegory of the Nile which was invented by the sculptor Taunay in 1806 (illustrated in J. Ramon Colon de Carvajal, *Catalogo de Relojes del Patrimonio Nacional*, Madrid, 1987, pp. 165 and 283). Interestingly, Denière also supplied Carlos IV with a closely related clock with a Sèvres porcelain figure. Another example is recorded among the works of art which Napoleon's brother Joseph took with him to exile in America, described in the 1847 sale of his collection as '*a magnificent bronze Urania with sphere and timepiece*' and stated as having been in the Palais de Luxembourg. The extremely unusual feature of having blued-steel pull-out carrying rods to the plinth base can also be seen on a clock in the Royal Collection, which was presumably acquired by George, Prince of Wales, later King George IV, for Carlton House.

Denière entered into partnership with François Mathelin in 1797 and his prosperous *atelier* had over 200 workers during the Empire period. Along with Pierre-Philippe Thomire, Denière was one of the leading architects of the *goût Égyptien*. A further clock by Denière, originally in the collection of the 4th Marquis of Hertford at the château de Bagatelle and possibly ordered directly from Denière, was sold from the Wildenstein Collection in 1979 and subsequently sold from the Collection of Akram Ojjeh, Monaco, 11 December 1999, lot 10.





219

**219**  
**A PAIR OF REGENCY GILT-BRONZE AND CUT-GLASS CANDLESTICKS**

POSSIBLY BY BLADES, EARLY 19TH CENTURY

12 in. (30.5 cm.) high

\$2,000-3,000



220

**220**  
**A LARGE ANGLO-IRISH CUT-GLASS FOOTED BOWL AND COVER**

19TH CENTURY

(2) 21 in. (53.3 cm.) high, overall

(2)

\$2,500-3,500

**PROVENANCE:**

Acquired from Juan Portela, New York.

**221**  
**A WILLIAM IV MAHOGANY LIBRARY ARMCHAIR**

CIRCA 1830

\$1,500-2,000



221

**222**  
**A CONSULAT MAHOGANY TABOURET**

BY JACOB FRERES, CIRCA 1800

Stamped JACOB FRERES RUE MESLEE, the plinth later  
21½ in. (55 cm.) high, 18½ in. (47 cm.) square

\$3,000-5,000

**PROVENANCE:**

Anonymous Sale; Sotheby's, Monaco, 17 June 1988, lot 663.



222

■223

**A LATE REGENCY GILTWOOD AND EBONIZED PIER MIRROR**

CIRCA 1815

86 in. (218.4 cm.) high, 46½ in. (118.1 cm.) wide

\$4,000-6,000



223

■224

**A ENGLISH PARCEL-GILT MAHOGANY SIDE CABINET**

20TH CENTURY, PROBABLY INCORPORATING 19TH CENTURY ELEMENTS

In the Regency style, after a design by P. and M. A. Nicholson of 1826

39 in. (99.1 cm.) high, 71 in. (180.3 cm.) wide, 18 in. (45.7 cm.) deep

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Sotheby's New York, 17-18 December 1985, lot 447 (cover illustration).

Anonymous sale; Sotheby's New York, 23 January 1988, lot 96.



224

87



225

**■225  
A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED  
VEINED GREEN MARBLE URNS**

19TH CENTURY

23½ in. (59.7 cm.) high, 16 in. (40.6 cm.) wide

(2)

\$7,000-10,000

**PROVENANCE:**

Anonymous sale; Ader Picard Tajan, Paris, 15 April 1989, lot 65.

**226 No Lot**

**■227  
A PAIR OF FRENCH GILTWOOD CONSOLES**

THIRD QUARTER 20TH CENTURY, PROBABLY BY ATELIER MERIGUET, PARIS, SUPPLIED BY HENRI SAMUEL

In the Louis XVI style

32½ in. (82.5 cm.) high, 34½ in. (87.6 cm.) wide; 10 in. (25.4 cm.) deep (2)

\$6,000-9,000

**PROVENANCE:**

with Atelier Meriguet, Paris.

Ader Picard Tajan, Paris, 15 April 1989, lot 140.

Atelier Meriguet, known as Atelier Meriguet-Carrere since 1991, was founded by Paul Meriguet in the 1960s.



227



■228

**A LOUIS XIV STYLE EMBROIDERED LIT D'ANGE**

DESIGNED BY HENRI SAMUEL, LATE 20TH CENTURY, INCORPORATING 18TH CENTURY EMBROIDERY

79 in. (200.7 cm.) high, 74 in. (188 cm.) wide, the headboard

\$10,000-20,000

**PROVENANCE:**

The embroidery purchased at auction in London in 1988



229

■229

**A BALTIC BRASS AND ORMOLU-MOUNTED MAHOGANY SIDE CABINET**

EARLY 19TH CENTURY

57 in. (144.8 cm.) high, 46 in. (116.8 cm.) wide, 23½ in. (59.7 cm.) deep

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 27 May 1999, lot 86.



230

230

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE THREE-BRANCH CANDELABRA**  
EARLY 19TH CENTURY, MOUNTED AS LAMPS, SUPPLIED  
BY HENRI SAMUEL

24¾ in. (62.9 cm.) high, overall (2)

\$3,000-5,000



231

■231

**A FRENCH ORMOLU-MOUNTED TULIPWOOD,  
AMARANTH AND MARQUETRY OCCASIONAL TABLE**  
LATE 18TH CENTURY AND LATER, BEARING SPURIOUS  
MARKS FOR LEONARD BOUDIN AND NICOLAS PETIT

27 in. (68.6 cm.) high, 17¼ in. (43.8 cm.) wide, 12½ in. (31.8 cm.) deep

\$2,000-3,000

**PROVENANCE:**

Acquired from Seligmann, Paris.

■232

A LATE LOUIS XVI ORMOLU-MOUNTED ACAJOU  
MOUCHETE 'PLUM-PUDDING MAHOGANY' SECRETAIRE  
A ABATTANT

BY ETIENNE LEVASSEUR, CIRCA 1785

Stamped *E. LEVASSEUR*

46¾ in. (118.7 cm.) high; 40½ in. (102.8 cm.) wide; 17½ in. (44.4 cm.) deep

\$8,000-12,000

Etienne Levasseur, *maître* in 1766.



232



233

233

A PAIR OF ITALIAN VEINED WHITE MARBLE COLUMN-  
FORM LAMPS  
20TH CENTURY

30½ in. (77.5 cm.) high, 6¼ in. (15.9 cm.) wide, the columns (2)  
\$2,000-3,000

■234

A FRENCH MAHOGANY BUREAU  
PLAT

PARTS POSSIBLY LATE 18TH  
CENTURY

29 in. (73.7 cm.) high, 61½ in. (156.2 cm.)  
wide, 25 in. (63.5 cm.) deep

\$3,000-5,000



234



235

**235**  
**A LOUIS XVI GRAY-PAINTED AND PARCEL-GILT CLOCK**  
LATE 18TH CENTURY, SUPPLIED BY ALBERT HADLEY

21½ in. (54.6 cm.) high, 9½ in. (24.1 cm.) wide, 5 in. (12.7 cm.)  
deep

\$2,000-4,000

236

**■236**  
**A LOUIS XVI STYLE GRAY-PAINTED CIRCULAR  
TABOURET**  
20TH CENTURY

With Brunschwig cheetah impressed upholstery  
17¾ in. (45.1 cm.) high, 30½ in. (77.5 cm.) diameter

\$800-1,200

**PROVENANCE:**

Supplied by Albert Hadley to R. Thornton Wilson and Josephine  
Wilson, New York.  
Thence by descent.

**■237**  
**A LOUIS XV STYLE CREAM-PAINTED CANAPE**  
20TH CENTURY, SUPPLIED BY HENRI SAMUEL

With gilt stamped leather upholstery  
79 in. (200.7 cm.) long

\$2,000-3,000



237



236

**■236**  
**A LOUIS XVI STYLE GRAY-PAINTED CIRCULAR  
TABOURET**  
20TH CENTURY

With Brunschwig cheetah impressed upholstery  
17¾ in. (45.1 cm.) high, 30½ in. (77.5 cm.) diameter

\$800-1,200

**PROVENANCE:**

Supplied by Albert Hadley to R. Thornton Wilson and Josephine  
Wilson, New York.  
Thence by descent.

**■238**  
**A SET OF TEN MAHOGANY FOLDING SIDE CHAIRS**  
20TH CENTURY, SUPPLIED BY HENRI SAMUEL

One chair lacking upholstery

(10)

\$2,000-3,000



238 (four of ten)



239

■239

**A LOUIS XV GILTWOOD LIT À LA TURQUE**

CIRCA 1755, ATTRIBUTED TO NICOLAS HEURTAUT

61½ in. (156 cm.) high, 89 in. (228 cm.) wide, 60 in. (152.5 cm.)  
deep

\$10,000-20,000

**PROVENANCE:**

M. and Mme. Henri Rabeau; Sotheby's, Monaco, 17-18 June  
1989, lot 813.

■240

**A LOUIS XVI GILTWOOD CONSOLE**

LATE 18TH CENTURY AND ADAPTED

With later *portasanta* marble top, the side elements of later date  
33 in. (83.8 cm.) high, 32½ in. (81.9 cm.) wide, 15½ in. (39.4 cm.)  
deep

\$3,000-5,000

**PROVENANCE:**

Acquired from B. Fabre & Fils, Paris, 24 July 1989.



240



241

241

**A DUTCH DELFT BLUE AND WHITE FIVE-VASE GARNITURE**

LATE 18TH/19TH CENTURY, BLUE NUMERALS

All painted with flowering vine between leaf-tip bands, comprising: three baluster vases and covers and two beaker vases  
17½ in. high, the tallest (8)

\$3,000-5,000



242

242

**A LARGE FRENCH FAIENCE BLUE AND WHITE CISTERN AND COVER**  
19TH CENTURY

Painted with lappets of foliate scrollwork, flanked by maiden-mask handles  
34½ in. (87.6 cm.) high (2)

\$3,000-5,000

**PROVENANCE:**

Acquired from Chinese Porcelain Co., New York.



243

243

243

**A PAIR OF DUTCH DELFT BLUE AND WHITE VASES AND COVERS**  
SECOND HALF 18TH CENTURY

Each painted with a maiden in landscape  
16½ in. high (4)

\$2,000-3,000

244

**A LARGE DUTCH DELFT BLUE AND WHITE VASE AND COVER**  
LATE 17TH/EARLY 18TH CENTURY,  
BLUE MONOGRAM MARKS FOR DE PAEUW

Painted with figures and birds in terraced gardens  
21½ in. (54.6 cm.) high (2)

\$2,500-3,500



245

**245**  
**FIVE DUTCH DELFT BLUE AND WHITE CHARGERS**  
CIRCA 1770, BLUE PAINTED MARKS FOR DE  
PORCELEYNE CLAEUW

All painted with peacocks perched on rockwork, various sizes  
14¾ in. diameter, the largest (5)  
\$2,000-3,000



246

**246**  
**A GROUP OF NINE DUTCH DELFT BLUE AND WHITE  
DISHES**  
18TH CENTURY, BLUE PAINTED 5 TO ONE

Comprising: six chargers, one painted with bunches of grapes, two with flowers, one with flower-filled vase, one with a lion, and one with a songbird; and three plates, one painted with cranes, and two with flower-filled vases  
13¾ in. (35 cm.) diameter, the largest (9)  
\$3,000-5,000

**247**  
**THREE PAIRS OF DUTCH DELFT BLUE AND WHITE  
DISHES**  
18TH CENTURY

All with flowering vine, comprising: a pair of chargers, a pair of plates and a pair of shallow bowls  
13½ in. diameter, the chargers (6)  
\$1,500-2,000

**248**  
**A GROUP OF ENGLISH PORCELAIN BLUE AND WHITE  
DINNER WARES**  
19TH CENTURY, VARIOUS MAKERS

All printed with Classical motifs, comprising: a small Spode set with vases at the rim, including two large shaped octagonal platters, a smaller platter, a lozenge shaped dish and two plates; a lozenge shaped dish with figures at an altar; a large plate and two smaller plates with Greek-key pattern at the rim; three plates with central Sphinxes; and a plate, soup plate and platter with processions at the rim  
16½ in. (41.9 cm.) long, the largest platter (16)  
\$1,000-1,500

**PROVENANCE:**  
Dean and Mary Rockwell Collection, no. 922.



247



248

95



■249

**A CHINESE COROMANDEL LACQUER TWELVE-PANEL FLOOR SCREEN**  
17TH-18TH CENTURY

Finely carved and painted with officials, ladies and young boys at leisurely pursuits, between decorative borders with scenes of landscapes, birds and flower, and writhing dragons chasing flaming pearls, the reverse with a similar terraced scene, the border with "antiques"

94 x 180 in. (238.8 x 457.2 cm.), overall (12)

\$15,000-30,000

**PROVENANCE:**

R. Thorton Wilson and Josephine Wilson, New York.  
Thence by descent.



(reverse)

250

A PAIR OF PARIS PORCELAIN GOLD-GROUND  
EQUESTRIAN AND TOPOGRAPHICAL VASES  
EARLY 19TH CENTURY, ONE WITH INCISED G

The scenes identified as *Vue du Palais de la Chambre des Députés* and *Vue de la Colonne de la Place Vendôme*

15 1/4 in. (40 cm.) high

(2)

\$6,000-8,000

PROVENANCE:

Ader Picard Tajan, Paris, 22 June 1999, lot 15.

251

A PAIR OF SEVRES PORCELAIN BLEU CELESTE  
POMMADÉ POTS AND COVERS

CIRCA 1764, BLUE INTERLACED L'S ENCLOSING DATE  
LETTER L

Finely painted front and back with figures in landscapes, the  
finial as a flower

4 1/2 in. (11.5 cm.) high

(4)

\$2,000-3,000

PROVENANCE:

Acquired from Frederick P. Victoria & Son, New York.

252 No Lot

253

A LOUIS XV ORMOLU-MOUNTED PURPUR-MOSAÏK  
MEISSEN PORCELAIN THREE VASE GARNITURE

THE PORCELAIN CIRCA 1760-1770, THE MOUNTS OF  
SIDE VASES CIRCA 1750, THE MOUNTS OF CENTRAL  
VASE POSSIBLY OF A LATER DATE

Each painted to one side with a *fête champêtre* after Watteau,  
the other with birds in landscape

(4)

\$15,000-25,000



250



251



253

97



254

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 254-255)

254

**A LOUIS XV STYLE ORMOLU AND 'BLANC DE CHINE'  
PORCELAIN MANTEL CLOCK**

LATE 19TH CENTURY, THE PORCELAIN PROBABLY  
SAMSON AFTER A CHELSEA MODEL, THE DIAL SIGNED  
'HRI VOISIN'

16 in. (40.6 cm.) high, 12 in. (30.4 cm.) wide

\$5,000-8,000



255

•255

**A PAIR OF FRENCH ORMOLU, TOLE AND CONTINENTAL  
PORCELAIN FIGURAL CANDLESTICKS**

THE PORCELAIN POSSIBLY 18TH CENTURY MEISSEN,  
THE MOUNTS EARLY 20TH CENTURY

9 1/4 in. (23.5 cm.) high

(2)

\$2,000-3,000



256

256

**AN ORMOLU MOUNTED, FRENCH  
AND GERMAN PORCELAIN AND  
CHINESE LACQUER ENCRIER**

THE TREILLIS POSSIBLY 18TH  
CENTURY AND RE-USED, THE  
PORCELAIN 18TH CENTURY, THE  
FIGURE WITH BLUE CROSSED  
SWORD FOR MEISSEN, THE  
INKWELL PROBABLY MENNECY

12 1/2 in. (31.7 cm.) wide

(6)

\$2,000-3,000

257

A PAIR OF FRENCH ORMOLU-MOUNTED EUGENE COLLINOT MODELS OF BUDDHIST LIONS  
THE MOUNTS LOUIS XVI, THE PORCELAIN LATE 19TH CENTURY  
WITH IMPRESSED SUNBURST MARK

In the Chinese style  
22½ in. (55.8 cm.) high, 7½ in. (17.8 cm.) wide, 10 in. (25.4 cm.) deep (2)  
\$15,000-20,000

Eugène Victor Collinot (d. 1882) established a faience pottery in Boulogne-sur-Seine in 1862, manufacturing pieces often in historic revival or Middle and Far Eastern styles.



257

258  
A REGENCE STYLE ORMOLU-MOUNTED ENAMELED PORCELAIN JAR  
LATE 19TH/20TH CENTURY  
30½ in. (76.2 cm.) high, overall  
\$8,000-12,000



259 No Lot

258



260

PROPERTY FROM A PRIVATE COLLECTION

■260

**A REGENCE GILTWOOD MIRROR**

CIRCA 1720

70 in. (178 cm.) high, 38½ in. (97 cm.) wide

\$4,000-6,000



261



262 (a pair)

■261

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD MARQUETRY GUERIDON**

CIRCA 1750

With a later marble top

28 in. (71.1 cm.) high; 19½ in. (49.5 cm.) wide; 14¾ in. (37.4 cm.) deep

\$4,000-6,000

■262

**A PAIR OF LOUIS XVI WHITE-PAINTED AND PARCEL-GILT CONSOLES**

POSSIBLY NORTH ITALIAN, LATE 18TH CENTURY

With later Spanish brocatelle veneered marble tops

36 in. (91.4 cm.) high; 43½ in. (110.2 cm.) wide; 18½ in. (47 cm.) deep

(2)

\$7,000-10,000

■263

A PAIR OF FRENCH GILT-METAL AND CUT-GLASS TWIN-BRANCH WALL-LIGHTS  
20TH CENTURY

15½ in. (39.5 cm.) high, 10 in. (26 cm.) wide

(2)

\$3,000-5,000



263



264

264

A PAIR OF RUSSIAN ORMOLU-MOUNTED COBALT AND COLORLESS GLASS GIRANDOLES  
PARTS 19TH CENTURY

31½ in. (80 cm.) high

(2)

\$8,000-12,000



265

■265

A RUSSIAN BRASS AND OPALINE GLASS MOUNTED MAHOGANY GAMES TABLE  
CIRCA 1800

With a green baize-lined playing-surface

30½ in. (77.7 cm.) high, 39 in. (99.1 cm.) wide, 19½ in. (48.8 cm.) deep, closed

\$5,000-8,000

PROVENANCE:

The Estate of Ambassador Pamela Harriman; Sotheby's; New York, 19 May 1997, lot 50.



266

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

■266

A SET OF FOUR LOUIS XV  
BEECHWOOD FAUTEUILS

BY THEODORE SABATIER, CIRCA  
1750

Stamped *T. SABATIER*

\$5,000-8,000

267

A PAIR OF LOUIS XVI STYLE  
ORMOLU AND ONYX THREE-LIGHT  
SCONCES

MODERN

20 in. (50.8 cm.) high, 9½ in. (24.1 cm.)  
wide

\$3,000-5,000



267

■268

A FRENCH WALNUT EXTENDING  
DINING TABLE

LATE 18TH/FIRST HALF 19TH  
CENTURY

28½ in. (72.4 cm.) high, 81¼ in. (206.4  
cm.) long, 47 in. (119.4 cm.) wide, fully  
extended

\$2,000-3,000



268



269

■269  
A REGENCE GILTWOOD MIRROR  
CIRCA 1725

The mirror plate later  
49¾ in. (126.4 cm.) high, 33½ in. (85.1 cm.) wide  
\$2,000-3,000



270

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION (LOTS 270-272)

■270  
AN EARLY LOUIS XV GILTWOOD  
FAUTEUIL

CIRCA 1740, POSSIBLY SOUTH  
GERMAN

\$20,000-40,000

PROVENANCE:

Property from the Estate of Reginald F.  
Lewis; Christie's, New York, 19 October  
2007, lot 304.  
With Kraemer et Cie., Paris.

271 No Lot



272

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**272**

**A PAIR OF LOUIS XVIII ORMOLU VASES**  
CIRCA 1820

21 in. (53.5 cm.) high, 7 in. (17.8 cm.) wide

(2)

\$8,000-12,000

**PROVENANCE:**

Segura; Christie's, New York, 19 October 2006, lot 209.

**273**

**A PAIR OF ITALIAN GILTWOOD AND FAUX MARBLE CONSOLES**

MID-18TH CENTURY

29 in. (73.6 cm.) high; 35 $\frac{1}{4}$  in. (89.5 cm.) wide; 15 in. (38.1 cm.) deep

(2)

\$3,000-5,000



273



274

**274**  
A PAIR OF LOUIS XVI STYLE  
ORMOLU CANDLESTICKS  
19TH CENTURY  
9½ in. (24.1 cm.) high  
\$2,000-3,000

These candlesticks can be related to designs by Jean-Louis Prieur of circa 1775 and illustrated in H. Ottomeyer, *Vergoldete Bronzen*, Munich, Vol. I, p.288, figs 4.16.1 and 4.16.2



(2)

**275**  
A PAIR OF EMPIRE STYLE ORMOLU  
AND PATINATED BRONZE THREE-  
LIGHT WALL-LIGHTS  
MODERN  
6½ in. (16.5 cm.) high, 9½ in. (24.1 cm.)  
wide, 6¼ in. (15.9 cm.) deep  
\$2,000-3,000 (2)

(2)

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

**276**  
A REGENCE ORMOLU-MOUNTED  
KINGWOOD COMMODE  
CIRCA 1725

With later *rosso brecciaio* marble top  
34 in. (86.4 cm.) high, 47¾ in. (121.3 cm.)  
wide, 24½ in. (62.2 cm.) deep  
\$5,000-8,000



276

ADDITIONAL LOT DETAILS AND COMPLETE CONDITION INFORMATION AVAILABLE AT CHRISTIES.COM



277



278

PROPERTY FROM A PRIVATE COLLECTION

**•277**  
**A PAIR OF LOUIS-PHILIPPE ORMOLU LAMPS**  
CIRCA 1840  
25½ in. (59.7 cm.) high, excluding fitments  
\$3,000-5,000

**278**  
**A PAIR OF LOUIS XVI STYLE ORMOLU CANDLESTICKS**  
19TH CENTURY  
(2) 12 in. (30.5 cm.) high  
\$2,500-3,500



279

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ  
(LOTS 279-282)

**■279**  
**A FRENCH BOIS SATINE AND**  
**ORMOLU-MOUNTED SIDE TABLE**  
18TH CENTURY AND LATER  
28¼ in. (71.5 cm.) high, 38¼ in. (97½ cm.)  
wide, 21 in. (53½ cm.) deep  
\$1,000-1,500



280



281



■280

**TWO PAIRS OF FRENCH ORMOLU CANDLESTICKS**  
LATE 19TH/EARLY 20TH CENTURY, DRILLED AND  
MOUNTED AS LAMPS

13 in. (33 cm.) high, the larger pair  
\$2,000-3,000

■281

**A MATCHED PAIR OF LOUIS XV STYLE BEECHWOOD**  
**TABOURETS**

LATE 19TH CENTURY, POSSIBLY GERMAN, THE  
UNPEGGED EXAMPLE POSSIBLY EARLIER  
(4) Formerly decorated  
15 in. (38 cm.) high, 21 in. (53.5 cm.) wide, 16 in. (41 cm.) deep (2)  
\$3,000-5,000

■282

**A LOUIS XVI STYLE BRASS-**  
**MOUNTED MAHOGANY CONSOLE**  
**DESSERTE**

LATE 19TH/EARLY 20TH CENTURY  
35 1/4 in. (89.5 cm.) high, 50 in. (127 cm.)  
wide, 14 in. (35 cm.) deep  
\$2,000-3,000



282



283

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

■283

**A GEORGE II WALNUT WING ARMCHAIR**  
CIRCA 1730, THE BACK LEGS LATER

Outscrolled arms and seat upholstered in associated 18th century *gros* and *petit point* needlework, three rails replaced  
\$12,000-18,000

**PROVENANCE:**

Acquired from Charles, New York, 7 May 1929.



284

■284

**A PAIR OF IRISH GEORGE III STYLE TWO LIGHT MIRROR CHANDELIERS**  
MODERN

27½ in. (69.9 cm.) high, 18½ in. (47 cm.) wide, 7½ in. (19.1 cm.)  
deep (2)  
\$5,000-8,000



285

■285

**A GEORGE II WALNUT SIDE TABLE**  
MID-18TH CENTURY, POSSIBLY IRISH

With a later verde antico marble top  
33½ in. (84.4 cm.) high, 44½ in. (113 cm.) wide, 21½ in. (54.6 cm.)  
deep  
\$7,000-10,000

**PROVENANCE:**

Sold, The English Collector, Christie's London, 23 May 2013,  
lot 15.

■286

**A REGENCY REVIVAL CUT GLASS EIGHT LIGHT CHANDELIER**

LATE 19TH/ EARLY 20TH CENTURY

41 in. (104.1 cm.) high, 28 in. (71.1 cm.) diameter

\$4,000-6,000

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

■287

**A GEORGE III SATINWOOD, INDIAN ROSEWOOD, SATIN BIRCH, EBONIZED AND MARQUETRY BREAKFRONT SECRETAIRE BOOKCASE**

ATTRIBUTED TO CHRISTOPHER FUHRLOHG, CIRCA 1785

With brass mullions, the interior with green leather writing surface, drawers and pigeonholes, the lock stamped I.BRAMAH PATENT

94½ in. (240 cm.) high, 88½ in. (225 cm.) wide, 24½ in. (62 cm.) deep

\$10,000-15,000



286



287

109



288

288

**A PAIR OF NORTH EUROPEAN ORMOLU AND PATINATED BRONZE THREE-BRANCH WALL-LIGHTS**  
EARLY 19TH CENTURY

6 in. (15.2 cm.) high, 10 1/4 in. (26 cm.) wide

(2)

\$3,000-5,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

•289

**A FRENCH MARBLE BUST OF A GIRL**

AFTER HOUDON, LATE 19TH CENTURY, BEARING  
'HOUDON' TO RIGHT SHOULDER

19 in. (48.3 cm.) high

\$1,000-1,500



289



290

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

■290

**A PAIR OF FRENCH GREY-PAINTED FAUTEUILS**  
POSSIBLY LATE 18TH CENTURY

In the Louis XVI style

(2)

\$1,000-1,500



291

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**291**

**A PAIR OF ORMOLU-MOUNTED FRENCH PORCELAIN  
POT-POURRI VASES AND COVERS, NOW MOUNTED AS  
LAMPS**

PROBABLY SAMSON, LATE 19TH/EARLY 20TH CENTURY

With spinach jade phoenix-form finials, electrified

17½ in. (44.5 cm.) high, excluding fitment (2)

\$4,000-6,000

**PROVENANCE:**

The Elizabeth Parke Firestone Collection, Part II; Christie's, New York, 22-23 March 1991, lot 742.

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

**■-293**

**A PAIR OF ENGLISH MAHOGANY  
AND ROSEWOOD SIDE CABINETS  
MID-19TH CENTURY AND LATER**

35 in. (89 cm.) high, 41 in. (104.1 cm.) wide,  
16½ in. (42 cm.) deep (2)

\$3,000-5,000



292

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

**■292**

**A GEORGE I WALNUT WING ARMCHAIR  
CIRCA 1720, THE BACK LEGS LATER**

Upholstered in associated 18th century *petit point* needlework,  
front and back rail replaced

\$12,000-18,000

**PROVENANCE:**

Acquired from Charles, New York, 19 November 1925.



293



294

**294**  
A SET OF FOUR RED-LACQUERED METAL TWIN-  
BRANCH WALL-LIGHTS  
MODERN

17 in. (43.2 cm.) high, 10½ in. (26.7 cm.) wide  
\$3,000-5,000

(4)



295

**295**  
A PAIR OF TOLE-PEINTE PALM TREES  
MODERN

104 in. (264.2 cm.) high  
\$4,000-6,000



296

**296**  
A RUSSIAN MALACHITE, NIELLO  
AND SILVER-GILT MINIATURE  
TABLE

MOSCOW, 1865, MAKER'S MARK IN  
CYRILLIC 'VS'  
Marked on stretcher and each leg  
8 in. (20.3 cm.) high, 18½ in. (46.3 cm.)  
wide, 10½ in. (25.4 cm.) deep  
\$4,000-6,000

■297

**A FRENCH ORMOLU-MOUNTED RED LACQUER COFFER  
ON ORMOLU STAND**

INCORPORATING 18TH CENTURY ELEMENTS, WITH  
SPURIOUS STAMP FOR ADAM WEISWEILER

38½ in. (97.8 cm.) high, 23 in. (58.4 cm.) wide, 13¾ in. (34.9 cm.)  
deep

\$12,000-18,000

**PROVENANCE:**

Sotheby's London, November 13-14, 1964, lot 348.

The Salgo Trust for Education; Sotheby's New York, October 25,  
2002, lot 1254.



297



298

■298

**A VICTORIAN SPECIMEN MARBLE CHESSBOARD  
SECOND HALF 19TH CENTURY**

17½ in. (44.5 cm.) diameter

\$2,000-3,000

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK  
FAMILY TREASURES

■299

**A FRENCH ORMOLU-MOUNTED  
TULIPWOOD, BOIS SATINE,  
AMARANTH AND PARQUETRY  
COMMODE**

FIRST HALF 20TH CENTURY

33 in. (84 cm.) high, 54½ in. (38.5 cm.)  
wide, 21½ in. (54 cm.) deep

\$4,000-6,000

**PROVENANCE:**

Acquired from Charles, New York, 19  
November 1925.



299



300

■300  
**A LOUIS XV GILTWOOD MIRROR**  
MID-18TH CENTURY

63½ in. (161.3 cm.) high, 33¼ in. (84.5 cm.) wide  
\$2,000-3,000



301

■301  
**A SET OF FOUR REGENCE STYLE ORMOLU TWIN-BRANCH WALL-LIGHTS**  
MODERN

9½ in. (23.5 cm.) high, 10¼ in. (26 cm.) wide, 5¼ in. (13.5 cm.) deep (4)  
\$4,000-6,000

■302  
**A PAIR OF LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH PARQUETRY ENCOIGNURES**  
CIRCA 1755

37 in. (94 cm.) high; 30 in. (76.2 cm.) wide; 22 in. (55.9 cm.) deep  
\$5,000-8,000



302



303



304

**A LOUIS XVI STYLE ORMOLU AND WHITE MARBLE MANTLE CLOCK**

19TH CENTURY, THE DIAL SIGNED LEPAUTE / HGER DU ROI

16½ in. (40.6 cm.) high, 18½ in. (45.7 cm.) wide

\$3,000-5,000

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

■306

**AN ENGLISH WALNUT WING ARMCHAIR**

THE LEGS AND NEEDLEWORK 18TH CENTURY

The needlework associated

\$6,000-9,000

**PROVENANCE:**

Acquired from Charles, New York, 7 May 1929.



306



307

■307

**A PAIR OF EARLY LOUIS XV WALNUT FAUTEUILS**

CIRCA 1730

\$4,000-6,000



305

**A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS**

CIRCA 1765-70

15½ in. (39.4 cm.) high

\$2,000-3,000

(2)

(2)



115



PROPERTY FROM AN AMERICAN COLLECTOR

**308**

**A VICTORIAN MAHOGANY BREAKFRONT BOOKCASE**  
MID-19TH CENTURY

The lower case revealing a set of fitted drawers to the external doors  
\$5,000-8,000

**309-311 No Lots**



■312

**A CHARLES X ORMOLU AND WHITE MARBLE MANTEL CLOCK**

CIRCA 1825

28½ in. (72.4 cm.) high, 29¼ in. (74.3 cm.) wide, 9½ in. (24.1 cm.) deep

\$30,000-50,000

**313 No Lot**



Mr. & Mrs. Wolcott Blair in the South of France.

## PROPERTY FROM THE BLAIR FAMILY COLLECTION

### (LOTS 314-360)

Described by *Harper's Bazaar* in October 1927 as 'extremely popular in the younger fashionable set', Wolcott Blair and his wife Ellen Yuille Blair were highly admired for their excellent sense of fashion and design from the 1920s through the 1960s. Their 1926 marriage in New York and life together were closely followed by magazines and newspapers that featured fine living and society's best dressed.

Wolcott Blair, a grandson of Chauncey Buckley Blair who was a founder of Merchant's Bank of Chicago and an early supporter of the Art Institute of Chicago, grew up in Chicago. After graduating from Yale College, he returned to Chicago and became a successful investor. Often surrounded by noteworthy company, Mr. Blair gained notoriety in international social circles after he hosted his friend, the Duke of Windsor, in Chicago in 1924.

Ellen Yuille Blair was born in North Carolina to Nanny Long Yuille and Thomas Burks Yuille and raised in Virginia and New York. The eldest of four illustrious siblings, Mrs. Blair attended Oldfields School, where she became an accomplished equestrian and met Wallis Warfield, the future Duchess of Windsor, and lifelong friend.

The Blairs purchased the David and Frances Adler-designed home of the Ryerson Family and hired the design team to customize it for the Blair Family. In 1928, after the birth of their son Watson Keep Blair, the Blairs left Chicago to divide their time between New York City, Long Island, Palm Beach and Islesboro, Maine. In Palm Beach, they commissioned architect Maurice Fatio and designers Ruby Ross Wood and Billy Baldwin for their new home which was completed in 1936. Both homes' designs were noted for their clean elegance and photographed in numerous periodicals including *Vogue*, the *Palm Beach Daily News*, and *Harper's Bazaar*.

Christie's is honored to present property from the collections of Wolcott and Ellen Yuille Blair and their son Watson Keep Blair. These works of art and furnishings embody the Blair family's elegance and sophistication.

314

HERBERT HASELTINE (AMERICAN, 1877-1962)

*The empty saddle*

signed and dated 'Haseltine 1930' (on the base)  
bronze with reddish-brown patina  
10 x 7½ x 2¾ in. (25.4 x 19.1 x 7 cm.),  
excluding base

A commemorative reduction of the artist's original Calvary War Memorial, located in Mayfair, London, 1914.

\$5,000-7,000



314

315

PIERRE-AUGUSTE RENOIR (1841-1919)

*Le petit Garçon au Porte-Plume*  
lithograph in black, on *Ingres d'Arches*,  
circa 1912, from the edition of  
approximately 50, with margins  
Image: 11¾ x 15¾ in. (299 x 400 mm.);  
Sheet: 18¾ x 24½ in. (479 x 622 mm.)  
\$3,000-5,000

LITERATURE:  
Delteil 55.



315

316

STEPHEN ERZIA (RUSSIAN, 1876-1960)

*Bust of a young man*

signed 'S. Erzia' (along the lower edge)

wood

19 x 12 x 17 in. (48.3 x 30.5 x 43.2 cm.), not including base

\$12,000-18,000



316



317

317

A JAPANESE GILT AND BLACK LACQUERED LARGE COFFER

EDO PERIOD (LATE 17TH/EARLY 18TH CENTURY)

24 $\frac{1}{4}$  in. (62.8 cm.) high, 52 in. (132.1 cm.) wide, 23 $\frac{1}{2}$  in. (59.7 cm.) deep

\$3,000-5,000

For a similar example see Christie's London, 11 November, 1991, lot 343.



318

A NORTH EUROPEAN CLARET AND GILT-JAPANNED COMMODE

FIRST HALF 18TH CENTURY

30 $\frac{1}{4}$  in. (78.1 cm.) high, 32 $\frac{3}{4}$  in. (83.2 cm.) wide, 22 $\frac{1}{4}$  in. (56.5 cm.) deep

\$4,000-6,000



319



320

**■319**  
**AN ENGLISH BRASS, GLASS AND GILTWOOD HALL  
LANTERN**  
20TH CENTURY  
Of a large scale, electrified  
41 in. (104.1 cm.) high, 19 in. (48.3 cm.) wide, the lantern  
\$4,000-6,000

**■320**  
**AN ENGLISH GILT-GECCO GIRANDOLE  
20TH CENTURY**  
In the George I style  
37 1/4 in. (94.6 cm.) high, 21 in. (53.3 cm.) wide  
\$1,500-2,500



321

**■321**  
**A PAIR OF SOUTH EUROPEAN  
GRAIN-PAINTED AND PARCEL-GILT  
TABOURETS**  
EARLY 19TH CENTURY, POSSIBLY  
ITALIAN OR SPANISH  
20 3/4 in. (52.7 cm.) high, 22 in. (55.9 cm.)  
wide, 15 1/4 in. (40 cm.) deep (2)  
\$3,000-5,000



322

**322**  
**A LOUIS XVI GREY MARBLE AND  
ORMOLU MOUNTED OBELEISK-  
FORM CLOCK**

CIRCA 1780, SIGNED 'COURVOISIER  
A PARIS'

21 in. (53.3 cm.) high, 9 1/2 in. (24.8 cm.)  
wide, 7 1/2 in. (19.1 cm.) deep

\$2,000-3,000



323

**323**  
**A GEORGE III GILTWOOD MIRROR**

CIRCA 1760

74 in. (188 cm.) high, 42 in. (106.7 cm.)  
wide

\$5,000-7,000

**324**  
**A PAIR OF ENGLISH GILT GESSO  
SIDE TABLES**

THE LEGS APPARENTLY EARLY 18TH  
CENTURY

Re-gessoed and re-gilt with later  
*serpentina verde di polcevera* marble tops  
30 1/4 in. (76.8 cm.) high, 28 1/2 in. (72.4 cm.)  
wide, 21 in. (53.3 cm.) deep (2)

\$4,000-6,000



324



325



326

■325

**A VICTORIAN SILVER PLATE, MARBLE AND MAHOGANY PARROT PERCH**

LATE 19TH/EARLY 20TH CENTURY

With a later majolica cockatoo  
59 in. (149.9 cm.) high, 37 in. (94 cm.) diameter

\$4,000-6,000

■327

**A GROUP OF NINE LOUIS VUITTON MONOGRAM CANVAS SUITCASES**

20TH CENTURY

19¾ in. (50.2 cm.) high, 31½ in. (80 cm.) wide, 9¾ in. (24.8 cm.)  
deep, the largest (9)

\$5,000-7,000



327

■326

**A REGENCE-STYLE ORMOLU MIRROR**

LATE 19TH/EARLY 20TH CENTURY

75 in. (190.5 cm.) high, 50¾ in. (128.9 cm.) wide  
\$5,000-7,000

■328

**A PAIR OF CHINESE FAMILLE ROSE YELLOW-GROUND JARS AND COVERS**

LATE QING DYNASTY

Decorated with auspicious bats amidst foliate scroll, with later  
metal collars  
17 in. (43.2 cm.) high, overall (2)  
\$1,500-2,000

**PROVENANCE:**

With Au Vase Etrusque a Paris



328



329

**329**  
**THREE MARBLE OBEISKS**  
19TH CENTURY AND LATER  
15 3/4 in. (40 cm.) high, the tallest  
\$1,500-2,000



(3)

**330**  
**A DUTCH WALNUT AND PARCEL-GILT WALL CLOCK**  
SECOND HALF 18TH CENTURY  
Case possibly associated  
85 in. (215.9 cm.) high, 28 3/4 in. (73 cm.)  
wide, 8 in. (20.3 cm.) deep  
\$4,000-6,000



330

**331**  
**A CHINESE POLYCHROME LACQUER CORNER-LEG TABLE**  
19TH/EARLY 20TH CENTURY  
30 3/4 in. (78.1 cm.) high, 82 1/2 in. (209.6  
cm.) wide, 28 1/4 in. (71.8 cm.) deep  
\$5,000-7,000



331



332

**332**  
**A LOUIS XVI GREY MARBLE AND ORMOLU MOUNTED OBELEISK-FORM CLOCK**  
CIRCA 1780

22½ in. (56.5 cm.) high, 7 in. (17.8 cm.) wide, 4¾ in. (12.1 cm.) deep  
\$2,000-3,000



332A

**-332A**  
**A PAIR OF EARLY VICTORIAN BRAZILIAN ROSEWOOD CELESTIAL AND TERRESTRIAL TABLE GLOBES**  
BY NEWTON & SONS, LONDON, BOTH DATED 1846

10 in. (25.4 cm.) high, each  
\$2,000-3,000

**333**  
**A NORTH EUROPEAN GILTWOOD SIDE TABLE**  
20TH CENTURY

24 in. (61 cm.) high, 37 in. (94 cm.) wide, 19¼ in. (48.9 cm.) deep  
\$2,000-3,000



333

**334**  
**A LATE LOUIS XV BEECHWOOD CONSOLE**  
CIRCA 1765

With later *fior di pesco* marble top  
29 in. (73.7 cm.) high, 43 in. (109.2 cm.) wide, 21½ in. (54.6 cm.) deep  
\$4,000-6,000



334



335

**A CHINESE GILT-DECORATED POWDER-BLUE-GROUND VASE, MEIPING**  
19TH CENTURY  
8¾ in. (22.2 cm.) high  
\$1,000-1,500

**336**  
**A QUEEN ANNE-STYLE MIRROR-BORDERED MIRROR**  
20TH CENTURY  
7½ in. (18.6 cm.) high, 25 in. (63.5 cm.) wide  
\$2,000-3,000

**337**  
**AN ITALIAN SCUMBLE AND CHINOISERIE-PAINTED DESK**  
LATE 19TH/EARLY 20TH CENTURY  
30¼ in. (76.8 cm.) high, 58 in. (147.3 cm.) wide, 28¾ in. (73 cm.) deep  
\$3,000-5,000

This desk is pictured in the December 1933 issue of *Arts & Decoration*, 'The Chicago Lakefront House of Mr. and Mrs. Wolcott Blair', the family's home designed by David Adler & Frances (Adler) Elkins (pg. 9).



336



337



338

**338**  
**CHINESE SCHOOL, ANONYMOUS,**  
**19TH-20TH CENTURY**  
*Mountain Battle Scene*

Scroll, ink and color on paper, mounted on board  
33½ x 59¾ in. (85.1 x 151.8 cm.)  
\$1,500-2,000



339

**339**  
**A CHINESE CARVED MOTTLED PALE GREEN JADE MUGHAL-STYLE LOTUS FLOWER DISH**  
**19TH/20TH CENTURY**

Finely carved with lobed petals, with openwork leafy branches and a small bird, together with a stand and glass case  
8½ in. (21 cm.) long (3)  
\$2,000-3,000



340

**340**  
**A COMPLETE SET OF THE EIGHTEEN CHINESE BISCUIT PORCELAIN LUOHAN**  
**19TH CENTURY**

In the Kangxi-style, each with their attribute, various impressed seals to bases, each with custom silk pad base  
5 in. (12.7 cm.) high, each (18)  
\$3,000-5,000

This set is pictured in the December 1933 issue of *Arts & Decoration*, 'The Chicago Lakefront House of Mr. and Mrs. Wolcott Blair', the family's home designed by David Adler & Frances (Adler) Elkins (pg. 8).

341

**A CHINESE TEADUST-GLAZED VASE**  
QIANLONG INCISED SIX-  
CHARACTER SEAL MARK AND OF  
THE PERIOD (1736-95)

Of compressed globular form, with tall  
cylindrical neck, covered in an olive-green  
glaze with yellow speckles  
13½ in. (33.6 cm.) high

\$2,000-3,000

342

**A CHINESE WHITE-GLAZED  
INCISED BOTTLE VASE**  
QING DYNASTY (1644-1911)  
Incised with a crane amidst blossoming  
prunus trees  
19¾ in. (50.2 cm.) high

\$1,000-1,500

343

**A CHINESE PALE BLUE CRACKLE-  
GLAZED VASE**  
19TH CENTURY

With mask and ring handles  
14½ in. (36.8 cm.) high

\$1,000-1,500



341



342



343



344

**344**  
**A CHINESE GILT-BRONZE DRAGON AND LOTUS LEAF VESSEL**

QING DYNASTY (1644-1911)

The dragon shown lifting its head up and grasping a pearl in its mouth  
6½ in. (17.2 cm.) long

\$1,000-1,500



345

**345**  
**AN INDIAN SILVER AND ENAMEL BOX**  
JAIPUR, 20TH CENTURY

Decorated with various animals and birds on a red and blue enamel foliate ground, *stamped on flange*

1 in. (2.5 cm) high, 6 in. (15.2 cm.) wide, 4½ in. (11.4 cm.) deep  
\$1,000-1,500

**346**  
**A RUSSIAN SILVER-GILT BASKET AND A PAIR OF RUSSIAN SILVER TUMBLERS**

THE BASKET MOSCOW, 1886, ASSAY MASTER VASILY ALEKSANDROVICH PETROV; THE TUMBLERS MARK OF GRACHEV, ST. PETERSBURG, 1890

*The basket marked in center and on handles, the tumblers each marked under base*

The basket 13½ in. (34 cm.) over handles; 25 oz. (777 gr.) (3)

\$1,000-1,500



346

**347**  
**A SET OF SIX RUSSIAN SILVER-GILT AND CLOISONNÉ ENAMEL SPOONS**

MARK OF 11TH ARTEL, MOSCOW, 1908-1917, RETAILED BY TIFFANY & CO.

Each engraved with monogram *EDY*, in original fitted box, each marked on handle

5 in. (12.7 cm.) long

(6)

\$1,000-1,500



347

348

**TWO MEISSEN PORCELAIN MODELS OF PARTRIDGES**  
CIRCA 1750, FAINT BLUE CROSSED SWORDS TO ONE,  
PRESSNUMMER 53 TO EACH

6 1/4 in. high, 6 in. wide

(2)

\$4,000-6,000

**PROVENANCE:**

Vernay Galleries, New York.



348



349

349

**A PARIS PORCELAIN GRISAILLE-DECORATED PART TEA SERVICE**

CIRCA 1781-1799, THE SUGAR-BOWL WITH IRON-RED MARK FOR DUC D'ANGOULEME, MOST PIECES WITH IRON-RED PCG MONOGRAM MARKS FOR THE DECORATOR AND RETAILER LE PETIT CARROUSEL

Comprising: a teapot and cover; a sugar-bowl and cover; five teacups; five coffee-cans; and ten saucers  
8 in. (20.3 cm.) long, the teapot

(24)

\$1,000-1,500



350

**AN ASSEMBLED FLOCK OF SIX MEISSEN PORCELAIN MODELS OF BIRDS**

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARKS

Comprising: a woodpecker; a pair of snipe; a bullfinch; another finch or songbird; and a hoopoe bird; *together with* a pair of Carl Thieme (Potschappel) birds and a Meissen style model of a guinea fowl

12 1/4 in. (31.1 cm.) high, the hoopoe (9)

\$2,500-3,500



351

351

A PARIS (NAST) PORCELAIN  
ORNITHOLOGICAL PART DESSERT  
SERVICE

EARLY 19TH CENTURY, IRON-RED  
NAST A PARIS MARKS

Each painted with birds, identified on the reverse, comprising: four lion-mask and paw footed bowls and covers; two octagonal dishes; two shell-shaped dishes; two low footed bowls; a triangular dish; and thirty plates

8½ in. (21.6 cm.) diameter, the plates (45)  
\$7,000-9,000

352

A HEREND PORCELAIN 'NANKING  
BOUQUET' PATTERN PART DINNER  
SERVICE

20TH CENTURY, BLUE PAINTED CROSSED  
PAINTBRUSH AND SHIELD MARKS,  
VARIOUS IMPRESSED AND PAINTED  
NUMERALS

Comprising: a large tureen and cover; a circular serving tray with handles; a large round dish; a vegetable dish; a large oval dish; a small oval dish; twelve soup plates; twelve salad plates; twenty-one dinner plates; sixteen dessert plates; a sauce boat; a double-salt; a teapot and cover; a coffee-pot and cover; a cream-jug; a sugar-bowl and cover; eleven teacups and twelve saucers; together with sixteen dinner plates; two salad plates; two soup plates; one triangular salad dish; twelve leaf-shaped open sugar-bowls; and one teacup in the Herend 'Chinese Bouquet' pattern; and ten coffee-cups; twelve saucers; one sugar-bowl and cover; and a cream-jug of a similar Herend pattern

14½ in. (36.8 cm.) wide, the large oval dish (159)

\$2,000-3,000



352

353

A PAIR OF AMERICAN SILVER  
STRAWBERRY DISHES AND A  
SERVING BASKET

19TH/20TH CENTURY

Comprising a pair of strawberry dishes, mark of Crichton & Co., New York, the center of each engraved EYW and an oval pierced serving basket mark of Dominick & Haff, New York, retailed by Bigelow, Kennard & Co., 1889, each marked under base

The basket 12¾ in. (32.5 cm.) wide, 63 oz. (1,959 gr.)

\$1,000-1,500



353

354

A PAIR OF FRENCH SILVER-GILT  
WINE COOLERS

MARK H. FRES & CIE, PARIS, LATE  
19TH/EARLY 20TH CENTURY,  
RETAILLED BY BOINTABURET

*Each marked under base, near rim and  
on foot*

8¾ in. (22.2 cm.) high, 10 in. (25.5 cm.)  
wide over handles (2)  
\$4,000-6,000



354



355

355

A PAIR OF GEORGE III SILVER  
PLATTERS

LONDON, 1804, MARK OF 'WB',

*Each engraved with crest and motto  
each marked under rim*  
16 in. (40.5 cm.) wide, 74 oz. (2,303 gr.) (2)  
\$1,500-2,000

356

A PAIR OF FRENCH SILVER ENTRE  
DISHES, COVERS AND STANDS

MARK OF EMILE DELAIRE, PARIS,  
LATE 19TH CENTURY

*Each marked on stand, dish, cover and  
handles*

12½ in. (31 cm.) wide over handles, 78 oz.  
(2,434 gr.) (2)

\$3,000-5,000



356



357

**-357**  
**A GOLD AND MULTI-GEM SET FIGURAL TABLE BOX**  
**BY CARTIER, MID-20TH CENTURY**

With ruby, seed pearl and rose cut diamonds, *signed on flange, stamped '14K'*  
3½ in. (8.3 cm.) long  
\$3,000-5,000

**PROVENANCE:**  
Purchased from Cartier New York, 8 January 1958, \$1,100.00

**359**  
**A PAIR OF GOLD MOUNTED NEPHRITE MATCH STICK**  
**HOLDERS**  
**BY CARTIER, MID-20TH CENTURY**

*Signed on bases, also stamped '14K' and numbered '1096', '1984'*  
1½ in. (3.8 cm.) high  
(2)  
\$2,000-3,000

A similar lot sold at Sotheby's New York, Property from the collection of The Duke and Duchess of Windsor, 19-27 February 1998, lot 3220.



359



358

**358**  
**A GOLD AND MULTI-GEM FIGURAL TABLE BELL**  
**20TH CENTURY**

*The bell chime stamped '14K', the figure '750'*  
3½ in. (8.3 cm.) high  
\$800-1,200

**360**  
**AN ENAMELED AND MULTI-GEM HUMMINGBIRD ON A**  
**GOLD MOUNTED NEPHRITE STAND**

THE STAND BY CARTIER, CIRCA 1940-1950  
*Stamped 'Cartier' to base rim, and '18K' to branch, the bird apparently unsigned*  
8 in. (20.3 cm.) high, overall  
\$800-1,200

(2)



360



361

ESTATE OF BARONESS MARY MCFALL DE GUNZBERG

**-361**  
**A DIAMOND, SAPPHIRE, CORAL AND GOLD FIGURAL BROOCH**  
BY NARDI, VENEZIA, CIRCA 1980  
stamped '750', signed 'G. Nardi'  
2 1/8 in. (5.4 cm.) high  
\$2,000-3,000

PROPERTY FROM THE COLLECTION OF ROBERT AND SYLVIA OLICK (LOTS 363-386)

**363**  
**A MOTHER-OF-PEARL, DIAMOND, PINK TOURMALINE AND GOLD PAISLEY BROOCH**  
Stamped '750' and with Italian control mark  
2 3/4 in. (7 cm.) long  
\$1,200-1,800



363



362

**△-362**  
**A SUITE OF 18K GOLD, CORAL, ONYX, EMERALD AND DIAMOND JEWELRY**  
MODERN  
Comprising: a brooch and a pair of earclips  
3 in. (7.6 cm.) wide, the brooch  
\$2,500-3,500

(3)

**364**  
**FOUR PAIRS OF GOLD AND MULTI-GEM EAR CLIPS**  
20TH CENTURY  
Comprising a pair of black mother-of-pearl and gold ear clips, stamped '750'; a pair of white mother-of-pearl, diamond and gold ear clips, stamped '18K', and with Italian hallmarks; a pair of multi-gem ear clips, stamped '14K', signed; and a pair of gilt-metal ear clips by Givenchy  
2 in. (5.1 cm.) long, the largest pair  
\$1,000-1,500

(8)



364

133



365



366



367



368

365

**A PAIR OF MULTI-STRAND BEAD NECKLACES**

Each of identical form, one with faceted ruby beads with yellow gold clasp set with two circular cut diamonds; the other with faceted sapphire beads with white metal clasp set with two circular cut diamonds

20¾ in. (52.7 cm.) the shortest strand

(2)

\$2,000-4,000

366

**A DIAMOND AND SAPPHIRE FLOWER BROOCH**

The invisibly set sapphire petals centering upon a circular-cut diamond pistil, with baguette-cut diamond stems and circular cut diamond leaves, mounted in white gold, *apparently unsigned* 1½ in. (4.7 cm.) long

\$1,500-2,000

367

**GROUP OF SAPPHIRE, RUBY AND DIAMOND JEWELRY**

Comprising a pair of ear clips and a ring *en suite* set with sapphires, stamped '750'; and an identical ring set with rubies, stamped '750'

The ear clips 1 in. (2.5 cm.) long; the sapphire ring US size 4; the ruby ring US size 5½

(4)

\$2,000-4,000

368

**A DIAMOND, PLATINUM AND SAPPHIRE BEAD TWO-STRAND NECKLACE**

Stamped 'PT 900', the clasp gold 23¾ in. (60.3 cm.) the shortest strand

\$1,000-1,500



369

369

**A LARGE PEARL AND DIAMOND BROOCH**

Mounted in 18K white and yellow gold, *apparently unsigned*  
2 1/4 in. (5.7 cm.) diameter

\$1,200-1,800



370

370

**A COLLECTION OF MULTI-GEM AND GOLD JEWELRY**

Comprising a pair of Seaman Schepps turbo-shell earclips with cabochon green gemstones, *signed 'P.S.V. of Seaman Schepps'*, *and stamped '14K'*; a multi-strand sautoir gathered by a multi-gem openwork cuff, *apparently unsigned*; and a large beryl, diamond and gold cocktail ring, *apparently unsigned*  
19 1/4 in. (48.9 cm.) long, the sautoir (4)

\$2,000-3,000



371

371

**A LARGE PEARL, DIAMOND, AND GOLD 'THISTLE' BROOCH**

*Stamped '750' and with Italian control marks*  
3 3/4 in. (8.6 cm.) long

\$1,000-1,500



372

372

**A MULTI-STRAND CULTURED PEARL, DIAMOND AND GOLD NECKLACE**

*Stamped '750', '18K' and 'HK MADE'*  
20 1/2 in. (52.1 cm.) long

\$1,000-1,500



373

**373  
FIVE GOLD AND SILVER BRACELETS**

Comprising a yellow gold link bracelet with 1872 Gold Sovereign Victoria coin charm, *the bracelet stamped '750', the coin die '60', and with Italian hallmarks*; a set of three white, yellow and rose gold and diamond cuff bracelets, *each stamped '18K'*; a silver and silver-gilt and diamond cuff, *stamped '925', and 'Italy'*; 7 in. (17.7 cm.) long, the link bracelet

(5)

\$1,500-2,500

375

**A GOLD, DIAMOND AND MULTI-GEM CUFF**

*Stamped '750', with Italian hallmark*  
3 in. (7.6 cm.) diameter overall

\$1,000-1,500



374

**374  
A DIAMOND AND GOLD LINK BRACELET**

*Stamped '750'*  
7 in. (17.8 cm.) long  
\$1,000-1,500

376

**376  
THREE GOLD AND ENAMELED CUFF BRACELETS**

*Each stamped '750'*  
2 1/4 in. (6 cm.) interior width; 3 in. (7.5 cm.) wide overall  
\$2,000-3,000

(3)



375



376



377

**377**  
**A DIAMOND AND EMERALD COCKTAIL RING**  
**CIRCA 1970**

Of bombe design, with circular cut diamond-set shoulders, stamped '750' and '18K'  
US ring size 5 (with sizer)

\$1,200-2,000



378

**378**  
**A RECTANGULAR CUT EMERALD AND DIAMOND RING**  
**Stamped '18K'**  
**US ring size 3 1/4 (with sizing balls)**  
**\$4,000-6,000**

**379**  
**A GROUP OF MULTI-GEM AND GOLD RINGS**  
**20TH CENTURY**

Comprising a turquoise and diamond ring, a citrine and diamond ring, an emerald and diamond ring, and a pink and blue sapphire ring  
US ring sizes 4 - 5.25 (4)

\$1,500-2,500

**380**  
**A GROUP OF EIGHT MULTI-GEM RINGS**  
**20TH CENTURY**

Comprising two platinum bands, stamped 'PLAT'; a gold bombe cocktail ring, *apparently unmarked*; a bi-colored gold and diamond band ring, stamped '750' and with *Italian hallmarks*; and silver and purple stone ring, stamped '925' and *Daniel Swarovski, Paris*; a diamond and gold ring, stamped '750'; a diamond and gold by-pass ring, *apparently unmarked*; and a mixed-metal wide band ring, *apparently unmarked*  
US ring size 2.5 - 5.5 (8)

\$1,000-1,500



379

380



381

381

**A SUITE OF GOLD AND DIAMOND JEWELRY**

Comprising a necklace, a pair of ear clips, a pair of bracelets, and a ring, *the necklace stamped 'Padani'*

The necklace 15½ in. (38.7 cm.) long

(6)

\$1,000-1,500



382



382

**TWO DIAMOND AND YELLOW GOLD BROOCHES**

The first a bow, stamped '750'; the second floriform, stamped '750' and with Italian hallmarks for Alessandria

The first 3 in. (7.5 cm.) wide; the second 1½ in. (4 cm.) wide (2)

\$1,000-1,500



383

383

**AN AMETHYST AND SILVER RING**

BY PIANEGONDA, 20TH CENTURY

Stamped '925' and with Italian hallmarks for Vicenza, also with French import marks

US ring size 6

\$1,000-1,500

384

A DIAMOND, EMERALD AND GOLD FLOWER BROOCH,  
AND A COCKTAIL RING

The brooch stamped '750'; the ring mount stamped '925'  
2 $\frac{1}{8}$  in. (7.1 cm.) long, the brooch; US ring size 5.25 (2)  
\$1,500-2,500



384



385

385

A SET OF RUBY, DIAMOND, AND TEXTURED GOLD  
'FLOWER CLUSTER' JEWELRY

Comprising a brooch and a pair of ear clips *en suite*, stamped  
'750' and '18K'  
2 $\frac{1}{4}$  in. (5.7 cm.) wide, the brooch (3)  
\$1,000-1,500

-386

TWO FLOWER BROOCHES

The first a rose with enameled petals, diamond borders and  
leaves, mounted in silver and gold, *signed* 'Moira' and '5108',  
in original case; the second a large flower with agate petals,  
circular cut emerald stamen, coral berries and stem, mounted in  
white gold, *signed* 'Gemelli', stamped '750'  
5 in. (12.7 cm.) long, the second (2)  
\$800-1,200



386



387

**387**  
**A SET OF FOUR GEORGE II SILVER CANDLESTICKS**  
MARK OF WILLIAM CAFE, LONDON, 1758

Each engraved with crest, three nozzles filled with resin, *each marked under base and on body, two marked on nozzle*  
10 in. (25.5 cm.) high; 87 oz. 8 dwt. (2,721 gr.) gross weight

(4)

\$6,000-8,000

**PROVENANCE:**  
Anonymous sale; Sotheby's, New York, 14 October 2015, lot 404.

**388**  
**A SET OF FOUR GEORGE II SILVER CANDLESTICKS**  
MARK OF WILLIAM TUITE, LONDON, 1759, BRITANNIA  
STANDARD

Weighted, *each marked top of base*  
11½ in. (28.2 cm.) high

(4)

\$4,000-6,000

**PROVENANCE:**  
Warshawsky Collection; Sotheby's, New York, 14 October 2015,  
lot 402.



388

389

A SET OF FOUR LARGE GEORGE III  
SILVER CANDLESTICKS  
MARK OF WILLIAM ABDY I, LONDON,  
1769-70

Each engraved with initial S, weighted,  
each marked on base rim, numbered and  
engraved with scratchweights, nozzles  
with marks obscured

13½ in. (34 cm.) high; 215 oz. 14 dwt.  
(6,710 gr.) gross weight (4)

\$5,000-7,000

PROVENANCE:

Gift of J. Paul Getty to Theodora Lynch  
Getty Gaston, sold  
Sotheby's, New York, 14 October 2015,  
lot 399.



389



390

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND  
(LOTS 390-391)

•390

A GEORGE I SCOTTISH SILVER CASTER

MARK OF PATRICK TURNBULL, EDINBURGH, 1718, ASSAY  
MASTER EDWARD PENMAN

Marked under base and on body, the cover apparently unmarked  
7½ in. (18.4 cm.) high, 6 oz.

\$2,000-3,000



391

•391  
A PAIR OF REGENCY SILVER  
SALVERS

MARK OF 'WS' PROBABLY FOR  
WILLIAM STROUD, LONDON, 1812

The center of each engraved with the  
coat-of-arms and motto *TUTUM TE  
ROBORE REDDAM* of the Crawford  
family of Scotland, each marked under  
base

8½ in. (22.5 cm.) diameter; 35 oz. (1,088  
gr.) (2)

\$1,500-2,000

PROPERTY FROM A PRIVATE COLLECTION

**•392**

**A GEORGE IV SILVER FRUIT-BOWL**  
MARK OF JOSEPH CRADOCK,  
LONDON, 1829

With frosted glass liner, *marked underneath*  
11½ in. (9 cm.) wide; 25 oz. 10 dwt. (796  
gr.)

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 29  
April 1987, lot 265.



392

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE, SOLD TO BENEFIT  
COLUMBIA UNIVERSITY

**•394**

**A CONTINENTAL SILVER EWER**  
20TH CENTURY, BEARING PSEUDO MARKS

After a model from the collection of the Order of Saint-Esprit,  
now at the Louvre (See J. Helft, *French Master Goldsmiths and  
Silversmiths*, New York, 1966, p. 37), marked with *pseudo marks  
under base, on body and inside cover*

8¾ in. (22 cm.) high; 28 oz. 10 dwt. (888 gr.)

\$600-900

**PROVENANCE:**

The Meyer de Schauensee Collection of French Silver;  
Christie's, New York, 18 April 1991, lot 2.



394



395

PROPERTY FROM A PRIVATE COLLECTION

**•395**

**A PAIR OF ELIZABETH II SCOTTISH  
SILVER JUGS**  
MARK OF ASPREY, EDINBURGH, 1998

*Each marked near rim*  
8¼ in. (21 cm.) high; 76 oz. (2,374 gr.) (2)  
\$3,000-5,000



396



397

PROPERTY FROM A NEW YORK COLLECTION (LOTS 396-397)

**396**

**A PAIR OF GERMAN SILVER-GILT CUPS AND COVERS**  
EARLY 20TH CENTURY

The body of each engraved *McC*, each stamped *Sterling*  
*Germany near rim*  
15½ in. (39.5 cm.) high; 56 oz.

\$5,000-7,000

**397**

**A GERMAN SILVER-GILT CUP**

MARK OF HANS ARNOLD I, AUGSBURG, 1595-1600

The stem a later replacement, inscribed *D.I.* under base, *marked on foot rim*  
9½ in. (25 cm.) high, 11.5 oz. (357 gr.)  
(2) \$2,000-3,000

**398 No Lot**



399

PROPERTY FROM THE COLLECTION OF ROBERT AND SYLVIA OLICK

**399**

**A DANISH SILVER FLATWARE SERVICE, DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 20TH/21ST CENTURY

Acorn pattern, comprising:

Twelve dessert spoons

Twelve teaspoons

Twelve coffee spoons

Twelve soup spoons

Twelve dinner forks

Twelve fish forks

Twelve salad forks

Twelve pastry forks

Twelve oyster forks

Twelve dinner knives

Twelve luncheon knives

Twelve fish knives

Six fruit knives

Twelve butter knives

Two serving spoons

A large serving spoon and fork

A large pierced serving spoon

A serving fork

A small serving spoon and fork

A cold meat serving fork

A cold cut serving fork

A date fork

A small serving fork

A lemon fork

A sauce ladle

A cheese knife

A cheese serving knife

A cake slice

A small lifter

A small pastry server

Together with two Blossom pattern serving spoons of various sizes

204 oz. (6,346 gr.)

(183)

\$10,000-15,000

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

**•400**

**AN ITALIAN SILVER FOUR PIECE TEA AND COFFEE SERVICE WITH TRAY**  
MARK OF PROSERPIO ACHILLE, MILAN, 20TH CENTURY, RETAILED BY F.LLI PERUZZI

Comprising a teapot, coffee pot, sugar bowl and cover, creamer and tray, each marked under base

The tray 26 1/4 in. (66.5 cm.) long over handles, 174 oz. (5,412 gr.)

(5)

\$2,000-3,000



400

**401 No Lot**

402

**AN ITALIAN SILVER CIGARETTE BOX**

MARK OF MARIO BUCELLATI, MILAN, 20TH CENTURY

The cover inscribed *MEDINA THE PROPHET'S MOSQUE* and with further Arabic script, presentation inscription inside cover, the base inscribed *INCISA NELLA BOTTEGA DI MARIO BUCELLATI*

7/8 in. (2.2 cm.) high, 4 3/4 in. (12 cm.) wide, 6 3/8 in. (16 cm.) deep; 16 oz. 4 dwt. (504 gr.)

\$6,000-8,000



402



403

PROPERTY FROM THE COLLECTION OF STEPHEN LEE SMITH

•403

**A GERMAN PARCEL-GILT SILVER TANKARD**

MARK OF NERESHEIMER, HANAU, CIRCA 1880

*Marked on body*

16 1/4 in. (41.3 cm.) high, (1,529 gr.) gross weight

\$1,500-2,500

•404

**AN ITALIAN SILVER FOUR PIECE TEA AND COFFEE SERVICE**

MARK OF BUCELLATI, MILAN, 20TH CENTURY

Comprising a teapot, coffee pot, creamer and sugar bowl and cover, with wood handles, *each marked under base*

The coffee pot 8 in. (20.5 cm.) high; 84 oz. 8 dwt. (2,627 gr.) gross weight (4)

\$3,000-5,000



404



405



406

PROPERTY FROM THE COLLECTION OF STEPHEN LEE SMITH (LOTS 405-406)

**•405**

**AN AUSTRIAN SILVER AND ENAMEL-INSET TANKARD**  
PRAGUE, CIRCA 1813, MAKER'S MARK AM

The six-panel openwork cage secured by pins, each applied with a Limoges oval portrait plaque, *marked on cover and body*  
16 1/4 in. (41.3 cm.) high; 74 oz. 10 dwt. (2,330 gr.) gross weight

\$2,000-4,000

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE, SOLD TO BENEFIT  
COLUMBIA UNIVERSITY

**•407**

**TWO CHINESE UNDERGLAZE-BLUE-DECORATED  
CELADON-GLAZED JARS AND COVERS**  
LATE 19TH/20TH CENTURY

8 1/2 in. (21 cm.) high, the taller

\$1,500-2,500

(4)

**•406**

**A RUSSIAN SILVER TANKARD**

MARK OF MIKHAILOV OVCHINNIKOV, ST. PETERSBURG,  
1908-1917

Engraved with *faux bois* decoration, *marked underneath and on  
cover*

6 5/8 in. (16.8 cm.) high; 27 oz. 10 dwt. (870 gr.)

\$1,500-2,500

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

**•408**

**A PAIR OF CHINESE BLUE AND WHITE 'DRAGON'  
BOTTLE VASES**

GUANGXU UNDERGLAZE BLUE SIX-CHARACTER  
MARKS AND OF THE PERIOD (1875-1908)

Drilled, *together with* two shades  
15 3/4 in. (40 cm.) high, the vases

\$2,000-3,000

(4)



408



409

.409

**A CHINESE FAMILLE VERTE IRON-RED-GROUND ROULEAU VASE**

LATE 18TH/EARLY 19TH CENTURY

18½ in. (47.2 cm.) high

\$1,500-2,000



410



411

.411

**A CHINESE ARCHAISTIC CARVED SODALITE FLATTENED VASE AND COVER**

20TH CENTURY

10½ in. (26.5 cm.) high

\$1,000-1,500

(2)

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

412

**FIVE CHINESE PAINTED-GREY  
POTTERY EQUESTRIAN FIGURES**  
HAN DYNASTY (206 BC-AD 220)

Each horse standing foursquare with head raised, painted with colorful saddle and trappings, the riders with hands held as if holding reins and faces finely rendered, in sizes 15 in. (38.1 cm.) high, 14 $\frac{1}{4}$  in. (37.5 cm.) wide, the largest (5)  
\$4,000-6,000

**PROVENANCE:**

With The Chinese Porcelain Company,  
New York, October 1998.

412



PROPERTY FROM THE COLLECTION OF JOHN W.  
KLUGE, SOLD TO BENEFIT COLUMBIA UNIVERSITY

•413

**A PAIR OF CHINESE GREEN AND  
AMBER-GLAZED TILEWORK  
FIGURES OF ATTENDANTS**  
MING DYNASTY (1368-1662)

17 in. (43 cm.) high (2)  
\$1,000-1,500



413

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

414

**FIVE CHINESE PAINTED-GREY  
POTTERY EQUESTRIAN FIGURES**  
HAN DYNASTY (206 BC-AD 220)

Each horse standing foursquare with head raised, painted with colorful saddle and trappings, the riders with hands held as if holding reins and faces finely rendered, in sizes 15 in. (38.1 cm.) high, 14 $\frac{1}{4}$  in. (37.5 cm.) wide, the largest (5)  
\$4,000-6,000

**PROVENANCE:**

With The Chinese Porcelain Company,  
New York, October 1998.

414



415

**■415**  
**AN ISFAHAN CARPET**

CENTRAL PERSIA, MID-20TH CENTURY

Approximately 19 ft. 3 in. x 12 ft. 8 in. (587 cm. x 386 cm.)  
\$4,000-6,000

**■416**

**KRISTEN (1915-2004) AND JOHN (1915-1998) BECKER**  
**A 'DOMINO' CARPET, CIRCA 1955**

hand-knotted wool  
9 ft. 11 in. x 6 ft. 5 in. (302.3 x 195.6 cm.)  
with artist label to reverse

\$5,000-8,000

cf. I. Alifrangis, *Danish Handmade Rugs and Carpets*,  
Copenhagen, 1996, p. 39.



415A

**■415A**  
**A KAITAG EMBROIDERY**

NORTHEAST CAUCASUS, 18TH CENTURY

mounted on muslin over wood stretcher  
Approximately 42" W x 22" H (embroidery); 50" W x 30" H  
(mounted panel)

\$5,000-8,000

**PROVENANCE:**

Anonymous sale; Sotheby's New York, 13 October 1999, lot 112.

**■417**

**A FLEMISH PASTORAL TAPESTRY**

BRUSSELS, FIRST HALF 18TH CENTURY, AFTER DAVID  
TENIERS THE YOUNGER

7 ft. 7 in. x 6 ft. 3 in. (233.7 x 190.5 cm.)  
\$4,000-6,000



416



417

149



PROPERTY FROM A PRIVATE SWISS COLLECTION  
(LOTS 418-420)

■418

**A PARCHMENT, EBONIZED AND  
FRUITWOOD GUERIDON**

ATTRIBUTED TO JEAN PASCAUD  
(1903-1996), CIRCA 1930

20½ in. (52 cm.) high, 31 in. (78.7 cm.)  
diameter

\$2,000-3,000

■419

**A STAINED SHAGREEN TABLE LAMP**

AFTER THE DESIGN BY JEAN-  
MICHEL FRANK, 20TH CENTURY

9¾ in. (24.8 cm.) high

\$1,000-1,500



419

■420

**ANDRÉ SORNAY (1902-2000)**

**A PAIR OF ARMCHAIRS, 1930S**

mahogany, brass cloutage detail,  
upholstery

(2)

each 33 in. (83.8 cm.) high

\$5,000-8,000

**LITERATURE:**

T. Roche, *André Sornay 1902-2000*, Paris,  
2002, p. 111 for other chairs of this model.

Photo credit: © Christian Rochat



420



421

PROPERTY FROM A PRIVATE SWISS COLLECTION  
(LOTS 422-423)

■421

A CONTINENTAL PEARWOOD,  
INDIAN ROSEWOOD, TULIPWOOD,  
AND MIRRORED GLASS HALL  
STAND

CIRCA 1925

upper compartment opening to reveal  
mirrored interior

68¾ in. (174.6 cm.) high, 84½ in. (214.5  
cm.) wide, 12 in. (30.5 cm.) deep

\$1,000-1,500

■422

A PAIR OF BRASS AND OSTRICH  
EGG SINGLE-BRANCH WALL-  
LIGHTS  
MODERN

19½ in. (49.5 cm.) high, 6¾ in. (17.1 cm.)  
wide, 6½ in. (16.5 cm.) deep (2)

\$1,500-2,000

■423

A PAIR OF BEECH BERGERES

IN THE STYLE OF PIERRE CHAREAU  
(1883-1950), 20TH CENTURY

29½ in. (75 cm.) high

\$1,500-2,000

(2)



423

ADDITIONAL LOT DETAILS AND COMPLETE CONDITION INFORMATION AVAILABLE AT CHRISTIES.COM

151

PROPERTY OF A PRIVATE SOUTHERN GENTLEMAN

424

**A GEORGE JONES MAJOLICA  
'CHINESE JUNK' TEAPOT AND  
COVER**

CIRCA 1876, BLACK PAINTED MODEL  
NO. 3520/30, REGISTRY DIAMOND  
FOR 1876

Modeled as a boat carrying packages and  
fish, the cover surmounted by a fisherman  
11½ in. (29.2 cm.) long (2)

\$25,000-35,000

Recently discovered, this is one of only  
three known examples of this rare form.  
See R. Cluett, *George Jones Ceramics  
1861-1951*, 1998, pp. 66 and 272 for one  
of the other two examples and a listing  
for pattern 3520.



424



425

**A MINTONS MAJOLICA TEAPOT  
AND COVER**

DATE CYpher FOR 1879, IMPRESSED  
UPPERCASE MARK AND CYpher,  
THE DESIGN POSSIBLY BY  
CHRISTOPHER DRESSER

In the Chinoiserie taste, one side molded  
with turtles among whirling waves, the  
other with a crane holding peaches in its  
beak, pine, prunus and bamboo at the rim,  
the finial as a bat  
8 in. (20.3 cm.) long (2)

\$8,000-12,000

A Minton jardinière in the same spirit as  
the present teapot noted as "probably"  
designed by Christopher Dresser is  
in the Metropolitan Museum of Art  
(1995.273).



425 (detail)



Minton archival watercolor design.



426

**A MINTON MAJOLICA AESTHETIC MOVEMENT  
TURQUOISE AND SEAFOAM-GREEN GROUND  
ARMCHAIR**

CIRCA 1865, RECORDED AS SHAPE NO. 1317

In the Chinoiserie taste, the seat with a ribbon-tied feather-fan and peony spray reserved on a *trompe l'oeil* wicker ground, the back pierced with overlapping *cash* centering flower-heads, the arms molded and pierced with stylized lotus flowers, on a later wood stand with cabriole legs

30½ in. (76.8 cm.) high, 23½ in. (59.7 cm.) wide, 19 in. (48.26 cm.) deep, overall (2)

\$40,000-60,000

The current lot is one of only two examples known and is possibly the example shown at the Paris Universelle Exposition of 1867. Reference P. Atterbury and M. Batkin, *The Dictionary of Minton*, 1990, p.93 for a record of a majolica garden seat in the form of an armchair shown at the Paris Exhibition of 1867. Also see J. Jones, *Minton, The First Two Hundred Years of Design & Production*, p.146 for an illustration of a watercolor design for an armchair (at that time of publication the location of the form unknown).



427

**427**  
**A PAIR OF GEORGE JONES MAJOLICA COBALT-BLUE GROUND 'BULB JARDINIERES'**  
CIRCA 1875, BLACK PAINTED MODEL NO. 3586,  
IMPRINTED 8D

Molded with orchids raised on bulb feet

14½ in. (37.5 cm.) high

\$6,000-8,000

**PROVENANCE:**  
With William Doyle Gallery, 30 November 1994.



428

**428**  
**A GEORGE JONES MAJOLICA COBALT-BLUE GROUND JARDINIERE**  
LATE 19TH CENTURY, MULTIPLE REGISTRY DIAMONDS FOR 30 MARCH 1876, BLACK PAINTED E

With birds among orchid blossoms, issuing from three bulb feet  
19½ in. (49.5 cm.) high

\$2,500-3,500

**PROVENANCE:**  
With Charles Washburne, Majolica Heaven, New York, New York, August 2009.



429



430

429

**A GEORGE JONES MAJOLICA TURQUOISE-GROUND  
COMPOTE EMBLEMATIC OF EUROPE**  
CIRCA 1875, IMPRESSED REGISTRY DIAMOND FOR 23  
DECEMBER 1871

With a stag, doe and a rabbit around the base of an oak tree  
10 in. (25.4 cm.) high

\$2,000-3,000

**PROVENANCE:**

With Nicolaus Boston, Internet, 1 March 2002.

430

**A GEORGE JONES MAJOLICA THREE-PIECE  
STRAWBERRY SERVER SET**  
CIRCA 1875, IMPRESSED REGISTRY DIAMOND FOR 19  
OCTOBER 1870, BLACK PAINTED MODEL NO. 2324

Modeled as a bird perched between a cream-jug and an open-sugar bowl, a sifter spoon *en suite*  
11 in. (28 cm.) wide

(4)

\$4,000-6,000

**PROVENANCE:**

Sotheby's, New York, 11 March 1997, lot 254.

431

**A GEORGE JONES & SONS MAJOLICA COBALT-BLUE  
GROUND JARDINIERE**  
LATE 19TH CENTURY, IMPRESSED MONOGRAM AND  
CRESCENT MARK

With small yellow breasted finches among flowering prunus  
branches; the rims with faux basket weave bands  
14 1/4 in. (37.5 cm.) high; 15 1/4 in. (40 cm.) wide

\$1,500-2,000



431

432

**A MINTONS MAJOLICA TURQUOISE-GROUND  
PEDESTAL**  
DATE CYpher FOR 1879, IMPRESSED UPPERCASE MARK,  
RECORDED AS SHAPE NO. 2227

Molded with ribbon-tied swags of fruit and flowers, a band of  
stiff-leaf tips at the rim  
38 1/2 in. (97.8 cm.) high

\$4,000-6,000

**PROVENANCE:**

With Nicolaus Boston, Internet, 1 November 2008.



432



433

433

A LARGE MINTON MAJOLICA COBALT-BLUE GROUND JARDINIERE

DATE CYPHERS FOR 1856, INCISED 586 AND 921 TO THE JARDINIERE, 17 TO STAND

Molded with passion flowers, flanked by lion's head handles

17 in. (43.2 cm.) high

(2)

\$2,000-3,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 October 1998.

434

A PAIR OF MINTON MAJOLICA AUBERGINE-GROUND JARDINIERES AND STANDS

DATE CYpher FOR 1860 TO BASES OF THREE

With foxglove and morning glory among ferns and fronds, flanked by scroll handles

14½ in. (36.8 cm.) high, 22 in. (55.8 cm.) wide, overall

(4)

\$5,000-7,000



434



435

435

A MINTON MAJOLICA COBALT-BLUE AND BROWN GROUND JARDINIERE AND STAND

DATE CYpher FOR 1863, IMPRESSED UPPERCASE MARK AND VARIOUS CYPHERS, POSSIBLY DESIGNED BY PIERRE-EMILE JEANNEST

With scale-pattern lappets at the rim, flanked by fruiting grapevine handles

19½ in. (49.5 cm.) high on stand

(2)

\$7,000-10,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 November 2006.



436

436

**A T.C. BROWN-WESTHEAD, MOORE & CO. MAJOLICA 'OWL' JARDINIERE**

CIRCA 1875, IMPRESSED UPPERCASE MARK, 26 AND MODEL NO. 786, BLACK PAINTED 786 AND 6

Modeled as a barn owl with glass eyes perched before a trough 13 in. (33 cm.) high

\$3,000-5,000

**PROVENANCE:**

With Nicolaus Boston, Internet, 1 December 1999.

437

**A MINTONS MAJOLICA GAME-PIE DISH, COVER AND LINER ON FIXED STAND**

DATE CYPHER FOR 1876, IMPRESSED UPPERCASE MARK AND SHAPE NO. 2062

Modeled in the round with foxes hiding in the brush as ducks waddle by among leafy fronds; two mushroom finial 15 in. (38.1 cm.) wide, overall

(3)

\$8,000-12,000

**PROVENANCE:**

With Nicolaus Boston, Internet, July 2009.



437



438

438

**A MINTON MAJOLICA LOG-FORM BOX AND COVER**

DATE CYPHER FOR 1870, IMPRESSED UPPERCASE MARK, REGISTRY DIAMOND FOR 1870, SHAPE NO. 1604, PAINTERS BROWN 24 AND T

Applied with mushrooms, moss and creeping ivy, a beetle to each end

5 in. (12.7 cm.) long

(2)

\$2,000-3,000

**PROVENANCE:**

Christie's, New York, 26 November 2013, lot 200



439

**439**

**A MASSIVE FRENCH PALLISSY STYLE TROMPE L'OEIL OVAL PLATTER**  
LATE 19TH CENTURY, SIGNED PULL  
FOR GEORGES PULL

With central snake surrounded by a crayfish, a turtle, a pike and four other fish, the rim with a frog, a toad, a salamander and three lizards; *together with* a metal liner  
26 in. (66 cm.) wide

(2)

\$4,000-6,000

**440**

**A FRENCH PALISSY STYLE TROMPE L'OEIL LEAF-SHAPED DISH**  
CIRCA 1850-80, INCISED AV  
MONOGRAM MARK & INSCRIBED  
AVISSEAU A TOURS

A fish, a beetle and a shell resting on a budding lily-pad  
10 1/4 in. (26 cm.) wide

\$2,000-3,000

**441**

**A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH**  
CIRCA 1880, PROBABLY THOMAS SERGENT

Three fish and a baby turtle to the center, the rim with a moth and a lizard among shells  
13 1/4 in. (33.5 cm.) diameter

\$2,500-3,500



440

**442**

**A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH**  
CIRCA 1880

With three central fish and a frog, the rim with insects, shells, a snake and a lizard  
10 1/4 in. (27.3 cm.) diameter

\$1,500-2,000

**445**

**A FRENCH PALISSY STYLE TROMPE L'OEIL OVAL DISH**  
LATE 19TH CENTURY, SIGNED PULL  
FOR GEORGES PULL

With a turtle, four fish, two lizards and two frogs  
16 1/4 in. (41.3 cm.) wide

\$3,000-5,000

**443**

**A FRENCH PALISSY STYLE TROMPE L'OEIL OVAL DISH**  
CIRCA 1850-80, WITH SIGNATURE &  
INCISED VA MONOGRAM FOR THE  
FAMILY AVISSEAU

A snake, lizard, frog and beetle resting among flowers, ferns, oak branches and ivy  
9 3/4 in. (28 cm.) wide

\$4,000-6,000

**446**

**A SMALL FRENCH PALISSY STYLE TROMPE L'OEIL OVAL DISH**  
CIRCA 1850-1880, INCISED VA  
MONOGRAM & AVISSEAU A TOURS

With a snake, a crayfish, a lizard and a frog among ferns and oak leaves  
8 3/4 in. (22.3 cm.) wide

\$4,000-6,000

**444**

**A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH**  
CIRCA 1880, PROBABLY THOMAS SERGENT

With three fish in the center; the rim with a moth, a lizard, a snake, shells and a sea urchin  
9 1/2 in. (24.1 cm.) diameter

\$1,500-2,000

**447**

**A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH**  
LATE 19TH CENTURY, IMPRESSED  
TS MONOGRAM FOR THOMAS  
SERGENT

With six crabs of varying sizes among seashells and an urchin  
11 1/2 in. (29.2 cm.) diameter

\$1,500-2,000





448

**448  
TWO CONTINENTAL MAJOLICA  
FISHING TROPHIES**

LATE 19TH CENTURY, ATTRIBUTED  
TO HUGO LONITZ, INCISED P1073  
AND P1083, BLACK PAINTED 19.

Modeled as two fish flanking an eel  
19 in. (48.3 cm.) long, the larger  
(2)

\$3,000-5,000



449

**449  
A MASSIVE FRENCH PALISSY STYLE  
TROMPE L'OEIL OVAL PLATTER**

SIGNED AND DATED A.(LFRED)  
RENOLEAU 1888, THE REVERSE  
WITH FURTHER SCRIPT MARKS

With two fish and an eel surrounded by  
smaller fish, shells, a crayfish and a frog  
26 in. (66 cm.) wide

\$4,000-6,000



450

**450  
A WEDGWOOD MAJOLICA FISH-  
FORM WALL PLAQUE**

CIRCA 1870, IMPRESSED  
UPPERCASE MARK, INDISTINCT  
DATE CODE AND 0

Flat form of a salmon  
23½ in. (59.7 cm.) wide

\$2,000-3,000

**451  
A FRENCH PALISSY STYLE TROMPE L'OEIL TABLEAU**  
CIRCA 1870, SCHOOL OF PARIS  
Four fish, an eel, a frog and a moth among shells on a bed of  
reeds  
16¾ in. (42.5 cm.) long, 12¼ in. (31 cm.) wide  
\$2,500-3,500

**452  
A FRENCH MAJOLICA TROMPE L'OEIL TABLEAU**  
1889-91, IMPRESSED MARKS FOR ALFRED RENOLEAU  
OF POLAKOWSKI & CIE, ROUMAZIERES  
With three fish and an eel on a bed of wheat  
16½ in. (41.9 cm.) long, 11¾ in. (29.8 cm.) wide  
\$2,500-3,500



451



452



453

**453  
A MASSIVE MINTON MAJOLICA SHELL-FORM  
CENTERPIECE, 'FLOWER BEARERS'**

DATE CYpher FOR 1870, IMPRESSED SHAPE NO.  
1304

The giant shell flanked by mermaid supports, lily-pads in  
their hair, on a wood base

24½ in. (62.2 cm.) high, 40 in. (101.6 cm.) wide (2)

\$20,000-30,000

This design was displayed by at several important  
exhibitions in the late 19th century, including Vienna  
(1873) and Philadelphia (1876). As there are very few  
known extant examples of this size, it is very likely that  
the present lot was exhibited at one of these international  
fairs.

**454  
TWO LARGE MINTON MAJOLICA NAUTILUS SHELL  
AND CORAL JARDINIERES**

ONE WITH DATE CYpher FOR 1868, IMPRESSED  
UPPERCASE MARK AND SHAPE NO. 966

Supported on a cluster of red coral, the rocky base with  
seaweed

25½ in. (64.8 cm.) high (2)

\$10,000-15,000

**PROVENANCE:**

Christie's, London, 23 September 2010, Lot 178 (one).



454



455

**455**

**A HOLDCROFT MAJOLICA STORK STICK STAND**

LATE 19TH CENTURY, TWICE IMPRESSED J. HOLDCROFT  
Modeled as a stork holding an eel in its beak, standing atop a pierced rocky mount, the interior fitted with a lead liner  
32½ in. (82.5 cm.) high

\$5,000-7,000

**PROVENANCE:**

Retailer's sticker for Mon. Toy, Paris  
With Nicolaus Boston, 16 November 1996.

**457**

**A MINTONS MAJOLICA HERON STICK STAND**

DATE CYpher FOR 1875, IMPRESSED UPPERCASE MARK,  
SHAPE NO. 1917 AND CYPHERS

Modeled as a heron standing on one leg before bulrushes, on a rocky mound base, clasping a fish in its beak  
38½ in. (97.8 cm.) high

\$7,000-10,000

**PROVENANCE:**

With William Doyle Gallery, 30 November 1995.



456

**456**

**A LARGE MINTON MAJOLICA 'STORK' FOUNTAIN BASIN**

DATE CYpher FOR 1874, IMPRESSED UPPERCASE MARK,  
MODEL NO. 894 AND N

Molded as a large stork or heron standing among calla lilies and bulrushes, supporting a large shell basin on its outstretched wings, all on a lily pad and lotus mound base  
33¾ in. (85.7 cm.) high

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 20 October 2009, Lot 280.

This form was originally conceived as part of the grand 'St. George and the Dragon' fountain created by Minton for the 1862 London Exhibition, but was also on display on A.B. Daniell & Sons booth at the Philadelphia Exhibition of 1876. The date cypher on the present lot indicates it was possibly displayed at the later. See D. Corbin, 'A Most Exquisite Display, European Ceramics at the Centennial Exhibition', *The Decorative Arts Society Journal*, 2006, p. 24 where this form is illustrated at the left of the image and is likely documentary provenance for the present lot.

458

A MINTON MAJOLICA HERON AND PIKE EWER  
DATE CYpher FOR 1866, IMPRESSED UPPERCASE  
MARK, SHAPE NO. 1241, DESIGNED BY HUGHES  
PROTAT, INCISED H. PROTAT ON THE BASE

Standing among tall water grasses and lily pads

21½ in. (54.6 cm.) high

\$2,000-3,000



459



458

459

A GEORGE JONES MAJOLICA COBALT-BLUE  
GROUND GARDEN SEAT

CIRCA 1875, BLACK PAINTED MODEL NO. 5289/J

Molded with cranes and swallows among water-lilies, the  
top and foot as faux rattan  
18½ in. (47 cm.) high

\$2,500-3,500

PROVENANCE:

With William Doyle Gallery, 30 November 1994.

460

A PAIR OF ENGLISH MAJOLICA STORK AND HERON  
SPILL VASES

LATE 19TH CENTURY, ATTRIBUTED TO JOSEPH  
HOLDCROFT

The stork with an eel in its beak, the heron with a fish

14¾ in. (37.5 cm.) high, the stork (2)

\$4,000-6,000



460



461

461

**A W.T. COPELAND & SONS MAJOLICA 'CENTENNIAL' VASE**

DATE CYpher FOR JULY 1876, BLACK PRINTED MARK,  
RETAILER'S MARK FOR J.M. SHAW & CO., NEW YORK

Modeled as three eagles, the handles as crossed spears  
supporting American flags and applied with shields  
inscribed 1776 DECLARATION OF INDEPENDENCE, 1876  
CENTENNIAL MEMORIAL and WASHINGTON FATHER OF  
OUR COUNTRY

9½ in. (24 cm.) high

\$8,000-12,000

**PROVENANCE:**

Sotheby's, New York, 15 April 2008, lot 79.

This model, celebrating 100 years of American Independence,  
was produced for the Philadelphia Exhibition of 1876.



462

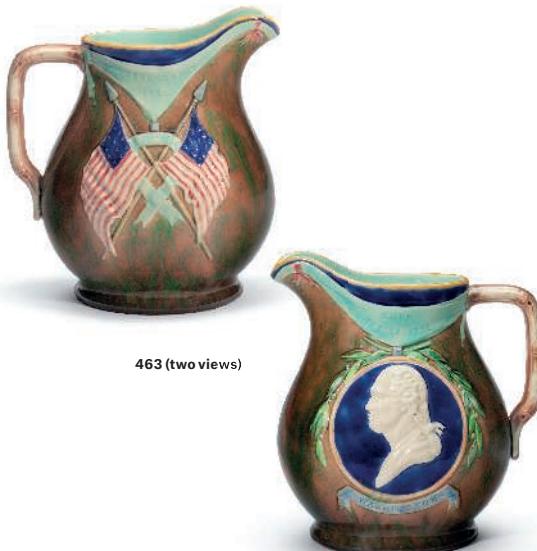
**462  
A DELPHIN MASSIER MAJOLICA MODEL OF A WHITE COCKEREL**

LATE 19TH CENTURY, BLACK PAINTED DELPHIN  
MASSIER VALLAURIS A.M. MARK

Standing by a spill vase formed as bamboo  
23½ in. (59 cm.) high

\$3,000-5,000

**PROVENANCE:**  
With Nicolaus Boston, Internet, 1 November 2008.



463 (two views)

463

**A COPELAND MAJOLICA MOTTLED GREEN AND BROWN GROUND 'CENTENNIAL' JUG**  
CIRCA 1876, IMPRESSED UPPERCASE MARK AND U

One side molded with a bust-length portrait of George  
Washington, his birth date above, the obverse with two  
thirteen-star American flags below a banner inscribed  
INDEPENDENCE/1776

7¼ in. (18.5 cm.) high

\$3,000-5,000

**PROVENANCE:**

With Charles Washburne, Majolica Heaven, Washington D.C., 4  
May 2008.



464

464

**A GEORGE JONES MAJOLICA COBALT-BLUE GROUND THREE-PIECE GARNITURE**

CIRCA 1875, IMPRESSED JG MONOGRAM MARK TO ONE, PAINTED MODEL NOS. 3347 AND 3302

In the 'Hunter' pattern, molded with putti and stags among scrollwork; comprising a pair of circular jardinières and a long jardinière

17½ in. (43.5 cm.) long, the largest

(3)

\$4,000-6,000

**PROVENANCE:**

With Nicolaus Boston, Internet, 1 November 2008.



465

**A VERY LARGE MINTON MAJOLICA PIERCED BASKET ON STAND**

DATE CYpher FOR 1873, IMPRESSED UPPERCASE MARK, U AND SHAPE NO. 1281

The reticulated circular bowl above a vasi-form stem molded with winged putto masks and drapery, supported by three Bacchic putti holding berried laurel swags linked by scallop shells

35 in. (88.9 cm.) high, overall (3)

\$10,000-15,000

**PROVENANCE:**

Christie's, New York, 21 May 2000, lot 610.

With Nicolaus Boston, New York Armory Show, 24 April 2004.



466

466

**A LARGE PAIR OF MINTON MAJOLICA COBALT-BLUE GROUND JARDINIÈRES AND STANDS**

DATE CYPHERS FOR 1866 AND 1867, IMPRESSED UPPERCASE MARKS, CYPHERS AND SHAPE NO. 923

With a central band of putti above ribbon-tied oak-branch swags 14½ in. (36.2 cm.) high; 20½ in. (52 cm.) wide, the stands (4)

\$5,000-7,000

**PROVENANCE:**

With Nicolaus Boston, Internet, 1 January 2008.



467

467

AN ASSEMBLED MINTON MAJOLICA TETE-A-TETE  
DATE CYPHERS FOR 1867-1876, IMPRESSED UPPERCASE  
MARKS, SHAPE NO. 1349, VARIOUS IMPRESSED AND PAINTED  
MARKS, ORIGINAL RETAILER'S PAPER LABEL FOR A.B.  
DANIELL, WIGMORE ST., LONDON

In the Chinoiserie taste, comprising: a lychee-form teapot and cover; a gourd-form sugar-bowl and cover; a thistle-form cream-jug; two berried cups and leaf-form saucers; a quatrefoil tray pierced with berried vine  
12¾ in. (32.5 cm.) wide, the tray (10)

\$20,000-30,000

**PROVENANCE:**

Sotheby's, London, 22 November 2005, lot 122 (eight pieces).  
Christie's, New York, 26 November 2013, lot 180.



468

468

A PAIR OF GEORGE JONES MAJOLICA COBALT-BLUE GROUND  
CANDLESTICKS  
LATE 19TH CENTURY, INDISTINCT BLACK PAINTED MODEL NO.  
5326 AND X

The squared stem molded with stylized flori-forms and anthemion  
10¼ in. (26 cm.) high (2)

\$1,000-1,500

**PROVENANCE:**

With Nicolaus Boston, Internet, 1 January 2008.



469

469

**A GEORGE JONES & SONS  
MAJOLICA THREE-PIECE  
STRAWBERRY SERVER SET AND  
TWO SPOONS**

CIRCA 1882, IMPRESSED  
MONOGRAM AND CRESCENT  
MARKS, REGISTRY DIAMOND FOR  
11 APRIL 1882, INDISTINCT PAINTED  
MODEL NO. 5209

Modeled as lotus, comprising: a lily-pad  
basket, a cream-jug, an open sugar-bowl  
13½ in. (34.3 cm.) long (5)

\$1,000-1,500

**PROVENANCE:**

With Jerry S. Hayes, Greenwich Antique  
Show, 1 October 2002.

470

**A PAIR OF GEORGE JONES & SONS  
MAJOLICA TURQUOISE-GROUND  
GARDEN SEATS**

CIRCA 1880, IMPRESSED GJ MONOGRAM  
AND CRESCENT MARK AND F

Each molded with calla lilies among tall  
grasses, the top as woven reeds pierced with an  
S-shaped aperture  
18½ in. (47 cm.) high, the slightly larger (2)  
\$5,000-7,000

**PROVENANCE:**

With Nicolaus Boston, Internet, 1 March 2004.



470



471

471

**A WEDGWOOD MAJOLICA AESTHETIC GARDEN SEAT  
LATE 19TH CENTURY, IMPRESSED UPPERCASE MARK,  
AND CYPHERS, PAINTED M/2858**

With fans and songbirds perched on flowering branches, the top  
as a tasseled seat cushion  
16½ in. (42 cm.) high

\$3,000-5,000



472

**472**  
**A MINTON MAJOLICA RENAISSANCE STYLE FIGURAL WALL SCONCE**

DATE CYPHER FOR 1865, IMPRESSED UPPERCASE MARK AND S CYPHER

Modeled as the bust of a gentleman holding a candle nozzle  
18½ in. (47.6 cm.) high

\$4,000-6,000

**474**  
**A PAIR OF MINTONS MAJOLICA COBALT-BLUE GROUND RAM'S HEAD HANDLED 'QUEENS' VASES**

DATE CYPHER FOR 1882, IMPRESSED UPPERCASE MARK AND SHAPE NO. 649

Molded with hops and grapevine  
26¾ in. (68 cm.) high

(2)

\$5,000-7,000



473

**473**  
**A PAIR OF WEDGWOOD MAJOLICA EWERS, 'SACRED TO NEPTUNE AND BACCHUS'**

LATE 19TH CENTURY, IMPRESSED UPPERCASE MARK, DESIGNED BY JOHN FLAXMAN

17 in. (43 cm.) high  
\$3,000-5,000

(2)

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**475**  
**A PAIR OF CHOISY LE ROI MAJOLICA COBALT-BLUE GROUND FIGURAL VASES**

CIRCA 1890, BLACK PRINTED AND IMPRESSED MONOGRAM MARKS, IMPRESSED 1, AFTER A MODEL BY LOUIS ROBERT CARRIER-BELLEUSE

25½ in. (63.5 cm.) high  
\$4,000-6,000

(2)



474



475



476

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

**•476**

**A HEREND PORCELAIN  
'ROTHSCHILD BIRDS' PART DINNER  
SERVICE**

20TH CENTURY, BLUE CROWNED  
SHIELD MARKS

In the classic pattern with birds in branches, comprising: an oval soup tureen and cover; a square dish with pierced rim; thirteen dinner plates; fourteen salad or dessert plates; and thirteen bread and butter plates  
13 in. (33 cm.) wide, the tureen overall (43)

\$2,000-3,000

477

**TWO DOULTON LAMBETH STONEWARE VASES**

DATED 1875-6, IMPRESSED OVAL MARKS, INCISED EM  
FOR EMMA MILLER AND W FOR MARY ANN THOMPSON

9½ in. (24.1 cm.) high, the slightly taller (2)

\$1,000-1,500

**PROVENANCE:**

The Harriman Judd Collection; Sotheby's, online, 2001.



477

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**•478**

**A VERY LARGE PAIR OF CONTINENTAL BLUE AND  
WHITE GLAZED TERRACOTTA LIONS**

MODERN

48 in. (122 cm.) long (2)

\$3,000-5,000



478

169



479

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND (LOTS 479-480)

**479**

**A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PART DINNER SERVICE**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED CROWN MARKS, PATTERN NO. 20

Each with a different botanical specimen, identified in Latin on the reverse, comprising: an oval soup tureen and cover, shape no. 3559; twelve dinner plates, shape no. 3549; fourteen salad/dessert plates, shape no. 3573; twelve bread and butter plates, shape no. 3552; and twelve coffee-cups and saucers, shape no. 3597

13½ in. (34.2 cm.) long, the tureen overall

(64)

\$15,000-20,000

**480**

**EIGHTEEN ROYAL COPENHAGEN PORCELAIN ICTHYOLOGICAL DINNER PLATES**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED CROWN MARKS, SHAPE NO. 3549, PATTERN NO. 19

Each finely painted with a fish or crustacean

10 in. (25.4 cm.) diameter

(18)

\$7,000-9,000



480



481

481

**A MENNECY PORCELAIN FIGURE OF A MUSTACHED MAN WITH RAISED ARMS**

CIRCA 1745-1760, INCISED D.V. MARK

Possibly a watch holder  
6 7/8 in. (17.5 cm.) high

\$8,000-12,000

The present soft-paste porcelain sculpture, from a small group made at Mennecy and related factories circa 1745-55, would appear to be unrecorded. For further information please see [www.christies.com](http://www.christies.com).



482

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

•482

**A MEISSEN PORCELAIN PART 'SWAN SERVICE'**

20TH CENTURY, BLUE CROSSED SWORDS MARKS,  
VARIOUS PRESSNUMMERN

After the 18th century service made for Count Heinrich von Brühl, molded with swans in water landscapes, comprising:  
twelve dessert plates, a quattrofoil stand and a sugar-bowl and cover

8 in. (20.3 cm.) diameter, the plates (15)

\$2,500-3,500



483

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

•483

**A PAIR OF MODERN SEVRES PORCELAIN PORTRAIT BUSTS OF THE ALEXANDRE AND LOUISE BRONGNIART CHILDREN**

DATED 1990-2000, THE BUSTS WITH IMPRESSED OVAL INTERLACED L'S MARKS AND IMPRESSED 1999 AND 2000, THE SOCLES WITH GREEN PRINTED L'S MARKS AND INCISED POTTER'S MARKS FOR 1990 AND 1991, AFTER THE 18TH CENTURY MODELS BY HOUDON

17 1/4 in. (43.8 cm.) high (2)

\$2,000-3,000

PROPERTY FROM A PRIVATE COLLECTION

**484**

**A PAIR OF BACCARAT OPAQUE WHITE GLASS VASES  
MOUNTED AS LAMPS**

THE VASES MID-19TH CENTURY, THE MOUNTS LATER

Finely painted with flowers

15½ in. (39.8 cm.) high

(2)

\$3,000-5,000



**484**



**485**

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

**485**

**TWELVE DRESDEN PORCELAIN SEVRES STYLE  
RETICULATED CABINET PLATES**

LATE 19TH/20TH CENTURY, SOME WITH IMPRESSED  
MARKS FOR COLLN-MEISSEN, CROWNED D  
DECORATOR'S MARKS FOR HELENA WOLFSOHN

Each with a central *fête champêtre* scene in the manner of  
Watteau

9½ in. (23.5 cm.) diameter

(12)

\$1,200-1,800

PROPERTY OF A PRIVATE COLLECTION

**486**

**A PAIR OF PARIS PORCELAIN BISCUIT AND WHITE-  
GLAZED CAMPANA VASES**

SECOND QUARTER 19TH CENTURY

16¼ in. (36.2 cm.) high, the vases

(2)

\$2,500-3,500



**486**

**END OF SALE**

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Auction  
Calendar  
SUMMER 2017  
LIVING WITH ART  
New York

JUNE

13 Tuesday - 14 Wednesday

# Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

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## DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

## ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

## THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

## TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

## CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

## VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

## SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

## BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

## IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

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is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit [christies.com](http://christies.com) to find out more.

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## HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$150,000 of the hammer price, plus 20% of the excess of the hammer price above \$150,000 up to and including \$3,000,000, plus 12% of any amount in excess of \$3,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

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# All you need to know

## EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

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Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

### \*\*Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

### \*\*Studio of ..."/ "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

### \*\*Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

### \*\*Follower of ..."

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

### \*\*Manner of ..."

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

### \*\*After ..."

In our opinion a copy (of any date) of a work of the artist.

### "Signed ..."/ "Dated ..."/ "Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

### "With signature ..."/ "bears signature..."/ "With date ..."/ "bears date..."/ "With inscription ..."/ "bears inscription..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of cataloguing practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

## EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

### "A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

### "A German cup and a saucer

#### The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

### "A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

### "A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

### "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

### "Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

### "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

### "Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

## FOR FURNITURE AND OBJECTS OF ART

### A LOUIS XV KINGWOOD COMMODE

#### MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

### A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

### A LOUIS XV STYLE KINGWOOD COMMODE

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

### FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

### A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

### A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie. In Christie's opinion made during the specified monarch's reign and, in all probability,

in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmarking laws. Please note that the ounce weights given in this catalogue are troy ounces.

## OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

## ALL DIMENSIONS ARE APPROXIMATE

## IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

## A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

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

-

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

# All you need to know

## PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

## LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets). "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions. All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

## HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10% subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's  
\$2,000-\$3,000 by \$200's  
\$3,000-\$5,000 by \$200, 500, 800  
(i.e. \$4,200, 4,500, 4,800)  
\$5,000-\$10,000 by \$500's  
\$10,000-\$20,000 by \$1,000's  
\$20,000-\$30,000 by \$2,000's  
\$30,000-\$50,000 by \$2,000, 5,000, 8,000  
(i.e. \$32,000, 35,000, 38,000)  
\$50,000-\$100,000 by \$5,000's  
\$100,000-\$200,000 by \$10,000's  
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

## CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at [www.christies.com](http://www.christies.com). Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

## SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot, or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

## PAYMENT & SUCCESSFUL BIDS

### All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

## PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc.. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017,ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

## SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

## AUCTION RESULTS: [WWW.CHRISTIES.COM](http://WWW.CHRISTIES.COM)

## SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

# All you need to know • Property Pick Up & Storage

**Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square will go to Christie's Fine Art Storage Services (CFASS) in Red Hook, Brooklyn following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 30 days after the sale**

## STORAGE AND WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller only until 5.00 pm on the last day of the sale. Please note lots marked with a square will be moved to Christie's Fine Art Storage Services (CFASS) in Red Hook, Brooklyn on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS) in Red Hook, Brooklyn. Operation hours for collection from either location are from 9.30 am to 5.00 pm. Monday through Friday. After 5.00 pm on the last day of the sale property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS) in Red Hook, Brooklyn. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration section of the Purchaser's Guide on the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS) in Red Hook, Brooklyn, days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

## HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. An agent will be collecting on your behalf, the agent will present a letter of authorization from you along with photo identification.

If you are collecting from Christie's Fine Art Storage Services (CFASS) in Red Hook, Brooklyn you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at the Christie's Fine Art Storage Services (CFASS) in Red Hook, Brooklyn. A clearing period of 5 business days will be required for all personal checks.

## SHIPPING AND DELIVERY

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, the shipping form will be completed and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your lot can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please note that collection times will be extended up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

## EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained from a buyer, a minimum fee of \$100 per lot will be charged. However, Christie's cannot guarantee that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

## PAYMENT OF ANY CHARGES DUE AND STORAGE CHARGES

ALL lots whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

## PROPERTY LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY, CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
LOSS AND DAMAGE LIABILITY	WILL BE CHARGED ON PURCHASED LOTS AT 0.5% OF THE HAMMER PRICE OR CAPPED AT THE TOTAL STORAGE CHARGE, WHICHEVER IS THE LOWER AMOUNT	

All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

### Christie's Fine Art Storage Services (CFASS)

62-100 Inlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Inlay and Bowery St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

# Conditions of Sale • Buying at Christie's

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".  
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their **nature** means that they will rarely be in **perfect condition**. **Lots** are sold "as is", in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.  
(b) Any reference to **condition** in a catalogue entry or in a **condition report** will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.  
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.  
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.  
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.  
(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.  
(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.  
(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(i).

## 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(i) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://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/livебidding](http://www.christies.com/livебidding) 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](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol \* next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

## 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie's LIVE™ as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screen (and Christie's 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 as 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\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

## 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 owner 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 to us. 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 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 not 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, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (b) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (c) books not identified by title;
- (d) **lots** sold without a printed **estimate**;
- (e) books which are described in the catalogue as sold not subject to return; or
- (f) defects stated in any **condition report** or announced at the time of sale.

(k) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the **same condition** as at the time of sale, within 21 days of the date of 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 **lot** 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 E2(h)(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**;

(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 Bank, 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 "holder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(in) 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

(iv) Bank Checks

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

(v) 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 2050 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 30th 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.

(c) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):

- (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.

## 6 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 30th 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](http://christies.com/storage) shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but 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 2956. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUSA@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 are alone 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](http://www.christies.com/shipping) or contact us at ArtTransportNY@christie.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 authority. 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 H4, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.  
(e) If, in spite of the terms in paragraphs 1(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](http://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 proceeding (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 Procedure, or, if the Dispute involves a non-US 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](http://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](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery.

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;  
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;  
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or  
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the hammer price.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International PLC, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.  
**due date:** has the meaning given to it 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 (for 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(d).

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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