

# Living with Art

New York • Tuesday 13 - Wednesday 14 June 2017



CHRISTIE'S

# Living With Art FAQs

1

## HOW DO I GET STARTED?

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

Visit [christies.com](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.

4

## HOW MUCH WILL I PAY?

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

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$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 13 - WEDNESDAY 14 JUNE 2017

## AUCTION

Tuesday	Wednesday
13 June 2017	14 June 2017
SESSION I 10.00 am (Lots 1-161)	SESSION III 10.00 am (Lots 249-397)
SESSION II 2.00 pm (Lots 162-248)	SESSION IV 2.00 pm (Lots 398-536)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	9 June	10.00 am - 5.00 pm
Saturday	10 June	10.00 am - 5.00 pm
Sunday	11 June	1.00 pm - 5.00 pm
Monday	12 June	10.00 am - 5.00 pm
Tuesday	13 June	10.00 am - 5.00 pm
Wednesday	14 June	10.00 am - 2.00 pm

## AUCTION CODE AND NUMBER

In sending written bids or making inquiries,  
this sale should be referred to as  
**BURY-14805**

## 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**  
Bid live in Christie's salerooms worldwide  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view  
real-time results on the Christie's  
App for iPhone and iPad

# CHRISTIE'S

**LIVING WITH ART**

Bliss Summers  
*Head of Sale*

Sabina Milbank  
*Head of Sale Management*

Clare Simon  
Elisabeth Day  
Virginia Wilbanks  
*Sale Coordinators*

**SALE INQUIRIES**

Tel: +1 212 636 2200  
Fax: +1 212 492 5718  
Email:  
LivingWithArtInquiries@christies.com

**ABSENTEE AND  
TELEPHONE BIDS**

Tel: +1 212 636 2437  
Fax: +1 212 636 4938

**POST SALE SERVICES**

Emily Rapuano  
*Post-Sale Coordinator*  
Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

**AUCTION RESULTS**

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

View catalogues and  
leave bids online at  
christies.com

**SPECIALISTS CONTACTS****FINE ART**

Andrew Huber  
Emily Gladstone

**FURNITURE AND OBJECTS**

Anne Igelbrink  
Casey Rogers  
Brian Evans  
Natalie Voorheis  
Astrid Malingreau

**CERAMICS AND GLASS**

Carleigh Queeneth  
Sophie Sevenoaks  
Astrid Malingreau

**JEWELRY AND  
ASIAN WORKS OF ART**

Victoria Tudor  
Sophie Sevenoaks  
Astrid Malingreau

**SILVER, RUSSIAN AND  
OBJECTS OF VERTU**

Jill Waddell  
Natalie Voorheis  
Sophie Sevenoaks

**SCULPTURE**

William Russell  
Astrid Malingreau

**SENIOR SPECIALISTS**

Richard Nelson  
Becky MacGuire  
William Russell  
William Stratford  
Jody Wilkie

Kelly Ayers  
*Regional Managing Director*

**AUCTIONEER(S)**

Richard Nelson (# 1184056)  
Robbie Gordy (# 2033717)  
Diana Bramham (# 1464939)  
David Kleiweg de Zwaan (# 35475401)

**AUCTION LICENSE**

Christie's (#1213717)

## 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]

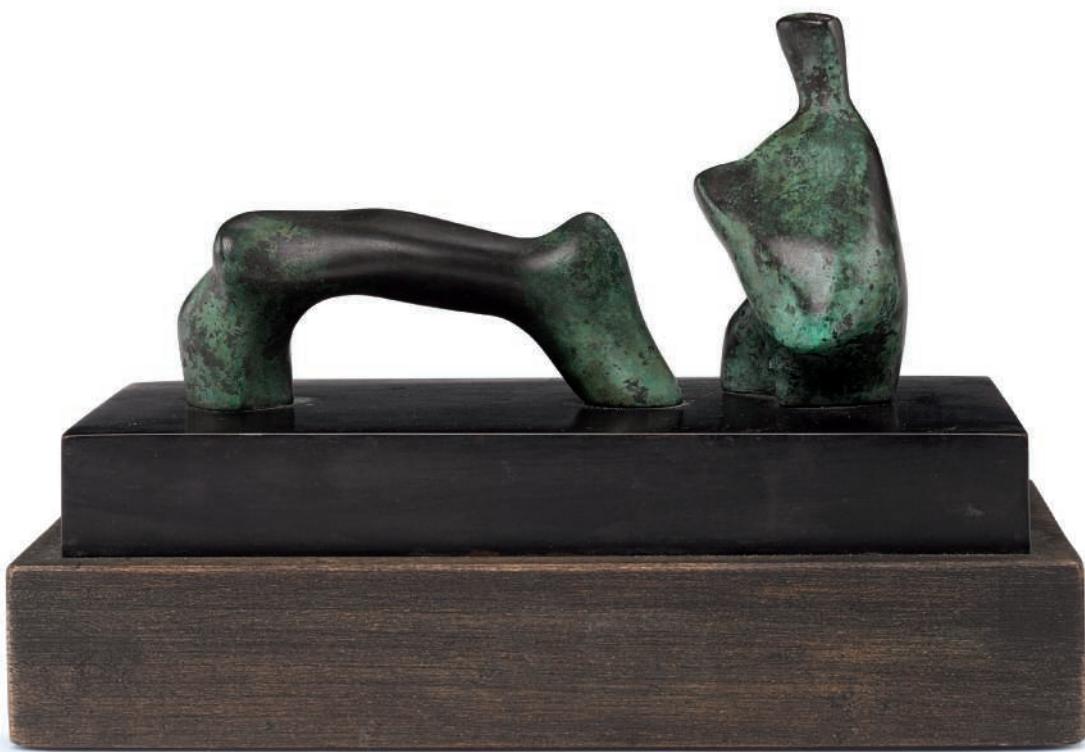


0414 8050

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

LOT 213 (detail)





1

**HENRY MOORE (BRITISH, 1898-1986)**

*Maquette for Reclining Figure: Arch Leg*

signed and numbered 'Moore 8/9' (on the base)

bronze with a green patina

7 1/4 in. (18.4 cm.) long

Conceived in 1969.

\$25,000-35,000

**PROVENANCE:**

The artist.

Private Collection, acquired from the above *circa* 1970.

By descent from the above to the present owner.

**LITERATURE:**

A. Bowness, ed., *Henry Moore, Complete Sculpture 1964-1973*, London, 1986, vol. IV, p. 58, no. 609.

2

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

*Cariatide*

signed with artist's cypher, inscribed with foundry mark, and numbered

'© by BOURDELLE VALSUANI CIRE PERDUE II' (edge of the base)

bronze with brownish-green patina

20 x 20½ x 13 in. (50.8 x 52 x 33 cm.)

Conceived *circa* 1900 and cast *circa* 1960. This work is number two from an edition of ten.

\$8,000-12,000

**PROVENANCE:**

with Galerie Europe, Paris.

Acquired from the above by the present owner, 1968.



3

PROPERTY FROM A PRIVATE ATLANTA COLLECTION (LOTS 4-7)

4

**PIERRE BONNARD (FRENCH, 1867-1947)**

*Baigneuse au rocher (sans pied)*

stamped with artist monogram (on the back) and numbered '8/12' (on the left side)

bronze with dark brown patina

7½ x 3 x 2½ in. (18.4 x 7.6 x 6.4 cm.)

Conceived *circa* 1908 and cast after 1948.

\$8,000-12,000

**PROVENANCE:**

Succession Jules Cavailles, de L'académie Julian à la Ruche, Le

Collectionneur; Millon & Associés, 11 March 2016, lot 294.

Acquired at the above by the present owner.

**EXHIBITED:**

Lausanne, Fondation de l'Hermitage, *Exhibition Pierre Bonnard 1867-1947*, 1991, no. 101 (another cast illustrated p. 177).

Munich, Kunsthalle der Hypo-Kulturstiftung, *Exhibition Bonnard*, 1994, no. 146 (another cast illustrated p. 291).

**LITERATURE:**

A. Terrace, *Bonnard*, Paris, 1988, p. 101 (another cast illustrated).

A. Pingeot, *Bonnard sculpteur: Catalogue raisonné*, Paris, 2006, pp. 108-114 (other casts illustrated).



2

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

•3

**AFTER JAROSLAV HOREJC**

*Archer*

stamped with artist signature 'HOREJC' (on the base)

bronze with brownish-green patina

22 x 13½ x 4½ in. (55.9 x 33.7 x 10.8 cm.), not including base

\$2,000-3,000



4



5

**PIERRE BONNARD (FRENCH, 1867-1947)**

*Baigneuse au rocher essuyant son pied droit*

stamped with artist monogram, numbered and stamped 'S.L.G./ PB/ 11/30' (on the reverse) and stamped with foundry mark 'VALSUANI CIRE PERDUE' (on the side)  
bronze with dark brown patina  
5 1/8 x 3 1/4 x 3 3/4 in. (14.9 x 8.3 x 9.5 cm.)  
Conceived circa 1900 and cast in 1965-68.

\$8,000-12,000

**PROVENANCE:**

Anonymous sale; Rennes enchères, Rennes, 28 February 2016,  
lot 21.

Acquired at the above by the present owner.

**LITERATURE:**

A. Pingot, *Bonnard sculpteur: Catalogue raisonné*, Paris, 2006,  
pp. 142-147 (another cast illustrated, pl. 114).



6

6

**PIERRE BONNARD (FRENCH, 1867-1947)**

*Chien*

inscribed with artist monogram and numbered 'PB 11/12' (on  
the base)

bronze with brown patina

5 1/2 x 1 1/2 x 2 in. (14 x 3.8 x 5.1 cm.), including base

Conceived in 1906 and cast between 1948-1958.

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Beurret & Bailly Auktionen AG, Basel, 22 June  
2016, lot 73.

Acquired at the above by the present owner.

**LITERATURE:**

A. Pingot, *Bonnard sculpteur: Catalogue raisonné*, Paris, 2006,  
pp. 132-137 (another cast illustrated).



7

**PIERRE BONNARD (FRENCH, 1867-1947)**

*Baigneuse au rocher (Sa cuisse droite coupée)*

stamped with artist monogram and numbered 'PB/ 19/24' (on  
the reverse)  
bronze with dark brown patina  
6 1/2 x 5 x 3 in. (16.5 x 12.7 x 7.6 cm.)  
Cast after 1948.

\$4,000-6,000

**PROVENANCE:**

Private Collection, Germany.

Anonymous sale; Auctionata Paddle8 AG, 28 April 2016, lot 81.  
Acquired at the above by the present owner.

**LITERATURE:**

A. Pingot, *Bonnard sculpteur: Catalogue raisonné*, Paris, 2006,  
p. 116-121 (another cast illustrated).



PROPERTY SOLD TO BENEFIT THE ART ACQUISITION FUND OF THE SEATTLE ART MUSEUM

8

**JEAN SOUVERBIE (FRENCH, 1891-1981)**

*Figures by the Mediterranean*

signed and dated 'Souverbie / 27' (lower left)  
oil on canvas  
39 1/4 x 32 in. (99.7 x 81.3 cm.)

\$20,000-30,000

**PROVENANCE:**

with Roland, Browse and Delbanco, London.  
The Collection of Norman Davis, Seattle, purchased from the above, 1956.  
Bequest from the above to the present owner, 1956.

**EXHIBITED:**

Tacoma, Washington, College of Puget Sound, *Norman Davis Collection*, 1957.  
Tacoma, Washington, Tacoma Art Museum, *Paintings and Sculptures from Norman Davis Collection*, 1965; traveled to Olympia, Washington, State Capitol Museum, 1967.



9

9

**JEAN SOUVERBIE (FRENCH, 1891-1981)**

*Nu couchée*

signed 'Souverbie' (lower left)

oil on canvas

18 1/4 x 21 1/4 in. (46.4 x 55.2 cm.)

\$6,000-8,000

**PROVENANCE:**

with Maison Bernard Galeria de Arte,  
Caracas.

Acquired from the above, 1978.

10 No Lot



11

11

**ANDRÉ BRASILIER (FRENCH, B. 1929)**

*Chantal au bouquet Jaune*

signed 'André Brasilier' (lower center);  
signed again with initials, titled and dated  
'Chantal au bouquet Jaune/ A.B. 71' (on  
the reverse)

oil on canvas

24 x 19 1/4 in. (61 x 50.2 cm.)

\$8,000-12,000

**PROVENANCE:**

with Maison Bernard Galeria de Arte,  
Caracas.

Acquired from the above, 1972.

This work will be included in the  
forthcoming André Brasilier *catalogue  
raisonné* being prepared by Alexis  
Brasilier.

12

**CAMILLE BOMBOIS (FRENCH, 1883-1970)**

*Paysage de Bourgogne après d'Avalon*

signed 'Bombois. C.Ile' (lower left)

oil on canvas

25% x 21½ in. (65 x 54 cm.)

\$12,000-18,000

**PROVENANCE:**

The artist, 1967.

with Hammer Galleries, New York.

Olivier Lorquin and Didier Jumaux have confirmed the authenticity of this work.



12

•13

**CAMILLE BOMBOIS (FRENCH, 1883-1970)**

*Scène de parc*

signed 'Bombois. C.Ile' (lower right)

oil on canvas

5½ x 8½ in. (14 x 21.6 cm.)

\$1,200-1,800

**PROVENANCE:**

The artist.

Private collection, acquired from the above, circa 1960.

Anonymous sale; Sotheby's, New York, 15 December 1983, lot 65.

Olivier Lorquin and Didier Jumaux have confirmed the authenticity of this work.

13

•14

**CAMILLE BOMBOIS (FRENCH, 1883-1970)**

*La Marne à Gournay*

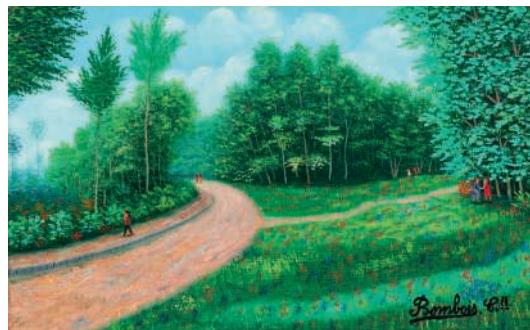
signed 'Bombois. C.Ile' (lower left)

oil on canvas

5½ x 8¾ in. (14 x 22.2 cm.)

\$1,500-2,500

Olivier Lorquin and Didier Jumaux have confirmed the authenticity of this work.



13



14

15

LE PHO (FRENCH/VIETNAMESE, 1907-2001)

*Maternité*

signed and inscribed with characters 'Lepho' (lower right); inscribed with title 'Maternité' (on the reverse)  
oil on silk laid down on masonite  
18 x 12½ in. (45.7 x 32 cm.)

\$10,000-15,000

PROVENANCE:

with Findlay Galleries, Chicago.

PROPERTY FROM AN ESTATE (LOTS 16-17)

•16

JEAN DUFY (1888-1964)

*Le Phare, l'Entrée du Port*

stamped with signature 'Jean Dufy' (lower left)  
watercolor and pencil on paper laid to canvas  
12¾ x 19½ in. (31.4 x 48.5 cm.)

\$3,000-5,000

PROVENANCE:

The artist.

Mme. Germaine Dufy, by descent from the above.

Jacques Baily will include this work in the  
forthcoming third volume of his Jean Dufy *catalogue  
raisonné*.

•17

JEAN DUFY (FRENCH, 1888-1964)

*Bateaux au Port*

stamped with signature 'Jean Dufy' (lower left)  
watercolor on paper laid to canvas  
11 x 15¼ in. (27.9 x 38.7 cm.)

\$3,000-5,000

Jacques Baily will include this work in the  
forthcoming third volume of his Jean Dufy *catalogue  
raisonné*.



15



16



17

18

**JEAN DUFY (FRENCH, 1888-1964)**

*Acrobates au cirque*

signed 'Jean Dufy' (lower right)

watercolor and gouache on paper laid to canvas  
24 x 18½ in. (61 x 47 cm.)

\$8,000-12,000

**PROVENANCE:**

with Galerie Juarez, Inc., Los Angeles.

Jacques Bailly will include this work in the  
forthcoming third volume of his Jean Dufy  
*catalogue raisonné*.

PROPERTY FROM AN ESTATE (LOTS 19-20)

•19

**JEAN DUFY (FRENCH, 1888-1964)**

*Maison*

stamped with signature 'Jean Dufy' (lower right)  
watercolor and pencil on paper laid to canvas  
12½ x 19½ in. (31.8 x 48.6 cm.)

\$2,000-3,000

Jacques Bailly will include this work in the  
forthcoming third volume of his Jean Dufy  
*catalogue raisonné*.

•20

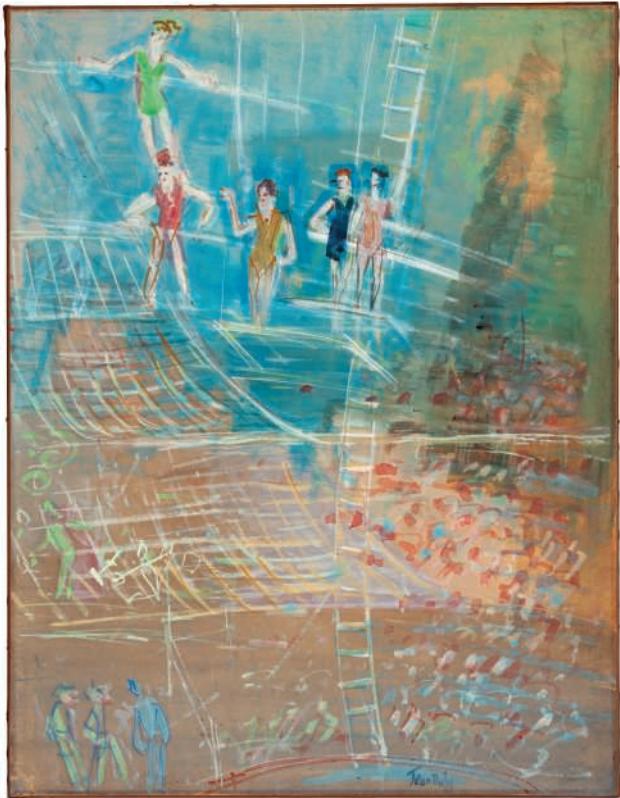
**JEAN DUFY (FRENCH, 1888-1964)**

*Coquille*

stamped with signature 'Jean Dufy' (lower right)  
watercolor, ink and gouache on paper  
7½ x 11¾ in. (19 x 29.9 cm.)

\$3,000-5,000

Jacques Bailly will include this work in the  
forthcoming third volume of his Jean Dufy  
*catalogue raisonné*.



18



19



20



21

21

**JULES PASCIN (FRENCH, 1885-1930)**

*Jeune femme brune*

with the atelier stamp (lower right)

oil and pencil on academy board

18 1/8 x 14 1/8 in. (46 x 37.8 cm.)

Executed in 1921.

\$10,000-15,000

**PROVENANCE:**

with Galerie Roussel, Paris.

Anonymous sale; Sotheby's, New York, 12 December 1968, lot 38.

**LITERATURE:**

Y. Hemin, G. Krohg, K. Perls, and A. Rambert, *Pascin, Catalogue raisonné, peintures, aquarelles, pastels, dessins*, Paris, 1984, vol. I, no. 416, p. 239 (illustrated).



22



23

23

**FRANCIS PICABIA (FRENCH, 1879-1953)**

*Oiseaux volant*

signed 'Francis Picabia' (lower right)

brush and blue and gray wash over black Conté crayon on paper laid down on card

12 x 7 7/8 in. (30.5 x 19.4 cm.)

Executed *circa* 1926-1927.

\$7,000-9,000

**PROVENANCE:**

Harcourt's Gallery, San Francisco.

Camillos Kouros Gallery, New York. The Collection of George L. and Dorothy A. Sturman, 1988.

Anonymous sale; Christie's, New York, 14 February 2008, lot 103.

Private Collection.

Gifted from the above to the present owner.

The Comité Picabia has confirmed the authenticity of this work.

**24**

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*Still life at the house in Golfe Juan*

titled and dated 'Still life at the house in Golfe Juan- été 47 no 23' (on the reverse)  
pencil on paper  
20 x 25½ in. (50.8 x 65.7 cm.)

\$2,000-3,000

This work is recorded in the Françoise Gilot archives under the number 548.



**24**

**FRANÇOISE GILOT (FRENCH, B. 1921)**  
*Modèle costume en arlequin*

signed 'F. Gilot-' (lower right); titled, dated and inscribed 'Modèle costume en arlequin 1955 II' (on the reverse)  
ink and wash on paper  
30¾ x 22¾ in. (78.1 x 57.8 cm.)

\$4,000-6,000

This work is recorded in the Françoise Gilot archives under the number 412.

**25**

**FRANÇOISE GILOT (FRENCH, B. 1921)**  
*Self Portrait*

signed and dated 'F. Gilot 1944' (lower left); titled 'self-portrait' (on the reverse)  
pencil on buff paper  
8½ x 5¾ in. (21 x 13.6 cm.)

\$2,000-3,000

This work is recorded in the Françoise Gilot archives under the number 726.



**25**



**26**

**27**

**PIERRE BONNARD (FRENCH, 1867-1947)**

*Paysage à Vernon*

with the atelier stamp 'PB' (Lugt 3888; lower right)  
pencil and wax crayon on paper  
12½ x 9¼ in. (31.1 x 23.5 cm.)  
Executed *circa* 1920.

\$5,000-7,000

**PROVENANCE:**

Estate of the artist.  
Private Collection, by descent from the above.  
Anonymous sale; Christie's, South Kensington, 8 February 2013, lot 158.

**LITERATURE:**

G. Genty and P. Vernon, *Bonnard inédits*, Paris, 2003, no. 454 (illustrated p. 170).

Mr Guy-Patrice Dauberville has confirmed that this work is listed in Bernheim-Jeune archives as an authentic work by Pierre Bonnard.



**27**

PROPERTY OF A NEW YORK ESTATE (LOTS 28-29)

28

**EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)**

*Marche aux fleur de la Madeleine*

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

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

\$20,000-30,000

**PROVENANCE:**

The artist.

Galerie F. Clair, Paris, acquired from the above, 1950.

Herbert Arnot, Inc., New York, acquired from the above, 1950.

with Mueller Gallery, Miami, acquired from the above, 1950.

The Collection of George P. Byrne, New York.

Anonymous sale; Sotheby's, New York, 2 February 2013, lot 810.

with Rehs Galleries, New York.

This painting will be included in Volume III of "EDOUARD CORTÈS, Catalogue raisonné de l'œuvre peint" currently being prepared by Nicole Verdier.



28



29

29

**EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)**

*Place de l'Etoile en Hiver*

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

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

Painted in 1959.

\$20,000-30,000

**PROVENANCE:**

The artist.

Herbert Arnot, Inc., New York, acquired from the above, 1959.

Private Collection, Chicago, acquired from the above, 1959.

Private Collection.

with Rehs Galleries, New York.

Private Collection, acquired from the above, 2000.

This painting will be included in Volume III of "EDOUARD CORTÈS, Catalogue raisonné de l'œuvre peint" currently being prepared by Nicole Verdier.

30

**EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)**

*Le Café Biard vers la Porte St Denis*

signed 'E. CORTÈS.' (lower right)

oil on canvas

8¾ x 13 in. (22.2 x 33 cm.)

Painted *circa* 1930.

\$10,000-15,000

This painting will be included in Volume III of  
*"EDOUARD CORTÈS, Catalogue raisonné de l'œuvre peint"* currently being prepared by Nicole Verdier.



30



31

31

**ANTOINE BLANCHARD (FRENCH, 1910-1988)**

*Arc de Triomphe, Champs Elysées, Paris*

signed 'Antoine Blanchard.' (lower right); signed again and titled 'ARC DE TRIOMPHE/ CHAMPS ELYSÉES/ PARIS/ Antoine Blanchard' (on the reverse)

oil on canvas

18 x 21½ in. (45.7 x 54.6 cm.)

\$5,000-7,000

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #ATCES1821.0005 and is accompanied by a Letter of Authentication.

32

**ANTOINE BLANCHARD (FRENCH, 1910-1988)**

*Place Madeleine*

signed 'Antoine. Blanchard.' (lower right)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

\$8,000-12,000

**PROVENANCE:**

with Millburn Art Gallery, Inc., Millburn,  
New Jersey, 1973.

This work is listed on Rehs Galleries,  
Inc. Antoine Blanchard virtual checklist,  
#MDPM2436.0001 and is accompanied  
by a Letter of Authentication.



32



36

GEORGES D'ESPAGNAT (FRENCH, 1870-1950)

*Nature morte*

signed with initials 'GdE' (lower left)

oil on canvas

13 x 18½ in. (33 x 46 cm.)

\$4,000-6,000

**PROVENANCE:**

with Galería Maison Bernard, Caracas.

Acquired from the above, 1969.

This work is recorded in the archives of Jean-Dominique Jacquemond.



36



37

37

JACQUES MARTIN-FERRIÈRES (FRENCH, 1893-1972)

*Roses jaunes dans pot pharmacie avec soupière et écuelle*  
Montpellier

signed 'Martin-Ferrières' (lower left)

oil on canvas

21½ x 25½ in. (54 x 64.4 cm.)

Painted in 1968.

\$2,000-3,000

**PROVENANCE:**

with Galería Arte Moderno, Caracas.

Acquired from the above, 1970.

Cyrille Martin has confirmed the authenticity of this painting.



38

38

THÉO TOBIASSE (FRENCH, 1927-2012)

*De Babylone à Manhattan*

signed 'theo tobiasse' (upper left), titled 'de Babylon/ à Manhattan' (upper center) and dated '68' (upper right)  
oil on paper laid down to masonite

26½ x 20¼ in. (67.3 x 51.4 cm.)

\$4,000-6,000

**PROVENANCE:**

with Maison Bernard Galeria de Arte, Caracas.

Acquired from the above, 1971.

**EXHIBITED:**

Caracas, Maison Bernard Galeria de Arte, *La primera Exposición Latinoamericana de Theo Tobiasse*, 6-20 June 1971, no 33  
(illustrated).

Catherine Faust-Tobiasse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiasse catalogue raisonne.



39

40



41

39

**JULES CAVAILLES (FRENCH, 1901-1977)**

*Le Vase Bleu*

signed 'J. CAVAILLES' (lower left); signed again and titled 'J. CAVAILLES/ LE VASE BLEU' (on the reverse)  
oil on canvas

32 x 25½ in. (81.3 x 64.8 cm.)

\$7,000-9,000

**PROVENANCE:**

with Galeria Marcos Castillo, Caracas.

Acquired from the above, 1966.

The Jules Cavaillès Research Center has confirmed the authenticity of this work and it is recorded in their archive under number S-17-004.

40

**ALBERT ANDRE (FRENCH, 1869-1954)**

*Vase de fleurs devant la fenêtre*

signed 'Albert Andre' (lower left center)  
oil on canvas

16 x 11½ in. (40.6 x 29.9 cm.)

Painted in 1935.

\$3,000-5,000

**PROVENANCE:**

Galerie Durand-Ruel, Paris.

Monsieur André Grasset, acquired from the above, 1962.

Galerie Durand-Ruel, Paris, acquired from the above, 1966.  
with Acquavella Gallery, New York, acquired from the above 1967.

with Galeria Acquavella, Caracas.

Acquired from the above by the present owner, 1967.

This work will be included in the forthcoming *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

PROPERTY FROM A PRIVATE COLLECTION

41

**MAX PAPART (FRENCH, 1911-1994)**

*Les musiciens*

signed 'Max Papart' (lower left)  
oil on canvas

39½ x 39½ in. (99.7 x 99.7 cm.)

\$5,000-7,000



42

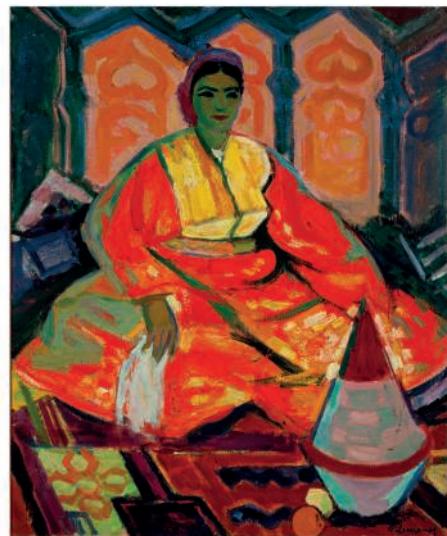
**42  
MAXIMILIEN LUCE (FRENCH, 1858-1941)**

*Fleurs dans un Vase*

signed 'Luce' (lower left)  
oil on paper laid down to canvas  
16 1/4 x 20 3/4 in. (41.3 x 52.7 cm.)  
\$5,000-7,000

**PROVENANCE:**  
with Schoneman Galleries, Inc., New York.  
with Schwarz Gallery, Philadelphia.

**LITERATURE:**  
D. Bazetoux, J. Bouin-Luce, *Maximilien Luce: Catalogue raisonné de l'oeuvres peint*, Paris, 1986, p. 288, no. 1155.



43

PROPERTY FROM THE ESTATE OF HARRY M. GOLDBLATT

**43  
ROGER LIMOUSE (FRENCH, 1894-1990)**

*La Moracaine*

signed 'R Limouse' (lower right); signed again twice, dated, titled and inscribed 'R LIMOUSE/ 1947/ La Moracaine/ R. Limouse le Menton' (on the reverse)  
oil on canvas  
46 x 37 1/2 in. (116.8 x 95.3 cm.)

\$10,000-15,000

**PROVENANCE:**  
with Galerie Charpentier, Paris.  
with Maurice Robinot, Paris.

**EXHIBITED:**  
Paris, Galerie Charpentier, *Salon Des Tuileries*, 1960.



44

**44  
CHARLES CAMOIN (FRENCH, 1879-1965)**

*Bouquet de fleurs et fruit*

signed 'Ch Camoin' (lower right)  
oil on canvas laid to board  
17 3/4 x 18 1/2 in. (44.1 x 47.3 cm.)  
Painted in 1957-58.  
\$8,000-12,000

**PROVENANCE:**  
with Maison Barnard Galeria de Arte, Caracas.  
Acquired from the above, 1969.

**EXHIBITED:**  
Paris, Galerie Marcel Bernheim, *Rétrospective Camoin*, June-July 1958, no. 42.

This work will be included in the forthcoming Camoin catalogue raisonné being prepared by the Archives Camoin.



45

45

**ALBERT LEBOURG (FRENCH, 1849-1928)**

*Le moulin à vent sur le canal à Rotterdam*  
signed and inscribed 'A. Lebourg/ Rotter  
Dam' (lower right); indistinctly inscribed  
(on the stretcher bar)  
oil on canvas  
15 x 21½ in. (38.1 x 54.9 cm.)

\$10,000-15,000

**PROVENANCE:**

M. & Mme. Gaston Alexandre, acquired  
by 1901.  
M. & Mme. Gaston Claus, acquired from  
the above.  
Private Collection, New York, by descent  
from the above.  
Anonymous sale; Sotheby's, New York,  
30 May 2014, lot 13.

**EXHIBITED:**

Paris, Galerie Georges Petit, *Exposition  
Albert Lebourg*, 3 - 19 November 1923.

**LITERATURE:**

L. Bénédite, *Albert Lebourg*, Paris, 1923,  
p. 315, no. 310.



46

PROPERTY FROM AN EAST COAST PRIVATE  
COLLECTION

**•46****JEAN-JACQUES HENNER (FRENCH,  
1829-1905)**

*Portrait of a beauty with long red hair*  
signed 'JJHENNER' (upper left)  
oil on panel  
21½ x 18 in. (54.6 x 45.7 cm.)

\$3,000-5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York,  
29 October 1981, lot 201.



47

47

**JACQUES MARTIN-FERRIÈRES  
(FRENCH, 1893-1972)**

*Port voiles, barques rentrant et hommes  
assis, Collioure*  
signed 'Martin-Ferrières' (lower left)  
oil on canvas  
15 x 21½ in. (38.1 x 54.6 cm.)  
Painted in 1970.

\$5,000-7,000

Cyrille Martin has confirmed the  
authenticity of this painting.



48

**48**  
**ALBERT LEBOURG (FRENCH, 1849-1928)**

*Bateaux au quai, Boulogne-sur-Mer*  
signed 'A Lebourg' (lower right)  
oil on canvas

15% x 25 in. (39 x 63.5 cm.)

\$7,000-9,000

**PROVENANCE:**  
with Galeria Acquavella, Caracas.  
Acquired from the above, 1968.

François Lespinasse has confirmed the  
authenticity of this work.

**49**  
**RAYMOND THIBÉSART (FRENCH, 1874-1968)**

*Brouillard sur la Rivière*  
signed 'R. Thibesart' (lower right); signed  
again, dated and titled 'Brouillard sur la  
Rivière/ Grand de la Seine/ R. Thibésart/  
1929' (on the reverse)  
oil on canvas

21% x 25% in. (54 x 65.1 cm.)

\$1,500-2,000

**PROVENANCE:**  
with Galeria Arte Moderno, Caracas.  
Acquired from the above, 1970.

**50**  
**RAYMOND THIBÉSART (FRENCH, 1874-1968)**

*Trois personnes*  
signed 'R. Thibésart' (lower left)  
oil on canvas

10 x 13% in. (25.4 x 34.3 cm.)

\$1,200-1,800

**PROVENANCE:**  
with Galeria Arte Moderno, Caracas.  
Acquired from the above, 1969.



49



50



51

**52**  
**JEAN-Louis-MARCEL COSSON (FRENCH 1878-1956)**  
*Danseuses*

signed 'COSSON' (lower right)  
oil on canvas  
28 $\frac{3}{4}$  x 23 $\frac{3}{8}$  in. (73 x 60 cm.)  
\$2,500-3,500

**PROVENANCE:**  
with Galeria Arte Moderno, Caracas.  
Acquired from the above, 1967.



52

51

**JEAN-Louis-MARCEL COSSON (FRENCH, 1878-1956)**

*Avant la Dance*

signed 'COSSON' (lower left)  
oil on canvas  
18 x 25 $\frac{1}{2}$  in. (45.7 x 64.8 cm.)  
\$3,000-5,000

**PROVENANCE:**

with Galeria Maison Bernard, Caracas.  
Acquired from the above, 1970.

**53**  
**JEAN ISY DE BOTTON (FRENCH, 1898-1978)**  
*Ballet Torero*

signed and dated 'Jean de Botton/ 1938' (lower right) signed  
again and titled 'JEAN DE BOTTON/ BALLET' (on the reverse)  
oil on canvas  
23 $\frac{1}{8}$  x 31 $\frac{1}{8}$  in. (58.7 x 79 cm.)  
\$1,500-2,000



53



54

**54**  
**ANDRÉ HAMBOURG (FRENCH, 1908-1999)**

*Nu couchée*

signed and dated 'A. HAMBOURG 1933'  
(lower right)  
oil on canvas  
21½ x 32 in. (54.6 x 81.3 cm.)

\$7,000-9,000

**EXHIBITED:**

L. Harambourg, *André Hambourg, Catalogue raisonné de l'œuvre peint*, Paris, 2009, vol. I, p. 58, no. NU 14.

**55**  
**ANDRÉ GISSON (AMERICAN, 1928-2004)**

*Jardin de Tuileries*

signed 'A. Gisson' (lower left)  
oil on canvas  
30½ x 48 in. (76.8 x 121.9 cm.)

\$2,000-3,000

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**•56**  
**JEAN-ÉMILE LABOUREUR (FRENCH, 1877-1943)**

*Femme dans le port*

signed 'laboureur' (lower right)  
oil on panel  
14¾ x 18 in. (37.5 x 45.7 cm.)

\$2,000-3,000



55



56

PROPERTY FROM THE ESTATE OF HARRY M.  
GOLDBLATT (LOTS 57-58)

57

**ALBERT ANDRÉ (FRENCH, 1869-1954)**

*Intérieur, femme lisant*

signed 'Alb. André' (upper left)

oil on canvas

19¾ x 25½ in. (50.2 x 64.8 cm.)

Painted in 1906.

\$15,000-20,000

**PROVENANCE:**

Durand-Ruel, acquired from the artist 21 January 1907.

Transferred to Durand-Ruel, New York (no. 5770) sent from the above, 1911.

Wildenstein & Co., New York, acquired from the above on 10 April 1944.

with Arthur Tooth & Sons, Ltd., London.

Acquired from the above by the present owner, 1964.

**EXHIBITED:**

New York, Durand-Ruel, *Exhibition of Paintings by Albert André*, 4 - 27 January 1912, no. 22.

New York, Durand-Ruel, *Exhibition of Paintings by Albert André*, 1 - 16 March 1915, no. 7.

New York, Durand-Ruel, *Exhibition of Paintings by Albert André*, 1 - 20 April 1918, no 4.

New York, Durand-Ruel, *Exhibition of Paintings by Albert André*, 1 - 31 October 1940, no 1.

London, Arthur Tooth & Sons, Ltd., *Paris - Lourdes*, 28 April - 15 May 1964, no 24 (illustrated).

This work will be included in the forthcoming *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.



57



58

**•58**

**EUGÈNE ANTOINE DURENNE (FRENCH, 1860-1944)**

*Nature Morte, Bouquet de fleurs*

signed 'Durenne' (lower left)

oil on canvas

21¾ x 18½ in. (55.2 x 45.7 cm.)

Painted in 1920.

\$1,200-1,800

**PROVENANCE:**

with Arthur Tooth & Sons, Ltd., London.

59

**ALBERT GUILLAUME (FRENCH, 1873-1942)**

*Passionnés d'Art*

signed 'A.Guillaume' (lower right)

oil on panel

25% x 20% in. (65 x 52.7 cm.)

\$8,000-12,000

**PROVENANCE:**

with Galerie Charpentier, Paris.

Acquired by the present owner, 1971.



59

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

60

**ANDRÉ DUNOYER DE SEGONZAC (FRENCH, 1884-1974)**

*Les légumes*

signed 'A. Dunoyer de Segonzac' (upper center)

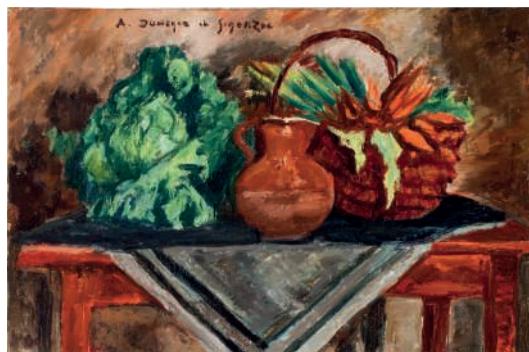
oil on canvas

21½ x 32 in. (54.6 x 81.3 cm.)

\$4,000-6,000

**PROVENANCE:**

The Estate of Lillian Leff.



60

61

**FRANÇOIS GALL (FRENCH, 1912-1987)**

*Eugénie lit le journal, plage de Cabourg*

signed 'F. Gall' (lower right)

oil on canvas

23¾ x 32 in. (60.3 x 81.3 cm.)

Executed *circa* 1970.

\$7,000-10,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York,  
23 February 2006, lot 191.

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming catalogue *raisonné* in preparation by Marie-Lise Gall.



61

25



62

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION (LOTS 62-64)

**62**

**VICTOR GABRIEL GILBERT (FRENCH, 1847-1933)**

*A Sudden Stop*

signed 'Victor Gilbert' (lower left)

oil on canvas

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

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 13 June 2007, lot 189.

We are grateful to Noé Willer for confirming the authenticity of this work.

**63**

**VICTOR GABRIEL GILBERT (FRENCH, 1847-1933)**

*Best Friends*

signed 'Victor Gilbert' (lower left)

oil on canvas

21½ x 18 in. (54.6 x 45.7 cm.)

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 13 June 2007, lot 187.

We are grateful to Noé Willer for confirming the authenticity of this work.



63

64

VICTOR GABRIEL GILBERT (FRENCH, 1847-1933)

*Entertaining Baby*

signed 'Victor Gilbert' (lower left)

oil on canvas

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

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 13 June 2007, lot 188.

We are grateful to Noé Willer for confirming the authenticity of this work.



64



65

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**•65**

BLAISE-ALEXANDRE DESGOFFE (FRENCH, 1830-1901)

*Flowers, a Crystal Goblet, a Gold Charger, an Alabaster Goblet and an Enamelled Plaque on a green Satin Robe on a Draped Table*

signed and dated 'Blaise Desgoffe/ 1886' (lower right)

oil on panel

23½ x 29½ in. (59.7 x 75 cm.)

\$3,000-5,000

**EXHIBITED:**

Framingham, Danforth Museum of Art, *Still Life*, September-November 1978.



66

PROPERTY FROM THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

66

FRANCISQUE NOAILLY (FRENCH, 1855-1942)

*Market At Bou Saada*

signed 'Francisque Noailly' (lower right)

oil on canvas

32 x 40 in. (81.3 x 101.6 cm.)

\$4,000-6,000

**PROVENANCE:**

Louis Bamberger, until 1928.

John Cotton Dana.

Purchased from the above by the present owner, 1928.



67

PROPERTY SOLD TO BENEFIT THE WOBURN PUBLIC LIBRARY,  
MASSACHUSETTS (LOTS 67-68)

67

**LUDWIG THIERSCH (GERMAN, 1825-1909)**

*A difficult crossing*

oil on canvas

50 1/4 x 39 1/4 in. (127.6 x 99.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Charles Bowers Winn, Woburn, MA (1838-1875).  
By whom gifted to the Woburn Public Library, 1875.

68

**LUIGI BECHI (ITALIAN, 1830-1919)**

*The Gypsy Dance*

signed 'L. Bechi' (lower left)

oil on canvas

31 1/4 x 42 3/4 in. (80.6 x 108.6 cm.)

\$6,000-8,000

**PROVENANCE:**

Charles Bowers Winn, Woburn, MA (1838-1875).  
By whom gifted to the Woburn Public Library, 1875.



68

PROPERTY FROM A FLORIDA COLLECTION

**69**

**RAIMUNDO DE MADRAZO Y GARRETA (SPANISH, 1841-1920)**

*Sharing a Treat*

inscribed and signed 'á su amigo E. Zamacois/R. Madrazo'  
(lower right)

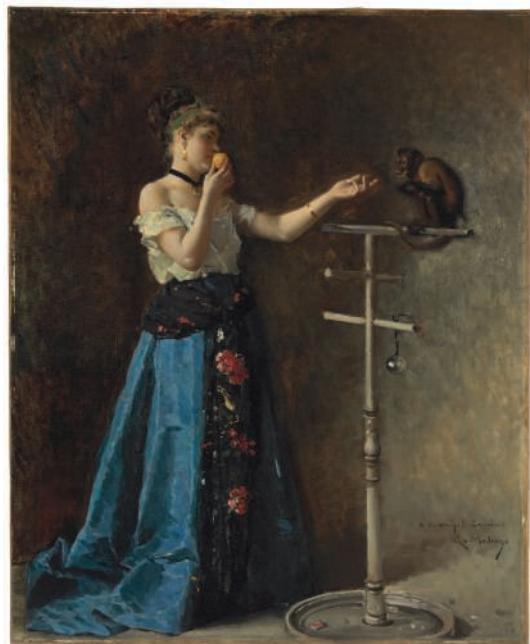
oil on canvas

28 $\frac{3}{4}$  x 23 $\frac{1}{2}$  in. (73 x 59.6 cm.)

\$30,000-50,000

**PROVENANCE:**

with Frédéric Reitlinger, Paris.



**69**

**70**

**FRENCH SCHOOL, 19TH CENTURY**

*Lady with a Glass of Wine*

bears inscription 'G. Jacquet.' (lower right)

oil on canvas, oval

53 $\frac{3}{4}$  x 37 $\frac{1}{4}$  in. (136.5 x 94.6 cm.)

\$5,000-7,000

**PROVENANCE:**

Private Collection, Tennessee.

By descent to the present owner.



**70**



71

**•71**

**PATRICK VON KALCKREUTH (GERMAN, 1892-1970)**

*Cresting Waves*

signed 'P.v. Kalckreuth' (lower left)

oil on canvas

24 1/4 x 36 1/4 in. (61.6 x 92.1 cm.)

\$1,000-1,500

**PROVENANCE:**

with F.E. Robinson Galleries, Summit, New Jersey.



72

**•72**

**PATRICK VON KALCKREUTH (GERMAN, 1892-1970)**

*Seascape*

signed 'P.v. Kalckreuth' (lower left)

oil on canvas

24 x 36 in. (61 x 91.4 cm.), unframed

\$800-1,200

**•73**

**ANTON GUTKNECHT (AMERICAN/GERMAN, 1907-1988)**

*Moonlit waves*

signed 'Anton Gutknecht.' (lower right)

oil on canvas

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

\$600-800

**PROVENANCE:**

with F.E. Robinson Galleries, Summit, New Jersey.

**•74**

**G. SCHNEIDER (AMERICAN, 20TH CENTURY)**

*Ship at sea*

signed and inscribed 'G. Schneider/ N.Y.' (lower right)

oil on canvas

24 x 36 in. (61 x 91.4 cm.)

\$800-1,200



73



74

75

**PATRICK NASMYTH (SCOTTISH, 1787-1831)**

*Landscape, Pool and Tree*

signed and dated 'Patk Nasmyth 1828' (lower center left)  
oil on board

28 x 36 in. (71.1 x 91.4 cm.)

\$4,000-6,000

**PROVENANCE:**

Frederick John Nettlefold, Nutley, Sussex, England.  
Gifted from the above to the present owner, 1948.

**EXHIBITED:**

Toronto, Art Gallery of Ontario, *British Painting, 1650-1950: A cross-section from the permanent collection of the Art Gallery of Ontario*, 4 April - 28 April, 1974.

**LITERATURE:**

C. R. Grundy and F. G. Roe, *A Catalogue of the Pictures and Drawings in the collection of Frederick John Nettlefold, Works by Artists of the British School*, 1937, vol. III - I, p. 140.



75



76

77

**ALBERT KINDLER (GERMAN, 1833-1876)**

*Spanish smugglers in the Pyrenees*

signed 'A. Kindler.' (lower right)  
oil on canvas

43 x 55 1/2 in. (109.2 x 141 cm.)

\$5,000-7,000

**PROVENANCE:**

Charles Bowers Winn, Woburn, MA (1838-1875).  
By whom gifted to the Woburn Public Library,  
1875.



77



78

78

**GILLIS D'HONDECOETER (ANTWERP OR  
MECHELEN C. 1575-1638 AMSTERDAM)**

*An extensive wooded landscape with Christ on  
the Road to Emmaus*

oil on canvas

25 x 42 1/4 in. (63.5 x 107.3 cm.)

\$12,000-18,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 10  
January 1990, lot 221 (\$93,500).

With Lawrence Steigrad, New York, where  
acquired by the following.

Private collection, Maryland.



79

79

**MANNER OF JAN BOTH**

*Figures in a landscape*

bears signature 'J Both' (lower right)

oil on canvas

22 3/4 x 26 in. (57.8 x 66 cm.)

\$3,000-5,000



80

**•80**

**EDWARD PRITCHETT (BRITISH, 1808-1894)**

*Scenes of Venice (a pair)*

each oil on panel

each 6 x 8 in. (15.2 x 20.3 cm.)

(2)

\$2,000-3,000

**PROVENANCE:**

with Frost & Reed, London.

PROPERTY OF THE ART GALLERY OF ONTARIO, DEACCESSIONED TO  
BENEFIT ART PURCHASES AT THE AGO

**•81**

**AFTER GIOVANNI BATTISTA TIEPOLO**

*Christ Carrying the Cross*

with signature 'Delacroix' (lower left)

oil on canvas

19½ x 18 in. (49.6 x 45.7 cm.)

\$2,000-3,000

**PROVENANCE:**

The Collection of Mr and Mrs Frank P Wood.  
Gift from the above to the present owner, 1930.

**EXHIBITED:**

Toronto, Art Gallery of Toronto, *Paintings by European masters from public and private collections in Toronto, Montreal and Ottawa*, 15 January – 21 February, 1954.

The present work is a copy after the original located at  
Sant'Alvise, Venice.



81



82

PROPERTY OF A GENTLEMAN

**82**

**CIRCLE OF FRANÇOIS-HUBERT DROUAIIS (PARIS 1727-1775)**

*Portrait of a girl, half-length*

oil on canvas, oval

22½ x 16¾ in. (56.5 x 42.5 cm.)

\$4,000-6,000

**PROVENANCE:**

Private collection, and by descent for at least three generations to the present owner.



83

**•83**

**FLORENTINE SCHOOL, 17TH CENTURY**

*Study of the Medici Lion, a sculpture by Flaminio Vacca*

red chalk, on faded blue paper

12½ x 19¼ in. (31.7 x 48.8 cm.)

\$2,000-3,000

**PROVENANCE:**

Robert Kime & Piers von Westenholz - An English Taste;  
Christie's, London, 26 September 2012, lot 319.



84

**•84**

**EUGÈNE DEMESTER (FRENCH, B. 1914)**

*Two setters hunting mallards*

signed 'Demester' (lower right)

oil on canvas

21 x 28 in. (53.3 x 71.1 cm.)

\$600-800

**PROVENANCE:**

with F.E. Robinson Galleries, Summit, New Jersey.



85

85

ALFRED WHEELER (BRITISH, 1851-1932)

*Hunting Scenes (a pair)*

each signed 'A Wheeler' (lower left)

each oil on canvas

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

\$3,000-5,000



•86

CIRCLE OF HIERONIMOS CUSTODIS

(? ANTWERP-1593 ?LONDON)

*Portrait of a gentleman, half-length; and Portrait of a lady, half-length*

the first: dated and inscribed 'ANNO 1593 / AETATIS SVAE' (upper left); the second: with a coat-of-arms (upper left) and dated and inscribed 'ANNO 1593 / AETATIS 61[?]' (upper right)

oil on panel

each 12 1/2 x 10 1/4 in. (31.8 x 26.4 cm.)

\$3,000-5,000

**PROVENANCE:**

Raymond Rau, Washington, D.C., by whom bequeathed to the present owner.



86



35

# Property from The Estate of Ronald P. Stanton (Lots 87-103)

Ronald P. Stanton, entrepreneur, philanthropist and collector, led an extraordinary life that epitomized the American Dream. He was born in Germany in 1928 and fled with his mother Hedwig "Hedi" Kern to the United States in 1937. It was "a journey that brought us some hardship, tremendous good fortune, a wonderful family, many good friends, and ultimately a successful, rich life," he said. Hedi's emphasis on family and philanthropy left an indelible mark on her son. The Jewish tradition of tzedakah—heartfelt, selfless giving—became Stanton's guiding philosophy. Stanton rose to become not merely one of the New York's most successful entrepreneurs, but one of its most generous benefactors—a man who dedicated his life to faith and community.

New York became Stanton's lifelong home. After his military service during the Korean conflict, he returned to work at International Ore and Fertilizer Company (known as Interore) where he was mentored by fellow German escapee, Henry J. Leir, and specialized in chemical and fertilizer trading for which he traveled the world to develop new business. In 1965, he founded Transammonia (now called Trammo). "The success of [Trammo]," he wrote in his memoirs, "has afforded me the means to carry on the tradition of tzedakah I learned from my mother."

"Through philanthropy," Stanton stressed, "we have the chance to create a just society by doing the right thing for others and ourselves." He dedicated much of his life to the continued vibrancy and vitality of New York through his support of healthcare, the performing arts, education and Jewish causes including Congregation Shearith Israel, Lincoln Center for the Performing Arts, New York-Presbyterian Hospital, Yeshiva University, the Brooklyn Academy of Music, the Abraham Joshua Heschel School and the Windward School. Stanton understood the importance of creating a standard of giving that would grow for generations to come.



Collecting was a natural extension of Stanton's innate enthusiasm for beauty, knowledge, and inspiration. During his boyhood in New York, he made regular visits to museums, the opera, and the ballet with friends. "We'd go to the Museum of Modern Art on 53rd Street every weekend," Stanton laughed. "We would buy the family membership cards for \$12.00. One of us would get the card, we'd place our thumb over the 'Mrs.' on the card as we walked past the guard and pay less per visit." He later would compensate for his adolescent thrift with generous gifts to institutions such as the Israel Museum, the Asia Society, the Museum of Modern Art, the Holocaust Museum and the Museum of Arts and Design, among others.

At his residences on Fifth Avenue and in North Salem, New York, Stanton lived surrounded by a superb collection that included Impressionist and Modern art, Asian art, period European furniture, nineteenth-century paintings, and Post-War and Contemporary sculpture. "I love the act of collecting," he enthused; "it gives me a real kick." Artists represented in this collection included Pablo Picasso, Auguste Rodin, Isamu Noguchi, Pierre Bonnard, Pierre-Auguste Renoir, Henry Moore and Henri Matisse.

Today, Ronald Stanton's legacy continues in his successful enterprise Trammo and his influence on the institutions he supported and which his Estate will continue to support long into the future. Like his mother before him, Stanton was proud to "leave my family in a mode where they understand philanthropy [and] carry on philanthropy.... I want them to have the legacy that you have to give back, make a contribution to worthwhile things so your own existence has meaning." It was a philosophy of living that informed his eighty-eight years—the demonstration of an inherent generosity of spirit.





**87**

**A RÉGENCE ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD PARQUETRY BUREAU PLAT**

CIRCA 1730

One side sunfaded

30½ in. (77.5 cm.) high; 57½ in. (146 cm.) wide; 28 in. (71.1 cm.) deep

\$20,000-40,000

**PROVENANCE:**

The Collection of Florence Gould; Sotheby's, Monaco, 25-26 June 1984, lot 641.

The Estate of Matthew Schutz; Sotheby's, New York, 28 October 1995, lot 64.



88

PROPERTY FROM THE ESTATE OF RONALD P. STANTON (LOTS 87-103)

**88**

**A LOUIS XV STYLE ORMOLU AND ROCK CRYSTAL SIX-LIGHT CHANDELIER**

ONE ARM INSCRIBED 'HUOT FILS A PARIS', 19TH CENTURY

Electrified

36 in. (91.4 cm.) high; 24 in. (61 cm.) diameter

\$10,000-20,000



88A

**88A**

**A RÉGENCE GILTWOOD CONSOLE**

CIRCA 1725

With *campan* marble top

33½ in. (84.5 cm.) high; 57¾ in. (121.3 cm.) wide; 26½ in. (67.2 cm.) deep

\$8,000-12,000

**PROVENANCE:**

The Estate of Matthew Schutz; Sotheby's, New York, 28 October 1995, lot 65.



88A (detail)



89

A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE COROMANDEL LACQUER AND PADOUK MEUBLES D'APPUI

LATE 19TH/EARLY 20TH CENTURY, THE CHINESE LACQUER PROBABLY EARLIER

Each with red and grey figured marble top, the interior with two shelves

56½ in. (143.5 cm.) high, 52½ in. (133.2 cm.) wide, 16 in. (40.5 cm.) deep (2)

\$30,000-50,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 20 May 1995, lot 161.



(detail)



**90**

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD  
AND SATINÉ COMMODES**

BY FRANÇOIS RÜBESTÜCK, CIRCA 1765

Each stamped *F\* RÜBESTÜCK* and one *JME*  
34 in. (86.3 cm.) high; 27 in. (68.7 cm.) wide; 16 in. (40.6 cm.) deep

(2)

\$25,000-40,000

François Rübestück, *maître* in 1766



91

**A MATCHED PAIR OF LATE LOUIS XV ORMOLU MOUNTED  
FRUITWOOD, TULIPWOOD, SYCAMORE, KINGWOOD, AND  
AMARANTH MARQUETRY TABLES A ÉCRIRE**

BY CHARLES TOPINO, CIRCA 1765

Minor differences in dimensions, one stamped *TOPINO* and *JME*  
36 in. (91.3 cm.) high; 23½ in. (59.7 cm.) wide; 17 in. (43.2 cm.) deep,  
the tallest (2)

\$40,000-60,000

**PROVENANCE:**

The Collection of Madame de L. Neuilly; Sotheby's, Monaco, 23  
June 1985, lot 781 (as a pair).  
Anonymous sale; Sotheby's New York, 28 October 1995, lots 125  
and 126.



(detail)



**92**  
**A PAIR OF LOUIS XIV STYLE  
ORMOLU TEN-LIGHT CHANDELIERS**  
20TH CENTURY, AFTER THE MODEL  
BY ANDRE CHARLES BOULLE

Electrified  
35 in. (89 cm.) high, 32 in. (81.3 cm.)  
diameter (2)  
\$8,000-12,000



**93**  
**A LOUIS XVI GREY-PAINTED  
CANAPE**  
BY CLAUDE SENÉ, CIRCA 1775  
Stamped C\*SENE  
76 in. (193 cm.) wide  
\$5,000-8,000

Claude II Sené, *maître* in 1769.



94

**94**  
**A PAIR OF LOUIS XVI GREY-PAINTED BERGERES**  
BY CLAUDE SENÉ, CIRCA 1775

En suite with the previous lot  
\$15,000-25,000

Claude II Sené, *maître* in 1769.



**95**  
**A SET OF FOUR LOUIS XVI GREY-PAINTED FAUTEUILS**  
BY CLAUDE SENÉ, CIRCA 1775

(2) En suite with the previous lot, each stamped C\*SENE to the  
back seatrail  
\$20,000-30,000 (4)

Claude II Sené, *maître* in 1769.



95



**96**

**A LOUIS XV ORMOLU-MOUNTED SATINÉ AMARANTH  
AND BOIS DE BOUT MARQUETRY COMMODE  
BY JACQUES DUBOIS, CIRCA 1745-9**

Stamped *I.DUBOIS*, the mounts stamped with the C couronné poinçon  
34½ in. (87.5 cm.) high; 37 in. (97 cm.) wide; 19½ in. (49.5 cm.)  
deep

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Hôtel Drouot, Paris, 24-25 March 1922, lot 285.

M. Lowenstein; sold Galerie Charpentier, Paris, 17 December 1935, lot 136.

Anonymous sale; Christie's, London, 7 December 1995, lot 70.

The 'C' couronné poinçon was a tax mark employed on any alloy containing copper between March 1745 and February 1749.

**97 No Lot**

■-98

A NORTH EUROPEAN ORMOLU SIX-LIGHT CHANDELIER

LATE 19TH/20TH CENTURY

Electrified

15 in. (38.1 cm.) high, 20 in. (50.8 cm.) diameter

\$3,000-5,000



98

■-99

A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD COMMODE

BY ADRIEN DELORME, CIRCA 1745

With campan marble top

34 in. (86.5 cm.) high, 50½ in. (128.3 cm.) wide, 24½ in. (61.5 cm.) deep

\$5,000-8,000



99



100



101

■100

**A SET OF FOUR LOUIS XVI GREY-PAINTED FAUTEUILS  
THREE BY FRANCOIS-CLAUDE MENANT, CIRCA 1780,  
ONE UNSTAMPED AND PROBABLY OF A LATER DATE**

Three stamped *F.C.MENANT* on the seatrails

\$5,000-8,000

(4)

■-101

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND  
TULIPWOOD PARQUETRY COMMODE  
CIRCA 1745, REMOUNTED**

33½ in. (85.1 cm.) high, 31 in. (78.7 cm.) wide, 17¼ in. (43.8 cm.)  
deep

\$3,000-5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 October 1995, lot 94.

■102

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND  
AMARANTH TABLE A ECRIRE**

BY BERNARD VAN RISENBURGH, CIRCA 1750,  
REMOUNTED, REVENEERED

Stamped *BVRB* to the central bottom edge of the drawer  
26½ in. (67.3 cm.) high; 16½ in. (42.5 cm.) wide; 12¼ in. (31.1 cm.)  
deep

\$3,000-5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 October 1995, lot 115.

■-103

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND  
TULIPWOOD BUREAU PLAT**

19TH/20TH CENTURY, REMOUNTED AND WITH  
CONSEQUENTIAL REPLACEMENTS TO VENEERS

Spuriously stamped *Pierre Migeon*  
29¼ in. (74.3 cm.) high, 46¼ in. (117.5 cm.) wide, 23½ in. (59.7  
cm.) deep

\$3,000-5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 October 1995, lot 112.



102



103



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION (LOTS 104-124)

**■104**

**A SUITE OF EIGHT GRISAILLE AND POLYCHROME-PAINTED WALL PANELS**  
FRENCH OR ITALIAN, 19TH CENTURY

Oil on canvas

72 $\frac{3}{4}$  in. (185 cm.) high, 147 $\frac{3}{4}$  in. (375.4 cm.) wide, the largest

(8)

\$15,000-25,000



105

•105

A LOUIS PHILLIPPE STYLE ORMOLU AND PATINATED BRONZE EIGHT-LIGHT CHANDELIER  
20TH CENTURY

Electrified

26½ in. (67.3 cm.) high, 25 in. (63.5 cm.) diameter

\$3,000-5,000



106

•106  
A LATE LOUIS XVI ORMOLU-MOUNTED WHITE AND SAINT ANNE MARBLE AND JASPERWARE PORTICO CLOCK

CIRCA 1785, THE DIAL SIGNED 'SEGAUD A PARIS'

21 in. (53.3 cm.) high, 15 in. (38.1 cm.) wide

\$2,000-3,000



107

107  
AN EMPIRE GREY-PAINTED AND PARCEL-GILT SALON SUITE  
CIRCA 1810

Comprising a pair of fauteuils and four chaises (6)

\$5,000-8,000



**108**

A BALTIC ORMOLU-MOUNTED COBALT AND  
COLORLESS GLASS LANTERN

19TH/20TH CENTURY

Electrified

41 in. (104.1 cm.) high, 23 in. (58.4 cm.) diameter

\$7,000-10,000

**109-110 No Lots**



111

■111

A PAIR OF LOUIS XV STYLE ORMOLU, CUT AND  
PRESSED-GLASS FIVE-LIGHT SCONCES  
20TH CENTURY

Electrified

26½ in. (67.3 cm.) high, 15½ in. (39.4 cm.) wide

(2)

\$1,500-2,500



112

■112

A PAIR OF REGENCE STYLE ORMOLU CHENETS  
LATE 19TH/EARLY 20TH CENTURY

10¾ in. (27.3 cm.) high, 9¾ in. (24.8 cm.) wide

(2)

\$1,000-1,500



113

■113

A LOUIS XVI MAHOGANY BUREAU A CYLINDRE  
CIRCA 1780

The interior with writing slide and various drawers  
72 in. (183 cm.) high, 56 in. (142 cm.) wide, 28 in. (71 cm.)  
deep

\$5,000-8,000

114

A SWEDISH ORMOLU-MOUNTED  
AND CUT-GLASS TWELVE-LIGHT  
CHANDELIER

FIRST QUARTER 19TH CENTURY

Electrified

56½ in. (143.5 cm.) high, 49 in. (124.5 cm.)  
diameter

\$15,000-25,000



114

■115

A LOUIS XVI GILTWOOD MARQUISE

BY GEORGES JACOB, CIRCA 1770

Stamped G\*JACOB under front rail

\$5,000-8,000

Georges Jacob maître in 1765



115



116

116

A SWEDISH ORMOLU, COBALT AND COLORLESS GLASS  
SIX-LIGHT CHANDELIER

LATE 18TH/19TH CENTURY, REPLACEMENTS TO PRISMS

36 in. (91.4 cm.) high, 29 1/4 in. (75.6 cm.) diameter

\$10,000-15,000



117

■ 117  
A LATE LOUIS XVI ORMOLU-MOUNTED FOSSIL MARBLE  
AND WHITE MARBLE PORTICO CLOCK

CIRCA 1790, THE DIAL SIGNED 'CORNUE A PARIS'

21 1/2 in. (54.6 cm.) high, 15 in. (38.1 cm.) wide

\$2,000-3,000



118

■ 118

A CHARLES X BIRDSEYE MAPLE  
AND AMARANTH LIT DU JOUR  
CIRCA 1830

With a ratcheted rest  
62 in. (157.5 cm.) long

\$3,000-5,000

■119

A FRENCH TERRACOTTA FIGURE OF A MAIDEN PLAYING A FLUTE

LATE 19TH/EARLY 20TH CENTURY

63 in. (160 cm.) high

\$6,000-9,000



119



120

■120

A PAIR OF ITALIAN PATINATED BRONZE HANGING LAMPS

LATE 19TH/EARLY 20TH CENTURY

Electrified

26 1/4 in. (67.9 cm.) high, 10 in. (25.4 cm.) wide

\$2,000-4,000

(2)

■121

A NORTH ITALIAN GREY-PAINTED AND PARCEL-GILT SIDE TABLE

LATE 18TH CENTURY

With later grey-veined white marble top,  
lacking central frieze carving

35 1/2 in. (90 cm.) high, 72 in. (183 cm.)

wide, 37 in. (94 cm.) deep

\$1,500-2,500



121



122

■122

**A REGENCY BLACK-PAINTED AND PARCEL-GILT ARMCHAIR**

CIRCA 1810, IN THE MANNER OF THOMAS HOPE

Stamped M under the front seat rail, upholstered in later carpet fragments  
\$6,000-9,000

The design of this chair relates closely to similar chair, with griffin arm terminals, illustrated in Thomas Hope, *Regency Furniture and Interior Decoration*, 1807, pl. 11, fig. III and IV, which features the same broad shaped backrest and long flat arms. A chair of the same form to the present lot was sold The Evill/Frost Collection III; Sotheby's, 16 June 2011, lot 335 (£37,250 including premium). For a variant of this design, with rams head terminals instead of lions, see a chair sold, Sotheby's, Much Hadham Hall, Hertfordshire, 1 October 1980, lot 703.



123

■123

**A GEORGE IV BRASS-MOUNTED MAHOGANY ETAGERE**

BY T.O. LYTE, JERSEY, CIRCA 1825

The interior door with printed label *T.O. Lyte- Cabinet Makers, Upholsterers, St. Heliers, Jersey*

64 in. (162.6 cm.) high, 30½ in. (77.5 cm.) diameter

\$3,000-5,000

■124

**A GEORGE III MAHOGANY LIBRARY TABLE**

LATE 18TH CENTURY

With three frieze drawers to each side and sham drawers to the ends

32½ in. (81.9 cm.) high, 89½ in. (227.3 cm.) wide, 52 in. (132.1 cm.) deep

\$5,000-8,000

**PROVENANCE:**

With Stair & Company, New York.



124

■125

**A LATE LOUIS XV ORMOLU-MOUNTED SYCAMORE AND FRUITWOOD-INLAID TABLE EN CHIFFONIERE  
BY FERDINAND BURY, CIRCA 1780**

With Spanish *brocatelle* marble top, the frieze with secret drawer, stamped *JME F. BURY* under top  
29 in. (73.5 cm.) high, 16½ in. (42 cm.) diameter

\$20,000-40,000

**PROVENANCE:**

Property from the Estate of Wendell Cherry; Sotheby's, New York, 21 May 1992, lot 85.

Ferdinand Bury, *maître* in 1774.

This elegant table with its finely cast mounts and delicate proportions is part of a group of similar tables that were supplied by the *marchand-mercier*, Dominic Daguerre, by various ébénistes. Called a *table en chiffonnier* according to the *Encyclopédie* of 1765, this was a model of table *dont se servent ordinairement les femmes pour le dépôt de leurs ouvrages ou chiffons*. Frequently enriched with Sèvres porcelain, they were used like a *table en cabaret* in a salon or boudoir as a place to set cups of hot tea, coffee or chocolate.

A design for this table attributed to R. Lalonde (active pre-1788 and after 1806) now in the Metropolitan Museum of Art (59.61.8) was probably executed for Daguerre for the purposes of advertising. It shares the same form and proportions of the present table; in particular the paneled mounts and paterae on the frieze, squared supports ending in an undertier and cabriole legs with paw feet. As a *marchand-mercier*, Daguerre would commission various ébénistes to execute designs, with not surprisingly variations in decoration to suit the tastes of individual clients. Closely related examples of this model were made by Bury's fellow ébéniste, Martin Carlin, include one from the collection of Dmitri Mavrommatis sold at Sotheby's, London, 8 July 2008, lot 42 and another by Carlin with a porcelain top and trellis parquetry shelf that has an inventory mark for Pavlosk (A. Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, p329, fig 429).

Ferdinand Bury (1740-1795) was awarded his *maître* in 1774 and had premises in the Faubourg Saint-Antoine, on the rue de Charonne. His accounts reveal a medium-sized workshop and that he retailed his pieces with various Parisian *marchands-merciers*. Bury also had his own patrons such as the prince of Nassau, the marquis de Marigny, the marquis de Mailly-Nesle and the duc de Brissac. Interestingly, the rich ormolu mounts on a bureau sold anonymously at Christie's, New York, 11 December 2014, lot 25 resemble mounts used by Carlin, who worked extensively for Daguerre and provide a further link with one of the most influential *marchands-merciers* of the Louis XVI era.



(detail)



126

**126**  
A PAIR OF CONSULAT ORMOLU AND  
PATINATED-BRONZE THREE-LIGHT  
CANDELABRA  
CIRCA 1800

Each inscribed *C* under base  
19½ in. (49.5 cm.) high

(2)

\$7,000-10,000

127 No Lot



128

PROPERTY FROM A NEW YORK COLLECTION (LOTS  
128-129)

**128**  
A RUSSIAN ORMOLU, PATINATED-  
BRONZE AND COBALT GLASS  
CENTER TABLE  
20TH CENTURY  
33¾ in. (85.5 cm.) high, 24 in. (61 cm.)  
wide, 17 in. (43 cm.) deep  
\$8,000-12,000

■-129

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND JAPANESE BLACK AND GILT-LACQUER OCCASIONAL TABLE**

LATE 19TH CENTURY, THE LACQUER INSET EDO/MEIJI PERIOD (19TH CENTURY)

The underside spuriously stamped *A WEISWEILER*  
28 in. (71.1 cm.) high, 12¾ in. (32.4 cm.) diameter

\$3,000-5,000



129



130

130

**A FRENCH ORMOLU, PATINATED BRONZE AND EBONIZED WOOD PENDULE AU CERCLES TOURNANT**

SECOND QUARTER 19TH CENTURY

21 in. (53.3 cm.) high, overall

\$5,000-8,000



131

THE PROPERTY OF A LADY

■-131

**A RESTAURATION POLYCHROME-PAINTED WRITING DESK**

CIRCA 1830

With a variety of adjustable and ratcheted shelves and compartments, the reverse fitted with a chronological map  
49½ in. (226 cm.) high, 34 in. (86.5 cm.) wide, 27½ in. (70 cm.) deep

\$5,000-8,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 22 April 2013, lot 511.



132

A RUSSIAN ORMOLU-MOUNTED AND AMETHYST  
GLASS CHANDELIER  
LATE 19TH CENTURY

Electrified

35½ in. (90 cm.) high, 36¾ in. (93.4 cm.) diameter

\$8,000-12,000



132

PROPERTY FROM A NEW YORK COLLECTION (LOTS 133-134)

133

A PAIR OF LOUIS XVI STYLE ORMOLU THREE-BRANCH  
CANDELABRA  
19TH CENTURY

Each with *rouge griotte* marble base

16½ in. (43 cm.) high

(2)

\$1,500-2,000



133



134

■134

A LOUIS PHILIPPE MAHOGANY CENTER TABLE  
CIRCA 1840

With a red and grey figured marble top

28 in. (71 cm.) high, 39 in. (99 cm.) diameter

\$1,500-2,000

135

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

CIRCA 1825, MOUNTED AS LAMPS

Electrified

42½ in. (107.3 cm.) high, overall

\$5,000-8,000



135



135A

135A

A LOUIS XVI-STYLE ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH MARQUETRY TABLE

BY MAISON JANSEN, 19TH/20TH CENTURY

The reverse further inlaid with a river scene, stamped JANSEN  
29¾ in. (75.5 cm.) high, 18½ in. (47 cm.) wide, 12½ in. (31.5 cm.) deep

\$3,000-5,000



136

136

A PAIR OF LOUIS XVI STYLE ORMOLU GUERIDONS

20TH CENTURY

With inset grey-veined marble tops  
29½ in. (75 cm.) high, 29 in. (73.7 cm.) diameter

(2)

\$4,000-6,000



■137

**A PAIR OF CHARLES X ORMOLU AND PATINATED BRONZE FOUR-LIGHT CANDELABRA**  
CIRCA 1825, MOUNTED AS LAMPS

Electrified

42½ in. (107.3 cm.) high, overall

(2)

\$6,000-9,000

138 No Lot

■-139

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD BUREAU PLAT**

CIRCA 1730, LARGELY REMOUNTED AND REVENEERED  
31½ in. (79.4 cm.) high; 43 in. (109.2 cm.) wide; 32 in. (81.3 cm.)  
deep

\$4,000-6,000



139

PROPERTY FROM THE COLLECTION OF LISA ZENKEL  
SHELDON, GREENWICH, CONNECTICUT

■140

**A FRENCH CUT-GLASS AND  
SILVERED-METAL TWELVE-LIGHT  
CHANDELIER**

20TH CENTURY

44 in. (112 cm.) high, 41 in. (104 cm.) wide

\$2,000-4,000

PROPERTY FROM A NEW YORK COLLECTION

■141

**A REGENCE GILTWOOD CONSOLE  
CIRCA 1720**

With later *campan rubané* marble top

33 in. (84 cm.) high, 51 in. (129.5 cm.)

wide, 19½ in. (49.5 cm.) deep

\$12,000-18,000



140



141



142

■142

**A CHARLES X ORMOLU AND PATINATED BRONZE  
FIFTEEN-LIGHT CHANDELIER**

CIRCA 1830

Drilled for electricity, currently unwired  
44 in. (112 cm.) high, 27 in. (68.5 cm.) diameter

\$8,000-12,000

**PROVENANCE:**

The Infante Don Sebastián Gabriel Borbón y Braganza (1811-1875).

Acquired by Rafael Conde y Luque (1835-1922), I Conde de Leyva in the early 20th Century.

PROPERTY FROM A NEW YORK COLLECTION (LOTS 143-144)

143

**A PAIR OF FRENCH BRUSHED METAL TELESCOPING  
TABLES**

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With marble tops

30 in. (76.2 cm.) high, fully extended, 12 in. (30.5 cm.) diameter(2)

\$3,000-5,000



143



144

■145

**AN ITALIAN WALNUT CENTER TABLE**  
SECOND QUARTER 19TH CENTURY, THE TOP  
ASSOCIATED

32 in. (81.3 cm.) high, 45 in. (114.3 cm.) diameter  
\$3,000-5,000



146

■146

**AN ITALIAN WHITE MARBLE URN**  
LAST QUARTER 19TH CENTURY  
19 in. (48 cm.) high, 34½ in. (87 cm.) wide  
\$4,000-6,000

**PROVENANCE:**

Property from the Collection of Mona Ackerman; Christie's, New York, 20 May 2014, lot 152.

■147

**AN ITALIAN GILTWOOD CENTER  
TABLE**

LATE 18TH/EARLY 19TH CENTURY

With an associated scagliola top  
35 in. (89 cm.) high; 44 in. (112 cm.) wide;  
22½ in. (57 cm.) deep  
\$5,000-8,000

**PROVENANCE:**

Bartolozzi, Florence: Four generations of  
Antiquari since 1887; Christie's, London,  
14 November 2013, lot 281.



147 (detail of top)



147



148



148

**A PAIR OF NORTH ITALIAN MURANO GLASS THREE-BRANCH WALL-LIGHTS**  
VENICE, 19TH CENTURY

Electrified

29½ in. (75.5 cm.) high, 18 in. (46 cm.) wide

(2)

\$3,000-5,000

**PROVENANCE:**

'Piano Nobile'; Sotheby's, London, 5 November 2013, lot 149.



149

PROPERTY FROM THE COLLECTION OF LISA ZENKEL SHELDON, GREENWICH, CONNECTICUT

■149

**AN ITALIAN MAHOGANY, EBONIZED AND PARCEL-GILT CENTER TABLE**

LOMBARDY, CIRCA 1815

31 in. (78.5 cm.) high, 17½ in. (44 cm.) diameter

(2)

\$2,000-4,000

**PROVENANCE:**

Acquired from Antoine Chenevière, London.



150

■150

**A SET OF FOUR NORTH ITALIAN WALNUT ARMCHAIRS**

GENOA OR TURIN, CIRCA 1700

(4)

\$8,000-12,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 4 December 2012, lot 322.



■151

A PAIR OF NORTH ITALIAN PARCEL-GILT AND CREAM-PAINTED CONSOLE TABLES

MARCHE, LATE 18TH CENTURY

39 in. (99 cm.) high; 55 in. (140 cm.) wide; 27 in. (68 cm.) deep

(2)

\$12,000-18,000

PROVENANCE:

Bartolozzi, Florence: Four generations of Antiquari since 1887; Christie's, London, 14 November 2013, lot 278.



(detail)



152

152

A PAIR OF CHARLES X ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA  
CIRCA 1825

31¾ in. (81 cm.) high  
\$8,000-12,000

(2)

153 No Lot

■154

A PAIR OF NORTH ITALIAN GILTWOOD SIDE CHAIRS  
GENOA OR TURIN, CIRCA 1740

(2)

\$5,000-8,000

**PROVENANCE:**

Mr. and Mrs. Walter Hayes Burnes, North Mymms Park, Hertfordshire.

By descent to Major General Sir George Burns, KCVO, CB, DSO, OBE, MC, North Mymms Park, Hertfordshire.

Anonymous sale; Christie's, London, 24-26 September 1979, lot 110.

East & West: A Private Collection from Eaton Square & Anouska Hempel; Christie's, London, 2 May 2013, lot 22.

**LITERATURE:**

A. Oswald 'North Mymms Park, Hertfordshire - II', *Country Life*, vol. LXXV, 1934, pl.2 (The Long Gallery)



154

■155

**A NORTH ITALIAN GILTWOOD MIRROR**

VENICE, THIRD QUARTER 18TH CENTURY

72 in. (183 cm.) high, 43½ in. (111 cm.) wide

\$10,000-15,000

**PROVENANCE:**

Bartolozzi, Florence: Four generations of Antiquari since 1887;  
Christie's, London, 14 November 2013, lot 271.

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■156

**A MATCHED PAIR OF NORTH ITALIAN WALNUT CONSOLE TABLES**

VENICE, CIRCA 1750

With later frieze drawers, one later fitted, minor differences in  
carving and construction

34½ in. (87.5 cm.) high, 63½ in. (161 cm.) wide, 27½ in. (70 cm.)  
deep, the larger (2)

\$6,000-8,000



155



156 (pair)

67



157



■157  
A PAIR OF NORTH ITALIAN WALNUT  
ARMCHAIRS  
VENICE, MID-18TH CENTURY (2)  
\$5,000-8,000

PROVENANCE:  
Tullio Silva Collection, Milan.  
'Piano Nobile'; Sotheby's, London, 5  
November 2013, Lot 83.

158 No Lot

PROPERTY FROM A PRIVATE COLLECTION

■159  
A NORTH ITALIAN POLYCHROME-  
PAINTED AND LACCA POVERA  
BUREAU

VENICE, MID-18TH CENTURY

With hinged top above fall front enclosing  
six drawers  
43 3/4 in. (111 cm.) high, 42 in. (107 cm.)  
wide, 21 in. (53.5 cm.) deep

\$10,000-15,000

PROVENANCE:  
Anonymous sale; Christie's, Milan, 6 June  
2005, lot 534.



159

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■160

**A PAIR OF GERMAN SILVER-MOUNTED AND APPLIED  
BRASS MIRRORS**

THE SILVER MARK OF GEORG IGNATIUS CHRISTOPH  
BAUER, AUGSBURG, CIRCA 1775-1777

*The silver marked to base of lower cartouche and to flowers on  
crowns*

38½ in. (97.8 cm.) high

(2)

\$15,000-25,000

**PROVENANCE:**

With M.S. Rau Antiques, New Orleans (according to sticker).



■161

**AN ITALIAN GILTWOOD CONSOLE**

LATE 18TH/19TH CENTURY

With Sicilian jasper and verde antico marble top

38¾ in. (98.4 cm.) high, 59 in. (150 cm.) wide, 27¾ in. (70.5 cm.)  
deep

\$8,000-12,000



161

**SESSION II****(LOTS 162-248)**

162

**162****A NIDERVILLER BISCUIT PORCELAIN FIGURE GROUP OF BENJAMIN FRANKLIN AND LOUIS XVI NEGOTIATING THE TREATY OF ALLIANCE**

LATE 18TH CENTURY, AFTER THE MARBLE OF 1778 BY CHARLES-GABRIEL SAUVAGE, CALLED LEMIRE

Standing on a faux marble base  
13 in. (33 cm.) high, 9 in. (22.9 cm.) wide

\$8,000-12,000

On February 6, 1778, the *Treaty of Alliance*, or the *Treaty of Amity and Commerce*, was signed by Louis XVI and Benjamin Franklin. The present group likely commemorates the formal announcement and the reception of Franklin at the French Court, an act that recognized American independence and promised military aid to one another should England interfere with their trade.

The design of the group is attributed to Charles Gabriel Sauvage, called Lemire, (1741-1827), who was noted as the principal modeler and artistic director at Niderviller in the 1780s.

Further examples are documented at the Metropolitan Museum of Art, New York; the Henry Francis du Pont Winterthur Museum; the U.S. State Department Diplomatic Reception Rooms, Washington D.C.; the Princeton University Art Museum, Princeton, New Jersey; and at the Western Reserve Historical Society, Cleveland, Ohio.



163



PROPERTY FROM A NEW ENGLAND COLLECTION

**163****A PAIR OF SEVRES PORCELAIN BLEU CELESTE ORANGE TUBS (CAISSE CARRÉS, 3<sup>EME</sup> GRANDEUR)**

BLUE INTERLACED L'S ENCLOSING DATE LETTER D FOR 1756-57 AND PAINTER'S MARK FOR TANDART L'AÎNÉ, GILDER'S MARK FOR BOULANGER, THE GILT-BRONZE FINIALS LATER

3½ in. (9.8 cm.) high, overall

(2)

\$3,000-4,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 27 June 1966, lot 112.  
With Winifred Williams.  
Sir J.H. Plumb, Cambridge, no. 97.

PROPERTY FROM THE ESTATE OF DENISE BERNSTEIN (LOTS 164-173)

•164

**A SEVRES BISCUIT PORCELAIN FIGURE OF CUPID,  
'L'AMOUR MENACANT'**

CIRCA 1757-66, INCISED F FOR FALCONET, THE MODEL  
OF 1757 BY FALCONET

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

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30 January 1985, lot 13.



165



164

•165

**TWO SEVRES BISCUIT PORCELAIN FIGURES OF 'JANOT'  
AND 'LA BELLE PROVENCAL' OR 'JULIE CANDEILLE'**  
LAST QUARTER 18TH CENTURY, HE MODELED UNDER  
THE DIRECTION OF BOIZOT, SHE INCISED LR 19 FOR LE  
RICHE AND LIKELY MODELED BY LE RICHE

He holding a lantern, she with a drum

12 in. (30.4 cm.) high, the taller

(2)

\$2,000-3,000

**PROVENANCE:**

Acquired from Galerie Théorème - Vincent L'Herrou, Paris, 1994  
(Janot).



166

**A PAIR OF PARIS (LOCRET ET RUSSINGER) BISCUIT  
PORCELAIN FIGURE GROUPS OF VENUS AND CUPID**

CIRCA 1785, INCISED CROSSED TORCHES AND K MARKS

11 1/4 in. (29.8 cm.) high, each

(2)

\$3,000-5,000

**PROVENANCE:**

Acquired from Galerie Théorème - Vincent L'Herrou, Paris, 1988.

For another of this pair in the Victoria & Albert Museum,  
London, see collection nos. 389.1874 and 390.1874.

167

A PAIR OF SEVRES BISCUIT PORCELAIN FIGURE GROUPS, 'BACCHUS PORTE PAR LES BACCHANTES' AND 'LES TROIS GRACES PORTANT L'AMOUR'  
CIRCA 1768-73, BOTH INCISED B FOR BACHELIER, MODELED UNDER THE DIRECTION OF BACHELIER AFTER BOUCHER

9¾ in. (24.8 cm.) high (2)  
\$5,000-8,000

**PROVENANCE:**

Acquired from Dalva, New York, 1987  
(Les Trois Graces Portant L'Amour).

168

A NIDERVILLER BISCUIT PORCELAIN FIGURE GROUP OF BLIND MAN'S BLUFF  
CIRCA 1780, UPPERCASE RECTANGULAR PAD MARK, INCISED G. NO. 119.

With six putti playing on rockwork, a dog and goat in attendance  
14½ in. (36.8 cm.) high

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; William Doyle Galleries, New York, 1984.

169

A FRENCH BISCUIT PORCELAIN FIGURE GROUP OF THE THREE GRACES AND CUPID  
LATE 18TH CENTURY, POSSIBLY MENNECY

13 in. (33 cm.) high  
\$1,200-1,800

**PROVENANCE:**

Acquired from Denis Cordier, Louvre des Antiquaires, 1990.



•170

A SEVRES BISCUIT PORCELAIN FIGURE GROUP OF VENUS AND CUPID  
LATE 18TH CENTURY  
10½ in. (26.7 cm.) high  
\$1,500-2,000

**PROVENANCE:**  
Acquired from JG Peyre, Paris, 2002.



170



171

•171

A SEVRES BISCUIT PORCELAIN FIGURE GROUP, 'L'AMOUR ET PSYCHE'  
CIRCA 1769-73, INCISED B FOR BACHELIER  
After the Antique, a putto emblematic of Love at the reverse  
9½ in. (24.1 cm.) high  
\$1,200-1,800

**PROVENANCE:**  
Acquired from JG Peyre, Paris, 15 September, 2000.



172

•172

A LARGE SEVRES BISCUIT PORCELAIN FIGURE GROUP, 'AMOUR ET LA VOLUPTE'  
CIRCA 1775, MODELED UNDER THE DIRECTION OF BOIZOT  
17 in. (43.2 cm.) high  
\$3,000-5,000

•173

A SEVRES BISCUIT PORCELAIN FIGURE GROUP  
CIRCA 1780, INCISED LR 14 FOR LE RICHE  
Modeled as Love being nourished by Hope  
9 in. (22.9 cm.) high  
\$1,500-2,000

**PROVENANCE:**  
Acquired from Denis Condier, 26 October 1993.



173



174

**174**  
A PAIR OF SEVRES (LOUIS XVIII)  
PORCELAIN PURPLE TRELLIS  
GROUND OVAL FOOTED SUGAR-  
BOWLS AND COVERS ON FIXED  
STANDS

CIRCA 1818-1824, BLUE INTERLACED  
L'S AND FLEUR-DE-LYS MARKS,  
INCISED POTTER'S 18-7 AND 18-6,  
PAINTER'S MARK C. D. POSSIBLY  
FOR JEAN-CHARLES DEVELLY,  
ACTIVE AS A PAINTER 1813-1847

One finely painted with pansies, the other  
with roses

11 in. (27.9 cm) long

(4)

\$5,000-8,000



175

**175**  
A SEVRES PORCELAIN DESSERT PLATE FROM THE  
'SERVICE FOND BLEU FIGURES EN BRUN'  
CIRCA 1808, INCISED L AND J, RECORDED AS PAINTED  
BY LEGUAY AND GILT BY WEYDINGER PERE AND FILS  
With a mother and child in imitation of bronze against a faux-  
marble ground  
9¾ in. (23.8 cm.) diameter  
\$4,000-6,000



176

**176**  
A PAIR OF ORMOLU AND MARBLE MOUNTED PARIS  
PORCELAIN PERIWINKLE-GROUND ORNITHOLOGICAL  
VASES

CIRCA 1825, SPURIOUS BLUE INTERLACED L'S MARKS

Mounted with sphinx handles and painted on each side with bird  
vignettes

14 in. (35.5 cm.) high, overall

(2)

\$4,000-6,000



177

**A MEISSEN PORCELAIN KAKIEMON TWO-HANDED DOUBLE-LIPPED SAUCEBOAT**  
CIRCA 1740, BLUE CROSSED SWORDS AND DOUBLE DOT MARK, PURPLE HM MONOGRAM COLLECTION MARK

With banded hedges and peony, the interior with a phoenix and scattered flowers  
9¾ in. (24.8 cm.) wide  
\$2,000-3,000



178

**SIX MEISSEN PORCELAIN DULONG PATTERN ORNITHOLOGICAL PLATES**  
CIRCA 1745, BLUE CROSSED SWORDS MARKS, PRESSNUMMERN 22

Painted with pairs of birds, mainly parrots, in landscape vignettes  
9¾ in. (24.7 cm.) wide  
\$5,000-8,000

(6)

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 July 2003, lot 124.

**179**  
**A MEISSEN PORCELAIN HAUSMALEREI GADROONED CHINOISERIE TRIO**  
THE PORCELAIN CIRCA 1725, BLUE CROSSED SWORDS MARKS TO THE TEABOWL AND SAUCER, THE DECORATION SLIGHTLY LATER AND FROM THE WORKSHOP OF THE AUFENWERTH SISTERS

Painted with figures preparing tea, *Gitterwerk* rims  
5¼ in. (13.3 cm.) diameter, the saucer  
\$3,000-5,000

(3)

**PROVENANCE:**

Acquired prior to World War II.  
By descent through the family.

**180**  
**A MEISSEN PORCELAIN KAKIEMON SHAPED-CIRCULAR DISH FROM THE VON HENNICKE SERVICE**  
CIRCA 1740, BLUE CROSSED SWORDS MARK, PRESSNUMMER 20, DREHER'S /

With a central landscape medallion surrounded by scattered flowers and a wheat sheaf, the border formerly with the family's coat-of-arms (now defaced)  
15½ in. (38.4 cm.) diameter  
\$2,000-3,000

The present dish is from the service made for Johann Christian von Hennicke who became Vice-Director of the Meissen factory in 1739.



179



180



181

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

181

A REGENCY STYLE GILTWOOD MIRROR

19TH CENTURY

68½ in. (174 cm.) high, 42½ in. (108 cm.) wide

\$7,000-10,000



182

182

A PAIR OF FRENCH PATINATED BRONZE, ORMOLU AND SLATE SIX-LIGHT CANDELABRA

THIRD QUARTER NINETEENTH CENTURY

36½ in. (92.7 cm.) high

(2)

\$3,000-5,000



183

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

183

A FRENCH ORMOLU-MOUNTED INDIAN SATINWOOD, EBONY AND MAHOGANY ETAGERE

LATE 19TH CENTURY

31¾ in. (82 cm.) high, 32¼ in. (82 cm.) wide, 19¼ in. (49 cm.) deep

\$5,000-8,000

PROPERTY FROM A NEW YORK COLLECTION

**184**

**A FRENCH ORMOLU SIX-LIGHT CHANDELIER**  
AFTER ANDRE-CHARLES BOULLE, 20TH CENTURY

Electrified  
26 in. (66 cm.) high, 26½ in. (67.3 cm.) diameter  
\$3,000-5,000



184



185

**A PAIR OF RUSSIAN MALACHITE AND ORMOLU CANDLESTICKS**  
19TH CENTURY

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

(2)

**185A**

**AN EARLY LOUIS XV ORMOLU AND RED-STAINED HORN BRACKET CLOCK**

CIRCA 1740, THE DIAL AND MECHANISM SIGNED  
'MYNUEL A PARIS', PARTIALLY LATER MOUNTED  
39 in. (99 cm.) high, 14½ in. (36.8 cm.) wide, 7¾ in. (20 cm.) deep  
\$5,000-8,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 3 June 2008, lot 7.



185A



186

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■186

**A PAIR OF GEORGE III STYLE ORMOLU AND JASPERWARE MOUNTED CUT AND PRESSED GLASS FOUR-BRANCH GIRANDOLES**  
SECOND HALF 19TH CENTURY

28 in. (71.1 cm.) high, 19 1/2 in. (49.5 cm.) wide

(2)

\$2,000-3,000



187

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■187

**AN ENGLISH BLACK- AND GILT-PAINTED FOUR-PANEL SCREEN**

LATE 19TH/EARLY 20TH CENTURY

The front decorated with Chinoiserie scenes, the reverse with gilt bud decoration

102 in. (259 cm.) high, 23 in. (58.5 cm.) wide, each panel

\$2,000-4,000



188

■188

**A PAIR OF REGENCY-STYLE GRAIN-PAINTED AND PARCEL-GILT ARMCHAIRS**

20TH CENTURY, AFTER A DESIGN BY GEORGE SMITH (2)

\$4,000-6,000

**PROVENANCE:**

Acquired from Chappell and McCullar, San Francisco.



189

PROPERTY FROM A NEW YORK COLLECTION

189

**A RESTAURATION ENGRAVED STEEL TOILET MIRROR  
PLOMBIERES, EASTERN FRANCE, CIRCA 1820**

The reverse with engraved floral motif and 'Souvenir de Plombieres'  
13 in. (33 cm.) high overall

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF LISA ZENKEL SHELDON, GREENWICH,  
CONNECTICUT

191

**A PAIR OF ITALIAN SILVER-GILT MOUNTED PORPHYRY  
AND WHITE MARBLE OBEISKS  
20TH CENTURY**

24 in. (61 cm.) high

\$1,500-2,000

**PROVENANCE:**

Acquired from Paul de Grande, Belgium.



191



190

**■190  
AN ORMOLU AND CUT GLASS SEVEN-LIGHT  
CHANDELIER  
20TH CENTURY**

Electrified  
38 in. (96.5 cm.) high, 19 in. (48 cm.) diameter  
\$5,000-8,000

PROPERTY FROM THE COLLECTION OF LISA ZENKEL SHELDON, GREENWICH,  
CONNECTICUT

■192

**A PAIR OF RUSSIAN BRASS-MOUNTED MAHOGANY  
BERGERES  
CIRCA 1800**

(2)

(2) \$2,000-3,000

**PROVENANCE:**

Acquired from Berndt Goeckler, New York.



192





PROPERTY FROM A PRIVATE MIDWEST COLLECTION (LOTS 193-203)

**193**

**A PAIR OF GEORGE III BLUE JOHN OBELEISKS**  
LATE 18TH/EARLY 19TH CENTURY

On slate, white marble and blue John bases  
16 in. (40.6 cm.) high

**\$5,000-8,000**

**PROVENANCE:**

The Collection of Benjamin F. Edwards III, Christie's, New York,  
17 October 2003, lot 155.

**194**

**A GEORGE III ORMOLU-MOUNTED BLUE JOHN**  
**COVERED VASE**

LATE 18TH/EARLY 19TH CENTURY

7¾ in. (19.7 cm.) high

**\$3,000-5,000**

**PROVENANCE:**

The Collection of Benjamin F. Edwards III, Christie's, New York,  
17 October 2003, lot 160.

**195**

**A GEORGE III BLUE JOHN COVERED URN**  
LATE 18TH/EARLY 19TH CENTURY

9½ in. (24 cm.) high

**\$3,000-5,000**

(2)

**196**

**A GEORGE III BLUE JOHN COVERED URN**  
LATE 18TH/EARLY 19TH CENTURY

13¼ in. (33.6 cm.) high

**\$5,000-8,000**

**PROVENANCE:**

Anonymous Sale; Sotheby's New York, 23 October 1998, lot 175.



**197**

**A GROUP OF GEORGE III BLUE JOHN OBJECTS**  
LATE 18TH/EARLY 19TH CENTURY

Comprising: an ormolu-mounted ovoid vase, a small tazza and a baluster vase (foot an old replacement)  
10 1/4 in. (26 cm.) high, the largest (3)

\$5,000-8,000

**PROVENANCE:**

The Collection of Benjamin F. Edwards III, Christie's, New York, 17 October 2003, lot 159.

**198**

**A GROUP OF GEORGE III BLUE JOHN OBJECTS**  
LATE 18TH/EARLY 19TH CENTURY

Comprising: a goblet, an urn with integral cover and an urn  
12 1/4 in. (31 cm.) high, the tallest (3)

\$3,000-5,000

**PROVENANCE:**

The Collection of Benjamin F. Edwards III, Christie's, New York, 17 October 2003, lot 167.

**199**

**A GROUP OF GEORGE III BLUE JOHN OBJECTS**  
LATE 18TH/EARLY 19TH CENTURY

Comprising two goblets and two tazzas  
7 in. (17.9 cm.) high, the tallest (4)

\$3,000-5,000

**PROVENANCE:**

Acquired from Mark and Marjorie Allen, Putnam Valley, New York (two tazzas).

The Collection of Benjamin F. Edwards III, Christie's, New York, 17 October 2003, lot 166.

**200**

**A GEORGE III BLUE JOHN COVERED URN**  
LATE 18TH/EARLY 19TH CENTURY

On a slate, white marble and blue john base  
15 in. (38 cm.) high

\$5,000-8,000

**PROVENANCE:**

The Collection of Benjamin F. Edwards III, Christie's, New York, 17 October 2003, lot 153.



**201**  
**A PAIR OF GEORGE III BLUE JOHN AND SLATE COLUMNS**  
LATE 18TH/EARLY 19TH CENTURY  
20¼ in. (51 cm.) high (2)  
\$3,000-5,000

**202**  
**A PAIR OF ENGLISH BLUE JOHN GOBLETS**  
PROBABLY 19TH CENTURY  
*Together with a small blue John dish*  
5¾ in. (14.7 cm.) high, the tallest (3)  
\$1,000-1,500

**PROVENANCE:**  
The Collection of Benjamin F. Edwards III, Christie's, New York,  
17 October 2003, lot 153.

**203**  
**A GEORGE III ORMOLU-MOUNTED BLUE JOHN VASE AND COVER**  
LATE 18TH/EARLY 19TH CENTURY, MOUNTED AS A LAMP  
On a slate, white marble and blue John base, electrified  
27¼ in. (69.4 cm.) high, overall  
\$2,000-4,000

**204**  
**A PAIR OF WILLIAM IV ORMOLU CANDELABRA**  
CIRCA 1830  
16 in. (40.5 cm.) high (2)  
\$3,000-5,000



PROPERTY FROM A PRIVATE COLLECTION

**205**

**AN EARLY GEORGE III MAHOGANY  
SIDE TABLE**

CIRCA 1765

34¾ in. (88.3 cm.) high, 61 in. (155 cm.)  
wide, 25¼ in. (64.2 cm.) deep

\$4,000-6,000

**PROVENANCE:**

With Norman Adams, London.



205



206

**206**

**A PAIR OF ENGLISH CUT-GLASS AND ORMOLU TWO-LIGHT CANDELABRA**  
SECOND QUARTER 19TH CENTURY, POSSIBLY BY BLADES

12½ in. (32 cm.) high

\$3,000-5,000

(2)

PROPERTY FROM A PRIVATE COLLECTION

**207**

**A GEORGE III SATINWOOD AND  
AMARANTH DWARF CABINET**  
CIRCA 1800

The top possibly altered, later feet  
32 in. (81.2 cm.) high, 49¾ in. (126.5 cm.)  
wide, 14¼ in. (36.3 cm.) deep

\$6,000-10,000



207



PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

**208**

**A PAIR OF GEORGE I GILTWOOD MIRRORS**

CIRCA 1725

The mirror plates resilvered

55½ in. (140.3 cm.) high, 31½ in. (80 cm.) wide

(2)

\$20,000-30,000

**209 No Lot**

210

A GEORGE II MAHOGANY SIDE TABLE  
CIRCA 1730

With later *brocatello* marble top  
34½ in. (87 cm.) high, 52½ in. (132.1 cm.)  
wide, 23 in. (58.4 cm.) deep  
\$5,000-8,000



210



211

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 211  
A PAIR OF GEORGE II WALNUT SIDE CHAIRS  
CIRCA 1740

(2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 July 2011, Lot 30.

PROPERTY FROM A PRIVATE COLLECTION

■ 212  
AN ENGLISH MAHOGANY SETTEE  
18TH CENTURY AND LATER  
38 in. (96.5 cm.) high, 59 in. (150 cm.)  
wide, 25½ in. (64.8 cm.) deep, overall  
\$8,000-12,000



212



PROPERTY FROM A PRIVATE COLLECTION

■213

**A JAPANESE GILT-COPPER-MOUNTED AND GILT-DECORATED BLACK LACQUER COFFER ON A GILTWOOD STAND**

FIRST HALF 17TH CENTURY, THE STAND GEORGE II, CIRCA 1730-1740

The interior decorated with *nashiji* lacquer  
39 in. (99 cm.) high, 60½ in. (153 cm.) wide, 28 in. (71 cm.) deep  
\$20,000-30,000

**PROVENANCE:**

The Property of the Late Hon. Mrs Marten, O.B.E, D.L; Christie's, London, 8 July 2010, lot 77.



(detail)

214

A GEORGE II GILTWOOD MIRROR

CIRCA 1755

84½ in. (214.5 cm.) high, 42 in. (107 cm.) wide

\$20,000-30,000

PROVENANCE:

With Hyde Park Antiques, New York.



214

215

A GEORGE III LIMEWOOD SETTEE

CIRCA 1765-70, PROBABLY BY

THOMAS CHIPPENDALE

With traces of an earlier blue-painted scheme, possibly originally gilded

90 in. (228.5 cm.) wide

\$10,000-15,000

For more information on this lot please see the online entry at christies.com



215



■216

**A REGENCY BROWN OAK AND  
EBONY PEDESTAL DESK**

FIRST QUARTER 19TH CENTURY,  
ATTRIBUTED TO GEORGE BULLOCK

31½ in. (79.5 cm.) high, 65 in. (165 cm.)  
wide, 33 in. (84 cm.) deep

\$20,000-40,000

(detail)



■ 217

**A PAIR OF REGENCY MAHOGANY TERRESTRIAL AND CELESTIAL STANDING GLOBES**

BY J. & W. CARY, THE CELESTIAL GLOBE DATED TO 1799, THE TERRESTRIAL DATED TO 1815 AND UPDATED TO 1820

46 in. (116.8 cm.) high, 18½ in. (47 cm.) diameter the spheres, 26 in. (66 cm.) diameter overall

(2)

\$20,000-30,000

**218 No Lot**



219

■219

**A GEORGE II MAHOGANY DRESSING CHEST**  
CIRCA 1760

The top drawer with suede lined slide opening to a fitted interior  
33 in. high (83.8 cm.) high, 36 in. (91.5 cm.), 23½ in. (59 cm.)  
deep

\$4,000-6,000

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■220

**A MATCHED PAIR OF ENGLISH GRAIN-PAINTED MAHOGANY AND CANED LIBRARY BERGERES**  
ONE PROBABLY EARLY 19TH CENTURY, THE OTHER LATER  
(2)

\$2,000-3,000



220



221

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■221

**A GEORGE II WALNUT CHEST-ON-CHEST**  
CIRCA 1740

70½ in. (179 cm.) high, 42½ in. (108 cm.) wide, 21 in. (53 cm.)  
deep

\$4,000-6,000

PROPERTY FROM A PRIVATE COLLECTION

■222

**A PAIR OF GEORGE III TERRESTRIAL  
AND CELESTIAL TABLE GLOBES**

BY J. NEWTON, THE TERRESTRIAL  
GLOBE DATED 1801

Restored, one stand largely of a later date  
18 in. (45.7 cm.) high, each (2)

\$3,000-5,000



222

223 No Lot

PROPERTY FROM THE COLLECTION OF THE LATE  
JACK WARNER

■224

**A PAIR OF GEORGE III MAHOGANY  
COCKPEN ARMCHAIRS**

CIRCA 1765

(2)

\$2,000-3,000



224



225

■225

A PAIR OF ENGLISH GILTWOOD AND PATINATED METAL SINGLE SCONCES  
20TH CENTURY

16½ in. (42 cm.) high  
\$2,000-3,000

(2)



226



227

■227

A GEORGE III MAHOGANY BOOKCASE-CABINET  
CIRCA 1770

The lower case with four adjustable shelves  
9½ in. (242 cm.) high, 48 in. (122 cm.) wide, 19½ in. (49.5 cm.) deep

\$4,000-6,000

■PROVENANCE:

Anonymous sale; Christie's, New York, 11 October 2007, lot 77.

■228

A PAIR OF GEORGE II WALNUT STOOLS  
CIRCA 1745

Upholstered in striped velvet  
17 in. (43.2 cm.) high, 23 in. (58.4 cm.)  
wide, 17½ in. (44.5 cm.) deep  
\$6,000-9,000



228

PROVENANCE:

Acquired from Susan Silver Antiques,  
Sheffield.



229



■229

A PAIR OF GEORGE II EMBOSSED AND PAINTED PAPER PICTURES

ATTRIBUTED TO SAMUEL DIXON, CIRCA 1755

The frames apparently original  
12¼ in. (31.1 cm.) high, 9¾ in. (24.8 cm.) wide, each (2)  
\$3,000-5,000

PROVENANCE:

With Michael Foster, London.  
Property from the Estate of David H. Wilson,  
Christies, New York, 7 June 2011, lot 264.

Samuel Dixon's first 'Sett of curious Foreign Bird Pictures' was prepared in 1749 and advertised in Faulkner's Dublin Journal on 4 April that year. Sets of twelve portrait depictions of single birds were probably first offered for sale in the summer of 1750, in black and gilt-japanned frames. The subject matter derived from George Edward's *Natural History of Uncommon Birds*, published 1743-51 and the descriptions were also drawn directly from Edwards' works.

■230

A GEORGE III STYLE MAHOGANY PIER TABLE

19TH CENTURY, THE GREY FOSSIL MARBLE TOP EARLIER  
31½ in. (80 cm.) high, 55 in. (139.5 cm.)  
wide, 29¼ in. (74.2 cm.) deep  
\$6,000-10,000

PROVENANCE:

The Collection of Lord Brassey,  
Apethorpe Hall, Northamptonshire  
(according to the dealer invoice).  
Acquired from Robert Kime, London.



230



231

PROPERTY FROM THE COLLECTION OF THE LATE  
JACK WARNER

■ 231

**A WILLIAM AND MARY STYLE BURR-BIRCH, TULIPWOOD AND EBONY SIDE TABLE**

19TH/20TH CENTURY

31 1/4 in. (79.4 cm.) high, 54 1/4 in. (137.8 cm.) wide, 28 1/4 in. (71.8 cm.) deep

\$3,000-5,000



232

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 232

**A QUEEN ANNE WALNUT SHEPHERD'S CROOK ARMCHAIR**

CIRCA 1710, THE NEEDLEWORK LATER

\$4,000-6,000

**PROVENANCE:**

Acquired from Richard Courtney, London.



233

PROPERTY FROM THE COLLECTION OF THE LATE  
JACK WARNER

■ 233

**A PAIR OF GEORGE I GRAIN-PAINTED PARCEL-GILT SETTEES**

CIRCA 1725

Originally gilded, with restorations and replacements

45 in. (114.3 cm.) wide

(2)

\$4,000-6,000

PROPERTY FROM A PRIVATE COLLECTION

■234

**A PAIR OF GEORGE III STYLE GILTWOOD TWIN-BRANCH WALL-LIGHTS**

19TH CENTURY

38¾ in. (98.4 cm.) high

(2)

\$2,000-3,000



235



234

■235

**A GEORGE III GILTWOOD MIRROR**

LATE 18TH CENTURY AND LATER, ORIGINALLY A FRAME

With later eagle cresting above the later rectangular bevelled plate

50 in. (127 cm.) high, 34½ in. (87.5 cm.) wide

\$2,000-3,000

**PROVENANCE:**

From the Private Collection of President and Mrs. Ronald Reagan.

PROPERTY FROM THE COLLECTION OF LISA ZENKEL SHELDON,  
GREENWICH, CONNECTICUT

■236

**A VICTORIAN SPECIMEN MARBLE, BLUE JOHN,  
ALABASTER AND ENGRAVED SLATE TABLE TOP  
MID-19TH CENTURY, THE BASE LATER**

16¾ in. (42.5 cm.) high, 25¼ in. (64.1 cm.) wide, 16½ in.  
(42 cm.) deep, overall

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 15 June 2000,  
lot 4.



236



237

■237

**A GEORGE III CREAM-PAINTED AND PARCEL-GILT SIDE CABINET**  
CIRCA 1785, LARGELY REDECORATED

35½ in. (90 cm.) high, 50 in. (127 cm.) wide, 12¼ in. (31 cm.) deep

\$8,000-12,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 July 2010, lot 97.

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**238**

**A MATCHED PAIR OF ENGLISH EBONIZED AND PARCEL-GILT BERGERES**  
ONE REGENCY CIRCA 1810, THE OTHER LATER

(2)

\$1,500-2,500



238

■239

**A REGENCY MAHOGANY WRITING TABLE**

EARLY 19TH CENTURY, POSSIBLY BY GILLOWS

With some alterations to drawers  
28½ in. (72.4 cm.) high, 52¾ in. (134 cm.) wide, 26½ in. (67.3 cm.) deep

\$3,000-5,000

**PROVENANCE:**

Acquired from Gene Tyson, New York.



239

■240

**A PAIR OF REGENCY BRASS-MOUNTED MAHOGANY DUMBWAITERS**

CIRCA 1800

37.14 in. (94.5 cm.) high, 23½ in. (59.5 cm.) diameter (2)

\$3,000-5,000

241 No Lot

■242

**A LATE-REGENCY MAHOGANY EXTENDING DINING TABLE**

CIRCA 1820

28½ in. (73.3 cm.) high, 56¾ in. (144.1 cm.) wide, 143 in. (363.2 cm.) long, fully extended

\$8,000-12,000

**PROVENANCE:**

With C.R. Fenton & Co. Ltd., London.



240



242



243

PROPERTY FROM A PRIVATE COLLECTION

■243

A GEORGE II MAHOGANY ARMCHAIR  
CIRCA 1755

\$2,000-4,000

PROVENANCE:  
With Norman Adams, London.

■245

A SET OF EIGHT REGENCY GRAIN-PAINTED AND  
PARCEL-GILT DINING CHAIRS  
CIRCA 1810, REDECORATED

\$3,000-5,000



244

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION (LOTS 244-246)

■244

A REGENCY STYLE OAK BENCH  
20TH CENTURY

21 in. (53.3 cm.) high, 53 in. (134.6 cm.) wide, 28½ (72.4 cm.)  
deep

\$1,000-1,500

■246

A GEORGE II STYLE MAHOGANY BENCH  
LATE 19TH/EARLY 20TH CENTURY

(8) 18½ in. (47 cm.) high, 36½ in. (92 cm.) wide, 18½ in. (47 cm.) deep  
\$800-1,200



245



246



247

■247

**A WILLIAM IV ORMOLU FIFTEEN-LIGHT CHANDELIER**  
CIRCA 1830

Electrified  
32 in. (81.5 cm.) high, 50 in. (127 cm.) wide, diameter  
\$12,000-18,000

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■248

**A MATCHED PAIR OF ENGLISH INLAID-SATINWOOD,  
BLACK-PAINTED AND PARCEL-GILT PIER TABLES**

ONE CIRCA 1800, THE OTHER LATE 19TH CENTURY  
32½ in. (82.5 cm.) high, 42½ in. (106.7 cm.) wide,  
19½ in. (49.5 cm.) deep

\$2,000-3,000

(2)



248

**SESSION III**  
**(LOTS 249-397)**



249

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

**249**

**RAY AUSTIN CROOKE (AUSTRALIAN, 1922-2015)**

*Still life with fruit and flowers on a table*

signed 'R Crooke' (left center)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

\$8,000-12,000



250

PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

**.250**

**DONALD HAMILTON FRASER (BRITISH, 1929-2009)**

*The Sea*

signed with initials 'DHF' (lower left)

oil on paper

10 1/2 x 18 in. (26.7 x 45.7 cm.)

\$2,000-3,000

**PROVENANCE:**

Dr. Charles U. and Eileen Josten Lowe, Cambridge, MA.  
Eileen Josten Lowe, Brooklyn.



251

**251**

**KATHLEEN GRAHAM (CANADIAN, 1913-2008)**

*Untitled*

signed and dated 'KM Graham/70' (lower right); signed and dated again and inscribed 'KM Graham/ 70/ TORONTO/ CANADA' (on the reverse)

acrylic and pencil on canvas

57 x 50 1/2 in. (144.8 x 128.2 cm.)

\$4,000-6,000

**PROVENANCE:**

Private Collection, New York.



252

**LOUISA MATTHIASDOTTIR (AMERICAN/  
ICELANDIC, 1917-2000)**

*Three Sheep*

signed 'L. Matth' (lower right)

oil on canvas

54 x 60 in. (137.2 x 152.4 cm.)

Painted in 1988.

\$10,000-15,000

**PROVENANCE:**

with Robert Schoelkopf Gallery, New York.  
with Tibor de Nagy Gallery, New York..

**EXHIBITED:**

New York, Robert Schoelkopf Gallery, *Louisa Matthiassdottir*, 1989, no. 32.



253

**STEPHEN GJERTSON (AMERICAN, B. 1949)**

*Passing Storm, Dangerous Shoal, Castle Danger*

oil on canvas

30 x 42 in. (76.2 x 106.7 cm.)

\$6,000-8,000

**PROVENANCE:**

Private Collection, Tennessee.  
By descent to the present owner.



254

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

•255

**KENNY SCHARF (AMERICAN, B. 1958)**

*Untitled*

signed and dated 'Kenny Scharf/ 84-5' (on the reverse)  
acrylic on canvasboard  
8½ x 10¾ in. (21.9 x 27.3 cm.)

\$2,000-3,000



254

**PHILIP TAAFFE (AMERICAN, B. 1955)**

*Abstract Painting*

signed, titled and dated 'Abstract/ Painting/ P. Taaffe/ 1988' (on the reverse)  
collage—acrylic and silkscreened paper on canvas  
33½ x 25½ in. (85 x 65 cm.), unframed

\$6,000-8,000

**PROVENANCE:**

with Lucio Amelio, Naples.

Private Collection, acquired from the above, 1989.

Anonymous sale; Sotheby's, New York, 2 November 1994, lot 379.



255

256

**MARK TOBEY (AMERICAN, 1890-1976)**

*Bird in Cornfield*

tempera on paper  
20 x 14¾ in. (50.8 x 37.5 cm.)  
Painted circa 1935-36.

\$5,000-7,000

**PROVENANCE:**

with Humbolt Galleries, San Francisco.

Morris Graves.

with Richard White Gallery, Seattle, acquired from the above 1970.

Private Collection, acquired from the above.

By descent from the above to the present owner.

**EXHIBITED:**

Fine Arts Gallery of San Diego, *Summer Show*, 24 June-10 September, 1972.

Fine Arts Gallery of San Diego, *Summer Loans 78*, 19 July 1978.

256

PROPERTY FROM A PRIVATE COLLECTION

257

LESTER F. JOHNSON (AMERICAN, 1919-2010)

*City Girls No. 1*

signed and dated 'Lester Johnson 85' (lower left)

oil on canvas

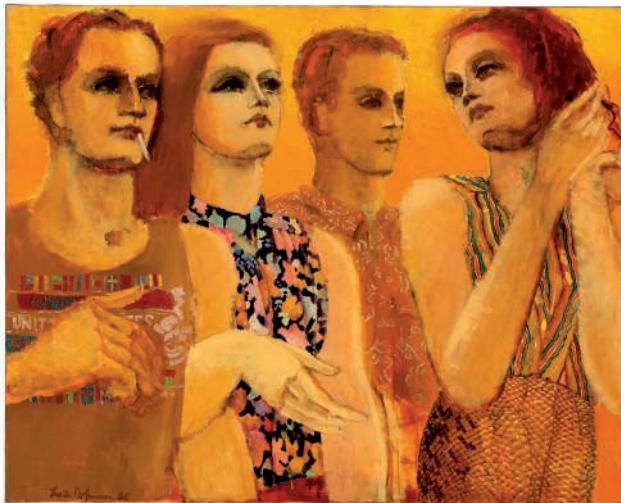
32 x 40 in. (81.3 x 101.6 cm.)

\$5,000-7,000

**PROVENANCE:**

The artist.

with Gallery Moos, Ltd., New York.



257



258

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

•259

TOM CHRISTOPHER (AMERICAN, B. 1952)

*Scampe beats the light*

signed and dated 'T Christopher/ 2002' (on the reverse)

acrylic and pencil on canvas

36 x 48 in. (91.4 x 121.9 cm.), unframed

\$3,000-5,000

PROPERTY FROM THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

•258

FRITZ WINTER (GERMAN, 1905-1976)

*Black and Tan*

oil on paper laid down to board  
18 1/4 x 24 1/4 in. (47.6 x 62.9 cm.)

\$2,000-3,000

**PROVENANCE:**

Samuel A. Berger.

Gift from the above to the present owner, 1959.

**LITERATURE:**

G. Lohberg, *Fritz Winter: Leben und Werk*, Munich 1986, no. 652.



259



260

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**•261**

**DONALD SULTAN (AMERICAN, B. 1951)**

*Black Lilies, October 13 1989*

signed with initials and dated 'Oct 13 1989 DS' (upper left)  
and titled 'Black Lilies' (lower right)

charcoal on paper

14 x 10½ in. (35.6 x 26.7 cm.)

\$2,000-3,000

**PROVENANCE:**

with Knoedler & Company, New York.



262

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**260**

**PAUL BRACH (AMERICAN, 1924-2007)**

*Chamber*

signed and dated 'Brach '58' (lower right)

oil on canvas

45 x 40½ in. (114.3 x 102.9 cm.)

\$6,000-8,000

**PROVENANCE:**

with Leo Castelli Gallery, New York.

Mr. and Mrs. John R. Jacobson.

Smith College Museum of Art, gift from the above,  
1962.



261

**262**

**ENRICO DONATI (AMERICAN/ITALIAN, 1909-2008)**

*Bellows of a Rooster Crow*

signed and dated 'donati/ 1950' (lower right); signed  
again, dated and titled 'Bellows of the Rooster Crow  
donati 49/1950' (on the stretcher)

oil on canvas

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

Painted in 1949-1950.

\$18,000-25,000

**PROVENANCE:**

Acquired by the family of the present owner, *circa*  
1955.

263

ENRICO DONATI (AMERICAN/ITALIAN, 1909-2008)

*Untitled*

signed 'donati' (lower right)

oil on canvas

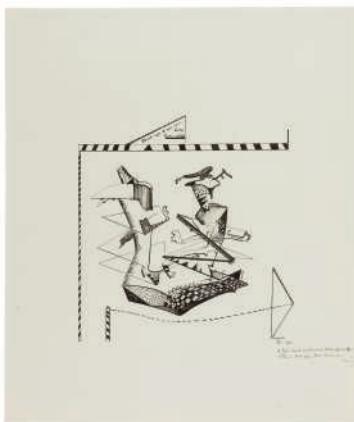
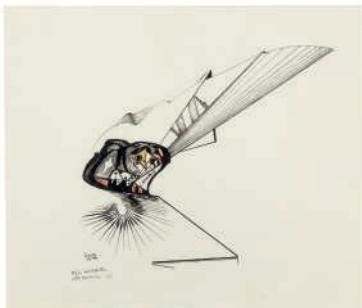
17 $\frac{3}{4}$  x 12 $\frac{1}{4}$  in. (45.1 x 31.1 cm.)

Painted in 1948.

\$7,000-9,000

PROVENANCE:

Acquired by the family of the present owner, circa 1955.



264

PROPERTY FROM AN AMERICAN COLLECTION

■265

TOM LIEBER (AMERICAN, B. 1949)

*Lure II*

signed, dated and titled 'LURE II/ tom lieber/ 1986' (on the reverse)

oil on canvas

80 x 90 in. (203.2 x 228.6 cm.), unframed

\$5,000-7,000

PROVENANCE:

with John Berggruen Gallery, San Francisco.



263

•264

ENRICO DONATI (AMERICAN/ITALIAN, 1909-2008)

*Black eye specialist; together with a companion work*

the first signed, dated and inscribed 'donati/ 17-1947' (lower right) and titled 'Black eye specialist/ Lady/ Tattoo-artist' (upper center); the companion signed, dated and inscribed 'donati/ 16/1947' (lower left)

the first ink on paper

the first 16 $\frac{1}{2}$  x 14 in. (41.9 x 35.6 cm.); the companion 14 x 16 $\frac{1}{2}$  in. (35.6 x 41.9 cm.) (2)

\$2,000-3,000

PROVENANCE:

Acquired by the family of the present owner, circa 1955.



265

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



266

267

EROL AKYAVAS (TURKISH, 1932-1999)

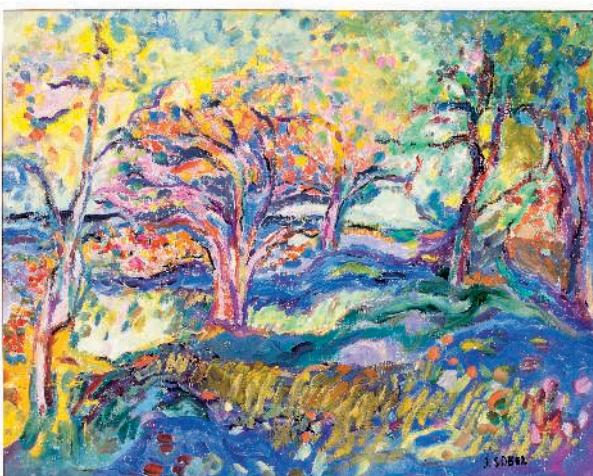
*Untitled*

signed and dated twice 'Erol/ NY. 92' (right edge) and 'Erol/ 93' (lower right)

watercolor, gouache, ink and gold leaf on board  
11 1/4 x 10 1/2 in. (29.9 x 26.3 cm.)

\$2,000-3,000

The authenticity of this work has been kindly confirmed by  
Ilona Akyavas.



268

266

DUNCAN GRANT (SCOTTISH, 1885-1978)

*Peaklets in the Summer*

signed 'D Grant.' (lower left); signed again and inscribed 'Peaklets in Summer/ 42 D. Grant' (on the reverse)

oil on canvasboard

18 x 21 in. (45.7 x 53.3 cm.)

Painted in 1942.

\$6,000-8,000

PROVENANCE:

with Thomas Agnew and Sons, Ltd., London.

with The Fine Art Society, Ltd., London, 1962.

Anonymous sale; Christie's, London, 21 March 1996, lot 26.

Anonymous sale; Gorringes, 26 February 2015, lot 1342.



267

268

JUDYTA SOBEL (AMERICAN/POLISH, 1924-2012)

*Woodstock landscape*

signed 'J. SOBEL' (lower right)  
oil on canvas

24 x 30 in. (61 x 76.2 cm.)

\$8,000-12,000

**269**

**SAMUEL BAK (AMERICAN/ISRAELI, B. 1933)**

*Once Upon a Time I*

signed again, titled and dated 'ONCE UPON A TIME I 85 BAK'  
(on the stretcher bar)

oil on canvas

31 $\frac{1}{8}$  x 39 $\frac{1}{4}$  in. (80.9 x 99.7 cm.)

\$8,000-12,000

**PROVENANCE:**

The artist.

Galerie Tendenz, Sindelfingen, 2015.

Samuel Bak has confirmed the authenticity of this work.



**269**



**270**

**270**

**EROL AKYAVAS (TURKISH, 1932-1999)**

*Town*

signed 'Erol' (lower right); signed again 'Erol' (on the reverse)

acrylic, ink and gold leaf on canvas

8 x 13 in. (20.3 x 33 cm.)

\$3,000-5,000

The authenticity of this work has been kindly confirmed by Ilona Akyavas.

**271**

**SAMUEL BAK (AMERICAN/ISRAELI, B. 1933)**

*Ohne Titel*

signed 'BAK' (lower left)

oil on canvas

25 $\frac{5}{8}$  x 32 in. (65 x 81.3 cm.)

Painted in 1980.

\$7,000-10,000

**PROVENANCE:**

The artist.

Galerie Tendenz, Sindelfingen, 2015.

Samuel Bak has confirmed the authenticity of this work.



**271**



PROPERTY FROM A PRIVATE NEW YORK COLLECTION (LOTS 272-274)

**272**

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

*Figure No. 176*

signed and dated 'Lebenstein 63' (lower left); signed twice and dated again and inscribed 'Lebenstein/ Lebenstein/ Figure no. 176/ 1963' (on the reverse)  
oil on canvas

51 x 31 1/4 in. (129.5 x 80.6 cm.), unframed

\$20,000-30,000

**PROVENANCE:**

with Galerie Lacloche, Paris.

273

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

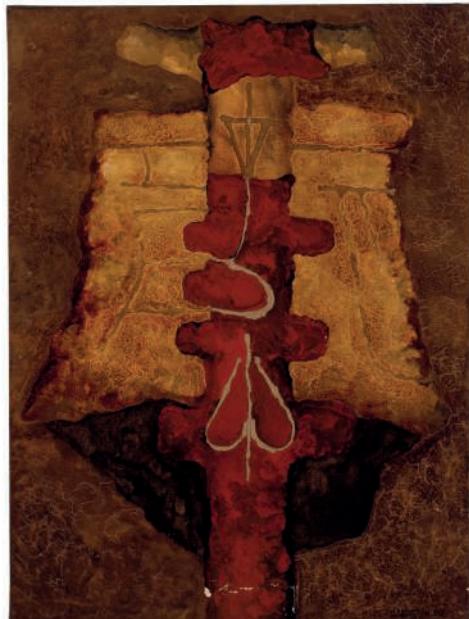
*Figure Axial No. 64*

signed and dated 'LEBENSTEIN 60' (lower right)

oil on canvas

51 x 37¾ in. (129.5 x 95.9 cm.), unframed

\$12,000-18,000



273

274

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

*Figure No. 188*

signed and dated 'LEBENSTEIN 63' (lower left) and dedicated

'pour mon ami Ralph/ Jan' (lower right); signed, titled and dated and dedicated again 'figure no 188/ 1963/ Lebenstein/ pour mon ami/ Ralph Bernstein/ Jan' (on the reverse); signed, titled and dated again 'Lebenstein figure no 188 1963' (on the stretcher bar)

oil on canvas

31¾ x 21¾ in. (80.9 x 54.3 cm.), unframed

\$8,000-12,000



274



PROPERTY OF THE DESCENDANTS OF ADA PROPPER

**275**

**STANISLAW IGNACY WITKIEWICZ (POLISH, 1885-1939)**

*Portrait of Ada Propper*

signed, dated and inscribed 'Witkiewicz 1929 III N 9m + Cof' (lower center); additionally inscribed 'T.E.' (lower left) pastel on paper laid down on board  
24½ x 19 in. (61.6 x 48.3 cm.)

\$10,000-15,000

**PROVENANCE:**

Acquired by Ada Propper (1866-1934) circa 1929.  
By descent to the present owners.

We would like to thank Stefan Okołowicz for his assistance in cataloguing the present work.

**276**

**ARBIT BLATAS (LITHUANIAN, 1908-1999)**

*The artist's studio*

signed 'A BLATAS' (lower left)  
oil on canvas  
25 x 36 in. (63.5 x 91.4 cm.)  
Painted circa 1950.

\$4,000-6,000

**PROVENANCE:**

The artist.  
Private collection, acquired from the above circa 1953.  
By descent from the above to the present owner.

275



276

PROPERTY OF THE DESCENDANTS OF ADA PROPPER  
(LOTS 277-278)

277

**STANISLAW IGNACY WITKIEWICZ  
(POLISH, 1885-1939)**

*Portrait of Ada Propper*

signed, dated and inscribed 'Ignacy Witkiewicz 1926 X. XI.' (lower left);  
inscribed '1P + NP 1, 2' (lower left)  
pastel on paper laid down on board  
23½ x 19 in. (59.7 x 48.3 cm.)

\$12,000-18,000

**PROVENANCE:**

Acquired by Ada Propper (1866-1934)

circa 1926.

By descent to the present owners.

We would like to thank Stefan Okołowicz  
for his assistance in cataloguing the  
present work.



277

278

**STANISLAW IGNACY WITKIEWICZ  
(POLISH, 1885-1939)**

*Portrait of Janina Propper*

signed and dated 'Ignacy Witkiewicz  
1925' (lower right); inscribed 'T.A.' (lower  
right); additionally inscribed '3P, NP 1 (NP  
2 + P) P' (lower left)  
pastel on paper laid down on board  
22½ x 19 in. (57.2 x 48.3 cm.)

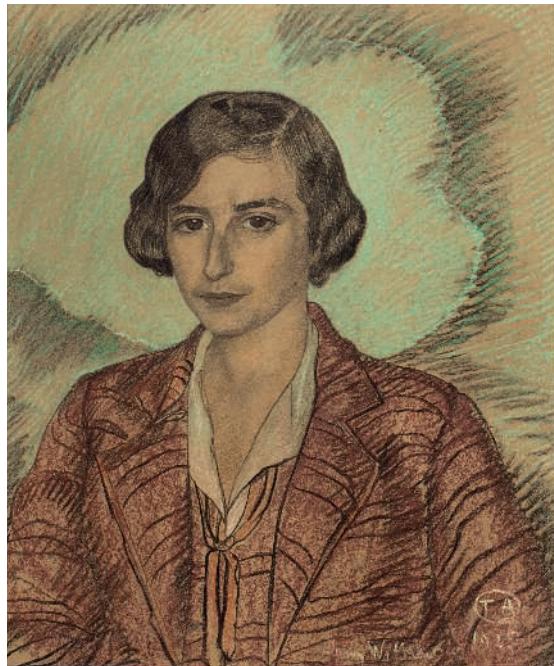
\$10,000-15,000

**PROVENANCE:**

Acquired by Ada Propper (1866-1934)  
circa 1925.

By descent to the present owners.

We would like to thank Stefan Okołowicz  
for his assistance in cataloguing the  
present work.



278



279

**279**

**GUY ROSE (AMERICAN, 1867-1925)**

*Rising Mists*

oil on canvas

28½ x 23½ in. (72.4 x 59.7 cm.)

\$20,000-30,000

**PROVENANCE:**

Earl Stendahl, Los Angeles, California,  
by 1926.

By descent to the present owner.

**EXHIBITED:**

Los Angeles, California, Stendahl Art  
Galleries, *Guy Rose Memorial Exhibition*,  
February 16-March 14, 1926, p. 56, no. 87,  
illustrated.

**■280**

**VALERY KOSHLYAKOV (RUSSIAN,  
B. 1962)**

*St. Peter's*

signed with artist initials in Cyrillic (lower  
right); signed again and inscribed in  
Cyrillic and dated '1995' (on the reverse)  
collage—printed paper, paper, acrylic and  
charcoal on canvas

58½ x 77¾ in. (148.6 x 197.5 cm.),  
unframed

\$7,000-9,000



280

281

EDUARDO ARROYO (SPANISH, B.  
1937)

*Napoleon*

signed and dated 'Arroyo/ 64' (lower  
right)

oil on canvas

57½ x 44 in. (145.3 x 111.8 cm.)

\$12,000-18,000



281

282

EDUARDO ARROYO (SPANISH, B.  
1937)

*25 años de paz*

signed, dated and titled "25 años de/  
paz" ARROYO 63' (on the reverse of one  
side of the diptych)

oil on canvas, a diptych

31½ x 63 in. (80 x 160 cm.), the two panels  
together (2)

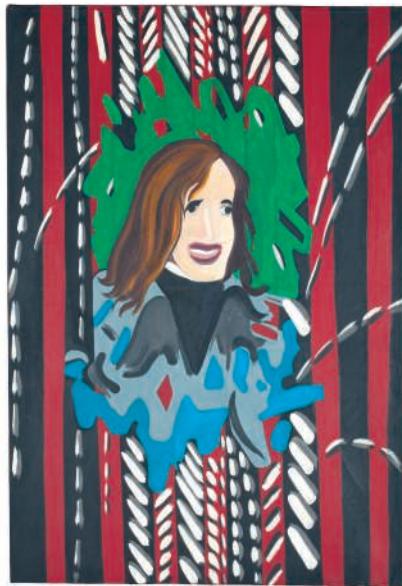
\$8,000-12,000



282



113



283

283

**EDUARDO ARROYO (SPANISH, B. 1937)**

*L'image dans le tapis*

signed and dated 'ARROYO 66' (lower right); signed and dated again, titled and inscribed 'ARROYO Eduardo/ "l'image dans le tapis"/ Paris 66' (on the reverse)

oil on canvas

39½ x 31½ in. (100.3 x 80 cm.)

\$7,000-9,000



284

284

**VICENTE ALBÁN (ECUADORIAN, ACTIVE LATE 18TH CENTURY)**

*Via Dolorosa*

signed 'Vicente Albán, pintor en Quito' (lower right)

oil on canvas

58½ x 66 in. (148 x 167.6 cm.)

\$6,000-8,000



285

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

285

**PHILOMÉ OBIN (HAITIAN, 1892-1986)**

*Quelques fruits d'Haïti*

signed and inscribed 'Ph. Obin/ Cap-Haïtien' (lower right) and titled 'Quelques fruits d'Haïti.' (lower left center)

tempera on masonite

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

Painted *circa* 1965.

\$7,000-9,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 18 May 1994, lot 289.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**286**

**HECTOR HYPPOLITE (HAITIAN, 1894-1948)**

*Portrait of Jean-Jacques Dessalines*

signed and inscribed with initials 'J.J.D./ Hector Hyppolite'  
(lower center)

oil on board

30 x 23 3/4 in. (76.2 x 60.3 cm.)

Painted *circa* 1945-47.

\$20,000-30,000

**PROVENANCE:**

The artist.

DeWitt Peters, Haiti.

Gift of DeWitt Peters to the present owner.

**EXHIBITED:**

Baden-Baden, Staatliche Kunsthalle, *Das Naive Bild der Welt*, 1961.

Musée du Panthéon National, *Maitres de L'art Haïtien*; 1945-1965, April-July, 1983.



287

**288**

**JOSÉ ROYO (SPANISH, B. 1941)**

*Mirada*

signed 'Royo' (lower right)

oil on canvas

39 1/4 x 39 1/4 in. (99.7 x 99.7 cm.)

\$4,000-6,000

**PROVENANCE:**

with Windsor Fine Art, New Orleans, 2005.



289

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION (LOTS 287-289)

**287**

**JOSÉ ROYO (SPANISH, B. 1941)**

*Brillos*

signed 'Royo' (lower right)

oil on canvas

39 1/4 x 39 1/4 in. (99.7 x 99.7 cm.)

\$4,000-6,000

**PROVENANCE:**

with Windsor Fine Art, New Orleans, 2005.



288

**289**

**JOSÉ ROYO (SPANISH, B. 1941)**

*Musical*

signed 'Royo' (lower right)

oil on canvas

39 1/4 x 39 1/4 in. (99.7 x 99.7 cm.)

\$4,000-6,000

**PROVENANCE:**

with Windsor Fine Art, New Orleans, 2005.

290

WERNER DREWES (AMERICAN, 1899-1985)

*Before the Wind*

signed 'DREWES' (lower left) and dated with artist's device '80' (lower right); signed again and titled 'DREWES "BEFORE THE WIND"' (on the stretcher bar); dated again with artist's device and inscribed '1426/ 80' (on the reverse)  
oil on canvas

36 x 46 in. (91.4 x 116.8 cm.)

\$7,000-9,000

PROVENANCE:

The artist.

By descent from the above to the present owner.



290



291

291

HENRY MARTIN GASSER (AMERICAN, 1909-1981)

*Backyard Colony*

signed 'H. GASSER' (lower right); signed again and titled 'BACKYARD COLONY/ HENRY GASSER' (on the reverse)  
watercolor and pencil on paper  
19 x 24 in. (48.3 x 61 cm.)

\$3,000-5,000

292

WERNER DREWES (AMERICAN/GERMAN, 1899-1985)

*Tropical Morning*

dated with artist's device '75' (lower right); signed 'DREWES' (on the stretcher bar); dated again with artist's device and inscribed '1313/ 75' (on the reverse)  
oil on canvas

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

\$7,000-9,000

PROVENANCE:

The artist.

By descent from the above to the present owner.



292



293

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**293**

**RAPHAEL SOYER (AMERICAN, 1899-1987)**

*Woman waiting*

signed 'RAPHAEL SOYER' (lower right)

oil on canvas

38 x 26 in. (96.5 x 66 cm.)

\$4,000-6,000

**PROVENANCE:**

The artist.

Private Collection, acquired from the above *circa*, 1970.

Anonymous sale; Sotheby's, New York, 26 September 1996,  
lot 162.



294

**294**

**MOSES SOYER (AMERICAN, 1899-1974)**

*Girl in Yellow*

signed and dated 'M SOYER/ -62-' (lower right)

oil on canvas

36 x 30 in. (91.4 x 76.2 cm.)

\$3,000-5,000

**PROVENANCE:**

with ACA Galleries, New York.

Mr. Phillip Sills.

**EXHIBITED:**

New York, National Academy of Design, *137th Annual Exhibition*,  
1962.



295

**295**

**MOSES SOYER (AMERICAN, 1899-1974)**

*Two Dancers with Red Skirts*

signed 'MSOYER' (upper right)

oil on canvas

25 x 20 in. (63.5 x 50.8 cm.)

Painted *circa* 1957.

\$4,000-6,000

**PROVENANCE:**

Dr. and Mrs. J. Vargish.

with ACA Galleries, New York.

with Forum Gallery, New York.



296

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**296**

**RAPHAEL SOYER (AMERICAN, 1899-1987)**

*Black Screen*

signed 'RAPHAEL SOYER' (lower right)

oil on canvas

32 x 26 in. (81.3 x 66 cm.)

Painted in 1985.

\$4,000-6,000

**PROVENANCE:**

with Forum Gallery, New York.

**EXHIBITED:**

Youngstown, Ohio, The Butler Institute of American Art, *50th National Midyear Exhibition*, 29 June-24 August, 1986, no. 117.

PROPERTY FROM THE COLLECTION OF KATE WEBB HARRIS, SHELBURNE, VERMONT

**•297**

**ENZO PLAZZOTTA (ITALIAN, 1921-1981)**

*Mare and Foal II*

signed and numbered 'Plazzotta 7/9' (along the base)

bronze with brown patina

6 1/2 x 19 1/2 x 13 in. (16.5 x 49.6 x 33 cm.)

Executed in 1970.

\$2,000-3,000

**PROVENANCE:**

Mr. and Mrs. Harry Havemeyer Webb, Shelburne, Vermont.

By descent to the late owner.

**LITERATURE:**

C. Plazzotta & R. O'Connor, *Enzo Plazzotta A catalogue raisonné*, London 1986, p.79, no.142 (illustrated).



297



298

298

**RICHMOND BARTHÉ (AMERICAN, 1901-1989)**  
*Black Narcissus*

inscribed 'BARTHÉ © 80' (on the base)  
bronze with dark brown patina  
18 x 8 x 5 in. (45.7 x 20.3 x 12.7 cm.)  
Modeled in 1929, cast in 1980 under  
the supervision of the artist and the  
Richmond Barthé Trust.

**\$12,000-18,000**

**PROVENANCE:**

The artist.  
Dr. Samella Lewis, Los Angeles.  
Private Collection, acquired from the  
above.

**EXHIBITED:**

Los Angeles, California, Museum  
of African American Art, *Richmond  
Barthé: His Life in Art*, 1 September  
- 31 December 2009; traveling to  
Memphis, Tennessee, Dixon Gallery and  
Gardens, 3 October 2010 - 2 January  
2011; Durham, North Carolina, North  
Carolina Central University Art Museum,  
4 February - 17 April, 2011; Lincoln,  
Nebraska, Sheldon Memorial Art Gallery,  
1 May - 31 December 2011; Pittsburgh,  
Pennsylvania, The August Wilson Center,  
1 February - 15 June 2012.

**LITERATURE:**

S. Lewis, *Barthé: His Life in Art*, Los  
Angeles, 2009.

PROPERTY FROM THE ESTATE OF EILEEN JOSTEN  
LOWE

**•299**

**ISIDORE KONTI (AMERICAN, 1862-  
1938)**

*Reverence Before Knowledge (Kneeling  
Men): Bookends*

each inscribed '©/I. Konti,' (on the base);  
tamped 'GORHAM CO FOUNDERS/  
Q472' and numbered '28' (along the base)  
each bronze with brown patina  
each 6 1/2 x 6 1/8 x 4 1/8 in. (16.5 x 15.5 x 10.5  
cm.)  
Modeled in 1911.

**\$3,000-5,000**

**PROVENANCE:**

Werner and Margaret Josten, New York.  
Dr. Charles U. and Eileen Josten Lowe,  
Cambridge, MA.  
Eileen Josten Lowe, Brooklyn.

**LITERATURE:**

The Hudson River Museum, *The  
Sculpture of Isidore Konti 1862-1938*,  
exhibition catalogue, Yonkers, New York,  
1974, no. 42 (another example illustrated).



299



300

**RICHMOND BARTHÉ (AMERICAN, 1901-1989)**  
*The Seeker*

inscribed 'BARTHÉ © 86 AP' (on the base)  
bronze with dark brown patina  
24¾ x 5 x 9 (65.4 x 12.7 x 22.9 cm.)  
Modeled in 1935, cast in 1986. An Artist Proof, from the edition of 10, cast under the supervision of the artist and the Richmond Barthé Trust.

\$15,000-20,000

**PROVENANCE:**

The artist.  
Dr. Samella Lewis, Los Angeles.  
Private Collection, acquired from the above.

**EXHIBITED:**

Los Angeles, California, Museum of African American Art, *Richmond Barthe: His Life in Art*, 1 September - 31 December 2009; traveling to Memphis, Tennessee, Dixon Gallery and Gardens, 3 October 2010 - 2 January 2011; Durham, North Carolina, North Carolina Central University Art Museum, 4 February - 17 April, 2011; Lincoln, Nebraska, Sheldon Memorial Art Gallery, 1 May - 31 December 2011; Pittsburgh, Pennsylvania, The August Wilson Center, 1 February - 15 June 2012.

**LITERATURE:**

S. Lewis, *Barthe: His Life in Art*, Los Angeles, 2009.



301

**RICHMOND BARTHÉ (AMERICAN, 1901-1989)**  
*Woman Putting Flowers in Hair*

inscribed 'BARTHÉ © 86 AP' (on the base)  
bronze with dark brown patina  
20 x 4 x 5¼ in. (50.8 x 10.2 x 13.3 cm.)  
Modeled in 1935, cast in 1986. An Artist Proof, from the edition of 10, cast under the supervision of the artist and the Richmond Barthé Trust.

\$12,000-18,000

**PROVENANCE:**

The artist.  
Dr. Samella Lewis, Los Angeles.  
Private Collection, acquired from the above.

**EXHIBITED:**

Los Angeles, California, Museum of African American Art, *Richmond Barthe: His Life in Art*, 1 September - 31 December 2009; traveling to Memphis, Tennessee, Dixon Gallery and Gardens, 3 October 2010 - 2 January 2011; Durham, North Carolina, North Carolina Central University Art Museum, 4 February - 17 April, 2011; Lincoln, Nebraska, Sheldon Memorial Art Gallery, 1 May - 31 December 2011; Pittsburgh, Pennsylvania, The August Wilson Center, 1 February - 15 June 2012.

**LITERATURE:**

S. Lewis, *Barthe: His Life in Art*, Los Angeles, 2009.



302

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

**•302**

**JEANNE DAVIES (AMERICAN, B. 1936)**

*Peacable Kingdom*

signed 'Davies' (lower right)

oil on canvas

19 $\frac{5}{8}$  x 24 in. (50.5 x 61 cm.)

\$3,000-5,000

**PROVENANCE:**

Joyce Bowes, Lancaster, Pennsylvania.

Private Collection.

Anonymous sale; Sotheby's, New York, 13 June 2007, lot 498.

**304**

**AFTER JOHN JAMES AUDUBON**

**BY ROBERT HAVELL**

*Black-billed Cuckoo (Plate XXXII)*

*Coccyzus erythrophthalmus*

*Variant 1*

engraving with etching, aquatint and hand-coloring, *circa 1828*,  
on J Whatman Turkey Mill watermark *1827*

P. 18 $\frac{5}{8}$  x 26 $\frac{1}{8}$  in. (473 x 663 mm.); S. 23 $\frac{1}{2}$  x 30 $\frac{1}{8}$  (597 x 784 mm.)

\$5,000-7,000



303

**•303**

**EDWIN WILLARD DEMING (AMERICAN, 1860-1942)**

*Indians Hunting Buffalo*

oil on canvas

28 $\frac{1}{8}$  x 34 $\frac{3}{4}$  in. (71.4 x 87 cm.)

\$2,000-3,000

**PROVENANCE:**

Butler Institute of American Art, Youngstown, Ohio.

Christie's, New York, 12 September 2007, lot 130, sold by the  
above.

Acquired by the present owner from the above.

**•305**

**SAMUEL HAYDEN SEXTON (AMERICAN, 1813-1890)**

*Portrait of Anna Maria Warner*

signed, inscribed and dated 'S.H. Sexton/ Schenectady/ Feb-  
185' (on the reverse)

oil on canvas

22 $\frac{1}{2}$  x 17 $\frac{1}{4}$  in. (57.2 x 45.1 cm.), oval

\$2,000-3,000



304



305



306

PROPERTY OF AN AMERICAN CORPORATION

**306**

**WILLIAM LOUIS SONNTAG (AMERICAN, 1822-1900)**

*Ohio River Landscape*

signed and dated 'Sonntag 1850' (lower left)

oil on canvas

24 $\frac{1}{4}$  x 36 in. (61.6 x 91.4 cm.)

\$6,000-8,000

**PROVENANCE:**

with Kennedy Galleries, Inc., New York.

**EXHIBITED:**

Shreveport, Louisiana, The R.W. Norton Art Gallery, *Artists of the Hudson River School*, 14 October - 25 November, 1973.

307

**WILLIAM LOUIS SONNTAG (AMERICAN, 1822-1900)**

*Landscape with Fishermen*

signed and dated 'W.L. Sonntag/ 1852' (lower left)

oil on canvas

32 x 48 in. (81.3 x 121.9 cm.)

\$15,000-25,000

**PROVENANCE:**

with Alexander Gallery, New York.

Anonymous sale; Heritage Auctions, Texas, 17 November 2005, lot 30128.



307



308

**308**

**JULIAN ALDEN WEIR (AMERICAN, 1852-1919)**

*Connecticut Hilltops*

with estate stamp (lower left)

oil on panel

11½ x 16 in. (29.9 x 40.6 cm.)

\$4,000-6,000

**PROVENANCE:**

with The Marbella Gallery, Inc., New York.

Anonymous sale; Bonhams, New York, 2 December 2009, lot 18.

**EXHIBITED:**

Roslyn, New York, Nassau County Museum of Fine Art, *William Cullen Bryant, The Weirs & American Impressionists*, 24 April - 31 July 1983, no. 97.

PROPERTY OF AN AMERICAN CORPORATION

**•309**

**HUGH BOLTON JONES (AMERICAN, 1848-1927)**

*A Summer landscape*

signed 'H. Bolton Jones' (lower left)

oil on canvas

22 x 32 in. (55.9 x 81.3 cm.)

\$3,000-5,000

**PROVENANCE:**

with Kennedy Galleries, Inc., New York.



309



310

PROPERTY OF A MIDWESTERN COLLECTOR

**•310**

**WINCKWORTH ALLAN GAY (AMERICAN, 1821-1910)**

*View of a bay*

signed and dated 'W. Allan Gay./ 1872.' (lower left)

oil on board

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

\$2,000-3,000

**PROVENANCE:**

with Doll and Richards, Boston.

311

**CHARLES WILSON KNAPP (AMERICAN, 1823-1900)**

*Cows at Water's Edge*

signed 'CW Knapp' (lower left)

oil on canvas

24 x 42 in. (61 x 106.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 June 1967, lot 25.

Anonymous sale; Heritage, Texas, 17 November 2005, lot 30131.



311



312

•312

**MARIE DIETERLE (FRENCH, 1856-1935)**

*Cows in a clearing*

signed 'M. Dieterle Van Marke' (lower left)

oil on canvas

15 1/4 x 22 3/4 in. (40 x 57.8 cm.)

\$2,000-3,000

313

**BRUCE CRANE (AMERICAN, 1857-1937)**

*Robes of Fall*

signed 'BRUCE CRANE. NA' (lower right)

oil on canvas

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

Executed *circa* 1928.

\$4,000-6,000



313



314

314

**UNTITLED**

LIU JIANHUA (B. 1962), 2002

Signed in Chinese and dated '2002.11' (on the underside)  
16½ x 11 x 4¾ in. (41 x 28 x 12 cm.)

\$5,000-7,000

**PROVENANCE:**

Private collection, New York.

Liu Jianhua began training as a ceramist at the age of fifteen. In his career as an artist he has used the medium of porcelain to reflect the social and economic changes in contemporary China. The work presented here is one of Liu's classic headless and armless supine female figures dressed in high heels and traditional *cheongsam*.

**•316**

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

*Single Yellow Pear and Leaf*

oil on canvas in an artist's frame  
8½ x 7¾ in. (21.6 x 19.7 cm.)

Painted in 1984.

\$2,000-3,000

**PROVENANCE:**

with Davis & Langdale Company Inc., New York.

**EXHIBITED:**

New York, Davis & Langdale Company, Inc., *Robert M. Kulicke: Paintings and Jewelry*, 5 December 1984 - 5 January 1985.



316



315

**•315**

**GUSTAVUS GRUNEWALD (AMERICAN, 1805-1878)**

*View of Bethlehem, Pennsylvania from the Monocacy Bridge*

Inscribed 'View of Bethlehem from Monocacy Bridge' (on the reverse)

oil on panel

11¾ x 14 in. (29.9 x 35.6 cm.)

\$2,000-3,000

**PROVENANCE:**

with Edith Halpert, Moravian.  
with Frank S. Schwarz & Son, Philadelphia.

**•317**

**JOHN FREDERICK KENSETT (AMERICAN, 1816-1872)**

*At the water's edge*

signed and dated 'J.F. Kensett/ 1870' (lower right)  
watercolor and crayon on paper  
8 x 12 in. (20.3 x 30.5 cm.)

\$1,500-2,000



317

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION (LOTS 318-332)

**318**

**A CHINESE IMARI 'PHOENIX-TAIL' VASE**

FIRST HALF 18TH CENTURY

Painted with two exotic phoenix in a garden bursting with flowering plants, butterflies and smaller birds amidst the blooms, lotus lappets below and a collar of flower-filled blue lappets above, all between blue cell-diaper borders

20¼ in. (51.4 cm.) high

\$4,000-6,000

**PROVENANCE:**

The Benjamin F. Edwards III Collection of Chinese Export Porcelain; Christie's, New York, 22 January 2002, lot 127.

**319**

**A CHINESE QINGBAI 'CHRYSANTHEMUM' WATER DROPPER**

SOUTHERN SONG-YUAN DYNASTY (12TH-14TH CENTURY)

4 in. (10.2 cm.) wide

\$800-1,200

**PROVENANCE:**

Scheinman Collection; Christie's, New York, 23 March 1995, lot 69.

**320**

**A CHINESE SMALL QINGBAI LOBED EWER AND COVER**

SOUTHERN SONG DYNASTY (1127-1279)

4¾ in. (12.1 cm.) wide

(2)

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 19 September 2002, lot 97.



**318**



**319**



**320**



**321**  
**FOUR CHINESE EXPORT IMARI TEA CADDIES AND COVERS**  
**CIRCA 1720**

Variously decorated in underglaze blue and finely painted in iron-red and gilt, one with fluted body  
 4 1/4 to 4 1/2 in. (10.9 to 11.4 cm.) high

\$1,000-1,500

**PROVENANCE:**

The Benjamin F. Edwards III Collection of Chinese Export Porcelain; Christie's, New York, 22 January 2002, lot 23.

**323**  
**FOUR CHINESE IMARI TEAPOTS AND COVERS**  
**FIRST HALF 18TH CENTURY**

Comprising a fluted ovoid teapot, two octagonal teapots, and a compressed teapot on tripod base, each decorated in underglaze blue and finely painted in iron-red and gilt  
 3 1/2 to 5 in. (8.9 to 12.2 cm.) high

\$1,000-1,500

(8)

**PROVENANCE:**  
 The Benjamin F. Edwards III Collection of Chinese Export Porcelain, Part II; Christie's, New York, 22 January 2003, lot 96 (three teapots).

**322**  
**A GRADUATED SET OF CHINESE EXPORT IMARI POTICHES AND COVERS**  
**CIRCA 1725**

Decorated with underglaze blue and finely painted with iron-red and gilt chrysanthemum clusters  
 4 1/2 in. (10.8 cm.) and 5 1/2 in. (14 cm.) high

\$1,500-2,000

**PROVENANCE:**

The Benjamin F. Edwards III Collection of Chinese Export Porcelain, Part III; Christie's, New York, 20 January 2004, lot 20.

**324**  
**FOUR CHINESE IMARI TEAPOTS AND COVERS**  
**CIRCA 1710**

Comprising a pair of lobed ovoid teapot, a larger lobed ovoid tea pot, and a small globular teapot, each decorated in underglaze blue and finely painted in iron-red and gilt  
 4 1/8 in. to 4 1/4 in. (10.5 to 11.8 cm.) high

\$1,000-1,500

(8)

**PROVENANCE:**  
 The Benjamin F. Edwards III Collection of Chinese Export Porcelain; Christie's, New York, 22 January 2002, lot 125.



**325**  
**A CHINESE EXPORT 'GOVERNOR DUFF' TEAPOT AND COVER, AND A VERTE-IMARI 'GOVERNOR DUFF' PLATE**  
**CIRCA 1725-1730**

Both show the Governor-General and his wife on a terrace in a garden beside their dog  
 9½ in. (23.3 cm.) diameter, the plate (3)  
 \$3,000-5,000

**PROVENANCE:**  
 The Benjamin F. Edwards III Collection of Chinese Export Porcelain, Part II; Christie's, New York, 22 January 2003, lot 107 (the teapot).  
 Anonymous sale; Christie's, London, 11 May 2004, lot 20 (the plate).



**326**  
**A PAIR OF CHINESE FAMILLE VERTE DISHES**  
**KANGXI PERIOD (1662-1722)**

The reverse with iron-red and green enameled sprigs, underglaze blue double circle and *ding* censer mark  
 9 in. (22.8 cm.) diameter (2)  
 \$2,000-3,000

**PROVENANCE:**  
 Anonymous sale; Sotheby's, New York, 28 January 1993, lot 192.





327

327

**A PAIR OF CHINESE BLUE AND WHITE BOTTLE VASES**  
KANGXI PERIOD (1662-1722)

Each decorated with four panels enclosing blossoming branches alternating with antiques and flower heads  
8 in. (20.3 cm.) high

(2)

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 21 March 2000, lot 343.

328

**A PAIR OF CHINESE EXPORT BLUE AND WHITE CRESTED OCTAGONAL PLATES**

CIRCA 1750

Each decorated with a riverscape, the border with various auspicious symbols

8 1/4 in. (22.2 cm.) wide

(2)

\$1,000-1,500

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 January 1993, lot 380.



329

329

**A CHINESE BLUE AND WHITE 'LOTUS' BOWL**  
KANGXI PERIOD (1662-1722)

The interior with a central medallion enclosing five flower-heads on a scroll-ground, the border with auspicious symbols on a key-fret ground  
10 in. (25.4 cm.) diameter

\$1,500-2,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 1-2 December 1992, lot 327.

330

A CHINESE BLUE AND WHITE 'JOOSJE TER PAARD'  
SCALLOPED RIM DISH

CIRCA 1700

Decorated with two women on horseback and a hound pursuing a hare, stylized lotus scroll and Buddhist symbol border, the reverse with underglaze blue apocryphal six-character Chenghua mark

9 in. (22.8 cm.) diameter

\$2,000-3,000

LITERATURE:

See Howard, *The Choice of the Private Trader*, pl. 8

The Chenghua mark (1465-87) was not intended as a forgery, but rather as a compliment to the quality of the piece and to replace the mark of Kangxi (1662-1722) who had forbidden the use of his name on porcelain made for export after 1682; a ban which nominally remained in force until the late 19th century.



330



331

331

A PAIR OF CHINESE EXPORT BLUE AND WHITE  
'BURGHLEY HOUSE' PLATES

CIRCA 1745

With a view of Burghley House with pheasants in the foreground, within a foliate border

9 in. (22.8 cm.) diameter

\$1,000-1,500

(2)

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 23-24 May 2006, lot 281.

Built over the course of 32 years (1555-87), Burghley House in England is a recognized masterpiece of Tudor architecture. The home was designed by its owner, William Cecil, who was made Lord Burghley in 1571 after Elizabeth came to the throne.

332

A CHINESE EXPORT BLUE AND WHITE 'ROTTERDAM  
RIOTS' DISH

CIRCA 1690-95

Decorated with well known scene of the demolition from October 1690 during the riots in Rotterdam, the reverse with lotus scroll beneath four *wan* emblems and an underglaze blue apocryphal six-character Chenghua mark

8 in. (20.3 cm.) diameter

\$1,000-1,500

PROVENANCE:

Elinor Gordon Collection; Sotheby's, New York, 23 January 2010, lot 222.



332

131



333

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND (LOTS 333-339)

-333

**A CHINESE LARGE BRONZE BELL AND HUANGHUALI STAND**

MING/QING DYNASTY (1368-1911)

Cast in high relief with dragons, suspended from a wood gong stand, with a wood mallet

48 in. (121.9 cm.) high, over stand

(3)

\$4,000-6,000



334

-334

**A CHINESE PALE GREY-GLAZED TRIPOD CENSER, AND A QINGBAI/PEAR-SHAPED VASE**

THE CENSER MING DYNASTY (1368-1644); THE VASE SOUTHERN SONG-YUAN DYNASTY (12TH-14TH CENTURY)

The censer decorated with geometric borders; the vase flanked by two lion-mask handles

5 3/4 in. (14.6 cm.) diameter, the censer

(2)

\$1,500-2,000



335

-335

**TWO CHINESE WHITE-GLAZED FIGURES OF GUANYIN 20TH CENTURY**

Both figures shown holding a *ruyi* sceptre wearing long beaded necklaces, one seated on rockwork, the other standing on a dragon

9 3/4 in. (24.7 cm.) high, each

(2)

\$1,500-2,000

**•336**

**TWO CHINESE GILT-DECORATED POWDER-BLUE-GLAZED VASES**

KANGXI PERIOD (1662-1722)

The compressed pear form vase decorated with clusters of prunus and a rock; the slender baluster form vase decorated with butterflies amidst chrysanthemum

9½ in. (24.1 cm.) high, the slender baluster form vase (2)

\$2,000-3,000



336



337

**•337**

**THREE CHINESE QINGBAI BOWLS**

SOUTHERN SONG-YUAN DYNASTY (12TH-14TH CENTURY)

Each with a pale whitish-blue glaze, one with three incised flower sprays on the interior

5½ in. (13.9 cm.) diameter, the largest

\$2,000-3,000

(3)

**•338**

**TWO CHINESE TURQUOISE-GLAZED VASES**

QING DYNASTY (1644-1911)

One baluster shaped with a cover, the exterior incised with five dragons; the other with a dense peony scroll and two applied mask handles

15¼ in. (38.7 cm.) high, the larger (3)

\$2,000-3,000



338



339



340

**•339**

**A PAIR OF CHINESE CLOISONNÉ ENAMEL DOUBLE GOURD VASES AND COVERS**  
**20TH CENTURY**

Each decorated with dense lotus scrolls  
11½ in. (28.6 cm.) high

(4)

\$1,500-2,000



341

**•340**

**A CHINESE QINGBAI-STYLE EWER AND COVER**  
**20TH CENTURY**

The cover with Buddhist lion-form finial, the ewer molded with petal collar, incised leaf-tip handle and spout  
8½ in. (20.9 cm.) high, overall

(2)

\$1,000-1,500

**•341**

**A CHINESE BLUE AND WHITE PEAR-FORM VASE,**  
**YUHUCHUNPING**  
**YUAN DYNASTY OR LATER**

11 in. (27.9 cm.) high

\$2,000-3,000



342

PROPERTY FROM A PRIVATE ASIAN COLLECTION (LOTS 342-347)

•342

**A CHINESE FLAMBE-GLAZED MODEL OF A SEATED DOG  
20TH CENTURY**

With hongmu stand  
11 in. (27.9 cm.) high  
\$800-1,200

**PROVENANCE:**

In the collection, Canada, prior to 2015.  
In the United States of America, prior to 1 December 2016.

•344

**FOUR CHINESE CARVED HARDSTONE SNUFF BOTTLES  
AND STOPPERS  
20TH CENTURY**

Comprising a dark-grey opal bottle carved with a figure on horse back, opal stopper; a turquoise bottle carved with three boys, turquoise stopper with boy finial; a jadeite flattened bottle carved with a blossom, agate stopper; and a caramel agate 'seed' bottle carved in high-relief with vine and insects, glass stopper  
3 in. (7.6 cm.) long, the 'seed' bottle (8)

\$1,000-1,500



344



343

•343

**A CHINESE MOTTLED PALE GREYISH-WHITE JADEITE  
BRUSHPOT  
20TH CENTURY**

Carved in high-relief overall with monkeys in prunus and peach trees  
6¾ in. (17.1 cm.) high  
\$3,000-5,000

•345

**A GROUP OF CHINESE CARVED HARDSTONE MODELS  
OF INSTRUMENTS  
20TH CENTURY**

In jade, jadeite, quartz, and agate, comprising nine various string and wind instruments, each with wood stand  
3¼ in. (9.5 cm.) long, the largest (18)  
\$1,500-2,000



345



346



**•346**

**FOUR CHINESE FAMILLE VERTE  
PORCELAIN PLAQUES**  
20TH CENTURY

Mounted in *tielimu* frames  
41 $\frac{1}{4}$  in. (102.3 cm.) overall, each  
\$2,000-3,000

(4)



347



348

**•347**

**A CHINESE FAMILLE ROSE  
PORCELAIN PLAQUE WITH GEESE**  
REPUBLIC PERIOD

Mounted in a *jumu* frame  
31 $\frac{1}{4}$  in (80.5 cm.) high  
\$1,000-1,500

**348**

**A CHINESE ANCESTOR PORTRAIT**  
LATE 19TH/EARLY 20TH CENTURY

Scroll, mounted and framed, ink, color  
and gold pigment on paper  
87 in. (221 cm.) high, 41 in. (104 in.) wide  
\$2,000-3,000



349

**349  
AN INDIAN SANDSTONE RELIEF OF A COUPLE**  
RAJASTHAN OR MADHYA PRADESH, 10TH/11TH  
CENTURY

The male sage-like figure on the left facing the female who holds a mirror, with a third figure partly recessed at far right, the three figures jeweled and topped with an overhang with circular and vegetal design

15 x 13 3/4 in. (38.5 x 35 cm.)

\$3,000-5,000

**PROVENANCE:**

Private collection, Florida, acquired by 1986.



350

**350  
A PAIR OF CHINESE QINGBAI-TYPE VASES, MEIPING**  
PROBABLY YUAN DYNASTY (1279-1368)

11 1/2 in. (29.2 cm.) high, each

(2)

\$3,000-5,000

-351

**A PAIR OF CHINESE HUANGHUALI ARMCHAIRS**  
19TH/EARLY 20TH CENTURY

41 in. (104.1 cm.) high, overall

(2)

\$4,000-6,000

**PROVENANCE:**

In the collection, New York, prior to June 2016.



351

137



352

**352**  
A CHINESE EXPORT ARMORIAL  
DISH  
CIRCA 1738

The center with arms for the 5th Duke of Hamilton  
13½ in. (34.9 cm.) diameter  
\$4,000-6,000



353

**353**  
A CHINESE EXPORT INITIALED  
AMERICAN EAGLE 'GREEN  
FITZHUGH' PLATE  
CIRCA 1810

With an *en grisaille* American eagle, the  
shield emblazoned on his chest with gilt  
initials  
6½ in. (15.9 cm.) diameter  
\$2,000-3,000

**354**  
A CHINESE EXPORT BRITISH  
MARKET SHIPPING BOWL  
CIRCA 1770

With a continuous scene of ships at full  
sail on a bright green sea, three on each  
side, the interior rim with a floral garland  
border  
10¼ in. (26 cm.) diameter  
\$2,000-3,000



354



355

**355**  
**A CHINESE EXPORT 'CANTON FAMILLE ROSE' FIVE-PIECE GARNITURE**  
**FIRST HALF 19TH CENTURY**

Comprising three baluster jars and covers, and a pair of beaker vases  
 10¾ in. (27.3 cm.) high, the jars over covers; 9½ in. (24.1 cm.) high, the beakers  
 (8)

\$4,000-6,000

**-356**  
**A CHINESE EXPORT EUROPEAN SUBJECT ARMORIAL DISH**  
**CIRCA 1790**

The seated figure of Hope beside the arms of Ker with Martin in pretence  
 9 in. (22.8 cm.) diameter

\$2,000-3,000



356

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**357**  
**THREE PAIRS OF CHINESE EXPORT ARMORIAL SALTS**  
**LAST QUARTER 18TH CENTURY**

The first pair with the arms of Anderson impaling Johnson; the second pair with the arms of Maitland, Earl of Lauderdale and the motto *CONSIGLIO ET ANIMUS*; the third pair with the arms of Hornyold and the motto *FIDEM TENE*  
 3¾ in. (9.5 cm.) wide, the largest  
 (6)

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 December 2011, lot 400 (with the arms of Anderson impaling Johnson).  
 Anonymous sale; Christie's, London, 9 December 2011, lot 402 (with the arms of Maitland, Earl of Lauderdale).  
 Anonymous sale; Christie's, London, 9 December 2011, lot 404 (with the arms of Hornyold).

**LITERATURE:**

D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 720.  
 D. S. Howard, *Chinese Armorial Porcelain*, vol. II, London, 2003, p. 435 and p. 563.



357



358



359



360

PROPERTY FROM THE COLLECTION OF ROBERT AND SYLVIA OLNICK (LOTS 358-381)

**358**

**A PAIR OF DIAMOND AND COLORED DIAMOND AND GOLD 'CLOVER' PINS**  
20TH CENTURY

*Each stamped '750'*

1½ in. (3.8 cm.) long

(2)

\$1,000-1,500

**359**

**A SET OF WHITE GOLD, DIAMOND AND ROCK CRYSTAL JEWELRY**  
20TH CENTURY

Comprising a pair of ear clips and a ring, *stamped '750'*

1 in. (2.5 cm.) the ear clips; US ring size 6½

(3)

\$1,000-1,500

**360**

**TWO PAIRS OF GOLD AND MULTI-GEM EAR CLIPS**  
20TH CENTURY

Comprising a pair of gold and diamond ear clips, and a pair of gold and ruby ear clips, *each stamped '750'*

1½ in. (3.2 cm.) long, the first pair

(4)

\$1,000-2,000

**361**

**FOUR GOLD AND DIAMOND BRACELETS**  
20TH CENTURY

Comprising a tri-colored gold and diamond cuff, *apparently unmarked*; a set of rose or yellow gold and diamond bangles, *stamped 'JM'*; and a matte white gold bangle set with diamonds in star-shaped mounts, *stamped '750'*

The bangles 2¼ in. (5.7 cm.) interior width

(4)

\$1,000-1,500

361



362



363



363A

**362****A PAIR OF MULTI-GEM AND GOLD EAR CLIPS**

20TH CENTURY

Set with peridot, diamond, mother-of-pearl and onyx,  
*apparently unmarked*

1 in. (2.5 cm.) high

(2)

\$1,000-1,500

**363****AN EMERALD, SAPPHIRE AND GOLD RING**

20TH CENTURY

Stamped '18K'

US ring size 4.5 (with sizer)

\$5,000-7,000



364

**363A****FOUR GOLD NECKLACES AND TWO PENDANTS**

20TH CENTURY

Each necklace and pendant stamped '750'

34 in. (86.3 cm.) the longest necklace flat

(6)

\$1,000-1,500

**364****AN EMERALD, DIAMOND AND GOLD LINE****BRACELET**

20TH CENTURY

Stamped '750'

6½ in. (16.5 cm.) long

\$1,000-1,500



365

**365****A GROUP OF JEWELRY**

20TH CENTURY

Comprising a Trio pair of pearl and gold ear clips,  
*stamped '14K'*; a mother-of-pearl and gold flower brooch,  
*stamped '18K'* and with *Italian hallmarks*; a large textured  
gold ring, *stamped '750'*; a gold mounted intaglio ring,  
*apparently unmarked*; and a David Yurman silver and  
diamond ring, *stamped 'D.Y' and '925'*

2 in. (5.1 cm.) the brooch

(6)

\$1,000-1,500





366

**366**  
**A GOLD NECKLACE**  
20TH CENTURY

Geometric yellow and white gold plaques, joined by gold links, stamped '750'  
14½ in. (36.2 cm.) long  
\$1,000-1,500

**368**  
**A GROUP OF MULTI-GEM JEWELRY**  
20TH CENTURY

Comprising a nephrite, ruby, citrine and gold cuff, stamped 'RUK', and '750'; a diamond and gold bangle, stamped '750'; and a pair of pearl, ruby and gold pendant earrings, stamped '18K' and '750'  
Each bracelet 2 in. (5.1 cm.) interior width  
\$1,500-2,500



368



367

**367**  
**A PAIR OF MULTI-GEM AND GOLD EAR CLIPS**  
20TH CENTURY

Citrine, peridot and iolite stones, apparently unmarked  
1 in. (2.5 cm.) long  
\$1,000-1,500

(2)

**369**  
**THREE MULTI-GEM, ENAMEL AND GOLD ANIMAL RINGS**  
ONE BY FRASCAROLO, ALL SECOND HALF 20TH CENTURY

Comprising a Frascarolo lion ring, with emerald set eyes, and diamond and red enamel muzzle and hair, stamped '750' and with maker's mark; a ruby and diamond set leopard ring, stamped '750', apparently unsigned; and a zebra ring, with marquise-cut diamond set eyes and black and white enamel stripes, apparently unsigned  
US ring size 3 to 5  
\$1,200-1,800

(3)



369



370

**370**  
**A RUBY, DIAMOND AND GOLD FLOWER BROOCH**  
20TH CENTURY  
Stamped '750'  
2 in. (5.1 cm.) wide  
\$1,000-1,500



371

**371**  
**A GROUP OF RUBY AND DIAMOND JEWELRY**  
20TH CENTURY

Comprising a pair of ear clips, stamped '750', and a multi-strand fringe necklace, *apparently unmarked*  
16½ in. (41.9 cm.) the shortest strand; 1 in. (2.5 cm.) the ear clips (3)

\$1,200-1,800

**372**  
**TWO PAIRS OF MULTI-GEM AND GOLD EAR CLIPS**  
20TH CENTURY

The first pair ruby and diamond, stamped '750'; the other pair ruby, diamond and emerald, *apparently unmarked*  
1 in. (2.5 cm.) long, each pair (4)  
\$1,000-1,500



372

**373**  
**FOUR HARDSTONE RINGS**  
MODERN

Comprising a green hardstone ring; a gilt-metal and applied gemstone jade ring; a gilt-metal and wood cocktail ring; and a gold and resin cocktail ring, by *Fabrice* and with *French hallmarks* US ring sizes 5 - 5½ (4)

\$1,000-1,500



373



374

**374**  
**FIVE MULTI-GEM AND GOLD PINS**  
20TH CENTURY

Comprising a gold mask pin with ruby inset eyes, stamped '750' and with Italian control marks; an amethyst mask pin, apparently unmarked; an emerald, diamond and gold mask pin, apparently unmarked; a diamond and gold arrow pin, stamped '750' and with Italian control marks; and a ruby, diamond and gold bee pin (lacking one wing), apparently unmarked

3½ in. (8.3 cm.) the arrow pin

(5)

\$1,500-2,500

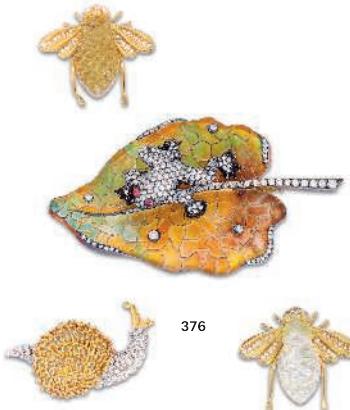
**376**  
**FOUR DIAMOND AND GOLD PINS**  
20TH CENTURY

Comprising two bee pins with carved quartz bodies, each stamped '750', a snail pin, stamped '18K', and a frog on a *plaqué à jour* leaf pin, stamped '18K'

3½ in. (7.9 cm.) the frog pin

(4)

\$1,000-1,500



376



375

**375**  
**FOUR MULTI-GEM COCKTAIL RINGS**  
20TH CENTURY

Comprising a Christine Escher wood, citrine and gold ring, stamped C. Escher, with French hallmarks for 18K; a labradorite and onyx ring, apparently unmarked; a mixed-metal, diamond and pearl ring, apparently unmarked; and a multi-gem and black-metal ring

US ring size 4 - 6 ½

(4)

\$1,000-1,500

**377**  
**A SUITE OF DIAMOND, WHITE ENAMEL, AND GOLD JEWELRY**  
20TH CENTURY

Comprising a pair of ear clips and a ring, apparently unmarked 1 in. (2.5 cm.) long, the ear clips; US ring size 3 ½

(3)

\$1,000-1,500



377



378

**FOUR PAIRS OF EAR CLIPS AND A PAIR OF EAR PENDANTS**  
20TH CENTURY

The ear clips comprising a pair of red enamel and gold clips; a pair of diamond and gold swirl clips; a pair of diamond, sapphire, shell, and onyx clips; and a pair of diamond and gold clips, *each apparently unmarked*; the pendants ruby, diamond, and cultured pearl, *apparently unmarked*

1¼ in. (3.2 cm.) the largest pair (10)

\$1,500-2,500

**379  
A GROUP OF FIVE LADIES WRISTWATCHES**

Comprising: a brown leather and gold wristwatch by Chaumet, Paris, *marked 750 on case and clasp*; a black patent leather, stainless steel and diamond wristwatch by Chaumet, Paris; a diamond and stainless steel 'Christal' 33m wristwatch by Dior; a stainless steel link wristwatch by Fred, Paris; and a gilt-metal and quartz wristwatch by Piaget (5)

\$500-800



379 (part)



380

**A DIAMOND AND WHITE GOLD MULTI-STRAND NECKLACE**  
20TH CENTURY

With 'X' pendant, *each stamped '18K' and with Italian control marks*

16½ in. (41.9 cm.) the shortest strand

\$1,000-1,500



381

**-381  
A SET OF LIGHT PINK CORAL, DIAMOND AND GOLD JEWELRY**  
20TH CENTURY

Comprising a pair of ear clips and a ring, *apparently unmarked*  
1½ in. (2.8 cm.) long, the ear clips; 3¾ US ring size (3)

\$1,500-2,000



382

**382**  
**A MULTI-GEM, PLATINUM AND GOLD NECKLACE**  
BY DAVID WEBB

Single strand with alternating emerald, ruby, yellow sapphire and diamond on gold links, stamped 'Webb' for David Webb and '18K' and 'PLAT', with black Webb pouch  
16½ in. (41.3 cm.)

\$1,500-2,500



383

**383**  
**A RUBY AND DIAMOND RING**  
BY DAVID WEBB

The central ruby an oval cabochon, surrounded by platinum mounted circular-cut diamonds, the gold shank with two writhing dragons, stamped 'Webb' for David Webb, '18K', and '900 PLAT'

US ring size 6½

\$3,000-5,000

**384**  
**A GROUP OF CULTURED PEARL, ENAMEL AND GOLD JEWELRY**  
20TH CENTURY

Comprising a *sautoir* and a brooch with table cut diamonds, *the necklace stamped '14K', the brooch '18K'*  
19½ in. (49.5 cm.) flat the necklace; 3 in. (7.6 cm.) the brooch (2)

\$1,000-1,500



384

**385**  
**A RUBY AND DIAMOND RING**  
BY DAVID WEBB

Set with an oval ruby cabochon, surrounded by lattice work of gold, platinum and circular cut-diamonds, stamped 'Webb' for David Webb, and '18K' and '900 PLAT'

US ring size 6½

\$3,000-5,000



385



386

**-386**  
**A GOLD MOUNTED CARVED CORAL FIGURE OF A  
WISEMAN**  
THE FIGURE 19TH/20TH CENTURY

*The mounts stamped '14K'  
1 1/4 in. (4.5 cm.) long*

\$1,000-1,500

**388**  
**A DIAMOND AND SYNTHETIC RUBY RING**  
BY DAVID WEBB

With oval cut central synthetic ruby, the gold mount with ten circular-cut diamonds, the platinum band with fifteen square-cut diamonds, stamped 'Webb' for David Webb, and '18K and 900 PLAT'

US ring size 7 1/4

\$800-1,200



388



387

**-387**  
**A CORAL AND EMERALD NECKLACE**  
20TH CENTURY

The collar necklace suspending twelve cabochon emeralds and a carved coral bird pendant (19th/20th century), stamped '750' 8 3/4 in. (22.2 cm.) long over pendant

\$6,000-8,000

**-389**  
**A SET OF WHITE CORAL AND GOLD JEWELRY**  
BY DAVID WEBB

Comprising two necklaces and a two-stand bracelet, the necklaces with two additional pieces that can be single strand bracelets, the necklaces stamped 'WEBB' for David Webb and '18K', the two-strand bracelet apparently unmarked

15 1/4 in. (38.7 cm.) long

\$2,000-3,000



389



390

**-390**  
**A GROUP OF MULTI-GEM AND GOLD JEWELRY**  
20TH CENTURY

A lapis lazuli, coral, turquoise and diamond suite comprising a brooch, a pair of ear clips and a ring, *each stamped '14K'*; and a lapis lazuli and diamond wide bangle, *stamped '14K'*  
US ring size 6 1/2

\$1,500-2,500



391

**-391**  
**TWO CORAL, CHALCEDONY, DIAMOND AND GOLD RINGS**

BY CARTIER, CIRCA 1960

*Each stamped 'CARTIER', the coral No. '62301/51' and stamped 750, the chalcedony No. '47117/46'*

(5) US ring size 5 and 3 3/4 respectively (2)  
\$2,000-3,000

**392**  
**A GROUP OF GOLD AND DIAMOND JEWELRY**  
20TH CENTURY

Comprising a textured gold heart pin with single circular-cut diamond, *stamped '18K'*; and a Navarre ladies wristwatch, *stamped '14K'*

7 3/4 in. (19.7 cm.) long the wristwatch flat

\$1,000-1,500



392

**393**  
**A GROUP OF ANTIQUE JEWELRY**  
20TH CENTURY

Comprising a Walton & Co. Art Deco opal and diamond ring, mounted in platinum, *signed and stamped '18K PLAT', circa 1920*; a sapphire and diamond pin, *apparently unsigned, circa 1920*; a paste and seed pearl bracelet, *apparently unsigned*; a lava intaglio and gilt metal bracelet, *apparently unsigned*; and a Gueblin ladies wristwatch  
7 3/4 in. (19.7 cm.) long the paste bracelet

(5) \$1,000-1,500



393



394

-394

**A SET OF WHITE CORAL AND GOLD JEWELRY**  
BY ARTHUR KING

Comprising a ring and a pair of ear clips, each stamped 'KING' for Arthur King, and '18K'

US ring size 7; the ear clips 1½ in. (3.8 cm.) long

\$1,000-1,500

-395

**A GROUP OF CORAL AND GOLD JEWELRY**  
20TH CENTURY

A set of coral, diamond and gold jewelry comprising a pair of ear clips and a ring, each stamped '14K'; a pair of large white coral and gold ear clips, stamped '14K'; and a white coral graduated bead necklace with gold clasp, stamped '14K'

The necklace 17¼ in. (43.8 cm.) long

\$1,000-1,500

(6)

-396

**A GROUP OF WHITE CORAL AND GOLD JEWELRY**  
20TH CENTURY

The set comprising a pin and a pair of ear clips, the coral carved as a flower with carved nephrite leaves, each stamped '585'; and a similar ring, the coral carved as a flower with a circular cut diamond, stamped '14K'

US ring size 6 ½

(4)

\$1,000-1,500



396

-397

**A PAIR OF CORAL, MALACHITE AND GOLD 'FRUIT ON VINE' CUFFLINKS**

BY SORAB & ROSHI, MODERN

*Signed and with maker's mark, stamped '750'*

1¼ in. (3.2 cm.) long

\$1,000-2,000

(2)



397

PROPERTY FROM THE ESTATE OF OGDEN MILLS  
PHIPPS (LOTS 398-405)

398

**A SET OF FOUR GEORGE II SILVER-GILT VEGETABLE DISHES**  
MARK OF EDWARD WAKELIN,  
LONDON, 1755

Each engraved with a coat-of-arms within Garter motto, an Earl's coronet above, each marked on side, each further engraved with nos. 1-4 and with scratchweights 25=8, 25=18, 25=2, 25=13 11½ in. (29 cm.) long; 102 oz. 4 dwt.

(3,178.8 gr.) (4)

\$7,000-10,000

**PROVENANCE:**

Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln and 2nd Duke of Newcastle-under-Lyne; thence by direct family descent until sold;

The Property of His Grace The Duke of Newcastle and removed from Clumber, Worksop; Christie's, London, 7 July 1921, lot 48.

Henry Carnegie Phipps (1879-1953) and Gladys Livingston Mills (1883-1970).

Ogden Phipps (1908-2002).

Ogden Mills Phipps (1940-2016).

The coat-of-arms are those of Clinton, for Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln K.G., later 2nd Duke of Newcastle-under-Lyne.

Henry Pelham-Clinton (1720-1794) was born in London, second son of Henry Clinton, 7th Earl of Lincoln, and his wife Lucy Pelham, sister of Thomas Pelham-Holles, 1st Duke of Newcastle. His father died in 1728 and his elder brother two years later, making Henry the 9th Earl of Lincoln at the age of 10. He was raised by his guardian the 1st Duke of Newcastle, who was childless and regarded Lord Lincoln his heir.

In 1744, Lord Lincoln married his first cousin, Catherine Pelham (1727-1760), daughter of Henry Pelham, who was Prime Minister 1743-1754, and produced four sons before her death at the age of 33. Through this union, Lincoln became heir to both of his uncles, two of the most powerful and influential political leaders in the country. He was made a gentleman of the King's Bedchamber, and in 1752 a Knight of the Garter. In 1768 he became the 2nd Duke of Newcastle-under-Lyne upon the death of his uncle.



398



399

**399  
A SET OF FOUR GEORGE II SILVER-GILT SALT CELLARS**  
MARK OF PETER TAYLOR, LONDON, 1746

*Each marked under base*

2½ in. (6.5 cm.) high, 4½ in. (11.5 cm.) wide; 46.32 oz. (1440.7 gr.) (4)

\$4,000-6,000



400

**A SET OF EIGHTEEN ENGLISH SILVER-GILT DESSERT OR SALAD PLATES**

MARK OF ARTHUR MARTIN PARSONS AND FRANK HERBERT PARSONS, LONDON, 1927, RETAILED BY TESSIERS LTD.

Borders engraved with coat-of-arms within an acanthus cartouche, *marked on undersides*

8¾ in. (22.2 cm.) diameter; 290 oz. 14 dwt. (9,041 gr.) (18)

\$5,000-7,000

•401

**A PAIR OF GEORGE II SILVER-GILT SALT CELLARS**

MARK OF EDWARD WOOD, LONDON, 1742

Each engraved with crest under base, *each marked under base*

2½ in. (5.3 cm.) high, 9¾ in. (9½ in.) wide; 14.52 oz. (451.4 gr.) (2)

\$2,000-3,000



401

•402

**A SET OF FOUR GEORGE V SILVER-GILT SALT CELLARS**

MARK OF LIONEL ALFRED CRICHTON, LONDON, 1911-1916

Each engraved with crest near rim, *each marked under base*

2½ in. (5.3 cm.) high, 4½ in. (10.9 cm.) wide; 34 oz. (1059. gr.) (4)

\$1,500-2,500



402

**403 No Lot**



404

**404**  
**AN ASSEMBLED SILVER-GILT FLATWARE SERVICE**  
 VARIOUS MAKERS AND DATES

Various patterns and crests, comprising:  
 Mark of Moses Brent, London, 1801-1802: twelve lunch forks, twelve dinner knives, fourteen dessert or cheese knives, eighteen dessert or cheese knives, *together with* twelve dinner knives, apparently unmarked;  
 Mark of George Smith, London, 1819-1824: eighteen dessert spoons, twelve teaspoons, seven lunch forks, sixteen lunch forks;  
 Mark of Christofle, Paris, Late 19th/20th Century: fifteen dessert spoons, thirteen dinner forks, *together with* fifteen lunch knives, apparently unmarked;  
 Mark of James Robinson, London, 1971: eleven butter knives;  
 Mark of London, 1857: four salt spoons, *together with* two silver-plate salt spoons, apparently unmarked  
 147 oz. (4,574.1 gr.) weighable silver (181)

\$8,000-12,000



405

**405**  
**A GEORGE II SILVER BASKET**

MARK OF WILLIAM PLUMMER, LONDON, 1761

Ovoid form with pierced sides, the center with a later coat-of-arms, *marked on the side*  
 15 in. (38.1 cm.) long; 47 oz. 12 dwt. (1,479 gr.) (2)

\$1,000-1,500



406

**406**  
**AN AMERICAN SILVER FLATWARE SERVICE**  
 MARK OF CARTIER, NEW YORK, 20TH CENTURY

Scroll and bead pattern engraved with monogram *RGE*, comprising:

Twenty-four teaspoons  
 Twelve soup spoons  
 Twelve grapefruit spoons  
 Twelve iced-tea spoons  
 Twelve ice cream forks  
 Eighteen salad forks  
 Twelve dinner forks  
 Twelve oyster forks  
 Twelve dinner knives  
 Twelve butter knives  
 Four table spoons  
 Two serving spoons  
 One sauce ladle  
 147 oz. 18 dwt. (4,601.5 gr.) weighable silver  
 \$3,500-5,500 (145)

407

**A PAIR OF GERMAN SILVER THREE-LIGHT CANDELABRA**

MARK OF JOHANN GEORG FOURNIER, BERLIN, CIRCA 1800

Each on a square base and faceted stem with two branches, terminating in a plain socket, and with central socket on double winged horse and scroll support, *each marked on base*

25 in. (63.5 cm.) high; 126 oz. 18 dwt.  
(3,947.2 gr.) (2)

\$8,000-12,000

**PROVENANCE:**

Partridge; Christie's, New York, 17 May 2006, lot 116.



407

**408 No Lot**



409

409

**A PAIR OF GEORGE III SILVER WINE COASTERS**

MARK OF THOMAS HOLLAND, LONDON, 1805

*Fully marked on base rims*  
5½ in. (14 cm.) diameter;  
17 oz. 4 dwt. (534 gr.) gross weighable (2)

\$2,000-3,000

410

**A PAIR OF ITALIAN SILVER CANDLESTICKS**

GENOA, PROBABLY 1762

*Marked on base, further marked with Italian tax mark*

10 in. (25.4 cm.) 33 oz. 18 dwt. (1,056.1 gr.) (2)

\$5,000-7,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 June 2011, lot 242.



410



411

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

411

**AN ENGLISH SHELL SILVER FLATWARE PART SERVICE**

MARK OF JAMES ROBINSON, LONDON, 1982-1995

Comprising:

Thirty-two dessert spoons  
 Eighteen ice-cream/dessert spoons  
 Thirteen tea spoons  
 Sixteen coffee spoons  
 Thirty-three lunch forks  
 Eighteen dinner forks  
 Sixteen fish forks  
 Fifteen lunch knives  
 Nineteen dinner knives  
 Sixteen fish knives  
 Sixteen butter knives  
 Five serving spoons  
 One sauce ladle  
 One small cream ladle  
 One preserves spoon  
 One pie server  
 One pastry server  
 One macaroni serving fork  
 One salad fork  
 One cold meat fork  
 Two-piece carving set  
 One pair of sugar tongs  
 Four glass mounted pepper grinders  
 302 oz. 16 dwt. (9,418.1 gr.), weighable silver

(232)

\$5,000-8,000

PROPERTY FROM A NEW YORK COLLECTION (LOTS 412-413)

412

**A FRENCH SILVER COFFEE POT**

MAKER'S MARK HO WITH A DEVICE BETWEEN

With handle at right angle, *marked near rim; together with a silver mounted ceramic teapot and steeping cover, maker's mark SF with an anchor between, fully marked*

8½ in. (21.6 cm.) high;

19.5 oz. (606.5 gr.) gross weighable silver

(5)

\$1,000-1,500



412



413

413

**A SET OF TWENTY PORTUGUESE SILVER PLACEMATS**

MARK OF TITULO AND LEITAO, LISBON, CIRCA 1940

The center with stylized monogram EG, *marked near rims with first standard*

8 in. (20.3 cm.) diameter;

234.5 oz. (7,293.7 gr.) gross weighable silver

(20)

\$2,000-3,000

PROPERTY FROM THE COLLECTION OF FREDERICK AND DOROTHY RUDOLPH

**414**

**A REGENCY SILVER WINE COOLER**

LONDON, 1819, MAKER'S MARK HII OR IH PROBABLY FOR  
JOHN HOULE

With twisted serpent handles, engraved with earl's coronet,  
removable plated liner, *marked on body right of handle, underside  
with scratch weight 67-15*  
9¾ in. (24.8 cm.) high;  
67 oz. 8 dwt. (2,095.4 gr.), weighable silver

(2)

\$6,000-8,000



**414**



**415**

PROPERTY FROM A PRIVATE ASIAN COLLECTION

**•415**

**A FRENCH SILVER MOUNTED AGATE  
BOWL**

LATE 19TH CENTURY

The mouth and foot rim decorated with  
scrolling flowers, *marked throughout with small  
guarantee*

8 in. (20.3 cm.) wide

\$800-1,200

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**•416**

**A SET OF FOUR GEORGE III LARGE SILVER  
CANDLESTICKS**

MARK OF JOHN ROBERTS, SHEFFIELD, 1807

Tops of bases and two removable nozzles engraved with a crest  
of a dexter hand couped at the wrist and erect proper grasping a  
crescent argent, weighted bases, *fully marked on base rims and  
nozzles*

12½ in. (31.7 cm.) high

(8)

\$3,000-5,000



**416**

155



417

PROPERTY FROM THE COLLECTION OF FREDERICK  
AND DOROTHY RUDOLPH

417

**A DANISH SILVER TWO HANDLED  
TRAY, NO. 2E**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1930S

"Blossom pattern" designed by Georg  
Jensen circa 1905, *marked on underside*  
*with firm's engraved mark*  
21½ in. (54.6 cm.) wide;  
52 oz. 10 dwt. (1,633.7 gr.)

\$4,000-6,000



418

**A BLACK ONYX CARVED BEAR**

20TH CENTURY, ATTRIBUTED TO BULGARI

Realistically carved as a standing bear with red glass eyes,  
apparently unmarked  
3 in. (7.6 cm.) wide

\$600-800



419

PROPERTY FROM THE COLLECTION OF FREDERICK  
AND DOROTHY RUDOLPH

419

**A DANISH SILVER CENTERPIECE  
BOWL, NO. 618**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1930S

Designed by Oscar Gundlach-Pederson  
circa 1930, circular, the sides applied  
with strap work terminating in furl'd leaf  
handles, *marked on underside with firm's*  
*engraved mark*  
12½ in. (31.8) wide over handles;  
41 oz. 12 dwt. (1,293.5 gr.)

\$3,000-5,000

420

**AN ASSEMBLED DANISH SILVER  
SIX-PIECE TEA AND COFFEE  
SERVICE WITH TRAY**

MARK OF GEORG JENSEN,  
COPENHAGEN, MOST 1925-1932,  
THE TEAPOT 1983, THE STRAINER  
1945-77 AND THE TRAY POST 1990

"Blossom pattern" designed by Georg Jensen circa 1905, comprising a coffee pot, teapot, cream jug, covered sugar bowl, waste bowl and strainer, variously numbered 2D, 2B, and 2E, the handles replaced, each marked under base  
The coffee pot 8½ in. (21.5 cm.) high;  
133 oz. (4136.3 gr.) gross weight

(7)

\$7,000-10,000



420



421

421

**A DANISH SILVER PITCHER, NO. 432C**

MARK OF GEORG JENSEN, COPENHAGEN, 1930S

Designed by Johan Rohde in 1925, marked under base with firm's engraved mark  
11½ in. (29.2 cm.) high;  
28 oz. 14 dwt. (893.3 gr.)

\$3,000-5,000



422

**422  
A DANISH SILVER VEGETABLE  
TUREEN AND COVER, NO. 408E**

MARK OF GEORG JENSEN AND  
WENDEL, COPENHAGEN, 1945-1951

"Grapevine pattern" designed by Georg Jensen in 1925, marked on underside  
9½ in. (24.1 cm.) wide;

41 oz. 18 dwt. (1,305 gr.)

(2)

\$5,000-7,000



423

PROPERTY OF THE JACK WARNER FOUNDATION

**423**

**A GEORGE III SILVER AND REVERSE-PAINTED THREE-PART PLATEAU**

MARK OF JOHN KING, LONDON, 1793

Marked on sides

46½ in. (117.4 cm.) long, 16 in. (46 cm.) wide

\$3,000-5,000

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**425**

**A GEORGE III SILVER SOUP TUREEN AND COVER**

MARK OF JOHN ROMER, LONDON, 1768

Bombé oval, with later removable plated liner, marked on underside and cover, underside with scratch weight 110-3, and also with French import marks

17½ in. (44.4 cm.) wide over handles; 106.5 oz. (3,312.5 gr.)

\$5,000-8,000



424

**424**

**A PAIR OF GEORGE II SILVER CANDLESTICKS**

MARK OF EBENEZER COKER, LONDON, 1764

Lower stems engraved with a coat-of-arms under a drapery mantle, detachable nozzles crested, marked on base rims, one nozzle with lion rampant

13 in. (33 cm.) high; 39 oz. 8 dwt. (1,226.3 gr.)

(2) \$2,000-3,000

PROPERTY FROM A NEW YORK COLLECTION

**426**

**A SWISS TWO-PIECE SILVER-GILT COFFEE SERVICE AND TRAY**

THE COFFEE-POT AND CREAM JUG MARK OF BOSSARD, LUCERN, THE TRAY MARK OF ULRICH SAUTER, BASEL, CIRCA 1890

(3) Marked on the undersides

18 in. (45.7 cm.) wide, the tray;

92 oz. (2,861.5 gr.) gross weighable silver

(3) \$3,000-5,000



425



426

427

**A GEORGE III SOUP TUREEN AND COVER**

MARK OF ROBERT GARRARD I,  
LONDON, 1810

Bombé oval, fully marked on underside  
and flange of cover

15½ in. (39.4 cm.) wide over handles;  
88 oz. 2 dwt. (2,740.2 gr.) (2)

\$7,000-10,000



427



428

PROPERTY FROM A NEW YORK COLLECTION

428

**AN ASSEMBLED GROUP OF FRENCH SILVER-GILT SERVERS**

MARK OF PIERRE-BENOÎT LORILLON, PARIS, 1809-1819,  
ONE WITH UNIDENTIFIED MAKER'S MARK DEVICE OVER B

From the Borghese service, in the Egyptian taste, each engraved  
with initials on the obverse and crest on the reverse, comprising:

Eight sugar spoons  
Two sauce ladles  
Two sugar sifters  
A pierced serving spoon  
Two serving shovels  
32 oz. 12 dwt. (1,014 gr.)

\$5,000-8,000 (15)

**PROVENANCE:**

Property of the Norton Gallery and School of Art Inc., West Palm  
Beach, Florida, Sold to Benefit the Collections Endowment;  
Christie's East, New York, 15 April 1996, lot 137.

429

**A PAIR OF REGENCY ENTREE DISHES WITH COVERS**

MARK OF ROBERT GARRARD I,  
LONDON, 1814

Shaped circular, covers crested on both  
sides, marked on covers, sides of dishes  
and finials, numbered 1 and 3 throughout  
9½ in. (24.1 cm.) diameter;

90 oz. (2,800.9 gr.) (4)

\$3,000-5,000



429

The following lots formed part of the collection of Nelson Shanks (1937-2015), the celebrated portrait painter and connoisseur of the arts. He received his initial training as a painter in New York's Art Students League, and later continued his studies in Florence with Pietro Annigoni. Following his return from Italy, he rapidly established himself as one of America's foremost portraitists, with those who sat for him reading like a roll call of recent history, including Presidents Ronald Reagan and Bill Clinton, Pope John Paul II, Margaret Thatcher and Diana, Princess of Wales, along with titans of the classical musical world such as Luciano Pavarotti, Mstislav Rostropovich and Renée Fleming. Collecting for him was a lifelong passion, and in his elegant neo-classical residence in Bucks County, Pennsylvania, he surrounded himself with Renaissance sculpture, maiolica and 18th century furniture along with his true love, Italian baroque paintings. Nelson was deeply committed to passing on what he had learnt and in 2002 with his wife Leona founded Studio Incamminati, an art atelier, in Philadelphia. The name "Incamminati" is derived from the 16th century Italian Art Academy "Incamminati" founded by the Carracci Family and is translated from Italian to mean "stepping forward" or "progressing". Nelson felt that nothing could be more vital or relevant to the future of civilization than creating art that resonates with people and evokes an emotional experience. Like Carracci, Nelson saw the need to nurture emerging painters, providing knowledge, ownership of skill and inspiration through profound thought.



**■430**  
**A PAIR OF LOUIS XV BEECHWOOD FAUTEUILS**  
CIRCA 1740  
\$3,000-5,000

(2)

**•431**  
**A LATE LOUIS XV ORMOLU AND WHITE MARBLE MANTEL CLOCK**  
CIRCA 1770, THE DIAL POSSIBLY REPLACED  
14 in. (35.6 cm.) high, 12 1/4 in. (31.1 cm.) wide  
\$2,000-3,000

**PROVENANCE:**  
With French & Company, New York.

**•432**  
**A LOUIS XV TULIPWOOD AND MARQUETRY TABLE EN ROGNON**  
CIRCA 1755, THE TOP AND PLATFORM LARGELY REVENEERED  
28 3/4 in. (73 cm.) high, 19 3/4 in. (50.2 cm.) wide, 12 1/4 in. (31.1 cm.) deep  
\$1,000-1,500

■ 433

**A PAIR OF LATE LOUIS XVI STYLE  
GILTWOOD FAUTEUILS**

LATE 19TH/EARLY 20TH CENTURY,  
THE AUBUSSON UPHOLSTERY  
CIRCA 1745

(2)

\$2,000-3,000

**PROVENANCE:**

With French & Company, New York.



433



434

■ 434

**A LOUIS XV BEECHWOOD FIRESCREEN**

CIRCA 1750, INSET WITH AN 18TH CENTURY AUBUSSON  
TAPESTRY FRAGMENT

41½ in. (105.4 cm.) high, 26 in. (66 cm.) wide, 15¼ in. (38.7 cm.)  
deep

\$1,000-1,500



435

■ 435

**A LOUIS XV BEECHWOOD CANAPE**

BY MICHEL GOURDIN, CIRCA 1755

Stamped twice 'M\* GOURDIN'  
79 in. (200.7 cm.) long

\$3,000-5,000



436

**•436**

**A LOUIS XV GILTWOOD FAUTEUIL**  
CIRCA 1735, POSSIBLY SOUTH  
GERMAN OR NORTH ITALIAN

\$2,000-3,000



437

**•437**

**A PAIR OF ITALIAN WALNUT  
COMMODINI**  
CIRCA 1745

31 $\frac{1}{4}$  in. (79.4 cm.) high, 17 $\frac{3}{4}$  in. (45.1 cm.)  
wide, 13 $\frac{1}{4}$  in. (33.7 cm.) deep (2)  
\$1,000-1,500

**438 No Lot**

■•439

A PAIR OF ITALIAN GRAIN-PAINTED AND PARCEL-GILT PEDESTALS

17TH/18TH CENTURY

58¾ in. (149.2 cm.) high, 14½ in. (36.2 cm.) wide, 13 in. (33 cm.)  
deep (2)

\$1,500-2,500



440

■•440

A FRENCH WALNUT FIRESCREEN

19TH CENTURY, INSET WITH A 16TH CENTURY FLEMISH TAPESTRY FRAGMENT

50 in. (127 cm.) high, 35½ in. (89.5 cm.) wide, 15 in. (38.1 cm.)  
deep

\$1,000-1,500



441

■•441

A NORTH ITALIAN WALNUT BUREAU

VENETO, SECOND QUARTER 18TH CENTURY

43½ in. (110 cm.) high, 23¾ in. (60 cm.) wide, 42½ in. (107.9 cm.)  
deep

\$800-1,200



442

■442

**A PAIR OF ITALIAN GILTWOOD CANDLESTICKS**

17TH/18TH CENTURY

*Together with an eighteenth-century Italian polychrome-painted giltwood candlestick*

25½ in. (64.8 cm.) high

(3)

\$2,000-3,000



443

■443

**A PAIR OF ITALIAN GILTWOOD CANDLESTICKS**

17TH CENTURY

On associated bases

17 in. (43.1 cm.) high, overall

(2)

\$2,500-3,500

**444 No Lot**



445

■445

**AN ITALIAN WALNUT PRIE DIEU**

16TH/17TH CENTURY AND LATER

35½ in. (90.2 cm.) high, 25¾ in. (65.4 cm.) wide, 20 in. (50.8 cm.)  
deep

\$1,000-1,500

■446

A MATCHED PAIR OF ITALIAN WALNUT SAVONAROLA CHAIRS  
LATE 16TH/EARLY 17TH CENTURY (2)  
\$2,000-3,000



■447

AN ITALIAN PARCEL-GILT AND BLACK-PAINTED BOOK STAND  
16TH/17TH CENTURY

The rest upholstered in ruby velvet with silver and gold thread fringing between two copper-gilt iron candle arms, some evidence of an earlier blue-painted decorative scheme in areas, the cresting later  
65½ in. (166.5 cm.) high, 21½ in. (54.5 cm.) wide, 18 in. (45.5 cm.) deep  
\$2,000-3,000

■448

A PAIR OF NORTH ITALIAN WALNUT AND PARCEL GILT ARMCHAIRS  
EARLY 17TH CENTURY AND LATER  
Upholstered in contemporary Spanish tooled and gilt leather (2)  
\$4,000-6,000



448



449

**■449**  
**A HENRY II STYLE WALNUT CABINET**

19TH CENTURY, INCORPORATING SOME EARLIER ELEMENTS

72.5 in. (184 cm.) high, 48 in. (122 cm.) wide, 22 in. (56 cm.) deep  
\$3,000-5,000



450

**■450**  
**AN ITALIAN WALNUT CRADLE**

19TH CENTURY, INCORPORATING 16TH CENTURY ELEMENTS

60 in. (152.4 cm.) high, 45 $\frac{1}{2}$  in. (116.2 cm.) wide,  
26 $\frac{3}{4}$  in. (67.9 cm.) deep  
\$2,000-3,000

**■451**  
**A MATCHED PAIR OF NORTH ITALIAN RENAISSANCE WALNUT SCABELLI**  
LATE 16TH CENTURY AND LATER  
*Together with a Henry II walnut side chair*

(3)

\$2,000-4,000



451 (one of a pair)



452



453



454

■453

**AN ITALIAN PARCEL-GILT WALNUT REFECTIONARY TABLE**  
LATE 16TH CENTURY

With minor replacements  
32½ in. (83 cm.) high, 118 in. (299.5 cm.) wide,  
35¼ in. (89.5 cm.) deep

\$8,000-12,000

■454

**AN ITALIAN WALNUT PRIE DIEU**  
16TH/17TH CENTURY

34 in. (86.4 cm.) high, 27¼ in. (69.2 cm.) wide,  
20 in. (50.8 cm.) deep

\$2,000-3,000

■455

**AN ITALIAN WALNUT LIBRARY BOOKCASE**  
INCORPORATING LATE 16TH CENTURY  
ELEMENTS

80½ in. (203.7 cm.) high, 97¾ in. (248.3 cm.) wide,  
21½ in. (54.7 cm.) deep

\$5,000-8,000



455

167



456

■456

**A GOTHIC OAK CABINET**

PROBABLY FRANCE, 15TH/16TH  
CENTURY WITH REPLACEMENTS

50½ in. (127.6 cm.) high,  
54½ in. (137.8 cm.) wide,  
19½ in. (49.5 cm.) deep

\$5,000-10,000

457 No Lot

■458

**AN ITALIAN WALNUT CASSONE**

LATE 16TH CENTURY WITH  
REPLACEMENTS

26½ in. (66.7 cm.) high,  
68¾ in. (174.6 cm.) wide,  
22 in. (55.9 cm.) deep

\$3,000-5,000



458



459

**459**  
**A GILT-BRONZE THURMSCHEN HUR**  
**GERMAN, 17TH CENTURY**

Together with a gilt-bronze table clock, by Anton Meltzer, Vienna, 17th century, the interior signed *Antoni Meltzer in Wien*  
 7 1/4 in. (17.8 cm.) high (2)  
 \$5,000-8,000



460

**460**  
**A HISPANO-MORESQUE POTTERY BLUE-GROUND**  
**COPPER-LUSTER ALBARELLO**

CIRCA 1450-1500, VALENCIA (MANISES)  
 10 1/2 in. (26.6) cm. high  
 \$5,000-7,000

**461**  
**AN ITALIAN MAIOLICA RENAISSANCE STYLE**  
**ISTORIATO DISH**  
**LATE 19TH CENTURY IN THE MID-16TH STYLE OF**  
**URBINO OR PESARO**

Depicting King Midas judging the musical contest between Pan and Apollo  
 11 1/2 in. (29.5 cm.) diameter  
 \$4,000-6,000

**462**  
**AN ITALIAN MAIOLICA ISTORIATO TAZZA**  
**CIRCA 1550, DUCHY OF URBINO**  
 Painted with the story of Pyramus and Thisbee  
 9 in. (22.8 cm.) diameter

\$3,000-5,000

**PROVENANCE:**  
 With Bernheimer, Munich.  
 The Arthur M. Sackler Collections, no. 79.6.13.  
 Anonymous sale; Christie's, New York, 28 January 1998, lot 81.

**EXHIBITED:**  
 San Francisco, CA, The Fine Arts Museums of San Francisco,  
 Palace of the Legion of Honor, *Italian Maiolica from the Arthur M. Sackler Collections*, 5 July 1986-1988, no. 92.



461



462



463

PROPERTY FROM A PRIVATE COLLECTION

**463**  
**A FRANCO-FLEMISH BRASS-MOUNTED KINGWOOD STRONGBOX**  
LATE 17TH CENTURY  
17 in. (43.2 cm.) high,  
27 in. (68.6 cm.) wide,  
15½ in. (40 cm.) deep  
\$3,000-5,000

**PROVENANCE:**  
With Witney Antiques, Witney, England.

**464**  
**A BRONZE FRAGMENT OF A LECTERN IN THE FORM OF A PELICAN**  
PROBABLY FLEMISH, LATE GOTHIC STYLE  
30½ in. (77.5 cm.) high  
\$2,000-3,000

PROPERTY FROM THE WESTERVELT COMPANY

**465**  
**A FRENCH OAK TRESTLE TABLE**  
LATE 19TH/EARLY 20TH CENTURY  
29½ in. (74.9 cm.) high,  
107 in. (271.8 cm.) wide,  
38½ in. (97.8 cm.) deep  
\$3,000-5,000



465



466

PROPERTY FROM A NEW YORK COLLECTION (LOTS 466-467)

**466**

**A PARCEL-GILT POLYCHROME ENAMEL COVER**  
LIMOGES, LATE 16TH CENTURY

The lid depicting labors of Hercules and mythical scenes, the interior of the lid with portrait reliefs  
9 in. (22.8 cm.) diameter

\$2,500-3,500

**468**

**A PAIR OF BRONZE LIONS**  
GERMAN, POSSIBLY 16TH CENTURY  
Formerly feet or supports to a larger object  
5 in. high

\$800-1,200



468



467

**A PARCEL-GILT GRISAILLE ENAMEL EWER**  
LIMOGES, POSSIBLY LATE 16TH CENTURY

Dated 1566  
11 in. (28 cm.) high  
\$4,000-6,000

**469**

**A BRONZE DOOR KNOCKER**  
VENETIAN, POSSIBLY 16TH CENTURY  
14 in. high  
\$3,000-5,000

(2)



469



470

**•470**  
**A POLYCHROME DECORATED VIRGIN AND CHILD**  
**FRENCH, 16TH CENTURY**  
33½ in. (83.2 cm.) high  
\$2,000-3,000



471

**•471**  
**A TERRACOTTA FIGURE OF THE VIRGIN IMMACULATA**  
**ITALIAN, LATE 17TH/ EARLY 18TH CENTURY**  
11½ in. (29.2 cm.) high  
\$2,500-3,500

**PROVENANCE:**  
Christie's New York, 28 January 1998, lot 212



472

**•472**  
**A MARBLE RELIEF OF THE EDUCATION OF THE VIRGIN**  
**FRENCH, 19TH CENTURY**  
31¾ in. (31.7 cm.) high; 16¾ in. (42.5 cm.) wide  
\$3,000-5,000



473

PROPERTY SOLD TO BENEFIT THE ART ACQUISITION FUND OF  
THE SEATTLE ART MUSEUM (LOTS 473-474)

**•473**

**A CARVED BOXWOOD RELIEF OF THE  
PENITENCE OF MARY MAGDALEN IN THE  
WILDERNESS**

CIRCLE OF CHRISTOPH DANIEL SCHENK,  
GERMAN, LATE 17TH CENTURY

6½ in. (16.5 cm.) high, 4½ in. (12.5 cm.) wide,  
1½ in. (3.4 cm.) deep

\$1,500-2,500

**PROVENANCE:**

with Loewi-Robertson, Los Angeles, California,  
6 February 1969.  
Seattle Art Museum (Eugene Fuller Memorial  
Collection).

Christoph Daniel Schenk (1633-1691) was an  
important German sculptor of religious imagery,  
who primarily worked with wood and ivory. He  
is best known for his large-scale wood altar  
figures and altarpieces.

**•474**

**A CARVED BOXWOOD RELIEF OF THE VIRGIN OF THE APOCALYPSE**  
GERMAN, LATE 16TH / EARLY 17TH CENTURY

Depicted triumphant and flanked by angels

7 in. (17.6 cm.) high, 4½ (10.8) wide, 1½ in. (3.1 cm) deep

\$1,500-2,500

**PROVENANCE:**

with Mathias Komor.

Seattle Art Museum (Gift of Dr. Curtis Marshall, Mrs. Alfred Perthou, and  
friends in memory of Dr. and Mrs. Maimon Samuels), 1963.

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

**475**

**A GILTWOOD AND POLYCHROME DECORATED FIGURE OF AN ANGEL**  
ALPINE, EARLY 18TH CENTURY

18¾ in. (47.5 cm.) high, 26½ in. (67.3 cm.) wide

\$1,000-1,500

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

**476**

**A POLYCHROME CARVED WOOD FIGURE OF ANGEL HOLDING A  
BANNER**

GERMAN, 17TH CENTURY

21½ (54 cm.) high, 19½ in. (48.6 cm) wide

\$1,000-1,500



475



474



476



477

**477**  
**A LOUIS XVI TERRACOTTA GROUP OF VENUS AND CUPID**  
ATTRIBUTED TO THE WORKSHOP OF LOUIS-SIMON BOIZOT, CIRCA 1775  
12½ in. (31.3 cm.) high  
\$3,000-5,000



478

**•478**  
**A BACCHIC GROUP OF TWO PUTTI AND AN INFANT SATYR PLAYING WITH A GOAT**  
FRENCH, LATE 18TH CENTURY  
7½ in. (18.4 cm.) high  
\$1,500-2,500



479

**479**  
**A SET OF FOUR TERRACOTTA PORTRAIT MEDALLIONS**  
WORKSHOP OF BY JEAN-BAPTISTE NINI (1717-1786), LATE 18TH CENTURY  
The first inscribed L'AMIRANDE MARQUISE DE VAUDREUIL; the second inscribed CLAUDINE. DE. BUSSY/ JEAN. BOUIN. MDCCCLXXIX; the third of a gentleman; the fourth inscribed CHARLES RENE. PEAN SEIGNEUR DE MOSNAC  
7½ in. (19 cm.) diameter, including frame  
\$3,000-5,000

**PROVENANCE:**  
Christie's New York, 28 January 1998, lot 192 (the first and second) & 193 (the third and fourth)

(4)



480

**•480**  
**A TERRACOTTA BUST OF A GENTLEMAN**  
FRENCH, LATE 18TH CENTURY  
On a later granite socle  
9 in. (22.9 cm.) high, 12½ in. (31.8 cm.) high overall  
\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Jean-Paul Couturier & Raymond de Nicolay, Paris, 10 June 1988, lot 89.



481

**•481  
A PLASTER PORTRAIT BUST OF THE SURGEON AND PHYSIOLOGIST ANTOINE LOUIS (1723-1792)**

AFTER THE MODEL BY JEAN-JACQUES CAFFIERI (1678-1755), FRENCH, 18TH CENTURY

The reverse inscribed J.J. CAFFIERI/INVENTIT ET/SCULPSIT/ANNO/M.DCC XLVIII  
22¾ in. (60.5 cm.) high, overall  
\$3,000-5,000

**PROVENANCE:**

Anonymous sale; Crédit Municipal de Paris, Hôtel des Ventes, Paris, March 21, 1996, lot 85.

**LITERATURE:**

C. Navarra-Le Bihan, 'L'inventaire après décès du sculpteur Jean-Jacques Caffieri', *Gazette des Beaux-Arts*, 2001, 119, no. 16.



482

**•482  
A TERRACOTTA BUST OF A GENTLEMAN**

FRENCH, 19TH CENTURY

On an integrally cast socle  
22½ in. (57.2 cm.) high (overall)  
\$3,000-5,000

**483  
A TINTED PLASTER BUST**

FRENCH, 19TH CENTURY

19¾ in. (48.2 cm.) high, overall  
\$4,000-6,000

**•484  
A TINTED PLASTER BUST OF THE COMTE DE MIRABEAU**

AFTER JEAN ANTOINE HOUDON (1741-1828),  
19TH CENTURY

Inscribed Hordon Sculpsit  
24½ in. (62.2 cm.) high  
\$2,000-3,000



483



484



485

■485

A PAIR OF PARCEL-GILT PLASTER GROUPS OF NYMPHS  
AND INFANT SATYRS

FRENCH, LATE 18TH / 19TH CENTURY

33½ in. (84.5 cm.) high, overall

(2)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, 2 June 1967, lot 99.



486



487

•486

A TINTED TERRACOTTA FIGURE OF AN INFANT RIVER  
GOD

FRENCH, 19TH CENTURY

After a model by Girardon  
16½ in. (41 cm.) high; 13 in. (33.2 cm.) wide

\$3,000-5,000

•487

A PLASTER FIGURE OF A VESTAL

AFTER A MODEL BY CLAUDE MICHEL, CALLED CLODION  
(1738-1814), 19TH CENTURY

With later a green and gilt-painted white pedestal  
35 ¼ in. high

\$3,000-5,000

LITERATURE:

Louvre Museum, Paris, *Clodion 1738-1814*, 17 March- 29 June, 1992. fig. 76-7.



488

**.488**  
**A TERRACOTTA GROUP OF TWO PUTTI**  
IN THE STYLE OF AUGUSTIN PAJOU (1730-1809),  
FRENCH, 19TH CENTURY

Standing on a later grey-veined white faux marble pedestal, signed and dated *Pajou. f. 1789*  
24½ in. (61.6 cm.) high, 25 in. (63.5 cm.) wide; 24 in. (61 cm.) wide;  
18 in. (45.7 cm.) deep overall  
\$2,000-4,000

**PROVENANCE:**  
Objets d'art et de très bel ameublement du XVIIIe siècle,  
provenant principalement des collections de deux grands  
amateurs; Sporting d'hiver, Monte-Carlo, 17 March 1988, lot 4  
(sold as by Agustin Pajou).

**.489**  
**A TERRACOTTA FIGURE OF A SEATED NYMPH**  
FRENCH, SECOND HALF 19TH CENTURY  
11 in. (28 cm.) high  
\$2,000-3,000



489



490

**.490**  
**A TERRACOTTA GROUP *HOMAGE À LA BEAUTÉ***  
FRENCH, 19TH CENTURY

Depicting Marie-Antoinette surrounded by putti, inscribed  
*HOMAGE/A LA/ BEAUTÉ* and the reverse inscribed 1785, on an  
ormolu-mounted marble base  
24½ in. (61.5 cm.) high, 23 in. (58.5 cm.) wide  
\$2,000-4,000

**PROVENANCE:**  
Anonymous sale; Hôtel Drouot, Paris, 18 December, 1989, lot 5.

**.491**  
**A PAIR OF BRONZE FIGURES OF A PUTTO AND A YOUNG GIRL**  
FRENCH OR ITALIAN, 18TH CENTURY  
On ormolu bases  
7¾ in. (19.7 cm.) high, each overall  
\$2,000-3,000 (2)



491



493



494



492

**.492  
A SET OF FOUR PATINATED LEAD FIGURES OF CHILDREN**

FLEMISH, SECOND HALF 19TH CENTURY

One with dove, one with symbols, one with rake, one with pitchfork; each on a square, naturalistically carved stone base  
38 in. (96.5 cm.) high (each)

\$5,000-8,000

**.493  
A BRONZE BUST OF AN EMPEROR, POSSIBLY CALIGULA**

ITALIAN, 17TH CENTURY

Inscribed GAL, on a striated yellow marble base, socle and marble later probably  
12½ in. (31.7 cm.) high, overall  
\$2,500-3,500

**.494  
A BRONZE BUST OF A YOUNG LOUIS XV**

AFTER THE MODEL BY JEAN ANTOINE HOUDON, FRENCH, 19TH CENTURY

Cast with Houdon's wax studio seal cast in bronze to reverse, on a socle and ormolu plinth  
16½ in. (41.8 cm.) high, overall  
\$2,000-3,000



493



494

**•495**

**A MARBLE BUST OF THE EMPEROR AGRIPPA**

ITALIAN, 19TH CENTURY

27½ in. (68.6 cm.) high

\$2,000-3,000



495



496

PROPERTY FROM A WEST COAST COLLECTION

**•496**

**JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)**

Jeune mère et son enfant (esquisse)

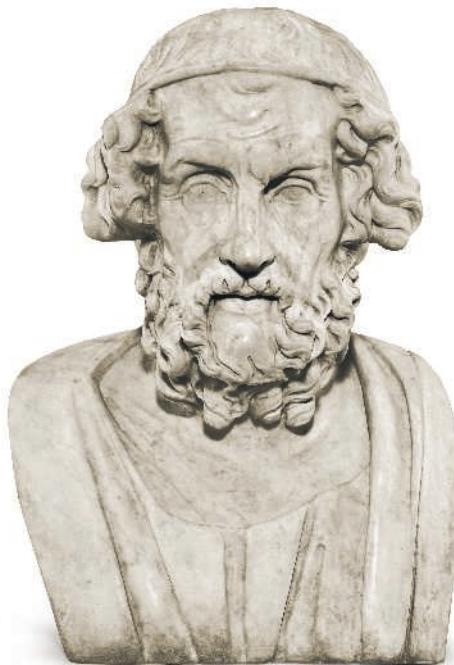
stamped *JB CARPEAUX*

bronze, dark brown patina

12¾ in. (32.4 cm.) high

*Circa 1910.*

\$2,500-3,500



497

**•497**

**A WHITE MARBLE BUST OF HOMER**

ITALIAN, 19TH CENTURY

20½ in. (50.8 cm.) high

\$2,000-3,000



498

PROPERTY FROM A PRIVATE ASIAN COLLECTION (LOTS 498-499)

**•498**

**A PAIR OF ORMOLU-MOUNTED MEISSEN STYLE PORCELAIN MODELS OF PUG DOGS**

CIRCA 1900, AFTER THE 1745 MODEL BY J.J. KÄNDLER

She with a pup, both on gilt-metal cushion bases  
9½ in. (24.1 cm.) high



499

**•499 A PAIR OF MEISSEN PORCELAIN "BLUE ONION" PATTERN FIGURAL SWEETMEAT DISHES**

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. 2858 AND 2863, VARIOUS IMPRESSED AND PAINTED NUMERALS

(2) 12 in. (30.5 cm.) long (2)  
\$1,000-1,500

**•500**

**A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED CHINESE BLANC-DE-CHINE MODELS OF KYLIN AS CANDLABRA**

LATE 19TH CENTURY

Each lion set within a bower of flowering branches on a pierced *rocaille* base  
8¾ in. (22.2 cm.) high, each

PROPERTY FROM A PRIVATE ASIAN COLLECTION

**•501**

**TWO PAIRS OF MEISSEN PORCELAIN FIGURES**

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, THE COBBLER'S MARK WITH INCISION AND LIKELY OUTSIDE-DECORATED, INCISED MODEL NOS. O.166, O.167 AND 11, VARIOUS IMPRESSED AND PAINTED NUMERALS

The first pair modeled as Cupid in the guise of a cobbler and as a tailor; the second pair as a gardener and companion  
5¾ in (14.6 cm.) high, the tallest (4)  
\$800-1,200



500



501



502

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**•502**

**AN ORMOLU-MOUNTED SEVRES STYLE BISCUIT PORCELAIN MYTHOLOGICAL FIGURE GROUP OF THE TOILETTE OF VENUS**  
19TH CENTURY, SPURIOUS INCISED INTERLACED L'S MARK

16½ in. (41.9 cm.) high, overall

\$2,000-3,000

**•504**

**A SEVRES STYLE PORCELAIN COBALT-BLUE GROUND JEWEL-BOX AND COVER**

CIRCA 1900, SPURIOUS INTERLACED L'S AND TUILLERIES MARKS, SIGNED C. ROCHELLE

Painted with an eighteenth century couple playing backgammon, the interior and sides with flowers  
4½ in. (11.4 cm.) high, 9 in. (22.8 cm.) square

\$1,500-2,000



504



503

PROPERTY FROM A PRIVATE ASIAN COLLECTION (LOTS 503-505)

**•503**

**A PAIR OF FRENCH (ACHILLE & BLOCH) PORCELAIN FIGURES OF A BAGPIPER AND COMPANION**  
LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS AND AB MARKS

In the Meissen style, attended by a sheep and a hound  
20¾ in. (52.7 cm.) high

\$1,500-2,000

**•505**

**A VIENNA STYLE IRIDESCENT GROUND PORTRAIT VASE, 'ERBLÜTH'**

CIRCA 1900, BLUE CROWNED MONOGRAM MARK FOR POTSCHEPPEL, SIGNED DIETZE

Painted after Asti with a beauty within a field of gilt and platinum Art Nouveau flowers  
8½ in. (21.6 cm.) high

\$1,500-2,000



505



506

**•506 A PARIS PORCELAIN FAUX-CAMEO CUSTARD-GROUND THREE-PIECE GARNITURE**

MID-19TH CENTURY, VARIOUS INDISTINCT INCISED LETTERS

21½ in. (54 cm.) high, the vases

(4)

\$2,000-3,000

PROPERTY FROM A PRIVATE ASIAN COLLECTION

**•508**

**A PAIR OF BOHEMIAN BLUE-OVERLAY CUT AND ETCHED GLASS VASES**

LATE 19TH CENTURY

Of tulip shape, each cut with stags in a wooded landscape  
17 in. (43.1 cm.) high

(2)

\$1,500-2,000



507

**•507 A DERBY STYLE PORCELAIN COBALT-BLUE GROUND RAM'S HEAD HANDLED POT-POURRI BOWL AND COVER**  
19TH CENTURY, POSSIBLY SAMSON

11 in. (28 cm.) high, overall

(2)

\$1,000-1,500

**•509**

**A VERY LARGE VICTORIAN DECALCOMANIA 'RHUBARB' JAR AND COVER**  
MID-TO-LATE 19TH CENTURY

With the British coat-of-arms, also labeled for Rue des Francs Bourgeois 30 and Paris

28½ in. (72.4 cm.) high, overall

(2)

\$1,000-1,500



508



509

PROPERTY FROM A PRIVATE ASIAN COLLECTION (LOTS 510-512)

**•510**

**A PAIR OF GALLE CAMEO GLASS WALL LIGHTS**  
SIGNED IN CAMEO, CIRCA 1920

Overlaid and etched with chestnuts on leafy branches  
14½ in. (36.8 cm.) wide

(2)

510

\$2,000-3,000



511

**•511**

**A GALLE LARGE CAMEO GLASS FLATTENED VASE**  
SIGNED IN CAMEO, CIRCA 1920

Overlaid and etched with berries and leafy branches  
15½ in. (39.4 cm.) high

\$2,000-3,000



**•512**

**A GALLE CAMEO GLASS TABLE LAMP AND SHADE**  
SIGNED IN CAMEO TO THE BASE AND THE SHADE,  
CIRCA 1920

Overlaid and etched with bluebells on leafy stems and grasses  
18 in. (45.7 cm.) high, overall

(2)

\$2,000-3,000



512



PROPERTY FROM A PRIVATE COLLECTION

**513**

**A FRENCH ORMOLU NINE-LIGHT CHANDELIER**  
LATE 19TH CENTURY

Electrified  
34½ in. (88.3 cm.) high, 25½ in. (64.8 cm.) diameter  
\$4,000-6,000

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**515**

**A GEORGE III STYLE MAHOGANY AND SATINWOOD OVAL INLAY TRAY ON A PATINATED METAL STAND**  
THE TRAY FIRST HALF 20TH CENTURY, THE STAND LATER

30½ in. (77.5 cm.) high  
\$400-600



**515**



**514**

**A SET OF FOUR SILVER-PLATE TWIN-BRANCH WALL-LIGHTS**  
BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1910

Electrified  
24 in. (61 cm.) high, 15½ in. (39.4 cm.) wide (4)  
\$4,000-6,000

PROPERTY FROM A PRIVATE COLLECTION

**516**

**JOSEPH MICHEL-ANGE POLLET (FRENCH, 1814-1870)**  
Une heure de la nuit

signed Pollet and stamped *E. COLIN & CIE*  
bronze, dark brown patina  
38½ in. (97.7 cm.) high  
Circa 1900.

\$3,000-5,000





517



PROPERTY FROM A PRIVATE ASIAN COLLECTION

**•517**

**A MATCHED PAIR OF BRONZE  
THREE-LIGHT CHANDELIERS  
EARLY 20TH CENTURY**

Electrified, slight variations to casting and construction  
14½ in. (36.8 cm.) high, 16 in. (40.6 cm.) diameter

\$2,500-3,500

PROPERTY FROM A NEW YORK COLLECTION

**518**

**A PAIR OF FRENCH ORMOLU-  
MOUNTED ROCK CRYSTAL  
CANDLESTICKS  
LATE 19TH/EARLY 20TH CENTURY**

11½ in. (28.6 cm.) high  
\$3,000-5,000

**•519**

**A SCANDINAVIAN PATINATED  
METAL AND OAK DECANTER SET  
EARLY 19TH CENTURY, THE GLASS  
CONTINENTAL**

The interior fitted with eight decanters with stoppers, four cups and two goblets  
11 in. (27.9 cm.) high, 15½ in. (38.7 cm.) wide, 10½ in. (26.7 cm.) deep, the box

(23)

\$2,000-3,000



518



519



520

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■520

**A KASHAN PRAYER CARPET**

CENTRAL PERSIA, LATE 19TH CENTURY

Approximately 20 ft. 1 in. x 14 ft. (612 cm. x 427 cm.)

\$20,000-30,000



521



522

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

■521

**A TABRIZ CARPET**

NORTHWEST PERSIA, EARLY 20TH CENTURY

Approximately 15 ft. 5 in. x 11 ft. (470 cm. x 335 cm.)

\$3,000-5,000

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■522

**A TABRIZ CARPET**

NORTHWEST PERSIA, CIRCA 1920

Approximately 18 ft. 1 in. x 11 ft. 8 in.  
(551 cm. x 356 cm.)

\$3,000-5,000

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

■523

**A SILK TABRIZ CARPET**

NORTHWEST PERSIA, SECOND HALF 20TH CENTURY

Approximately 20 ft. 3 in. x 14 ft. 1 in. (617 cm. x 429 cm.)

\$6,000-8,000



524



523

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION (LOTS 524-525)

■524

**A SULTANABAD CARPET**

WEST PERSIA, CIRCA 1920

Approximately 18 ft. 5 in. x 15 ft. 6 in. (561 cm. x 472 cm.)

\$5,000-8,000



525

■525

**A MESHED CARPET**

NORTHEAST PERSIA, CIRCA 1920

Approximately 10 ft. 11 in. x 8 ft. 11 in. (333 cm. x 272 cm.)

\$3,000-5,000



526



528



529

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

■526

**A SILK QUM CARPET**

NORTH PERSIA, SECOND HALF 20TH CENTURY

Approximately 17 ft. 2 in. x 11 ft. 6 in. (523 cm. x 351 cm.)

\$5,000-8,000

527 No Lot

■528

**AN USHAK CARPET**

WEST ANATOLIA, CIRCA 1930

Approximately 19 ft. 4 in. x 15 ft. 2 in. (589 cm. x 462 cm.)

\$3,000-5,000

■529

**AN USHAK CARPET**

WEST ANATOLIA, CIRCA 1900

Approximately 20 ft. 10 in. x 13 ft. 7 in. (635 cm. x 414 cm.)

\$4,000-6,000

**PROVENANCE:**

Christie's South Kensington, 2 June 2015, lot 224.



530

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■530

### AN USHAK CARPET

WEST ANATOLIA, EARLY 20TH CENTURY

Approximately 14 ft. 6 in. x 9 ft. 11 in. (442 cm. x 302 cm.)

\$4,000-6,000



531

■531

### AN USHAK CARPET

WEST ANATOLIA, CIRCA 1930

Approximately 13 ft. 4 in. x 10 ft. 3 in. (406 cm. x 312 cm.)

\$4,000-6,000



532

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■532

### A KARABAGH RUNNER

SOUTH CAUCASUS, EARLY 20TH CENTURY

Approximately 18 ft. 9 in. x 3 ft. 8 in. (574 cm. x 112 cm.)

\$3,000-5,000



533

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

**533**

**A BESSARABIAN KILIM**

CIRCA 1900

Approximately 12 ft. 1 in. x 8 ft. 4 in. (368 cm. x 254 cm.)

\$4,000-6,000

PROPERTY OF THE JACK WARNER FOUNDATION

**535**

**AN AUBUSSON CARPET**

FRANCE, CIRCA 1860

Approximately 16 ft. 10 in. x 15 ft. 2 in. (513 cm. x 462 cm.)

\$8,000-12,000



534

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

**534**

**A FRENCH SAVONNERIE CARPET**

CIRCA 1900

Approximately 16 ft. x 12 ft. 5 in. (488 cm. x 378 cm.)

\$6,000-8,000

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

**536**

**A FLEMISH HISTORICAL TAPESTRY**

BY MAARTEN II REYMBOUTS, BRUSSELS, LATE 17TH CENTURY

Depicting a scene from the series on the life of Hannibal, the bottom right with weaver's and town marks  
132 in. (335.3 cm.) high, 103 1/4 in. (262.3 cm.) wide

\$5,000-8,000



535



536

# Fine Art Index

## A

Akyavas, E., 267, 270  
Albán, V., 284  
André, A., 40, 57  
Arroyo, E., 281, 282, 283  
Audubon, J., 304

## B

Bak, S., 269, 271  
Bartché, R., 298, 300, 301  
Bechi, L., 68  
Blanchard, A., 31, 32  
Blatas, A., 276  
Bombois, C., 12, 13, 14  
Bonnard, P., 4, 5, 6, 7, 27  
Both, J., 79  
Bourdelle, É., 2  
Brach, P., 260  
Brasilier, A., 11

## C

Camoin, C., 44  
Cavailles, J., 39  
Christopher, T., 259  
Cortes, E., 28, 29, 30  
Cosson, J., 51, 52  
Crane, B., 313  
Croke, R.A., 249  
Custodis, 84

## D

d'Espagnat, G., 36  
d'Hondecoeter, 78  
Davies, J., 302  
de Botton, J., 53  
Demester, E., 86  
Deming, E.W., 303  
Desgoffe, B., 65  
Dieterle, M., 312  
Donati, E., 262, 263, 264  
Drewes, W., 290, 292  
Drouais, 82  
Dufy, J., 16, 17, 18, 19, 20  
Dunooyer de Segonzac, A., 60  
Durenne, E., 58

## F

Florentine School, 83  
Fraser, D., 250  
French School, 70

## G

Galien-Laloue, E., 33, 35  
Gall, F., 61  
Gasser, H.M., 291  
Gay, W. A., 310  
Gilbert, V.G., 62, 63, 64  
Gilot, F., 24, 25, 26

## H

Hambourg, A., 54  
Henner, J., 46  
Horejc, J., 3  
Hypolite, H., 286

## I

Ignacy Witkiewicz, S., 275, 277, 278

## J

Jansen, J., 76  
Johnson, L., 257  
Jones, H.B., 309

## K

Kensett, J., 317  
Kindler, A., 77  
Knapp, C., 311  
Konti, I., 299  
Koshlyakov, V., 280  
Kulicke, R., 316

## L

Laboureur, J., 56  
Le Pho, 15  
Lebenstein, J., 272, 273, 274  
Lebourg, A., 45, 48  
Lieber, T., 265  
Limouse, R., 43  
Luce, M., 42

## M

Maclet, E., 34  
Madrazo y Garreta, R., 69  
Martin-Ferrières, J., 37, 47  
Matthiassottir, L., 252  
Moore, H., 1

## N

Nasmyth, P., 75  
Noailly, F., 66

## O

Obin, P., 285

## P

Papart, M., 41  
Pascin, J., 21  
Picabia, F., 23  
Plazzotta, E., 297  
Pritchett, E., 80

## R

Rose, G., 279  
Royo, J., 287, 288, 289

## S

Scharf, K., 255  
Schneider, G., 74  
Sexton, S., 305  
Sobel, J., 268  
Sonntag, W.L., 306, 307  
Souverbie, J., 8, 9  
Soyer, M., 294, 295  
Soyer, R., 293, 296  
Sultan, D., 261

## T

Taaffe, P., 254  
Thibésart, R., 49, 50  
Thiersch, L., 67  
Tiepolo, 81  
Tobey, M., 256  
Tobiasse, T., 38  
Toulouse-Lautrec, H., 22

## V

von Kalckreuth, P., 71, 72

## W

Weir, J. A., 308  
Wheeler, A., 85  
Winter, F., 258

Auction  
Calendar  
SUMMER 2017

LIVING WITH ART  
New York

**AUGUST**  
**22 Tuesday - 23 Wednesday**

# Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

## BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at [www.christies.com](http://www.christies.com) where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

## DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

## ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

## THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

## TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

## CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

## VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

## SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

## BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

## IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

## CHRISTIE'S LIVE

is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit [christies.com](http://christies.com) to find out more.

## TELEPHONE BIDDING

allows you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, upon your instruction, bid on your behalf. To arrange a telephone bid please contact the Bids Office at least 24 hours in advance of the sale either on your visit to the saleroom or by telephoning us on +1 212 636 2437. Please make arrangements for bids in languages other than English well in advance of the sale date. Telephone bids may be recorded and by bidding on the telephone, prospective purchasers consent to the recording of their conversation.

## WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1212 636 2437.

## BIDDER REGISTRATION

If you have not previously bid or consigned with Christie's, you should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
- If you have registered to bid on behalf of someone who has not previously bid or consigned with Christie's, you should bring identification documents not only for yourself but also for the party on whose behalf you are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, you are encouraged to register at least 48 hours in advance of a sale. You should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register. For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

## PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the 'Lot Collection Notice', available from our Bids Registration Staff, at Purchaser Payments or the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

## HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$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.

## POST-SALE CARE

If all lots (including all furniture) will be held at Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to determine your property's location at any given time. Please also consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk. Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes. For a simple map to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) and contact telephone numbers, please see All you need to know - Property Pick Up & Storage located in the back of this catalogue.

## DELIVERY

We can help you with all your transport requirements whether local deliveries or international freight. For more details please refer to the All You Need To Know section in this catalogue or call our Art Transport Department on +1 212 636 2480.



# All you need to know

## EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

### \*\*Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

### \*\*Studio of ..."/ "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

### \*\*Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

### \*\*Follower of ..."

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

### \*\*Manner of ..."

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

### \*\*After ..."

In our opinion a copy (of any date) of a work of the artist.

### "Signed ..."/ "Dated ..."/ "Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

### "With signature ..."/ "bears signature..."/ "With date ..."/ "bears date..."/ "With inscription ..."/ "bears inscription..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of cataloguing practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

## EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

### "A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

### "A German cup and a saucer

#### The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

### "A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

### "A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

### "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

### "Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

### "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

### "Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

## FOR FURNITURE AND OBJECTS OF ART

### A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

### A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

### A LOUIS XV STYLE KINGWOOD COMMODE

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

### FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735  
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

### A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

### A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie. In Christie's opinion made during the specified monarch's reign and, in all probability,

in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English 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 the third business day, 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 Christie's website or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

**Failure to collect your property within 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, Christie's will arrange for the shipping of your property 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 with the shipping companies will be coordinated through christies.com. Shipping companies will be contacted 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.

## PERSONAL 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 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowdoin 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.

(b) 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 the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of **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 \$10,000 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.

(iv) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

(v) Bank Checks

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

(vi) Checks

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc., Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 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.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph 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 2493.

(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.

# Worldwide Salerooms and American Offices

**ARGENTINA**  
**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

**AUSTRIA**  
**VIENNA**  
+43 (0) 1 533 881214  
Angela Ballou

**BELGIUM**  
**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BRAZIL**  
**SÃO PAULO**  
+55 11 3061 2576  
Nathalia Lenci

**CHILE**  
**SANTIAGO**  
+56 2 2 2631642  
Denise Ratnoff  
de Lira

**COLOMBIA**  
**BOGOTÁ**  
+57 1 635 54 00  
Juana Madrinan

**DENMARK**  
**COPENHAGEN**  
+45 3952 2377  
Birgitta Hillingo  
(Consultant)  
+ 45 2612 0092  
Rikke Juul Brandt  
(Consultant)

**FINLAND AND THE BALTIK STATES**  
**HELSINKI**  
+358 40 5837945  
Barbro Schäuman  
(Consultant)

**FRANCE**  
**BRITANNY AND THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER EASTERN FRANCE**  
+33 (0)6 09 63 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 31 02  
Jean-Louis Brémits  
(Consultant)

**PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTES AQUITAINE**  
+33 (0)5 56 85 47  
Marie-Cécile Mouex

**PROVENCE - ALPES CÔTE D'AZUR**  
+33 (0)4 71 99 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 82 53  
Dominique Pierron  
(Consultant)

**GERMANY**  
**DÜSSELDORF**  
+49 (0)211 49 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 22 66 99 99  
Eva Susanne  
Schweizer

**INDIA**  
**MUMBAI**  
+91 (22) 2280 7805  
Sonali Singh

**INDONESIA**  
**JAKARTA**  
+62 (0)21 7278 5268  
Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY**  
**MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Venenini (Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

**CENTRAL & SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria  
(Consultant)

**JAPAN**  
**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 1100  
Nancy Dotta

**THE NETHERLANDS**  
**AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES' REPUBLIC OF CHINA**  
**BEIJING**  
+86 (0)10 8583 1766

**HONG KONG**  
+852 2760 1766

**SHANGHAI**  
+86 (0)21 6355 1766

**PORTUGAL**  
**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA**  
**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
+65 6735 1766  
Nicole Tee

**SOUTH AFRICA**  
**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

**DURBAN & JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5176  
Annabelle Conrygham  
(Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN**  
**MADRID**  
+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dylhén (Consultant)

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MAMI**  
+1 505 445 1487  
Jessica Katz

**NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Nottides

**SWITZERLAND**  
**GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**ZURICH**  
+41 (0)44 268 1010  
Dor Bratton Mueller

**TAIWAN**  
**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND**  
**BANGKOK**  
+66 (0)2 652 1097  
Yaovanee Nirandara  
Punchee Phjenjati

**TURKEY**  
**ISTANBUL**  
+90 532 1558 7514  
Eda Kehale Argün  
(Consultant)

**UNITED ARAB EMIRATES**  
**DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM**  
**LONDON**  
+44 (0)20 7939 9060

**LONDON**  
**SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH & NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon  
(Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES**  
**CHICAGO**  
+1 312 787 2765  
Steven Zick

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MAMI**  
+1 505 445 1487  
Jessica Katz

**NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Nottides

**AUCTION SERVICES**  
**CHRISTIE'S AUCTION ESTIMATES**  
Tel: +1 212 497 5485  
Fax: +1 212 636 4930  
www.christies.com

**CORPORATE COLLECTIONS**  
Tel: +1 212 636 2901  
Fax: +1 212 636 4929  
Email: [celkies@christies.com](mailto:celkies@christies.com)

**ESTATES AND APPRAISALS**  
Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: [info@christies.com](mailto:info@christies.com)

**MUSEUM SERVICES**  
Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: [awhiting@christies.com](mailto:awhiting@christies.com)

**OTHER SERVICES**

**CHRISTIE'S EDUCATION**

**NEW YORK**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: [christieseducation@christies.edu](mailto:christieseducation@christies.edu)

**HONG KONG**  
Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: [hkcourse@christies.com](mailto:hkcourse@christies.com)

**LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: [education@christies.com](mailto:education@christies.com)

**PARIS**  
Tel: +33 (0)1 42 25 10 90  
Fax: +33 (0)1 42 25 10 91  
Email: [ChristiesEducationParis@christies.com](mailto:ChristiesEducationParis@christies.com)

**CHRISTIE'S INTERNATIONAL REAL ESTATE**

**NEW YORK**  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**LONDON**  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**HONG KONG**  
Tel: +852 2978 6788  
Fax: +852 2845 2646  
Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

**CHRISTIE'S FINE ART STORAGE SERVICES**

**NEW YORK**  
Tel: +1 212 974 4579  
Email: [newyork@cfass.com](mailto:newyork@cfass.com)

**SINGAPORE**  
Tel: +65 6543 5252  
Email: [singapore@cfass.com](mailto:singapore@cfass.com)

**CHRISTIE'S REDSTONE**

Tel: +1 212 974 4500

**\* DENOTES SALEROOM**

**ENQUIRIES?**— Call the Saleroom or Office      **EMAIL**— [info@christies.com](mailto:info@christies.com)

For a complete salerooms & offices listing go to [christies.com](http://christies.com)

03/04/17

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Patricia Barbez, Deputy Chairwoman  
Guillaume Cerutti, CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez  
Hélène Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERIT  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S AMERICAS

PRESIDENT  
Brook Hazelton

## CHAIRMAN'S OFFICE

Cyanne Chutkow, Deputy Chairman  
Laura Paulson, Chairman  
Ben Hall, Chairman  
Alexander Rotter, Chairman  
Loïc Gouzer, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Eliana Notides, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Capeet Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widig, Deputy Chairman  
Athena Zonars, Deputy Chairman

## SENIOR VICE PRESIDENTS

Kelly Ayers, Martha Baer, Heather Barnhart,  
Michael Bass, Elizabeth Beaman,  
G. Max Bernheimer, Rita Boyle, Bonnie Brennan,  
Thomas Burstein, Sarah Cashin, Angelina Chen,  
Sandra Cobden, Dan Conn, Kathy Coumou,  
Deborah Coy, Francois de Poortere, Carrie Dillon,  
Monica Dugay, Richard Entrup, Sheri Farber,  
Lydia Fenet, Jessica Ferig, Sara Friedlander,  
Virgilio Garza, Keren Gottesman, Benjamin Gore,  
Karen Gray, Jennifer K. Hall, Bill Hamm,  
Darius Himes, Kaji Inoue, Hall, Erik Jansson,  
Rahul Kadakia, Kathy Kaplan, Julie Kim,  
Sharon Kim, Stefan Kisi, Deepanjana Klein,  
David Kleiweg de Zwaan, Susan Kloman,  
Daphne Lington, Richard Lloyd, Gabriela Lobo,  
Rebecca MacGuire, Andrew Massad, Adrienne Meyer,  
Rick Moeser, Richard Nelson, Tash Perrin,  
Jason Pollack, Denise Ratnoff, Kimberly Ray,  
John Reardon, Margaret Rosenberger, Sonya Roth,  
Caroline Sayan, Mys Snijders, Will Strafford,  
Sarah Vandeweerdt, Carine Villinger, Cara Walsh,  
Amy Wexler, Allison Whiting, Marissa Wilcox,  
Jody Wilkie, Zackary Wright, Steven Wrightson,  
Katsura Yamaguchi, Jennifer Zatorski

## VICE PRESIDENTS

Charlie Adamski, Rachel Adey, Danielle Austin,  
Diane Baldwin, Adrian Bijanada, Katie Bollom,  
Diana Bramham, Eileen Brankovic,  
Cristina Carlisle, John Caruso, Ana Maria Celis,  
Veronique Chagnon-Burke, Margaret Conklin,  
Leiko Coyle, Kristien de Bruyn, Elise de la Selle,  
Ashish Desai, Caitlin Donovan, Alexandra Duch,  
Yasaman Djuric, Ross Elgie, Dani Finkel,  
Lauren Frank, Vanessa Fusco, Sayuri Ganepola,  
Christina Geiger, Joshua Glazer, Lisa Gluck,  
Peggy Gottlieb, Margaret Gristina,  
Izabela Grocholski, Helena Grubesci, Anna Handy,  
Elizabeth Hammer-Munemura, Minna Hanninen,  
William Haydock, Margaret Hoag, Jennifer Hong,  
Val Hoyt, Anne Igelbrink, Sandhya Jain Patel,  
Sima Jalili, Jessica Katz, Sunmako Kawai,  
Marisa Kayem, Caroline Kelly, Peter Klarner,  
Eleanor Moriarty, Danielle Mosse,  
Caroline Moustakis, Laura Nagle, Marysol Nieves,  
Rechel Orkin-Ramsey, Joanna Ostrem,  
Sam Pedder-Smith, Carleigh Queenith,  
Shlomi Rabi, Prakash Ramdas, Jeremy Rhodes,  
Casey Rogers, Thomas Root, William Russell,  
Emily Sarokin, Arianna Savage, Stacey Sayer,

Morris Scardigno, Sari Sharaby-Swartz,  
Monique Sofo, Edwina Stitt, Gemma Sudlow,  
Bliss Summers, Bo Tan, Scott Torrence,  
Arianna Tosto, Terence Vetter, Beth Vilinsky,  
Jacqueline Wachter, Jill Waddell, Hartley Waltman,  
Michal Ward, Frederic Watrelot, Eric Wind,  
Alan Wintermute, Jennifer Wright, Kristen Yraola,  
Timothy Yule, Jennifer Yum, Steven J. Zick,  
Carra Zimmerman

## ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Lauren Anderson, Bernadine Boisson,  
Kristin Bisagno, Anne Bracegirdle, Abby Bauman,  
Christiana Bromberg, Natalie Brown,  
Elisa Catanzetti, Megha Choudhury,  
Patrick Conti, Alison Curry, Anne Dayton,  
Cathy Delany, Christine Donahue, Julie Drennan,  
William Fischer, Emily Fisher, Sara Fox,  
Kristen France, Juarez Francis, Douglas Goldberg,  
Mariya Golovina, Robert Gordy, Julia Gray,  
Lindsay Griffith, Emily Grimaldi, Rachel Hagopian,  
Natalie Hamrick, Anna Handy, Anne Hargrave,  
Caroline Hoo, Andrew Huber, Bennett Jackson,  
Katie Jacobs, Stephen Jones, Peter Kalogiannis,  
Jean M Kim, Kirill Kluev, Kristin Kolich,  
Paula Kowalczyk, Emma Kronman, James Lees,  
Alexandra Lenobel, David Lieu, Malcolm Lindquist,  
Alexander Lock, Samantha Margolis,  
Ruth Mauldin, Leo Montan, Takaaki Murakami,  
Lilia Nahas, Margaret O'Connor, Ayub Patel,  
Daniel Peros, Jessica Phifer, Nell Plumfield,  
Kara Popowich, Sara Rutter, Melanie Samper,  
Morgan Schoonhoven, Adnan Shafique,  
Chloe Sherrill, Hilary Smith, Victoria Solivan,  
Hannah Fox Solomon, Natalie Stagnitti-White,  
Joanna Szynkowiak, Lillian Vasquez, Han-I Wang,  
Mike Wang, Stella Wang, Elizabeth Wight,  
Emma Winder, Gretchen Yagielski, Richard Young

## CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman  
John L. Vogelstein, Chairman  
Stephen S. Last, Vice Chairman  
Brook Hazelton, President  
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,  
Stephen Bronfman, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat,  
Ashton Hawkins, Esq., J. Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren,  
Casey Wasserman

## AMERICAN BOARD INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs,  
Elizabeth Chapin, Konrad Keesee, Lydia Kimball,  
Mary Libby, Juanita Madrinan, Brenda Norris,  
Kelly Perry, Nancy Rome

05/05/17

© Christie, Manson & Woods Ltd. (2017)  
Photo credits: Charles Kaufman,  
Dave Schlegel, Julio Vega,  
Kristen Brochmann, Martha Stanitz,  
Rod Morata, Richard Rethemeyer,  
and Scott Schedivy

Catalogue design by Vlad Golanov



CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020