

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 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

13 June 2017

SESSION I 10.00 am (Lots 1-161)

SESSION II 2.00 pm (Lots 162-248)

Wednesday

14 June 2017

SESSION III 10.00 am (Lots 249-397)

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

CONDITIONS OF SALE

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

AUCTION RESULTS

www.christies.com

View catalogues and leave bids
online at 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

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CHRISTIE'S

LIVING WITH ART

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AUCTION RESULTS

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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 Queenth
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

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Becky MacGuire
William Russell
William Strafford
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Christie's (#1213717)

Important Information

TELEPHONE BIDS WILL BE ACCEPTED FOR LOTS WITH LOW- END ESTIMATES OF \$1500 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]



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

7¼ 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
7¼ 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 Cavaillès, 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. Pinget, *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 13¼ x 4¼ in. (55.9 x 33.7 x 10.8 cm.), not including base

\$2,000-3,000



4



5

6
PIERRE BONNARD (FRENCH, 1867-1947)
Chien

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

bronze with brown patina

5½ x 1½ 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. Pinget, *Bonnard sculpteur: Catalogue raisonné*, Paris, 2006, pp. 132-137 (another cast illustrated).



7

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

5¾ x 3¼ x 3¾ 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. Pinget, *Bonnard sculpteur: Catalogue raisonné*, Paris, 2006, pp. 142-147 (another cast illustrated, pl. 114).



6

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

6½ 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. Pinget, *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

39¼ 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

JEAN SOUVERBIE (FRENCH, 1891-1981)

Nu couchée

signed 'Souverbie' (lower left)

oil on canvas

18¼ x 21¾ 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

9



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 19¾ 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.

11

PROPERTY FROM AN ESTATE (LOTS 12-14)

12

CAMILLE BOMBOIS (FRENCH, 1883-1970)

Paysage de Bourgogne après d'Avalon

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

oil on canvas

25½ x 21¼ 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 park

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.

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

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



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 11¼ in. (19 x 29.9 cm.)

\$3,000-5,000

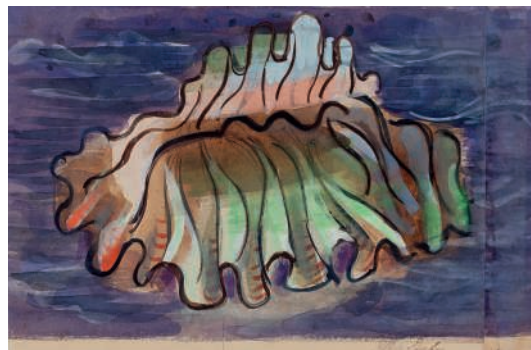
Jacques Bailly will include this work in the forthcoming third volume of his Jean Dufy *catalogue raisonné*.



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 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (46 x 37.8 cm.)

Executed in 1921.

\$10,000-15,000

PROVENANCE:

with Galerie Roussou, 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

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)*Homme en Casquette*

signed with artist monogram 'T-L' (center)

pencil on paper

4 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (10.4 x 16.5 cm.)

\$2,000-3,000

PROVENANCE:

Dr. Lucien Graux.

His sale; Paris 4 June 1957, lot 64.

LITERATURE:M. G. Dortu, *Toulouse-Lautrec et son œuvre*, vol. V, *Catalogue des dessins*, New York, 1971, p. 514, no. D. 3.145 (illustrated p. 515).

22

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 $\frac{1}{8}$ in. (30.5 x 19.4 cm.)

Executed circa 1926-1927.

\$7,000-9,000

PROVENANCE:

Harcourts 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.

23



PROPERTY FROM A PRIVATE COLLECTOR (LOTS 24-26)

•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- ete 47 no 23' (on the reverse)

pencil on paper

20 x 25 $\frac{1}{8}$ 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

25

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

30 $\frac{3}{4}$ x 22 $\frac{3}{4}$ 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

•26

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

8 $\frac{1}{4}$ x 5 $\frac{1}{8}$ in. (21 x 13.6 cm.)

\$2,000-3,000

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



26

PROPERTY FROM A PRIVATE ATLANTA COLLECTION

27

PIERRE BONNARD (FRENCH, 1867-1947)

Paysage à Vernon

with the atelier stamp 'PB' (Lugt 3888; lower right)

pencil and wax crayon on paper

12 $\frac{1}{4}$ x 9 $\frac{1}{4}$ 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 this 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

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.



29

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



33
EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

La place St. Michel sous la neige, Paris

signed 'E. Galien-Laloue' (lower left)

gouache and pencil on paper

9 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (23.8 x 33.3 cm.)

Executed circa 1895.

\$7,000-9,000

PROVENANCE:

with Wally Findlay Galleries, Inc., Palm Beach.

Acquired from the above, 1990.

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

33



34
ÉLISÉE MACLET (FRENCH, 1881-1962)

L'Eglise de Saint Medard

signed 'Maclet' (lower left)

oil on masonite

18 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in. (47.9 x 74 cm.)

\$1,500-2,000

PROVENANCE:

with Galeria Arte Moderno, Caracas.

Acquired from the above, 1969.

34

35
EUGENE GALIEN-LALOUE (FRENCH, 1854-1941)

Boulevard St. Denis and Les Bouquinistes, Quai Malaquais

both signed 'E. Galien Laloue' (lower left)

and inscribed 'Boulevard St. Denis' and 'Les Bouquinistes, Quai Malaquais' (on the reverse)

gouache on paper

each 8 x 10 inches (20.3 x 25.4 cm.)

(2)

\$8,000-12,000

PROVENANCE:

with Schweitzer Gallery, New York.

William and Miriam Lilien, acquired from the above by at least 1957.

By descent to the present owner.

We are grateful to Mr. Noé Willer for confirming the authenticity of these works.



35

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 Galeria Maison Bernard, Caracas.

Acquired from the above, 1969.

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



36



37

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 raisonnée*.

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

21¼ x 25½ in. (54 x 64.4 cm.)

Painted in 1968.

\$2,000-3,000

PROVENANCE:

with Galeria Arte Moderno, Caracas.

Acquired from the above, 1970.

Cyrille Martin has confirmed the authenticity of this painting.



38



39

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 11¼ 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

39¼ x 39¼ in. (99.7 x 99.7 cm.)

\$5,000-7,000



40



41



42

42

MAXIMILIEN LUCE (FRENCH, 1858-1941)

Flours dans un Vase

signed 'Luce' (lower left)
oil on paper laid down to canvas
16¼ x 20¾ 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'œuvres peint*, Paris, 1986, p. 288, no. 1155.

44

CHARLES CAMOIN (FRENCH, 1879-1965)

Bouquet de fleurs et fruit

signed 'Ch Camoin' (lower right)
oil on canvas laid to board
17¾ x 18¾ 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.



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 37½ 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



45

45

ALBERT LEBOURG (FRENCH, 1849-1928)

Le moulin à vent sur le canal à Rotterdam
signed and inscribed 'A. Lebourg/ Rotterdam' (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.

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.



46



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 $\frac{3}{8}$ 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 $\frac{1}{4}$ x 25 $\frac{5}{8}$ 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 $\frac{1}{2}$ 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

51
JEAN-LOUIS-MARCEL COSSON
(FRENCH, 1878-1956)

Avant la Dance

signed 'COSSON' (lower left)

oil on canvas

18 x 25½ in. (45.7 x 64.8 cm.)

\$3,000-5,000

PROVENANCE:

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

52
JEAN-LOUIS-MARCEL COSSON (FRENCH 1878-1956)

Danseuses

signed 'COSSON' (lower right)

oil on canvas

28¾ x 23¾ in. (73 x 60 cm.)

\$2,500-3,500

PROVENANCE:

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



52

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

23½ x 31½ 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'oeuvre 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
30¼ x 48 in. (76.8 x 121.9 cm.)

\$2,000-3,000

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

•56

JEAN-EMILE LABOUREUR (FRENCH, 1877-1943)

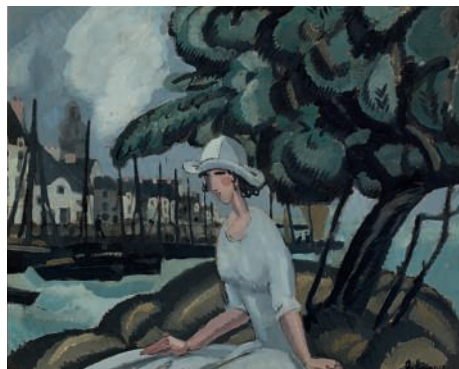
Femme dans le port

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

\$2,000-3,000



55



56



57

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

19 3/4 x 25 1/2 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.



58

•58

EUGÈNE ANTOINE DURENNE (FRENCH, 1860-1944)

Nature Morte, Bouquet de fleurs

signed 'Durenne' (lower left)

oil on canvas

21 3/4 x 18 1/2 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 'AGuillaume' (lower right)

oil on panel

25½ x 20¾ 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



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 THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

66

FRANCISQUE NOAILLY (FRENCH, 1855-1942)

Market At Bou Saada

signed 'Francisque Noilly' (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.

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

27



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

50¼ x 39¼ 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

31¼ x 42¼ 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)

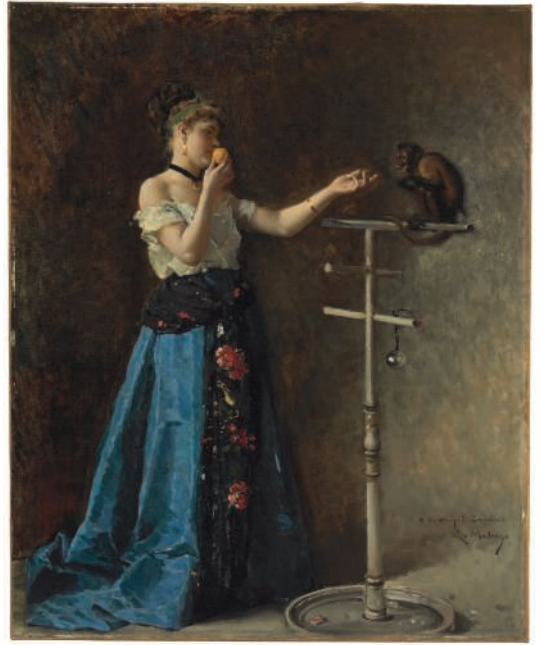
oil on canvas

28¾ x 23½ 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

53¾ x 37¼ 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

24¼ x 36¼ 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

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

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 55½ 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

PROPERTY SOLD TO BENEFIT THE WOBURN PUBLIC LIBRARY, MASSACHUSETTS (LOTS 76-77)

-76

JOSEPH JANSEN (GERMAN, 1829-1905)

A shepherd and goats in a mountainous landscape

signed and dated 'Jos Jansen/ 1873' (lower left)

oil on canvas

48 x 40½ in. (121.9 x 102.9 cm.)

\$3,000-5,000

PROVENANCE:

Charles Bowers Winn, Woburn, MA (1838-1875).

By whom gifted to the Woburn Public Library, 1875.



78



79

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 42¼ 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
MANNER OF JAN BOTH

Figures in a landscape

bears signature 'J Both' (lower right)
 oil on canvas
 22¾ 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

•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.

PROPERTY OF A GENTLEMAN

82

CIRCLE OF FRANÇOIS-HUBERT DROUAIS (PARIS 1727-1775)

Portrait of a girl, half-length

oil on canvas, oval

22¼ 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



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 12½ x 10½ 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 Intero) 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

A RÉGENCE GILTWOOD CONSOLE

CIRCA 1725

With *campan* marble top

33¼ 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



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 RUBESTÜCK, CIRCA 1765

Each stamped *F**RUBESTÜCK 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 À 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
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 (4)
 \$20,000-30,000

Claude II Sené, *maître* in 1769.





96

**A LOUIS XV ORMOLU-MOUNTED SATINÉ AMARANTH
AND BOIS DE BOUT MARQUETRY COMMODE**

BY JACQUES DUBOIS, CIRCA 1745-9

Stamped *J. DUBOIS*, the mounts stamped with the C couronné
poinçon

34¼ 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, 24¼ in. (61.5 cm.) deep

\$5,000-8,000



99



100

■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

■102

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND
AMARANTH TABLE À ÉCRIRE**

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.



102



101

■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.

■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.



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

72¾ in. (185 cm.) high, 147¾ in. (375.4 cm.) wide, the largest

(8)

\$15,000-25,000



105

•105

**A LOUIS PHILIPPE 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, 29¾ in. (75.6 cm.) diameter

\$10,000-15,000

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

CIRCA 1790, THE DIAL SIGNED 'CORNU A PARIS'

21½ in. (54.6 cm.) high, 15 in. (38.1 cm.) wide

\$2,000-3,000



117



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

26¾ 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
35½ 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

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, Upholsters, 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

32¼ 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.



123



124

■ 125

**A LATE LOUIS XV ORMOLU-MOUNTED SYCAMORE
AND FRUITWOOD-INLAID TABLE EN CHIFFONNIERE
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 chiffonnière* 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 (59.611.8) 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 *maîtrise* 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

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



130

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.



131



132

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

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
 16¾ in. (43 cm.) high
 \$1,500-2,000

(2)



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

42¼ 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*
29¼ in. (75.5 cm.) high, 18½ in. (47 cm.) wide, 12½ in. (31.5 cm.)
deep

\$3,000-5,000

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



136



■137

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

Electrified
42¼ in. (107.3 cm.) high, overall
\$6,000-9,000

(2)

138 No Lot

■-139

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

CIRCA 1730, LARGELY REMOUNTED AND REVENEERED
31¼ 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



140

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



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 TELESOPING
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

144

**A PAIR OF FRENCH BRUSHED METAL TELESOPING
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



145

■146

AN ITALIAN WHITE MARBLE URN

LAST QUARTER 19TH CENTURY

19 in. (48 cm.) high, 34¼ in. (87 cm.) wide

\$4,000-6,000



146

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



147 (detail of top)



148

148
A PAIR OF NORTH ITALIAN MURANO GLASS THREE-BRANCH WALL-LIGHTS
 VENICE, 19TH CENTURY

Electrified
 29¾ 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.

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

■ **149**
AN ITALIAN MAHOGANY, EBONIZED AND PARCEL-GILT CENTER TABLE
 LOMBARDY, CIRCA 1815

31 in. (78.5 cm.) high, 17¼ in. (44 cm.) diameter (2)
 \$2,000-4,000

PROVENANCE:
 Acquired from Antoine Chenevière, London.



149



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

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

\$5,000-8,000

(2)

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, 43¾ 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)



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
 43¾ 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, 27¼ in. (70.5 cm.)
deep

\$8,000-12,000



161



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.

PROPERTY FROM A NEW ENGLAND COLLECTION

163

A PAIR OF SEVRES PORCELAIN BLEU CELESTE ORANGE TUBS (CAISSE CARRES, 3^{EME} 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

3 $\frac{3}{8}$ 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.



163

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

9¼ in. (23.5 cm.) high

\$2,000-3,000

PROVENANCE:

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



165

**TWO SEVRES BISCUIT PORCELAIN FIGURES OF 'JANOT'
AND 'LA BELLE PROVENCALE' 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

11¾ 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
Antiquairs, 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.

-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

**A LARGE SEVRES BISCUIT
PORCELAIN FIGURE GROUP,
'AMOUR ET LA VOLUPTÉ'**

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.



170



171



172



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

**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

9 7/8 in. (23.8 cm.) diameter

\$4,000-6,000



175

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



176



177

A MEISSEN PORCELAIN KAKIEMON TWO-HANDLED 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

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

PROVENANCE:

Acquired prior to World War II.

By descent through the family.



179



178

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

PROVENANCE:

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

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.



180



181

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

181

A REGENCE 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

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, 7⅞ in. (20 cm.) deep

\$5,000-8,000

PROVENANCE:

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



185A



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, 19½ in. (49.5 cm.) wide

\$2,000-3,000

(2)



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 SHELTON, GREENWICH, CONNECTICUT

191

A PAIR OF ITALIAN SILVER-GILT MOUNTED PORPHYRY AND WHITE MARBLE OBELISKS

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 SHELTON, GREENWICH, CONNECTICUT

192

A PAIR OF RUSSIAN BRASS-MOUNTED MAHOGANY BERGERES

CIRCA 1800

\$2,000-3,000

PROVENANCE:

Acquired from Berndt Goeckler, New York.



192

(2)



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

193
A PAIR OF GEORGE III BLUE JOHN OBELISKS

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

7¼ 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)
 10¼ in. (26 cm.) high, the largest

\$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
 12¼ in. (31 cm.) high, the tallest

\$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

\$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.

(4)

(3)

(3)



201

201
A PAIR OF GEORGE III BLUE JOHN AND SLATE COLUMNS
 LATE 18TH/EARLY 19TH CENTURY

20¼ in. (51 cm.) high

\$3,000-5,000

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



203



202

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

\$1,000-1,500

(2)

204
A PAIR OF WILLIAM IV ORMOLU CANDELABRA
 CIRCA 1830

16 in. (40.5 cm.) high

\$3,000-5,000

(2)



204

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.



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
55¼ in. (140.3 cm.) high, 31½ in. (80 cm.) wide
\$20,000-30,000

(2)

209 No Lot

210

**A GEORGE II MAHOGANY SIDE
TABLE**

CIRCA 1730

With later *brocatello* marble top
34¾ 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

\$3,000-5,000

PROVENANCE:

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

(2)

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

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

\$20,000-40,000



(detail)



■A217

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.), 23¼ 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

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



221

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

•226

A GROUP OF FOUR GEORGE II EMBOSSED CARD BIRD PICTURES

IN THE MANNER OF SAMUEL DIXON, CIRCA 1780

Together with a George III style embossed card bird picture, all variously framed
13½ (33.5 cm.) high, 17¼ in. (44 cm.) wide, the largest, framed (5)
\$2,000-4,000

PROVENANCE:

Anonymous sale; Christie's, London, 1-2 November 2011, lots 592 & 593.



226



227

■227

A GEORGE III MAHOGANY BOOKCASE-CABINET
CIRCA 1770

The lower case with four adjustable shelves
95¼ 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 (2)

\$6,000-9,000

PROVENANCE:

Acquired from Susan Silver Antiques,
Sheffield.



228

■-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 Pieces' 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 Edwards's *Natural History of Uncommon Birds*, published 1743-51 and the descriptions were also drawn directly from Edwards' works.



229



■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, 29¾ 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

31¼ in. (79.4 cm.) high, 54¼ in. (137.8 cm.)
wide, 28¼ in. (71.8 cm.) deep

\$3,000-5,000

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.



232



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

■235

A GEORGE III GILTWOOD MIRROR

LATE 18TH CENTURY AND LATER, ORIGINALLY A FRAME

With later eagle cresting above the later rectangular beveled plate

50 in. (127 cm.) high, 34¾ 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

■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.

■ 240

A PAIR OF REGENCY BRASS-MOUNTED MAHOGANY DUMBWAITERS

CIRCA 1800

37.1.4 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

28¾ 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.





243

PROPERTY FROM A PRIVATE COLLECTION

■243

A GEORGE II MAHOGANY ARMCHAIR
CIRCA 1755

\$2,000-4,000

PROVENANCE:

With Norman Adams, London.



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

■245

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

\$3,000-5,000

■246

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

(8) 18½ in. (47 cm.) high, 36¼ 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

10½ 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 50½ in. (144.8 x 128.2 cm.)

\$4,000-6,000

PROVENANCE:

Private Collection, New York.



252

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 Matthiasdottir*, 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.



253



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

8 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (21.9 x 27.3 cm.)

\$2,000-3,000



256

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

33 $\frac{1}{2}$ x 25 $\frac{1}{2}$ 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 14 $\frac{3}{4}$ 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.

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

18¾ x 24¾ 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.

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

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

17¾ x 12¼ 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 16½ x 14 in. (41.9 x 35.6 cm.); the companion 14 x 16½ in. (35.6 x 41.9 cm.) (2)

\$2,000-3,000

PROVENANCE:

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



265



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
11¼ x 10¾ in. (29.9 x 26.3 cm.)

\$2,000-3,000

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



267



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.

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 $\frac{7}{8}$ 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

107



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 $\frac{3}{4}$ 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 37 $\frac{1}{4}$ 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

31 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (80.9 x 54.3 cm.), unframed

\$8,000-12,000



274



275

PROPERTY OF THE DESCENDANTS OF ADA PROPPER

275

STANISŁAW 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
24¼ 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.



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 KOSHYAKOV (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 77¼ 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

57¼ 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



283

284
VICENTE ALBÁN (ECUADORIAN, ACTIVE LATE 18TH
CENTURY)

Via Dolorosa

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

oil on canvas

58¼ x 66 in. (148 x 167.6 cm.)

\$6,000-8,000



285

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

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 HYPOLITE (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 23¾ 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.



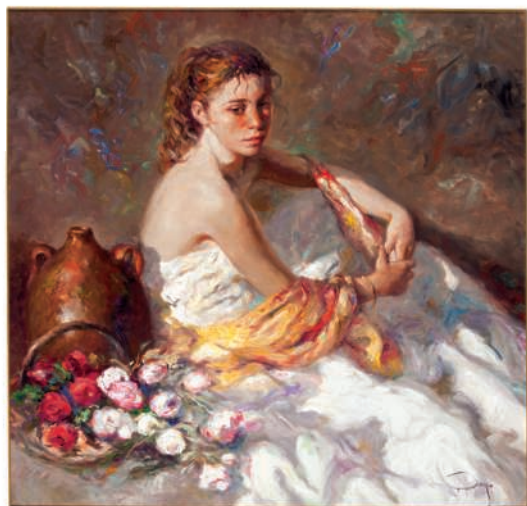
287

288
JOSÉ ROYO (SPANISH, B. 1941)

Mirada

signed 'Royo' (lower right)
 oil on canvas
 39¼ x 39¼ in. (99.7 x 99.7 cm.)
 \$4,000-6,000

PROVENANCE:
 with Windsor Fine Art, New Orleans, 2005.



288



289

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

287
JOSÉ ROYO (SPANISH, B. 1941)

Brillos

signed 'Royo' (lower right)
 oil on canvas
 39¼ x 39¼ in. (99.7 x 99.7 cm.)
 \$4,000-6,000

PROVENANCE:
 with Windsor Fine Art, New Orleans, 2005.

289
JOSÉ ROYO (SPANISH, B. 1941)

Musical

signed 'Royo' (lower right)
 oil on canvas
 39¼ x 39¼ 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

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

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.)

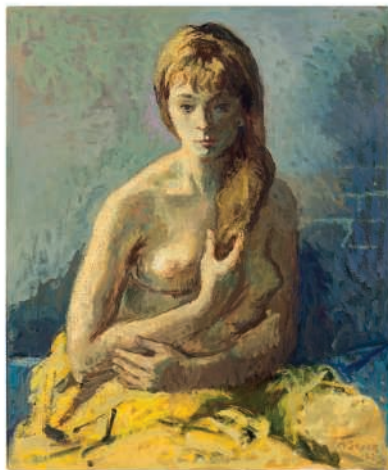
\$4,000-6,000

PROVENANCE:

The artist.

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

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



294

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.

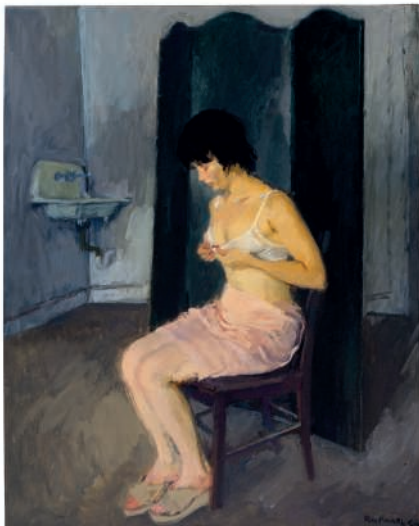
\$4,000-6,000

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

6½ x 19½ 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
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.

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 6½ x 6½ x 4½ 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

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

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

19½ 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. 18½ x 26½ in. (473 x 663 mm.); S. 23½ x 30¾ (597 x 784 mm.)

\$5,000-7,000



304



303

•303

EDWIN WILLARD DEMING (AMERICAN, 1860-1942)

Indians Hunting Buffalo

oil on canvas

28½ x 34¾ 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/ Schenectedy/ Feb-185' (on the reverse)

oil on canvas

22½ x 17¾ in. (57.2 x 45.1 cm.), oval

\$2,000-3,000



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

24¼ 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

11¾ 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:

Roselyn, 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 ALLANG 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

15¾ x 22¾ 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 ceramicist 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

11¼ 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 KENSSETT (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
 4¼ to 4½ in. (10.9 to 11.4 cm.) high

(8)

\$1,000-1,500

PROVENANCE:

The Benjamin F. Edwards III Collection of Chinese Export Porcelain; Christie's, New York, 22 January 2002, lot 23.

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

4½ in. (10.8 cm.) and 5½ in. (14 cm.) high

(4)

\$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.

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
 3½ to 5 in. (8.9 to 12.2 cm.) high

(8)

\$1,000-1,500

PROVENANCE:

The Benjamin F. Edwards III Collection of Chinese Export Porcelain, Part II; Christie's, New York, 22 January 2003, lot 96 (three teapots).

324
FOUR CHINESE IMARI TEAPOTS AND COVERS
 CIRCA 1710

Comprising a pair of lobed ovoid teapot, a larger lobed ovoid teapot, and a small globular teapot, each decorated in underglaze blue and finely painted in iron-red and gilt

4½ in. to 4¾ in. (10.5 to 11.8 cm.) high

(8)

\$1,000-1,500

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).



325

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.



326



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 3/4 in. (22.2 cm.) wide

(2)

\$1,000-1,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28 January 1993, lot 380.



328

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-frit ground

10 in. (25.4 cm.) diameter

\$1,500-2,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 1-2 December 1992, lot 327.



329

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

(2)

\$1,000-1,500

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



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

5¼ 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

9¾ 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

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

(3)

\$2,000-3,000



337

•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



341

•339

A PAIR OF CHINESE CLOISSONNE ENAMEL DOUBLE GOURD VASES AND COVERS

20TH CENTURY

Each decorated with dense lotus scrolls
11¼ in. (28.6 cm.) high

(4)

\$1,500-2,000

•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
8¼ 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
41¼ in. (102.3 cm.) overall, each (4)
\$2,000-3,000



347

•347
A CHINESE FAMILLE ROSE
PORCELAIN PLAQUE WITH GEESE
REPUBLIC PERIOD

Mounted in a *jumu* frame
31¼ in. (80.5 cm.) high
\$1,000-1,500



348

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 13¾ 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)

11½ 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





352

**352
A CHINESE EXPORT ARMORIAL
DISH**

CIRCA 1738

The center with arms for the 5th Duke of
Hamilton

13¾ 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

6¼ 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

\$4,000-6,000

(8)

•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 *CONSILIO ET ANIMUS*; the third pair with the arms of Hornyold and the motto *FIDEM TENE*

3¾ in. (9.5 cm.) wide, the largest

\$4,000-6,000

(6)

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



361



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

\$1,000-1,500

(2)

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

\$1,000-1,500

(3)

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'*

1¼ in. (3.2 cm.) long, the first pair

\$1,000-2,000

(4)

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

\$1,000-1,500

(4)



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

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

364

AN EMERALD, DIAMOND AND GOLD LINE BRACELET

20TH CENTURY

Stamped '750'

6½ in. (16.5 cm.) long

\$1,000-1,500

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



365



366

366
A GOLD NECKLACE

20TH CENTURY

Geometric yellow and white gold plaques, joined by gold links, stamped '750'
14¼ in. (36.2 cm.) long

\$1,000-1,500



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

(2)

\$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

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*

(4)

US ring size 3 to 5

(3)

\$1,200-1,800



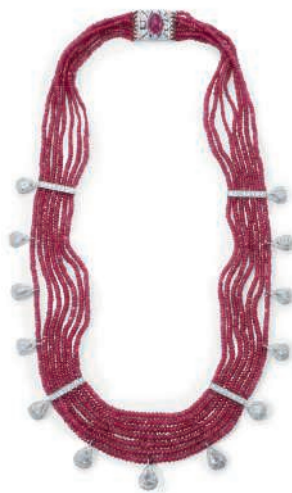
369



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

\$1,000-1,500



372

373
FOUR HARDSTONE RINGS
MODERN

Comprising a green hardstone ring; a gilt-metal and applied gemstone jadeite 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*
 3¼ in. (8.3 cm.) the arrow pin

(5)

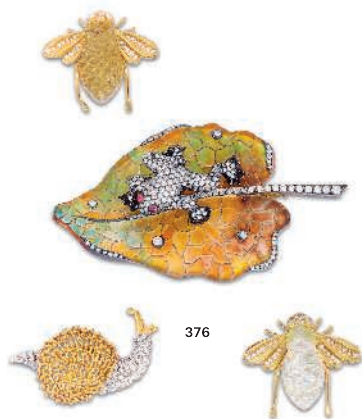
\$1,500-2,500

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 *plique 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 - 6¼

(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 3½

(3)

\$1,000-1,500



377



378

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 (part)

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



380

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
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; 3¼ US ring size

(3)

\$1,500-2,000



381



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
16 1/4 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 6 1/4

\$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'*
19 1/2 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 6 1/2

\$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'

1¾ 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 7¼

\$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'*

8¾ 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*

15¼ in. (38.7 cm.) long

\$2,000-3,000

(3)



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 6½

\$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 ¾ 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'*

7¼ 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

7¼ 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

(3)

\$1,000-1,500



395

~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

(6)

\$1,000-1,500

~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 6¾

(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

(2)

\$1,000-2,000



397

SESSION IV
(LOTS 398-536)



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

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 1½ 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.



400

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, 4¾ in. (10.9 cm.)
 wide; 34 oz. (1059. gr.) (4)

\$1,500-2,500



402

403 No Lot



404

•405

A GEORGE II SILVER BASKET

MARK OF WILLIAM PLUMMER, LONDON, 1761

Of 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



405



406

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 Christoffle, 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

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

(145)

\$3,500-5,500

PROPERTY FROM A PRIVATE COLLECTION

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



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

PROPERTY FROM A PRIVATE COLLECTION

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 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



413

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



412

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 HI 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

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



415

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



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



418



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 furled 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

**A DANISH SILVER VEGETABLE
TUREN 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



422



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

46¼ 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.) (3)

\$5,000-8,000



425



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 passant

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

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



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

PROPERTY FROM A NEW YORK COLLECTION

428

AN ASSEMBLED GROUP OF FRENCH SILVER-GILT SERVERS

MARK OF PIERRE-BENÔIT 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.)

(15)

\$5,000-8,000



428

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



431



432

■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, 12¼ 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

28¾ in. (73 cm.) high, 19¾ in. (50.2 cm.) wide, 12¼ 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

A LOUIS XV BEECHWOOD CANAPE

BY MICHEL GOURDIN, CIRCA 1755

Stamped twice 'M*GOURDIN'
79 in. (200.7 cm.) long

\$3,000-5,000



435



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

31¼ in. (79.4 cm.) high, 17¼ in. (45.1 cm.)
wide, 13¼ 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, 14¼ in. (36.2 cm.) wide, 13 in. (33 cm.)
deep (2)

\$1,500-2,500



439



440

■-440

A FRENCH WALNUT FIRESCREEN

19TH CENTURY, INSET WITH A 16TH CENTURY FLEMISH
TAPESTRY FRAGMENT

50 in. (127 cm.) high, 35¼ in. (89.5 cm.) wide, 15 in. (38.1 cm.)
deep

\$1,000-1,500

■-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



441



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

A PAIR OF ITALIAN GILTWOOD CANDLESTICKS
17TH CENTURY

On associated bases
17 in. (43.1 cm.) high, overall

\$2,500-3,500

(2)



443

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





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

■451

A MATCHED PAIR OF NORTH ITALIAN RENAISSANCE WALNUT SCABELLI

LATE 16TH CENTURY AND LATER

Together with a Henry II walnut side chair

\$2,000-4,000



450

■450

AN ITALIAN WALNUT CRADLE

19TH CENTURY, INCORPORATING 16TH CENTURY ELEMENTS

60 in. (152.4 cm.) high, 45¾ in. (116.2 cm.) wide,

26¾ in. (67.9 cm.) deep

\$2,000-3,000

■452

TWO NORTH ITALIAN WALNUT SCABELLI

LATE 16TH CENTURY AND LATER

\$2,000-3,000

(2)



451 (one of a pair)



452



453

■ 453

**AN ITALIAN PARCEL-GILT WALNUT REFECTORY TABLE
LATE 16TH CENTURY**

With minor replacements
32¾ in. (83 cm.) high, 118 in. (299.5 cm.) wide,
35¼ in. (89.5 cm.) deep

\$8,000-12,000



454

■ 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**

80¼ in. (203.7 cm.) high, 97¼ in. (248.3 cm.) wide,
21½ in. (54.7 cm.) deep

\$5,000-8,000



455



456

■456

A GOTHIC OAK CABINET

PROBABLY FRANCE, 15TH/16TH
CENTURY WITH REPLACEMENTS

50¼ in. (127.6 cm.) high,
54¼ 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

26¼ 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 Wienn*
 7¼ in. (17.8 cm.) high (2)
 \$5,000-8,000

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
 11½ in. (29.5 cm.) diameter
 \$4,000-6,000



461



460

460
A HISPANO-MOESQUE POTTERY BLUE-GROUND
COPPER-LUSTER ALBARELLO
 CIRCA 1450-1500, VALENCIA (MANISES)

10½ in. (26.6) cm. high
 \$5,000-7,000

462
AN ITALIAN MAIOLICA ISTORIATO TAZZA
 CIRCA 1550, DUCHY OF URBINO

Painted with the story of Pyramus and Thisbe
 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.



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

•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

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



469

(2)



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, 4¾ in. (12.5 cm.) wide, 1¾ 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

-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, 4¾ (10.8) wide, 1¼ 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

21¼ (54 cm.) high, 19¼ in. (48.6 cm) wide

\$1,000-1,500



475



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

7¼ 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'AMIRANTE MARQUISE DE VAUDREUIL; the second inscribed CLAUDINE. DE. BUSSY/ JEAN. BOUIN. MDCCLXXIX; 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)



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/INVENIT 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 Sculpcit*
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

■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

■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*
24¼ in. (61.6 cm.) high, 25 in. (63.5 cm.) high; 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 XVIII^e 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
24¼ 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)

\$2,000-3,000



491



492

•492
A SET OF FOUR PATINATED LEAD
FIGURES OF CHILDREN

FLEMISH, SECOND HALF 19TH
 CENTURY

One with dove, one with cymbals, 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 XVII

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

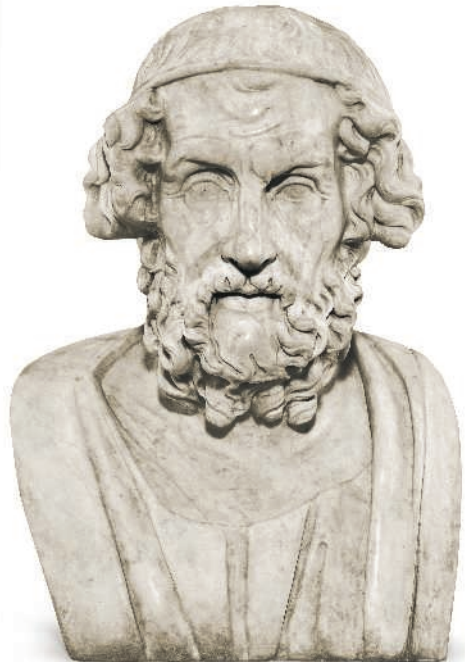
•497

A WHITE MARBLE BUST OF HOMER

ITALIAN, 19TH CENTURY

20½ in. (50.8 cm.) high

\$2,000-3,000



497



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

\$2,000-3,000



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
CANDELABRAS**

LATE 19TH CENTURY

Each lion set within a bower of flowering branches on a pierced
rocaille base

8¾ in. (22.2 cm.) high, each

\$1,000-1,500

(2)



500

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

\$800-1,200

(4)



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. ROCHETTE

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 POTSCHEL, 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

21¼ 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



508



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



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

\$2,000-3,000

(2)



510



•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



511

•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

\$2,000-3,000

(2)



512



513

PROPERTY FROM A PRIVATE COLLECTION

513
A FRENCH ORMOLU NINE-LIGHT CHANDELIER
 LATE 19TH CENTURY

Electrified
 34¾ 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

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



516



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

11¼ 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, 15¼ 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

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



521



522

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



523



524

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

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



532



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, 103¼ in. (262.3 cm.) wide

\$5,000-8,000



535



536

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Auction
Calendar
SUMMER 2017
LIVING WITH ART
New York

AUGUST
22 Tuesday - 23 Wednesday

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cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

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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.

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All you need to know

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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.

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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' 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 19th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability,

in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

ALL DIMENSIONS ARE APPROXIMATE

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

◦

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. 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.CHIRSTIES.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-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. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

Failure to collect your property within 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. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification.

If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at 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 can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

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 do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

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.

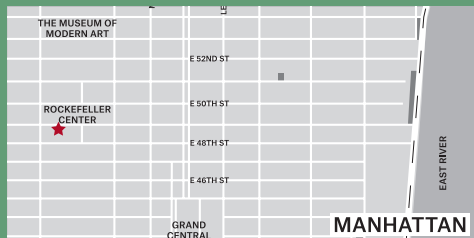
PHYSICAL LOSS & DAMAGE LIABILITY

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

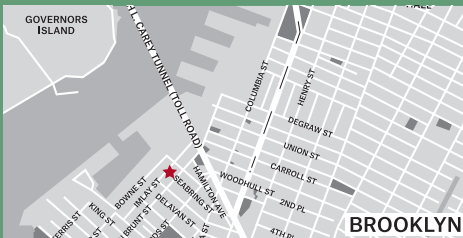
STORAGE AND STORAGE-RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY, CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
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 Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not give 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 F below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation (or equivalent document(s)) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorizing 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 in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids, or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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 us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 21% 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 2406.

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 F(4) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated 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 reverse of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to

a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may 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 in 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;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return;
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to sell in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(i) 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) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the **public** 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
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA/RW 021000021 FBO: Christie's Inc.;
Account # 9876-107978
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will not be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a cardholder not present (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a 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.

- (iii) Cash.
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- (iv) Bank Checks.
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks.
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2630 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 F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we may 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 connect details to the seller;

- (vii) we can reject at any future auction any bid made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE 1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

- (d) If you do not collect a lot by the end of the 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 shall apply.

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

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

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EMAIL— info@christies.com

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