



FRENCH & ENGLISH FURNITURE  
FROM A DISTINGUISHED  
PRIVATE COLLECTION

NEW YORK  
24 OCTOBER 2017

CHRISTIE'S







## NEW YORK

# FRENCH & ENGLISH FURNITURE FROM A DISTINGUISHED PRIVATE COLLECTION

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## AUCTION

Tuesday 24 October 2017  
at 10.00 am (Lots 1-107)

20 Rockefeller Plaza  
New York, NY 10020

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Friday	13 October	10.00 am - 5.00 pm
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Sunday	15 October	1.00 pm - 5.00 pm
Monday	16 October	10.00 am - 5.00 pm
Tuesday	17 October	10.00 am - 5.00 pm
Wednesday	18 October	10.00 am - 5.00 pm
Thursday	19 October	10.00 am - 5.00 pm
Friday	20 October	10.00 am - 5.00 pm
Saturday	21 October	10.00 am - 5.00 pm
Sunday	22 October	1.00 pm - 5.00 pm
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[50]



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1

**A LOUIS XV ENAMELLED VARI-COLOR GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, PARIS, 1771/1772, WITH THE CHARGE  
AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, STRUCK  
WITH TWO FRENCH POST-1864 IMPORT MARKS FOR GOLD

oval box, the cover, sides and base set with panels of dark-blue enamel  
heightened with gilt *paillons* and sky-blue and translucent white *taille*  
*d'épargne* enamel pellets and diamonds within *entrelac* frames, with chased  
vari-colour gold foliate and flowerhead *sablé* borders and vase pilasters, the  
cover centred with an enamel miniature depicting a young lady in a blue dress  
with white gauze fichu, a muslin bonnet secured with pink ribbons, in a chased  
foliate frame

2 7/8 in. (73 mm.) wide

\$10,000-15,000

**PROVENANCE**

with Au Vieux, Paris.

**2****A SWISS ENAMELLED GOLD BODKIN-CASE**

MAKER'S MARK I F CROWNED, GENEVA,  
CIRCA 1800

slightly tapering étui of rectangular section, the domed cover and base set with panels of dark-blue enamel on an engine-turned ground, with *taille d'épargne* trailing foliate garlands and floral sprays in gold and red, with green enamel *entrelac* outer borders, blank matrix

4 ½ in. (114 mm.) high

\$1,500-2,000

**3****A FRENCH ENAMELLED GOLD SNUFF-BOX**

BY CHRISTIAN PETSCHLER (FL. 1814-1822), MARKED, PARIS, STRUCK WITH THE FRENCH THIRD STANDARD GUARANTEE MARK FOR GOLD 1819-1838

rectangular box with canted corners, the sides and base set with panels of engine-turning within opaque dark-blue enamel frames, the outer *sablé* borders with *taille d'épargne* blue enamel flower-heads and crescents amidst chased acanthus leaves and foliage, the cover later set with an enamel plaque depicting a group of figures and animals in a pastoral scene, with a lake and mountains beyond

3 ¾ in. (85 mm.) wide

\$4,000-6,000





4

**A LOUIS XVI ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK J. J., MARKED, PARIS, WITH THE FIRST CHARGE AND DECHARGE MARKS OF HENRY CLAVER 1780-1782, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base set with panels of simulated bloodstone enamel, the cover centred with an oval enamel plaque painted *en grisaille* on a pink ground of a young lady seated on a bench in a garden, the sides set with similar enamel miniatures depicting trophies of music and love, within white enamel beaded *sablé* borders

2 ½ in. (66 mm.) wide

\$8,000-12,000

5

**A CONTINENTAL ENAMELLED GOLD SNUFF-BOX**

LATE 19TH CENTURY, STRUCK WITH MARKS RESEMBLING THOSE FOR PARIS 1774-1780 AND THE PARISIAN DATE LETTER FOR 1776

circular box, the cover and sides set with panels of enamel simulating pink marble, within opaque apple-green enamel borders set with laurel leaf and flowerhead garlands and translucent dark-blue enamel outer borders, the sides and base each centred with a translucent dark-blue enamel cartouche on a *guilloche* ground overlaid with pierced gold foliate cagework, the sides with applied laurel and berry garlands, the cover centred with an oval *grisaille* enamel depicting cupids sacrificing at an Altar of Love, within an *entrelac* gold frame

3 in. (76 mm.) diam.

\$10,000-15,000



5



**6**

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

HANAU, CIRCA 1790, MAKER'S MARK - B. G., WITH CROWNED LETTER K, STRUCK WITH MARKS RESEMBLING THE CHARGE MARK OF JULIEN ALATERRE AND THE DECHARGE MARK OF JEAN-BAPTISTE FOUCHE

oval box, the cover, sides and base set with panels of translucent French-blue enamel on a horizontally reeded engine-turned ground stamped at intervals with pellets and within opaque white enamel frames, the cover centered with an oval enamel plaque depicting Alexander the Great and his physician Philip, within a border of white enamel beads alternating with translucent green enamel leaves and translucent red enamel berries on a *sablé* gold ground, the outer gold borders and side pilasters applied with raised opalescent enamel ovolo bands alternating with bands of white enamel beads between garlands of translucent green and red enamel leaves and berries

3 in. (78 mm.) wide

\$10,000-15,000

**PROVENANCE**

Christopher Henry Thomas Hawkins of Trewithen Cornwall and 10 Portland Place, London, landowner and prodigious collector.

C.H.T. Hawkins, deceased, of 10 Portland Place; Christie's, London, 17 May 1904, lot 1182 (250 gns to Duveen).

Joseph Duveen (1869-1939), later knighted, created a baronet and made Lord Duveen of Millbank, art dealer and benefactor, director of Duveen Brothers.



7

**A LOUIS XVI-STYLE JEWELLED  
ENAMELLED VARI-COLOUR GOLD  
CARNET-DE-BAL**

CONTINENTAL, CIRCA 1830, STRUCK  
WITH MARKS RESEMBLING THE PARISIAN  
CHARGE MARK OF ELOY BRICHARD AND A  
DATE LETTER FOR 1756

tapering floral blue and white striped enamelled  
étui of rectangular section, with slightly domed  
hinged cover and chased vari-colour gold foliate  
frames, the obverse set with an oval enamel  
portrait of a lady, the reverse with gold monogram  
on a silk panel, set with silver-mounted inscription  
*Souvenir d'amitié* in rose-cut diamonds, gold  
push-piece

3 ½ in. (86 mm.) high

\$3,000-5,000



8

**A GERMAN ENAMELLED GOLD  
SNUFF-BOX**

HANAU, CIRCA 1800, STAMPED WITH THE  
HANAU TOWN MARK FOR 18 CARAT GOLD

rectangular narrow box with canted corners,  
the cover, sides and base set with panels of  
translucent cherry-red enamel on an engine-  
turned ground stamped at intervals with pellets,  
within translucent green enamel and white bead  
enamel entrelac sablé borders

3 ½ in. (92 mm.) wide

\$4,000-6,000

**9****A CONTINENTAL ENAMELLED GOLD CARNET-DE-BAL**

THE CASE 19TH CENTURY, THE EARLIER MOUNT WITH INDISTINCT MAKER'S MARK, PARIS, 1777/1778 AND THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUCHE 1774-1780

tapering étui of rectangular section with slightly domed hinged cover, each side enameled *en plein* with summer fruit and wine arranged on shelves, within translucent dark-blue enamel and gold strapwork and scrolls, gold push-piece, the interior with fitted gold-topped pencil

3 1/4 in. (82 mm.) high

\$1,500-2,000

**10****A CONTINENTAL ENAMELLED VARI-COLOR GOLD SNUFF-BOX**

THE BOX PROBABLY GERMAN, 19TH CENTURY, STRUCK WITH AN UNIDENTIFIED MAKER'S MARK C. S. B., MARKS RESEMBLING THOSE OF JULIEN ALATERRE AND THE PARISIAN DATE LETTER FOR 1773, THE ENAMEL PANELS AND FRAMES 18TH CENTURY

rectangular box, the cover, sides and base set with panels of sunburst pattern engine-turning, each set with an oval enamel plaque painted with colourful floral displays in chased vari-colour gold foliate frames, within blue enamel outer borders in imitation of lapis lazuli and chased with *rocaille* and scrolls, wavy internal flange

3 in. (76 mm.) wide

\$6,000-8,000





11

11

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK M. C. CROWNED, HANAU, CIRCA 1780

oval box, the cover, sides and base each set with an enamel miniature, the cover depicting a young couple fishing beside a lake, with a water-mill beside them and an arched bridge and mountains beyond, the sides and base with similar lakeside and pastoral scenes, within outer borders of chased *demi-lune* foliage and polished gold diaper-work, the pilasters hung with ribbon-tied chased medallions on a *sablé* ground

2¾ in. (70 mm.) wide

\$10,000-15,000

12

**A CONTINENTAL ENAMELLED GOLD SNUFF-BOX**

POSSIBLY VIENNA, 19TH CENTURY

oval box, the cover, sides and base each set with an enamel plaque painted with scenes from mythology, including Diana and Calisto on the cover and Venus and Adonis on the front panel, within chased scrolling foliate *sablé* borders and *palmette* pilasters, with raised scroll thumbpiece

2¾ in. (73 mm.) wide

\$12,000-18,000



12

12





13

**A SWISS ENAMELLED GOLD SNUFF-BOX**

ATTRIBUTED TO JEAN-FRANÇOIS BAUTTE & CIE. (FL. 1837-1855),  
GENEVA, CIRCA 1840

of faceted elongated form with rounded ends, each panel decorated in opaque and translucent enamels with colourful polychrome friezes of flowers and strapwork on a *sablé* ground, with two hinged secret compartments on both ends, the interior of the double cover set with a gold frame set with two glazed compartments

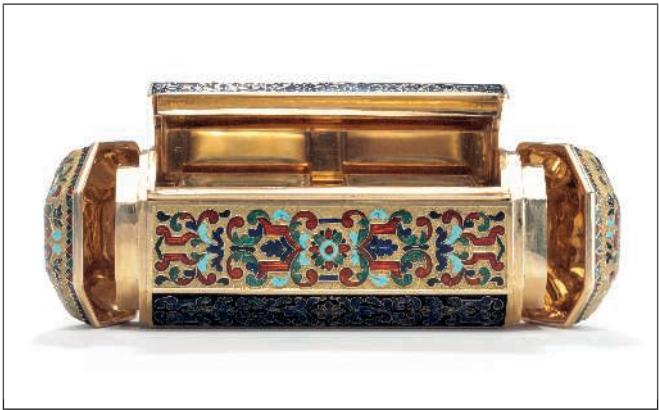
3 7/8 in. (98 mm.) long

\$15,000-20,000

**PROVENANCE**

with S.J. Phillips, London.

Despite this box not being marked or signed, its delicate and colourful friezes of flowers, standing out on *sablé* gold ground, are typical of J.F. Bautte's production. For three snuff boxes of identical form, two of which are signed: *J.F. Bautte & Cie*, see Sotheby's, Paris, 29 April 2009, lot 4, Christie's, New York, 2 June 2004, lot 2 and Sotheby's, London, 12 May 2015, lot 140. After the death of Jean-François Bautte (1772-1837), the firm continued under the name of 'Jean-François Bautte & Cie' until 1855 when it changed its name to 'Rossel, Bautte & Cie'.



(another view)

**14****A LOUIS XV GOLD-MOUNTED SHELL SNUFF-BOX**

PARIS, 1743/1744, WITH THE CHARGE AND DECHARGE MARKS OF  
LOUIS ROBIN 1738-1744

tapering box made of the convex parts of two *Oliva Porphyria* shells, the outside with natural light brown zig-zag and chevrons creating a mountainous design, the rear of the base part with spiralling tail below the hinge, the gold mounts on the lid chased with a scalloped border, the front with two polished gold lunettes on cover and base and incorporating the reeded pushpiece in the front part of the lid

2 ½ in. (63 mm.) wide

\$10,000-15,000

**PROVENANCE**

with Galerie Neuse, Bremen, 1995 (as attributed to Barnabé Sageret, Paris

1747), acquired by

Dr Anton C. R. Dreesmann (inventory no. F-203).

The Dr Anton C. R. Dreesmann Collection Gold Boxes, Objects of Vertu and

Portrait Miniatures; Christie's, London, 11 April 2002, lot 920.

This box is an interesting testimony to the *conchyliomania* during the 18th century. The period of its manufacture coincides with a particular active period of the trading in and collecting of shells, during the reign of Louis XV. In 1736, the famous *marchand-mercier* E.-F. Gersaint published a sale catalogue of collection of shells he had acquired in the Netherlands. Other *Oliva Porphyria* boxes are illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, plates 347 and 446. Recently sold similar snuff-boxes include one auctioned at the Hôtel Drouot, Paris, 14 December 2000, lot 235, one sold Christie's, London, 27 November 1991, lot 1 and one sold Christie's, London, An Iberian Private Collection, 8 December, 2011, lot 161.



15

**A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK B & H, GENEVA, CIRCA 1820  
rectangular box with canted corners, the cover, sides and base set with panels of opaque sky-blue enamel within white enamel frames, the cover centred with an enamel miniature depicting a classical scene within a chased foliate gold frame, with two *taille d'épargne* altars of love on either side, seed-pearl outer border, the base and side pilasters with enamelled *taille d'épargne* urns, the sides with white enamel flowerheads on a *sablé* ground

3 1/2 in. (89 mm.) wide

\$10,000-15,000

**PROVENANCE**

with Au Vieux, Paris.



16

**A LOUIS XVI ENAMELLED GOLD SNUFF-BOX**

BY CHARLES-ALEXANDRE BOUILLOT (FL 1769-1792), MARKED, PARIS, 1778/1779, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUCHE 1774-1780

oval box, the cover, sides and base each set with panels enamelled with winter branches painted in purple *en camaieu* on an opalescent oyster-pink engine-turned ground, within white enamel fillets and polished gold frames, with translucent blue and opaque white beaded enamel outer borders, the sides pilasters with blue and white enamel palmettes

3 1/8 in. (79 mm.) wide

\$10,000-15,000

Charles-Alexandre Bouillerot was born around 1737 into a family of goldsmiths whose earliest known member was Nicolas Bouillerot (1720-1754). Charles-Alexandre apprenticed under Jean-Louis Bouillerot and was accepted as a master by the *Cour des Monnaies* in 1769. In 1774, he began to supply gold boxes to the prestigious firm Au Petit Dunkerque. At the beginning of the revolution he served as Captain of the Garde National Volontaire, but nothing is known of him after 1792.

17

**A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK I. F. BENEATH A CROWN,  
GENEVA, CIRCA 1805

rectangular box with canted corners, the sides and base set with panels of dark-blue enamel on an engine-turned ground, the cover centred with an enamel miniature depicting a youthful suitor approaching two young maidens in a garden, within a white enamel frame with seed-pearl outer border, the corners with sky-blue *taille d'épargne* enamel urns

3 in. (76 mm.) wide

\$7,000-10,000



18

**A CONTINENTAL LOUIS XV-STYLE ENAMELLED GOLD SNUFF-BOX**

POSSIBLY GERMAN, LATE 19TH CENTURY,  
STRUCK WITH TWO FRENCH IMPORT  
MARKS FOR GOLD 1864-1893

oval box, the cover, sides and base set with panels of dark-blue translucent enamel over chevron-pattern engine-turning, each set with an oval enamel *grisaille* plaque painted in the manner of Boucher, with Venus, attendants and *putti* floating in clouds and making floral garlands to deck an altar, within outer borders chased with scrolls, flowers and *rocaille*

3 1/2 in. (88 mm.) long

\$10,000-15,000

**PROVENANCE**

Sir Alfred Chester Beatty Kt. (1875-1968),  
engineer, art collector and philanthropist.  
Sir A Chester Beatty; Sotheby's, London, 3  
December 1962, lot 159.





19

**A GERMAN ENAMELLED GOLD  
SNUFF-BOX**

MAKER'S MARK J. B. C., HANAU, CIRCA  
1780, CROWNED LETTER N, STRUCK WITH  
MARKS RESEMBLING THE CHARGE AND  
DECHARGE MARKS OF JEAN-BAPTISTE  
FOUACHE

oval box, the cover, sides and base set with panels of translucent blue-green enamel on a horizontal wavy engine-turned ground, within white enamel frames, the cover centered with a horizontal oval enamel plaque painted in purple *camaïeu* with two putti filling their quiver with flowers, within a translucent green enamel rope-twist *sablé* gold surround, the outer borders and side pilasters with opalescent enamel beads between translucent green enamel foliage

3½ in. (90 mm.) wide

\$20,000-30,000

**PROVENANCE**

Christopher Henry Thomas Hawkins of  
Trewithen, Cornwall and 10 Portland Place,  
London, landowner and prodigious collector.  
C.H.T. Hawkins, deceased, of 10 Portland Place;  
Christie's, London, 17 May 1904.





**20**

**AN AUSTRIAN VARI-COLOUR GOLD SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**  
VIENNA, CIRCA 1820, THE PLAQUE ITALIAN, ROME, CIRCA 1815

rectangular box with rounded corners, the sides and base set with panels of wave pattern engine-turning, the borders chased with raised scrolls, foliage, anthemion and flowerheads of polished gold on a *sablé* ground, the cover set with a slightly raised rectangular micromosaic plaque depicting St. Peter's Square in Rome with the domed Basilica and Vatican beyond

3 1/4 in. (82 mm.) wide

\$15,000-20,000

The monumental basilica of St. Peter's was begun in 1506 by Bramante, modified in 1547 by Michelangelo, who designed the dome, and completed around 1606 by Maderno. Bernini's majestic colonnade was added in 1657. The fountains are by Maderno and Bernini, while the central Egyptian obelisk was originally in the Circus of Nero. Ever popular with tourists, the vista was favored by mosaicists during the nineteenth century.



21

**AN AUSTRIAN ENAMELLED GOLD SNUFF-BOX**

BY JOSEF WOLFGANG SCHMIDT (FL. 1769-1836), MARKED, VIENNA,  
CIRCA 1790, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED  
WARRANTY MARKS FOR GOLD

rectangular box with canted corners, the cover, sides and base set with panels of translucent French-blue enamel on an engine-turned ground, within translucent red enamel borders set at intervals with green enamel *patera*, the *sablé* side pilasters hung with green enamel garlands, the cover centred with an oval enamel miniature depicting a classical scene of a man crowning a lady with laurel wreath

3.1/4 in. (82 mm.) wide

\$25,000-35,000

**PROVENANCE**

Presumably Baron Henri de Rothschild (1872-1947).  
Anonymous sale; Christie's, Geneva, 19 November 1980, lot 327.

Joseph Wolfgang Schmidt is recorded in Vienna 1769-1836. During the period 1801-11 he is recorded at Kohlmarkt 1218, and listed as a *Galanteriearbeiter* 1802-36. A gold and enamel snuff-box with *paillon* decoration and a central plaque depicting a Sacrifice to Venus by this rare Viennese goldsmith is in the Art Institute of Chicago, illustrated in C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, no. 240. A jasper snuff-box with applied gold decoration and paste thumbpiece also with his maker's mark I.W.S., 1774, is illustrated *op. cit.*, no. 458. Other boxes by his hand were sold Christie's, Geneva, 15 November 1994, lot 32, Christie's, London, 10 December 2002, lot 62, Christie's, London, 10 November 2010, lot 434, Christie's, London, 2 June 2015, lot 218 and Christie's, London, 29 November 2016, lot 1.



22

**A SWISS ENAMELLED VARI-COLOUR GOLD SNUFF-BOX**  
GENEVA, CIRCA 1850

rectangular box with canted corners, the cover, sides and base set with panels of translucent red enamel on a wavy engine-turned ground, each inset with an enamel miniature depicting *grisaille* putti within colourful landscapes, in chased gold frames, with chased acanthus outer gold borders

2  $\frac{5}{8}$  in. (66 mm.) wide

\$8,000-12,000

23

**A SWISS ENAMELLED GOLD SNUFF-BOX**  
GENEVA, CIRCA 1820

rectangular box in the form of a purse, the shaped cover set with a square enamel plaque depicting Cupid and a deer, the cover, pilasters and base with a design of lace and flowers in white enamel, the base set with a square plaque of translucent dark-blue enamel over painted fruit and foliage, the sides of chased *sablé* gold within blue enamel frames

3  $\frac{1}{4}$  in. (82 mm.) wide

\$3,000-5,000



23

22

**24****A GERMAN ENAMELLED GOLD****SNUFF-BOX**

PROBABLY HANAU, CIRCA 1810, STRUCK WITH A CROWNED J AND MARKS RESEMBLING THE PARISIAN CHARGE MARK OF 1762-1768

rectangular box with canted corners, the cover, sides and base set with panels of translucent dark-blue enamel on an engine-turned ground within white enamel frames, with blue and white enamel and foliate gold *taille d'épargne* outer borders, the cover centred with an enamel classical scene of Aurora in her chariot

2  $\frac{7}{8}$  in. (73 mm.) wide

\$3,000-5,000

**25****A LOUIS XV ENAMELLED GOLD****SNUFF-BOX**

BY PIERRE-ANDRÉ BARBIER (FL. 1764-17760, MARKED, PARIS, 1764-1765, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PRÉVOST 1762-1768

oval box, the cover, sides and base set with panels of translucent green enamel on an engine-turned ground, within scrolling green enamel outer borders, the sides later hung with gold foliate garlands, the cover centred with an oval *grisaille* pink enamel miniature depicting three putti within a later gold foliate wreath surround, the interior cover later engraved with the inscription 'FROM / HER MAJESTY QUEEN CHARLOTTE / TO / COLONEL PETER RYVES HAWKER, / 1st TROOP OF HORSE GUARDS'

3  $\frac{3}{8}$  in. (86 mm.) wide

\$5,000-7,000

**PROVENANCE**

Presented by Queen Charlotte (1744-1818), consort of King George III (1760-1820) to Lieutenant Colonel Peter Ryves Hawker (d. 1790), of Longparish House, Hampshire and 1st Troop of Horse Guards, bodyguards to the monarch.

Pierre-André Barbier became a Master in 1764 and is recorded working in the rue Quincampoix until 1776. A box by him is in the Louvre, and two are in the Ashmolean Museum, Oxford.



26

**A SWISS ENAMELLED GOLD SNUFF-BOX**  
GENEVA, CIRCA 1820

fluted oval box with wavy rims, the cover and base each centered with an oval dove-grey enamel reserve of wavy outline on an engine-turned ground, each painted with bouquets of rose, peonies, tulips, daffodils and fruit, surrounded by opaque pink *taille d'épargne* borders engraved with scrolls and trailing foliage, the sides similarly decorated

3 in. (76 mm.) wide

\$7,000-10,000



27

**A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL MINIATURE**

BY LES FRÈRES TOUSSAINT (FL. 1752-1803),  
MARKED, HANAU, CIRCA 1780, STRUCK  
WITH THE HANAU TOWN MARK FOR  
19 CARAT GOLD, CROWNED LETTER K  
RESEMBLING THE PARISIAN DATE LETTER  
1773/1774 AND A MARK RESEMBLING THE  
PARISIAN CHARGE MARK FOR 1768-1774  
AND TWO FRENCH POST-1838 RESTRICTED  
WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base set with panels of translucent red enamel on an engine-turned *moiré* pattern ground stamped at intervals with pellets within opaque white enamel frames, the cover centred with an oval enamel miniature depicting a young gentleman with powdered wig, in blue coat and grey cloak, within a silver-mounted old-mine cut diamond frame, the *sablé* gold borders and side pilasters applied with white enamelled beads alternating with translucent green enamelled trailing foliage

3 3/8 in. (86 mm.) wide

\$7,000-10,000

**PROVENANCE**

Nathaniel Mayer Victor, 3rd Baron Rothschild

(1910-1990).

The Lord Rothschild, G.B.E., G.M., F.R.S.;  
Christie's, London, 30 June 1982, lot 13.

Charles (1720-1790) and his brother Pierre-Etienne Toussaint (1726-1806) were Berlin *bijoutiers* of Huguenot descent who arrived in Hanau in 1752. Such was their influence amongst the Hanau goldsmiths that by 1762 they were employing several German craftsmen and chasers. In 1773 Etienne Flamant, an expert *guillocheur* originally from Geneva, signed a contract with the leading Hanau goldsmiths for them to supply him with around 385 to 430 gold boxes for decoration every year. Les Frères Toussaint agreed to supply him with 160 gold boxes a year, an extraordinarily high number that they were unable to fulfill. The marks on the current box were used by the company after the signing of the agreement with Flamant in 1773. For another box by this goldsmith see lot 35.



28

28

**A SWISS ENAMELLED GOLD SNUFF-BOX**

GENEVA, CIRCA 1830, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover centered with an oval enamel plaque painted with a harbour scene with a ship in full sail on a *guilloche* sun-burst pink ground, the cover and sides of turquoise *taille d'épargne* enamel, the sides each centred with a shaped floral cartouche within white enamel frames, the base with a pink enamel cartouche within sky blue enamel border with red enamel flowerheads and berries, scalloped flange

3 1/4 in. (82 mm.) wide

\$2,000-3,000

29

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, HANAU, CIRCA 1790

oval box, the cover set with an oval enamel portrait miniature of a lady in a blue dress with white lace collar and blue silk bow, the cover, sides and base set with panels of opaque light-pink enamel within polished gold and white enamel frames, the outer borders and side pilasters of black *taille d'épargne* enamel highlighted with trailing gold foliage

3 1/4 in. (82 mm.) wide

\$10,000-15,000

**PROVENANCE**

Bulgari, Rome.



29



30

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK P. R., PROBABLY HANAU, 19TH CENTURY, STRUCK WITH MARKS RESEMBLING THE PARISIAN CHARGE MARK OF ANTOINE LESCHAUDEL, THE PARISIAN DATE LETTER FOR 1747 AND TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box, the cover, sides and base each enamelled *en plein* in translucent dark-blue, green and brown enamel with scenes from the Fables of La Fontaine, over chased and engraved pastoral and architectural scenes on an engine-turned ground

3 in. (76 mm.) wide

\$25,000-35,000

**PROVENANCE**

with S.J. Phillips, London.

Jean de La Fontaine (1621-1695) was the most famous French fabulist and one of the most widely read French poets of the 17th century. He is known above all for his *Fables*, which provided a model for subsequent fabulists across Europe.

The fables depicted in the enamels are, on the cover *The Raven and the Fox*, on the base *The Wolf and the Sheep*, on the front panel *The Fox and the Grapes*, on the rear panel *The Hare and the Frogs*, on the right-hand side panel *The Crane and the Wolf* and on the left-hand side panel *The Stork and the Fox*.







31

**A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK R CROWNED, GENEVA,  
CIRCA 1800

rectangular narrow box with canted corners, the cover, sides and base set with panels of dark-blue translucent enamel on an engine-turned ground with *taille d'épargne* gold foliate borders, within white enamel outer frames, the cover with seed-pearl border and centred with an enamel plaque depicting a shepherdess seated under a tree being serenaded by a man playing a flute

3 ½ in. (85 mm.) wide

\$3,000-5,000



32

**A SWISS ENAMELLED GOLD SNUFF-BOX**  
GENEVA, CIRCA 1810, STRUCK WITH  
TWO FRENCH POST-1838 RESTRICTED  
WARRANTY MARKS FOR GOLD

circular box, the cover set with an enamel plaque depicting Elisabeth-Louise Vigée Le Brun's 'La paix ramenant l'Abundance', the sides and base set with panels of translucent dark-blue enamel on an engine-turned ground, the outer borders with *taille d'épargne* white enamel frames, with black and sky-blue enamel chevrons and gold leaves

2 ½ in. (65 mm.) diam.

\$6,000-8,000

The enamel on the lid is after an inverse print of Elisabeth-Louise Vigée-Lebrun's oil painting 'La paix ramenant l'Abundance' of 1780, which was her entry piece to the Académie Royale. It was displayed at the Paris Salon after her admittance in 1783.



**33**

**A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, POSSIBLY PAUL ROBERT (1747-1779), MARKED, PARIS, 1774/1775, WITH THE CHARGE MARK OF JULIEN ALATERRE 1769-1774, STAMPED ON THE FLANGE 51

oval box, the cover, sides and base set with *sablé* panels finely chased with trophies from the arts, gardening and music amidst scrolling foliage, with trailing foliate, ribbon and *entrelac* outer borders and column pilasters, the cover centred with an oval enamel plaque after Chardin depicting a woman washing clothes, within a raised chased foliate frame

3 1/4 in. (82 mm.) wide

\$30,000-50,000



**34**

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK R. L. M. CROWNED, HANAU, CIRCA 1785, STRUCK WITH MARKS RESEMBLING THOSE FOR PARIS 1782-1789, THE PARISIAN DATE LETTER 1784/1785 AND TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

oval box, the cover, sides and base set with panels of dove-grey enamel on an engine-turned ground, the cover centred with an oval enamel miniature of a gentleman, wearing a maroon coat with lace frilled shirt, within a chased foliate frame, the sides applied with ribbon-tied gold foliate swags with column pilasters, the outer *sablé* borders with trailing green and red enamel foliage and berries set within white enamel beads

3 ¾ in. (95 mm.) wide

\$20,000-30,000



**35**

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

BY LES FRÈRES TOUSSAINT (FL. 1752-1803), MARKED, HANAU, CIRCA 1785,  
STRUCK WITH THE HANAU TOWN MARK FOR 19 CARAT GOLD, CROWNED  
LETTER K RESEMBLING THE PARISIAN DATE LETTER 1773/1774, A MARK  
RESEMBLING THE PARISIAN CHARGE MARK FOR 1768-1774 AND TWO  
FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base set with panels of wavy engine-turning enamelled in translucent gold, painted *en camaïeu* with brown winter branches within white enamel frames, chased vari-colour gold foliate outer *entrelac* borders and pilasters set at intervals with raised flowerheads and foliage, the cover inset with an oval enamel plaque depicting Cornelia and her jewels

3 1/8 in. (79 mm.) wide

\$30,000-50,000

Charles (1720-1790) and his brother Pierre-Etienne Toussaint (1726-1806) were Berlin *bijoutiers* of Huguenot descent who arrived in Hanau in 1752. Such was their influence amongst the Hanau goldsmiths that by 1762 they were employing several German craftsmen and chasers. For another box and catalogue note for this goldsmith see lot 27.



**36**

**A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE  
FIGURAL FOUR-LIGHT CANDELABRA  
MID-19TH CENTURY**

Each with lily-cast arms on a fluted urn body flanked by mermaids joined by flowering garlands, on a stepped base

41 in. (104 cm.) high, 21 in. (53 cm.) wide

(2)

\$25,000-35,000

**PROVENANCE**

Acquired from Segoura, Paris.



■37

### A GEORGE II GILTWOOD CONSOLE TABLE

CIRCA 1745

With quarter-veneered *alabastro cotognino* top over a patterned frieze and pierced pendant cartouche flanked by fruiting swags, on foliate incurved legs joined by a shell, on a later plinth, with restoration to peripheral carving and frieze rails

35½ in. (89.5 cm.) high, 61 in. (155 cm.) wide, 30 in. (76.5 cm.) deep

\$40,000-60,000

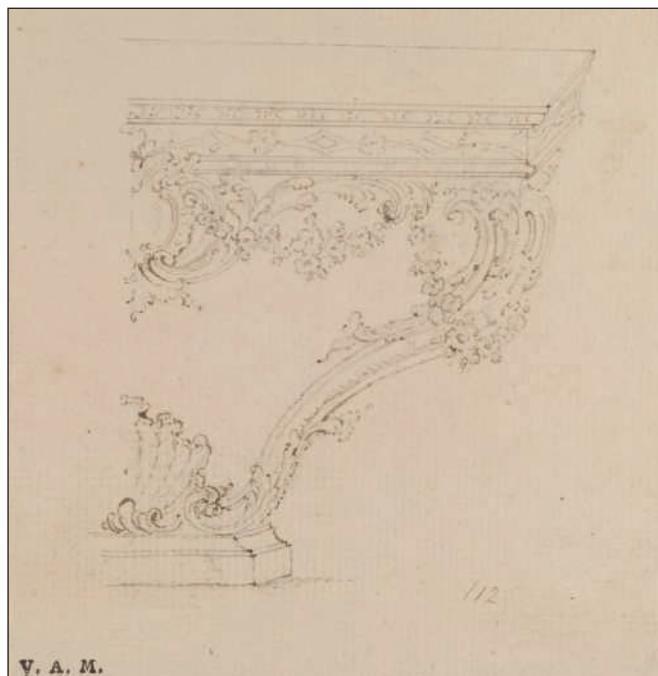
#### PROVENANCE

Anonymous sale; Sotheby's, New York, 11 October 1996, lot 341.

With Christopher Gibbs, London.

Acquired from Partridge, London, 22 March 1999.

This console table conceived in the George II 'antique' manner with richly carved garlands of fruit and flowers emblematic of plenty and a central scallop shell signifying the nature goddess Venus, is modeled on a design by Matthias Lock (1710-1765); the original drawing is held in the Prints & Drawings department of the Victoria & Albert Museum, London (Museum no. 2848:112). Lock was the first to publish rococo designs in England, and is accredited with having imbued the style with an 'English' feel. The ephemera held in the same album from which this drawing derives shows that his carving activities commenced as early as 1742-44. In his lifetime he was recognized as a superlative craftsman, and in *circa* 1768 the cabinet-maker, James Cullen posthumously referred to him as: 'the famous Mr Matt Lock recently deceased who was reputed the best Draftsman in that way that had ever been in England' (M. Heckscher, 'Lock and Copeland: A Catalogue of the Engraved Ornament', *Furniture History*, vol. 15 (1979), p. 5).



The related design by Matthias Lock.  
© Victoria and Albert Museum, London.

To date, only one other pair of tables of this design have been identified; they are virtually identical, but with small variations to the friezes, and with tops of *verde antico* marble. The comparable pair was formerly in the celebrated collection of Mrs Nellie Ionides, the daughter of 1st Viscount Bearsted, of Buxted Park, East Sussex. In 1965, these tables were purchased by the Bowes Museum, Barnard Castle, Co. Durham, where they can now be found, from the dealer, Messrs. F.T. Biggs & Sons, of High Street, Maidenhead, with grants from the Victoria & Albert Museum, the National Art Collections Fund and The Friends of the Bowes Museum ('Furniture for the Bowes Museum', *The Burlington Magazine*, Vol. 108, No. 759 (June 1966), p. 319 and fig. 52; Museum no. FW.40.A).

The present example, and the Bowes pair, closely relate to a pier table with accompanying glass, designed by Lock for the 2nd Earl Poulett, for the Tapestry Room, Hinton House, Somerset (now in the Victoria & Albert Museum, Museum no.: W.8-1960 and W.35-1964). The original design also survives, and shows that it took eighty-nine days to make the table, and cost £22 5s 5d for the joiner and £21 for the carving. Lock worked on the table for fifteen days, the remainder being undertaken by his assistants.

Interestingly, the manner in which the extravagantly carved Venus shell is executed on the table offered here is reminiscent of the work of John Vardy (1718-1765) at Hackwood Park, Hampshire; such carving is found on a pier glass sold from Hackwood by Christie's, London, 20-23 April 1998, lot 42, and a pair of side tables and pier glasses, illustrated A. Coleridge, 'John Vardy and the Hackwood Suite', *Connoisseur*, January 1962, Vol. 149, figs. 1 and 2, sold Christie's, London, 8 July 1999, lots 52, 54, 55.



**38**

**A LOUIS XVI ORMOLU, PATINATED BRONZE, POLYCHROME-PAINTED AND WHITE MARBLE CLOCK**

CIRCA 1785

The original movement with two train going barrel anchor recoil escapement, pendulum silk suspension, count wheel striking on a bell, calendar hand of blued steel, hour and minute hand of gilded brass, the central lyre-form case headed by a jasper figural medallion and with clock face flanked by paired seated griffins on an incurved painted plinth mounted with jasperware portrait medallions, the works signed *Cronier a Paris*

28½ in. (72 cm.) high, 21½ in. (54.5 cm.) wide, 7½ in. (19 cm.) deep

\$70,000-100,000

**PROVENANCE**

Almost certainly supplied *circa* 1786 to Duke Albert of Saxe-Teschen (1738-1822) and his wife Archduchess Marie-Christine of Habsburg (1742-1798) for the château de Laecken.

Almost certainly removed to the Albertina Palace, Vienna *circa* 1794.

Thence by descent to their nephew and adopted son Archduke Charles of Austria, Duke of Teschen (1771-1847).

By descent to his son Archduke Albert, Duke of Teschen (1817-1895).

By descent to his nephew Archduke Friedrich, Duke of Teschen (1856-1936), from whose collection sold Albert Kende auction house, Vienna, 10 February 1933, lot 45.

Anonymous sale; Christie's, Monaco, 12 December 1999, lot 918.

Acquired from Jeremy, London.







Interior view of the circular domed grand salon of the Château de Laeken.



View of the Château de Laeken, circa 1804.

This elegant mantel clock, with its combination of proud guardian griffins, classical Wedgwood plaques and arabesque painted decoration, exemplifies the *gout étrusque* of the 1780's as promoted by the fashionable *marchands-merciers* of Paris, notably Dominique Daguerre.

It was almost certainly acquired by Duke Albert of Saxe-Teschen and his wife Marie-Christine of Habsburg, who were joint Governors of the Habsburg Netherlands from 1780-1792, and built a lavish palace as their summer residence at Laeken near Brussels between 1782-1784, designed by the French architect Charles de Wailly, which they furnished in the latest fashion. It is known that the Saxe-Teschens visited Paris in August 1786 to visit Marie-Christine's sister, Marie-Antoinette, who organized a party for them at the Trianon. While in Paris they received gifts from Louis XVI of a porcelain-mounted table and a suite of Gobelins tapestries of the Don Quixote series. They also visited Daguerre's shop in August 1786 to help furnish their spectacular new château. Daguerre was of course the Queen's favorite dealer, and indeed a celebrated album of drawings of furniture and *objets d'art* (now in the Metropolitan Museum of Art, New York, Esmerian bequest), is thought to be a form of sale catalogue of produced by Daguerre for the Saxe-Teschens.

The link to Daguerre for this clock is strengthened through the presence of the Wedgwood plaques, as from 1787 he became Wedgwood's exclusive agent and sole importer of these fashionable wares in Paris.

#### THE SAXE-TESCHEN'S AND THE CHATEAU DE LAECKEN

Albert of Saxe-Teschen was a passionate art collector and his collection of prints and drawings, now housed in the Albertina Palace, Vienna, remains one of the most important in the world. In 1781 he was appointed Governor of the Austrian Netherlands (now Belgium), and he immediately started building a stately residence in Brussels. Known as Schoonenberg in the 18th century, this spectacular neo-classical palace, more than 80 meters in width, was designed by the fashionable architect Charles de Wailly with interiors by Gilles Paul Cauvet. The central domed grand salon was circular, and the curved back of this clock could indicate that it was therefore supplied for one of the white marble fireplaces of this curved room. The dazzling richness of the furnishings was reflected by a contemporary visitor who in 1786 described 'un nombre infini de bronzes excellents, comme aussi en pendules de tout genre, en fauteuils riches et somptueux, en chenets...c'est le palais le plus riche, le mieux meublé de ceux qui existent dans les pays circonvoisins...'

The Saxe-Teschen's were forced to flee Brussels in 1792 as a result of the upheavals of the French revolution and returned to Vienna where the Emperor Francis II offered them the Albertina palace as a residence where they were able to house their fabulous collection of paintings, furniture and works of art. The couple died childless, and the collection was inherited by their nephew and adopted son Archduke Charles of Austria.

Schoonenburg was subsequently purchased by the Emperor Napoleon in 1804 who renamed it the Palais Impérial de Laeken, and it remains to this day the residence of the Belgian monarchs.



**39****A PAIR OF LOUIS XVI ORMOLU THREE-BRANCH WALL LIGHTS**

CIRCA 1775, AFTER A DESIGN BY RICHARD LALONDE

Each with flaming finial over three upswept foliate arms and tapering fluted stem with chandeliers, with plugged holes for electrification

26½ in. (67 cm.) high, 15 in. (38 cm.) wide

(2)

\$25,000-40,000

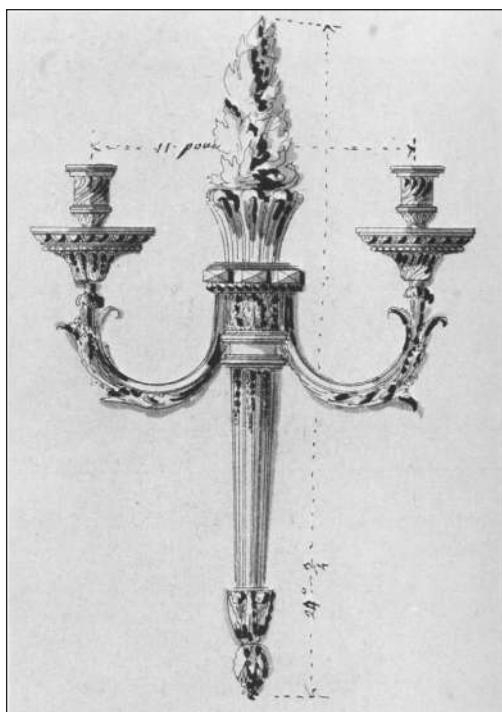
**PROVENANCE**

Acquired from Jeremy Ltd., London.

A similar set of six wall-lights was acquired by J. Paul Getty in the 1970s (purchased in 1974 and 1977 from Alexander and Berendt Ltd. as a set of four and a pair respectively) and are now in the J. Paul Getty Museum in Malibu, California. They derive from a design executed *circa* 1770 by Richard de Lalonde (n.d.), also in the J. Paul Getty Museum, Malibu (79 GA 179), which is illustrated in C. Bremer-David, *The J. Paul Getty Handbook*, Malibu, 1993, p. 180, fig. 304. The design was formerly discussed in H. Ottomeyer, P. Pröschel et.al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 172, fig. 3.5.3 and was then attributed to Jean-Louis Prieur.

A watercolor depicting the *Grand salon* of the château de Chantilly shows a pair of wall-lights similar to this model. The watercolor is part of an album which was presented to Grand Duke Pavel Petrovich of Russia in 1782, but has since been returned to the Musée Condé at Chantilly. The Grand Duke subsequently acquired a set of four identical wall-lights for the so-called Tapestry Study at Pavlovsk, which are illustrated in E. Ducamp, *Pavlovsk, the collection*, Paris, 1993, p. 178 and fig. 52.

Similar wall lights include a pair which was almost certainly acquired by Peter, 5th Earl Cowper (d. 1836) for Panshanger, Hertfordshire, was sold by Mr. and Mrs. Julian Salmond, Christie's, London, 7 December 1995, lot 19 and a pair sold Christie's, London, 5 July 2001, lot 4.



The related design by Lalonde from the J. Paul Getty Museum (79GA179).





40

**A PAIR OF LATE LOUIS XV ORMOLU THREE-LIGHT CANDELABRA**  
CIRCA 1765

Each with flaming and fruited finial and three scrolling foliate arms, the shaped stem with garland on domed foot

19½ in. (49.5 cm.) high

(2)

\$12,000-18,000

**PROVENANCE**

Acquired from Bernard Steinitz, Paris.

41

**A PAIR OF FRENCH ORMOLU CHENETS**  
SECOND HALF 19TH CENTURY

Each with recumbent winged sphinx above a female mask, the end mounted with a figure of Minerva or Mars

14¾ in. (37.5 cm.) high, 16½ in. (42 cm.) wide,  
6½ in. (16.5 cm.) deep

(2)

\$5,000-7,000

**PROVENANCE**

Anonymous sale; Christie's, New York, 26 October 2001, lot 224.



■42

**A GEORGE II SICILIAN JASPER, SIENA AND WHITE MARBLE CHIMNEYPIECE**  
CIRCA 1750

With large central plaque and Ionic columns to each jamb, the hearthstone and inner surround later

95 in. (241.5 cm.) wide, approximately

\$30,000-50,000





■43

A SAVONNERIE CARPET  
FRANCE, LATE 19TH CENTURY

Approximately 24 ft. 2 in. x 15 ft. (736 cm. x 457 cm.)

\$40,000-60,000



■44

**A FRENCH ORMOLU AND PORCELAIN-MOUNTED CITRONNIER,  
MAHOGANY AND PARQUETRY ETAGERE**

BY MAISON KRIEGER, PARIS, THE PLAQUES POSSIBLY WEDGWOOD,  
AFTER THE MODEL BY ADAM WEISWEILER, CIRCA 1880

With three shelves inset with jasperware plaques, the top frieze with ormolu scrolling foliage, on ribbed baluster or spiraled supports and turned feet, with stenciled *KRIEGER/PARIS Faubourg St. Antoine, 74* to the lowest shelf

31 in. (79 cm.) high, 26 in. (66 cm.) wide, 15 in. (38 cm.) deep

\$15,000-25,000

**PROVENANCE**

Acquired from Partridge, London, 22 March 1999.

MAISON KRIEGER

This charming jasperware-mounted étagère is by one of the most prestigious furniture makers of the second half of the 19th century, Maison Krieger, inspired by the *oeuvre* of Adam Weisweiler (d.1820). The highly prolific Maison Krieger of the Faubourg Saint-Antoine was established in 1826 by Antoine Krieger and his brother Nicolas. They exhibited copies and interpretations of 18th century styles in 1852 and 1855, winning a *Médaille de 2ème classe* at the London exhibition of 1852. Changing address several times, the firm became known as Antoine Krieger & Cie in 1850 and moved to 76, rue du Faubourg-Saint-Antoine in 1853. On Krieger's death in 1856, the company passed to his sons-in-law and became Cosse-Racault et Cie. Finally, after further name changes, it became Colin et Courcier circa 1909, with premises at 74, rue du Faubourg-Saint-Antoine.

**A WEISWEILLER MODEL**

The present étagère is based on a celebrated model of circa 1785 by Adam Weisweiler. A closely related example was sold *Taste of the Royal Court Important French Furniture From a Private Collection*; Christie's, London, 9 July 2015, lot 7, while another is preserved at The Wallace Collection, London (illus. P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, vol. II, cat. 221 (F 325), pp. 1122-1133). The model no doubt owes its design to the mind of the famed *marchand-mercier* Dominique Daguerre who worked closely with Weisweiler.



(detail of stencil)

**45****A LARGE FRENCH GILT-METAL HALL LANTERN**  
20TH CENTURY

The glass panes hung with beaded tasseled chains and suspended from a curved frame, with four light fixture, electrified

58 in. (148 cm.) high, 30 in. (76 cm.) diameter

\$6,000-9,000



45

**46****A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE THREE-LIGHT FIGURAL CANDELABRA**  
LATE 18TH CENTURY

Each with a pair of classically draped maidens supporting leaf and berry capped scroll branches surmounted by a pineapple finial, on an oval marble plinth base with central ormolu relief depicting a hunting scene and an acorn and leaf oval mount above a rectangular plinth

36 in. (91.5 cm.) high

(2)

\$30,000-50,000

**PROVENANCE**

Anonymous sale; Francis Brest, Paris, 20 December 2000, lot 405.

The elegant arrangement of two maidens is based on a drawing by Gabriel de Saint-Aubin (Paris, 1761) as illustrated in O. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, pl. XXVII. Aubin's drawing is based on a plaster model by Etienne-Maurice Falconet, director of Sculpture at the Sevrès Manufactory, which he exhibited at the Grand Salon du Louvre in the same year. The model was intended to be cast in silver by Thomas-François Germain ('Deux Groupes de femmes en platre ce sont des chandeliers pour être exécutés en argent').

There are a number of candelabra based on the same Falconet design but with variations to the bases and candlearms. These include pairs in the Residenz Museum, Munich, originally acquired by the duc des Deux-Ponts for the Hotel de Deux-Ponts, Strasbourg (*op.cit.*, pp. 254-5, figs. 4.7.2), the Wallace Collection, London (F136 and 137) and four in the Warsaw Royal Palace, probably acquired by King Stanislas Auguste Poniatowski (d. 1798) (*ibid.*, fig. 4.7.3). A pair virtually identical to the present model and with the same distinctive marble base but with bronze figures, formerly in the collections of Rudolphe Kann collection and Hubert de Saint Senoch, was most recently sold from the collection of Barbara Piasecka Johnson; Sotheby's, Paris, 15 October 2003, lot 98 (€49,750).



The related design by Gabriel de Saint-Aubin, 1761.



46

A pair of French Louis XV style gilt bronze and marble five-light candelabra



47

■47

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE**

BY GODEFROY DESTER, CIRCA 1785

With shaped white and grey marble top above a frieze drawer and a hinged cabinet door enclosing three long drawers, stamped *G. DESTER* to left upright

38 in. (97 cm.) high, 57½ in. (146 cm.) wide, 24 in. (61 cm.) deep

\$50,000-80,000

**PROVENANCE**

Collection of S.A.S. Princess Catherine de Croÿ, château d' Azy, France.

Acquired from Bernard Steinitz, Paris.

Godefroy Dester, *maître* in 1774.

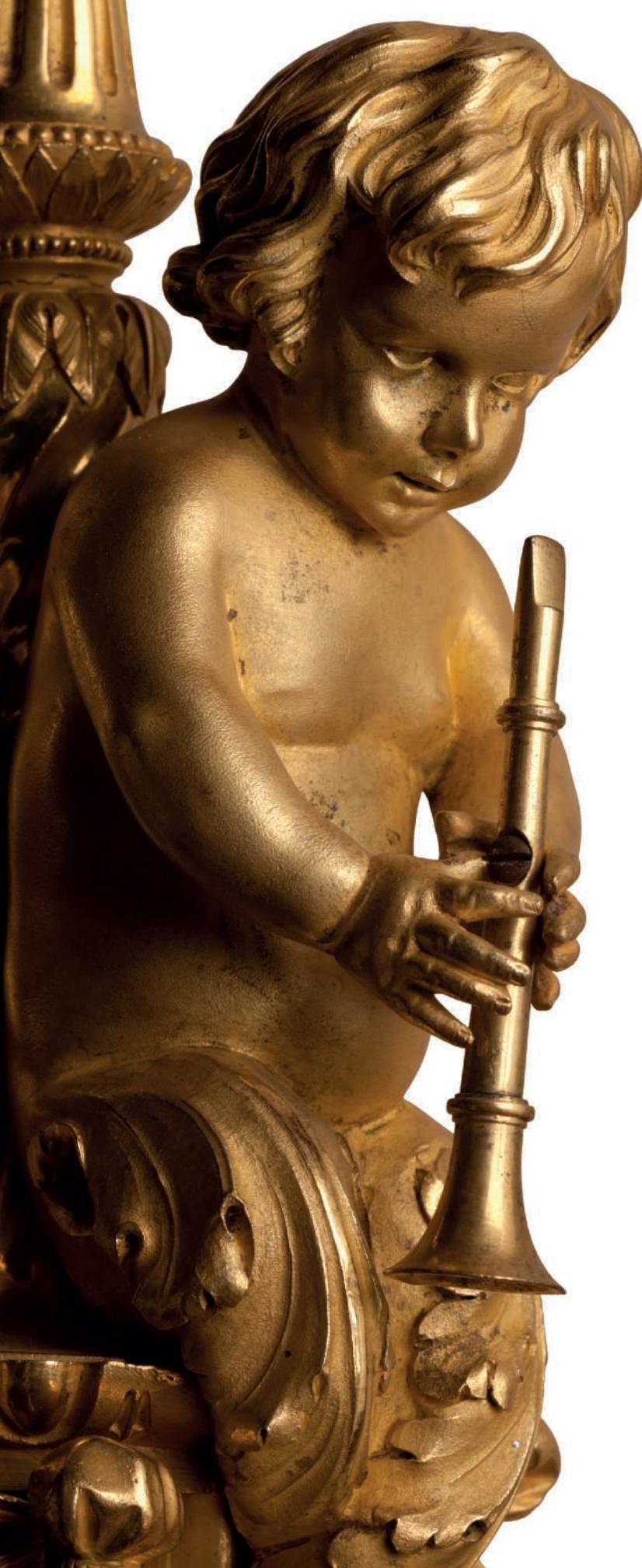
Based in the rue du Faubourg-Saint-Antoine until the 1790s, Godefroy Dester ran a notable and prosperous workshop. In addition to the more conventional marquetry furniture, Dester's *œuvre* also comprised a small number of beautifully veneered commodes, secrétaires and cartonniers, which demonstrate the particular care he took in choosing the most exotic veneers. The use of veneers such as flamed, plum-pudding or other lustrous types of mahogany, set against simple yet finely-chased gilt bronze mounts, allow us to relate Dester's production to that of Adam Weisweiler or Guillaume Beneman. A closely related pair of commodes by Dester, formerly in the collection of Lord Redesdale, was sold Christie's, Monaco, 20 June 1992, lot 67.

Dester is recorded to have supplied furniture to the Royal family. The comte d'Artois commissioned several pieces from the *ébéniste*, including a commode supplied in 1778 for his bedchamber in the pavilion of Bagatelle, and his masterpiece, the superb mahogany commode fitted with porcelain plaques depicting floral bouquets, and adorned with rich gilt-bronze mounts modeled as caryatids and scrolls, delivered in 1785 for his bedchamber at the Palais du Temple (sold Christie's, London, 17 June 1987, lot 70).



(a view of the interior)





**48**

**A PAIR OF RESTAURATION ORMOLU THREE-BRANCH  
WALL LIGHTS**  
CIRCA 1820-30

Each with canopy over paired putti playing horns, with upswept arms over a musical trophy, wired for electricity

33½ in. (85 cm.) high, 18 in. (46 cm.) wide

(2)

\$40,000-60,000

**PROVENANCE**

Anonymous sale; Christie's, New York, 22 May 2002, lot 395.

The distinctive pair of piping putti on these wall-lights is virtually identical to those on a Louis XVI ormolu chandelier from circa 1780 which is at Versailles, illustrated in H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen*, vol. I, 1986, p. 238, fig. 4.4.1. Also illustrated is a drawing for a chandelier with similar putti in the collection of A.M. Gandouin (H. Ottomeyer/P. Pröschel, *op.cit.*, fig. 4.4.2). The drawing, which is considered the basis for the chandelier, has since been attributed to Jean-François Forty, *dessinateur et ciseleur*, who published circa 1775 *Oeuvres de sculpture en bronze*. According to Ottomeyer and Pröschel, the chandelier has been traditionally attributed to the *ciseleur-doreur* Pierre Gouthière.

Similar pipe-blowing satyrs are also seen as mounts on a group of vases, which include a pair sold from the Alexander Collection, Christie's, New York, 30 April 1999, lot 149, a pair of vases at Waddesdon (discussed in G. Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes II*, Fribourg, 1974, no. 210, pp. 778-9), and a pair of vases originally in the Russian Imperial Collection, which was sold by the Soviet Union in Berlin, Rudolph Lepke, 6-7 November 1928, lots 141-2, pl. 52.

The musical trophy pendants are related to the pendant backplates on a pair of wall-lights by Louis-Gabriel-Feloix also sold from the Alexander Collection, 30 April 1999, lot 168, of which an identical pair was also originally in the Russian Imperial Collection, sold at R. Lepke, 6-7 November 1928, lot 134-5.





■~49

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND AMARANTH CHIFFONIERE**  
BY ETIENNE AVRIL, CIRCA 1780

With galleried white marble top over ten short drawers, two central drawers banded *sans traverse* to simulate a writing drawer, stamped *E. AVRIL* to back left upright, the chutes associated

43½ in. (110 cm.) high, 19 in. (48 cm.) wide, 11 in. (28 cm.) deep

\$8,000-12,000

**PROVENANCE**

With Fersen Antiques, Monte Carlo.

A Private Philadelphia Collection; Sotheby's, New York, 24-25 October 2002, lot 1196.

Etienne Avril, *maitre* in 1774, was known as Avril l'Aîné and established his *atelier* in the rue de Charenton, Paris.

50

**A PAIR OF FRENCH ORMOLU CHENETS**  
19TH CENTURY

Each with swagged urn on a frieze with pendant front applied with scrolling foliage, on fluted legs

15 in. (38 cm.) high, 17 in. (43 cm.) wide, 5 in. (13 cm.) deep

(2)

\$2,000-3,000

**PROVENANCE**

Acquired from Perrin, Paris, 13 March 2001.



■51

**A GEORGE III STYLE SIENA AND WHITE MARBLE CHIMNEYPEICE  
19TH/20TH CENTURY**

The frieze hung with ribbon-tied husk swags and medallions,  
the jambs headed by urns and ram headed corbels

73¾ in. (87.5 cm.) wide, approximately

\$8,000-12,000

**PROVENANCE**

Acquired from Partridge, London, 22 March 1999.





**52**

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED BLUE-JOHN TWO-HANDED URNS AND COVERS**  
**CIRCA 1775**

Each with removable domed lid, the solid blue-john body with matte and burnished floral swags and two-part handles, with tapering socle

14½ in. (36 cm.) high

(2)

\$70,000-100,000

**PROVENANCE**

Anonymous sale; Christie's, Monaco, 12 December 1999, lot 905.

With Partridge, London.

The Greenberg Collection; Sotheby's, New York, 21 May 2004, lot 4.

This pair of sumptuous ormolu-mounted urns of richly veined blue-john reflect the taste for precious hardstones among enlightened collectors in the 1780s such as the duc d'Aumont and Marie Antoinette. Blue-john, a rare fluorspar deposit from the Castleton area of Derbyshire, England, has been prized since Roman times. Comprised of a mix of deep purple hues with lighter translucent layers ranging from honey yellow to light brown, the name is a corruption of their appellation '*bleu et jaune*' in French. Although ormolu-mounted blue-john objects of this era are almost synonymous with the work of Matthew Boulton, (d. 1802) such as lot 59. However a pair of Louis XVI vases and a ewer in the Wallace Collection (P. Hughes, *The Wallace Collection, Catalogue of Furniture*, London, 1996, Vol. III pp.1390-3, F345-7) indicate that the Parisian *marchands-merciers* also exploited this uniquely English material. It is still undocumented if the *marchands-merciers* obtained finished blue-john pieces directly from Castleton or if they were supplied by Boulton, who had an essential monopoly on the material in England as well as a flourishing trade in France.







■53

**AN ITALIAN CIPOLINO AND PAVONAZZETTO MARBLE AND MICROMOSAIC TOP ON  
LATER GILTWOOD STAND**

THE TOP ROMAN, CIRCA 1800, THE STAND MODERN

Rectangular, with inner band of micromosaic, the base with husk chains on fluted tapering legs

17½ in. (44.5 cm.) high, 49½ in. (126 cm.) wide, 28 in. (71 cm.) deep

\$30,000-50,000

**PROVENANCE**

Acquired from Pelham Galleries, London.

The elegant *à l'antique* design of this table top with its richly veined central panel of precious pavonazzetto marble within a delicate micro-mosaic border of flowers and an interlaced Greek key design, reflects the renewed taste in Rome at the end of the 18th century for the arts of ancient, classical Rome among sophisticated collectors. Several skilled craftsmen specializing in micro-mosaic antique-inspired 'pictures' of remarkable realism were active in Rome at this time, notably Giacomo Raffaelli (1753-1836), Antonio Aguatti (d. 1846) and Gioacchino Barberi (1772-1857).

The overall design of the table top, with its dramatically displayed central panel of marble, evokes the table tops created by in Rome in the late 16th century, which themselves paid tribute to the marble craftsmen of ancient Rome.

■54

**A SUITE OF ITALIAN FAUX-PORPHYRY, POLYCHROME-PAINTED AND PARCEL-GILT FURNITURE  
POSSIBLY NAPLES, CIRCA 1800**

Comprising a center table and a pair of armchairs; the circular table top in faux-scagliola centered by a monogram *ML* within pearlized swags, the base headed by lions on low cabriole legs with paw feet, the armchairs each with U-form frame headed by lion heads, with refreshments to the decoration

30½ in. (77 cm.) high, 27½ in. (70 cm.) diameter, the table (3)

\$25,000-40,000

**PROVENANCE**

Anonymous sale; Sotheby's, London, 28 May 1993, lot 351.

A Private Collector; Christie's, London, 16 December 1999, lot 99.

The quality of these pieces suggests an important and likely Royal or aristocratic patron. What follows is a list of likely women, with Italian connection and *ML* monograms, by whom the present suite may have been commissioned:

- Empress Marie-Louise (1791-1847) the second wife of Napoleon I. Marie Louise is linked to the city of Naples through her relationship with Napoleon's sister, Caroline Murat, Queen of Naples.

- The Grand-Duchess of Tuscany, Luisa Maria Amelia Teresa (1773-1802). Luisa was the wife of Ferdinand III and daughter of Maria Carolina of Austria (1752-1814), Queen of Naples and Sicily.

- The Infanta Maria Luisa who was the daughter of Charles IV, King of Spain.

- Maria Luisa (1751-1819), daughter of the Duke of Parma. She became Queen of Spain after her marriage to Charles IV of Spain in 1765.

Paint analysis has revealed that the painted porphyry surface of the present suite is consistent with a date of circa 1800. This suite is then an example of particular rarity and is beautifully preserved.





**■55****GIOVANNI CAMILLO SAGRESTANI (FLORENCE 1660-1731) AND STUDIO**

*Aurora and Diana, or an Allegory of Spring; and Bacchus and Ariadne on the Island of Naxos, or an Allegory of Autumn*

oil on canvas

the first: 78½ x 210½ in. (198.5 x 535 cm.); and the second: 79 x 206 ¼ in. (200.7 x 524 cm.) a pair (2)

\$200,000-300,000

**PROVENANCE**

Anonymous sale; Franco Semenzato, Venice, 20 September 1992, lot 27.

Anonymous sale; Finarte, Milan, 18 October 1994, lots 64 and 65, as Giovanni Camillo Sagrestani and Nicola van Houbraken.

Anonymous sale; Franco Semenzato, Venice, 22 February 1998, lot 151.  
with Pelham Galleries, London, where acquired in 2000 by the present owner.

**LITERATURE**

M. Fagiolo dell'Arco, 'Quadri di frutti, fiori e simili: 12 nature morte del barocco romano', *Antiquaria*, I, Rome and Venice, 1994, pp. 50-54, as Giovanni Camillo Sagrestani and Nicola van Houbraken.

These rare and beautifully-preserved allegorical paintings are superb examples of the monumental decorative works produced by Giovanni Camillo Sagrestani and his workshop in early 18th-century Florence.

Born in 1660, Sagrestani began his training under Antonio Giusti and Romolo Panfi in Florence before spending an extended period in Rome, Venice and Bologna, where he joined the workshop of Carlo Cignani. On his return to his native city in the 1690s he was accepted into the *Accademia del disegno* and became interested in the anti-academic style of Pietro Dandini and Allessandro Gherardi. The artist was also profoundly influenced by the works of Sebastiano Ricci and Luca Giordano, and his debt to both painters is evident in the vibrant palette, virtuoso brushwork, and complex but harmonious compositions of these canvases.

Sagrestani played a pivotal role in introducing to Florence the highly ornamental style of late Baroque painting and his elegant and inventive compositions were highly sought-after by Florentine patrons. Together with his assistants, Matteo Bonecchi and Ranieri del Pace, he executed major fresco cycles in the Palazzo Capponi, the Palazzo Corsini, the Palazzo Tempì and in the villas Poggio alla Scala and il Barone. Indeed, the present large-scale canvases were probably designed as part of a decorative scheme for the state rooms or a grand *salone* of one such *palazzo* or *villa*. Among the figures depicted are several of the gods of Roman and Greek mythology: reclining beside a waterfall is Aurora, the personification of the dawn, above whose head hangs an eight-pointed 'morning star', and to the right of the goat lies Diana, virgin goddess of the hunt and the moon; Bacchus, god of wine and the harvest, wears a leopard skin and raises a glass in toast, and beside him, with her back to the viewer, is Ariadne, whom he married and transformed into a constellation of stars, an episode alluded to by the constellation encircling her head. These canvases were probably intended as allegories of the seasons of Spring and Autumn and would likely have been paired with two additional canvases representing Winter and Summer.

From 1708 until 1730, Sagrestani held the eminent position of chief designer for the Grand Ducal Tapestry workshop and the celebrated series of *The Four Continents*, now in the Uffizi Gallery, were produced between 1719 and 1725 to his *bozzetti* and cartoons. The tapestries demonstrate a number of similarities with the present pair of canvases: most notably, the woven figure of Asia is virtually identical, though in reverse, to the painted figure of Aurora; and several of the birds and *putti* in the canvases are almost direct replicas of those found in the tapestries.

The presence of a vase of highly-colored leaves in *Aurora and Diana* led Mina Gregori to suggest the collaboration of Nicola van Houbraken in both canvases at the time of the sale in 1992. However, this theory has since been discounted.









■ 56

**A NORTH EUROPEAN CUT-GLASS AND ORMOLU TWELVE-LIGHT CHANDELIER**  
CIRCA 1820, POSSIBLY BERLIN

The palmette corona double-hung with pendants over a tapering cut-glass stem, electrified

49 in. (125 cm.) high, 38 in. (67 cm.) diameter

\$30,000-50,000

**PROVENANCE**

Acquired from Bernard Steinitz, Paris.



■57

A SET OF FOUR GEORGE III CUT-GLASS  
AND ORMOLU THREE-BRANCH WALL  
LIGHTS

ATTRIBUTED TO PARKER AND PERRY,  
CIRCA 1800

Each faceted stem hung with chains, with scrolled  
faceted arms and etched hurricane shades,  
electrified, restorations and replacements

32 in. (81.5 cm.) high, 18½ in. (47 cm.) wide (4)

\$20,000-30,000

PROVENANCE

Acquired from Jeremy Ltd., London.



These rare wall lights are designed in the late 18th century 'Roman' fashion with crystal fountains evoking the poetic concept of triumphal festivities attended by Venus and the sun-deity Apollo. Recalling the 'fountain' symbol of Venus as Nature deity, tiers of faceted drops spill from golden reeds that wreath central jets, which are pine-tipped as Bacchic thyrsae. This distinctive arm pattern with short inner curve and extended outer curve has been identified as unique to the *oeuvre* of Messrs. Parker and Perry.

Founded by William Parker (d.1784) in Fleet Street, Parker and Perry enjoyed the patronage of King and Court, ranging from George, Prince of Wales to William Beckford. After William Parker's death the firm continued under his son Samuel, who in 1803 formed a partnership with William Perry. The firm supplied chandeliers for Carlton House from 1808, and later for the Royal Pavilion at Brighton.

A very similar pair of wall lights is in the Winterthur Museum, Delaware, illustrated in M. Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, p.18, color pl.9. It was suggested that due to the presence of glass shades they were exported to India.

■58

## A SET OF FOUR GEORGE III GILTWOOD ARMCHAIRS

ATTRIBUTED TO JOHN LINNELL, CIRCA 1770

Each with ribbon-tied cresting above a husk-carved back, downswept arms and bowed seat covered in yellow ground floral silk upholstery, on tapered fluted legs headed by drapery swags, minor variations in scale and carving (4)

\$80,000-120,000

### PROVENANCE

Possibly Sotheby's, London, 6 July 1962, lot 128 (£750 to Spillane).

Acquired from Partridge, London, 5 March 1999.

This impressive set of four armchairs relates closely to a suite of seat furniture of circa 1770-1775 attributed to furniture-maker John Linnell (H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, p.44, figs.84-85), one armchair of which is now preserved in the Victoria and Albert Museum, London (fig.1). The attribution is based on similarities to features found in a Linnell drawing of circa 1768-1770 (*op cit.* p.43, fig.83). The swags to the tops of the legs emulate fashionable Louis XVI furniture, and were also utilized by Linnell in ormolu, notably on games tables supplied to both the Duke of Northumberland for Alnwick Castle and Viscount Scarsdale for Kedleston Hall (*op cit.* pp. 141-143, figs. 279-281). Similarly, the fluting of the seat-rails and bell-flower carving is mirrored in the marquetry designs found on Linnell's case furniture of this period. A pair of very similar armchairs was sold Christie's, New York, 8 April 2004, lot 290.

John Linnell (1729-1796) was one of the first English furniture-makers to be educated in design, studying at St. Martin's Lane Academy, founded by William Hogarth in 1735. By the age of 21 Linnell was working as a designer for his father William's furniture-making business. One of John Linnell's first jobs there was on Charles Somerset, 4th Duke of Beaufort's Chinese Bedroom at Badminton House. This commission, some of which is preserved at the Victoria and Albert Museum, London, has come to represent an extremely important moment in the history of English furniture design and the exotic. Linnell's high quality furniture was greatly prized in its day and his work was considered amongst the best of British design, rivaling such leading makers as Thomas Chippendale, John Cobb and Ince & Mayhew. Many of John Linnell's designs are also preserved at the Victoria and Albert Museum.



Fig. 1. The related chair at The Victoria and Albert Museum





(alternate view)



59

**A PAIR OF GEORGE III ORMOLU-MOUNTED  
BLUE-JOHN CANDLE VASES**

BY MATTHEW BOULTON, CIRCA 1770-75

Each with removable lid and interior nozzle, the ovoid bodies with swags, the cylindrical bases with lion heads joined by berried swags and double-stepped plinths with guilloche, with typical minor variations consistent with Boulton's mass production, some elements possibly replaced including the finials on each vase and the urn swags on one vase

10 in. (25.5 cm.) high

(2)

\$80,000-120,000



## MATTHEW BOULTON: PURVEYOR OF LUXURY GOODS

Matthew Boulton (d.1809) is celebrated as the most significant producer of *objets de luxe* in eighteenth century England. A Renaissance man of sorts - artisan, designer, entrepreneur, scientific inventor and philanthropist - he was one of the luminaries of his time. Boulton opened his Soho Manufactory in Birmingham with his partner John Fothergill in 1762. In a period when most firms comprised small industrial units engaged in complex systems of sub-contracting, the partners modernized manufacturing methods bringing together all mechanical processes with each specialized aspect of production, such as drawing, gilding and burnishing, in different studios. Through these improved production methods, the factory expanded its repertoire from producing buttons and small metal objects to encompass a wide variety of luxury goods in decorative metalware. Josiah Wedgwood described Boulton in 1767 as 'the most complete manufacturer in England in metal.' In 1765 Boulton visited Paris, where he observed firsthand the output of the acclaimed Parisian *bronziers*. Following this visit he became determined to challenge their dominance in the ormolu market, and in 1768 a specialized department was created for the large-scale production of ormolu.

With his jewel-like objects acquired by important patrons, including King George III, Boulton enjoyed a reputation for producing the most luxurious ormolu goods in the country. A series of sales at Christie's in the 1770s provided him with further access to London's fashionable clientele. Boulton also sought international clients, utilizing a network of local agents and ambassadors stationed abroad as tastemakers to introduce his work at various Royal Courts, such as the Court of Catherine the Great. His Soho factory became a place of pilgrimage for fashionable society, and in 1767 Boulton boasted, 'Last week we had Prince Poniatowski, nephew of the King of Poland, and the French, Danish and Dutch ambassadors; this week we have the Count Orloff and five celebrated brothers who are such favorites with the Empress of Russia; and only yesterday I had the Viceroy of Ireland who dined with me. Scarcely a day passes without a visit from some distinguished personage' (H. W. Dickinson, *Matthew Boulton*, Cambridge University Press, 1936, p. 72).

### THE MODEL

These vases comprise festive Grecian-stepped altar-pillars that are hung with bacchic lion-heads and capped by laurel-wreathed sacred urns evoking lyric poetry and sacrifices at love's altar. Such vases, with candle-nozzles concealed in their lids, were designed by Matthew Boulton as appropriate embellishment for the furnishings of a room decorated either in the French *gout grec* fashion or in the Etruscan 'columbarium' fashion promoted by Robert Adam (d.1792).

This vase pattern was invented for altar-pedestals bearing 'Cleopatra' medallions after the manner of a James Tassie gem, and feature in the Boulton pattern-book. It was perhaps this 'Cleopatra' pattern that Boulton was considering offering in 1770 to Augusta, Dowager Princess of Wales (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 161, design r and p. 144; and Goodison *op. cit.*, 2002, p 328).

A closely related pair of the present model are now in the Royal Collection and another similar pair were sold by Mr. S. Jon Gerstenfeld, Christie's, London, 25 November 2004, lot 60 (N. Goodison, *op. cit.*, 2002, pl. 260 & 261 respectively). Further related pairs were sold from The Estate of Esmond Bradley Martin, Sotheby's, New York, 30 October 2002, lot 176 and from The Collection of Denys Sutton, Christie's, New York, 15 April 2005, lot 212.

### BLUE JOHN

Featuring richly striated blue john, the present vases reflect the taste for precious mounted minerals and hardstones among collectors in the second half of the 18th century. A rare fluorspar deposit, blue john is mined on a single hill in Castleton, Derbyshire. Comprised of a mix of deep purple hues with lighter translucent layers ranging from honey yellow to light brown, the name is a corruption of their appellation '*bleu et jaune*' in French. Robert Adam too incorporated blue john into furniture and lighting, while a pair of Louis XVI vases and a ewer in the Wallace Collection suggest that Parisian *marchands-merciers* also used the material (P. Hughes, *The Wallace Collection, Catalogue of Furniture*, London, 1996, vol. III, pp.1390-3, F345-7). It remains unknown if *marchands-merciers* obtained blue john directly from Castleton or if they were supplied through Boulton, who had an essential monopoly on the mineral in England, as well as a flourishing trade in France.



(detail)



■60

**A PAIR OF FRENCH ORMOLU AND GLASS HALL LANTERNS**  
20TCENTURY

Each with foliate upper rim and balustrade base, hung with tassel chains,  
electrified

30 in. (76 cm.) high, 18½ in. (47 cm.) diameter

(2)

\$15,000-25,000

**PROVENANCE**

Acquired from Bernard Steinitz, Paris.

## ■61

### A GEORGE III GILTWOOD SIDE TABLE

CIRCA 1760

The later rounded inset siena marble top with gadrooned border and fluted frieze on bold scrolled legs joined by dense floral swags, joined by incurved stretchers and with paw feet, with printed depository label *COWLEY & CO., OXFORD*, numbered 166 and typed 'LORD Ebury', the backrail inscribed 769149 in yellow chalk and with a shipping label for A. & N. AUX. C.S.L.

32½ in. (82.5 cm.) high, 59 in. (150 cm.) wide, 25 in. (63.5 cm.) deep

\$30,000-50,000

#### PROVENANCE

Probably commissioned by Sir Lawrence Dundas, 1st Baronet (1710-81), for Moor Park, Hertfordshire, until sold with the mansion.

Probably Robert Grosvenor, 1st Baron Ebury (1801-93), at Moor Park, Hertfordshire, and thence by descent

Robert Grosvenor, 2nd Baron Ebury (1834-1918), when the table was photographed in 1910 by Country Life in the Dining Room at Moor Park. Acquired from Partridge, London, 22 March 1999.

This finely executed 'Roman' pier table with its boldly carved concave stretchers and paw feet was formerly in the collection of Robert Grosvenor, 1st Baron Ebury (1801-93) at Moor Park, Hertfordshire where it was photographed in 1910 (Historic England, BB81/1439). Lord Ebury, the third son of Robert Grosvenor, 2nd Earl Grosvenor, later 1st Marquess of Westminster (1767-1845), inherited Moor Park from his father, who purchased the mansion in 1828. Now a Palladian mansion, Moor Park underwent a number of architectural and interior transformations from its Baroque origins; rebuilt in 1720-8 by Sir James Thornhill, and thereafter remodeled by such notable architects as Matthew Brettingham for Lord Anson in 1751-4, Robert Adam for Sir Lawrence Dundas (c. 1710-1781), 'the Nabob of the North', between 1763-65, Robert Cundy II for Lord Ebury's father, the 1st Marquess of Westminster, and in 1849, the Edinburgh-born architect, William Burn for Lord Ebury.

In 1910, this table was in the Dining Room, one of the state rooms of the mansion, which had been part of the Adam refurbishment, and still retains the spectacular ceiling painting of sea gods by Cipriani dated 1769. It is conceivable the table was supplied at the same time for Lord Dundas either for Moor Park or another Dundas seat; other furniture of the mid-1760s sold with Moor Park on three occasions including a suite of giltwood seat-furniture, designed by Adam, and made by James Lawson for the Banqueting Hall in 1764 (a pair of giltwood armchairs from this set sold Christie's, London, 13 November 1997, lot 50, and later, Christie's London, 18 June 2008, lot 9, £265,250 inc. premium). Much of the Dundas furniture was purchased by Lord Leverhulme in 1919 when he acquired the mansion. However, the 'Moor Park chairs' cited above remained with the Grosvenor family (offered by the 3rd Baron Ebury at Christie's on 12 February 1942, lot 94 but not sold). A pair of Adam carved giltwood *atheniennes* bearing a similar storage label for 'Archer, Crowley & Co., / Depository, / [Park End Street] OXFORD, / No. ...', with '125' entered in red ink; below, stamped in black ink, 'Lord Ebury[']' is also believed to have come from Moor Park, likewise probably supplied to Lord Dundas, sold at auction in Louisiana in October 2007. However, to date, the present table cannot be identified in any furniture sales of Ebury, Grosvenor or Leverhulme property.

A pair of pier tables, executed to an Adam design (in the Soane Museum, London, vo. 20:25), and supplied by William France Senior (d. 1773) and John Bradburn (d. 1781), to Lord Dundas for 19 Arlington Street, London is related (the pair sold 'The Property of the Most Honourable the Marquess of Zetland', Christie's, London, 26 April 1934, lot 77, and later one table sold Christie's, London, 5 July 2012, lot 17; the design and one of the tables illustrated A. Coleridge, 'Some Rococo Cabinet-Makers and Sir Lawrence Dundas', *Apollo*, September 1967, vol. 86, p. 214, figs. 1 and 2). France and Bradburn also executed furniture for Moor Park for Lord Dundas; the first account signed by both craftsmen is dated 13 July, 1764, and totaled £990 12s 11½d. (G. Beard and C. Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, p. 96).

While the designer and maker of this table cannot be firmly attributed, it belongs to a distinct group described as 'a synthesis of ancient, French rococo, neoclassical, and English Palladian sources' (ed. S. Weber Soros, *James "Athenian" Stuart 1713-1788*, New Haven and London, 2006, p. 440, fig. 10-41). This table derives from antiquity, with a Palladian form inspired by the designs of William Kent, floral rococo swags and a wide range of neo-classical carved decoration including fluted supports, and gadroon, triglyph and egg and dart bandings, and acanthus leaves. Other similar furniture includes a demi-lune table with scagliola top, and very similar concave stretchers, attributed to Adam, at Syon House, Middlesex, seat of the Dukes of Northumberland, and a pier table of the same period by James 'Athenian' Stuart originally in the Music Room, Spencer House, London, now at Althorp, Northampton (E. Harris, *The Genius of Robert Adam*, New Haven and London, 2001, p. 81, fig. 120; Soros, *op. cit.*).



The table *in situ* at Moor Park. Reproduced by permission of Historic England Archive.



**62****A GEORGE III INLAID MAHOGANY SIDEBOARD**  
CIRCA 1780

The demilune top with berried vine inlaid edge over a frieze drawer, an outer cupboard and fitted deep drawer to each side, on straight legs, the brasses later, the top slightly reduced in depth

37 in. (94 cm.) high, 74½ in. (189 cm.) wide,  
34½ in. (87 cm.) deep

\$6,000-10,000

**PROVENANCE**

Acquired from Partridge, London, 5 March 1999.

**63****A GEORGE III GILTWOOD, SCAGLIOLA AND WHITE MARBLE SIDE TABLE**  
CIRCA 1790

The white marble top inset with a central fan issuing palmettes and scrolls, over a frieze with entwined oak leaf and acorn branches, and with later floral swags below, on foliate-twisted baluster legs headed by acanthus, the back rail inscribed 14/45756 in blue, one support and the underside of the marble indistinctly numbered in blue, the swags, cross struts, back rail and feet later

34½ (87.5 cm.) high, 61 in. (155 cm.) wide, 29½ in. (75 cm.) deep

\$15,000-25,000

**PROVENANCE**

William Hesketh Lever, 1st Viscount Leverhulme, The Hill, Hampstead; Anderson Galleries, New York, 9 February 1926, lot 359 (\$1,300; lacking swags).

Anonymous sale; Sotheby's, New York, 24 January 1987, lot 170.  
With Ossowski, London.

Acquired from Partridge, London, 22 March 1999.

**LITERATURE**

Partridge, *Recent Acquisitions* 1995, no. 20, pp. 50-51.

This distinctive à l'antique table with scagliola top relates to the work of Dominic Bartoli, who worked first almost exclusively under the direction of architect Robert Adam, and later James Wyatt. It also relates to the oeuvre of the Irish inlayer Pietro Bossi, however the scholar Donald Cameron suggests that much of the work attributed to Bossi can be ascribed to Bartoli, who came to Ireland in 1794 initially to work with Wyatt at Castle Coole ('Scagliola Inlay work: the problems of attribution', *Irish Architectural and Decorative Studies*, Irish Georgian Society, 2004, vol. VII). Similar examples tables include a carved and painted side table in the gallery at Syon House (see C. Musgrave, *Adam and Hepplewhite and other neoclassical Furniture*, 1966, pl. 96), and a pair of tables with Etruscan style scagliola tops and very similar frieze and upper legs sold Christie's, New York, 24 October 2013, lot 575 (\$60,000, including premium).





#### THE PROVENANCE

William Lever, later 1st Viscount Leverhulme (1851-1925), the Sunlight Soap magnate, began by collecting English oak followed by 18th century French furniture. By the 1890s he committed himself to forming a collection representative of the best of British art - an endeavor that lasted for the last thirty years of his life. His pursuit of neoclassical English furniture of the late 18th century was virtually unparalleled at the time, but fully evident by the turn-of-the-century at his homes at Thornton Manor, Merseyside and The Hill in Hampstead. Leverhulme's exceptional collection of furniture is only one manifestation of his passion for the English arts that are now largely housed in the Lady Lever Art Gallery, a house museum that he established in Port Sunlight in 1922. The Gallery to this day displays the most exceptional examples of English furniture, needlework, and ceramics among other disciplines. This table was included in the celebrated five-day sale of Leverhulme's vast collections at The Hill following his death, as conducted by Anderson Galleries in February 1926, at which point it was lacking swags.

**■64****A VICTORIAN MAHOGANY FOUR-PEDESTAL DINING TABLE**

MID-19TH CENTURY

With four faceted stems on later ormolu paw-form feet, the two central pedestals with tilting mechanism, the corners of the quadripartite bases shortened to accommodate later brass feet and paterae, with consequential re-veneering, the edges of the tops later molded

29 in. (73.5 cm.) high, 179 in. (454.5 cm.) long, 54 in. (137 cm.) deep

\$15,000-25,000

**PROVENANCE**

Acquired from Partridge, London, 5 March 1999.



65

A PAIR OF RESTAURATION ORMOLU  
THREE-BRANCH WALL-LIGHTS  
SECOND QUARTER 19TH CENTURY, AFTER THE  
MODEL BY PIERRE-FRANÇOIS FEUCHÈRE

Each with scrolled foliate branches, with minor differences to  
casting of pendants

27½ in. (69 cm.) high (2)

\$6,000-10,000

PROVENANCE

Acquired from Partridge, London.

In 1788 Feuchère delivered four wall lights of this form to  
Marie-Antoinette for her use at Saint-Cloud. An earlier  
model, dated 1787 and lacking the central winged putti, was  
delivered by Feuchère to the *commissaire général* Thierry de  
Ville d'Avray for his bedroom at the Garde-Meuble.





■66

**A SAVONNERIE CARPET**  
FRANCE, CIRCA 1900

Approximately 26 ft. 10 in. x 16 ft. 1 in. (818 cm. x 490 cm.)

\$25,000-35,000



■ 67

**A SET OF FOURTEEN ENGLISH MAHOGANY DINING CHAIRS**

TWO ARM AND EIGHT SIDE CHAIRS GEORGE III, CIRCA 1765-70,  
TOGETHER WITH FOUR SIDE CHAIRS OF A LATER DATE

Each serpentine back above a pierced splat and dished seat on straight  
molded legs, the 18th century chairs largely stamped *ED*

(14)

\$40,000-60,000

**PROVENANCE**

Acquired from Partridge, London, 22 March 1999.

■ 68

A PAIR OF RESTAURATION CUT-GLASS TEN-LIGHT CHANDELIERS  
GERMANY OR AUSTRIA, CIRCA 1820

Each lobed corona hung with drops over chains, the band with foliate mounts over a tapering base, electrified

43½ in. (111 cm.) high, 39 in. (99 cm.)  
diameter (2)

\$60,000-100,000

PROVENANCE

Acquired from J. Kugel, Paris.





**■69****AN EARLY LOUIS XV ORMOLU-MOUNTED AMARANTH BUREAU PLAT**

BY NOEL GERARD, CIRCA 1732-1736

The leather-lined top over three drawers with central cartouche-form escutcheon and floral-cast mounts behind each drop handle, the sides with cavitating bacchic putti, the angles with female masks, stamped NG twice to underside of carcass, one mount incised *IB*

31½ in. (80 cm.) high, 76 in. (193 cm.) wide, 37 in. (94 cm.) deep

\$300,000-500,000

**PROVENANCE**

The Rt. Hon. Lord Brownlow, Ashridge Park, Hertfordshire and Belton House, Lincolnshire. With Duveen Bros. Inc., New York. Mrs. Hamilton Rice; Sotheby's, London, 17 May 1963, lot 171. With David Grey Gallery, London. The Estate of Ogden Phipps; Sotheby's, New York, 19 October 2002, lot 106.

**LITERATURE**

*Apollo*, June 1965, pl. LXXXVIX.  
*The Connoisseur*, June 1965, p. 111.  
A. Pradere, *Les ébénistes Français de Louis XIV à la Révolution*, p. 110.

This grand bureau plat with its luxurious amaranth veneers and rich ormolu mounts is closely based on examples by André-Charles Boulle, the foremost ébéniste of the era who arguably invented this form. His work never went out of fashion so when the ormolu models he created were sold from the sale of his inventory after his death in March 1732, examples cast from them continued to appear on furniture by other makers. The female busts on this bureau plat as well as the drawer frames are all cast from Boulle mounts. They appear on other examples either by or attributed to Noël Gérard which also share the same profile and the distinctive elongated foot. They include one veneered in kingwood acquired by George de Ligne Gregory (1740-1822) for Harlaxton Manor, Lincolnshire and most recently sold at Sotheby's, London 4 December 2007 lot 311 and another in ebony sold from the estate of the Marquise du Luart at Galerie Charpentier, Paris, 5 December 1959, lot 110. Two commodes also have the same distinctive foot and may also have been produced in Gérard's workshop. One, with Boulle marquetry, was sold from the collection of Hubert de Givenchy at Christie's, Monaco, 4 December 1993, lot 78 and the other, veneered in amaranth, is in the collection of the Metropolitan Museum of Art (*Connaissance des Arts*, April 1963, p.68).







Noël Gérard (d.1736) was unique in that he was a highly regarded ébéniste who leveraged his commercial acumen and clientele to become one of the most important *marchands-merciers* in Paris. His luxurious premises, the former *hôtel* of the financier Jabach, not only showcased his own work but had a comprehensive offering of anything that could be used for decoration. His workshop had a large stock of exotic woods and the capability to cast his own mounts as well as those of other makers. Gérard was one of the few makers to sign some of his work, stamping *NG* as seen on this bureau plat. Bureaux were one of his main productions as the inventory at the time of his death listed twenty-three of them in various stages of completion. In addition to what was produced in his workshop, Gérard also commissioned pieces from other ébénistes which he sold as a *marchand-mercier*.

#### THE PROVENANCE

This bureau plat has been part of three illustrious Francophile collections: the Earls of Bridgewater, Mrs. Elanor Hamilton Rice and Ogden Phipps. Although its earlier origins are currently unknown, it first appears at Ashridge Park, which was built by John William Egerton, 7th Earl of Bridgewater (1752-1823) between 1808 and 1820 in the Gothic revival style. Ashridge also contained another important bureau plat attributed to André-Charles Boulle which was sold in the Wildenstein Collection at Christie's, London, 15 December 2005, lot 15. A Gilded Age philanthropist who famously lost her first husband George D. Widener in the Titanic, Mrs. Hamilton Rice (1862-1937) commissioned Horace Trumbauer in the early 1920s to build a townhouse in the restrained Louis XVI manner which was filled with French furniture and decorations. Most recently, this bureau plat formed part of the celebrated collection of Ogden Phipps (1908-2002) who amassed both French and English furniture that included works inherited from his grandparents, Ogden and Ruth Mills, who assembled one of the greatest collections of French furniture in the Gilded Age.





■70

**A SET OF THREE BRASS HALL LANTERNS  
MODERN**

Each with ribbon-bound reeded frame enclosing a four-light fixture, electrified

22 in. (56 cm.) high, 12½ in. (31 cm.) diameter (3)

\$2,000-3,000



■71

**A PAIR OF REGENCY BRASS-INLAID  
GRAIN-PAINTED BERGERES  
CIRCA 1820**

Each with scroll back and arms covered in green and cream patterned fabric, on faceted legs (2)

\$5,000-8,000

**PROVENANCE**

Acquired from Christopher Hodsoll, London.



■72

A GEORGE III DERBYSHIRE BLACK MARBLE CHIMNEYPIECE  
CIRCA 1780

The stop-fluted frieze with central urn and ribbon-tied plaque, the jambs also  
stop-fluted

75½ in. (192 cm.) wide, approximately

\$15,000-25,000

PROVENANCE

With Nigel Bartlett, London.  
Acquired from Nicholas Gifford-Mead, London.



■73

**AN EMPIRE MAHOGANY, YEW AND MARQUETRY FAUTEUIL**  
BY JACOB DESMALTER, CIRCA 1810



The rounded back inset with an anthemion panel flanked by scrolling eagle arms resting on recumbent lions, with drop-in seat covered in black leather, on stilt-leaf carved scrolled legs, with illegible paper label to back rail, stamped *JACOB D/R MESLEE* to back rail

\$5,000-8,000

**PROVENANCE**

Acquired from The Chinese Porcelain Company, New York.

The stamp *JACOB D R MESLEE* is for the firm of Jacob-Desmalter (1803-1813), the second generation of one of the most celebrated families of Parisian ébénistes. Its founder, the *menuisier* Georges Jacob (1739-1814) was renowned for his exceptional carved furniture, finest mahogany veneers and *goût précurseur*. This tradition was continued by two of his sons, François-Honoré-Georges Jacob, dit 'Jacob-Desmalter' (1770-1841) and Georges II Jacob.

■74

**AN EMPIRE MAHOGANY CONSOLE TABLE**  
CIRCA 1810

With slate marble top above a frieze drawer, on two incurved monopodia supports on a plinth, indistinct pencil inscription *No. 1 [?]* to top, possibly originally conceived without a drawer

36 1/4 in. (93.5 cm.) high, 52 in. (132 cm.) wide, 21 1/4 in. (55 cm.) deep

\$5,000-8,000

**PROVENANCE**

Acquired from Anthony Outred, London.



■75

**A LOUIS XVI STYLE ORMOLU GUERIDON**

LATE 19TH/EARLY 20TH CENTURY

With circular black marble top and undertier, on incurved twisted supports headed by cockerels, on casters

27½ in. (70 cm.) high, 21 in. (53 cm.) diameter

\$2,000-3,000



■76

**A LOUIS PHILIPPE ORMOLU AND PATINATED BRONZE-MOUNTED MAHOGANY BUREAU PLAT**

CIRCA 1840

The rectangular green leather-inset top above three long drawers flanked by helmet mounts, on incurved trestle supports, the bottom of the left drawer stenciled 1429

30 in. (76 cm.) high, 66½ in. (169 cm.) wide, 35 in. (89 cm.) deep

\$12,000-18,000

**PROVENANCE**

With Galerie Guy Kalfon, Paris.





77

**A PAIR OF SWEDISH MAHOGANY AND  
ORMOLU TWO-LIGHT CANDELABRA  
CIRCA 1800**

Each with urn finial and snake-form arms over a tapering stem and domed foot, with leather inventory labels inscribed 3562

19 in. (48 cm.) high, 12½ in. (32 cm.) wide (2)

\$10,000-15,000

**PROVENANCE**

Anonymous sale; Sotheby's, New York, 25 May 2000, lot 278.

Acquired from Perrin, Paris, 13 March 2001.



■78

**AN EMPIRE MAHOGANY FAUTEUIL  
DE BUREAU  
ATTRIBUTED TO JACOB DESMALTER,  
CIRCA 1805**

With curved back and ram-headed arms above a green suede seat, on double-baluster legs

\$6,000-9,000

**PROVENANCE**

Acquired from Partridge, London, 5 March 1999.



■79

**A CHARLES X ORMOLU AND PATINATED BRONZE FIFTEEN-LIGHT CHANDELIER**  
CIRCA 1825

With pierced foliate corona suspending a palmette cast body with upscrolled arms and fruited finial, electrified

38 in. (97 cm.) high, 35 in. (89 cm.) diameter

\$20,000-40,000

**PROVENANCE**

Acquired from Patrick Perrin, Paris.



**80**

**A PAIR OF FRENCH GILTWOOD CORNER CONSOLES**

POSSIBLY CIRCA 1735 AND ORIGINALLY WITH MARBLE TOPS

In the manner of Nicholas Pineau, each with later faux marble top, the base with pierced cartouche and foliage on incurved supports wrapped with dragons and terminating in a shell

29 in. (74 cm.) high, 19½ in. (49.5 cm.) wide, 16 in. (40 cm.) deep

(2)

\$10,000-20,000

**PROVENANCE**

With Rosenberg & Stiebel, New York.

The Collection of the late Mr. and Mrs. Alan L. Corey; Sotheby's, New York, 5-7 December 1974, lot 674.

The Collection of the late Governor Nelson A. Rockefeller; Sotheby's, New York, 12 April 1980, lot 182.

Acquired from Bernard Steinitz, Paris.

81

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

CIRCA 1765

Each with tapering fluted backplate with chandelles and surmounted by a draped urn and centered by a ribbon tie, issuing laurel cast arms, electrified

20½ in. (52 cm.) high, 13 in. (33 cm.) wide (2)

\$8,000-12,000

**PROVENANCE**

Acquired from Perrin, Paris.



■82

**A LOUIS XV ORMOLU-MOUNTED AMARANTH DIMINUTIVE  
BUREAU PLAT**

BY JACQUES DUBOIS, CIRCA 1745-1749

The shaped rectangular gilt-tooled brown leather-lined top above three frieze drawers to the front, with simulated drawers to the reverse, on cabriole legs headed with foliage and terminating in scrolled sabots, stamped *J.DUBOIS*, the side mounts stamped with the 'C' couronné poinçon and possibly 18th century after casts

27 in. (68.6 cm.) high, 38½ in. (97.8 cm.) wide, 22½ in. (57.2 cm.) deep

\$6,000-10,000

**PROVENANCE**

A Private Philadelphia Collection; Sotheby's, New York, 24-25 October 2002, lot 1184.

Jacques Dubois, *maître* in 1742.

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



83

**A PAIR OF LATE LOUIS XV ORMOLU THREE-BRANCH WALL LIGHTS**  
CIRCA 1770, IN THE MANNER OF CHARLES DELAFOSSE

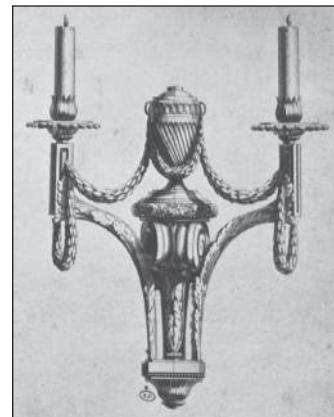
Each with flaming finial and backplate bordered by pendant laurel, the three scroll arms draped with oak garlands, electrified

18¾ in. (47.5 cm.) high, 14 in. (36 cm.) wide (2)

\$10,000-15,000

**PROVENANCE**  
Acquired from Perrin, Paris.

Designed in the fashionable late Louis XV *goût grec* fashion first introduced in the mid-1750s, these wall-lights reflect the direct influence of the designs of the celebrated architect and *ornemaniste* Jean-Charles Delafosse (1734-1791). His *Nouvelle Iconologie historique*, published in 1768, contains a number of drawings of related wall-lights with thick laurel-draped arms.



The related design by Delafosse.



83

■84

**A CHINESE POLYCHROME-PAINTED PANEL MOUNTED AS A LOW TABLE**

THE PANEL 19TH CENTURY, THE TABLE MODERN

With an overall scene of blooming tree branches, butterflies and birds, inset beneath a glass top on a green-painted base

15 in. (38 cm.) high, 81¼ in. (206.5 cm.) wide, 49¾ in. (126 cm.) deep

\$7,000-10,000

**PROVENANCE**

Acquired from Mallett, London.



84



■-85

A PAIR OF LOUIS XV ORMOLU-MOUNTED KINGWOOD, AMARANTH AND FRUITWOOD FLORAL MARQUETRY COMMODES

BY PIERRE ROUSSEL, CIRCA 1760

Each with *Jaspé du Var* marble top above two drawers inlaid *sans traverse* with cartouches containing foliage, birds and butterflies, stamped *P. ROUSSEL* to the underside of each

35½ in. (90 cm.) high, 61 in. (155 cm.) wide, 28½ in. (72 cm.) deep

(2)

\$100,000-200,000



**PROVENANCE**

Purchased in Paris circa 1860 by the 3rd Countess Torrebellla, later Mrs. Russell M. Gordon of Kjirkcurdbright for the Palacio do Collegio, Madeira, Spain.  
By descent to Captain D. O. Fairlie of Myres.  
Acquired from Maurice Segoura, Paris.

Pierre Roussel, *maître* in 1745.

Established in the Rue de Charenton at *L'Image de St. Pierre*, Roussel was one of the most prolific ébénistes of the period, his atelier continuing after his death in 1782 up until 1792-5. He was particularly renowned for his use of naturalistic floral marquetry, as on this commode, often enhanced with vigorous engraving to increase the illusionistic effect.





**86**

**A PAIR OF ENGLISH CUT-GLASS THREE-LIGHT WALL LIGHTS**

LATE 19TH/EARLY 20TH CENTURY

Each with scroll arms and diamond cut backplate with obelisk mounted with a canopy, electrified

31 in. (78.5 cm.) high, 14½ in. (37 cm.) wide (2)

\$4,000-6,000

**87**

**A GEORGE III GILTWOOD, SCAGLIOLA AND WHITE MARBLE SIDE TABLE**

CIRCA 1780

The white marble top inset with central fan and a border of palmettes, above a frieze with palmettes, on fluted legs, the cross braces replaced, likely soon after construction

34½ in. (87.5 cm.) high, 62¼ in. (158 cm.) wide, 26 in. (66 cm.) deep

\$7,000-10,000



■88

**AN EARLY VICTORIAN CUT-GLASS TEN-LIGHT CHANDELIER**

ATTRIBUTED TO PERRY & CO., MID-19TH CENTURY

With domed corona hung with pendant drops and a ribbed baluster stem supporting beaded chains and two tiers of downswept arms, fitted for electricity

52 in. (132.1 cm.) high, 29 in. (73.7 cm.) diameter

\$6,000-9,000



■89

**A GEORGE III GILTWOOD SETTEE**

CIRCA 1780

The shaped flower-carved back, scrolled arms and seat upholstered in floral silk, on fluted legs

68 1/2 in. (173.5 cm.) wide

\$8,000-12,000

**PROVENANCE**

Anonymous sale; Sotheby's, London, 25 April 1986, lot 62.

With Stair & Company, New York.

[Possibly] Anonymous sale; Sotheby's, New York, 1 February 1992, lot 312 (a settee and four armchairs).

Acquired from Partridge, London.

**LITERATURE**

Partridge, *Recent Acquisitions 1995*, no. 21, pp. 52-53.





■90

**A FRENCH ORMOLU FOUR-LIGHT CHANDELIER**  
20TH CENTURY

The ovoid body with engine-turned band issuing upscrollled arms and with foliate corona and pendant, drilled for electricity, electrified

17½ in. (44.5 cm.) high, 15¾ in. (40 cm.) diameter

\$1,000-1,500

■91

**A MATCHED DRAWING ROOM SUITE**  
MODERN

Comprising a pair of cut-velvet upholstered easy chairs with silk pillows, a striped cut-velvet ottoman and tassled silk-covered table

29 in. (74 cm.) high, 36 in. (91.5 cm.) diameter, the table (4)

\$1,000-1,500





■ 92

**AN EXTENSIVE GROUP OF WINDOW TREATMENTS**

LATE 20TH CENTURY

Comprising cream cotton hangings with embroidered silk and velvet trim for eight windows, cocoa silk and velvet curtains for four windows, brown velvet curtains with Greek key trim for three windows and additional silk hangings for numerous additional windows

(74)

\$3,000-5,000



93



94



95

■93

**A SAVONNERIE STYLE CARPET**  
FRANCE, EARLY 20TH CENTURY

Approximately 17 ft. 5 in x 14 ft. 11 in. (531 cm. x 455 cm.)

\$4,000-6,000

■94

**A FRENCH SAVONNERIE CARPET**  
FRANCE, CIRCA 1900

Approximately 16 ft. 9 in. x 11 ft. 7 in. (511 cm. x 353 cm.)

\$12,000-18,000

■95

**A FRENCH PORCELAIN AND TOLE  
FOUR-LIGHT CHANDELIER**  
20TH CENTURY

The tapering pierced basket filled with porcelain flower sprays, electrified

20 in. (51 cm.) high, 24 in. (61 cm.) diameter

\$2,000-3,000

**PROVENANCE**

Acquired from Galerie Ghislaine David, Paris.



96

■96

A PAIR OF YELLOW FLORAL SILK TWO-CUSHION SOFAS  
MODERN

With complimentary throw pillows

68½ in. (174 cm.) wide

(2)

\$2,000-3,000



■97

A LARGE ROSE AND CREAM SILK DAMASK  
THREE-CUSHION SOFA  
MODERN

With six complimentary throw pillows

103 in. (261.5 cm.) wide

\$2,000-3,000



97



98

■ 98  
**A GREEN DAMASK CUT-VELVET CLUB CHAIR**  
MODERN

With a complimentary throw pillow

\$500-800

■ 99  
**A FRENCH ORMOLU AND CUT-GLASS HALL LANTERN**  
BY HENRI VIAN, PARIS, EARLY 20TH CENTURY

The diamond-cut body mounted suspended from rams heads, signed *H.Vian* to circular support, electrified

31½ in. (80 cm.) high, 12 in. (30.5 cm.) diameter  
\$3,000-5,000



99

■ 100  
**A POLYCHROME STRIPED AND DAMASK PATTERN CUT-VELVET TWO-CUSHION SOFA**  
MODERN

With four complimentary throw pillows  
90 in. (228.5 cm.) wide

\$2,000-3,000



100

■101

A NORTH EUROPEAN ROCK CRYSTAL,  
CRANBERRY GLASS AND ORMOLU  
SIX-LIGHT CHANDELIER  
19TH/20TH CENTURY

With tiered supports suspending rock crystal drops, the lower basket inset with cranberry glass and suspending rope-twist arms, electrified

29 in. (74 cm.) high, 22½ in. (57 cm.) diameter

\$8,000-12,000

PROVENANCE

Acquired from Denton Antiques, London.



101

■102

A PAIR OF JAPANNED AND  
DECOUPAGE SCREEN PANELS  
MOUNTED AS LOW TABLES  
THE PANELS LATE 19TH/EARLY 20TH  
CENTURY, THE BASES MODERN

Each with chinoiserie scenes, decorated with  
scrolling foliage to the underside, on black and gilt  
painted bases

17 in. (43 cm.) high, 31½ in. (81 cm.) wide, 22¼ in.  
(58 cm.) deep (2)

\$3,000-5,000



102 (detail of top)



102



103

**AN ITALIAN ORMOLU-MOUNTED MOLDED GLASS BOX**  
MURANO, LATE 20TH CENTURY

With stiff leaf applied borders to the hinged cover and spiral-ribbed body

5½ in. (14 cm.) high, 9 in. (23 cm.) wide, 5½ in. (14 cm.) deep

\$2,000-3,000

104

**A GEORGE III SILVER-GILT EGG-FRAME WITH SIX EGG-CUPS**

MARK OF JOHN EMES, LONDON, 1806

The rectangular frame with lobed borders and raised on four bracket supports applied with shells, the corners with caduceus supports, and with central handle formed as arched bi-furcated leaves surmounted by a coronetform finial, fitted for six conforming egg cups engraved with crests and matching coronets

*Marked on undersides of frame and cups*

\$2,500-3,500

**PROVENANCE**

The crest is that of the Dukes of Norfolk.

With S.J. Shrubsole, New York, 1980.

Property of a Philadelphia Estate; Christie's, New York, 20 October 1999, lot 239.



105

**A PAIR OF ROCK CRYSTAL AND GILT-METAL LAMPS**  
20TH CENTURY

Each of ovoid form with gilt-metal socle and platform base, electrified

37 in. (94 cm.) high, overall

(2)

\$6,000-9,000

**■106****A PAIR OF MAHOGANY, BRASS AND GLASS VITRINES  
MODERN**

Each with rectangular hinged lid enclosing a velvet-lined interior, on turned legs

34½ in. (88 cm.) high, 39¼ in. (100 cm.) wide,  
21½ in. (55 cm.) deep

(2)

\$600-800

**■107****A PAIR OF ART DECO STYLE  
MAHOGANY DAYBEDS  
MODERN**

Each with ribbed frame and rose damask  
upholstery, with complimentary bolster pillows

26 in. (66 cm.) high, 83 in. (211 cm.) wide,  
37½ in. (95 cm.) deep

(2)

\$2,000-3,000



END OF SALE

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### 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 colour, 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(l).

## B REGISTERING TO BID 1 NEW BIDDERS

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://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](http://www.christies.com).

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

## 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

The auctioneer can 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

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

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

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may 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; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of

these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer

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.

- (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 only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a 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 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 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 can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

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

## 5 KEEPING YOUR PROPERTY

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

## 6 COLLECTION AND STORAGE

### 1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

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

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

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the **lot** is still at our saleroom; or
  - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.

### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchas price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the heading **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

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

◦ Christie's has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

#### ◦ Minimum Price Guarantees

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

#### ♦ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to..."

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

\*"Studio of ..."/"Workshop of ..."

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

\*"Circle of..."

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

♦ 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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\*"Follower of..."

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

\*"Manner of..."

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

\*"After..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

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

18/05/17

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# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

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.

## SHIPPING AND DELIVERY

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.

## 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.

## STORAGE AND COLLECTION

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. 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. 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.

## STORAGE CHARGES

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.

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ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



*A Belle Époque Kashmir sapphire and diamond ring of 11.81 carats*  
\$700,000–1,000,000

## MAGNIFICENT JEWELS

*New York, 6 December 2017*

### VIEWING

1-5 December 2017  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Rahul Kadakia  
[rkadakia@christies.com](mailto:rkadakia@christies.com)  
+1 212 636 2300

**CHRISTIE'S**



ALBRECHT BOUTS (LEUVEN 1451/60-1549)

*The head of Saint John the Baptist*

oil on panel, circular

11½ in. (28.3 cm.) diameter

\$300,000-500,000

## OLD MASTERS

New York, 31 October 2017

### VIEWING

27-30 October 2017  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

François de Poortere  
[fdepoortere@christies.com](mailto:fdepoortere@christies.com)  
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CHRISTIE'S



A GEORGE III JEWELLED GOLD AND HARDSTONE NECESSAIRE AND WATCH  
London, circa 1760

The watch signed on the movement 'ROBERT ALLAM, LONDON, NO. 396, MADE FOR THE CHINESE MARKET'  
Estimate on request

## MAGNIFICENT JEWELS

*New York, 6 December 2017*

### VIEWING

1-5 December 2017  
20 Rockefeller Plaza  
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### CONTACT

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