

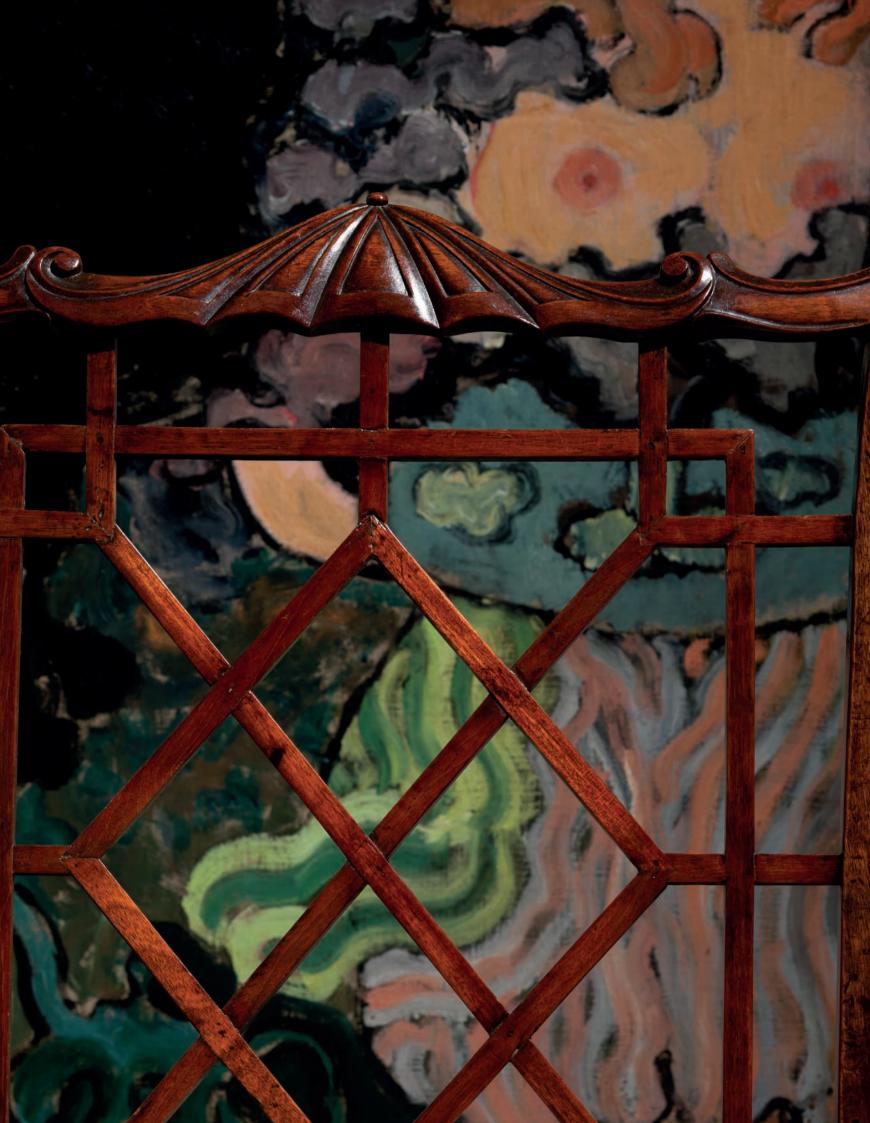








CHRISTIE'S





THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME V

ENGLISH AND EUROPEAN FURNITURE, CERAMICS AND DECORATIONS, PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882) 20 Rockefeller Plaza, New York, NY 10020

VIEWING

Reservations for the exhibition are required and will be available for booking on Christies.com. Preferred access will be available to clients with an existing Christie's account.

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Wednesday	2 May	11.00 am - 4.00 pm
Thursday	3 May	11.00 am - 4.00 pm
Friday	4 May	11.00 am - 4.00 pm
Saturday	5 May	11.00 am - 4.00 pm
Sunday	6 May	1.00 pm - 4.00 pm
Monday	7 May	11.00 am - 4.00 pm

AUCTIONEERS

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CHRISTIE'S

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THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

THE COMPLETE SESSIONS CALENDAR

VOLUME I

19TH & 20TH CENTURY ART, **EVENING SALE**Tuesday 8 May 2018

VOLUME II

ENGLISH AND EUROPEAN FURNITURE, CERAMICS AND DECORATIONS, PART I Wednesday 9 May 2018

VOLUME III

ART OF THE AMERICAS, **EVENING SALE** Wednesday 9 May 2018

VOLUME IV

FINE ART, **DAY SALE** Thursday 10 May 2018

VOLUME V

ENGLISH AND EUROPEAN FURNITURE, CERAMICS AND DECORATIONS, PART II Thursday 10 May 2018

VOLUME VI

TRAVEL AND AMERICANA Thursday 10 May 2018

ONLINE SALE

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER Opens Thursday 1 May 2018

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Front Cover: Lot 620

Opposite Sale Details: Lot 647

Opposite Catalogue Credits: Lot 822

christies.com



THE COLLECTION OF PEGGY AND DAVID $R \ O \ C \ K \ E \ F \ E \ L \ L \ E \ R$

OLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions

that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole... [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

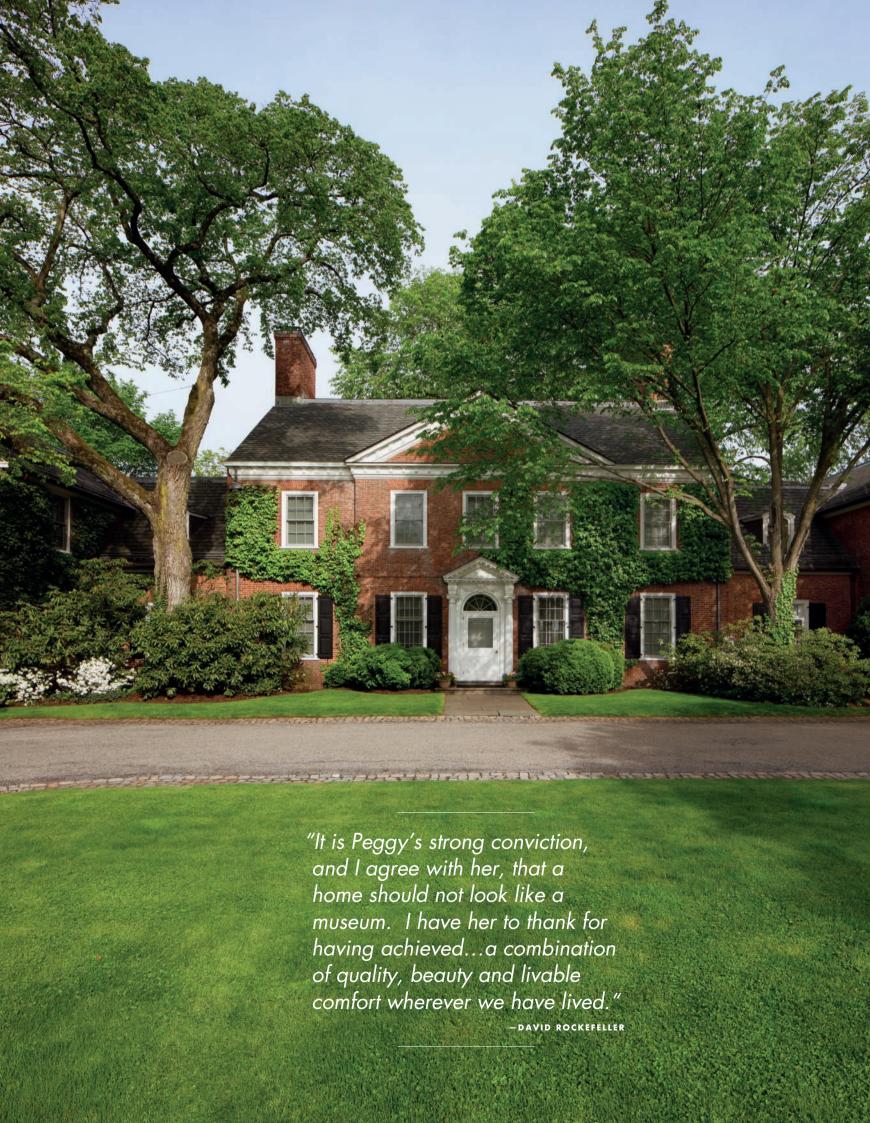
Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.







AT HOME IN THE COUNTRY: THE ROCKEFELLERS IN NEW YORK AND MAINE

ETWEEN 1893 AND 1900 JOHN D.
Rockefeller, Senior, assembled an estate of well over
3000 acres in Pocantico Hills, New York, a wooded
area overlooking the Hudson River about 26 miles north of
Manhattan. By 1913, the first version of Kykuit had been
built on this land and the Rockefeller family began to enjoy
weekends and holidays there, which they could reach
by carriage in under two hours from their West 54th
Street townhouse.

Eventually, John D. Rockefeller, Junior, and Abby Aldrich Rockefeller took over Kykuit, where their six children including one daughter and five sons loved roaming the landscape. Their shared affection for the property became evident when later, some of their children built their own homes within the compound. In 1938, David Rockefeller's sister Abby, known as 'Babs,' and her first husband, David Milton, commissioned noted architect Mott Schmidt to build a country house on the family grounds. According to a 1938 report in The New York Times, when John D. Rockefeller, Jr. and Abby's house on West 54th Street was torn down to make space for the Museum of Modern Art's new Sculpture Garden, the bricks were salvaged for the exterior of Babs's new Georgian style house in Pocantico Hills. David described the "wonderful, mellow look" of the old brick on the facade of the new structure.

Mott Schmidt was a leading proponent of the 'American Georgian' style, designing houses in Manhattan for Anne Harriman Vanderbilt, Vincent Astor, Anne Morgan and Douglas Dillon. 'American Georgian' style, with its rigorous symmetry and classic restraint, represented a conscious change from the opulence of the Gilded Age, embodying the new, modern sensibilities of the generation that came of age between the Wars. Over the course of his career, Schmidt completed nearly 20 commissions for various members of the Rockefeller family, including renovations to Peggy and David's townhouse on East 65th Street in Manhattan and another family house in Pocantico Hills, which is now the Rockefeller Archive Center. In 1970. David Rockefeller wrote to Schmidt commemorating his twenty-five years of service to the family, "I know of no one in the country who can design Georgian houses with the style, warmth, and quality that you do."

In 1946, Peggy and David purchased the Milton's house in Pocantico Hills. The young couple named the property 'Hudson Pines,' deeply appreciating its 40 acres of land complete with barn and farm, and a spacious layout with large expansive rooms that suited their growing family. The following year, Peggy and David moved their city residence from an apartment on Fifth Avenue to a large townhouse on East 65th Street, creating a welcome dilemma of needing to furnish two large homes in a very short amount of time.

David had grown up surrounded by important works of art, from the massive Kangxi vases and medieval tapestries his father favored to the modern prints and paintings his mother collected so avidly. Respect for creative talent and an appreciation of beauty were actively encouraged by Abby Aldrich Rockefeller, who once wrote her son, Laurance, "I will feel that I have not lived in vain if I have introduced [modern painting] to the family." A favorite childhood memory of David's was the visits he made with his mother to the famous Asian art dealers, Yamanaka & Co., where he would occasionally buy small carvings of animals with his allowance. David also appreciated the European and Asian porcelains his mother collected, often in shares with his Aunt Lucy. While the meal was always served on antique porcelain, the quality of the set was indicative of Aunt Lucy's opinion of David that particular week.

As a young married couple Peggy and David shared an interest in antiques as well as a conscious desire to create environments of "livability and charm". "We have always enjoyed shopping together," David wrote, "and in acquiring significant objects we make a point of selecting things we both like." For Hudson Pines the Rockefellers looked to the English furniture, English silver and European and Chinese export porcelain they both favored. In 1936, David had relished a week-long tutorial on English furniture on a graduation trip to Europe with his parents. His father had by then begun his massive renovation of Colonial Williamsburg, and the Williamsburg curators had assembled in London a warehouse full of potential Governor's Palace furnishings for careful review. David cited this experience along with his exposure to Aunt Lucy's collection as inspiration for his "lifelong interest in the decorative arts." And, he continued, "Fortunately, this proved to be an interest which Peggy shared fully with me."

Hudson Pines, home of Peggy and David Rockefeller in Pocantico Hills, New York. Over time the Hudson Pines collection grew to feature important modern paintings and encompass works of art gathered from the U.S. and abroad. For example, Peggy and David acquired three Monet canvases depicting water lilies that they hung in the Hudson Pines stairwell, and, as David wrote, "...we enjoy them every time we go up and down the stairs." Highlighting their eclectic sensibility, their great Matisse, Odalisque couchée aux magnolias, hung in the living room over a colorful Chinese export goose tureen near Renior's Gabrielle au miroir and a four-paneled screen by French post-Impressionist Armand Séguin.

The beautiful setting and landscape of Hudson Pines, overlooking the majestic Hudson River, was echoed indoors not just by paintings like Monet's Nymphéas en fleur, but also by the many porcelain birds and animals in the collection. Antique Chinese and European dinner services finely painted with birds and flowers were used for family meals and entertaining friends, as was their lovely Georgian silver. These moments illustrate the conscious effort of Peggy and David to source objects from many cultures, binding them into an eclecticism that characterizes the collection. As David wrote, "We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole."

Likewise kept at Hudson Pines was a group of 18th through 20th century carriages, stored in the commodious barns. Both David's grandfather and father were avid carriage-drivers, and they designed extensive coaching roads on their properties in New York and Maine. As noted by America's National Park Service, "Forty-five miles of rustic carriage roads, the gift of philanthropist John D. Rockefeller, Jr. and family, weave around the mountains and valleys of Acadia National Park. Rockefeller, a skilled horseman, wanted to travel on motor-free byways via horse and carriage into the heart of Mount Desert Island. His construction efforts from 1913 to 1940 resulted in roads with sweeping vistas and close-up views of the landscape. His love of road building ensured a state-of-the-art system. Rockefeller's interest in road building grew naturally from his father's, Senior, the founder of Standard Oil, had built and landscaped carriage roads on his Ohio and New York estates." David and Peggy, with their mutual appreciation of the outdoors, enjoyed carriage-driving together, and would take these period carriages out on their various properties.

At Hudson Pines, as in the other Rockefeller homes in upstate New York and Maine, art and comfort lived in harmony, and quality and beauty were revered. Above all, each house truly reflected its owners. David wrote, "Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years."







LIVING LIKE A ROCKEFELLER: ENGLISH FURNITURE

"Mr. Turner was a man of complete integrity with a vast knowledge of English furniture and his taste corresponded ... with our own. He liked relatively simple furniture fashioned of fine-quality wood and with a good patina..."

-DAVID ROCKEFELLER

While these words describe Cecil Turner of the dealing firm Stuart and Turner, they also describe so much about David Rockefeller himself— his unwavering integrity and love for simplicity. It would not be a stretch to describe David himself as a man 'fashioned of fine-quality wood and with a good patina.'

While many of his contemporaries, such as Henry Ford II or Thelma Chrysler Foy, complimented their Impressionist paintings with the opulence of 18th century French furniture, David Rockefeller and his wife Peggy were drawn to the more understated qualities of English furniture.

It is well recorded that David's remarkable mother, Abby Aldrich Rockefeller, one of the founders of the Museum of Modern Art, had great influence on his collecting tastes. Less well known, but just as significant in inspiring David's collection was his aunt and Abby's sister, Lucy Truman Aldrich, who motivated his lifelong love for 18th century decorative arts. While a student at Harvard, David visited her house in Providence filled with treasures from all over the world, and was fascinated both by the stories of her travels and by the *objets d'art* she had discovered.

Another formative moment for the young David's appreciation of English furniture was on a trip that followed his graduation from Harvard to England in 1936. His father, John D. Rockefeller, Junior, in one of his many extraordinary acts of cultural philanthropy, had agreed to finance the vast project of restoring the entire colonial town of Williamsburg. A huge amount of 18th century English furniture was required to furnish buildings, including the Governor's Palace, and David joined the architect William G. Perry and the Boston decorator Mrs. Susan Higginson-

Nash on a trip to select pieces. The process took the best part of a week, and he later reminisced:

"...this experience, on top of the exposure I had had at home and with Aunt Lucy, contributed importantly to what has become a lifelong interest in the decorative artsespecially examples from the eighteenth century, when... they achieved a pinnacle of beauty and sophistication both in England and on the Continent."

Following his marriage to Peggy in 1940, the young couple acquired several residences in quick succession. A double-fronted townhouse in New York City on East 65th Street, was acquired from Ernest Iselin complete with an English 18th century paneled room in the second floor living area, and Hudson Pines, the house in Pocantico Hills that David acquired from his sister, was designed by the Georgian-inspired architect Mott Schmidt.

Peggy, a talented interior designer and painter, immersed herself in the process of decorating these homes, and the young couple consistently adhered to this simple collecting credo as voiced by David: "We both love beautiful things and enjoy buying them if we feel that they would fit in our homes and add to their livability and charm."

Peggy and David bought from the leading dealers of the day such as the aforementioned Stuart and Turner and Mallett in England, as well as Vernay and Jussel in New York, and also benefited from a number of inherited pieces. Among these were several pieces of painted satinwood furniture that had previously been at Kykuit (lot 218) and beautiful Gothic Chippendale dining chairs previously residing in the apartment at 740 Park Avenue (lot 128). Such acquisitions were immensely important to David and Peggy, emphasizing a continuity and sense of shared values within the family. As David commented, "the things we inherited or purchased from my family represent some of the most cherished and precious items which we possess today."

David Rockefeller continued to add to his cherished collection of English furniture right up until the end of his life. Indeed, one of the most prized pieces in the sale, the sublime pair of Queen Anne stools from Benacre (lot 244) were bought from Apter Fredericks in London in 2013, when David was 98, a fitting addition to a wonderful collection.



Detail of Lot 832.





A PAIR OF NORTH EUROPEAN REPOUSSE BRASS CANDLESTICKS

LATE 17TH/EARLY 18TH CENTURY

Each with an octagonal drip pan decorated with berried foliage above a spirally fluted stem, one with a label to the underside inscribed *Aldrich*

9 in. (23 cm.) high, 6½ in. (16.5 cm.) wide

(2)

\$800-1,200

PROVENANCE

The Estate of Winthrop Rockefeller, acquired July 1974.

602

A MATCHED SET OF FOUR GERMAN BRASS CANDLESTICKS

EARLY 18TH CENTURY

Three marked on the base HB flanking a horseshoe within a conforming outline for Hans Georg Beck; two engraved on the side of each base M.A.S.K.R.D., one engraved on the side of the base O-C-S-L 1727

9½ in. (24 cm.) high

\$1,500-2,500

PROVENANCE

Anonymous Sale; Sotheby's, New York, 31 January 1987, lot 1198.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 370-371, no. 411.



602



603

A GERMAN STEEL STRONG BOX

18TH CENTURY

Of rectangular lattice form, with a central hinged door 1814 in. (46.5 cm.) high, 2612 in. (67.5 cm.) wide, 1612 in. (42 cm.) deep

\$2,000-3,000

PROVENANCE
Acquired from Arthur Davidson, London.

Lyonel Feininger, *Concarneau*. Lot 534 © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Lyonel Feininger, *Cape "Thistle"*. Lot 533 © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



■604

A PAIR OF GEORGE III GILTWOOD AND GILT-METAL TWIN-BRANCH WALL LIGHTS

CIRCA 1775

Each in the form of a winged sphinx seated on a foliate plinth, fitted with two scrolling candlearms, each with inventory label inscribed *D.R. 54.3020* or *D.R. 54.3021*, nozzles and drip pans probably replaced 18 in. (45.5 cm.) high, 131/4 in. (33.5 cm.) wide (2)

\$6,000-9,000

PROVENANCE

Acquired from Mallett & Sons, London, June 1954.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 317, no. 336.

These wall lights correspond to Robert Adam's design for a pier glass for 'the Parlour' at Kenwood, illustrated in *Works in Architecture of Robert and James Adam*, 1774, vol. I, no. II, pl. VIII. Adam, having consolidated his reputation for true 'taste for the antique' through the publication of the *Ruins of the Palace of the Emperor Diocletian at Spalatro* (1764), introduced elements such as the confronted sphinx, derived in part from the Roman temple of Antoninus and Faustina as illustrated in A. Desgodetz's *Les Edifices Antiques de Rome* (1682).





■605

A GEORGE III MAHOGANY SERVING TABLE

CIRCA 1770

The serpentine top above a frieze centered by an urn and foliate-carved tablet, on square tapering legs headed by flowerheads and husks, with white paper inventory label inscribed *D.R./52.1268* 34¾ in. (88 cm.) high, 82 in. (208 cm.) wide, 31½ in. (80 cm.) deep

\$7,000-10,000

PROVENANCE

Acquired from Stuart and Turner, London, July 1947.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 331, no. 363.

606

A GEORGE II GILTWOOD MIRROR

IN THE MANNER OF WILLIAM AND JOHN LINNELL, CIRCA 1760-65

Of cartouche form, the central oval plate within outer slips, the frame with foliated C-scrolls and floral motifs 62% in. (159.5 cm.) high, 30½ in. (77.5 cm) wide

\$15,000-25,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1947.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 314, no. 333.

This mirror is conceived in the George II 'Modern' or 'pittoresque' fashion first popularized in the 1750s and 1760s, and disseminated through pattern books such as Thomas Chippendale's *Director* in 1754 (1st edition). The design for this mirror, with its central oval plate surrounded by border plates framed by C-scrolls, foliage and garlands, relates to a drawing of *circa* 1760-5 by the Linnell firm, father and son, illustrated in H. Hayward, P. Kirkham, *William* and John Linnell: Eighteenth Century London Furniture Makers, London, 1980, p. 114, fig. 220.



606



AN ENGLISH MAHOGANY SIDE CHAIR

19TH CENTURY

With acanthus-carved scrolled terminals above a vasiform solid splat carved with scrolled S curves and stop-fluted base, the upholstered seat with shaped aprons raised on acanthus-carved cabriole legs, with inventory label inscribed *D.R. 53.1880*

\$2,000-3,000

PROVENANCE
Max Epstein, Chicago.
Acquired through Cecil Turner, 1954.

607

■~608

A REGENCY YEWWOOD AND TULIPWOOD-BANDED WORK TABLE

CIRCA 1810

The twin-flap top above a drawer and opposing false drawer, the ebony-inlaid lyre-form supports joined by a turner stretcher, with inventory label inscribed *D.R.* 52.1323, lacking work basket

281/4 in. (72 cm.) high, 321/2 in. (82.5 cm.) wide, 15 in. (38 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1948.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 339, no. 374.





■~609

A PAIR OF GEORGE III SATINWOOD, TULIPWOOD, PADOUK AND MARQUETRY GAMES TABLES

CIRCA 1775

Each top banded in holly and sycamore and inlaid with a satinwood panel and scrolling-foliate border, with a cartouche at each corner bordered by C-scrolls, the foldover top enclosing a green baize-lined interior supported by a rear gate leg, one table with two brass catches which open to fit into corresponding holes in the tops of the other table, forming one large square games table, each with inventory label inscribed D.R. 52.1451.2 or D.R. 52.1451.1.

29½ in. (74.5 cm.) high, 19½ in. (49 cm.) wide, 17¾ in. (45 cm.) deep, closed 28½ in. (72.5 cm.) high, 35½ in. (90 cm.) deep, open (1

\$10,000-20,000

PROVENANCE

The Estate of Martha Baird Rockefeller; Parke-Bernet Galleries, New York, 16 October 1971, lot 438.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 325, no. 350



(alternate view)



A GEORGE I MAHOGANY GATE-LEG TABLE

EARLY 18TH CENTURY

The hinged single-flap on turned supports joined by stretchers on scroll feet, the underside with old paper label 27% in. (70 cm.) high, 23% in. (60.5 cm.) wide, 18 in. (46 cm.) deep

\$800-1,200

PROVENANCE

Acquired from Stuart and Turner, London, 1949.

■611

A LOUIS XV WALNUT CANAPE

MID-18TH CENTURY, POSSIBLY REDUCED IN SIZE

The molded serpentine frame with padded back, squab cushion and seat covered in red velvet, stamped to the replaced back seat rail PH. POIRIE

\$2,000-3,000

Acquired from French and Company, Inc., New York, 1947.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 346, no. 386.





611



ARTHUR DEVIS (PRESTON, LANCASHIRE 1712-1787 BRIGHTON)

Portrait of Ellin Devis (1746-1820), bust-length

\$8,000-12,000

Caroline Tupper, 12 Auckland Road, Upper Norwood, London; Christie's, London, 22 May 1936, lot 55, as part of a set of four, where acquired by the following with Brook Street Art Gallery, London, inv. no. A1926, where acquired on 25 August 1937 by the followingwith Knoedler, London, by whom gifted via Carmen Messmore in December 1937 to
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., and by inheritance in 1960 to

EXHIBITED

Preston, Harris Museum and Art Gallery, Twelfth Annual Spring Exhibition of Work by Lancashire Artists Including a Special Loan Exhibition of Work by Members of the Devis Family of Painters, 11 March-10 April 1937, no. 37.

S. H. Pavière, 'Biographical Notes on the Devis Family of Painters', Walpole Society, XXV, 1936-37, p. 125, no. 27.

S. H. Pavière, *The Devis Family of Painters*, Leigh-on-Sea, 1950, p. 41, no. 34. E.G. D'Oench, *Arthur Devis* (1712-1787), *Master of Georgian Conversation Piece*, PhD dissertation, 1979, p. 316, no. 52, fig. 106.

E.G. D'Oench, The Conversation Piece: Arthur Devis & His Contemporaries, New Haven, 1980, p. 58, no. 28 (illustrated in black-and-white).

M. Potter et al, The David and Peggy Rockefeller Collection: European Works of Art, New York, 1984, vol. I, p. 90, no. 8 (illustrated in black-and-white).

appears to be Devis's only surviving portrait depicting any of his twenty-two children, is executed on a rectangular panel but was probably intended to be seen in oval, as the sitter's hand below the varnished area has been left unfinished. A portrait of similar size in oval format on canvas portraying Devis's younger half-brother, the landscapist Anthony Devis (1729-1816),

ATTRIBUTED TO JEAN-BAPTISTE ISABEY (NANCY 1767- 1855 PARIS)

Portrait of Mme Eugénie Moreau

graphite and white chalk $14 \% \times 10 \%$ in. (36.6 x 27.6 cm)

\$3,000-5,000

PROVENANCE

Mr. Thiébault-Sisson, Paris, by 1909. Abby Aldrich Rockefeller, acquired in Paris 1930 through Walter Pach. Her estate; John D. Rockefeller Jr. Winthrop Rockefeller. David Rockefeller, New York.

LITERATURE

E. de Basily-Callimaki, J.-B. Isabey: sa vie, son temps, 1767-1855, suivi du catalogue de l'œuvre gravé par et d'apres Isabey, Paris, 1909, pp. 66-67, ill. p. 63. L.R. Schidlof, The Miniature in Europe in the 16th, 17th and 19th centuries, vol. I, Graz, 1964, p. 394 (as not by Isabey).

M. Potter et al., The David and Peggy Rockefeller Collection: European Works of Art, New York, 1984, vol. I, ppp. 103, no. 17, ill.

The wife of Napoleon's general Jean Victor Marie Moreau (1763-1813), whom she married in November 1800, Alexandrine Louise Eugenie Moreau (née Hulot) was an intimate friend of Joséphine Bonaparte. A very talented pianist, Mme Moreau is here portrayed by Isabey seated in front of her Erard piano; at left a libretto of Mozart is a reminder of her special affection for the great composer, whose music was then little known in Paris.

614

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a lady, traditionally identified as Penelope Howard, half-length, holding a pet bird

oil on canvas 29¼ x 24¼ in. (74.3 x 61.4 cm.)

\$2,000-3,000

PROVENANCE

with Needham's Antiques, New York, where acquired in 1946 by Peggy and David Rockefeller, as 'Gainsborough'.

ITERATURE

M. Potter et al, The David and Peggy Rockefeller Collection: European Works of Art, New York, 1984, vol. I, p. 43.

In the preface to the 1984 volume of the European collection, David Rockefeller quipped that when he and Peggy acquired this painting it was "thought to have been an early Gainsborough" but that he suspected "it never saw his brush!" (op. cit.).





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VOLUME V 2







■~615

A GEORGE III KINGWOOD AND ROSEWOOD CHEVERET

POSSIBLY BY GILLOWS, CIRCA 1790

The removable top with tulipwood banding and two small drawers and one long drawer, the stand with a frieze drawer on splayed legs, with a label inscribed D.R.

42% in. (107.5 cm.) high, 15% in. (40 cm.) wide, 12% in. (31 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, June 1953.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 299, no. 313.



A SET OF FOUR VICTORIAN POLYCHROME-PAINTED SATINWOOD ARMCHAIRS

THIRD QUARTER 19TH CENTURY

Each crestrail centered by a fan flanked by swagged rams' heads, above downswept arms and lyre-form splat, above a caned seat, on reeded legs joined by turned stretchers, with variously upholstered squab cushions, one chair with variations, two numbered VII and IIII respectively, each with label inscribed DR.53.1954.1-4

\$3,000-5,000

PROVENANCE

Acquired from Mallett & Sons, London, 1932. John D. Rockefeller, Jr., 1932-1960. Martha Baird Rockefeller, 1960-1971. Estate of Marina Baird Rockefeller, acquired in 1971.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 294-295, no. 307.



A WILLIAM AND MARY WALNUT **GATE-LEG TABLE**

CIRCA 1690

The molded top with two hinged flaps above a drawer, on ring-turned $% \left(\frac{1}{2}\right) =\frac{1}{2}\left(\frac{1}{2}\right) =\frac{1}{2}$ legs joined by stretchers, with inventory label inscribed D.R. 52.1308 26¾ in. (68 cm.) high, 28¼ in. (72 cm.) wide, 27 in. (68.5 cm.) deep

\$1,500-2,500

PROVENANCE

Acquired from Stuart and Turner, London, 1948.



A GEORGE II ELM CORNER ARMCHAIR

CIRCA 1750

With scroll arm terminals above solid concave shell splats, the drop-in seat covered in yellow silk, with inventory label inscribed D.R. 53.1874

\$4,000-6,000

Acquired from Cecil Turner, London, 1954.



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■619

A GEORGE III MAHOGANY BREAKFRONT SECRETAIRE CABINET

POSSIBLY BY WRIGHT AND ELWICK, AFTER DESIGNS BY THOMAS CHIPPENDALE. CIRCA 1765

With pierced foliate swan's neck cresting above a pair of glazed doors enclosing adjustable shelves flanked by recessed wings with seven graduated drawers, the base with central secretaire drawer fitted with a leather-lined writing surface and various small drawers, above paneled cupboard doors enclosing three linen slides and flanked by three drawers, with inventory label inscribed $D.R.\ 51.1069$ and 20, metalwork associated, the upper section probably originally conceived without handles 95 in. (241 cm.) high, 68% in. (174 cm.) wide, 21% in. (55 cm.) deep

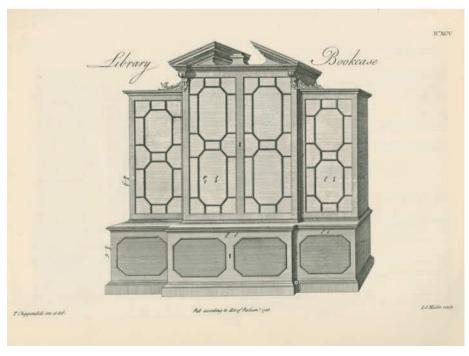
\$50,000-80,000

PROVENANCE

Sir Walter John Trevelyan (1797-1879), Nettlecombe Court, Somerset, Thence by descent to Mrs. J.A. Wolseley at Nettlecombe Court. Mrs. J.A. Wolseley, Nettlecombe Court; Christie's, London, 12 December 1957, lot 72. Acquired from Needham's Antiques, New York, October 1959.

LITERATURE

F. Davis, A Picture History Furniture, London, 1962, fig. 317.



The related design by Thomas Chippendale





This winged mahogany secretaire-cabinet is possibly by the Wakefield firm of Wright and Elwick, the pre-eminent cabinet-maker in Yorkshire during the second half of the 18th century. The firm was undoubtedly inspired by designs in Chippendale's Director, and their Northern commissions. which included Burton Constable. Temple Newsom and Kilnwick Hall, neighbored those of Chippendale at Harewood House, Nostell Priory and Newby Hall, Yorkshire. Wright and Elwick's most celebrated oeuvre was that undertaken for Charles, 2nd Marquess of Rockingham (d. 1783) for Wentworth Woodhouse (South Yorkshire), much of which was dispersed in two sales held by Christie's in July 1948 and again fifty years later in July 1998. Payments made by Lord Rockingham to Wright and Elwick span from 1748 to 1784, indicating a long and lasting relationship between the two parties. The Wentworth sale, Christie's, London, 8 July 1998, included the celebrated Marchioness of Rockingham's Cabinet (lot 35), and a George Il sabicu commode (lot 69) and a George II mahogany and parcel-gilt dressing-table cabinet (lot 70). The latter two demonstrate that Wright and Elwick were influenced by Chippendale's designs but customized their work with the addition of idiosyncratic elements. Thus, the Wentworth commode and dressing-table cabinet are virtually identical to examples by Chippendale at Nostell Priory but in the case of the last feature additional foliate and gadroon carving.

Interestingly, and despite the firm's Wakefield antecedents, Richard Wright (1745-1771) was initially in London, and may have worked with the cabinet-maker and upholder, Paul Saunders (1722-1771), also a follower of Chippendale, as a director of 'The Royal Tapestry Manufactury, Soho Square'. The proximity of Soho Square to Chippendale's workshop in St. Martin's Lane further suggests that Saunders, Wright and Chippendale were acquainted with each other's work.

The design for the present secretaire-cabinet is undoubtedly inspired by designs for Library bookcases in Chippendale's Director (see 1st edition, 1754, plate LXIX; 3rd edition, 1763, plate XCV). In 1760, he created a preparatory drawing for a related bookcase, featured in Sir William Chamber's proposal for a study at Pembroke House, London; a pair of these bookcases was subsequently supplied to Henry Herbert, 10th Earl of Pembroke (1734-94) between circa 1760-2, now at the Pembroke country seat, Wilton House, Salisbury (C. Gilbert, The Life and Work of Thomas Chippendale, London, 1978, figs. 68, 69). Mayhew and Ince, another contemporaneous firm, also included a design for a 'Gentlemans Repository', with the option to have flanking drawers to the central glazed breakfront (The Universal System of Household Furniture, 1762, plate XXI). The model remained fashionable; a similar 'Library Case' appeared in Hepplewhite's The cabinet maker and upholsterer's guide, first published in 1788, plate 43. The pattern for the glazed astragal panels of this bookcase is illustrated in Chippendale's design (1st edition, LXIX), and later in The Cabinet-Maker's Book of Prices, 2nd edition, 1793, plate 15. Comparable molded door panels appear on a mahogany secretaire bookcase illustrated in M. Harris & Son 1868-1968 Centenary Book, 1968, n.p., and on a breakfront bookcase exhibited at the Grosvenor

House fair in 1958 (R.F. Lock Ltd., p. 56). Another model of similar form, from the estate of Adelaide Stein Miller, sold Sotheby's, New York, 23 October 1998, lot 424.

This cabinet was formerly in the collection of the Trevelyan family at Nettlecombe Court, Somerset, sold by Christie's in 1957, the property of the late Mrs. J. A. Wolseley, who had inherited it from her father, Sir Walter John Trevelyan, 8th Baronet (1866-1931), in 1931 (Christie's, King Street, 12 December 1957, lot 72). Lot 70 in this sale was listed as a suite of neoclassical seat-furniture supplied to Sir John Trevelyan, 4th Baronet (1735-1828) for Nettlecombe Court as part of the alterations to the main reception rooms from the 1780s (ibid.). The sale was one in a series conducted by Mrs. Wolseley's trustees; a late 18th century commode, likewise inherited by Mrs. Wolseley from her father, sold Christie's London, 11 October 1962, lot 35, and later, Christie's, New York, 14-15 April 2011, lot 400. It almost certainly was moved from the Trevelyan seat of Wallington in Northumberland in the late 19th century as it bore a pencil inscription 'John Codling Joiner Wallington', who was employed as a house joiner in the mansion. This example shows that furniture was, unsurprisingly, transferred between houses, and interestingly, a bookcase in the Central Hall at Wallington features a similar fretwork cornice to this secretaire cabinet (NT 582702).

Nettlecombe Court in Somerset came to the present family in the mid-12th century, and has since descended through the Ralegh, Whalesburgh, Trevelyan and Wolseley branches. Estates in Northumberland and Durham, including Wallington, however, did not come into the family until 1777, when Sir Walter Calverley Blackett (1707-77) died and they passed to his sister's son, Sir John Trevelyan, 4th Baronet. Sir John inherited Nettlecombe after the death of his father, Sir George Trevelyan, in 1768. Therefore, beginning in 1777, the Trevelyan baronets resided both at Wallington, now a National Trust property, and Nettlecombe Court. Between 1787 and 1788, the 4th Baronet had the rooms on the south-west side of Nettlecombe Court restored and redecorated in the Adam style, and it was probably by this period that the present bookcase was *in situ* (R.J.E. Bush, 'Nettlecombe Court 1: The Trevelyans and other residents at the Court', *Field Studies*, vol. 3, no. 2, September 1970, p. 9).

Sir John, 4th Baronet, was succeeded in 1828 by his eldest son, another Sir John Trevelyan (1761-1846), who spent much of his life at Wallington because his wife, Maria, preferred it. His eldest son, Sir Walter Calverley Trevelyan, 6th Baronet (1797-1879), succeeded in 1846, and upon his death without issue in 1879, Nettlecombe and the title went to a nephew, Alfred Wilson Trevelyan (1831-91), while the Wallington estate, which was not entailed, was passed on to a favorite nephew Charles Edward Trevelyan, 1st Baronet (1807-1886).

In 1931, Nettlecombe was left to Joan Alys Trevelyan, who married Garnet Ruskin Wolseley; Nettlecombe Court is still owned by the Wolseley family today.





TWO CHELSEA PORCELAIN PLAICE TUREENS, COVERS AND SPOONS

CIRCA 1755

Each spotted, scaly plaice naturalistically modeled, its tailfin curled up to form a handle, its mouth open to pour or receive a spoon, the cover handle formed as a cluster of seaweed; each spoon formed as a long-tailed fish biting a shell

10½ in. (26 cm.) long, the tureens

(6)

\$80,000-120,000

PROVENANCE

Acquired from the Antique Porcelain Company, New York, 14 December 1963, as a Christmas gift from David to Peggy Rockefeller.

EXHIBITED

New York, New York Association for the Blind, *Artistic Beauty of the Centuries*, 2-17 May 1966, p. 68 (illustrated in the catalogue).

LITERATURE

L. Boger, The Dictionary of World Pottery and Porcelain, New York, 1971, color illustration following p. 246

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 28-29, no. 1.

An obsession with rendering natural subjects in a particularly naturalistic way was an important aspect of British mid-18th Century taste. The upper-class dining table of the period would have been a heady visual mix, a literal feast for the eyes, a game of *trompe l'oeil*. Dishes were served in elaborate silver tureens formed as fish or turtles, and, from the early 18th Century onwards, European, as opposed to Chinese, porcelain was available for the very finest tables. The intention was to arouse the senses of the honored guest, both visual and gustatory, as well as providing amusement, and the medium of porcelain was ideal for the purpose. In skilled hands, such as those at the Chelsea manufactory, it could be crisply and realistically modeled, and the enamel colors could closely simulate nature, creating a convincing illusion.

The Chelsea sale catalogue of 1756, day 5, lot 79 describes "two fine plaice sauceboats with curious plates and spoons," see F. Severne MacKenna, Chelsea Porcelain, The Red Anchor Wares, 1951, p. 55. Other examples of this curious form include one without its stand or ladle in the British Museum (museum no. 1928,0522.4.CR), illustrated by F. Severne MacKenna, op. cit., pl. 40, fig. 82. Also see the pair with stands but without spoons in the collection at Errdig, in Wales, probably the pieces described in that home's 1789 inventory as "2 Stands and two Carp Sauce Boats 6 pieces in all." An example with its stand in the Victoria & Albert Museum (museum no. C.1451 to B-1924) is illustrated and described in Rococo: Art and Design in Hogarth's England, 16 May - 30 September 1984, p. 247, where John Mallett mentions that "the only examples still with their ladles appear to be a pair at present on loan at the National Museum of Wales, Cardiff." The Rockefeller pair seems to be the exception to this statement, both having their ladles.

In an interesting aside, plaice are known to live over 40 years. They are able to camouflage themselves to some degree but their distinctive orange spots remain ever visible.







A PAIR OF CHELSEA PORCELAIN MODELS OF LEVERETS

CIRCA 1755-59

Each modeled as a crouching hare, one with brown spots 4% in. (10.6 cm.) long

\$6,000-8,000

PROVENANCE

Acquired from James A. Lewis & Son, New York, January 1956.

EXHIBITED

 $New\ York,\ Parke-Bernet\ Galleries,\ Art\ Treasures\ Exhibition,\ 16\text{-}30\ June\ 1955,\ no.\ 23.$

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 79, no. 70.

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A PAIR OF CHELSEA PORCELAIN MODELS OF SWANS

CIRCA 1755, IMPRESSED O

Naturalistically modeled with their heads turned 3% in. (9.2 cm.) high, the taller

\$4,000-6,000

PROVENANCE

Acquired from The Estate of Abby R. Mauzé, New York, 1976.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 92-93, no. 87.

While these swans were doubtless influenced by Meissen models, it would also appear that they closely relate to various drawings by Francis Barlow.



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(2)



"Over the years, we bought a great deal of furniture from Cecil Turner, for the most part from photographs which he brought with him from London on his annual trip to the United States. He rarely had photographs of porcelain, but one year he brought us photographs of this remarkable pair of Chelsea red anchor chicken tureens. He had seen these tureens at Delomosne and thought they were outstanding pieces which we should acquire, even though they seemed quite expensive to us at the time. He indicated that they had come from a castle, where they had been from the time they were fired until they were purchased by Mr. Peret of Delomosne in 1958." -DAVID ROCKEFELLER



A CHELSEA PORCELAIN 'HEN AND CHICKENS' TUREEN AND COVER

CIRCA 1755, IRON-RED ANCHOR MARK TO THE COVER

Naturalistically modeled as a large nesting speckled mother hen with brown, grey, puce, burnt-orange and yellow feathers, six of her chicks peeking out from beneath her breast feathers and wings, a further chick on her back forming the finial to the cover. An engraving by P. Tempe after Francis Barlow, the inspiration for the present 'Hen and Chickens' tureens.

14 in. (35.5 cm.) long

\$80,000-120,000



Acquired from Delomonse & Son, Ltd., London, October 1958.

EXHIBITED

New York, Parke-Bernet Galleries, Art Treasures Exhibition, 23 May-7 June 1967, no. 221.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 30-31, no. 3.

Eleven 'Hen and Chickens' tureens were offered in the Chelsea sale catalogue of 1755, the first being described as: 'A most beautiful tureen in the shape of A HEN AND CHICKENS, big as the life.' Nine, including the present lot and the following lot, are extant.

Little is known about who modeled these incredibly lifelike porcelain sculptures, though this particular subject, the 'Hen and Chickens' tureen, was taken from the popular print of the subject by Francis Barlow. Though the print was first issued in the 17th Century, this was first time that the subject had been rendered in three dimensions. The factory also made other exceedingly ambitious 'life-size' tureens, including ducks, pigeons, rabbits and swans.

The other known examples of this model include two in the Victoria & Albert Museum, London (one from the Arthur Hurst Bequest [C.195+a-1940] and the other from the collections of the 5th and 6th Barons Lilford [C.75 to b-1946]). A third, formerly in the Gelston Collection, is now in the Fitzwilliam Museum, Cambridge and



An engraving by P. Tempe after Francis Barlow, the inspiration for the present 'Hen and Chickens' tureens.

© Welcome Collection

illustrated by F. Severne Mackenna, Chelsea Porcelain, The Red Anchor Wares, Leigh-on-Sea, 1951, pl. 39, no. 80. A fourth is in the Cecil Higgins Museum, Bedford; see F. Severne Mackenna, op. cit., pl. 39, no. 79. A fifth, in the collection of Lady Willoughby d'Eresby, at Grimsthorpe Castle, Lincolnshire, was exhibited and illustrated by G. Jackson-Stops, ed., The Treasure Houses of Britain, National Gallery of Art, Washington, 1985, p. 484, no. 421. A sixth, from the Campbell Collection, is now at the Henry Dupont Museum, Wintherthur, Delaware; see D. Fennimore and P. Halfpenny, Campbell Collection of Soup Tureens at Winterthur, Winterthur, 2000, pp. 152-3, no. 82. A seventh example, its sunflower stand retained, was sold Christie's, London, 8 December 2003, lot 12 (£223.600).







A CHELSEA PORCELAIN 'HEN AND CHICKENS' TUREEN AND COVER

CIRCA 1755, IRON-RED ANCHOR MARK TO THE COVER

Naturalistically modeled as a large nesting speckled mother hen with puce, pale-brown and yellow feathers, six of her chicks peeking out from beneath her breast feathers and wings, a further chick on her back forming the finial to the cover 13½ in. (34.2 cm.) long

(2)

\$70,000-90,000

PROVENANCE

Delomosne & Son, Ltd., London, 28 October 1958.

New York, Parke-Bernet Galleries, Art Treasures Exhibition, 23 May-7 June 1967, no. 221.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 30-31, no. 3.

See note to previous lot.







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A CHELSEA PORCELAIN CARP TUREEN AND A COVER

CIRCA 1755, IRON-RED ANCHOR MARK TO UNDERSIDE OF COVER

Naturalistically modeled with yellow and dark purple scales, the base with greenish head and brown pectoral fins, the matched cover with purple head and pectoral fins 16½ in. (40.8 cm.) long

\$8,000-12,000

PROVENANCE

Acquired from Delomosne & Son, London, October 1959.

I I T F R A T I I R F

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 30, no. 2.

"Two exceeding fine carps and 2 fine dishes to ditto" are listed on the first day of the Catalogue of the Chelsea Porcelain Manufactory sale, offered in the Great Rooms of Mr. Ford in the Haymarket, 10 March 1755, lot 90. See J.C. Austin, Chelsea Porcelain at Williamsburg, Williamsburg, 1977, appendix, for a reproduction of this catalogue. A very similar example was sold in the Collection of John T. Dorrance, Jr., Sotheby's, New York, 20-21 October 1989, lot 238.

626

A CHELSEA PORCELAIN MODEL OF A DRUM BEARER

CIRCA 1756-58, IRON-RED ANCHOR MARK TO TREE-STUMP

From the 'Monkey Band,' modeled standing by a tree-stump with two drums slung over his back

5% in. (13.8 cm.) high

\$3,000-5,000

PROVENANCE

Acquired from Delomonse & Son, Ltd., London, October 1957.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 84-85, no. 77.

This Chelsea figure is directly copied from the Meissen series for the Monkey Band, begun in August 1747 by J.J. Kändler and completed with P. Reinicke in February 1766. Initially Chelsea produced ten Monkey Musicians, which were based on Kändler's Affenkapelle. A similar Chelsea model of the drum bearer is at the Victoria & Albert Museum, London (museum no. 414:172/B-1885).

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A PAIR OF CHELSEA PORCELAIN DUCK TUREENS AND COVERS

CIRCA 1755, EACH WITH BLACK PAINTED 2 TO THE BASE

Painted as a mallard and his mate 4½ in. (11.4 cm.) long

\$20,000-30,000

PROVENANCE

Acquired from James A. Lewis & Son, New York, December 1956-57.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 32, no. 5.

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A MATCHED PAIR OF CHELSEA PORCELAIN PARTRIDGE TUREENS AND COVERS

CIRCA 1755, IRON-RED ANCHOR MARKS TO BOTH, ONE WITH IRON-RED NO. 10 TO BOTH PIECES, THE OTHER WITH NO. 81

Both nesting on a pale yellow bed of straw, feathers and green grasses 3% in. (8.9 cm.) high overall, 5% in. (13.3 cm.) long

(4)

\$10,000-15,000

PROVENANCE

With Knight, Frank & Rutley, London, 1959. Acquired from Delomosne & Son, London, June 1960.

EXHIBITED

Grosvenor House, London, *The Antique Dealers Fair and Exhibition*, 8-23 June 1960 (illustrated in catalogue, p. 30).

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 32, no. 4.









AN ENGLISH BRASS PAIL

19TH CENTURY

The round tapering body with line-incised decoration beneath a swing-bail handle 10 in. [25.5 cm.] high

\$1,000-1,500

■630

A SPANISH WALNUT OCCASIONAL TABLE

20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

With scrolled trestle end supports and feet joined by shaped metal brackets, with inventory label inscribed DR. 52.1262 20 in. (51 cm.) high, 21½ in. (54.5 cm.) wide, 15¾ in. (40 cm.) deep

\$1,000-1,500

PROVENANCE
Acquired from Samuel Field, 1947.



A GEORGE II MAHOGANY TRIPOD TABLE

CIRCA 1750

The octagonal top tilting above a ring-turned shaft, on cabriole legs and pointed-pad feet, with inventory label inscribed *D.R. 52.1255* 28 in. (71 cm.) high, 26¾ in. (68 cm.) diameter

\$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, 1947.

■632

A LOUIS XV WALNUT AND **BEECHWOOD CANAPE**

CIRCA 1750

The rail crest centered by flowers and foliage, above padded back, seat and squab cushion covered in close-nailed mustard cotton, on cabriole legs 74¾ in. (190 cm.) wide

\$3,000-5,000

PROVENANCE

Acquired by John D. Rockefeller, Jr., from E. Larcade, Paris, New York, 1927. John D. Rockefeller, Jr., 1927-1960, 10 West 54th Street and later 740 Park Avenue. Martha Baird Rockefeller, 1960-71.

The Estate of Martha Baird Rockefeller, acquired June 1971.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 347, no. 388.







A PAIR OF GEORGE III MAHOGANY TRIPOD TABLES

CIRCA 1770

Each with circular top on slender baluster stem, on cabriole legs, with inventory label inscribed *D.R.* 52.1286

27½ in. (70 cm.) high, 15½ in. (40 cm.) diameter

\$1,500-2,500

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

■634

A GEORGE I WALNUT SETTEE

CIRCA 1720

The arched back, out-scrolled arms and squab cushion covered in later floral needlepoint, on cabriole legs, with inventory label inscribed *D.R.* 53.1870, back possibly cut down and re-shaped

\$2,000-3,000

PROVENANCE

Acquired from Arthur S. Vernay, Inc., New York, 1954.





A PAIR OF GEORGE III GILTWOOD GIRANDOLE

Each with asymmetrical frame with colonette and balustrade at one side, and a foliated S-scroll on the other side, the cresting with a basket of flowers, the base with frilled C-scrolls and leaf ornament 43 in. (109 cm.) high, 20 in. (151 cm.) wide

\$8,000-12,000

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

These mirrors are conceived in the French picturesque manner popularised by 'Girandole' patterns issued in Thomas Chippendale's The Gentleman and Cabinet-Maker's Director, 1762, Third edition, pl. CLXXVIII, and the carver Thomas Johnson's Twelve Girandoles, 1755. They represent the merging of various styles with their whimsical 'antique' pilasters fused with

vegetation emblematic of the Elements and their homage to chinoiserie. The carved giltwood lattice-work basket of flowers at the top of the girandoles is a motif often associated to William and John Linnell, as illustrated in a pair of pier glasses, circa 1755-60, made for Bramshill, Hampshire, and ordered by Sir Monoux Cope, 7th Baronet (d. 1795) (H. Hayward, P. Kirkham, William and John Linnell, London, 1980, p. 98, figs. 187-188).

■~636

AN ENGLISH POLYCHROME-PAINTED SATINWOOD, MAHOGANY AND TULIPWOOD-BANDED SIDE TABLE

late 19Th Century, incorporating 18Th Century fiements

The semi-circular top with a mahogany and tulipwood cross-banded border with painted swags of flowers and a demi-patera, the frieze with a conforming decoration, on tapered legs with leaf collars, the center legs replaced, with a label inscribed *D.R.* 52.1363

33% in. (85 cm.) high, 60% in. (153.5 cm.) wide, 26% in. (67.5 cm.) deep

\$5,000-8,000

PROVENANCE

Acquired from Needham's Antiques, New York, December 1959, as a Christmas present to David Rockefeller from Peggy Rockefe ller.

I I T F R A T I I R I

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 336, no. 370.



A WORCESTER PORCELAIN GREEN-GROUND PART DESSERT SERVICE

CIRCA 1770

Painted to the center with flower sprays, within puce garland and gilt scroll borders, comprising: two lozenge-shaped dishes; four smaller lozenge-shaped dishes; five dishes in sizes; and thirteen dessert plates

10% in. (26.5 cm.) wide, the larger lozenge-shaped dishes

(24)

\$3,000-5,000

PROVENANCE

Acquired from Antique Porcelain Co., London, 1955, as an anniversary gift from David to Peggy Rockefeller.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 169, no. 183.

For similar examples, see H.R. Marshall, Colored Worcester Porcelain of the First Period (1751-1783), Newport 1977, pl. XVII, fig. 311.

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638

A PAIR OF BRITISH PORCELAIN GREEN-GROUND TOPOGRAPHICAL VASES AND COVERS

FIRST HALF 19TH CENTURY, POSSIBLY SWANSEA

Each of inverted pear shape painted with views of either St. Mary's Church Leicester or a View of Carmarthen, the reverse with a bouquet, the lower body molded and gilt with key-pattern 13½ in. (34.2 cm.) high (4)

\$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1949.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 133-134, no. 142.





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A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1900 Approximately 15 ft. 7 in. x 10 ft. 7 in. (475 cm. x 323 cm.) \$14,000-16,000



A BAKSHAISH CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 19 ft. 5 in. x 15 ft. 2 in. (592 cm. x 462 cm.)

\$20,000-30,000

PROVENANCE

Acquired from Whitbred and Ulmer, New York, 1948.

W. Adelson et al., *The David and Peggy Rockefeller Collection*: Supplement, New York, 2015, vol. V, p. 246, no. 117 (illustrated in color, p. 246).



Andre Derain, Paysage en Provence, Martigues. Lot 41 © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Pablo Picasso, Deux poissons en relief sur fond rouge. Lot 503 © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

■641

A PAIR OF GEORGE II GILTWOOD WALL BRACKETS

CIRCA 1755

Each shaped top with pierced leaf-carved border, supported on asymmetrical arrangement of S-scrolls with rockwork and hung with swags and pendants of roses and leaves 16 in. (40.5 cm.) high, 12½ in. (32 cm.) wide, 8½ in. (21.5 cm.) deep, the slightly larger

\$8,000-12,000

PROVENANCE

Abby Aldrich Rockefeller, New York. John D. Rockefeller, Jr., New York, 1948-1960 at Kykuit. Estate of John D. Rockefeller, Jr., acquired May 1963.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 271, no. 271.



(2)





A GEORGE I WALNUT ARMCHAIR

CIRCA 1720

With cartouche-form back flanked by open scroll arms above a concave seat upholstered in associated 18th century needlework, raised on cabriole legs joined by a turned H stretcher, with inventory label inscribed *D.R. 53.1891*, restorations

\$3,000-5,000

PROVENANCI

Acquired from Needham's Antiques, New York, December 1961 as a Christmas present to Peggy Rockefeller from David Rockefeller.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 278, no. 280.

"This armchair was given to me as a Christmas present by Peggy in 1961. It has become one of our very favorite pieces of furniture because of its unusual design and beautiful needlework."

-DAVID ROCKEFELLER

643

A GEORGE II MAHOGANY THREE-TIER DUMBWAITER

CIRCA 1750

The dished top with molded scalloped edge, apparently original, over two smaller circular dished trays on three splayed cabriole legs, with inventory label inscribed D.P. 52 1353

29% in. (75 cm.) high, 25% in. (65 cm.) diameter

\$1,000-1,500

PROVENANCE

Acquired from Arthur S. Vernay, Inc., New York, May 1951.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 305, no. 319.



A GEORGE II WALNUT AND PARCEL-GILT MIRROR

CIRCA 1740

With rectangular beveled plate within shaped molded frame, the swan neck broken pediment with foliate cresting, the serpentine apron issuing later candlearms 51% in.(31 cm.) high, 29 in. (73.5 cm.) wide

\$5,000-8,000

PROVENANCE

Acquired from Parke-Bernet Galleries, New York, May 1949.

■645

A GEORGE III MAHOGANY SIDE TABLE

CIRCA 1765, POSSIBLY SCOTTISH

The rectangular top above a frieze drawer, on square tapered legs enriched with C-scroll brackets, with inventory label inscribed $\it D.R.~52.1304$ $\it 271/2$ in. (70 cm.) high, 29 in. (73.5 cm.) wide, $\it 183/4$ in. (47.5 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 330, no. 360.



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A PAIR OF GEORGE II MAHOGANY HALL ARMCHAIRS

CIRCA 1750

Each with scrolled crestrail over turned spindles above out-scrolled arms and solid saddle seat, on cabriole legs, each numbered in chalk 5-37, with inventory label inscribed D.R. 53.1873

\$30,000-50,000

PROVENANCE

Acquired from Needham's Antiques, New York, February 1972.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 280, no. 283.

This pair of hall armchairs relates very closely to a chair illustrated in Michael Harding-Hill, *Windsor Chairs*, London, 2003, p. 76, and to another similar chair exhibited by Witney Antiques at the 1997 Grosvenor House Art and Antiques Fair. Although these chairs share similar constructional characteristics with provincial Windsor chairs, including turned spindles and solid seats, Windsor chairs are associated with more rural areas, such as the Thames valley, where they would have commonly been fashioned from timbers such as ash, yew and elm. The use of finest mahogany for these grand chairs, coupled with the high quality of construction, suggests that these chairs were likely made by a major London cabinetmaker of the period.

These chairs are similar to a group of armchairs with vase-capped baluster splats which probably formed part of a larger set, one from the Collection of Professor Sir Albert Richardson, P.R.A., sold Christie's London 18-19 September, lot 31 (\$32,500) and another sold Christie's London, 22 April 2004, lot 29 (\$45,410). These chairs are based on the designs of the Windsor

chair and are related to a 1750s pattern executed by Richard Hewett at Slough, (see N. Goyne Evans, 'A History and Background of English Windsor Furniture', Furniture History, 1979, pp. 24-53, pl. 84), although he is unlikely their enigmatic maker. A closely related set of fine mahogany armchairs, conceivably by the same maker, line the marble hall at Holkham Hall, the Norfolk seat of the Earls of Leicester. A further pair of related George II mahogany armchairs was sold, Sotheby's New York, 11 & 12 April 1997, lot 751 (\$46,000).





A PAIR OF GEORGE II MAHOGANY AND PADOUK ARMCHAIRS

POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1755

Each with pagoda cresting above a trellis back and conforming arms above a caned drop-in seat with squab cushion, one with an illegible red-edged ripped inventory label, each with inventory label inscribed D.R. 53.1788 or D.R. 53.1789, one seat inscribed Rockefeller in black ink, incised IV and V

\$15,000-25,000

PROVENANCE

Acquired from Needham's Antiques, New York, in June 1957.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 286-287, no. 294.

The exotic 'pagoda' chairs are designed in the Chinese manner expounded by Sir William Chambers in his Designs for Chinese Buildings, Furniture, Dresses, Machines and Utensils of 1757. They derive from a pattern later published by Thomas Chippendale in The Gentleman & Cabinet-Maker's Director, 3rd ed., London 1762, pl. XXVII, which included nine such designs. There seem to be a proliferation of similar railed and pagoda-crested chairs in both the 'picturesque' Chinese tea pavilions of the landscaped parks as well as in fashionable bedroom apartments hung in Chinese flowered wall papers during the middle of the 18th century. (W. and J. Halfpenny, Rural Architecture in the Chinese Taste, 1751-52). Chippendale's early 'Chinese Chair' patterns published in the 1754 edition of the Director were considered "proper for lady's Dressing rooms", which he hoped would "improve the Taste, or Manner of work, it never having yet arrived to any Perfection".

There are a number chairs at Dumfries House which, like the present chairs, have nearly identical pagodaform cresting rail with identical terminals. They are also of a nearly identical form, save for the arrangement of the fret backrests and side panels to the arms. Although no documentary evidence for the Dumfries pagoda chairs survives, in their execution and sophisticated carving of the toprails, they are extremely close to Thomas Chippendale's hand. It is extremely pertinent, therefore, that a closely related set of twelve chairs, including two armchairs which display identical angle brackets and top rails from Grimsthorpe Castle, Lincolnshire, have strong links to another Chippendale Director period commission (Christopher Gilbert, The Life and Work of Thomas Chippendale, London, 1978, vol. 1, p. 249 and vol. 11, fig. 167). The Grimsthorpe chairs were originally at Normanton Hall, the seat of Sir Gilbert Heathcote (d. 1785). Sir Gilbert succeeded in 1759 to the vast inheritance established by his grandfather Sir Gilbert Heathcote, 1st Baronet (d. 1733) and his father, both of whom served as members of the board of directors of the Bank of England. As well as employing the Chippendale firm in the furnishing of the Palladian mansion at Normanton Hall, he also used their services at Grosvenor Square, London and at Browne's House, Fulham, which he acquired in 1761. Chippendale's earliest surviving bill dates from 1768, but later references prove that at least one earlier voucher is missing, and the firm was still working at the Browne's House, Normanton and at Sir Gilbert's other London Properties in the late 1770s and early 1780s.











A PAIR OF CHELSEA PORCELAIN LEAF-SHAPED CREAM-JUGS AND OCTAGONAL STANDS

CIRCA 1750, EACH WITH RAISED ANCHOR PAD MARK, THE SAUCERS ALSO WITH SPUR MARKS

Each painted in the 'lady in the Pavilion' pattern 5½ in. (10.8 cm.) diameter

(4)

\$10,000-15,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island, 1940-55. The Estate of Lucy Truman Aldrich, acquired September 1955.

I I T E D A T I I D E

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 146, no. 155.

For a 'Lady in the Pavilion' teacup and saucer, see M. Legge, Flowers and Fables, A Survey of Chelsea Porcelain 1745-69, exh. cat., National Gallery of Victoria, Melbourne, Australia, 1 November 1984 - 10 February 1985, p. 34, no. 45.



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A GEORGE III MAHOGANY CHEST-OF-DRAWERS

LATE 18TH CENTURY

The molded rectangular top above two short and four long

graduated drawers 41½ in. (105.5 cm.) high, 43½ in. (110.5 cm.) wide, 21¼ in. (54 cm.) deep

\$800-1,200

PROVENANCE

Acquired from Stuart and Turner, London, 1961.

650

A PAIR OF CHELSEA PORCELAIN FINGER BOWLS

CIRCA 1755

Finely painted with butterflies, beetles, moths and wasps, the interior of each with a beetle, the lightly molded rim edged in

3 in. (7.5 cm.) wide

(2)

\$12,000-18,000

PROVENANCE

With James A. Lewis, New York, circa 1956-57.





650

651

FOURTEEN CHELSEA **PORCELAIN PLATES**

CIRCA 1775, IRON-RED ANCHOR MARKS

Each decorated with a large loose bouquet flower sprays within brown line rims, nine plates with slightly deeper basins 91/4 in. (23.5 cm.) wide (14)

\$3,000-5,000

PROVENANCE

Acquired from Stoner & Evans, New York, October 1950 (twelve plates).

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 194, no. 204.



FOUR CHELSEA PORCELAIN 'HANS SLOANE' SHAPED-OVAL BOTANICAL DISHES

CIRCA 1755, THREE WITH IRON-RED ANCHOR MARKS, ALL FOUR WITH SPUR PATCHES

Each lobed dish finely painted with butterflies and other winged insects among large leaves and flowers 10% in. (27.1 cm.) long (4)

\$15,000-20,000

PROVENANCE

Acquired from Earle D. Vandekar of Knightsbridge, London, October 1977.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection:*Decorative Arts, New York, 1992, vol. IV, pp. 142-43, no. 151.





THREE CHELSEA PORCELAIN 'HANS SLOANE' PLATES

CIRCA 1755, IRON-RED ANCHOR MARKS TO ALL, THE FIRST WITH THREE SPUR PATCHES, THE SECOND WITH A PAINTED 6, THE LAST WITH A PAINTED 3

All painted with scattered insects and with brown line rims; the first with a yellow fruit, a butterfly, a yellow berry branch, and a blue dahlia; the second with large spiky cactus with a pink bloom and a branch of berries; the last with a butterfly among lily of the valley, a radish and flower sprigs 9½ in. (20.4 cm.) diameter, the largest

\$5,000-7,000

PROVENANCE

With D.M.& P. Manheim Antiques, New York, December 1978 (the lily of the valley plate).

The John T. Dorrance, Jr. Collection; Sotheby's, New York, 20 October 1988, lot 226 (the cactus plate).

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A PAIR OF CHELSEA PORCELAIN 'HANS SLOANE' LARGE DISHES

CIRCA 1755, EACH WITH AN IRON-RED ANCHOR MARK AND THREE SPUR PATCHES

Each finely painted with a butterfly among lush green leaves and scattered flowers, one with a squash, beetle and caterpillar, the other with large pink flowers 14 in. (35.5 cm.) diameter (2)

\$12,000-18,000

PROVENANCE

Acquired from James A. Lewis & Son, New York, October 1954, as a Christmas gift from David to Peggy Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 141-142, no. 150.





A PAIR OF CHELSEA PORCELAIN PEONY-FLOWER STANDS

CIRCA 1755, IRON-RED ANCHOR MARK AND SPUR PATCHES TO EACH

Each as shaded purple peony, the stem forming the handle 8% in. (22.2 cm.) long

(2)

\$3,000-5,000

PROVENANCE

Acquired from Delomosne & Son, Ltd., London, November 1967.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 144, no. 153.

656

A PAIR OF CHELSEA PORCELAIN 'STRAWBERRY LEAF' SAUCEBOATS

CIRCA 1755

With branch handles, each molded with leaves, flowers and strawberries, painted with flower sprays $\,$

71/4 in. (18.3 cm.) long, overall

\$800-1,200

PROVENANCE

Acquired from Dolomosne & Son, Ltd., London, May 1954.





657

ELEVEN CHELSEA PORCELAIN DINNER PLATES

CIRCA 1755, IRON-RED ANCHOR MARKS

Of 'Warren Hastings' type, each painted with scattered flower sprigs to the center, the rim molded with trellis and puce-enriched cartouches painted with figures in landscapes, brown-line rims

9½ in. (24 cm.) diameter

(11)

\$4,000-6,000

PROVENANCE

With J. Rochelle Thomas, London. Abby Aldrich Rockefeller, New York, 1934-48. The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE

D. Fennimore *et al.*, The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 193, no. 203.



FOUR CHELSEA PORCELAIN FIGURES EMBLEMATIC OF THE SEASONS

CIRCA 1754-55, IRON-RED ANCHOR MARK TO WINTER

Each modeled standing with their respective attribute, Spring with a basket of flowers, Summer with a sheaf of wheat, Autumn with grapevine and Winter with a brazier 5½ in. (13.9 cm.) high, Autumn (4)

\$10,000-15,000

PROVENANCE

Acquired from Delomosne & Son, London, October 1958.

EXHIBITED

Bath, England, Art Treasures Exhibition, May-June 1958, no. 292.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 42-43, no. 16.

The Chelsea Sale Catalogue for March 14, 1855, lists the following entry under lot 57: "Four small figures of the seasons for desart." Compare the examples, see Dr. Y. Hackenbroch, Chelsea and other English Porcelain, Pottery and Enamel in the Irwin Untermyer Collection, Nottingham, 1957, p. 6, fig. 29. Examples of Spring, Summer and Winter exist at the Victoria and Albert Museum, London (museum nos. C.107-1938, C.91-1932 and C.92-1932).

■~659

A REGENCY EBONY-INLAID BIRD'S-EYE MAPLE SOFA TABLE

CIRCA 1815

The tulipwood crossbanded twin-flap top above two frieze drawers and two opposing false drawers, with inventory label inscribed *D.R. 52.1264*, the flaps reduced 27% in. (70.5 cm.) high, 56 in. (142 cm.) wide, 26 in. (66 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1947.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 340, no. 375.









A ENGLISH MAHOGANY AND BEECH WING ARMCHAIR

CIRCA 1740, THE FRONT LEGS LATER

The wing back, outscrolled arms and loose cushion covered in associated floral needlework 18th century and later, on later shell-carved cabriole legs, with inventory label inscribed *D.R. 53.1947*

\$4,000-6,000

PROVENANCE

Needlework covering: the Collection of Countessess of Strafford, Chandos House, London, acquired from Frank Partridge, New York, 1937.

■~661

A GEORGE III KINGWOOD, ROSEWOOD AND TULIPWOOD CHEVERET

CIRCA 1790

With fold-over inset gill-tooled green leather writing surface, over a frieze drawer, on square tapering legs, the super structure possibly originally with drawers, with inventory label inscribed D.R. 51.1045

341/4 in. (87 cm.) high, 153/4 in. (40 cm.) wide, 12 in. (30.5 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, June 1953.

I I T F R A T U R

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 344, no. 383.

■~662

A PAIR OF GEORGE III INLAID MAHOGANY, SATINWOOD AND TULIPWOOD GAMES TABLES

CIRCA 1780

Each cross-banded fold-over top enclosing a baize-lined surface, on square tapering legs, with inventory label inscribed *DR 52.1266* or DR *52.1267* 28½ in. (72.5 cm.) high, 35¾ in. (91 cm.) wide, 17¼ in. (44 cm.) deep (2)

\$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, July 1947.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 326, no. 352.







A LOUIS XV STYLE ORMOLU AND BRONZE-MOUNTED MANTEL CLOCK ('PENDULE A L'ELEPHANT')

SECOND HALF 19TH CENTURY, THE DIAL SIGNED PIERRE LEURTIER A PARIS

The drum case surmounted by a putto holding a bow-and-arrow flanked by foliate pendants, supported on an elephant standing on a naturalistic base, the white enamel dial signed Pre Leurtier/A PARIS, the movement stamped A.C. and 539, with a label inscribed D.R. 91.1003

16 in. (40.5 cm.) high, $12\frac{1}{4}$ in. (31.5 cm.) wide, $7\frac{1}{2}$ in. (8.5 cm.) deep

\$7,000-10,000

PROVENANCE

Royal Decoration, Paris, acquired October 1951

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 350-351, no. 393.

■664

A PAIR OF LOUIS XV STYLE ORMOLU **CHENETS**

LATE 19TH CENTURY

Each with C-scrolls and acanthus leaves supporting a stag or boar 13¼ in. (33.5 cm.) high, 17 in. (43 cm.) wide, 35½ in. (90 cm.) deep

\$3,000-5,000

PROVENANCE

With Barrie and Desmond. John D. Rockefeller, Jr., 1938-60. Martha Baird Rockefeller, 1960-71 The Estate of Martha Baird Rockefeller, acquired June 1971.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 367, no. 408.







A REGENCY MAHOGANY DIMINUTIVE DRUM TABLE

CIRCA 1800

The oval top above four short mahogany-lined drawers and four sham drawers with ebonized inlay, on splayed legs, later brasses and casters, previously with additional support to underside 29 in. (73.5 cm.) high, $29\frac{1}{2}$ in. (75 cm.) wide, $22\frac{1}{4}$ in. (56.5 cm.) deep

\$5,000-8,000

PROVENANCE

Acquired from Apter-Fredericks, London, 2009.

I I T F R A T I I R I

W. Adelson et al., The David and Peggy Rockefeller Collection: Supplement, New York, 2015, vol. V, p. 181, no. 76.

6666

A PAIR OF LOUIS XV BEECHWOOD BERGERES

CIRCA 1750

Each with molded foliate-carved frame, with inventory label inscribed D.R. 53.1819 or D.R. 53.1820

(2)

\$3,000-5,000

PROVENANCE

Acquired from Charles Michel, Paris, July 1947, as a present from David Rockefeller to Peggy Rockefeller.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 348, no. 398.







A PAIR OF HÖCHST PORCELAIN WOODCOCK TUREENS AND COVERS

CIRCA 1750-55, AUBERGINE WHEEL MARK TO ONE TUREEN, INCISED NI TO BOTH STANDS

Each naturalistically modeled seated with their neck arched upwards, on shaped platters with feather-like gadroons at the border
13 in. (33 cm.) long, the stands
(4

\$40,000-60,000

(4)

PROVENANCE

Acquired from Rosenberg & Stiebel, New York, 1950.

For a pair of fayence birds of this rare form, their stands lacking, in the The Lesley and Emma Sheafer Collection at the Metropolitan Museum of Art, New York, see accession nos. 1974.356.241a, b and .242a, b. Also compare the example from the Museum Angewandte Kunst (formerly the Museum für Kunsthandwerk) in Frankfurt am Main, illustrated in P.W. Meister and H. Reber, *Europäisches Porzellan*, Fribourg, 1980, p. 265, no. 514, here identified as a *Schnepfe* (snipe).





A NORTHERN EUROPEAN FAYENCE TURKEY TUREEN AND COVER

SECOND HALF 18TH CENTURY, ALMOST CERTAINLY GERMAN

Modeled with fanned tail and wings slightly outspread, a chick on the back forming the finial 13 in. (33 cm.) long; 11 in. (27.9 cm.) high

(2)

\$8,000-12,000

PROVENANCE

With the Antique Porcelain Company, New York. James C. Brady, Far Hills, New Jersey. Nelson A. Rockefeller.

A Collection Formed by Nelson A. Rockefeller and Offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 122.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 34-35, no. 8.



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LEGENDARY PARTIES

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A PROSKAU FAYENCE DUCK TUREEN AND COVER

CIRCA 1775, BLACK :P: MARK

Modeled with its head turned towards its tail 7% in. (18.1 cm.) high

\$3,000-5,000

PROVENANCE

Acquired from The Antique Porcelain Company, London, March 1988.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 36, no. 10.

A similar example was sold Christie's, London, 2 February 1984, lot 305. For another example see E. Köllmann *et al., Sammlung Europäischer Fayencen des 17. bis 19. Jahrhunderts*, Exhibition Catalogue, Cologne, 1991, no. 172.

670

670

(2)

A PAIR OF ALCORA FAIENCE PARTRIDGE TUREENS AND TWO COVERS

CIRCA 1790, BLACK A MARKS, THE COVERS METAL REPLACEMENTS

Each with naturalistic plumage, on a circular base $7\frac{1}{4}$ in. (18.4 cm.) high

\$2,000-4,000

PROVENANCE

Acquired from Arthur S. Vernay, New York, January 1948.



(4)







"When we saw this Strasbourg cabbage tureen and stand at J. Rochelle Thomas in New York in 1963 we thought it so unusual and so beautiful that we could not resist buying it."

-DAVID ROCKEFELLER

(2)

671

A STRASBOURG FAIENCE CABBAGE TUREEN, COVER AND STAND

CIRCA 1754-60, THE CABBAGE AND STAND WITH BLUE PH MARK FOR PAUL-ANTOINE HANNONG

Modeled as a cabbage head, with crisp curling leaves, decorated with shades of green, and yellow veining 161/4 in. (41.2 cm.) diameter, the stand

\$15,000-20,000

PROVENANCE

Acquired from J. Rochelle Thomas, New York, January 1963.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 33-34, no. 7.

PROVENANCE

672

A PAIR OF STRASBOURG FAIENCE MODELS OF PUG DOGS

CIRCA 1750-60

Each modeled on grassy bases with one paw lifted 3% in. (9.9 cm.) high

\$3,000-5,000

Purchased from the Estate of Miss Lucy Aldrich, 1955.









AN ASSEMBLED TOURNAI PORCELAIN (HAGUE DECORATED) PART DINNER SERVICE

CIRCA 1780, BLUE STORK MARKS AND INCISED MARKS, POSSIBLY PAINTED BY DUVIVIER

Painted with birds and rural landscapes to the center, within borders of flower garlands, comprising: two small oval two-handled vegetable tureens and covers; two oval platters; twelve dinner plates; fourteen luncheon plates; seven soup plates; and two butter-dishes and covers

13 in. [33 cm.] wide, the oval platters

\$7,000-10,000

PROVENANCE

The collection of the Duke of St. Albans (vegetable tureens).

Acquired from J. Rochelle Thomas, London, January 1949 (vegetable tureens).

Lucy Truman Aldrich, Providence, Rhode Island, 1936-55 (plates and butter dishes).

The Estate of Lucy Truman Aldrich, acquired September 1955 (plates and butter dishes).

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, pp. 160-161, no. 173.

A PAIR OF GEORGE III GILTWOOD WALL BRACKETS

PROBABLY LATE EIGHTEENTH CENTURY

Each demilune shelf supported by a fan-shaped shell, enriched with an arrangement of leaves and husks, with inventory label inscribed D.R. 54.3018 13½ in. (34.5 cm.) high, 13 in. (33 cm.) wide, 6 in. (15 cm.) deep (2)

\$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1951.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 272, no. 274.

■675

AN ENGLISH INLAID, AND POLYCHROME-PAINTED SATINWOOD AND AMARANTH SIDE TABLE

LATE 19TH/EARLY 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The top decorated with a painted floral border and edged with a narrow band of inlay, the frieze with four oval mahogany panels on square tapering legs, with blue painted French and Co. inventory number 31997, with inventory label inscribed D.R.

34 in. (86.5 cm.) high, 64 in. (162.5 cm.) wide, 21½ in. (54.5 cm.) deep

\$5,000-8,000

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 335, no. 369.

PROVENANCE With French and Company, Inc., New York. Acquired by John D. Rockefeller, Jr., New York in 1932. John D. Rockefeller, Jr., 1932-1960. Martha Baird Rockefeller, 1960-1971, 740 Park Avenue. Estate of Martha Baird Rockefeller, acquired June 1971.



675

- GOODS OF GOODS







A GEORGE II STYLE BRASS EIGHT-LIGHT CHANDELIER

19TH/20TH CENTURY

The knopped and ring-turned vase-form standard issuing eight S-scroll candlearms

37½ in. (95.5 cm.) high, 40½ in. (103 cm.) diameter

\$2,500-3,500

PROVENANCE

Acquired from Needham's Antiques, New York, 1961.

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A PAIR OF AMERICAN GILT-METAL MOUNTED ROCK CRYSTAL AND QUARTZ THREE-BRANCH CANDELABRA

ATTRIBUTED TO EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1935

Each with bulbous vase issuing branches, leaves and berries with a perching bird, ending in flowerhead nozzles, with inventory label inscribed *D.R. 81.3004.2*, drilled for electricity 17¼ in. (44 cm.) high, 11¾ in. (30 cm.) wide, 4½ in. (11.5 cm.) deep (2)

\$7,000-10,000

PROVENANCE

Acquired by Mrs. Abby Aldrich Rockefeller from Caldwell, New York, 1939.

Mrs. Abby Aldrich Rockefeller, New York, 1939-1948. Acquired from the Estate of Abby Aldrich Rockefeller, December 1960.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 243, no. 248.



A SET OF FOURTEEN ENGLISH MAHOGANY LADDER-BACK DINING CHAIRS

TWELVE GEORGE III, CIRCA 1770, TWO LATER

Comprising two armchairs and ten side chairs, each with four pierced and foliate carved splats, above close-nailed gold velvet seat, on molded square legs joined by stretchers, some stamped on backrail, backrail stamped *WH*, with inventory label inscribed *D.R.* 53.1814, with two later side chairs

\$10,000-15,000

PROVENANCE

Acquired from Needham's Antiques, New York, June 1960.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 287, no. 293.



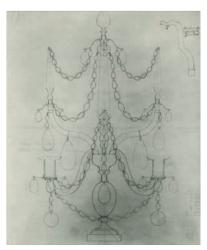
"Shortly after we were married, we bought a number of Williamsburg reproductions on a trip to Williamsburg in 1941. Among the pieces we acquired was a set of ladderback Chippendale dining-room chairs, which we used for nearly twenty years in our dining room at Hudson Pines. We had always hoped that we might some day find a set of antique chairs of the same general design. Finally, in 1960, we found a set at Needham's and were delighted to be able to buy them. The Williamsburg reproductions have now been relegated to a guesthouse at Pocantico."

-DAVID ROCKEFELLER









The Related design by William Parker.

A PAIR OF GEORGE III CUT-GLASS TWO-LIGHT CANDELABRA

ATTRIBUTED TO WILLIAM PARKER, LAST QUARTER 18TH CENTURY

Each petal-fluted ovoid vase-form standard on square base, restorations and replacements

30 in. (76 cm.) high, 15 in. (38 cm.) wide, 11 in. (28 cm.) deep

(2)

\$5,000-8,000

PROVENANCE

Acquired from Delomosne & Son, Ltd., London, June 1953.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 239, no. 244.

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A LATE GEORGE III MAHOGANY AND PADOUK SIDEBOARD

EARLY 19TH CENTURY

The molded top above a frieze drawer and flanked to each side by a cellaret drawer enclosing two compartments, on square tapering legs, with inventory label inscribed D.R. 51.1041, later brasses, the cross-banding probably added 36 in. [91.5 cm.] high, 72 in. [183 cm.] wide, 29 in. [73.5 cm.] deep

\$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1950.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 320, no. 341

Pablo Picasso, The Reservoir, Horta de Ebro. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



A PAIR OF GEORGE III SATINWOOD AND KINGWOOD HANGING SHELVES

CIRCA 1770

Each with pierced pagoda-form cornice enriched with later carved garlands, above four open shelves each with scalloped aprons, the lowest shelf fitted with three drawers beneath, joined by fret-carved sides ending in fret brackets, with label inscribed D.R. 51.1050 or D.R. 51.1051, cresting later

53½ in. (136 cm.) high, 31½ in. (80 cm.) wide, 6½ in. (17 cm.) deep

(2)

\$20,000-30,000

PROVENANCE

Possibly with Apter-Fredericks, London. Acquired from Stuart and Turner, London, November 1954.

A. Coleridge, The Work of Thomas Chippendale and his Contemporaries in the Rococo Taste, London, 1968, p. 201, fia. 277 (possibly).

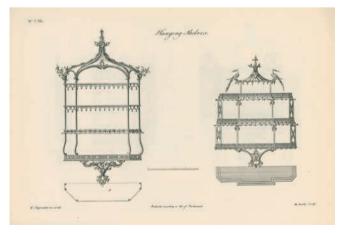
D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 319, no. 340.

These exquisite hanging wall shelves combine a rare Chinoiserie design with exotic materials. The furnituremaker used a mixture of solid satinwood timbers for the pierced-fret sides, pierced pagoda tops, shelves and moldings together with satinwood veneers to the drawer-fronts. Such an abundance of satinwood timbers would have made these shelves costly at the time because the material was rare and mostly used as a veneer. The benefit of satinwood is that, like mahogany and other hardwoods, it is very dense and does not warp like pine or soft woods. Because the shelves hang on the wall, the materials used must be sturdy in order to support the weight of the objects placed on them. These shelves were most probably intended to carry porcelain figures or small objects allowing one to appreciate the satinwood timbers almost as much as the objects themselves.

Aspects of the shelves' design can be found in the 3rd Edition of Thomas Chippendale's Director of 1762. The pierced pagoda top, which must have had a different cresting, is similar to two designs found in plates CXXXIX and CXL. The foliate carved aprons to the shelves are similar to the two designs found on plate CXL, and the pieced fret-carved side panels are of a typical 'Chinese' fret carving found in many of Chippendale's designs.

Whilst these hanging wall shelves are very much in the English Chinoiserie rococo vein, they were probably made around 1770 during the transitional period between the rococo and neoclassical styles in England. The furniture-maker incorporated neoclassical urn-form keyhole escutcheons in the drawer-fronts rather than a Chinoiserie motif most probably as a nod to the shift in fashion and taste at the time.

These hanging shelve were possibly with Apter-Fredericks before they were with Stuart and Turner as one set of hanging shelves which look identical to the present with Apter-Fredericks are illustrated in Anthony Coleridge, Chippendale Furniture, New York, 1968, plate 277.



The related design by Thomas Chippendale

"In 1954 we purchased these shelves from Cecil Turner for our dining room at Hudson Pines. On the same wall where they now hang, we had had a pair of Chinese Chippendale bookshelves that we had bought from my brother Nelson. Cecil Turner pointed out to us that the ones we already had had probably not been made as bookshelves but rather to fit on top of a chest. He said he thought the pair we bought from him were among the best he had ever seen of their type. We are very glad to have acquired them as they look well with porcelain figures and plates displayed on them."

-DAVID ROCKEFELLER







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A SPODE PORCELAIN POWDER-**BLUE GROUND PART DESSERT** SERVICE

CIRCA 1815-20, IRON-RED SPODE MARKS, PATTERN NO. 2004

The centers painted with flower sprays, the borders with further flower sprays alternate with molded sprays in resist, comprising: two sauce tureens, stands and one cover; a small dish with bail handle; four large shaped oval dishes; two smaller shaped oval dishes; four hexagonal dishes molded in the 'envelope' pattern; twenty plates; together with eighteen very similar Spode cups and saucers, pattern no. 1978
111/4 in. long, the larger shaped oval dishes

(54)

\$5,000-7,000

PROVENANCE

Acquired from Needham's Antiques, New York, January 1956 (the main service)

With James Robinson, New York, January 1967 (six cups and

With J. Rochelle Thomas, New York, July 1967 (twelve cups and saucers).

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 208-209, no. 220.

683

A NEW HALL PORCELAIN POWDER-BLUE AND COBALT-BLUE GROUND PART TEA SERVICE

CIRCA 1820, PUCE PATTERN NO. 1874 TO SOME

Painted and gilt with bands of rose vine, the powder-blue rims molded in resist with paired birds and scrolling grapevine, comprising: two sauce tureens and covers on fixed stands; a twohandled footed compote; four shell-shaped dishes; two shaped rectangular two-handled dishes; and twelve plates; together with four further plates, similarly decorated but with a sky-blue ground behind the central band of flowers

11 in. (27.9 cm.) long, the shaped rectangular dishes (27)

\$2,500-3,500

PROVENANCE

Acquired from James Robinson, Inc., New York, January 1967.







A SPODE PORCELAIN BLUE-GROUND PART **DINNER AND DESSERT SERVICE**

CIRCA 1810, SPODE MARKS IN VARIOUS COLORS, PATTERN NO. 1182

Painted to the center with flower-sprays, within blue and gold basket-weave borders, comprising: a large oval platter; three oval footed compotes; ten two-handled oval dishes in sizes; two oval dishes; six two-handled sauce tureens, covers and five stands; nine shell-shaped dishes; fifteen dinner plates; and

\$12,000-18,000

PROVENANCE
With J. Rochelle Thomas, London, unspecified date (the platter and dinner plates).
Abby Aldrich Rockefeller, New York, 1936-48 (platter and dinner plates).
Acquired from J. Rochelle Thomas, London, September 1949 by David and Peggy Rockefeller (the dessert plates, oval and shell-shaped dishes).
The Estate of Abby Aldrich Rockefeller, acquired December 1960 (the platter and dinner plates).

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 209-210, no. 222.

■~685

A GEORGE III SATINWOOD, TULIPWOOD, AMARANTH AND MARQUETRY CENTER TABLE

LATE 18TH CENTURY AND ASSEMBLED FROM TWO PAIRS OF TABLES

The top with central medallion inlaid with patera surrounded by flowerheads and foliage, above a panelled frieze, on square tapering legs, with inventory label inscribed *D.R. 52.1411* 28 in. (71 cm.) high, 44¼ in. (112.5 cm.) wide, 36 in. (91.5 cm.) deep

\$4,000-6,000

PROVENANCE
With Partridge & Son, London.
Acquired by John D. Rockefeller, Jr. in 1916.
Estate of John D. Rockefeller, Jr., acquired May 1963.





A GEORGE II SILVER DISH

MARK OF ISABEL PERO, LONDON, 1741

Lobed circular, with radiating concave flutes and slightly upturned scalloped border, the center engraved with a later coat-of-arms, marked underneath 12% in. (31.5 cm.) diameter; 28 oz. 2 dwt. (876 gr.)

The arms are those of D'Arcy of Platten, co. Meath, Ireland.

\$8,000-12,000

PROVENANCE Estate of Lucy Aldrich, 1955.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 402, no. 460 (illustrated).

A related similarly fluted but earlier dish of 1719, mark of Joseph Walker, Dublin is recorded in Douglas Bennett, *Irish Georgian Silver*, London, 1972, pp. 65 and 66, illus. no. 3. Bennett suggests that this form of fluted dish was influenced by the fluting found on Chinese porcelain. He states that that this form is 'so simple and yet it is in my estimation the work of a master, a craftsman who has taken a piece of metal and raised it to its highest dignity'.



"I have always thought this dish, which we acquired from Aunt Lucy's estate, to be one of the most beautiful silver pieces we own. The fluting is especially appealing, and it is a very good size for serving dessert."

-DAVID ROCKEFELLER





A GEORGE II IRISH SILVER STRAWBERRY DISH

MARK OF WILLIAM WILLIAMSON, DUBLIN, CIRCA 1740

Circular, the upturned border fluted and with scalloped rim, the center engraved with a later crest within a rocaille cartouche, marked on underside and with scratch weight 15:14 8% in. (22.5 cm.) diameter; 15 oz. 6 dwt. (476 gr.)

The crest is that of Peck or Webb.

\$2,000-3,000

PROVENANCE

Acquired from Walter H. Willson Ltd., London, June 1954.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 401, no. 459 (illustrated).

688

A GEORGE II SILVER COFFEE POT

MARK OF CHARLES PERIER, LONDON, 1733

Tapered cylindrical, low domed cover with turned finial, engraved with monogram ET under base, scratch engraved DR and LLR LLR, Z under base, marked under base and on cover bezel 8 in. (20.2 cm.) high; 21 oz. 18 dwt. (682 gr.) gross weight

\$2,500-3,500

PROVENANCE

Acquired from Walter H. Willson, London through Stuart and Turner, June 1953.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 397, no. 450 (illustrated).





A GEORGE II IRISH SILVER BOWL

MARK OF ROBERT CALDERWOOD, DUBLIN, CIRCA 1731-1732

The plain body with molded border and foot, engraved with crest and a coat-of-arms within baroque foliate mantling, marked under base, and also with scratch weight 6=6 4% in. (11 cm.) diameter; 5 oz. 18 dwt. (184 gr.)

The arms are those of Hamilton quartering Arran.

\$3,000-5,000

PROVENANCE

Acquired from James Robinson Inc., New York, January 1989.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 398, no. 452 (illustrated).



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A GEORGE II IRISH SILVER CUP

MARK OF ROBERT CALDERWOOD, DUBLIN, CIRCA 1760

Inverted bell-shape, with molded mid-rim, flanked by two leaf-capped scroll handles, marked on side, and with scratch weight 15 $^{\prime\prime}$ 3

51% in. (13 cm.) high; 14 oz. 16 dwt. (462 gr.)

\$2,000-3,000

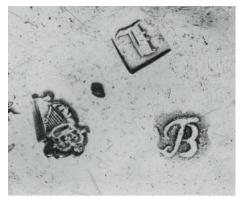
PROVENANCE

With Ms. Cecil Gordon, Detroit, Ml. A wedding gift to David and Peggy Rockefeller from Mr. and Mrs. Henry Ford, Dearborn, Michigan.









THE COGHILL MONTIETH: A WILLIAM III IRISH SILVER MONTEITH BOWL

MARK OF THOMAS BOLTON, DUBLIN, 1696-1698

The deep circular bowl applied with reeded rim and raised on circular foot with gadrooned band chased in high relief, the body chased with eight partly beaded scroll cartouches linked by stylized matte foliage and beaded tendrils, one cartouche engraved with a coat-ofarms under a foliate mantle, the detachable rim with scalloped border applied with eight cherubs masks linked by partly fluted scrolls, engraved with crest, marked on underside of bowl and flange of rim, bowl with scratch weight 51=01=0 11½ in. 29.2 cm.) diameter; 50 oz. 9 dwt. (1,569 gr.)

The arms are those Coghill for Sir John Coghill (d.1699), LL.D., Master in Chancery, Ireland.

\$30,000-50,000

Dr Kurt Ticher, by July 1945, reputedly acquired at auction. Acquired Walter H. Willson, Ltd., London, September 1958.

Francis Townshend, "Silver for Wine in Ireland - III", Country Life, 21 September 1967, vol. 142, pp. 686-687, illus. no. 3. G. E. Lee, British Silver Monteith Bowls including American and European Examples, London, 1978, p. 71, no. 62 and pl. 16. D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 383, no. 420 (illustrated in color).

T. Sweeny, Irish Stuart Silver, Dublin, 1995, p. 100, no. 661.

The present monteith is considered to be the earliest extant Irish example of its kind. A small number of slightly later monteiths, dated 1699 are known. The abstracted ear-form lobing of the present Monteith is apparently unique. The Monteith's collar is detachable, allowing for use as a punch bowl.

Sir John Coghill (d. 1699)

John Coghill, originally of Coghill Hall, Yorkshire matriculated at Magdalen Hall, Oxford, March, 1656-7, and is recorded as a barrister in Gray's Inn in 1661. Coghill was sent to Ireland and became Master in the High Court of Chancery in Ireland, and was an advocate of the Ecclesiastical Court. He was knighted at Dublin Castle by Henry, Earl of Clarendon, Lord Lieutenant of Ireland, on

6 June 1686. Coghill married Hester, daughter of Tobias Cramer, Esq., of Ballyfoile, their eldest son, Marmaduke (1673–1738) was a well known Dublin figure of his period who became Chancellor of the Exchequer in Ireland. It has been noted that several of the larger pieces of extant Irish silver used for serving wine bear the arms of members of the Coghill family (see Townsend, op. cit. p. 687). One such example with Coghill arms is a wine cistern, 2 ft. 6 in. wide, mark of John Hamilton, Dublin, 1715, which is in the collection of the Ulster Museums, Belfast (acquired 1966).

Thomas Bolton (c. 1658-1736)

Thomas Bolton (c. 1658-1736) of co. Meath, is generally considered the foremost goldsmith working in Ireland at the turn of the 17th century. Bolton became a freeman of the Dublin Goldsmiths' Company in 1686, warden in 1690, assay master in 1692 and subsequently Lord Mayor of Dublin. Indeed, so significant was Bolton's contribution to the city of Dublin that Bolton Street, on the north side of Dublin's Liffey river was named for him. Bolton died in poverty. Another Monteith by Thomas Bolton, dated 1703, is in the collection of the Art Institute of Chicago (Bequest of Mary Hooker Dole, 1950.2031). It is engraved with the arms of Sir Richard Cox (1650-1733). Cox became Lord Chancellor of Ireland in 1703 and had Bolton melt the Great Seal from the reign of William III and the seal of the common pleas to create the Monteith.





\$2,000-3,000

PROVENANCE

With Old English Galleries, Boston, Massachusetts. Wedding gift from from Mr. and Mrs. Edsel Ford, Grosse Pointe Shores, Michigan.

Oval form, the plain bellied body on three part-fluted pad feet, leaf-capped double-scroll handles, each marked under base

(2)

65% in. (16.8 cm.) long; 12 oz. 4 dwt. (381 gr.)

Edsel Ford (1893-1943), the only child of American automobile pioneer, Henry Ford, was president of the Ford Motor Company from 1919 until his death in 1943. Ford and his wife, Eleanor Lowthian Clay, were major benefactors of the Detroit Institute of Art. As president of the Detroit Arts Commission, Ford commissioned Diego Rivera to paint the expansive *Detroit Industry Murals* for the Museum. The Ford family's home, Gaulker Point, in Grosse Pointe Shores, Michigan is open to the public.

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A GEORGE II SECOND COURSE DISH

MARK OF WILLIAM SHAW I, LONDON, 1733

Circular, with molded rim, engraved with a coat-of-arms within baroque cartouche flanked by term supporters holding garlands, marked underneath, also with scratch weight 81 = 10 17 in. [43 cm.] diameter; 81 oz. (2,520 gr.)

The arms of Tripp impaling Cooke quartering Warren.

\$7,000-10,000

PROVENANC

A Christmas gift from David to Peggy Rockefeller, December 1968. Acquired from James Robinson Inc., New York, invoiced January 1969.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 398, no. 451 (illustrated).



TWO GEORGE I IRISH SILVER PEPPER CASTERS

DUBLIN, 1724

Each of baluster form with stepped circular foot, the pierced covers surmounted with baluster finial, one engraved CAYON PEPPER to cover, each engraved with crest, each marked on side 4½ in. (11.5 cm.) high; 5 oz. 12 dwt. (177 gr.)

\$400-600

PROVENANCE

A wedding gift from Mr and Mrs Osgood.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 394, no. 442, 443 (illustrated).

"Ellen Osgood was a friend of mine and my college roommates and a member of a group, which included my wife-to-be Peggy McGrath, who went around together. Her parents sent these beautiful casters to us as a wedding present. They were among the nicest presents we received."

-DAVID ROCKEFELLER

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A GEORGE I SILVER BEER JUG

MARK OF JONAH CLIFTON, LONDON, 1717

Of baluster form with everted rim, raised on a short molded foot and with capped scroll handle, the front engraved with a coat-of-arms within a strapwork and foliate cartouche, *marked on underside*

5% in. (15 cm.); 14 oz. 14 dwt. (456 gr.)

The arms are those of Harrison of Dow Hill, co. Kent.

\$3,000-5,000

PROVENANCE

Acquired from James Robinson, Inc., New York, September 1976.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 390, no. 434 (illustrated in color, p. 390).



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A SET OF SIX RARE AND IMPORTANT CHARLES II SILVER CANDLESTICKS

CIRCA 1670

On a stepped square base with canted corners, the circular well rising to hexagonal baluster stem surmounted by an elongated hexagonal socket, with flat fixed nozzle, base engraved in one corner with a coat-of-arms flanked by acanthus and in another corner with a slightly later earl's coronet, apparently unmarked

81/s in. (20.6 cm.) high; 115 oz. 10 dwt.(3,592 gr.)

The arms are those of Cooper impaling Manners, for Anthony Ashley-Cooper, 2nd Earl of Shaftesbury (1652-1699) and his wife Lady Dorothy, daughter of John Manners, 8th Earl of Rutland, who he married in 1669. He succeeded to the earldom on the death of his father in 1683.

\$50,000-80,000

PROVENANCE

Anthony Ashley-Cooper, 2nd Earl of Shaftesbury (1652-1699) and by descent to Anthony Ashley-Cooper, 9th Earl of Shaftesbury (1869-1961). The Earl of Shaftesbury; Christie's, London, 17 December 1952, lot 172. Acquired from Stuart and Turner, London, June 1953.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 381, no. 418 (illustrated).

The present candlesticks were probably commissioned on the occasion of the marriage of Anthony Ashley-Cooper, 2nd Earl of Shaftesbury and Lady Dorothy Manners, daughter of 8th Earl of Rutland, in 1669. Anthony Ashley-Cooper, 2nd Earl of Shaftesbury was elected a member of parliament for Weymouth and Melcombe Regis in 1673, a seat he held until 1679.

The 2nd Earl of Shaftesbury's home was St Giles House, East Dorset, a seat still in the family. The present candlesticks remained in the family until their sale in 1952. Prominent owners of them have included the 3rd Earl of Shaftesbury (1671–1713), who is remembered chiefly as a writer and philosopher and the 7th Earl of Shaftesbury (1801-1885), a noted philanthropist and social reformer. Christopher Hussey published three articles about St Giles in Country Life (See, Country Life, "St. Giles's House, Dorset," September 10, 17, 24, 1943).

A similar set of four Charles II silver candlesticks, mark of Jacob Bodendick, London, 1677 were sold Anonymous sale; Christie's London, 24 October 2002, lot 313 and published The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, no. 37, p. 57.

"In 1953, when Peggy and I were in London for the coronation of Queen Elizabeth II, Cecil Turner invited us to the opening of the Antique Dealers' Fair at Grosvenor House. We were admitted before the general public and thus were able to stroll around at our leisure. Before going, Peggy told me, rather sternly, that I was not to buy anything unless we really wanted it and could use it. We had been in the hall for only ten minutes when Peggy spotted these candlesticks from about one hundred feet away. She immediately told Cecil Turner that she would like to have them, and he was able to arrange their purchase. I disapproved of Peggy's violating the rule that she had established, but I have enjoyed the candlesticks very much over the years. In addition to their innate beauty, they are also of interest because they belonged, until we bought them, to the illustrious Shaftesbury family, for whom they had been made more than three hundred years ago"

- DAVID ROCKEFELLER



Samuel Cooper, A member of the Shaftesbury family, probably Anthony Ashley Cooper, 2nd Earl of Shaftesbury, © Victoria & Albert Museum







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A GEORGE III SILVER TRAY

MARK OF JOHN CROUCH AND THOMAS HANNAM, LONDON, 1795

Oval with reeded rims and loop handles with leaf terminals, on four reeded feet, engraved with a later crest, *marked on underside* 22 in. (55.9 cm.) long over handles; 63 oz. 12 dwt. (1,979 gr.)

The crest is that of Sidebottom of Hyde and Haughton, possibly for Joseph Sidebottom (1824-1885) of Hyde, Cheshire.

\$4,000-6,000

PROVENANCE

Acquired from Walter H. Willson Ltd., London, September 1949.

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A GEORGE II SILVER WAITER

MARK OF JOHN ROBINSON II, LONDON, 1749

Of hexafoil form with turned up rim, on three bracket feet, later engraved with a crest, marked under base and engraved with Abby Aldrich Rockefeller inventory number 37 7% in. (18.2 cm.) diameter; 8 oz. 18 dwt. (277 gr.)

\$1,500-2,500

PROVENANCE

Abby Aldrich Rockefeller Estate, December 1960.

Abby Aldrich Rockefeller Inventory, p. 49, no. 3.
D. Fennimore et al., The David and Peggy Rockefeller Collection:
Decorative Arts, New York, 1992, vol. IV, p. 402, no. 461 (illustrated).



A SET OF FOUR QUEEN ANNE IRISH SILVER SMALL STRAWBERRY DISHES

MARK OF JOHN RICKETTS, CORK, CIRCA 1720

Shaped circular, the up-turned rim chased with flutes, engraved with a crest, marked underneath with maker's mark only, also with scratch weights 3:8, 3:7, 4 and 3:4½ 4¾ in. (12 cm.) diameter; 14 oz. 14 dwt. (457 gr.)

The crest is almost certainly that of Blood, co. Clare, Ireland.

\$2,500-3,500

PROVENANCE

A gift from Peggy to David Rockefeller, 1955. Acquired from Mallett & Son, London, invoiced October 1995.

ITER ATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 396, no. 447 (illustrated).

The crest of Blood is more usually shown as a demi-figure of Neptune. The nephew of the appropriately named Reverend Neptune Blood (d.1692), so named having be born at sea, was the notorious Captain Thomas Blood, who attempted to steal the Crown Jewels in 1671.

"My sister Babs and her husband, David Milton, gave us this coffee pot as a wedding present. It was the first piece of good antique silver we owned and we have used it ever since. It remains one of our favorite pieces. She purchased it from James Robinson, a store from which we have bought many pieces of silver and porcelain in the years since we were married."

-DAVID ROCKEFELLER

700

A GEORGE II IRISH SILVER COFFEE POT

MARK OF WILLIAM TOWNSEND, DUBLIN, CIRCA 1745

Tapering cylindrical with tuck-in base, on molded circular foot, with part-fluted spout and wooden scroll handle, the domed molded cover with a pinecone finial, engraved with a crest within a foliate rococo cartouche, marked on side and on cover bezel, lacking date letter, also engraved with scratch weight 24 15 under base 9 in. (23 cm.) high; 25 oz. 2 dwt. (781 gr.) gross weight

\$1,500-2,500

PROVENANCE

Acquired from James Robinson Inc., New York, and presented as a wedding gift in 1940 to Peggy and David Rockefeller from Abby Aldrich Rockefeller and her first husband David Milton.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 401, no. 458 (illustrated).





A PAIR OF GEORGE III IRISH SILVER WAITERS

MARK OF WILLIAM TOWNSEND, DUBLIN, CIRCA

Circular, with foliate border, on three hoof feet, the field of each engraved with coat-of-arms within foliate scroll cartouche, each marked underneath, maker's mark, also engraved with scratch weights 10 ′ 11 ′ ½ and 10 ″ 16″ ½ 7¾ in. (20 cm.) diameter; 19 oz. 16 dwt. (618 gr.)

\$2,500-3,500

PROVENANCE

Wedding present from Helena & Stephanie Edgell and Mr. and Mrs. N. Stuart Campbell.

702

A PAIR OF GEORGE I SILVER TAPER CANDLESTICKS

MARK OF DAVID GREEN, LONDON, 1723

On hexagonal molded bases with circular wells rising to support hexagonal stems and sockets, each marked under base, one apparently lacking maker's mark 4% in. (11.5 cm.) high; 9 oz. (282 gr.) (2)

\$3,000-5,000

PROVENANCE

Acquired from S.J. Phillips, London, though Arthur S. Vernay, Inc., December 1949.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 392, no. 438

Tapersticks, small forms of larger candlesticks, were used primarily on desks for the melting of sealing wax.





A PAIR OF GEORGE II IRISH SILVER SMALL STRAWBERRY DISHES

MARK OF SAMUEL WALKER, DUBLIN, CIRCA 1753-1754

Shaped circular, with scalloped rim and upturned fluted border, engraved with a crest, marked on undersides and with scratch weights 3"7 and 3"9"12 4% in. (12.4 cm.) diameter; 6 oz. 4 dwt. (194 gr.)

The crest is that of Taylor or Hansard.

\$1,500-2,000

PROVENANCE

Acquired from Walter H. Willson Ltd., London, October 1957.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 393, no. 441 (illustrated).

704

A PAIR OF GEORGE II SCOTTISH SILVER CHAMBER CANDLESTICKS

MARK OF JOHN ROLLO, EDINBURGH, 1731, ASSAY MASTER'S MARK OF ARCHIBALD URE

Circular with up-turned molded rims, with banded spool-shaped sockets and capped scroll handles, raised on three circular pad feet, well engraved with crest under a baron's coronet, marked underneath and scratch engraved Yellow Room 5 in. (12.7 cm.) long over handles; 13 oz. 18 dwt. (434 gr.)

The crest is that of Bruce, for the Barons Balfour of Burleigh.

(2)

\$1,500-2,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1956.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 397, no. 449 (illustrated).







Attributed to Jeremiah Davison, The Hon. John Ponsonby (1713 1787) © National Trust Images

A GEORGE II IRISH GOLD FREEDOM BOX

MARK OF WILLIAM CURRIE, DUBLIN, 1754-1756

Circular, the detachable cover with reeded rim and engraved with a coat-of-arms within a rococo cartouche flanked by flowers and fronds, the base similarly engraved with the arms of the City of Dublin, marked inside base, on side and inside cover 3 in. (7.5 cm.) diameter, 4 oz. 12 dwt. (143 gr.)

\$30,000-50,000

Presented to John Ponsonby (1713-1787), 24 June 1756 at The Dublin City Assembly

With N. Bloom & Son Ltd., London, April 1965.

Lady Gilbert. ed., Calendar of Ancient Records of Dublin In the Possession of the Municipal Corporation of that City, Vol. X., Dublin, 1903, p. 221.

The Connoisseur, April 1965, vol. 158, no. 638, p. xi (N. Bloom advertisement)

The arms are those of Ponsonby impaling Cavendish, for the Hon. John Ponsonby (1713-1784) and his wife, Lady Elizabeth Cavendish (d. 1796) daughter of the 3rd Duke of Devonshire, whom he married in 1743. John Ponsonby was the second son of Brabazon Ponsonby, 1st Earl of Bessborough (1679–1758) and Sarah Margetson (d. 1773).

At this time in Ireland, a triple alliance of families known collectively as 'The Undertakers' effectively ruled Parliament, as the Viceroys spent little time in Dublin. These families were the Boyles, Beresfords and the Ponsonbys. John Ponsonby, the original owner of the present box was a prominent member of 'The Undertakers'. He was always known, within the family as 'Speaker' Ponsonby, a nickname which signifies his prominent political position.

Ponsonby entered Parliament as M.P. for Newtown, co. Down in 1739. He was appointed Commissioner to the Revenue Board in 1742 and succeeded his father as 1st Commissioner in 1744. He was called to the Privy Council in 1748. In 1756 he was elected, by a large majority, as Speaker of the Irish House of Commons and re-elected in 1761 and 1769. He served six times as one of the Lords Justices of Ireland.

The author Francis Hardy, described Ponsonby's manners as 'exactly such as a parliamentary leader should have. Open, affable and familiar with a peculiar dignity of person, at once imposing and engaging.' (Francis Hardy, Life of Lord Charlemont, 1812, vol. 1 p. 193)

The presentation of the present gold box to John Ponsonby on 16 July 1756 is recorded in the Dublin assembly roll. Ponsonby's father, Brabazon was presented with a gold box on the same day.

"Certain of the commons, praying to present their excellencies, James, earl of Kildare, and Brabazon, earl of Bessborough, two of the lords justices of this kingdom, as also the right honourable John Ponsonby, esquire, Speaker of the honourable House of Commons, with their several freedoms of this city in gold boxes. Granted accordingly, and that the expense of each gold box do not exceed thirty pounds, the same to be paid by the city treasurer, on the Lord Mayor's warrant, and to be allowed him on his accounts." (Lady Gilbert. ed., ibid, p. 221).







Abby Aldrich Rockefeller in her wedding dress, 1901. Photographer unknown. Image courtesy of The Rockefeller Archive Center.

AN AMERICAN SILVER SALVER

MARK OF GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1900, RETAILED BY THEODORE B. STARR, NEW YORK

Shaped circular, the border and rim applied with clusters of roses and scrolls, the center engraved with script monogram AGA, marked on underside and with Abby Rockefeller inventory no. J.4

14½ in. (37.5 cm.) diameter; 37 oz. (1,150 gr.)

The monogram AGA is that of Abby Green Aldrich (1874-1948), later Abby Aldrich Rockefeller, David Rockefeller's mother.

\$800-1,200

PROVENANC

Likely given as a wedding gift upon Abby Green Aldrich's marriage to John D. Rockefeller, Jr in 1901.

LITERATURE

Abby Aldrich Rockefeller Inventory, p. 52, no. 7.



(176)

707

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF THE STIEFF CO., BALTIMORE, MD FOR COLONIAL WILLIAMSBURG, CIRCA 1940

Hanovarian pattern, engraved with monogram MD/R, comprising:

Eighteen dessert spoons

Nineteen tablespoons

Twenty-two teaspoons

Twenty dinner forks

Sixteen pastry forks Eighteen oyster forks

Eighteen dinner knives

Nineteen lunch knives Sixteen butter knives

One carving fork

Together with nine coffee spoons 186 oz. 14 dwt. (5,814 gr.)

The monogram is that of Margaret (Peggy) McGrath and David Rockefeller.

\$3,000-5,000





=708

A GEORGE III SOLID MAHOGANY ARMCHAIR

CIRCA 1770

With foliated carved back, arms and set upholstered in yellow silk, on shell-carved cabriole legs, stamped ID, with inventory label inscribed D.R. 53.1941

\$2,000-3,000

PROVENANCE With Frank Partridge, London, 1936. Estate of John D. Rockefeller, Jr. Estate of Martha Baird Rockefeller, acquired 1971.

~709

A GEORGE III POLYCHROME-PAINTED SATINWOOD, AMARANTH AND KINGWOOD SIDE TABLE

CIRCA 1790

With shaped top with floral border and 19th century painted plaque, on tapering round legs painted to simulate fluting and headed by inlaid and painted paterae, with inventory label inscribed D.R. 52.1437

34% in. (88 cm.) high, 47½ in. (120.5 cm.) wide, 15¼ in. (38.5 cm.) deep

\$5,000-8,000

PROVENANCE

With Owen Evans-Thomas, London. Acquired in 1934 by John D. Rockefeller, Jr., New York. John D. Rockefeller, Jr., 1934-1960. Mrs. Martha Baird Rockefeller, 1960-1971 Estate of Martha Baird Rockefeller, acquired in 1971.

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 334-335, no. 368.



Edward Hopper, Cape Ann Granite. Lot 408 ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of Ámerican Art





A GEORGE III SOLID MAHOGANY ARMCHAIR

POSSIBLY GILLOWS OF LANCASTER AND LONDON, CIRCA 1770

With fluted and foliate carved back and seat upholstered in yellow silk, on cabriole legs, stamped WS, with label inscribed D.R. 53.1940

\$3,000-5,000

PROVENANCE With Frank Partridge, London, 1936. Estate of John D. Rockefeller, Jr. Estate of Martha Baird Rockefeller, acquired 1971.

This armchair is possibly the work of Gillows of Lancaster and London based on the distinctive outward scrolling arms, found on a giltwood chair, with straight legs of circa 1775-85, illustrated in S. Stuart, Gillows of Lancaster and London 1730-1840, Woodbridge, 2008, vol. I, p. 182, plate 148. A comparable suite of seat-furniture, similarly bearing the 'WS' stamp found on the present chair, was offered Christie's, New York, 18 October 2005, lots 556-558. Interestingly, a number of craftsmen with the initials 'WS' are recorded as workmen engaged by Gillows between 1730 and 1850 (ibid., pp. 211-302).

2711

A PAIR OF LATE GEORGE III SATINBIRCH AND GRAINED **POLE SCREENS**

CIRCA 1800

Each octagonal top applied with decoupaged anthemion border and oval print of mythological figures, on a telescoping ring-turned tapered stem and cabriole legs, with inventory labels inscribed D.R. 52.1350 or DR. 52.1351 30¾ in. (cm.) high, 14 in. (35.5 cm.) wide, 11¼ in. (28.5 cm.) deep

\$1,000-1,500

Acquired from Stuart and Turner, London, 1949.





■712

A SET OF FIVE GEORGE III MAHOGANY DINING CHAIRS

CIRCA 1780

Comprising one armchair and four side chairs, each with oval back with wheat-sheaf pierced splat, above a serpentine upholstered seat, on molded sabre legs

\$5,000-8,000

PROVENANCE

M.J. Perry.

Anonymous Sale; Sotheby's, New York, 30 March 2011, lot 463.

LITERATUR

W. Adelson *et al.*, The David and Peggy Rockefeller Collection: Supplement, New York, 2015, vol. V, p. 173-174, no. 72.





A PAIR OF MEISSEN PORCELAIN SMALL MODELS OF PARTRIDGES

CIRCA 1740-45, MODELED BY J.J. KÄNDLER

With pale iron-red mask and neck, one with a purple body, each standing astride green-washed reeds on a low mound base 3¾ in. (9.5 cm.) high, the larger

\$3,000-5,000

PROVENANCE

The Garbish Collection; Sotheby's Parke Bernet, New York, 17 May 1980, lot 198 (with ormolu mounts).

Laurance S. Rockefeller (acquired through the Antique Porcelain Company, New York at the Garbish auction).

Acquired from the Estate of Laurance S. Rockefeller, 11 July 2004.

W. Adelson et al., The David and Peggy Rockefeller Collection: Supplement, New York, 2015, vol. V, p. 148, no. 55.

A PAIR OF MEISSEN PORCELAIN MODELS OF PARTRIDGES

CIRCA 1745, PUCE PAINTED K.H.C. INVENTORY MARK FOR THE ROYAL DESSERT PANTRY TO ONE, THE OTHER INCISED 54, LATER SPURIOUS INCISED CROSSED SWORDS MARKS

Standing by pale yellow wheat sheaves and painted with pale orange cheeks, on flat, circular bases 61/4 in. (15.9 cm.) high

\$5,000-7,000

PROVENANCE

Acquired from Arthur S. Vernay, New York, 1948.





A LOUIS XV ORMOLU-MOUNTED MEISSEN AND BERLIN PORCELAIN ASSEMBLED CLOCK GARNITURE

MID-18TH CENTURY

The yellow-ground case adapted from a Meissen vase and decorated with *indianische Blumen*, the central clock bezel set with rhinestones, the later movement by W.T. & Co., the rococo base with Meissen porcelain models of a lion and lioness with her cub, modeled by J.J. Kändler, the ormolu branches mounted with Continental porcelain flowers, the clock surmounted by a Chelsea porcelain model of a finch, the candelabra with central Berlin porcelain models of partridges, the ormolu mounted with further porcelain flowers

13 in. (33 cm.) high, the central clock

\$30,000-50,000

PROVENANCE

HRH, Princess Louise, Duchess of Fife, Princess Royal of England, 15 Putnam Square, London, d. 1931. Acquired from Arthur S. Vernay, New York, June 1932. Abby Aldrich Rockefeller, 1932-60. The Estate of Abby Aldrich Rockefeller, acquired December 1960.

The fashion for transforming porcelain with the addition of rich ormolu mounts first emerged at the end of the 17th Century and reached its zenith through the activities of the *marchands-merciers* in the mid-18th century.

It was at this point in time, when the craze for ormolu mounts was at its peak, that the passion for Meissen porcelain at Louis XV's court must have been sparked by the arrival of the Dauphine Marie-Josephe de Saxe, grand daughter of Augustus the Strong, the celebrated founder of the Meissen factory, following her marriage to the Dauphin in 1747. The taste for Meissen at the Royal court is further reflected in the superb group of ormolu-mounted Meissen porcelains bought by Madame Infante, Louis XV's daughter, in the early 1750's, probably from the marchand-mercier Lazare Duvaux. These pieces were displayed in her palace at Colorno following her marriage to the Duke of Parma, much of which is now in the Palazzo Quirinale, Rome (see A. González-Palacios, Il Patrimonio Artistico del Quirinale: Gli Arredi Francesi, Milan, 1995, pp. 274-290).

The Princess Louise, Princess Royal and Duchess of Fife (1867-1931) was the eldest daughter of King Edward VII and younger sister of George V. Her husband, Alexander, 6th Earl Fife, became the last non-royal individual in the United Kingdom to receive a Dukedom, granted to him by Queen Victoria on the morning of his marriage. The Princess Louise, Alexander and their two daughters, Princesses Alexandra and Maud, famously survived a shipwreck in the Mediterranean in 1911.







716

A PAIR OF MEISSEN PORCELAIN SMALL MODELS OF LEOPARDS

CIRCA 1750, INDISTINCT TINY BLUE CROSSED SWORDS MARK TO BACK OF EACH, POSSIBLY MODELED BY J.J. KÄNDLER

Each naturalistically modeled seated on an oval base applied with flowers 3 in. (7.5 cm.) high, the taller

\$3,000-5,000

PROVENANCE

Acquired from James A. Lewis & Son, New York, December 1956.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 74-75, no. 56.

717

A PAIR OF MEISSEN PORCELAIN MINIATURE MODELS OF GUINEA FOWL

(2)

CIRCA 1750, BLUE CROSSED SWORDS MARKS, POSSIBLY MODELED BY J.J. KÄNDLER

Each modeled standing on tree-stump bases 2½ in. (6.3 cm.) high

\$1,200-1,800

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1951.

D. Fennimore, et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 89, no. 83.







A PAIR OF MEISSEN PORCELAIN SHEEP TUREENS AND COVERS

CIRCA 1820, BLUE CROSSED SWORDS MARK TO ONE, BLUE CROSSED SWORDS MARK AND I TO THE INTERIOR OF THE OTHER

Modeled in a recumbent position 4% in. (11.4 cm.) high overall, 5% in. (14.6 cm.) long, each

\$3,000-5,000

719

A PAIR OF MEISSEN PORCELAIN MODELS OF SEATED PUG DOGS

EARLY 19TH CENTURY, ONE WITH BLUE CROSSED SWORDS AND I MARK, GILT K. ON ITS CHEST AND PRESSNUMMER 43, THE OTHER UNMARKED, MODELED BY J.J. KÄNDLER

Wearing puce collars with blue bows, their tails curled 4 in. [10.2 cm.] high

(2)

\$3,000-5,000









A PAIR OF MEISSEN PORCELAIN YELLOW-GROUND TWO-HANDLED CHOCOLATE CUPS, COVERS AND STANDS

CIRCA 1745, BLUE CROSSED SWORDS MARK AND GILT 49 TO EACH, PRESSNUMMER 63 TO **SAUCERS**

The cups painted to each side with quatrefoil cartouches showing couples in landscapes 4¾ in. (12 cm.) high overall

\$2,500-3,500

PROVENANCE

With J. Rochelle Thomas, London. Lucy Truman Aldrich, Providence, Rhode Island, 1934-55. The Estate of Lucy Truman Aldrich, acquired September 1955.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 148-149, no. 157.

A MEISSEN PORCELAIN TURQUOISE-GROUND CIRCULAR TWO-HANDLED ECUELLE, COVER AND STAND

CIRCA 1750, FAINT BLUE CROSSED SWORDS TO BASIN AND STAND, PUCE 4. TO BOWL, PRESSNUMMER 20 TO STAND

Painted with gilt-edged quatrefoil cartouches of deutsche Blumen; with a floral finial

8½ in. (21.6 cm.) diameter, the stand

\$2,500-3,500

With John D. Rockefeller, Jr., New York. The Estate of John D. Rockefeller Jr., acquired May 1963.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 147, no. 156.





722

A PAIR OF MEISSEN PORCELAIN POT-POURRI VASES AND COVERS

CIRCA 1760, BLUE CROSSED SWORDS MARKS

Decorated with a lady holding a parasol and a gentleman with flowers standing beneath the handles; the central panels with sprays of polychrome flowers and foliage.

11 in. (27.9 cm.) high overall

\$5,000-7,000

723

TWO MEISSEN PORCELAIN SUGAR-CASTERS AND THREADED COVERS

CIRCA 1750, BLUE CROSSED SWORD MARKS, ONE COVER AND CASTER INCISED 3

Of barrel shape, perforated on the top and decorated with alternating panels of scattered *deutsche Blumen* sprays and molded *Gotzkowsky erhabene Blumen* with flowers in low relief on white ground; branch handles; one caster with a gilt rim, the other plain

4¼ in. (10.8 cm.) high

(4)

\$2,000-4,000

PROVENANCE

 $\label{eq:condition} \mbox{Acquired from J. Rochelle Thomas, London, September 1949.}$

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 149, no. 158.







A MATCHED PAIR OF MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURES OF HARLEQUIN AND COLUMBINE AS MUSICIANS

\$4,000-6,000

A PAIR OF MEISSEN PORCELAIN SWEETMEAT FIGURES

\$5,000-7,000





(4)

726

726

TWO PAIRS OF MEISSEN PORCELAIN CANDLESTICKS

CIRCA 1800, BLUE CROSSED SWORDS AND STAR MARKS, INCISED 5. AND B.

Molded with stylized leaves, painted with bands of birds perched on branches, alternating with loose bouquets of flowers between bands of flower sprigs and insects, one pair pink, the other more purple 10 in. (25.3 cm.) high

\$5,000-7,000

727

A MEISSEN PORCELAIN COMPOSITE FIGURE GROUP

CIRCA 1760, BLUE CROSSED SWORDS MARK

Modeled as four dancing children encircling a central Corinthian column, likely substituting for a tree 14% in. (37.2~cm.) high

\$2,000-3,000

PROVENANCE

Acquired from the Estate of Abby R. Mauzé, New York, 1976.

LITERATUR

D. Fennimore *et al.*, The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 123, no. 131.

"My sister Abby had a fine collection of English and European porcelain, most of which she acquired from the Antique Porcelain Company over a number of years. This particular candlestick with maypole dancers was in the living room of her apartment at 1 Beekman Place, where I often admired it."

-DAVID ROCKEFELLER



TWO MEISSEN PORCELAIN FIGURE GROUPS EMBLEMATIC OF AIR AND FIRE

CIRCA 1745, MODELED BY I.I. KÄNDLER

From a set of the Four Elements, each as a female nude with putto attendant, Air on a pink-tinted cloud base, a dove perched on her raised left hand, her right hand grasping the neck of a white peacock, a putto beside her holding a pair of bellows, Fire seated before a large flame and column of smoke, the putto stands before the bonfire with a torch

71/4 in. (18.4 cm.) high, Fire



PROVENANCE

With J. Rochelle Thomas, London. John D. Rockefeller Jr., New York, 1932-60. The Estate of John D. Rockefeller, acquired May 1963.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 37-38, no. 12.





728

729

A PAIR OF MEISSEN PORCELAIN FIGURAL CANDLESTICKS EMBLEMATIC OF WATER

CIRCA 1755, BLUE CROSSED SWORDS MARKS, PROBABLY MODELED BY J.J. KÄNDLER AND F.E.

Each modeled with putti, one pair with a crayfish, the other with a fish

10% in. (17.6 cm.) high

\$3,000-5,000

With J. Rochelle Thomas, London. Abby Aldrich Rockefeller, New York, 1936-48. Winthrop Rockefeller, 1958-73. The Estate of Winthrop Rockefeller, acquired August 1974.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 122, no. 130.





729

A SET OF FOUR MEISSEN PORCELAIN FIGURAL CANDLESTICKS EMBLEMATIC OF THE SEASONS

CIRCA 1750-55, EACH WITH BLUE CROSSED SWORDS MARKS

Each figure holding a symbol of their season, the *rocaille* molded candlesticks applied with flowers, sheaves of wheat, grapes and icicles 11% in. (30.2 cm.) high

\$8,000-12,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1947, by David & Peggy Rockefeller as a gift for Abby Aldrich Rockefeller.

Abby Aldrich Rockefeller, New York, 1947-48.

The Estate of Abby Aldrich Rockefeller, acquired 1958.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 40-41, no. 14.

For two of these models, Summer and Autumn, at Waddeson Manor, see R.J. Charleston, The James A. de Rothschild Collection at Waddeson Manor, Meissen and Continental Porcelain, London, 1971, pp. 122-3, no. 35.











A PAIR OF MEISSEN PORCELAIN TOBACCO JARS AND COVERS

MID-19TH CENTURY, BLUE CROSSED SWORDS MARK TO BACK EDGE OF ONE AND TO THE UNDERSIDE OF THE OTHER

With molded foliate decoration and reserve panels depicting Watteauesque figures within landscape scenes, the covers with 8 in. (20.3 cm.) high

(4)

\$2,500-3,500

PROVENANCE

The collection of Baroness Burton, Burton-on-Trent, England. Purchased from J. Rochelle Thomas, June 1953.

731

732

AN ASSEMBLED GERMAN SILVER-MOUNTED MEISSEN PORCELAIN PART FLATWARE SET

THE PORCELAIN LATE 18TH/EARLY 19TH CENTURY, THE SILVER MOUNTS CIRCA 1900, MAKER'S MARK ME

Comprising: twelve knives, the silver blades pierced and chased with a fox chasing a hare; and eleven forks, the handles modeled as dolphins, the silver-gilt with a *rocaille* stem; with a fitted box 8¾ in. (22 cm.) long, the knives

\$1,000-1,500

PROVENANCE

The collection of Mrs. B.P. Bykowsky, 12 rue Cambacéres, Paris. Acquired from Alexander Popoff & Cie., Paris, July 1956.

W. Adelson et al., The David and Peggy Rockefeller Collection: Supplement, New York, vol. V, 2015, p. 163, no. 67.



732



A MEISSEN PORCELAIN PART SERVICE

Circa 1800, blue Crossed swords and star marks, various Pressnummern

Painted with 'Rothschild' birds in branches surrounded by insects, within borders of ribbon-tied flower-swags, comprising: two oval two-handled vegetable tureens, covers and stands; a shaped circular salad bowl; a shaped oval dish; four leaf-shaped dishes; two shaped circular dishes; an oval two-handled sugar-bowl and a cover; and four candlesticks

\$5,000-7,000

PROVENANCE

With J. Rochelle Thomas, London. Lucy Truman Aldrich, Providence, Rhode Island 1935-55. The Estate of Lucy Truman Aldrich, a bequest to David Rockefeller, 1955.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, pp. 156-157, no. 168.



735

A CONTINENTAL PORCELAIN FIGURE OF A LADY

CIRCA 1780, INDISTINCT BLUE MARK, PROBABLY KELSTERBACH

Modeled standing on a rocky base 8 in. (20.3 cm.) high

\$3,000-5,000

PROVENANCE

With Hyam and Co., London. With Lucy Truman Aldrich, Providence, Rhode Island 1937-55. Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 53, no. 26.

734

A PAIR OF HÖCHST PORCELAIN FIGURES OF MINERVA AND **CERES**

CIRCA 1755, EACH INCISED IR

Minerva wearing a helmet, a shield and a trident, looking dexter; Ceres wearing a yellow wreath of wheat in her hair and carrying a cornucopia, holding a plough 13 in. (33 cm.) high

\$6,000-8,000

PROVENANCE

Acquired from Symons Galleries, New York, 1936. The Estate of Abby Aldrich Rockefeller, 1936-58.

Another of this Höchst model of Minerva is in the collection of the Victoria & Albert Museum, London (museum no. C.94-1931).



735

A FURSTENBERG PORCELAIN COMMEDIA DELL' ARTE FIGURE OF 'PANTALOONE'

CIRCA 1752, INCISED SCRIPT I. OR J. / .N.F., PAINTED 32, MODELED BY SIMON FEILNER

Modeled as a woman in the guise of Pantalone, wearing a pearl necklace and ermine-lined cap $8 \, \text{in.} \, (20.2 \, \text{cm.}) \, \text{high}$

\$10,000-15,000

PROVENANCE Lucy Truman Aldrich, Providence, Rhode Island. Winthrop Rockefeller, 1955-73.

For another example of this rare model in the Pfleuger collection and formerly in the Blohm collection, identified as 'Pantaloone,' see H. Morely-Fletcher, Early European Porcelain & Faience as Collected by Kiyi and Edward Pfleuger, vol. 1, London, 1993, pp. 140-1.





737

A LUDWIGSBURG PORCELAIN GROUP OF A TURK AND COMPANION

CIRCA 1765, BLUE CONJOINED C'S MARK AT THE BACK, INCISED ST

Modeled standing, he presenting a flower 4% in. (12 cm.) high

\$2,000-3,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, 1949.



■~738

A GEORGE III SATINWOOD, PADOUK AND TULIPWOOD BREAKFRONT BOOKCASE

POSSIBLY BY MAYHEW & INCE. CIRCA 1775

The molded cornice above an inlaid sycamore fluted frieze with roundels, above two pairs of astragal glazed doors enclosing watered silk lined shelves, flanked by a conforming single door, the strung base with three cupboard doors inlaid with oval panels enclosing an adjustable shelf, on a plinth base 95 in. (241.5 cm.) high, 711/4 in. (181 cm.) wide, 181/2 in. (47 cm.) deep

\$8,000-12,000

PROVENANCE

Acquired from Needham's Antiques, New York, August 1956.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 265-266, no. 267.

This bookcase is possibly by the Golden Square cabinet-making partnership of John Mayhew (d. 1811) and William Ince (d. 1804), one of the leading marquetry specialists of the period, based on stylistic affinities with furniture from their identified commissions. Related oval paterae are found on a pair

of carved mahogany corner tables with ebonised borders, attributed to Mayhew & Ince, c. 1780, supplied to the 4th Duke of Marlborough, and comparable, simulated fluting in marquetry appears on a pair of rosewood and marquetry commodes, part of the same commission (H. Roberts, 'Nicely Fitted Up': Furniture for the 4th Duke of Marlborough, Furniture History, 1994, pp. 138-139, figs. 27 and 29). The Marlborough commodes also demonstrate the firm's use of striking and contrasting veneers featured on this bookcase, exemplified in a pair of commodes of 1761, commissioned by the 6th Earl of Coventry, at Croome Court, Worcestershire (Earl of Coventry and Trustees of the Croome Estate).





739

A LOUIS XV GREY-PAINTED MARQUISE

BY ETIENNE MEUNIER, CIRCA 1760

The padded back, arms and seat covered in yellow striped cotton, stamped *E. MEUNIER* to back seat rail, with inventory label inscribed *D.R. 53.1877*

\$1,000-1,500

PROVENANCE

Mrs. John E. Rovensky; Parke-Bernet Galleries, New York, 18 January 1957, lot 782.

Acquired through Arthur S. Vernay.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 346, no.387.

The first and most notable of the family of *menuisiers*, Etienne Meunier had his *atelier* on the rue de Cléry. He was active during the reign of Louis XV until the early 1770s, though his *maîtrise* date is not recorded.

■740

A PAIR OF GEORGE III MAHOGANY CENTER TABLES

CIRCA 1780

Each with molded rounded rectangular top above a waved frieze on square tapering legs, each with inventory label inscribed *D.R.* 52.1425 or *D.R.* 52.1426

25% in. (64 cm.) high, 20 in. (51 cm.) wide, 15% in. (40 cm.) deep

\$1,500-2,500

PROVENANCE

Acquired from Stuart and Turner, London, 1949.



A GEORGE II GILTWOOD MIRROR

CIRCA 1760

The later plate within foliate-carved C and S scrolled borders, with asymmetrical foliate carved cresting, inscribed in chalk 452 47 in. (119.5 cm.) high, 26½ in. (67.5 cm.) wide

\$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1952.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 311, no. 329.

1742

A SET OF FOUR ITALIAN RED-PAINTED AND PARCEL-GILT SIDE CHAIRS

TUSCANY, LATE 18TH/EARLY 19TH CENTURY

Each pierced circular back with pointed ears above an overupholstered concave seat on tapering square legs

(4)

\$2,000-3,000

PROVENANCE

Acquired from Foster-Gwin Antiques, San Francisco, 2010.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection:* Supplement, New York, 2015, vol. V, p. 187, no. 82.



741



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~743

A NORTH EUROPEAN KARELIAN BIRCH AND TULIPWOOD TWO-TIER WORK TABLE

CIRCA 1800

With hinged oval top raised on a pair of trestle supports above a hinged demi-lune shelf, with inventory label inscribed *DR 52.1429* 29½ in. (75 cm.) high, 24 in. (61 cm.) wide, 16½ in. (42 cm.) deep

\$1,000-1,500

PROVENANCE

Estate of John D. Rockefeller Jr., acquired 1971.

1744

A PAIR OF FRENCH BLACK AND GILT-JAPANNED ENCOIGNURES

INCORPORATING 18TH CENTURY ELEMENTS

Each with serpentine breche d'alep marble top, over a cupboard door decorated with figures in a garden landscape, enclosing a removable shelf, with French and Co. inventory number 30269, with inventory label inscribed D.R. 51.1026

34% in. (87.5 cm.) high, 28% in. (72.5 cm.) wide, 20% in. (52 cm.) deep (2)

\$2,000-3,000

PROVENANCE

The collection of Bernard Boutet de Monvel. Mrs. Millhaiser, purchased by French and Company Inc., New York, 20 April 1927.

With French and Company, Inc., New York. Sold to Mrs. E. M. Patterson, 8 August 1936. Parke-Bernet Galleries, Inc., New York, acquired in 1949.



744



A PAIR OF EMPIRE ORMOLU-MOUNTED PATINATED BRONZE SPHINXES

EARLY 19TH CENTURY

Each on a shaped white marble base 4½ in. (11.5 cm.) high, 7¼ in. (18.5 cm.) wide, 3¾ in. (9.5 cm.) deep (2)

\$3,000-5,000

1746

A PAIR OF CHARLES X ORMOLU CASSOLETTES, MOUNTED AS LAMPS

CIRCA 1820

Each with guilloché banding and fluted bases, electrified 27 in. (68.5) high, including fitments

(2)

\$2,000-3,000

PROVENANCE

Acquired from Elinor Merrell, New York, January 1949.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 359, no. 400.





747

A WORCESTER PORCELAIN 'BLUE SCALE' SHALLOW BOWL

CIRCA 1770, BLUE SEAL MARK

Spirally molded, painted to the center with a vignette of birds, surrounded by various insects including butterflies 101/8 in. (25.8 cm.) wide

\$2,000-3,000

PROVENANCE

Acquired from James A. Lewis and Son, Ltd., New York, 1957.

748

TWO WORCESTER PORCELAIN BASKETS, PIERCED COVERS AND TWO STANDS

CIRCA 1770, BLUE SQUARE SEAL MARKS TO THE BASKET AND SCRIPT 10 TO ONE COVER

The interior of the baskets decorated with gilt cartouches reserved against a 'blue scale' ground, both decorated with panels of flowers, one also with birds and butterflies

9¾ in. (24.8 cm.) wide, the stands

(6)

\$3,000-5,000

Acquired from J. Rochelle Thomas, New York, December 1957.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 139-40, no. 148.

These baskets were most likely used to store chestnuts. For an example of a similar pair of baskets, see Christie's, London, 8 December 1980, lot 14.





A WORCESTER PORCELAIN PART DESSERT SERVICE

CIRCA 1775, BLUE CRESCENT MARKS

Of 'Lord Henry Thynne' type, each painted with a central landscape cartouche reserved within a turquoise chain pattern, the cobalt-blue border alternating variant gilt patterns and suspending fruit swags, comprising: two ice pails, covers and liners; a footed compote; two large square dishes; two medium square dishes; three smaller square dishes; two oval sauce tureen stands; four kidney-shaped dishes; two fluted oval dishes; fourteen scalloped plates; together with a Worcester fluted tea service, of similar date and decoration, the border gilt with a chain pattern, including: a teapot and cover; a sugar-bowl and cover; a cream-jug; a tea canister and cover; a waste bowl; nine teacups and saucers; and five coffee-cups

11% in. (28.7 cm.) long, the compote

(67)

\$20,000-30,000

PROVENANCE

Acquired from Delomonse & Son, Ltd., London, as an anniversary gift from David to Peggy Rockefeller, May and July 1954 (the dessert service).

The Lady Ludlow collection (the tea and coffee service). With the Antique Porcelain Co., London, acquired through Delomosne & Son, Ltd., London, as a Christmas gift from David to Peggy Rockefeller, November 1954 (the tea and coffee service). With Cecil Davis, London, October 1951 (the tea canister).

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp, 170-171, no. 184.



751

A WORCESTER PORCELAIN 'BLUE SCALE' CABBAGE-LEAF MOLDED JUG

CIRCA 1770, BLUE PSEUDO-CHINESE FRET MARK

Molded with cabbage leaf design, mask spout and scroll handle, painted with panels of exotic Fancy birds and insects 9 in. (22.9 cm.) high

\$400-600

PROVENANCE Acquired from Delomosne & Sons, Ltd., London, 1949.



750

FOUR WORCESTER PORCELAIN **'BLUE SCALE' SOUP PLATES**

THIRD QUARTER 18TH CENTURY, BLUE PSEUDO SEAL FRET MARKS, THE DECORATION ATTRIBUTED TO THE WORKSHOP OF JAMES GILES

Each finely painted with birds, butterflies and insects within gilt cartouches, the centers with fruit 8¾ in. (22.1 cm.) diameter (4)

\$2,000-3,000

PROVENANCE

Acquired from Plummer, New York, January 1951.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 168, no. 182.



751

AN ASSEMBLED WORCESTER PORCELAIN 'BLUE SCALE' PART SERVICE

THIRD QUARTER 18TH CENTURY, BLUE PSEDUO SEAL FRET MARKS

Each finely painted with birds, butterflies and insects within ailt cartouches, comprising: six lobed soup plates and fourteen scalloped dessert or pudding dishes 8¾ in. (22.1 cm.) diameter, the soup plates (20)

\$5,000-7,000

PROVENANCE

Acquired from Plummer, New York, January 1951 (the soup plates). Acquired from J. Rochelle Thomas, London, April 1953 (the dessert dishes).

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 168, no. 182.



A GEORGE III HAREWOOD, SATINWOOD, TULIPWOOD, KINGWOOD AND MARQUETRY COMMODE

IN THE MANNER OF JOHN COBB, CIRCA 1770

The serpentine top centered by an oval inlaid with paterae flanked by foliage, above a pair of cupboard doors centered with medallions of flowers, enclosing four compartments, on slightly splayed feet, with inventory label inscribed $D.R.\ 51.1020$ 33% in. (85.5 cm.) high, 46 in. (117 cm.) wide, 25% in. (65 cm.) deep

\$10,000-15,000

PROVENANCE

Acquired from Cecil Turner, The Dower House, Newbury, July 1947

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 301, no. 316.

The general form for this commode relates to one constructed in the 1760s for Thomas Villiers, Baron Hyde of Hindon, later 1st Earl of Clarendon (d. 1786), and attributed to the Court cabinet-maker, John Cobb of St. Martin's Lane (L. Wood, *Catalogue of Commodes*, London, 1994, pp. 88-90, figs. i-vii). The Clarendon commode, now in the Lady Lever Art Gallery, also features medallions

of beribboned bouquets in hollow-cornered tablets. It belongs to a group of related commodes which have all been attributed to Cobb on the basis of comparison with a commode by him at Corsham Court, supplied to Paul Methuen in 1772 (*ibid.*, figs. 75-77). Several of the commodes in the group share the same distinctive reeded carrying-handles with oak-leaf backplates that are associated with the work of Cobb and seen on other commodes by him, including the Alscot Park commode, supplied by Cobb in 1766 (*ibid.*, figs. 82, 83, 85, 91 and 35). A similar commode sold Christie's, London, 9 June 2011, lot 339.







A WORCESTER (FLIGHT, BARR & BARR) PORCELAIN CRESTED GREEN-GROUND PART BREAKFAST SERVICE

SECOND QUARTER 19TH CENTURY, VARIATIONS OF IMPRESSED CROWN AND FBB MARK, VARIOUS INCISED NUMERALS

Painted with the crest of Baron Teynham and motto Spes Mea in Deo (My hope is in God), with wide apple-green borders and gilt scrolls and rims, comprising: eight breakfast plates; six breakfast-cups; eight breakfast-cup saucers; eight teacups and seven saucers; two plates; two bowls; a milk-jug; a cream-jug; a two-handled sugarbowl; two muffineers and covers; and four oval platters 121/4 in. (31.2 cm.) wide, the oval platters

\$5,000-7,000

PROVENANCE

Acquired from J. Rochelle Thomas, November 1954.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 185, no. 194.

7.5.5

AN ASSEMBLED WORCESTER AND CHAMBERLAIN'S WORCESTER PORCELAIN 'BENGAL TIGER' PART **DINNER-SERVICE**

CIRCA 1770-1810, SOME PIECES WITH BLUE SEAL MARKS, OTHERS WITH SCRIPT CHAMBERLAIN'S WORCESTER MARKS

Each painted with stylized dragons in panels alternating with flowers, the Chamberlain's Worcester pieces with central armorials of Parker quartering Kentwood impaling Palmer, comprising: a two-handled oval soup-tureen, cover and stand; two two-handled ice-pails, liners and covers; two shaped square vegetable-tureens and covers; a large well-and-tree platter; two large oval platters, one smaller; two oval dishes; an oval bowl; two shell-shaped dishes; two flower-pots; ten soup-plates; sixteen dinner-plates with shaped rims; fifteen circular dinner-plates; seventeen starterplates; two circular cake-plates; four shaped cake-plates; a small stand; two large saucers; two fluted coffee-cups; seven fluted teabowls; and three small fluted saucers 16 in. (40.6 cm.) wide overall, the tureen

\$20,000-30,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, 1935, by Lucy Truman Alrdrich (the 18th century teawares).

Estate of Lucy T. Aldrich, bequest to David Rockefeller, 1955 (the 18th century

Most of the present service was purchased in various quantities from the following dealers and auctions: Richard Lehne, New York, 1944; A. Schmidt, New York, 1946; Carlton Antique Silver, New York, 1948; The Symons Galleries Inc., New York, 1949; Parke-Bernet Galleries, New York, 7 May 1949, lots 427 and 429 A; Delomosne & Son, London, 1949 and 1977; James Robinson, New York, 1955 and 1967.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 173-174, no. 186.

This decoration on this service is alternatively known as the 'Kylin', 'Bengal Tiger' and 'Dragon and Compartments' pattern. Taken directly from an early 18th century Chinese famille verte design of the Kangxi period, it proved to be extremely popular and was produced at Worcester, Coalport, Spode, and other English factories.



■~756

A PAIR OF GEORGE III LACQUERED-BRASS MOUNTED HAREWOOD, HOLLY, AMARANTH AND TULIPWOOD MARQUETRY COMMODES

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1775

Each serpentine top inlaid with scrolling flowers, above two drawers veneered to simulate a single panel inlaid with a flower-filled basket suspended from husk garlands, the stiles and tapering legs inlaid with pendant husks, each with a small label typed *DR* 35 in. (89 cm.) high, 38% in. (98.5 cm.) wide, 19% in. (50 cm.) deep

(2)

\$60,000-100,000

PROVENANCE

With Frank Partridge, New York. Acquired by John D. Rockefeller, Jr. in 1922 John D. Rockefeller, Jr., 1922-1960, formerly at Kykuit. Estate of John D. Rockefeller, Jr., acquired May 1963.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 302-303, no. 317.



"This pair of commodes was in Mother's sitting room on the second floor at Kykuit... They are among the finest pieces of furniture we own and look very well in the small hall outside the library at Hudson Pines."

-DAVID ROCKEFELLER





These fine George III commodes have characteristics of some of the leading 18th century London cabinet-making firms, including John Cobb and John Linnell, but perhaps most strongly Mayhew and Ince.

The overall form suggests that the commodes were made in the transitional period between the rococo and neoclassical styles. The form, though somewhat serpentine has straight squared legs. The motifs in the marquetry are also neoclassical, and yet exhibit a somewhat free 'rococo' hand.

Each top of the table is centered by a lily of the valley floral spray and flanked by garlands of roses. The lily of the valley is also included in the basket of flowering foliage to the fronts of the commodes. Symbolically, the lily of the valley motif can be interpreted as directly related to the Tree of Life planted in the Garden of Eden. Since it is the lily denoting Christ, it symbolizes the restoration of pure life, the promise of immortality, and salvation. The lily of the valley motif and floral garland motifs were probably derived from French print sources of the mid-18th century and similar bouquets are seen in the marquetry of Parisian ébénistes of the 1760s.

The overall hand of the marquetry is similar to that on a group of commodes traditionally attributed to Mayhew and Ince including one from the collection of Olaf Hambro, of Linton Park, sold most recently, Christie's, London, 5 July 1990, lot 141; one from the collection of Martin Summers (illustrated, Anthony Coleridge, Chippendale Furniture, London, 1968, pl. 45); one formerly in the collection of Lady Russell (illustrated, Percy Macquoid, The

Age of Satinwood, London 1908, pl. 11); one in the collection of the late Margharita, Lady Howard de Walden, sold Sotheby's, London, 2 December 1977, lot 93; one in the collection of the Metropolitan Museum of Art, New York (illustrated, Percy Macquoid and Ralph Edwards, The Dictionary of English Furniture, London, 1924, vol. II, p. 136, fig. 15 and in Anthony Coleridge, op. cit. pl. 43); one in the collection of Sir Michael Sobell (the top illustrated in Anthony Coleridge, op. cit. pl. 44); and especially to one which was with Hotspur Ltd. (illustrated, Goodison and Kern, Hotspur: Eighty Years of Antiques Dealing, London, 2004, pp. 224-25).

Like to the present commodes, the Hotspur commode, has draped husk swags which pierce the cross-banded borders. The handling of the roses in the marquetry is also incredibly similar. It is interesting that the present commodes have a rococo style foliate escutcheon at the center of the fluted frieze. This escutcheon is nearly identical to those found on the group of aforementioned commodes.

The use of draped husks is not exclusive to Mayhew and Ince. This marquetry is very similar to that on a commode and two pedestals at Corsham Court supplied by John Cobb in 1772 for Paul Metheun which have become seminal to his identification as a maker of the highest quality furniture, often incorporating a variety of exotic timbers (Lucy Wood, Catalogue of Commodes, London: HMSO, 1994, p. 91, figs. 75-77). A group of commodes has very similar marquetry including one from the



collections of Lord Tweedmouth, Col. Mulliner and Lord Lever, *ibid.*, p. 93, figs. 81-82, Lord Leverhulme and Lord Henry Thynne, *ibid.*, p. 94, figs. 83-85, and Lord Leverhulme and Captain Herbert H. Wilson, *ibid.*, figs. 86-87. Once again, these motifs are derived from the paintings and designs of French artists and architects, such as Greuze, Vien and Neufforge and seen in the marquetry furniture of Oeben and Garnier. These commodes show that Cobb, like Mayhew and Ince, draw the bow-tied ribbons piercing the cross-banding, a motif shared with the present commodes.

The commodes are very similar to a pair of side tables from the Collection of Patricia Kluge, sold Sotheby's house sale, 8-9 June, 2010, lot 102, and to a pair of side tables without mounts but with seemingly identical marquetry to the frieze and legs was sold, Anderson Art Association Anderson Galleries Inc., The Contents of Ophir Hall, Residence of Mrs. Whitelaw Reid, May 14-18, 1935, lot 637. A larger single table was advertised by Frank Partridge in Country Life, April 12, 1919, p. iv, with a large marquetry urn to the top, the frieze and legs with almost identical marquetry, the legs cuffed at the bottom. Whilst this group has draped husk swags, they also have almost identical oval flower-head patera to the present commodes. It is also interesting that the marquetry of the legs of these tables continues through the lacquered brass collars. Lastly, these tables have beautiful lily of the valley floral sprays to the tops and the shape of the frieze of these tables and the cross-banded edges are identical to the present commodes. It is arguable that the cabinet-maker who made these tables also may have made the commodes.

Another possibility is an attribution of John Linnell (1729-96), one of the leading London upholsterers and cabinet-makers of the period, in conjunction with Christopher Fuhrlogh (1737-circa 1787), a Paris-trained cabinet-maker from Sweden. Fuhrlogh probably joined Linnell's firm in either 1766 or 1767 after having spent almost a year in Paris in the circle around the just-deceased Jean Francois Oeben (1721-63) and his younger brother Simon (circa 1725-86) (L. Wood, 'A Bonheur-du-jour at Stourhead: the work of John Linnell and Christopher Fuhrlohg', Furniture History, vol. 43, 2007, p. 59). Between 1771 and 1772, Fuhrlogh left the Linnell workshop to set up his own cabinet-making business but thereafter the pair evidently collaborated on a number of pieces.

Linnell executed a number of 'French' transitional form commodes combined with neoclassical and rococo ornamentation, together with the use of striking contrasting veneers. The pictorial marquetry within a central dark ground cartouche is similar to that of a commode attributed to Linnell, circa 1765-70, now in The Lady Lever Art Gallery (H. Hayward, P. Kirkham, William and John Linnell, London, 1980, p. 52, fig. 107). This motif was used on a pair of 'French' Louis XV style serpentine and marquetry commodes discussed in Hayward, 'A Fine Pair of Commodes by John Linnell', Partridge Summer Exhibition Catalogue, 1985, pp.30-2, 50-51, and sold Sotheby's, London, 8 December 2004, lot 24.

The inclusion of naturalistic floral and foliate marquetry in Linnell's characteristic painterly style 'where he creates the impression of drawing the picture freehand, directly into the wood' (Wood, op. cit., p. 59) is very similar to the free hand that executed the marquetry on the present commodes. The overall marquetry is similar in feel to a pair of marquetry commodes by Linnell, made for Robert Child, circa 1765 (Hayward, Kirkham, op. cit., p. 51, fig. 104). Furthermore, the flower-filled basket inlaid into the centers of these commodes seems to be a recurring motif in Linnell's work, and appears on much of the firm's carved giltwood overmantel and pier glasses, such as on Lady Coventry's Dressing Mirror, sold Christie's, London, 23 May 2012, lot 100.

Lastly, the inclusion of marquetry fluting flanked by oval paterae on these commodes is very similar to that on a pair of card-tables made for Alnwick Castle, *circa* 1765 (*ibid.*, p. 141, fig. 279) and to a pair of card-tables at Kedleston Hall, Derbyshire (NT 108607.1; 2).

John Mayhew and William Ince's partnership was described 'one of the most significant, probably the longest lived but, as far as identified furniture is concerned, the least well documented of any of the major London cabinetmakers of the 18th century' (Beard and Gilbert, *The Dictionary* of English Furniture Makers 1660-1840, Leeds, 1986). John Cobb (circa 1715-1778) entered into partnership with the elder William Vile, the Royal cabinet-maker in 1751. He married Sukey Grendey in 1755 and became the son-in-law of the celebrated cabinet-maker Giles Grendey. Cobb continued in business for thirteen years after Vile's retirement in 1764. John Linnell was the eldest son of cabinet-maker William Linnell who encouraged his son's talent early on, sending him to the St. Martin's Lane school where he studied the new rococo style. John Linnell joined his father in business in 1754, assuming leadership of the business in 1763 after his father's demise.



A PAIR OF GEORGE II GILTWOOD MIRRORS

CIRCA 1755

label inscribed *DR.81.1007* 29 in. (74 cm.) high, 18 in. (46 cm.) wide

\$12,000-18,000

PROVENANCEAcquired from Mallett & Sons, London, June 1953.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 311, no. 328.

branches and flowerheads were published by many leading furniture makers of the 18th century. A related pair of mirrors from the collection of Patricia Kluge sold Sotheby's, New York, 8-9 June 2010, lot 486 (\$72,100







A PAIR OF GEORGE II PINE WALL **BRACKETS**

POSSIBLY GERMAN, PROBABLY MID-18TH CENTURY, THE SHELVES LATER

Each in the form of fluted scallop shell, supported on the head of a wood nymph with floral headdress, each with inventory label inscribed D.R. 54.3026 or D.R. 54.3027 13 in. (33 cm.) high, 10 in. (25.5 cm.) wide, 10½ in. (26.5 cm.) deep

\$5,000-8,000

PROVENANCE

Acquired from Stoner and Evans, Inc., London, 1950.

The brackets, with their female masks, recall the set of eight gilt gesso torcheres supplied in 1745-46 to Henry, 7th Viscount Irwin by the firm of James and Ann Pascall, carvers, gilders and picture-frame makers of 'The Golden Head', Long Acre, London (G.Beard & C.Gilbert, Dictionary of English Furniture Makers 1660 – 1840, Leeds, 1986, p. 679). Designed for the Gallery at Temple Newsam, Leeds, the torcheres along with a companion pair of side tables, were dispersed when Temple Newsam was sold by Lord Halifax in 1922 and in subsequent sales on 1939 and 1947 after which the suite was then gradually returned to Temple Newsam through various gifts and purchases. The last four torcheres were known in the collection of Walter P. Chrysler Junior in 1951, they were sold to a German collector in 1961 but then disappeared again until offered for sale in Zurich in 2007, at which time they were finally reunited with their counterparts. Writing at the time Anthony Wells-Cole described the female busts `being subsumed into a mass of vegetation, seeming to depict the very moment that the nymph Syrinx was transformed into a bunch of reeds' as described in Ovid's Metamorphoses (Furniture History Newsletter, no.169, February 2008, p.3). The brackets offered here seem to be similarly inspired.





759

A SET OF FOUR NORTH ITALIAN BLUE AND POLYCHROME-PAINTED SIDE CHAIRS

MID-18TH CENTURY

Each shaped serpentine cresting rail above a vasiform splat, the upholstered seat on cabriole legs joined by a shaped H-form stretcher, painted with floral sprays throughout, decoration refreshed, with inventory label inscribed D.R. 53.1830, D.R. 53.1831, D.R. 53.1832 or D.R. 53.1833

\$4,000-6,000

PROVENANCE

Acquired from The Connoisseur, New York, January 1948.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 352, no. 394.









A PAIR OF ENGLISH GILT-METAL-MOUNTED CUT-GLASS STORM LAMPS

19TH CENTURY AND ASSEMBLED

The feather cut-glass shade with serpentine rim, above a cast foliate support on a stepped square base

161/4 in. (41.5 cm.) high, 51/2 in. (14 cm.) diameter

\$4,000-6,000

PROVENANCE

HRH Victoria Alexandra Alice, Princess Royal and Countess of Harewood, 1897-

HRH Victoria Alexandra Alice, Princess Royal of England, removed from Harewood House, Leeds; Christie's, London, 12 July 1951, lot 45. Acquired from Delomosne & Son, Ltd., London, September 1951.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 244-245, no. 250.

760

1761

A GEORGE II MAHOGANY TRIPOD TABLE

CIRCA 1760

The pie crust top tilting above a spiral fluted columnar stem, raised on acanthus-carved cabriole legs ending in claw and ball feet, with inventory label inscribed DR 52.1442

27% in. (70 cm.) high, 25% in. (64.5 cm) diameter

\$3,000-5,000

PROVENANCE Acquired from Stuart and Turner, London, 1947.





■762

A PAIR OF REGENCY INLAID-MAHOGANY CARD TABLES

EARLY 19TH CENTURY

Each with hinged crossbanded top opening to a baize-lined interior, the conforming frieze inlaid with panels, on turned tapering legs, with inventory label inscribed *DR 52.1257* or *DR 52.1258* 28% in. (73 cm.) high, 36 in. (91.5 cm.) wide, 17% in. (45 cm.) deep (2

\$6,000-9,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1947.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 327, no. 354.



■763

A FEREGHAN CARPET

WEST PERSIA, CIRCA 1900

Approximately 18 ft. 8 in. x 12 ft. 10 in. (569 cm. x 391 cm.)

\$8,000-12,000

PROVENANCE

Acquired from Whitbred and Ulmer, New York, 1948.

W. Adelson et al., *The David and Peggy Rockefeller Collection*: Supplement, New York, 2015, vol. V, p. 249-250, no. 120 (illustrated in color, p. 249).



AN EARLY GEORGE III MAHOGANY TRIPOD TABLE

CIRCA 1760. THE TOP LATER

The octagonal top with pierced fretwork gallery, the knees carved with husks and foliage, with inventory label inscribed $D.R.\ 52.1254\ 28^34$ in. (73 cm.) high, $27^1/2$ in. (70 cm.) wide

\$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, 1947.

■~765

A GEORGE III PADOUK, SABICU, HOLLY AND KINGWOOD PEMBROKE TABLE

CIRCA 1775

The ebony and boxwood strung twin-flap top inlaid with patera, above a frieze drawer enclosing a gilt-tooled green leather writing slide, on square tapering legs 28 in. (71 cm.) high, 37% in. (95 cm.) wide, 27% in. (70 cm.) deep

\$5,000-8,000

PROVENANCE

Anonymous sale; Christie's, New York, 18 October 2005, lot 549. Acquired from Apter-Fredericks, London.

This pembroke table with its richly grained quarter-veneers and waved fan medallion centered by crossed leaves can be compared to a group of commodes and pembroke tables identified by Lucy Wood (*Catalogue of Commodes*, Woodbridge, 1994, no. 21, pp. 191-194). According to Wood, the maker of this group may have taken inspiration from Thomas Chippendale's work, noting the magnificent quarter-veneered and inlaid commode with reputed Duke of Wellington provenance (*op. cit*, no. 20, pp. 180-186), however this maker remains anonymous.



"In 1935 Cecil Turner took us to the opening of the Grosvenor House Antique Dealers' Fair and let us walk around for a half hour or so before the public was admitted. We saw this pair of chairs at the stall of Phillips of Hitchin and were very much drawn to them both because of their appealing design and the attractive needlework. We bought them on the spot."

-DAVID ROCKEFELLER



766

A PAIR OF QUEEN ANNE WALNUT ARMCHAIRS

CIRCA 1710

Each tapering back and balloon-shaped seat covered in associated 18th century needlepoint, flanked by open outscrolled arms supported on drapery-carved legs ending in pad feet, with inventory label inscribed D.R. 53.1865

\$12,000-18,000

PROVENANCE

Acquired from Phillips of Hitchin, Hertfordshire, June 1953.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 279, no. 281.

The present chairs are most probably 'dressing chairs' which are described in 18th century inventories of furniture in bedchambers or dressing rooms. The chief characteristic of dressing chairs seem to be that they have armrests, their backs are low compared with the high-backed chairs at the time, they are either totally upholstered or have solid backs and lastly they either occur as single chair or pairs,

not sets. Not only do 'dressing' chairs occur in inventories but also in furniture-maker's bills. The present chairs combine low padded backs above padded seats with arms all in walnut. The present chairs have curved armrests on faceted supports differing from other dressing chairs which often have 'shepherd's crook' arms. For a full discussion on dressing chairs, see Adam Bowett, Early Georgian Furniture, 1715-1740, Woodbridge, 2009, pp. 188-189. A nearly identical chair which was with Mallett & Son (Antiques) (America) Ltd. New York was exhibited at the Metropolitan Museum of Art, The Grand Gallery CINOA Exhibition, 19 October 1974 - 5 January 1975 and illustrated in the catalogue, p. 203, no. 198.







■767

A PAIR OF GEORGE III GILT-METAL MOUNTED JASPERWARE AND CUT-GLASS CANDLESTICKS

EARLY 19TH CENTURY

Each with cut-glass baluster nozzle and star shaped drip-pan, the jasperware column with Classical figures in relief, restorations and replacements

14 in. (35.5 cm.) high, 4½ in. (11.5 cm.) diameter

(2)

\$5,000-8,000

PROVENANCE

Acquired from Delomosne & Son, London, June 1990.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 244, no. 249.







769

TWO BOW PORCELAIN LEAF-SHAPED BUTTER-BOATS

CIRCA 1755

Each painted in the Kakiemon palette and style, with banded hedges 3½ in. (8.9 cm.) long

\$800-1,200

PROVENANCE

The collection of the Right Honorable Lord Roundway. Acquired from Arthur S. Vernay, New York, November 1938. The Estate of Abby Aldrich Rockefeller to Winthrop Rockefeller, 1958. The Estate of Winthrop Rockefeller, August 1974.

768

A PAIR OF BOW PORCELAIN KAKIEMON HEXAGONAL **VASES AND TWO COVERS**

THE VASES CIRCA 1755

Each painted with long-tailed fantasy phoenixes perched among flowering plants 11½ in. (29.1 cm.) high (4)

\$6,000-8,000

PROVENANCE

Acquired from Stoner & Evans, New York, October 1950.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 129, no. 137.

Compare the pair sold Christie's, London, 2 November 1981, lot 103.



A PAIR OF BOW PORCELAIN MODELS OF A COCKEREL AND HEN

CIRCA 1760

Each standing on a *rocaille* molded base, she with two chicks at her feet

4 in. (10 cm.) high

\$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, December 1957.

LITEDATIIDE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 90-91, no. 85.

A similar pair from the Lady Charlotte Schreiber Collection and purchased for £7 in 1873 is in the Victoria & Albert Museum, London (museum nos. 414:226-1885 and 414:226/A-1885 [Sch. I 60A]).





(2)

770



771

771

A PAIR OF BOW PORCELAIN MINIATURE MODELS OF PIGEONS

CIRCA 1755

Modeled on small mound bases 1% in. (4.8 cm.) high

\$2,000-3,000

PROVENANCE

Acquired from Needham's Antiques, New York, 1958 as a Christmas gift from David to Peggy Rockefeller.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 89, no. 82.

772

A BOW PORCELAIN MODEL OF A CORMORANT

CIRCA 1760

Modeled with wings outstretched, turning its head to one side, on a mound base applied with shells and seaweed 3% in (9.8 cm.) high

\$1,200-1,800

PROVENANCE

Anonymous sale; Parke-Bernet Galleries, New York, 2 December 1950, lot 605.

LITERATURI

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 91, no. 86.

An example of this model is in The Metropolitan Museum of Art, New York (accession number 64.101.793).





773

A BOW PORCELAIN MODEL OF A 'DISMAL HOUND'

CIRCA 1755-59

Seated on his haunches, on a low mound base with applied flowers and foliage 3¾ in. (9.5 cm.) high

\$5,000-7,000

Acquired from Needham's Antiques, New York, December 1957, as a Christmas gift from David to Peggy Rockefeller.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 79, no. 69.

774

A PAIR OF BOW PORCELAIN FIGURES OF A SPORTSMAN AND COMPANION

CIRCA 1756

He modeled holding a gun and game, she with a dove perched on her hand, both with a hound at their feet 7 in. (17.8 cm.) high, the sportsman

\$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, April 1951.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, pp. 60-61, no. 35.



A PAIR OF BOW PORCELAIN MONKEY SWEATMEAT DISHES

CIRCA 1758

Each seated before a *rocaille* shell, its interior painted with flowers, he smoking a pipe, she gazing in the mirror 5¾ in. (14.6 cm.) high (2

\$4,000-6,000

PROVENANCE

Acquired from Deborah Gage, London, December 1995.

For another example of this rare pair, see A. Gabszewicz and G. Freeman, Bow Porcelain, The Collection formed by Geoffrey Freeman, London, 1982, p. 152, no. 254.





775

"It is a small piece and is unlike any other Bow figure I am familiar with. I have always greatly enjoyed it. We have it in one of the niches in the dining room at 65th Street."

-DAVID ROCKEFELLER



776

A BOW PORCELAIN FIGURE GROUP OF A BOY WITH MONKEY

CIRCA 1755-60, TWICE IMPRESSED T FOR THE REPAIRER TEBO

Modeled as a young boy in yellow drapery, offering an apple to a seated monkey 4 in. (10.1 cm.) long

\$1,500-2,000

PROVENANCE

Acquired from Delomosne & Son, London, December 1966, as a Christmas gift to David from Peggy Rockefeller.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 60, no. 34.

A PAIR OF BOW PORCELAIN **ELEMENT FIGURES EMBLEMATIC** OF FIRE AND WATER

CIRCA 1765

Water personified as Neptune standing astride a dolphin, an overturned urn spilling water under his left arm; Fire as a woman, a phoenix in the flames at her feet 11 in. (28 cm.) high, Water (2)

\$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1951.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 38-39, no. 13.





777



778

TWO BOW PORCELAIN FIGURES OF NEPTUNE AND FLORA EMBLEMATIC OF EARTH AND WATER

CIRCA 1755-60

Flora modeled with a lion at her feet and flowers in her hands and hair, Neptune modeled with a sea monster at his feet 7% in. (19.5 cm.) high, Flora (2)

\$1,200-1,800

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1951.

D. Fennimore, et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV 1992, p. 47, no. 21.

For similar models see A. Gabszewicz and G. Freeman, Bow Porcelain, The Collection formed by Geoffrey Freeman, London, 1982, p. 139, pl. 228 and 229.





779

TWO BOW PORCELAIN SHELL-FORM SWEETMEATS

CIRCA 1755

The bases applied with shells and seaweed, the three upturned shell-form dishes painted to the interiors with flower sprays, one with a floral border, the other with spearheads 4% in. (10.5 cm.) high

\$3,000-5,000

PROVENANCE

Nelson A. Rockefeller collection; Sotheby's Parke-Bernet, New York, 11 April 1980, lots 63 and 64.

780

A DERBY PORCELAIN MYTHOLOGICAL CENTERPIECE AND STAND

CIRCA 1760-65, PATCH MARKS

Applied with seaweed and shells, modeled as two tiers of shell-form dishes painted with butterflies and flower sprigs, surmounted by a figure of Neptune

19% in. (49.3 cm.) high

(2)

\$4,000-6,000

PROVENANCE

Acquired from Delomosne & Son, Ltd., London, October 1968, as a gift from David to Peggy Rockefeller.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 138, no. 147.





A GEORGE II STYLE GILTWOOD MIRROR

LATE 19TH CENTURY/EARLY 20TH CENTURY

The earlier rectangular plate with columnar borders with foliate carved garlands and pagoda form cresting 54% in. (139 cm.) high, 281/4 in. (72 cm.) wide

\$3,000-5,000

PROVENANCE

Acquired from Mallett & Sons, London, October 1955.

D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 313, no. 332.

■782

A GEORGE III MAHOGANY LOWBOY

SECOND HALF 18TH CENTURY, THE TOP LATER

The later crossbanded top above three drawers, on cabriole legs, later brasses 29 in. (73.5 cm.) high, 38 in. (96.5 cm.) wide, $21\frac{1}{2}$ in. (54.5 cm.) deep

\$1,000-1,500

PROVENANCE Acquired from Stuart & Turner, London.









A PAIR OF GEORGE II GILTWOOD WALL BRACKETS

CIRCA 1755

Each demilune top edged with leaf tips and supported by an eagle perched on C-scrolls, with pendant sprays of flowers and leaves, with inventory label inscribed *D.R. 54.3022* 13½ in. (34.5 cm.) high, 8¼ in. (21 cm.) wide, 6½ in. (16.5 cm.) deep, each

\$3,000-5,000

PROVENANCE

Acquired from Mallett & Sons, London, June 1954.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 273, no. 275.

1784

A GEORGE III MAHOGANY CHEST-OF-DRAWERS

CIRCA 1765

The serpentine top above four graduated drawers flanked by stop-fluted corners, on shaped bracket feet, with inventory label inscribed *D.R. 51.1044*

35 in. (89 cm.) high, 38% in. (98.5 cm.) wide, 22% in. (56.5 cm.) deep

\$5,000-8,000

PROVENANCE

J.L. Baccher.

Acquired from Stuart and Turner, London, 1954.



784

A GEORGE II WALNUT STOOL

CIRCA 1730

The rectangular slip seat with rounded corners, the conforming apron raised on cabriole legs joined by an H-shaped stretcher, stamped I, with inventory label inscribed DR. 53.1944, with chalked number 94 100 (R)

17½ in. (44.5 cm.) high, 24 in. (61 cm.) wide, 20 in. (51 cm.) deep

\$3,000-5,000

1786

A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS

CIRCA 1750

Each with vase-form splat, on cabochon-carved cabriole legs, numbered III or XII, with inventory label inscribed DR 53.1938 or DR 53.1939

\$3,000-5,000

PROVENANCE

Acquired from Needham's Antiques, New York, March 1971.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 283, no. 288.











A LONGTON HALL PORCELAIN THREE-VASE GARNITURE

CIRCA 1755

Each asymmetrically rocaille molded and painted with scattered butterflies and insects, applied allover with flowers and foliage, comprising: a large vase and cover; and a pair of small vases and covers 9½ in. (24 cm.) high, the largest

\$3,000-5,000

PROVENANCE

With J. Rochelle-Thomas, London. Abby Aldrich Rockefeller, New York, 1938-48. The Estate of Abby Aldrich Rockefeller, acquired February 1958.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 129-30, no. 138.

788

TWO LONGTON HALL PORCELAIN FIGURES OF A GARDENER AND COMPANION

CIRCA 1755

The gardener modeled with a basket of flowers and an urn, the companion attending to a cat $8\frac{1}{2}$ in. (20.5 cm.) high, the gardener

(2)

\$4,000-6,000

PROVENANCE

Mrs. William Babington Macaulay, New York. With French & Co., New York. Abby Aldrich Rockefeller, New York, 1937-48. The Estate of Abby Aldrich Rockefeller, acquired February 1958.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 61-62, no. 36.

For another example of the gardener model in the Cecil Higgins Museum, identified as a flower-seller, see B. Watney, Longton Hall Porcelain, London, 1957, no. 61C.

789

SIX LONGTON HALL PORCELAIN **'STRAWBERRY LEAF' PLATES**

Each painted with flowers in the manner of the 'Trembly Rose Painter,' the rims molded with fruiting strawberry vine 9 in. (22.7 cm.) diameter (6)

\$4,000-6,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island. The Estate of Lucy Truman Aldrich, acquired September 1955.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 144-45, no. 154.

"This set of four Plymouth figures representing the four continents belonged to Aunt Lucy. We remember them well in her home, for she not infrequently put them on the dining room table as decoration."

-DAVID ROCKEFELLER

790

AN ASSEMBLED SET OF FOUR PLYMOUTH PORCELAIN FIGURES EMBLEMATIC OF THE CONTINENTS

CIRCA 1770

Africa modeled with a crocodile, lion and elephant at her feet; America with a quiver of arrows; Europe holding a book and paint palette; and Asia holding an urn, a camel at her feet 13 in. (33 cm.) high, America (4)

\$12,000-18,000

PROVENANCE

Trapnell Collection, England.
With J. Rochelle Thomas, London.
Lucy Truman Aldrich, Providence, Rhode Island, 1938-55.
The Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV 1992, p. 49, no. 23.

The Plymouth factory was founded in 1768 by William Cookworthy (1705-80), an apothecary. It is surmised that these models, first known at Vauxhall, were brought to Plymouth by the former Vauxhall mold-maker Hammersley. Compare the four examples in the Victoria & Albert Museum, London (museum nos. 414:684-1885, 414:685-1885, C.553-1920 and C.555-1920).



790



791

A MATCHED PAIR OF BRISTOL FIGURES OF A GOATHERD AND A MILKMAID

CIRCA 1772-74, HE INCISED TO FOR THE REPAIRER TEBO

Each modeled standing, he leaning against a fence, a goat under one arm, she resting against three stairs and holding a milk pail 10½ in. (26.5 cm.) high, the goatherd (2)

\$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1956.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 74, no. 55.

For another pair of these rare models, the male figure also incised *TO*, see F.S. Mackenna, *Champion's Bristol Porcelain*, Leigh-on-Sea, 1947, fig. 104. Tebo is recorded working at the Bristol factory from 1772-74.



A PAIR OF LIMOGES ENAMEL CANDLESTICKS, MOUNTED AS LAMPS

19TH CENTURY, IN THE MANNER OF PIERRE II NOUAILHER

Decorated with medallions enclosing portraits and a coat-of-arms, electrified, with inventory label inscribed *D.R. 92.1005.2* 11½ in. (29 cm.) high, including fitments

(2)

\$1,000-1,500

PROVENANCE
Purchased from Connoisseur, Inc., New York, January 1948.

793

A GEORGE II SCARLET AND GILT-JAPANNED SIDE TABLE

CIRCA 1735, THE TOP APPARENTLY 18TH CENTURY, THE ASSOCIATED BASE ORIGINALLY VENEERED

The rectangular top with rounded corners, projecting over a case with deep frieze drawer and a shaped apron, on cabriole legs ending in pad feet, decorated with Chinese figures and birds in an extensive landscape with open pavilions and enriched with black and gold lattice panels, with inventory label inscribed *D.R.* 52.1393 27½ in. (70 cm.) high, 31 in. (78.5 cm.) wide, 20 in. (51 cm.) deep

\$5,000-8,000

PROVENANCE
Acquired from Mallett & Sons, London, 1957.





Pierre Bonnard, Boulevard des Batignolles. Lot 521 © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

A GEORGE III MAHOGANY TRIPOD TABLE

THE BASE MID-18TH CENTURY, POSSIBLY RECARVED, THE TOP LATER

The circular dished top on cabriole legs carved with medallions and leaves and terminating in beaded scroll toes, the stem carved with floral motifs between the legs, with inventory label inscribed D.R. 52.1440 21½ in. (54.5 cm.) high, 10¾ in. (27.5 cm.) diameter

\$1,000-1,500

PROVENANCE

With Frank Partridge, New York. Acquired by John D. Rockefeller, Jr., New York in 1930. John D. Rockefeller, Jr., 1930-1960. Martha Baird Rockefeller, 1960-1971. Estate of Martha Baird Rockefeller, acquired September 1971.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 321, no. 342.

795

TWO PAIRS OF DUTCH WALNUT AND MARQUETRY SIDE CHAIRS

LATE 19TH CENTURY

Each with shaped splat, above cotton covered drop-in seat on cabriole front legs, with inventory label inscribed D.R. 53.1800

\$1,000-1,500

PROVENANCE

Mr. and Mrs. John D. Rockefeller, Jr., New York, formerly at Abeyton Lodge, Pocantico.

Gift from Abby Aldrich Rockefeller, Jr., New York, 1941.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 353, no. 396.



"Mother gave us this set of chairs in 1941, shortly after we were married. For many years they had been in my family's home at Pocantico, known as Abeyton Lodge, where I grew up. They are quite different from any other chairs that we have. At present, two of them are at the house on 65th Street, and the other two are in the hall outside our bedroom at Hudson Pines.

-DAVID ROCKEFELLER





A COMPOSITE CHELSEA-DERBY PORCELAIN PART DESSERT SERVICE

CIRCA 1770, GOLD ANCHOR MARKS, THE FRUIT BASKET WITH CROWNED ANCHOR MARK

Painted with fruit and flowers to the center within garlands of flowers intertwined with blue ribbons and bows, gilt line rims, comprising: a two-handled fruit basket; two oval sauce-tureens, covers and stands; four shaped circular dishes; two kidney-shaped dishes; four scalloped oval dishes in two sizes; four eight-sided rectangular dishes; two scalloped oval bowls; and twenty-three dessert plates

111% in. (28.4 cm.) wide, the fruit basket

(46)

\$4,000-6,000

PROVENANCE
Acquired from Cecil Davis, London, February 1950.

796

1797

A GEORGE II WALNUT LOWBOY

CIRCA 1730

The rectangular quarter-veneered top enriched with narrow inlay over three drawers, one drawer inscribed *9797* in yellow chalk 27% in. (70.5 cm.) high, 30 in. (76 cm.) wide, 18% in. (47.5 cm.) deep

\$2,000-4,000

PROVENANCE

With Frank Partridge, New York. Acquired by John D. Rockefeller, Jr., New York in 1952 formerly at 740 Park Avenue.

John D. Rockefeller, 1952-1960. Martha Baird Rockefeller, 1960-1971. Estate of Martha Baird Rockefeller, acquired in June 1971.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 327, no. 355.





A REGENCY BLACK AND GILT-JAPANNED CHIFFONIER

CIRCA 1815

The top with three open shelves over a paneled cupboard door and a small drawer, decorated throughout with landscape scenes and figures, with inventory label inscribed D.R.~15.1053, the door and drawer front later added 46¼ in. (117.5 cm.) high, 18½ in. (47 cm.) wide, 10½ in. (26.5 cm.) deep

\$500-800

PROVENANCE Acquired from Mallet & Sons, London, 1955.

1799

A SET OF THREE GEORGE III BLACK AND GILT-PAINTED ARMCHAIRS

CIRCA 1790

Each with shield back, short shaped arms on downswept supports, the upholstered seat on square tapered legs, decorated with neoclassical motifs, one stamped Pto one rail, one inscribed Woodroffe, inventory label inscribed D.R. 53.1854, D.R. 53.1855, or DR 53.1856

\$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, 1951.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 291, no. 303.



A GEORGE II MAHOGANY BLACK AND CREAM PENWORK SIDE TABLE

CIRCA 1750, THE DECORATION ADDED

The shaped rectangular top decorated with scrolling flowers, on cabriole legs and faux-paw feet, with inventory label inscribed $\it D.R.~52.1349$ 27 in. (68.5 cm.) high, $\it 221/4$ in. (56.5 cm.) wide, $\it 143/4$ in. (37.5 cm.) deep

\$1,200-1,800

■~801

A GEORGE IV ROSEWOOD, BLACK-JAPANNED AND DECOUPAGE BREAKFRONT SIDE CABINET

SECOND QUARTER 19TH CENTURY

Decorated overall with figures, foliage and dragons, the central section with a shelf above a frieze drawer, the grill-inset cupboard doors enclosing a small drawer and shelves, with inventory label inscribed *D.R. 51.1024*, inscribed in yellow chalk to underside of drawer *B31527*, possibly previously with further superstructure, later slides 39½ in. (100.5 cm.) high, 36¾ in. (93.5 cm.) wide, 12½ in. (32 cm.) deep

\$2,000-4,000

PROVENANCE
Acquired from Elsie McNeil, 1948.







■~802

A LATE REGENCY MAHOGANY, BIRD'S-EYE MAPLE AND INDIAN ROSEWOOD SOFA TABLE

CIRCA 1820

With rectangular rosewood-inlaid twin-flap top, above two drawers and false drawers to either side, with inventory label inscribed $D.R.\ 52.1319$ 37% in. (70.5 cm.) high, 58% in. (149 cm.) wide, 29% in. (75.5 cm.) deep

\$3,000-5,000

PROVENANCE Acquired from Stuart and Turner, London, 1947.

A GEORGE III MAHOGANY PEMBROKE TABLE

CIRCA 1780

With oval top above a frieze drawer on square tapering legs, with inventory label inscribed *D.R. 52.1321* 28 in. (71 cm.) high, 20 in. (51 cm.) wide, 32 in. (81.5 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

■804

A PAIR OF GEORGE III GILTWOOD WINDOW BENCHES

CIRCA 1770

Each with an upholstered serpentine front seat with outscrolling arms and rosette terminals raised on leaf-carved and fluted turned tapered legs, one with French and Co. inventory number 75891 to underside 27¼ in. (69 cm.) high, 35 in. (89 cm.) wide, 15½ in. (39.5 cm.) deep (2)

\$5,000-8,000

PROVENANCE

Sir Robert Hadfield (1858-1940), Parkhead House, near Sheffield, Yorkshire; Parke Bernet Gallery, New York, 19 February 1942, lot 453. Mrs. Elizabeth C. Adams, purchased by French and Company Inc., New York, 27 February 1942.

From French and Company, Inc., New York, acquired December 1948.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 324, no. 348.











A PAIR OF CHELSEA PORCELAIN FABLE CANDLESTICKS, 'THE ASS AND THISTLES' AND 'THE DOG IN THE MANGER'

CIRCA 1765, GOLD ANCHOR MARKS

One modeled as *The Ass and Thistles,* the other as *The Dog in the Manger,* on scroll-molded bases, the candle nozzles lacking 10¼ in. (26 cm.) high

\$3,000-5,000

PROVENANCE

Acquired from Delomosne & Son, London, October 1958.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, pp. 127-128, no. 135.

Aesop, in his Fables, tells the story of 'The Ass and Thistles' in which an ass carries choice foods to his masters at harvest, stopping to pluck only a thistle for himself. In contrast, his 'The Dog in the Manger' recounts the tale of jealous dog who, though he cannot eat the cattle's grain himself, lies in the manger to prevent it being eaten.



805

806

A PAIR OF CHELSEA PORCELAIN 'HUNTING' BOCAGE CANDLESTICKS

CIRCA 1765, GOLD ANCHOR AND PATCH MARKS

One modeled as a boar, the other as a leopard, both being attacked by hounds, on scroll-molded bases 12½ in. (31.8 cm.) high approximately

\$3,000-5,000

PROVENANCE

With Stuart and Turner, London.

Acquired from Delomonse & Son, London, through the Antique Porcelain Co., New York, November 1953, as a present from David to Peggy Rockefeller.

LITERATURE

D. Fennimore, et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 126, no. 134.

Two similar models with a boar and leopard are in the Metropolitan Museum of Art, New York (accession nos. 54.163.5 and 54.163.6).



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808

A CHELSEA LARGE PORCELAIN FIGURE EMBLEMATIC OF TASTE

CIRCA 1765, GOLD ANCHOR MARK

Seated beneath fruiting tree branches, a basket of fruit on her lap 14 in. (35.6 cm.) high

\$3,000-5,000

Acquired from Delomosne & Son, Ltd., London, September 1949.

F. Severne Mackenna, Chelsea Porcelain, The Gold Anchor Wares, Leigh-on-Sea, 1952, pl. 46, no. 89.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 48, no. 22.



807

A CHELSEA PORCELAIN FIGURE GROUP EMBLEMATIC OF AUTUMN AND WINTER

CIRCA 1765, GOLD ANCHOR MARK

Modeled as a pair of putti, one grasping a bunch of grapes, the other draped in a cloak and bending over a fire, on a scroll-molded base 10% in. (26.3 cm.) high

\$2,000-3,000

PROVENANCE

The Estate of Abby Aldrich Rockefeller distribution, acquired 1958. The Estate of Winthrop Rockefeller, acquired August 1974.



808

809

A PAIR OF CHELSEA PORCELAIN FIGURES OF AN 'IMPERIAL SHEPHERD AND SHEPHERDESS'

CIRCA 1765, GOLD ANCHOR MARKS TO THE BACK

Modeled standing, he with a hound by his feet, she with a basket of flowers, on scroll-molded bases

11¾ in. (29.9 cm.) high, the shepherdess

\$3,000-5,000

Acquired from Delomosne & Son, Ltd., London, 1951.

A PAIR OF CHELSEA PORCELAIN FIGURES OF VAUXHALL SINGERS

CIRCA 1760, GOLD ANCHOR MARKS AT THE BACK

Each modeled standing, wearing a mask, a furlined robe and a sash suspending a gilt crescent moon, he with a feathered turban, she with a tasseled cap, on *rocaille* bases 12% in. (32.3 cm.) high

\$7,000-10,000

PROVENANCE

Acquired from Delomosne & Son, Ltd., London, 1952.

For a similar pair, see F. Severne Mackenna, *Chelsea Porcelain: The Gold Anchor Wares*, Leigh-on-Sea, 1952, no. 108, pl. 56.



811

A PAIR OF CHELSEA PORCELAIN FIGURAL SWEETMEAT DISHES

CIRCA 1765, GOLD ANCHOR MARKS

Modeled as a gallant and his companion holding open the lids of baskets, hounds at their feet 8 in. (24 cm.) high (2)

\$3,000-5,000

PROVENANCE

Abby Aldrich Rockefeller Collection.

The Estate of Winthrop Rockefeller, acquired August 1974.







■~812

A GEORGE III INLAID-MAHOGANY, HAREWOOD AND TULIPWOOD HANGING BOOKSHELF

CIRCA 1770

With three serpentine-fronted graduated open shelves, the lower shelf fitted with three small drawers, the bowed sides pierced with flutes, with a label inscribed *D.R. 51.1052*26 in. (66 cm.) high, 22 in. (56 cm.) wide, 6 in. (15 cm.) deep

\$300-500

PROVENANCE

Estate of Lucy Truman Aldrich, Providence, Rhode Island. Acquired in 1955.

813

A SET OF FIVE VICTORIAN POLYCHROME-PAINTED-SATINWOOD ARMCHAIRS

SECOND HALF 19TH CENTURY

Each with pierced splat painted with a vase issuing flowers, flanked by downswept arms, the caned seat raised on square tapering legs, each chair stamped WH and AAA in a pyramidal form, with later black chalk E2696 to three chairs (5)

\$3,000-5,000

PROVENANCE
Estate of John D. Rockefeller, Jr., 1963.





■814

A GEORGE III MAHOGANY CHEST-ON-CHEST

CIRCA 1780

The molded cornice above two short and three long graduated drawers, the lower section with three graduated drawers, on splayed bracket feet, with storage label inscribed Mr. Streeter [?]/193 London./East Grinstead 74¼ in. (188.5 cm.) high, 43¼ in. (110 cm.) wide, 20½ in. (52 cm.) deep

\$2,000-3,000

PROVENANCE Mr. Streeter, East Grinstead. Acquired from Mrs. Farrand, 1946.



AN ENGLISH NEEDLEPOINT CARPET

19TH CENTURY

Approximately 18 ft. 1 in. x 15 ft. 2 in. (551 cm. x 462 cm.)

\$10,000-15,000

LITERATURE

W. Adelson et al., *The David and Peggy Rockefeller Collection*: Supplement, New York, 2015, vol. V, p. 257, no. 126 (illustrated in color, p. 257).

816

AN ENGLISH WALNUT STOOL

THE LEGS 18TH CENTURY

On shell carved cabriole legs ending in hairy paw feet, with inventory label inscribed *DR 52.1862*

\$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, March 1951.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 323, no. 347.



■817

AN IRISH GEORGE II MAHOGANY SIDE TABLE

CIRCA 1750, TOP AND BASE ASSOCIATED

The rectangular cross-banded top above a frieze drawer, on cabriole legs carved at the knees with C-scrolls and foliage with inventory label inscribed D.R. 52.1359, with exhibition label inscribed No. L.P.C. Bigs [?]/ Owner: Mr... 28½ in. (72.5 cm.) high, 29½ in. (75 cm.) wide, 19½ in. (49.5 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Mallett & Sons, London, June 1954.

EXHIBITED

Leeds, City Art Museum and Temple Newsam House, 1939 (according to label).

IITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 328, no. 356.









A COMPOSITE BRITISH **BOTANICAL PART DESSERT** SERVICE

CIRCA 1820, PERHAPS SWANSEA

Each painted with a botanical specimen within gilt line rims, identified on the reverse, comprising: a footed shaped oval compote; two two-handled sauce-tureens and covers on fixed stands; two shell-shaped dishes; two shaped oval dishes; and twelve dessert-plates

10 in. (25.5 cm.) wide, the footed compote

(21)

\$5,000-7,000

PROVENANCE

Acquired from D.M. & P. Manheim, New York, January 1957.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 216, no. 229.

■819

A GEORGE III MAHOGANY KNEEHOLE DESK

CIRCA 1770

The pull-out slide above a frieze drawer, flanked by three small drawers around the kneehole, centered by a central drawer, on bracket feet, with inventory label inscribed D.R. 51.1048, later brasses

32¾ in. (83.5 cm.) high, 32½ in. (82.5 cm.) wide, 19 in. (48 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, 1954.



□~820

A REGENCY SATINWOOD-INLAID ROSEWOOD WORK TABLE

CIRCA 1810

With hinged rectangular top above two frieze drawers and pullout pleated silk sewing basket, on splayed legs, with inventory label inscribed D.R. 52.1318

28½ in 172 cm.) high 21½ in 154.5 cm.) wide 17¾ in 145 cm.) deep

\$800-1,200

PROVENANCE

Acquired from Stuart and Turner, London, 1947.

821

A GEORGE II STYLE WALNUT BOOKCASE-CABINET

ASSEMBLED LISING 18TH CENTURY ELEMENTS

The broken arched pediment above a glazed door enclosing watered silk lined interior and two adjustable shelves, the base with cupboard door enclosing three adjustable shelves, on bracket feet, with inventory label inscribed D.R. 51.1043

74% in. (190 cm.) high, 26% in. (68 cm.) wide, 15 in. (38 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Arthur S. Vernay, Inc., New York, 1952







A PAIR OF ENGLISH BRONZED AND GILTWOOD WALL BRACKETS

EARLY 19TH CENTURY AND LATER

Each top with incurved sides and a leaf-carved edge hung with beaded swags, supported on the outspread wings of a bronzed eagle, with later shaped shelf (2)

19¾ in. (50 cm.) high, 13¼ in. (33.5 cm.) wide

\$3,000-5,000

PROVENANCE

Acquired from Phillips of Hitchin, Hertfordshire, November 1955.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 273, no. 276.

■~823

A GEORGE III SATINWOOD, KINGWOOD AND ROSEWOOD WRITING TABLE

POSSIBLY BY JOHN COBB, CIRCA 1775

The three-quarter galleried serpentine top with a pull-up screen covered in green damask, above a pull-out gilt-tooled green leather slide, a drawer to one side, on slender cabriole legs, with inventory label inscribed *D.R.* 52.1388

291/4 in. (74.5 cm.) high, 213/4 in. (55 cm.) wide, 16 in. (40.5 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1950.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 343, no. 381.



Pierre Bonnard, Corbeille de fruits sur une table dans le jardin du Cannet. Lot 28, © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris





A PAIR OF DERBY PORCELAIN 'FRILL' VASES AND COVERS

CIRCA 1760, PATCH MARKS

The bodies applied with female masks on two sides, surrounded by applied flowers, the cover finials modeled as canaries 1134 in. (29.9 cm.) high (4)

\$1,000-1,500

PROVENANCE

Acquired from Arthur S. Vernay, Inc., New York, June 1948.

LITERATURE

D. Fennimore, et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 131, no. 139.

825

A PAIR OF DERBY PORCELAIN MODELS OF BOARS

CIRCA 1755-60

One seated on his haunches, the other in a running pose, each on an oval mound base 2¼ in. (5.7 cm.) high (2)

\$4,000-6,000

PROVENANCE
With Hyam and Co., London.
Mrs. Abby Aldrich Rockefeller, New York, 1938-48.
The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 81, no. 72.





825



826

A PAIR OF DERBY PORCELAIN MODELS OF CANARIES

CIRCA 1765, IRON-RED 5 TO ONE

Modeled perched on flowering tree-stumps 51% in. (13 cm.) high

\$800-1,200

(2)



A SET OF FOUR DERBY PORCELAIN FIGURES EMBLEMATIC OF THE SEASONS

CIRCA 1775, PATCH MARKS TO SUMMER, ONE TO WINTER

On scroll-molded bases, Spring holding posies of flowers, Summer with a sheaf of wheat, Autumn with a basket of grapes and Winter carrying a bundle of firewood 9% in. (25 cm.) high, Autumn (4)

\$3,000-5,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, 4 November 1948.

827

828

A PAIR OF DERBY PORCELAIN FIGURES OF THE ACTORS DAVID GARRICK AND MRS. CIBBER

CIRCA 1760. PATCH MARKS AND INCISED MARKS

Modeled dressed as Polish peasants 101/4 in. (26 cm.) high, David Garrick

(2)

\$1,500-2,500

PROVENANCE
Purchased by John D. Rockefeller from Arthur S. Vernay, New York, 1938.







828

829

A PAIR OF DERBY PORCELAIN FIGURES OF A SCOTSMAN AND COMPANION

CIRCA 1820, BOTH INCISED NO. 378, INCISED STAR MARK TO THE COMPANION, POSSIBLY MODELED BY WILLIAM COFFEE

Modeled standing, wearing Highland dress 111/4 in. (28.7 cm.) high, the Scotsman

(2)

\$1,200-1,800

PROVENANCE

Acquired by John D. Rockefeller from Arthur S. Vernay, New York, 1936. The Estate of John D. Rockefeller, 1937.

The present pair likely refer to characters from the Scottish ballad 'Donald of the Isles,' which was later republished under the name 'Leezie Lindsay.' See P. Bradshaw, *Derby Porcelain Figures 1750-1848*, London, 1990, pp. 382-383, no. 378.







SEVEN DERBY PORCELAIN MODELS OF MUSICIANS FROM A MONKEY BAND

CIRCA 1830, IRON-RED CROWN CROSSED BATONS AND D MARK TO THREE, ONE WITH IRON-RED PRINTED BLOOR DERBY GARTER MARK

Each figure seated on a green square base, comprising: a cellist; a violinist; a tambourine-player, one lacking instrument; a cymbal-player; a harpist; and a drummer 51% in. (13 cm.) high, the tallest

\$6,000-8,000

ROVENANCE

Acquired from Botibol, London, October 1951.

.ITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, pp. 85-86, no. 78.

For an example of a similar Derby Monkey Band, see J. Twitchett, *Derby Porcelain*, London, 1980, p. 291, fig. 391.

831

A PAIR OF ENGLISH PORCELAIN STIRRUP-CUPS MODELED AS FOX HEADS

CIRCA 1820, PROBABLY DERBY

Each collar inscribed *Tallyho*. 4% in. (11.8 cm.) high

\$800-1,200







A SET OF SIX GEORGE III YEW AND ELM 'GOTHICK' WINDSOR ARMCHAIRS

MID-18TH CENTURY

Each with arched, pierced back and saddle seat, on cabriole legs joined by a crinoline stretcher, some with inventory label inscribed D.R.53.1986, one branded Luders

\$50,000-80,000

PROVENANCE

Acquired from Mallett, London, 1955.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 292, no. 304.

The 'Gothick' Windsor chair, with its pointed-arch back and triple fretted splats, is considered to be the pinnacle of Windsor chair design. This style of chair was created around the time of the early Gothic revival during the second quarter of the eighteenth century, epitomized by the arched tracery windows at Strawberry Hill, the home of Horace Walpole (1717-1797).

A similar chair, now in the Victoria and Albert Museum and illustrated in Anthony Coleridge, Chippendale Furniture, New York, 1968, pl. 157., is made from yew and mahogany. The period examples always incorporate yew, the prized timber for Windsor chairs. An identical yew chair with an elm seat is illustrated in The English Regional Chair and is attributed to London/Thames Valley (Bernard D. Cotton, The English Regional Chair, Suffolk, 1990, p.47, fig. TV22). Windsor chairs likely derived their name from the town of Windsor, a distribution center of furniture made in the Thames Valley.

Another nearly identical chair is illustrated in Michael Harding-Hall, Windsor Chairs, London, 2003, p. 22, a pair of very similar chairs is illustrated in D. Knell, English Country Furniture, Suffolk, 2000, p. 327, pl. 83, while another single example sold from The Collection of Robert Hatfield Ellsworth, Christie's, New York, 21 March 2015, lot 1159 (\$43,750).







■833

A MATCHED PAIR OF GEORGE III YEW AND ELM 'GOTHICK' WINDSOR ARMCHAIRS

MID 18TH CENTURY

Each with arched, pierced back and saddle seat, on cabriole legs joined by a crinoline stretcher (2)

\$10,000-15,000

PROVENANCE

Joseph Halle Schaffner; Sotheby Parke Bernet, New York, 10 November 1973, lot 142

■834

A SET OF THREE GEORGE III-STYLE YEW GOTHIC WINDSOR ARMCHAIRS

THIRD QUARTER 20TH CENTURY

Each with three pierced Gothic splats, outswept arms above cabriole legs joined by a crinoline stretcher, on pad feet

\$2,000-4,000





A GEORGE III GILTWOOD CARTEL TIMEPIECE CLOCK

CIRCA 1760

The foliate and foliage scroll apron surmounted by a spreaded eagle, the circular glazed door enclosing a silvered dial signed *Hyde & Sons, Sleaford* 37 in. (94 cm.) high, 29½ in. (75 cm.) wide, 7½ in. (19 cm.) deep

\$1,000-1,500

■836

A PAIR OF RESTAURATION ORMOLU URNS

CIRCA 1820

Each vase mounted with a classical figure, flanked by mask and foliage trail handles, on a flowerhead wreath-mounted stepped square base, with later electro-gilt surface 18¾ in. (47.5 cm.) high, 6 in. (15 cm.) wide, 5¼ in. (13.5 cm.) deep

\$7,000-10,000

PROVENANCE

With James Pendleton, New York. Abby Aldrich Rockefeller, New York, acquired 1937. Abby Aldrich Rockefeller, 1937-1948, at 740 Park Avenue. The Estate of Abby Aldrich Rockefeller, acquired February 1958.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 365, no. 406.



836

Marc Chagall, Paravent. Lot 550 © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris





■838

A DUTCH BRASS-BOUND MAHOGANY BUCKET

CIRCA 1800

837

Of navette form, with swing-bail handle and later brass liner 181⁄4 in. (46.5 cm.) high

\$800-1,200





■837

A GEORGE III PEAR-FORM FRUITWOOD TEA CADDY

CIRCA 1800

With hinged lid, lacking stem 5½ in. (14 cm.) high, 3½ in. (9 cm.) diameter

\$500-800

PROVENANCE

Acquired from Stuart and Turner, London, October 1951.



838

■839

A PAIR OF GEORGE III COPPERED-METAL MOUNTED POLYCHROME-PAINTED LEATHER FIRE BUCKETS

LATE 18TH/EARLY 19TH CENTURY

Later decorated with the Royal coat-of-arms 10% in. (26.5 cm.) high, 11% in. (28.5 cm.) diameter, the larger (2)

\$1,500-2,500

PROVENANCE

Acquired from Stuart and Turner, London, November 1954.



A WILLIAM AND MARY STYLE YEWWOOD GATE-LEG DINING TABLE

PROBABLY LATE 19TH CENTURY

The oval twin-flap top above two drawers, on fluted legs joined by stretchers, on gadrooned feet 30 in. [76 cm.] high, 67% in. [172 cm.] wide, 60 in. [152 cm.] deep

\$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, 1954.



AN ENGLISH POLYCHROME-PAINTED CHILD'S WINDSOR ARMCHAIR

MID-19TH CENTURY

With a comb-back and eight-turned spindles over caned seat on splayed legs, possibly reduced in height

\$200-400

■842

A WELSH SMALL OAK COFFOR BACH

CIRCA 1740

The hinged top above a panelled front and two drawers on bracket feet, with inventory label inscribed D.R.51.1086, later brasses 15½ in. (39.5 cm.) high, 25½ in. (65 cm.) wide, 15 in. (38 cm.) deep

\$1,000-1,500

PROVENANCE Acquired from Arthur S. Vernay, Inc., New York, 1961.



A CHARLES II FRUITWOOD AND POPLAR SIDE TABLE

POSSIBLY NORTH EUROPEAN, LATE 17TH CENTURY

The rectangular molded top over a scalloped frieze with a small drawer, on turned legs with block and box stretchers with inventory label inscribed $\it D.R.~52.1386~251$ % in. (64 cm.) high, 30% in. (78 cm.) wide, 21% in. (54 cm.) deep

\$3,000-5,000

PROVENANCE

H. Clifford Smith, Esq. (circa 1922). Estate of Lucy Truman Aldrich, acquired in 1955.

I I T F R A T I I R I

H. Cescinsky and E. R. Gribble, *Early English Furniture and Woodwork*, Vol. II, London, 1922, p. 133, fig. 168.



AN ENGLISH OAK AND MAHOGANY CROSSBANDED DRESSER

LATE 18TH/EARLY 19TH CENTURY, PROBABLY LANCASHIRE

The later rectangular top above four cross-banded drawers and shaped apron, on baluster legs, with inventory label inscribed $D.R.\ 51.1082$ 31¾ in. (80.5 cm.) high, 84½ in. (214.5 cm.) wide, 19¾ in. (50 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Stuart & Turner, London, 1954.







845

A SPANISH COLONIAL POLYCHROME-PAINTED AND PARCEL-GILT MIRROR

LATE 18TH/EARLY 19TH CENTURY

The frame carved with foliage scrolls and *rocaille*, centered by a later rectangular plate, with inventory label inscribed D.R. 81.1013, the decoration refreshed

45 in. (114 cm.) high, 19¾ in. (50 cm.) wide

\$1,200-1,800



A NORTH ITALIAN WALNUT CREDENZA

PROBABLY BOLOGNA, SECOND HALF 17TH CENTURY

The removable molded top fitted with two coin slots, above a drawer and central cupboard door, on molded plinth and

35¼ in. (89.5 cm.) high, 39¾ in. (101 cm.) wide, 20 in. (51 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Foster-Gwin Antiques, San Francisco, 2011.

W. Adelson et al., The David and Peggy Rockefeller Collection: Supplement, New York, 2015, vol. V, p. 184, no. 79.



AN ITALIAN WALNUT CENTER TABLE

17TH CENTURY AND LATER

The associated circular top above ring-turned baluster legs joined by stretchers and block feet 28% in. [73 cm.] high, 61 in. [155 cm.] diameter

\$8,000-12,000

PROVENANCE

Acquired from Foster-Gwin Antiques, San Francisco, 2010.

UTERATURE
W. Adelson *et al.*, The David and Peggy Rockefeller Collection: Supplement, New York, 2015, vol. V, p. 183, no. 78.





A GEORGE II MAHOGANY METAMORPHIC LIBRARY STOOL

CIRCA 1755

The dished top enclosing three thread steps, on square chamfered legs, with inventory label inscribed *D.R. 52.1387* 17% in. (45 cm.) high, $25\frac{1}{2}$ in. (65 cm.) wide, 18 in. (45.5 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Mallett, London, September 1954.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 322, no. 345.



A MATCHED PAIR OF ENGLISH ELM AND YEW WINDSOR ARMCHAIRS

19TH CENTURY

Each with high arched back, turned spindles, pierced splats above solid shaped seat on turned legs [2]

\$2,000-3,000

■850

A WILLIAM AND MARY OAK GATE-LEG TABLE

CIRCA 1690

The twin-flap top above a frieze drawer, on turned supports with Spanish feet 28% in. (72 cm.) high, 42 in. (106.5 cm.) wide, 36 in. (91.5 cm.) deep

\$2,000-3,000







■~851

A LATE GEORGE III GILT-METAL MOUNTED PARCEL-GILT INDIAN ROSEWOOD DUET MUSIC STAND

POSSIBLY BY SEBASTIAN ERARD, CIRCA 1800

The lattice-work sloping rests on fluted telescopic column and splayed feet, later gilt 57¾ in. (147 cm.) high, 19¾ in. (50.5 cm.) wide, 14¼ in. (36.5 cm.) deep

\$2,500-3,500

Sébastien Erard (1752-1831) was born in Strasbourg to a family of carvers, gilders and cabinet makers, family links which were undoubtedly a strong formative influence and determined his choice of career. At the age of sixteen he moved to Paris where he founded the Erard firm during the 1770s. In 1787, at the outbreak of the French Revolution, due to his close links with the Bourbon court, Erard was forced to flee France. He found refuge in England, settling in London and opening a business at 18 Great Marlborough St, Soho, in 1792. He was a dynamic inventor and entrepreneur and the firm played an important part in the development of musical instruments, perfecting the Double Action Harp (allowing it to play in many keys) in 1811 and patenting the double escapement piano (which allowed the hammer to leave the string quickly to allow vibration) in 1824. Besides harps and pianos, the firm also sold cases, 'music desks', extra strings and various models of music stands.

■852

A GEORGE III MAHOGANY DUET MUSIC STAND

LATE 18TH CENTURY

The extendable reeded column with a pair of brass candlearms on tripod legs terminating in pad feet

54½ in. (138.5 cm.) high, 17 in. (43 cm.) wide, 19¼ in. (49 cm.) deep

\$2,500-3,500



A SET OF THREE LOUIS XV BEECHWOOD AND WALNUT FAUTEUILS

CIRCA 1740, MINOR VARIATIONS

Each with foliate carved channeled frame, covered in close-nailed white and red lattice cotton, with inventory label inscribed *D.R.* 53.1949.1

\$5,000-8,000

PROVENANCE

With E. Larcade, Paris.

John D. Rockefeller, Jr., acquired, 1927. John D. Rockefeller, Jr., 1927-60, 10 West 54th Street and later 740 Park Avenue.

Martha Baird Rockefeller, 1960-71.

The Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 348-349, no. 390.



AFTER DAVID TENIERS II

The Senses: Sight, Hearing, Smell and Touch

oil on copper $7\% \times 5\%$ in. (18.1 × 14.2 cm.) a set of four

(4)

\$800-1,200

PROVENANCE

with Needham's Antiques, New York, where acquired in 1950 by Peggy and David Rockefeller, Hudson Pines, Westchester, New York.

These copper panels represent four of the five senses and are executed after engravings made in 1736 by Jacques Philippe Le Bas (1707-1783) of a series of paintings by Teniers in the collection of Jeanne Baptiste d'Albert de Luynes, Comtesse de Verrue (1670-1736). Missing from the present set is the sense of taste, which Teniers depicted personified by a hawker carrying a basket of liquors.





855

A NORTH ITALIAN WALNUT **CENTER TABLE**

MID-17TH CENTURY

The molded rectangular top and dental frieze above three drawers to each side, on turned legs and block feet joined by stretchers, partially reframed, top possibly associated 31 in. (79 cm.) high, 75 in. (190.5 cm.) wide, 36½ in. (93 cm.) deep

\$6,000-9,000

PROVENANCE

Acquired from Foster-Gwin Antiques, San Francisco, 2010.

W. Adelson et al., The David and Peggy Rockefeller Collection: Supplement, New York, 2015, vol. V, p. 185, no. 80.





854





A BAKHTIARI CARPET

\$6,000-8,000





A DUTCH BRASS AND MAHOGANY BUCKET AND AN ENGLISH FOOTMAN

18TH/19TH CENTURY

13% in. (33.5 cm.) high, 15 in. (38 cm.) wide, 12% in. (cm.) deep, the bucket 10% in. (27.5 cm.) high, 20% in. (51.5 cm.) wide, 12% in. (32.5 cm.) deep, the footman

\$600-900

PROVENANCE

The bucket acquired from Stuart and Turner, London, 1954.

■858

A GEORGE III MAHOGANY THREE-TIER DUMBWAITER

CIRCA 1765

With turned standard supporting three dished graduated shelves, on cabriole legs, with inventory label inscribed $D.R.\ 52.1260$ 42½ in. [108 cm.] high, 23¾ in. (60.5 cm.) diameter

\$2,000-3,000

PROVENANCE

Acquired from Mrs. Beatrix Farrand, Bar Harbor, 1946.



A STAFFORDSHIRE CREAMWARE **EQUESTRIAN GROUP OF A HUSSAR**

CIRCA 1745

Modeled on horseback, on a fluted rectangular base 81/4 in. (21 cm.) high

\$5,000-8,000

PROVENANCE

The Frank Partridge Collection, London. With Arthur S. Vernay, New York. With the Antique Porcelain Company, New York.
With James C. Brady, Far Hills, New Jersey. A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 80.

LITERATURE

F. Partridge, Ralph Wood Pottery: Mr. Frank Partridge's Collection, London, 1923, p. 67, no. 16.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 97, no. 93.





860

A STAFFORDSHIRE CREAMWARE FIGURE

CIRCA 1775, ATTRIBUTED TO LEEDS

Of Whieldon type, sometimes referred to as 'Hamlet' or 'Prince Rupert', decorated in shades of green and brown splashed glazes, his left arm on his hip, with tree-trunk support 12½ in. (31.8 cm.) high

\$5,000-7,000

PROVENANCE

With Arthur S. Vernay, New York, 1948.

See D. Towner, English Cream-Coloured Earthenware, London, 1957, p. 22, no. 55 for a similar example.



861

A STAFFORDSHIRE PEARLWARE MODEL OF A STAG

CIRCA 1770, ATTRIBUTED TO RALPH WOOD

Modeled seated on a waisted green-washed rectangular base 13% in. (34.5 cm.) high

\$5,000-7,000

PROVENANCE

The Frank Partridge Collection, London.
With James C. Brady, Far Hills, New Jersey.
The Estate of Nelson A. Rockefeller.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 85.

LITERATURE

F. Partridge, Ralph Wood Pottery: Mr. Frank Partridge's Collection, London, 1923, p. 52, no. 59.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 110, no. 116.

"Of all the Ralph Wood figures which had originally belonged to the Partridge Collection and which we acquired through the estate of my brother in 1980, this particular figure is perhaps the most dramatic and impressive."

-DAVID ROCKEFELLER

862

A PAIR OF STAFFORDSHIRE PEARLWARE MODELS OF A STAG AND HIND

CIRCA 1770, ATTRIBUTED TO RALPH WOOD, FROM A MODEL BY JOHN VOYEZ

Each spotted deer modeled recumbent on a grassy mound 61/4 in. (15.7 cm.) long

\$2,500-3,500

PROVENANCE

The Frank Partridge Collection, London.
With James C. Brady, Far Hills, New Jersey.
A Collection Formed by Nelson A. Rockefeller and Offered for the
Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April
1980, lot 86.

LITERATURE

F. Partridge, Ralph Wood Pottery: Mr. Frank Partridge's Collection, London, 1923, pp. 67 and 73, nos. 41 and 195. D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 109-110, no. 115.





862

(2)



864

TWO STAFFORDSHIRE CREAMWARE MODELS OF HAWKS

CIRCA 1760

Modeled perched on tree-stumps 9 in (22.9 cm.) high, the taller

\$4,000-6,000

PROVENANCE

Acquired from the Estate of Lucy Truman Aldrich, 1955.

365

863

A STAFFORDSHIRE AGATEWARE MODEL OF A RECUMBENT CAT

CIRCA 1770

On a fluted base 31% in. (8 cm.) high

\$1.200-1.800

PROVENANC

Acquired from Delomosne & Son, Ltd., London, 1957.





864

865

A STAFFORDSHIRE CREAMWARE MODEL OF A SEATED CAT

CIRCA 1*7*60

Decorated in a mottled brown glaze 5½ in. (14 cm.) high

\$2,000-3,000

PROVENANC

Acquired from Delomonse & Son, Ltd., London, 1957.



866

A STAFFORDSHIRE PEARLWARE MODEL OF A BUNTING

CIRCA 1770, ATTRIBUTED TO RALPH WOOD

Modeled perched on a tree-stump 5 in. (12.8 cm.) high

\$800-1,200

PROVENANCE

With Frank Partridge, London.

With Arthur S. Vernay, New York.

With James C. Brady, Far Hills, New Jersey. With the Antique Porcelain Company, New York.

The Estate of Nelson A. Rockefeller.

A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 94.

F. Partridge, Ralph Wood Pottery: Mr. Frank Partridge's Collection, London, 1923, p. 70, no. 142.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 111, no. 118.

867

A STAFFORDSHIRE PEARLWARE MODEL OF A CRANE

CIRCA 1780

Modeled perched on a grassy tree-stump 6½ in. (16.2 cm.) high

\$1,000-1,500

PROVENANCE

The Frank Partridge Collection, London. With James C. Brady, Far Hills, New Jersey.

A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 117.

F. Partridge, Ralph Wood Pottery: Mr. Frank Partridge's Collection, London, 1923, p. 70, no. 141.

D. Fennimore, et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, vol. IV, 1992, p. 102, no. 104.



A STAFFORDSHIRE PEARLWARE DOVE TUREEN AND A COVER

CIRCA 1790, PAINTER'S 53 TO COVER AND 15 TO BASE

Modeled sitting on a nest applied with straw and twigs 7 in. (17.8 cm.) long

\$1,000-2,000

PROVENANCE

Acquired from Delomosne & Son, London, October 1951.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 33, no. 6.





869

A STAFFORDSHIRE AGATEWARE CREAM-JUG

CIRCA 1760

On three claw feet emanating from lion-mask knees 4 in. (10.1 cm.) high

\$2,000-3,000

PROVENANCE

Acquired from Needham's Antiques, New York, November 1954.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 98, no. 94.







871



870

TWO STAFFORDSHIRE POTTERY FIGURE GROUPS OF A SHEPHERD AND A SHEPHERDESS

CIRCA 1820

Of Pratt type, each modeled with a figure standing beside an oversized ram, on stepped bases 61/18 in. (15.5 cm.) high, the taller

(2)

\$2,000-3,000

PROVENANCE

The Estate of Winthrop Rockefeller, acquired August 1974.

The shepherdess model applied with a Gander & White paper shipping label for account 'Aldrich'.

A STAFFORDSHIRE CREAMWARE MILKING GROUP

CIRCA 1760

Of Whieldon type, modeled as a milkmaid seated below a large cow standing beneath a leafy tree, a dog recumbent beside her, on a rectangular base pierced with interlocking circles 8 in. (22 cm.) wide, overall

\$5,000-7,000

PROVENANCE

The Frank Partridge Collection, London. With James C. Brady, Far Hills, New Jersey. A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 81.

LITERATURE

F. Partridge, Ralph Wood Pottery: Mr. Frank Partridge's Collection, London, 1923, p. 39, no. 28.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 100, no. 99.



A PAIR OF BRITISH PEARLWARE MILKING GROUPS

CIRCA 1820, POSSIBLY SCOTTISH

Each modeled as a standing cow, one with a girl and calf, the other with a boy and hound 6 in. (15.2 cm.) high

\$3,000-5,000

PROVENANCE
With James A. Lewis and Son, Ltd., New York, 1947.

873

AN ENGLISH PEARLWARE GROUP OF A REARING HORSE AND FALLEN RIDER

CIRCA 1790-1800, PROBABLY YORKSHIRE

Of Pratt type, the horse modeled rearing above a prostrate man 81% in. (20.6 cm.) high

\$4,000-6,000

Private Collection, Kentucky.
Anonymous sale; Sotheby's, New York, 26 October 2002, lot 1517.

Stoke-on-Trent, England, City Museum and Art Gallery, Fantastic Figures Exhibition, 1991, according to paper label.

W. Adelson *et al., The David and Peggy Rockefeller Collection:*Supplement, New York, 2015, vol. V, p. 152, no. 58.





A PAIR OF GEORGE III WALNUT AND ASH ARMCHAIRS

EAST ANGLIA, LATE 18TH/EARLY 19TH CENTURY

Each serpentine cresting rail centered by a circular pierced wheelform splat, the curved arms with scrolled terminals on incurved supports, the saddles eat raised on turned legs joined by an H-stretcher

\$4,000-6,000

Acquired from Mallett & Son, London, 1988.

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 293, no. 305.

This pair of arm chairs, with their incurved arm supports and wheel-form splats, shares characteristics with Mendlesham chairs, although the pronounced splats on this pair is unusual. The so-called Mendlesham chair, named after the Suffolk village around which this East Anglian chair-making tradition was centered, is a very distinctive chair design, though there are detailed variations within the group. For a full discussion, see Dr. B. Cotton, The English Regional Chair, Woodbridge, 1990 pages 241-259.

"In recent years, Peggy and I have bought relatively little antique furniture, as we had acquired over the years most of the things we needed for our homes in New York, Pocantico Hills, and Seal Harbor. Occasionally, however, when we see a piece which we find exceptionally attractive, we are tempted to buy it. That was the case when I visited Mallet's on a trip to London in March of 1988 and saw this pair of armchairs with unusual circular backs. Fortunately, Peggy liked them as much as I did, and we found a good spot for them in the living room at Ringing Point."

-DAVID ROCKEFELLER



875

A CHARLES II OAK GATE-LEG TABLE

LATE 17TH CENTURY

The oval twin-flap top on bobbin-turned legs joined by a central trestle stretcher with splayed feet 28¾ in. (73 cm.) high, 41¼ in. (105 cm.) wide, 361/4 in. (92 cm.) wide

\$2,500-3,500

Diego Rivera, The Rivals. Lot 424 © 2018 Banco de México Diego Rivera & Frida Kahlo Museums Trust, México, D.F./Artists Rights Society (ARS), New York

874





■876

A GERMAN BRASS ALMS DISH

16TH/EARLY 17TH CENTURY

Depicting Adam and Eve taking the apple from the serpent 16 in. [40.5 cm.] diameter $\,$

\$1,500-2,500

PROVENANCE

Henry C. Lawrence, New York, sold American Art Galleries, New York, 27 January 1921, lot 212. Abby Aldrich Rockefeller, New York 1921-48. Nelson A. Rockefeller.

LITERATURE

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, p. 369, no. 410.

876



877



A NORTH ITALIAN GREEN AND POLYCHROME-PAINTED SIDE CABINET

PROBABLY VENICE, MID-18TH CENTURY

Decorated overall with flowers and classical urns, the central cupboard door enclosing a shelf, flanked by a corner cupboard enclosing a shelf, with remnants of paper label to reverse inscribed *Peccolo Velocoitie/..../Via del Moro 77R/Firenze* [?] 37¼ in. (94.5 cm.) high, 66 in. (167.5 cm.) wide, 22½ in. (57 cm.) deep

\$5,000-8,000

PROVENANCE

Acquired from The Connoisseur, New York, January 1948.

LITERATUR

D. Fennimore et al., The David and Peggy Rockefeller Collection: Decorative Arts, New York, 1992, vol. IV, pp. 352-353, no. 395.

878

A SPANISH WALNUT SIDE TABLE

18TH/19TH CENTURY

With rectangular top above three frieze drawers, the shaped end supports joined by iron stretchers, incised to the underneath CSIAMCSACIZO/CLANODI?], inscribed in chalk 8857 and 745 32¼ in. (82 cm.) high, 69¾ in. (177 cm.) wide, 30¾ in. (78 cm.) deep

\$5,000-8,000

PROVENANCE

Acquired from Foster-Gwin Antiques, San Francisco, 2012.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 189, no. 84.

AN ENGLISH WICKER PICNIC HAMPER

RETAILED BY ASPREY & COMPANY, EARLY 20TH CENTURY

The hinged lid revealing a red-leather-lined fitted interior, comprising:

The Flatware

AN ENGLISH ANTLER AND STAINLESS STEEL FLATWARE MARK OF J. SANDERSON & SON, MID-20TH CENTURY Comprising:
Twelve dessert spoons Twelve teaspoons Twelve dinner forks Twelve luncheon forks Twelve dinner knives

Twelve luncheon knives Two serving spoons

Two cold meat forks

One cheese knife

The Holloware

Three silver-plated insulated coffee pots, mark of Asprey Two glass jars with silver-plate covers Pair of silver-plated salt and pepper casters One silver-plated pepper grinder One silver-plated sugar caster, mark of Christofle One silver-plated sugar tongs

Drinking CupsA SAINT LOUIS CUT RUBY-GLASS DRINKWARE SERVICE 20TH CENTURY

Monogrammed H II, comprising: Twelve large tumblers Twelve small tumblers

The Porcelain Service

A BERNARDAUD (LIMOGES) PORCELAIN DINNER SERVICE RETAILED BY ASPREY & CO. Monogrammed H II, gilt borders with ruby ground, comprising: Twelve dinner plates

Twelve salad plates

24 in. (61 cm.) high, 44 in. (112 cm.) wide, 23 in. (58.5 cm.) deep, the hamper

\$5,000-10,000



(alternate view)





"Now I have come to enjoy carriage driving.
First my wife, Peggy, took up driving and
then, when she died I continue to drive the
horses myself. So I, too, have brought horses
and carriages up to Maine and drive them up
here for the summer at least two to four times
a week, just the same as Father did"

-DAVID ROCKEFELLER



■880

THE T-CART

MADE BY BREWSTER & CO. (BREWSTER OF BROOME STREET), 372 & 374 BROOME STREET, NEW YORK, CIRCA 1875

With monogram DRP Approximately 65% in. [167 cm.] high, 66 in. [167.5 cm.] wide, 89½ in. [227 cm.] deep

\$4,000-6,000







■881

THE EXTENSION TOP SURREY

AMERICAN, LATE 19TH/EARLY 20TH CENTURY

Approximately 90 in. (228.5 cm.) high, 57 in. (145 cm.) wide, 112 in. (284.5 cm.) deep

\$1,500-2,500



■882

THE HOODED SPIDER PHAETON

AMERICAN, LATE 18TH/EARLY 19TH CENTURY

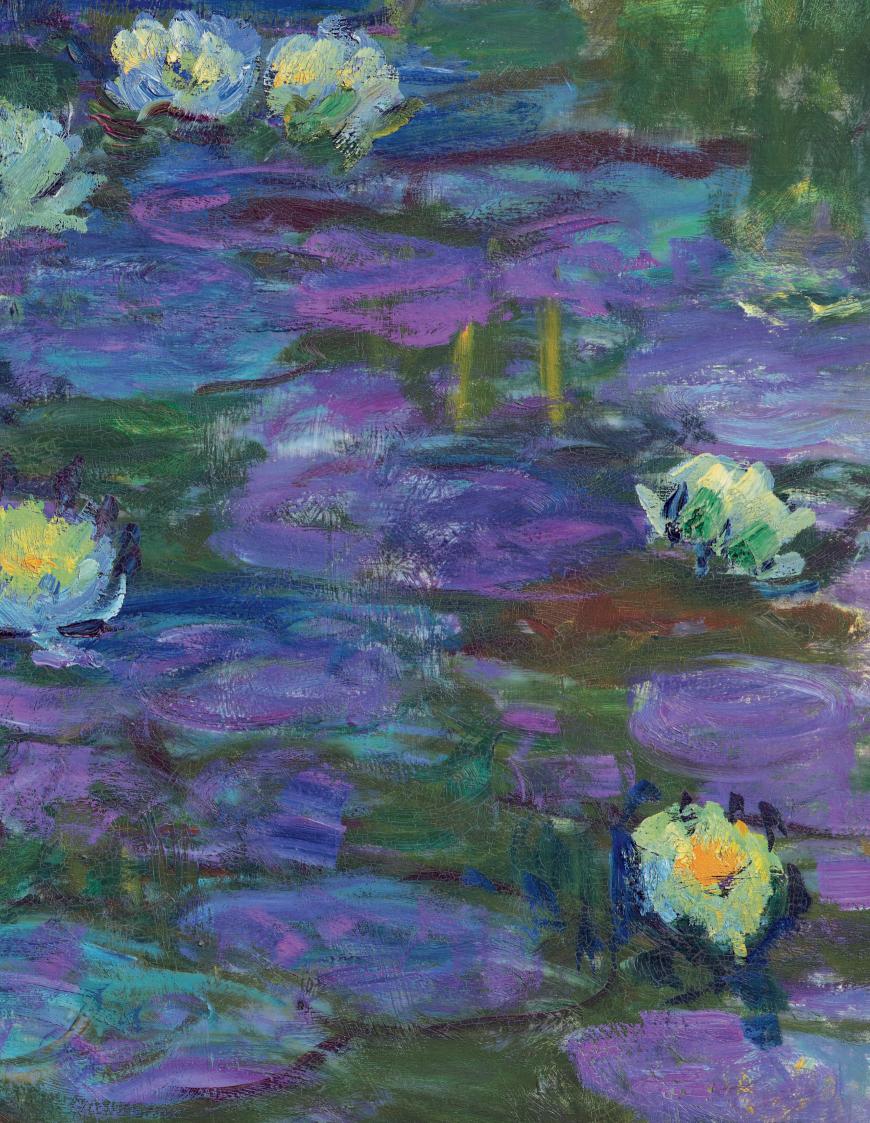
With monogram DR Approximately 70½ in. [179 cm.] high, 64 in. [162.5 cm.] wide, 90 in. [228.5 cm.] deep

\$12,000-14,000











VOLUME I

19TH & 20TH CENTURY ART EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44) 20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

Saturday	28 April	11.00 am - 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am - 12.00 pm

ENQUIRIES

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View catalogues and leave bids online at christies.com





VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART I

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 10.00 am (lots 101–353) 20 Rockefeller Plaza, New York, NY 10020

Sale number 16719.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am - 4.00 pm

ENQUIRIES

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VOLUME III

ART OF THE AMERICAS EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 7.00 pm (lots 401–441) 20 Rockefeller Plaza, New York, NY 10020

Sale number 16720.

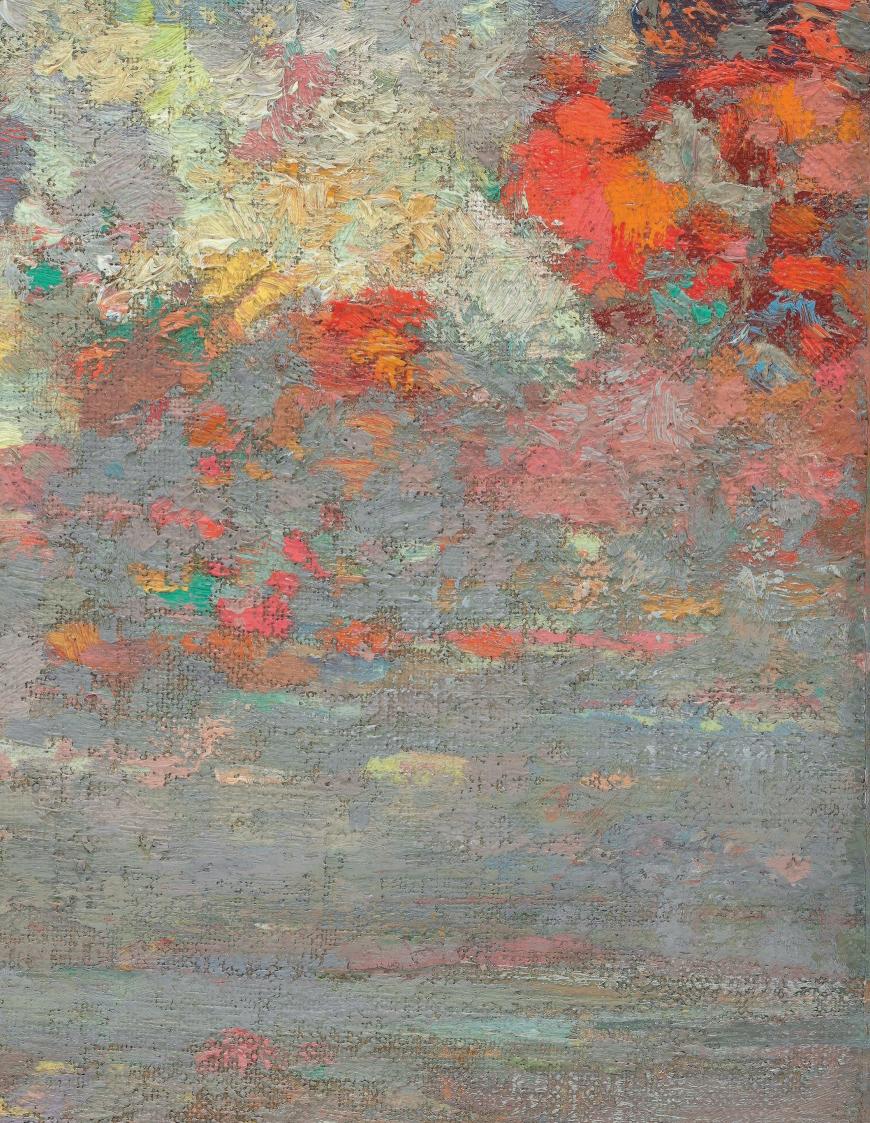
VIEWING

Saturday	28 April	11.00 am - 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
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Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am - 12.00 pm

ENQUIRIES

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VOLUME IV

FINE ART

DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589) 20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

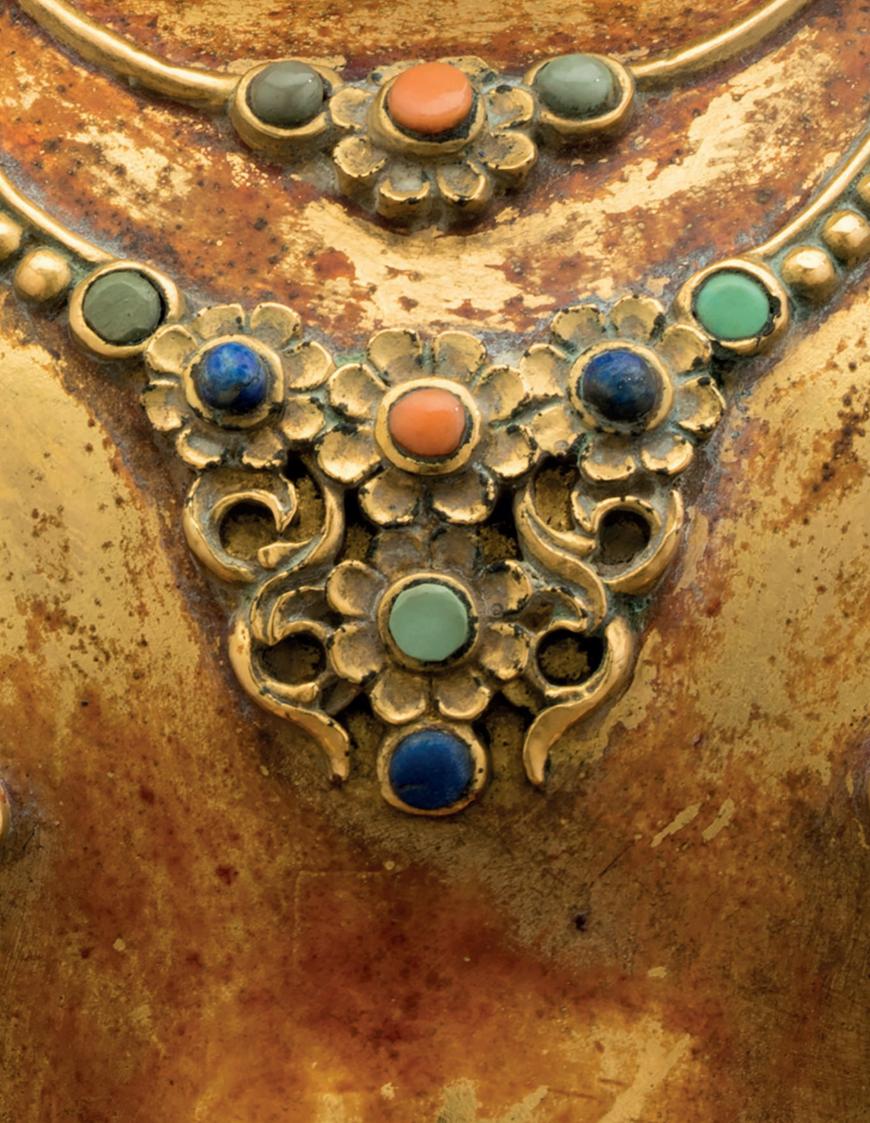
VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am - 4.00 pm

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VOLUME VI

TRAVEL AND AMERICANA
THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 7.00 pm (lots 901–1084) 20 Rockefeller Plaza, New York, NY 10020

Sale number 16723.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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ONLINE AUCTION: FREQUENTLY ASKED QUESTIONS

1. HOW DO I REGISTER FOR THE ONLINE AUCTION?

- i. Visit www.christies.com/rockefelleronline
- ii. Click the "Click here to register for the auction" button to either "Sign In" to your existing My Christie's account or "Join Now" to create a new login. Please note that even if you have an account with Christie's, you may still need to create a My Christie's login.
- iii. Choose your account from the drop-down menu; enter your billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

2. HOW DO I BID?

Bidding on all lots in the Collection of Peggy and David Rockefeller Online auction will open on Tuesday, May 1st at 10am EST.

Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.

If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST

Jewels

Lighting

Birds, Bugs and Beasts

Porcelain and Serviceware

Thursday, May 10th starting at 10am EST

Japanese and Korean Art

Dining

Friday, May 11th starting at 10am EST

At Home - Town

At Home - Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

A detailed description of every work in the auction is available online, along with high-resolution images and condition reports. Works can be viewed in person upon request. To schedule an appointment to view property in person please contact rockefeller@christies.com or +1 212 636 2000.

5. WHAT IS THE FINAL COST OF MY PURCHASE?

For your convenience, all costs associated with each lot are available to you before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees. All applicable costs will appear again at the point of online checkout.

6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5–7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information. Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

If you have any questions or require assistance, you can reach us at +1 212 636 2000 (Monday–Friday, 8am–6pm EST) or Rockefeller@christies.com



THE COLLECTION OF PEGGY AND DAVID $R \ O \ C \ K \ E \ F \ E \ L \ L \ E \ R$

ONLINE SALES

BIDDING OPENS 1 MAY 2018

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SESSION I Jewels

SESSION II Lighting

SESSION III Birds, Bugs, and Beasts

Porcelain and Serviceware

SESSION IV Japanese and Korean Art

SESSION V Dining

SESSION VI At Home – Town

SESSION VII At Home – Country

ENQUIRIES

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MAGNIFICENT JEWELS TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018 20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

Friday	8 June	10.00 am - 6.00 pm
Saturday	9 June	10.00 am – 6.00 pm
Sunday	10 June	1.00 pm – 6.00 pm
Monday	11 June	10.00 am – 5.00 pm

ENQUIRIES

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HOW DO I GET STARTED?

All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

Email: First initial followed by last name @christies.com (e.g. Betty Smith = bsmith@christies.com)

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Ionathan Rendell, Deputy Chairman

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+1 212 636 2229

OLD MASTER PAINTINGS

François de Poortere Ioshua Glazer Ben Hall John Hawley Louisa Howard Jonquil O'Reilly Alan Wintermute + 1 212 636 2610

PORCELAIN & CHINESE EXPORT

Mathilda Burn Brian Evans Becky MacGuire Astrid Malingreau Carleigh Queenth Victoria Tudor Jody Wilkie +1 212 636 2239

RUGS & CARPETS

Elisabeth Parker, Consultant + 1 212 974 4495

SILVER

Natalie Voorheis Jill Waddell Harry Williams-Bulkeley + 1 212 974 4495

For general enquiries about this auction (including requests for condition reports, additional images, bidding information), please contact one of the Sale Coordinators listed below or email RockefellerDecorativeArts@christies.com.

SALE COORDINATORS

India Dial, Chinese Export and Porcelain

+1 212 636 2239

Olivia Paone, Old Master Paintings +1 212 636 2610

Annsley McKinney, Rugs & Carpets and Silver +1 212 974 4495

Michelle Rusinek, English and European Furniture +1 212 636 2229

HOW DO I BID IN THE AUCTION?

CLIENT SERVICES REGISTRATION AND BIDDING

+1 212 636 2437

HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

In Person: Check-in at the registration desk to receive your paddle on the day of the auction.

If you cannot attend the sale in person, you may also bid in the following ways:

By Telephone: Register with our Client Services team or with our specialists up until the morning of the sale. You will be contacted during the sale by one of our staff who will, at your instruction, place bids on your behalf.

Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

HOW DO I WATCH THE AUCTION ONLINE?

If you cannot attend the sale in person, you may follow the sale live on christies.com. If you need assistance, please contact Christie's Client Service via +1 212 636 2000.

IF YOU ARE THE SUCCESSFUL BUYER...

Our team of experienced staff will guide you through a simple and seamless buying experience, from payment to delivery of your purchases anywhere around the world.

Immediately after the auction, you will receive the following via e-mail:

- An invoice (the hammer price plus the buyer's premium as well as any applicable taxes).
- Collection and storage information, including the location of your property and date of availability.
- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:

Grace Rago +1 212 636 2650 PostSaleUS@christies.com

For auction results visit www.christies.com or call our Client Services team at +1 212 636 2000.



WRITERS FOR THE SALE LOTS IN THIS CATALOGUE

DECORATIVE ARTS:

Matilda Burn, Brian Evans, Sharon Goodman, Becky MacGuire, Nathaniel Nicholson, Andrew Ogletree, Carleigh Queenth, Elizabeth Seigel, Sophie Sevenoaks, William Strafford, Natalie Voorheis, Jill Waddell, Jody Wilkie and Harry Williams-Bulkeley.

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CONDITIONS OF SALE . BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make 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 WITHDRAWAI

Christie's may, at its option, withdraw any ${f lot}$ 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
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 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, decli 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 +1 212-636-2400.

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.

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 requ to our satisfaction, we may refuse to register you to and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), ssion, 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 LIVETM

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

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

C AT THE SALE 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

- (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 LIVETM (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 Christies LIVETM) 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 ction 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\$25,0,000, 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 Iot 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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 Christice'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 on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (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.
- 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:
 -) 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' (CNIP') payment, you must complete a CNIP authorisation form which you can get from our Post-Sale Services. You must send a completed CNIP 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, publically 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.
- or appropriate.

 (b) If you owe money to us or to another Christie's

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE 1 COLLECTION

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

- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

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

H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at ww 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 in

- (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 ww.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 ou 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 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.

(f) Gold

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

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected nimal materials such as alligator or crocodile. These lots are marked with the symbol Ψ 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.

OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any
- liability to you in relation to those **warranties**. (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly et 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 $E_2(i)$ 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 sponsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses

OTHER TERMS **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

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, or share these recordings with another **Christie's** Group company and marketing partners to analyse our customers and to help us to tailor our services for buvers 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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitu 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 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 show 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 ww.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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 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 neer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group)

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

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

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

reserve: the confidential amount below which we will

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

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.

13/03/2018

SYMBOLS USED IN THIS CATALOGUE

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

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

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

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

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

See Storage and Collection pages in the catalogue.

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.

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.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

 Δ 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 Δ next

° Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

° ♦ Third Party Guarantees/Irrevocable bids

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

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

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 o 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

OUALIFIED HEADINGS

In Christie's opinion a work by the artist

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

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

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

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

*"Follower of ..

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

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

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

Signed .. "Inscribed

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

"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.

05/03/18

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 Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. 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

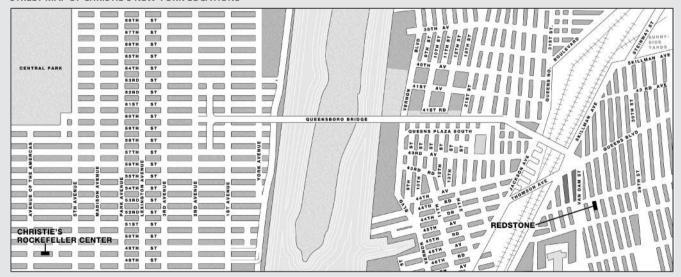
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

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, NY 10020 +1 212 636 2000 Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street Hours: 9.30 am to 5.00 pm Monday-Friday except Public Holidays

Christie's Redstone Post-Sale

32-23 48th Avenue Long Island City, NY 11101 +1 212 974 4500 Main Entrance on 48th Avenue Receiving/Shipping Entrance on 48th Avenue Hours: 9.30 am to 5.00 pm

Monday-Friday except Public Holidays

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

THURSDAY 10 MAY 2018 AT APPROXIMATELY 12.30 PM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: LUCY SALE NUMBER: 16722

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000 by US\$500s US\$10,000 to US\$20,000 by US\$1,000s US\$2,000 to US\$30,000 by US\$2,000s

US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000) US\$50,000 to US\$100,000

U\$\$50,000 to U\$\$100,000 by U\$\$5,000s U\$\$100,000 to U\$\$200,000 by U\$\$10,000s Above U\$\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale—Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

Tel: +1 212 636 2437 on-line www.christies.com

	16722	
Client Number (if applicable)	Sale Number	
Billing Name (please print)		
Address		
City	State	Zone
Daytime Telephone	Evening Telephon	e
Fax (Important)	Email	
Please tick if you prefer not to receive information about out I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THIS WRITTEN BID FORM AND THE PROPERTY OF THE PROPERT		

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
	Maximum Bid US\$ (excluding buyer's premium)	Maximum Bid US\$ (excluding buyer's premium) Lot number (in numerical order)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

02/08/17 19/01/2015

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