

THE COLLECTOR

ENGLISH & EUROPEAN 18TH & 19TH CENTURY
FURNITURE, CERAMICS, SILVER & WORKS OF ART

New York 15 October 2019



CHRISTIE'S







THE COLLECTOR

ENGLISH & EUROPEAN 18TH & 19TH CENTURY FURNITURE, CERAMICS, SILVER & WORKS OF ART

Tuesday 15 October 2019



CHRISTIE'S LATES

Friday 11 October, 6.00PM – 8.00PM.

Gallery talks and other activities.

For the full program please see Christies.com

Back cover: Lots: 22, 31–33

Page 4: Lot 249 (detail)

Inside covers: Le Manach wallcovering and fabric kindly provided by Pierre Frey.

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

9/10/18

AUCTION

15 October 2019

at 10.00 am (Lots 1–162)

at 2.00 pm (Lots 163–314)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	11 October	10.00 am - 5.00 pm
Saturday	12 October	10.00 am - 5.00 pm
Sunday	13 October	1.00 pm - 5.00 pm
Monday	14 October	10.00 am - 5.00 pm

AUCTIONEERS

Richard Nelson (#1184056)

Robbie Gordy (#2033717)

Gemma Sudlow (#1039052)

John Hays (#0822982)

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MAXWELL-17468**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



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

View catalogues and leave bids online
at **christies.com**

CHRISTIE'S

21/02/2019

THOMAS CHIPPENDALE: THE SHAKESPEARE OF ENGLISH FURNITURE

Thomas Chippendale (1718-1779) was responsible for some of the greatest masterpieces of English furniture. His reputation was initially established in 1754 when he published a volume of his designs, *The Gentleman and Cabinet-Maker's Director*, followed by two subsequent editions in 1755 and 1762.

His sophisticated, highly creative design aesthetic and superb quality is consistent throughout his work; however, the subtle lines and harmonious mix of crisply carved ornament is his Neo-Classical designs of the 1770s most appeal to collectors. The inventories of his patrons have helped document his commissions and provided

an aesthetic and constructional template for further attributions. These illustrated lots all share specific design and constructional components with known Chippendale commissions and are welcome additions to his *oeuvre*.

Lots 291 & 295, The Collector, 15 October 2019

Lots 744 & 797, The Collector Property from Four American Collections, 16 October 2019



THE COLLECTOR

ENGLISH & EUROPEAN 18TH & 19TH CENTURY
FURNITURE, CERAMICS, SILVER & WORKS OF ART



BLISS SUMMERS
*Head of Sale
Specialist*



WILLIAM STRAFFORD
*Senior International
Specialist*



JODY WILKIE
*Co-Chairman
Decorative Arts*



JILL WADDELL
*Senior Specialist,
Silver*



CARLEIGH QUEENTH
*Specialist Head,
European Ceramics &
Glass*



GILES FORESTER
*Director,
Decorative Arts
London*



RICHARD NELSON
Senior Specialist



ANNE IGELBRINK
*Consultant, Furniture
anneigelbrink@
christiespartners.com*



ELISABETH PARKER
*Consultant, Carpets
elisabethparker@
christiespartners.com*



VICTORIA TUDOR
*Specialist,
Asian Works of Art*



SOPHIE SEVENOAKS
*Associate Specialist,
19th Century Furniture*



BRIAN EVANS
*Associate Specialist,
Fine Art*



INDIA DIAL
Junior Specialist



ANNSLEY MCKINNEY
Junior Specialist



JULIA JONES
Sale Coordinator



NINA MILBANK
Head of Sale Management

EMAIL

First initial followed by last name
@christies.com (eg. Julia Jones =
jjones@christies.com.)

For general enquiries about this auction,
please email the sale coordinator.

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

INSURANCE

Tel: +1 212 484 4879

Fax: +1 212 636 4957

POST-SALE SERVICES

Adriane Melchert
Victoria Anderson
Post-Sale Service Coordinators
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com



1

PROPERTY FROM A PRIVATE COLLECTION

1

EDOUARD LÉON CORTÈS (FRENCH, 1882-1969)

Port St. Denis

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

13¾ x 18¼ in. (34 x 46.3 cm.)

\$15,000-20,000

PROVENANCE:

Wally Findlay Galleries, New York.

Donald & Ann Stutler, Fairlawn, Ohio (acquired from the above, 1964).

Acquired from the estate of the above by the present owner.

2

EDOUARD LÉON CORTÈS (FRENCH, 1882-1969)

Notre Dame en Paris

signed 'EDOUARD CORTÈS.' (lower left)

oil on canvas

13¼ x 18½ in. (33.7 x 46 cm.)

\$15,000-20,000

PROVENANCE:

Wally Findlay Galleries, Chicago.

Acquired from the above by the parents of the present owner, September 1989.

Thence by descent.



2



3

PROPERTY FROM A PRIVATE COLLECTION

3
EDOUARD LÉON CORTÈS (FRENCH, 1882-1969)
Vue de Paris

signed 'EDOUARD CORTÈS.' (lower left)
 oil on canvas
 12¾ x 18 in. (32.4 x 45.7 cm.)

\$18,000-25,000

PROVENANCE:

Anon. sale, C.G. Sloan & Co., Washington D.C., 25 September 1983.
 Acquired at the above sale by the present owner.

PROPERTY FROM A CALIFORNIA COLLECTOR

4
EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)
Place Clichy

signed 'EDOUARD CORTÈS' (lower right)
 oil on canvas
 13 x 18 in. (33 x 45.7 cm.)

\$18,000-25,000

PROVENANCE:

New Renaissance Galleries, La Jolla, California.
 Acquired from the above by the present owner, January 2001.



4



5

EDOUARD LÉON CORTÈS (FRENCH, 1882-1969)

L'Opéra

signed 'EDOUARD CORTES' (lower right)

oil on canvas

18½ x 21¼ in. (46 x 55.2 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, Houston.

Acquired from the estate of the above by the present owner.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

6

EDOUARD LÉON CORTÈS (FRENCH, 1882-1969)

Porte Saint Martin

signed 'EDOUARD CORTÈS' (lower right)

oil on canvas

18 x 21¼ in. (45.7 x 55.2 cm.)

Painted *circa* 1968-1969.

\$25,000-35,000

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

7

A CONTINENTAL SILVER MODEL OF A BULL

20TH CENTURY

Realistically modeled as a charging bull, *marked under hoof MEISTER*

14½ in. (37 cm.) long

114 oz. (3,545.5 gr.)

\$4,000-6,000



7

8

AN ITALIAN SILVER CENTERPIECE

MARK OF BUCCELATTI, MILAN, SECOND HALF 20TH CENTURY

Modeled as swimming swan with glass eyes, *marked on underside*

13 in. (33 cm.) long

45 oz. 8 dwt. (1,412 gr.)

\$6,000-9,000



8

9

AN ITALIAN SILVER FIGURE OF A PANDA

MARK OF MARIO BUCCELLATI, MILAN, CIRCA 1935

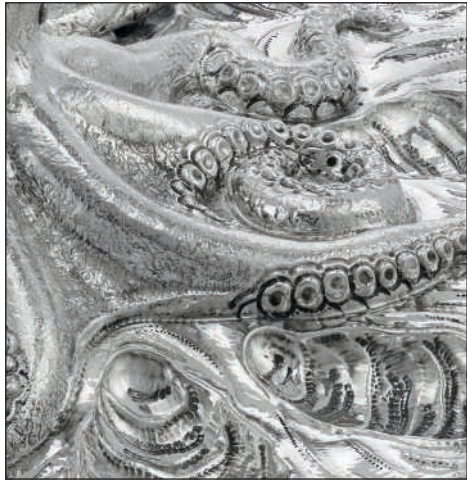
Realistically modeled as a seated panda bear with partly patinated fur holding a reed of bamboo, mounted with glass eyes, *bamboo engraved M. BUCCELLATI ITALY*, underside of one foot and base stamped 925 and ITALY

17 in. (43 cm.) long

121 oz. 6 dwt. (3,772 gr.) gross weight

\$50,000-70,000





(detail of tentacles)





10

A PAIR OF ITALIAN SILVER OYSTER TRAYS

MARK OF BUCCELLATI, FIRENZE, CIRCA 1970

Each with shaped ovoid dishes realistically chased with oyster shell wells and mounted with octopus form handles with scrolling tentacles, *each marked on top*

23 in. (58.4 cm.) long, the larger

92 oz. (2,861 gr.), the larger

(2)

\$50,000-70,000



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR (LOTS 11-12)

11

AN ITALIAN SILVER CENTERPIECE BOWL

MARK OF BUCCELLATI, CIRCA 1940

Formed as a woven circular basket inset within a wide wreath of various leafy-stemmed fruits including pineapple, pomegranate, pears, lemons, grapes, and figs; *underside engraved Buccellati, Italy, one leaf stamped 800*

26 in. (66 cm.) diameter

134 oz. (4,167 gr.)

\$15,000-20,000



12

12

AN ITALIAN SILVER VEGETABLE BASKET AND COVER

MARKED FIRENZE, AFTER 1968

In the Buccellati style, the basket of woven reed style with removable top realistically chased with tomatoes, peppers, radishes, zucchini, and lettuce; *one leaf stamped 800 and with Italian standard mark*

11 in. (28 cm.) diameter

35 oz. (1,120 gr.)

\$6,000-9,000

13

A SILVER FRUIT BASKET

PROBABLY ITALIAN, SECOND HALF 20TH CENTURY

In the style of Buccellati, modeled as a basket of fruit, the basket of woven reed style with removable top realistically chased as full sized fruit, and foliage including pears, grapes, apples and pomegranates, *marked to underside of basket*

9 1/4 in. (24.5 cm.) high, 11 in. (28 cm.) wide

47 oz. 14 dwt.

\$7,000-10,000



13



14

**A PAIR OF ITALIAN SILVER SEVEN-LIGHT
CANDELABRA**

MARK OF MARIO BUCCELLATI, MILAN, CIRCA 1934

On stepped domed bases, rising to fluted baluster stems emerging from acanthus leaftips, the detachable tops with central light and six branches capped with leaves and beaded tendrils, detachable confirming drippans and vase form scones, *marked on undersides* 20¼ in. (52 cm.) high
266 oz. 18 dwt. (8,300.6 gr.)

(2)

\$20,000-30,000





15

15

AN AMERICAN SILVER WINE COOLER

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1875

Richly chased with grapevine and acanthus leaf tips against a matte ground, badger-head handles, on four bracket supports with bearded masks, *marked on underside and numbered 2698-662* 11¾ in. (29.8 cm.) long, over handles 50 oz. 6 dwt. (1,564 gr.)

\$5,000-8,000

PROPERTY FROM A TEXAS CHEMICAL COMPANY FOUNDER

16

A MONUMENTAL AMERICAN SILVER RENAISSANCE REVIVAL JARDINIÈRE CENTERPIECE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1907, DESIGN ATTRIBUTED TO PAULDING FARNHAM

Oval with openwork sides boldly cast with urns spaced by scrolling acanthus and rosettes linked by laurel swags, the ends with up-turned tightly scrolled leaves, the lower body chased with lobes, raised on an oval foot applied with radiating foliage, the interior sides etched with foliage, *marked on underside and numbered 16539-3298*

32¼ in (82 cm.) long

512 oz. (15,923 gr.)

\$50,000-80,000

The present jardiniere centerpiece relates to a group of Renaissance Revival silver designed by Paulding Farnham for the 1900 Exposition Universelle in Paris. A 32 1/2 in. long centerpiece made for the 1900 Exposition and featuring similar foliate scrolls and rosettes linked by bellflower swags was sold Sotheby's, New York, 23 June 1994, lot 53. Tiffany's archives record the 1900 centerpiece to have had a manufacturing cost of \$4,828.25, making it one of the firm's most costly works. Another similar massive centerpiece bowl (31 in. long), dated 1904, was sold in these rooms on 10 December 1998, lot 351 and is illustrated in John Loring, *Tiffany's 150 Years, 1987*, pp. 124-125. The 1904 centerpiece bowl is described in Tiffany's pattern books as "CenterPiece Geo. III,"





17

PROPERTY OF A LADY (LOTS 17-19)

17

AN ELIZABETH II IRISH 20-KARAT GOLD CREAM JUG

MARK OF WILLIAM EGAN & SONS, DUBLIN, 1966

Of banded helmet form, on stepped circular base; marked on exterior of rim, with commemorative 1966 Jubilee mark

3½ in. (8 cm.) high

9 oz. 15 dwt. (303.3 gr.)

\$8,000-12,000

18

AN ELIZABETH II IRISH 20-KARAT GOLD WINE GOBLET

MARK OF WILLIAM EGAN & SONS, DUBLIN, 1973

On stepped circular base with tapering stem, marked to exterior of rim, with commemorative mark for 1973

6 in. (15 cm.) high

6 oz. 14 dwt. (208.4 gr.)

\$10,000-15,000



18



19

A FRENCH GOLD COFFEE POT AND STAND

MARK OF ANDRÉ AUCOC, PARIS, CIRCA 1894,

Of pear form with gadrooned hinged cover, the upper body finely chased with scrolls and *fleur de lis*, the lower body with gadrooning; the square stand finely chased with conforming decoration; marked on interior rim of pot, undersides with maker's mark and French large guarantee mark for 22-karat, further engraved 'Grandmaster / 1894 / A.Aucoc' to underside of each

6¼ in. (16 cm.) high

26 oz. 16 dwt. (833.5 gr.) gross weight

(2)

\$25,000-35,000





20

PROPERTY FROM THE ESTATE OF MYRNA AND
BERNARD POSNER

20

**A RARE VICTORIAN SILVER TOAST RACK
AFTER A DESIGN BY CHRISTOPHER
DRESSER**

MARK OF HUKIN AND HEATH, LONDON,
1898

On ball feet, with rods linked by spheres, *marked
throughout*
5½ in. (14 cm.) high; 9 oz. 10 dwt.

\$6,000-8,000

The present lot was designed by Christopher Dresser circa 1881 and is unusual as it is hallmarked for sterling silver, where as other plated examples only have markings for the manufacturer, Hukin and Heath. Two nearly identical silver-plated examples are in the Metropolitan Museum of Art, New York (1985.311) and Dallas Museum of Art (2001.321).

PROPERTY FROM A PENNSYLVANIA COLLECTOR

21

**A GERMAN SILVER-PLATED 'ZEPPELIN'
COCKTAIL SHAKER**

DESIGNED BY J.A. HENCKELS, SOLINGEN,
GERMANY, CIRCA 1930

Comprising: a cocktail shaker, a flask, a strainer and citrus press, a corkscrew and cover, three nesting cups, a funnel and four spoons, *each marked GERMANY, the strainer and citrus press with D.R.G.M. 894384 Made in Germany* 12¼ in. (31 cm.) high, overall

\$4,000-6,000

See S. Khachadourian, *The Cocktail Shaker*, London, 2000, pp. 48-49 for another cocktail shaker similar to this model; and A. Duncan, *Modernism: Modernist Design 1880-1940*, Suffolk, 1998, p. 187 for another shaker similar to this model.



21

PROPERTY FROM A CHICAGO COLLECTOR: LOTS 22-37





22

22

A DANISH SILVER LARGE TAZZA, NO. 264A

MARK OF GEORG JENSEN, COPENHAGEN, 1933-44

Grapevine Pattern, designed by Georg Jensen in 1918, the circular bowl with flaring rim, supported on a spiraling lobed stem topped by pendant grape bunches, spreading circular foot, *marked to underside*

10½ in. (26.5 cm.) high

36 oz. 2 dwt. (1,227.7 gr.)

\$5,000-8,000

23

A DANISH SILVER PITCHER, NO. 407A

MARK OF GEORG JENSEN, COPENHAGEN, 2001

Grapevine pattern, designed by Georg Jensen in 1925, the lower body chased with lobes and applied with scrolling grapevine, the upper handle terminal with pendant grape bunch, *marked to underside*

9¾ in. (24 cm.) high

34 oz. 8 dwt. (1,069.8 gr.)

\$4,000-6,000



23

24

A MONUMENTAL DANISH SILVER CHAMPAGNE COOLER, NO 19D

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1919

Louvre Pattern, designed by Georg Jensen circa 1912, the circular bowl with slightly flaring notched rim, raised on an openwork stem of leaves alternating with berried tendrils and stepped circular base, *marked to underside*

19½ in. (49.5 cm.) diameter, 12¾ in. (30.5 cm.) high

150 oz. 2 dwt. (2,668 gr.)

\$50,000-80,000



PROPERTY FROM A CHICAGO COLLECTOR: LOTS 22-37



25

25

A DANISH SILVER BOWL, NO. 180B

MARK OF GEORG JENSEN, COPENHAGEN, 1930'S

Designed by Georg Jensen in 1912, the circular bowl with slightly flaring notched rim, raised on an openwork stem of leaves alternating with berried tendrils and stepped circular base, *marked on underside with firm's engraved mark*

4½ in. (11.5 cm.) high

9 oz. 6 dwt. (289.3 gr.)

\$1,200-1,800

26

A DANISH SILVER COMPOTE AND COVER, NO. 180C

MARK OF GEORG JENSEN, COPENHAGEN, 1977

Designed by Georg Jensen in 1912, the circular bowl with slightly flaring notched rim, raised on an openwork stem of leaves alternating with berried tendrils and stepped circular base, the cover with sphere, leaf and berry finial, engraved to underside rim *POUL CHRISTENSEN.1927.3.11.1977 / GEORG JENSEN SØLVSMEDIE A/S, marked to underside*

6¾ in. (17 cm.) high

18 oz. 4 dwt. (566 gr.)

\$2,000-3,000

(2)



26

27

A RARE DANISH SILVER SAUCEBOAT, NO. 290

MARK OF GEORG JENSEN, COPENHAGEN, 1918-1927

Designed by Georg Jensen circa 1918, the deep circular bowl with slightly everted rim, supported on a baluster stem and fixed circular base, beaded borders, *marked to underside*

6¾ in. (16 cm.) diameter

12 oz. 12 dwt. (391.8 gr.)

\$2,000-3,000



27



28

28

**A DANISH SILVER TWO-HANDLED
CENTERPIECE BOWL, NO. 625B**

MARK OF GEORG JENSEN, COPENHAGEN,
1991

Designed by Georg Jensen circa 1930, of low
circular form, the leaf-capped ring handles
terminating in leaves and berries, *marked to
underside*

13 in. (33 cm.) long, over handles
43 oz. 14 dwt. (1,359 gr.)

\$3,000-5,000

29

**A DANISH SILVER CREAM PITCHER, NO.
181**

MARK OF GEORG JENSEN, COPENHAGEN,
CIRCA 1925-1932

Designed by Georg Jensen 1912-15, of oval form,
raised on a lobed ten-sided base, knopped loop
handle with bi-furcated upper handle terminal
ending in graduated beaded tendrils, *marked to
underside*

5½ in. (13 cm.) long
4 oz. 4 dwt. (130.6 gr.)

\$500-700

30

**A DANISH SILVER SUGAR CASTER, NO.
69**

MARK OF GEORG JENSEN, COPENHAGEN,
1925-1932

Designed by Georg Jensen circa 1915, of baluster
form raised on three scroll supports headed by
flower blossoms, the bayonet cover chased with
leaves, berried bud finial, *marked to underside*

7 in. (18 cm.) high
8 oz. 14 dwt. (270.6 gr.)

\$1,500-2,500



29



30



31

31

A DANISH SILVER BOWL, NO. 173

MARK OF GEORG JENSEN, COPENHAGEN, 1919

Designed by Johan Rohde circa 1919, the deep circular bowl with flaring rim, raised on an openwork stem formed on beads and scrolls, spreading circular base, *marked to underside* 10 $\frac{3}{8}$ in. (27.5 cm.) diameter 33 oz. 12 dwt. (1,045 gr.)

\$8,000-10,000

32

A DANISH SILVER BOWL AND COVER, NO. 43

MARK OF GEORG JENSEN, COPENHAGEN, 1945-77

Designed by Johan Rohde in 1908, the deep circular bowl raised on an openwork stem of scrolls and beads, stepped circular disk foot, the low domed cover with slender baluster finial, *marked to underside*

6 in. (15 cm.) high
14 oz. 4 dwt. (441 gr.)

\$1,200-1,800



32



33

A DANISH SILVER TWO-HANDLED TRAY, NO. 377B

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Designed by Johan Rohde circa 1920, the oval tray with openwork galleried rim
formed of scrolling berried leaves, *marked to underside*

18½ in. (47 cm.) long, overall

59 oz. 2 dwt. (1,838 gr.)

\$9,000-12,000





34

34

A DANISH SILVER AND ENAMEL SIX-PIECE TOILET SERVICE, NO. 114

MARK OF GEORG JENSEN, COPENHAGEN, CIRCA 1919-1932

Each with openwork, blossoms bearing graduated, beaded tendrils over dark blue enamel, comprising: an oval hair brush, an oval hand mirror, an oval clothing brush, a comb, a quatrefoil pin box, and a perfume bottle, *all marked*

33 oz. 8 dwt. (1,038.75 gr.) gross weight (6)

\$3,000-5,000



35

35

A DANISH SILVER COMPOTE, NO. 17A

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Designed by Johan Rohde in 1912, the deep circular bowl with slightly flaring rim, raised on an openwork support of slender leaves and beaded tendrils, stepped domed base, *marked to underside* 4 1/8 in. (10.5 cm.) high 5 oz. 10 dwt. (171 gr.)

\$1,000-1,500

36

**A DANISH SILVER AND WHITE ENAMEL
CAVIAR DISH AND COVER ON FIXED
STAND, NO. 499B**

MARK OF GEORG JENSEN, COPENHAGEN,
1945-1977

Designed by Harald Nielsen in 1927, the circular
bowl with slightly flaring rim and supported
on a fixed circular stand, the detachable cover
with scrolled leaf and berried tendril finial, bowl
with white enamel interior, *marked to underside*;
together with associated spoon No. 65
7½ in. (19 cm.) diameter of stand
28 oz. 8 dwt. (883.25 gr.) gross weight (3)

\$2,000-3,000



36



37

37

A DANISH SILVER BOWL, NO. 755

MARK OF JENSEN AND WENDEL,
COPENHAGEN, 1945-51

Designed by Gundorph Albertus in 1935, the
tapered circular bowl supported on a short
openwork stem formed of stylized buds flanked by
foliage, *marked to underside*
7¼ in. (18.5 cm.) diameter
15 oz. 16 dwt. (491.4 gr.)

\$2,000-3,000



38

38

**AN ASSEMBLED DANISH SILVER
FLATWARE SERVICE**

MARK OF GEORG JENSEN, COPENHAGEN,
CIRCA, 20TH CENTURY

Acorn, designed by Johann Rhode, comprising:

Twenty-four dessert spoons
Twenty-four teaspoons
Twenty-four soup spoons
Seventeen tablespoons
Six egg spoons
Twenty-four dinner forks
Twenty-four luncheon forks
Twenty-four dessert forks
Twenty-four dinner knives
Twenty-four luncheon knives
Twenty-four butter spreaders
Three vegetable spoons
A salad spoon with horn bowl
Three serving spoons
A double-lipped sauce ladle
Five luncheon meat forks
Three cold meat forks
A sugar spoon
A small spatula
A bottle opener
In four-drawer fitted case

283 oz. 10 dwt (8,817 gr.) weighable silver (258)

\$15,000-25,000

39

**A SET OF SEVEN DANISH SILVER PLACE
PLATES, NO. 210F**

MARK OF GEORG JENSEN, COPENHAGEN,
1933-1944

Designed by Georg Jensen circa 1916, circular with
beaded borders, *marked to the undersides*

10¼ in. (26 cm.) diameter

133 oz. (4,136.3 gr.)

(7)

\$3,500-5,500



39



40

PROPERTY FROM A PRIVATE COLLECTION

40

**A PAIR OF DANISH SILVER THREE-LIGHT
CANDELABRA, NO. 161**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Designed circa 1912, each on a circular base, the fluted cylindrical stem with stylized berries and leaves, supporting two branches and a central standard, the three sconces lobed and fluted, underside engraved 'John J. Schumann Jr., 1934, marked on undersides

13¾ in. (33.5 cm.) high

48 oz. 8 dwt. (1,505.25 gr.)

(2)

\$15,000-25,000

41

A DANISH SILVER TAZZA, NO. 264A

MARK OF GEORG JENSEN, COPENHAGEN, CIRCA 1925-1932

Grapevine Pattern, designed by George Jensen in 1918, with dangling grapes on a vine, lobed and swirling fluted stem on circular base, marked to underside

10⅞ in. (26.5 cm.) high, 10 in. (25.5 cm.) diameter

36 oz. 10 dwt. (1,135 gr.)

\$5,000-8,000



41



42

PROPERTY FROM THE ESTATE OF MYRNA AND
BERNARD POSNER

42

A DANISH SILVER COMPOTE, NO. 285B
MARK OF GEORG JENSEN, CIRCA 1925-1932

Designed by Georg Jensen in 1918, the bowl
formed as a stylized shell on foliate stem with
grapes and vines on stepped base, the underside
of base later engraved *ALISON HITCHCOCK*
FROM IRVING F. MAILIN MARCH 23, 1940,
marked under shell

7½ in. (19 cm.) high
22 oz. 6 dwt. (693.6 gr.)

\$6,000-8,000

PROPERTY FROM A PRIVATE COLLECTION

43

**A DANISH SILVER TWO-HANDLED
BOWL, NO. 650**
MARK OF GEORG JENSEN, CIRCA 1931-1933

Designed by Harald Nielsen circa 1931, the handles
formed as scrolling grape vines, the underside
engraved *TO JOHN J. SCHUMANN, JR. FROM*
THE MEMBERS OF THE UPPER MONTCLAIR
COUNTRY CLUB 1933, marked on underside
14½ in. (37 cm.) long, over handles
51 oz. 10 dwt. (1,601.6 gr.)

\$10,000-15,000



43

44

A DANISH SILVER SOUP TUREEN AND COVER, NO. 337

MARK OF GEORG JENSEN, COPENHAGEN, 1920

Designed by Georg Jensen circa 1919, the oval body with lightly hammered finish, the two handles with stylised floral joins, the stepped cover with floral finial, on oval stand with reeded border and chased with floral motif at each edge, on stand, *marked to underside tureen and tray*
12 in. (30.5 cm.) long, the stand
82 oz. 2 dwt. (2,553 gr.)

(3)

\$20,000-30,000





(detail of the reverse of each vase)

45

A PAIR OF MINTONS PATE-SUR-PATE DUSKY ROSE VASES

CIRCA 1877-78, IMPRESSED UPPERCASE MARKS AND DATE CYPHERS, RECORDED AS SHAPE NO. 1986, EACH SIGNED L(OUIS) SOLON

Each of elongated shield-shape, finely painted and hand-tooled in white slip with either a maiden protecting Cupid and shooting away owls emblematic of Wisdom or a maiden protecting a bust of Minerva and shooting away putti emblematic of Love, the reverse with either an owl carrying a prostrate putto in his talons or a putto riding an owl and using his bow as a whip, the neck molded with leaves and flanked by upright bifurcated scroll handles

18¼ in. (46.3 cm.) high

(2)

\$60,000-80,000

A sketch dating between 11 November and 11 December 1878 in Solon's *Illustrated Journal* entitled 'L'amour protégé &...' seemingly corresponds to the present pair of vases, though the *Journal* notes that they are 'noir' in color. This misattribution in hue is likely just an innocent mistake as Solon is not known to have repeated the designs on any of his major works. The *Journal* also notes that Solon worked on the vases for ten days.

As U.S. Commissioner Blake observed in his *Reports of the United States Commissioners* to the House of Representatives following the 1878 Paris Exposition Universelle, Solon's "work is incomparably superior to that of any of his imitators, far surpassing in art value the best examples of figure subjects from the kilns of Sèvres. He alone fully and satisfactorily unites skill in the technique of paste and glaze and the genius of sculptor and designer. His favourite subjects, as is well known, are the female form, Cupids and cherubs. He delights in illustrating the pranks Cupid plays with the hearts of maidens."





46

PROPERTY FROM A CALIFORNIA COLLECTOR

46

A FRENCH PORCELAIN PÂTE-SUR-PÂTE BLUE-GROUND RECTANGULAR PLAQUE BY LOUIS SOLON

CIRCA 1869-70, SIGNED MILES (THE PSEUDONYM FOR LOUIS SOLON)

Finely painted and hand-tooled in white slip with a maiden either receiving a love letter from Cupid or burning a love letter in a brazier, enriched with gilt foliage
4¾ in. (12 cm.) high, 8¼ in. (20.9 cm.) wide, excluding the giltwood frame

\$5,000-7,000

The archival records of 1869 document that Louis Solon was both actively employed at Sèvres and independently producing small *pâte-sur-pâte* vases and plaques. These early works are often signed Miles, an acronym created using his initials.

PROPERTY FROM A FRENCH COLLECTOR

47

A FRENCH PORCELAIN PÂTE-SUR-PÂTE OLIVE-GREEN GROUND CIRCULAR PLAQUE BY LOUIS SOLON

DATED 1869, POSSIBLY SEVRES, SIGNED AND DATED MILES 69 (THE PSEUDONYM FOR LOUIS SOLON)

Finely painted and hand-tooled in white slip with a classically draped maiden supporting a putto holding a heart inscribed '100K', the reverse with an elaborate later inscription about Solon's history
7 in. (17.7 cm.) diameter

\$5,000-7,000

See note to the preceding lot.



47



48

**A MINTONS PÂTE-SUR-PÂTE CHOCOLATE-BROWN AND IVORY GROUND
RETICULATED CENTERPIECE AND A STAND**

CIRCA 1883, IMPRESSED UPPERCASE AND GILT CROWNED GLOBE MARKS, DATE CYPHER AND SHAPE NO. 3451, SIGNED WITH AN HH MONOGRAM FOR HENRY HOLLINS, RETAILER'S MARKS FOR T. GOODE & CO., LONDON

Of shaped oval form, finely painted and hand-tooled in white slip with putti warming their arrows in the flames of Love, the obverse with putti huddling before a flame as lovebirds hover nearby, on an oval stand 17½ in. (43.4 cm.) long, the stand

(2)

\$15,000-20,000

Henry Hollins was a *pâte-sur-pâte* decorator trained by Louis Solon, recorded at the manufactory in the 1870s and early 1880s. See J. Jones, *Minton, the First Two Hundred years of Design & Production*, Shrewsbury, 1993, p. 214 for a similar centerpiece from a dessert service shown in the Paris Exhibition of 1889.



49

49

A PAIR OF MINTONS PATE-SUR-PATE CHOCOLATE-BROWN AND IVORY GROUND VASES ON STANDS

CIRCA 1885, IMPRESSED UPPERCASE AND GILT CROWNED GLOBE MARKS, IMPRESSED DATE CYPHERS AND SHAPE NO. 2359, SIGNED WITH AN AB MONOGRAM FOR ALBOIN BIRKS

Each after the Sèvres form 'Vase Hollandois nouvelle forme', finely painted and hand-tooled in white slip with putti either leap-frogging or piggyback riding, the reverse with either morning glory or dahlias, the sides with flowering vine and the reticulated base with trophies

9½ in. (24.3 cm.) high

(4)

\$20,000-30,000

The vase 'Hollandois Nouveau Ovale' was first produced in 1758 in five sizes. The upper portion holds the plant in earth and has holes pierced along the lower edge of the deep flange that sits into the stand in order to water from the bottom. For a single example of this form in Minton's *pâte-sur-pâte* in the Victoria & Albert Museum, see G. Godden, *Victorian Porcelain*, New York, 1961, p. 185, pl. 92.



50

A PAIR OF MINTONS PATE-SUR-PATE CHOCOLATE-BROWN VASES, 'DEPART ET ARRIVEE'

CIRCA 1876, RECORDED AS SHAPE NO. 1937, EACH SIGNED L(OUIS) SOLON

Finely painted and hand-tooled in white slip within a maiden and putto either setting sail or dropping anchor, the reverse with either a dolphin and rudder among the waves or a dolphin and anchor at the bottom of the sea, the neck with stylized foliate forms and gilt gadroons, flanked by rope-twist handles with bearded mask terminals

15½ in. (39.3 cm.) high

(2)

\$60,000-80,000

A sketch of the present pair of vases can be found in Solon's *Illustrated Journal*, where they are listed as 'Paire de vases f.[ond] brun. Départ et Arrivée'. Solon records working on them for eight days between 11 May and 11 June 1876.





51

51

CESARE LAPINI (ITALIAN, FL. 1880-1910), AFTER THE MODEL BY ANTONIO CANOVA (ITALIAN, 1757-1822)

Psyche Revived by Cupid's Kiss

signed 'C. Lapini' to the reverse

white marble

31 in. (79 cm.) high, 22 in. (85 cm.) wide, 16 in. (40.5 cm.) deep

Executed circa 1900.

\$12,000-18,000



52

52

PIETRO BARZANTI (ITALIAN, 1842-1881)

Children and Dog

signed 'PETER BARZANTI & SON / FLORENCE' to the base

white marble

28 in. (71 cm.) high, 22 in. (56 cm.) wide, 14¼ in. (36 cm.) deep

Executed circa 1880.

\$10,000-15,000

■53

ANDREI CAMBI (ITALIAN, LATE 19TH
CENTURY)

The Toast

signed and dated 'PROF. A CAMBI /

FIRENZE.1881' on base

white marble

55 in. (139.7 cm.) high

\$15,000-25,000





54

54

**TWO ORMOLU AND ONYX MOUNTED FRENCH CERAMIC
YELLOW AND TURQUOISE GROUND VASES**

LATE 19TH CENTURY, SIGNED DAPOIGNY

Each painted with a Renaissance woman holding a fan within an Islamic style
ogival cartouche, the obverse with a landscape, flanked by upright scrolling
beast handles

32 in. (81.2 cm.) high

(2)

\$15,000-20,000

THE ROBERT B. AND BEATRICE C. MAYER FAMILY COLLECTION (LOTS 55-56)

55

**A PAIR OF ORMOLU-MOUNTED THEODORE DECK 'PERSIAN
BLUE' VASES MOUNTED AS LAMPS**

LATE 19TH CENTURY, THE MOUNTS EACH STAMPED AND
INSCRIBED GAGNEAU

Each of bottle form, molded in the Chinese taste with panels of prunus, peach
branches and lotus, the pierced stand with four fantastic beast masks, the
tongues as scroll feet

18¼ in. (46.5 cm.) high overall, including the fitment

(2)

\$5,000-7,000



55

■56

**A PAIR OF FRENCH ORMOLU AND CHAMPLEVE ENAMEL
THREE-LIGHT WALL APPLIQUES**

ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS, THE DESIGN
POSSIBLY BY LOUIS-CONSTANT SEVIN, CIRCA 1880

Each with three branches finely enameled with arabesques, foliate scrolls and
flora, electrified

18 in. (45.8 cm.) high, 17¾ in. (45 cm.) wide

(2)

\$5,000-7,000



56



57

**A LARGE SEVRES (PATE DURE NOUVELLE) PORCELAIN
COBALT-BLUE GROUND PRESENTATION VASE AND WOODEN
STAND**

BLACK RECTANGULAR DATE MARK FOR 1926, INDISTINCT INCISED
LP-6-24 PN

Of octagonal form, enriched with gilt stylized flower-heads, the wooden
base inscribed THIS VASE SPECIALLY FIRED AT THE NATIONAL
MANUFACTORY CREATED AT SEVRES BY LOUIS XV IS A TRIBUTE FROM
THE REPUBLIC OF FRANCE, FROM THE FRENCH PRESS, AND FROM
THE SPIRIT OF FRANCE TO THE SPIRIT OF THE POOR RICHARD CLUB-
FELLOWSHIP IT WAS PRESENTED TO THE CLUB ON JULY 19, 1928 BY
A DELEGATION FROM THE FRENCH PRESS, HEADED BY DR. MARCEL
KNECHT, GENERAL SECRETARY OF "LE MATIN," PARIS, "WITH A DEEP
FEELING OF FRIENDSHIP AND RESPECT"

39¼ in. (99.8 cm.) high

(2)

\$4,000-6,000



57

The Poor Richard Club was a private Philadelphia association founded in
1906 by members of the advertising industry seeking to encourage ethical
codes of conduct. They were instrumental in the creation of the Benjamin
Franklin National Memorial and presented an annual *Gold Medal of
Achievement* award for public service to such notables as Woodrow Wilson,
Amelia Earhart, Walt Disney and Clare Booth Luce.



PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER (LOTS 58-61)

58

AN INDIAN SILVER FIGURAL TAZZA

MARK OF OOMERSI MAWJI, KUTCH, LATE 19TH CENTURY

Formed as man riding a draped elephant and supporting a shaped circular bowl later engraved *To Almuth Dold with Deepest Affection and Pleasant Memories of our Four Years Together 1938-1942 Ripley "Believe it or Not"*, all on a oval base chased with foliage and raised on four paw feet, *marked to underside*

8¾ in. (22 cm.) high

30 oz. 4 dwt. (939 gr.)

\$4,000-6,000

Oomersi Mawji is perhaps the most revered Indian silversmith. By the 1860's, he was appointed the court silversmith of the Maharaja of Kutch. While the province of Kutch was a prominent center of silver manufacture, often exported to parts of Europe, Mawji is credited for elevating the level of quality now associated with this region in the nineteenth century. Depicting animals in motion was a popular subject matter for Kutch silversmiths of this time, but Mawji's inventiveness and whimsy was unrivaled. His sons later

joined the firm, and together they exhibited at the Exposition Universelle in Paris, in 1878. The popularity of the firm grew, and their designs were eventually produced by retailers such as Liberty & Co. in London. After his death in 1890, his son's continued working for the firm before it closed in the 1930's. Works manufactured by Oomersi Mawji and sons are can be found in institutional collections around the world, including the Victoria & Albert Museum.

Mrs. Almuth Dold was the former housekeeper and caretaker of Robert Ripley's home in Mamaroneck, New York. In a 1940 interview and tour of the house for *The New Yorker*, Geoffrey T. Hellman wrote, "[Ripley's] equally odd housekeeper, Mrs. Almuth Dold, formerly the wife of a Russian baron, once in a Turkish harem as a guest and finely cultivated in the arts of graphology, astrology, palmistry, phrenology, numerology and tea leaves." In that same interview, Dold told Hellman that the most unusual thing in the house was Mr. Ripley himself.

59

AN INDIAN SILVER THREE-PIECE TEA SET AND TRAY

PROBABLY KASHMIR, CIRCA 1900

Of tipped *kang* form chased with segments and foliage, the trefoil tray shaped to match, comprising: a teapot, a creamer, a sugar bowl, and a tray, *apparently unmarked*

12 in. (30.5 cm.) long (the tray)

47 oz. 16 dwt. (1,486.5 gr.)

(5)

\$2,000-3,000

The tipped form teaset takes its shape from traditional Chinese *kang* vessels for collecting rainwater, and was a popular shape for Kashmiri silversmiths.



59



60

60

AN INDIAN SILVER LARGE PITCHER

MARK OF GRISH CHUNDER DUTT, CALCUTTA, LATE 19TH CENTURY

The lower body chased with stiff leaves below a band of figures dancing and playing musical instruments, the upper body with zodiac symbols, handle formed as a figure emerging from the mouth of a fish and holding twisted serpents, *marked on underside*

13½ in. (34.3 cm.) high

93 oz. (2,892 gr.)

\$3,000-5,000

PROVENANCE:

Acquired 12-13 December, 1999.



61

61

AN INDIAN SILVER TAZZA

EARLY 20TH CENTURY

Circular, chased with borders of scrolling foliate and stylized acorns, the dish supported on three winged supports with bird heads, *marked on underside a coronet, PAONG, 900*

12 in. (30.5 cm.) diameter

44 oz. (1,368.4 gr.)

\$1,200-1,800



62

PROPERTY OF A CHICAGO COLLECTOR

■62

A BIDJAR WAGIREH

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Having a sampler format with an indigo star medallion on a crimson *herati* field with a large ivory palmette and camel sprandl all within border of various decorative motifs

Approximately 7 ft. 5 in. x 4 ft. (226 cm. x 122 cm.)

\$5,000-8,000



63

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION (LOTS 63-64)

■63

A MAHAL CARPET

WEST PERSIA, FIRST QUARTER 20TH CENTURY

The light camel field with an all-over palmette trellis within a crimson floral viney border

Approximately 11 ft. 8 in. x 8 ft. 6 in. (356 cm. x 259 cm.)

\$4,000-6,000



■64

A HERIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Having a concentric indigo and crimson medallion on the indigo field with floral vinery within a crimson enlarged palmette and vinery border

Approximately 24 ft. 10 in. x 15 ft. 2 in. (757 cm. x 462 cm.)

\$25,000-35,000



65

65

RAFFAELLO ROMANELLI (ITALIAN, 1856-1928), AFTER THE MODEL BY ANTONIO CANOVA (ITALIAN, 1757-1822)

Paulina Borghese

signed 'R. ROMANELLI / FIRENZE' on base

white marble

16½ in. (41.9 cm.) high, 31½ in. (80 cm.) wide

Executed circa 1880.

\$5,000-8,000

PROPERTY FROM A PRIVATE COLLECTION

66

FRANCIS JOHN WILLIAMSON (ENGLISH, 1833-1920)

Echo

signed and dated 'F.J. WILLIAMSON. S.C./ESHER/1896' to the reverse, on a fixed base

white marble

14¼ in. (36 cm.) high, 14 in. (35.5 cm.) wide, 9½ in. (24 cm.) deep

\$5,000-7,000



66

■67

AFTER CHRISTOPHE-GABRIEL ALLEGRAIN (FRENCH, 1710-1795)

Bathing Venus

inscribed 'ALLGERAIN' on base

white marble

34¼ in. (87 cm.) high

Executed circa 1900.

\$6,000-8,000



68



67

■68

GIOVANNI BATTISTA LOMBARDI (ITALIAN, 1823-1880)

Susanna at the bath

signed 'LOMBARDI G. / ROMA' on base

white marble

54 in. (137 cm.) high

Executed circa 1875.

\$15,000-25,000

A student of the Accademia in Rome under the direction of Piètro Tenerani (a pupil of Thorvaldsen), Lombardi established a celebrated career producing large religious and allegorical subjects. Much like the present lot, the artist heavily favored individual biblical female subjects, including Ruth, Susanna, Deborah, and Rebecca.

Lombardi executed several variations on *Susanna at the Bath*, many of which are illustrated in A. Conconi Fedrigolli, *Giovanni Battista Lombardi, 1822-1880*, Brescia, 2006, pp. 163-164.



69

PROPERTY FROM A PRIVATE CONNECTICUT
COLLECTION

■69

A ZIEGLER SULTANABAD CARPET
WEST PERSIA, LAST QUARTER 19TH
CENTURY

Having an unusual design with a soft red oval
medallion on an indigo field with floral vinery
within a light camel border of rosettes and
inscription cartouches
Approximately 22 ft. 10 in. x 14 ft. 8 in. (696 cm. x
447 cm.)

\$6,000-8,000



70

PROPERTY OF A CHICAGO COLLECTOR

■70

A BIDJAR CARPET
WEST PERSIA, CIRCA 1900

The indigo field with a *Harshang* trellis overall within a camel leafy
vinery border
Approximately 11 ft. 9 in. x 8 ft. 10 in. (358 cm. x 269 cm.)

\$6,000-8,000





71

71

A PAIR OF CLEMENT MASSIER ENAMELED TERRACOTTA VASES

CIRCA 1890-95, BLACK PAINTED CLEMENT MASSIER GOLFE-JUAN A.M. MARKS

Each bottle-form vase enameled in the Iznik taste with stylized flower-heads and scrolling vine

22¾ in. (60.2 cm.) high

(2)

\$4,000-6,000

For a vase with similar faux cloisonné decoration, see the exhibition catalogue Musée Magnelli, Musée de la Céramique, Vallauris, *Massier, L'Introduction de la Céramique Artistique sur la Côte d'Azur*, 7 May - 27 September 2000, Paris, 2000, p. 20, fig. 28.

72

A PAIR OF BOHEMIAN 'JEWELLED' RUBY GLASS VASES

LATE 19TH/20TH CENTURY

Of double-gourd form, gilt allover with scrolling vine applied with colorful 'jewels'

23¾ in. (60.3 cm.) high, the slightly taller

(2)

\$6,000-8,000



72



73

73

A LARGE FRENCH FAIENCE (VIELLARD) FAUX CLOISONNE TURQUOISE-GROUND JARDINIÈRE

LATE 19TH CENTURY, IMPRESSED J.V. CIE BOURDEAUX MARK, IMPRESSED MODEL NUMBER 796

In the Chinese taste, enameled with gold-ground lappets enclosing flower-heads, above scrolling lotus

22 in. (55.8 cm.) diameter

\$3,000-5,000



74

**A LARGE PAIR OF BOHEMIAN RUBY GLASS 'ALHAMBRA'
VASES AND STANDS**

LATE 19TH CENTURY

Each faceted vase richly gilt with scrolling vine, ogival lappets, and other
foliate forms, flanked by wing-like handles, on conforming stands
38 $\frac{1}{2}$ in. (98 cm.) tall (4)

\$15,000-20,000



75

75

A FRENCH 'JAPONISME' ORMOLU AND CHAMPLEVE ENAMEL FIVE-PIECE CLOCK GARNITURE

THIRD QUARTER 19TH CENTURY

Comprising a mantel clock, a pair of vases and a pair of three-light candelabra, each with blue and turquoise ground and decorated with tropical flowers, the dial dated '3. AUGUST. / 1824 / 1874'

The clock: 14¾ in. (37.5 cm.) high, 8 in. (20.3 cm.) wide, 7 in. (17.8 cm.) deep

The candelabra: 12 in. (30.5 cm.) high, 3¾ in. (85.8 cm.) square

The vases: 11¼ in. (29.8 cm.) high, 3¼ in. (9.5 cm.) square (5)

\$8,000-12,000

PROPERTY FROM A FRENCH COLLECTOR

76

A FRENCH ORMOLU-MOUNTED CHINESE IMARI LAVABO

THE PORCELAIN FIRST QUARTER 18TH CENTURY, THE ORMOLU SECOND HALF 19TH CENTURY

Decorated with landscape scenes, stylized flowers, birds and clouds

30¾ in. (78 cm.) high, 19¼ in. (50 cm.) diameter

\$5,000-8,000



76



■77

**A LARGE PAIR OF NAPOLEON III ORMOLU-MOUNTED IMARI
SEVEN-LIGHT CANDELABRA**

THE PORCELAIN 18TH CENTURY, THE ORMOLU THIRD QUARTER
19TH CENTURY

Of baluster form, each decorated with colorfully plumed birds, each
surmounted by seven candelarms formed as flowering branches
57½ in. (146 cm.) high, 16½ in. (42 cm.) wide

(2)

\$25,000-40,000





■78

A PAIR OF JAPANESE BLACK AND GILT LACQUER BOXES AND COVERS

EDO PERIOD, 19TH CENTURY

Decorated overall with roundels of stylized lotus on a scrolling foliate ground, later wood stands

14 in. high (35.5 cm.) high, 27 in. (69 cm.) wide, 16½ in. (42 cm.) deep (4)

\$6,000-8,000



78

PROPERTY FROM A PRIVATE COLLECTION

■79

A JAPANESE BROWN AND GILT LACQUER TWO-TIER LOW TABLE

MEIJI PERIOD (1868-1912)

Decorated with large chrysanthemum blossoms, the second tier with two doors enclosing a compartment, mounted with brass hardware
13 in. (33 cm.) high; 33 in. (83.8 cm.) wide; 15¼ in. (40 cm.) deep

\$2,000-3,000

PROVENANCE:

Acquired from Ross Hamilton, Ltd., London, 18 October 1982.



79

PROPERTY FROM A LONG ISLAND ESTATE

■80

**A FRENCH ORMOLU-MOUNTED GILT-DECORATED BLACK LACQUER SIDE-CABINET
IN THE LOUIS XVI STYLE, LATE 19TH CENTURY**

The *sarrancolin* marble top above a central frieze drawer and cupboard doors decorated with figures in a landscape, applied with floral garlands, on short tapering legs

44¼ in. (112.4 cm.) high, 57½ in. (146 cm.) wide, 18¾ in. (47.6 cm.) deep

(2)

\$12,000-18,000





81

81

**A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE EXPORT STYLE PORCELAIN
VASES, MOUNTED AS LAMPS**

EARLY 20TH CENTURY, THE PORCELAIN
POSSIBLY SAMSON

Each baluster vase decorated throughout with
exotic birds in a flowering and fruiting landscape
20 in. (51 cm.) high, excluding fittings (2)

\$6,000-8,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 82

**A NAPOLEON III 'JAPONISME' ORMOLU AND ETCHED-GLASS
ETAGERE**

BY MAISON ALPHONSE GIROUX, THIRD QUARTER 19TH CENTURY

Cast as faux bamboo, with three circular tiers each with a glass shelf etched
with flowers, stamped 'MAISON ALPH. GIROUX PARIS' to the top front rim
30¾ in. (78 cm.) high, 17 in. (43 cm.) diameter

\$7,000-10,000

PROVENANCE:

The Duke and Duchess of Windsor; Sotheby's, New York, February 19-27 1998,
lot 2605.

Anonymous sale; Christie's, Paris, 17 June 2003, lot 46.

LITERATURE:

H. Vickers, *The Private World of the Duke and Duchess of Windsor*, London,
1995, p. 22 (photographed *in situ* in the Duchess's Bathroom at the Windsor
residence in Bois de Boulogne).

This *étagère* stood in The Gold Drawing Room at 24 Boulevard Suchet in
Paris, and appears in the painting by Alexandre Serebriakov of the room,
dated 1946.

A related table of elaborate design by Giroux was sold at Christie's, London,
24 May 2018, lot 606 (£23,750).



82



■83

**A PAIR OF CHINESE CLOISSONNÉ ENAMEL LARGE
MODELS OF CRANES**

QING DYNASTY, 19TH CENTURY

Each crane a mirror image standing with one claw raised, with
rectangular stepped plinths with applied gilt-metal bamboo shoots
69½ in. (176.5 cm.) high

(10)

\$30,000-50,000



84



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■84

A PAIR OF GEORGE II STYLE GILTWOOD PIER MIRRORS 19TH CENTURY

Each rectangular plate within a pierced acanthus-sheathed scrolled-*rocaille* surround, surmounted by a scrolled cornice centering a flowering basket, the base centered by a swan

64 in. (162.5 cm.) high, 32½ in. (82.5 cm.) wide

(2)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Christie's, New York, 19 October 2000, lot 277.

■85

A FRENCH ORMOLU AND MARBLE GUERIDON

RETAILED BY TIFFANY & CO., NEW YORK, LATE 19TH/EARLY 20TH CENTURY

The shaped pale green marble top above a foliate frieze, raised on tapering legs joined by a wreathed stretcher, twice stamped 'TIFFANY & CO.' and 'MADE IN FRANCE'

29 in. (73.5 cm.) high, 26½ in. (67.5 cm.) wide, 20 in. (51 cm.) deep

\$7,000-10,000



85

PROPERTY FROM A PRIVATE SOUTH AMERICAN
COLLECTION

86

**A LARGE FRENCH ORMOLU-MOUNTED
FLEUR DE PECHER CENTERPIECE AND
COVER**

CIRCA 1900

The cover surmounted by a pomegranate, the
bulbous body with handles cast as putti and
drapery, on a waisted socle with a ribbon-twist
collar, on a square base, fitted with removable
brass liner
20½ in. (52.1 cm.) high, 24 in. (60.9 cm.) wide, over
handles

\$7,000-10,000



86



87

87

**A FRENCH ORMOLU-MOUNTED
MAHOGANY TEA-TABLE**

ATTRIBUTED TO PAUL SORMANI, PARIS,
THIRD QUARTER 19TH CENTURY

The ovoid upper tier with removable glass tray
supported by scrolling foliage, on slight cabriole
legs

37½ in. (95 cm.) high, 36 in. (91.5 cm.) wide, 23½
in. (59.5 cm.) deep

\$12,000-18,000

The present *table à thé*, topped with a removable
glass tray, relates to identical tables signed by
the *ébéniste* Paul Sormani, examples of which
sold at Christie's, London, 19 March 2008, lot 189
(£17,300) and Christie's, New York, 9 June 2014,
lot 179 (\$20,000).



88

A VERY LARGE PAIR OF GILT-BRONZE MOUNTED SEVRES (NAPOLEON III) PORCELAIN FAUX LAPIS GROUND VASES (VASE CARAFE ETRUSQUE, 1RE GRANDEUR)

CIRCA 1868, IRON-RED CROWNED N MARK FOR 1868, INCISED POTTER'S DS-59-12 AND 2 DS-62-5 MARKS, SIGNED D. DE C FOR DELPHINE DE COOL, THE GILDING RECORDED AS BEING BY G. DERICHWEILER

One vase finely painted after Charles de la Fosse with the 'The Triumph of Bacchus', the other after Nicolas Poussin with a satyr carrying a bacchante on his back, attended by putti and a faun in an Arcadian landscape, flanked by upright scroll handles with iris-form terminals, all on a faux lapis lazuli ground enriched with gilt

40 in. (101.6 cm.) high

(2)

\$50,000-70,000

Born in Limoges in 1830, Delphine de Cool (née Fortin) was a prolific artist on porcelain and enamels in the late 19th century. For half a century (1858-1908) she is documented exhibiting her works at various Salons and Expositions in Paris and abroad, including in London and in Vienna. At the 1893 Chicago Universal Exhibition, both her paintings and works on porcelain were exhibited in the Women's Building as part of a special envoy of French female artists, and her treatise was published in the Women's Library. She is recorded as a painter at the Sèvres manufactory from 1860-70.

The subjects on the present pair of impressive vases were painted by de Cool after known Old Masters. The first is after Charles de la Fosse's (1636-1716) 'The Triumph of Bacchus', located at the Musée du Louvre, Paris. The second is after a bacchic scene by Nicolas Poussin (1594-1665) in the Gemäldegalerie Alte Meister in Dresden (inventory no. GK 459). The Sèvres archives note that de Cool was paid in several installments in 1868, and the vases were registered in the Sèvres "*Appréciation des pièces décorées entrées au Magasin de vente*" on 21 May 1870.

For another pair of vases 'Carafe Étrusque' in this unusually large size at the Musée National du Château Compiègne, see B. Ducrot, *Porcelaines et Terres de Sèvres*, Paris, 1993, pp. 212-3, no. 160.





89



89

A LARGE PAIR OF PARIS (DARTE) PORCELAIN GOLD-GROUND RETICULATED VASES

CIRCA 1820, GILT SCRIPT DARTE AINE A PARIS MARKS

Each finely painted in the Dutch Old Master style with peasants in a tavern, the reverse chased with a lyre and paired cornucopias, all above a pierced band of anthemion, flanked by handles formed as bearded herms holding lit braziers, the octagonal base molded with a winged Cupid mask, raised on four griffin-masks on paw feet

25¾ in. (65.3 cm.) high

(2)

\$10,000-15,000

Compare the single example of this unusual form, sold Christie's, New York, 24 May 2000, lot 189.

PROPERTY FROM A PRIVATE COLLECTION

90

ANDRÉ DERAÏN (FRENCH, 1880-1954)

Vase de Fleurs

signed 'a derain' (lower right)

oil on canvas

12¼ x 9¾ in. (31.1 x 24.8 cm.)

Painted circa 1922.

\$10,000-15,000

PROVENANCE:

Daniel-Henry Kahnweiler, Paris.

Paul Guillaume, Paris.

Galerie Thannhauser, Munich.

LITERATURE:

M. Kellermann, *André Derain, Catalogue raisonné de l'œuvre peint, 1915-1934*, Paris, 1996, vol. II, p. 83, no. 695 (illustrated).



90

A LARGE PAIR OF PARIS (GILLE JEUNE) PORCELAIN GOLD AND PURPLE GROUND VASES ON STANDS

SECOND QUARTER 19TH CENTURY, BLACK SCRIPT GILLE. JEUNE F... PORCELAINE MARK TO ONE

Finely painted after Henri-Frédéric Schopin with scenes of Paul and Virginie in the jungle within gilt arch-shaped panels chased with vine, flanked by elaborate foliate scroll handles surmounted by griffin masks, the reverse with a lush bouquet, all on a gilt scroll ground
33½ in. (85 cm.) high, the slightly taller

(2)

\$12,000-18,000

First published in 1788, Jacques-Henri Bernardin de Saint-Pierre's *Paul and Virginia* is the story of the growing love and adventures the two title characters, raised together by their mothers in the exotic landscapes of the Mauritius Island in the 18th century. The novel was hugely successful in the late 18th and 19th centuries, as evidenced by the many engravings, painting, pieces of porcelain, clocks or furniture inspired by the tale.





92

92

A CHAMPLEVE AND GILT-METAL MOUNTED SEVRES STYLE PORCELAIN THREE-PIECE CLOCK GARNITURE

LATE 19TH/20TH CENTURY, THE CLOCK SIGNED LEFRANC, THE VASES SIGNED LIX; THE MOVEMENT STAMPED G. MEGNIN

Comprising: a hexagonal clock surmounted by a small vase, two sides painted with bacchantes, the small vase, clock face, front panel and pendulum painted with putti; the flanking vases *en suite* 18¼ in. (46.3 cm.) high, the clock (4)

\$6,000-8,000

PROPERTY FROM A NEW YORK COLLECTOR

93

AN ORMOLU-MOUNTED GERMAN PORCELAIN JEWEL CASKET AND COVER
LATE 19TH/20TH CENTURY

Surmounted by a *rocaille* handle flanked by putti herms, the cover applied with four silvered cornucopia and the panel engraved with a 'G' monogram, painted all over in the manner of Watteau with courting couples, the two front corners applied with putti-form supports and with a gaping mask escutcheon 15 in. (38 cm.) long (2)

\$6,000-8,000



93



■94

**AN ORMOLU-MOUNTED SEVRES STYLE
PORCELAIN IRIDESCENT PINK AND
POLYCHROME GROUND VASE AND COVER**
LATE 19TH/20TH CENTURY, SIGNED
CH.(ARLES) FUCHS

Painted with a recumbent maiden attended by three
putti and a lovebird within a gilt cartouche surrounded
by *rocaille* polychrome panels, some enclosing oeil-de-
perdrix, the reverse with further putti and lovebirds
43¾ in. (111 cm.) high (2)

\$10,000-15,000



95



95

**A PAIR OF ORMOLU-MOUNTED SEVRES
STYLE PORCELAIN TURQUOISE-
GROUND WINE COOLERS**

LATE 19TH/20TH CENTURY, SPURIOUS
BLUE INTERLACED L'S MARK

Finely painted after Boucher with amorous
vignettes, the reverse with bouquets of fruit
and flowers, flanked by satyr-mask handles
suspending garlands, the base with four female
terms, each with a basket of love birds on her lap
18¼ in. (46.3 cm.) high (2)

\$8,000-12,000

■ 96

**A PAIR OF AMERICAN ORMOLU FIVE-
LIGHT WALL LIGHTS**

ATTRIBUTED TO EDWARD F. CALDWELL &
CO., NEW YORK, CIRCA 1915

The back-plate cast as an acanthus palmette,
issuing five outscrolled foliate candlearms
25½ in. (65 cm.) high (2)

\$5,000-8,000

The present lot closely relates to a three-branch
wall light documented in the company archives
(C008440.)



96



■ 97

**A LARGE NAPOLEON III ORMOLU AND WHITE MARBLE
MANTEL CLOCK**

BY RAINGO FRÈRES, PARIS, THIRD QUARTER 19TH CENTURY

Surmounted by two bacchantes suspending garlands, the architectural case with circular dial signed 'RAINGO FRÈRES / A PARIS', the works numbered '976' with Raingo Frère's *cachet*, flanked by putti bearing further garlands, on reclining lion supports

33¾ in. (85.7 cm.) high, 39¾ in. (101 cm.) wide, 10½ in. (26.7 cm.) deep

\$15,000-25,000

Little is known about the French clockmaker and *bronzier* Raingo, who almost certainly apprenticed in Paris *circa* 1790 before moving to Belgium, *circa* 1800. In 1823, he is recorded as being clockmaker to the duc de Chartres. In 1825, the first signatures for Raingo Frères appeared, and exhibited at many of the important exhibitions of the later 19th century. Nearly identical examples of this model have been sold in recent years, including Christie's, London, 23 September 2010, lot 167 (£85,250), Christie's, London, 30 September 2015, lot 287 (£25,000), and as part of a garniture at Christie's, London, 30 September 2015, lot 141 (£68,500).





98

PROPERTY OF A LADY

■99

**A PAIR OF FRENCH ORMOLU, PATINATED-BRONZE AND BLEU
TURQUIN MARBLE CANDELABRA**

AFTER THE MODELS BY CLODION, LATE 19TH CENTURY

Each modeled as a Bacchante holding a thyrsus issuing five candle branches
30¾ in. (78.1 cm.) high (2)

\$5,000-8,000

SOLD BY THE ART INSTITUTE OF CHICAGO

■98

MARIUS-JEAN-ANTONIN MERCIÉ (FRENCH 1795-1875)

Gloria Victis

inscribed 'A. Mercié' and '632 F. BARBEDIENNE FONDEUR/PARIS' to the base

bronze, parcel-gilt and light brown patina

41½ (105.4 cm.) high

This cast circa 1890.

\$10,000-15,000

PROVENANCE:

Mr. and Mrs. Seymour Oppenheimer, before 1959.

Given to the Art Institute, 1959.



99

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

■100

**A FRENCH ORMOLU-MOUNTED AMARANTH, MAHOGANY AND
PARQUETRY SIDE-CABINET**

ATTRIBUTED TO HENRY DASSON, PARIS, CIRCA 1880

The shaped *verde antico* marble top above a breakfront frieze drawer and corner cupboards, above a conforming base with three cabinet trellis parquetry doors, mounted throughout with floral swags and acanthus leaves

40½ in. (102.9 cm.) high, 61¼ in. (155.5 cm.) wide, 22¾ in. (57.8 cm.) deep

PROVENANCE:

Michael Curtiz, by repute.

The present lot, of demi-lune outline, recalls the *commode à l'anglaise* supplied to Louis XVI and Marie Antoinette by court *ébénistes* such as Stöckel and Riesener. The shape is also indebted to a *console desserte* executed by Jean-Henri Riesener in the early 1780s and today in The Frick Collection, New York (1916.5.72). Cabinets of this form are exemplary of cabinetmaker Henry Dasson's finest output. Especially characteristic is the trellis parquetry filled with flower stems and the finely cast and chased ormolu Corinthian capitals. Although this example is apparently unsigned, identical pairs of this form were sold Christie's, London, 28 October 2014, lot 40 (£98,500), and Christie's, London, 27 September 2007, lot 104 (£180,500).





■101

A NAPOLEON III ORMOLU-MOUNTED WALNUT AND MAHOGANY VITRINE-CABINET

BY GUÉRET FRÈRES, PARIS, THIRD QUARTER 19TH CENTURY

The glazed vitrine cabinet with stepped pediment centered by an arch with urn finial flanked by cameo heads of Bacchus and Ariadne, above fluted pilasters between three doors, the interior lined in red velour, the base cabinet with three slides and three frieze drawers, the central cupboard door with oval panel carved in relief with a female muse and signed 'GUÉRET FRÈRES / PARIS', flanked to each side by a cupboard carved with musical trophies, enclosing one adjustable shelf, the backboards twice branded 'GUÉRET FRÈRES PARIS 246 RUE DE LAFAYETTE' 119½ in. (304 cm.) high, 61 in. (155 cm.) wide, 19¼ in. (49 cm.) deep

\$15,000-25,000

The cabinetmaking firm Guéret Frères, established by Denis-Désiré and Onésime Guéret in Paris in 1853, was renowned for its carved furniture. The carved decoration on the present lot is based on a fine example of their revival of Louis XVI style furniture. In 1878, Guéret Frères showed a similar cabinet at the Paris Exposition Universelle. An exquisite Louis XVI style cabinet on stand is at the Victoria and Albert Museum, London (W.17-1980.) Guéret was favored by the Herter Brothers in sourcing interior paneling and furniture for the great Gilded Age mansions from the firm. A fine example of this paneling preserved from Thurlow Lodge is in the Fine Arts Museum in San Francisco (2001.33a-i.)



102

102

A FRENCH ORMOLU, GLASS AND WHITE MARBLE THREE-PIECE CLOCK GARNITURE

LATE 19TH CENTURY

Comprising a mantel clock and a pair of candelabra; the four-light candelabra with scrolling acanthus leaf arms, the clock on a long oval pedestal flanked by two maidens, crested with a bird, the clock face signed '*Lepine / Hger du Roy*'

The clock: 16½ in. (42 cm.) high, 8½ in. (21.6 cm.) wide, 6 in. (15.2 cm.) deep

The candelabra: 19½ in. (49.5 cm.) high (3)

\$4,000-6,000

103

A NAPOLEON III ORMOLU AND MARBLE JARDINIÈRE

BY HENRI PICARD, PARIS, THIRD QUARTER 19TH CENTURY

The basin with everted rim issuing three drop ring handles, supported by three caryatid legs and a central spiraling stem, on a fixed triangular black marble plinth, the underside of the base incised '*HRP*'

45¼ in. (115 cm.) high, 17¼ in. (45 cm.) diameter

\$10,000-15,000



103



104

104

A FRENCH ORMOLU AND ROUGE MARBLE TABLE CLOCK ATTRIBUTED TO FRANÇOIS LINKE, INDEX NUMBER 86, PARIS, EARLY 20TH CENTURY

The clock-case modeled as a tambourine amidst blossoming roses, a mask and fan
4¾ in. (12 cm.) high, 5⅝ in. (14.5 cm.) wide

\$2,500-3,500

The cache for the model of the present lot is illustrated in C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 487. An example of this model was sold Christie's, New York, 17 October 2017, lot 152 (\$5,000).

105

AN ORMOLU-MOUNTED FRENCH PORCELAIN PINK-GROUND CLOCK GARNITURE LATE 19TH CENTURY

In the Neoclassical style, comprising a clock of architectural form surmounted by a small vase and two miniature oil lamps; and a pair of two-light candelabra surmounted by flame finials

16½ in. (41.9 cm.) high, the clock

(3)

\$5,000-7,000



105



106

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

106

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINE PARQUETRY GAMES TABLE

BY FRANÇOIS LINKE, PARIS, INDEX NO. 523, LATE 19TH CENTURY

With four triangular leaves that open to green baize-lined playing surface, the angles with espagnolettes, the reverse of the bronzes variously incised 'FL'
29 in. (73.6 cm.) high, 23 in. (58.5 cm.) square, closed

\$4,000-6,000



107

■107

A PAIR OF FRENCH ORMOLU SEVEN-LIGHT WALL APPLIQUES

LATE 19TH CENTURY

Each ribbon-tied, *rocaille* back-plate issuing seven scrolling arms above a bearded mask
34 in. (86.5 cm.) high (2)

\$8,000-12,000

PROPERTY FROM A PRIVATE COLLECTION

■108

A FRENCH ORMOLU AND ROUGE GRIOTTE MARBLE MANTEL CLOCK, ON STAND

THE WORKS BY DENIERE, PARIS, LAST QUARTER 19TH CENTURY

The architectural case centered by a female mask, the works stamped 'JX/ DENIERE/ A PARIS / 1357', 'JUVENEUX' and with a cachet marked 'MEDAILLE BRONZE/S Marti & Cie', bearing the inscription 'BARBEDIENNE' to the front right, on an ormolu-mounted *rouge griotte* marble and varnished mahogany stand
71½ in. (181.6 cm.) high, 56¼ in. (143 cm.) wide, 24½ in. (62.3 cm.) deep, overall (2)

\$8,000-12,000



108



109

109

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Lion qui marche (Walking lion) and Tigre qui marche (Walking Tiger)

each signed 'BARYE' to the base, on a *brocatelle d'Espagne* marble plinth
bronze, dark brown patina

9 in. (23 cm.) high, 17 in. (43 cm.) wide, the bronzes

This cast *circa* 1870.

(2)

\$10,000-15,000

Antoine-Louis Barye cast the first example of *Lion qui marche* *circa* 1840 (M. Poletti & A. Richarme, *Barye*, fig. A 61, p. 187), and the first example of *Tigre qui marche* *circa* 1841 (M. Poletti & A. Richarme, *Barye*, fig. A 70, p. 198). Although over 100 *épreuves* of the former and 60 of the latter were cast during the sculptor's lifetime, the popularity of the models and proliferation of casts may be credited directly to Barbedienne, who edited both, numerous and in large quantities, from Barye's death, right up to the Second World War.

PROPERTY FROM A NEW YORK COLLECTION

110

FRANZ VON STUCK (GERMAN, 1863-1928)

Athlet (Athlete)

signed 'FRANZ/VON/STUCK' to base, with foundry inscription 'GUSS C. LEYRER. MUNCHEN' to base edge

bronze, dark brown patina

25½ in. (65 cm.) high

This cast *circa* 1905.

\$8,000-12,000

LITERATURE:

E. Mendgen, *Franz von Stuck – Die Kunst der Verführung*, Munich, 2003, pp. 48-49.

T. Raff, *Die Kraft des Mannes und die weiche Schmiegsamkeit des Weibes – Franz von Stuck: Das plastische Werk*, 2011, pp. 24-26.

Athlet, modeled in 1890-92, was von Stuck's first bronze sculpture, which together with *Amazona*, is probably his best known. The artist was only 28 years old when he created this idealized athlete, lifting up a heavy ball to head height. Stuck produced numerous sketches and anatomical studies for this work, along with a series of photographs in order to portray the effort involved in lifting up the ball with such exactitude. This sculpture appears to have held a great importance for the artist, and in the numerous photographs of the Villa von Stuck casts of *Athlet* can often be seen in prominent positions.



110



PROPERTY FROM A PRIVATE COLLECTION

111

A FRENCH ARTICULATED WALNUT MAQUETTE HORSE AND RIDER
CIRCA 1870-90

Each with adjustable iron joints to manipulate movement, the horse fixed on an iron stem raised on a wooden plinth, each stamped 'Maquette Française sur Armature Articulée/Brevetée S.G.D.G./Paris B Déposée'

27 in. (68.5 cm.) high, the horse
24 in. (61 cm.) 8 7/8 in. wide, (22.5 cm.) deep, the base

(2)

\$20,000-30,000

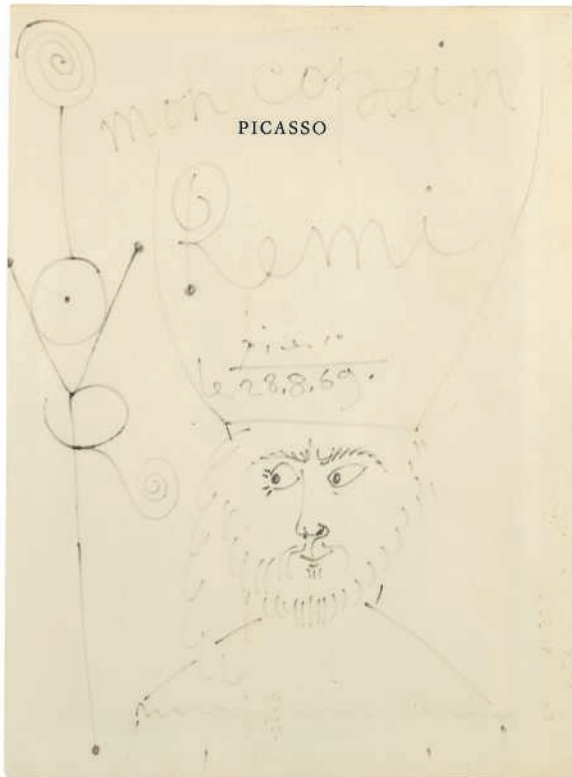
PROVENANCE:

Acquired from Trevor Philip & Sons, Ltd., London, 1999.

"The articulated human figure made of wax or wood has been a common tool in artistic practice since the 16th century." (J. Munro, *Silent Partners: Artist and Mannequin from Function to Fetish*, November, 2014) In the 19th century, this was no less true, and manufacturer's innovated the centuries old form. The best ateliers were located in Paris, producing the most life-like and elaborate examples. The present lot represents a rare 'equestrian set', highly sought after even in the 19th century. Munro notes that period advertisements marketed the 'Maquette Française' for over 100 French Francs, close to \$400 today. These maquettes were primarily retailed by art supply stores and artist's studios, and made of fruitwoods or walnut. They served as invaluable tools to artists who could study and manipulate the form to compose naturalistic racing scenes and equestrian portraits.



Another example was sold *The Robert & Angelique Noortman Collection: Paintings and Works of Art from the Château de Groote Mot*, Sotheby's, Amsterdam, December 2007, lot 22 (€90,250) and at Sotheby's, New York, 7 May 2015, lot 77 (\$27,500).



112

112

PABLO PICASSO (SPANISH, 1881-1973)

Empereur

signed, dated and dedicated 'Picasso le 28.8.69.

mon copain Remi' (upper center)

black felt-tip pen on paper

11 x 8½ in. (28 x 20.6 cm.)

Drawn on 28 August 1969

\$10,000-15,000

PROVENANCE:

Rémy Verger (gift from the artist).

Anon. sale, Artcurial, Paris, 5 April 2017, lot 6.

Acquired at the above sale by the present owner.

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.

113

ANDRÉ DERAÏN (1880-1954)

Pièce d'eau à Carrières-sur-Seine

stamped with signature 'a derain' (on the reverse)

oil on canvas

18¼ x 15 in. (46.2 x 38 cm.)

Painted *circa* 1899

\$10,000-15,000

PROVENANCE:

Estate of the artist.

Lucien Gilbert, Chatou (acquired from the above).

Freddy Wolff, Belgium.

Anon. sale, Sotheby's, London, 24 February 1988, lot 277.

Anon. sale, Ader Picard Tajan, Drouot-Montaigne, Paris, 22 November 1989, lot 75.

Galerie Tamenaga, Tokyo.

Acquired from the above by the present owner, March 1990.

LITERATURE:

M. Kellermann, *André Derain: Catalogue raisonné de l'oeuvre peint, 1895-1914*, Paris, 1992, vol. I, p. 12, no. 16 (illustrated).



113

■114

A KARABAGH GALLERY CARPET

SOUTH CAUCASUS, DATED AH 1296/1879 AD

The rose-pink field with an all-over *herati* trellis within a narrow corroded brown floral border, with an inscription cartouche
Approximately 26 ft. 2 in. x 9 ft. 1 in. (798 cm. x 277 cm.)

\$8,000-12,000

PROPERTY OF A CHICAGO COLLECTOR (LOTS 115-117)

■115

A BAKSHAISH CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

The cream field with a palmette trellis overall within a sky blue rosette viney border
Approximately 13 ft. 3 in. x 11 ft. 7 in. (404 cm. x 353 cm.)

\$8,000-12,000



115



114



116

■116

A BAKSHAISH RUNNER

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

The cream field with an unusual stylized design of leafy branches, weeping willows, cypress trees and figures within a narrow indigo rosette viney border
Approximately 10 ft. 7 in. x 3 ft. 5 in. (323 cm. x 104 cm.)

\$8,000-12,000



117

■117

A KHORASSAN CARPET

NORTHEAST PERSIA, LATE 17TH/EARLY 18TH CENTURY

The rose field with a *Harshang* trellis overall within a light blue floral border,
reduced in size
Approximately 16 ft. 4 in. x 5 ft. 6 in. (498 cm. x 168 cm.)

\$6,000-8,000

■118

A HAJ JALILI TABRIZ CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Having an indigo and cream *herati*-filled scalloped medallion on the rust field with similar spandrels, all within a rust thick vinery and palmette border

Approximately 14 ft. 2 in. x 11 ft. (432 cm. x 335 cm.)

\$8,000-12,000



118

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

■119

A MAHAL CARPET

WEST PERSIA, FIRST QUARTER 20TH CENTURY

Having an allover floral trellis on the dark blue field within a rose-red floral vinery border

Approximately 12 ft. 5 in. x 8 ft. 9 in. (378 cm. x 267 cm.)

\$3,000-5,000



119

“To those who are just beginning [to collect], I have but one bit of advice: do not stifle your impulses. Nourish them and buy what you like to live with. You and you alone are the ultimate critic of your collection”.

– Robert Mayer

The Robert B. and Beatrice C. Mayer Family Collection represents a remarkable moment in the history of twentieth-century art. Acquired with unstinting zeal across a quarter century, the Collection is renowned not only for its quality and breadth (encompassing important Impressionist paintings, Chinese ceramics and Asian art, alongside postwar and contemporary masterpieces), but also for the mastery with which it was realized—a pioneering pursuit of the new that positioned Bob Mayer and his wife, Buddy Mayer, as watershed figures in the evolution of Contemporary art. “I collect because I believe that I am building for posterity....” Bob declared. “I collect because I believe it adds dimension and perspective to my way of life.... I collect for the thrill of discovery”.

Born in Chicago in 1910, Bob was an energetic, larger-than-life figure whose very personality seemed well-suited for the bold experimentations and fearlessness of twentieth-century American art. After graduating from the University of Chicago in 1931, Bob embarked on a five-month cruise around the world, where he visited more than twenty-five countries and made his first art acquisition: a pair of quartz and jadeite panels, found in Beijing, depicting butterflies and blossoming trees. Upon returning to the United States, Bob began working at his uncle Maurice Rothschild’s Chicago clothing store, where he swiftly rose through the ranks of Maurice L. Rothschild & Co., and was eventually named president of the firm in 1957.

Buddy was the daughter of the pioneering food entrepreneur Nathan Cummings, who transformed a small bankrupt grocery firm into the highly successful Consolidated Foods Corporation—later known as the Sara Lee Corporation. Educated in chemistry at the University of North Carolina at Chapel Hill, Buddy was a practical, straightforward woman with a sharp wit and a dedication to family. During the Second World War, she volunteered with the Red Cross Home Service Program and tended to the families of service members in some of Chicago’s poorest neighborhoods. “I told them, ‘I didn’t come here to roll bandages,’” Mrs. Mayer recalled, “‘I want to work with people in need.’” Throughout her life, Buddy’s spirited drive would earn her a reputation as a woman committed to empowerment, and became a lifelong proponent for equal opportunity.

The Mayers made their first mutual purchase in 1949, when Bob sought out the painter, Diego Rivera, in Mexico. The couple was told with little explanation that the artist was painting “in a tree somewhere in San Miguel”. They eventually discovered Rivera, as described, sitting in a tree. “He let down a ladder so we could climb up,” Mr. Mayer said. “We found him working on a watercolor of a little boy”. Having just celebrated the birth of their son Rob,

the Mayers asked to buy that picture, and to commission a similar portrait of a girl in the hope that they would also have a daughter. Ruth was born three years later, and the Rivera watercolors assumed even greater poignancy for the family.

Like many collectors of the era, the Mayers initially focused on acquiring classic Impressionist and European Modernist works. On trips to New York, Bob rose early to fit in appointments with dealers and curators in between business meetings. “He would skip lunch in order to see the galleries,” Buddy remembered, “then cancel theater tickets so we could visit artists in the evening. Then we would often eat in the [hotel] room and fall asleep exhausted, starting the next day all over again at 7 a.m.”.

By the late 1950s, Bob and Buddy Mayer had assembled an outstanding selection of European painting and sculpture, Chinese ceramics, and African and Oceanic figures. Yet, as Buddy later noted, “By the early 1960s, Impressionism had outpaced our pocketbooks.” As a result, the couple began exploring more contemporary art movements and looking toward the work of artists of the present day. “The art world today is changing,” Bob wrote in his journal at the time, “and I have come to the realization that our interest can no longer be mostly confined to French artists”. After retiring from Maurice L. Rothschild & Co. in 1961, Bob devoted himself wholeheartedly to collecting and connoisseurship. At the time, he and his wife’s approach to collecting—focusing on the newest works and artistic movements—was a truly novel one, and allowed the couple to fill their home with pieces that, decades on, achieved masterpiece status. “I collect many new young artists, particularly Americans,” Bob noted, “because I feel that they deserve early recognition, and because I feel this country is foremost in the contemporary world of art today....”.

The Robert B. and Beatrice C. Mayer Family Collection is a monumental achievement in American collecting. With true integrity of purpose, Bob and Buddy created a lasting legacy in fine art: in their patronage of emerging artists, they helped secure the success of some of the twentieth century’s most important figures; in seeking to share their collection with others, they inspired successive generations to think, act, and give with creativity and resolve. “It is nourishment to my soul to feel that perhaps I can make a small contribution to society for all that society has done for me,” Bob explained in 1965. “If I am successful in putting together a group of paintings and sculpture for my family, friends, the public, and future generations to see and enjoy, then I have added meaning to my own life”. It was a philosophy that the Mayers shared with the many artists and creative minds that informed their lives—a commitment to creation and enduring beauty, and a legacy for generations to come.

■-120

**A GERMAN ORMOLU-MOUNTED KINGWOOD AND AMARANTH
PARQUETRY BUREAU**

LATE 19TH/EARLY 20TH CENTURY

The upper section with a shaped frieze of drawers centered with a seated lady and a *putto*, flanked by two pairs of doors each enclosing one shelf, one side surmounted by a clock and the other side with a barometer, both mounted with nesting birds, Flore and Zephyr, each holding two candle branches, the top of the lower section with brown leather writing surface, above a frieze of drawers on cabriole legs with *espagnolettes* and claw feet

67 in. (170 cm.) high, 70 in. (178 cm.) wide, 32 in. (81 cm.) deep

\$15,000-25,000

This exuberantly-decorated desk is closely related to a *bureau-vitrine* offered at Christie's, New York, on 10 October 2001, lot 235, and further illustrated in Christopher Payne's book, *European Furniture of the 19th Century*, Woodbridge, 2013, p. 297. The work emulates early 1880's furniture produced by Joseph-Emmanuel Zweiner. Payne remarks Franco-German cabinetmakers may have been 'looking toward Zweiner's work while fabricating furniture for Ludwig II at Herrenchiemsee' (*op cit.* p. 296).





121

121

AN ASSEMBLED ORMOLU AND MALACHITE DESK SET SECOND HALF 19TH CENTURY

Comprising an oblong inkstand tray and inkwell, *en suite* with a pair of candlesticks, a short candlestick with seal, and a pyramidal stamp holder, a letterbox, with ogival hinged cover fronted by script monogram 'TM' and dated '13.Aug.1868,' a flat letter holder; a feather form pen, an owl form inkwell; a rectangular desk weight; a rectangular jewel-mounted casket; and a jewel-mounted casket with ogival hinged cover

3 in. high (7.6 cm.) high, 12½ in. (32 cm.) long, 8¼ in. (21 cm.) wide, the oblong inkstand (11)

\$3,000-5,000

PROVENANCE:

Acquired from South Audley Art Galleries, London, 1958 (partial lot).

122

A NAPOLEON III ORMOLU-MOUNTED MALACHITE, LAPIS LAZULI AND BLACK MARBLE MANTEL CLOCK THIRD QUARTER 19TH CENTURY

Crested by phoenixes flanking a flaming urn, on plinth base, the dial signed 'Bourdin Her Btr, Rue de la Pais 24 Paris'

15½ in. (39.5 cm.) high, 13½ in. (34 cm.) wide, 9 in. (23 cm.) deep

\$2,000-3,000

PROVENANCE:

Acquired from Ira Krex Antiquities, New York, 1968.



122



123

■123

**AN ITALIAN MICROMOSAIC AND SPECIMEN MARBLE TABLE-
TOP**

MID-19TH CENTURY

The circular top inlaid at the center with micromosaic plaque of the Doves of Pliny, surrounded *capricios* of Rome, raised on a scrolled giltwood base
26¼ in. (66.8 cm.) diameter

\$5,000-8,000

124

HENRI GODET (FRENCH, 1863-1937)

Femme-fleur

inscribed 'H '24 Godet / Med. d'or'
patinated bronze, enamel and marble
8¾ in. (21.5 cm.) high
Executed *circa* 1924.

\$1,000-1,500



124

125

**AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE MANTEL
CLOCK**

CIRCA 1810, THE MARBLE PLINTH REPLACED BUT RETAINING SOME
ORIGINAL RELIEF MOUNTS

Modeled as 'The Oath of Horatii' after Jacques-Louis David, the dial signed
'GALLE/Rue Vincennes N. 9', raised on a later rectangular plinth with paw feet
25 in. (63.5 cm.) high, 24¾ in. (62.8 cm.) wide

\$10,000-15,000

The subject of this clock is adapted from Jacques-Louis David's celebrated
painting of the *Oath of the Horatii*, dated 1784. The three brothers face their
father and vow mutual fidelity at the altar, before going off to fight the Curatii
to determine the supremacy of either Rome or Alba. Two of the Horatii and
the three Curatii were killed.

A related example was acquired by George, Prince of Wales, in 1809 for
the Large Crimson Drawing Room at Carlton House; it remains in the
Royal collection at Buckingham Palace and is illustrated in J. Harris *et al.*,
Buckingham Palace and its Treasures, New York, 1968, p. 168. A second
model of this clock, apparently identical to the one at Buckingham palace, is
in the Munich Residenz (illustrated H. Ottomeyer & P. Pröschel, *Vergoldete
Bronzen*, Munich 1986, p. 367, fig. 5.13.5), while a third example is in the
anteroom of Prince Frederik Adolf's apartments in the Royal Palace,
Stockholm (illustrated H. Groth, *Neoclassicism in the North*, London, 1990, p.
23 fig. 7).





126

■126

A FRENCH ORMOLU, PATINATED-BRONZE AND MARBLE CANDELABRUM, MOUNTED AS A LAMP

AFTER THE MODEL BY CLODION, LATE 19TH CENTURY

Modeled as a Bacchante, lacking candlearms, electrified
47½ in. (120.5 cm.) high, including fittings

\$7,000-10,000

■-127

A FRENCH ORMOLU-MOUNTED TULIPWOOD, AMARANTH, SYCAMORE, AND WALNUT MARQUETRY TABLE A ECRIRE

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

The rectangular top inlaid with parquetry, centered with floral marquetry on a sycamore ground, above a fitted frieze drawer, raised on cabriole legs terminating in hooved sabots, signed 'F. Linke' to the angle mount on the front right leg
29½ in. (75 cm.) high, 27½ in. (70 cm.) wide, 13¼ in. (33.5 cm.) deep

\$7,000-10,000



127



■128

LUCA MADRASSI (ITALIAN, 1869-1914)

La fée des mers (Spirit of the seas)

signed 'MADRASSI' to front on seashell, on a fixed marble plinth with bronze plaque inscribed 'Fortunatina'
bronze, green-brown patina
51¼ in. (131.4 cm.) high, overall
The cast circa 1900.

\$12,000-18,000

129

A ROMAN MICROMOSIAC PLAQUE TITLED 'THE PORTRAIT KISS'

ATTRIBUTED TO CESARE ROCCHEGGIANI, LATE 19TH CENTURY

Depicting a man kissing a lover's portrait while his wife watches, in an ebonized frame

16 in. (40.6 cm.) high, 19½ in. (48.5 cm.) wide, 3¼ in. (8 cm.) deep, including frame

\$15,000-20,000

For additional examples of this subject matter, see Jeanette Hanisee Gabriel, *Micromosaics Private Collections*, 2016, fig. 56, P. 102.

130

A ROMAN MICROMOSIAC PLAQUE TITLED 'COURTIERS AND SERVANT'

ATTRIBUTED TO LUIGI TARANTONI, LATE 19TH CENTURY

Depicting a courting couple in Italianate interior, in an ebonized frame

15½ in. (38 cm.) high, 18½ in. (48 cm.) wide, 3¼ in. (8 cm.) deep, including frame

\$15,000-20,000

For additional examples of this subject matter, see Jeanette Hanisee Gabriel, *Micromosaics Private Collections*, 2016, fig. 52, p. 98.



129



130



131

■131

A LARGE PAIR OF DANISH (IPSEN) TERRACOTTA GREEK STYLE 'VOLUTE KRATER' VASES

LATE 19TH CENTURY, IMPRESSED IPSEN KJOBENHAVN EINERET AND MODEL NO. 92

Each painted with black figure chariot scenes, the sides and neck with anthemion, flanked by bifurcated handles centering bearded masks 30 in. (76.1 cm.) high (2)

\$10,000-15,000

■132

A FRENCH ORMOLU AND PATINATED-BRONZE CENTER TABLE

MID-19TH CENTURY

The frieze decorated with anthemion, raised on four lyre supports, three sides with unexplained holes behind the mounts possibly indicating a previous alternative arrangement 30¼ in. (77 cm.) high, 48½ in. (123 cm.) wide, 20¾ in. (52.5 cm.) deep

\$15,000-25,000

The design for this table is based upon the yew dressing table possibly delivered by Jacob Freres circa 1800 to Empress Josephine at the Tuleries, illustrated in B. Chevallier, *Empire Style: Authentic Decor*, London, 2008, pp. 169 and 176.



132

■133

**A LARGE ITALIAN GIALLO ANTICO MARBLE TAZZE ON A VERDE
ANTICO MARBLE BASE**

ATTRIBUTED TO BENEDETTO BOSCHETTI, ROME, CIRCA 1840

On a later fixed black marble plinth

31 in. (78.75 cm.) high, 27 ½ in. (70 cm.) wide

(2)

\$30,000-50,000

Benedetto Boschetti was considered 'the most eclectic virtuoso and certainly the most visionary of all the *marmorari*.' Active *circa* 1820-1870, the Boschetti workshop exhibited at the Crystal Palace Exhibition in 1851 and was renowned for the exceptional quality of its copies after the 'Antique.' The Numidian *Giallo antico* (from Tunisia), a color already traditionally associated with the arts of Rome, was among his favorite materials. The integrity of this type of marble is extremely dense but also very soft which allowed Boschetti to execute delicate and detailed carving, as evidenced in the present lot.





134

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

134

ITALIAN SCHOOL (19TH CENTURY)

Four Landscapes

oil on canvas
each 67½ x 50½ in. (171.5 x 128.2 cm.)

\$10,000-15,000

135

**AN ITALIAN EBONIZED AND PIETRE DURE INLAID CABINET-ON-
STAND**

19TH CENTURY, FLORENCE

(4)

The marble paneled galleried top above a set of *pietre dure* mounted drawers depicting birds and flowers, centered by a niche door with columns and bronze figurine, enclosing a fitted interior with five hidden drawers, the stand inlaid with various types of marble and hard-stone including *brocatelle d'Espagne*, *granito aroso*, *levanto rosso*, *rouge griotte*, alabaster and porphyry, on tapering legs

81 in. (205.75 cm.) high, 60 in. (152.5 cm.) wide, 18½ in. (47 cm.) deep (2)

\$25,000-40,000





136

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■136

MATHURIN MOREAU (FRENCH, 1822-1917)

Libellule

signed 'Math. Moreau' and inscribed, 'Se Faïse / de Sculpture l'Art / 17,' on reverse of base, on a black mottled marble fixed plinth

white marble

32¾ in. (83.1 cm.) high, overall

Executed circa 1917.

\$6,000-8,000

■137

F. SAUL (FRENCH, LATE 19TH/EARLY 20TH CENTURY)

Psyche

signed 'F. Saul' to the reverse, on an ormolu-mounted alabaster pedestal

white marble

72½ in. (184 cm.) high, overall

Executed circa 1905.

\$12,000-18,000

(2)



137

■138

**ANTONIO FRILLI (ITALIAN, D. 1902)
AFTER THE MODEL BY ANTONIO
CANOVA (ITALIAN, 1757-1822)**

Dancer with Finger Touching her Chin

signed 'GALLERIA A. FRILLI FIRENZE' to base
white marble

61½ in. (156 cm.) high

Executed *circa* 1900.

\$15,000-25,000

Antonio Canova designed three marble sculptures of female dancers, known as, 'Dancer With Hands on Hips', 'Dancer With Finger Touching Her Chin', and 'Dancer With Cymbals', executed between 1805 and 1814. Fred Licht states in his book *Canova*, Abbeville Press 1983 '...Canova had already prepared the way with earlier experiments: *The Dance of the Sons of Alcinous* (plate 258) and *Hebe* (plate 162). Although these three dancers do not have any of the conventional attributes of divinities or mythological figures, they can be included among the mythologies because Canova himself variously referred to the first among them (plate 192) as *Muse of the Dance*, *Nymph of the Dance*, or *Erato*, *Muse of Amorous Dancing*.'

Canova was renowned for his neo-classical sculpture which skilfully intertwined Antique influences with modern artistic ideals. Like many famous models of the late 18th and early 19th centuries, his works were reproduced by Italian workshops at the turn of the 20th century to meet a burgeoning European and American demand for reproductions of famed Roman sculptures.





139

139

A VIENNESE SILVER AND ENAMEL CUP AND COVER

MARK OF HERMANN BÖHM, VIENNA, CIRCA 1870-1880

Decorated overall with mythological and allegorical scenes against a pale yellow ground, offset by birds and arabesques; cover and underside of foot rim stamped HB, the foot rim with further Austrian control marks

16¼ in. (41.5 cm.) high

(2)

\$8,000-12,000

140

A VIENNESE SILVER AND ENAMEL TABLE CLOCK

LAST QUARTER 19TH CENTURY

Painted with allegorical and landscape scenes mounted with silver figures; the mechanism engraved 'GUDINE PARIS H. 14. 4,' marked with 'FR' and Austrian control mark

7 in. (17.8 cm.) high, 4½ in. (11.5 cm.) wide

\$3,000-5,000



140

141

A VIENNESE SILVER-GILT ENAMEL CUP AND COVER

MARK OF KARL RÖSSLER, VIENNA, LATE 19TH CENTURY

The cover enameled with scenes of merry-making peasants, the interior with four cartouches of woodland and farm animals, mounted in gilt-metal bands with enameled swags, the mounted with stylised enamel swans the finial formed as a man with pipe and drink, *marked on cover finial*

12½ in. (31.8 cm.) high (2)

\$6,000-9,000



141



142

142

A PAIR OF VIENNESE SILVER AND ENAMEL VASES

MARK OF HERMAN BÖHM, VIENNA, CIRCA 1870-1880

Each of baluster form, painted with classical scenes and trophies on a light pink ground, lacking lids, *marked under rim with HB and Austrian control mark*

9½ in. (23 cm.) high (2)

\$6,000-9,000



143

143

A VIENNESE SILVER AND ENAMEL NAUTILUS SHELL CLOCK

MARK OF HERMAN BÖHM, VIENNA, CIRCA 1870-1880

Painted with allegorical scenes raised on a dolphin form handle on an enamel base, the underside stamped with an Austrian Control mark; together with a pair of silver and enameled cups and covers painted with allegorical figures on a pink ground, the underside and interior rim stamped HB and with further Austrian control marks

9½ in. (24 cm.) high, 4½ in. (11.5 cm.) wide, the nautilus shell

PROVENANCE:

Anonymous Sale; Christie's New York, 21 October 1993, Lot 253.

144

A PAIR OF VIENNESE SILVER AND ENAMEL VASES

MARK OF HERMAN BÖHM, VIENNA, CIRCA 1870-1880

Painted all over with allegorical schemes, marked under rim HB and with Austrian control mark

8¼ in. (21 cm.) high

(2)



144

PROPERTY OF THE BASS MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND: LOTS 145-149



145

AN AUSTRIAN GILT-METAL AND ENAMEL EWER AND CHARGER
VIENNA, LATE 19TH CENTURY

Each with brightly painted enamel panels depicting Romanesque figures in landscapes; the ewer with hinge cover, an elaborate griffin form handle and mounted with Poseidon; the charger with concentric bands of enamel decoration off set with elaborate gilt metal relief panels and scrollwork
The ewer: 14 in. (35.5 cm.) high, 7 $\frac{3}{4}$ in. (19.5 cm.) wide
The charger: 19 $\frac{1}{2}$ in. (50 cm.) diameter

(2)

\$15,000-25,000



PROPERTY OF THE BASS MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND: LOTS 145-149



146

A FRENCH ENAMEL-ON-COPPER PLAQUE

IN THE MANNER OF LEONARD LIMOSIN, SECOND HALF 19TH CENTURY

In a giltwood frame, the central panel depicting Madonna and child, inscribed 'Leonard Limosin ..59[?]', the bottom panel inscribed 'AVE MARIA GRACIA PLENIA'

22½ in. (57 cm.) high, 17 in. (43 cm.) wide, 4¾ in. (12 cm.) deep

\$4,000-6,000

146

■147

A PAIR OF FINE AND MASSIVE FRENCH AUBUSSON TAPESTRIES, 'LE DÉPART DE LA CHASSE AU FAUCON' AND 'LE RETOUR DE LA CHASSE'

BY BRAQUENIÉ & CIE, AFTER LOUIS-MARIE BAADER, CIRCA 1880-85

With woven signature in the central field, 'BRAQUENIÉ et CIE' and 'L. BAADER'

15 ft. high x 41 ft. 6 in. wide (4.5 m. x 12.6 m.)

(2)

\$80,000-120,000

PROVENANCE:

Baron Oppenheim, 1885.

Acquired from French & Co., New York, 1963.

John Bass.

EXHIBITED:

Exposition Universelle, Antwerp, 1885, where they were awarded first prize.

LITERATURE:

J. Sirat, *Braquenié: French Textiles and Interiors Since 1823*, 2009, p. 123.

Louis-Marie Baader (French, 1828-1920), though largely overlooked save recent scholarship, was most recognized for his large-scale, historical paintings and scenes of life in Northwestern France. Baader received his formal education at the École des Beaux-Arts in Paris and exhibited at various expositions, including the Exposition Universelle in Paris in 1866 where he debuted the award winning *Héro et Léandre* (40 in. x 70 in.). Baader's impressively large works depicting figures such as Napoleon I and Cleopatra are part of several European institutional collections.

The firm of Braquenié et Cie, formed by Alexandre and Charles-Henri Braquenié in 1858, produced sumptuous tapestries for Royal courts and palaces throughout Europe. The firm owned workshops in both Aubusson and Malines, which positioned them to become the official suppliers for both the King of Belgium and Napoléon III. The designs typically interpreted classical and revival subject matter.

It is no wonder Braquenié et Cie looked to Baader for inspiration in the composition of the present lot. In 1880, Baader painted two large cartoons as the basis for the tapestries, *Le Départ de la chasse au faucon* and *Le Retour de la chasse*. The dynamic composition is an innovative interpretation of the traditional Flemish 'hunting' tapestries of the 16th and 17th century on an enormous scale. Only a firm like Braquenié et Cie, arguably the leaders of decorative tapestry production in the 19th century, could execute a work of this magnitude successfully. The firm exhibited these tapestries at the 1885 Exposition Universelle in Antwerp and were awarded first prize. They were purchased from the exhibition by Baron Oppenheim.

John Bass (1891-1978) was an estimable collector. Bass was a Jewish immigrant from Vienna, whose assiduity led him to become president of the Fajardo Sugar Company. As an amateur artist himself, his connoisseurship helped him to develop an expansive collection of fine and decorative art, from ecclesiastical vestments to 20th century Latin American painting. Bass and his wife bequeathed a collection of over 500 works to the city of Miami Beach in 1963 on the promise the works would remain open to the public in perpetuity, therefore founding the Bass Museum of Art. In July of that year, John Bass communicated with French & Co. regarding the tapestries. In a letter dated July 11, 1963, Milton Samuels writes "It is my understanding that these tapestries are being submitted for consideration as a gift to a Museum in Miami Beach, Florida, where a special room will be made for them. In my opinion, they are certainly worthy of such an installation...It may be of interest to you to learn that only recently when President Kennedy was here to celebrate his birthday at the Waldorf Astoria, one of these tapestries was used to decorate the Reception Hall." President John F. Kennedy's birthday celebration took place on May 22, 1963, six months before his assassination.

A FINE PAIR OF PALATIAL
AUBUSSON TAPESTRIES
BY BRAQUENIE & CIE.







147 (pair)



PROPERTY OF THE BASS MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND: LOTS 145-149



148

**A GROUP OF AUSTRIAN GILT-METAL AND ENAMEL TABLE
ARTICLES**

LATE 19TH CENTURY

Each jewel and semi-precious stone-mounted, comprising a dagger, an octagonal table box, an egg formed table box, a musical cigarette box opening to reveal a ballerina, and a musical rectangular box opening to reveal a singing bird

8¼ in. (21 cm.) high, 6 in. (15.2 cm.) square, the musical cigarette box (5)

\$5,000-7,000

149

**TWO AUSTRIAN GILT-METAL, ENAMEL AND GEM-SET MUSIC
BOXES**

EARLY 20TH CENTURY

One ferris wheel form, with two small drawers on each side, resting on small lion feet; the other of book form, centered by a portrait medallion, opening to a mahogany interior, each decorated throughout with blue enamel, pearls, and gems, the underside of both with winding mechanism 13½ in. (4.5 cm.) high, 10 in. (5.5 cm.) wide, 8¾ in. (22 cm.) deep, the ferris wheel (2)

\$5,000-7,000





150

**A MEISSEN PORCELAIN 'JEWELLED'
COBALT BLUE GROUND MANTEL
CLOCK AND STAND**

CIRCA 1880, BLUE CROSSED SWORDS
MARKS, INCISED MODEL NO. 815 TO
BOTH, THE ENAMELED DECORATION
ATTRIBUTED TO ALBERT GEORG ERAS;
THE CLOCK MOVEMENT STAMPED JAPY
FRERES

The clock case of architectural form
surmounted by a vasi-form finial, enameled
all over with colorful stylized flori-forms, the
central drum enameled with Roman chapters,
the stand decorated *en suite* and raised on four
gilt bun feet
19½ in. (49.5 cm.) high, overall (2)

\$15,000-25,000

Albert Georg Eras (1835-1907) is recorded at
Meissen from 1857, specializing as a modeler
and designer after 1886 and retiring in 1904.



151

151

**A PAIR OF MEISSEN PORCELAIN
PORTRAIT BUSTS**

LATE 19TH/20TH CENTURY, BLUE
CROSSED SWORDS MARKS WITH INCISION
AND POSSIBLY OUTSIDE-DECORATED,
ONE WITH INCISED MODEL NO. K. 185., THE
OTHER RECORDED AS MODEL NO. K 186

Each as the bust of a fashionable woman, probably
Marie de Medici and Marie Antoinette
14½ in. (36.7 cm.) high (2)

\$7,000-10,000

152

**A VERY LARGE PAIR OF MEISSEN
FIGURES EMBLEMATIC OF 'DUSK' AND
'DAWN'**

LATE 19TH/20TH CENTURY, BLUE CROSSED
SWORDS MARKS, INCISED MODEL NOS.
L134 AND L135, PRESSNUMMERN 141 AND 25

One modeled as a putto in the guise of Minerva, an
owl at her feet, the other in the guise of Perseus,
a flower in one hand, a torch in the other and a
sunflower at his feet, each above a gilt dome and
octagonal base

21¾ in. (54.2 cm.) high, Dawn (2)

\$8,000-12,000



152



153

153

A PAIR OF MEISSEN PORCELAIN FRUIT AND FLOWER-ENCRUSTED VASES, COVERS AND STANDS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. 2719 AND E.128., VARIOUS PRESSNUMMERN

Each of inverted pear shape, surmounted by a tall bouquet finial painted to one side with courting couples after Watteau, the reverse with a loose bouquet, a putto at the shoulder and another to the socle

24 in. (60.9 cm.) high, overall

(6)

\$10,000-15,000

154

A PAIR OF MEISSEN PORCELAIN FLOWER-ENCRUSTED FIGURAL VASES

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NO. 2761, PRESSNUMMERN 5821

Of campana form, painted to the front with scenes after Watteau within molded *rocaille* cartouches, flanked by two putti at the shoulder, the reverse with cartouches of flowers

14¼ in. (36 cm.) high

(2)

\$4,000-6,000



154



155

155

A MEISSEN PORCELAIN FIFTEEN-PIECE ASSEMBLED MONKEY BAND AND MUSIC STAND

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS IMPRESSED AND INCISED NUMERALS

Comprising: a conductor and music stand; a guitar player; a recorder player; a bagpiper; a trumpeter; a triangle player; two variant drummers; a monkey playing a harpsichord on the back of another monkey; a French horn player; two singers; a hurdy-gurdy player; a cellist; and a violinist 6 $\frac{3}{8}$ in. (17.3 cm.) high, the conductor (16)

\$12,000-18,000

156

A MEISSEN PORCELAIN FIGURAL FLOWER-ENCRUSTED CLOCK ON FIXED STAND

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARK, THE STAND WITH INCISED MODEL NO. 161 AND PRESSNUMBER 54, THE MOVEMENT STAMPED LENZKIRCH

The *rocaille* clockcase applied with flowers including lily-of-the-valley, surmounted by a putto playing a lyre flanked by two putti stringing garlands around a winged golden orb, the clockface painted with gallants and two companions after Watteau, on a conforming stand 21 $\frac{1}{2}$ in. (54.5 cm.) high

\$7,000-10,000



156

■157

A FRENCH ORMOLU-MOUNTED BOIS SATINE AND BURR MAPLE PARQUETRY PIANO A QUEUE

THE ART-CASE BY FRANÇOIS LINKE, THE MOVEMENT BY ERARD, SERIAL NUMBER 84877, PARIS, CIRCA 1902

Overall with laurel chain and stiff leaf moldings enclosing lozenge parquetry panels on six legs on castors joined by a loop stretcher and front by lyre shaped pedals, the keyboard cover signed 'Erard / Paris', the soundboard signed 'Par Brevet d'Invention Seb & Pre Erard 13&21 rue du Mail Paris', the keyboard cover molding signed 'F. Linke' to the front right edge 40¾ in. (103.5 cm.) high, 56 in. (142.3 cm.) wide, 85 in. (216 cm.) deep

\$25,000-40,000

PROVENANCE:

Prince Alexander Vladimirovich Bariatinsky.

Paul Reynaud, by repute.

With George Georges & Sons.

Mrs. O.A. Morgan, Lufkin, Texas, acquired in 1948.

I.B. Weathers Jr., Waco, Texas, 1974.

James and Wendi Dyer, Dallas, Texas, 2014.

According to the Erard archives, the present lot was commissioned by Mr. Mati & Co. on 21 August 1902 for Prince Alexander Vladimirovich Bariatinsky, possibly on the occasion of his son's, Prince Andrei Bariatinsky's birth on 2 August 1902. The piano was delivered on 30 December 1902 to the Bariatinsky's residence at 82 rue de la Faisance, Paris. The cost of production was 6,850 French Francs.

Prince Bariatinsky married Romanav Princess Ekaterina Yourievsky, the daughter of Tsar Alexander II. When her father was assassinated in 1881, her family fled to France. She married Bariatinsky in October 1901.

This elegant *piano à queue* is one of a small group of 'Art-Case' pianos made by François Linke. The present lot was produced at the height of Linke's international fame and just years after his gold medal-winning stand at the *Exposition Universelle* in 1900. Pianos of such grandeur were not taken on as stock by Linke, nor were they exhibited, though the designs for instrument commissions and their materials drew heavily from Linke's celebrated furnishings.



158

A BERLIN PORCELAIN VIENNA STYLE IRIDESCENT CLARET AND SEAFOAM-GREEN GROUND VASE
LATE 19TH CENTURY, BLUE PFENNIGMARKEN, IRON-RED PATTERN NO. 51635, DECORATOR'S MARK FOR LAMM

Finely painted with a chariot scene of Apollo bringing in the dawn attended by numerous maidens and a putto, the reverse with a maiden holding a brazier, flanked by griffin-term handles
25½ in. (64.7 cm.) high

\$5,000-7,000



158



159

159

AN IMPERIAL GIFT: A VIENNA STYLE PORCELAIN COBALT-BLUE GROUND PORTRAIT VASE AND COVER

CIRCA 1886, BLUE BEEHIVE MARKS, IMPRESSED 86 TO THE BASE, SIGNED F. WAGNER WIEN

Of shield shape flanked by upright bracket handles, finely painted with a bust-length portrait of the Emperor Franz Joseph I in the gala-uniform of a Field Marshal, on a surround of elaborate gilt vine
20 in. (50.7 cm.) high

(3)

\$10,000-15,000

PROVENANCE:

Presented to Rear Admiral Ralph Chandler from Emperor Franz Joseph I of Austria, circa 1886. Bequeathed to his wife, Cornelia Redfield Chandler, 1889. By descent through the family until 1917.

EXHIBITED:

The Brooklyn Navy Yard, New York, 1892-96.

Rear Admiral Ralph Chandler (1829-89) was a native of Batavia, New York. He joined the United States Navy in 1845 soon saw action in the Mexican-American War as part of its Pacific Squadron, and later in the Civil War, where he was involved in the capture of Norfolk, Virginia. By the mid-1880s he was Commandant of the Brooklyn Navy Yard. It was during this period that Chandler helped facilitate the rescue of an Austrian officer that fell overboard the Emperor's corvette *Donau*. Though the officer did not live, Chandler had his remains returned to Austria. In thanks for Chandler's services, Franz Joseph I sent him this vase with his portrait. At the time such a gift required the approval of the State Department and Congress.

The present lot includes documents to and from the Austrian *charge d'affaires* (Count Lippe-Weissenfeld), Chandler, the Department of the Navy and the Department of State regarding the acceptance of this vase. Unfortunately, soon after the vase was dispensed to Chandler, he died of an apoplexy in Hong Kong. The vase was presented to his widow, Cornelia Redfield Chandler and exhibited at the Brooklyn Naval Yard, 1892-1896.

■160

A MONUMENTAL BERLIN (K.P.M.) PORCELAIN FIGURAL CENTERBOWL AND COVER (BOWLENGEFÄß)

CIRCA 1891, BLUE SCEPTRE MARK, DESIGNED BY DIRECTOR ALEXANDER KIPS, THE FIGURES MODELED BY ERNST WAGENER, THE SCROLLWORK AND VINE LEAVES BY ALBERT HINKE AND SEIFERT

In the Neo-Rococo style, applied allover with lush fruiting grapevine, the finial formed as a pineapple supported by three putti, one with a lion pelt, the *rocaille*-molded bowl with three scroll feet surmounted by figures, including a scantily clad male and female offering roses, she also with a cornucopia spilling roses, and a bearded Bacchanalian figure above musical instruments including a tambourine and pan-pipe

36 in. (91.4 cm.) high; 33½ in. (85.1 cm.) wide, overall

(2)

\$20,000-30,000

PROVENANCE:

By tradition, commissioned by Kaiser Wilhelm II.

Compare the example in the Kunsthaus am Museum, Carola van Ham in Cologne, Germany, illustrated by E. Köllmann and M. Jarchow, *Berliner Porzellan*, Band II, Berlin, 1966, Tafel 241, p. 327, and here noted as being created as a gift for Kaiser Wilhelm II.

The decorative taste of the late 19th century is epitomized by the massive scale and detailed decoration of this centerpiece. The characteristic *rocaille* scrolls, dripping grapevine, playful putti and bacchic figures exemplify the Neo-Rococo style and accentuate the grandeur of the bowl. A polychrome-enameled example of this impressive centerpiece bowl was exhibited at the 1893 Chicago Exposition alongside other works by the KPM factory and the *Glory of Germanica* tile painting by Alexander Kips. See Hubert Howe Bancroft, *The Book of the Fair*, Chicago, 1893, p. 186.



THE NEW YEAR'S CLOCK

161

A BERLIN (K.P.M.) PORCELAIN FIGURAL MANTLE CLOCK
DATED 1892, BLUE SCEPTRE AND IRON-RED ORB MARKS,
IMPRESSED MODEL NOS. 6619 AND 3619, D AND CYPHER

In the Neo-Rococo style, modeled as Father Time holding a winged hourglass aloft, seated on a spoked wheel among the clouds, atop an elaborate clock case, the dial with gilt scrolling foliage enameled with faux 'jewels', a putto holding a infinity snake bellow, flanked by two sphinxes attended by putti, the reverse with *rocaille* gilt scrollwork dated 1892 and painted with flowers

(2)

\$30,000-50,000

PROVENANCE:

Almost certainly the example given to Kaiser Wilhelm II as a New Year's present, 1892.

This elaborately detailed clock, conspicuously dated 1892 in gilt on the reverse, is almost certainly the example made by Berlin manufactory as a New Year's present for Kaiser Wilhelm II that year. Its stepped plinth base was specifically formed to be displayed on the Kaiser's mantelpiece. The decoration is attributed to an 1891 design by Paul Schley, and Schley likely drew inspiration for the sphinxes from George Franz Eberhecht's sculptures in Sancoucci park, and inspiration for the figure of Father Time from sculptural ceiling moldings in the Berlin Castle. For a further discussion of this model and a later example of this model, see F. Dietz, *The Golden Age of the KPM: Weichmalerei (Soft-Paste-Paint) on Berlin Porcelain*, Berlin, 2015, p. 488.



(dated on reverse)





PROPERTY FROM A PRIVATE COLLECTION

■-162

**A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD,
MAHOGANY AND BOIS DE BOUT MARQUETRY COMMODES**
BY FRANÇOIS LINKE, MOUNTS DESIGNED BY LEON MESSAGE,
INDEX NO. 620 (BIS), CIRCA 1900

Of *bombé* form, each with serpentine *brocatelle d'Espagne* marble tops above two drawers marquetry, with cartouche frame headed by a mask of the Barber of Séville, above a dolphin, one with a brushing slide, each signed 'Linke' to the front right corner mount, the lockplates stamped 'CT LINKE / SERRURERIE / PARIS' and numbered '620', variously stamped 'MADE IN FRANCE' throughout

34 in. (86.5 cm.) high, 35½ in. (90 cm.) wide, 21½ in. (54.5 cm.) deep (2)

\$40,000-60,000

PROVENANCE:

Acquired by the present owner's aunt in the mid-20th century.
Thence by descent.

The present pair of commodes draw heavily on Linke's celebrated furnishings for the 1900 and 1905 Paris and Liège exhibitions. Linke's famous *Commode Louis XV Figaro: Scène du Barbier de Séville* (index number 553) and *Commode coquille: Coquetterie et Modestie* (index number 559) informed Linke's signature style at the 1900, featuring expressive mounts designed by the sculptor and frequent collaborator, Léon Messagé. The designs ultimately became the cornerstone of the cabinetmaker's gold medal stand and inspired subsequent forms, such as the present lot. Messagé's designs for the dolphin bursting from bulrush and central mask of the wily Count Almaviva were almost certainly part of Linke's purchase of the renderings from the sculptor *circa* 1897. Though acquired at a tremendous cost, the purchase proved fruitful for Linke and the mounts, including the busts of *Coquetterie et Modestie*, have long been considered favorites of the celebrated cabinetmaker.

The first entry for this specific form of commode appears in the Linke Blue *répertoire* in 1898, with a production cost of 1,026 francs, and retailed at 1,400. Linke created variations of this commode, some simpler in ornamentation such as the example illustrated in C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003 p. 417.





Linke's cliché for index no. 620. BIS
(Courtesy of Christopher Payne/Linke Archive)



SESSION II (LOTS 163-314)



PROPERTY FROM A PRIVATE AMERICAN COLLECTION (LOTS 163-165)

163

A PAIR OF ELIZABETH II SILVER FOUR-LIGHT CANDELABRA
MARK OF JAMES ROBINSON, LONDON, 1976

The central stem with knopped finial, issuing four scroll branches, raised on an octagonal and fluted stem and octagonal base, *marked on undersides and sconces*

8 in. (20.5 cm.) high

70 oz. 8 dwt. (2,189.5 gr.)

\$3,000-5,000



164

AN ASSEMBLED VICTORIAN SILVER FIVE-PIECE TEA AND COFFEE SERVICE

BY FREDERICK ELKINGTON SILVER OVERSTRIKING BARNARD BROTHERS, LONDON, 1875

The bodies chased with pilaster fronds and reeded wrapped bands, mounted with flowers and diamonds, comprising a kettle on lampstand, a coffee pot, a teapot, a cream jug, a sugar bowl, engraved with crest, *marked throughout*
18½ in. (47 cm.) high, the kettle on lampstand
198 oz. (6,157.8 gr.) gross weight

(2)

(6)

\$3,000-5,000





165

165

A VICTORIAN SILVER LARGE MONTEITH BOWL

MARK OF HOLLAND, SON & SLATER, LONDON, 1881

The lower body gadrooned below chased laurel swags suspended by ribbons, detachable collar with putto heads at intervals, gilt interior; *marked on collar and underside of bowl*

16¾ in. (42.5 cm.) diameter

143 oz. 2 dwt. (4,450.5 gr.)

\$5,000-8,000

166

AN VICTORIAN SILVER TABLE GARNITURE

MARK OF ELKINGTON & CO., BIRMINGHAM, 1890

In the Egyptian revival style, the supports formed as reeded palm fronds, the large basket mounted with a pair of falcons and a pharonic mask, the smaller baskets with reclining sphinxes chased with hieroglyphics, *marked to tops of bases near sphinxes and falcons*

12 in. (30.5 cm.) long, the larger

153 oz. 6 dwt. (4,767.6 gr.)

\$3,000-5,000

(3)



166



167

PROPERTY FROM THE BOYD ESTATE

167

A VICTORIAN SILVER FIVE-LIGHT CANDELABRUM

MARK OF EDWARD BARNARD AND SONS, LONDON, 1842

The domed base applied with foliate strapwork and rising to a knopped stem cast with leopard heads at shoulders, detachable top with central light with detachable baluster finial and four leaf-capped triple scroll branches, conforming campana sconces and removable nozzles, *marked on base, flange of branches, finials, drippans and sconces, numbered throughout*

31¾ in. (182.3 cm.) high
246 oz. 18 dwt. (7,681 gr.)

\$15,000-25,000

168

**THE ROYAL YACHT SQUADRON:
A WILLIAM IV SILVER-GILT TWO-HANDED PRESENTATION TROPHY BOWL**

MARK OF WILLIAM BATEMAN II, LONDON, 1835

The lobed sides formed as stylized buds, the lower body applied with oak leaves and acorns, demi-haul handles surmounted by the Royal Supporters, one side applied with Royal Arms, the other engraved on sail 'The Gift of His Most Gracious Majesty William the Fourth to the Royal Yacht Squadron 1835' with anchor and buoy above; *marked on side, base and underside*

17 in. (43 cm.) long, over handles
123 oz. (3,825 gr.)

\$4,000-6,000

The Royal Yacht Squadron, founded in 1815 in London, is among the most prestigious and exclusive yacht clubs in the world. In 1817 the the Prince Regent joined and after his coronation as George IV in 1820, the club was renamed the Royal Yacht Club. In 1833 William IV renamed the club The Royal Yacht Squadron. The organization's headquarters is at Cowes Castle on the Isle of Wight, and are credited with originating Cowes Week, one of the longest-running regatta events in the world.



168

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

169

A MONUMENTAL VICTORIAN SCOTTISH SILVER WINE CISTERN
MARK OF HAMILTON & INCHES, EDINBURGH, 1890

The oval lobed body supported on four paw feet, chased with floral collar, with two drop ring lion's mask handles and lion's paw feet, inscribed *Ayr Gold Cup*, won by Strathblane 1880, Dazzle 1889, and 1890-1; marked to underside 34 1/4 in. (87 cm.) wide, over handles 42 1/2 oz. (13,093 gr.)

\$15,000-25,000

The Ayr Gold Cup horse race was established in 1804 in Southwestern Scotland. Dazzle, owned by the 5th Duke of Montrose Douglas Graham, won three consecutive races from 1880-1891. Dazzle is still the most successful horse in the race's history.



170

A VICTORIAN SILVER PILGRIM FLASK
MARK OF ROBERT GARRARD II, LONDON,
1865

Part fluted pear-shape and on spreading oval foot, applied with foliage and bacchic mask terminals hung with detachable chains connecting to the detachable baluster cover, the cover part-fluted and applied with strapwork, the body later engraved with an inscription 'PRESENTED BY THE DIRECTORS OF WHITE HORSE DISTILLERS LIMITED', *marked near rim, on cover flange and under foot, the foot with retail mark for Elkington & Co.*

31 in. (78.7 cm.) high

303 oz. 16 dwt. (9,448 gr.)

\$30,000-50,000

The pear-shaped form of the pilgrim flask has its roots in the leather water flask carried by the pilgrim or traveller of the Middle Ages. Particularly grand flasks with fine cut-card work were produced in the late 17th and early 18th century. Contemporary prints, such as Martin Engelbrecht's representation of the great silver buffet in the Rittersaal at the Berliner Schloss, circa 1708, indicate that they were arranged on side buffets during formal banquets. When placed in wine cisterns, they also served to decant wine.

Late 17th and early 18th century examples provided the inspiration for Edward Farrell and Robert Garrard in the 19th century. These revival pieces were also used as grand display plate. Many of the examples by Garrard were presented by the Royal Families of Europe, such as those exhibited, London, *English Silver Treasures from the Kremlin*, Sotheby's, 1 January – 28 January 1991, no. 111, which were given by the Royal Families of Greece and Denmark to the Tsar Alexander III on his marriage to Marie Fedorovna in 1866. Another Royal pair by Garrard of 1866 was given to King Christian IX of Denmark, and was sold in the Collection of King George I of the Hellenes, Christie's, London, 24 January 2007, lot 303. A pair of pilgrim flasks in the Royal Collection are illustrated in E.A. Jones, *The Gold and Silver of Windsor Castle*, London, 1911, p. 36.

The White Horse Distillery, formerly Mackie & Co., was founded by James Mackie in the 1880's in Edinburgh. The name derives from the family owned White Horse Inn, dating back to 1650, in Canongate. Sir Peter Mackie took over the family business in 1890 after training at Laugavulin, and after his death in 1924, the company reorganized and was renamed White Horse Distillers Ltd. The company was acquired in 1927, operating until 2010.





171

**A PAIR OF GEORGE IV SILVER THREE-LIGHT
CANDELABRA**

MARK OF PAUL STORR, LONDON, 1828

Each on domed circular base with three scroll feet, cast and chased above with demi-lions, roses and foliage on a matted scalework ground, with conforming baluster stems, campana shaped scone, the detachable scroll branches each terminating in shaped foliage drippan, detachable scone, with later detachable nozzles with brass sleeves, *marked on bases, branches, drippans and sockets, later nozzles with spurious marks*

23¼ in. (59 cm.) high

212 oz. (6,593 gr.), weighable silver

\$30,000-50,000

(2)



172

172

**A GROUP OF FOUR GEORGE IV SILVER
ENTREE DISHES AND COVERS**

MARK OF WILLIAM BATEMAN, LONDON,
1827

Rectangular, with gadrooned rims and detachable
foliate scroll handles, the cover engraved with a
coat-of-arms, *marked on dishes, covers and finials,*
numbered throughout

11¾ in. (30 cm.) long

203 oz. 8 dwt. (6,325.75 gr.)

(8)

\$5,000-8,000



173

173

A REGENCY SILVER SALVER

MARK OF PAUL STORR, LONDON, 1819

Shaped circular and on three shell and vine feet,
with shell, anthemion and acanthus foliate border,
the center engraved with a coat-of-arms with
foliate mantling, the underside engraved with
presentation inscription, *marked on underside*
20¾ in. (52.8 cm.) long, over feet
122 oz. 8 dwt. (3,807 gr.)

\$7,000-10,000

The inscription reads *Given to W. Cross by his
excellent Friend THE REV.d HUGH HORNBY. 1819.*

The arms are those of Cross impaling another,
the assumed arms of Chaffers, for William Cross
(1771-1827) and Ellen (1783 - 1849), daughter of
Edward Chaffers, whom he married in 1813. The
wife's arms engraved on the salver are those of
Chaffin and would appear to have been assumed
by the Chaffers family. A variant of them appear
on William and Ellen's tomb in St. Michael's
Church Grimsargh, co. Lancaster, the talbot
or dog replaced by a lion. William and Helen's
daughter, Ellen Dorothea, married Reverend
William Hornby, son of Reverend Hugh Hornby
(1765-1847) in 1837.



174

A REGENCY SILVER TWO-HANDLED TRAY

MARK OF PAUL STORR, LONDON, 1816

Shaped oval, on four vine and shell feet, with reeded vine, acanthus and basket of grapes border, with acorn and oak branch handles, the center engraved with a coat-of-arms under drapery mantle, *marked on underside and stamped with paten number 865*

27¾ in. (70.5 cm.) long, over handles

183 oz. 16 dwt. (5,717 gr.)

\$15,000-25,000

PROVENANCE:

Robert Townley Parker (1793-1879) of Cuerden Hall, co. Lancaster, by descent to

Captain T. A. Tatton M.C., removed from Cuerdon Hall, Preston, being part of the Towneley-Parker Heirlooms; Christie's, London, 12 December 1928, lot 32 (£284 to Holmes).

The arms are those of Parker quartering Towneley impaling Brooke for Robert Townley Parker (1793-1879) of Cuerden Hall, co. Lancaster, and his wife Harriet (1798-1878), youngest daughter of Thomas Brooke of Church Minshull, Cheshire, whom he married in 1816. Mr. Parker was high sheriff of Lancashire in 1817 and was M.P. for Preston.



(view of Cuerden Hall, co. Lancaster)



175

PROPERTY OF A CHARITABLE FOUNDATION

175
A GEORGE III SILVER TWO-HANDLED TRAY

MARK OF JOHN CROUCH, LONDON, 1808

Oval, the gadrooned shell rim and grapevine border with scrolls and shells, issuing two conforming handles centered by shells, raised on scroll shell feet, the center engraved with three coats-of-arms flanking crests, the reverse with inscription that reads *'The Gift of His Serene Highness The Prince de Condé to J.W: Phipps, Esq.: marked on reverse*

31 in. (79 cm.) long, over handles
185 oz. 8 dwt. (5,766 gr.)

The central arms are the Royal Arms of France, with a label of difference, for Louis Joseph de Bourbon, Prince de Condé (1736-1818).

The flanking crests are those of Waller, for the Royal eye surgeon Joshua Wathen Phipps (1769-1853) of Barywick Lodge, Berkshire, who later took the name and arms of Waller by Sign Manual in 1814 on succeeding to the Waller estates.

\$12,000-18,000

PROVENANCE:

Presented by Louis Joseph de Bourbon, Prince de Condé (1736-1818) to Joshua Wathen Phipps (1769-1853), later Waller, eye surgeon to King George III, created a baronet in 1815, then by descent to, Sir Wathen Arthur Waller, 5th Bt. (1871-1947), Sir Wathen Waller, Bart., removed from The Stone House, Leek Wootton, Warwick; Christie's, London, January 2, 1946, lot 87 (£215 to Raphael). See www.christies.com for additional provenance information.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

176
A SET OF TEN REGENCY SILVER CANDLESTICKS

MARK OF KIRKBY WATERHOUSE, SHEFFIELD, 1814 (6), 1817 (4)

On shaped circular bases with feathered scrolls, fluted baluster stems with conforming sconces, six engraved with a crest on base and nozzle, weighted base; *marked on base, rims*
10½ in. (27 cm.) high

(10)

\$4,000-6,000



176



PROPERTY FROM A CLEVELAND COLLECTION

177

A REGENCY SILVER SOUP TUREEN AND COVER

MARK OF PAUL STORR, LONDON, 1813

The oval, gadrooned body flanked by reeded lion-mask handles, the cover with gadrooned shell border, with calyx and lion's mask form handle, on four scrolled lion paw feet, engraved twice with coat-of-arms, the cover engraved with crest, *marked on base, cover, calyx and handle*
 17¾ in. (45 cm,) wide, over handles
 164 oz. 12 dwt. (5,119 gr.)

The arms are those of Mitchell.

(2)

\$25,000-35,000



178

178

A GEORGE III SILVER JUG

MARK OF PAUL STORR, LONDON, 1810

Of Etruscan form, applied with oak leaf cartouche on both sides, the neck applied with running grapevine, the bi-furcated scroll handle terminating in a mask of Jupiter, hinged cover, engraved with crest, *marked to underside*
7½ in. (19 cm.) high
28 oz. 14 dwt. (894 gr.)

\$3,000-5,000

The present form is based on Roman vessels. N.M. Penzer notes that the handles were designed by John Flaxman. A nearly identical pair were made in the same year as the present lot for the Prince Regent and formerly in his possession. (N.M. Penzer, *Paul Storr 1771-1844*, London, 1954, p. 142.)

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

179

A PAIR OF GEORGE III SILVER MEAT DISHES

MARK OF WILLIAM ELLIOTT, LONDON, 1801

Oval, the gadrooned rim with shells flanked by acanthus at intervals, the border engraved on each sides with a coat-of-arms within foliage mantling, *marked on undersides*

22½ in. (51 cm.) 19½ in. (48.5 cm.) long

143 oz. (4,478 gr.)

The arms are those of Fletcher quartering Boughey quartering Fenton and others, implaing Chetwode, for Sir John Fenton Boughey 2nd Bt. (1784-1823), M.P. for Stafford and his wife Henrietta Dorothy (d.1849), daughter of Sir John Chetwode of Oakley, whom he married in 1808. (2)

\$5,000-8,000

PROVENANCE:

Sir John Fenton Boughey 2nd Bt. (1784-1823), by descent to, The Trustees of the Boughey Settled Estates; Christie's, London, 4 July 1958, lot 46, (£35 to C.P.).



179



180

180

A SET OF ELEVEN GEORGE III SILVER DINNER PLATES

MARKS OF JOHN PARKER I & EDWARD WAKELIN, LONDON 1770, AND 1772

Shaped circular with gadrooned rim, each later engraved with Baronet's helm with crest above, *marked on reverse and with numbers and scratch weights; together with two similar plates engraved with continental coat-of-arms, one with marks of Andrew Folberg, the other with marks FK probably Frederick Kandler*

10 in. (25.3 cm.) diameter
227 oz. (7,059.7 gr.)

(13)

\$6,000-8,000

PROPERTY FROM A DISTINGUISHED NEW ENGLAND COLLECTION (LOTS 181-182)

181

A PAIR OF GEORGE II SILVER-GILT TEA CADDIES

MARK OF AUGUSTINE COURTAULD, LONDON, 1733

Each rectangular, on stepped foot, the front and back finely engraved with a coat-of-arms within baroque cartouche, the sides later engraved with a cypher 'M' under a duke's coronet, the hinged stepped cover engraved with a flowerhead within strap work cartouche, *each marked inside cover and under base, one with scratch weight 12=19*

4½ in. (10.8 cm.) high
25 oz. 8 dwt. (792 gr.)

The arms are those of Churchill quartering Spencer impaling Trevor for Charles, 3rd Duke of Marlborough (1706-1758) and his wife Elizabeth (d.1761), daughter of Thomas, 2nd Baron Trevor, whom he married in 1732.

(2)

\$5,000-8,000

PROVENANCE:

Lily, Duchess of Marlborough (1854-1909) who married firstly Louis Carre Hamersley, secondly George Spencer-Churchill, 8th Duke of Marlborough and finally Lord William de la Poer Beresford. Her Grace Lily, Duchess of Marlborough, deceased; Christie's, 28 November 1917, lot 80 (£311 to The Goldsmiths and Silversmiths Company).

Mrs Marie John Mango (b.c.1874-1955), wife of the Greek shipping broker John Anthony Mango (b.c.1874-1942), 27 Palace Court, Kensington, London, by 1929.

with Goldsmiths and Silversmiths Company, London, by 1933.

Richard Cushing Paine Sr. (1893-1966), Boston, Massachusetts and then by descent.

EXHIBITED:

London, *Loan Exhibition of Old English Plate*, 25 Park Lane, 1929, no. 45., plate LXV, (lent by Mrs. Mango).

LITERATURE:

E. Alfred Jones, "Old English Plate in the Collection of Mrs. Mango", *The Connoisseur*, December 1920, vol. LVIII, no. 232, pp. 219-220, illus. no. XVII.



181





182

A CHARLES II SILVER CASKET INKSTAND

LONDON, 1682, MAKER'S MARK D OR ID IN SCRIPT MONOGRAM,
POSSIBLY FOR ISAAC DIGHTON

Rectangular, with cut-corners, the hinged stepped domed cover flat-chased with Chinoiserie figures in a landscape, within a leaf-tip border, the sides with exotic birds in flight amongst foliage, raised on four openwork supports cast as scrolls, the cover opening to reveal four compartments, with removable inkwell and sanding pot both of angular form with cut-corners, *marked inside base and inside cover, the inkwell and sander with maker's mark only under bases, the covers apparently unmarked, scratch weight 75 g and 25640*

10¼ in. (27.3 cm.) long
76 dwt. (2,389 gr.)

\$20,000-30,000

PROVENANCE:

Anonymous sale [Charles Haggins, Valuer and Art Dealer, 3 Bury Street, St James's, London]; Christie's, London, 13 July 1926, lot 110 (£527 to Willson). Anonymous sale; Christie's, London, 31 March 1971, lot 147. Dr John Constable (1927-2016), Massachusetts and then by descent.

LITERATURE:

D. Mitchell, *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, p. 265 (where the present inkstand is recorded).

The mark, recorded by I. Pickford (*Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989) on page 139, line 1, was attributed to by Gerald Taylor to Isaac Dighton. Dr David Mitchell, in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 265-267, having considered the possible candidates concurs with this attribution. Dighton was the son of Henry Dighton of Bristol and apprenticed to William Browne. He became free in 1672. Like the present inkstand his work seems to have been of high quality and wrought in the latest fashion. Many other pieces of plate by him which are also flat chased with Chinoiserie are known, for example a snuffer stand which is accompanied by a pair of snuffers which were made by Dighton's master William Brown (Mitchell, *op. cit.*, p. 266, fig. 147).

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

183

A QUEEN ANNE SILVER MONTEITH

MARK OF SAMUEL WASTELL, LONDON, 1704

The body chased with flutes and centered by an acanthus cartouche engraved with a coat-of-arms, with lion's mask drop-ring handles, the detachable scalloped rim with foliate and shell border, *marked on bowl near handle, flange of rim, and both handles*

12 $\frac{5}{8}$ in. (32 cm.) diameter

80 oz. 10 dwts. (2,504 gr.)

The arms are those of Porter, co. Warwick.

\$15,000-25,000

PROVENANCE:

James Stewart Hodgson (1826-1899), banker and collector,
J. Stewart Hodgson Esq.; Christie's London, 5 June 1893, lot 57, (£266 to Boore).

John Edward Taylor (1830-1905), owner of the Manchester Guardian newspaper, collector and connoisseur,
The Collection of the late John Edward Taylor, Esq. of 20 Kensington Palace Gardens, W.; Christie's, London, 11 July 1912, lot 40, (£343 to Elkington).
With S.J. Phillips Ltd., London.

LITERATURE:

G. E. Lee, *British Silver Monteith Bowls*, Byfleet, 1978, p.89, no. 190.





184

PROPERTY FROM A DISTINGUISHED NEW ENGLAND COLLECTION

184

A CHARLES II SILVER SUGAR BOX

LONDON, 1679, MAKER'S MARK AH, STAR ABOVE CRESCENT BELOW IN SHAPED SHIELD, PROBABLY FOR ABRAHAM HINDE

Oval and on four scroll feet, the sides lobed within foliate cartouches, the low domed hinged cover chased with conforming lobes against an acanthus matted ground, enclosing a calyx of acanthus and centered with a serpent ring finial, with pierced hasp, the underside engraved *K over W*R*, marked inside base and on cover beneath finial, also with maker's mark inside cover

8¼ in. (20.5 cm.) long
26 oz. 12 dwt. (828 gr.)

\$6,000-9,000

PROVENANCE:

Frederick Dru Drury (1845-1936), of Woolsey, Bournemouth.

Anonymous sale [Mr and Mrs Dru Drury]; Christie's, London, 9 July 1907, lot 92 (£200 to Garrard).

Clarence Chesney Wilson (1873-1936), son of Australian millionaire Sir Samuel Wilson.

Clarence Wilson Esq., of Grove Place, Nursling and 105 Mount Street; Christie's, London, 22 May 1913, lot 224 (£265 to Elkington).

Goldsmiths & Silversmiths Company, London, by 1931.

Richard Cushing Paine Sr. (1893-1966), Boston, Massachusetts and then by descent.

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

185

A PAIR OF CHARLES II SILVER TOILET-BOXES AND COVERS

MAKERS MARK B, LONDON, 1675

Octagonal with molded rims, the stepped covers engraved with a coat of arms within crossed plumes, removable wood liners, *marked interiors and covers*

5½ in. (13.7 cm.) long
20 oz. 18 dwt. (650 gr.) weighable silver (2)

\$5,000-8,000

PROVENANCE:

Lawrence Moyer and his wife Martha Boothby d. 1727, of Low Leyton, Essex.

The arms are those of Moyer impaling Boothby, for Lawrence Moyer, merchant, of Low Leyton, Essex, who married in 1677, Martha (d. 1727), daughter of William Boothby of Tottenham High Cross.

These boxes are from the same maker in the Collection of the Ashmolean Museum, Oxford, and which formed part of the celebrated Farrer collection, published in T. Schroder, *British and Continental Gold and Silver in the Ashmolean*, Oxford, 2009, p. 530. A similar smaller pair of boxes from the same service were sold Sotheby's London, 21 February 1952, lot 134. A dish from the service was sold Christie's London, 11 June 1945, lot 65.



185





186

•186

A CONTINENTAL SILVER-GILT TANKARD

MAKER'S MARK HD CONJOINED, TOWN MARK THREE TOWERS, PROBABLY 19TH CENTURY

Cylindrical on detachable spreading foot, the sleeve of the body chased with a battle scene and with central kneeling figure of a martyr within Roman architectural setting, the cast winged mermaid handle soldered to the detachable sleeve, hinged domed cover with winged putto and shield thumbpiece and detachable soldier on plinth finial, the underside engraved with a pelican in its piety, the cover chased with scenes of Isaac and Rebecca at the Well, *marked on sleeve either side of handle and on cover flange*

6½ in. (16.5 cm.) high
28 oz. 16 dwt. (896 gr.)

\$2,000-4,000



187



PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

187

A PAIR OF FRENCH SILVER DOUBLE SALT CELLARS

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1819-1838

With shell-shaped dishes above dolphin-form standard, raised on a shaped square base raised on scroll feet, engraved with gothic script monogram DA; *marked to undersides, shell and stand*

5¾ in. (14.6 cm.) long
24 oz. 2 dwt. (749.5 gr.)

(2)

\$3,000-5,000



188

188

A GERMAN SILVER MODEL OF PUSS-IN-BOOTS

PROBABLY GEBRUDER GUTGESELL, HANAU, LATE 19TH CENTURY

Formed as a striding cat with walking stick and hat, wearing a topcoat, ribbon tie and boots mounted with paste stones, detachable head, *marked on base rim and flange of head, and with retailer's marks*

18¾ in. (48 cm.) high
90 oz. 8 dwt. (2,811 gr.)

\$5,000-8,000



189

A PAIR OF FRENCH SILVER-GILT SOUP TUREENS, COVERS AND LINERS

MARK OF MAISON ODIOT, PARIS, 1990

Each oval and on oval base, cast and chased with a band of stylized foliage on a matted ground, the oval bowl supported on a pair of kneeling figures of winged Victory, the bowl applied with a band of trailing vines, the slightly domed cover with foliage and bud finial, the plain liner with shell grips, *marked to undersides, on figures, covers and liners, the bases, covers and liners further stamped 'Odiot a Paris', the bases numbered '9025' and '9026'*

18¼ in. (46 cm.) high

829 oz. 8 dwt. (25,797 gr.)

(6)

\$40,000-60,000

PROVENANCE:

Robert de Balkany Rome & the Côte d'Azur; Christie's, London, 22-23 March 2017, lot 603.

The model for the present lot was designed by Jean-Baptiste-Claude Odiot circa 1819, as part of a service for Polish nobleman Count François-Xavier Branicki. The model is also illustrated on the cover of *Odiot l'Orfèvre* (Jean-Marie Pinçon and Olivier Gaube de Gers, Paris, 1990).





THE PROPERTY OF A LADY

190

**A SEVRES (HARD PASTE) PORCELAIN GREEN-GROUND
ICE-PAIL FROM THE 'SERVICE A FLEURS DE L'IMPERATRICE
JOSEPHINE' (VASE GLACIERE B)**

CIRCA 1809, RED STENCILED IMPERIAL MANUFACTURE MARK AND
DATE CYPHER FOR 1809, GREEN 35.36, INCISED SCRIPT T

With everted collar and gilt bracket handles in the Etruscan style, the collar,
lower portion and socle foot gilt with rosettes, geometric bands, anthemion
and stiff-leaf tips, painted in rich colors with flower garlands suspended from
gilt dots and a band of gilt scallops

13 in. (33 cm.) high

\$25,000-40,000

PROVENANCE:

Empress Joséphine, Elysée Palace, Paris, December 1809; then to the Château
de Malmaison, February 1810, until her death in 1814.

The present ice-pail would appear to be the only important piece of form
extant from a dessert service originally comprising some eighty-eight pieces
sold to Empress Joséphine and delivered to the Elysée Palace on 9th March
1810.

Following their divorce in 1810, Napoléon Bonaparte relocated his
former wife to the palace. She and the service removed to the Château
de Malmaison just outside Paris in 1812. In the inventory created after
Josephine's death in 1814, the service is itemized as entry 423. At that time,
both ice-pails, and both baskets, 1 of the original 2 sugar-bowls, 8 of the
original 12 serving dishes (of which 2 were in poor condition), and only 64
of the original 72 plates remained. How the service was disbursed after her
death is unclear.

Today, the Château de Malmaison retains only five plates, a gift of Honorary
Consul and Mrs. Proctor Jones in 1992, see *L'Aigle et le Papillon, Symboles
des Pouvoirs sous Napoléon (1800-1815)*, Musée des Arts Décoratifs, Paris,
2 April-5 October 2008, cat. no. 219 (1 plate exhibited). Other extant pieces
include a bowl sold Bonhams, London, 3 December 2008, lot 370; and a
plate sold Christie's, London, 2 June 2009, lot 116. See www.christies.com
for further images and information regarding this lot.



191

Δ191

**A SEVRES PORCELAIN BLEU CELESTE
PIERCED RECTANGULAR FOOTED TRAY
(PLATEAU 'TIROIR A JOUR A PIEDS')**

CIRCA 1758, BLUE INTERLACED L'S
ENCLOSING DATE LETTER E, INDISTINCT
INCISED MARK

Painted with a central bouquet of fruit and flowers,
the sides pierced as Vitruvian scrolls enclosing
harebell blossoms

9½ in. (24.4 cm.) long

\$3,000-5,000

PROVENANCE:

With Nicolier, Paris, 18 January 1963.

Δ192

**A PAIR OF SEVRES PORCELAIN GREEN-RIBBONED FLOWER-
POTS AND STANDS FILLED WITH PORCELAIN FLOWERS ON
TOLE STEMS (VASES 'HOLLANDOIS' 2EME GRANDEUR)**

THE PORCELAIN CIRCA 1758, BLUE INTERLACED L'S MARK
ENCLOSING DATE LETTER E, PAINTER'S MARK FOR JEAN-LOUIS
MARIN, THE VINCENNES AND OTHER FLOWERS ON LATER TOLE
STEMS

Each of typical serpentine fan shape set into a shaped oval pierced stand,
painted to one side with putti and to the other three with trophies in clouds
within gilt-enriched green ribbons

18½ in. (46.9 cm.) high, overall

(6)

\$30,000-50,000

PROVENANCE:

R. Sneyd, Esq.; Phillips, London, 11 June 1849, lot 81 (as part of a garniture of
three vases comprising the present pair and a central vase in the larger and more
horizontal 1st size).

Sir Frederick Adair Roe, Bart.; Christie's, London, 25 & 27 May 1867, lot 173
(£1816.10 to the Earl of Dudley as part of a garniture of three vases comprising
the present pair and a central vase in the larger and more horizontal 1st size).

The Right Honourable the Late Earl of Dudley; Christie's, London, 21 May 1886,
lot 177 (£600 to Davis) [Lot 176 in this sale was the *1re grandeur* vase that formed
the aforementioned garniture, now paired with a second example of similar size
and decoration, sold as lot 176 for £1,353 to Bone].

Baron Gustave de Rothschild (1829-1911), Paris.

Baron Elie de Rothschild; offered as The Property of a Nobleman (formerly in the
collection of Gustave de Rothschild...), Christie's, London, 30 May 1963, lot 56
(unsold).

With Rosenberg & Stiebel, New York.

Henry Ford II, collection no. B-28-b; Sotheby Parke Bernet, New York, 25
February 1978, lot 44.

LITERATURE:

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London,
1988, Vol. I, pp. 88, footnote rr.

Four entries from the Sèvres factory records for vases '*Hollandois*' decorated
with green ribbons exist circa 1757-1759; prices for pairs of the second size
vary between 360 and 480 *livres*. They are 1) a pair bought by the *marchand
mercier* Lazare Duvaux second half 1757 for 480 *livres* each [MNS Vy2 fo 48v];
2) a pair bought for cash by an unknown buyer 14 September 1758, 480 *livres*
each [MNS Vy2 fo 68v]; 3) a pair bought by Louis XV December 1758 for 360
livres each [MNS Vy2 fo 77v]. 4) a pair bought by Madame de Pompadour in
December 1758 for 360 *livres* each to form a garniture with a larger example of
same form (vase '*Hollandois*', *1re grandeur*) [MNS Vy2 fo 78r].

All known examples, with the exception of a garniture now in a private
collection, are painted with putti in clouds holding military attributes and have
virtually identical gilding on the ribbons to that of the present pair of vases. The
aforementioned garniture, comprised of three vases with ungilded ribbons,
was sold Sotheby's, Paris, 20 October 2005, lot 161. Marked with date letter D,
these are slightly more richly decorated with rope-twist decoration in place of
the simple lacy gilt edging found on the others. The temptation is to attribute
these as the only garniture recorded, that purchased by Mme. de Pompadour
in December 1758.

However, a second garniture is known to which the present pair at one time
belonged. Sold at auction as a set of three fan-shaped vases by Phillips in 1849
(R. Sneyd, Esq.) and Christie's in 1867 (Sir Frederic Adair Roe, Bart.) where
acquired by the noted collector the Earl of Dudley and sold at Christie's in
1886 by his estate. At the time, the garniture was split into two lots. Lot 176
comprised a 'pair' of the first size included the central vase from the original
garniture with another similar. Baron Schröder acquired it and subsequently
sold it again by Christie's in 1910 from his estate. Lot 177 comprised a pair
of the second size – the present pair. The flowers on tole stems were added
between 1963-- when unsuccessfully offered by Christie's on behalf of Baron
Elie de Rothschild-- and when sold a few years later by Rosenberg & Stiebel
for him and acquired by Henry Ford II.

In the Mentmore sale, May 1977, lot 2134, a pair of vases '*Hollandois*' of the
second size with their metal liners, also with Rothschild provenance and
marked with date letter E, were sold, and again sold Sotheby's, 5 March 1985,
lot 96. An outlier is the single example from the collection of Gilbert Lévy, sold
Drouot, Paris, 23 November 1967, lot 105 and again two years later by Sotheby
& Co., London, 3 June 1969, lot 106 where repurchased for £700 by Gilbert
Lévy. Both catalogue entries note a date letter for 1774 which seems late for
this decoration.

If one disregards the garniture purchased by Mme de Pompadour, three
sales records remain that refer to the present pair of vases, the pair sold at
Mentmore, and the single from the Gilbert Lévy collection which may well have
originally been a pair-- with no entries seeming to correspond to the single vase
of the first size acquired by the Earl of Dudley. The question remains -- which
is which? But with virtually identical decoration, it seems an impossibility
to confirm with certainty -- although it would be nice to speculate that the
present pair is that acquired by the King as part of a garniture similar to that
acquired by Mme. de Pompadour.





PROPERTY OF A MIDWEST COLLECTOR

193

A SEVRES PORCELAIN BLEU CELESTE GROUND CUP FROM THE CATHERINE THE GREAT SERVICE (GOBELET 'LITRON', 2^{EME} GRANDEUR)

CIRCA 1778, BLUE INTERLACED L'S MARK ENCLOSING DATE LETTERS AA, PAINTER'S MARK FOR NICQUET, GILDER'S MARK FOR BOULANGER, INCISED 42

The wide border with a band of turquoise richly gilt with foliate scrolls flanking an oval panel painted *en grisaille* with a mythological scene and two circular panels similarly decorated with cameo heads, all between bands of flowers and gilt

2¾ in. (6.9 cm.) high

\$15,000-20,000

PROVENANCE:

Delivered to Empress Catherine the Great of Russia as part of a large dinner and dessert service, 1779.

Anonymous sale; Christie's, New York, 27 May 1999, lot 149 (part).

Anonymous sale; Christie's, New York, 24 October 2012, lot 210 (part).

Commissioned in 1776 by Catherine the Great through her ambassador to the Court at Versailles, Prince Ivan Sergeyvich Bariatinsky, the *Service aux Camées* took three years to produce. The full service of 60 covers, comprising some 797 pieces in custom designed classical shapes, was the most elaborate and expensive ever produced by Sèvres. At a total cost of 331,317 *livres*, the service made for the Empress of all the Russias was a tour-de-force of design and manufacturing techniques. However, the manufacture nearly bankrupted the factory, with the final late payment in 1792 closely averting disaster.

The main service was accompanied by tea and coffee wares decorated *en suite* decorated with same program of classical cameos based on Greek and Roman history and mythology. The present *gobelet 'Litron'* is from one of 48 sets made in the second size at a cost of 195 *livres* per set. Its appearance at auction is rare, as nearly all of the original service is retained in St Petersburg at the Hermitage.

The Bibliothèque Nationale in Paris retains a bound volume of *Dessins et Devis du Service de Porcelaine pour l'Imperatrice de Russie 1778* in which can be interpreted the development of the production. For a discussion of the service and the details behind its production, see D. Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, vol. III, pp. 601-605; also *Versailles et les Tables Royales en Europe XVIIème - XIXme Siecles*, exhibition catalogue, Versailles, Musée National des Château de Versailles et de Trianon, 1993-1994, nos. 232-248, pp. 322-327; R. Savill, *The Wallace Collection Catalogue of the Sèvres Porcelain*, London, 1988, vol. II, pp. 762-782, nos. C474-479 and R. Savill, "Cameo Fever: Six Pieces from the Sèvres Porcelain Dinner Service Made for Catherine of Russia," *Apollo*, Vol. CXVI, no. 249. (Nov. 1982), pp. 304-311.

For a detailed analysis of the decorative program of cameos found on the dessert plates, see Isabella Savill, "Catherine the Great & Classical Imagery: An Analysis of her Sèvres Porcelain Service of 1779", a paper given at the French Porcelain Society Symposium in honor of Dame Rosalind Savill in April 2012 scheduled for publication in the Society's Journal of 2013.

Nicquet is recorded as a painter of flowers and patterns at the factory from 1762 to 1792. Jean-Pierre Boulanger is recorded as a gilder and painter of patterns at both Vincennes and Sèvres from 1754 to 1785. His mark appears on many pieces of the service among which are the present cup and a plate in the collection of the British Museum.

A collection of 18th-century porcelain items, including plates, a cup, and a vase, displayed on a white background. The items feature various decorative patterns such as floral motifs, blue and white designs, and gold accents. The central plate has a large, ornate floral design in the center. The cup is small and white with a blue and gold pattern. The vase is tall and slender with a blue and gold design. The plates are of various shapes and sizes, some with wide, decorative borders. The overall aesthetic is elegant and refined, characteristic of 18th-century European porcelain.



194

194

A PAIR OF ORMOLU-MOUNTED SEVRES PORCELAIN COBALT-BLUE GROUND CANDLESTICKS

THE PORCELAIN CIRCA 1769, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER Q, PAINTER'S MARKS FOR CHAPPUIS L'AINE, ONE ALSO WITH PAINTER'S MARK FOR TANDART L'AINE, THE MOUNTS 19TH CENTURY

Each formed as a small campana vase painted with birds among interlocking garlands of cornflowers and roses, each side of its plinth painted with paired birds

6¾ in. (17.1 cm.) high

(2)

\$10,000-15,000

Antoine-Joseph Chappuis l'ainé is recorded as a painter of birds in the manufactory from 1761-87 and Jean-Baptiste Tandart is recorded as a painter of flowers from 1754-1800.



195

195

A SEVRES (HARD PASTE) BEAU BLEU GROUND ECUELLE, COVER AND STAND (ECUELLE 'NOUVELLE FORME' ET SON PLATEAU 1RE GRANDEUR)

CIRCA 1780, ORANGE CROWNED INTERLACED L'S, PAINTER'S MARK FOR CHULOT AND GILDER'S MARK FOR CHAUVAUX LE JEUNE TO BOTH ECUELLE AND STAND, THE ECUELLE INCISED DU, THE STAND INCISED A

The cover finial as a pomegranate, the bowl and stand handles as interlaced and pierced leaves, each piece gilt with two kidney-shaped cartouches enclosing painted panels of still-lives on ledges, those on the ecuelle emblematic of Summer and Fall, on the cover of Young Love, and on the stand of Mature Love, the cartouches linked by gilt garlands of flowers issuing from harebells and suspended from nail-heads, the interior with scattered pink roses

11 in. (27.9 cm.) wide, the stand

(3)

\$4,000-6,000

Louis-Gabriel Chulot is recorded as a painter of trophies, flowers and patterns in the manufactory from 1755-1800.

Jean Chauvaux *le jeune* is recorded as a gilder at the manufactory from 1764-1800.

A PRIVATE COLLECTION OF 18TH CENTURY PORCELAIN
(LOTS 194-208)



196

A SEVRES (HARD-PASTE) PORCELAIN BEAU BLEU 'FRIZES ETRUSQUES' TEAPOT AND COVER AND CREAM-JUG (THEIERE 'CALABRE' 4EME GRANDEUR ET POT A LAIT 'A TROIS PIEDS' 2EME GRANDEUR)

CIRCA 1782, BLUE CROWNED INTERLACED L'S MARK AND GILDER'S MARK FOR LE GUAY L'AINE TO THE TEAPOT, INCISED IV TO ONE FOOT OF THE CREAM-JUG

Both finely gilt in the Etruscan style with neo-classical figures between bands of berried laurel, ovolo centering flower-heads and grapevine, the cream-jug with an amatory trophy at the spout

Each 4¼ in. (10.7 cm.) high

\$15,000-25,000

The type of gilt *figures Etrusques* decoration on the present teapot and cream-jug first appears at the Sèvres manufactory in 1782 and has been associated with items made for the royal household. In 1782 a large toilette service of over sixty pieces and gilt with Etruscan friezes was presented

(3)

by Louis XVI and Marie Antoinette to Maria Feodorovna, Grand Duchess of Russia, and her spouse Grand Duke Paul (later Czar Paul I). The Sèvres sale records of that same year also note a '*cabaret etrusque*' being sent to Madame Elisabeth, youngest sibling of Louis XVI, at Versailles at a price of 360 *livres*. (The example made for Madame Elisabeth is likely the same example described in the 1772 '*enfournements*' records as a '*dejeuner Debleuf... beau bleu, decore en etrusque*' and gilt by Pithou.)

For a further discussion of this type of Etruscan frieze decoration, exemplified by a blue-ground *ecuelle* and a tea-kettle at the Art Institute of Chicago, see G. Zelleke, "Sèvres Porcelain of the 1780's decorated in Neoclassical style with Etruscan figures in gold in the Art Institute of Chicago's collection", *The French Porcelain Society Journal*, vol. III, 2007, pp. 141-149.

Étienne-Henry Le Guay l'aîné is recorded as a gilder and painter of friezes in the manufactory from 1748-49 and 1751-96.



197

197

A SEVRES (HARD PASTE) PORCELAIN BLACK AND MAUVE GROUND CUP AND SAUCER

CIRCA 1785, GOLD INTERLACED L'S AND INCISED 41 TO BOTH

Each gilt with paired ribbon-tied cornucopia on oblong hexagonal black-ground panels banded in mauve gilt-and-blue edged ribbons painted with gilt-enriched blue vine, a further berried vine edging the gilt-line rim, a trefoil-leaf at the angle of each panel

5¼ in. (13.3 cm.) diameter, the saucer

(2)

\$1,500-2,000



198

198

A SEVRES PORCELAIN BLACK AND PURPLE GROUND TEAPOT AND COVER (THEIERE 'LITRON')

CIRCA 1791, BLUE INTERLACED L'S MARK FLANKED BY DATE LETTERS OO, PAINTER'S MARK FOR BUTEUX, GILDER'S MARK FOR VINCENT

With a black ground band painted with a rinceau of cornflowers and roses, the purple ground further decorated with morning glory and cornflowers

7 in. (17.8 cm.) high

(2)

\$1,500-2,000

Guillaume-Charles-Alexandre Buteux is recorded as a painter in the manufactory from 1782-94. Henry-François Vincent le jeune is recorded as a gilder from 1753-1800.

199

A SEVRES PORCELAIN POWDERED LAVENDER-GROUND BOUGH-POT

CIRCA 1790, PURPLE INTERLACED L'S MARK ENCLOSING DATE LETTER NN, PAINTER'S MARK FOR BUTEUX

Of canted square form, the fluted angles extending into scroll feet, the sides alternately painted in puce either with a smoking brazier inscribed in gilt *A L AMITI(E)* flanked by birds and spears supporting drapery and a plumed helmet, or a vase among Berainesque scrollwork, the integral cover pierced with fourteen apertures of variant sizes

6 in. (15.2 cm.) wide, overall

\$3,000-5,000

Charles-Théodore Buteux is recorded as a painter of flowers in the manufactory from 1786-93 and 1795-1821.



199

200

A PAIR OF SEVRES PORCELAIN TURQUOISE-GROUND SHELL-SHAPED DISHES FROM THE SERVICE GIVEN BY LOUIS XVI TO ARCHDUKE FERDINAND OF AUSTRIA (COMPOTIERS COQUILLES)

CIRCA 1784, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER GG, PAINTER'S MARK FOR DE CHOISY, GILDER'S MARKS FOR LE GUAY L'AINE AND CHAUVVAUX L'AINE

Painted with a central rose spray roundel surrounded by a band of faux pearls, the rim with alternating oval panels of roses, daisies and cornflowers surrounded by berried laurel, above gilt grasses and linked by beaded bands

8½ in. (21.8 cm.) wide

(2)

\$10,000-15,000

PROVENANCE:

Given by Louis XVI to his brother-in-law, Archduke Ferdinand of Austria, 1785.

LITERATURE:

D. Peters, *Sevres Plates and Services of the 18th Century*, Little Birkhamstead, 2005, p. 775, no. 86-4.

The present shell-shaped dishes and the plates that follow are from a service presented by Louis XVI to the Archduke Ferdinand and Archduchess Maria Beatrice of Austria in 1786 in honor of their visit to France. Described in the factory records as *fond bleu céleste*, *Marguerites*, *barbeaux et Roses*, the service was presented by Louis XVI to members of Marie-Antoinette's family. See www.christies.com for further information.

A PRIVATE COLLECTION OF 18TH CENTURY PORCELAIN
(LOTS 194-208)



200



201

201

**A PAIR OF SEVRES PORCELAIN TURQUOISE-GROUND PLATES
FROM THE SERVICE GIVEN BY LOUIS XVI TO ARCHDUKE
FERDINAND OF AUSTRIA (ASSIETTES 'A PALMES')**

CIRCA 1784, BLUE INTERLACED L'S MARKS ENCLOSING DATE
LETTERS GG, PAINTER'S MARK FOR MME PIERRE, ONE INCISED 34A

En suite to the preceding lot
9 7/8 in. (23.8 cm.) diameter

\$7,000-10,000

PROVENANCE:

Given by Louis XVI to his brother-in-law, Archduke Ferdinand of Austria, 1785.

LITERATURE:

D. Peters, *Sevres Plates and Services of the 18th Century*, Little Birkhamstead, 2005, p. 775, no. 86-4.

See note to the previous lot. Also see www.christies.com for further information on the painter.

(2)



202

202

A SEVRES PORCELAIN BLEU CELESTE PART DE JEUNER

CIRCA 1780, BLUE INTERLACED L'S ENCLOSING DATE LETTER CC, PAINTER'S MARKS FOR MICAUD, GILDER'S MARKS FOR CHAUVAUX L'AINÉ, VARIOUS INCISED MARKS

The *bleu celeste* border of Vitruvian scrolls gilt with laurel, the points of the scrolls suspending garlands of flowers, comprising: a quatrefoil tray with ribbon tied handles (*plateau 'ovale polylobé'*); a sugar-bowl and cover with fruit finial (*pot à sucre 'Bouret', 2eme grandeur*); and two cups and saucers (*gobelet 'litron' et soucoupe, 3eme grandeur*)

15½ in. (38.4 cm.) long, the tray

\$6,000-8,000

Please see www.christies.com for further information regarding this service.

203

A SEVRES PORCELAIN BLEU CELESTE LOZENGE-SHAPED TWO-HANDLED TRAY (PLATEAU 'LOSANGE A JOURS A ANSES')

CIRCA 1768, BLUE INTERLACED L'S ENCLOSING DATE LETTER P, INCISED CYPHER AND J

Finely painted with figures fishing before a thatched-roof cottage, surrounded by gilt interlaced oak leaf branches, the rim pierced with harebells, the handles as gilt nailed crossed beams 14½ in. (36 cm.) long, overall

\$5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 15 September 2016, lot 146.

See www.christies.com for further information about this lot.



203

A PRIVATE COLLECTION OF 18TH CENTURY PORCELAIN (LOTS 194-208)

204

**A GILT-METAL AND EBONIZED WOOD
MOUNTED SEVRES PORCELAIN
YELLOW-GROUND TEA KETTLE AND
COVER (THEIERE 'BOUILLOTTE' ET SON
COUVERCLE)**

CIRCA 1780, BLUE CROWNED INTERLACED
L'S MARK ENCLOSING DATE LETTER CC,
PAINTER'S MARK FOR EVANS, GILDER'S
MARK FOR PREVOST

Painted with a band of alternating roses and
cornflowers within gilt wreaths and separated by
flower-heads on a stippled puce ground, the pot
further painted with roses and violets on a yellow-
ground, gilt garlands at the rims, with dolphin-
mask fluted spout and lyre form handle
7 in. (17.8 cm.) high (2)

\$15,000-20,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 7 November
2012, lot 45.

For a similar model of this rare form in the
collection of Sèvres-Cité de la Ceramique (no.
MNCS 23260), see M. Brunet and T. Préaud,
Sèvres, des origines à nos jours, Fribourg, 1978,
p.109. Also compare the kettle with gilt Etruscan
decoration in the Art Institute of Chicago,
museum ref. no. 1998.517a-b.

Henri-Martin Prévost is recorded as a gilder in the
manufactory from 1757-97 and Étienne Evans is
recorded as a painter of flowers from 1752-86.



204

205

**A SEVRES PORCELAIN ECUELLE, COVER
AND STAND (ECUELLE 'NOUVELLE
FORME' ET SON PLATEAU, 1RE
GRANDEUR)**

CIRCA 1780, ORANGE OR BLUE CROWNED
INTERLACED L'S MARKS, PAINTER'S MARKS
FOR GREMONT AND GILDER'S MARKS FOR
CHAUVAUX LE JEUNE

With foliate handles, the cover finial as a
pomegranate, finely painted with ribbon-tied
roundels enclosing baskets of flowers on ledges,
the bows suspending garlands of flowers, bands of
gilt diaper pattern below the gilt line rims
9½ in. (24.1 cm.) diameter, the stand (3)

\$3,000-5,000

PROVENANCE:

Scone Palace and Blairquhan; Christie's, London,
24 May 2007, lot 359.

Anonymous sale; Sotheby's, New York, 3 June
2008, lot 212.

Anonymous sale; Christie's, New York, 21 June
2012, lot 1083.

Étienne-Jean Gremont fils is recorded as a painter
of flowers in the manufactory from 1769-81.

Jean Chauvaux le jeune is recorded as a gilder
from 1764-1800.



205

A PRIVATE COLLECTION OF 18TH CENTURY PORCELAIN (LOTS 194-208)

206

A PAIR OF DU PAQUIER PORCELAIN COFFEE-CUPS CIRCA 1730

In the Chinoiserie taste, each finely painted with figures in terraced gardens before pagodas
2½ in. (6.4 cm.) high

(2)

\$1,500-2,500

PROVENANCE:

Otto and Magdalena Blohm, Hamburg.
By descent to their daughter, Beatrice Blohm von Rumohr, Connecticut;
Christie's, London, 27 June 2005, lot 9.

LITERATURE:

Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm*,
Munich, 1953, col. pl. 17, nos. 53 and 54.

The collection of early European porcelain assembled by Otto and Magdalena Blohm between the time of their marriage in 1899 and Otto's death in 1944 has since been disbursed at auction - in collection sales held at Sotheby's, London in 1960 and 1961 and, more recently, at Christie's, London in 2005. A portion remains on permanent loan to the Hamburg Museum.



206

207

A MEISSEN PORCELAIN UNDERGLAZE BLUE AND POLYCHROME DECORATED CHINOISERIE DISH

CIRCA 1735, BLUE CROSSED SWORDS MARK, FOOTRIM WITH
DREHER'S INCISED 'M' AND BLUE * MARK

Painted in the famille verte style, the cavetto with blue flowering shrubs, within
a medallion of stylized fences and flower heads enriched with gilt, the border
with three large flowering shrubs, a band of blue fretwork below the brown line
rim

8¾ in. (22.2 cm.) diameter

\$4,000-6,000

PROVENANCE:

With Andreina Torre, Zurich.
A Highly Important Private Collection of Meissen; Christie's, London, 11
December 2007, lot 56.

Compare the example illustrated by U. Pietsch, *Early Meissen Porcelain- The
Wark Collection*, London, 2011, p. 240, no. 229.



207



208

208

A PAIR OF MEISSEN PORCELAIN SULKOWSKI-MOLDED 'KOREANISCHE LÖWE' PLATES

CIRCA 1745, BLUE CROSSED SWORDS
MARKS, DREHER'S E TO THE FOOTRIM OF
ONE

In the classic Kakiemon pattern
9¼ in. (23.9 cm.) diameter

(2)

\$1,200-1,800

PROPERTY FROM A PRIVATE COLLECTION

■ 209

A BAKSHAISH CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH
CENTURY

The ivory field with stylized floral trees overall
within a crimson rosette leafy vinery border
Approximately 18 ft. 10 in. x 9 ft. 3 in. (574 cm. x
282 cm.)

\$10,000-15,000





210

CERAMICS FROM THE COLLECTION OF MARJORIE WEST

•211

A MEISSEN FIGURE OF A POULTRY SELLER FROM THE 'CRIS DE PARIS' SERIES

CIRCA 1755, BLUE CROSSED SWORDS MARK, PRESSNUMMER 8, MODELED BY P. REINICKE

A basket of eggs slung over one arm, holding two fowl in his opposite hand
5¾ in. (14.6 cm.) high

\$3,000-5,000



212

A PRIVATE COLLECTION OF EIGHTEENTH CENTURY PORCELAIN

210

A MEISSEN PORCELAIN RETICULATED BLUE MOSAÏK ECUELLE STAND

CIRCA 1750, BLUE CROSSED SWORDS MARK, PRESSNUMMER 22

The ecuelle emplacement painted with fruit and flowers within a blue-scale surround, the wavy border with molded cartouches enclosing a dolphin, a bear, two chickens and a boy slumbering before a windmill, alternate with pierced panels of *deutscheBlumen*, gilt line rim
9¾ in. (25 cm.) diameter

\$1,200-1,800



211

A PRIVATE COLLECTION OF EIGHTEENTH CENTURY PORCELAIN

212

A MEISSEN PORCELAIN 'GOTZKOWSKY' MOLDED PLATE

CIRCA 1750, BLUE CROSSED SWORDS MARK, PRESSNUMMER 22

The center painted with a specimen spray of strawberries, the border with alternate panels of *deutscheBlumen* and molded flowers, centering painted panels of two birds on a branch or a leopard before a palm tree
9¾ in. (24.8 cm.) diameter

\$1,200-1,800

PROPERTY FROM A DISTINGUISHED COLLECTION
(LOTS 213-214)

•213

**A MEISSEN PORCELAIN FIGURE GROUP
OF LOVERS**

CIRCA 1740-45, THE MODEL BY J.J.
KÄNDLER

Modeled seated, in a theatrical embrace, the base
applied with flower-heads
6 1/8 in. (15 cm.) high

\$3,000-5,000

For a similar model see Dr. Erika Pauls-
Eisenbeiss, *German Porcelain of the 18th Century*,
London, 1972, vol. I, p. 242.



213



214

•214

**A MEISSEN PORCELAIN
MYTHOLOGICAL FIGURE GROUP OF
LEDA AND THE SWAN**

CIRCA 1750, BLUE CROSSED SWORDS
MARK, THE MODEL BY J.F. EBERLEIN

Modeled as Leda seated next to Zeus in the guise
of a swan, a garland of flowers about his neck,
attended by a putto
6 3/4 in. (7.1 cm.) high

\$2,500-3,500

For another of this model in the The State
Hermitage Museum, St. Petersburg, see inventory
no. 3Φ-14628.

CERAMICS FROM THE COLLECTION OF MARJORIE WEST (LOTS 215-219)



215

•215

A GERMAN WHITE FAIENCE FIGURE OF 'HANSWURST' CIRCA 1750, PROBABLY GÖGGINGEN

The dwarf modeled as a smoker, his mouth open for the pipe, a square hole in his back, perhaps for the bellows
17¼ in. (43.7 cm.) high

\$1,500-2,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 June 1987, lot 42.
With Robert Williams, England.

The present lot depicts Hanswurst, a popular figure in German comedy, dressed in his typical wide-brimmed hat, belt and braces and ruff collar. Joseph Anton Stranitzky, the most famed actor to play Hanswurst, popularized the naive slapstick humor of the character in Vienna at the Kärntnertortheater in the early 18th century.



216

•216

A CONTINENTAL WHITE PORCELAIN FIGURE OF SAINT MATTHEW

19TH CENTURY, SPURIOUS BLUE CROSSED SWORDS MARK,
PROBABLY GERMAN OR BOHEMIAN

The apostle standing with his right foot on a bag of coins and holding an open gospel in his hands, on stepped waisted canted square pedestal
19¼ in. (48.9 cm.) high

\$2,000-3,000

PROVENANCE:

T.H. Clark, England.
With Robert Williams, London.

•217

**A BERLIN WHITE BISCUIT PORCELAIN PORTRAIT BUST OF
FREDERICK THE GREAT**

CIRCA 1778, UNDERGLAZE BLUE SCEPTRE MARK, INCISED CM./13.,
MODELED BY F.E. MEYER

Finely modeled, wearing an ermine wrap over his armor held with a jeweled
clasp, displaying the badge of the order of the Black Eagle
12½ in. (31.8 cm.) high

\$3,000-5,000

PROVENANCE:

A Century of Berlin; Christie's, London, 1 May 2002, lot 13.

King Frederick II of Prussia ('Frederick the Great') generally avoided having
his portrait painted, but he did allow some portraits to be made of him,
including Anna Dorothea Therbusch's sculpted portrait bust which formed
the basis of the present porcelain model. For a similar example in the
Rijksmuseum, Amsterdam, see by E. Köllmann, *Berliner Porzellan 1763-1963*,
Brunswick, 1966, vol. II, pl. 121.



217

•218

**A MEISSEN PORCELAIN RETICULATED FIGURAL LEMON
BASKET**

CIRCA 1755-60, MODELED BY J.J. KÄNDLER, THE BASKET POSSIBLY
ASSOCIATED

The pierced basket set atop a palm tree stem, flanked by a shepherdess
holding a wreath, her companion peeking around to look at her, attended by a
lamb and hound
15¼ in. (38.7 cm.) high

\$1,200-1,800



218

•219

A LARGE MEISSEN PORCELAIN CHINOISERIE DISH

THE PORCELAIN CIRCA 1745, BLUE CROSSED SWORDS MARK,
PRESSNUMMER 20, THE DECORATION LIKELY OF LATER DATE

Painted in the style of Christian Friedrich Herold, with a large Chinoiserie
cartouche and scattered flower sprays, the *alte-Brandenstein* molded everted
rim with four Chinoiserie panels
15¼ in. (38.7 cm.) diameter

\$600-800

PROVENANCE:

With Compass Antiques, New York.



219



PROPERTY OF A PRINCE

•220

FRANK HILL SMITH (AMERICAN, 1841-1904)

Breton Girl

signed and dated 'Frank H Smith 70' (lower left)

oil on canvas

20½ x 14½ in. (52.1 x 36.8 cm.)

Painted in 1870

\$3,000-5,000

221

**A GERMAN GILT AND ENGRAVED-BRASS MOUNTED VELVET
TABLE CASKET**

SECOND QUARTER 18TH CENTURY

Decorated throughout with scrolls and cartouches, the central panel at top

with the Wurzburg coat-of-arms, raised on cast feet

3 in. (7.6 cm.) high, 22½ in. (57.1 cm.) wide, 12 in. (30.4 cm.) deep

\$5,000-8,000

220



221



222

PROPERTY FROM A PRIVATE COLLECTION

■ 222

A FLEMISH HISTORICAL TAPESTRY
LATE 16TH CENTURY, REDUCED IN SIZE

With a rider atop a horse in the foreground, the border decorated with various people and animals
8 ft. 5 in. (256.5 cm.) high, 11 ft. 9½ in. (359.4 cm.) wide

\$10,000-15,000

THE PROPERTY OF A DISTINGUISHED COLLECTOR,
SOUTH AMERICA

■ 223

A PAIR OF ORMOLU-MOUNTED CHINESE STONEWARE FALCONS

THE FALCONS 18TH CENTURY, THE
ORMOLU BASES LATE 19TH CENTURY

Each perched on the edge of a tree, raised on
scrolling pierced bases
12 in. (30.5 cm.) high, overall

\$8,000-12,000



223



224 (part)

Δ•224

CIRCLE OF ANTOINE PESNE (FRENCH, 1683-1757)

*Portrait of a girl, probably Empress Maria Theresa of Austria and
Portrait of a girl, probably Archduchess Maria Anna of Austria*

oil on canvas

the first: 68% x 37% in. (173.7 x 94.9 cm.)

the second: 68% x 39% in. (174.3 x 100 cm.)

(2)

\$20,000-30,000

PROVENANCE:

The Electors of Hanover, thence by descent in the Electoral and subsequently Royal Collection.

Ernst August, Duke of Cumberland and King of Hanover (by descent).

Schloss Herrenhausen (by descent) and subsequently transferred to Schloss Marienburg.

Anon. sale; Christie's, New York, 15 April 2008, lot 66.

PROPERTY FROM AN ATLANTA COLLECTION

■•225

NORTH EUROPEAN OR GERMAN, 17TH CENTURY

A PAIR OF POLYCHROME AND CARVED WALNUT PANELS

Depicting Minerva and Apollo in central roundel,
on black and gilt painted background, flanked by
carved panels

36 in. (91.5 cm.) high, 16 in. (40.5 cm.) wide (2)

\$2,000-3,000



225



226

PROPERTY FROM THE NEW YORK ACADEMY OF MEDICINE

226

A FLEMISH LARGE LEAF VERDURE TAPESTRY MID-16TH CENTURY

Depicting lush vegetation and birds, the borders with fruit and figures
8 ft. 9 in. (266.7 cm.) high, 9 ft. 4½ in. (285.7 cm.) wide

\$8,000-12,000

227

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE TWIN- LIGHT CANDELABRA

AFTER THE MODEL BY CLAUDE GALLE, CIRCA 1805

The cornucopia candle branches supported by figures of kneeling Egyptian
maidens, on rectangular tapered plinths with pseudo hieroglyphics, raised on
rouge griotte bases, each stamped to the reverse *St. L. No. 2*
18 in. (45.5 cm.) high

(2)

\$8,000-12,000

PROVENANCE:

Supplied to Louis Bonaparte (1778-1846) and his wife Hortense de
Beauharnais (1783-1837) for the château de Saint Leu.

The Château de Saint Leu had a distinguished history of ownership,
including the wealthy banker-collectors Jean-Joseph de Laborde and
Nicolas Beaujon and the duc de Chartres, also known as Philippe Egalité,
and the father of the future King Louis-Philippe. In 1804 it was acquired by
Napoleon's brother Louis Bonaparte and his wife Hortense de Beauharnais,
who embarked on an extensive renovation of the château, including an
Egyptian monument in the garden, which would have reflected the style of
these candelabra. Other pieces with the Saint Leu inventory mark include a
pair of candelabra sold at Osenat, Paris, 1 April 2012, lot 40 (marked 'St. L.
No. 7') and a biscuit porcelain clock on the New York art market (marked 'St.
L. No. 5').



227



228

■228

AFTER FREDERIC AUGUSTE BARTHOLDI (FRENCH, 1834-1904)

Lion's head

gilt-metal

22 in (56 cm.) high, 21½ in. (54.5 cm.) wide

\$10,000-15,000

The present lot is likely based off architectural ornaments that decorated the Pont Morand in Lyon. This bridge, constructed in 1974, was the second bridge built over the Rhône river, connecting the city of Lyon with Bèchevelin. Architect Jean-Antoine Morand de Jouffrey designed the remarkably innovative bridge, punctuating the arches with massive lion's heads, the symbol of Lyon.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■229

A SET OF FOUR REGENCY STYLE EBONIZED, MAHOGANY AND PARCEL-GILT JARDINIERES

20TH CENTURY

The cylindrical bodies raised on a tripod bases

39 in. (99 cm.) high, 26½ in. (67.5 cm.) wide

(4)

\$5,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 21-22 October 2004, lot 269 (a pair).

Anonymous sale; Sotheby's, New York, 18 October 2006, lot 307 (a pair).

These jardineres are related to a design for a pair of flower stands probably made by William Trotter for the Marquess of Tweeddale at Yester House, circa 1815 (see F. Bamford, 'A Dictionary of Edinburgh Wrights and Furniture Makers', *F.H.S.J.*, 1983, pl. 73).



229

230

A PAIR OF ITALIAN SILVER SEVEN-LIGHT CANDELABRA

MARK OF MARIO BUCCELLATI, CIRCA 1940

On tripartite bases formed as descending lions, the faux bois stem wrapped with ivy vines and topped by rams heads, with central light and six acanthus-capped scroll branches surmounted by screw-off drippans and capana sconces cast with bearded masks, *marked to underside*

30½ in. (77.5 cm. high)

490 oz. 18 dwt. (15,267 gr.)

\$30,000-50,000

(2)





231

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 231-232)

■231

A PAIR OF ITALIAN GILTWOOD SINGLE-BRANCH WALL-LIGHTS 18TH/19TH CENTURY

Each with one scrolling arm issuing from a cartouche-form backplate, wired for electricity

28 in. (71 cm.) high, 12¼ in. (31 cm.) wide, excluding fitments

(2)

\$3,000-5,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.

■232

A PAIR OF NORTH ITALIAN GILTWOOD SIDE TABLES

PROBABLY ROME OR FLORENCE, LATE 18TH/EARLY 19TH CENTURY

The rectangular tops above cresting centered with medallions decorated with classical figures, the feet probably old replacements

40 in. (101.5 cm.) high, 70 in. (178 cm.) wide, 28 in. (71 cm.) deep

(2)

\$10,000-20,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.



232



233

■ 233

**AN EMPIRE ORMOLU-MOUNTED AND
PARIS PORCELAIN INSET THUYA LIT
D'ALCOVE**

CIRCA 1810

With porcelain plaques depicting Diana and
Apollo

41¼ in. (105 cm.) high, 78 in. (198 cm.) wide,
48½ in. (123 cm.) deep

\$8,000-12,000

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION (LOTS 234-241)

■ 234

**A SET OF SIX ITALIAN GILTWOOD ALTAR
CANDLESTICKS**

LATE 18TH/19TH CENTURY

Each leaf carved stem above a tripartite base
raised on paw feet, not fully gilt or carved in the
round

39¼ in. (100 cm.) high, overall

(6)

\$4,000-6,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.



234



235



236

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 234-241)



237

■ 235

A PAIR OF ITALIAN GILTWOOD PIER MIRRORS
19TH/20TH CENTURY

The shaped frames crested with medallions
85 in. (216 cm.) high, 47¼ in. (120 cm.) wide

(2)

\$5,000-8,000

PROVENANCE:

With C. Mariani Antiques, San Francisco.

■ 236

**AN ENGLISH SATINWOOD, TULIPWOOD, CREAM-PAINTED
AND PARCEL-GILT SIDE TABLE**

LATE 18TH CENTURY AND WITH ALTERATIONS

The later top raised on tapering fluted legs
34 in. (86.5 cm.) high, 84 in. (213.5 cm.) wide, 19 in. (48 cm.) deep

\$5,000-8,000

237

**TWO ITALIAN (CASTEL DURANTE) MAIOLICA ARMORIAL
ALBARELLI**

DATED 1562

Each of dumbell form, inscribed in *sgraffito* with the date 1562 above a drug label in turn above the stemma of three crescents and a chevron flanked by the initials *V.B.*, all enclosed within a berried *robbianna* issuing scrolling ribbons, one labeled for *Casia.Trata* and for *Eleto.Lenitivo*
8 in. (20.4 cm.) high, the larger

(2)

\$10,000-15,000

PROVENANCE:

W.H. Dunn Collection, Hungerford.

RCE Collection, no. 35 (paper sticker on the underside of one).

Curtis Moffat; Sotheby's, London, 18 June 1933, lot 27 (as Caffaggiolo and with the stemma of the Strozzi family, 12 guineas).

A San Francisco Collection; Christie's, New York, 19 October 2007, lot 335.

The stemma on the present drug jars has traditionally been described as that of the Strozzi family. This is not the case, as the Strozzi stemma has three crescents but on a horizontal banner, not divided into two registers by a chevron.

That labeled *Casia.Trata* will have held dried bark. That labeled *Eleto.Lenitivo* a laxative. See Rudolf E. A. Drey, *Apothecary Jars*, London, 1978, p. 200.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 234-241)



238

238

A PAIR OF ITALIAN MAIOLICA ALBARELLI
LATE 16TH CENTURY, PROBABLY
MONTELUPO

Each painted overall with shaded leafy arabesques, labeled within a scrolled cartouche for either *LATO INDO M* or *M. ZVCO VIOLATO*
7¼ in. (18.5 cm.) high (2)

\$6,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 8 June 2007, lot 427.



239

239

TWO ITALIAN (VENICE) MAIOLICA
BOTTLE VASES

CIRCA 1560, POSSIBLY THE WORKSHOP OF
MAESTRO DOMENICO

Each painted with portraits front and back reserved on the blue ground painted overall with stylized sunflowers, leaves and sgraffito scrolls, one with that of a Turkish sultan and a woman, the other with a woman wearing a pearl earring and a gentleman with ruffled collar
8½ in. (21.8 cm.) the larger (2)

\$6,000-8,000

PROVENANCE:

Anonymous sale; Christie's, New York, 28 September 2006, lot 194.

See Bernard Rackham, *The Victoria and Albert Museum Catalogue of Italian Maiolica*, London, 1977, vol. II, pl. 158, cat. no. 979 for a Venetian drug-pot with similar portrait roundels.



240

240

AN ITALIAN (DERUTA) MAIOLICA 'BELLA DONNA' DISH

CIRCA 1530-40

The cavetto with the portrait in profile of a young woman, a scrolling banner inscribed *NON. FORMA. SED. PV. DICTIA. CORORDA. EST.* at her left, the border with alternate panels of scale pattern and variant leaves within a yellow line rim, the underside glazed in yellow and with blue scrolls
15½ in. (394. cm.) diameter

\$7,000-10,000

241

AN ITALIAN (CASTLE DURANTE) MAIOLICA ALBARELLO

DATED 1543

Painted in primarily blue and iron-red with a *robbianna* enclosing the date 1543 below a label for *IERA. LOGODION*.
8¾ in. (22 cm.) high

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 8 June 2007, lot 433.

Iera Logod (also known as hiera Logod) was a sweet medical substance that included aloes, colocynth, agaric, squill and scammony. It was thought to be a universal remedy.



241



■ 242

A PAIR OF NORTH ITALIAN GILTWOOD AND BLUE GLASS ARMCHAIRS

VENICE, CIRCA 1740

Each with foliate cresting above a cartouche-form padded back and serpentine seat on cabriole legs, inlaid throughout with blue glass (2)

\$40,000-60,000

These sumptuous and rare armchairs combine two quintessential arts of Venice: colored glass, produced at the Murano factory since the 13th century, and sculptural carving of a particularly fluid and graceful form. While mirrors and chandeliers incorporating colored glass were a consistent aspect of Venetian production, furniture incorporating glass panels is particularly rare and must have been reserved for the most elite patrons. One of the few recorded examples of seat furniture incorporating glass panels (using the same blue color), is a chair in the Museo Vetrario, Murano (illustrated in E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p. 359). In discussing a suite of 19th century Venetian furniture incorporating green glass panels by Michelangelo Guggenheim in the Palazzo Quirinale, Alvar González-Palacios refers to the chair in Murano as one of the 'rarissimi' works incorporating glass to have survived from the 18th century, and suggested that it served as the inspiration for the Quirinale set (see A. González-Palacios, *Il Patrimonio Artistico del Quirinale: I Mobili Italiani*, Milan, 1996, p. 34). A similar pair of giltwood armchairs incorporating blue glass sold Christies, New York, 2 June 2015, lot 305 for \$100,000.



243

PROPERTY FROM A PRIVATE COLLECTION

■-243

A FRENCH ORMOLU-MOUNTED KINGWOOD COMMODOE 19TH CENTURY, THE MAJORITY OF MOUNTS LOUIS XV

The shaped *brèche d'alèp* top above a bombe case, the chutes, handles, angle mounts, apron and the sabots are 18th century, spuriously stamped *J. SCHMITZ* twice to the top
34½ in. (87.5 cm.) high, 57½ in. (146 cm.) wide, 24¾ in. (63 cm.) deep

\$10,000-15,000

A similar commode by Joseph Schmitz, previously in the collections of both Mrs. Anna Thomson Dodge and Madame Consuelo Vanderbilt Balsan, sold from French & Company, Christie's, New York, 24 November 1998, lot 69.

PROPERTY FROM THE COLLECTION OF HENRY E.I. DU PONT

■244

A LATE LOUIS XV GILTWOOD CANAPE EN CORBEILLE BY JEAN-BAPTISTE GOURDIN, CIRCA 1760

The molded undulating crest rail centered with scrolls and berried vine, above a padded back, armrests and seat covered with floral upholstery, the seat-rail similarly carved, on eight cabriole legs each, stamped twice '*J. GOURDIN.*' and '*27 Dul...ots*' to one cross strut
102 in. (259 cm.) long

\$3,000-5,000

Jean-Baptiste Gourdin, *maître* in 1748.



244



245

PROPERTY FROM THE NEW YORK ACADEMY OF MEDICINE

■ 245

A FRENCH MYTHOLOGICAL TAPESTRY

AUBUSSON OR FELLETIN, LATE 17TH/EARLY 18TH CENTURY

Depicting the Judgment of Paris within a lush floral border, possibly reduced in height

9 ft. 3½ in. (283.2 cm.) high, 12 ft. 7½ in. (384.8 cm.) wide

\$5,000-10,000

246

A LATE LOUIS XV ORMOLU-MOUNTED CHINESE PORCELAIN VASE AND COVER

THE MOUNTS CIRCA 1765-70, THE PORCELAIN QIANLONG, THE HANDLES LATER

The pierced lid with a berry finial, above an ovoid body mounted with fruiting swags, with entwined serpent handles, raised on a stiff-leaf base above scrolled feet

26 in. (66 cm.) high

\$40,000-60,000

PROVENANCE:

Couturier et Nicolay, Paris, 31 March 1994, lot 70.

The Collections of Lily & Edmond J. Safra; Sotheby's, New York, 3-4 November 2005, lot 154.

This impressive vase is emblematic of the desire among connoisseur collectors of the West for rare ormolu-mounted Chinese porcelain. This combination was first created by the Parisian marchands-merciers in the late 17th century who commissioned ornate and sophisticated mounts to enhance the unique qualities of each piece.

(2)





247



248

PROPERTY OF A CHICAGO COLLECTOR

■247

A FLEMISH GAME PARK TAPESTRY FRAGMENT

LATE 16TH CENTURY

Depicting hunting scenes and a lion attacking a
deer all within a lush landscape

7 ft. (213 cm.) high, 8 ft. 7 in. (262 cm.) wide

\$7,000-10,000

248

A PAIR OF NORTH EUROPEAN ORMOLU- MOUNTED BLUE JOHN URNS

THE BLUE JOHN ENGLISH, EARLY 19TH
CENTURY, THE MOUNTS LATER

The ovoid bodies mounted with leafy swags
9½ in. (24 cm.) high

(2)

\$6,000-9,000



249

A PAIR OF CHINESE EXPORT 'MANDARIN PALETTE' LARGE JARS AND COVERS
 WQIANLONG PERIOD (1736-1795)

In the typical Famille rose colors with sepia highlights, each jar decorated in the round with figures in mountainous landscapes, the covers of conforming decoration with Buddhist lion finials
 22 in. (55.9 cm.) high, overall

(4)

\$8,000-12,000

PROVENANCE:

Anonymous; Sotheby's, New York, 17 September 2003, Lot 115.



250

250

A PAIR OF LOUIS PHILIPPE GILT AND PATINATED-BRONZE AND PARIS PORCELAIN SIX-LIGHT CANDELABRA
CIRCA 1830-40, THE PORCELAIN PROBABLY JACOB PETIT

The porcelain with colorful flowers on a white ground

26¾ in. (68 cm.) high, overall

(2)

\$6,000-8,000

PROVENANCE:

With Grognot and Joinel, Paris.

Δ•251

A LOUIS XVIII ORMOLU-MOUNTED CHINESE EXPORT PORCELAIN POT POURRI VASE AND COVER

THE MOUNTS CIRCA 1820, THE PORCELAIN QIANLONG

The globular body with upright lions mask handles, on three monopodia and a tripartite base, the lid associated and restored

9½ in. (24 cm.) high

(2)

\$1,500-2,000



251

252

A LOUIS PHILIPPE ORMOLU AND PORCELAIN MANTEL CLOCK
CIRCA 1840

The rectangular pediment supported by columns, with circular dial, the porcelain panels painted with scrolled anthemion, flowering vases and griffins

21 in. (53 cm.) high, 11¼ in. (23 cm.) wide, 6¼ in. (16 cm.) deep

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

■ **253**

AN ENGLISH GILTWOOD SIDE TABLE

LATE 19TH/20TH CENTURY, THE TOP ROMAN AND SECOND HALF 18TH CENTURY

The top veneered in *alabastro rose djebel oust*, above a satyr mask frieze raised on four incurving legs mounted with ram's heads

34½ in. (86.5 cm.) high, 63 in. (160 cm.) wide, 33 in. (84 cm.) deep

\$10,000-20,000

PROVENANCE:

The Collection of Mr. John H. Bookwalter.



252



253

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 254-260)



256

TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' SOUP PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20, SHAPE NO. 3546

Each finely painted with a botanical specimen, identified in Latin on the underside

8¾ in. (22.2 cm.) diameter

(12)

\$5,000-7,000

257

EIGHTEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' BREAD AND BUTTER PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20, SHAPE NO. 3552

Each finely painted with a botanical specimen, identified in Latin on the underside

5½ in. (14.2 cm.) diameter

(18)

\$4,000-6,000

258

EIGHT ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' TWO-HANDLED SOUP-CUPS AND STANDS

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20, SHAPE NO. 3612

Each finely painted with a botanical specimen, identified in Latin on the underside

6½ in. (16.8 cm.) diameter, the saucers

(16)

\$5,000-7,000

254

TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' DINNER PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20, SHAPE NO. 3549

Each finely painted with a botanical specimen, identified in Latin on the underside

10 in. (25.3 cm.) diameter

(12)

\$5,000-7,000

259

FIFTEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' COFFEE-CUPS AND SAUCERS

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20, SHAPE NO. 3597

Each finely painted with a botanical specimen, identified in Latin on the underside

5½ in. (13.5 cm.) diameter, the saucers

(30)

\$6,000-8,000

255

FOURTEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' SALAD OR DESSERT PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20, SHAPE NO. 3573

Each finely painted with a botanical specimen, identified in Latin on the underside

7½ in. (18 cm.) diameter

(14)

\$4,000-6,000

260

A GROUP OF ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' SERVING WARES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside, comprising: a round platter, shape no. 3525; two oval dishes with branch handles, shape no. 3541; an oval sugar-bowl and cover, shape no. 3582; and two pickle dishes, shape no. 3543

14½ in. (35.8 cm.) diameter, the round platter

(7)

\$3,000-5,000





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

■ 261

A PAIR OF LOUIS XVI ORMOLU-MOUNTED RED AND POLYCRHOME JAPANNED AND CHINESE LACQUER, BOIS SATINE AND AMARANTH MEUBLES D'APPUI

EACH STAMPED 'R.V.L.C.', 'R.LACROIX' AND 'JME', ONE STAMPED 'R.LACROIX' TWICE, CIRCA 1780

Each with three-quarter pierced galleried rectangular grey-veined white marble top above a large paneled door, one decorated with a Chinese landscape scene of paired birds including the phoenix, the other possibly European and associated with palace scene, within concentric bands and entrelac motifs to the center of each side, enclosing a yellow silk-lined interior with two shelves, the angles hung with oak-leaf garlands and on bracket feet with foliate urns, both stamped to the top right side of the carcass and one also to left, both stenciled '6152', one inscribed in black '1586 2', both marked 'A', previously with further ormolu banding to the corner uprights, one with red japanned panel, the other with Chinese red lacquer panel, stamps possibly later applied

47 in. (120 cm.) high, 34 in. (86 cm.) wide, 14 in. (36 cm.) deep (2)

\$30,000-50,000

Roger Van der Cruse, *dit* Lacroix, *maître* in 1755.

Arguably one of the best *ébénistes* of the Louis XVI period, Lacroix established his *atelier* in the rue du Faubourg Saint-Antoine. Interestingly, Lacroix was related by marriage to some of the most important *ébénistes* and artisans of the day, including his brother-in-law Jean-François Oeben (and subsequently Jean-Henri Riesener), Simon Oeben and the *ciseleur* André Ravrio.

THE USE OF TWO STAMPS

Unusually, Lacroix employed two different stamps to sign his work, 'LACROIX' and the abbreviated version 'R.V.L.C.'. Typically these stamps were used separately, but interestingly, they are found together on the present lot.

A porcelain-mounted *secrétaire à abattant* conserved at Waddeston Manor (and illustrated in C. Roinet, *Roger Vandercruse dit Lacroix*, Paris, 2000, fig. 40, p. 98) is the only other recorded example by Lacroix which presents both the 'LACROIX' and the 'R.V.L.C.' stamps employed simultaneously. No definitive answer has been found as to why Lacroix used two stamps or why he used one versus the other on any given piece. The reigning theory, however, put forth by Christian Baulez, suggests that the *ébéniste* used the more discrete 'R.V.L.C.' stamp for pieces intended for the *marchand-merciers*, and the more obvious stamp, 'LACROIX', when selling directly to private patrons. (*op.cit.*, p. 26).

Lacroix is known to have worked for a few *marchands-merciers*, such as Pierre II Migeon (between 1751 and 1758) and the *marchand-ébéniste* Nicolas Héricourt circa 1766 - 1767. Lacroix also worked for Simon-Philippe Poirier, for whom he supplied furniture destined for Madame du Barry at Louveciennes at the end of the 1760s. He also notably supplied a number of illustrious pieces for the *ébéniste du Roi* Gilles Joubert.

Lacroix's *oeuvre* consists mainly of furniture decorated with spectacular marquetry, as well as pieces mounted with Sèvres porcelain plaques. Lacquer-mounted pieces by Lacroix are rare, and only a few examples are known. Among these are two magnificent commodes mounted with panels of Qianlong lacquer enriched with ivory and soapstone carvings, one stamped 'RVLC' and the other stamped 'R.V.L.C.' and 'J.F. LELEU', the latter delivered for Jean Le Maître de La Martinière, *trésorier général de l'artillerie et du génie* from 1758 to 1774 (see *op.cit.*, pp. 60 - 63). The distinct swagged urn-form mounts found on the feet of these cabinets are very similar to those found on the previously discussed porcelain-mounted *secrétaire* stamped 'LACROIX' and 'RVLC' at Waddeston Manor and also a porcelain-mounted *secrétaire* attributed to Lacroix at the Metropolitan Museum, New York (illustrated *op.cit.*, fig. 40, p. 98 and fig. 19, p. 57).





262

PROPERTY FROM A SCOTTISH-AMERICAN FAMILY'S COLLECTION

262

**A CHAMBERLAIN'S WORCESTER PORCELAIN
PART SERVICE**

CIRCA 1820, PUCE PRINTED WREATH MARK, IRON-RED
PATTERN NO. 1828

In the verte Imari taste, the wide paneled border of stylized ferns and flowers centering a similar bouquet, half flower-heads at the angle of each panel, comprising: a large tureen and cover; four sauce-tureens, covers and stands; a rounded rectangular well-and-tree platter; a rounded rectangular platter; twenty-six dinner plates; twenty-two luncheon or dessert plates; and twelve soup plates

20 in. (50.7 cm.) long, the well-and-tree platter

(76)

\$5,000-8,000

PROPERTY FROM THE DAVID DUNLAP ESTATE

263

**A SET OF SIX IRISH GEORGE II MAHOGANY SIDE
CHAIRS**

CIRCA 1740

The shaped back and padded seat on cabriole legs with shaped ears and foliate capped trefoil feet, the seat rails with a red stain and not fully examined

(6)

\$7,000-10,000

PROVENANCE:

Acquired from Arthur Lee Antiques, Knutsford, 1953.



263



264

■264

A GEORGE II GILTWOOD MIRROR

CIRCA 1750

The scrolling frame carved with icicles, ruffles and fruiting vinery
71 in. (180.5 cm.) high, 40½ in. (103 cm.) wide

\$15,000-25,000

PROPERTY FROM AN ATLANTA COLLECTION

■265

AN IRISH GEORGE II MAHOGANY SIDE TABLE

CIRCA 1740

The rectangular top above a shell carved scrolling freeze,
on cabriole legs raised on foliate capped trefoil feet, the top
repositioned and possibly an old replacement
27¾ in. (70.5 cm.) high, 29½ in. (75 cm.) wide, 20¼ in. (51.5
cm.) deep

\$6,000-10,000



265



266

■266

A LOUIS XVI AUBUSSON TAPESTRY FRAGMENT CIRCA 1775

One from a series of the continents, depicting a harbor scene with ships and figures in the foreground
6 ft. 4 in. (193 cm.) high, 7 ft. 10 in. (238.8 cm.) wide

\$6,000-8,000

PROVENANCE:

Julie Parsons Redmond; Parke Bernet Galleries, New York, 13-14 May 1960, lot 343.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

267

A GEORGIAN REVIVAL BRASS-MOUNTED MAHOGANY, SATINWOOD AND EBONY TEA CADDY DATED 1856

In the form of a Georgian home, with a shield form brass cartouche engraved *H.J. Stepney/Aged 65/ Years/Lower Sooting/1856*
9½ in. (24 cm.) high, 12½ in. (32 cm.) wide, 6¾ in. (17 cm.) deep

\$2,000-3,000



267



268

PROPERTY FROM A PRIVATE COLLECTION (LOTS 268-269)

■268

A GEORGE III GILTWOOD MIRROR
CIRCA 1760

The oval plate within a scrolling and flowering frame
surmounted by an acanthus crest
57 in. (145 cm.) high, 37½ in. (95 cm.) wide

\$8,000-12,000

PROVENANCE:

Acquired from Charlecote Antiques, Kansas City.

■269

**A GEORGE III MAHOGANY AND
GONCALO ALVES SECRETAIRE
COMMODE**
CIRCA 1770

In the French taste, the serpentine top above a
conforming case, raised on cabriole legs with
scrolling feet
38½ in. (98 cm.) high, 45 in. (114.5 cm.) wide, 22¾
in. (58 cm.) deep

\$5,000-8,000

PROVENANCE:

Acquired from Charlecote Antiques, Kansas City.



269



270



■270

A PAIR OF IRISH REGENCY COBALT BLUE AND COLORLESS GLASS MIRRORS

EARLY 19TH CENTURY

Each frame mounted with faceted glass squares
34½ in. (87.5 cm.) high, 25½ in. (65 cm.) wide

\$8,000-12,000

PROPERTY FROM A PRIVATE COLLECTION (LOTS 271-274)

■271

A PAIR OF LOUIS XVI GREY-PAINTED BERGERES BY CLAUDE II SENE, CIRCA 1780

Each stamped *SENE*, partially effaced

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 June 1982, lot 290.

Claude II Sené, *maître* in 1769.



271

■272

A PAIR OF LOUIS XVI CREAM-PAINTED FAUTEUILS

BY CLAUDE II SENE, CIRCA 1780

Each stamped C. SENE to the back seat rail (2)

\$3,000-5,000

PROVENANCE:

Acquired from Maurice Segoura, Paris, 1983.

Claude II Sené, *maître* in 1769.



272



273

■273

A PAIR OF LOUIS XVI CREAM-PAINTED FAUTEUILS

BY CLAUDE II SENE, CIRCA 1780

Each stamped C. SENE to the back seat rail (2)

\$3,000-5,000

PROVENANCE:

Acquired from Maurice Segoura, Paris, 1983.

Claude II Sené, *maître* in 1769.

■274

A PAIR OF LOUIS XVI CREAM-PAINTED FAUTEUILS

BY CLAUDE II SENE, CIRCA 1780

Each stamped C. SENE to the back seat rail (2)

\$3,000-5,000

PROVENANCE:

Acquired from Maurice Segoura, Paris, 1983.

Claude II Sené, *maître* in 1769.



274



275

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 275-280)

■-275

A LATE GEORGE III BRASS-MOUNTED SATINWOOD AND TULIPWOOD MUSICAL BRACKET CLOCK

BY JOHN GRANT, LONDON, EARLY 19TH CENTURY

The dial and works marked *GRANT Fleet Street LONDON N. 226*
20½ in. (52 cm.) high, 18¼ in. (46.3 cm.) wide, 14½ in. (36.8 cm.) deep

\$2,000-4,000

PROVENANCE:

With Raffety & Walwyn Ltd., London.

John Grant was apprenticed to his illustrious uncle, Alexander Cumming. He was made Free of the Clockmakers' Company in 1781 and later appointed a Warden. He worked at 75 Fleet Street. Upon his death in 1810 he was succeeded by his son, also called John.

■276

A LATE REGENCY BRASS-MOUNTED MAHOGANY SERVING TABLE

CIRCA 1820

The legs carved with acanthus leaves and raised on hairy-paw feet, the mahogany-lined central drawer probably later fitted in the 19th century
39¾ in. (101 cm.) high, 107 in. (272 cm.) wide, 29¾ in. (75.5 cm.) deep

\$7,000-10,000



276

■277

**A RESTAURATION FLAME MAHOGANY LONG-DURATION
LONG CASE REGULATEUR**

CIRCA 1820

The architectural case with stepped top with dentil and beaded moldings, with conforming moldings to the stepped plinth and bead-and-reel moldings to the glazed front door, doors to front and right side released by hidden spring catches, with ormolu milled and reeded bezel to a glass dial with painted gilt Roman chapters, with subsidiary up/down ring calibrated to 100 days and subsidiary seconds ring, gilt Breguet hands, the skeletonized movement supported on projecting pillars from a brass back plate, powered by a rectangular lead weight sliding down behind the backboard, the in line train mounted on a single bar, wheels with five spiral crossings, pinwheel escapement with substantial steel and brass rhomboidal pendulum with single zinc cross-bar; crank key, door release pin
85 in. (33.5 cm.) high, 26¼ in. (67 cm.) wide, 13½ in. (34 cm.) deep

\$15,000-25,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 July 2007, lot 137.

LITERATURE:

Derek Roberts, *Precision Pendulum Clocks, The Quest for Accurate Timekeeping*, Schiffer, 2003, pp. 93-95 (illustrated).





278



279



280

■278

A GEORGE II STYLE GILTWOOD MIRROR
19TH/20TH CENTURY

The pierced frame carved with scrolling foliage
55 in. (140 cm.) high, 35 in. (89 cm.) wide

\$3,000-5,000

■~279

**A GEORGE III MAHOGANY, TULIPWOOD,
CREAM-PAINTED AND PARCEL-GILT
SIDE TABLE**

CIRCA 1775, THE TOP LATER

The later top above square fluted tapering legs,
redecorated
34¾ in. (88.5 cm.) high, 80½ in. (204.5 cm.) wide,
26 in. (66 cm.) deep

\$5,000-8,000

■280

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

VENICE, MID-18TH CENTURY

With scrolling frames, upholstered in cream silk
damask (4)

\$7,000-10,000

PROPERTY FROM A NEW YORK COLLECTION (LOTS 281-282)

■-281

A GEORGE II FRUITWOOD WING ARMCHAIR

MID-18TH CENTURY

With a double arched backrest and paneled wings, the scrolled armrests raised on the drop-in seat above a flowerhead front rail, on leaf and branch carved cabriole legs terminating in hairy paw feet

\$3,000-5,000

PROVENANCE:

The Benjamin Sonnenberg Collection; Sotheby's Parke Bernet, New York, 5-9 June 1979, lot 1693.

■282

A MATCHED PAIR OF ANGLO-DUTCH METAMORPHIC ARMCHAIRS

MID-18TH CENTURY

The hinged backs and seats opening opening to form a bed, with minor differences to carving including the cresting (2)

\$5,000-7,000

PROVENANCE:

The Benjamin Sonnenberg Collection; Sotheby's Parke Bernet, New York, 5-9 June 1979, lots 1707 and 1708.

The celebrated collector and personality Benjamin Sonnenberg made his fortune as an immigrant publicist with important clients such as William S. Paley, Samuel Goldwyn, Lever Brothers and Pan American World Airways. His collection of fine art and furniture from his townhouse at 19 Gramercy Park was sold in a two-volume sale at Sotheby's, New York, 5-9 June 1979.



FROM THE COLLECTION OF THOR AND SENATOR
NICOLE EATON

■283

A GEORGE II GILTWOOD MIRROR

CIRCA 1755-60, THE EAGLE CRESTING
POSSIBLY ASSOCIATED

Crested by an eagle, the sides with hermed
pilasters, the central plate and some side plates
replaced

79 in. (201 cm.) high, 41 in. (104 cm.) wide

\$20,000-30,000

Although the cabinet-maker for this impressive mirror is currently unknown, it clearly reflects his familiarity with the designs of two of his contemporaries: Matthias Lock (d.1765) and William and John Linnell. The distinctive eagle cresting can be seen in two designs for pier glasses by the Linnells (H. Hayward, *William and John Linnell*, New York, 1980, p.97, fig. 185 and p.107, fig. 208) and a related pair of mirrors were sold in Rooms as Portraits: Michael S. Smith, Eaton Square London; Christies, London., 12 September 2018, lot 50.

The busts on the sides of the mirror are clearly indebted to the carver Matthias Lock (d. 1765) whose publication of ornamental pattern-books gained him recognition by 1744 as England's best draftsman. His patterns for sconce mirrors entitled *Six Sconces*, 1744, included one with related hermed pilasters (pl.4) and they are also featured in his *New Book of Ornaments for Looking Glass Frames*, 1752 (pl. 3). A related mirror featuring similar pilasters was supplied to John, 2nd Earl Tylney of Castlemaine (1712-1784), Wanstead House, Essex and sold in *Dealing in Excellence, a Celebration of Hotspur and Jeremy*; Christie's, London 20 November 2008, lot 100. Another related mirror featuring similar pilasters was offered at Christie's, London, 21 November 1968, lot 32.



PROPERTY FROM A PRIVATE COLLECTION
(LOTS 284-295)

■-284

**A GEORGE IV INDIAN ROSEWOOD, BROWN OAK, BURR YEW AND HOLLY CENTER
TABLE**

IN THE MANNER OF GEORGE BULLOCK, CIRCA 1820-30

The circular top above a tapering stem raised on paw feet
28½ in. (72.5 cm.) high, 45½ in. (115.5 cm.) diameter

\$10,000-15,000

PROVENANCE:

Acquired from Michael Hogg, London, 1990.





285



■ 285

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS

BY LOUIS CRESSON, CIRCA 1750

Each with shaped padded backs, carved throughout with *roaille* and scrolls, raised on scrolled feet, each stamped *L CRESSON* to back seatrail (2)

\$15,000-20,000

PROVENANCE:

Acquired from Richard Himmel, Chicago, 1985.



286

■ 286

A LOUIS XV GILTWOOD FAUTEUIL

BY LOUIS CRESSON, CIRCA 1750

With a shaped padded back, carved throughout with *roaille* and scrolls, raised on scrolled feet, stamped *L CRESSON* to back seatrail

\$5,000-8,000

PROVENANCE:

Acquired from Richard Himmel, Chicago, 1985.

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 284-295)

■287

**A PAIR OF GEORGE III GILTWOOD OPEN
ARMCHAIRS**
IN THE MANNER OF JOHN LINNELL, CIRCA
1770

With a square shaped padded and buttoned silk
back, with a gadrooned carved frame, the waved
apron on cabriole legs with scrolling toes (2)

\$12,000-18,000

PROVENANCE:

With Westenholz Antiques, London, 1999.
Le Pavillon Chougny; Christie's, London, 9
December 2004, lot 462.

■288

**A WILLIAM IV BRASS AND GLASS
LANTERN**
CIRCA 1835

The hexagonal body headed by stylized foliage
suspended from scrolls, electrified
44 in. (112 cm.) high, 24 in. (61 cm.) diameter

\$10,000-15,000

PROVENANCE:

Acquired from Mallett, London, 1999.

■289

**A PAIR OF LATE GEORGE III MAHOGANY
LIBRARY BERGERES**
CIRCA 1800

Each incurving padded back and seat covered
in close-nailed green leather flanked by down-
sweeping sides, on molded square tapering legs,
ending in casters (2)

\$6,000-8,000

PROVENANCE:

Acquired from Mallett, London, 1992.



287





288



289



290

■290

A FRENCH ORMOLU AND GLASS LANTERN

LATE 18TH/19TH CENTURY

Mounted with ribbon-tied bows, electrified
24 in. (61 cm.) high, 12 in. (30.5 cm.) diameter

\$3,000-5,000

PROVENANCE:

Acquired from Mallett, London, 2000.

■291

A GEORGE III GILTWOOD BERGERE

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770

With an arched molded crestrail centered by flower bouquet, over a curved padded back and loose cushion seat covered in pink and white cotton, above a bowed, molded seatrail centered with a shell, on cabriole legs

\$5,000-8,000

PROVENANCE:

Acquired from Mallett, London, 2000.

The bergere reflects the 'French taste' promoted in Chippendale's 1762 *Director* and is a rare form among his known *oeuvre*. Suites of seat furniture supplied by Chippendale generally had pairs of chairs and essentially a maximum of four chairs and not all sets would include bergeres. One such suite supplied to Harewood House in 1775 for the Yellow Damask Sitting room remains there today (C. Gilbert, 'Chippendale's Harewood Commission,' *Furniture History*, 1973, p.3).

It can be attributed to Chippendale's workshop based on both constructional and stylistic features that unique to his documented work. Batten carrying holes, the tiny holes on the seatframe used by his workshop to secure the chairs for transport are visible and the distinctive scrolled carving to the feet are also unique to his workshop. The frame also shows traces of a previous painted scheme which would also be typical of Chippendale furniture from this era. A single bergere that was supplied to the actor David Garrick (1717-79) in 1776 for the Blue Bedroom for his villa at Hampton, most closely relates to the present lot. Interestingly, it is painted and shares the same profile, cresting, fan-carved knees and rosette-carved front feet (Property of the Estate of Mary, Viscountess Rothermere; Christie's, New York, 16 April 1994, lot 142).



291

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 284-295)



292

292

A NORTH ITALIAN ORMOLU BOUILLOTTE LAMP
LATE 18TH CENTURY

The candlearms encircling portrait medallions, above a pierced base, drilled for electricity
31½ in. (80 cm.) high, overall

\$8,000-12,000

PROVENANCE:

With Bensimon, Paris.
Frederick P. Victoria and Son; Christie's, New York, 27 May 1999, lot 101.

293

A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED PORPHYRY VASES, MOUNTED AS LAMPS
19TH CENTURY

The vasiform bodies raised on spiral gadrooned bases, electrified
11½ in. (29.5 cm.) high, excluding fitments

(2)

\$6,000-8,000

PROVENANCE:

Acquired from Edric Van Vredenburg, London, 2002.



293

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 284-295)



294

■ 294

A GEORGE II MAHOGANY AND BRASS-INLAID BOTTLE CARRIER
CIRCA 1750

Of rectangular form, with a waved edge above reeded and spiral columns, raised on cabriole legs ending in pad feet
23¼ in. (59 cm.) high, 24¼ in. (61.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$6,000-8,000

PROVENANCE:

With Mallett, London.
Anonymous sale; Christie's, New York, 16 April 1998, Lot 103.
Acquired from Apter-Fredericks Ltd., London, 1998.

■ 295

A PAIR OF GEORGE III GILTWOOD SIDE CHAIRS
ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1765-70

Each with shaped back and rounded seat, upholstered in striped blue and gold cut-velvet, on cabriole legs headed by acanthus and palmette with trailing husks, on inscrolled feet, the back legs splayed (2)

\$8,000-12,000

PROVENANCE:

The Hon. Mrs Aileen Plunket, Luttrellstown Castle, Co. Dublin, Ireland;
Christie's, London, 26-28 December 1983, lot 218 (part of a set of twelve chairs and a sofa).
Acquired from Partridge Fine Arts, London, 2002.

LITERATURE:

D. Guinness, *Irish Houses and Castles*, London, 1971, p. 59
London, Partridge Summer Exhibition, catalogue, 1986, no. 22, pp. 60-61.

A PAIR OF SIDE CHAIRS FROM THE LUTTRELLSTOWN SUITE ATTRIBUTED TO THOMAS CHIPPENDALE



295

These chairs bear all the confidence of line and carving that are the hallmarks of Chippendale's seat furniture. Moreover, the constructional use of cramp cuts and batten carrying-holes, seen on many pieces of documented furniture supplied by Thomas Chippendale, reinforces the attribution of these chairs to Chippendale's workshop. Chippendale supplied four chairs with very closely-related legs for the Couch Room at Harewood House *circa* 1770 (C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, fig. 182) as well as an unprovenanced suite (*Ibid*, fig. 183.) Richly carved legs with shells and anthemias first appeared on the iconic suite of seat furniture Chippendale made for the architect Robert Adam's commission for Lord Dundas at no. 19 Arlington Street (*Ibid*, fig. 176) and they became a

favorite Chippendale motif that was refined over the course of his career. It continued with Thomas Chippendale Junior (d. 1822) and was featured in his 1779 *Sketches of Ornament*.

This pair of chairs was originally from a larger suite at Luttrellstown comprising a set of twelve chairs and a settee which were all sold in the same lot. The romantic Gothic castle at Luttrellstown is one of the finest demesnes in Ireland. The house and estate was bought by Ernest Guinness for his daughter, The Hon. Mrs Aileen Plunket. From the 1950s, she and the incredibly talented decorator Felix Harbord transformed its interiors and bought many pieces from notable Country House sales.

PROPERTY FROM THE PRIVATE COLLECTION OF KAYE MILLER (LOTS 296-312)



Christie's is pleased to present the collection of Kaye Francis Miller, proprietor of Charlecote Antiques in Kansas City, Missouri.

Originally from a small town in Southeast Missouri, Kaye learned at the knee of maternal grandmother, Gladys Lucy Johnson, to appreciate the arts and culture of Great Britain. Through the Lucy family, Kaye grandmother's family traced their ancestry to the reign of Richard I (1157-1199 AD) and to the Elizabethan manor house at Charlecote Park near Stratford-Upon-Avon, Warwickshire, now in the care of the British National Trust.

Kaye received a bachelor's degree in art history before serving as a flight attendant on Howard Hughes' TWA Super Constellation where she met her husband Captain B. Glenn Miller in January 1963. By age twenty-four, she had three sons and four stepchildren, but still found time to visit Great Britain. Eventually she traveled to London to work with fine art restorer Sidney Hahn of Hahn Gallery at 47 Albemarle Street, Mayfair. She met Baden Marsten of Randolph Antiques who encouraged her growing adoration for English furniture and introduced her to Frank Lumb of the firm Charles Lumb & Sons. These early mentors imbued Kay with the education and confidence to start her own firm. In 1980, Kaye opened Charlecote (Antiques). Though a small gallery in Kansas City, Missouri, Charlecote exhibited in antique shows from New York to San Francisco, Minneapolis to Houston and earned a global clientele. Though her friendship with Simon Phillips of Ronald Phillips Ltd., London, her taste for Georgian furniture grew.

In the 1990s, Kaye's son Todd joined the business; together they took great pride in their inventory, attending to each piece to guarantee that it would be the perfect fit for their customers. They vetted each piece for its authenticity, quality, color and condition. You could almost always find Kaye on the gallery floor, often examining a chest on its back, a tripod table upside down or, drop-in seat in hand, pointing out a chair's pros and cons. She wanted to share her knowledge with others, and she enjoyed meeting people with her collective passion.

Kaye passed away from cancer on February 16, 2019, two days from her 78th birthday. She enjoyed every minute of her life, and she told her kids that she had an amazing time and she would do it all over if she could. She always told them, "remember to be the best!"

Her son, Todd, will continue to run Charlecote in Kansas City the way Kaye saw her legacy.



■296

A GEORGE II GILTWOOD MIRROR

CIRCA 1755

Of cartouche form, the central oval plate within outer slips, the frame with foliate C-scrolls and floral motifs, the plates later
66 in. (167.6 cm) high, 30 in. (76.2 cm.) wide

\$8,000-12,000

PROVENANCE:

The Estate of Bill Thomas.

Acquired from Clifford Wright, London, 1999.

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).



■297

A GEORGE II MAHOGANY BUREAU-CABINET

IN THE MANNER OF GILES GRENDEY, MID-18TH CENTURY

The rectangular egg-and-dart molded dentil cornice above a pair of shaped mirrored paneled doors with egg-and-dart molded edge, above a hinged slope enclosing a serpentine fitted interior of drawers, pigeon-holes, and central mirrored door enclosing a drawer and secret compartments, flanked by a sliding compartment to either side above two short and three long drawers, on a removable stand with a gadrooned apron centred by a shell, on acanthus scroll claw-and-ball feet, painted 1745 to the reverse of one pigeon-hole drawer possibly for the date of manufacture, the underside of the base has been patched in each corner suggesting that the feet and frieze were originally integral to the base, the waist molding and the serpentine center of the interior replaced, the mirror plates later, the pediment later 103 in. (261.5 cm.) high, 47½ in. (120.5 cm.) wide, 24 in. (61 cm.) deep

\$20,000-30,000

PROVENANCE:

A Private Collection, United Kingdom.

The cabinet relates to a group furniture labelled by or attributed to the St. John's Square, Clerkenwell cabinet-maker Giles Grendey (d. 1780), who by 1740 was celebrated as, 'a great dealer in the cabinet way' (R. W. Symonds, 'In Search of Giles Grendey', *Country Life*, 30 November 1951, pp. 1792-1794). In particular the serpentine and fielded panels of its mirrors and interior tabernacle compartment are found on Grendey labeled pieces, including a magnificent brass-inlaid mahogany bureau-cabinet, sold anonymously, Christie's, London, 8 July 1999, lot 140.

PROPERTY FROM THE PRIVATE COLLECTION OF KAYE MILLER
(LOTS 296-312)



■ 298

A SET OF EIGHT GEORGE III MAHOGANY DINING CHAIRS
CIRCA 1765

The shaped backs above square seats, with H-stretchers, covered in emerald green silk damask upholstery

(8)

\$10,000-15,000

PROVENANCE:

Acquired from Ronald Phillips, Ltd., London, 2002.



299

299

A PAIR OF GEORGE III ORMOLU, BRONZE AND WHITE MARBLE CANDLESTICKS

CIRCA 1775

Of griffin form, after a design by William Chambers

8½ in. (21.5 cm.) high

(2)

\$4,000-6,000

A related design for a griffin candlestick was illustrated by Sir William Chambers in the third edition of his *Treatise on Civil Architecture* in 1791. The design is an additional plate illustrating 'ornamental utensils, designed for the Earl of Charlemont, for Lord Melbourne, and for some decorations for my own house'. Matthew Boulton made several 'griffin' vases and it is possible that Chambers provided him with the design or model (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 40-41 & 85-86, pls. 13-14 & 48-50). Similar pairs sold from The Collection of Raine, Countess Spencer; Christie's, London, 13 July 2017, lot 142, and from The Collection of Peggy and David Rockefeller; Christie's, New York, 9 May 2018, lot 314.

■-300

A GEORGE III SATINWOOD, AMARANTH AND TULIPWOOD PEMBROKE TABLE

CIRCA 1780

The top centered with a shell, the borders inlaid with scrolling flowers, the drawer relined
29 in. (73.5 cm.) high, 41 in. (104 cm.) wide, 31½ in. (80 cm.) deep, fully extended

\$5,000-8,000



300

PROPERTY FROM THE PRIVATE COLLECTION OF KAYE MILLER
(LOTS 296-312)

■301

**A FRENCH ORMOLU-MOUNTED VERDE
ANTICO MARBLE URN**

RETAILED BY TIFFANY & CO., NEW YORK,
EARLY 20TH CENTURY

The marble gadrooned body with cast bronze
bulrush handles, mounted in a stepped plinth, the
bronze base stamped 'TIFFANY & CO. / MAKERS
/ 1293 / BRONZE / m'

11¾ in. (30 cm.) high, 21 in. (53.5 cm.) wide, over
handles

\$5,000-8,000



301

■302

**A PAIR OF REGENCY MAHOGANY HALL
CHAIRS**

CIRCA 1815

Each back centered by the Taylor crest within
pelta-from panel, on dished seat, the front legs
octagonal on ball feet, the back with sabre legs (2)

\$2,000-3,000

PROVENANCE:

Supplied to George Watson Taylor (1770-1841),
Erlestoke Park, Wiltshire.
With Jeremy Ltd., London.

LITERATURE:

Moonan, Wendy. "Chairs Serving Those Who Sit
and Wait." *The New York Times*, 19 November
2004.

These banqueting hall chairs are designed in the robust early 19th Century Grecian fashion promoted by architects such as Sir Robert Smirke (d. 1867) author of *Specimens of Continental Architecture*, 1806. Their heraldically-charged backs bear the Taylor family crest sculpted in bas-relief within reed-banded and pelta-sculpted escutcheons that are shell-crested and palm-flowered. They were commissioned by George Watson Taylor, one of the greatest connoisseur-collectors of the early 19th Century. Born into a West Indian plantation family, his fortunes were augmented by his wife's vastly larger plantation fortune. The chairs were probably supplied around 1816, the time that he purchased his house in Cavendish Square. This and his country house at Erlestoke Park in Wiltshire were decorated in the most splendid French style fashionable at that period. Sadly, a decline in his fortunes saw the gradual dispersal of his collections, culminating in a 3,572 lot sale of the contents of Erlestoke in 1832. Another pair from this set sold Christie's, New York, 7 April 2009, lot 16.



302

PROPERTY FROM THE PRIVATE COLLECTION OF KAYE MILLER
(LOTS 296-312)



303

■ 303

A PAIR OF GEORGE III SOLID SATINWOOD ARMCHAIRS
CIRCA 1790

Each with rectangular padded back and with part-padded conforming arms with scroll terminals and reeded downswept supports, above a reeded seat rail, on turned fluted tapering legs with later brass caps and castors (2)

\$4,000-6,000

PROVENANCE:

Acquired from Ronald Phillips, Ltd., London, 2016.

For a similar pair of armchairs please see Jeremy Musson, *A House for Politics, Country Life*, 24 January 2008. p.75, fig. 5.



304



■304

AN EARLY GEORGE III MAHOGANY CHEST-OF-DRAWERS CIRCA 1760

The serpentine banded top above four drawers
32 in. (81.2 cm.) high, 51 in. (129.5 cm.) wide, 24¾ in. (63 cm.) deep

\$8,000-12,000

PROVENANCE:

Geoffrey Blackwell, Esq; O.B.E.
Members of the Blackwell Family; Christie's, London, 9 July 1992, lot 138.
Acquired from Rolleston, London, 1995.

Geoffrey Blackwell, O.B.E. (1884-1943) was one of the great collectors of the early 20th Century. His collection was unusual in combining modern British pictures and Georgian furniture, which he furnished in his Berkhamsted house. He was advised by the great furniture connoisseur, R. W. Symonds (1889-1958), and Blackwell's furniture formed the subject of two articles in *Apollo* in 1936. Among the highlights of his collection was a George II walnut kneehole dressing-table that came from Lord Byron at Newstead Abbey, Nottinghamshire, latterly in the collection of that other great collector, Percival Griffiths. A group of furniture from Blackwell's collection was sold by a member of the Blackwell family, in these Rooms, 9 July 1992, lots 137-146.



305

■305

A PAIR OF REGENCY GILTWOOD, BRONZED AND EBONIZED TWIN-BRANCH CONVEX GIRANDOLES

EARLY 19TH CENTURY

Each reeded slip within a stiff-leaf and ribbed frame applied with spheres, surmounted by a displayed eagle on a ribbon-tied bracket, flanked by dolphins, each issuing a candle branch with cut-glass drip-pan and lustre drops, with acanthus and laurel apron

43½ in. (110.4 cm.) high, 26 in. (66 cm.) wide

(2)

\$8,000-12,000

PROVENANCE:

Ronald Phillips, Ltd.; Christie's, London, 2 July 2014, lot 267.

The architect Sir John Soane (d. 1837) helped introduce the picturesque fashion for this form of spherical room-reflecting glass in the late 18th Century, together with the taste for japanning and gilding in the manner of Roman burnished bronze with antiqued green and black enrichments. This fashion was later popularized by patterns engraved in 1804 and issued by the court 'Upholder Extraordinary' George Smith, who wrote, '*In apartments where an extensive view offers itself, these Glasses become an elegant and useful ornament, reflecting objects in beautiful perspective on their convex surfaces; the frames, at the same time form an elegant decoration on the walls, are calculated to support lights*'. He also recorded that the profiles to the moldings should be bold, and noted that '*in general, they will admit of being executed in bronze and gold*' (G. Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808, pl. 135-136).

Amongst Smith's ornaments would have been classical motifs similar to those on the present frame, which allude to the ruling of earth and sea. Jupiter's eagle, an ancient symbol of power and victory, is perched on an altar plinth, the globes dangling from his beak representing his embodiment of all the powers and function of divinity and his ultimate control. The dolphins issuing candle branches refer to Neptune, ruler of the sea, and Venus, the goddess of love and fertility who was born of the sea.



306



307

■306

A PAIR OF GEORGE III GILTWOOD MIRRORS

LATE 18TH CENTURY

The rectangular plates crested by ostrich plumes and scrolling foliage

55 in. (139.7 cm.) high, 23 in. (58.4 cm.) wide (2)

\$8,000-12,000

■307

A GEORGE II MAHOGANY CHEST-OF-DRAWERS

CIRCA 1755

The rectangular top above a brushing slide
31 in. (79 cm.) high, 35½ in. (90 cm.) wide, 19½ in. (49.5 cm.) deep

\$4,000-6,000

PROVENANCE:

Acquired from Ronald Phillips, Ltd., London, 1997.

PROPERTY FROM THE PRIVATE COLLECTION OF KAYE MILLER
(LOTS 296-312)

■308

A PAIR OF REGENCY MAHOGANY HALL CHAIRS

ATTRIBUTED TO GILLOWS OF LANCASTER, CIRCA 1815

Each with waisted shell-carved back and plank-seat on turned tapering front legs, one stamped *M. S.* to the back seat rail, possibly for Martin Shannon

(2)

\$3,000-5,000

PROVENANCE:

A Private Collection, USA.

The design for these hall chairs is in the early 19th century Grecian style adopted by Gillows of Lancaster. The overall form of these chairs, with their richly carved Venus-shell backs, relates to those made in 1811 for the Reverend H. Holland Edwards of Pennant, Conway, North Wales, illustrated S. Stuart, *Gillows of Lancaster and London 1730-1840*, Vol. 1, London, 2008, p. 203, pl. 177.

The stamp, *M. S.*, is possibly for Martin Shannon, a chairmaker listed at 15 Bolton Street, Preston, in 1818 (G. Beard and C. Gilbert, *The Dictionary of English Furniture Makers, 1660-1840*, 1986, p. 802).



308

■~309

A PAIR OF REGENCY INDIAN ROSEWOOD, PARCEL-GILT AND EBONIZED CHIFFONIERS

CIRCA 1810

Each three-quarter galleried top above a mirrored backboard and a pair of lattice and pleated green silk-lined doors enclosing adjustable shelves, on re-decorated turned tapering reeded feet

44¼ in. (112.5 cm.) high, 29¼ in. (75.5 cm.) wide, 11¼ in. (30 cm.) deep

(2)

\$7,000-10,000

PROVENANCE:

Ronald Phillips, Ltd.; Christie's, London, 2 July 2014, lot 281.



309



310

■310

AN EARLY GEORGE III MAHOGANY HANGING SHELF

CIRCA 1765

The pierced gallery above a glazed cabinet door, the division bars with blind fret carving, enclosing three shelves lined with yellow silk, above two small drawers with conforming carving

42½ in. (107.5 cm.) high, 26¾ in. (68 cm.) wide, 9 in. (23 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Ronald Phillips, Ltd., London.

■311

A GEORGE III MAHOGANY DRESSING CHEST-OF-DRAWERS

CIRCA 1765

Of serpentine form, the angles inlaid with bellflowers, the top drawer fitted with green-felt-lined dressing slide and enclosing fitments, above three further drawers, on bracket feet

35 in. (89 cm.) high, 47½ in. (120.5 cm.) wide, 23½ in. (59.5 cm.) deep

\$6,000-8,000



311

PROPERTY FROM THE PRIVATE COLLECTION OF KAYE MILLER
(LOTS 296-312)



■312

A GEORGE II WALNUT AND PARCEL-GILT MIRROR

CIRCA 1745

The figured walnut framed enclosed within giltwood foliate carved moldings, the sides with pierced ruffled edges, crested with flower heads and leaves, the plate later
67 in. (170.1 cm.) high, 36 in. (91.4 cm.) wide

\$10,000-15,000

PROVENANCE:

With Ginsburg and Levy, New York.

Mr. and Mrs. Martin Gersh; Sotheby's, New York, 18 October 2006, lot 27.

Private Collection, New York.



PROPERTY OF AN IMPORTANT MIDWESTERN COLLECTION

■313

A BRUSSELS MYTHOLOGICAL TAPESTRY

LATE 17TH CENTURY

Depicting a goddess in a chariot accompanied by putti and pulled by lions, signed to the border, *J.P.V.H.* and with the Brussels town mark
12 ft. 6 in. (381 cm.) high, 11 ft. 10 in. (360.6 cm.) wide

\$15,000-25,000



PROPERTY FROM A DISTINGUISHED COLLECTION

■ 314

A SET OF SIXTEEN REGENCY MAHOGANY DINING CHAIRS
 ATTRIBUTED TO WILLIAM TROTTER, CIRCA 1815

Comprising two armchairs and fourteen side chairs, each panelled crestrail carved with reeded ears above shaped horizontal splat, the padded seat on panelled half-ribbed sabre legs, variously covered in close-nailed moroccan red or brown leather or green velvet, with restorer's paper label inscribed *treated 1967*

(16)

\$30,000-50,000

PROVENANCE:

David Hotham; Christie's, London, 24 April 1969, lot 37 (a set of twenty).
 Anonymous sale; Christie's, New York, 30 April 1997, lot 71.

The unusual design of the scrolled arm supports in combination with the reeded elements and stop-fluted paneled legs are closely related to a pair of library armchairs sold by Christie's London, 9 July 1992, lot 23. The various reeded elements on both groups appear in the documented work of William Trotter, the Edinburgh cabinetmaker.

William Trotter, who came from a line of cabinetmakers, came into the Edinburgh family business of Young & Trotter in 1805 and worked at various addresses until his death in 1833. A description of Trotter's premises, published by Thomas Froghall Dibdin in *Tour in the North Counties of England and in Scotland* (1838) reads: "It is of great length and intercepted by rectangular vistas filled with mahogany and rosewood objects of temptation, in all their types and in all forms- from that of Henry VIII to the modern form- carry away your heart and your purse together" (F. Bamford, *A Dictionary of Edinburgh Furniture Makers 1660-1840*, F.H.S.J., 1983, pp. 115-116). Of note is the suite of 'Grecian' seat furniture supplied by Trotter for the Library at Paxton House in the mid-1820's (*op cit.* pl.50-53).

INDEX

A

Allgerain, C., 67

B

Bartholdi, F., 228
Barye, A., 109
Bazzanti, P., 52

C

Cambi, A., 53
Cortès, E.L., 1, 2, 3, 4, 5, 6

D

Derain, A., 90,113

F

Frilli, A., 138

G

Godet, H., 124

L

Lapini, C., 51
Lombardi, G., 68

M

Madrassi, L., 128
Mercie, J., 98
Moreau, M., 136

P

Pesne, A., 224
Picasso, P., 112

R

Romanelli, R., 65

S

Saul, F., 137
Smith, F.H., 220

V

von Stuck, F., 110

W

Williamson, F., 66

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES
1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the *successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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 Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding. (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**. (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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. (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, photographs, 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.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes. (b) where you are bidding on behalf of another person, you warrant that: (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT
1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being: (i) the **hammer price**; and (ii) the **buyer's premium**; and (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways: (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33. (ii) Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. 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. (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. (iv) Bank Checks. You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed. (v) Checks. You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the **lot**; or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law): (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see necessary or appropriate. (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

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

- (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'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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 not sell a **lot**.

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** is auctioned.

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

◆
Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

◻
Bidding by interested parties

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

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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 to its lot number. 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.

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

◦ ◆ **Third Party Guarantees/Irrevocable bids**
Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

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

◻ **Bidding by interested parties**
When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications
In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES
Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS
In Christie’s opinion a work by the artist.
*“Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
*“Studio of ...”/ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.
*“Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
*“Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
*“After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
“Signed ...”/“Dated ...”/
“Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
“With signature ...”/ “With date ...”/
“With inscription ...”
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.
*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

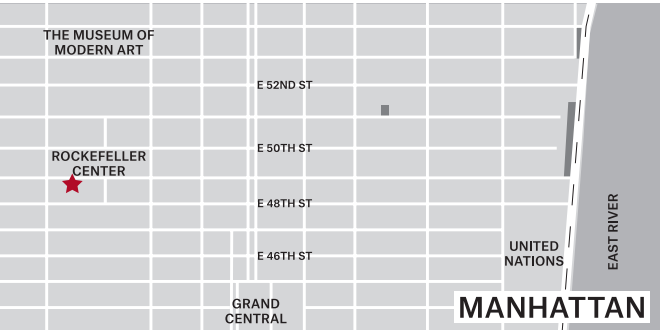
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

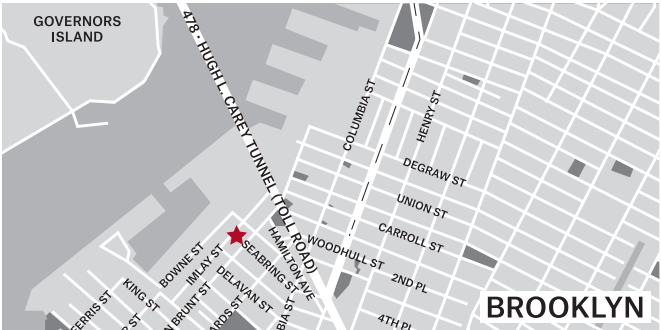
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



PROPERTY FROM A PRIVATE COLLECTION
LORENZO DI CREDI (FLORENCE 1459-1567)
The Madonna and an angel adoring the Christ Child
tempera on panel, tondo
35 in. (88.9 cm.) diameter
\$400,000-600,000

OLD MASTER PAINTINGS AND SCULPTURE

New York, 29 October 2019

VIEWING

24-28 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Jonquil O'Reilly
Head of Sale
joreilly@christies.com
+1 212 636 2120

Kristina Weston
Sale Coordinator
kweston@christies.com
+1 212 636 2120

CHRISTIE'S

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratnoff de Lira

COLOMBIA
BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingsø (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

**FINLAND AND
THE BALTIC STATES**
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6278
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Veneti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
+62 (0)21 7278 6278
Charmie Hamami

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

**PEOPLES REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Julia Hu

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

**DURBAN &
JOHANNESBURG**
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZÜRICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 252 3685
Prapavadee Sopphonpanich

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Cathy Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES
**CHRISTIE'S AUCTION
ESTIMATES**
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhting@christies.com

OTHER SERVICES
CHRISTIE'S EDUCATION
New York
Tel: +1 212 355 1501
Fax: +1 212 355 1501
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

**CHRISTIE'S
INTERNATIONAL
REAL ESTATE**
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email:
info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email:
info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email:
info@christiesrealestate.com

**CHRISTIE'S FINE ART
STORAGE SERVICES**

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

21/02/19

ART. WORK.

Kick-start your career in the art world
with a Christie's Education.

LEARN MORE AT CHRISTIES.EDU

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG
DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES

For gainful employment disclosures visit christies.edu/Gedt.html

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE COLLECTOR

**TUESDAY 15 OCTOBER 2019
AT 10.00 AM AND 2.00 PM**

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MAXWELL
SALE NUMBER: 17468

(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\$20,000 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	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. 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\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. 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

08/01/19

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

17468

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

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

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
17	17,000,000	17	17,000,000
18	18,000,000	18	18,000,000
19	19,000,000	19	19,000,000
20	20,000,000	20	20,000,000
21	21,000,000	21	21,000,000
22	22,000,000	22	22,000,000
23	23,000,000	23	23,000,000
24	24,000,000	24	24,000,000
25	25,000,000	25	25,000,000
26	26,000,000	26	26,000,000
27	27,000,000	27	27,000,000
28	28,000,000	28	28,000,000
29	29,000,000	29	29,000,000
30	30,000,000	30	30,000,000
31	31,000,000	31	31,000,000
32	32,000,000	32	32,000,000
33	33,000,000	33	33,000,000
34	34,000,000	34	34,000,000
35	35,000,000	35	35,000,000
36	36,000,000	36	36,000,000
37	37,000,000	37	37,000,000
38	38,000,000	38	38,000,000
39	39,000,000	39	39,000,000
40	40,000,000	40	40,000,000
41	41,000,000	41	41,000,000
42	42,000,000	42	42,000,000
43	43,000,000	43	43,000,000
44	44,000,000	44	44,000,000
45	45,000,000	45	45,000,000
46	46,000,000	46	46,000,000
47	47,000,000	47	47,000,000
48	48,000,000	48	48,000,000
49	49,000,000	49	49,000,000
50	50,000,000	50	50,000,000
51	51,000,000	51	51,000,000
52	52,000,000	52	52,000,000
53	53,000,000	53	53,000,000
54	54,000,000	54	54,000,000
55	55,000,000	55	55,000,000
56	56,000,000	56	56,000,000
57	57,000,000	57	57,000,000
58	58,000,000	58	58,000,000
59	59,000,000	59	59,000,000
60	60,000,000	60	60,000,000
61	61,000,000	61	61,000,000
62	62,000,000	62	62,000,000
63	63,000,000	63	63,000,000
64	64,000,000	64	64,000,000
65	65,000,000	65	65,000,000
66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
74	74,000,		

[illegible]

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:



THE CLARKE COLLECTION

Vija Celmins (b. 1938)

Long Ocean #5

graphite on acrylic ground on paper

29 ½ x 43 ⅝ in. (74.9 x 110.8 cm.)

Executed in 1972.

\$1,500,000–2,000,000

**POST-WAR AND CONTEMPORARY ART
AFTERNOON SESSION**

New York, 14 November 2019

VIEWING

1–14 November 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Kathryn Widing

kwiding@christies.com

+1 212 636 2109

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Diane Baldwin,
Heather Barnhart, Alyson Barnes,
Michael Bass, G. Max Bernheimer, Rita Boyle,
Catherine Busch, Max Carter, Ana Maria Celis,
Veronique Chagnon-Burke, Angelina Chen,
Sandra Cobden, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere, Carrie Dillon,
Yasaman Djunic, Monica Dugot, Lydia Fenet,
Jessica Fertig, Dani Finkel, Johanna Flaum,
Marcus Fox, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Helena Grubestic, Jennifer K. Hall,
Bill Hamm, William Haydock, Darius Himes,
Margaret Hoag, Erik Jansson, Michael Jefferson,
Rahul Kadakia, Kathy Kaplan, Jessica Katz,
Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Rebecca MacGuire, Erin McAndrew,
Rick Moeser, Richard Nelson, Illysa Ortsman,
Tash Perrin, Jason Pollack, Denise Ratnoff,
Sonya Roth, Raj Sargule, Emily Sarokin,
Caroline Sayan, Elise de la Selle, Will Strafford,
Sarah Vandeweerd, Cara Walsh, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Kristin Aronson,
Christine Layng Aschwald, Danielle Austin,
Victoria Ayers, Marina Bertoldi, Diana Bramham,
Eileen Brankovic, Meghan Bunting, Maryum Busby,
Cristina Carlisle, Elisa Catenazzi, Michelle Cheng,
Margaret Conklin, Kristen de Bruyn, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Ashish Desai, Christine Donahue, Caitlin Donovan,
Abby Farha, Lauren Frank, Vanessa Fusco,
Christina Geiger, Joshua Glazer, Lisa Gluck,
Peggy Gottlieb, Lindsay Griffith, Emily Grimbail,
Margaret Gristina, Izabela Grocholski,
James Hamilton, Elizabeth Hammer-Munemura,
Natalie Hamrick, Minna Hanninen, Anne Hargrave,
Val Hoyt, Sima Jalili, Heather Jobin,
Emily Kaplan, Sumako Kawai, Marisa Kayyem,
Caroline Kelly, Jerome Kerr-Jarrett, Peter Klarnet,
Alexis Klein, Noah Kupferman, Abbey Lambek,
Alexandra Lenobel, Ryan Ludgate, Alex Marshall,
Adam McCoy, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro, Libia Nahas,
Laura Nagle, Marysol Nieves, Remi Nouailles,
Jonquil O'Reilly, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith,
Carleigh Queeneth, Joseph Quigley,
Shlomi Rabi, Prakash Ramdas, Daphne Riou,
Casey Rogers, Thomas Root, William Russell,
Arianna Savage, Stacey Sayer,
Morris Scardigno, Morgan Schoonhoven,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Arianna Tosto,
Lillian Vasquez, Beth Vilinsky, Jill Waddell,
Michal Ward, Alan Wintermute, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nicole Arnot, Nishad Avari, Bernadine Boisson,
Vanessa Booher, Tristan Bruck, Ally Butler,
Lauren Carlucci, Michelle Cha, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, Jill Farquharson,
William Fischer, Emily Fisher, Sara Fox,
Kristen France, Juarez Francis, Hilary Friedman,
Jacqueline Gascoigne, Douglas Goldberg,
Robert Gordy, Julia Gray, Olivia Hamilton,
Amy Indyke, Bennett Jackson, Stephen Jones,
Larry Kalmikoff, Paige Kestenman,
Paula Kowalczyk, Sibyl Lafontant, Madeline Lazaris,
Andrew Lick, David Lieu, Alexander Locke,
Samantha Margolis, Anita Martignetti, Laura Mathis,
Christopher Mendoza, Camille Massaro-Menz,
Nina Milbank, Leo Montan, Takaaki Murakami,
Megan Murphy, Taylor Murtishaw, Margaret O'Connor,
Alexandra O'Neill, Vicki Paloympis, Daniel Peros,
Jessica Phifer, Nell Plumfield, Rebecca Roundtree,
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Alexa Shitanishi, Alexa Smith,
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Laura Sumser, Victoria Tudor, Grace Voges,
Izzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock







CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020