

The Collection Of Pierre Durand

New York, 27 January 2022



CHRISTIE'S





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THE COLLECTION OF PIERRE DURAND

NEW YORK 27 JANUARY 2022

AUCTION

Thursday 27 January 2022
10.00 am (Lots 1-243)

20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S

07/12/2021

THE COLLECTION OF PIERRE DURAND



©Jeff Hirsch/New York Social Diary

Upon setting foot in the entry hall of Pierre Durand's Fifth Avenue apartment, one was immediately immersed in a luxurious visual display of old master drawings, art reference books, chinoiserie figures, a small preview of the visual treat to be experienced in the rest of the apartment. Pierre was an avid collector of beautiful objects that caught his fancy- from old masters paintings to French furniture to contemporary Venetian glass – he filled his rooms with a witty and diverse feast of objects to delight the eye.

Born in Lima, Peru to a French father and an Italian mother, Pierre first trained as a banker. He met his partner Khalil Rizk at Cornell University in the early 80s, and together they founded The Chinese Porcelain Company in 1984. Although in the early years of the gallery Pierre

was more of a silent partner, that time period resonates in different areas of his collection. The blue and white porcelains on the shelves of the dining room echo those that he donated to the Freer Gallery in 1992 for the restoration of the Peacock Room. The ink painting by the contemporary Chinese artist Liu Dan reflects a special time at the gallery, when Khalil and Pierre supported the artist's early work in New York. It was during this time that I first met them both. Khalil was an irreplaceable mentor and friend to me until his untimely death in 2001. My friendship with Pierre developed more fully after Khalil died, while we and the team navigated life at the gallery. In the decades after, Pierre was a great supporter of my interests as I moved on from the gallery to new opportunities, and eventually came to Christie's. He would check in with me, excited by new finds, and we enjoyed countless conversations about objects that piqued his curiosity.

When Pierre took the reins of the gallery after Khalil's death, he maintained his own investment firm that he had founded some years earlier. Slowly, however, art took more of a center stage in his life, and Pierre loved hunting for whimsical, unusual pieces for the gallery and his home. His Paris apartment on Avenue Gabriel is another reflection of Pierre's exquisite taste and discerning eye. The interior, designed by Pierre with Parisian dealer Eric Vidal, was published by Elle Décor in 2015.

On a philanthropic note, Pierre was elected to the board of Venetian Heritage in 2002 and served as both treasurer and president over the subsequent years, sharing his expertise in business and his passion for art and architecture to help preserve the treasures of the city he loved. He also served on the boards of the Master Drawings Association Inc. at the Morgan Library, and the American Friends of the London Philharmonic Orchestra.

At home in New York, the apartment, while first furnished in the early 1990s, was constantly and subtly changing. Objects were mingled on surfaces, then moved across the room to form fresh vignettes with recent acquisitions. Major works such as the d'Hondecoeter painting and the stunning George II over-mantel mirror were fixed anchors throughout the years, while drawings were mixed and rearranged with contemporary photographs so that his eye never became bored. Pierre also avidly pursued the history of each piece he collected and was particularly fond of doing research and uncovering hidden treasures.

Christie's is honored to present this distinguished collection to both established and new collectors.

-Margaret Kaelin Gristina



1

A LARGE BRONZE RETICULATED BEAST-FORM LANTERN
POSSIBLY JAPANESE, 19TH CENTURY OR LATER

The beast shown seated with the mouth open in a fierce expression, the eyes inset with tiger-eye, with a loop and suspended ring at the top of the head and a small, circular receptacle on the interior to hold a candle
20½ in. (52.1 cm.) high

\$3,000-5,000

■2

A BRONZE MODEL OF A MONKEY
POSSIBLY JAPANESE, LATE 19TH/20TH CENTURY

Modelled as a crouching monkey holding aloft a lotus stem
27½ in. (70 cm.) high, 11 in. (28 cm.) wide, 16½ in. (42 cm.) deep

\$3,000-5,000

PROVENANCE:

The Chinese Porcelain Company, New York.



3

A CHINESE FAMILLE JAUNE AND POWDER-BLUE JAR AND COVER
18TH-19TH CENTURY

The upper portion of the jar decorated with a green peony and lotus scroll on a yellow ground all above a crenellated powder blue wide band, the cover similarly decorated with the yellow-ground design and an underglaze-blue finial, the base with a double line circle in underglaze blue
12¾ in. high (32.4 cm.) high

\$4,000-6,000





4

**A NORTH EUROPEAN FAYENCE GOURD
TUREEN AND COVER**
MID TO LATE 18TH CENTURY

Naturalistically modeled and painted, the vine handle with
applied leaves
9 in. (22.8 cm.) wide (2)

\$3,000-5,000

PROVENANCE:

Acquired from Armin B. Allen, New York, 1989.



5

A GERMAN FAYENCE FIGURAL INKSTAND
MID-18TH CENTURY

In the Chinoiserie style, modeled with a figure seated on
a stack of numbered bales, a removable sander and two
inkpots inset into the packages
10 in. (25.4 cm.) high (3)

\$2,500-5,000

PROVENANCE:

The Collection of Khalil Rizk, New York.



■6

A GEORGE II WALNUT SIDE CHAIR
CIRCA 1730

The rectangular back and seat covered in close-nailed green felt upholstery, raised on cabriole legs ending in ball and claw feet

\$2,000-3,000

■7

AN IRISH GEORGE II MAHOGANY SIDE TABLE
MID-18TH CENTURY

The rectangular top with gadrooned border, above carved frieze with scrolling foliage centered by a lion mask, raised on cabriole legs with claw feet, the molding on the left-hand side replaced
30 in. (76 cm.) high, 49 in. (124.5 cm.) wide,
24¼ in. (61.5 cm.) deep

\$10,000-15,000

PROVENANCE:

The Collection of Khalil Rizk, New York.





8

**A FRENCH ENAMELED AND GILT WHITE
OVERLAY GOURD-SHAPED LIDDED
GLASS BOX AND STAND**

MID-19TH CENTURY

The molded glass set decorated with scrolled
antheimia picked out in puce and gilt
6¼ in. (15.9 cm.) diameter, the stand

(3)

\$500-800



9

AN ITALIAN 'MURRINE' GLASS VASE
20TH CENTURY

blown glass *murrines*

9¼ in. (25 cm.) high, 4¾ in. (11.1 cm.) diameter

\$700-900

10

NAPOLEONE MARTINUZZI (1892-1977)

SOFIATO FOOTED BOWL, CIRCA 1927

soffiato glass with relief decoration, executed by Venini, Italy
6¾ in. (17.2 cm.) high, 13¾ in. (34 cm.) diameter

\$4,000-6,000

LITERATURE:

F. Deboni, *Venini Glass: Catalogue 1921-2007*, vol. 2, Turin, 2007,
fig. 10

This model was exhibited at the Monza Triennale of 1927
and is perhaps the first documented work by Napoleone
Martinuzzi for Venini.





11

PAOLO VENINI (1895-1959)

VASE, CIRCA 1933

blown glass, the underside acid-etched *Venini Murano*
MADE IN ITALY

13 $\frac{5}{8}$ in. (34.6 cm.) high, 7 $\frac{3}{4}$ in. (19.7 cm.) diameter

\$700-900

LITERATURE:

Domus, Milan, November 1934, p. 23 (for a related 'Diamond' example).

M. Heiremans, *20th Century Murano Glass*, Stuttgart, 1996, p. 44, fig. 42.

12

TWO ITALIAN FILIGRANA GLASS VESSELS

20TH CENTURY

vase: green, peach, white and clear filigrana glass

decanter: blue, white and clear filigrana glass

vase: 8 in. (25.5 cm.) high, 2 $\frac{1}{2}$ in. (6.3 cm.) diameter

decanter: 11 $\frac{1}{2}$ in. (29.5 cm.) high, 5 in. (12.7 cm.) diameter (2)

\$1,000-1,500





13

13
A GROUP OF ITALIAN LATTICINO GLASS VASES
 20TH CENTURY

comprising a pair of vases and a single bottle vase
 latticino glass, one vase with glass applications
 pair of vases: 9¾ in. (24.4 cm.) high, 5¾ in. (13.7 cm.) diameter
 single vase: 9¼ in. (23.5 cm.) high, 4¾ in. (12 cm.) diameter

(3)

\$1,500-2,000

14
A SALVIATI ITALIAN COLORED GLASS CANDLESTICK
 20TH CENTURY

rose colored glass with turquoise edging
 15½ in. (39.4 cm.) high, 8½ in. (21.6 cm.) diameter

\$500-700

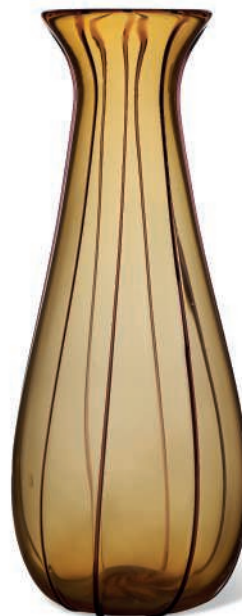


14

15
AN ITALIAN AMBER GLASS VASE
 20TH CENTURY

blown glass
 15 in. (38 cm.) high, 6 in. (15.2 cm.) diameter

\$1,500-2,000



15

16

FRANCIS COTES, R.A. (LONDON 1726-1770)

Portrait of Captain Collingwood Roddam (1734-1806), half-length, in a red coat

oil on canvas

30¼ x 25 in. (76.5 x 63.3 cm.)

\$80,000-120,000

PROVENANCE:

The sitter, and by descent to Sir Herbert Hadfield, from whom acquired by the following with Ehrich Galleries, New York, by 1931. with Cooling Galleries, Ltd., London and Toronto, by 1941. Private collection, Canada. with Newhouse Galleries, New York. The Collection of Khalil Rizk, New York.

EXHIBITED:

New York, American Art Association-Anderson Galleries, *Old and Modern Masters in the New York Art Market from the Collections of Leading New York Dealers*, 15 March - 4 April 1931, no. 39, loaned by Ehrich Galleries.

LITERATURE:

Art News, XCIX, 1931, cover illustration.
W. Heil, 'Portraits by Francis Cotes', *Art in America*, XX, 1931, p. 6.
H. E. Keyes, 'The Rising Star of Francis Cotes', *Antiques*, XIX, 1931, p. 217, fig. 1.
H. Granville Fell, 'Some Topics of the Moment', *The Connoisseur*, CVII, 1941, p. 219, cover illustration.
E. Mead Johnson, *Francis Cotes: Complete Edition with a Critical Essay and a Catalogue*, Oxford, 1976, pp. 75-76, no. 164.

This portrait of Captain Collingwood Roddam caused a stir when it reappeared on the art market in 1931, featuring on the cover of *Art News* and in articles published in *Art in America* and *Antiques* in that same year. Francis Cotes depicts the young Captain Collingwood Roddam, brother of the decorated British Admiral Robert Roddam, in his East India Company uniform. The portrait is dated *circa* 1760 (Keyes, *op. cit.*), around the time the young officer set sail on the East Indiaman *Countess of Harcourt* to Bombay. The ship traded at Indian ports under Roddam's command until its Company charter expired, and it returned to the service of the Royal Navy transporting prisoners to Australia.

Cotes trained first as a painter of pastels under George Knapton before setting up his own studio in his father's apothecary. His work with pastels informed his later use of oils. Cotes employed strong whites in the highlights and blues in the shadows, imbuing his sitters with a distinctive appearance, as seen in the present portrait (Keyes, *op. cit.*, p. 219). This portrait was completed at the height of Cotes' popularity. It was around this time that he became a founding member of the Royal Academy. Unfortunately, his career came to an early end when he died at the age of 44 due to the adverse effects of an experimental medical treatment.





•17 THIS LOT IS OFFERED WITHOUT RESERVE
JOHN WESTBROOKE CHANDLER (? 1764-1804/1805 EDINBURGH)

Portrait of the artist, half-length, holding a portfolio
signed 'I CHAND...' (center right, on the portfolio)
oil on canvas
29¾ x 24⅞ in. (75.6 x 62.5 cm.)

\$6,000-8,000

PROVENANCE:

Anonymous sale; Phillips, London, 3 November 1981, lot 71.
Anonymous sale; Sotheby's, London, 21 November 1984, lot 43.

The natural son of George Greville, 2nd Earl of Warwick (1746-1816), John Westbrooke Chandler entered the Royal Academy Schools in 1784 and subsequently exhibited at the Academy between 1787 and 1791.

•18 THIS LOT IS OFFERED WITHOUT RESERVE
JOHN THEODORE HEINS (? GERMANY C.1697-1756 NORWICH)

Portrait of Henry Brittan, full-length, with a greyhound
signed and dated 'Heins Fec. 1737.'
oil on canvas
19 x 14⅞ in. (48.2 x 36 cm.)

\$8,000-12,000

PROVENANCE:

Paul Mellon (1907-1999), Pittsburgh; Sotheby's, London, 18 November 1981, lot 72.
The Collection of Khalil Rizk, New York.

EXHIBITED:

London, Royal Academy, *Painting in England, 1700-1850* from the collection of Mr. and Mrs. Paul Mellon, 1964-1965, no. 10.
New Haven, Yale University Art Gallery, *Painting in England, 1700-1850*, 1965, no. 101.





•19 THIS LOT IS OFFERED WITHOUT RESERVE

**CIRCLE OF SIR PETER LELY (SOEST, WESTPHALIA 1618-1680
LONDON)**

Double portrait of two gentlemen, half-length, dressed in red robes

oil on canvas

28½ x 42 in. (72.4 x 106.7 cm.)

\$12,000-18,000

PROVENANCE:

The Collection of Khalil Rizk, New York.



20

**A CHINESE PORCELAIN POWDER-BLUE
LARGE DISH**

KANGXI PERIOD (1662-1722)

Decorated with alternating circular medallions enclosing either ladies in fenced pavilions highlighted in iron-red or scholar's objects, the center with a peony in bloom, the reverse with underglaze blue double circle enclosing a *lingzhi*

14½ in. (36.9 cm.) diameter
\$4,000-6,000

21

**A PAIR OF CHINESE PORCELAIN BLUE
AND WHITE JARS AND TWO COVERS**

KANGXI PERIOD (1662-1722)

The jars decorated with alternating panels enclosing figures in a mountainous landscape and scholar's objects, between a dense cell ground and scrolling lappet borders, underglaze blue double circles to undersides, the domed covers with scholar's objects, different bands at the rim of each 14½ in. (36.9 cm.) high, overall (4)

\$4,000-6,000

PROVENANCE:

With S. Marchant & Son, London (label, part).
With Chinese Porcelain Company, New York (label, part).



22

A LARGE CHINESE PORCELAIN BLUE AND WHITE ROULEAU VASE

KANGXI PERIOD (1662-1722)

Decorated with two mythical beasts and a lion emerging from crashing waves
17½ in. (44.5 cm.) high

\$4,000-6,000



23

A PAIR OF CHINESE PORCELAIN BLUE AND WHITE MOLDED BEAKER VASES

KANGXI PERIOD (1662-1722)

Each decorated with four shaped molded panels enclosing birds and blossoming prunus or peony branches, all on a cell and floral ground, the flaring rim decorated with a band of flowers to the interior, with underglaze blue double circle to undersides

11 in. (28 cm.) high, the slightly larger

(2)

\$3,000-5,000

24

A LARGE CHINESE PORCELAIN BLUE AND WHITE ROULEAU VASE

KANGXI PERIOD (1662-1722)

Decorated with panels of pairs of animals, birds, 'antiques' and landscapes on a reverse lotus-scroll ground, all below decorative bands on the neck
18 in. (45.7 cm.) high

\$4,000-6,000

PROVENANCE:

Sir W.H. Bennett Collection, London (according to label from W. Dickinson & Co.).





25

25
**AN UNUSUAL SMALL CHINESE
 PORCELAIN BLUE AND WHITE VASE**
 EARLY KANGXI PERIOD, LATE 17TH
 CENTURY

Decorated on the body with a scene of two figures
 on horseback emerging from rocks with two
 attendants holding torches, the neck with leafy
 branches
 8 $\frac{3}{8}$ in. (21.3 cm.) high
 \$4,000-6,000



26

26
**A SMALL CHINESE PORCELAIN BLUE
 AND WHITE OVOID VASE**
 TRANSITIONAL-EARLY KANGXI PERIOD

Of tall, elongated form, decorated with female
 musicians in a garden setting
 9 in. (22.9 cm.) high
 \$3,000-5,000

27
**A PAIR OF LARGE CHINESE PORCELAIN
 BLUE AND WHITE DISHES**
 KANGXI PERIOD (1662-1722)

Each decorated with a central chrysanthemum
 bloom enclosed by flowering branches and
 decorative bands, the base with an artemisia leaf
 within double line circles and the channeled foot
 13 $\frac{3}{8}$ in. (34.6 cm.) diameter (2)
 \$3,000-5,000



27

28

A LARGE CHINESE PORCELAIN BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

Decorated in the center with a scene of female musicians and a dancer entertaining a seated lady, enclosed by a border of ladies amidst rocks and trees, the base with an apocryphal Chenghua mark
13½ in. (34.3 cm.) diameter

\$5,000-7,000



29

A PAIR OF CHINESE PORCELAIN BLUE AND WHITE MOLDED DISHES

KANGXI PERIOD (1662-1722)

Each dish decorated in the center with two ladies in a fenced garden, the well with molded lotus panels with alternating blossoms and *lingzhi*, all set against a *swastika* ground with shaped panels and blossoming sprigs, the reverse rim similarly decorated, the underside with an apocryphal Chenghua mark
10½ in. (26.6 cm.) diameter (2)

\$4,000-6,000

PROVENANCE:

The Chinese Porcelain Company, New York.





■30

A CHINESE MOTHER-OF-PEARL INLAID BLACK LACQUER TABLE, KANG

MING DYNASTY, 17TH CENTURY

The quadrilobed top finely inlaid with a scene of a leisurely gathering set in a pavilion complex along a riverbank, above the tall pierced waist and shaped apron, further inlaid with shaped medallions enclosing mythical beasts, the whole raised on short legs terminating in scroll feet

11¼ in. (28.6 cm.) high, 32½ in. (82.6 cm.) wide, 23 in. (58.4 cm.) deep

\$7,000-9,000

PROVENANCE:

The Chinese Porcelain Company, New York.
The Collection of Khalil Rizk, New York.

EXHIBITED:

New York, The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, 1-24 June 1994.

LITERATURE:

The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, New York, 1994, p. 36, no. 28.

■31

A PAIR OF CHINESE TIELIMU STOOLS

18TH CENTURY

Each with a mat seat set in a square frame, raised on round-section legs joined by wraparound stretchers fitted with vertical struts 19¾ in. (50.2 cm.) high, 21½ in. (54.6 cm.) square (2)

\$3,000-5,000





■32

A CHINESE GILT-DECORATED BLACK LACQUER EIGHT-PANEL FOLDING SCREEN

FIRST HALF 19TH CENTURY

The front decorated with scholars and attendants in a pavilion complex along a riverbank within a shaped cartouche, reserved on a diaper ground, the borders with floral motifs and scenes of leisure within shaped medallions, the reverse with floral stems

83½ in. (212.1 cm.) high, 170 in. (431.8 cm.) wide, overall

\$10,000-15,000



(reverse)



33

TAI XIANGZHOU (B. 1968)

Stream and Mountain Accumulating Gem

Scroll, mounted and framed, ink on silk

21 5/8 x 38 5/8 in. (55 x 98 cm.)

Signed, with one seal of the artist

Dated 2011

\$10,000-15,000

PROVENANCE:

The Chinese Porcelain Company, New York.



34

TAI XIANGZHOU (B. 1968)

Misty Mountain

Scroll, mounted and framed, ink on silk

21 5/8 x 38 1/4 in. (55 x 97 cm.)

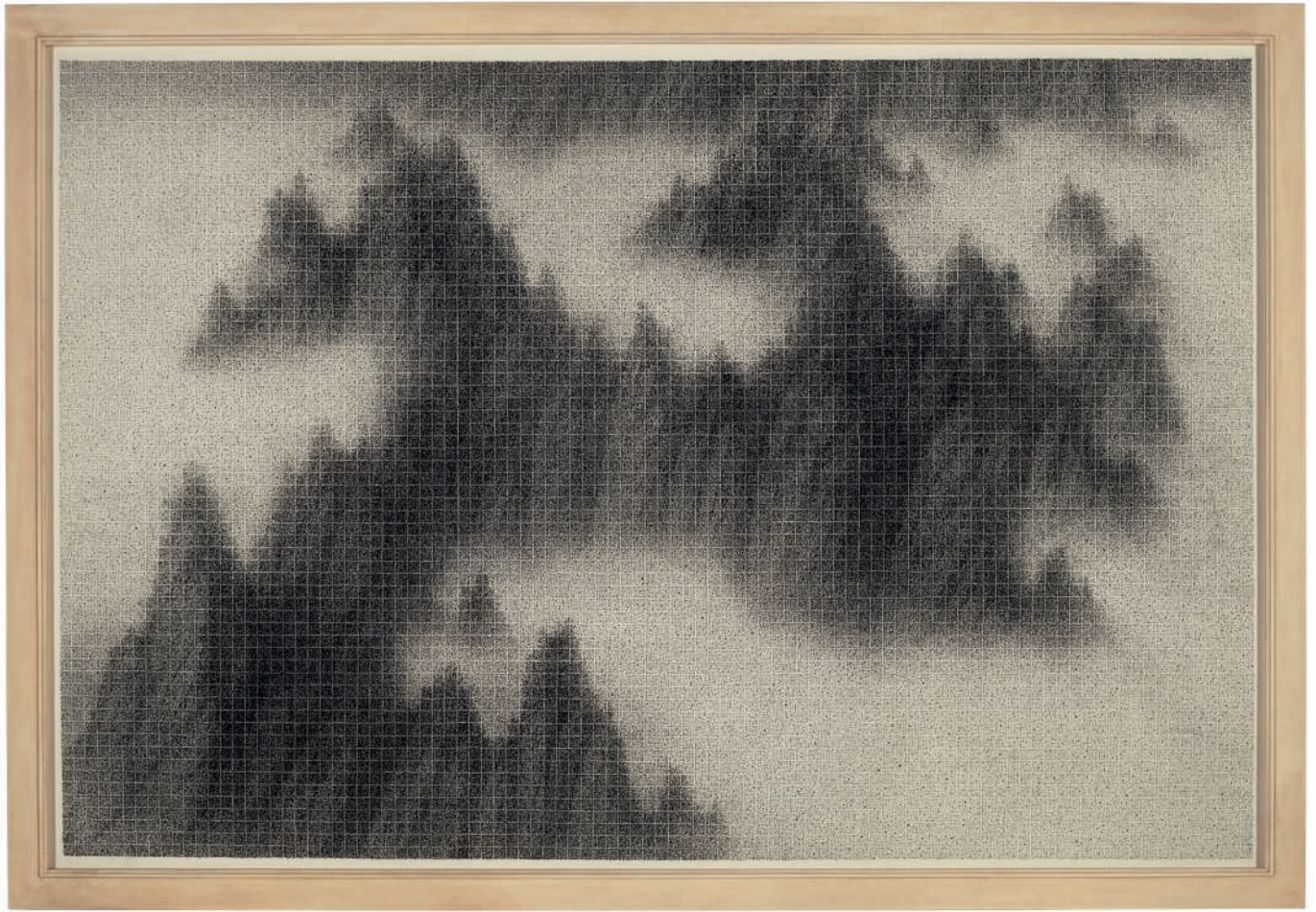
Signed, with one seal of the artist

Dated 2011

\$10,000-15,000

PROVENANCE:

The Chinese Porcelain Company, New York.



35

LEE CHUN-YI (LI JUNYI, B. 1965)

Heart Landscape

Scroll, mounted and framed, ink on paper

50 3/8 x 75 3/8 in. (128 x 191.3 cm.)

Dated 2008

\$25,000-35,000

PROVENANCE:

The Chinese Porcelain Company, New York.



36

LIU DAN (B. 1953)

Taihu Rock

Scroll, mounted and framed, ink on paper
15 x 16 1/8 in. (38 x 41 cm.)

Inscribed and signed, with one seal of the artist

Dated first month, wuyin year (1998)

\$70,000-90,000



■ 37

A CHINESE GILT-LACQUER FIVE-PANEL SCREEN
FIRST HALF 19TH CENTURY

The front decorated with a mountainous pavilion scene enclosed in by dragons confronting a flaming pearl along the borders, the reverse with fruiting stems issuing from rockwork

84 in. (213.4 cm.) high, 107½ (273.1 cm.) wide, overall
\$8,000-12,000



(reverse)

38

A CHINESE COMPRESSED DEHUA CENSER
CENSER, 17TH CENTURY; GILT-BRONZE BASE,
SECOND HALF 19TH CENTURY

Flanked by molded lion-head handles raised on a
short foot, the gilt-bronze base inscribed *Escalier de*
Cristal. Paris

5 $\frac{7}{8}$ in. (14.9 cm.) across handles

\$5,000-7,000

PROVENANCE:

The Chinese Porcelain Company, New York, no.
AA22.



39

A RECTANGULAR CHINESE DEHUA
ARCHAISTIC CENSER
17TH CENTURY

Molded in the shape of a bronze *fangding* with two
bands of confronting dragons on each side, with two
upright handles on the rim and supported on four
blade-form legs

5 in. (12.7 cm.) across handles

\$5,000-7,000





40

A CHINESE DEHUA CENSER

17TH CENTURY

Molded around the body with a central band of archaistic dragons on a *leiwen* ground, flanked by a pair of dragon-head handles
8 in. (20.3 cm.) across handles

\$7,000-9,000

PROVENANCE:

Lally & Co., New York, no. 3178 (according to label).
The Collection of Khalil Rizk, New York.



41

A CHINESE DEHUA COMPRESSED CENSER

17TH CENTURY

The body flanked by molded lion-mask handles and raised on a short foot, the base with an impressed square mark
5½ in. (14 cm.) across handles

\$4,000-6,000

42

A CHINESE DEHUA TRIPOD CENSER

17TH CENTURY

Of cylindrical form, raised on three bracket-form feet, the underside unglazed
4½ in. (11.4 cm.) diameter, fitted wood stand

\$4,000-6,000

PROVENANCE:

Lally & Co., New York, no. 2771 (according to label).
The Collection of Khalil Rizk, New York.



43

A CHINESE DEHUA BOMBE CENSER

17TH CENTURY

The body of compressed form flanked by dragon-head loop handles, the base with an illegible impressed square seal
6 in. (15.2 cm.) across handles, pierced metal cover

\$5,000-8,000

PROVENANCE:

The Chinese Porcelain Company, New York.





44

A SET OF TWELVE CHINESE BISCUIT-GLAZED SWEETMEAT DISHES
KANGXI PERIOD (1612-1722)

Each decorated in famille verte colors, with either blossoming prunus branches or stylized foliate motifs, comprising four hexagonal dishes, four pentagonal dishes, and four trapezoidal dishes 4½ in. (10.5 cm.) wide, the hexagonal dishes (12)

\$1,500-2,000

45

A CHINESE MOLDED QINGBAI SHALLOW BOWL

SONG-YUAN DYNASTY (960-1279)

Molded in the center of the interior with a lobed blossom enclosed by radiating lines beneath the unglazed rim, the glaze falling short of the foot on the exterior

6½ in. (16.5 cm.) diameter

\$600-800



46

A PAIR OF JAPANESE GILT AND BROWN LACQUER RIBBED STOOLS (KAZURAOKE)

20TH CENTURY

The lacquer of scrolling chrysanthemum on vinery, with brass hardware, secured with twine rope

16 in. (40.5 cm.) high, 14¼ in. (37.5 cm.) diameter (2)

\$1,500-2,000





47

**MELCHIOR D'HONDECOETER (UTRECHT 1636-1695
AMSTERDAM)**

A sarus crane, a flamingo, a wild bronze turkey cock, two Paduan fowl, a silver birchen game cockerel, and a hoopoe in a landscape

signed and dated 'MD hondecoeter. / 1675' (center right)

oil on canvas

61 $\frac{7}{8}$ x 69 $\frac{7}{8}$ in. (157.2 x 177.5 cm.)

\$250,000-350,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 December 1993, lot 296, where acquired by Covent Garden Gallery, acting on behalf of the present owner.

Melchior d'Hondecoeter was the leading bird painter during the Dutch Golden Age, a fact which earned him the moniker the 'Raphael of bird painters' in the nineteenth century. The present painting is a particularly fine, large-scale example of his work in which exotic birds feature in the foreground of a courtyard or lush garden setting, at times – as here – including a classical structure in the background. Hondecoeter's visual vocabulary developed in the studios of his father, Gijsbert Gillisz. de Hondecoeter, and his uncle, Jan Baptist Weenix, but Melchior's works are equally informed by the those of the Antwerp artist Frans Snyders.

Such paintings were avidly acquired by Amsterdam's patrician elite, who frequently installed them within the spacious interiors of their country estates, some of which contained actual menageries on their grounds. Though common to modern viewers, Hondecoeter has selected what would have been rarely encountered species to the seventeenth-century viewer – a wild turkey and American flamingo (indicated by the pink and white bill with pronounced black tip) from the Americas; a sarus crane, which is indigenous to the Indian subcontinent and Southeast Asia; and an African hoopoe. Taken together with the local European fowl at center, the represented birds originated in each of the four known continents in the seventeenth century and signaled the extent of the Republic's global reach.

Hondecoeter developed his large-scale paintings through *ad vivum* drawings and oil sketches of birds captured in various poses which were often repurposed in multiple compositions. An identical hoopoe reappears in several other works, including the *Birds on a balustrade* of circa 1680 (Rijksmuseum, Amsterdam) and another painting sold Christie's, New York, 29 January 1999, lot 179. Similarly, the same flamingo features again in a painting dated 1679 at Dyrham Park, South Gloucestershire.





48

CHARLES FRANÇOIS GRENIER DE LACROIX, CALLED LACROIX DE MARSEILLE (? C. 1700-1779 BERLIN)

An Italian landscape with figures

signed and dated 'G. R. De LaCroix / P. Romae . 1745 . '(lower left)
oil on canvas
25¼ x 19½ in. (64.3 x 48.5 cm.)

\$20,000-30,000

PROVENANCE:

with Segoura Antiques, Paris, where acquired by the present owner in 1997.

Charles François Lacroix was born in Marseilles, and little is known of his early training except that he was a pupil of the celebrated marine and landscape painter Joseph Vernet (1714-1789), in whose studio in Rome he served as an assistant in the 1740s. While his two earliest known works, pendant seascapes, are signed and dated 1743, there is no documentary evidence concerning him until 1754, when he registered as living in Rome. He

was in Naples by 1757, where he painted the local countryside and first came into contact with Mount Vesuvius, which he would often depict throughout the rest of his career. By 1776, he was back in Paris and exhibited at the Salon du Colisee. In 1780-82, he is known to have participated in the Salon de la Correspondance, the only regular alternative public exhibition to the Salons of the official Academy, of which he was never a member.

While living in Rome, Lacroix imitated, and sometimes copied, the seascapes of Adrien Manglard and Vernet, while his mature manner maintained a sense of fantasy that is largely absent from their works. Known as 'Della Croce' in Rome, Lacroix achieved considerable commercial success, as attested to by his large output and by the numerous engravings made after his paintings.

The present painting is among the artist's earliest signed and dated works, executed in Rome in 1745, while he was still working in the studio of Vernet, and it is strongly influenced by the master's style. Excellently preserved, it depicts an imaginary, picturesque view of the Roman countryside that is clearly inspired by the landscape in the immediate environs of Tivoli.



49

**JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE (ANTWERP
1662-1749 ROME)**

*The falls of Tivoli with the Temple of the Sibyl and figures resting in
the foreground*

oil on canvas
28 x 20³/₈ in. (71.2 x 51.8 cm.)

\$20,000-30,000

PROVENANCE:

with P. & D. Colnaghi & Co., London.
[Property from the Estate of James Macarthur Thomson]; Christie's, New York,
12 January 1994, lot 26, where acquired by
The Collection of Khalil Rizk, New York.

LITERATURE:

A. Busiri Vici, *Jan Frans van Bloemen, 'Orizzonte'*, Rome, 1974, n.p., no. 135.



50

GIACINTO DIANO (POZZUOLI 1731-1804 NAPLES)

The Gathering of the Manna

oil on canvas

42 x 29¼ in. (106.7 x 74.3 cm.)

\$30,000-50,000

PROVENANCE:

Private Collection, Paris.

with Heim Gallery, London, by 1977.

Property from the Collection formed by the British Rail Pension Fund;
Sotheby's, New York, 30 January 1997, lot 105.

EXHIBITED:

Detroit, Detroit Institute of Arts, on loan, 1982-1995.

LITERATURE:

N. Spinosa, *Pittura napoletana del Settecento*, Naples, 1987, pp. 120 and 268,
no. 145, fig. 180.

The present painting is a *bozzetto* for the altarpiece, dated 1771, for the lateral choir walls of the Chiesa del Corpus Domini in Gragnano, Italy.

We are grateful to Professor Nicola Spinosa for his assistance in cataloguing the present lot.



51

**STUDIO OF GIOVANNI PAOLO PANINI (PIACENZA 1691-1765
ROME)**

An architectural capriccio with the Farnese Hercules

oil on canvas
40 $\frac{7}{8}$ x 63 $\frac{3}{4}$ in. (104 x 162.4 cm.)

\$50,000-70,000

PROVENANCE:

(Probably) Thomas King, 5th Baron King (1712-1779), Ockham Hall and by descent to William King-Noel, 1st Earl Lovelace, FRS, (1805-1893). Anonymous sale; Christie's, London, 10 December 1993, lot 61, as 'Attributed to Giovanni Paolo Panini,' where acquired by Covent Garden Gallery on behalf of the present owner.

Giovanni Paolo Panini and his studio specialized in *vedute* and *capricci* of Roman ruins. The present painting takes inspiration from a composition in a Roman private collection. While elements of the invented architecture and the figures have been altered, the artist quotes Panini's depiction of the Farnese Hercules and the Arch of Janus (see F. Arisi, *Gian Paolo Panini e i fasti della Roma '700*, Rome, 1968, p. 411, no. 361). When this painting was offered in 1993, Professor Ferdinando Arisi considered it to be an autograph work on the basis of a transparency.

We are grateful to Professor David R. Marshall for proposing the attribution on the basis of photographs and for his assistance with the cataloging.



•52 THIS LOT IS OFFERED WITHOUT RESERVE

ITALIAN SCHOOL, 18TH CENTURY

An architectural capriccio with figures

oil on canvas

29 $\frac{7}{8}$ x 38 $\frac{5}{8}$ in. (75.9 x 98.3 cm.)

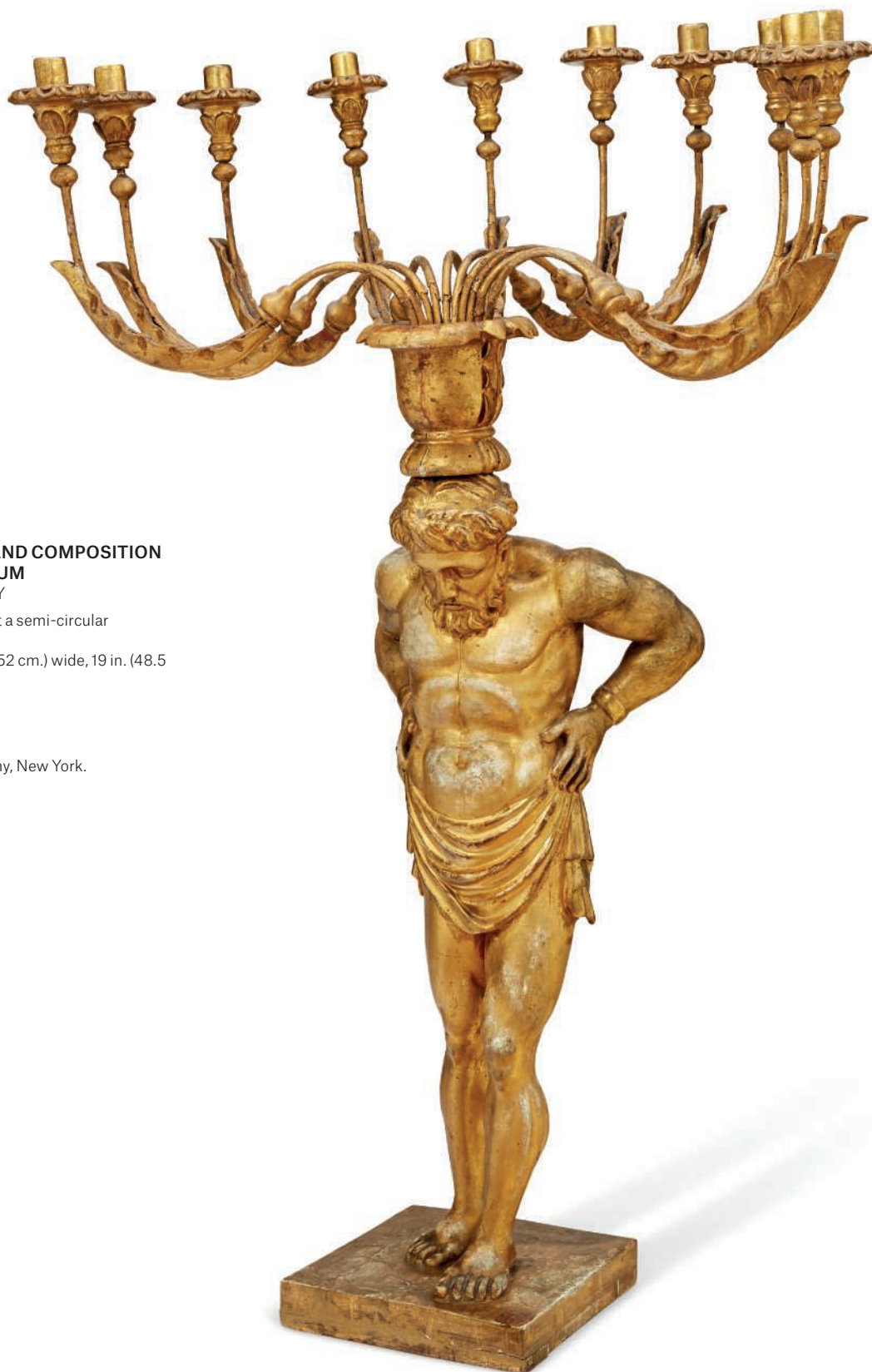
\$5,000-7,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 11 June 1981, lot 72, as 'Giovanni Ghisolfi'.

The Collection of Khalil Rizk, New York.

The Chinese Porcelain Company, New York.



■53

**AN ITALIAN GILTWOOD AND COMPOSITION
TEN-LIGHT CANDELABRUM**

FIRST-HALF 19TH CENTURY

Modelled as Atlas, holding aloft a semi-circular
candelabra issuing branches

51 in. (129.5 cm.) high, 20½ in. (52 cm.) wide, 19 in. (48.5
cm.) deep

\$5,000-8,000

PROVENANCE:

The Chinese Porcelain Company, New York.



54

**AN ITALIAN GILT-METAL AND HARDSTONE TABLE CASKET
THE MOUNTS AND STONES 17TH CENTURY AND LATER**

The pyramidal lid mounted with a mother pelican and her young, veneered with various hardstones including *lapis lazuli*, *agate*, and marbles, mounted throughout with scrolling foliage, roses and shells, opening to red silk lined interior

12 in. (30.5 cm.) high, 10 in. (25.5 cm.) square

\$5,000-7,000

55

A PAIR OF SAVONA MAIOLICA VASES AND COVERS
19TH CENTURY, POSSIBLY SPURIOUS BROWN SCRIPT JACQUES
BOSELLY MARKS

Each urn form with lion mask handles on spreading circular socle, the lid with pear finial applied with oval bosses, painted overall with vignettes of hunting scenes

12½ in. (31.7 cm.) high

(4)

\$1,000-1,500



■56

**A NORTH ITALIAN CREAM-PAINTED AND PARCEL-GILT
CONSOLE TABLE**

POSSIBLY LOMBARDY, CIRCA 1820

The green marble top on frieze carved with palmettes and leaves, raised on two winged term supports with hoof feet, on faux marble plinth
37 in. (94.5 cm.) high, 57½ in. (146 cm.) wide, 24 in. (61 cm.) deep

\$10,000-15,000

PROVENANCE:

The Chinese Porcelain Company, New York.

The design of this striking console table, with winged maiden herm monopodia supports à l'antique, relates to the *oeuvre* of French architect-designers Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853). The 1812 edition of their popular work *Recueil des Décorations Intérieures* influenced many Italian designers working in the Empire taste

such as Giuseppe Berlendis, Pietro Ruga, and Lorenzo Roccheggiani, whose 1811 publication entitled *Invenzioni diverse di mobili ed utensili Sacri e Profani* was directly influenced by Percier and Fontaine's catalogue. The winged figures of the present table relate to not only Ruga and Roccheggiani's bold neoclassical creations from the abovementioned catalogue but also to those of Luigi Canonica and Giuseppe Foresti, whose furniture designs were often executed in a gold and white or cream color scheme in the Lombard workshops. The particularly bold palmettes and the plump fluted bodies of the herm supports indicate that this table was conceived in the later phase of the Italian Empire style, which persevered until the mid-1840s and remained popular with both the aristocracy and the fashion-conscious bourgeoisie. Designers active during this period include Antonio Basoli, Domenico Moglia, Gennaro Aveta, and Giuseppe Borsato, all of whom were highly prolific in the 1830s.





■57

A NORTH ITALIAN GILTWOOD AND BLUE-PAINTED CONSOLE

CIRCA 1785, REDUCED IN WIDTH

The demi-lune alabaster top supported on conforming frieze decorated with anthemion and foliate garland, raised on urn form tapering fluted legs

38½ in. (98 cm.) high, 40½ in. (103 cm.) wide, 19½ in. (49.5 cm.) deep

\$5,000-7,000

■58

AN ITALIAN STEEL, GILT BRONZE AND SPECIMEN MARBLE CENTER TABLE

THE TOP ITALIAN, 19TH CENTURY, THE BASE 20TH CENTURY

The geometric patterned specimen top with *brocatello di Spagna, rouge griotte, lapis lazuli*, raised on fluted tapering legs

29½ in. (75 cm.) high, 53½ in. (136 cm.) wide, 26¼ in. (67 cm.) deep

\$5,000-8,000

PROVENANCE:

The Chinese Porcelain Company, New York.









59

**A LARGE PAIR OF FRENCH FAIENCE BLUE AND WHITE JARS
AND COVERS**

PROBABLY ROUEN, MID-18TH CENTURY

Each shoulder painted with masks suspending garlands of flowers and pomegranates, the cover, neck and foot all with additional stylized foliate motifs

26¾ in. (67.9 cm.) high

(4)

\$2,000-4,000

PROVENANCE:

With Earle D. Vandekar, New York.



■60

A PAIR OF LOUIS XVI CREAM-PAINTED FAUTEUILS

BY PHILIPPE POIRIER, CIRCA 1775

The round backs, seats and arms covered in close-nailed brown leather upholstery, one stamped .H.P.O.R... under front rail

(2)

\$5,000-7,000

The stamp found on one of these chairs is certainly that of Philippe Poirier, *maître* in 1765.





Hamilton Palace

■ 61

AN ITALIAN GILTWOOD SIDE TABLE

PROBABLY FLORENCE, CIRCA 1740

With a later green marble top above a pierced, carved frieze with scrolling foliate swags and floral garlands, supported on mythical winged beasts resting on scrolling bracket legs, joined by a stretcher centered with a bowl of fruit, with two green stamped French & Co. numbers '53299' 34 in. (86.5 cm.) high, 65½ in. (166.5 cm.) wide, 33 in. (84 cm.) deep

\$10,000-15,000

PROVENANCE:

William Alexander Louis Stephen Douglas-Hamilton, 12th Duke of Hamilton (1845-1895), Lanarkshire until sold: The Hamilton Palace Collection, Christie's London, 17 June-20 July 1882, almost certainly lot 670 or 671 (£100 16s) to C.J. Ross. The Collection of Edulji and Bachoo Dinshaw, New York. Acquired by French and Company, New York, 20 May 1953. Sold, 2 August 1968, (\$6500) to unidentified buyer 'Davis(?)'.

LITERATURE:

COMPARATIVE LITERATURE:

Maxwell, Christopher Luke (2014) *The dispersal of the Hamilton Palace collection*. PhD thesis, University of Glasgow. A.A. Tait, 'The Duke of Hamilton's Palace', *The Burlington Magazine*, Vol. 125, No. 964, July 1983, pp. 394-402

The present lot, stamped '53299' twice in green to the backrail, appears in the records of New York dealers French and Company. Interestingly, French & Co. describes the table as a 'Chippendale style carved and gilt console table with marble top' likened to the work of Thomas Johnson. It further describes the top as 'porphyry red scagliola,' indicating the marble on the present lot is later associated. The document mentions a Hamilton Palace provenance and also states that it was purchased it from 'Miss B. Dinsha' of 1081 Fifth Avenue, New York in 1953 for \$1,000, thus tracing the history of this table to two significant yet ephemeral collections, since lost to time and circumstance.

Hamilton Palace

The table is almost certainly one of a pair sold in The Hamilton Palace Collection auction catalogue as lots 670 and 671 (Christie's London, 17 June-20 July 1882). The tables, which have corresponding dimensions are described as 'A Venetian Pier-Table' (lot 670) and 'The Companion Table' (lot 671). The priced catalogue records that both tables were purchased by an unidentified 'C.J. Ross' for a total of £100 and 16s.

Hamilton Palace, situated approximately ten miles southeast of Glasgow, was the principal seat of the Dukes of Hamilton for nearly 300 years. It was at one time among the grandest stately homes in Great Britain, filled with exceptional furniture, magnificent paintings, and the finest decorative objects and antiquities rivaling those of the Royal Collection. Alexander, the 10th Duke of Hamilton (1767-1852), remembered for his princely taste and lavish spending, notably expanded the palace and embellished the collection with important works associated with Versailles and the Palazzo della Cancelleria as well as various kings, queens, emperors, dukes and cardinals. By the time of his death the palace was a treasure trove of almost unmatched splendor. By the last quarter of the 19th century, the majority of the family's wealth had been squandered and the palace had fallen into a state of neglect. In order to save the family's fortune, the dispersal of the core of the Hamilton Collections took place over two tremendous house sales at Christie's London in 1882 and 1919. The 1882 sale in particular garnered substantial public interest on both sides of the Atlantic and can be argued as the first of truly global significance. Regarded as the sale of the century, many viewed it as an opportunity to witness and even safeguard one of the nation's finest art collections. It was indeed an unparalleled success. The 2,213 lots raised a record total of £397,562 0s 6d, one that would not be matched for another 30 years.

Despite the successful auctions, the cost of restoration for Hamilton Palace, which had lost its structural integrity due to subsidence from excessive coalmining on the grounds, remained too exorbitant and it was thus demolished in the 1920s. Christie's sale of the Hamilton Palace Collection remains amongst the greatest auctions of furniture and works of art ever carried out, with many pieces now belonging to important museum and private collections.

1081 Fifth Avenue

'Miss B. Dinsha' refers to Bachoo Dinshaw (Countess Bachoobai Woronzow-Dashkow, 1914-2003). Bachoo and her brother Edulji Dinshaw (1916-1970) belonged to a prominent Parsi family from Mumbai and settled in New York shortly before World War II. They bought a townhouse at 1081 Fifth Avenue, which Edulji filled with a well-appointed collection of remarkable museum quality furniture, porcelain and decorative objects of significant historical importance. Unfortunately, the townhouse was razed around 1960 to make way for 1080 Fifth Avenue, which stands in its place today.





■62

FRENCH, 18TH/19TH CENTURY

A TERRACOTTA OR TINTED-PLASTER FIGURE OF A HUNTER

Modelled resting against a tree trunk hung with fresh game and a rifle
67 in. (170 cm.) high, 22½ in. (57 cm.) wide, 15½ in. (39.5 cm.) deep

\$1,500-2,500

PROVENANCE:

The Chinese Porcelain Company, New York.

■63

A PAIR OF GEORGE II MAHOGANY LIBRARY ARMCHAIRS
CIRCA 1760

The shaped back, padded arms and seat upholstered in close-nailed cream upholstery, on acanthus-carved cabriole legs ending in scrolled toes (2)

\$10,000-20,000





■ 64

A GEORGE II MAHOGANY TRIPOD TABLE
CIRCA 1755

The rectangular top with molded border, raised on tapering fluted column, supported on foliate carved tripod base ending in scrolled toes on leather casters
27¼ in. (69.5 cm.) high, 33¾ in. (86 cm.) wide, 27 in. (69 cm.) deep

\$4,000-6,000

65

A PAIR OF FRENCH FAIENCE MODELS OF RECUMBENT LIONS

18TH/19TH CENTURY, PROBABLY ROUEN

Each modeled with its tail across its back, laying on a grassy mound
15½ in. (38.4 cm.) long (2)

\$1,500-2,000



■66

**AN EARLY GEORGE III ORMOLU-MOUNTED MAHOGANY
COMMODOE**

IN THE MANNER OF JOHN COBB, CIRCA 1760-65

Of serpentine form, with two short and two long drawers each with sycamore cockbeading, the sides with sycamore line inlay and mounted with handles 32 in. (81.5 cm.) high, 45½ in. (115.5 cm.) wide, 24¼ in. (62.5 cm.) deep

\$8,000-12,000

PROVENANCE:

The Collection of Lord Samuel of Wych Cross.

This subtly bowed commode, veneered in beautifully figured mahogany and ormolu-mounted in the French manner is characteristic of the Royal cabinet-maker John Cobb (d. 1785). John Cobb established his partnership with William Vile (d.1767) in circa 1751, and were among the accomplished cabinet-makers of the mid-Georgian period. Their work is characterized by confident lines, well-chosen, high-quality timber and beautifully detailed carving. This elegant commode is designed in the George III 'French' taste, and features foliate handles with fixed bails typical of this style. The pierced angle mounts and drop handles are comparable to a number of *bombé* form commodes by Cobb, often similarly raised on cabriole legs ending in *sabots*. A pair of commodes with nearly identical pierced foliate handles and mounts to the apron were commissioned by the Duke of Norfolk and supplied to Norfolk House, London (one illustrated in A. Coleridge, *Chippendale Furniture*, New York, 1968, fig. 234).





67

A PAIR OF CHINESE PORCELAIN BLUE AND WHITE SMALL MOLDED DISHES
KANGXI PERIOD (1662-1722)

Each decorated at the center with large peony blossoms, the rim molded with three rocky outcrops issuing blossoming prunus, chrysanthemum and peony, the reverse with underglaze blue double circle and *Ding* emblem
8 1/8 in. (20.6 cm.) diameter (2)

\$2,500-3,500



68

A PAIR OF ORMOLU-MOUNTED CHINESE PORCELAIN BLUE AND WHITE BOTTLE VASES
KANGXI PERIOD (1662-1722)

The pear-form vases with panels of stylized flower heads, the elongated necks with blossoms on scrolling vine, the ormolu mounts with gadrooned bands
11 in. (28 cm.) high (2)

\$3,000-5,000



■69

A GEORGE II GILTWOOD OVERMANTEL MIRROR INSET WITH CHINESE EXPORT REVERSE MIRROR PAINTINGS

CIRCA 1760

The shaped plates within a gilt foliate scroll frame, the outer panels decorated with scenes of landscapes, colorfully plumed birds, flora and fauna
58 in. (147.5 cm.) high, 73 in. (185.5 cm.) wide

\$100,000-200,000

EXHIBITED:

The Chinese Porcelain Company, *Chinese Glass Paintings & Export Porcelain*, New York, 8 October - 9 November, 1996.

LITERATURE:

M. Harris and Sons, A Catalogue and Index of Old Furniture and Works of Decorative Art From Late Sixteenth Century - Early Nineteenth Century, Pt. II, London, 1938, p. 194, pl. XIII 4.

The Chinese Porcelain Company, Chinese Glass Paintings & Export Porcelain, New York, 8 October - 9 November, 1996, p. 26, no. 9.

This monumental mirror is remarkable not only for its unusually large scale but equally for its elaborate scene painting within a beautifully drawn giltwood frame. The frame follows the designs of London's pre-eminent cabinet-makers such as John Linnell or Thomas Chippendale. The pairing of reverse painted mirror glass with flat glass represents the ingenuity and collaboration between Chinese and British artists of the mid-18th century.

THE ART OF CHINESE MIRROR PAINTING

The practice of painting on mirrors developed in China after 1715 when the Jesuit missionary Father Castiglione arrived in Beijing. He found favor with the Emperors Yongzheng and Qianlong and was entrusted with the decoration of the Imperial Garden in Beijing. He learned to paint in oil on glass, a technique that was already practiced in Europe but which was unknown in China in 1715. Chinese artists, already expert in painting and calligraphy, took up the practice, tracing the outlines of their designs on the back of the plate and, using a special steel implement, scraping away the mirror backing to reveal glass that could then be painted. Glass paintings were made almost entirely for export, fueled by the mania in Europe for all things Chinese. Although glass vessels had long been made in China, the production of flat glass was not accomplished until the 19th century. Even in the Imperial glass workshops, set up in Beijing in 1696 under the supervision of the Bavarian Jesuit Kilian Stumpf, window glass or mirrored glass was not successfully produced. As a result, from the middle of the 18th century onwards, when reverse glass painting was already popular in Europe, sheets of both clear and mirrored glass were sent to Canton from Europe. They most often depicted bucolic landscapes, frequently with sumptuously dressed Chinese figures at leisurely pursuits. Once in Europe the best were often placed in elaborate giltwood Chippendale or Chinoiserie frames.

Related examples of overmantel mirrors incorporating Chinese mirror paintings include one sold Christie's, New York, 21 January 1999, lot 557 (\$85,000) attributed to William and John Linnell and dated from 1755. For another example that features similarly beautiful reverse-painted panels dated from 1765 and previously in the collection of the Hon. Mrs. George Keppel see Christie's, New York, 18-19 April 2012, lot 57 (\$290,500) and subsequently sold Christie's, London, 7 July 2016, lot 322 (£194,500).







70

A CHINESE FAMILLE VERTE ROULEAU VASE

KANGXI PERIOD (1662-1722)

Decorated with a continuous scene of two peacocks perched on rocks amidst flowering chrysanthemums
18 $\frac{3}{8}$ in. (46.7 cm.) high

\$2,000-3,000

PROVENANCE:

The Chinese Porcelain Company, New York, no. P2427.

71

A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE VERTE FIGURAL CANDLESTICKS

KANGXI PERIOD (1662-1722)

Each smiling and standing on a rocky outcrop in elaborate robes and black boots, with one hand on hip, the other holding a nozzle molded as a bowl
11 $\frac{1}{2}$ in. (29.2 cm.) high (2)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 7 November 2012, lot 506.
The Chinese Porcelain Company, New York.



72

**A PAIR OF CHINESE PORCELAIN
FAMILLE VERTE LARGE BUDDHIST
LIONS**

KANGXI PERIOD (1662-1722)

Each seated with heads turned and mouths open in a ferocious stare, one with a cub clambering up towards its chest, the other with a brocade ball in its paw, each atop a rectangular base painted with blue prunus and auspicious objects on a background of green 'cracked ice'

17¼ in. (43.7 cm.) high

(2)

\$10,000-15,000





73

A MOLDED CHINESE SOFT-PASTE BOTTLE VASE
18TH CENTURY

Decorated on the body with a floral scroll beneath a stiff leaf band on the neck
between *ruyi* bands
13½ in. (34.3 cm.) high

\$2,000-3,000

74

A CHINESE DEHUA FIGURE OF A SEATED LADY
17TH CENTURY

The lady shown playing a mandolin and seated on rock, with a crane at her
knee
13½ in. (34.6 cm.) high

\$2,000-3,000

PROVENANCE:

The Collection of Khalil Rizk, New York.
The Chinese Porcelain Company, New York.



75

A CHINESE INCISED PALE BLUE-GREEN-GLAZED VASE
17TH-18TH CENTURY

With pear-form body and garlic mouth, decorated with confronting winged
dragons within a dense floral vine ground
8⅞ in. (22.5 cm.) high

\$3,000-5,000

PROVENANCE:

The Collection of Khalil Rizk, New York.



76

AN ORMOLU-MOUNTED CHINESE EXPORT PORCELAIN FAMILLE ROSE ROOSTER EWER AND COVER

QIANLONG PERIOD (1736-1795), THE ORMOLU 19TH CENTURY

With his feathers picked out in colorful enamels, his breast, head comb and wattle shaded pink, with an ormolu beak, tail and feet, the cover finial molded as a small chick
8 in. (20.3 cm.) long, overall (2)

\$5,000-8,000

PROVENANCE:

The Chinese Porcelain Company, New York.

77

A RARE CHINESE REPOUSSÉ ENAMEL BLUE-GROUND VESSEL AND COVER

GUANGZHOU, QIANLONG PERIOD (1736-1795)

Decorated in raised gilt-metal on the blue enamel ground, the box with an upper band of archaistic dragons above florets within leafy panels and c-scrolls enclosing the foot, the cover with further decorative bands
8¾ in. (22.2 cm.) high

\$6,000-8,000

PROVENANCE:

The Chinese Porcelain Company, New York.
The Collection of Khalil Rizk, New York.

EXHIBITED:

New York, The International Fine Art & Antique Dealers Show, *Chinese Painted Enamels of the 18th Century*, 14-21 October 1993; The Chinese Porcelain Company, 23 October-6 November 1993.

LITERATURE:

The Chinese Porcelain Company, *Chinese Painted Enamels of the 18th Century*, New York, 1993, pp. 12-13, no. 8.

This vessel and cover opens in an unusual way, so that the inverted, hollow cover can serve as a water pot and the vessel as a vase. A related, larger pair of lobed boxes and covers in the Victoria and Albert Museum, London, is decorated with a blue ground in a similar technique, and is illustrated by H. Garner in *Chinese and Japanese Cloisonne Enamels*, London, 1976, no. 78.





78

**A PAIR OF CHINESE EXPORT PORCELAIN FAMILLE VERTE
FIGURES OF BOYS RIDING QILIN**

KANGXI PERIOD (1662-1722)

The boys dressed in elaborate robes painted with cranes and chrysanthemums, one presenting a ruyi scepter, the other a lotus branch, the beasts standing four square with their mouths open

9½ in. (34 cm.) high

(2)

\$8,000-12,000

PROVENANCE:

The Chinese Porcelain Company, New York.



79

**A PAIR OF LARGE CHINESE SANCAI-GLAZED POTTERY
FIGURES OF BOYS**

MING-EARLY QING DYNASTY

Each shown standing with the hands clasped in front, emerging from a
stylized mask base

19½ in. (49.5 cm.) high, wood stands

(2)

\$6,000-9,000

PROVENANCE:

The Collection of Khalil Rizk, New York.



■80

A FRENCH ORMOLU-MOUNTED CHINESE TURQUOISE GLAZED VASE

LATE 18TH/FIRST HALF 19TH CENTURY

The bottleneck vase with ormolu collar hung with chains, on circular foot
11¾ in. (30 cm.) high, 7¾ in. (19.5 cm.) diameter

\$1,500-2,000

■81

A GERMAN ORMOLU-MOUNTED MAHOGANY GUERIDON

BY DAVID ROENTGEN, CIRCA 1785

The circular rotating tilt-top with pierced wooden frieze and ormolu band, supported on fluted column raised on stepped tripartite base, stamped *ROENTGEN* to underside of stem, the stamp possibly later applied
30 in. (76 cm.) high, 25½ in. (65 cm.) wide

\$30,000-50,000

PROVENANCE:

Anonymous sale; Poulaine le Fur, Hôtel des Ventes du Palais, Palais des Congrès, Paris, 22 June 2000, lot 88 (FF 580.000).

With its beautifully figured mahogany timber, fine ormolu mounts, and overall pure form inspired by contemporaneous English tripod tables, this elegant *guéridon* is a product typical to the workshop of David Roentgen in the late eighteenth century. A particularly interesting feature of this work that distinguished it from contemporaneous similar French models is the inventive wooden gallery that Roentgen used in lieu of a gilt bronze gallery. Roentgen is known to have produced similar models in various sizes, some of which were used to serve tea or small meals in intimate domestic settings. Its similarity with late Louis XVI *guéridons*, the French provenance of most surviving comparable examples, and the presence of a maker's stamp suggest that Roentgen's workshop produced these tables for the French, and possibly Russian, markets, see W. Koeppel, ed., *Extravagant Inventions: The*

Princely Furniture of the Roentgens, New Haven and London, 2012, p. 200.

The curious stepped silhouette of the legs of this table is unlike anything found on comparable pieces by Roentgen but it echoes the outline of the much-used and favored staircase-like drawers found in the interiors of many of Roentgen's rolltop desks, such as the famous Apollo desk in the Hermitage Museum, the one at Chatsworth, another one in the J. Paul Getty Museum, and one in the collection of the Klassik Stiftung, Weimar, see *ibid.*, pp.154, 167, 206, and 214, respectively. This motif is also widely used by Roentgen on the exterior of his pieces, including many of his well-known caskets and desks at Pavlovsk and Gatchina, see J. M. Greber, *Abraham und David Roentgen: Möbel für Europa*, Starnberg, 1980, vol. 2, pp. 306 and 326, respectively. A similar table with identical wooden gallery comparable stem, and stamped by Roentgen is illustrated Koeppel, *op. cit.*, p. 201. This table and two similar examples found in a North American private collection also share almost identical figuring to the mahogany top; another characteristic reinforcing the attribution of this lot to the Roentgen workshop.



■82

AN EMPIRE ORMOLU-MOUNTED MAHOGANY, AMARANTH, CITRONNIER AND MARQUETRY SECRETAIRE A ABBATANT
BY CHARLES-JOSEPH LEMARCHAND, CIRCA 1805

The rectangular *brocatelle d'Espagne* marble top above a frieze mounted with fruiting tazza, and flaming vessels, with caryatid supports, the fall front opening to eight drawers and tooled green leather writing surface, with marquetry frieze of classical motifs, supported on winged term monopodia and mirrored back, stamped *LEMARCHAND* twice to underside of base

\$20,000-40,000

PROVENANCE:

The Chinese Porcelain Company, New York.

LITERATURE:

The Chinese Porcelain Company, *Important Continental Furniture and Chinese Export Porcelain*, New York, 2000, pp. 56-59, no. 19.

Charles-Joseph Lemarchand, *maître* in 1789.

A contemporary of Bernard Molitor and working in a similar style, Charles-Joseph Lemarchand was one of the most popular cabinet makers of post-revolutionary Paris. Charles-Joseph's *atelier* was taken over by his son Louis-Edouard, who was an inventive craftsman and successful businessman, securing a number of commissions during the Bourbon restoration and delivered pieces for Saint-Cloud, Trianon, and the Tuilleries.

With its ormolu-mounted mahogany front opening to a whimsically-inlaid satinwood interior, the *secrétaire à abbatant* offered here is an archetypical work produced by Lemarchand in the early 1800s. During the Consulat and early Empire periods Lemarchand produced an array of case furnishings that share a number of decorative elements with this lot; these include the very clear outlines, the ormolu herm mounts, the figural marquetry in Pompeian taste, the winged monopodia legs, and the use of contrasting secondary timbers. Comparable examples from *Lemarchand's oeuvre* include a *bonheur du jour* of similar form and ormolu mounts, sold Christie's, Paris, December 7, 2005, lot 87; an ebony-inlaid citronnier commode with partially identical marquetry and comparable patinated bronze herms, see D. Ledoux-Lebard, *Le Mobilier Français du XIX^e Siècle*, Paris, 1984, p. 413; and a citronnier *secrétaire* of identical form and mirrored lower section, with the same monopodia legs and herm busts and similar Pompeian-style marquetry executed in ebony, see *ibid.* p. 412.







84

ERCOLE BAROVIER (1889-1974)

'CREPUSCOLO AURATO' VASE, CIRCA 1968

blown glass with metallic filament inclusions, executed by Barovier & Toso, Italy
14¾ in. (37.5 cm.) high, 4¾ in. (12 cm.) diameter

\$2,500-3,500

LITERATURE:

A. Dorigato, *Ercole Barovier 1889-1974: Vetrario Muranese*, exh. cat., Museo Correr, Venice, 1989, p. 142.



83

ERCOLE BAROVIER (1889-1974)

BARBARICO VASE, CIRCA 1951

blown glass with textured surface, executed by Barovier & Toso, Italy
12½ x 6 x 5 in. (31.8 x 15.2 x 12.7 cm)

\$1,500-2,000

LITERATURE:

M. Barovier, ed., *L'arte dei Barovier: vetrai di murano 1866-1972*, Venice, 1993, p. 159, no. 132.

M. Heiremans, *Art Glass from Murano: 1910-1970*, Stuttgart, 1993, p. 50.

A. Dorigato, *Ercole Barovier 1889-1974: Vetrario Muranese*, exh. cat., Museo Correr, Venice, 1989, pp. 92-93, no. 82 (illustrates technique).



85

YOICHI OHIRA (B. 1946)

UNIQUE VASE, 2000

internally decorated and wheel-carved glass, executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy, the underside incised *Yoichi Ohira Mo. L. Serena Mo. G. Barbini 1/1 unico Thursday 26-10-2000 murano* and with artist's cypher
9¼ in. (23.5 cm.) high, 5½ in. (14 cm.) diameter

\$5,000-7,000

86

YOICHI OHIRA (B. 1946)

UNIQUE VASE, 2000

internally decorated glass with wheel-carved surface, executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy, the underside incised *Yoichi Ohira Mo. L. Serena Mo. G. Barbini 1/1 unico murano Friday 18.02.2000* and with artist's cypher

5½ in. (14 cm.) high, 5½ in. (14 cm.) diameter

\$5,000-7,000



87

YOICHI OHIRA (B. 1946)

UNIQUE VASE, 2000

internally decorated glass with wheel-carved surface, executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy, the underside incised *Yoichi Ohira Mo. L. Serena Mo. G. Barbini 1/1 unico Friday 20-10-2000 murano* and with artist's cypher

9 in. (22.9 cm) high, 5 in. (12.7 cm) diameter

\$5,000-7,000





88
A CHINESE 'REALGAR' GLASS BOTTLE VASE

18TH-19TH CENTURY

The opaque glass of russet color with swirled pale-orange tones, with the bulbous body rising to a tall, cylindrical neck on a short foot, the recessed base with a Qianlong mark

6½ in. (16.5 cm.) high
\$4,000-6,000

89
A CHINESE EXPORT PORCELAIN FAUX MARBLE TEAPOT AND COVER

QIANLONG PERIOD (1736-95)

Overall glazed in sepia, iron-red and grisaille, the spout molded as a branch, with a wishbone handle and a peach finial

7¼ in. (18.5 cm.) long, overall (2)

\$800-1,200



90

A PAIR OF POLYCHROME-PAINTED TERRACOTTA FIGURES

POSSIBLY ITALIAN, 19TH/EARLY 20TH CENTURY

Each depicted as a seated musician, one with an accordion, the other with a lute

14¼ in. (36 cm.) high, 9¾ in. (25 cm.) wide, 7 in. (18 cm.) deep (2)

\$3,000-5,000

PROVENANCE:

The Collection of Khalil Rizk, New York.







91

ANTONIO TEMPESTA (FLORENCE 1555-1630 ROME)

A battle scene

inscribed 'Anto.Tempesta'

black chalk, pen and brown ink, brown wash, fragmentary watermark star in a circle

6¼ x 8 in. (15.9 x 22 cm)

\$3,000-4,000

PROVENANCE:

Sir Charles Greville (1763-1832), England (L. 549); by descent to George Guy, Earl of Warwick (1818-1893), Warwick (L. 2600). The Karen Dean Bunting Trust, Kansas City; Sotheby's, New York, 20 January 1982, lot 42. The Collection of Khalil Rizk, New York.

ENGRAVED:

This composition of horsemen in battle can be compared to similar drawings at the Morgan Library and Museum in New York (inv. 1993.98), and in the British Museum (inv. 1946,0713.535; see N. Turner, *Florentine drawings of the Sixteenth Century*, London, 1987, no. 55, ill.).



92

LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)

The Death of Cleopatra

pen and brown ink, brown wash
10 x 15¾ in. (25.5 x 40 cm)

\$7,000-10,000

PROVENANCE:

Unidentified collector (his mark, 'D. H. H. F.' in a rectangle, not in Lugt).
with Durlacher Brothers, New York.
Tomàs Harris (1908-1964), London.

LITERATURE:

B. Suida Manning and W. Suida, *Luca Cambiaso. La vita e le opere*, Milan, 1958, p. 88, ill.
L. Magnani, *Luca Cambiaso da Genova all' Escorial*, Genoa, 1995, p. 97, ill.
C. C. Gillham and C. H. Wood, *European Drawings from the Collection of the Ackland Art Museum*, Chapel Hill, 2001, p. 24, under no. 3.
J. Bober in *Luca Cambiaso 1527-1585*, exhib. cat., Austin, Blanton Museum of Art, Genoa, Palazzo Ducale, 2006-2007, p. 270, under no. 30.

This drawing is connected to a fresco executed by Cambiaso on the ceiling of the reception room on the second floor of the Palazzo Vincenzo Imperiale in Genoa. The fresco was destroyed during World War II, but it is known from old photographs (Magnani, *op. cit.*, p. 97, fig. 99). Cambiaso's large *modello* for the decoration survives at the Ackland Art Museum at Chapel Hill (inv. 79.66.1; see Gillham and Wood, *op. cit.*, no. 3). Several drawn versions of the composition are known. A sheet from the Lempereur collection was sold at Christie's, London, 7 July 2010, lot 303, and another version is in the Scottish National Gallery, Edinburgh (inv. D718; see K. Andrews, *Catalogue of Italian Drawings*, London, 1968, I, p. 25, fig. 195). A third drawing, representing only one figure group of the scene, is at the Nationalmuseum in Stockholm (inv. NM 1588/1863; see P. Bjurström, *Italian Drawings. Venice, Brescia, Parma, Milan, Genoa*, Stockholm, 1979, no. 304, ill.). As argued by Jonathan Bober (*op. cit.*, p. 270, under no. 30), the present sheet is an earlier version of the final composition developed in the fresco. While the general organization of the scene and the main motifs are fully developed, the foreground is still largely empty.

BARTOLOMEO PASSAROTTI (BOLOGNA 1529-1592 ROME)*The head of the Virgin with the Annunciation*

signed 'BPassarotto. F.' ('BP' in ligature) (lower right)
pen and brown ink, gray wash (added later)
18 x 14½ in. (46 cm x 36.5 cm)

\$20,000-30,000

PROVENANCE:

Egnazio Danti (1536-1586), Rome.
Probably Canons Regular of S. Salvatore, Bologna.
Probably Dominco Grossi, Bologna.
August Grahl (1791-1868), Dresden (L. 1199).
Felix Becker (1864-1928), Leipzig.
with R.E.A. Wilson, London (*Catalogue of Drawings by Old Masters and Modern Artists*, 1934, no. 103, ill.)
Anonymous sale; Sotheby's, London, 25 March 1965, lot 59.
Anonymous sale; Christie's, New York, 30 January 1997, lot 14.

EXHIBITED:

Princeton, Princeton University Art Museum, *500 Years of Italian Master Drawings from the Princeton University Art Museum*, 2014 (no catalogue).

LITERATURE:

V. Borghini, *Il Riposo*, Florence 1584, p. 566.
C. C. Malvasia, *Felsina pittrice*, Bologna, 1678, II, p. 245.
A. Bolognini-Amorini, *Vite dei pittori ed artefici bolognesi*, Bologna, 1841-1845, I, p. 92.
F. Becker, *Handzeichnungen alter Meister in Privatsammlungen. Fünfzig bisher nicht veröffentlichte Originalzeichnungen des XV. bis XVIII Jahrhunderts*, Leipzig, 1922, p. 13, ill.
Dizionario enciclopedico Bolaffi dei pittori e degli incisori italiani dall'XI al XX secolo, Turin, 1975, VIII, p. 362.
M. Fanti, 'Spigolature d'archivio per la storia dell'arte a Bologna', *Il Carrobbio*, IV, 1978, pp. 193-194.
M. Daly Davis, 'Beyond the 'Primo Libro' of Vincenzo Dati's *Trattato delle Perfette Proporzioni*', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XXVI, 1982, no. 1, p. 83, n. 101.
S. Brink, 'Fra Egnazio Danti, das Programm der Sala Vecchia degli Svizzeri im Vatikan und C. Ripas *Iconologia*', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XXVII, 1983, no. 2, pp. 240-241.
C. Höper, *Bartolomeo Passarotti (1529-1592)*, Worms, 1987, II, no. Z186.
A. Ghirardi, *Bartolomeo Passarotti pittore (1529-1592). Catalogo generale*, Rimini, 1990, no. 55b, ill.
F. A. den Broeder, *Old Master Drawings from the Collection of Joseph F. McCrindle*, exhib. cat., Princeton, Princeton University Art Museum, and elsewhere, 1991-1992, p. 46, under no. 14, ill.
B. Bohn, 'Felsina collezionista. The creation of finished drawings in Sixteenth Century Bologna', *Studi di Storia dell'Arte*, V-VI, 1994-1995, p. 195.
S. Tumidei, 'Alessandro Menganti e le arti a Bologna nella seconda metà del Cinquecento. Alla ricerca di un contesto,' in *Il Michelangelo incognito. Alessandro Menganti e le arti a Bologna nell'età della Controriforma*, exhib. cat., Bologna, Museo civico medievale, 2002, p. 102.
F. Francesca, 'Danti Edits Vignola. The Formation of a Modern Classic on Perspective', in *The Treatise on Perspective. Published and Unpublished. Papers Presented at the First Kress-Murphy Symposium Held at the National Gallery of Art*, Washington, D.C., and New Haven, 2003, p. 142.
A. Ghirardi, 'Sotto il segno del Vignola. Bartolomeo Passarotti e Egnazio Danti a Bologna', in *La percezione e la rappresentazione dello spazio a Bologna e in Romagna nel Rinascimento fra teoria e prassi*, Bologna, 2007, pp. 127-130, ill.
L. Giles in *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, p. 105, under no. 43, ill.

This monumental sheet has a well-documented provenance from the time it was owned by the Dominican friar and polymath Egnazio Danti, who became acquaintances with Passarotti during his stay in Bologna between 1576 and 1580, when he lectured at the university on geometry and astronomy. At that time, in 1577, Passarotti painted an engaging portrait of Danti in the act of teaching (Brest, Musée Municipal, inv. 981.14.1). As stated by Passarotti's first biographer, Vincenzo Borghini, Danti owned the drawing, together with its pendant with *Christ wearing the crown of thorns*, now in the Princeton University Art Museum (inv. 1999-1; see Giles, Markey and Van Cleave, *op. cit.*, no. 43, ill.); Borghini describes the two heads as 'finite in tutta perfezione con la penna' (*op. cit.*). It is not known if the drawings were commissioned by Danti or if they were rather a gift from Passarotti to his friend. It has been suggested that the two images were once drawn on a single large sheet, described by Borghini as a *foglio imperiale* (circa 50 x 74 cm), and only later cut in half (see Ghirardi, *op. cit.*, 2007, p. 128).

The highly finished representation of the Virgin is an extraordinary example of *disegno finito*, a kind of independent drawing produced by Passarotti and highly sought after by collectors' in his own time (see Bohn, *op. cit.*, pp. 52-79). Next to the Virgin's head are drawn two halves of a medallion with the scene of the Annunciation. Similar scenes inscribed within half medallions are seen in three large sheets with profiles of Roman emperors now in the Staatsgalerie Stuttgart (inv. 1346-1348; see Höper, *op. cit.*, II, pp. 187-188, ill.). The inclusion of the medallion may be related to Passarotti's interest in antiquities, of which he was an avid collector.





94

FRANÇOIS LE MOYNE (PARIS 1686-1737)

Study of a nude horseman seen from behind, his right arm raised, with a study of another man

black chalk heightened with white, on light brown paper
14¾ x 8½ in. (37 x 20.5 cm)

\$30,000-40,000

PROVENANCE:

Jean-Denis Lempereur (1701-1799), Paris (L. 1740); Paris, 19 October 1775, possibly part of lots 93, 94, 95, 780, 787 or 794.
Anonymous sale; Christie's, New York, 12 January 1995, lot 89.

LITERATURE:

N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, p. 92, under no. 37.
E. Brugerolles, *Suite française. Dessins de la collection Jean Bonna*, exhib. cat., Paris, École supérieure nationale des Beaux-Arts, 2007, p. 134, under no. 25.

Between his acceptance by the Académie in 1718, meeting François Berger, who would become his main patron, in 1721, and leaving for Italy in 1723, Lemoyne worked on a large and ambitious painting, signed and dated 1722, now at the Musée des Beaux-Arts et d'Archéologie in Besançon (inv. 850.21.1; see J.L. Bordeaux, *François Lemoyne and his Generation 1688-1737*, Paris, 1984, no. 33, fig. 29). Based on Torquato Tasso's *Gerusalemme liberata* (canto III, verses 21-25), Lemoyne's composition depicts the battle in which the Christian hero Tancred recognizes in his adversary the beautiful Saracen woman Clorinda and falls in love with her. The present drawing is a nude study for the horseman seen from behind, emerging from the background next to Tancred's standard-bearer to the left side of the composition. Focusing on the man's well-defined body, stretched-out to the entire page in a pose of tension, stressed by the white chalk heightening, Lemoyne barely indicates the man's lance, helmet, and his mount, which he keeps under control with invisible reins held in his left hand. The figure appears fully clothed in the painting, and the drawing attests to the carefulness of Lemoyne's preparatory process, documented by many other figure studies of this type dating from various periods of his short career (he committed



suicide before reaching the age of fifty). The figure below does not appear in the final composition but contributes to the dynamic *mise-en-page* of the drawing.

At least six other studies by the artist for his painting are known (Bordeaux, *op. cit.*, nos. 46-49, ill.; Christie's, Paris, 27 March 2019, lot 63; and a sheet with Bernheimer Fine Old Masters and Galerie Arnoldi-Livie, in 2001). Like two other figure studies for the painting including one in the Louvre (Bordeaux, *op. cit.*, no. D. 46, fig. 174; and the drawing sold in 2019 mentioned previously), the sheet offered here once belonged to the collection of Jean-Denis Lempereur, who had gathered no fewer than 41 drawings by the artist. The Louvre remains the largest repository of Lemoyne's drawings since the contents of his studio was transferred to the Cabinet du Roi after he died.

We are grateful to Jean-Luc Bordeaux for confirming that the present drawing will be included in his forthcoming revised catalogue raisonné on the artist.

95

DUTCH SCHOOL, 17TH CENTURY

A star-of-Bethlehem (Ornithogalum album); and A cardinal flower (Flos Cardinalis)

with inscription 'Ornithogalum album.' (lower center) (i); with inscription 'flos Cardinalis' (lower right) (ii)

pen and brown ink, watercolor, watermark shield surmounted by a crown (i);
black chalk, watercolor, watermark foolscap (ii)
13½ x 8¼ in. (32 x 21cm) (i); 12¼ x 8 in. (21 x 20.3 cm) (ii) (2)

\$1,500-2,500

PROVENANCE:

The Collection of Khalil Rizk, New York.



96

AFTER MICHEL DORIGNY (SAINT-QUENTIN 1617-1665 PARIS)

A satyr holding up a drapery

with inscription 'Etude pour les Bains de l'Hotel de Lambert [crossed out]' and 'Le Sueur' (on the mount)

black and red chalk, pastel, on light brown paper

12½ x 11 in. (32 x 20 cm)

\$2,000-3,000

PROVENANCE:

Antoine-Joseph Dezallier d'Argenville (1680-1765), Paris (L. 2951, with his number 'No. 2707' and inscription 'Le Sueur'); Paris, 18 January 1779, lot 349 (as Eustache Le Sueur).
George Usslaub (1845-1929), Marseille (L. 1221); Paris, 12-13 November 1929, part of lots 314 or 315.
Anonymous sale; Hôtel Drouot, Paris, 21 October 1983, lot 10 (as Charles de la Fosse).
Louis-Antoine Prat, Paris, acquired in 1983; Christie's, New York, 30 January 1998, lot 181.

EXHIBITED:

New York, National Academy of Design, Forth Worth, Kimbell Art Museum, Ottawa, National Gallery of Canada, *Masterful Studies. Three Centuries of French Drawings from the Prat Collection*, 1990-1991, no. 11 (as 'Michel Dorigny').

LITERATURE:

P. Rosenberg, 'The Present Status of 17th Century French Drawings', in W. Strauss and T. Felker, *Drawings Defined*, New York, 1987, p. 357, fig. 4.
J. Labbé and L. Bicart-Sée, *La collection de dessins d'Antoine-Joseph Dezallier d'Argenville*, Paris, 1996, no. 2707 (as Michel Dorigny).

This study of a satyr is made after a painted decoration by Michel Dorigny flanking the central medallion on the ceiling in the alcove room of the Hôtel de Lauzun on Paris's Île Saint-Louis. The satyr seen in the drawing is seen near the *Sleep of Endymion, watched over by Diana* (R. Boulhaires and M. Scóléranski, *L'Hôtel de Lauzun*, Vottem, 2015, p. 142, ill.). Dorigny's decoration dates from the same time as the construction of the *hôtel particulier*, between 1657 and 1658 (B. Brejon de Lavergnée, 'Contribution à la connaissance des décors peints à Paris et en Île-de-France au XVIIe siècle. Le Cas de Michel Dorigny', *Bulletin de la Société d'Histoire de l'Art français*, Paris, 1982, pp. 69-84).



97

GERMAN SCHOOL, 18TH CENTURY

A ceiling design with an allegory of Time

with inscription 'Nassini ???', and with numbers 'no. 44' and '672' (verso)

black chalk, pen and black ink, squared for transfer

16¾ x 10 in. (42.5 x 25.5 cm)

\$1,000-1,500

PROVENANCE:

The Collection of Khalil Rizk, New York.



98

JOHANN JAKOB DIETZSCH (NUREMBERG 1713-1776)

Still life with shells and coral on a table

with signature 'Joh. Jacob Dietzsch' (verso)

bodycolor on vellum, gold framing line

7½ x 10½ in. (18.9 x 26.5 cm)

\$1,500-2,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 12 January 1994, lot 97.

The Collection of Khalil Rizk, New York.

A similar work by Johann Jakob Dietzsch, a member of a dynasty of artists from Nuremberg is at the Morgan Library and Museum (inv. 2010.153).



99

99

MARCO RICCI (BELLUNO 1676-1730 VENICE)

View of an Italian hilltown with a horseman and peasants laboring

tempera on kid skin
11¾ x 17¼ in. (29.7 x 44.8 cm)

\$15,000-25,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 July 1984, lot 73.
The Collection of Khalil Rizk, New York.

Nephew of the painter Sebastiano Ricci, Marco Ricci probably started his career in his uncle's workshop in Venice. It has been suggested that he may have learned painting in tempera on kid skin in England during a stay with his uncle around 1712-1716. Upon his return to Venice, Ricci executed numerous landscapes in this technique, a genre in great demand among European collectors at the time (D. Succi and A. Delneri *et al.*, *Marco Ricci e il paesaggio veneto del Settecento*, exhib. cat., Belluno, Palazzo Crepadonna, 1993, p. 21).

100

JACOB CATS (ALTONA 1741-1799 AMSTERDAM)

Landscape with cows under a tree

signed, dated and inscribed 'J: Cats inv et fec/ Ao. 1787/ in de vier benaedeude weeken van Amsterdam', and with inscription 'Geb. Altona 1741/ Overl. Amsterdam 1799' and 'Coll. W. Gruyter/ Amsterdam/ D. Dirksen' (verso)
black chalk, pen and brown ink, gray wash
9 x 12 in. (23 x 30.7 cm)

\$3,000-4,000

PROVENANCE:

Willem Gruyter, Sr. (1763-1831 or 1832), or Willem Gruyter, Jr. (1798-1882), Amsterdam; Amsterdam, 21-22 October 1879, probably in lots 31-49.
Dirk Dirksen (1821-1885), Rotterdam.
Anonymous sale; Doyle, New York, 27 October 1999, lot 2.

As the artist noted on the verso of this sheet, this tranquil scene was drawn during the 'four worrisome weeks' of the Prussian invasion of Amsterdam, between 13 September and 10 October 1787.



100

101

NICOLAS-DIDIER BOGUET (CHANTILLY 1755-1839 ROME)

View of buildings in an Italian landscape (recto); Costal landscape with mountains (verso)

black chalk, pen and brown ink, brown wash (*recto*); black chalk (*verso*)
6¾ x 12¼ in. (17 x 31 cm)

\$3,000-4,000

PROVENANCE:

The Collection of Khalil Rizk, New York.

Similar drawings by Boguet are in the collection of the Gabinetto Nazionale della Stampe in Rome (see C. Hornsby, *Nicolas-Didier Boguet (1755-1839). Disegni dei contorni di Roma. Landscapes of Suburban Rome*, Rome, 2002). A sheet with a view of the chestnut trees near Villa Falconieri is executed in a manner very close to the sketch on the *verso* of the present sheet (G. Fusconi, *I paesaggi di Nicolas-Didier Boguet e i luoghi tibulliani*, exhib. cat., Rome, Gabinetto Nazionale della Stampe, 1984, no. 22, ill.).



101

83



102

102

VENETIAN SCHOOL, 18TH CENTURY

Studies of gondoliers, a couple wearing masks and other figures

black chalk, pen and brown ink, and gray wash, on two joined pieces of paper,
 fragmentary watermark with letters 'AC'
 11¾ x 35¼ in. (30 x 89.2 cm)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York, 30 January 1998, lot 144.



103

103

DOMENICO FEDELI, CALLED MAGGIOTTO (VENICE 1713-1794)

Head of a young girl seen in profile holding her dress in her left hand

with price code 'Apfz.' (verso)
 black and white chalk, on blue-gray paper
 14⅞ x 11⅞ in. (38 x 29 cm)

\$10,000-15,000

PROVENANCE:

with Charles E. Slatkin Galleries, New York.
 Anonymous sale; Sotheby's, New York, 12 January 1994, lot 35 (as Giovanni Battista Piazzetta).

This beautiful drawing is the work of Domenico Maggiotto, one of the artists active in the Venetian workshop of Giovanni Battista Piazzetta (1682-1754). Piazzetta produced many large drawings similar to the present sheet depicting either portraits of real people or generic heads (*teste di carattere*); these drawings were sold as independent works of art and avidly collected. Piazzetta's pupils followed closely in his footsteps creating drawings so similar in subject matter and technique that they often are mistaken as by the master's own hand. The present drawing can be compared with other drawings by the artist such as the *Head of a girl in profile* in the Museo Correr in Venice (inv. 1617; T. Pignatti, *Disegni antichi del Museo Correr di Venezia*, Venice, 1996, V, no. 1134, ill.) or the beautiful *Young woman fixing her hair* in the National Gallery in Washington (inv. 1997.57.4; A. Robison, *Building a Collection*, exhib. cat., Washington, National Gallery of Art, 1997, no. 55).

We are grateful to Andrew Robison for suggesting the attribution to Maggiotto and the supporting comparisons.



105



104

104

FRENCH SCHOOL (?), 19TH CENTURY

An imaginary ruin with figures and a cart pulled by oxen

pen and black ink, watercolor, watermark 'VANDERLEY'
15¼ x 11¼ in. (40.4 x 29.6 cm)

\$3,000-4,000

105

PIETRO FANCELLI (BOLOGNA 1764-1850)

Saint John the Baptist preaching in the wilderness

black chalk, pen and brown ink, gray and brown wash, watermark with letter
'H'
19½ x 11¼ in. (48.5 x 29.7 cm)

\$2,000-3,000

PROVENANCE:

Société historique et littéraire polonaise, Paris; Christie's, London, 4 July 1972, no. 29.
with Seiferheld & Co., New York.
Private collection, New York.
Frederick J. Cummings (1933-1990), New York.
with Mark Brady & Co., New York (*Old Master Drawings*, 1990, no. 30, ill.).

The drawing is a study for the altarpiece Fancelli painted for the high altar of the Parish Church of the village of Minerbio, near Bologna. Dedicated to Saint John the Baptist, the original 14th Century building was rebuilt in 1732. Another sheet related to the same painting, with Saint John the Baptist preaching, was on the market in 1993 (Christie's, London, 6 July 1993, lot 231).



106

FRANÇOIS-ANDRÉ VINCENT (PARIS 1746-1816)

Head of a young man in agony

signed 'Vincent'
red chalk, stumping
5.2/5 x 5.2/5 in. (14.2 x 14.2 cm)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 17 December 1999, lot 89.

LITERATURE:

J.-P. Cuzin, *François-André Vincent, 1746-1816. Entre Fragonard et David*, Paris, 2013, no. 381D, ill.

The present drawing can be related to figures in two history paintings by Vincent, whose manner straddles those of Jacques-Louis David and of Fragonard: *The Rape of the Sabine Women* of 1781 (Musée d'Angers, inv. MBA J 178; see Cuzin, *op. cit.*, no. 380 P, ill.), and the lost *Achilles rescued by Vulcan* of 1782-1783 (*ibid.*, no. 402 P). Following the dates of these works, Jean-Pierre Cuzin has suggested a date for the present drawing around 1780-1782. The signature in pen and brown ink is comparable to one found on a black and white chalk study for *Diana and Actaeon*, dated 1778 (The Metropolitan Museum of Art, New York, inv. 62.124.1; *ibid.*, no. 338 D, ill p. 100).



107

JEAN-JACQUES KARPPF, CALLED CASIMIR (COLMAR 1770-1829 VERSAILLES)

Jean-Jacques Reiset seated by a desk

inscribed 'Au citoy[en] Recev' (on the letter on the desk); inscribed 'Jean Jacque Reiset, vivant/ Bailli de la Province d'Alsace/ avocat au conseil Souverain d'Alsace/ Receveur Général du Haut Rhin/ ne à Colmar en 1731 mort dans cette/ ville en 1804./ Casimir Karpff./ Colmar.' (on the backing)
12 x 9 in. (30.3 x 23.1 cm)

graphite, on paper mounted on board

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 30 January 1998, lot 339.

LITERATURE:

V. von der Brügggen and R. Mariani, *Jean-Jacques Karpff (1770- 1829). 'Visez au sublime'*, exhib. cat., Colmar, Musée Unterlinden, 2017, p. 131, under no. 53.

The elegant man seated at his desk depicted here is Jean-Jacques de Reiset (1730-1804) who, like Casimir, came from Colmar and who held several official position in Alsace, and was also the grandfather of Frederic Reiset, the famous collector and and curator of the Louvre's drawings collection. Another version of the drawing, with a pendant portrait of Reiset's wife, *Marie-Thérèse Carré de Baudouin*, is also known (Von der Brügggen and Mariani, *op. cit.*, nos. 52, 53, ill.). The drawing offered here drawing is still preserved on the tablet, or a cardboard with the sheet wrapped around it, on which it was made.



108

JEAN-BAPTISTE-JACQUES AUGUSTIN (SAINT-DIE-DES-VOSGES 1759-1832 PARIS)

Portrait of a seated lady wearing a feathered hat

with illegible inscription (upper right)

black chalk, stumping, heightened with white

22 x 16 $\frac{7}{8}$ in. (55.9 x 43 cm)

\$30,000-40,000

PROVENANCE:

Pauline Augustin, née du Cruet (1781-1865), Paris; by descent to her niece Justine-Henriette de La Fontaine de Coincy, née de Bouhebert; by descent to her grand-daughter

Simone de La Fontaine de Coincy, Marquise de Landes d'Aussac, Baronne de Saint-Palais (1884-1982).

Anonymous sale; Christie's, New York, 30 January 1998, lot 335.

LITERATURE:

B. Pappé, *Jean-Baptiste Jacques Augustin, 1759-1832. Une Nouvelle excellence dan l'art du portrait en miniature*, Verona, 2015, no. 209, ill.

The sitter of this imposing portrait has been identified as Anne-Josèphe Théroigne de Méricourt (1762-1817), who in some of her portraits wears a hat and outfit, inspired by male fashion, similar to the one seen here. An influential figure during the French Revolution and an eloquent speaker, she was an advocate for female membership in revolutionary clubs and delivered fiery orations before the National Assembly and in the streets of Paris. Although Augustin was foremost active as a miniaturist, he often executed large chalk drawings as preparatory works. A comparable drawing of approximately the same size and with the same provenance, was in the sale Christie's, Monaco, 20 June 1992, lot 280.



109 (i)

109

LUIGI MAYER (1755-1803 LONDON)

Arab men discovering an ancient tomb; Arab men discovering the interior of a pyramid

with inscription 'Sepulchral Chamber in the Great Pyramid, built of large blocks of red granite, a sarcophagus in the background' (on a separate piece of paper) (ii)

graphite, watercolor, bodycolor

18½ x 15½ in. (47 x 38.4 cm) (i); 16¾ x 15 in. (41.5 x 38.2 cm) (ii)

2 (2)

\$6,000-8,000

Luigi Mayer was a watercolorist and draftsman of German origin, who became well known for his accurate depictions of people and sites in the Near East. In 1786 Mayer was employed by the British ambassador to Constantinople, Sir Robert Ainslie, and traveled with him to the Eastern Mediterranean. After their return to England, between 1801 and 1810, many of Mayer's watercolors were translated into print and published with great success. The first of these compositions was translated into print, with changes in the figures, by Thomas Milton, and published in 1801 in *Views in Egypt, Palestine and Other Parts of the Ottoman Empire* (volume 1, plate 6). The dramatic effects of the torches lit in the darkness of the pyramid powerfully convey the sense of wonder and mystery that the Egyptian antiquities evoked in the public of the time.



109 (ii)

110

PIERRE-JOSEPH REDOUTÉ (SAINT-HUBERT 1759-1840 PARIS)

The branch of a plum-tree bearing fruit with a wasp

signed 'P. J. Redoute pinx.' (lower left)

black chalk, watercolor and bodycolor on vellum

13 x 10¼ in. (33 x 25.7 cm)

\$60,000-80,000

PROVENANCE:

Jean-Joseph Espercieux (1757-1840), Paris; bequeathed by him to

Caroline Gasnier, Paris; by inheritance to her sister

Marie-Françoise Dey, née Gasnier (died 1878), Paris; bequeathed by her to her adoptive daughter

Lucie-Marie Damour, née Cucily-Gasnier, Paris (according to an inscription on the back of the frame signed by her husband, the artist Charles Damour).

Amédée Damour, Paris; to his niece

Jeanne Riondel (according to an inscription on the back of the frame).

Anonymous sale; Christie's, New York, 28 January 1999, lot 169.

A handwritten note attached to the back of the frame, signed by the pupil of Jean-Auguste-Dominique Ingres, Charles Damour (1813-1901?), and dated 25 January 1879, documents the noteworthy provenance of this beautiful sheet, starting with the sculptor Jean-Joseph Espercieux. He may have received it as a gift from Redouté himself for having sculpted in plaster the painter's bust for the Salon of 1802. The lovingly rendered branch could have been taken from a plum tree at Malmaison, where Redouté had been working for Joséphine de Beauharnais creating the illustrations for *Jardin de la Malmaison*, published in 1803-1804.



P. m. americana



111

JEAN-HIPPOLYTE FLANDRIN (LYON 1809-1864 VENICE)

Study for an angel holding wreaths

with number 'n. 164' (lower right)

graphite and red chalk, on light brown wove paper, squared for transfer in graphite

10 $\frac{3}{8}$ x 17 $\frac{1}{4}$ in. (27 x 45 cm)

\$2,000-3,000

PROVENANCE:

Estate of the artist (L. 933); Hôtel Drouot, Paris, 15-17 May 1865, part of lot 250.

with Eric G. Carlson, New York.

This study of an angel is related to the mural decoration of the church of Saint-Germain-de-Prés in Paris, one of the earliest religious buildings erected in the city and the capital's very first basilica. Between 1842 and 1870 the church was renovated and transformed with a new decorative campaign of murals covering the interior walls of the choir and of the nave with episodes from the Old and New Testament. The decorative project was entrusted to Hippolyte Flandrin (on the commission see B. Horaist, 'Hippolyte Flandrin à Saint-Germain-des-Prés', *Bulletin de la Société de l'Histoire de l'Art Français*, CVI, 1980, pp. 211-232; and S. Paccoud, É. Checroun and L. Delbarre in *Hippolyte, Paul, Auguste. Les Flandrin, artistes et frères*, exhib. cat., Lyon, Musée des Beaux-Arts, 2021, pp. 246-259, nos. 291-330, ill., pp. 280-289). Partly executed in encaustic, in an attempt to reproduce ancient techniques, contemporary critics declared the interior of Saint-Germain-des-Prés Flandrin's masterpiece. This figure of an angel is painted in the uppermost portion of the choir above the stained glass windows.



112

JEAN-LÉON GÉRÔME (VESOUL 1824-1904 PARIS)

Two studies of a standing boy holding his hands up in prayer

inscribed and signed by the artist's son-in-law 'dessins de J. L. Gerôme/ Aimé Morot'

graphite on wove paper
14 1/8 x 9 1/8 in. (35.9 x 22.9 cm)

\$2,000-3,000

PROVENANCE:

Aimé-Nicolas Morot (1850-1913), Paris.
with Galerie Irène Huisse, Rouen.
François Delestre, Paris.
Anonymous sale; Sotheby's, New York, 27 February 1982, lot 39.

Figures of boys in a pose very similar to the one depicted here appear in several of Gérôme's paintings. Particularly close to this study are boys praying with their arms raised in the second version of *Prayer-time at the Mosque of Qani-Bay* from 1895 (whereabouts unknown; see G.M. Ackerman, *Jean-Léon Gérôme*, Paris, 2000, no. 421, ill. p. 165). This sheet of studies bears the signature and authentication of Aimé-Nicolas Morot, the artist's son-in-law.



113

FRENCH SCHOOL, 19TH CENTURY

*A seated male nude wearing a turban, his arms outstretched (recto);
A lion and a lioness in a landscape (verso)*

black chalk heightened with white, on light brown paper, watermark 'SM' (in ligature)
20 1/4 x 13 7/8 (51.5 cm x 35.3 cm)

\$2,000-3,000

PROVENANCE:

Marcel Puech (1918-2001), Avignon (his stamp 'MP', not in Lugt).
Anonymous sale; Sotheby's, New York, 9 January 1996, lot 79 (as French school, late 18th Century).



114

ADOLPH FRIEDRICH ERDMANN VON MENZEL (BRESLAU 1815-1905 BERLIN)

Two studies of a woman's left arm holding a child's hand

signed with initials and dated 'AM./ 93.'

black chalk, stumping, on wove paper

8¼ x 5 in. (21 x 13 cm)

\$10,000-15,000

PROVENANCE:

Estate of the artist; by descent to Otto Krigar-Menzel (1861-1929), Berlin (L. 4602).

Unidentified collector (his mark 'MW' in a circle, not in Lugt). with David & Constance Yates, New York.



115

CONSTANCE PHILLOTT (LONDON 1842-1931)

Profile portrazit of a young man ('Demetriki, or Tito')

signed and dated 'Constance Phillott/ 72.' (lower right)

pencil, watercolor and bodycolor, on wove paper
11 x 9¾ in. (28 x 24.7 cm)

\$4,000-6,000

PROVENANCE:

David Daniels and Steven Beck Baloga,
with Shepherd Gallery, New York (*English Realist Watercolors 1830-1915*, 1997,
no. 35, ill.).

The Collection of Khalil Rizk, New York.

Constance Phillott studied at the Royal Academy Schools in London with her cousin William De Morgan, and his future wife Evelyn Pickering. She exhibited at the Royal Academy, the Society of British Artists and the Grosvenor Gallery and was associated with the London Suffrage Society.



116

FREDERICK TREVELYAN GOODALL (LONDON 1848-1871)

A nude study of a standing young man holding a head

black chalk and red colored crayon, on wove paper
28½ x 20 in. (72.4 x 50.8 cm)

\$3,000-5,000

PROVENANCE:

with Shepherd Gallery, New York (*Füssli Through Tiffany. 19th and Early 20th Century Paintings, Drawings and Sculpture*, 1987, no. 24, ill., as attributed to Herbert James Draper; *The Julian Academy, Paris, 1868-1939*, 1989, no. 26, ill., as Herbert James Draper).

Formerly attributed to Herbert James Draper and Charles West Cope and William Mulready, this drawing has been identified as a study for the figure of David in Frederick Trevelyan Goodall's painting *David and Goliath*, sold at Sotheby's Belgravia, London, 6 January 1976, lot 188a.



117

LUC-OLIVIER MERSON (PARIS 1846-1920)

Alberich and the Rhinemaidens

signed with initials 'L.O.M.' (lower left)
pen and black ink, black and white chalk, on brown wove paper
22½ x 16½ in. (57 x 41 cm)

\$5,000-7,000

PROVENANCE:
with Artemis Fine Arts, Paris.

In 1885, Merson was commissioned by the art critic Arthur Duparc to illustrate scenes from Richard Wagner's opera cycle *Der Ring des Nibelungen*,

of which the première took place in Bayreuth in the Summer of 1876. While the project was never completed, several sketches by Merson for it are known, and at least one related lithograph was produced (A.-N. Stévenin, 'Luc-Olivier Merson illustrateur', in *L'Étrange Monsieur Merson*, exhib. cat., Rennes, Musée des Beaux-Arts, 2008-2009, pp. 224-226). Depicting the first scene of the tetralogy's first opera, *Das Rheingold*, in which the dwarf Alberich steals the gold entrusted to the Rhinemaidens, this print closely follows a large and highly finished drawing dated 1885, which was recently acquired by the Metropolitan Museum of Art (inv. 2013.924). The present drawing must have been made in preparation of this final design, generally similar but different in the overall layout, with the gold at the bottom of the composition, rather than at the top, as in the solution ultimately chosen.



118
A PAIR OF DIRECTOIRE ORMOLU AND PATINATED BRONZE
TWIN-BRANCH CANDELABRA
 LATE 18TH CENTURY

In the manner of Jean Simon Deverberie, each figure holding aloft two candelabra arms, raised on columnar base on three paw feet
 18 in. (46 cm.) high, 5¼ in. (13.5 cm.) diameter

(2)

\$3,000-5,000

PROVENANCE:
 The Chinese Porcelain Company, New York.

119
A GROUP OF THREE DIRECTOIRE ORMOLU AND PATINATED
BRONZE TWIN-BRANCH CANDELABRA
 LATE 18TH CENTURY

In the manner of Jean Simon Deverberie, each figure holding aloft two candelabra arms, raised on columnar base on three paw feet
 17 in. (43 cm.) high, 5 in. (13 cm.) diameter

(3)

\$5,000-7,000



120
A LOUIS XVI ORMOLU-MOUNTED MAHOGANY SERVITEUR
FIDELE

18TH CENTURY AND LATER, THE TOP SECTION AND BASE ASSOCIATED

The circular upper tier supported on tapering fluted column above larger circular tabletop, on tapering ebony inlaid octagonal column on tripartite base ending in scrolled toes and leather casters
 38½ in. (98 cm.) high, 37½ in. (95.5 cm.) diameter

\$3,000-5,000





121

**A RESTAURATION ORMOLU AND
PATINATED BRONZE BRÛLE PARFUM**
CIRCA 1820-40

The central vase mounted with floral band, hung with grape vine garland, supported on three ram's head monopodie supports, on tripartite base, with an associated lid centered by pineapple finial 30½ in. (77.5 cm.) high, 13 in. (33 cm.) wide, 10 in. (25.5 cm.) deep

\$15,000-25,000

PROVENANCE:

The Chinese Porcelain Company, New York.

EXHIBITED:

New York, The Chinese Porcelain Company, *From Paris to St. Petersburg, Important French and Russian Furniture and Works of Art*, 6-31 October 1998.

LITERATURE:

The Chinese Porcelain Company, *From Paris to St. Petersburg, Important French and Russian Furniture and Works of Art*, New York, 1988, pp. 83-85, no. 23.

The design of this large *brûle parfum* was inspired by the *oeuvres* of two of the most influential *bronziers* of the late Louis XVI period; François Rémond (1747-1812) and Pierre-Philippe Thomire (1751-1843). Rémond's influence is particularly evident in the graceful attenuated legs forming a tripod base and the ram's head-form finials. For the design of a related candelabrum by Rémond see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Vol. I, Munich, 1986, p. 266, fig. 4.9.5. Thomire is also known to have executed objects of comparable form, such as a pair of Directoire ormolu and patinated bronze candelabra, see Christie's, Paris, 27 November 2018, lot 519.

122

**A GROUP OF THREE LOUIS-PHILIPPE
ORMOLU DESK ACCESSORIES**
POSSIBLY ENGLISH, CIRCA 1830

Comprising an inkwell mounted with red beads and
two chambersticks

Inkwell: 3¼ in. (8.5 cm.) high, 5¼ in. (13.5 cm.) wide,
over handle

Chambersticks: 3 in. (7.5 cm.) high, 5¼ in. (13.5 cm.)
wide, over handles

(3)

\$1,000-1,500



123

**A GROUP OF ORMOLU AND PATINATED
BRONZE DESK ACCESSORIES**
FIRST-HALF 19TH CENTURY AND LATER

Comprising a shell-form inkwell; a shell-form dish
and spoon; a rectangular letter press; a figural
paperweight; and a figurine of a jester

(7)

\$1,000-1,500





•124 THIS LOT IS OFFERED WITHOUT RESERVE

ATTRIBUTED TO FRANZ XAVIER KARL PALKO (BRESLAU 1724-1767 MUNICH)

Christ in the house of Simon the Pharisee; and Christ and the children of Zebedee

oil on canvas

22 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in. (58.2 x 46 cm.), each

a pair

\$8,000-12,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 2 November 1976, lots 113 and 114, as 'Ascribed to Franz Sigrist.'
 [The Property of a Private Collector]; Christie's, New York, 10 January 1990, lot 20, as 'Franz-Xaver-Karl-Palko.'
 The Collection of Khalil Rizk, New York.

LITERATURE:

E. Baum, *Katalog des Österreichischen Barockmuseums im Unteren Belvedere in Wien*, Vienna and Munich, 1980, p. 547, under no. 391, as probably autograph replicas.

B. Bushart, 'Der lyrische Maulbertsch', *Festschrift Kurt Roassacher Imagination und Imago. Zum 65. Geburtstag von Kurt Rossacher und zum zehnjährigen Bestandsjubiläum des Salzburger Barockmuseums*, Salzburg, 1983, p. 39, note 9, as probably not by the artist.

M. Meine-Schawe and M. Schawe, *Die Sammlung Reuschel: Ölskizzen des Spätbarock*, Munich, 1995, p. 116, under no. 15, note 4, as a replica.

P. Preiss, *František Karel Palko: život a dílo malíře sklonku stredoevropského baroka a jeho bratra Františka Antonína Palka*, Prague, 1999, p. 288, nos. OK - 5 and OK - 6, as after Franz Karl Palko.

A version on copper of Christ and the Children of Zebedee is in the collection of the Belvedere Museum, Vienna. According to Bruno Bushart (loc. cit.), the pendant to the Vienna painting, also on copper, was sold at Sotheby's, London, some years before the present pair appeared at Dorotheum.



•125 THIS LOT IS OFFERED WITHOUT RESERVE

**CIRCLE OF HENRY FUSELI (ZURICH 1741-1859 PUTNEY HILL,
NEAR LONDON)**

*The three witches with Macbeth and Banquo, the apparition of the
floating head, Lady Macbeth with the dagger and the decapitation
of Macbeth*

oil on panel

9½ x 29½ in. (23.7 x 75 cm.)

\$10,000-15,000



126

**A PAIR OF CHINESE EXPORT PORCELAIN
BLUE AND WHITE 'NANKING CARGO'
FIGURES OF LAUGHING BOYS**

CIRCA 1750

Each smiling and pigtailed boy in seated position,
with their arms outstretched (2)
4½ in. (11.4 cm.) high

\$600-800

LITERATURE:

See D. Howard, *The Choice of the Private Trader*,
St. Paul, Minnesota, 1997, no. 301, p. 254.

127

A CHINESE EXPORT SILVER CANN

MARK OF KHE CHEONG, CANTON, MID-19TH
CENTURY

Tapered cylindrical with writhing dragon form
handle, the body chased with figures in a village
setting, the front with a cartouche engraved with
script monogram *JCB*, marked on underside
3¼ in. (8.3 cm.) high
6 oz. 2 dwt. (190 gr.)

\$500-700

Similar canns by Khe Cheong were sold from the
Collection of Myrna and Bernard Posner, Christie's,
New York, 22 August 2019, lots 19 and 33.



128

**TWO CHINESE EXPORT PORCELAIN BLUE AND WHITE
RECTANGULAR 'HERRING' DISHES**

QIANLONG PERIOD (1736-1795), CIRCA 1765

Each shaped rectangular dish with underglaze blue Herring fish, the larger dish with two fish, each within an elaborate bordered edge and honeycomb cell-pattern rim

9½ in. (34 cm.) long, the larger (2)

\$4,000-6,000

Most certainly for the Dutch market, these dishes derive from similar Delft dishes from the period. See D. Howard & J. Ayers, *China for the West*, London, 1978, vol. I, p. 85 where a Delft dish is also illustrated.



129

A CHINESE EXPORT PORCELAIN BLUE AND WHITE LARGE COFFEE-POT AND COVER
QIANLONG PERIOD (1736-1795)

Of 'lighthouse' form, the sides decorated with trailing vines of flowering peonies, with a scrolling handle, the spout formed as a phoenix head, the cover similarly decorated and with a later metal finial
13½ in. (34.4 cm.) high, overall (2)

\$1,000-1,500



130

A CHINESE EXPORT PORCELAIN BLUE AND WHITE 'CHARITY' TEABOWL AND SAUCER
KANGXI PERIOD (1662-1722)

The teabowl and saucer decorated with a scene depicting 'Charity' nursing an infant and watching over two children, flanked by two birds perched on large flowering plants, further decorated with flower sprigs to the interior of the bowl and the reverse rim of the saucer, with underglaze blue flower symbol to undersides

5½ in. (14 cm.) diameter, the saucer (2)

\$1,000-1,500

131

A CHINESE EXPORT PORCELAIN BLUE AND WHITE LOTUS-MOLDED 'ACUPUNCTURE' TEABOWL AND SAUCER

KANGXI PERIOD (1662-1722)

The cup and saucer decorated with scenes of a doctor attending a patient, within key fret borders
4½ in. (11.5 cm.) diameter, the saucer (2)

\$800-1,200



(detail)



132

A GROUP OF CHINESE EXPORT PORCELAIN BLUE AND WHITE TABLE WARES

FIRST HALF 18TH CENTURY

Comprising a jar and associated cover and a pair of botanical saucers; the jar decorated with Buddhist emblems below a lappet border with lotus blossoms and vines, the cover with further stylized emblems below a *ruyi* border; the saucers each decorated after the illustrations by botanist Maria Sibylla Merian (1647-1717), with a sprig of iris and clematis at the center, with caterpillars and flying butterfly

4½ in. (11.5 cm.) diameter, the saucers (4)

\$1,000-1,500



133

A CHINESE EXPORT PORCELAIN BLUE AND WHITE CUP, COVER AND SAUCER

KANGXI PERIOD (1662-1722)

Each in a variation of the 'Cuckoo in the House' pattern, depicting a building with a smoking chimney, with two birds flanking blossoming flowers and foliage, with underglaze blue double circle and sacred fungus emblem to underside 5 in. (12.7 cm.) diameter, the saucer (3)

\$600-800

PROVENANCE:

With The Chinese Porcelain Company, New York (labels).

A similar teabowl and saucer was in the Mottahedeh Collection, also illustrated in D. Howard, *Private Trader: The Private Market in Chinese Export Porcelain Illustrated in the Hodroff Collection*, St. Paul, Minnesota, 1997, pl. 10, p. 44.



134

A GROUP OF CHINESE PORCELAIN BLUE AND WHITE TABLE WARES

KANGXI PERIOD (1662-1722)

Comprising a pair of salts or stands, a teabowl and saucer and a small dish; the salts decorated with scholar's objects and antiques between double bands of underglaze blue; the teabowl and saucer decorated with three leaping carp in crashing waves, the center of the cup with a basket, each with a fret mark within underglaze blue double circle to underside; the dish decorated at the center with a lady and two boys in a rocky landscape, the rim decorated with a geometric band and four reserves of flower petals and foliage, the reverse rim with auspicious symbols, the underside with underglaze blue apocryphal Chenghua six-character mark within double circle 6¼ in. (15.7 cm.) diameter, the dish (5)

\$1,500-2,000





135

**A SET OF TWENTY-THREE CHINESE PORCELAIN BLUE AND
WHITE MOLDED PLATES**
KANGXI PERIOD (1662-1722)

Each center decorated with various flowering branches in rocky outcrops,
the molded rims with panels enclosing various flowers, the underside of the
rim and center with auspicious symbols, the underside with underglaze blue
double circles

9 $\frac{5}{8}$ in. (24.4 cm.) diameter

(23)

\$6,000-8,000







FOUR FAUTEUILS FROM THE CHATEAU D'EU

■136

A SET OF FOUR LOUIS XVI CREAM AND GREY-PAINTED FAUTEUILS

BY JEAN-BAPTISTE SENE, CIRCA 1775

The oval padded back, seat and arms upholstered in Beauvais tapestry, all with the inventory marks of the Château d'Eu, three stamped *JB SENE* (4)

\$12,000-18,000

PROVENANCE:

Jean-Jacques-Régis Cambacérés, Hôtel de Cambacérés, Purchased together with the furniture by the Dowager Duchesse d'Orléans. By descent, to her son King Louis-Philippe who moved the fauteuils to the Château d'Eu during the Restauration period. Anonymous sale; Galerie Charpentier, Paris, 7-8 December 1954, lot 205, offered with six other armchairs and a canapé. Anonymous sale; Sotheby's, New York, 22 May 1993, lot 282.

LITERATURE:

Musée Rodin, *Le Faubourg Saint Germain, la rue Saint-Dominique*, Paris, December 1984, p. 175, no. 292.

Jean-Baptiste Sené, *maitre* in 1769.

Jean-Jacques-Régis Cambacérés (1753-1824) was named archchancellor of the Empire by Napoleon, and is most notably recognized as one of the authors for the Napoleonic Code, which served as the basis for much of French civil law. In 1800, he moved into the sumptuous Hôtel d'Elbeuf on the old rue Saint-Nicaise, and furnished his residence with treasures from the former Garde-Meuble de la Couronne and from revolutionary seizures. In 1808, he was bequeathed the Hôtel Molé by Napoleon, otherwise known as the Hôtel de Cambacérés. On February 10, 1816 the residence was purchased by Louise-Marie-Adélaïde de Bourbon-Penthièvre, the Duchesse d'Orléans. According to the terms of the sale contract, she became the owner of the building and the entirety of the furnishings on the ground floor of the *hôtel* for 580,000 francs. Upon her death in 1821, her son, the future King Louis-Philippe, inherited the property and moved the contents of the Hôtel de Cambacérés to the Château d'Eu. It is during this time that Louis-Philippe began to renovate and refurbish the the château, and when the present lot is recorded as being in the collection. Located in the Bresle valley between Normandy and Picardy, the Château d'Eu was reconstructed in 1578 by Henri le Balafri, duc de Guise. It was the home of the ducs de Maine before ownership by the Orléans. During the French Revolution, the château was seized and most of its furnishings either sold or destroyed, and was restituted to the duchesse d'Orléans in 1814. Under his reign, the château served as the summer residence of King Louis-Philippe.

■137

ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887)

Bust of a maiden

signed A. CARRIER to the reverse, mounted on an ebonized wooden base
terracotta

27½ in. (70 cm.) high, 16 in. (40.6 cm.) wide

Circa 1875-1880.

\$3,000-5,000

COMPARATIVE LITERATURE:

Carrier-Belleuse Le Maître de Rodin, exhibition catalogue, 22 May – 27 October 2014, Compiègne, 2014, p. 53, cat. 33.

The present lot is an exquisite example of Albert-Ernest Carrier-Belleuse's ability create highly textured and often sinuous fabrics out of firm materials. The intricate and delicate tracery of her crown is reminiscent of an example depicting the Comtesse de Castiglione, in the collection of Lucile Audouy, Paris, dated to 1864 (illustrated, *Carrier-Belleuse Le Maître de Rodin*, exhibition catalogue, 22 May – 27 October 2014, Compiègne, 2014, p.57, cat. 39). The Comtesse famously posed for a photograph taken by Pierre-Louis Pierson after a ball at the Tuileries on February 9, 1863, dressed in what was considered a scandalous costume as the Queen of Etruria. This served as inspiration for various works by Carrier-Belleuse, the cited example executed in terracotta mounted with bronze colored accents. Another example with beautifully drawn lace is in the collection of the Château de Compiègne (illustrated *op cit.* p. 53).



■138

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE

DESSERTTE

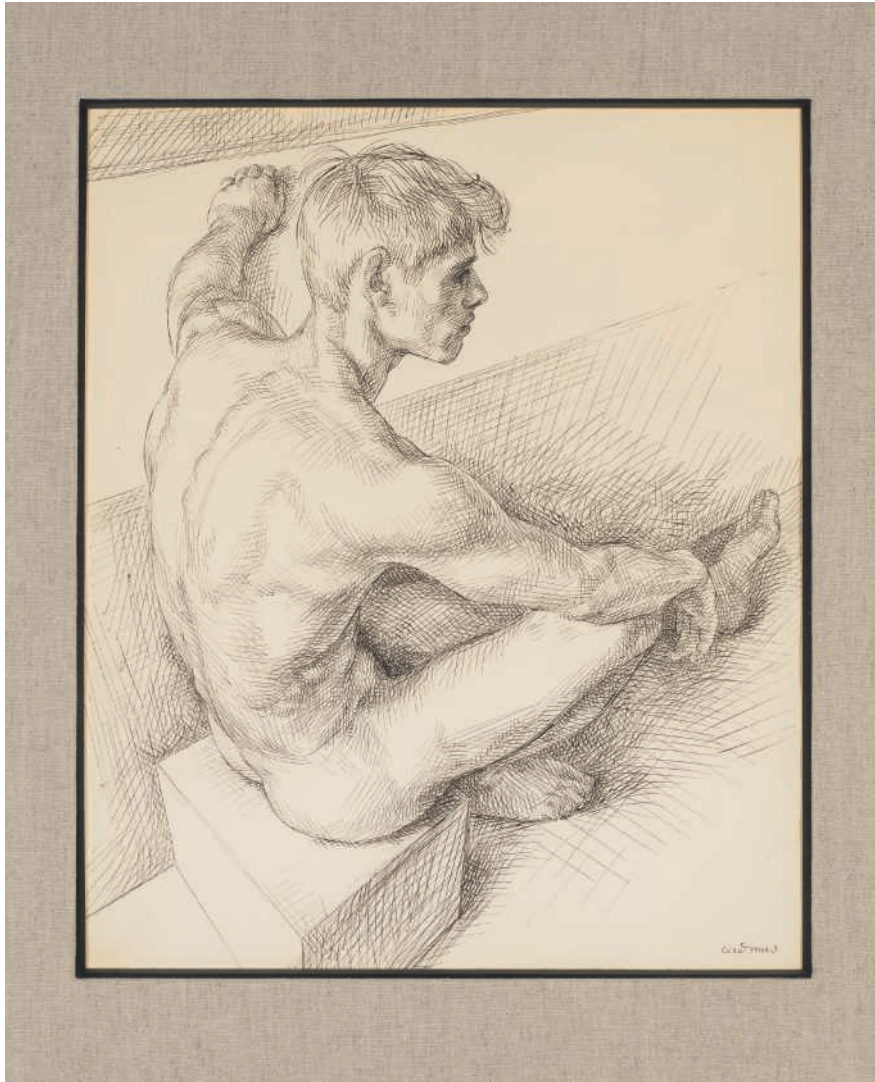
CIRCA 1785

The rectangular white marble top above a frieze drawer, with marble inset medial shelf, supported on tapering fluted legs, with incised '75' to front right corner under marble

35 in. (89 cm.) high, 48 in. (122 cm.) wide, 21½ in. (55 cm.) deep

\$10,000-15,000





139

PAUL CADMUS (AMERICAN, 1904-1999)

Dony Nardona

signed 'Cadmus' (lower right), signed again and inscribed 'Cadmus/18½ x 15¾ in.' (lower right), inscribed 'DN6' (upper left)

ink on paper

19½ x 15¾ in. (49.5 x 40 cm.)

Drawn in 1956.

\$4,000-6,000

PROVENANCE:

The collection of Andy Warhol, New York.

The collection of Owen Scott.

The collection of Dr. Leo R. Lese; Sotheby's, New York, 20 March 1996, lot 281.

The collection of Ashton Hawkins and Johnnie Moore; Stair Galleries, New York, 27 September 2014, lot 31.

Acquired at the above sale by the late owner.



140

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Reading

signed 'C Holsøe' (lower right)

oil on canvas

26½ x 24½ in. (67.3 x 62.2 cm.)

\$25,000-30,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 February 1989, lot 203.
The Collection of Khalil Rizk, New York.



141

THREE SEVRES PORCELAIN 'BEAU BLEU' SOUP PLATES

CIRCA 1792, BLUE INTERLACED L'S MARKS, TWO ENCLOSING DATE LETTER PP, TWO WITH PAINTER'S MARKS FOR J.J. PIERRE LE JEUNE, ONE WITH GILDER'S MARK FOR P.J.B. VANDE FILS, THE THIRD WITH PAINTER'S MARK FOR H.G. BOILEAU FILS AND GILDER'S MARK FOR H.F. VINCENT LE JEUNE

The center with a tight bouquet within a blue ribbon with gilt entwined vine, the border with trailing vine of various flowers between similar blue bands
9½ in. (24.1 cm.) diameter

(3)

\$1,000-1,500

PROVENANCE:

Purchased by Madame Lefebvre, also known as Madame A-M Lefebvre, *marchand-mercier*, in 1792.

LITERATURE:

D. Peters, *Sevres Plates and Services of the 18th Century*, Little Birkhamstead, 2005, vol IV, cat. no. 92-24, pp. 989-2.

142

A SET OF SIXTEEN SEVRES PORCELAIN PLATES

CIRCA 1788, BLUE INTERLACED L'S MARKS, MOST ENCLOSING DATE LETTER LL, ONE WITH DATE LETTER U FOR CIRCA 1773, VARIOUS PAINTERS' AND GILDERS' MARKS

Painted with loose bouquets, the border with similar flowers between blue line and gilt dash bands and gilt dentil rim
9% in. (24.3 cm.) diameter

(16)

\$2,500-4,000

PROVENANCE:

Anonymous sale; Christie's, New York, 26 October 1992, lot 171.



143

A SET OF TEN SEVRES PORCELAIN DESSERT PLATES

CIRCA 1882, BLUE INTERLACED L'S, MOST ENCLOSING DATE LETTERS EE, VARIOUS PAINTERS' AND GILDERS' MARKS

The cavetto edged with a gilt filet entwined around two carmine bands suspending flower garlands from rings to form a pentafoil star centering a loose bouquet, the border with a seeded blue band between a gilt band and the gilt dentil rim
9% in. (23.8 cm.) diameter

(10)

\$2,500-4,000

PROVENANCE:

Jean-Baptiste Lefebvre, Amsterdam dealer, delivered 1782.

LITERATURE:

D. Peters, *Sevres Plates and Services of the 18th Century*, Little Birkhamstead, 2005, cat. no. 82-2, pp. 651-2.



144

**AN ASSEMBLED SEVRES PORCELAIN 'FEUILLE-DE-CHOUX'
PART DINNER SERVICE**

SECOND HALF 18TH CENTURY, BLUE INTERLACED L'S MARKS
ENCLOSING VARIOUS DATE LETTERS, VARIOUS PAINTERS' AND
GILDERS' MARKS, SOME PIECES POSSIBLY LATER DECORATED

Finely painted with loose bouquets, the gilt *feuille-de-choux* border with blue
feathered C-scrolls, comprising:

- Two large salad bowls (*jatte à feuilles de choux*)
- Two smaller salad bowls (*jatte à feuilles de choux*), together with a similar Loqué
example
- Ten shallow circular dishes (*compotier rond*)
- Three square dishes (*compotier carré*)
- Three shell-shaped dishes (*compotier coquille*)
- Two shallow oval dishes, possibly the stands to sugar bowls
- Two large bottle coolers (*seau à bouteille*)
- Two half-bottle coolers (*seau à demi-bouteille*)

Two monteiths (*seau crénelé*)

Two oval sugar-bowls and covers on fixed stands

A serpentine oval sugar-bowl and cover on fixed stand (*pot à sucre 'M. le
Premier'*)

A bombé oval vegetable tureen, cover and stand

Three jam pots and covers on fixed triangular stand (*plateau à trois pot de
confiture*)

Nine *pot à jus* and ten covers

Sixty-five plates

Together with:

A pair of ice pails, covers and liners (*seau à glace*) painted with similar flowers
within blue feathered borders

Two Sèvres style glass coolers, 19th century

12 $\frac{3}{8}$ in. (32.8 cm.) wide, the vegetable tureen stand

(130)

\$20,000-30,000



145

AN ASSEMBLED SEVRES PORCELAIN PART SERVICE

SECOND HALF OF THE 18TH CENTURY, BLUE INTERLACED L'S ENCLOSING VARIOUS DATE LETTERS, VARIOUS PAINTERS', GILDERS' AND INCISED MARKS, SOME POSSIBLY LATER DECORATED

Painted with scattered bouquets between blue line and gilt dash banding, gilt line or dentil rims, comprising:

Two decagonal salad bowls (*saladier mortier*)

Thirty five *ozier*-molded plates

Two monteiths (*seau crénelé*)

Two large bottle coolers (*seau à bouteille ordinaire*)

A medium bottle cooler (*seau à topette*)

Eight shell shaped dishes (*comptier coquille*)

Two oval dishes (*comptier ovale*)

Three square dishes (*comptier carré*)

Two large shallow serpentine oval dishes

Two large triangular dishes

Two shaped oval sugar-bowls and covers on fixed stands (*sucrier 'M. le Premier'*), one cover a later replacement

Four quatrefoil sugar-bowls and covers on shaped oval stands

Two triangular stands each with three fixed jam-pots and covers (*plateau à trois pots de confiture*)

Two butter-tubs and covers on fixed circular stands (*beurrier*)

Four serpentine bombé oval salts (*salière simple*)

13¾ in. (35 cm.) wide, the large shallow serpentine oval dishes

(91)

\$10,000-15,000

PROVENANCE:

The Collection of Khalil Rizk, New York.



146

A SUITE OF THREE GEORGE III SILVER MEAT DISHES

MARK OF PAUL STORR, LONDON, 1811 (2), 1816 (1)

In sizes, all shaped oval with gadrooned rims, double-shells flanked by acanthus at intervals, the largest engraved on the border with a coat-of-arms, crest and motto, the medium and smallest engraved on the border with another coat-of-arms within acanthus mantling, *marked on undersides, the two smaller dated 1811, the largest dated 1816*

21 in. (53.3 cm.) long, the large
237 oz. 18 dwt. (7,399 gr.)

(3)

\$10,000-15,000

PROVENANCE:

The largest: Property from the Estate of John Cator Esq., Late of Woodbastwick Hall, Norwich; Sotheby's, London, 22 May 1946, lot 128. Anonymous sale; Christie's, New York, 11 February 1982, lot 275. Property of a Collector; Christie's, New York, 17 April 1996, lot 141.

The arms on the largest dish are those of Cator impaling Mahon, for John Barwell Cator (1781-1858) of Beckenham Place, Blackheath and Woodbastwick Hall, Norfolk and his wife Elizabeth Louisa Mahon, daughter of Sir Ross Mahon 1st Bt. (d.1835) of Castlegar, co. Galway, whom he married in 1806.

The arms on the two smaller dishes and those of Hobson of Spaling, co. Lincoln.





147

AN ASSEMBLED SEVRES PORCELAIN 'FOND NANKIN' PART SERVICE

CIRCA 1810-25, SOME WITH IRON-RED MANUFACTURE IMPERIAL MARKS FOR 1810, SOME WITH BLUE STENCILED RESAURATION MARKS OF INTERLACED L'S ENCLOSING A FLEUR DE LYS, AND THREE WITH CHARLES X MARKS FOR 1825

Each center with a gilt foliate roundel within a border of pendant harebells forming a scalloped band enclosing a dot, the border in shades of warm ochre yellow, painted in sepia with trailing floral vine and antheria between gilt bands, comprising:

- A footed fruit bowl
- Three low footed compotes (*compotiers*)
- Three navette-shaped sugar-bowls and covers on fixed stands (*sucriers*)
- Forty plates

10 $\frac{3}{8}$ in. (27.7 cm.) long, the sugar-bowl stands (50)

\$7,000-10,000

A number of 'fond nankin' services were delivered to various illustrious personages in the year 1810, including the Emperor Napoleon for use at his palace at Saint Cloud, the duc de Blacas (Ministre de la Maison du Roi) and the prince Gebhard Leberecht von Blucher. For a discussion of these various services, which may possibly include the 1810 portions of the present service, see C. Leprince, *Napoleon Ier & Sevres*, Paris, 2016, p. 280-85.



148

TWELVE IMPERIAL SEVRES PORCELAIN PLATES FROM THE SERVICE MADE FOR PAULINE BONAPARTE

DATE CYPHER FOR 1804-05, IRON-RED STENCILED M. IMPLÉ DE SEVRES MARKS, VARIOUS INCISED POTTERS' MARKS, THREE WITH ERMINE MARK PROBABLY FOR H. CHOISY, TWO WITH IRON-RED SCRIPT D MARKS

The centers painted *en grisaille* with a portrait medallion set on a faux marble ground within a puce-beaded and gilt surround, the rim painted with polychrome palms and foliage on a light blue ground, surrounded by three green panels containing paired swans and a fountain
 9¼ in. (23.5 cm.) diameter (12)

\$12,000-18,000

PROVENANCE:

Pauline Bonaparte, imperial French Princess and Princess consort of Sulmona and Rossano, delivered 6 November 1805.

LITERATURE:

C. Leprince, *Napoléon 1er & La Manufacture de Sèvres, L'Art de la Porcelaine au service de L'Empire*, Paris, 2016, p. 260.

The present plates were made for an 88 piece dessert service, ordered for Princess Pauline Bonaparte, sister of the Emperor Napoleon. For a further discussion of the service see C. Leprince, *Napoléon 1er & La Manufacture de Sèvres, L'Art de la Porcelaine au service de L'Empire*, Paris, 2016, p. 260. For a single plate from the service see Christie's New York, 9 April, 2019, lot 127.



149

A GEORGE III SCOTTISH SILVER TWO HANDLE TRAY

MARK OF J. W. HOWDEN & CO., EDINBURGH, 1819

Oval with gadrooned rim and reeded loop handles springing from leaves, raised on four bracket feet, the center engraved with a crest and motto under elaborate drapery mantle, *marked on underside*
 25½ in. (64.6 cm.) long, over handles
 98 oz. 12 dwt. (3,066 gr.)

\$5,000-8,000

The crest and motto are Hamilton of Dalzell presumably for General John Hamilton, 6th of Dalzell and 11th of Orbieston (1742-1834), a distinguished soldier who fought in the army of the East India Company and in the Peninsula War. He was knighted and created a baronet. He was succeeded by his grandson in 1886.

150

A PAIR OF GEORGE II SILVER MEAT DISHES

MARK OF JOHN HUGH LE SAGE, LONDON, 1740

Shaped oval with gadrooned rims and large fluted shell-form handles, the borders later engraved twice with a hound crest, the undersides engraved with weights 69=0 and 68=5, *marked on undersides*
 21½ in. (71.4 cm.) long
 135 oz. 16 dwt. (4,223 gr.) (2)

\$6,000-9,000

PROVENANCE:

Mrs. Antenor Patiño; Sotheby's, New York, 1 November 1997, lot 136.





151

A SET OF FOUR GEORGE III SILVER CANDLESTICKS
 MARK OF JOHN ROWBOTHAM & CO., SHEFFIELD, 1773

Of Corinthian column form on a square base with swags suspended from Bacchic masks, the bases engraved with a later crest, *marked on sides of bases and nozzles, bases weighted*
 12¼ in. (31.1 cm.) high (4)

\$5,000-8,000

152

A SET OF FOUR GEORGE III SILVER CANDLESTICKS
 MARK OF JOHN CARTER, LONDON, 1771 (2), 1772 (2)

Of Corinthian column form on a square base with swags suspended from Bacchic masks, the bases and removable nozzles crested, *marked on sides of bases and nozzles, all numbered and notch numbered, bases weighted*
 12¼ in. (32.4 cm.) high (4)

\$5,000-8,000

PROVENANCE:

Acquired from S.J. Shrubsole, New York, March 1983.

The crest is that of Gordon of Gordonstoun, presumably for Sir Robert Gordon 5th Bt. (d.1776), of Gordonstoun, who succeeded his father, Sir Robert Gordon 4th Bt. (1696-1772) on the latter's death in 1772.





153

**A PARIS (STONE, COQUEREL & LE GROS)
TOPOGRAPHICAL PART DESSERT SET**

SECOND QUARTER 19TH CENTURY, THE
STANDS WITH CIRCULAR PRINTED MARKS

Comprising: twelve custard cups and covers
decorated *en grisaille* with identified Italian
landmarks within a band of fruiting grapevine, and
two stands with the same banding
9 1/4 in. (23.2 cm.) diameter, the stands (26)

\$3,000-5,000

PROVENANCE:

Acquired from The Chinese Porcelain Company,
New York, 16 September 2009.

154

**A SET OF NINETEEN PARIS (LOCRE)
PORCELAIN PLATES**

CIRCA 1800, BLUE CROSSED ARROW
MARKS, SOME EFFACED, THE DECORATION
POSSIBLY OUTSIDE THE FACTORY

Each painted to the center with devils and various
animals including a porcupine, a monkey, fox, deer
and a bear, scattered gilt leaves and gilt rim
9 1/4 in. (23.5 cm.) diameter (19)

\$1,200-1,800





155

**A PARIS (STONE, COCQUEREL & LE GROS) ASSEMBLED PART
DINNER SERVICE**

SECOND QUARTER 19TH CENTURY, WITH CIRCULAR PRINTED
MARKS, A FEW PIECES WITH BLUE CROSSED TORCH MARKS

In the neo-classic taste, each piece printed in sepia with either Bacchic, mythological and allegorical scenes, scenes from French history, of Parisian architecture or English manor houses, most identified on the underside, within various fruiting vines, pastoral landscapes or neoclassical motifs; comprising:

- A circular vegetable dish and cover
- Two oval butter tubs and covers on fixed stands
- A sauceboat and stand
- A footed bowl
- Two square dishes
- Fifteen soup plates
- Nineteen dinner plates
- Seventeen dessert plates
- One circular platter
- Four oval platters and three covers
- Two oval platters

\$8,000-12,000

PROVENANCE:

Gustavus Fox, American diplomat to the court of Czar Alexander II.
By descent to Duchesse d'Arcos.
By descent to Mr. and Mrs. Montgomery Blair.
By descent to the previous owner.
Anonymous sale; Christie's, New York, 26 April 1994, lot 102.

(72)



156

**ELEVEN CHELSEA PORCELAIN SCALLOPED
DESSERT PLATES**

CIRCA 1755, IRON-RED ANCHOR MARKS

Each center with a loose bouquet and scattered floral sprigs, the scalloped border alternating molded basketweave and painted panels of birds, foliate scroll rim

8½ in. (21.6 cm.) diameter

(11)

\$2,500-4,000

157

**ELEVEN CHELSEA PORCELAIN SCROLL-
MOLDED DESSERT PLATES**

CIRCA 1755, IRON-RED ANCHOR MARKS

The center with a loose bouquet and scattered insects, the foliate scroll-molded border enclosing birds in landscape vignettes, scroll rim

8¼ in. (21 cm.) diameter

(11)

\$1,500-2,500

PROVENANCE:

Property from the Metropolitan Museum of Art; Christie's, New York, 22 January 1998, lot 466.



158

**A SET OF SIXTEEN CHELSEA PORCELAIN
DESSERT PLATES**

CIRCA 1765, GOLD ANCHOR MARKS

The center of each painted with a circular medallion of exotic birds in landscapes, the border with three loose bouquets spilling into the cavetto, scattered flower sprays throughout, shaped gilt line rim

9¼ in. (23.5 cm.) diameter

(16)

\$3,000-5,000

159

A GEORGE II SILVER COFFEE POT

MARK OF THOMAS WHIPHAM & CHARLES WRIGHT, LONDON, 1766

Baluster form, chased and engraved with Chinoiserie figures in a landscape, one side engraved with a later crest, with rocaille spout and scrolled wooden handle, the hinged cover chased with flowers and with finial formed as a reclining figure, *marked on underside and flange of cover*

11½ in. (29.2 cm.) high

35 oz. 2 dwt. (1,091 gr.) gross weight

\$2,000-3,000



160

SEVEN ENGLISH PORCELAIN LEAF-SHAPED DISHES

CIRCA 1755-70, MOST PROBABLY WORCESTER, ONE WITH IRON-RED ANCHOR MARK FOR CHELSEA

Each naturalistically modeled as a leaf or leaves with branch handle, some painted with scattered flower sprigs or insects; *together with a Worcester 'Blind Earl' small scalloped dish*

8¾ in. (20.6 cm.) long, the Chelsea example (8)

\$1,500-2,500



161

A REGENCY SILVER TWO HANDED CUP AND COVER

MARK OF WILLIAM AND JOHN FRISBEE, LONDON, 1815

Vase form on a circular foot and with lobed lower body, the handles formed as hounds, with reel form cover and crouching hare finial, the side and cover engraved with a stag and shield crest, gilt interior, *marked on side, flange of cover, and underside of finial*

11 in. (28 cm.) high

37 oz. 18 dwt. (1,179 gr.)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 October 1986, lot 290.





162

**AN ASSEMBLED WORCESTER (FLIGHT, BARR & BARR)
PORCELAIN GRISAILLE CRESTED PART SERVICE**

CIRCA 1813-19, IMPRESSED CROWNED MONOGRAM MARKS TO MOST, PUCE PRINTED ROYAL PORCELAIN WORKS MARKS TO SOME PLATES

Painted *en grisaille* with a crest within shaped gadrooned rims, comprising:
Twelve dinner plates, the center with a crest of rampant lion on a baton below the motto *AUXILIUM MEUM A DOMINO*

A part dessert service, the center with the crest of a bull's head on a striped baton, gilt seaweed or coral emanating from the gadrooned rims into the cavetto, comprising:

A footed compote

Two lozenge shaped dishes

Two circular footed sauce tureens and covers

Twelve dessert plates

12¼ in. (31.2 cm.) diameter, the compote

(31)

\$6,000-8,000



163

A WORCESTER (FLIGHT, BARR & BARR) PORCELAIN PART

DESSERT SERVICE

FIRST QUARTER 19TH CENTURY, ALL WITH IMPRESSED MONOGRAM MARK, MANY WITH PUCE PRINTED ROYAL PORCELAIN WORKS MARKS

The centers painted with exotic birds in landscape, the gilt gadrooned rims issuing seaweed or coral extending into the center of the dish, comprising:

A circular footed sauce-tureen and cover

A shell-shaped dish

Twenty-two dessert plates

Together with:

Two further dessert plates, one painted in the center with a tight bouquet, the other with a young woman walking in a landscape

8 $\frac{5}{8}$ in. (22 cm.) diameter, the plates

(27)

\$7,000-10,000

164

TWO ENGLISH PORCELAIN SHAPED-SQUARE DISHES

EARLY 19TH CENTURY

Each painted with figures in a rural landscape within a wide border of gilt and pink flowers
8 5/8 in. (21.7 cm.) wide

(2)

\$600-800



165

A GEORGE IV SILVER-GILT DESSERT FLATWARE SERVICE

MARK OF WILLIAM THEOBALDS, LONDON, 1829

Fiddle Thread pattern, the reverse of handle terminals engraved with three crests beneath a marchioness' coronet, comprising:

- Twenty-four dessert spoons
- Twenty-four dessert forks
- Twenty-four dessert knives
- Two two-piece carving sets
- Six berry spoons
- A sauce ladle
- Two ice cream servers
- A pair of grape shears
- A sugar sifting spoon

All in a fitted wooden chest with three removable trays, the hinged cover with a brass plaque engraved 'Marchioness of Hastings, Countess of Loudoun'
124 oz (3,856 gr.) weighable silver

(87)

\$4,000-6,000

PROVENANCE:

Flora Mure-Campbell, 6th Countess of Loudoun, Marchioness of Hastings (1780-1840).

The Estate of J. A. Peter Strassburger; Christies, New York, April 14, 1994, lot 349.

The crests are those of Hastings, Loudon and Rawdon, for Flora Campbell, 6th Countess of Loudoun, Marchioness of Hastings (1780-1840), widow of General Francis Rawdon-Hastings, 1st Marquess of Hastings (1754-1826), daughter of Major-General James Mure-Campbell, 5th Earl of Loudoun (1726-1786).

Flora Mure-Campbell, daughter of James, 5th Earl of Loudoun, was born in 1780, and in 1817, as *suo jure* Countess of Loudoun, married Francis Rawdon-Hastings, 1st Marquess of Hastings. Lord Hastings, a decorated soldier, was appointed Governor of Malta in 1824, but then died on board H.M.S. *Revenge* off Naples aged 71 on November 26, 1826. Lady Hastings died in 1840 at Kelburne Castle and was buried at Loudon. Her husband's right hand, which at his request had been cut off on board the *Revenge* after his death and preserved, was buried with her.





166

A BLOOR DERBY PORCELAIN PART DESSERT SERVICE

CIRCA 1825, IRON-RED PRINTED GARTER MARKS ENCLOSING A CROWN

Richly painted with 'Fancy Birds' within a wide border of gilt anthemia and foliate scrolls, comprising:

- A fluted circular centerpiece raised on lion monopodia
- Four lozenge-shaped dishes
- Two kidney-shaped dishes
- Two shell-shaped dishes
- Two paw-footed sauce tureens, covers and quatrefoil stands
- Twenty-four dessert plates
- 11 $\frac{1}{2}$ in. (29.5 cm.) diameter, the centerpiece

(39)

\$12,000-18,000



167

A ROYAL GEORGE III SILVER MEAT DISH

MARK OF WILLIAM FRISBEE, LONDON, 1807

Shaped oval with gadrooned rim with leaf-tips at intervals, the border engraved with the royal coat-of-arms and supporters on both sides, *marked on underside*

20 in. (50.8 cm.) long

78 oz. 12 dwt. (2,444 gr.)

\$3,000-5,000

168

A GROUP OF FOURTEEN GEORGE III SILVER SALT CELLARS AND A SILVER SUGAR VASE

MARKS OF HESTER BATEMAN, HENRY BAILEY, DAVID HENNELL I, AND ROBERT HENNELL I, LONDON, 1771-1799

The salt cellars all oval with claw and ball feet and pierced sides, all engraved with either a monogram or a crest, the sugar vase similarly pierced, with beaded swing handle and engraved on the side with two crests, all with blue glass liners, *marked throughout*

3 1/2 in. (8.9 cm.) long, the largest salt cellar; 7 3/4 in. (19.7 cm.) high, over handle, the sugar vase

29 oz. (902 gr.)

(15)

\$2,000-3,000



169

A SET OF TWELVE GEORGE III SILVER DINNER PLATES

MARK OF RICHARD CARTER, DANIEL SHARP, AND ROBERT SHARP,
LONDON, 1779

Shaped circular, the gadrooned rim with double-shells flanked by acanthus at intervals, the borders engraved with a later coat-of-arms and crest, *marked on undersides*

10 in. (25.4 cm.) diameter

248 oz. 10 dwt. (7,728 gr.)

(12)

\$5,000-8,000

The crest and motto is that of MacGill as borne by the Viscounts Oxenford.
The arms are those of Butler.



170

AN ASHWORTH REAL IRONSTONE CHINA PART DINNER SERVICE

THIRD QUARTER 19TH CENTURY, IMPRESSED CROWNED UPPERCASE MARK AND 4/93, IRON-RED PATTERN NUMBER B3694

Decorated in the Japanese taste with peonies and willow, comprising:

Two oval platters in two sizes

Six soup plates

Seven dinner plates

17½ in. (43.7 cm.) long, the larger platter

(15)

\$2,000-4,000



■171

**A PAIR OF EMPIRE ORMOLU
CANDLESTICKS**

ATTRIBUTED TO CHARLES GALLE, CIRCA
1805

The tapering octagonal stem mounted with
draped maidens, on spreading circular foot
12 in. (30.5 cm.) high, 5½ in. (14 cm.) diameter (2)

\$3,000-5,000

PROVENANCE:

Possibly supplied to the château de Fontainebleau
in 1804 or 1805.

This striking pair of candlesticks is identical
to three pairs delivered by Claude Galle to
Fontainebleau, two in 1804 and one in 1805.
One pair remains at Fontainebleau, stamped
with the inventory number 'F 3527'. The first
two pairs were delivered by Galle in November
1804 and were described as '2 paires de
flambeaux dorés or mat têtes de génies', at a
cost of 380 francs. The third pair, described as
'*grand model*', was delivered in 1805 at a cost
of 200 francs, which was later reduced to 190.
In 1807 one pair was recorded in the *deuxième
salon de l'Empereur*, while the other two were
in the *salon de l'Impératrice*. By 1810, two pairs
had been moved to the *salle du Trône*, and one
was in the *deuxième salon de l'Impératrice*. One
pair left Fontainebleau in 1871, and another in
1898. However, in the absence of any inventory
numbers on these examples, it is not possible
to ascertain whether they are either of the two
missing pairs, see J.P. Samoyault, *Musée National
du Château de Fontainebleau: Pendules et bronzes
d'ameublement entrés sous le Premier Empire*,
Paris, 1989, p. 193, Cat. 179.



■172

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

POSSIBLY NORTH EUROPEAN, LATE 18TH
CENTURY, LARGELY LATER MOUNTED

The shaped *brocatelle d'Espagne* top above frieze
mounted with Greek key and rosettes, with two
curved doors opening to two shelves, raised on
tapering legs
37 in. (94 cm.) high, 29½ in. (75 cm.) wide, 20 in.
(51 cm.) deep

\$2,000-3,000





■173

A PAIR OF ITALIAN GILTWOOD SIDE TABLES

CIRCA 1800

The *diaspro rosso* and *giallo antico* marble tops above carved frieze with stylized palmettes, centered by a mask of Apollo, raised on fluted tapering legs headed by Pharaoh with bronzed claw feet

37 in. (94 cm.) high, 57 in. (145 cm.) wide, 28¼ in. (72 cm.) deep (2)

\$20,000-30,000

PROVENANCE:

The Chinese Porcelain Company, New York.





■174

A SET OF TEN GREY-PAINTED DINING CHAIRS

SIX BY JEAN AVISSE, LATE 18TH CENTURY, FOUR LATER COPIES

The oval backs and seats covered in moss green cut velvet upholstery, comprising eight side chairs and two arm chairs, raised on fluted tapering legs headed by paterae, the six period chairs stamped *IAVISSE* to the back rail (10)

\$7,000-10,000

PROVENANCE:

The Collection of Khalil Rizk, New York.

Jean Avisse, *maitre* in 1745.

175

A PAIR OF VICTORIAN SILVER SECOND COURSE DISHES

MARK OF CHARLES STUART HARRIS,
LONDON, 1884

Shaped circular with gadrooned rims, the borders
engraved with a later coat-of-arms under a
marquess coronet, *marked on undersides*
11 $\frac{1}{8}$ in. (30.1 cm.) diameter
57 oz. 18 dwt. (1,801 gr.) (2)

\$2,500-3,500



176

**A CREIL & MONTEREAU (L.M. & CIE)
EARTHENWARE PART DESSERT
SERVICE**

LATE 19TH CENTURY, BLACK PRINTED
MARKS, IMPRESSED B

The border molded as alternating green and red
leaf-tips, comprising:

A footed compote

A sauce tureen, cover and fixed stand

Eight dessert plates

10 $\frac{1}{4}$ in. (26.1 cm.) long, the sauce tureen stand (11)

\$800-1,200





•177 THIS LOT IS OFFERED WITHOUT RESERVE
FRENCH SCHOOL, 18TH CENTURY

Cupid

signed in monogram 'FB' ('FB' linked, lower left, on the rock)
oil on canvas
38¼ x 29 in. (97.2 x 73.5 cm.)

\$7,000-10,000

■178

A PAIR OF LATE LOUIS XVI MAHOGANY BERGERES
CIRCA 1785-90

The rectangular back decorated with oval and rosette frieze, curved seat and arms covered in green suede upholstery, the detached baluster stem armrests above rounded seat raised on tapering legs (2)

\$3,000-5,000





179

LOUIS-ANDRÉ-GABRIEL BOUCHET (PARIS 1759-1842)

Portrait of Eugene Isabey (1803-1886), full-length, with a sword

oil on canvas

55 x 38¼ in. (149.7 x 97.2 cm.)

\$120,000-180,000

PROVENANCE:

Anonymous sale; Courtier, de Nicolay, and Oger-Dumont, Paris, 17 June 1994, lot 71, where acquired by the present owner.

EXHIBITED:

Paris, *Salon*, 1810, no. 107.

Louis-André-Gabriel Bouchet was an aspiring history painter in the 1780s and '90s and one of Jacques Louis David's many pupils. In 1797, he was awarded the prestigious Premier Grand Prix de Rome with his *Death of Cato the Younger* (École des Beaux-Arts, Paris). It launched him on a successful career as a history painter who regularly exhibited at the Paris Salons until 1819. While his contributions to the Salons included *Homer Reciting his Poetry* (Musée des Beaux-Arts, Angers), *Innocence Yielding to Seduction* (Compiègne) and *Mentor and Telemachus* (Musée des Beaux-Arts, Grenoble), his most accomplished works and prestigious commissions were increasingly portraits. In 1807, Bouchet was commissioned to paint *Napoleon in Imperial Dress* (Versailles) as a pendant to Robert Lefevre's portrait of the Empress Josephine, and later *Louis XVIII in Coronation Robes* (Musée Granet, Aix-en-Provence).

Bouchet met Jean-Baptiste Isabey (1767-1855) in the 1780s during their apprenticeship in David's studio, where they were fellow pupils, and the two remained lifelong friends. Although trained as a history painter, scarcely any paintings by Isabey are known and he never exhibited any in the Salons, instead building a successful career as a miniaturist, draftsman and lithographer. Tall, handsome, charming and socially connected, Isabey was part of an exclusive intellectual and social milieu and included among his friends Chateaubriand, Madame de Staël and Madame Recamier. Married in 1791, Isabey fathered four children; surviving letters from his fellow artists Jean-Antoine Gros and François Gérard suggest that the activities of Isabey and his young family were a source of lively interest among his tight-knit circle of friends.

Bouchet exhibited individual, full-length portraits of all four of Isabey's children at the Paris Salon of 1810, which remained with Isabey's descendants until they were dispersed at auction in France in 1994. The portraits depict Isabey's eldest daughter, Alexandrine (1791-1871), who as a four-year-old was famously included in a magnificent full-length double portrait of 1795 (today in the Louvre) by François Gérard, in which she is depicted tenderly holding her father's hand; his eldest son, Hector (1797-1814); and the present portraits of his younger children Lucie (b. 1795) and Eugène (1803-1886).

Lucie, whose portrait is signed by the artist, 'Bouchet [fecit]', on the lower left, was the future Madame Collon. Bouchet presents her as a playful (and perhaps naughty) teenager, running through a garden while carrying off a bird's nest that she protects inside her upturned bonnet, its tiny inhabitants chirping eagerly. Bouchet's vivid depiction of her lively, bright expression and billowing white muslin dress endow the image with both a youthful energy and graceful monumentality.

As befitting a well-bred young boy of the Napoleonic era, seven-year-old Eugène Isabey displays a self-possessed dignity beyond his years. Stylishly dressed, in emulation of Mamluk warriors who came to Paris with Napoleon after the Egyptian Campaign of 1798, Eugène wears a gold-brocaded red vest and red leather slippers and holds an elegantly tooled, red-enameled sword in his right hand; his left hand rests nonchalantly on the arm of a magnificent, Empire-style armchair supported by elaborately carved griffons with lion's heads. Bouchet's handling of the various textures of fabrics, wood, and metalwork displays a masterly command of his medium.

Eugène Louis-Gabriel Isabey (1803-1886) would grow up to achieve a degree of fame and artistic success that exceeded even that of his celebrated father. After training with his father and copying the Old Masters in the Louvre, he set up a studio with the landscapist Xavier Leprince at Honfleur. Striking out on his own the following year, he began exhibiting landscapes at the Salon in 1824. In 1830, Eugène travelled to Algiers at the invitation of the Royal Navy to paint scenes of its naval campaign. Soon thereafter he was appointed a court painter to Louis-Philippe and was awarded the Légion d'Honneur in 1832. Highly revered throughout Europe during a long career, Isabey painted landscapes, genre scenes and historical subjects, but was best-known as a master of seascapes, marine paintings and dramatic shipwrecks, in both oils and watercolor, and in his later years numbered Johan Barthold Jongkind and Eugène Boudin among his distinguished students.



180

LOUIS-ANDRÉ-GABRIEL BOUCHET (PARIS 1759-1842)

Portrait of Lucie Isabey, Madame Collon (1795-?), full-length, in a garden

signed 'Bouchet f.' (lower right)

oil on canvas

55¾ x 38¾ in. (141.5 x 98.5 cm.)

\$50,000-70,000

PROVENANCE:

Anonymous sale; Courtier, de Nicolay, and Oger-Dumont, Paris, 17 June 1994, lot 73, where acquired by the present owner.

EXHIBITED:

Paris, *Salon*, 1810, no. 107.

For a note on this work please see lot 179.







•181 THIS LOT IS OFFERED WITHOUT RESERVE

ATTRIBUTED TO NOËL COYPEL (PARIS 1628-1707)

Polyhymnia

oil on canvas, a fragment
23 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (60 x 49.5 cm.)

\$10,000-15,000

PROVENANCE:

The Collection of Khalil Rizk, New York.



•182 THIS LOT IS OFFERED WITHOUT RESERVE

**ADRIAEN VAN DER CABEL (RIJSWIJK, NEAR THE HAUGE
1630/31-1705 LYON)**

Christ Preaching at the Sea of Galilee

oil on canvas

11 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in. (29 x 50.5 cm.)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, New York, 6 June 1984, lot 57, as 'Attributed to
Adriaen van der Cabel.'

The Collection of Khalil Rizk, New York.

The Chinese Porcelain Company, New York.



•183 THIS LOT IS OFFERED WITHOUT RESERVE

FRENCH SCHOOL, 18TH CENTURY

Portrait of a lady, seated, holding a miniature with an umbrella, in a landscape

indistinctly signed 'ADL' (lower right, on the bench)

oil on panel

8 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. (21.6 x 16.3 cm.)

\$4,000-6,000



•184 THIS LOT IS OFFERED WITHOUT RESERVE

MARTIN DRÖLLING (OBERBERGHEIM, NEAR COLMAR 1752-1817 PARIS)

Portrait of a young woman, seated, near a fountain in a landscape

signed 'Drölling . p.' (lower center)

oil on canvas

9 x 7 $\frac{7}{8}$ in. (22.7 x 17.2 cm.)

\$12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 December 1995, lot 294, where acquired by Covent Garden Gallery, on behalf of the present owner.

Born near Colmar, on the Prussian border, Martin Drölling's early life is obscure. He studied drawing at Schlestadt and moved to Paris in 1780 when he enrolled at the École des Beaux-Arts. He exhibited at the Salon de la Correspondance beginning in 1781 and at the Paris Salon from 1793 to 1817. Drölling's art was almost exclusively devoted to portraiture and genre painting in the then-popular style of the seventeenth-century Dutch 'Little

Masters'. Like Louis-Léopold Boilly and Marguerite Gérard, he depicted everyday scenes with an attention to detail which deliberately recalled the high finish and refined articulation of paintings by Gerrit Dou, David Teniers and Frans van Mieris.

The present, small-scale genre painting, which is signed on its face and dated '1806' on the reverse of the canvas, depicts a pretty young girl wearing a fashionable white, high-waisted Empire dress with short sleeves, as was the style around 1805, and red wool shawl, her hair dressed in curls *à la antique*. She sits alone beside a fountain that takes the form of an ancient column, in an overgrown 'English'-style garden. At her feet is a blue vase which has broken into pieces. The influence of seventeenth-century Dutch painting is evident in the shimmering sheen with which Drölling meticulously renders her satin dress, evidently inspired by Gerard ter Borch. The prominent and somewhat incongruously placed broken vase imbues the picture with an element of suggested narrative, serving as a gentle admonition against the dangers of passion, its shattered form a well-established symbol of fallen virtue.



■185

**A LATE LOUIS XVI MAHOGANY
CHAUFFEUSE**

BY GEORGES JACOB, CIRCA 1780-85

The incurved fluted back and square seat covered
brown cut-velvet upholstery, stamped *G * JACOB*
to back rail

\$2,000-3,000

Georges Jacob, *maitre* in 1766.

■186

**A NORTH EUROPEAN MAHOGANY
GUERIDON**

18TH/19TH CENTURY

The circular grey marble rotating tilt-top above
turned gadrooned stem on tripartite base,
terminating in claw feet on casters, spuriously
stamped *I. B. SENE* under the stem

28½ in. (72.5 cm.) high, 28 in. (71 cm.) diameter

\$5,000-8,000

PROVENANCE:

The Chinese Porcelain Company, New York.



■187

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND 'ACAJOU MOUCHETE' (PLUM PUDDING MAHOGANY) COMMODOE

BY JOSEPH STOCKEL, CIRCA 1780

The shaped grey veined white marble top above three conforming frieze drawers and two further drawers, raised on tapering fluted legs, stamped to the lower back right side STOCKEL

36 in. (91.5 cm.) high, 50½ in. (128.5 cm.) wide, 23¾ in. (58 cm.) deep

\$7,000-10,000

PROVENANCE:

The Chinese Porcelain Company, New York.

Joseph Stockel, *maitre* in 1775.





■-189

A RUSSIAN TULIPWOOD, AMARANTH, AND MARQUETRY WRITING DESK

ST. PETERSBURG, CIRCA 1780

The kidney-form top inlaid with urn bearing garland and scrolling foliage within zebra-wood banding above a central drawer, and two side drawers with writing slides, raised on tapering legs connected by a stretcher 29½ in. (75 cm.) high, 37 in. (94 cm.) wide, 18½ in. (47 cm.) deep

\$7,000-10,000

PROVENANCE:

The Chinese Porcelain Company, New York.

LITERATURE:

The Chinese Porcelain Company, *Important French Furniture & Decorative Arts, 1643-1805*, New York, 2001, pp. 49-51, no. 18.

The kidney form of this table is typical of Russian examples from the 1780s. Its shape as well as the x-form stretcher is similar to a table at Hillwood Museum, Washington, illustrated in A. Chenevière, *Russian Furniture: the Golden Age, 1780-1840*, New York, 1985, p. 41, fig. 25. The marquetry inlay to the top of this table is a testament to the flourishing popularity of inlaid furniture in late eighteenth century St. Petersburg. With its inlay, coupled with the kidney-shaped top and slender tapering legs, this lot is related to the *oeuvre* on Danish-born cabinet-maker Christian Meyer, who was a direct supplier to the Imperial court and undoubtedly one of the foremost cabinet-makers of his time. The particular decoration of this table reflects the 'English style' marquetry favored by Meyer, who drew inspiration for his marquetry inlay from the ornamental engravings of Michael Angelo Pergolesi, see T. Semenova, 'Christian Meyer, a Marquetry Master from Saint Petersburg', in *Furniture History Society Journal*, vol XLVII (2011), pp. 125-150. 'English style' marquetry was very popular among Meyer's aristocratic clientele, including his main patron, Catherine the Great.



■188

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND PLUM
PUDDING MAHOGANY ('ACAJOU MOUCHETE') COMMODE**
POSSIBLY NORTH EUROPEAN, CIRCA 1780

The shaped marble top above a frieze drawer and two further drawers, raised
on tapering legs

36 in. (91.5 cm.) high, 51 in. (129.5 cm.) wide, 24½ in. (62.5 cm.) deep

\$5,000-8,000

PROVENANCE:

The Chinese Porcelain Company, New York.



190

A PAIR OF FRENCH BISCUIT FIGURES MOUNTED AS CANDELABRA

THE PORCELAIN LATE 18TH/19TH CENTURY

Each modelled as draped maidens, supporting later glass drip pans and amethyst glass shades, on white veined red marble bases, with some slight variation in height

23½ in. (60 cm.) high, 4½ in. (11.5 cm.) wide, 5¾ in. (14.5 cm.) deep (2)

\$2,000-3,000

191

A PARIS BISCUIT PORCELAIN BACCHANALIAN FIGURE GROUP AND FAUX PATINATED-BRONZE STAND

LATE 18TH/EARLY 19TH CENTURY, POSSIBLY DIHL & GUERHARD

Modeled as a nymph raising a glass aloft and reclining on a bench covered in a grapevine, attended by a putto, a goat at his feet, all above a long rectangular plinth, gilt with winged male figures feeding grapes to griffins against a faux patinated-bronze background

20¾ in. (51.8 cm.) wide (2)

\$6,000-8,000







■192

A LOUIS XVI MAHOGANY CHAUFFEUSE

BY GEORGES JACOB, CIRCA 1780-85

The incurved fluted back and square seat covered in silver and gold upholstery, stamped G * JACOB to back rail

\$2,000-3,000

Georges Jacob, *maître* in 1766.

The elegantly tapered legs *'en fuseau'* of this chair are identical to those found in a set of seat furniture made by Jacob in 1790 for the 'pavillon chinois' of Princesse Kinsky (1729-1794), rue Saint-Dominique, Paris. The model derives from a design by the architect Charles Percier (d. 1838; co-author with Pierre-François-Léonard Fontaine (d. 1853) of *Recueil de décorations intérieures*, 1801), who supplied patterns of seat furniture to Georges Jacob in the 'Etruscan' manner at the end of the *Ancien Régime*.

■193

A PAIR OF LOUIS XVI STYLE ORMOLU AND PATINATED BRONZE CHENETS

LAST QUARTER 19TH CENTURY

Each formed as recumbent lions resting on draped plinth, raised on short tapering feet

12½ in. (32 cm.) high, 17½ in. (44.5 cm.) wide, 4½ in. (11.5 cm.) deep (2)

\$2,000-3,000

■194

A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK
CIRCA 1780

The rectangular clock surmounted by military trophy cresting, above circular dial signed 'Lepaute / Hger Du Roi' and surrounded by foliate garland, against pink paper ground, supported on a rectangular white marble plinth 20¾ in. (53 cm.) high, 16 in. (40.5 cm.) wide, 7½ in. (19 cm.) deep

\$15,000-20,000

PROVENANCE:

The Collection of Giuseppe Rossi; Sotheby's, London, 12 March 1999, lot 1246. The Chinese Porcelain Company, New York.

LITERATURE:

The Chinese Porcelain Company, *Important Continental Furniture and Chinese Export Porcelain*, New York, 2000, pp. 42-43, no. 13.





Raised on a richly-mounted marble plinth, cast with distinctive volutes to its sides, and surmounted by a variety of decorative elements, this model of clock is based on a design traditionally attributed to Vion and composed by Duplessis, now in the Metropolitan Museum of Art, New York. Variations of this model were particularly popular within royal circles; a clock basically identical to the present lot but with the trophies of war slightly modified into trophies of love and with movement and dial by Sicot Girardin and Caranda, respectively, is believed to hail from the château de Versailles, see P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 176, fig. A. Another clock of this model surmounted by an urn and raised on bleu turquin marble base by the *fondeur* Jean-Jacques Lemoine and with a movement by Robert was confiscated from the Marquis de Sérent, governor to the Comte d'Artois' children, while Louis XVI, Marie-Antoinette and Mesdames Victoire and Adélaïde also owned similar clocks. Yet another similar clock, thought to have come from the French Royal Collections in the Musée des Arts Décoratifs, Paris, with movement by Robin, see H. Ottomeyer and P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich 1986, Vol I., p. 226, fig 4.1.2. A clock also with a white marble base and movement by Montjoye, is in the Swedish Royal Collection at Drottningholm, see B. von Malmberg, *Slott Voch Herresäten i Sverige, De Kungliga Slotten*, Malmö, 1971, pp. 160 and 213. It is interesting to note that all of the above clocks have a royal or semi-royal provenance. Indeed, a very similar clock, decorated with cooing doves and delivered

by Robin for the Comte de Provence, Louis XVI's brother, at the Palais de Luxembourg, circa 1782-83, was sold Christie's New York, 24 November 1998, lot 14.

François Vion is recorded in Paris, rue Quincampoix as a *ciseleur* in 1786. He was best known for his clock-cases, particularly for lyre-form clocks and a distinguished model depicting Sorrow, or "The Weeping Woman", see J.D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 243. Vion produced cases for the foremost clock-makers of the period, including the Lepaute workshop, the partnership of the brothers Jean-André (*maître* in 1759) and Jean-Baptiste (*maître* in 1776), and for Nicolas-Alexandre Folin, called Folin l'an (*maître* in 1789).

Spelled both Le Paute and Lepaute, this celebrated dynasty of *horlogers* was founded by Jean-André in 1740. He settled in Paris and was appointed *horloger du Roi* with lodgings in the Luxembourg Palace. His innovative ideas, such as the *échappement repos* of 1753, as well as his writings, including an impressive *Traité d'Horlogerie*, published in 1755, earned him the title *maître* and lodgings at the Louvre by 1759. His brother, Jean-Baptiste (1727-1802), also became *horloger du Roi* and succeeded him in the Galeries du Louvre lodgings in 1775 after taking over the business in 1774. Jean-Baptiste retired in 1789, giving way to his two nephews.



■195

TWO PAIRS OF CHINESE EXPORT REVERSE MIRROR PAINTINGS

QING DYNASTY, SECOND-HALF 18TH/EARLY 19TH CENTURY

Each depicting a lady in seated portrait, two in giltwood frames, two in ebonized frames, variation in sizes

The giltwood frames: 11¼ in. (28.5 cm.) high, 9 in. (23 cm.) wide, framed
The ebonized frames: 9½ in. (24 cm.) high, 7½ in. (19 cm.) wide, framed

\$4,000-6,000

■196

A GEORGE III GILTWOOD PIER MIRROR INSET WITH CHINESE EXPORT REVERSE MIRROR PAINTINGS

LATE 18TH CENTURY

The rectangular frame with leaf-tip and beaded border, the upper painted panel depicting a bird perched in a flowering tree, the lower painted panel depicting a mother and child in an interior

\$10,000-15,000

(4)









197

197

ITALIAN SCHOOL, 16TH CENTURY

An episode from the life of Pope Saint Gregory the Great (?)

pen and brown ink, brown wash
17¾ x 12½ in. (44.1 x 30.8 cm)

\$2,000-3,000



198

198

LOUIS DE BOULLOGNE (PARIS 1654-1733)

*A nude study of man seen from the back, claspng to a tree (recto);
Study of the torso of a male nude with his arm raised (verso)*

with inscription 'Boulogne' (lower right); and 'Boulogne' (verso)
black chalk, heightened with white, on brown paper, pen and brown ink
framing line
16½ x 10½ in. (41.5 x 25.8 cm)

\$6,000-8,000

PROVENANCE:

with Seiferheld and Co., New York.
Anonymous sale; Sotheby's, London, 5 June 1982, lot 74.

This is a study for one of the figures that appear on the right background in Boullogne's composition of *The Flood*, known from a painted *modello* currently on the French art market (Pozzo di Borgo Antique's, Neuilly). The artist was born into a family of artists and was a pupil of his father, as was his brother Bon de Boullogne (1649-1719). His precocity was recognized when he was awarded the Prix de Rome in 1673; he spent five years in the Italian capital in 1675-1680. On his return to France, he was employed at Versailles and was received into the French Académie in 1681, becoming its director in 1722. In 1724 he received the rare honor of being ennobled by Louis XV, before being appointed Premier Peintre du Roi in 1725. Over two hundred of his drawings are preserved at the Louvre (see A. Schnapper and H. Guicharnaud, *Louis de Boullogne, 1654-1733*, Paris 1985).



199

CHARLES-ANTOINE COYPEL (PARIS 1694-1752)

Armida on a dragon

black and red chalk
12 x 14½ in. (30.3 x 36.8 cm)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 9 January 1996, lot 185.

This work is a preparatory study for a tapestry representing the *Destruction of the Palace of Armida* after a design by Charles-Antoine Coypel from 1737, for which the cartoon is preserved in the collection of the Musée des Beaux-Arts de Nancy (inv. 532; see T. Lefrançois, *Charles Coypel, peintre du Roi (1694-1752)*, Paris, 1994, no. P.187, ill.). A smaller *modello* was sold at Christie's, London, 8 December 2015, lot 36 (*ibid.*, no. P.186, ill.). The tapestry was woven at the Manufacture des Gobelins as decoration of the apartments of Queen Marie Leszczyńska at Versailles.

The tapestry was part of a set illustrating two episodes from operas by Jean-Baptiste Lully and Philippe Quinault, inspired by Torquato Tasso's *Gerusalemme liberata*. The sorceress Armida, daughter to the king of Damas, is sent to kill the Christian knight Rinaldo, with whom she ends up falling in love. Armida bewitches Rinaldo and locks him in a garden, but eventually realizes that he only loved her under duress. In a fit of rage and chagrin, Armida, riding a dragon, destroys the palace that she had created for her and her lover. A woven version of the composition, produced by Mathieu Monmerqué between 1738 and 1740 at the Gobelins, is today in the collection of the Rijksmuseum (inv. BK-1955-102-B; see J. Vittet, *Les Gobelins au Siècle des Lumières. Un Âge d'or de la manufacture royale*, exhib. cat., Paris, Galerie des Gobelins, 2014, no. 90, ill.). Another drawing for the same tapestry is in a private collection (L.-A. Prat, *Le Dessin français au XVIIIe siècle*, Paris, 2017, p. 193, fig. 323).



200

PIETRO ZANINI (ITALIAN, 17TH CENTURY?)

Design for a cannon with the arms of Bologna

signed and inscribed 'Pietro Zanini' (lower center) and 'Del Seco.do: Genere Mezzo Canone Moderno Rinforzato Accolubrinato di Bocche 24' (upper center) and 'Scala di: 90: Ottavi Diametro della Bo.ca' (upper right) and 'vento della Palla' (lower right) and 'LIBERTAS' (twice)

pen and brown ink, brown wash

8¾ x 47 in. (21.2 x 119.3 cm)

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 9 August 1995, lot 98.

This impressively large and rare design for a cannon is signed by the otherwise unknown Pietro Zanini, possibly a founder. The presence of the arms of the city of Bologna suggest his activity was located in Emilia. Cannons similar to the one depicted here are described and illustrated in *L'artiglieria di Pietro Sardi Romano divisa in tre libri*, published in Venice in 1621.



201

FRENCH SCHOOL, 18TH CENTURY

A study of the head of a horse

black chalk heightened with white, on brown wove paper
16½ x 10½ in. (42 x 27 cm)

\$2,000-3,000

202

TEODORO ARDEMANS (MADRID 1664-1726)

Project for the portal of the Casa de la Villa in Madrid

signed and inscribed 'Theodoro Ardemana/ Scala de Pies castellanos' and with inscription '4rs' (bottom center)

black chalk, pen and brown ink, gray and red wash, on two pieces of paper

24¼ x 13¾ in. (61.6 x 34.5 cm)

\$7,000-10,000

PROVENANCE:

with Galerie Kornfeld, 1978.

Lodewijk Arnold Houthakker (1924-2008), Amsterdam (L. 3893); Christie's, New York, 11 January 1994, lot 108.

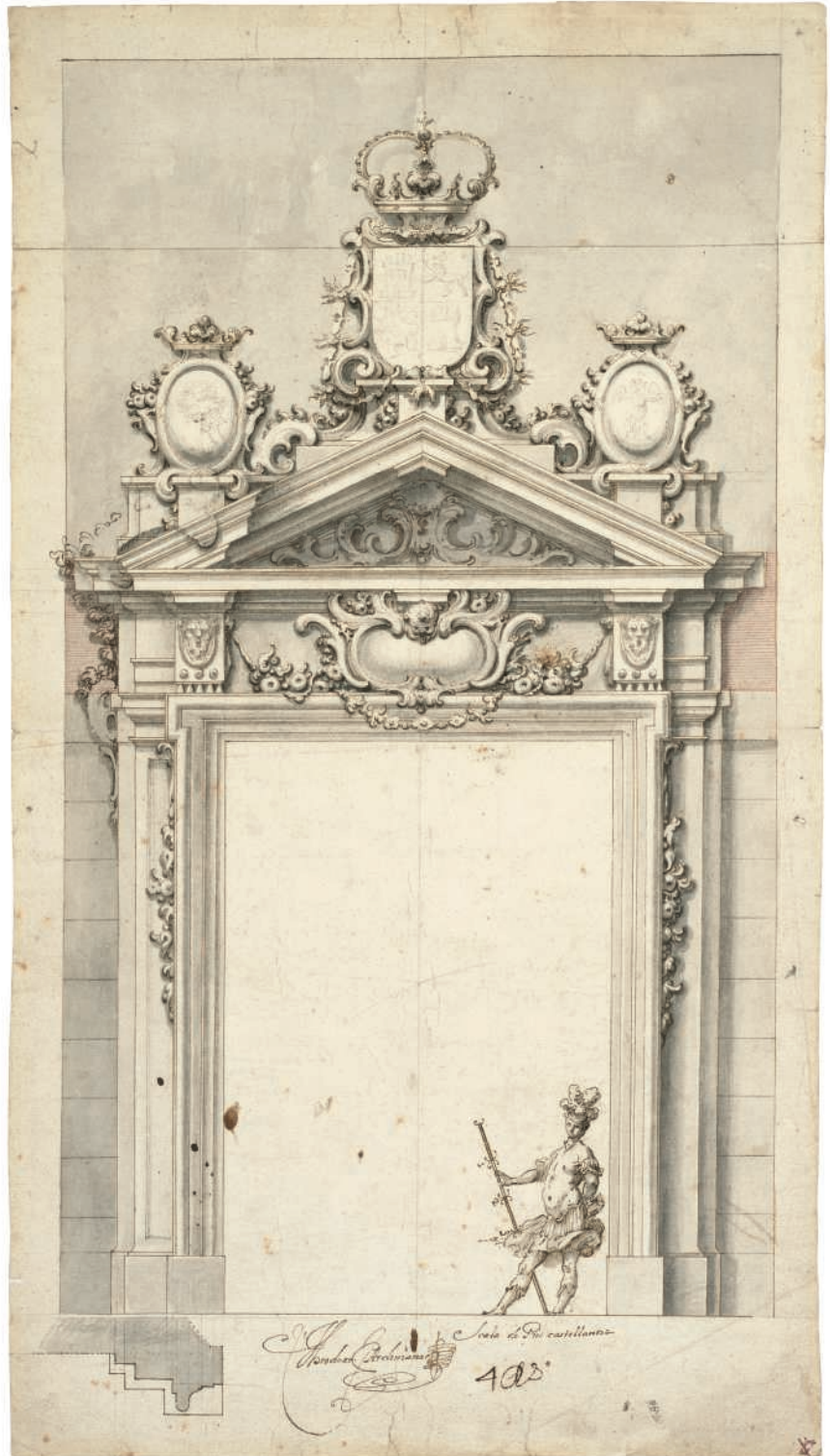
EXHIBITED:

Madrid, Museo Nacional del Prado, *El Arte en la corte de Felipe V*, 2002-2003, pp. 270-271, no. 2.180, ill. (catalogue by J. M. Morán Turina).

LITERATURE:

P. Fuhring, *Design into Art. Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, London, 1989, no. 834, ill. 'International Auction Review', *Drawing*, XV, no. 6, p. 138.

Teodoro Ardemans was the son of a German guard to King Philip V. As a young man he was trained as a painter, but later worked mainly as an architect. The present drawing, the study for a portal for the Casa de la Villa in Madrid, documents the first important commission received in 1690-1691 by Ardemans soon after being appointed municipal architect. The many decorative elements, alluding to the royal family, and the guard standing by the portal, show Ardemans' skill as a draftsman. Most sheets known by the artist are projects for temporary decorations, among them one in the British Museum (inv. 1846,0509.175; see M.P. McDonald, *Renaissance to Goya. Prints and Drawings from Spain*, exhib. cat., London, British Museum, 2012, pp. 189-192, ill.), and a drawing recently acquired by the Museo Nacional del Prado.





203

EDMÉ BOUCHARDON (CHAUMONT 1699-1672 PARIS)

A boar on a sacrificial altar, flanked by trees

red chalk, watermark cartouche with cross and letters '[...] JC [heart] I' (?)

6½ x 7¾ in. (16.5 x 19.7 cm), oval

\$3,000-4,000

PROVENANCE:

Anonymous sale; Christie's, New York, 30 January 1998, lot 244.

This characteristic sheet by Bouchardon is probably a design for a medallion inspired by an antique gem. Bouchardon provided numerous drawings after antique gems for the prints in Pierre-Jean Mariette's *Traité des pierres gravées*, published in 1750.

We are grateful to Edouard Kopp for confirming the attribution on the basis of a photograph.

204

CHARLES-NICOLAS COCHIN (PARIS 1715-1790)

A performance at a theater

black chalk, brush and gray ink, watercolor, pen and black ink framing lines, watermark 'B*C*RICHARD' in a cartouche with a crescent below

13¼ x 18¼ in. (33.7 x 46.4 cm)

\$10,000-15,000

PROVENANCE:

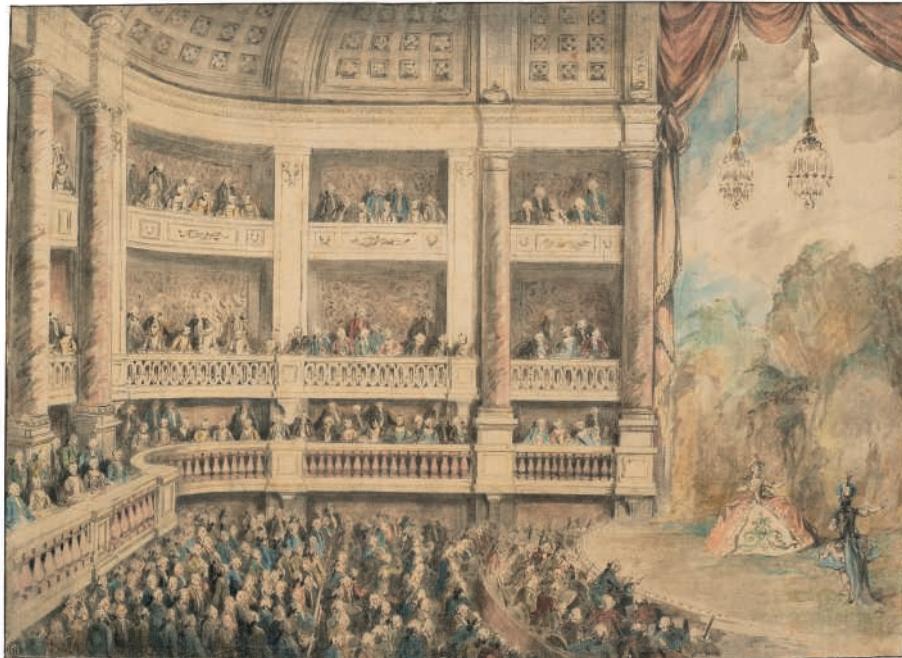
Félix Doisteau; Paris, 9-11 June 1909, lot 125 (as Gabriel de Saint-Aubin).
Georges Dormeuil (1856-1939), Paris (L. 1146a); by descent.
Anonymous sale; Sotheby's, London, 3 July 2013, lot 56 (as attributed to Moreau le Jeune).
with The Chinese Porcelain Company, New York.

EXHIBITED:

Paris, Galerie Charpentier, *Exposition des Saint-Aubin*, 1925, no. 40 (as Gabriel de Saint-Aubin).
London, Royal Academy of Arts, *French Art, 1200-1900*, 1932, no. 796 (as Gabriel de Saint-Aubin).

LITERATURE:

Société de reproduction des dessins de maîtres, Paris, 1911, pl. 26 (text by É. Dacier).
É. Dacier, *Gabriel de Saint-Aubin. Peintre, dessinateur et graveur (1724-1780)*, Paris and Brussels, 1931, II, no. 495, ill. (as probably by Cochin).
É. Launay, *Les Frères Goncourt collectionneurs de dessins*, Paris, 1991, p. 260, under no. 54.



Émile Dacier, who first published this drawing as a particularly important work by Gabriel de Saint-Aubin (*op. cit.*, 1911), later conceded it must be the work of Cochin (*op. cit.*, 1931, II, p. 83). He notes a drawing by Cochin representing the same, probably imaginary theater was formerly in the collection of the Goncourt brothers (Launay, *op. cit.*, no. 54, ill.).



205

LOUIS CARROGIS, CALLED CARMONTELLE (PARIS 1717-1806)

Portrait of Jean-Baptiste-François de Montulé, seated, and Jean-Baptiste d'Albertas on a terrace overlooking a garden

black and red chalk, watercolor, pen and black ink framing lines
11 $\frac{7}{8}$ x 7 in. (30.2 x 17.8 cm)

\$20,000-30,000

PROVENANCE:

Chevalier Richard de Lédans, Paris; Paris, 3 December 1816, part of lot 531.
Pierre de La Mésangère (1761-1831), Paris (his mount painted over, and with inscription (*verso*) 'Mr. Montulé et Mr. le President d'Albertas/ Par M.r Carmontel').

Douglas Huntly Gordon (1903-1986), Baltimore (L. 1130a).

Anonymous sale; Christie's, New York, 30 January 1997, lot 161.

Represented in a red jacket with a document in his hand, Jean-Baptiste-François de Montulé (1721-1787) was a member of the Parliament of Paris under the reign of Louis XV and *secrétaire des commandements* to Queen Marie Leszczyńska. A great bibliophile and lover of the arts and sciences, he also collected paintings and drawings by old and modern masters. He is accompanied by his son-in-law Jean-Baptiste, Marquis of Albertas, Count of Ners (1716-1790). The drawing is preserved on a mount made for the collector Pierre de La Mésangère.



206

PIERRE-JOSEPH REDOUTÉ (SAINT-HUBERT 1759-1840 PARIS)

A water forget-me-not (Myosotis palustris) (?)

signed 'P. J. Redouté.' (lower right)

black chalk, watercolor, black chalk framing line, on vellum laid down on its original tablet

8½ x 6 in. (21 x 15.5 cm)

\$8,000-12,000

PROVENANCE:

De Paume collection, Paris.
with Galerie Hopkins, Paris.

207

GERMAN SCHOOL, 18TH CENTURY

A carnation with a fly; A rose with a fly and a butterfly; A stock flower with a fly

bodycolor on vellum (i, ii, iii)

11½ x 8 in. (29 x 20.4 cm), with European School, 18th Century, *A twig of blossoming jasmine with two butterflies*, bodycolor on paper

\$2,500-3,500

PROVENANCE:

(ii) Anonymous sale; Sotheby's, London, 4 July 1994, lot 170 (as Margaretha Barbara Dietzsch).

The Collection of Khalil Rizk, New York.





208

JEAN-ANTOINE PINCHON (PARIS 1770/1772-1850)

Portrait of a young man

signed with initial 'P' (lower right)
black chalk heightened with white, graphite, black wash, on light brown paper
5 x 4 $\frac{1}{8}$ in. (12.8 x 10.7 cm), oval

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, New York, 22 May 1997, lot 9 (as Jean-Baptiste-Jacques Augustin).

A student of Jean-Baptiste Augustin (1759-1832), Pinchon exhibited at the Salon from 1795 to 1844. In 1800, the artist left France to work at the court of Saint Petersburg, where he painted numerous Russian personalities, including the Empress Elizabeth Alexeyevna (L. R. Schildlof, *La Miniature en Europe*, Graz, 1964, II, p. 656). A similar portrait of a woman, signed and dated 'Pinchon 1806', was sold at Christie's, New York, 29 January 2009, lot 74.



209

PAUL-JEAN FLANDRIN (LYON 1811-1902 PARIS)

Portrait of Jean-Louis Lacuria

signed and dated 'Paul Flandrin/ Paris. 1833.' and inscribed 'mon excellent ami/ Louis Lacuria'
graphite, fragmentary watermark
8 x 5 $\frac{1}{2}$ in. (20.4 x 14.5 cm)

\$2,000-3,000

PROVENANCE:

Sir Richard Brinsley Ford (1908-1999), London.
Anonymous sale; Christie's, New York, 30 January 1998, lot 355.
with Mark Brady & Co., New York.

LITERATURE:

O. Jouvenet, *Hippolyte, Auguste et Paul Flandrin. Une fraternité picturale au XIXe siècle*, exhib. cat., Paris, Musée du Luxembourg and elsewhere, 1984, p. 275, under no. 187.
E. Marchetti, S. Pacoud, 'Images d'une société', in *Hippolyte, Paul, Auguste. Les Flandrin, artistes et frères*, exhib. cat., Lyon, Musée des Beaux-Arts, 2021, p. 331, note 19.

Dedicated 'to my dear friend', this portrait represents the artist Louis Lacuria (1813-1878), a childhood friend of the Flandrin brothers, having studied together first at the École des Beaux-Arts in Lyon and later in the studio of Ingres. Paul Flandrin also executed a portrait of Lacuria's brother, Clément (1813-1878), also a painter. The latter drawing, which dates from the same year as the present work, 1833, is at the Louvre (inv. RF 2794; see Jouvenet, *op. cit.*, no. 187, ill.).



210

FRANÇOIS-EUGÈNE-AUGUSTIN BRIDOUX (ABBEVILLE 1813-1892 ORSAY)

Portrait of a seated young man and a standing boy

signed and dated 'A. Bridoux del. t / Paris 1835.'; with inscription 'M. Vill[...]é & un de ses amis'

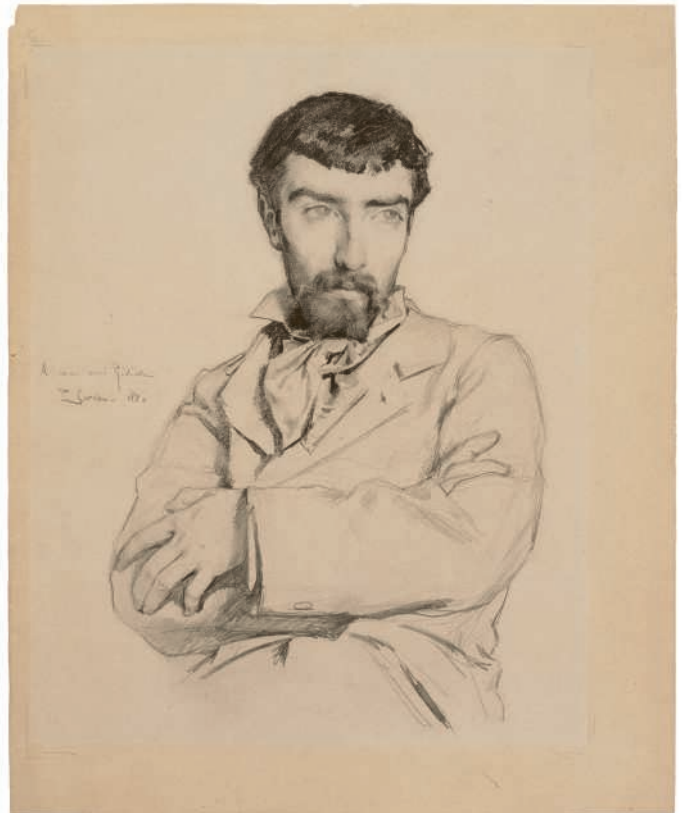
graphite, framing lines, on wove paper
13¾ x 10½ in. (34.9 x 26.7 cm)

\$2,000-3,000

PROVENANCE:

Louis-Marie-Joseph Morel d'Arleaux (1755-1827), Abbeville.
with Mark Brady & Co., New York.

In 1834, Bridoux won the Prix de Rome for engraving at the Paris Académie and soon after moved to Italy where he lived for five years. This affectionate portrait of two young men was most likely executed shortly before the artist's departure or perhaps on that occasion. A handwritten inscription in graphite at the bottom of the sheet, now only partially legible, once recorded the name of the sitter with his friend.



211

PAUL GERVAIS (TOULOUSE 1859-1944)

Portrait of the sculptor Jean Rivière

signed, dated, and inscribed 'A. mon ami Riviere/ P. Gervais. 1880'
graphite, on wove paper
14½ x 12 in. (37 x 30.4 cm)

\$1,500-2,500

PROVENANCE:

with W.M. Brady & Co., New York.

In this drawing, the twenty-one year old Gervais portrayed his friend, the sculptor Jean Rivière (1853-1924), who was also active in Toulouse.



212

ANSELM FEUERBACH (SPEYER 1829-1880 VENICE)

Portrait of a young man

signed with monogram 'AF' (lower left)
 graphite, black and white chalk, on brown wove paper
 8¼ x 5¾ in. (21.1 x 14.9 cm)

\$5,000-7,000

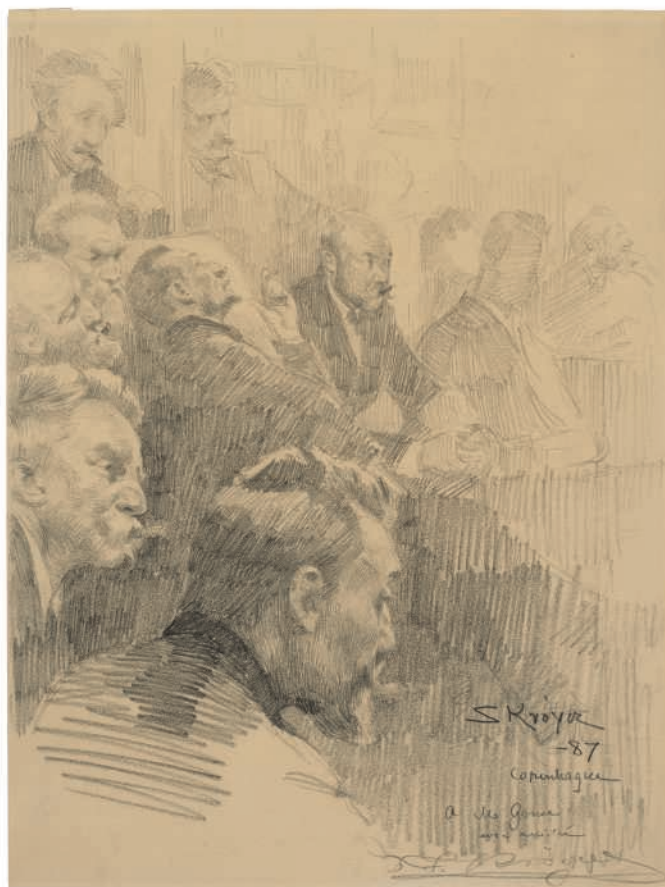
PROVENANCE:

James Coats, New York.
 with Shepherd Gallery, New York (*German Drawings and Watercolors, 1780-1880*, 1981, no. 162, ill.).
 David M. Daniels (1927-2002), New York; Sotheby's, New York, 29 October, 2002, lot 103.

EXHIBITED:

Washington, D.C., The National Gallery, and other institutions, *19th and 20th Century European Drawings*, 1965-1966, no. 20, ill.
 Cambridge, Fogg Art Museum, *Drawings from the David Daniels Collection*, 1968, no. 40, ill. (catalogue by A. Mongan).

This drawing could be a self-portrait of the artist, as was already tentatively suggested by Agnes Mongan (*op. cit.*). Several painted self-portraits by Feuerbach are known from different periods in his life (J. Ecker, *Anselm Feuerbach. Leben und Werk. Kritischer Katalog der Gemälde, Ölskizzen und Ölstudien*, Munich, 1991, nos. 4, 54, 107, 133, 161, 255, ill.). If indeed it depicts the artist himself, the present sheet can be dated around 1850.



213

PEDER SEVERIN KRØYER (STAVANGER 1851-1909 SKAGEN)

Men listening at a concert

signed, dated and inscribed 'S. Krøyer / - 87 / Copenhagen / A M. Gonse / avec amitié / S. Krøyer' (lower right)
 black chalk, on wove paper
 11½ x 8½ in. (29.2 x 21.7 cm)

\$3,000-5,000

PROVENANCE:

Gift of the artist to Louis Gonse (1846-1921), Paris.
 with Arnoldi-Livie, Munich.

This drawing corresponds to the left part of one of Krøyer's best-known paintings, now at the Nasjonalmuseet, Oslo (inv. NG.M.00325; see K. Halkier in *Krøyer. An International Perspective*, exhib. cat., Copenhagen, Den Hirschsprungske Samling, and Skagen, Skagens Museum, 2011-2012, no. 76, ill.). Dated 1886, it represents a concert given by the Neruda String Quartet, of which the members take up most of the painting at right. More than just an evocation of a musical evening in the artist's Copenhagen studio, it can be considered a group portrait of the Danish cultural world and the artist's circle of friends. A preparatory oil sketch with many differences is also at the Nasjonalmuseet (inv. N.M.K.2008.0628). Dated a year later, the drawing, on the other hand, must have made as a *ricordo*, and was given by the artist to Louis Gonse, editor-in-chief of the *Gazette des Beaux-Arts*, perhaps on the occasion of the painting's inclusion in the Paris Salon of 1887.

214

**GIUSEPPE MARIA TERRENI (LIVORNO
1739-1811)**

*A view of the Bosphorus with Istanbul and
the Galata tower in the background*

signed and inscribed 'View of the Dock Yard at
Constantinople with Galata, Pera Nother Suburbs,
Scutari &. Terreni pinx.t' (on a strip of paper
attached at bottom)

watercolor and bodycolor
14¾ x 24 in. (37.5 x 61 cm)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 10
December 1998, lot 8 (as Antonio Terreni).

Giuseppe Maria Terreni was renowned for
the fresco decorations that once adorned the
chapels of his hometown Livorno, most of them
destroyed during the Second World War. His
numerous views such as the present one reflect
the influence of artists like Giuseppe Zocchi and
Jacob Philipp Hackert. Another version of the
view offered here was in the David Ker collection
(Christie's, South Kensington, 5 November 2015,
part of lot 124), while the Victoria and Albert
Museum owns a closely comparable watercolor,
a *View of the entrance to the Black Sea from the
Thracian Bosphorus taken from Keretch Bournu*
(inv. SD 1037), which is titled and signed on a
label pasted onto a mount very similar to that of
the Durand drawing.



215

LUIGI MAYER (1755-1803)

View of the Dardanelles

watercolor and bodycolor
13⅝ x 21⅞ in. (34.6 x 53.8 cm)

\$4,000-6,000

After training in Rome with Giovanni Battista
Piranesi, Luigi Mayer traveled to the Eastern
Mediterranean with Sir Robert Ainslie, British
ambassador to Constantinople. Mayer created
a large number of watercolors depicting the
sites they visited. A very similar view of the
Dardanelles, with only some minor differences
from the present composition, is at the Victoria
and Albert Museum in London (inv. SD.656).





216

**FREDERIC, LORD LEIGHTON, P.R.A. (SCARBOROUGH 1830-1896
KENSINGTON)**

Three studies of draped female figures, one seated

inscribed 'Jubilee Studies' (lower center), with studio stamp (lower left), and further inscribed 'Lord Leighton PRA/ for [...]' (verso)
black chalk heightened with white, on blue wove paper
9½ x 12½ in. (24 x 32 cm)

\$6,000-8,000

PROVENANCE:

Unidentified collector (his mark, not in Lugt).

Frederic, Lord Leighton designed the reverse of Queen Victoria's Golden Jubilee medal, made by the Royal Mint in 1887, with the obverse designed by the sculptor Sir Joseph Edgar Boehm (1834-1894). He made drawings of standing figures chosen to symbolize the virtues of Queen Victoria's rule, including Industry, Science, Agriculture, Letters and Art, and the enthroned figure who represents the British Empire. Other drawings by Leighton for the medal are in the Royal Academy, the Victoria and Albert Museum, and Leighton House. Leighton had been elected President of the Royal Academy in 1878, and remained in the role until his death.



217
JAMES-JACQUES-JOSEPH TISSOT (NANTES 1836-1906
CHENECEY-BUILLON)

A study of two girls in North European 16th Century dress

signed 'J.J. Tissot'
 graphite heightened with white, on brown wove paper
 11¾ x 9¼ in. (30.2 x 23.5 cm)

\$3,000-4,000

PROVENANCE:
 with David and Constance Yates, New York.

Although it is not possible to relate the present studies to a specific painting, the sheet belongs to the early years of Tissot's activity when the artist often treated scenes in a Northern Renaissance setting (see C. Wood, *Tissot. The Life and Works of Jacques Joseph Tissot 1836-1902*, London, 1986, pp. 19-29).



218
HERBERT JAMES DRAPER (LONDON 1864-1920)

Studies of a man's draped waist, and head (recto); A nude study of a woman (verso)

with studio stamp (lower right), numbered '47' (lower left) and with artists notes
 black, brown, and white chalk (*recto*); black chalk with stumping (*verso*), on brown wove paper, watermark 'CANSON & MONTGOLFIER VIDALON-LES-A[...]'
 24¼ x 19½ in. (61.5 x 49.5 cm)

\$6,000-10,000

PROVENANCE:
 Estate of the artist (his mark 'H.J.D.', not in Lugt); by descent in the family, with Julian Hartnoll, London, 1999.

LITERATURE:
 S. Toll, *Herbert Draper. A Life Study*, Woodbridge, 2003, p. 94, no. HJD87.xiii.

The *Lament of Icarus* is one of Draper's best-known works, depicting the eponymous reckless son dragged onto a rock by three mourning nymphs, exhibited at the Royal Academy in 1898 and now at Tate Gallery, London (inv. NO1679). Draper used a number of professional models and made many detailed drawings of each individual figure in preparation. The singing nymph with her arms outstretched in despair on the *verso* of the present sheet was drawn from Ethel Gurden, while the model for the dying figure of Icarus (*recto*) was Luigi di Lucca, an Italian model whose distinctive strong bone structure appeared in many of Draper's works of the 1890s.



219



220



221

219

A CHINESE EXPORT PORCELAIN BLUE AND WHITE LARGE BASIN

18TH/19TH CENTURY

Decorated at its center with a boy riding a water buffalo in a field with its calf looking on, to the right flowering peony branches in a rocky outcrop and two birds flying above, the shaped rims decorated with a geometric border and trailing flowers, the underside with potter's mark
15 $\frac{1}{8}$ in. (40.5 cm.) diameter

\$2,000-3,000

220

A CHINESE EXPORT PORCELAIN BLUE AND WHITE 'BURGHLEY HOUSE' DISH

QIANLONG PERIOD, CIRCA 1740-45

The center decorated with an estate, trees and four pheasants, one of which flies above, with scrollwork bands at the well and border
9 in. (22.7 cm.) diameter

\$400-600

LITERATURE:

For a similar example, see D. Howard, *The Choice of the Private Trader*, St. Paul, Minnesota, 1997, no. 74, p. 87.

221

A SMALL CHINESE PORCELAIN BLUE AND WHITE OVOID VASE CHONGZHEN-SHUNZHI PERIOD, 17TH CENTURY

Decorated with a scene of two scholars greeting one another in a fenced garden with attendants, below an incised wave band on the shoulder and a leaf border on the neck
6 in. (15.2 cm.) high

\$2,000-3,000

222

TWO SMALL CHINESE PORCELAIN BLUE AND WHITE VASES
CHONGZHEN-SHUNZHI PERIOD, 17TH CENTURY

The first decorated with a warrior slaying a serpent, the second with boys playing in a rocky landscape

6 $\frac{7}{8}$ in. (20 cm.) high (the tallest)

(2)

\$8,000-12,000





223

A CHINESE PORCELAIN BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

Decorated in the center with a scene of a warrior arriving at a tented encampment attended by two ladies, probably a scene from a novel, the base with an apocryphal Chenghua mark
8¼ in. (20.1 cm.) diameter

\$800-1,200

224

A CHINESE EXPORT PORCELAIN BLUE AND WHITE 'SENSE OF SMELL' SMALL BASIN

KANGXI PERIOD (1662-1722)

The center decorated with court figures smelling various floral sprigs, after a Nicholas Bonnard print illustrating the pastime of guessing the names of flowers from their scent, the borders with blossoming branches, the reverse with underglaze blue double circle enclosing an artemisia leaf mark
6 1/4 in. (15.7 cm.) diameter

\$700-900

After a Nicholas Bonnard engraving, from a 'Five Senses' series. A similar dish in the Ionides Collection and then the Mottahedeh Collection is illustrated by D. Howard & J. Ayers, *China for the West*, London, 1978, vol. I, p. 78.



225

A CHINESE EXPORT PORCELAIN BLUE AND WHITE MOLDED DISH

KANGXI PERIOD (1662-1722)

The center decorated with a hunting scene, the molded border with Buddhist emblems and lotus, the reverse rim with sixteen individual flowers, with an apocryphal Chenghua six character mark within underglaze blue double circle
8 in. (20.3 cm.) diameter

\$1,000-1,500



226

A SMALL CHINESE PORCELAIN BLUE AND WHITE DOUBLE-GOURD VASE

TRANSITIONAL PERIOD, CIRCA 1650

Decorated on the lower bulb with a scholar and his attendant seated below a willow tree in a riverscape, with two tulip motifs on the neck
7¾ in. (19.7 cm.) high

\$600-800



227

A CHINESE EXPORT PORCELAIN BLUE AND WHITE BASIN

KANGXI PERIOD (1662-1722)

The center decorated with blossoming peony branches, the molded well and rim with panels of further flowering vines, the reverse rim with floral sprigs, the underside with underglaze blue double circle enclosing an artemisia leaf
13¾ in. (35 cm.) diameter

\$3,000-5,000

228

A PAIR OF CHINESE PORCELAIN BLUE AND WHITE MOLDED SMALL DISHES

KANGXI PERIOD (1662-1722)

Each dish decorated in the center with a phoenix flying amongst various flowers and foliage, the spiral-molded rims decorated with alternating panels of a monkey perched in a tree and of flowering vines, the reverse rims further decorated with trailing flowers, each base with stylized flower mark and underglaze blue double circle
8¾ in. (21.3 cm.) diameter

(2)

\$3,000-5,000

PROVENANCE:

With The Chinese Porcelain Company, New York (labels, each).





■229

A GEORGE IV MAHOGANY DERBYSHIRE AND SPECIMEN MARBLE TRESTLE TABLE

CIRCA 1825

The rectangular top incorporating *giallo antico*, *portor*, *brocatelle d'Espagne*, bluejohn, malachite and other marbles, the borders etched with coat-of-arms and motto *honi soit qui maly pense*, raised anthemion-carved supports 28¾ in. (73 cm.) high, 28¼ in. (72 cm.) wide, 18¾ in. (46.5 cm.) deep

\$5,000-8,000

The coat-of-arms and motto etched into the top of the present lot are those of the Order of the Garter, founded by Edward III of England in 1348. The motto is written in the Anglo-Norman language and translates to 'shamed be whoever thinks ill of it.'

■230

**A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS
IN THE MANNER OF WRIGHT AND ELWICK, CIRCA 1770**

The square backs and seats covered in close-nailed teal damask upholstery, raised on straight fluted legs ending in leather casters, one chair with incised 'M' to interior of back seat rail, the other with incised 'S' to interior of back seat rail (2)

\$3,000-5,000

PROVENANCE:

The Collection of Khalil Rizk, New York.





■231

A REGENCY PATINATED BRONZE, ORMOLU AND BLACK MARBLE INKWELL

CIRCA 1805

Modelled as a draped kneeling woman, flanked by two elongated inkwells decorated with grape vines, raised on a base fitted with a cedar-lined drawer, on bun feet

9 in. (23 cm.) high, 12 $\frac{1}{2}$ in. (31.5 cm.) wide, 7 in. (18 cm.) deep

\$2,000-4,000

PROVENANCE:

The Chinese Porcelain Company, New York.

This inkwell model was created during the Consulat period, most likely by one of the foremost tastemaker *marchands-merciers*, such as Lignereux. At the time, the banker Perregaux is known to have had an inkwell in his collection at the hôtel de Guimard: *un écritoire en racine d'if à figure de femme à genoux et en bronze tenant deux cornes d'abondance*. A virtually identical inkwell was formerly in the collection of Lord Elgin, one of Lignereux's most notable clients, and sold *The Property of the 11th Earl of Elgin and 15th Earl of Kincardine, K.T.*, Sotheby's, London, 12 June, 1992, lot 307.



■232

AFTER THE MODEL BY DAVID D'ANGERS (1788-1856), AFTER 1837

A BRONZE FIGURE OF PHILOPOEMEN

Depicted leaning against a draped tree trunk, wearing a helmet and wielding a sword, signed *David D'Angers* to top of base; *together with another bronze figure of a warrior leaning against a draped column with arms crossed holding a sword, signed E. Quesnel. to reverse of plinth / 1832 to base of column*

13 $\frac{1}{2}$ in. (34.5 cm.) high, 5 $\frac{1}{2}$ in. (13.5 cm.) wide, 5 $\frac{1}{2}$ in. (14.5 cm.) deep (2)

\$3,000-5,000

LITERATURE:

COMPARATIVE LITERATURE

E. Bowyer, *David D'Angers: making the modern monument*, New York, 2013, no. 39, p. 100.

J. De Caso, *David D'Angers: l'avenir de la mémoire : étude sur l'art signalétique à*

■233

CHARLES-ARTHUR BOURGEOIS (FRENCH, 1838-1886)

Charmeur de serpents

indistinctly signed *ARTHUR BOURGEOIS / Sculpt* (to the side of circular base)
bronze, medium brown patina

22 $\frac{1}{4}$ in. (56.5 cm.) high, 6 in. (15 cm.) diameter

\$2,000-3,000



232

233

■234

A MID-VICTORIAN MAHOGANY ETAGERE
THIRD QUARTER 19TH CENTURY

With four shelves fitted with drawers with molded border, each raised on baluster support, ending in brass casters
55½ in. (141 cm.) high, 19¾ in. (50 cm.) wide, 15 in. (38 cm.) deep

\$2,000-3,000

■235

AN ENGLISH MAHOGANY DOUBLE-CHAIRBACK SETTEE
19TH CENTURY

Each chairback with double-scrolled top rail and pierced interlaced chair backs, raised on pierced cluster-columned front legs headed by pierced arched angle-brackets, with light green upholstery, ending in brass casters
37½ in. (95.25 cm.) high, 60 in. (152.5 m.) wide, 22 in. (56 cm.) deep

\$2,000-3,000

PROVENANCE:

The Collection of Khalil Rizk, New York.





236

LEONARDO CREMONINI (ITALIAN, B. 1925)

The good thief; The bull tamer

each signed 'Cremonini 51' (upper right);
numbered '4' (verso), the good thief
each ink and wash on paper
9½ x 6¼ in. (24.1 x 15.3 cm.), the bull tamer
Each executed in 1951. (2)

\$1,000-1,500

PROVENANCE:

Catherine Viviano Gallery, New York.
The Estate of H. Marc Moyne; Christie's, New York,
7-8 March 2007, lot 152.

■ **237**

ANDRÉ GROULT (1884-1966)

LOW COLONNETTE TABLE, CIRCA 1912

sycamore and lacquered wood
20½ in. (52 cm.) high, 35½ in. (90.2 cm.) wide, 21¼
in. (54 cm.) deep

\$6,000-8,000

PROVENANCE:

The Collection of Khalil Rizk, New York.

LITERATURE:

Art et Industrie, March 1913, n.p. (for an in situ
period photograph at Salon d'Automne 1912).
F. Marilhac, *André Groult décorateur-ensemblier
du XXe siècle*, Paris, 1997, pp. 50 (for an in situ
period photograph), 51, 59 and 108 (for a related
example).



238

MICHAEL LEONARD (BRITISH, B. 1933)

Bather's knee

signed with initials and dated 'ML/95' (right edge)
graphite pencil on paper
7 x 7¾ in. (17.8 x 19.6 cm.)
Drawn in 1995.

\$1,000-1,500

PROVENANCE:

Thomas Gibson Fine Art Ltd., London.
Forum Gallery, New York.



239

PAVEL TCHELITCHEW (RUSSIAN, 1898-1957)

Standing male nude

signed 'P.Tchelitchew' (verso)
gouache on paper
18¾ x 12¾ in. (48 x 31.3 cm.)

\$6,000-8,000

PROVENANCE:

With Julian Hartnoll, London.
Anonymous sale; Stair Galleries, New York, 7 June 2014,
lot 264.
The Chinese Porcelain Company, New York.

LITERATURE:

D. Leddick, *The Homoerotic Art of Pavel Tchelitchev
1929-1939*, North Pomfret, VT, 1999, p. 13.





240

EMILIO TERRY (FRENCH, 1890-1969)

A fountain in a landscape

dated '13-10-39' (lower left), inscribed and dated again 'Rochecotte.13-X-1939.' (on verso)

pen, ink and sepia wash on paper

25¾ x 22 in. (65.5 x 55.9 cm.)

Executed in 1939.

\$2,000-3,000

PROVENANCE:

The Collection of Prince and Princess Henry De la Tour d'Auvergne Lauraguais; Sotheby's, London, 3 May 2012, lot 129.

The Chinese Porcelain Company, New York.



241

EMILIO TERRY (FRENCH, 1890-1969)

An ornate fountain

inscribed and dated 'R 16.09.31' (lower left)

pen, ink and monochrome wash

24½ x 19½ in. (62.2 x 49.5 cm.)

Executed in 1931.

\$2,000-3,000

PROVENANCE:

The Collection of Prince and Princess Henry De la Tour d'Auvergne Lauraguais; Sotheby's, London, 3 May 2012, lot 127.

The Chinese Porcelain Company, New York.



242

**ENRICO D'ASSIA (PRINCE VON HESSEN-KASSEL) (ITALIAN/
GERMAN, 1927-2000)**

Two watercolors

signed and dated 'Assia 59' (lower right), the first; signed and dated 'Assia 98' (lower left), the second
watercolor on board, the first; watercolor on paper, the second
15½ x 12¾ in. (39.4 x 32.4 cm.), the first; 6¾ x 4¼ in. (17.2 x 12 cm.), the second
Executed in 1959, the first; executed in 1998, the second. (2)

\$1,000-1,500

PROVENANCE:

With Galerie Charpentier, Paris (the first).

Heinrich Wilhelm Konstantin Viktor Franz Prinz von Hessen-Kassel was born on 30 October 1927 in Rome, Italy. He was the son of Philipp Landgraf von Hessen-Kassel and Mafalda Maria Elisabetta Anna Romana di Savoia-Carignano, Principessa di Savoia. He was also known as Enrico d'Assia.

243

**BERNARD H. DAMS AND EDWARD ANDREW ZEGA (AMERICAN/
GERMAN, 20TH CENTURY)**

Bronze vase at Versailles

titled, dated and signed 'Bronze Vase at Versailles/1995 Edward Arthur Zega/+Bernard H. Dams' (verso)
watercolor and ink on paper
13¼ x 13.13/4 in. (34.3 x 35 cm.)
Executed in 1995.

\$1,000-1,500

PROVENANCE:

With Didier Aaron, Inc. New York.

After a design by French sculptor Claude Ballin, the large garden vase in the shape of an urn was executed in bronze for the gardens of Versailles in 1665. Artist Jean Le Pautre reproduced Ballin's designs in etchings in the following decade, which popularized Ballin's garden vases throughout Europe and in various iterations.



END OF SALE

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

- 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".
- 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

- 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.
- 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 • 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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, country, 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:

- 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
- 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:

- 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**.
- 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** experts 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 this **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:

- 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;
- 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
- 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:

- This additional **warranty** does not apply to:
 - 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;
 - drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- 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 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.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - 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 remain 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;
 - 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;
 - 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").
- 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.
- 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:
 - 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.
 - 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - 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.

- 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.
- 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:

- When you collect the **lot**; or
- 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):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - 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

- 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**).
- 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.
- 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.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- 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.

- 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 will 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.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- 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.

(d) 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.

(e) 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

- 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**.
- 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
 - 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.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- 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 you 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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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 in paragraph F1(a).

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

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

•

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.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

11/01/21

IMPORTANT NOTICES

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 made loans or advanced money to consignors or prospective purchasers 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.

23/02/21

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.

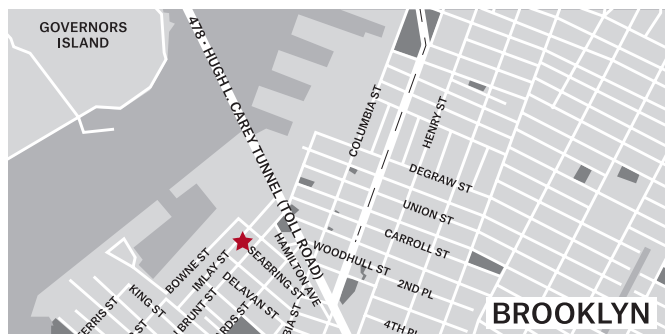
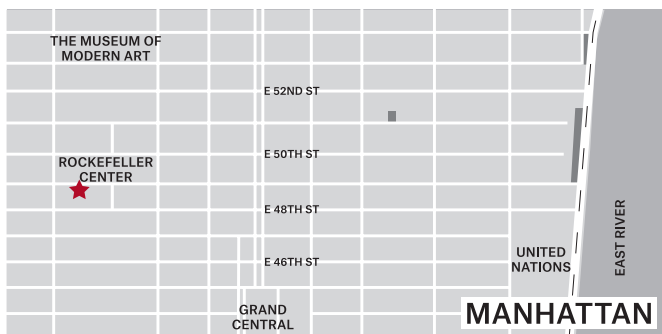
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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



PIERRE-PAUL SEVIN (1650-1710)
The Marriage at Cana, after Paolo Veronese
signed and dated 'P. Paul Sevin fecit. 1674' (lower left)
black chalk, bodycolor with gold framing lines, on vellum mounted on panel
13¾ x 20¾ in. (35 x 52.5 cm)
\$30,000-40,000

OLD MASTER AND BRITISH DRAWINGS

Online, 14-28 January 2022

CONTACT

Giada Damen
gdamen@christies.com
+1 212 641 7532

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+33 7 50 15 90 09

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