

AU BORD DU LAC

AN INTERIOR BY FRANÇOIS-JOSEPH GRAF

London 26 January 2022

CHRISTIE'S







le Parc National
KRUGER



AU BORD DU LAC

AN INTERIOR BY FRANÇOIS-JOSEPH GRAF

WEDNESDAY 26 JANUARY 2022

AUCTION

Wednesday 26 January 2022 at 10.30am.

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Thursday	20 January	9:00am-5:00pm
Friday	21 January	9:00am-5:00pm
Saturday	22 January	12:00pm-5:00pm
Sunday	23 January	12:00pm-5:00pm
Monday	24 January	9:00am-5:00pm
Tuesday	25 January	9:00am-8:00pm

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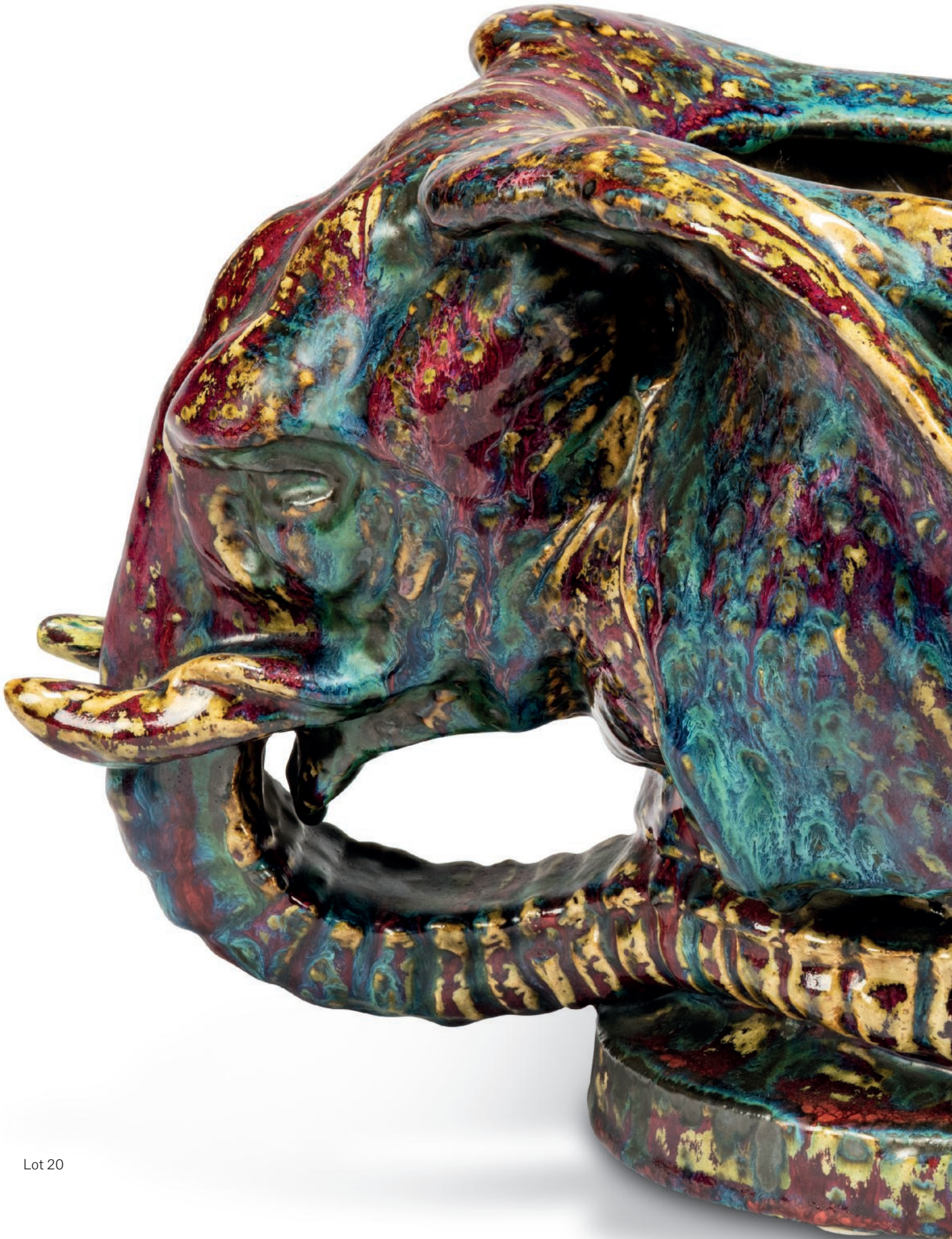
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BUYING AT CHRISTIE'S

For an overview of the process,
see the Buying at Christie's section.



Lot 20



LA MAISON DU LAC

I first met these clients in 1988, through a mutual friend and client, Yves Lambelin, whose apartment in Paris was my first big project.

I remember my arrival at Founex, where I was warmly welcomed, Caroline, with a strong sense of humour, declaring at the time: "I like my house very much, and would not change a thing..."

Our first collaboration was at their Saint Tropez property, where, after having largely modified the Provencal house, I had the pleasure of working with them on the decoration and furnishing of the Mas Saint Jaume, where they happily entertained family and friends.

When they decided to acquire an apartment in Paris, they opted for a charming first floor flat on the Quai Voltaire. I was entrusted with the reconfiguration, decoration and furnishing; it was a perfectly atypical place with lots of charm and whimsy.

Finally, the time had come to rethink the property on Lake Geneva. The clients had been alongside me on my journey of discovery of 19th-century works of art, and together we decided that by extending the villa slightly, completely redoing the façades and entirely re-structuring the interior, we would breathe new life and soul to this house by re-creating the atmosphere it would once have had at the turn of the century: a Viennese winter garden, a Japanese-themed dining room, an English library, a neo-Greek gallery, and a large artist's studio directly over the lake.

Most of the objects and furniture were purchased from antique dealers, and this way we were able, with lots of perseverance, to carefully select pieces from extraordinary artists such as Sauvrezey, Edouard Lièvre, Josef Hoffman, Dalpayrat, Serrurier-Bovy, Bellery-Desfontaines, and W.A.S. Benson.

All the fabrics, woven to my designs or following those in the archive boxes of Le Manach and Tassinari, underline the importance of pattern in the conception of an interior scheme. As well as a preponderance of passementerie, which maison Declercq mastered with such expert skill. There were magnificent Japanese golden brocades on an ink ground, for a set of chairs by Edouard Lièvre, woven by Le Manach; spectacular Japonisme bird curtains, designed to frame the artist's studio on the lake; a silk box from the same atelier; astonishing velvets with printed fans by Tassinari for the dining room; precious lampas with yellow, bronze and purple hydrangeas by Le Manach for the guest room curtains; brocades, embroidered damasks from Cornely, embossed velvets and printed slubbed silks adorned armchairs, chairs and canapés for this wonderful house.

The quality of the French artisans who worked on the decoration of the house allowed us also to achieve an homogenous ensemble and gave this house a particular identity, atmosphere, and a unique décor.

I have very fond memories of the years working on this project: both hysterical laughter and storms worthy of a month in August by the lake... I felt very emotional recently looking back at photos of this house, designed more than twenty years ago. I can gladly imagine acquiring, for myself or for my clients, certain pieces that remind me of some very happy moments in my life. Time goes by, but beautiful objects remain. Properties close, others get purchased and new collectors will, I am sure, thanks to this lovely auction, have the pleasure of discovering and falling in love with this collection, in all its quality, charm and colour.

François-Joseph Graf

A handwritten signature in black ink, consisting of a stylized 'F' followed by a cursive 'J' and 'G'.



THE ARTIST'S STUDIO



*1

A LOUIS XV ORMOLU-MOUNTED CHINESE FLAMBE-GLAZED SMALL PORCELAIN VASE

MID-18TH CENTURY

The twin handles cast with scrolling acanthus, on a pierced C-scroll and acanthus-cast base
4¾ in. (12 cm.) high; 4 in. (10 cm.) wide

£3,000-5,000

US\$4,000-6,700
€3,600-5,900

PROVENANCE:

Acquired from Etienne Levy, Paris.

■*2

A PAIR OF FRENCH GILT-BRONZE FIGURES MOUNTED AS LAMPS

CAST AFTER MODELS BY AUGUSTE-LOUIS LALOUETTE, LAST QUARTER 19TH CENTURY

Each on a rectangular base with elephant's head feet, signed 'A. LALOUETTE', fitted for electricity, with a mauve silk shade
22½ in. (57 cm.) high, overall

£4,000-6,000

(2)
US\$5,400-8,000
€4,700-7,000

PROVENANCE:

The Collection of Roberto Polo.
Supplied by François-Joseph Graf.







■*3

A THEODORE DECK FAIENCE JARDINIÈRE
CIRCA 1880, IMPRESSED TH.DECK. MARK

The yellow-ground mid-section moulded in low relief with flowering plants, painted with birds in flight, butterflies and flowering and fruiting plants between geometric green, turquoise and purple borders
17¼ in. (43.8 cm.) high; 21¼ in. (59 cm.) diameter

£4,000-6,000	US\$5,400-8,000
	€4,700-7,000

PROVENANCE:
Supplied by François-Joseph Graf.

■*4

A FRENCH ART NOUVEAU OAK LARGE STAND

CIRCA 1905, POSSIBLY AFTER A DESIGN BY HENRI-JULES-FERDINAND BELLERY-DESFONTAINES

The square top with re-entrant corners on four square tapering legs carved to the top with fruit and leaves, joined by shaped stretchers; together with a French Art Nouveau oak stand, of tripod form with a rotating top
48½ in. (123 cm.) high; 24 in. (61 cm.) wide; 24½ in. (62 cm.) deep
the other 48 in. (122 cm.) high; 25 in. (63.5 cm.) wide;
19¾ in. (50 cm.) deep (2)

£1,500-2,500	US\$2,000-3,300
	€1,800-2,900

PROVENANCE:
The Roberto Polo Collection.
Acquired from François-Joseph Graf.



(Part lot)



EDUOARD LIEVRE (1828-1886)

Edouard Lièvre (d. 1886), rife with ingenuity and boundless talent, remains one of the most influential and prolific industrial designers of the second half of the 19th century. With a broad repertoire that included 'sinojaponais' and neo-Renaissance style furniture and ceramics, the artist trained initially as an illustrator under Thomas Couture but became fully immersed in decorative art and design by 1870. His earliest collaboration with the pre-eminent silversmiths and *bronziers* was a design for a 'vase persan', designed for Christofle in 1874 and exhibited at the Paris *Exposition universelle* in 1878, 1889 and 1900. Lièvre also had a number of private clients to whom he supplied bespoke furnishings, including the actress Sarah Bernhardt (a monumental cheval mirror), the *courtisane*, Louise-Emilie Valtresse de la Bigne, (an impressive bed, now in the Musée des Arts Décoratifs, inv. DO 1981-19), Albert Vieillard, director of Bordeaux's ceramics factory (a cabinet now in the Musée d'Orsay, inv. OAO555), and Édouard Detaille, the famous military artist for whom Lièvre supplied an *étagère-vitrine* and *console d'apparat*.

In the 1870s, Edouard Lièvre designed a small group of furniture in '*le style japonais et chinois*' for important private clients and for editors of luxurious furniture and objects. His designs were made by the silversmith Christofle and *bronzier* Barbedienne, and by the *ébéniste* Paul Sormani. However, Lièvre is most often associated with the *marchand-éditeur* and retailer of *haut-luxe* furnishings L'Escalier de Cristal, which was established in 1802 by Madame Désarnaud. Acquired in 1839 by M. Lahoche, the firm passed to his son-in-law, Emile Pannier *circa* 1864-66. In 1885, Georges and Henry Pannier succeeded their father and, much in the tradition of the 18th century *marchands-merciers*, often commissioned Lièvre, Gabriel Viardot and their contemporaries to create '*sinojaponais*' decorations incorporating enamel, Baccarat crystal, Japanese lacquer and other exotic materials.

Lièvre's sketches and their reproduction rights were sold in 1890 and a large number of the designs were purchased by George and Henry Pannier. Lièvre's eclectic designs, coupled with the superiority of the craftsmanship, commanded high prices in their showrooms. According to Henry Pannier, prices for Lièvre's designs were up to six times higher than those of other designers, including his contemporary, Gabriel Viardot. Fascinatingly, some pages from Henry Pannier's account book survive which list a number of orders for L'Escalier de Cristal alongside simplified pen and ink designs for *étagères*, console tables and Japanese-inspired cabinets (P. Thiébaud, 'Contribution à une histoire du mobilier japonisant: Les Créations de l'Escalier de Cristal', *Revue de l'art*, 1989, No. 85, p. 78).

This meticulously assembled collection, one of the most comprehensive in private hands, effectively spans the artist's *oeuvre* of furniture and objects. With attentive details and masterful craftsmanship, this exquisite assembly of furniture and objects is ultimately a window into the Lièvre's artistic vision and an homage to his enduring influence on contemporary and historic design.

■*5

**A PAIR OF FRENCH 'JAPONISME' PARCEL-GILT AND PATINATED
BRONZE GUERIDONS**

THE DESIGN ATTRIBUTED TO EDOUARD LIEVRE, PARIS, CIRCA
1870-80

Each with a circular *rouge griotte* marble top on four scrolled supports, two
hung with rings, and terminating in dragon's heads, the pierced undertier
mounted with a *pho* dog

33½ in. (85 cm.) high; 28 in. (71 cm.) diameter, overall (2)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

The Collection of Roberto Polo.

Supplied by François-Joseph Graf.

These highly sculptural gueridons, undoubtedly designed by the 'maître de japonisme', Edouard Lièvre, closely relate to a series of tables, pedestals and stands cast by Maison Marnyhac and Ferdinand Barbedienne during the 1870s and 80s. While bronze works designed by Lièvre are often synonymous with Barbedienne, the foundry's contemporary Maison Marnyhac, the commercial name for la Société des Marbres et Bronzes Artistiques de Paris, frequently produced his designs to meet the increasing fascination in *Japonisme*. Much like Barbedienne's output, Marnyhac's work is often recognised by the extraordinary quality of the casting and the contrasting application of parcel-gilt and patinated surfaces.

Marnyhac specialised in the creation of *objets de luxe*, engaging the in-demand designer-decorators including Eugène Piat, described as 'le premier ornemaniste de ce temps', and Lièvre. In a review of the masterpieces of the *Exposition universelle* of 1878, Maison Marnyhac was compared as equal to the preeminent 'maison de bronzes d'art et d'ameublement', Barbedienne. Their repertoire was extensive incorporating 'tous les styles et toutes les époques', Pompeian, Chinese and Japanese, including two large 'Chinese' cloisonné vases supported by elephant heads exhibited in 1878.





■*6

A FRENCH 'JAPONISME' STAINED BEECH DRAW-LEAF LIBRARY TABLE

BY GABRIEL VIARDOT, PARIS, DATED 1886

The top lined with blind-tooled black-leather, the frieze with a small drawer to each end, the stylised, pierced central stretcher with a carved recumbent dragon, one drawer signed 'G. VIARDOT Paris 1886' 30 in. (76 cm.) high; 46¾ in. (119 cm.) wide; 88 in. (223 cm.) wide, extended; 28½ in. (72 cm.) deep

£7,000-10,000

US\$9,400-13,000
€8,300-12,000

PROVENANCE:

Acquired from Galerie Roxane Rodriguez, Paris, 2000.
Supplied by François-Joseph Graf.

Gabriel-Frédéric Viardot (1830-1906) is largely remembered for his particular version of Asian style furniture, and was advertised as a '*créateur des meubles dans le genre chinois et japonais*'. Originally producing Renaissance style *objets d'art*, much like his contemporary Edouard Lièvre, Viardot

seized on opportunities to indulge a growing market and fascination with interpretations of 'the exotic' and thus the 'style Viardot' was founded chiefly on Japanese and Chinese prototypes. The firm's *oeuvre* is often defined by its wonderfully sculptural mounts and relief carvings, mainly crouching dragons and perched cranes executed in both carved wood and finely cast ormlu. A related library table with gilt-bronze mounts was sold Christie's, New York, 25 October 2005, lot 551.

Viardot exhibited at the Great Exhibition in London in 1851 and was both a participant and a jury member for the 1867, 1878 and the 1889 International Exhibitions in Paris. He was awarded four medals from the Paris Exposition in 1867 and received a silver medal at the 1878 Paris Exposition. His major success was at the 1889 Paris *Exposition Universelle* where the firm was awarded a gold medal and the jury reported '*Il nous presente ses meubles japonais toujours fort interessants tant par leur tonalité que par leur parfaite execution*'.







PIERRE-ADRIEN DALPAYRAT (1844-1910)

Pierre Adrien Dalpayrat (1844-1910) is best known for his experimental jewel-like flambé glazes, emulating the mythical sang-de-boeuf glaze so revered. The variations this technique produced were endless combinations in turquoise, amethyst and most famously 'Dalpayrat Rouge', often streaked with darker aubergine and browns. His experiments with flambé and his choice to work mainly in stoneware, which had been elevated to an art medium by this point, no doubt reflected the general excitement and intrigue in the arts of Japan amongst European artists in the 1870-90s. The Japanese influence is also clearly visible in the forms Dalpayrat produced, the bottle vases and geometric shapes. However, he became bolder and more eccentric with his forms as his career progressed, often applying animal-forms such as lizards, crabs and toads to his work. Or, in the case of the textured vase (lot 18) using the bumpy texture of reptile skin as a surface and the rarer example of the elephant vase (lot 20) where two adorsed elephant heads form a more lifelike, sculptural object.

Dalpayrat often worked in collaboration with other artists, initially with the sculptor Alphonse Voisin-Delacroix, where Voisin-Delcroix modelled the shapes and Dalpayrat was responsible for the actual manufacture of the work (the firing, glazing, patinas). Upon the death of Voisin-Delcroix in 1893, Dalpayrat partnered with Adele Lesbros who provided the finances to support Dalpayrat's expensive experimental work. His most ambitious work from this time was a monumental mantelpiece, three metres high, purchased by the French state for the Musée du Luxembourg and now in the collection of the Musee d'Orsay [inv.3330]. His technical skill was also demonstrated by a pair of two metre vases that he created for the Universal Exposition in 1900 which now reside in the Petit Palace, Paris [PP03672 and PP03672]. Lot 19 is another rare survival of one of his large-scale works. At the time Dalpayrat was very much part of Parisian salon society, he exhibited at the prestigious Galerie George Petit, where in 1892 he unveiled what would become his trademark oxblood flambé glaze. He also worked with the gallerist Siegfried Bing (1838-1905), a key and pioneering figure promoting what would later be coined Art Nouveau, after his gallery Maison de l'Art Nouveau, and Japanese art in the late 19th century. Dalpayrat was amongst the exhibitors in Bing's seminal exhibition Salon de l'art nouveau in 1895.

Collected with care and passion this group of Dalpayrat works celebrates the breadth of Dalpayrat's skill, his love of experimentation and the variety of his oeuvre.

***7**

A FRENCH STONEWARE GOURD-SHAPED EWER VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900

The body of gourd-shaped form with a waisted neck, everted rim and curved handle, decorated in dark red, turquoise, blue and cream flambé glazes
10¼ in. (26 cm.) high; 12 in. (30.5 cm.) diameter

£7,000-10,000

US\$9,400-13,000

€8,300-12,000

PROVENANCE:

Acquired from Galerie Jean-François Dubois,
Paris.

Supplied by François-Joseph Graf.

An example of this ewer vase form was exhibited
at the Exposition Universelle, Paris, in 1900.

Another example of the same form is illustrated
by H. Makus et al., *Adrien Dalpayrat, Französische
Jugendstil-Keramik/Céramique française de l'Art
Nouveau*, Stuttgart, 1998, p. 132, no. 67.



***8**

A FRENCH STONEWARE TWO-HANDLED VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900, INDISTINCT IMPRESSED
'POMEGRANATE' MARK

Of ribbed oval form, applied with two curled leaf
handles, decorated in brown, red and beige glazes
9 in. (22.9 cm.) high; 14¾ in. (37.5 cm.) wide

£6,000-8,000

US\$8,000-11,000

€7,100-9,400

PROVENANCE:

Acquired from Galerie Jean-François Dubois,
Paris.

Supplied by François-Joseph Graf.





***9**

A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT
EARLY 20TH CENTURY, IMPRESSED DALPAYRAT SIGNATURE AND
'POMEGRANATE' MARK

Of angled ovoid form with a ring around the upper rim, decorated with dark red, blue and green flambé glazes
15 $\frac{7}{8}$ in. (40.3 cm.) high; 9 $\frac{1}{4}$ in. (23.4 cm.) high

£5,000-8,000

US\$6,700-11,000
€5,900-9,400

PROVENANCE:

Supplied by François-Joseph Graf.



***10**

A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT
CIRCA 1900, INCISED DALPAYRAT SIGNATURE MARK AND 153,
PARTIAL IMPRESSED CIRCLE MARK

Of slender ovoid form with cylindrical neck, decorated with dark red, turquoise and green flambé glazes
19 $\frac{3}{8}$ in. (49.3 cm.) high

£5,000-8,000

US\$6,700-11,000
€5,900-9,400

PROVENANCE:

With Galerie Jean-François Dubois, Paris.
Supplied by François-Joseph Graf.

***11**

A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT
EARLY 20TH CENTURY, TRACES OF BLACK SIGNATURE MARK

Of double-bodied form, the lower spherical section surmounted by a three pointed conical section, decorated with dark red and brown running glazes
16¼ in. (41.3 cm.) high; 11 in. (28 cm.) diameter

£8,000-12,000

US\$11,000-16,000
€9,400-14,000

PROVENANCE:

with Galerie Jean-François Dubois, Paris.
Supplied by François-Joseph Graf.



***12**

A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT
CIRCA 1900, IMPRESSED DALPAYRAT SIGNATURE AND
'POMEGRANATE' MARK

With a slender twisted neck, decorated in dark red, turquoise and purple
flambé glazes

13½ in. (34.3 cm.) high; 6 in. (15.2 cm.) diameter

£3,000-5,000

US\$4,000-6,700
€3,600-5,900

PROVENANCE:

with Galerie Jean-François Dubois, Paris, 2000.
Supplied by François-Joseph Graf.

A very close example is in the permanent collections of the V&A museum
London [952-1901] and is illustrated Paul Greenhalgh, *Art Nouveau: 1890-
1914*, London, 2000.



***13**

**THREE FRENCH STONEWARE MINIATURE
EWER VASES BY PIERRE-ADRIEN
DALPAYRAT**

CIRCA 1900-14, TWO WITH IMPRESSED
DALPAYRAT SIGNATURE MARKS AND 177 TO
BASES

Two of spherical ribbed gourd form, the third of
elongated ribbed gourd form, each with waisted neck
and curved handle, decorated in various dark red,
purple, turquoise, cream and green flambé glazes
The spherical examples: 2¾ in. (7 cm.) high; 2½ in. (6.4
cm.) diameter

The elongated example: 3½ in. (9.3 cm.) high; 2½ in.
(6.4 cm.) diameter (3)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

Acquired from Galerie Jean-François Dubois, Paris.

For an illustration of a similar miniature spherical vase
of the same form as those in the present lot, see H.
Makus et al., *Adrien Dalpayrat, Französische Jugendstil-
Keramik/Céramique française de l'Art Nouveau*,
Stuttgart, 1998, p. 132, no. 68.



***14**

**A FRENCH STONEWARE MODEL OF A SEA
CREATURE BY PIERRE-ADRIEN DALPAYRAT**

CIRCA 1905, IMPRESSED LES GRANDES FEUX
DE DALPAYRAT MARK

Modelled with its tail curled around to meet its fin,
decorated with green, red and turquoise glazes
6½ in. (16.7 cm.) high; 9¾ in. (24.8 cm.) diameter

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

***15**

**TWO FRENCH STONEWARE VASES BY
PIERRE-ADRIEN DALPAYRAT**

CIRCA 1900, ONE WITH PAINTED DALPAYRAT
SIGNATURE MARK, THE OTHER WITH INCISED
DALPAYRAT SIGNATURE MARK

Each of twisted double-bodied form, one decorated in
turquoise, red and purple flambé glazes, the other in
brown and turquoise glazes

The turquoise example 6¾ in. (17.1 cm.) high; 5½ in.
(13.9 cm.) diameter

The brown example 7 in. (17.8 cm.) high; 5½ in. (13.9
cm.) diameter (2)

£2,500-3,500

US\$3,300-4,600

€3,000-4,100

An example of this vase form is illustrated by H.
Makus et al., *Adrien Dalpayrat, Französische Jugendstil-
Keramik/Céramique française de l'Art Nouveau*,
Stuttgart, 1998, p. 113, no. 27.



***16**

A FRENCH STONEWARE GOURD-SHAPED EWER VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900, IMPRESSED 'POMEGRANATE' MARK

The body of compressed gourd-shaped form with a waisted neck, everted rim and curved handle, decorated in dark blue, green and brown flambé glazes

8½ in. (20.7 cm.) high; 12½ in. (32 cm.) diameter

£4,000-6,000

US\$5,400-8,000

€4,700-7,000

PROVENANCE:

Supplied by François-Joseph Graf.

A vase of closely related form is illustrated by H. Makus *et al.*, *Adrien Dalpayrat, Französische Jugendstil-Keramik/Céramique française de l'Art Nouveau*, Stuttgart, 1998, p. 132, no. 67.



***17**

A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900, BLACK SCRIPT DALPAYRAT SIGNATURE MARK AND CB MONOGRAM

The shoulder moulded with a mythical creature and two leaves, decorated in dark red, brown and turquoise flambé glazes

8¼ in. (20.9 cm.) high; 8½ in. (21.6 cm.) diameter

£4,000-6,000

US\$5,400-8,000

€4,700-7,000

PROVENANCE:

Supplied by François-Joseph Graf.

A vase of the same form as the present lot is illustrated by H. Makus *et al.*, *Adrien Dalpayrat, Französische Jugendstil-Keramik/Céramique française de l'Art Nouveau*, Stuttgart, 1998, p. 140, no. 80.





Reverse

***18**

A FRENCH STONEWARE LARGE VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900, INCISED DALPAYRAT SIGNATURE MARK AND 4-09, IMPRESSED 772

Of globular form, moulded with seaweed against a scale ground, decorated with red, turquoise and blue flambé glazes
18½ in. (47 cm.) high; 17 in. (43.2 cm.) diameter

£12,000-18,000

US\$16,000-24,000
€15,000-21,000

PROVENANCE:

with Galerie Jean-François Dubois, Paris.
Supplied by François-Joseph Graf.

■*19

A FRENCH STONEWARE TWO-HANDLED LARGE VASE BY PIERRE-ADRIEN DALPAYRAT

EARLY 20TH CENTURY

With flared cylindrical neck, the twin branch handles with trailing branch terminals, decorated with dark red, brown, green, blue and turquoise flambé glazes

33 in. (83.8 cm.) high; 19¼ in. (48.9 cm.) diameter

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Acquired from Galerie Jean-François Dubois, Paris, 2000.
Supplied by François-Joseph Graf.

Vases of this monumental size would have been technically very challenging and expensive for Dalpayrat to produce and thus surviving examples of such large size are very rare. An even larger pair, of differing form but measuring two metres high were shown at the 1900 Paris Exposition and are now in the collection of the Petit Palais [PPO3672 and PPO3672].







***20**

**A FRENCH STONEWARE DOUBLE-HEADED ELEPHANT VASE BY
PIERRE-ADRIEN DALPAYRAT WITH JEAN COULON**

CIRCA 1893-1906, IMPRESSED 'POMEGRANATE' MARK

Modelled as a pair of addorsed elephant heads, their trunks entwined around the waisted lower section, on a circular foot, decorated with dark red, blue, green, turquoise and light brown flambé glazes

10½ in. (27 cm.) high; 20 in. (50.8 cm.) diameter

£25,000-40,000

US\$34,000-53,000

€30,000-47,000

PROVENANCE:

Maitres Jean Marie & Yann Le Mouel, Drouot Richelieu, Paris, 4 December 2001, lot 41.

EXHIBITED:

Paris, Galerie George Petit, 'Revue des Arts Décoratifs', December 1894.

LITERATURE:

Revue des Arts Décoratifs, Paris, 1894-95, p. 200.

Kunst und Handwerk, Munich, 1897-98, p. 311.

Richard Borrmann, *Moderne Keramik*, Leipzig, 1902, p. 26, pl. 17.

Bernd Hakenjos and Ekkart Klinge, *Europäische Keramik des Jugendstils*,

Dusseldorf (Hetjens-Museum), 1974, p. 30, no. 32.

H. Makus *et al.*, *Adrien Dalpayrat, Französische Jugendstil-Keramik/Céramique française de l'Art Nouveau*, Stuttgart, 1998, illustrated p. 27 and p. 136, no. 73.

A. Duncan, *The Paris Salons 1895-1914, Volume IV: Ceramics and Glass*, Suffolk, 1998, p.100.

This rare vase is thought to be one of three made by Dalpayrat but this example has the most colourful glaze - illustrated by H. Makus *et al.*, *Adrien Dalpayrat, Französische Jugendstil-Keramik/Céramique française de l'Art Nouveau*, Stuttgart, 1998, p. 27 and p. 136, no. 73, where it is stated that this piece was a collaboration with the sculptor Jean Coulon (1853-1953); see also pp. 46-47 for further details on Coulon's career. One of the three was first exhibited by Galerie Georges Petit, in 1894-5. Another example with a brown glaze was sold at Art Curiel, 31 May 2021, lot 2 (€40,300 inc. premium).





***21**

**A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT
CIRCA 1900, BROWN SCRIPT DALPAYRAT SIGNATURE MARK**

Of low, square form with undulating sides and curved at the base, decorated with turquoise, purple, black and dark red flambé glazes
5¼ in. (13.3 cm.) high; 5½ in. (13.9 cm.) diameter

£1,500-2,000

US\$2,000-2,700
€1,800-2,300

PROVENANCE:

Supplied by François-Joseph Graf.

Another example of the same vase form is illustrated by H. Makus *et al.*, *Adrien Dalpayrat, Französische Jugendstil-Keramik/Céramique française de l'Art Nouveau*, Stuttgart, 1998, p. 148, no. 95.

***22**

TWO FRENCH STONEWARE VASES BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1905, BOTH WITH IMPRESSED DALPAYRAT SIGNATURE AND 'POMEGRANATE' MARK, IMPRESSED 2033 AND 520 RESPECTIVELY

The first of baluster form, decorated in dark red, blue, green and turquoise flambé glazes, the second moulded with three curved ribs to the shoulder, decorated with dark red and brown flambé glazes

The larger vase: 11¼ in. (29.8 cm.) high; 6¼ in. (16 cm.) diameter

The smaller vase: 7½ in. (19 in.) high; 4¼ in. (10.5 cm.) diameter (2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



***23**

TWO SMALL FRENCH STONEWARE VASES BY PIERRE-ADRIEN DALPAYRAT

EARLY 20TH CENTURY, THE AMPHORA VASE WITH INCISED DALPAYRAT SIGNATURE MARK, THE CIRCULAR VASE WITH TRACES OF MONOGRAM MARK

The first of amphora form with twin loop handles, decorated with dark red, purple, turquoise and blue flambé glazes, the second silver-mounted example, of open ribbed circular form with flared neck and foot, decorated with green, turquoies and dark red flambé glazes

The amphora vase: 2¾ in. (7 cm.) high; 3½ in. (7.9 cm.) diameter

The circular vase: 4¼ in. (10.8 cm.) high; 3½ in. (18.8 cm.) diameter (2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

***24**

**A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT
CIRCA 1900, IMPRESSED 521**

Of hexagonal tapering form, moulded with vertical panels, three with flowering poppy stems, decorated with dark red, blue, green, cream and turquoise flambé glazes

10¼ in. (26 cm.) high; 8½ in. (15.5 cm.) diameter

£1,500-2,000

US\$2,000-2,700
€1,800-2,300

PROVENANCE:

Supplied by François-Joseph Graf.





***25**

TWO FRENCH STONEWARE VASES BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900-10, BOTH WITH IMPRESSED DALPAYRAT SIGNATURE MARK, THE FIRST WITH IMPRESSED 2055, THE SECOND WITH 'POMEGRANATE' MARK AND 721

The first of slender form, moulded with three vertical ribs, decorated with red, purple, turquoise and cream flambé glazes, the second of squat circular form, the shoulder modelled with a curved open scroll allowing the turquoise and green flambé glazes to cascade down the red and brown glazed body

The first: 6¼ in. (15.8 cm.) high; 3¾ in. (9.4 cm.) diameter

The second: 5½ in. (14 cm.) high; 7¾ in. (18.7 cm.) diameter

(2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

***26**

A PAIR OF FRENCH STONEWARE EWERS BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900-10, IMPRESSED DALPAYRAT SIGNATURE MARKS, ONE WITH IMPRESSED 2

Of tapering form, the curved handle extending from the upper rim, decorated in dark red, turquoise, purple and green flambé glazes

9¾ in. (23.2 cm.) high; 6½ in. (16.5 cm.) diameter

(2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500



***27**

A FRENCH STONEWARE BOTTLE VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900, INCISED DALPAYRAT SIGNATURE MARK

Of slightly waisted form with cylindrical neck, decorated with green, turquoise, dark red and purple flambé glazes

5¾ in. (14.3 cm.) high; 2¾ in. (7.1 cm.) diameter

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

Supplied by François-Joseph Graf.

***28**

A FRENCH STONEWARE VASE BY PIERRE-ADRIEN DALPAYRAT

CIRCA 1900, INCISED MONOGRAM MARK

Of tapering spiral form, decorated in dark red, blue, turquoise and green flambé glazes

10¾ in. (27 cm.) high; 4¾ in. (12.5 cm.) diameter

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

Supplied by François-Joseph Graf.









■Ω29

A SET OF FOUR FRENCH TELESCOPIC EXTENDABLE BRASS FLOOR LAMPS

BY MAISON TOULOUSE, SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each with a Le Manach silk shade with floral pattern
38 in. (96.5 cm.) high, minimum, excluding fitments

(4)

£2,000-4,000

US\$2,700-5,300
€2,400-4,700

■Ω30

A FRENCH BUTTONED EMBROIDERED-SILK ARMCHAIR AND FOOTSTOOL ENSUITE

SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Upholstered by Tassinari & Chatel, Paris, the fabric designed by François-Joseph Graf, on ebonised tapering legs with brass castors, with two matching square cushions with trimmed borders

The armchair: 36½ in. (93 cm.) high; 31¼ in. (81 cm.) wide; 39¾ in. (101cm.) deep

The stool: 16 in. (41 cm.) high; 28¾ in. (73 cm.) wide; 26¼ (67 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■*31

A GERMAN NEOCLASSICAL PATINATED-BRONZE THREE-BRANCH FIFTEEN-LIGHT CHANDELIER

CIRCA 1910-20, THE MODEL OF HERCULES BY OTTO SCHMIDT-HOFER (1873-1925)

The circular corona and orb hung with three bar supports suspending an oil lantern entwined with snakes, mounted with Greek masks and ribbon-tied laurel swags and centred by a figure of Hercules, the three arms each with five nozzles, the base of Hercules signed 'Schmidt-Hofer', fitted for electricity, with some minor alterations 39 in. (99 cm.) high; 32 in. (81 cm.) diameter, approx.

£3,000-5,000

US\$4,000-6,600

€3,600-5,800

PROVENANCE:

Acquired from Galerie Gismondi, Paris, circa 1990 by François-Joseph Graf.



■*32

A PAIR OF FRENCH 'ETRUSCAN REVIVAL' BRASS AND MARBLE-MOUNTED MAHOGANY STANDS

BY AUGUSTE-HIPPOLYTE SAUVREZY, PARIS, DATED 1878

Each with a rectangular top, the frieze centred by red marble panels flanked by Siena marble panels, the spandrels mounted with variegated green marble, the four shaped legs terminating in paw feet, one incised 'SAUVREZY PARIS 1878'

51¼ in. (130 cm.) high; 24 in. (61 cm.) wide; 20 in. (51 cm.) deep, overall

The tops, 17¾ x 12½ in. (45 x 32 cm.)

(2)

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Acquired from Roberto Polo by François-Joseph Graf.

In *Paris Furniture: The Luxury Market of the 19th Century*, Christopher Payne sheds new light on the output of the highly skillful, though seldom recognized firm of Sauvrezzy. Much like his contemporary, Henri-Auguste Fourdinois, Sauvrezzy specialised in cabinetry in the neo-Renaissance style which was highly-acclaimed at the 1867 *Exposition universelle*. The present pair of stands, mounted with reserves of precious hardstone, was produced at the height of the firm's output in 1878 when Sauvrezzy reportedly employed over thirty craftsmen and was actively supplying large number of furniture to various clients in St. Petersburg (*op cit.*, p. 506).





■*33

**AN ITALIAN RENAISSANCE-REVIVAL FRUITWOOD AND WALNUT
LARGE BOOKCASE-CABINET**

ATTRIBUTED TO CARLO PUCCI, FLORENCE, DATED 1881

The overhanging foliate, fluted, egg-and-dart and dentil decorated cornice carved with an arabesque frieze decorated with alternating female and lion's masks displaying a variety of expressions; the central mahogany-lined bay with two adjustable shelves enclosed by a pair of doors, the upper panels carved with addorsed griffins above central panels carved with classical maidens and lower panels centred by masks of Medusa and Mercury, divided from the flanking open bays by arabesque-carved pilasters; the base with three shallow concealed frieze drawers, the central drawer fitted for writing, lined with green velvet and with two stationary drawers and hinged front above three bays enclosed by panelled doors with conforming carved decoration, the left central door centred by a cartouche 'FIRENZE' and the right 'ANNO 1881', on an entrelac bordered plinth 99½ in. (253 cm.) high; 81¼ in. (208 cm.) wide; 26¼ in. (67 cm.) deep

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Supplied by François-Joseph Graf.

Another cabinet of imposing scale and exquisite quality by master carver Carlo Pucci was exhibited at the 1878 *Exposition universelle* and is illustrated in *The Art Journal*, London, p. 115.







■*34

A LARGE AGRA CARPET

NORTH INDIA, SECOND HALF 19TH CENTURY

Woven on the horizontal, the light-pink field with an overall lattice of entwined cloud bands, palmettes and scrolling leafy vine, in a narrow wine-red flowerhead and leaf guard stripe, full pile, lacking main border and outer guard stripe, a reweave to one corner, uneven colour fade
23 ft. 7 in. x 14 ft. 8 in. (720 x 448 cm.)

£8,000-12,000

US\$11,000-16,000
€9,400-14,000

PROVENANCE:

G. Foulde, Marquis de Breteuil, Château de Breteuil (Grand Salon).
Acquired from Aveline, Jean-Marie Rossi, Paris.

■*35

A PAIR OF ITALIAN ROCK CRYSTAL, CUT-GLASS, AMETHYST AND GILT-METAL SIX-LIGHT CHANDELIERS

20TH CENTURY, INCORPORATING SOME EARLIER DROPS

Each of open cage form with flowerhead corona, covered in beads and hung with lozenge and pear-shaped drops, fitted for electricity
29 in. (74 cm.) high; 25½ in. (65 cm.) diameter (2)

£12,000-18,000

US\$16,000-24,000
€15,000-21,000

PROVENANCE:

Acquired from Jean-Marie Rossi, Galerie Aveline, Paris.





■*36

A FRENCH PAINTED TERRACOTTA FIGURE OF AN INDIAN ELEPHANT

LATE 19TH/EARLY 20TH CENTURY

With glass eyes

16½ in. (42 cm.) high; 27 in. (69 cm.) wide; 9 in. (23 cm.) deep

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

■*37

A PAIR OF VIENNESE STAINED BEECH 'BUENOS AIRES' ARMCHAIRS

BY JOSEPH HOFFMAN (1870-1956), EXECUTED BY JACOB & JOSEPH KOHN, VIENNA, CIRCA 1910

Upholstered in buttoned and close-nailed green silk velvet by Le Manach, Paris, each with maker label to the underside; together with a later sofa, stamped FJG to the underside, supplied by François-Joseph Graf

The armchairs: 29¼ in. (74.5 cm.) high; 30½ in. (77.5 cm.) wide; 28 in. (71 cm.) deep

The sofa: 60¼ in. (154 cm.) wide

(3)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

Supplied by François-Joseph Graf.



FRANZ VON STUCK (1863-1928)



An example of *Amazone* in situ at the Villa Stuck circa 1900.
(Courtesy of Villa Stuck)

First conceived in 1893 and 1897, respectively, the following lots epitomize Franz von Stuck's sculptural *oeuvre* and, coupled with his prolific career as a painter and engraver, solidified von Stuck as a figurehead of the Symbolist art movement and architect of the Munich Secession in 1893.

Amazone is one of von Stuck's most celebrated sculptures and embodies the artist's fascination with both the 'femme fatale' and the Neo-Classical during the final decade of the 19th century. Von Stuck first approached the subject of the Amazonian female warrior through several paintings *circa* 1897 and, after meticulous drafts and well-documented preparatory sketches, realised the full dramatic potential of his subject as a three-dimensional work of art. As offered here in consecutive lots, *Amazone* was frequently paired with *Verwundeter zentaur* (*Wounded centaur*), both in architectural settings and also in later paintings, for example in his 1912 work *Amazone en centaur* (illustrated E. Becker, *Franz von Stuck (1863-1928): Eros & Pathos*, Van Gogh Museum, Amsterdam, 1995, p. 57). Von Stuck's repeated representation of these mythological beasts, specifically a myriad of fauns and centaurs, prompted a Berlin satirical magazine to remark, "O! What happy days these were, when every man still had his horse's or goat's legs! Thank you, master-painters, for making these times come alive again" (*op. cit.* p. 42).

Today a life-size cast of *Amazone* stands outside the Villa Stuck, Munich, as designed by the artist, and two other casts of the model by the Leyrer foundry like the present lot may be found in the Metropolitan Museum of Art, New York (inv. 27.21.7) and a pair with comparable patination is in the Princeton University Art Museum (inv. y1954-74). Together with these examples, the present lots may be dated post-1906 when the artist adopted the honorific 'von' to his signature when von Stuck received the Order of Merit of the Bavarian Crown.

■*38

FRANZ RITTER VON STUCK (GERMAN, 1863-1928)

Amazone

signed 'FRANZ VON STUCK' and with foundry inscription 'GUSS V. LEYRER MUNCHEN'

bronze, dark brown patina

25½ in. (65 cm.) high; 13½ in. (34 cm.) wide; 6¾ in. (17 cm.) deep

Conceived *circa* 1897-98.

This cast *circa* 1906.

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Supplied by François-Joseph Graf.

LITERATURE:

A. Heilmann, *Die Plastik Franz von Stucks. Studien zur Monographie und Formentwicklung*, Dissertation, Technische Universität, Munich, 1985, pp. 152-62, 179-91, 390-93, no. 4, another example illustrated.

E. Becker, *Franz von Stuck (1863-1928): Eros & Pathos*, Van Gogh Museum, Amsterdam, 1995, p. 56, another example illustrated.

E. Mendgen, *Franz von Stuck: Die Kunst der Verführung*, Tettenweis, 2002, p. 98, pl. 81, another example illustrated.

T. Raff, 'Die Kraft des Mannes und die weiche Schmiegsamkeit des Weibes,' *Franz von Stuck: Das plastische Werk*, Tettenweis, 2011, pp. 44-47, 70-73, pl. 56, another example illustrated.

■*39

FRANZ RITTER VON STUCK (GERMAN, 1863-1928)

Verwundeter zentaur (*Wounded centaur*)

signed 'FRANZ VON STUCK', with foundry inscription 'GUSS V. LEYRER MUNCHEN'

bronze, dark brown patina

24¾ in. (63 cm.) high; 13½ in. (34 cm.) wide; 6¾ in. (17 cm.) deep

Conceived *circa* 1893.

This cast *circa* 1906.

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Supplied by François-Joseph Graf.

LITERATURE:

E. Becker, *Franz von Stuck (1863-1928): Eros & Pathos*, Van Gogh Museum, Amsterdam, 1995, p. 56, another example illustrated.



38



39



■*40

FRENCH, LATE 19TH OR EARLY 20TH CENTURY

A boy and a girl in Chinese dress playing the drums

terracotta group; on an integrally cast circular base
21½ in. (54.6 cm.) high

£3,000-5,000

US\$4,000-6,600
€3,600-5,800

PROVENANCE:

Acquired from Jacques Perrin, Paris, 1990.

■*41

**A FRENCH WALNUT DRAW-LEAF 'TABLE EN CROIX LORRAINE'
SECOND HALF 16TH CENTURY AND LATER**

The cleated rectangular top with two draw-leaves above putto-centred arched frieze panels to the ends, on nine turned column supports joined by flattened stretchers on bun feet, restorations and replacements

33½ in. (85 cm.) high; 51 in. (129.5 cm) wide; 95¼ in. (242 cm.) wide, extended;
31¼ in. (78 cm.) deep

£4,000-6,000

US\$5,300-7,900
€4,700-7,000

PROVENANCE:

Acquired from L.P. Bresset et Fils, Paris, 1999.

This type of table is often described as 'table en croix de Lorraine' given the evident similarity between the shape of its stretchers and that of the French Croix de Lorraine. First described as Croix d'Anjou, it took the name of Croix de Lorraine, following the marriage of René Ier de Naples, or René d'Anjou (1409-1480) to Isabelle de Lorraine, heiress to the Duché de Lorraine in 1431.



■Ω42

A MODERN CARPET

DESIGNED BY FRANÇOIS-JOSEPH GRAF, MADE BY MAISON CATRY, PARIS, LATE 20TH CENTURY

Machine-woven in eight joined panels, the terracotta-red field with a lattice of floral medallions surrounded by flowers, within midnight-black borders with flowers and medallions, overall very good condition
16 ft. 4 in. x 12 ft. 2 in. (500 x 372 cm.)

£800-1,200

US\$1,100-1,600
€940-1,400

■Ω43

TWO PAIRS OF JAPONISANT DOUBLE-SIDED AND LINED GREEN SILK PLEATED CURTAINS

THE FABRIC DESIGNED BY FRANÇOIS-JOSEPH GRAF, MADE BY LE MANACH, PARIS, LATE 20TH CENTURY

Each pair embroidered with purple, pink, cream and silver chrysanthemum blooms, with embroidered white cranes in flight to the bottom, the inside and bottom edge applied with passementerie, with hanging rings
Each curtain 125 x 82 in. (318 x 208 cm.) (4)

£3,000-5,000

US\$4,000-6,600
€3,600-5,900

■Ω44

TWO PAIRS OF JAPONISANT PRINTED VELVET PLEATED CURTAINS

THE FABRIC DESIGNED BY FRANÇOIS-JOSEPH GRAF, MADE BY TASSINARI & CHATEL, PARIS, LATE 20TH CENTURY

Each with fan-motif design, the inside edge and bottom edge with silk brocade trim, lined with aubergine cotton; together with purple ikat silk inner curtains
118 x 80 in. (299.5 x 203 cm.) (4)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



42



43 (part lot)



44 (part lot)

THE 'JAPANESE' DINING ROOM



detail of one panel

■*45

A SUITE OF 'JAPONISME' ROOM PANELLING

CIRCA 1870, PROBABLY BELGIUM

The polychrome and parcel-gilt burgundy-ground canvases decorated with oriental motifs including cranes, storks, parasols, lanterns and foliage applied with asymmetric sections of split bamboo creating fantastical scenes, some later additions, reconfigured and rebaked; together with loose lengths of split bamboo and eighteen later floating shelves

The panelling in sixteen sections, comprising ten large panels: 82½ in. (209 cm.) high and closely similar; six wide panels with widths between 58 in. (147.5 cm) and 68½ in. (174 cm.); two panels 28 in. (71 cm.) and two narrow panels 13 in. (33 cm.) wide; together with six smaller panels, two 27 x 58¾ in. (68.5 x 144 cm.) wide; four 58¼ x 11 in. (148.5 x 28 cm.)

£30,000-50,000

US\$40,000-67,000
€36,000-59,000

PROVENANCE:

Philippe Denys, Biennale de des Antiquaires, Paris, late 1980s.
Supplied by François-Joseph Graf.

The opening of Japan from 1854 captivated the imagination of the Western world and would inspire the and inform European and North American decorative arts for the remainder of the 19th century. The influence of the Japanese art and design perhaps reaching its apogee during the 1870s and 80s with the Japonisme in Northern Europe and the Aesthetic movement in Great Britain and the U.S.A.

This panelling is an impressive manifestation of this influence, showing the immersive appeal of this exotic form of decoration at its height. Very much in keeping with the Parisian interpretation of the Japanese influence, this remarkable survival is said to have come from a Belgian house before being carefully restored and installed to great effect in its last home on the shores of lake Geneva.

Parallels can certainly be drawn with the acclaimed Peacock Room created by James Whistler and Thomas Jeckyll between 1876 and 1877 for the Kensington, London, mansion of the shipping magnate Fredrick Richards Leyland, which is now in the collection of the Freer Gallery of Art, Washington D.C. That room was conceived for the display of porcelain and likely inspired the addition of the asymmetric shelves edged with split bamboo to this panelling for the display of porcelain in dramatic contrast to its rich backdrop.





■*46

**AN AUSTRIAN PATINATED-BRASS AND DECORATED
GLASS CHANDELIER**

CIRCA 1910, IN THE STYLE OF KOLOMAN MOSER (1868-1918)

With six iridescent globes, possibly made by L'œtetz, suspended at different levels on cords, the cords decorated with smaller glass spheres, all the globes mounted with brass and hammered brass discs

18¾ in. (37.5 cm.) diameter; each shade 6½ in. (16 cm.) diameter

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

Acquired from Patrick Serraire, Paris.
Supplied by François-Joseph Graf.



■*47

**A CHINESE UNDERGLAZE BLUE AND IRON-RED
PORCELAIN TEAPOT AND COVER**

20TH CENTURY, APOCRYPHAL SIX CHARACTER QING
ZHI PERIOD REIGN MARK IN UNDERGLAZE BLUE

Decorated with five-claw dragons above a wave border, the cover modelled with a buddhist lion, the apocryphal mark reads 'da quing Kangxi nian zhi' (made in the reign of the Kangxi Zhi Emperor of the great Qing dynasty)

32 in. (81.2 cm.) high

£4,000-6,000

US\$5,400-8,000

€4,700-7,000

PROVENANCE:

The Chinese Bureaux Francais, according to label.





■*48

A JAPANESE BRONZE INCENSE BURNER (KORO) ON A FRENCH PARCEL-GILT AND PATINATED-BRONZE STAND

THE KORO, MEIJI PERIOD (LATE 19TH - EARLY 20TH CENTURY), THE STAND BY FERDINAND BARBEDIENNE, CIRCA 1880

The *koro* carved and incised in high relief with inset panels containing various birds amongst flowers and branches, the sides with two applied handles in the form of stylised elephant heads, the pierced cover with a cockerel, hen and chicks surrounded by squirrels in trees; the stand with circular top mounted with elephant heads on tripod supports cast as bamboo, signed 'F. BARBEDIENNE' to the collar
49½ in. (125 cm.) high, overall

£4,000-6,000

US\$5,300-7,900
€4,700-7,000

PROVENANCE:

Acquired from Michael Goedhuis, Colnaghi Oriental, London, 1987.



■*49

A JAPANESE LACQUERED-PORCELAIN LARGE VASE

MEIJI PERIOD, LATE 19TH - EARLY 20TH CENTURY

With everted foliate rim, decorated overall in gold, red and black low and high-relief lacquer, the body with two large opposing panels, one containing a scene of two travellers beside a large pine tree and thatched rooves, boats on a lake behind them, the opposite panel with birds in flowering branches, the panels bordered by geometric patterns and roundels containing cranes
37¾ in. (96 cm.) high

£1,200-1,800

US\$1,600-2,400
€1,500-2,100

PROVENANCE:

Supplied by François-Joseph Graf.



***50**

A PAIR OF FRENCH PATINATED AND PARCEL-GILT BRONZE SMALL VASES
BY FERDINAND BARBEDIENNE (1810-1892),
PARIS, CIRCA 1880

Of tapering form, each decorated with a procession of neoclassical dancers, both signed 'F. BARBEDIENNE', one inscribed in black ink '40416vg' and the other '39839 vg' 6¼ in. (16 cm.) high (2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800



■*51

A PAIR OF FRENCH ORMOLU-MOUNTED POWDER-BLUE PORCELAIN SQUARE VASES MOUNTED AS LAMPS

THE MOUNTS BY FERDINAND BARBEDIENNE, LAST QUARTER 19TH CENTURY, THE PORCELAIN CONTINENTAL

The sides decorated with elephant heads in relief, the bases supported on elephant heads, each signed 'F. BARBEDIENNE' to the base, fitted for electricity 15 in. (38 cm.) high, excluding fittings (2)

£4,000-6,000

US\$5,400-8,000
€4,700-7,000

PROVENANCE:

Acquired from Galerie Roxane Rodriguez, Paris.
Supplied by François-Joseph Graf.



■*52

A PAIR OF FRENCH GILT AND PATINATED-BRONZE 'NEO-GREC' VASES

CAST BY FERDINAND BARBEDIENNE,
DESIGNED BY FERDINAND LEVILLAIN,
PARIS, CIRCA 1880

Each decorated in *bas-relief* with mythological battle scenes with an elongated neck and twin handles on a square base, both inscribed 'F. BARBEDIENNE', and signed F. LEVILLAIN FECIT 18[...] to the body, one inscribed in black ink to the underside of the foot '72138 ven al 850 pare' 20½ in. (52 cm.) high; 8 in. (20 cm.) wide (2)

£4,000-6,000

US\$5,300-7,900
€4,700-7,000

PROVENANCE:

Acquired from Alain Finard and Gérard Wahl Boyer, Paris.



■*53

A PAIR OF REGENCE ORMOLU-MOUNTED CHINESE EXPORT LACQUER AND JAPPANED SIDE CABINETS (BAS D'ARMOIRE)

EARLY 18TH CENTURY, ONE WITH ALTERATIONS

Each with a 19th-century grey and yellow breccia marble top above a pair of flush doors decorated with birds amongst flowering branches enclosing four adjustable shelves on a cut-away plinth base, one with fragmentary ink inscribed printed paper label 'EXPOSITION DE TOURS, 1881/E...VOI DE M LE MAIRE DE TOURS/... chemin de fer.../A M r. Luzarche, No. 5 Square de M.../Paris/Noture du Colis Meuble', both cabinets and marbles with Douanes stamps, the top and base to one cabinet replaced probably in the late 19th century, partially re-mounted 52½ in. (133 cm.) high; 53¾ in. (137 cm.) wide; 17 in. (43 cm.) deep (2)

£40,000-60,000

US\$54,000-80,000
€47,000-70,000

PROVENANCE:

Marie Elisabeth Thalie Luzarche d'Azay, née Pradet (1807-1894), Hôtel Luzarche d'Azay, 5 Square Messine, Paris, 1881, (according to paper label).
Acquired from Etienne Levy, Paris, 1997.

EXHIBITED:

Tours, *Exposition des des Beaux-Arts, Section de L'Art Rétrospective*, 1881, no. 513.

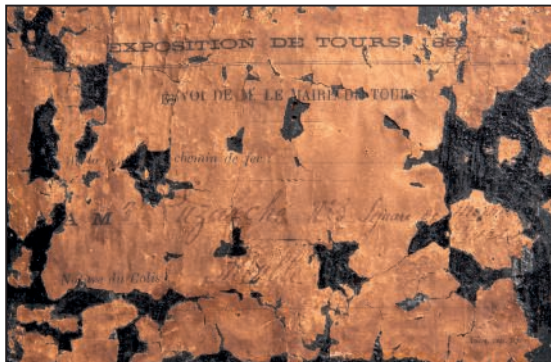
LITERATURE:

Tours, *Exposition des des Beaux-Arts, Section de L'Art Rétrospective*, exh. cat., 1881, p. 48, no. 513 (one armoire).

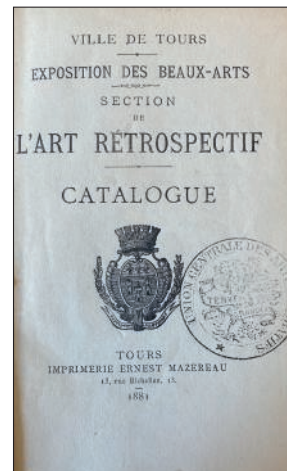
Precious and costly oriental lacquer, prized for its delicate, lustrous decoration, was among the most luxurious and popular items imported to Europe by the Portuguese and Dutch East India Companies from the late 16th and early 17th century onwards. However, its highpoint in terms of European fashion and interest in the arts of the China and orient generally came in the later years of the 17th and the early years of the 18th

Centuries. In 1684 Louis XIV held a splendid reception for the ambassadors of Siam and in the same year the publication in the *Nouveau Mercure Galant* of a description of the travels of father Couplet to China fostered the burgeoning interest amongst the French court. A young duc de Maine met the Jesuit Couplet and his Chinese convert in 1684 after their return from to Europe and was deeply interested in their adventures, which inspired a series of tapestries based on their stories; the designs proving so popular that they continued in production at Beauvais until 1732. The desire for precious lacquered furniture could not be serviced by the import trade alone and highly refined japanning techniques were developed, which also allowed the easier production of furniture in fashionable French forms. Often, panels of Chinese lacquer would be incorporated into a piece and would provide the inspiration for the overall decorative scheme which would be complimented and completed with Japanning, as seen to great effect here.

One of these *meuble d'appui* was included in the 1881 *Exposition des des Beaux-Arts, Section de L'Art Rétrospective*, held at Tours, Centre-Val de Loire, France where it was described as 'Une armoire en laque vieux Chine.' (no. 513). The fact that this cabinet was considered of such merit as to be shipped from Paris to Tours to feature in the exhibition at that date illustrates the esteem in which prized 'antique Chinese lacquer' continued to be held. The remnants of the exhibition label identifies the owner as Marie Elisabeth Thalie Luzarche d'Azay (1835-1925) who lived in the Hôtel Luzarche d'Azay, 5 Square Messine, Paris. The family also owned the splendid Château d'Azay-le-Ferron near Tours, so it was likely via this connection that the 'armoire' would have come to be lent for the 1881 exhibition; the chateau remained with the family and their descendants into the 20th century when it was bequeathed to the city of Tours.



1881 Exposition des Beaux-Arts label



Frontispiece to the 1881 exhibition catalogue.





■*54

**A PAIR OF EARLY LOUIS XV ORMOLU-MOUNTED CHINESE BLACK-
AND-GILT LACQUER AND JAPANNED ENCOIGNURES**

CIRCA 1740

Each with a later moulded *Brèche d'Alep* marble top above a pair serpentine doors depicting rural scenes of villagers in their homes and farming, enclosing a mahogany-lined interior with a shelf, on three feet with rocaille sabots, stamped I DUBOIS, with leather inventory label '2788', restorations to the lacquer, probably re-mounted and re-gilt, the stamp spurious

38 in. (96.5 cm.) high; 33½ in. (85 cm.) wide; 24 in. (61 cm.) deep (2)

£30,000-50,000

US\$40,000-66,000

€36,000-59,000

PROVENANCE:

Lita Annenberg Hazen (1909-1995) at the Pierre Hotel, New York or Holmby Hills, Los Angeles, until sold
Sotheby's, New York, 22 May 1997, lot 193 (unstamped and with different marbles)
Acquired from Jacques Perrin, Paris.

Lita Annenberg Hazen (1909-1995) was the daughter of the American newspaper publisher Moses Annenberg (1877-1942). She was a noted philanthropist supporting medical research and a patron of the sciences and arts. Upon her death collection was sold at Sotheby's, New York, 17 May 1996.





■*55

A PAIR OF JAPANESE BRONZE VASES

ONE VASE SIGNED ON AN INLAID GILT PLACQUE SHOROSHI MORYU, MEIJI PERIOD (LATE 19TH CENTURY)

Each vase decorated in high relief with applied birds and butterflies amongst chrysanthemum flowers and foliage, some details incised and inlaid in gilt, copper and shakudo, the necks with stylised motifs (2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Acquired from La Vieille Fontaine Antiquités, Lausanne, 1986.

■*56

A PAIR OF JAPANESE BRONZE LARGE VASES LATER MOUNTED AS LAMPS

EACH SIGNED SHOKAKEN, MEIJI PERIOD, LATE 19TH CENTURY

Each ovoid vase with flared foot on raised stand supported by mythical creatures, decorated overall in high relief with various scenes of children playing with puppies surrounded by further stylised mythical creatures; each with glass globe decorated in gilt with dragons

The vases: 16½ in. (41 cm.) high

Overall: 24½ in. (62.5 cm.) high (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Acquired from Akko van Acker Antiquités, Paris.

*57

A PAIR OF FRENCH PARCEL-GILT AND PATINATED-BRONZE FOUR-LIGHT CANDLEABRA

CAST BY AUGUSTE DELAFONTAINE, PARIS, CIRCA 1870-80

Each modelled as a bamboo basket issuing a pair of branches with ruby glass liners

14 in. (36 cm.) high; 9½ in. (24 cm.) wide (2)

£2,500-4,000

US\$3,400-5,300
€3,000-4,700

PROVENANCE:

Acquired from Roxane Rodriguez, Paris, 1999 (as a clock garniture).

This charming pair of candelabra was acquired *en suite* with a clock cast by the acclaimed *bronzier* Delafontaine, who was a contemporary of Barbedienne and often produced fine art bronzes and *objets d'art*.



***58**

TWO CHINESE COPPER-RED GLAZED VASES AND A CHINESE COPPER-RED GLAZED CENSER

19TH-20TH CENTURY

Decorated overall with lustrous copper-red glazes thinning to beige at the rims, one vase with additional attractive purple-coloured streaks

The largest: 13 $\frac{3}{8}$ in. (35 cm.) high

(3)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

Acquired from Axel Vervoordt, Castle van 's-Gravenwezel, Belgium.



***59**

THREE JAPANESE BRONZE VASES

MEIJI - SHOWA PERIOD (LATE 19TH - 20TH CENTURY)

The first with broad shoulder tapering towards the base, overall with a mottled reddish-brown patination, impressed seal to base; the second also with mottled brownish-red patination, unsigned; the third incised with concentric lines around the body, signed Yasumi

12 in. (30.4 cm.); 11 $\frac{1}{4}$ in. (29.8 cm.); 9 $\frac{1}{2}$ in. (24.5 cm.) high respectively

(3)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Acquired from Oltremare, Monte Carlo by François-Joseph Graf, 1992. (two)

Acquired from Gerard Levy, Paris, by François-Joseph Graf, 1993 (the third)



***60**

FOUR JAPANESE BRONZE VASES AND A PAIR OF BRONZE VASES

MEIJI - TAISHO PERIOD (LATE 19TH - EARLY 20TH CENTURY)

The first in the form of a node of bamboo with stippled lower section and inlaid in silver with bamboo leaves and stems, signed; the second cylindrical and in the form of a node of bamboo, the side inlaid in silver foil with bamboo leaves; the third cylindrical and decorated around the upper section with incised stylised pine branches; the fourth with ribbed body and tall, elongated neck with flared foliate rim; the fifth a pair of vases in the form of banana leaves, signed to the base

9 $\frac{1}{2}$ in. (24 cm.); 11 $\frac{1}{8}$ in. (30 cm.); 11 $\frac{1}{4}$ in. (29.8 cm.); 7 $\frac{1}{2}$ in. (19.3 cm.); the pair 11 $\frac{1}{8}$ in. (30.3 cm.), high respectively

(6)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

with Gerard Lévy, Paris.

with Ariodante, from whom acquired.

Supplied by François-Joseph Graf.





***61**

FOUR JAPANESE BRONZE VASES

MEIJI - TAISHO PERIOD (LATE 19TH - EARLY 20TH CENTURY)

The first with mottled reddish-brown patination, signed Nanyou; the second with tapering foot and short, everted neck, with reddish-brown patination, signed Yanai; the third tall with dark patination and short everted neck, the body incised with a view of a rooftop and pine trees in a deep mountainous gorge, signed Joun (Oshima Joun, the go or art name of Oshima Yasutaro, 1858-1940); the fourth with rich reddish-brown patination and incised archaic characters to the sides

9 in. (22.8 cm.); 9½ in. (24.3 cm.); 9¾ in. (27 cm.); 8½ in. (21.5 cm.) high respectively

(4)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

***62**

TWO JAPANESE BRONZE VASES AND A JARDINIÈRE

MEIJI - TAISHO PERIOD (LATE 19TH - EARLY 20TH CENTURY)

The first in the form of a bamboo basket, a frog climbing up the side, applied silver rim, signed Shinkyo saku (Okada Shinkyo); the second with ochre patination and whose surface simulates wide basket weave with flowers and leaves, signed; the third a jardinière on three feet, incised with kirin over a stylised wave motif (seigaiha), the eyes highlighted in gilt, signed to the base

Izumi Seijo chu
(4 ½ in., 8 ¼ in., 7 1/8 in.) high respectively

(3)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

with Oltremare, Monte Carlo (the vase signed Joun).

with Gérard Lévy, Paris (the fourth).

with Ariodante, from whom acquired (all four).

Supplied by François-Joseph Graf.





Ω63

THREE ROYAL COPENHAGEN STONEWARE VASES AND PATINATED BRONZE COVERS BY CARL HALIER AND KNUD ANDERSEN

CIRCA 1925, GREEN PRINTED FACTORY MARKS, BLUE PAINTED WAVE AND CH MONOGRAM MARKS, THE OVOID VASE INCISED 1270, THE MOUNT AND COVERS WITH CROWNED WAVE AND KA MONOGRAM MARKS

Each with a gilt and patinated bronze cover by Knud Andersen, the first of slender ovoid form with patinated bronze circular mount with three ball feet to the base, the second of a globular form with ribbed shoulder and the third of spherical form, each decorated with a sang-de-boeuf glaze

Ovoid vase and cover: 15 in. (38.1 cm.) high overall

Globular vase and cover: 9¼ in. (23.5 cm.) high

Spherical vase and cover: 5½ in. (14 cm.) high

(3)

£5,000-8,000

US\$6,700-11,000

€5,900-9,400

PROVENANCE:

Acquired from Antiquités M. Danbon J. Pokorny, Paris, 1999.

Supplied by François-Joseph Graf.

Ω64

A FRENCH OVAL-SHAPED DINANDERIE PATINATED-COPPER VASE

BY CLAUDIUS LIROSSIER, CIRCA 1925

Decorated with geometric motifs, the base marked 'CL. LIROSSIER'

14 in. (35.5 cm.) high; 10¼ in. (26 cm.) diameter

£5,000-8,000

US\$6,700-11,000

€5,900-9,400

PROVENANCE:

Acquired from Jean Marie & Yann Le Movel, Paris.





Ω65

THREE DANISH STONEWARE VESSELS BY ARNE BANG
 CIRCA 1930-50, BROWN PAINTED HG MONOGRAM AND 44 TO
 GLOBULAR VASE, INCISED AB MONOGRAM TO SECOND VASE,
 BROWN PAINTED AB MONOGRAM AND 183 TO BOWL

Each decorated with matt green and brown glazes, comprising: a globular vase
 and cover for Holmegaard Glasvaerk, the domed patinated bronze cover with
 a ball finial; a two-handled vase with scroll-edged upper rim; and a shallow
 circular bowl and cover, the patinated bronze domed cover with a scroll finial
 Globular vase: 8 3/4 in. (21.3 cm.) high overall
 Two-handled vase: 5 1/4 in. (13.3 cm.) high
 Bowl: 5 1/2 in. (14 cm.) diameter

£2,000-3,000

PROVENANCE:

Acquired from Antiquitiés M. Danbon & J. Pokorny, Paris.

Ω66

A GROUP OF FIVE DANISH AND FRENCH STONEWARE VASES
 FIRST HALF 20TH CENTURY, VARIOUS IMPRESSED AND INCISED
 FACTORY AND ARTISTS' MARKS

Comprising: Two Saxbo vases, each decorated with speckled light brown
 and ochre glazes; a Danish vase, by Arne Bang, of slender ribbed form with
 speckled light brown and ochre glazes; an Auguste Delaherche vase with
 bulbous upper section and narrow neck, decorated with brown running glazes;
 and a Eugene Lion vase, with waisted mid section and incised lines to the
 lower body, decorated with red and brown lustrous glazes
 The Saxbo vases: 8 1/4 in. (21 cm.) and 7 in. (17.7 cm.) high
 The ribbed vase: 13 in. (33 cm.) high
 The Delaherche vase: 5 1/4 in. (13.4 cm.) high
 The Lion vase: 7 1/2 in. (19 cm.) high

£3,000-5,000

PROVENANCE:

Roxanne Rodriguez, Paris.
 Acquired from Antiquitiés M. Danbon & J. Pokorny, Paris.
 Supplied by François-Joseph Graf.



(part lot)







***67**

TWO PAIRS OF LOUIS XV SILVER CANDLESTICKS

ONE PAIR WITH MARK OF JEAN-FRANÇOIS BALZAC, PARIS, 1762;
THE OTHER PAIR WITH MARK OF EDMÉ-PIERRE BALZAC, PARIS, 1767

Each on shaped circular base with ovolo border and fluted domed centre, the tapering shell-capped baluster stem with campana socket, one pair with associated nozzles, one pair with monogram KI on footrim and engraved L on underside, all marked under bases, footrims, inside sockets and on nozzles; one nozzle by René-Pierre Ferrier, Paris, 1775-1779 and the other by Antoine Lucas, Paris, 1774

10 1/8 in. (25.7 cm.) high

45 oz. 8 dwt. (1,413 gr.) and 41 oz 4 dwt. (1,282 gr.)

(4)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

Edmé-Pierre Balzac is best known for creating the major pieces of the celebrated royal French silver service known as the Penthièvre-Orléans Service.

Balzac registered his mark in 1739, the year he became "privileged goldsmith of the Court" and married Elisabeth-Philippine Penel, goddaughter of the Dowager Duchesse d'Orléans. Archives show that Balzac was a technical innovator. In 1755 he invented a lathe that eliminated the need for solder and in 1766 a machine to stamp table silver with threaded borders (*machine à imprimer les couverts à filets*).

In spite of receiving spectacular commissions, such as for the Penthièvre Service, Balzac was beset by financial difficulties, typical of Parisian silversmiths in the mid-18th century. In 1749 he conceded his royal warrant to his brother Jean-François who had entered his first mark that same year. Jean-François Balzac started his career as a goldsmith at the late age of 36 which suggests that he probably worked in his brother's workshop for a time and continued to collaborate with him thereafter.



68 (part lot)

***68**

A LOUIS XVI COMPOSITE SILVER AND SILVER-GILT TABLE SERVICE

VARIOUS MAKERS AND DATES INCLUDING LOUIS-CONSTANT DE LA BOISSIERE, PARIS, 1749, LOUIS-JULIEN ANTHIAUME, PARIS, 1783 AND JEAN-ETIENNE LANGLOIS, PARIS, 1789

Of various patterns comprising:

Twelve thread pattern table forks, engraved with a crest in shield,
 Twelve fiddle and thread pattern table spoons, engraved with a coat-of-arms under baron's crown,
 Six fiddle and thread dessert forks, engraved with a coat-of-arms under knight helmet,
 Six fiddle and thread dessert spoons, engraved with a coat-of-arms under knight helmet,
 Twelve silver-gilt fiddle, thread and shell pattern teaspoons
 Eleven silver-gilt thread pattern teaspoons,
 Eighteen fiddle and thread pattern fruit knives, engraved with a coat-of-arms, *all marked on handles, blades and bowls and with filled handles:*
 Twelve table knives, with pistol handles and steel blades,
 Twelve cheese knives, with pistol handles and steel blades, *marked on handles*

all in later small fitted trays by Christoffle

140 oz. 10 dwt. (4,371 gr.)

(160)

£3,000-5,000

US\$4,000-6,600

€3,600-5,900



69 (part lot)

***69**

A LOUIS XVI SILVER-GILT DESSERT SERVICE

VARIOUS MAKERS AND DATES INCLUDING JEAN-ANTOINE ALAZARD, PARIS, 1788

Fiddle and thread pattern, engraved with monogram LN in shield, comprising:

Eighteen dessert spoons, Eighteen dessert forks,
 Eighteen teaspoons, Two serving spoons,
 Two sugar sifting spoons, Two pairs of sugar tongs,
 Eighteen fruit knives with, silver-gilt blades and mother-of-pearl handles,
 Eighteen cheese knives with, steel blades and mother-of-pearl handles,

fully marked, in original fitted leather case

weight of weighable silver 105 oz. 8 dwt. (3,279 gr.)

(98)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500



***70**

TWO PAIRS OF LOUIS XV SILVER CANDLESTICKS

ONE PAIR WITH MARK OF GABRIEL-JOSEPH MOILLET, PARIS, 1719; THE OTHER WITH MARK OF CHARLES-PHILIPPE DUPLESSIS, PARIS, 1734; THE NOZZLES WITH MARK OF JEAN-FRANCOIS GUILLEBERT II, CALAIS, 1781-1787

Each of octagonal section with spreading bases and knopped tapering stems, one pair engraved with coat-of-arms beneath a French baron's coronet and with later associated nozzles, the second pair engraved with a cypher and with initials P.R. on foottrims, *marked underneath, on footrim, inside socket and under nozzle's rim*

8¾ in. (22.2 cm.) and 8⅞ in. (22.5 cm.) high

36 oz. 5 dwt. (1,129 gr.) and 34 oz. 17 dwt. (1,085 gr.)

(4)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

with Veronique Girard, Paris.



***71**

TEN PORCELAIN (CH. PILLIVUYT & CIE) 'JAPONISME' DESSERT-PLATES

LATE 19TH/EARLY 20TH CENTURY, RED PRINTED FACTORY MARKS, VARIOUS INCISED NUMERALS

Printed and painted, each with a gilt-edged roundel with a Japanese figure at a different pursuit, against grey and pink landscapes with figures and animals, shaped gilt-edged rims

9½ in. (23.2 cm.) wide

(10)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

Acquired from Gallerie Lorraine Norre.

A group of plates of the same form with C.H. Pillivuyt & Cie printed marks, decorated in 'Japonisme' style with mice after Hokusai's prints, are in the Cooper Hewitt, New York (one example; museum no. 1993-124-1).

***72**

A QUEEN ANNE SILVER MONTEITH

MARK OF WILLIAM GAMBLE, LONDON, 1702

Circular on spreading foot, the bowl fluted on the lower part and with written rib, the detachable crenelated collar applied with cast cherub masks and leaf terminals, *marked on collar rim and flange, and on body*

12½ in. (31.7 cm.) diameter

64 oz. 7 dwt. (2,002 gr.)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

The Property of Guy Fairfax Esq. of Bibrough Manor, Yorks.; Christie's, London, 26 June 1930, lot 43 (B.A. Spencer for Lord Fairfax). with Axel Vervoordt, Kasteel van 's-Gravenwezel, Belgium.



THE NEO-GREEK GALLERY



***73**

ULPIANO CHECA Y SANZ (SPANISH, 1860-1916)

La Place de l'Opera, Paris

signed and dated 'U. Checa/89' (lower left)

oil on canvas

24¾ x 36 in. (62.8 x 91.4 cm.)

£25,000-35,000

US\$34,000-47,000

€30,000-41,000

PROVENANCE:

Private Collection, United States of America.

Anonymous sale; Christie's, New York, 15 February 1994, lot 144.

with Richard Green, London, inv. no. RH 1995.

Acquired from the above by the present owner.





***74**

JUANA ROMANI (ITALIAN, 1869-1924)

Femme sur fond rouge

signed 'Juana Romani' (upper left)

oil on panel

31 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in. (81 x 64.2 cm.)

£6,000-10,000

US\$8,000-13,000

€7,100-12,000

PROVENANCE:

Anonymous sale; Mercier-Velliet-Thuillier, Lille, 26 March 2000, lot 351.



***75**

EDGARD MAXENCE (FRENCH, 1871-1954)

Diane

signed and dated 'EDGARD MAXENCE/1898' (upper right)

oil on panel

22 x 16½ in. (56 x 42 cm.)

£12,000-18,000

US\$16,000-24,000

€15,000-21,000

PROVENANCE:

Purchased from the artist by Galerie Durand-Ruel, Paris, 9 May 1899.

Purchased from the above by Morozoff, 19 May 1899.

with J.F. Graf, Paris.

Collection of Roberto Polo.

Acquired from the above by the present owner.

LITERATURE:

D. Alcouffe, *Roberto Polo: The Eye*, London, 2011, p. 310-311, no. 310, illustrated.

λ*76

DAME LAURA KNIGHT, R.A., R.W.S. (1877-1970)

In the Ring

signed 'Laura Knight' (lower left)

oil on canvas

44 x 37 in. (111.8 x 94 cm.)

£70,000-100,000

US\$93,000-130,000

€83,000-120,000

PROVENANCE:

The artist, until sold in 1962 to

Mrs. Grant, by whom sold

Anonymous sale; Philip's, London, 7 June 1994, lot 18.

with Richard Green, London, 12 September 1994, where purchased by the present owner.

In the Ring depicts the Hungarian trainer Captain Anker, who was only 4 foot 6 inches tall, under canvas at Carmo's Circus with his Hungarian bred horses 'Pinto' and 'Apollo', the latter standing on two hind legs. 'Apollo' was originally purchased by the circus as lion meat, but Captain Anker realised the horse's potential as a circus performing horse and soon stopped that idea.

The work was painted shortly after the great uninsured fire at Carmo's Circus in March 1930, which destroyed the great tent, when the artist joined the touring circus in Hanley. In her autobiography Laura Knight recalls the fire and how Mrs Anker valiantly saved their wagon, of which they were so proud, by swabbing out pieces of lighted canvas that kept falling. At the time Carmo's Circus was in great financial difficulties, with salaries and wages in arrears and doom and despondency hanging over most of the circus performers. By contrast Laura Knight has created an image of joyful entertainment which revels in the colour and spectacle of the circus, a subject that had long fascinated her.

The present picture was painted from a study for similar larger painting, *Under the Big Top*, that portrays the clowns Joe Craston and Marba standing by the Ring entrance watching the show.

We are grateful to R. John Croft, F.C.A., the artist's great-nephew, for his assistance in preparing this catalogue entry. The picture will appear in his forthcoming catalogue raisonné of the works of Dame Laura Knight.





■~*77

A FRENCH 'JAPONISME' ORMOLU-MOUNTED PALISANDER CENTRE TABLE

BY EDOUARD LIEVRE, PARIS, CIRCA 1880

The rounded rectangular top inset with *Sarrancolin des Pyrénées* marble above a pierced and scrolled fretwork frieze, on hipped cabriole legs headed by lion-mask clasps and joined by a carved stretcher centred by a pierced dome, with a paper label inscribed '78'

30½ in. (77 cm.) high; 48½ in. (123 cm.) wide; 32 in. (81.5 cm.) deep

£70,000-100,000

US\$94,000-130,000

€83,000-120,000

PROVENANCE:

Count Ernst von Moÿ de Sons (1852-1922) and his wife Countess Sophie Arco de Stepperg (1868-1952), Palais de Moÿ, Theatinerstrasse 24, Munich. Acquired from Galerie Roxane Rodriguez.

EXHIBITED:

Paris, Galerie Roxane Rodriguez, *Optima Propagare Edouard Lièvre, Mobilier & Objects d'Art du XIX siècle*, 16 September - 16 October 2004.

LITERATURE:

Optima propagare Édouard Lièvre: Créateur de meuble & objets d'art, Galerie Roxane Rodriguez, Paris, 2004, pp. 40-41.

COMPARATIVE LITERATURE:

Catalogue des Meubles d'Art de la Succession de feu de M. Édouard Lièvre, 21-24 March 1887, no. 60 (a table of this model).

'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris, 2004, S. 28 ff.

Optima propagare Édouard Lièvre: Créateur de meuble & objets d'art, Galerie Roxane Rodriguez, Paris, 2004, pp. 62-63 (the table in the Musée d'Orsay OAO1162).

This *table de milieu* is exemplary of Edouard Lièvre's furniture in 'le style japonais et chinois'. In addition to the present example, a rarefied number of tables of Lièvre's innovative design are presently known; one described with a 'breche d'Alep' marble top sold from Lièvre's personal collection at Hôtel Drouot following his death in March 1887 (lot 60), another in the Musée d'Orsay (OAO1162), and two further sold sold Christie's, London, 18 September 2014, lot 31 (£134,500) and Christie's, London, 25 September 2015, lot 132 (£86,500).

Towards the late 1870s, Lièvre created a suite of Japanese-inspired furniture for Albert Vieillard (d. 1895), the renowned director of Bordeaux's ceramics manufactory, including his celebrated *Cabinet Japonais*, now in the Musée d'Orsay (OAO555). Lièvre was no doubt inspired by Vieillard's keen interest for the 'sinojaponais', but also by a 16th century Chinese table belonging to Baron James de Rothschild which he illustrated for the publication 'Les Collections Célèbres'.

The distinctive gilt-bronze mount to the centre of the front and back frieze is the Chinese symbol 'shou' for longevity and also used on other pieces by Lièvre.





■*78

**A SUITE OF FRENCH 'JAPONISME' GILT-METAL-MOUNTED
EBONISED SEAT FURNITURE**

THE DESIGN ATTRIBUTED TO EDOUARD LIEVRE, CIRCA 1870

Comprising an armchair and five side chairs, each with a buttoned back and seat covered in brass close-nailed Japanese silk brocade with gold thread, commissioned by François-Joseph Graf and made by Le Manach, Paris. The armchair: 35¼ in. (89.5 cm.) high; 24½ in. (62 cm.) wide; 26 in. (66 cm.) deep (6)

£25,000-40,000

US\$34,000-53,000
€30,000-47,000

PROVENANCE:

Acquired from Patrick Serraire, Paris.

EXHIBITED:

Paris, Galerie Roxane Rodriguez, *Optima Propagare Edouard Lièvre, Mobilier & Objets d'Art du XIX siècle*, 16 September - 16 October 2004.

LITERATURE:

Galerie Roxane Rodriguez, *Optima Propagare Edouard Lièvre, Mobilier & Objets d'Art du XIX siècle*, Paris, 2014 (illustrated).

With distinctive pierced mounts characteristic of Lièvre's oeuvre, this rare and extensive collection of seat furniture celebrates the designer's ability to bridge historic design with current fashions and tastes of the era. The result is the present timeless and undeniably chic set of chairs elevated further by sumptuous upholstery supplied by François-Joseph Graf.

A similarly-designed fauteuil and chair were included in *Optima Propagare: Edouard Lièvre, Créateur de meubles et objets d'art* at the Galerie Roxane Rodriguez 16 September-16 October 2004, and are illustrated in the catalogue of exhibition, pp. 44-45. Another chair of this model in Brazilian rosewood and finished with silvered mounts by the somewhat obscure cabinetmaker Lanneau, circa 1870-80, was sold Christie's, New York, 24 October 2005, lot 550.







■*79

**A PAIR OF TERRACOTTA SIMULATED
MARBLE AND PARCEL-GILT URNS**
LATE 20TH CENTURY

18 in. (46 cm.) high; 16½ in. (42 cm.) wide (2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

Acquired from Akko van Acker Antiquités, Paris.

■*80

**A PAIR OF AUSTRIAN ART NOUVEAU
EBONISED BEECH AND BRASS MOUNTED
STANDS**

DESIGNED BY MARCEL KAMMERER,
MANUFACTURED BY GEBRUDER THONET,
CIRCA 1905

Each with a square top on square-section legs joined
by an undertier and brass stretchers, both with paper
label THONET/WIEN

51 in. (129.5 cm.) high; 12¼ in. (32.5 cm.) wide; 13¼ in.
(33.5 cm.) deep; the tops 13 in. (33 cm.) square (2)

£3,000-5,000

US\$4,000-6,600

€3,600-5,800





■*81

A PAIR OF FRENCH GILT-METAL-MOUNTED EBONISED WALL MIRRORS

THE DESIGN ATTRIBUTED TO EDOUARD LIEVRE, CIRCA 1870

Each with raised bevelled rectangular central plate surrounded by bevelled marginal plates and a further mirror-backed pierced gilt-metal border, the cushion-moulded outer frame applied with decorative studs, the reverse of one inscribed 'Entente des amis/Souvenir Fraternel/EDOUARD LIEVRE' (2)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

By repute, from the designer's brother Justin Lièvre and by descent.
The Roberto Polo Collection.
Acquired from Roxanne Rodríguez, Paris.

EXHIBITED:

Paris, Galerie Roxane Rodriguez, *Optima Propagare Edouard Lièvre, Mobilier & Objects d'Art du XIX siècle*, 16 September - 16 October 2004.

LITERATURE:

Galerie Roxane Rodriguez, *Optima Propagare Edouard Lièvre, Mobilier & Objects d'Art du XIX siècle*, Paris, 2004 (illustrated).



■*82

AN AUSTRIAN GREEN AND CLEAR GLASS BEAD HANGING LIGHT

CIRCA 1900

With a fringed silk shade designed by François-Joseph Graf, and brass ceiling rose

57½ in. (146 cm.) high; 23½ in. (60 cm.) diameter

£3,000-5,000

US\$4,000-6,700

€3,600-5,900

PROVENANCE:

Supplied by François-Joseph Graf.

■Ω83

A PAIR OF FRENCH 'JAPONISME' GILT-METAL-MOUNTED EBONISED CONSOLE TABLES

AFTER THE DESIGN BY EDOUARD LIEVRE, COMMISSIONED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each rectangular top inset with *rouge griotte* marble top with scrolled ends, above a pierced foliate panel frieze, on inswept legs joined by cross-stretchers centred with a conforming rectangular undertier, each stamped with the monogram 'FJG' to the back rail

35¼ in. (89.5 cm.) high; 48¾ in. (124 cm.) wide; 20 in. (51 cm.) deep (2)

£7,000-10,000

US\$9,400-13,000

€8,300-12,000

PROVENANCE:

Supplied by François-Joseph Graf.

A harmonious marriage of historic and contemporary design, this pair of consoles couple the exceptional craftsmanship of Maison Graf with the innovative vision of Edouard Lièvre. Here Graf has directly referenced a series of consoles and side tables by Lièvre produced in the 1870s and subsequently reproduced by L'Escalier de Cristal under the direction of George and Henry Pannier in the 1890s. A closely related sketch of Lièvre's table design is illustrated Pannier's records as '*piéd mod. Lièvre avec bronze (charbonnier), palissandre.*' circa 1890.







■*84

**A PAIR OF LOUIS XVI-STYLE ORMOLU
CANDLESTICKS MOUNTED AS LAMPS**
19TH/20TH CENTURY

Each with a cream pleated silk shade, fitted for electricity
The candlesticks: 10½ in. (27 cm.) high
Overall: 19 in. (47 cm.) high

(2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:

Acquired from Jacques Perrin, Paris.

■*85

**TWO FRENCH STONEWARE AND PÂTE-SUR-PÂTE
BOTTLE-VASES**

CIRCA 1900, POSSIBLY MADE AT SEVRES, E.C
MONOGRAM TO ONE

In the manner of *Taxile Doat*, each applied with a blue-ground *pâte-sur-pâte* circular medallion of a classical maiden, on three white bracket feet and with twin handles, the body with brown and green speckled glazes, one applied with relief bosses decorated with white flowerheads

7¾ in. (8.9 cm.) high

(2)

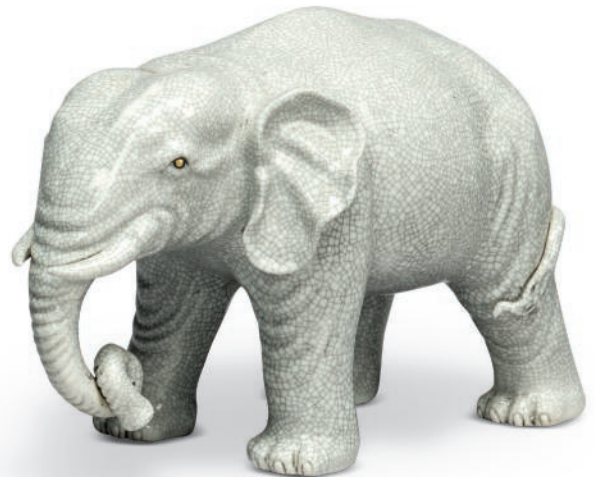
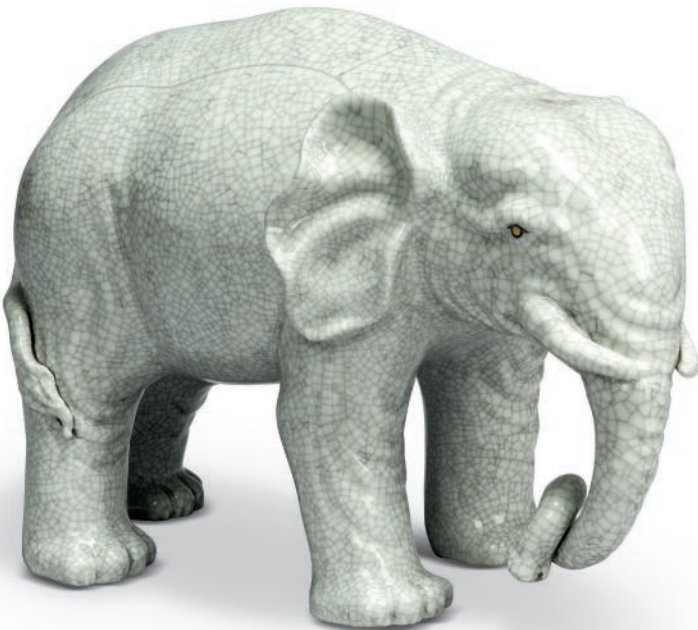
£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Acquired from Galerie Jean-François Dubois, Paris, 2000.

A bottle vase and stopper of related form and inset with a *pâte-sur-pâte* panel of putti is in the Metropolitan Museum of Art, New York, museum no. 1999.179 a, b.



■Q86

**A PAIR OF CRACKLE-GLAZED WHITE PORCELAIN
ELEPHANTS**

20TH CENTURY, PROBABLY CHINESE, IMPRESSED MARK
TO ONE

Each modelled standing, its trunk curled, with black enamel and gilt eyes

10¾ in. (27.2 cm.) high; 16 in. (40.7 cm.) long

(2)

£800-1,200

US\$1,100-1,600
€940-1,400



■*87

**AN ORMOLU-MOUNTED SEVRES PORCELAIN PATE-SUR-PATE
GREY-GROUND LARGE VASE (VASE DE LA VENDANGE)**

CIRCA 1881-82, GREEN PRINTED DATE LOZENGE MARK FOR 1881,
RED PRINTED DECORE A SEVRES MARK FOR 1882, AFTER THE
MODEL BY JULES-CONSTANT-JEAN-BATISTE PEYRE

Painted by *Henri-Lucien Lambert* and gilded by *Charles Quint*, with trailing
flowering branches entwined with white gilt-edged foliage, the neck and foot
with green panelled decoration and *pâte-sur-pâte* decoration between brown-
ground bands with gilt borders

34½ in. (87.6 cm.) high

£8,000-12,000

US\$11,000-16,000
€9,400-14,000

PROVENANCE:

With Galerie Dragesco-Cramoisan, Paris, from whom it was acquired on 11
March 2002.

This vase appears to be the pair to another in the Detroit Institute of Arts
(museum no. 1990.14), where the decoration is attributed to Henri-Lucien
Lambert, who was a painter active at Sèvres from 1859 until 1899, and to
Charles Quint, a gilder at the manufactory, active between 1879 and 1890.
The vase shape was designed by Jules-Constant Peyre.

The Detroit vase, like the present lot, is dated 1881-82. It was sold in 1988
at public auction in Rome, and from 1988-90, it was with Gallery Dragesco-
Cramoisan, Paris, from whom it was purchased in 1990 by the Detroit
Institute of Arts (see 'Selected recent acquisitions', Bulletin of the DIA 66,
no. 4, 1991, p. 51 (ill.)). The Detroit vase is recorded as mentioned in the
Manufacture National de Sèvres Archives: Registre Vr' 1ère serie, no. 3, folio
377, and Registres Vj' 85 folio 15, Vj' 86, folio 13 et eq., Vj' 87 folio 13 et sq.



■*88

**A SEVRES PORCELAIN TURQUOISE-GROUND VASE AND
PIERCED COVER (PROBABLY 'VASE CASSOLETTE AUX
CHIMERES')**

CIRCA 1884-85, GREEN PRINTED DATE LOZENGE FOR 1884,
RED PRINTED DECORE A SEVRES MARK FOR 1885, GREEN AS
MONOGRAM MARK, INCISED 'A.CARRIER.BELLEUSE' TO ONE SIDE,
THE FOOT WITH IMPRESSED SEVRES LOZENGE AND INCISED
EC.1884

After the model by *Albert-Ernest Carrier de Belleuse*, of rectangular footed
tapering form with twin female grotesque handles, one side moulded with
a scene of nymphs and a putto with a basket of fruit, the other with a satyr,
his hoof resting on a basket of grapes and putti on his shoulders, in classical
landscapes with a grotesque mask above and below each scene, the
decoration heightened in dark blue and gilding, the sides with blue and gilt
scale ornament

18¾ in. (46.3 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

With Galerie Camoin Demachy, Paris.

Albert-Ernest Carrier de Belleuse was one of the most important and
innovative sculptors of nineteenth-century France. He trained at the Ecole
des Beaux-Arts in Paris, debuted at the Salon in 1851, and was notably a
teacher of Auguste Rodin. He worked for Doulton, Minton and other English
companies and became the artistic director at the Sèvres manufactory from
1875, remaining there until his death in 1887.



88



89

■*89

**A GILT-METAL-MOUNTED THEODORE DECK FAIENCE TWO-
HANDLED VASE**

CIRCA 1880, IMPRESSED AND PAINTED TH.DECK. MARK

Of lobed inverted baluster form, moulded with a foliate scrollwork pattern, the
yellow-ground painted and gilt with fruiting and flowering branches, a bird
and butterflies, between green lappet borders with turquoise flowerheads,
supported on four gilt-metal scroll and paw feet, gilt-metal mount to upper rim
23¾ in. (60.2 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Private Collection, Austria.

Anonymous sale; Christie's, London, 3 November 1999, lot 7.

81

THE VIENNESE DRAWING ROOM

***90**

MAXIMILIEN LUCE (1858-1941)

Lagny, le pont de fer sur la Marne

signed and dated 'Luce 89' (lower left)

oil on canvas

19¾ x 24 in. (50 x 61 cm.)

Painted in 1889

£150,000-200,000

US\$200,000-270,000

€180,000-230,000

PROVENANCE:

Madame Z.

Anonymous sale, Drouot, Paris, 16 March 1991, lot 10.

Galerie Odermatt, Paris.

Richard Green, London.

Acquired from the above by the present owner.

EXHIBITED:

Lagny-sur-Marne, Musée Gatiien-Bonnet, *Autour des Néo-Impressionnistes, le groupe de Lagny*, November 1999 - January 2000; this exhibition later travelled to Geneva, Petit-Palais, Musée d'art moderne, March - May 2000 and Sherbrooke, Musée des Beaux-Arts, September 2000 - January 2001.

Kochi, The Museum of Art, *Georges Seurat et le Néo-Impressionnisme, 1885 - 1905*, June - July 2002, no. 47, p. 138 (illustrated; titled 'Le pont de fer à Lagny-sur-Marne'); this exhibition later travelled to Utsunomiya, Museum of Art, July - September 2002; Kyoto, The National Museum of Modern Art, September - October 2002 and Tokyo, Seiji Togo Memorial Yasuda Kasai Museum of Art, October - December 2002.

LITERATURE:

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'œuvre peint*, vol. III, Paris, 2005, no. 236, p. 94 (illustrated).





Postcard of Lagny-sur-Marne, Pont de Fer, before 1923

Painted in 1889, *Lagny, le pont de fer sur la Marne* is an extraordinary display of Maximilian Luce's deep involvement and experimentation with Neo-Impressionism, in a dazzling display of colour and light. Evident in the composition is the influence of Georges Seurat on Luce's *œuvre*. Luce had first encountered Seurat's painting technique and theories of colour in the mid-1880s, and had subsequently begun to experiment with the same distinctive brushstrokes and radical colour palette. Both artists used this style to paint scenes of modern life, depicting both bourgeois and working-class figures, rural landscapes and, as in the case of the present work, urban scenes. Following in the footsteps of Monet and his fellow Impressionists, Luce sought to depict progress through the motif of the cast-iron bridge. The Impressionists interpreted these bridges as a signifier of modernity and progress: a symbol of national revival and industrialisation in the wake of France's defeat in the Franco-Prussian War; a new feature in the changing landscape. The bridge that lends its name to the title of the present work connected the two communes of Lagny and Thorigny, which sit on opposite banks of the Marne some seventeen miles east of Paris. Built in 1859 to replace a damaged pre-existing bridge, the *pont de fer* would become a key point of strategic infrastructure for the region. For this very reason, however, the bridge was dramatically torn down in 1870, 1914, and again in 1940, during the Franco-Prussian War and the two World Wars, to halt various German armies. Eventually, in 1948, the cast-iron bridge would be replaced by a concrete one. Luce began to paint studies for this final work as early as the previous year, as can be seen in works such as *La Marne et le Pont de Fer à Lagny*, painted in 1888.

The most immediately recognisable and, arguably, famous depictions of bridges are those of the newly rebuilt railway bridge at Argenteuil on the Seine that Monet painted in 1873 and 1874. Painted some fifteen years later, however, the present work shows how Luce has assimilated and mastered the innovative Pointillist practice. Pointillism was founded on the theory that, by applying minute and precise brushstrokes of pure contrasting pigments next to each other directly onto the canvas, rather than mixing them on the artist's palette, they would still appear as mixed hues to the viewer. As a result, the painter could create exceptionally radiant effects of light. Elaborating on this, Robert L. Herbert, a pioneering scholar of Impressionism, writes: 'Suddenly, the new Impressionists proclaimed that intense shimmering light need not spring from this hedonism of the retina. On the contrary, they insisted, the vibration of colored light must come from

the patient and systematic application of nature's immutable laws. With Seurat's monumental *Sunday Afternoon on the Island of the Grande Jatte* as standard bearer, these artists exhibited works in bright colors laid down in tiny and systematic dabs of paint. Their paintings breathed a spirit of clear order, firm decision, scientific logic, and a startling definiteness of structure that constituted an open challenge to the instinctive art of the Impressionists of the previous decade. The most conspicuous act of defiance was their mechanical brushwork, which deliberately suppressed the personality of the artist and so flouted the individualism dear to the Impressionists' (R. Herbert, *Neo-Impressionism*, Princeton, 1968, p. 15). These ground-breaking notions are exceptionally showcased in the present work, a true masterclass of restrained virtuosity. Here, the bold colour scheme and carefully studied palette reveal the extreme care that the artist took in the conception and execution of this painting. With *Lagny, le pont de fer sur la Marne*, Luce produced one of his most ambitious depictions of the new modern world, which is also a testament to his masterful ability as a painter.



Georges Seurat, *Le pont de Courbevoie*, circa 1887. The Courtauld, London.





■*91

A PAIR OF CHINESE EXPORT MANDARIN PATTERN FAMILLE ROSE SHAPED VASES LATER MOUNTED AS LAMPS
19TH CENTURY

Each decorated with vine and grape branches, with two main shaped panels depicting figures on balconies, two side smaller rectangular shaped panels and a two further leaf-shaped sepia landscapes, fitted for electricity
10¾ in. (27.5 cm.) high, excluding fitments (2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:
Marron Glace, Paris.

■*92

A PAIR OF LOUIS XVI GREY-PAINTED AND PARCEL-GILT SIDE CHAIRS
BY JEAN-BAPTISTE BOULARD, LATE 18TH CENTURY

Each with rectangular back centred by a lyre above a bowed seat with tapering, fluted legs surmounted by rosettes, each upholstered in contemporary Aubusson tapestry, one stamped once 'J. B. BOULARD', the other stamped thrice, refreshments to the decoration

31½ in. (80 cm.) high; 17¾ in. (45 cm.) wide; 17 in. (43 cm.) deep (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:
Acquired from Robert Brossy, Rolle, Switzerland.





■*93

A PAIR OF CHINESE JICHIMU LOW TABLES

EARLY 20TH CENTURY

Each with a rectangular top above a delicately carved geometric frieze, the outline of the pierced apron with scrolled detail conformingly carved with Greek key motif

14¼ in. (36 cm.) high; 30 in. (76 cm.) wide; 13¾ in. (35 cm.) deep (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Acquired from Gerard Levy, Monaco in 1991.

■~*94

A LATE LOUIS XV ORMOLU-MOUNTED IVORY-INLAID SYCAMORE, TULIPWOOD AND AMARANTH MARQUETRY COMMODE

BY CHRISTOPHE WOLFF, CIRCA 1770

The shaped carved rectangular *Brèche d'Alep* marble top above a frieze drawer and two deep drawers decorated *sans traverse* with marquetry panels containing music trophies and a landscape scene with a courting couple, the canted angles with simulated flutings, the sides with neoclassical urns, raised on cabriole legs with lion paw sabots, stamped twice 'C. WOLF' and 'JME' 34½ in. (87.5 cm.) high; 43 in. (110 cm.) wide; 22 in. (56 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Acquired from Jacques Perrin, Paris, 1989.

Christophe Wolff, *maître* in 1755.



■*95

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BIBLIOTHEQUE

BY CASPAR SCHNEIDER, CIRCA 1770

The eared veined white marble top above a pair of glazed doors enclosing a later velvet-lined interior with two shelves, flanked by fluted columns, the sides framed with egg-and-dart mounts with rosettes at each corner, stamped CASPAR.SCHNEIDER and JME, with the remains of a paper label 'Sitting Room 24/Marchioness Camden'

42¼ in. (107 cm.) high; 36½ in. (93 cm.) wide; 16½ in. (42 cm.) deep

£12,000-18,000

US\$16,000-24,000

€15,000-21,000

PROVENANCE:

The Marchioness Camden, according to paper label.

Probably at Bayham Abbey, Kent.

Acquired from Jacques Perrin, Paris.

Caspar Schneider, *maître* in 1786.

Born in Augsburg, Schneider moved to Paris at an unknown date. Before long he was working as a *ouvrier libre* laborer in the Faubourg-Saint-Antoine during the 1780's. One of his earliest recorded commissions was for the Royal Garde-Meuble when he supplied a *secrétaire même proportion qu'un fait par M. Riesener...* with mounts by Thomire in October of 1785. This early documented commission demonstrates Schneider's conscious emulation and imitation of the designs of the elder Riesener's oeuvre which paralleled in many ways that of Weisweiler. Upon the death of Martin Carlin, Schneider married his widow Marie-Catherine, herself the sister of celebrated *ébéniste* Jean-François Oeben.

This bibliothèque bears a label for 'The Marchioness Camden' and was almost certainly historically at the Marquess Camden's seat Bayham Abbey in Kent which held an important collection of French furniture including a gueridon by Adam Weisweiler, acquired from the Daguerre sale at Christie's, London in 1791 by Charles Pratt, 1st Earl Camden (1714-1794) and sold Christie's, London, 5 July 2012, lot 24 (£289,250, including premium).



***96**

HENRI LE SIDANER (1862-1939)

La table de pierre

signed 'Le Sidaner' (lower left)

oil on canvas

25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65 x 81 cm.)

Painted in Gerberoy in 1917

£300,000-500,000

US\$400,000-670,000

€360,000-590,000

PROVENANCE:

Galerie Georges Petit, Paris.

Private collection, France.

Richard Green Gallery, London.

Acquired from the above by the present owner in 1994.

EXHIBITED:

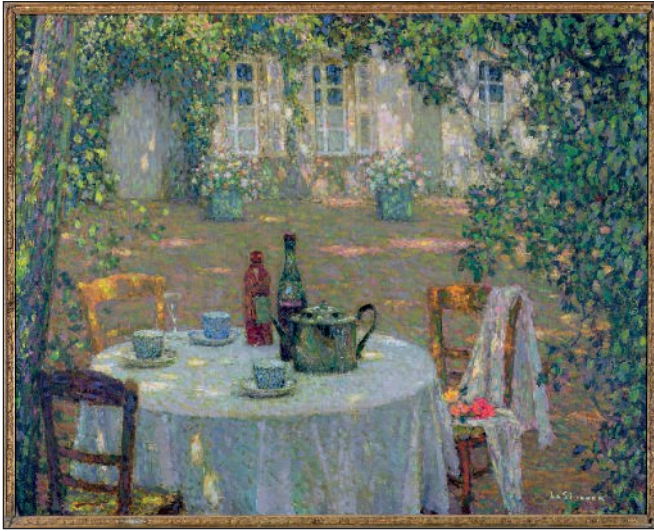
Paris, Galerie Georges Petit, *Tableaux et Sculpture (ex. Société Nouvelle)*,

March 1917, no. 45.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'œuvre peint et gravé*, Paris, 1989, no. 379,
p. 153 (illustrated).





Henri Le Sidaner, *La Table au soleil, Gerberoy*, 1910. Musée des Beaux Arts, Nantes.

Bathed in the serene light of an early summer afternoon, a bare garden table, on which rest the remnants of an elegant lunch for two – a pair of half empty glasses of wine, bowls of red fruits, a coffee pot... – is immersed in an abundance of lush greenery. In the background, the ivy-lined façade of a country house blends in with the surroundings. Painted in 1917, *La table de pierre* is a prime example of a celebrated series of paintings which depict the garden table in Le Sidaner's home at Gerberoy, to which the artist devoted himself almost exclusively until well into the 1920s. Looking for a country abode to use as a summer residence, and following the suggestion of his friend, ceramist Auguste Delaherche, he settled in the medieval village in 1901. Situated sixty-five miles northwest of Paris, on the border between Picardy and Normandy, Gerberoy was notable for its quaint blend of brick framed and timber homes and its cobbled streets. At the time of Le Sidaner's first visit, the village only counted around two hundred and fifty inhabitants, and proved to be the ideal peaceful setting for the artist, who had grown dissatisfied with the hectic lifestyle of bigger cities.

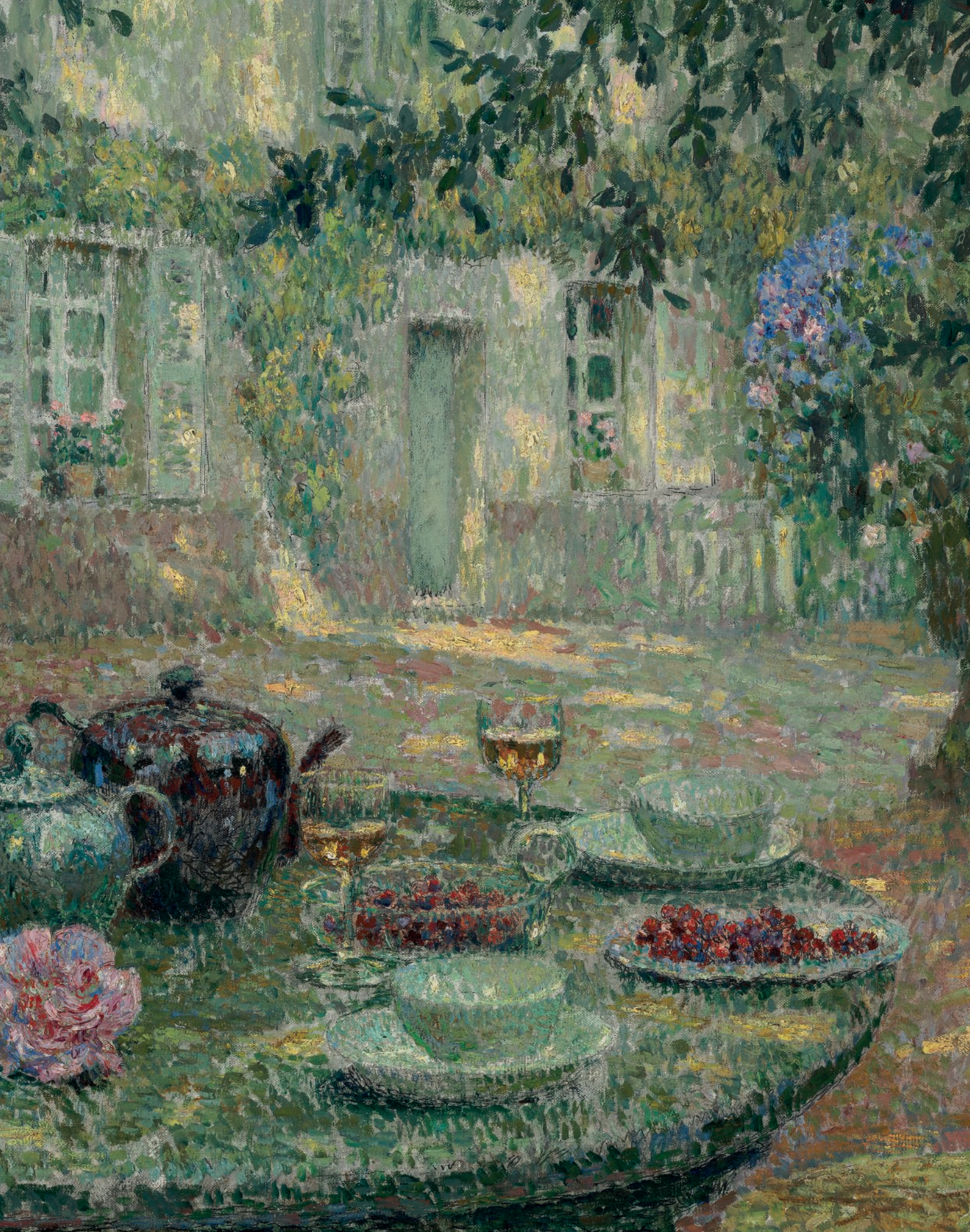
Soon after moving in, the artist started a large-scale renovation of the buildings and grounds. Similar to what Claude Monet, who found limitless inspiration from his carefully constructed gardens, was doing in Giverny, Le Sidaner planned to design a home that would also serve as a setting for his paintings. He devoted his energies to enlarging the buildings, and designed all aspects of the improvements himself. The enhancements included the renovation of the main house and the building of a pavilion, a studio barn, and, on the foundation of a medieval tower, a temple *all'antica*. The works in the gardens, particularly those centred around the courtyard, aimed at creating harmony between the plants and the buildings, and provided the artist with a wealth of inspiration and a crucial source of new subject matter. Like Monet at Giverny, Le Sidaner's art became inextricably linked with his house and gardens at Gerberoy.

A pupil of academic painter Alexandre Cabanel, whose reactionary teachings he would refute in favour of more modern views, Le Sidaner developed his distinctive lexicon during the 1890s, under the influence of Neo-Impressionism and Symbolism. While formally inspired by the carefully thought pigment juxtaposition and colour theories developed by Georges Seurat and his peers, the tone of his *œuvre* was mostly imbued with the poignant fin-de-siècle mood of Belgian Symbolist artists, mainly Maurice Maeterlinck, Emile Verhaeren, and Fernand Khnopff. This duality of Le Sidaner's art was perceived and highlighted by the critic Camille Mauclair, his friend and supporter, who in 1901 wrote 'born out of Impressionism, [Le Sidaner] is as much the son of Verlaine as of the snow scenes of Monet.' The sense of gentle poetry, the highly keyed palette, subtly worked contrasts, and painterly application of pigment are perfectly exemplified by *La table de pierre*. Great care has been taken in the selection of objects precisely arranged on the table to engage in a subtle play of formal correspondences. Splashes of bright colours brighten up the refined palette of the composition, whose green tones are balanced out by luminous strokes of blue, red, and pink pigment. Although the scene lacks any figures, a distinctive trait of Le Sidaner's work, human presence is revealed by the objects on the table, as well as the foreshortened chair in the immediate foreground, which all suggest that someone was there just moments earlier. Commenting on this, Paul Signac characterised the artist's entire career as a progression towards the elimination of human figures: 'His *œuvre* displays a taste for tender, soft and silent atmospheres. Gradually, he even went so far as to eliminate all human presence from his pictures, as if he feared that the slightest human form might disturb their muffled silence' (quoted in Y. Farinaux-Le Sidaner, *Le Sidaner, L'œuvre peint et gravé*, Paris, 1989, p. 31).

Please note that the present work has been requested for the exhibition *Henri Le Sidaner – Henri Martin*, to be held in Europe in 2023-2024.



Claude Monet, *Le Déjeuner*, 1873. Musée d'Orsay, Paris







*97

**A PAIR OF LOUIS XVI-STYLE ORMOLU-MOUNTED
JASPERWARE JARDINIÈRES**
SECOND HALF 19TH CENTURY

Each rounded square jardinière mounted with four Wedgwood-style 'jasperware' plaques, two sides to each depicting classical figures and nymphs, two sides mounted with musical trophies, between fluted baluster uprights and with removable liner
4½ in. (11.5 cm.) high; 4¾ in. (11 cm.) square (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

■*98

**A DIRECTOIRE ORMOLU LAMPE BOUILLOTTE AND A
PAIR OF LOUIS XVI ORMOLU CASSOLETTES**
THE LAMP CIRCA 1795, THE CASSOLETTES CIRCA 1770

The lampe bouillotte with dark blue tole adjustable shade, the square-section stem terminating in a fluted column and dished base, issuing three adjustable curved candle branches, later fitted for electricity; the pair of cassolettes each with flambeau finial inverting to a candle holder, with tapering fluted body and gadrooned socle on a canted square base

The lampe: 24 in. (61 cm.) high, overall

The cassolettes: 10¼ in. (26 cm.) high (3)

£3,000-5,000

US\$4,000-6,600
€3,600-5,900

■~*99

**A LOUIS XVI ORMOLU-MOUNTED WALNUT AND
TULIPWOOD MARQUETRY SECRETAIRE A ABATTANT**
CIRCA 1780-90, PROBABLY EAST FRANCE

The canted rectangular white-veined grey marble top above a drawer decorated with a floral spray, the hinged fall-front decorated with a large oval musical trophy enclosing a gilt-tooled black leather writing-surface, two banks of three drawers and pigeon-holes, above a pair of doors with two further oval panels depicting vases of flowers, enclosing a shelf, spuriously stamped NICOLAS PETIT and JME

55 in. (140 cm.) high; 37¾ in. (96 cm.) wide; 15½ in. (39.5 cm.) deep

£3,000-5,000

US\$4,000-6,600
€3,600-5,800

PROVENANCE:

Collection Mme. Vignes, France.





***100**

JOHN MORGAN, R.B.A. (1823-1886)

School's out

signed 'John Morgan.' (lower right)

oil on canvas

27½ x 41 in. (69.9 x 104.1 cm.)

£30,000-50,000

US\$40,000-66,000

€36,000-58,000

PROVENANCE:

Anonymous sale; Phillips, London, 31 October 1989, lot 42.
with Richard Green, London, 15 June 1992, where purchased by the present
owner.

EXHIBITED:

London, Royal Academy, 1873, no. 467.



***101**

FREDERICK MORGAN, R.O.I. (1847-1927)

Hunt the Slipper

signed 'Fred Morgan' (lower right)

oil on canvas

33 x 49¼ in. (83.8 x 125.1 cm.)

£30,000-50,000

US\$40,000-66,000

€36,000-58,000

PROVENANCE:

with Thomas McLean, London, 1903.

Anonymous sale; Phillips, London, 21 March 1989, lot 106.

with Richard Green, London, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1903, no. 780.

LITERATURE:

Academy Notes, London, 1903, p. 144, illustrated.



102

***102**

LOUIS AUGUSTE GEORGES LOUSTAUNAU (FRENCH, 1846-1898)

The charming officer

signed 'ALoustaunau' (lower left)
oil on panel
10¾ x 15 in. (27 x 38 cm.)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Anonymous sale; Cornette de Saint Cyr, Paris, 24 February 1992, lot 55.

***103**

PAOLO SALA (ITALIAN, 1859-1924)

View of Saint Paul's from across the Thames

signed and dated 'PSala 85' (lower left)
oil on canvas
16½ x 22½ in. (40.5 x 56 cm.)

£7,000-10,000

US\$9,300-13,000
€8,200-12,000

PROVENANCE:

with Richard Green, London, inv. no. AB 658.
Acquired from the above by the present owner, 15 June 1993.



103



***104**

TIMOLÉON MARIE LOBRICHON (FRENCH, 1831-1914)

Watching the Punch and Judy Show

signed 'T. Lobrichon' (centre left)

oil on canvas

22½ x 38¾ in. (57 x 97.5 cm.)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Phillips, London, 19 June 1990, lot 73.

with Richard Green, London, inv. no. SP 715.

Acquired from the above by the present owner, 15 June 1992.



105 (part lot)

***105**

CHARLES PARROCEL (PARIS 1688-1752)

Study of two dogs' heads

inscribed 'C. Parocescel' (lower right)

red and black chalk, pen and black ink framing lines; together with GIOVANNI BATTISTA VANNI (FLORENCE 1599-1660 PISTOIA), *Study of dog's head* (recto); *Study of a male figure* (verso), black and red chalk, pen and brown ink, pen and brown ink framing lines (recto), pen and brown ink (verso), 3 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. (9.9 x 11.3 cm.)

6 x 9 in. (15 x 23 cm.)

£3,000-4,000

US\$4,000-5,300
€3,600-4,700

PROVENANCE:

(i) Comte Jacques de Bryas, Paris, 1898.

with Galerie Perrin, Paris, 1987.

(ii) with Michel Segoura, Paris, 1980s (as 'Giovanni Battista Vanni').



***106**

JEAN-PIERRE-LOUIS-LAURENT HOUEL (ROUEN 1735-1813 PARIS)

An artist sketching a monument with another figure in an imaginary landscape

red chalk, pen and brown ink, red and brown wash, framing lines, watermark fleur-de-lys

7 $\frac{7}{8}$ x 8.5 in. (17.5 x 21.5 cm.)

together with JACQUES-FRANCOIS-JOSEPH SWEBACH-DESFONTAINES (METZ 1769-1823 PARIS), *Studies of military costumes*, pen and black ink, brown wash, pen and brown ink framing lines, 2 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in. (5.7 x 16.5 cm.)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 July 1988, lot 117.
with Galerie Perrin, Paris, 1989.



106 (part lot)

***107**

WILLEM VAN MIERIS (LEIDEN 1662-1747)

The Judgement of Paris

signed and dated 'W. Van. Mieris. Fe-Anno 1696-'
with inscription 'To 6' outside the framing lines
black chalk on vellum, framing lines
7 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (19.4 x 24 cm.)

£5,000-7,000

US\$6,700-9,300
€5,900-8,200

PROVENANCE:

Louis Deglatigny (1854-1936), Rouen (L. 1768a);
his sale, Paris, Hôtel Drouot, 14-15 June 1937, lot
149.
Henry Baraty (d. 1941), Paris; his sale, Paris, Hôtel
Drouot, 17 July 1941, lot 21.
with Michel Segoura, Paris.

A different drawing by the artist of the same
subject dated 1692 was sold in these Rooms, 3
July 2007, lot 109.



***108**

**JACQUES-PHILIPPE CARESME (PARIS
1734-1796)**

Nymphs punishing a satyr near a statue of
the goddess Diana

signed and dated 'ph caresme 1781' (lower centre)
black chalk, pen and black ink, brown wash
13 $\frac{1}{4}$ x 22 $\frac{1}{8}$ in. (33.7 x 56.1 cm.)

£5,000-7,000

US\$6,600-9,200
€5,900-8,200

PROVENANCE:

Charles Davis; Christie's, London, 3 December
1920, lot 59.
Ethel Floersheim; Christie's, London, 23 June
1950, lot 107.
with Wildenstein & Co, New York.
Anonymous sale; Sotheby's, New York, 14 January
1987, lot 102.
with Galerie Perrin, Paris.





(part lot)

***109**

FRANÇOIS-JOSEPH FOULQUIER (TOULOUSE 1744-1789 SAINT PIERRE, MARTINIQUE)

Design for an urn on a ledge

signed and dated: 'dessiné et inventé par j. f. foulquier 1774'

with inscription: 'Inventé et Desiné par j.f. foulquier 1774/ Pour la chaise de Mad.e Vialettes de Mortarieu / Dona di Montalbano / Jr. church streets'

black chalk, pen and brown ink and yellow watercolour, indistinct watermark, pricked for transfer

15¾ x 10¼ in. (40 x 26.2 cm.)

together with AFTER JEAN-BAPTISTE PILLEMENT (LYON 1728-1808), *Chinoiseries with youths mounted on ostriches*, graphite, 11½ x 8¾ in. (29.3 x 21.2 cm.) (2)

£2,500-4,000

US\$3,300-5,300

€3,000-4,700

PROVENANCE:

(i) Unidentified collector, France (his mark, L. 1953b).

Anonymous sale; Christie's, New York, 11 January 1989, lot 144.

with Galerie Perrin, Paris, 1989.

(ii) with Galerie Perrin, Paris, 1989.



***110**

DUTCH SCHOOL, EARLY 19TH CENTURY (?)

Study of a flowering yucca plant

with inscription 'C' (lower right)

black chalk, pen and brown ink and watercolour, pen and brown ink framing lines

14½ x 11½ in. (36.7 x 28.1 cm.)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

with Galerie Perrin, Paris, 1991.



(part lot)

***111**

JEAN-VICTOR NICOLLE (PARIS 1754-1826)

An ancient walled garden with figures

black chalk, pen and brown ink, brown wash

4½ x 6 in. (11.4 x 15.2 cm)

together with JEAN-VICTOR NICOLLE (PARIS 1754-1826), *A fire in an ancient city*, black chalk, pen and brown ink, grey and brown wash, 3½ x 5½ in. (9 x 13.8 cm.); FRENCH SCHOOL, 19TH CENTURY, *The Liberators of the city, after the Arch of Constantine*, black chalk, pen and black ink on brown paper, 10 x 16¾ in. (25.5 x 42.7 cm.)

(3)

£800-1,200

US\$1,100-1,600

€940-1,400

PROVENANCE:

(i) with Galerie Perrin, Paris, 1991.

(ii) Winston George, London.

with Galerie Perrin, Paris, 1991.

***112**

**JEAN-HENRY-ALEXANDRE PERNET
(PARIS CIRCA 1763- AFTER 1789)**

An architectural capriccio with figures by
a fountain

signed and dated 'Pernet/ Anne/ [1]781' (lower
centre)

black chalk, pen and black ink, grey wash and
watercolour, pen and brown ink framing lines
12 x 9 in. (30.5 x 23 cm.); together with JEAN-
CHARLES DELAFOSSE (PARIS 1734-1789),
*The ruins of a doric temple with a pyramid and a
triumphal arch*, signed 'J / Delafosse' (lower left),
black chalk, pen and black ink, watercolour, grey
wash, heightened with white, 16¼ x 21⅞ in. (41.3 x
55.3 cm.) (2)

£3,000-4,000

US\$4,000-5,300

€3,600-4,700

PROVENANCE:

(i) Collection A. Huber, Italy.
with Galerie Perrin, Paris, 1989.



(part lot)

***113**

**JEAN-BAPTISTE MARÉCHAL (PARIS
ACTIVE IN 1779-1824)**

An Italian terraced garden with statues and
a group of figures

black chalk, pen and black ink, watercolour,
heightened with white and bodycolour, pen and
black ink framing lines
13 x 16¾ in. (33 x 42.5 cm.)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

Dr. G.F. Reber, Lausanne, 1925.
Anonymous sale; Christie's, London, 9 December
1986, lot 151.
with Galerie Perrin, Paris, 1987.

A less finished version of this drawing, with
slight differences, is recorded in the collection of
Charles Morin (Christie's, London, 21 November
1967, lot 133, ill.).







***114**

LÉON-AUGUSTIN LHERMITTE (FRENCH, 1844-1925)

Deux Laveuses

signed 'L. Lhermitte' (lower right)

pastel on paper

9¾ x 13½ in. (24.8 x 33.7 cm.)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Boussod, Valadon & Cie (inv. nr. 19453).

Wallis collection.

with French Gallery, London

with W. Scott & Sons, Montreal (*circa* 1920).

with Laing Galleries, Toronto.

Anonymous sale; Christie's, New York, 12 October 1993, lot 58 as *Women washing laundry by a river*.

with Richard Green, London, inv. no. RH1927.

Acquired from the above by the present owner, 12 September 1994.

LITERATURE:

M. Le Pelley Fonteny, *Léon Augustin Lhermitte*, Paris, 1991, p. 234, no. 415 (illustrated).



■*115

A LOUIS XVI ORMOLU-MOUNTED CIRCULAR CARTEL TIMEPIECE CLOCK

POCHON, PARIS, CIRCA 1770, THE DIAL BY COTEAU

The circular glazed enamel dial framed by a beaded border above a laurel wreath, the enamel dial signed 'Pochon A PARIS' and to the lower edge 'Coteau', the movement with pull repeat work and star wheel mounted to the backplate

9¾ in. (25 cm.) high

£2,500-4,000

US\$3,300-5,300
€3,000-4,700

■*116

A PAIR OF LOUIS XVI GREY-PAINTED STOOLS

CIRCA 1780

Each with a square seat covered in later embossed red leather, on fluted tapering legs, both with AD brand to rail, with leather labels inscribed in ink '1206'

20 in. (51 cm.) high; 12½ in. (32 cm.) wide; 13 in. (33 cm.) deep

(2)

£3,000-5,000

US\$4,000-6,600
€3,600-5,800

PROVENANCE:

Acquired from Jacques Perrin, Paris, 1991.



■*117

A PAIR OF NEOCLASSICAL ORMOLU TWO-BRANCH WALL-LIGHTS

FIRST HALF 19TH CENTURY

Each with a ribbon-tied backplate centred by a female bust issuing a pair of acanthus-clasped branches with circular beaded drip-pans and nozzles, later fitted for electricity

18 in. (46 cm.) high; 11 in. (28 cm.) wide; 4¼ in. (11 cm.) deep

(2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Acquired from Jacques Perrin, Paris by François-Joseph Graf, 1991.

■*118

A LOUIS XVI WHITE-PAINTED CHAISE VOYEUSE

BY CLAUDE CHEVIGNY, CIRCA 1780

The padded top rail, rectangular back and curved seat upholstered in dusty pink velvet by Le Manach, on turned tapering fluted legs, stamped 'C.CHEVIGNY'

35½ in. (90 cm.) high; 17½ in. (44.5 cm.) wide; 10½ in. (52 cm.) deep

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:

Supplied by François-Joseph Graf.

Claude Chevigny, *maître* in 1768.



■*119

A MONUMENTAL GILT-METAL-MOUNTED W.T. COPELAND & SONS PORCELAIN VASE

CIRCA 1862, SCRIPT SIGNATURE 'HÜRTEEN' TO LOWER BODY

Painted by *C. F. Hürten*, with garden flowers, including roses, wysteria, lilac, irises and ivy with dewdrops and insects, pendent from ribbons issuing from painted masks between formal gilt foliate borders, the turquoise ground neck with gilt anthemions and scrollwork, the foot with a gilt-metal mount, with a modern walnut panelled pedestal designed by François-Joseph Graf
The vase 45 in. (114 cm.) high
The pedestal 25¼ in. (64.1 cm.) high

£10,000-15,000

US\$14,000-20,000
€12,000-18,000

PROVENANCE:

With Antiquités M. Dandon J. Pokorny, Paris.

This vase is very similar to a Copeland vase in the Victoria and Albert Museum, London (museum no. 8022-1862), which was made especially for the 1862 International Exhibition in London. Both are of very large size and finely painted by C.F. Hürten below a turquoise ground neck. The major manufactories in Britain, including Copeland, produced their largest and most impressive pieces for such international fairs to demonstrate their technical abilities, the skill of their painters and the quality of their design. The size of this vase is a technical masterpiece and the painted decoration by Charles Ferdinand Hürten represents the highest-quality flower painting of the time.

Charles Ferdinand Hürten (1818-1901) was born in Germany but worked mainly in Britain and France. He was one of Europe's foremost flower painters, and worked independently for decorating workshops in Paris before Copeland invited him to join the company after seeing his painting in the national exhibition in Paris in 1858. Hürten remained with the factory until his retirement in 1897, his work featuring in the company's displays in major exhibitions across several decades.





***120**

AN AUSTRIAN ENAMEL-MOUNTED GILT-METAL INKWELL
LATE 19TH/EARLY 20TH CENTURY

The circular inkwell with hinged cover raised on a strapwork base bound with a coiling snake, the plaques depicting classically dressed figures, the liner later, the inkwell section detached

4¾ in. (11.5 cm.) high; 9½ in. (24 cm.) wide; 4½ in. (11.5 cm.) deep

£500-800

US\$660-1,100
€590-940

PROVENANCE:

Acquired from Galerie Roxane Rodriguez, Paris, 2001.

***121**

A PAIR OF LOUIS XV-STYLE ORMOLU CHENETS
PROBABLY 19TH CENTURY

Each modelled as a boy dressed in Ottoman robes and a turban, one smoking a pipe, the other holding a bowl, on a scrolled *rocaille* base, re-gilt

10 in. (26 cm.) high; 12½ in. (32 cm.) wide

(2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



***122**

A LOUIS XVI-STYLE ORMOLU-MOUNTED KIYOMIZU CERAMIC
POT-POURRI VASE AND COVER

THE MOUNTS LATE 19TH CENTURY, THE PORCELAIN EDO PERIOD, 19TH CENTURY

The cover with a pinecone finial, the vase with a pierced scrolling rim mount with ring handles, on fluted feet

6¾ in. (16 cm.) high; 6½ in. (17 cm.) diameter

£700-1,000

US\$930-1,300
€820-1,200



***123**

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS
PROBABLY LATE 18TH CENTURY

The drip-pans cast with laurel leaf rim, on tapering stop-fluted stems on circular bases with ribboned and egg-and dart cast base, re-gilt

8½ in. (21.5 cm.) high

(2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■*124

**A LATE LOUIS XVI BRASS-MOUNTED AMARANTH AND BOIS
CITRONNIER THREE-TIER ETAGERE**

CIRCA 1790

The rectangular galleried top hinged along one long side, with conforming but fixed galleried tiers below on slender turned supports terminating in brass caps and horn castors

28¼ in. (72 cm.) high; 20¼ in. (51.5 cm.) wide; 14¼ in. (36 cm.) deep

£3,000-5,000

US\$4,000-6,600

€3,600-5,800

PROVENANCE:

Acquired from Jacques Perrin, Paris.



■~*125

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD,
AMARANTH, SYCAMORE AND AMBOYNA MARQUETRY AND
PARQUETRY COFFRE A BIJOUX**

CIRCA 1765, AFTER THE MODEL BY JEAN-HENRI RIESENER

The rectangular white-veined *Rouge griotte* marble top with a three-quarter pierced gallery above a gilt-tooled leather writing-slide with three drawers below, the top drawer opening from the side and containing inkwells, the canted angles with chutes with scrolls and husks, all raised on cabriole legs joined by an undertier, the feet with Greek key sabots, restorations and replacements

30 in. (76 cm.) high; 16 in. (41 cm.) wide; 12½ in. (31.5 cm.) deep

£12,000-18,000

US\$16,000-24,000

€15,000-21,000

PROVENANCE:

The Collection of Greta Garbo (1905-1990) until sold Sotheby's, New York, 15 November 1990, lot 184. Acquired from Jacques Perrin, Paris.



(part lot)

■Q126

TWO PAIRS OF CREAM GREEN AND PINK FLORAL EMBROIDERED SILK PLEATED CURTAINS

DESIGNED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each with a branching foliate motif, the inside and bottom edge with a woven border of opposing flower buds, lined in cream cotton, with hanging rings

Each curtain: 119 x 78 in. (302 x 198 cm.)

(4)

£800-1,200

US\$1,100-1,600

€940-1,400

■*127

AN ARTS & CRAFTS WOOL CARPET

CIRCA 1900, IN THE MANNER OF C.F.A. VOYSEY

With a broad foliate border, with rows of trees, the canopies of which form the central ground, with a restored section along one long edge

16 ft. 4 in. x 11 ft. 2 in. (498 x 340 cm.)

£3,000-5,000

US\$4,000-6,700

€3,600-5,900

PROVENANCE:

With F.J. Hakimian, Inc. New York.

Supplied by François-Joseph Graf.





■*128

AN ITALIAN CUT, MOULDED AND BLOWN GLASS, TOLE AND GOLD-PAINTED METAL NINE-LIGHT CHANDELIER
20TH CENTURY, OF ROCOCO STYLE

The moulded baluster stem with four graduated tiers of C-scroll and foliate-scroll branches hung with long lustres, pear-shaped drops and long hollow drops, with various uplighters and the lower two tiers fitted with sconces, with faceted spherical boss, fitted for electricity, losses and replacements to glass, some drops possibly 19th century and re-used
42½ in. (108 cm.) high; 31½ in. (80 cm.) diameter

£5,000-8,000

US\$6,700-11,000
€5,900-9,400

PROVENANCE:

Acquired from Gérard Monluc Antiquités, Paris, 1988.
Supplied by François-Joseph Graf.

■*129

A PAIR OF LOUIS XVI PALE-GREY-PAINTED FAUTEUILS
CIRCA 1780

The padded back, arms and seat upholstered in later needlework, each with a paper label to the back rail inscribed in black ink 'M. de/Mimont', re-decorated
35 in. (89 cm.) high; 23¾ in. (60 cm.) wide; 19¼ in. (50 cm.) deep (2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Acquired from Étienne Levy, Paris.





***130**

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS

CIRCA 1780

Each modelled as a tapering fluted torch on tripod supports, the circular base cast with laurel leaf and stiff-leaf bands, re-gilt

7¼ in. (18.5 cm.) high

(2)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

Acquired from Etienne Levy, Paris.

***131**

A PAIR OF LOUIS XVI-STYLE ORMOLU CHENETS

LATE 19TH CENTURY

Each with a vine-swagged urn with ram's head mask issuing trailing acanthus leaves on a rectangular plinth with steel ground mounted with ribbon-tied laurel branches

14 in. (36 cm.) high; 8 in. (20 cm.) wide; 18 in. (46 cm.) deep

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

■Ω132

A PAIR OF BRASS TELESCOPIC FLOOR LAMPS

BY MAISON TOULOUSE, LATE 20TH CENTURY, SUPPLIED BY

FRANÇOIS-JOSEPH GRAF

Each with articulated arm and buff-edged plain cotton shade

The pair: 53 in. (135 cm.) high extended, excluding shade

(2)

£2,500-4,000

US\$3,400-5,300

€3,000-4,700

PROVENANCE:

Supplied by François-Joseph Graf.

***133**

A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS

CIRCA 1775

Each backplate surmounted by a plumed helmet upon a swagged urn supported on eagle feet, issuing acanthus-clasped branches with stiff-leaf drip-pans and fluted urn-shaped nozzles, probably originally with a further element beneath the helmets

16½ in. (42 cm.) high; 13 in. (33 cm.) wide; 7 in. (18 cm.) deep (2)

£4,000-6,000

US\$5,400-8,000
€4,700-7,000

PROVENANCE:

Acquired from Jacques Perrin, Paris.



■134

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND EBONY BUREAU PLAT

LATE 18TH CENTURY

The eared rectangular top inset with gilt-tooled black leather with two frieze drawers to one long side and a slide and two simulated drawers to the reverse on tapering stop-fluted legs terminating in caps and castors

29¾ in. (75.5 cm.) high; 39¼ in. (100 cm.) wide; 22½ in. (57 cm.) deep

£7,000-10,000

US\$9,300-13,000
€8,200-12,000

PROVENANCE:

Acquired from Étienne Levy, Paris.





■*135

**AN ORIENTALIST BRASS AND POLYCHROME ENAMEL
TWELVE-LIGHT CHANDELIER**

LATE 19TH CENTURY, PROBABLY FRENCH OR SPANISH

Of open domed form with column supports, surmounted by a lobed hanging hook and three graduated buns, the lower bun cast with coats-of-arms, the lower frieze panels with Arabic inscriptions, issuing four pairs of branches and four pierced bracketed single branches, fitted for electricity
37 in. (94 cm.) high; 25 in. (63.5 cm.) diameter

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

■*136

A PAIR OF REGENCE BEECH FAUTEUILS

CIRCA 1720

Each with arched rectangular back, padded arms and seat upholstered in associated close-nailed floral needlework, the arms on acanthus-carved scroll supports, on conformingly carved cabriole legs joined by X-shaped stretchers with hoof feet

41½ in. (105.5 cm.) high; 25¾ in. (65.5 cm.) wide; 30 in. (76 cm.) deep

(2)

£6,000-10,000

US\$8,000-13,000

€7,100-12,000

PROVENANCE:

Acquired from Jacques Perrin, Paris, 1986.







***137**

FRENCH, 19TH CENTURY

A set of five royal portrait reliefs

parcel gilt and silvered iron depicting French monarchs including Henry IV, Maria Maddalena of Austria (both after Guillaume Dupré), Henri III (after Germain Pilon) and a queen, probably Marie de' Medici; each in a velvet covered surround and mahogany-veneered frame 7 in. (17.8 cm.) high, the reliefs 15¼ x 14¼ in. (40 x 36.3 cm.), the frames (5)

£4,000-6,000

US\$5,400-8,000

€4,700-7,000

PROVENANCE:

Acquired Alain Finard and Gérard Wahl Boyer, Paris. Supplied by François-Joseph Graf.

***138**

FRENCH, 19TH CENTURY

A pair of royal portrait reliefs

parcel-gilt steel; depicting Charles IX of France (after Germain Pilon) and a queen, probably Marie de' Medici; each in a later ormolu mounted marble surround and ebony-veneered wood frame 7¼ and 7½ in. (18.4 and 19 cm.) high, the plaques 16 x 14¼ in. (40.6 x 36.2 cm.), framed (2)

£4,000-6,000

US\$5,400-8,000

€4,700-7,000

PROVENANCE:

Acquired Alain Finard and Gérard Wahl Boyer, Paris. Supplied by François-Joseph Graf.

***139**

GERMAN, 17TH CENTURY

Diana and her hounds

marble ajourée relief; on a later rectangular pietra paesina marble ground; in an ebonised wood frame; indistinctly inscribed in ink to the reverse of the frame '...y/g(?) ...orde' 15½ x 8¾ in. (15 x 22 cm.), the relief 10 x 13¾ in. (25.4 x 35 cm.), the frame

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Acquired Alain Finard and Gérard Wahl Boyer, Paris. Supplied by François-Joseph Graf.





***140**

CIRCLE OF CORNELIS PIETERSZ DE MOOY (ROTTERDAM 1635-1693)

Ships and small boats in stormy weather; and Ships and boats in a calm sea - pen schilderij

oil on panel

11 x 15½ in. (27.9 x 38.3 cm.)

two (2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

with Michel Segoura, XIII Biennale des Antiquaires, Paris.

■*141

A PAIR OF NORTH ITALIAN GILTWOOD, EBONISED AND TOLE THREE-BRANCH WALL-LIGHTS

LATE 18TH/EARLY 19TH CENTURY

Each with an urn decorated with dancing Classical maidens issuing three branches from the base with two lights on each, suspended from a wall-bracket and ivy-wrapped chain, later fitted for electricity, the tole ivy possibly later
23½ in. (60 cm.) high; 13½ in. (34.5 cm.) wide; 11 in. (28 cm.) deep (2)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

with Alain Demachy, Paris.
with Ariodante, from whom acquired, 1991.





THE STUDY

■*142

A SET OF FOUR BRASS WALL-LIGHTS OR DESK LAMPS

LATE 20TH CENTURY, IN THE MANNER OF W.A.S. BENSON, SUPPLIED BY FRANÇOIS-JOSEPH GRAF

Each with inverted open heart-shaped backplate issuing a shaped arm with hinged light pendant and card shade, one with impressed mark 'Z'

The backplates 6¼ in. (16 cm.) high; the branches 11½ in. (29 cm.) projection (4)

£400-600

US\$530-790
€470-700

■Q143

A SET OF FOUR FRENCH TELESCOPIC EXTENDABLE BRASS FLOOR LAMPS

BY MAISON TOULOUSE, SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each with a burgundy embroidered silk-damask shade designed by François-Joseph Graf, made by Tassinari & Chatel, Paris 38 in. (96.5 cm.) high, minimum, excluding fitments (4)

£2,000-4,000

US\$2,700-5,300
€2,400-4,700

■Q144

A PAIR OF NAPOLEON III-STYLE UPHOLSTERED EASY ARMCHAIRS

SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each with outscrolled back and arms, upholstered in floral fabric by François-Joseph Graf, with four loose cushions

34 in. (86.5 cm.) high; 32½ in. (83 cm.) wide; 28 in. (68.5 cm.) deep (2)

£3,000-5,000

US\$4,000-6,600
€3,600-5,900





■*145

A CHINESE BLUE AND WHITE LARGE BALUSTER VASE AND COVER

19TH-20TH CENTURY

Decorated to the exterior with alternating panels of flowers and rocks and riverscapes with boats
24 in. (61 cm.) high; 10¼ in. (26 cm.) wide

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

■~*146

A CHINESE HUANGHUALI LOW TABLE

19TH CENTURY

With a rectangular top, the frieze decorated with carved floral motifs, on carved cabriole legs
12 in. (30.5 cm.) high; 33 in. (84 cm.) wide; 19½ in. (50 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,900-9,400

PROVENANCE:

Acquired from Oltremare S.A., Monte Carlo, 1992.



■*147

**A PAIR OF CHINESE BLUE AND WHITE PORCELAIN
BALUSTER VASES AND COVERS**

20TH CENTURY

Applied with twin dragon handles and decorated with a continuous
design of large flower heads on scrolling leafy stems

13¾ in. (35 cm.) high

(2)

£700-1,000

US\$930-1,300

€830-1,200



*148

TWO CHINESE BLUE AND WHITE PORCELAIN EWERS
KANGXI PERIOD (1662-1722)

Decorated to each side with a large panel enclosing flowers and
rocks in reserve on a ground of flowers and leafy stems

11 in. (28 cm.) high

(2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

Acquired from Axel Vervoordt, Castle van 's-Gravenwezel,
Belgium.



*149

**A LARGE CHINESE BLUE AND WHITE PORCELAIN
FOLIATE-RIMMED PETAL-MOULDED PUNCH BOWL**
KANGXI PERIOD (1662-1722)

Decorated to the exterior with panels of flowering blossoms, the
interior with a central lotus cartouche, the base with double circles
in underglaze blue enclosing a lotus flower

13¾ in. (34 cm.) diameter

£2,000-4,000

US\$2,700-5,300

€2,400-4,700

PROVENANCE:

Acquired from Axel Vervoordt, Castle van 's-Gravenwezel,
Belgium.





***150**

FOLLOWER OF ADRIAEN VAN OSTADE

A woman combing fleas from a man's hair: an allegory of sight; An interior with a musician playing a pipe: an allegory of hearing; An interior with a woman washing a child: an allegory of smell; and An interior with a man clipping his toenails: an allegory of touch

oil on panel

9½ x 13½ in. (24.2 x 34.3 cm.) each

a set of four (4)

£5,000-8,000

US\$6,700-11,000

€5,900-9,400

The prime versions of these four works were executed by Adriaen van Ostade and are now lost. The original set would have included five paintings, each symbolic of one of the five senses.

***151**

PAULUS CONSTANTIJN LA FARGUE (THE HAGUE 1728-1782)

A view in the Hague, with Prince William V leaving the Mauritshaus

oil on panel

19½ X 26½ in (49.8 x 66.4 cm.)

£5,000-8,000

US\$6,600-11,000

€5,900-9,400

PROVENANCE:

J. Vaz Dias, London; Christie's, London, 23 May 1924, lot 64, as 'P.C. La Fargue', 63 gns. to the following, with Gooden & Fox, London.

Major Frank Goldsmith O.B.E. (1878-1967), London, by 1930.

Anonymous sale; Sotheby's, Amsterdam, 22 May 1989, lot 17 (97,750 guilders).





***152**

MATTHIJS NAIVEU (LEIDEN 1647-1726 AMSTERDAM)

A theatrical troupe performing to a crowd

signed and dated 'MNaiveu F / MDCCXXI' (lower right, on the paper)

oil on panel

15½ x 19 in. (39.4 x 48.3 cm.)

inscribed 'Der Regter / ...reiseer / Ballem' (lower left, on the barrel lid)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

with Galerie Sanct Lucas, Vienna, by 1957.

Private collection, Palm Beach; Sotheby's, New York, 7 November 1985, lot 150.

Anonymous sale; Christie's, New York, 3 June 1987, lot 92.





■*153

**A WILLIAM IV GILT AND PATINATED-BRONZE SIXTEEN-LIGHT
CHANDELIER**

CIRCA 1835

The foliate pierced ceiling rose hung with four link chains suspending a circular dish issuing eight scrolling branches each with two lights and cast with flowerheads and foliage, centred by an urn issuing six scrolled acanthus handles and surmounted by a berried foliate finial, with berried leafy underside and stylised pinecone boss, later fitted for electricity
47½ in. (123 cm.) high; 38 in. (97 cm.) diameter, approx.

£6,000-10,000

US\$8,000-13,000
€7,100-12,000

PROVENANCE:

Acquired from Galerie Gismondi, Paris.



***154**

CIRCLE OF PAUL LIÉGEOIS (ACTIVE PARIS 1650-1670)

Peaches, grapes, plums and a melon on a ledge

oil on canvas

25¼ x 34¾ in. (64.2 x 88.3 cm.)

£5,000-7,000

US\$6,700-9,300

€5,900-8,200

PROVENANCE:

with Michel Segoura, Paris.

Supplied by François-Joseph Graf.

We are grateful to Dr. Fred G. Meijer for confirming the attribution on the basis of a photograph.



***155**

PAUL LIÉGEOIS (ACTIVE PARIS 1650-1670)

Plums, peaches and grapes on a rocky ledge

signed 'LIEGEOIS' (lower centre)

oil on canvas

19 x 23½ in. (48.3 x 59.6 cm.)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

with Michel Segoura, Paris.

Supplied by François-Joseph Graf.

Paul Liégeois was a still life painter active in the mid-17th century during a transitional period in French painting, when the restrained style of Louise Moillon and Jacques Linard began to make way for a more decorative style, ultimately leading to the large paintings of flowers and fruit by Jean-Baptiste Monnoyer and François Blin de Fontenay at Versailles. As his name suggests, he was likely of Flemish origin, so it is unsurprising to see the influence of artists such as Willem van Aelst, himself also active in Paris, in his works.

We are grateful to Dr. Fred G. Meijer for confirming the attribution on the basis of a photograph.



***156**

PAUL LIÉGEOIS (ACTIVE PARIS 1650-1670)

Plums and figs in a basket

oil on canvas

11 x 14¼ in. (28 x 36.2 cm.)

£7,000-10,000

US\$9,400-13,000

€8,300-12,000

PROVENANCE:

with Michel Segoura, Paris.

Supplied by François-Joseph Graf.



***157**

PAUL LIÉGEOIS (ACTIVE PARIS 1650-1670)

Plums and grapes on a ledge

signed 'PAUL LIÉGEOIS' (lower left, 'AU' in ligature)

oil on canvas

10¾ x 13¾ in. (27.3 x 34.8 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

with Michel Segoura, Paris.

Supplied by François-Joseph Graf.

We are grateful to Dr. Fred G. Meijer for confirming the attribution on the basis of a photograph.



***158**

FOLLOWER OF JAN VAN KESSEL

Three monkeys playing

oil on panel
5¼ x 6⅞ in. (13.2 x 17.5 cm.)

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

PROVENANCE:
with Michel Segoura, Paris.



***159**

FOLLOWER OF EGLON VAN DER NEER

A young girl with her dog

oil on paper, laid down on canvas
10⅞ x 8 in. (26.3 x 20.2 cm.)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:
Acquired from Michel Segoura, Paris.

***160**

GERMAN SCHOOL, LATE 17TH CENTURY

Hunters in a landscape

signed with initials 'L:E:' (lower left)
oil on canvas
38¾ x 50¾ in. (98.4 x 128.9 cm.)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



***161**

ISAAC VAN OOSTEN (ANTWERP 1613-1661)

A horse kicking a lion in a landscape

signed 'J.V.O. fecit.' (lower right)

oil on panel

7 $\frac{1}{2}$ x 9 $\frac{7}{8}$ in. (19.3 x 25.2 cm.)

with three wax seals, including the collector's initials 'LM' (to the reverse)

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

with Michel Segoura, XIV Biennale des Antiquaires, Paris.



***162**

GERMAN SCHOOL, 18TH CENTURY

A trompe l'oeil of the print Sensilitas

oil on canvas, unframed

22 x 17 $\frac{1}{4}$ in. (55.9 x 45.1 cm.)

£5,000-7,000

US\$6,700-9,300

€5,900-8,200

PROVENANCE:

with Michel Segoura, Paris.

The print depicted here belongs to a set of the five sense engraved by Johann Herz after designs by the goldsmith Abraham Drentwett executed in 1714.





■*163

TWO TABLE LAMPS

LATE 19TH/EARLY 20TH CENTURY

Comprising an Italian green patinated candlestick-lamp modelled as an antique oil lamp, possibly Chiurazzi Foundry, Naples, with adjustable shade; and a French Empire-style ormolu lampe bouillotte with adjustable green-painted toile shade

The first: 21½ in. (55 cm.) high

The second: 28 in. (71 cm.) high

(2)

£800-1,200

US\$1,100-1,600

€940-1,400

*164

TWO PAIRS OF FRENCH PORCELAIN PATE-SUR-PATE PLAQUES BY TAXILE DOAT

CIRCA 1881 AND 1904, THE BLUE-GROUND PAIR WITH INCISED SIGNATURE AND 1881, THE GREY-GROUND PAIR WITH INCISED SEVRES MARK, SIGNATURE AND 1904

The blue-ground pair painted and hand-tooled in white slip with a nymph and a putto emblematic of music and drawing, the Sèvres grey-ground pair each with a putto, one sewing a tapestry, the other painting at an easel

The blue-ground pair 3¼ in. (8.2 cm.) diameter

The grey-ground pair 4 in. (10 cm.) diameter

(4)

£1,500-2,000

US\$2,000-2,700

€1,800-2,300



*165

A COLLECTION OF EUROPEAN TREEN OBJECTS

WALNUT AND FRUITWOOD, 18TH/19TH CENTURY

Comprising: an unusual table yarn-winder with central pedestal dish and extending winder arms, early 19th century, a pair of slender candlesticks, late 19th century; a neoclassical carved urn and cover, probably late 18th century; a turned pedestal fruit bowl, late 19th century; together with two sand timers, one with turned fruitwood cage, the other with card frame covered in marbled paper, 19th century

The winder: 17 in. (43 cm.) wide unextended

The candlesticks: 23¼ in. (59.5 cm.) high

(7)

£2,500-4,000

US\$3,400-5,300

€3,000-4,700





■166

**A FRENCH ORMOLU-MOUNTED AMERICAN WALNUT
CREDENCE**

DESIGNED BY EDOUARD LIEVRE, ATTRIBUTED TO PAUL SORMANI,
CIRCA 1870

In the neo-Renaissance style, the spreading pediment with Vitruvian scroll-fitted frieze, centered by an urn and flanked by cartouches, the quarter panelled doors with pierced *rincaux* reserves and centred by portrait relief roundels of King Charles VII of France 'The Victorious' (1403-1461) and Agnès Sorel (1422-1450), each opening to an adjustable shelf, flanking a statuette of 'The Belvedere Hermes', the base fronted by five open arches centred by a pair of columns with Corinthian capitals, above a spreading platform, on bun feet 71¼ in. (181 cm.) high; 59 in. (150 cm.) wide; 23½ in. (57 cm.) deep

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Succession de Feu Edouard Lièvre, Paris, Hôtel Drouot, 21-24 March 1887, no. 16 (3,500 francs).

The Collection of M. Leprince.

Private Collection.

EXHIBITED:

Paris, Galerie Roxane Rodriguez, *Optima propagare Edouard Lièvre: Créateur de meuble & objets d'art*, 16 September – 16 October 2004.

LITERATURE:

Catalogue des Meubles d'Art de la Succession de feu de M. Edouard Lièvre, 21-24 March 1887, no. 16.

P. Eudel, *L'Hôtel Drouot et la Curiosité en 1886-1887*, Paris, 1888, p. 120:

'Credence en noyer enrichie de bronzes'.

'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris 2004, S. 28 ff.

Optima propagare Edouard Lièvre: Créateur de meuble & objets d'art, Galerie Roxane Rodriguez, Paris, 2004, pp. 32-33.

This cabinet, '*Credence en noyer enrichie de bronzes*', is Lièvre's defining piece in the Renaissance style. Its importance is underlined by it being retained in Lièvre's own collection until the sale of his personal property at Hôtel Drouot in March 1887 following his death. It recalls Franco-Flemish cabinets-on-stands of the early 17th century such as the 'Marie de Medici cabinet' in the V & A (W.64:1 to 3-1977), which Lièvre might have seen at Mentmore Towers, Buckinghamshire, where it was from *circa* 1855 in the collection of Baron Mayer Amschel de Rothschild (d. 1874).

Part of Lièvre's genius was his flair for combining historically accurate ornament to create new designs. As evidenced by the present cabinet, his skill was in maintaining the correct proportions and symmetry. With subtle hints and acknowledgement to past masters, Lièvre creates something both quite new, yet in homage to the antique. This historicism is evident to the credence not just in its form, but also in the use of a statuette of Antinous, a reduction after the Belvedere Hermes. A favourite of the Emperor Hadrian, the antique original takes a prominent position in the Belvedere of the Museo Pio-Clementino (Vatican Collection). The portrait plaques depict Charles VII and his favourite mistress Agnès Sorel, chosen to represent love.

The cabinetry can be attributed to the Parisian ébéniste Paul Sormani owing to the superb quality of its construction, but more specifically with reference to a smaller, and albeit overall less accomplished, cabinet signed by Sormani and fronted with an identical single portrait plaque of Agnès Sorel (A Private Collection Volume I, Sotheby's, New York, 26 October 2006, lot 187).

Also compare a mirror 'Psyché de Sarah Bernhardt' (*Connaissance des Arts*, N° 228, Paris, 2004, S. 28 ff. p. 4-5) and a cabinet-on-stand with identical figure of Antinous (opposed by Diana) sold Sotheby's, New York, 16 November 2011, lot 239.



■~*167

**A LOUIS XIV EBONY, ELM, AMARANTH, BOXWOOD,
TORTOISESHELL AND IVORY-INLAID MARQUETRY BUREAU A
CAISSONS**

EARLY 18TH CENTURY, ADAPTED

Decorated with foliate sprays, with a rectangular leather-lined top with a hinged compartment enclosing a writing-surface and two drawers, the front fitted with seven drawers, the sides decorated with vases of flowers, on eight carved giltwood legs joined by two X-shaped stretchers

31½ in. (80 cm.) high; 57 in. (144.5 cm.) wide; 27¾ in. (70.5 cm.) deep

£12,000-18,000

US\$16,000-24,000

€15,000-21,000

PROVENANCE:

Acquired from Etienne Levy, Paris, 1995.



■*168

A LOUIS XIV GILTWOOD STOOL
EARLY 18TH CENTURY

Covered in hand cut silk-velvet by Le Manach, Paris, with a gold-thread fringe, on square tapering legs carved with floral and acanthus motifs, joined by a scrolling and acanthus-clasped stretcher, on reeded bun feet, re-gessoed and re-gilt 17 in. (43 cm.) high; 21½ in. (55 cm.) wide; 15¼ in. (40 cm.) deep

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Supplied by François-Joseph Graf.



~*169

A GERMAN WALNUT, FRUITWOOD, PARQUETRY AND IVORY-INLAID STRONG BOX
DATED 1745

Decorated with geometric motifs, the hinged top with sliding compartment opening to reveal the secret double key locking mechanism, with four interlaced initials and dated '1745', the front, back and sides with stylised patterns, the angles with tulips, on scrolled feet

15¼ in. (39 cm.) high; 22 in. (56 cm.) wide; 15¼ in. (39 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Acquired from Étienne Levy, Paris.



■*170

A GROUP OF THREE ITALIAN EBONISED OCCASIONAL TABLES
PROBABLY 19TH CENTURY

Comprising a pair with serpentine tops above a frieze drawer on cabriole legs, together with a larger example with a dished rounded rectangular top above a frieze drawer on slender cabriole legs

The pair: 22 in. (56 cm.) high; 12 in. (30.5 cm.) wide; 18½ in. (47 cm.) deep

The single: 27 in. (68.5 cm.) high; 25½ in. (65 cm.) wide; 16½ in. (42 cm.) deep (3)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:

Acquired from Claude Levy, Paris (the pair).

with J. Nicolas.

with Ariodante, from whom acquired (the single).

Supplied by François-Joseph Graf.







■*172

A LOUIS XIV GILT-BRASS-MOUNTED POLYCHROME, BLACK-AND-GILT-JAPANNED COMMODE

CIRCA 1710

The canted rectangular top decorated with a central cartouche depicting warriors on horseback and two men approaching a tower dated 1710 within foliate borders and arabesque spandrels, each side decorated with a building, flowers and bamboo, with three long drawers with polychrome floral garlands on angled supports and turned feet

31½ in. (80 cm.) high; 45 in. (114.5 cm.) wide; 26½ in. (67 cm.) deep

£20,000-40,000

US\$27,000-53,000

€24,000-47,000

PROVENANCE:

Acquired from Etienne Levy, Paris, 1994.

This unusual commode is early in form – displaying angled stiles with pierced scrolls to the base typical of Louis XIV commodes in ‘boulle’ marquetry – and is decorated with beautiful painted floral garlands, chinoiserie scenes and arabesque decoration, the latter often employed in engraved form to the tops of Boulle marquetry commodes and bureaux mazarins. The commode almost certainly dates to the early 18th century and is possibly of provincial French origin or may have been made on the borders of France, perhaps in Switzerland. Its rarity is highlighted by the fact that very few have been offered for sale in recent memory, with one at Marc-Arthur Kohn, Paris, 3-6 August 2007, lot 69, which displayed similar garlands to the drawers and elaborate floral wreaths to the sides, but lacked the beautiful japanned top of this commode.

Scientific analysis of the decoration of this commode has revealed that the same ground layers were used for the top and drawer fronts, and in the polychromed areas pigments commonly used in the 18th century but not in the 19th century, including blue verditer, were present. The presence of a slightly different ground to the sides and legs of the commode implies that more than one hand was involved in its decoration.



■*173

A SET OF FOUR REGENCE-STYLE SILVERED-BRONZE WALL-LIGHTS

19TH CENTURY

The vase-shape backplates each issuing a single candlebranch, later fitted for electricity

The backplates: 7½ in. (19 cm.) high; 3¾ in. (9.5 cm.) wide; 8½ in. (22 cm.) deep (4)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Acquired from Patrick Serraire, Paris by François-Joseph Graf.

■Ω174

A MODERN CARPET

DESIGNED BY FRANÇOIS-JOSEPH GRAF, MADE BY MAISON CATRY, PARIS, LATE 20TH CENTURY

Machine-woven in eight joined panels, the midnight field with an overall floral lattice, within an olive-green floral meander border, overall very good condition 13 ft. 8 in. x 11 ft. 3 in. (418 x 344 cm.)

£800-1,200

US\$1,100-1,600
€940-1,400

■Ω175

THREE PAIRS OF BROWN AND GOLD FLORAL SILK BROCADE AND EMBROIDERED PLEATED CURTAINS

SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

The inner and bottom edges with silk passementerie by Maison Declercq, lined in matching bronze silk, with hanging rings; together with three pairs of green and red striped silk Jacquard inner curtains 116 X 78 in. (294.5 x 198 cm.) (12)

£2,500-4,000

US\$3,400-5,300
€3,000-4,700



(part lot)

***176**

A PAIR OF CASTELLI MAIOLICA RECTANGULAR PLAQUES

FIRST HALF 18TH CENTURY, EACH WITH BLACK SCRIPT AB (?) MARK TO REVERSE

One painted with a scene of soldiers on horseback, titled *DISFATTA DELLA AMALAGITI* on a scrolling banner, the other with Giuseppe in a horse drawn chariot, accompanied by supporters, titled *TRIONFO DI GIUSEPPE* on a scrolling banner, each in an ebonised wood frame with gilt-metal putto mount 12½ x 8¾ in. (30.8 x 22.3 cm.) (2)

£3,000-5,000

US\$4,000-6,600

€3,600-5,900

PROVENANCE:

Acquired from Alain & Gerard SARL Antiquitiés, Paris, 2005.

A set of four Castelli plaques depicting the Continents, each with a similar scrolling title label as those on the pair in the present lot, were sold by Sotheby's, New York, on 10 October 2013, lot 14, where they were associated with the workshop of Francesco Antonio Saverio Grue. However, the painting on this pair of plaques also shares similarities in style to those painted in the Gentili workshop in the first half of the 18th century.



■*177

TWO ITALIAN SMALL MIRRORS

ONE MID-18TH CENTURY, THE OTHER EARLY 19TH CENTURY

One North Italian ebonised and parcel-gilt, the other with reverse etched glass frame mounted to the corners with gilt-composition rosettes, with indistinct ink inscription 'donne par tante... Madeline....' to the pine backboards 19 x 12 in. (48.5 x 31 cm.) and 15¾ x 10 in. (40 x 25.5 cm.) (2)

£1,200-1,800

US\$1,600-2,400

€1,500-2,100

PROVENANCE:

Acquired from Axel Vervoordt. Chateau van 's-Gravenwezel, Belgium.





***178**

A CONTINENTAL GILT-METAL AND GREEN-PAINTED NOVELTY TABLE CIGAR CASE IN THE FORM OF A STOVE

SECOND QUARTER 19TH CENTURY, POSSIBLY MADE FOR THE OTTOMAN MARKET

The hinged main cover lined with pink pleated silk, enclosing apertures for cigars, the ornamental smoke stack also with hinged cover, possibly for matches, the base with ornamental hinged stoking door, the underside inscribed in ink '10164'

7 in. (18 cm.) high; 4¼ in. (12 cm.) wide

£800-1,200

US\$1,100-1,600
€940-1,400

PROVENANCE:

Acquired from Jacques Perrin, Paris, 1994.
Supplied by François-Joseph Graf.

-179

AN INDO-PORTUGUESE GILT-METAL AND SILVER-MOUNTED TORTOISESHELL TABLE CASKET

POSSIBLY 18TH CENTURY, WITH 19TH CENTURY TORTOISESHELL PANELS

Rectangular, the hinged cover mounted to the corners with fish, the pierced borders chased with foliage, the sides with drop-handles mounted with turquoise, the corners with turned and fluted pilasters terminating in paw feet, the interior relined with crimson silk

5¾ in. (13.8 cm.) high; 9¼ in. (23.5 cm.) wide; 5¾ in. (13.7 cm.) deep

£2,500-4,000

US\$3,400-5,300
€3,000-4,700



~*180

THREE TORTOISESHELL BOXES

ONE 18TH CENTURY, THE OTHER TWO 19TH CENTURY

Comprising a Dutch silver-mounted tortoiseshell and mahogany knife-box, with a carrying handle, 18th century; an English bouille marquetry rectangular domed casket, 19th century; and a French brass, tortoiseshell and ebony bouille marquetry miniature commode with three drawers and a hidden mirrored top, late 19th century

The commode: 7 in. (18 cm.) high; 8½ in. (22 cm.) wide;

5½ in. (13.5 cm.) deep

(3)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Acquired from Robert Brossy, Rolle, Switzerland (the commode).





~*181

**AN ITALIAN ORMOLU-MOUNTED BURR-WOOD, ENGRAVED
IVORY AND MOTHER-OF-PEARL CASKET**
EARLY 18TH CENTURY

With a domed lid, decorated with lovers scenes and cupids, lined with later watered blue silk, on brass lion paw feet, the feet probably associated

5¼ in. (13.5 cm.) high; 12 in. (30.5 cm.) wide; 8½ in. (21.5 cm.) deep

US\$6,700-11,000
€5,900-9,400

PROVENANCE:

Acquired from Robert Brossy, Morges, Switzerland.

~*182

**A SOUTH ITALIAN TORTOISESHELL, MOTHER-OF-PEARL,
SILVER AND GOLD-INLAID RECTANGULAR PIQUE BOX**
NAPLES, MID-18TH CENTURY

The rectangular top centred by a cartouche depicting the Forge of Vulcan, the angles with allegorical figures, the sides with C-scrolls and mythological figures

2½ in. (6.5 cm.) high; 9¼ in. (23.5 cm.) wide; 6¼ in. (17 cm.) deep

€8,000-12,000

US\$11,000-16,000
€9,400-14,000

PROVENANCE:

Acquired from Robert Brossy, Rolle, Switzerland.





***183**

JACQUES-PHILIPPE CARESME (PARIS 1734-1796)

A pair of Bacchic scenes

signed and dated 'ph caresme 1767' (?) (lower centre)
black chalk, pen and black ink, brown wash
3¾ x 13 in. (9.4 x 32.8 cm.)

£4,000-6,000

PROVENANCE:

Unidentified collector (his mark, L. 1863 or 1863a).

***184**

DUTCH SCHOOL, 17TH CENTURY

Peasants dancing around a piper

indistinctly signed and dated: 'DS. grim[...] (?) invenit/ 1626(?)'
red chalk on vellum, black chalk framing lines
7½ x 9½ in. (18 x 23.3 cm.)

together with COMBAREL DE VERNEGE (FRENCH 18TH CENTURY), *A woman making sausages in a tavern*, signed and dated 'Combarel de Vernege fecit 1782' (lower left), pen and black ink, grey wash, watercolour, 12¾ x 19 in. (32.5 x 48.4 cm.) (2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 14 November 1988, lot 123 (as 'Circle of Hendrick Potuy!').
with Michael Segoura, Paris



(part lot)



(part lot)

***185**

DUTCH SCHOOL, 18TH CENTURY

A man teaching children in a garden, with a cathedral in the background

red chalk, pen and black ink, grey wash, white bodycolour, incised for transfer
5½ in. diameter (13.1 cm.)

together with JAN VAN HUCHTENBURG (HAARLEM 1647-1733 AMSTERDAM), *Studies of peasants and soldiers in various positions*, inscribed 'N1o2(?) 31' (lower right), chalk, pen and brown ink, grey wash, framing lines, watermark arms of Amsterdam, 7¾ x 12½ in. (19 x 30.8 cm.) (2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

- (i) Collection Van der Laar, The Hague. with Galerie Perrin, Paris, 1989.
- (ii) Anonymous sale; Sotheby's, Amsterdam, 21-22 November 1989, lot 148.

Attributions to Bernard Picart and to Jan Goeree have been suggested.

***186**

JEAN-LOUIS-ERNEST MEISSONIER (LYON 1815-1891 PARIS)

A massacre in a forest

signed 'E Meissonier'
graphite, pen and brown ink, brown wash, red watercolour, white bodycolour (oxydised)
3¾ x 5¾ in. (9.5 x 14.7 cm.)

£4,000-6,000

US\$5,300-7,900
€4,700-7,000







***187**

CHARLES-JOSEPH NATOIRE (NÎMES 1700-1777 CASTEL GANDOLFO)

Head of a woman looking to the left

signed 'natoire. f.' (lower right)

red and black chalk, blue and pink pastel, white heightening
7 x 5½ in. (18 x 14 cm.)

£10,000-15,000

US\$14,000-20,000
€12,000-18,000

PROVENANCE:

Possibly Baron Carl Heinrich von Heineken (1706-1799), Dresden; Pierre Remy, Paris, 12 September 1757, part of 451.

Possibly Babault Collection; Picard & Glomy, Paris, 24 January-5 February 1763, lot 455.

Douglas Gordon, U.S.

Anonymous sale; Christie's, New York, 9 January 1991, lot 53.

EXHIBITED:

Baltimore, The Baltimore Museum of Art, *Baltimore Collects. 18th Century Drawings*, 1984.

LITERATURE:

D. Gordon, 'Recollections of a Collector', *Apollo*, 1965, p. 39

S. Caviglia-Brunel, *Charles-Joseph Natoire 1700-1777*, Paris, 2012, no. D441, ill.

Suzanna Caviglia-Brunel relates the present study to another study of an angel playing a harp (*op. cit.*, no. D431, ill.) preparatory for the altarpiece painted by Natoire for the Chapel of the Enfants-Trouvés in Paris (see S. Caviglia-Brunel, *ibid.*, no.195, ill.). The chapel was built in 1746-1750 based on designs by Germain Boffrand, but destroyed in the 19th century. The main altar depicted *The Adoration of the Magi*. Natoire's scenes were set into *trompe-l'œil* decoration painted by Paolo Antonio and Gaetano Brunetti, giving the illusion that the viewer was standing in a ruined building.





***188**

ABRAHAM BLOEMAERT (GORINCHEM 1565-1651 UTRECHT)

A landscape with a ruined cottage and peasants in the foreground dated '[1] 650' (crossed through) and '1650/ Bloemart' black chalk, pen and brown ink, grey and brown wash, oxidized white heightening, yellow and red watercolour on light brown paper, framing lines, watermark bird inscribed in a circle decorated with flowers 8¾ x 12¼ in. (22.2 x 31 cm.)

£6,000-8,000

US\$8,000-11,000
€7,100-9,400

PROVENANCE:
with Michel Segoura, Paris.

***189**

JAN CLAUDIUS DE COCK (ANTWERP 1668-1735)

An architect with a Roman emperor signed 'J.C. DCock' (lower right) black chalk, pen and brown ink, grey wash, pen and brown ink framing lines 12¾ x 9 in. (32.5 x 23.1 cm.) together with FRENCH SCHOOL, 17TH CENTURY, *Apollo and the nymphs*, pen and brown ink, pen and brown ink framing lines, 3½ x 5¾ in. (9 x 14.5 cm.)

£3,000-5,000

US\$4,000-6,600
€3,600-5,900

PROVENANCE:
(i) with Galerie Perrin, Paris, 1990.



(part lot)



***190**

JEAN-BAPTISTE-MARIE HUET (PARIS 1745-1811)

A donkey in a landscape

signed and dated 'J.B.huet 1772' (lower right)

black and red chalk, pen and brown ink, brown, grey and red wash, white heightening, pen and brown ink framing lines, watermark fleur-de-lys atop a circle above letters 'AD'

8½ x 13 in. (21.7 x 33.2 cm.)

£2,500-4,000

US\$3,400-5,300
€3,000-4,700

PROVENANCE:

Crespin Collection, Paris.
with Galerie Perrin, Paris, 1989.

***191**

JEAN-BAPTISTE-MARIE HUET (PARIS 1745-1811)

Seven head studies of a sheep

signed 'J.B. Huet'

red chalk heightened with white on brown paper
8½ x 11 in. (20.5 x 28 cm.)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Private Collection
with Galerie Perrin, Paris, 1987.



***192**

**CHARLES-JOSEPH NATOIRE (NÎMES 1700-1777
CASTEL GANDOLFO)**

Diana seated on a crescent moon, *circa 1723-1728*

signed with 'C.N.', watermark
black chalk, red chalk, white heightening (oxydised)
10 x 7¾ in. (25.2 x 19.3 cm.)

£5,000-7,000

US\$6,700-9,300
€5,900-8,200

PROVENANCE:

Possibly anonymous sale; Amsterdam, 14 September 1761, lot 1157.
Chevalier de Damery (died *circa* 1803) Paris (L. 2862, with an
inscription on the backing of the laid down paper 'Du Cabinet Du
chr De Dameri/ Charles Natoire invt fecit'.)
Anonymous sale; Christie's, London, 6 July 1987, lot 157.
with Galerie Perrin, Paris, 1989.

LITERATURE:

S. Caviglia-Brunel, *Charles-Joseph Natoire, 1700-1777*, Paris, 2012,
no. D50, ill.

Suzanna Caviglia-Brunel compares the present red chalk drawing with a black chalk of similar subject also from collection of the Chevalier de Damery, monogrammed 'C.N.' and of equal size (*op. cit.*, no. D. 49, ill.). The present drawing can be dated to Natoire's early career by comparison with this sheet, which Caviglia-Brunel dates to 1723-1728.



***193**

JEAN-BAPTISTE-MARIE HUET (PARIS 1745-1811)

A young couple at the altar of Love

signed and dated 'J.B. huet. 1782'
black chalk, pen and brown ink, grey wash, incised for transfer
9.1/5 x 6¾ in. (23.3 x 17.2 cm.)

£3,000-5,000

US\$4,000-6,600
€3,600-5,900

PROVENANCE:

Private Collection
with Galerie Perrin, Paris, 1989.





***194**

JAN JOSEF HOREMANS II (ANTWERP 1744-1790)

Study of a man leaning against the back of a chair, looking to the left

red chalk, watermark fleur-de-lys
12 x 6¼ in. (30.6 x 16 cm); together with WILLEM DE HEER (AMSTERDAM 1637/1638-1671), *A group of peasants eating outside an inn*, signed 'G de Heer' (lower right), inscribed 'HET RATENEST', black chalk, pen and brown ink on vellum, 13 x 17. 1/8 in. (32.8 x 43.6 cm) (2)

£3,000-5,000

US\$4,000-6,600
€3,600-5,800

PROVENANCE:

- (i) with Michel Segoura, Paris.
- (ii) unidentified collector (his mark, letters inscribed in a circle, lower right).

195 NO LOT

***196**

DUTCH SCHOOL, 16TH CENTURY

Reconstruction of a city after the Deluge

black chalk, pen and brown ink, brown wash, watermark twelve-pointed star inscribed in a circular border decorated with roman numerals I-XII (Laurentius 40A)

7¾ x 10½ in. (19.7 x 25.8 cm.)

together with DUTCH SCHOOL, 16TH CENTURY, *A pair of allegories of the river gods Tages and Heleno* (recto), pen and brown ink, 5¾ x 7¾ in. (13.6 x 18.7 cm.; 13.6 x 18.4 cm.) (3)

£3,000-4,000

US\$4,000-5,300
€3,600-4,700

PROVENANCE:

- (ii) with Michel Segoura, Paris, 1980s.



***197**

WILLEM VAN DE VELDE II (LEIDEN 1633-1707 LONDON)

Study of a warship

signed with monogram 'W. V. V. J.' (lower left)

black chalk, pen and brown ink

6¾ x 7⅞ in. (17.2 x 20.2 cm.)

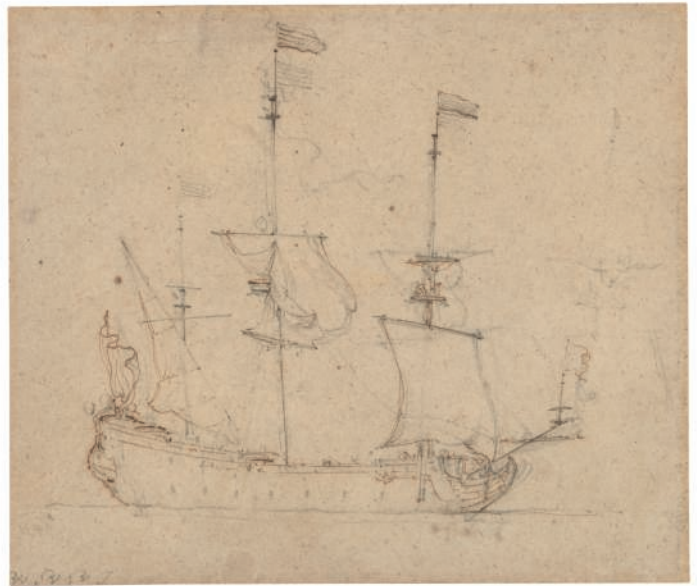
£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

with Michel Segoura, Paris.



***198**

JEAN-BAPTISTE HILAIRE (AUDUN-LE-TICHE 1753-1822 PARIS)

Study of two Greek soldiers

signed 'B. Hilaire'

graphite, watercolour on light blue paper

5½ x 6¾ in. (14 x 17 cm.)

together with JEAN-BAPTISTE-FRANCOIS GENILLION (PARIS 1750-1829),

Imaginary landscape with ruins and figures near the sea, signed and dated (?)

'G17 [...] 2', traces of black chalk, pen and black ink, brown wash, heightened

with white, 10 x 7¼ in. (26.3 x 18.5 cm.); FOLLOWER OF ANTONIO

TEMPESTA (FLORENCE 1555-1630 ROME), *Study of a galloping horse*

(recto); *Study of a soldier shooting with a bow and arrow* (verso), black chalk, pen

and brown ink, brown wash, red chalk lines (recto); black chalk, pen and brown

ink (verso), watermark I [heart] C in an oval, 5¾ x 6¾ in. (13.6 x 17 cm.) (4)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

(i) Anonymous sale; Christie's, London, 24 November 1989, lot 154.

with Galerie Perrin, Paris, 1990.

(iii) Charles Gasc (1818-after 1869), Paris (L. 543).



(part lot)

***199**

FRENCH SCHOOL, 18TH CENTURY

A standing man wearing a tricorne hat

red chalk, pen and brown ink framing lines

11½ x 8¼ in. (29.2 x 21 cm.)

together with CHARLES ESCHARD (CAEN 1748-1810 PARIS), *A young man*

sleeping on the ground, red chalk, watermark encircled fleur-de-lys crowned

with the letter V, 4¼ x 7¼ in. (11 x 18.5 cm.) (2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

(i) Baronne of Montagu, London.

with Galerie Perrin, Paris, 1989.

(ii) De Marne collection.

Girard collection.

with Galerie Perrin, Paris, 1990.



(part lot)



■*200

A PAIR OF NORTH EUROPEAN GILT AND PATINATED-BRONZE CANDLESTICKS MOUNTED AS LAMPS

SECOND QUARTER 19TH CENTURY

Each with a cream card shade, the urn-shaped nozzles supported by classical maidens on a spreading circular base with floral motifs, later fitted for electricity, re-gilt

The candlesticks: 13¼ in. (33.5 cm.) high; 23¾ in. (60 cm.) high, overall (2)

£1,200-1,800

US\$1,600-2,400

€1,500-2,100



■*201

THREE OCCASIONAL TABLES

CIRCA 1900, ONE DESIGNED BY GUSTAVE SIEGEL AND MADE BY JACOB & JOSEPH KOHN, VIENNA

The first of stained beech with paper label 'JACOB & JOSEPH KOHN, WIEN,...' and with 'KOHN' stamp, the other two tables walnut, the Anglo-Japanese example with ink inscription 'To Hilda/from her/loving...'

The beech example: 29¼ in. (75 cm.) high; 19¾ in. (50 cm.) wide; 19¼ in. (50 cm.) deep

The walnut examples: 34½ in. (87 cm.) high; 24 in. (61 cm.) wide; 14¼ in. (37 cm.) deep and 28 in. (71 cm.) high; 26 in. (66 cm.) wide; 17¾ in. (45 cm.) deep (3)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Acquired from Patrick Serraire, Paris (the Siegel example).

■*202

A GERMAN 'JUGENDSTIL' ADJUSTABLE BRASS FLOOR LAMP

ATTRIBUTED TO RICHARD RIEMERSCHMID, CIRCA 1900

With an adjustable height tripod base, and original brass and pleated silk shade

55½ in. (141 cm.) high

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

A lamp of a similar form by Richard Riemerschmid is illustrated in K.B. Hiesinger, *Art Nouveau in Munich*, Philadelphia, 1988, p.113, pl. 90.



■203

AN AMERICAN COPPER CHAIN AND WORKED COPPER TABLE LAMP

CIRCA 1940

With oversized domed copper shade, silvered to the interior, the base formed from rigid chains
26 in. (66 cm.) high; 20 in. (51 cm.) diameter

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Acquired from Galerie Le Studio, Paris.

■204

A. PERDEREAU, 20TH CENTURY

Fragments of antiquity before a Grecian temple

sculpted panel, gilt lacquered brass frame, the frame possibly by Mallett
terracotta

20½ in. (52 cm.) high; 17¼ in. (43.5 cm.) wide

£800-1,200

US\$1,100-1,600
€940-1,400

■205

A NORTH EUROPEAN PADOUK AND MAPLE THRONE CHAIR

CIRCA 1890, POSSIBLY NORWAY

The arched padded back and seat covered in white ribbed silk, surmounted by a top rail carved with Nordic masks, the downswept arms with owl supports on cylindrical legs joined by a cross-stretcher
53½ in. (136 cm.) high; 29 in. (74 cm.) wide; 26 in. (66 cm.) deep

£5,000-8,000

US\$6,700-11,000
€5,900-9,400

PROVENANCE:

Acquired from Galerie ALB, rue de Lille, Paris.





■Ω206

A SET OF SIX COPPER AND BRASS WALL-LIGHTS

SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each with brass backplate issuing a single branch suspending a conical copper shade
The backplates 6½ in. (16.5 cm.) high; 4½ in. (10.5 cm.) wide; the branches 17¼ in. (45 cm.) long (6)

£600-1,000

US\$800-1,300
€710-1,200

■Ω207

A SET OF SIX COPPER AND BRASS WALL-LIGHTS

SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each with brass backplate issuing a single branch suspending a conical copper shade
The backplates 6½ in. (16.5 cm.) high; 4½ in. (10.5 cm.) wide; the branches 17¼ in. (45 cm.) long (6)

£600-1,000

US\$800-1,300
€710-1,200

■*208

AN ART NOUVEAU BRASS AND PATINATED-BRONZE-MOUNTED OAK SIDEBOARD

BY LEON-ALBERT JALLOT (1874-1967), FRANCE, CIRCA 1905

Decorated with carved pine tree motifs and with large patinated brass handles and roundels
59½ in. (151.5 cm.) high; 51½ in. (131 cm.) wide; 17¼ in. (45 cm.) deep

£3,000-5,000

US\$4,000-6,600
€3,600-5,900

PROVENANCE:

Acquired from ALB Antiquités, Paris, 2002.





■*209

A FRENCH OAK AND EBONY LARGE CABINET

BY LEON-ALBERT JALLOT (1874-1967)

With brass and patinated-bronze roundels

82 in. (208.5 cm.) high; 54¼ in. (138 cm.) wide; 23¾ in. (60 cm.) deep

£6,000-8,000

US\$8,000-11,000

€7,100-9,400

A cabinet of this model is illustrated *The Paris Salons 1895-1914*, vol. III., 1966, p. 304.

PROVENANCE:

Acquired from ALB Antiquités, Paris, 2002.

■*210

**A PAIR OF AUBERGINE AND CREAM GLAZED EARTHENWARE
CYLINDRICAL VASES AND STANDS**

CIRCA 1900

Each with graduated colouring on a contemporary fruitwood stand

The vases: 22 in. (56 cm.) high; 8½ in. (22 cm.) diameter; 27½ in. (70 cm.) high
overall with stands (2)

£1,200-1,800

US\$1,600-2,400
€1,500-2,100

PROVENANCE:

Acquired from Akko van Acker Antiquités, Paris.



■*211

AN ARTS AND CRAFTS MAHOGANY OPEN ARMCHAIR

BY J.S. HENRY, CIRCA 1895

The tall back with three shaped splats inset with four oval roundels, with curved, padded armrests and curved, tapered legs, upholstered in hand cut silk red velvet by Tassinari & Chatel, Paris

48¾ in. (124 cm.) high; 24¾ in. (63 cm.) wide; 20¾ in. (52.5 cm.) deep

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

PROVENANCE:

Acquired from Patrick Serraire, Paris by François-Joseph Graf.



■*212

**A PAIR OF FRENCH ART NOUVEAU CARVED MAHOGANY OPEN
ARMCHAIRS**

ATTRIBUTED TO CHARLES PLUMET AND TONY SELMERSHEIM,
CIRCA 1905

Each with a curved pierced back and curved arms on splayed legs, with caned seats

38¾ in. (98.5 cm.) high; 25 in. (64 cm.) wide; 19¾ in. (50 cm.) deep (2)

£500-800

US\$670-1,100
€590-940

PROVENANCE:

Acquired from Patrick Serraire, Paris.



■*213

A SEVRES PORCELAIN (PATE DURE NOUVELLE) HANGING LIGHT

DATED 1921, BLACK SQUARE AND GREEN PRINTED RF MARKS FOR 1921, PAINTED HM

Possibly by Henri Rapin, the bowl with impressed and gilt-decoration suspended on ormolu chains issuing from a conforming corona, green printed marks, the edge marked 'HM'
The bowl: 12¾ in. (32.5 cm.) diameter

£800-1,200

US\$1,100-1,600
€940-1,400

PROVENANCE:

Acquired from Ariodante Antiquités, Paris, 1996.

■*214

A SET OF FOUR SILVERED-METAL WALL-LIGHTS
CIRCA 1910-20

The backplates adorned with swagged garlands issuing shaped brackets, the acid-etched cut-glass shades and fittings suspended on silk-covered flex; together with a further set of four nickel-plated wall lights with ribbed acid-etched glass shades

The first set: the backplate 12 in. (30 cm.) high; 8 in. (20 cm.) projection, excluding shades

The second set: 7¼ in. (18.5 cm.) projection, excluding shades (8)

£600-900

US\$800-1,200
€710-1,100

■Q215

THREE PAIRS OF PRINTED COTTON PLEATED CURTAINS
SUPPLIED BY FRANÇOIS JOSEPH GRAF, LATE 20TH CENTURY

Each with a brown silk velvet border by Le Manach, Paris to the inner and bottom edge, lined in cream cotton, with hanging rings; together with a shorter pair of pleated brown silk velvet curtains, also by Le Manach, lined in a printed cream cotton, with hanging rings

The printed cotton: 109½ x 59¼ in. (278 x 152 cm.) (8)

£600-1,000

US\$800-1,300
€710-1,200



(part lot)







■Ω216

A PAIR OF FRENCH GILT-LACQUERED BRASS TELESCOPIC FLOOR LAMPS

BY MAISON DUTRUC-ROSSET-SAINT-AIGNAN, PARIS, LATE 20TH CENTURY, SUPPLIED BY FRANCOIS-JOSEPH GRAF

Each with articulated arm and pleated floral silk shade; together with another gilt-metal telescopic floor lamp, By Maison Toulouse, Paris, late 20th century, the extendable shaft with circular mahogany table on a tripod base, with pleated cream silk shade by Maison Toulouse

The pair: 55 in. (140 cm.) high extended, excluding shade

The tripod based lamp: 53 in. (135 cm.) high extended

(3)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

*217

A PAIR OF NAPOLEON III UPHOLSTERED EASY ARMCHAIRS SECOND HALF 19TH CENTURY

Each with outscrolled back and arms, upholstered in brown silk velvet and flower printed cotton by Le Manach, Paris, the passementerie by Maison Nouvelle, Paris, on ebonised turned legs terminating in brass castors, with a matching square cushion; together with a Napoleon III- style stool, upholstered en suite

The chairs: 34 in. (86.5 cm.) high; 31¼ in. (79.5 cm.) wide; 30 in. (76 cm.) deep

The stool: 15¼ in. (39 cm.) high; 26¼ in. (67 cm.) wide; 30¾ in. (78 cm.) deep (3)

£5,000-7,000

US\$6,700-9,300

€5,900-8,200

PROVENANCE:

Supplied by François-Joseph Graf.





■*218

**AN AUSTRIAN HAMMERED BRASS AND OPALINE GLASS
CHANDELIER**

EARLY 20TH CENTURY

32½ in. (82.5 cm.) drop; 33 in. (84 cm.) diameter

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Acquired from Jean-François Dubois, Paris, 1999.
Supplied by François-Joseph Graf.

■*219

**A CONTINENTAL SILVERED WOOD AND MACASSAR EBONY
CANAPE**

EARLY 20TH CENTURY, PROBABLY AUSTRIA

Upholstered in brown silk velvet by Le Manach, Paris; together with four small
matching square cushions

30¼ in. (77 cm.) high; 58 in. (147 cm.) wide; 32 in. (81 cm.) deep

£2,500-4,000

US\$3,400-5,300
€3,000-4,700

PROVENANCE:

Acquired from Jean-François Dubois by François-Joseph Graf.





■*220

A BELGIAN BRASS UMBRELLA STAND

EARLY 20TH CENTURY, IN THE STYLE OF GUSTAVE SERRURIER-BOVY

23¾ in. (60 cm.) high; 12 in. (30.5 cm.) diameter

£500-800

US\$670-1,100
€590-940

PROVENANCE:

Acquired from Patrick Serraire, Paris.

■221

A BRASS-MOUNTED PADOUK MUSIC STAND OR ETAGERE

BY GUSTAVE SERRURIER-BOVY, CIRCA 1904

The top shelf with divisions above further open shelves on slender square supports

35¾ in. (91 cm.) high; 13¾ in. (34.5 cm.) wide; 12½ in. (32 cm.) deep

£3,000-5,000

US\$4,000-6,600
€3,600-5,900

PROVENANCE:

Acquired from ALB Antiquités, Paris.

LITERATURE:

J. Watelet, *Serrurier-Bovy*, Belgium, 1986, p.84 (an example illustrated).

F. Du Mesnil Du Buisson and E. Du Mesnil Du Buisson, *Serrurier-Bovy: A Visionary Designer, 1958-1910*, Dijon, 2008, p.185 (an example illustrated).



■*222

A BELGIAN BRASS-MOUNTED PADOUK OCCASIONAL TABLE

ATTRIBUTED TO GUSTAVE SERRURIER-BOVY, EARLY 20TH CENTURY

27½ in. (70 cm.) high; 31½ in. (80 cm.) wide; 21¼ in. (54 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■*223

**AN AUSTRIAN PATINATED-METAL AND GLASS
THREE-LIGHT HANGING-LIGHT**

CIRCA 1905, IN THE STYLE OF KOLOMAN MOSER

Each spherical glass pendant made by Lötetz decorated with frosted and iridescent glass dots, all mounted with patinated brass and hammered brass

15 in. (38 cm.) diameter; each shade 5 in. (14 cm.) diameter

£4,000-6,000

US\$5,400-8,000
€4,700-7,000

PROVENANCE:

Supplied by François-Joseph Graf.

■*224

**A NEST OF FOUR 'GRID' STAINED BEECHWOOD
OCCASIONAL TABLES, MODEL NO. 988**

BY JOSEF HOFFMANN, DESIGNED 1906

The underside of the smallest with manufacturer J&J Kohn label

The largest: 28½ in. (74 cm.) high; 17¼ in. (45 cm.) wide; 17¼ in. (45 cm.) deep (4)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

LITERATURE:

D. Baroni and A. D'Auria, *Josef Hoffmann e la Wiener Werkstätte*, Milan, 1981, pp.108-109. (for the design and a similar example)





225

225

A PAIR OF SILVERED-BRONZE AND CARVED ALABASTER WALL-LIGHTS

BY EMILE-JACQUES RUHLMANN (1879-1933), CIRCA 1925

17¼ in. (45 cm.) high; 11 in. (28 cm.) wide; 13 in. (33 cm.) deep (2)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

Acquired from Galerie Vallois, Paris, 1989.
Supplied by François-Joseph Graf.

LITERATURE:

F. Camard, *Ruhlman, Master of Art Deco*, London, 1984, p.298 (an example illustrated).

226

A SET OF FOUR SILVERED-BRONZE AND CARVED ALABASTER WALL-LIGHTS

BY EMILE-JACQUES RUHLMANN (1879-1933), CIRCA 1925

17¼ in. (45 cm.) high; 11 in. (28 cm.) wide; 13 in. (33 cm.) deep (4)

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

PROVENANCE:

Acquired from Galerie Vallois, Paris, 1989.
Supplied by François-Joseph Graf.

LITERATURE:

F. Camard, *Ruhlman, Master of Art Deco*, London, 1984, p.298 (an example illustrated).





226





■Ω227

A PAIR OF ART DECO PATINATED-BRONZE AND GLASS WALL-LIGHTS

BY MAX LEVRIER, CIRCA 1930

Decorated with winged griffins holding a white opaline bulb-shaped shade, signed in the cast 'LEVRIER'

8 in. (20 cm.) high; 4 in. (10 cm.) wide; 8½ in. (21.5 cm.) deep, approximately (2)

£1,000-2,000

US\$1,400-2,600

€1,200-2,300



■*228

A NEOCLASSICAL ORMOLU, CERAMIC AND CUT-GLASS THREE-LIGHT CHANDELIER

LATE 19TH/EARLY 20TH CENTURY, PROBABLY NORTH EUROPEAN

Surmounted by a pierced Vitruvian scroll ring issuing branches with drops and suspending three rectangular linked chains, the conforming lower ring with ram's masks issuing three sconces and hung with swags of drops, supporting a circular teal and white dish with nymphs and stylised leaves, fitted for electricity

29 in. (74 cm.) high; 20 in. (51 cm.) diameter

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



■*229

A VICTORIAN REFORMED GOTHIC X-FRAME OAK STOOL

BY MARSH & JONES, LATE KENDAL & CO., THE DESIGN ATTRIBUTED TO CHARLES BEVAN, CIRCA 1865

The chamfered x-frame decorated with black dots and brass hardware, upholstered in purple buttoned mohair velvet, with label 'MARSH AND JONES/(late Kendell & Co)/N: 30006/Workman's Name H. Smith (struck through)'

17¼ in. (45 cm.) high; 22 in. (56 cm.) wide; 17¼ in. (45 cm.) deep

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



■*230

A FRENCH ART DECO JAPONAISE WOOL CARPET
DESIGNED BY EDOUARD BENEDICTUS, CIRCA 1925

14 ft. 4 in. x 11 ft. 1 in. (440 x 340 cm.)

£8,000-12,000

US\$11,000-16,000
€9,400-14,000

■*231

A PAIR OF JAPANESE ARITA MODELS OF LEAPING CARP, LATER MOUNTED AS LAMPS

EDO PERIOD (18TH CENTURY)

Each carp modelled leaping from water with open mouth, decorated in various coloured enamels and gilt; each on 20th century lamp base with a gold silk damask shade, supplied by François-Joseph Graf

The carp: 12 in. (30.5 cm.) high; 26½ in. (67 cm.) high, overall (2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

LITERATURE:

For a similar example in the collection of the Fitzwilliam Museum, Cambridge, accession no. C.43A-1962, see John Ayers, Oliver Impey, J.V.G. Mallet, *Porcelain for Palaces: The fashion for Japan in Europe 1650-1750*, (The Oriental Ceramics Society, 1990), cat. no. 178, p. 189.



■*232

A BELGIAN BRONZED WOOD OCCASIONAL TABLE BY JEAN-JOSEPH CHAPUIS, MID-19TH CENTURY

The oval white marble top on four serpent supports, with gathered bullrushes to the centre, the underside of the top stamped 'CHAPUIS', redecorated
29¾ in. (79.5 cm.) high; 21¼ in. (54 cm.) wide; 39 in. (15.5 cm.) deep

£800-1,200

US\$1,100-1,600

€940-1,400

PROVENANCE:

Acquired from Axel Vervoordt, Chateau van 's-Gravenwezel, Belgium.

■*233

A PAIR OF BELGIAN BRASS-MOUNTED EBONISED OAK AND MAHOGANY NIGHT TABLES

ATTRIBUTED TO GUSTAVE SERRURIER-BOVY (1858-1910), EARLY 20TH CENTURY

With a cupboard door decorated with a central panel and applied with cabochon at the four corners, all raised on square tapering legs

31½ in. (80 cm.) high; 18 in. (46 cm.) wide; 14½ (37 cm.) deep (2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

The Collection of Roberto Polo.
Supplied by François-Joseph Graf.







■*234

A CONTINENTAL BRONZE, CUT AND MOULDED GLASS EIGHT-LIGHT CHANDELIER

LATE 19TH CENTURY

With four tiers of scrolling branches hung with strings of beads, flowerheads and pear-shaped drops, the lower tier with double-headed eagles stamped with numbers and HBR, and hung with large pear-shaped drops, with spherical boss, fitted for electricity and with clip-on cream silk shades, losses and replacements to drops

32 in. (81 cm.) high; 23½ in. (60 cm.) diameter, approx.

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

Supplied by François-Joseph Graf.

■Ω235

TWO PAIRS OF EMBROIDERED 'HORTENSIAS' SILK PLEATED CURTAINS

SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each curtain embroidered with gold thread by Le Manach, Paris, with silk passementerie borders embroidered *au point de Cornely* by Maison Declercq, Paris, lined in lavender silk, with hanging rings; together with white cotton inner curtains with embroidered floral motif

Each curtain: 105½ x 73½ in. (268 x 186 cm.) (4)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



(part lot)



■*236

TWO ARTS AND CRAFTS EBONISED AND FRUITWOOD-INLAID ARMCHAIRS
MANUFACTURED BY J.S. HENRY LTD., CIRCA 1900

Upholstered in lilac silk damask, one with a bone label
The first: 41½ in. (105.5 cm.) high; 22 in. (56 cm.) wide; 18½ in. (47 cm.) deep
The second: 48½ in. (123 cm.) high; 23¾ in. (60 cm.) wide; 19 in. (48 cm.) deep (2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Supplied by François-Joseph Graf.

■*237

AN ARTS & CRAFTS EBONISED MAHOGANY, AMARANTH, PEWTER AND FRUITWOOD MARQUETRY SMALL FALL-FRONT DESK
BY J.S. HENRY LTD. 287-9 OLD STREET, LONDON, CIRCA 1898-1900

With aluminium handles, the gilt dark-green morocco interior to the secretaire with one small drawer and pigeon-holes
57½ in. (146 cm.) high; 35½ in. (90 cm.) wide; 146 in. (40.5 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Supplied by François-Joseph Graf.





(part lot)

■*238

A COLLECTION OF TEN PENDANT LIGHTS

20TH CENTURY, SOME SHADES PROBABLY BY JAMES POWELL & SONS

Comprising: a pair of brass pendant lights with opaline shades, two further similar lights, one brass mounted, one copper, a further smaller similar light and a tear-drop shaped pendant light, all with graduated opaline-glass shades; together with a set of four further pendant lights with blue-tinted glass shades with waved edges

The first pair: 11 in. (29 cm.) high, excluding chain (10)

£1,200-1,800

US\$1,600-2,400

€1,500-2,100

PROVENANCE:

Supplied by François-Joseph Graf.



■*240

A PAIR OF BRASS AND COPPER CANDLE HOLDERS

BY W.A.S. BENSON (1854-1924), EARLY 20TH CENTURY

With seedpod weighted terminals

5¼ in. (14.5 cm.) high; 13 in. (33 cm.) long

(2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800

PROVENANCE:

Supplied by François-Joseph Graf.



(part lot)

■*239

A PAIR OF ARTS & CRAFTS BRONZE AND OPALINE WALL-LIGHTS AND A SET OF FOUR COPPER AND OPALINE GLASS CEILING LIGHTS

CIRCA 1898-1902

Each with two arched open arms suspending a triangular shaped pale blue opaline glass shade, with design registry marks for 1989-1902

The wall-lights: 13 in. (33 cm.) high; 11½ in. (29.5 cm.) wide ceiling lights 14½ in. (16 cm.) drop; 8 in. (20.5 cm.) diameter (6)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

Supplied by François-Joseph Graf.



(part lot)

■*241

A PAIR OF BRASS, COPPER AND GLASS TABLE LAMPS

BY W.A.S. BENSON (1854-1924), EARLY 20TH CENTURY

Together with a smaller brass and glass table lamp by W.A.S. Benson, stamped 'BENSON', and two early 20th-century copper and silk table lamps

Large pair: 19¼ in. (49 cm.) high

Small pair: 11½ in. (29 cm.) high

Copper pair: 14 in. (36 cm.) high

(3)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Supplied by François-Joseph Graf.

***242**

**HENRI JULES FERDINAND BELLERY-DESFONTAINES
(FRENCH, 1867-1909)**

The Veil

signed and dated 'H. Bellery-Desfontaines 1893' (upper right)

oil on canvas

18¾ x 15 in. (46 x 38 cm.)

£1,500-2,500

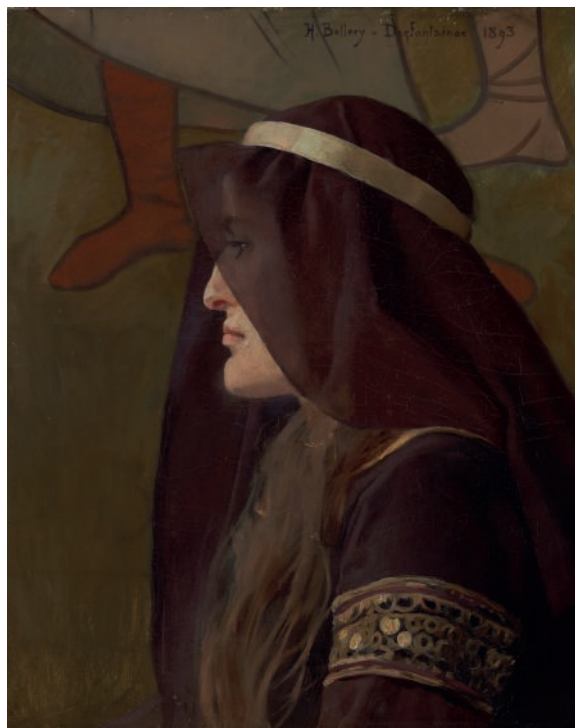
US\$2,000-3,300

€1,800-2,900

PROVENANCE:

with Galerie de la Scala, Paris.

Acquired from the above by the present owner, 3 December 2004.



***243**

VICTOR GABRIEL GILBERT (FRENCH, 1847-1935)

Evening at the dock

signed and dated 'Victor Gilbert/ 1882' (lower left)

oil on canvas

32 x 25½ in. (81 x 65 cm.)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 23 November 2001, lot 71, as *Retour de pêche en Bretagne*.

Acquired from the above sale by the present owners.





■ **Q244**

A GROUP OF THREE BRASS TABLE LAMPS
FIRST QUARTER 20TH CENTURY

One with a spreading octagonal stem with cabochons on an octagonal base and cream card shade, another with an octagonal stem, collar and base with a pleated pattern fabric shade; the third with a circular base with original brass mounted blue pleated shade, fitted for electricity
The first: 26½ in. (67 cm.) high

£800-1,200

PROVENANCE:

Supplied by François-Joseph Graf.

■ ***245**

A GROUP OF THREE AESTHETIC MOVEMENT MAHOGANY COFFEE TABLES

LAST QUARTER 19TH CENTURY, AFTER THE DESIGN BY E.W. GODWIN

Each with a square top on ring-turned legs joined by an undertier on circular feet, two with black ink stencil in the shape of a coronet above a W
26½ in. (67 cm.) high; 17 in. (43 cm.) wide; 16½ in. (42 cm.) deep

£1,200-1,800

PROVENANCE:

Acquired from Antiquités M. Danbon J. Pokorny, Paris, 2002.

(3)

US\$1,100-1,600
€940-1,400

(3)

US\$1,600-2,400
€1,500-2,100



■ **Q246**

A SET OF SIX COPPER AND BRASS WALL-LIGHTS
SUPPLIED BY FRANÇOIS-JOSEPH GRAF, LATE 20TH CENTURY

Each with brass back-plate issuing a single branch suspending a conicle-shape copper shade
The backplates: 6½ in. (16.5 cm.) high; 4½ in. (10.5 cm.) wide; the branches 17¼ in. (45 cm.) long (6)

£600-1,000

US\$800-1,300
€710-1,200



■ ***247**

A CONTINENTAL 'CHINOISERIE' BRASS AND MOTHER-OF-PEARL-INLAID KINGWOOD, BRAZILIAN ROSEWOOD AND FRUITWOOD MARQUETRY PEDESTAL DESK

EARLY 19TH CENTURY AND LATER, POSSIBLY MALLORCA

The rectangular sliding top decorated with Chinese figures and pagodas within a border decorated with trellis and floral sprays, above a sliding gilt-tooled green leather writing-surface, over three drawers and two cupboard doors enclosing shelves, the back and sides similarly decorated

31¼ in. (80.5 cm.) high; 35 in. (89 cm.) wide; 17½ in. (44.5 cm.) deep

£4,000-6,000

US\$5,400-8,000
€4,700-7,000



PROVENANCE:

Acquired from Robert Brossy, Switzerland.



Side





λ*248

RENÉ GENIS (1922-2004)

La tasse de Guy

signed 'René Genis' (lower left), signed again and inscribed 'René Genis "La Tasse de Guy"' (on the stretcher)

oil on canvas

39% x 39% in. (100 x 100 cm.)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

λ*249

RENÉ GENIS (1922-2004)

Anemones

signed 'René Genis' (lower left), signed again and inscribed 'René Genis "ANEMONES"' (on the stretcher)

oil on canvas

18¼ x 25¾ in. (46.4 x 65.4 cm.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



λ*250

RENÉ GENIS (1922-2004)

Le mur de pierres sèches

signed 'René Genis' (lower left), signed again twice 'René Genis' (on the reverse and stretcher) and inscribed 'LE MUR DE PIERRES SÈCHES' (on the stretcher)

oil on canvas

23¾ x 23¾ in. (60.4 x 60.4 cm.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



■*251

A CHINESE GREEN-GLAZED POTTERY HU VASE, A CHINESE FAMILLE VERTE ON-BISCUIT VASE AND COVER, AND A CHINESE APPLE GREEN-GLAZED JAR

HU VASE, HAN DYNASTY (206 BC - 220 AD); THE OTHER TWO, QING DYNASTY (1644-1911)

The hu covered with a lustrous green glaze, the body and shoulders encircled by triple bow string bands enclosing a pair of taotie mask and fixed-ring handles; the famille verte vase and cover decorated with Daoist emblems and scattered flowerheads on a swirling aubergine ground; the jar covered with an apple-green glaze

Hu: 17½ in. (43 cm.) high

Vase and cover: 15 in. (38 cm.) high

Jar: 6½ in. (16.4 cm.) high

(3)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

PROVENANCE:

Hu Vase: With Giselle Croes, Brussels, Belgium, 7 May 1990.
The other two acquired from Galerie Myrna Myers, Paris.
All with Ariodante, from whom acquired.

■*252

A PAIR OF FRENCH GOTHIC REVIVAL GREEN-PAINTED CAST-IRON GARDEN BENCHES

AFTER A DESIGN BY THE VAL D'OSNE FOUNDRY, LATE 19TH CENTURY

Each with a rectangular back with pierced tracery and quatrefoil design, the seat with pierced honeycomb pattern, later painted

34½ in. (88 cm.) high; 56 in. (142 cm.) wide; 19 in. (48 cm.) deep

(2)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

Acquired from Axel Vervoordt, Castle van 's-Gravenwezel, Belgium.

The design for this bench is illustrated in the 1858 Barbezat et Cie. Fonderies du Val D'Osne catalogue under *Bancs de Jardin*, Plate 251. The industry of producing cast-iron garden ornament and furniture was at its height in France during this period, with numerous Parisian foundries producing a wealth of garden furniture in this ideal medium. The Société Anonyme du Val d'Osne was no exception, being responsible for producing some of the finest quality workmanship in the field. The company changed ownership twice in the late 1860s, from the renowned firm of Barbezat to the Société Anonyme du Val d'Osne in 1870. An identical seat is illustrated in F. Collard, *Regency Furniture*, p. 232, and in J. Davis, *Antique Garden Ornament*, 1991, p. 350.



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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** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, 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.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

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 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, to 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 section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section 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 sterling. 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 post 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, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships to the United States, 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 purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in 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 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **lots** which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 the buyer.

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

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

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) 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.

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. 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. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported 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 the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) 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.

(c) Lots made of 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, walrusbone, 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. 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), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) 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 ♪ 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 one year of the date of the sale. Please check with the department for details on a particular lot.

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.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: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section 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.

Subheading: 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 section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using

the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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 Section H2(c) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **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, which can be significant, if the **lot** fails to sell. Christie's therefore 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 an amount calculated against the final **hammer price**. The third party may also 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 parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 9am Monday 31st January.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

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: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

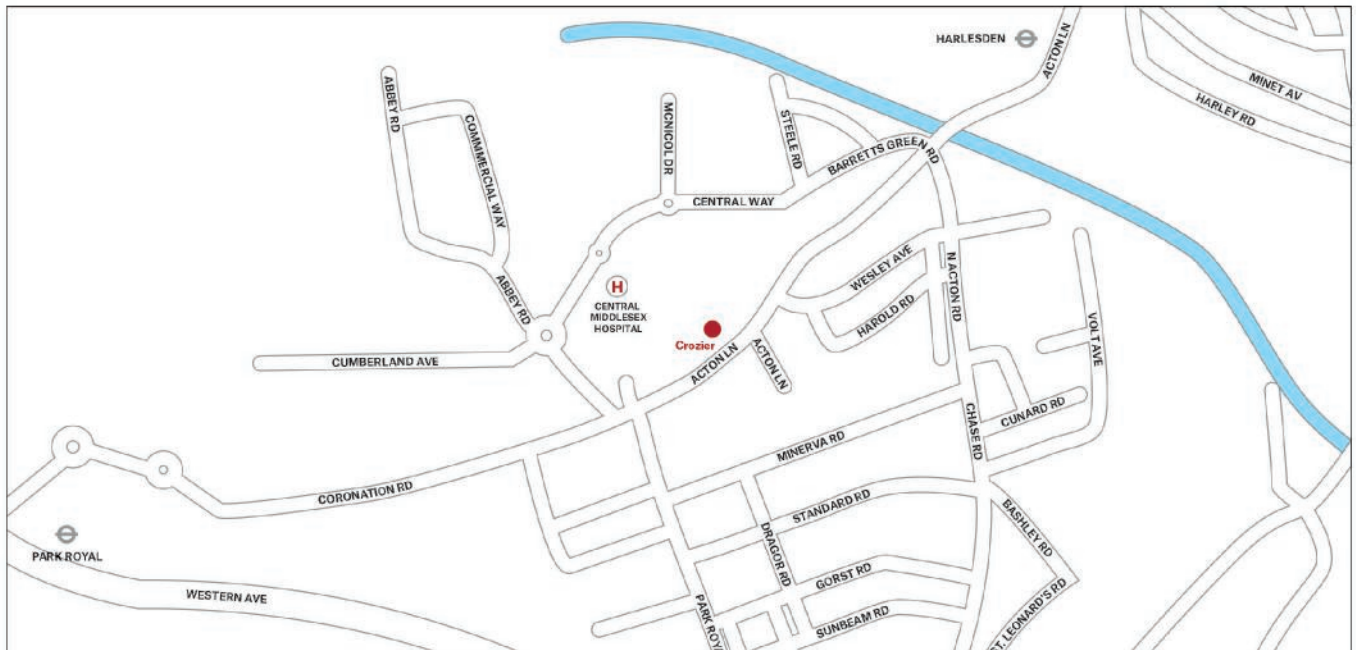
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.



EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

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.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

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