

CHRISTIE'S



ANNE H. BASS:
THE NEW YORK INTERIORS

NEW YORK | 4-18 JUNE 2025





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THE NEW YORK INTERIORS

ONLINE AUCTION

4–18 June 2025

(Lots 1–185)

20 ROCKEFELLER PLAZA | NEW YORK, NEW YORK, 10020

EXHIBITION

Friday 13 June – Monday 16 June

10.00am–5.00pm

with limited early highlights opening on 5 June

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AUCTION CODE AND NUMBER

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Please note this sale should be referred to as BASS-24113



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Anne H. Bass, photographed in her New York residence, 1998. Photo © Oberto Gili.

Anne H. Bass: The New York Interiors

Following the landmark 2022 sale of fine art from Anne H. Bass's New York apartment, Christie's presents Anne H. Bass: The New York Interiors — a curated selection of handbags, jewellery, silver, furniture and decorative arts that completed one of Manhattan's most iconic private residences.

A leading philanthropist, visionary collector and tireless patron of the arts, Anne H. Bass was widely admired for her refined eye, intellectual rigour and deep commitment to beauty in all its forms. Her New York apartment, located at 960 Fifth Avenue, was created in close collaboration with the celebrated designer Mark Hampton, a fellow Indiana native and lifelong friend. Over a four-year period, they meticulously transformed the residence into a harmonious blend of classical architecture and contemporary elegance, preserving the apartment's original 1920s details while integrating a sophisticated selection of art and furnishings. The result was not merely a home but a total work of art — an elegant, deeply personal space reflecting Bass's passion for art, architecture, design, landscape and ballet.

This intimate collection speaks to the extraordinary breadth of Bass's taste and her masterful ability to create dialogues across disciplines and time periods. Highlights include important Georgian and French furniture, striking jewellery by David Webb, 19th- and 20th-century works of art and a remarkable selection of silver — each piece a testament to her unparalleled connoisseurship and enduring cultural legacy.

The Drawing Room



THE COLLECTION OF ANNE H. BASS

■1

A PAIR OF LOUIS XVI GREY AND CREAM-PAINTED WALNUT DEMILUNE CONSOLE TABLES

POSSIBLY NORTH ITALIAN, LATE 18TH/FIRST HALF 19TH CENTURY

Each later grey-veined marble top over a frieze carved with scrolling flowers and lion masks, on three tapering fluted legs carved with Ionic capitals, floral festoons and stiff-leaf bases, the T-form stretchers surmounted by bouquets, on toupie feet, traces of earlier gilding throughout, each stenciled with French & Co. number '57963X' in multiple places and inscribed '10453', one with a faint black 'N' in inscribed in ink below the front rail, the other with a partial label printed '60' and graphite inscription 'Bourdier 21 Courcelle' in cursive, the marbles incised 'N 1' and 'N 2', the second also faintly inscribed '5 / 1L3-' and 'A????'

31½ in. (80.5 cm.) high, 26½ in. (67.5 cm.) wide, 16¾ in. (43 cm.) deep (2)

\$30,000-50,000

LEARN MORE

PROVENANCE:
Count Costa de Beauregard (according to Joseph Duveen inventory).
Supplied by Duveen to Mrs. Eleanor Elkins Widener Rice (1861-1937) for the Grand Salon at Miramar, Newport, Rhode Island, in 1915;
By descent to Mrs. Rice's children, George D. Widener, Jr. (1889-1971) and Eleanor Widener Dixon (1891-1966), upon the death of her second husband, Dr. Alexander Hamilton Rice (b. 1875) in 1956.
Acquired from the above by French & Company, New York, on 10 June 1957.
Sold to Mrs. James B. Stuart by French & Company on 12 March 1958.



THE COLLECTION OF ANNE H. BASS

■2

A GEORGE III AXMINSTER CARPET

ATTRIBUTED TO THOMAS WHITTY, ENGLAND, CIRCA 1775

The mahogany brown field with a ring of linked ivory lozenge cartouches enclosing four ribbon-tied floral swags hung from a radiating central flower head, the spandrels filled with delicate green leafy tracery vine
21 ft. (6.4 m.) x 17 ft. 10 in. (5.44 m.)
\$10,000-15,000

LEARN MORE

PROVENANCE:
With S. Franes Ltd., London.
Acquired from the above by Mark Hampton in 1985, and supplied to Anne H. Bass.



THE COLLECTION OF ANNE H. BASS

■3

A SET OF FOUR LOUIS XIV WROUGHT-IRON TORCHERES

LATE 17TH/EARLY 18TH CENTURY, POSSIBLY NORTH EUROPEAN

Each with *faux marbre* circular top, minor differences in chased detailing and now with a later painted surface and traces of gilding
56 in. (142.5 cm.) high, 16¼ in. (41 cm.) wide, 13 in. (33 cm.) deep (4)
\$30,000-50,000

LEARN MORE

PROVENANCE:
M. and Mme. Henry Farman, sold from the succession of Mme. Henry Farman, Ader Picard Tajan, Palais Galliera, Paris, 15 March 1973, lot 43.



THE COLLECTION OF ANNE H. BASS

■•4

A PAIR OF GEORGE III CREAM AND RED PAINTED ARMCHAIRS

CIRCA 1780

Oval-back, the frames fluted and channeled, on fluted tapering square legs, painted with vermillion highlights on a cream ground, covered in striped cream silk, the backs tufted, slight variations to size and carving
37 in. (94 cm.) high, 24½ in. (62.5 cm.) wide, 24¼ in. (62 cm.) deep, the slightly taller (2)
\$4,000-6,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■5

A NORTH ITALIAN BRASS-
MOUNTED CREAM-PAINTED
AND PARCEL-GILT DEMILUNE
COMMODE

PROBABLY PIEDMONT, LATE 18TH CENTURY

With a fitted frieze drawer over a deep drawer, the upper panels and uprights fluted, the lower panels carved with oak garlands and flowerheads, on tapering stop-fluted legs, with a later yellow marble top, an old label to the reverse inscribed 'L2771'
33¾ in. (86 cm.) high, 66 in. (168 cm.) wide, 27¼ in. (69.5 cm.) deep
\$8,000-12,000

LEARN MORE





THE COLLECTION OF ANNE H. BASS

■6

A PAIR OF EARLY GEORGE III CREAM-PAINTED SOFAS

ATTRIBUTED TO VILE AND COBB, CIRCA 1760

Each sofa with a waved arched padded back and out-scrrolled ends, covered in a cream silk, and with two square pillows and two bolsters with matching upholstery, one sofa stamped 'CS' to back seat-rail, the cream-painted surfaces with an earlier gilding scheme visible in places, each supported on eight cabriole legs terminating with inscrolled toes and with recessed leather castors; *en suite* with lots 7 and 9
40¼ in. (102.2 cm.) high, 101 in. (256.5 cm.) wide, 32¾ in. (83.2 cm.) deep
\$50,000-80,000

LEARN MORE

PROVENANCE:
Probably supplied by Vile and Cobb to Other Windsor, 4th Earl of Plymouth (1731-1771) for the Old Hall at Hewell Grange, Worcestershire *circa* 1758.
Almost certainly part of the suite sold from Hewell Grange, Worcestershire, 20 April 1945, lot 1221 (two sofas and eight armchairs, then gilded).
The Collection of Philip Gwyn, Dean House, Kilmeston, Alresford, Hampshire,
Until sold; The Property of a Gentleman; Christie's, London, 18 November 1982, lot 21 (two sofas and six armchairs, then gilded).



THE COLLECTION OF ANNE H. BASS

■7

A PAIR OF GEORGE III CREAM-PAINTED ARMCHAIRS

ATTRIBUTED TO VILE AND COBB, CIRCA 1760

Each with waved cartouche-shaped padded backs and serpentine upholstered seats covered in a cream silk fabric, the arms with molded scrolled supports, the waved canted seat-rails outlined with sinuous scrolled centered by cabochon clasps on cabriole legs headed by acanthus foliage on scrolled feet, with later cream-painted decoration and traces of an earlier gilded scheme visible in places, raised on original recessed leather castors; each chair incised 'M' to the inner back seat-rail; *en suite* with lots 6 and 9 40½ in. (102.9 cm.) high, 31 in. (78.7 cm.) wide, 31 in. (78.7 cm.) deep (2) \$20,000-30,000

LEARN MORE

PROVENANCE:
Probably supplied by Vile and Cobb to Other Windsor, 4th Earl of Plymouth (1731-1771) for the Old Hall at Hewell Grange, Worcestershire *circa* 1758.
Almost certainly part of the suite sold from Hewell Grange, Worcestershire, 20 April 1945, lot 1221 (two sofas and eight armchairs, then gilded).
The Collection of Philip Gwyn, Dean House, Kilmeston, Alresford, Hampshire, Until sold; The Property of a Gentleman; Christie's, London, 18 November 1982, lot 21 (two sofas and six armchairs, then gilded).



THE COLLECTION OF ANNE H. BASS

■8

A JAPANESE EXPORT BRASS-
MOUNTED, PORCELAIN-INSET
AND BLACK AND GILT LACQUER
CENTER TABLE

MID-19TH CENTURY

The circular top inset with polychrome-decorated porcelain circular and flower-shaped plaque amid scrolling flowers and vine, the rim applied with incised brass plaques and oval porcelain medallions, on a pedestal gilt and lacquered with Japanese maple leaves 29¾ in. (76 cm.) high, 60 in. (152.5 cm.) diameter
\$12,000-18,000

LEARN MORE

PROVENANCE:
Acquired by Anne H. Bass from Didier Aaron, Ltd., Paris, in 1985.



THE COLLECTION OF ANNE H. BASS

■9

A SET OF FOUR EARLY GEORGE III CREAM-PAINTED ARMCHAIRS

ATTRIBUTED TO VILE AND COBB, CIRCA 1760

Each with waved cartouche-shaped padded backs and serpentine upholstered seats covered in a cream silk fabric, the arms with molded scrolled supports, the waved canted seat-rails outlined with sinuous scrolled centered by cabochon clasps on cabriole legs headed by acanthus foliage on scrolled feet, with later cream-painted decoration and traces of an earlier gilded scheme visible in places, raised on original recessed leather castors; each chair stamped 'CS' to the back seat-rail, one also inscribed '*Robt. France*' in pencil; *en suite* with lots 6 and 7
40½ in. (102.9 cm.) high, 31 in. (78.7 cm.) wide, 31 in. (78.7 cm.) deep
\$40,000-60,000

LEARN MORE

PROVENANCE:
Probably supplied by Vile and Cobb to Other Windsor, 4th Earl of Plymouth (1731-1771) for the Old Hall at Hewell Grange, Worcestershire *circa* 1758.
Almost certainly part of the suite sold from Hewell Grange, Worcestershire, 20 April 1945, lot 1221 (two sofas and eight armchairs, then gilded).
The Collection of Philip Gwyn, Dean House, Kilmeston, Alresford, Hampshire,
Until sold; The Property of a Gentleman; Christie's, London, 18 November 1982, lot 21 (two sofas and six armchairs, then gilded).





THE COLLECTION OF ANNE H. BASS

■10

A PAIR OF CHARLES II SILVERED- WOOD SIDE TABLES

PROBABLY ORIGINALLY CABINET STANDS, LATE 17TH CENTURY

With later drop-in white marble tops above a pierced foliate apron centered by a shell flanked by a pair of putti, on double C-scroll legs carved with foliage, on scrolled feet; one with an indecipherable white chalk inscription to the reverse
33¼ in. (87 cm.) high, 28½ in. (72.4 cm.) wide, 19 in. (48.3 cm.) deep (2)
\$10,000-15,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■11

A CHARLES II PARCEL-GILT SILVER TWO-HANDLED PORRINGER AND COVER

UNMARKED, CIRCA 1680

Cylindrical, the silver-gilt body with detachable openwork silver sleeve pierced and chased with birds amongst flowers and foliage, with scroll handles and detachable base, on three ball feet, the low domed silver-gilt cover similarly applied with detachable silver openwork panel chased and engraved with birds and flowers, with bud finial, later engraved on underside and underside of cover with a crest beneath a baron's coronet, *apparently unmarked*
7¾ in. (18.7 cm.) long, over handles
28 oz. 16 dwt. (896 gr.)
The crest is that of Upton as born by the Barons Templetown and later by the Viscounts Templetown. The title was created for Clotworthy Upton (1721-1785) in 1776. His son John Henry Upton (1771-1846), 2nd Baron Templetown was created a Viscount in 1806.
\$15,000-25,000

LEARN MORE

PROVENANCE:
With S.J. Shrubsole, New York, by 23 November 1983.
Christmas gift from Perry Bass, 1983.



THE COLLECTION OF ANNE H. BASS

12

MARY DELANY, NÉE GRANVILLE
(ENGLISH 1700-1788)

Hesperis Matronalis: Double White Rocket

inscribed 'Hesperis/Matronalis H: pl:/double White Rocket' (on a label attached to the reverse)
pencil, pen and black ink and watercolor collage on black prepared paper
10⅝ x 7⅞ in. (27.9 x 18.7 cm.)
\$7,000-10,000

LEARN MORE

PROVENANCE:
with Hazlitt, Gooden & Fox, London, May 1988, where purchased by the present owner.



THE COLLECTION OF ANNE H. BASS

13

MARY DELANY, NÉE GRANVILLE
(ENGLISH 1700-1788)

Dianthus glaucus: Mountain Pink

inscribed 'Diantus glaucus/Mountain Pink' (on a label attached to the reverse) and
numbered 'No 38' (on the reverse)
pencil and watercolor collage on black prepared paper
10⅞ x 7 in. (28.7 x 17.8 cm.)
\$7,000-10,000

LEARN MORE

PROVENANCE:
with Hazlitt, Gooden & Fox, London, May 1988, where purchased by the present owner.



THE COLLECTION OF ANNE H. BASS

■14

A SET OF SIX GEORGE III CREAM-PAINTED AND PARCEL-GILT OPEN ARMCHAIRS

BY THOMAS CHIPPENDALE, CIRCA 1770

The cartouche-shaped padded backs, arms and bowed seats upholstered in cream silk damask, the frames carved with stiff-leaf motif, the seat-rails carved with laurel, upon ring-turned fluted tapering legs headed by pinched collars and stiff-leaves terminating in foliate feet; minor variations to dimensions; re-decorated, five chairs retaining traces of original blue and gold decoration under several later schemes
35¾ in. (90.8 cm.) high, 25¼ in. (64.1 cm.) wide, 19 in. (48.3 cm.) deep
\$120,000-180,000

LEARN MORE

PROVENANCE:
Probably part of a larger suite supplied to Edwin Lascelles, 1st Baron Harewood (1712-95), for Harewood House or 16 Portman Street, London.
With Berden Antiquairs B.V., Roermond, Netherlands (five armchairs).
Anonymous sale, Christie's, London, 28 June 1984, lot 63 (five armchairs).





THE COLLECTION OF ANNE H. BASS

15

MARY DELANY, NÉE GRANVILLE
(ENGLISH 1700-1788)

Erica Cruenta: Bridal Heath

inscribed 'Erica cruenta' (on a label attached to the reverse) and numbered 'No 57' (on the reverse)
pencil and watercolor collage on black prepared paper
10¼ x 7⅞ in. (26 x 18.8 cm.)
\$7,000-10,000

LEARN MORE

PROVENANCE:
with Hazlitt, Gooden & Fox, May 1988, where purchased by the present owner.



THE COLLECTION OF ANNE H. BASS

16

MARY DELANY, NÉE GRANVILLE
(ENGLISH 1700-1788)

Epilobium Angustiloium: Common French Willow

inscribed, 'Epilobium/Angustifolium/Common French Willow' (on a label attached to the reverse) and numbered 'No 52.' (on the reverse)
pencil and watercolor collage on a prepared black paper
9½ x 7¾ in. (24 x 18.7 cm.)
\$12,000-18,000

LEARN MORE

PROVENANCE:
with Hazlitt, Gooden & Fox, London, May 1988, where purchased by the present owner.



THE COLLECTION OF ANNE H. BASS

■•17

A WILLIAM AND MARY CARVED AND SILVERED STOOL

CIRCA 1700

The rectangular seat covered with cream silk damask upholstery, set on pierced 'corner horsebone' or S-shaped supports, leading into cabriole legs terminating in bold scroll feet, connected by a foliate carved X-form stretcher centered by a carved finial; one inner seat rail with two circular labels, one with typed inscription, '37 / 8916', the other inscribed in ink, '8916', the underside of the seat inscribed in white chalk *YOUNG* to the webbing
18 in. (45.7 cm.) high, 27½ in. (69.9 cm.) wide, 22 in. (55.9 cm.) deep
\$5,000-10,000

LEARN MORE

PROVENANCE:
With Norton Rosenbaum & Co., Ltd., New York.
Acquired from the above by Mark Hampton and supplied to Anne H. Bass in 1984.



THE COLLECTION OF ANNE H. BASS

■18

A CHARLES I SILVER SWEATMEAT DISH

MAKER'S MARK IM, LONDON, 1641

Circular, chased with lobes and shells, the center prick engraved with the initials *E*A/T*, with flat shell-form handles, *marked on underside near rim*
10⅞ in. (25.7 cm.) long, over handles
6 oz. 14 dwt. (208 oz.)
\$2,000-3,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•19

A PAIR OF QUEEN ANNE IRISH SILVER STRAWBERRY DISHES

MARK OF JOSEPH WALKER, DUBLIN, 1709

Circular with fluted sides and waved rims, the centers engraved with a coat-of-arms in a lozenge within elaborate mantling of birds, masks, and scrolling foliage, *marked on undersides*
11¼ in. (28.5 cm.) diameter
34 oz. 10 dwt. (1,073 gr.)
\$4,000-6,000

(2)

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 2 August 1983.



THE COLLECTION OF ANNE H. BASS

■20

A SET OF THIRTY-FIVE GEORGE III SILVER DINNER PLATES

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1784

Shaped circular with gadrooned rims, the borders engraved with a coat-of-arms, *marked on undersides and engraved with number and scratchweight*
9⅞ in. (24.4 cm.) diameter
554 oz. 6 dwt. (17,239 gr.)
The arms are those of Dundas with Saunders in pretence for Robert Dundas (1771-1775), later Saunders-Dundas, and his wife Anne, daughter and co-heiress of Richard Huck Saunders (d.1785) and of her uncle Admiral Sir Charles Saunders (d.1775), whom he married in 1796.
\$15,000-25,000

(35)

LEARN MORE

PROVENANCE:
Robert Dundas (1771-1775), later Saunders-Dundas, 2nd Viscount Melville of Melville Castle, Edinburgh.
Arthur Robert Mills, 3rd Baron Hillingdon (1891-1952), sold,
The Rt. Hon The Lord Hillingdon; Christie's, London, 21 June 1933, lot 34 (a set of seventy-two).
An Estate; Sotheby's, New York, 13 December 1984, lot 115 (as a set of forty-nine).
Acquired from James Robinson Inc., New York, 17 December 1984.



THE COLLECTION OF ANNE H. BASS

■•21

A PAIR OF GEORGE II SILVER SECOND COURSE DISHES FROM THE HILLSBOROUGH SERVICE

MARK OF PETER ARCHAMBO II AND PETER MEURE, LONDON, 1755

Shaped circular with gadrooned rims, the borders engraved with a coat-of-arms within drapery mantling and surmounted by an earl's coronet, *marked on undersides and engraved N 25 31:14 and N 26 31:4*

13 in. (33 cm.) diameter

61 oz. 14 dwt. (1,919 gr.)

The arms are those of Hill impaling Fitzgerald for Wills Hill, 2nd Viscount Hillsborough and 1st Earl of Hillsborough, later 1st Marquess of Downshire (1718-1793) and his first wife Lady Margaretta Fitzgerald (d.1766), daughter of Robert Fitzgerald, 19th Earl of Kildare (1675- 1743), whom he married in 1747.

(2)

\$3,000-5,000

LEARN MORE

PROVENANCE:

Wills Hill, 2nd Viscount Hillsborough and 1st Earl of Hillsborough, later 1st Marquess of Downshire (1718-1793).

Acquired from S.J. Shrubsole, New York, 1 August 1983.



THE COLLECTION OF ANNE H. BASS

■.22

AN ASSEMBLED ENGLISH AND
CONTINENTAL GLASS PART
TABLE SERVICE

19TH/20TH CENTURY

Comprising:
A pair of three-ring cut-glass decanters and stoppers
A translucent green cut-glass decanter and stopper
Eight cut-glass parcel-gilt small pitchers enameled with a crowned coat-of-arms
Thirty-nine Baccarat champagne flutes
Thirty-two etched, cut and parcel-gilt beakers
13¾ in. (34.8 cm.) high, the green decanter and stopper
\$300-500

LEARN MORE

(85)



THE COLLECTION OF ANNE H. BASS

■.23

A GROUP OF BERLIN (K.P.M.) PORCELAIN TABLE WARES

20TH CENTURY, BLUE SCEPTRE AND BLUE OR IRON-RED ORB
MARKS

Comprising:
Thirty salad or dessert plates painted with a central bouquet, the ribbon-tied rims
suspending blue scale pattern panels and floral swags, 7⅞ in. (20 cm.) diameter
Thirty-six small soup bowls or pudding dishes, the rims with gilt beading and swags, 7¾
in. (19.7 cm.) diameter
Forty-six demitasse cups and thirty-four saucers, lightly molded with vine, 4⅝ in. (11.7
cm.) diameter (146)
\$2,000-3,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•24

A SET OF TWELVE ROYAL
WORCESTER PORCELAIN
DESSERT DISHES

FIRST QUARTER 20TH CENTURY, BLACK PRINTED CROWNED
MONOGRAM MARKS AND RETAILER'S MARK FOR A.B. DANIELL AND
SONS, 46 WIGMORE STREET, LONDON, PATTERN NUMBER W 9382

Each scalloped deep plate painted and enriched in gilt in the 'Hop Trellis' pattern of circa
1780, the trellis borders in pink
8⅝ in. (21.9 cm.) diameter
\$800-1,200

(12)

LEARN MORE





THE COLLECTION OF ANNE H. BASS

■25

AN ENGLISH NEEDLEPOINT CARPET

MID-18TH CENTURY

The soft apricot ground filled with scattered floral sprays within a shaded oatmeal border with scrolling acanthus leaves and floral sprays between narrow shaded blue guard stripes

16 ft. 7 in. (5.05 m.) x 14 ft. 3 in. (4.34 m.) (approximately)

\$10,000-15,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•26

A SET OF FOUR GEORGE III POLYCHROME-DECORATED MAHOGANY HALL CHAIRS

POSSIBLY BY GILLOWS, CIRCA 1780

Comprising two side chairs and two armchairs, each fluted oval fan-back painted at the center with the arms of Bewicke with Spearman in pretence, the dished seats with serpentine fronts, each side chair stamped 'RE' 40½ in. (103 cm.) high, 22¾ in. (58 cm.) wide, 21¼ in. (54 cm.) deep, the armchairs 38 in. (97 cm.) high, 19 in. (48.5 cm.) wide, 19 in. (48.5 cm.) deep, the side chairs (4) \$4,000-6,000

LEARN MORE

PROVENANCE:
Presumably commissioned by Calverley Bewicke (1755-1815) and his second wife, Margaret née Spearman (1761-1859), for Close House, Northumberland or Urpeth Lodge, co. Durham, *circa* 1781.





THE COLLECTION OF ANNE H. BASS

■•27

A GEORGE III MAHOGANY CIRCULAR TRIPOD CENTER TABLE

CIRCA 1770

The circular top with a balustrade gallery, with a columnar stem, supported on exaggerated splayed tripod legs, terminating in inscrolled feet with roundels applied to each side, the underside of the top with white chalk inscription 'A8794' and an applied orange circular sticker printed '*Stair & Co. / 0425*'; and with an old white rectangular Stair and Company work card sticker
29½ in. (74.9 cm.) high, 21¼ in. (54 cm.) diameter
\$5,000-8,000

LEARN MORE

PROVENANCE:
Acquired from Stair & Company, New York, by Anne Bass in 1984.



THE COLLECTION OF ANNE H. BASS

■28

A SILVER-MOUNTED WOOD MAZER BOWL AND COVER

PROBABLY SECOND QUARTER 17TH CENTURY

The circular oak bowl with silver lining and rim and on a silver-mounted foot, the detachable silver domed cover with trumpet foot finial, *apparently unmarked*
5⅝ in. (13.6 cm.) diameter
5 oz. 2 dwt. (159 gr.) weighable silver
\$15,000-25,000

LEARN MORE

PROVENANCE:
With S.J. Shrubsole, New York, November 1983.
Christmas gift from Perry Bass, 1983.



THE COLLECTION OF ANNE H. BASS

■•29

A SET OF FOUR GEORGE II SILVER BUTTER SHELLS

MARK OF EDWARD ALDRIDGE I, LONDON, 1746

Each modeled as a scallop shell, on two shell feet, engraved on the valve with a crest, *marked on undersides*
5 in. (12.7 cm.) long
14 oz. 4 dwt. (442 gr.)
The crest is that of Brenan.
\$1,500-2,000

LEARN MORE

PROVENANCE:
R.G. Reynolds, Esq.; Christie's, London, 5 July 1967, lot 171.
With Asprey, London.
Acquired from James Robinson Inc., New York, 7 December 1982.

(4)



THE COLLECTION OF ANNE H. BASS

■30

A SET OF FOUR GEORGE II IRISH SILVER CANDLESTICKS

MARK OF THOMAS WILLIAMSON, DUBLIN, CIRCA 1730

Each on square base with incurved corners, with baluster stem and spool shaped socket, the circular wells later engraved with a crest, *marked on base rims, the undersides with scratchweights 16=0, 15=0, 15=10, and 15=18*

6⅝ in. (16.8 cm.) high

57 oz. 6 dwt. (1,782 gr.)

The crest is that of Rudge.

\$8,000-12,000

(4)

LEARN MORE

PROVENANCE:

Possibly Anonymous sale; Christie’s, London, 28 April 1926, lot 84.

Acquired from James Robinson Inc., New York, March 1983.



THE COLLECTION OF ANNE H. BASS

31

GUSTAV KLIMT (1862-1918)

Kniender Mann und sitzende Frau in Umarmung

with Nachlass stamp (lower right)
pencil on paper
22¼ x 14⅝ in. (56.5 x 37.1 cm.)
Drawn in 1907-1908
\$40,000-60,000

LEARN MORE

PROVENANCE:
Estate of the artist.
Anon sale, Galerie Kornfeld, Bern, 26 June 1992, lot 69.
Acquired at the above sale by the late owner.

Marian Bisanz-Prakken will include this work in the supplement to Alice Strobl's *catalogue raisonné* of the drawings of Gustav Klimt.



THE COLLECTION OF ANNE H. BASS

•32

LEONOR FINI (1907-1996)

L'arlequin danseur

signed 'Leonor Fini' (lower center)
gouache, watercolor and brush and pen and black ink on paper
17³/₈ x 12⁵/₈ in. (44.1 x 32.1 cm.)
\$1,000-1,500

LEARN MORE

Richard Overstreet has confirmed the authenticity of this work.



THE COLLECTION OF ANNE H. BASS

■.33

A GEORGE II MAHOGANY READING TABLE

CIRCA 1755, THE TOP POSSIBLY ASSOCIATED

The adjustable top with tooled leather inset writing surface, with two short drawers to one side, and one long drawer to front, supported on a foliate carved standard and tripod base with elaborately carved ball-and-claw feet
29¾ in. (75.6 cm.) high, 28 in. (71.1 cm.) wide, 18 in. (45.7 cm.) deep, closed
\$5,000-8,000

LEARN MORE

PROVENANCE:
Eleanor, Lady Abercromby; Christie's, London, 13 February 1975, lot 55 (to Nowell).
Anonymous sale; Christie's, London, 29 November 1985, lot 24.



THE COLLECTION OF ANNE H. BASS

•34

DUTCH SCHOOL, 18TH CENTURY

A bouquet of flowers including carnations, lilacs, morning glories, and roses in a vase, with peaches, grapes, plums, cherries, raspberries and wild strawberries on ledge

oil on canvas
30 x 24¾ in. (76.2 x 61 cm.)
\$1,000-2,000

LEARN MORE

PROVENANCE:
with L.P. Bresset & Fils, Paris, where acquired in 1986 by the present owner.



THE COLLECTION OF ANNE H. BASS

■35

A PAIR OF EARLY GEORGE III MAHOGANY ARMCHAIRS

ATTRIBUTED TO WILLIAM VILE, CIRCA 1760

The rectangular back and seat covered in polychrome *moiré* silk, flanked by out-scrolled arms with floral terminals issuing trailing vinery above blind fretwork cartouches draped with fully sculpted floral garlands, the apron densely carved with shells, C-scrolls, flowers, and foliage on blind fretwork carved legs draped with garlands joined by scrolled brackets, on guttae feet and previously raised on casters; with variations to carving and dimensions; *en suite with lot 37*
40 in. (101.6 cm.) high, 28¾ in. (73 cm.) wide, 30¾ in. (78.1 cm.) deep
\$200,000-400,000

LEARN MORE

PROVENANCE:
Commissioned by Anthony Ashley-Cooper, 4th Earl of Shaftesbury (1711-1771), for St. Giles's House, Wimborne, Dorset.
By descent at St. Giles's House, to Anthony Ashley-Cooper, 10th, Earl of Shaftesbury (1938-2004), by whom sold.
With French & Company, Inc., New York (four armchairs, including lot 37 in this sale)
Acquired from the above by Anne H. Bass on 20 April 1984.





THE COLLECTION OF ANNE H. BASS

■.36

A VICTORIAN MAHOGANY PARTNERS' DESK

THIRD QUARTER 19TH CENTURY

The shaped top inset with a faux leather inlay, on two conforming pedestals each inset with three short drawers
30½ in. (77.5 cm) high, 66 in. (168 cm.) wide, 46½ in. (118 cm.) deep
\$4,000-6,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■37

A PAIR OF EARLY GEORGE III MAHOGANY LIBRARY ARMCHAIRS

ATTRIBUTED TO WILLIAM VILE, CIRCA 1760

The rectangular backs and seats covered in polychrome *moiré* silk, flanked by out-scrrolled arms with floral terminals issuing trailing vinery above blind fretwork cartouches draped with fully sculpted floral garlands, the aprons densely carved with shells, C-scrolls, flowers, and foliage on blind fretwork carved legs draped with garlands joined by scrolled brackets, on guttae feet previously with casters; variations to carving and dimensions; *en suite with lot 35*
40 in. (101.6 cm.) high, 28½ in. (72.4 cm.) wide, 31 in. (78.7 cm.) deep (2)
\$200,000-400,000

LEARN MORE

PROVENANCE:
Commissioned by Anthony Ashley-Cooper, 4th Earl of Shaftesbury (1711-1771), for St. Giles's House, Wimborne, Dorset.
By descent at St. Giles's House, to Anthony Ashley-Cooper, 10th, Earl of Shaftesbury (1938-2004), by whom sold.
With French & Company, Inc., New York (four armchairs, including lot 35 in this sale)
Acquired from the above by Anne H. Bass on 20 April 1984.



THE COLLECTION OF ANNE H. BASS

■38

A CHARLES II SILVER TWO-HANDLED PORRINGER AND COVER

MARK OF ROBERT SMYTHIER, LONDON, 1683

Tapering cylindrical on a stepped foot, the sides chased in the *Chinoiserie* taste with large fountains with dolphins and figures amongst fantastical plants, with two beaded caryatid scroll handles, the low domed cover similarly chased with birds and fantastical plants, with openwork acanthus finial, *marked on side of body, underside of cover with maker's mark*

10 in. (25.4 cm.) wide, over handles

30 oz. 4 dwt. (939 gr.)

\$15,000-25,000

LEARN MORE

PROVENANCE:

Acquired from S.J. Phillips Ltd., London, 31 August 1982.



THE COLLECTION OF ANNE H. BASS

■.39

A GEORGE II SILVER SALVER

MARK OF EDWARD CORNOCK, LONDON, 1726

Square with in-curved corners and molded rim, on four bracket feet, the center engraved with a coat-of-arms within a foliate cartouche, *marked on underside*
10¾ in. (27.3 cm.) square
32 oz. 14 dwt. (1,017 gr.)
The arms are those of Hetherington of North Cray Place impaled by another.
\$4,000-6,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 11 April 1984.



THE COLLECTION OF ANNE H. BASS

■•40

A CHINESE-STYLE PARCEL-GILT
AND FAUX-HUANGHUALI LOW
TABLE

SECOND HALF 20TH CENTURY

The rectangular top raised on straight legs with pad feet
16 in. (40.6 cm.) high; 47 in. (119.4 cm.) wide; 23 ½ in. (60.3 cm.) deep
\$800-1,200

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•41

LEONARDO MARINI
(TURIN 1737-1806)

Two costume designs, Suonatori Cinesi and Cidari

(i) inscribed ‘Suonatori Cinesi’ (lower center) and numbered ‘24.’ (upper right); (ii) inscribed ‘Cidari’ (lower center) and numbered ‘17.’ (upper right)
black chalk, pen and black ink, watercolor, fragmentary watermark coat of arms
12⅞ x 8¾ in. (32.6 x 22.5 cm)
\$3,000-5,000

LEARN MORE

PROVENANCE:
Marquis de Carails.
Anonymous sale; Christie's, New York, 11 January 1989, part of lots 83 and 84.

(2)



THE COLLECTION OF ANNE H. BASS

•42

LEONARDO MARINI
(TURIN 1737-1806)

Two costume designs, Guardie Imperiali and Soldati Cinesi

(i) inscribed ‘Guardie Imperiali’ (lower center) and numbered ‘22.’ (upper right)
(ii) inscribed ‘Soldati Cinesi.compare’ (lower center) and numbered ‘23.’ (upper right)
black chalk, pen and black ink, watercolor, fragmentary watermark coat of arms
12⅞ x 8¾ in. (32.6 x 22.5 cm) (2)
\$3,000-5,000

LEARN MORE

PROVENANCE:
Marquis de Carails.
Anonymous sale; Christie's, New York, 11 January 1989, part of lot 84.



THE COLLECTION OF ANNE H. BASS

•43

LEONARDO MARINI
(TURIN 1737-1806)

Two costume designs, *Tartari and Cacciatori Cinesi*

(i) inscribed 'Tartari - Comparsa' (lower center) and numbered '19.' (upper right)
(ii) inscribed 'Cacciatori Cinesi.comparsa' (lower center) and numbered '25.' (upper right)
(2)

\$3,000-5,000

LEARN MORE

PROVENANCE:
Marquis de Carails.
Anonymous sale; Christie's, New York, 11 January 1989, part of lots 83 and 84.



THE COLLECTION OF ANNE H. BASS

■•44

A PAIR OF GEORGE I SILVER CANDLESTICKS

MARK OF MATTHEW COOPER I, LONDON, 1715

On domed stepped hexagonal bases, engraved with a coat-of-arms within foliate mantling, with knopped stems and hexagonal sockets, *marked on undersides, the sockets with leopard's head erased*

7½ in. (19 cm.) high

28 oz. (871 gr.)

the arms are those of Phipps for Sir Constantine Henry Phipps (1656-1723) Lord Chancellor of Ireland.

\$4,000-6,000

(2)

LEARN MORE

PROVENANCE:

Sir Constantine Henry Phipps (1656-1723) Lord Chancellor of Ireland.
Acquired from S.J. Shrubsole, New York, 15 March 1983.



THE COLLECTION OF ANNE H. BASS

■45

A PAIR OF WILLIAM AND MARY
STAINED FIELD MAPLE AND
BURR WALNUT CANDLESTANDS

IN THE MANNER OF COXED AND WOSTER, POSSIBLY DUTCH, CIRCA
1700

Each octagonal-form top supported on a tripod base
37½ in. (95.3 cm.) high, 12½ in. (31.8 cm.) diameter
\$7,000-10,000

(2)

LEARN MORE

PROVENANCE:
With Mallett & Son Ltd., London;
Acquired from the above by Mark Hampton and supplied to Anne H. Bass in 1984.





THE COLLECTION OF ANNE H. BASS

■•46

A GEORGE I WALNUT STOOL

CIRCA 1725

Of rectangular form with cream upholstered slip seat, above a shaped frieze, raised on cabriole legs terminating in pad feet
17 in. (43 cm.) high, 20 ¼ (51.4 cm.) in. wide, 16 ½ in. (42 cm.) deep
\$800-1,200

LEARN MORE

PROVENANCE:
Acquired from M&D Seligmann Antiques, London, by Anne H. Bass in 1995.



THE COLLECTION OF ANNE H. BASS

•47

A CHINESE EXPORT REVERSE
PAINTED MIRROR DEPICTING
TWO PICT WARRIORS

QING DYNASTY, LATE 18TH/EARLY 19TH CENTURY, AFTER THE 1588
ENGRAVING BY THEODOR DE BRY

In a foliate-carved and pierced giltwood frame
18½ in. (47 cm.) high; 21¼ in. (55.25 cm.) wide; 2 in. (5 cm.) deep (framed)
\$4,000-6,000

LEARN MORE

PROVENANCE:
Acquired from Christopher Hodsoll, London, by Anne H. Bass in 1992.



THE COLLECTION OF ANNE H. BASS

■•48

A REGENCE ORMOLU-MOUNTED AND GREEN-AND-GILT JAPANNED COMMODE

PROBABLY NORTH EUROPEAN, CIRCA 1725, THE DECORATION
EXTENSIVELY REFRESHED, BUT PROBABLY RETAINING ELEMENTS
OF THE ORIGINAL SCHEME

Bow-front with two short drawers over two long drawers, overall gilt-decorated in the *chinoiserie* taste with figures, birds and flora on a green ground, the proper left upper drawer applied with a letter in an old hand
33¾ in. (86 cm.) high, 38¼ in. (97.5 cm.) wide, 23 in. (58.5 cm.) deep
\$3,000-5,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■.49

A SET OF SIX GEORGE III SILVER-GILT BEAKERS

MARK OF WILLIAM BURWASH AND RICHARD SIBLEY, LONDON, 1809

Cylindrical with applied border of flowerheads and foliage to the upper rim, engraved on the sides with a crest, *marked on undersides*
2½ in. (5.3 cm.) high
8 oz. 14 dwt. (271 gr.)
\$3,000-5,000

LEARN MORE

PROVENANCE:
Probably acquired from James Robinson, New York, before February 1989.



THE COLLECTION OF ANNE H. BASS

■50

A GEORGE II SILVER SALVER

MARK OF ABRAHAM BUTEUX, LONDON, 1728

Square with incurved corners and molded rim, the center engraved with a coat-of-arms within a Baroque strapwork and brickwork cartouche with baskets of flowers, on four bracket feet, *marked on underside and engraved with scratchweight 64=18*
13¾ in. (35 cm.) square
64 oz. 4 dwt. (1,997 gr.)
The arms are those of Cholmondeley impaling another.
\$6,000-9,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 23 February 1983.



THE COLLECTION OF ANNE H. BASS

■51

A SET OF FOUR GEORGE II IRISH
SILVER CANDLESTICKS

MARK OF JOHN LAUGHLIN SR., DUBLIN, CIRCA 1755

On stepped shaped square bases with knopped stems, engraved on the bases with a crest, *marked on base rim and underside, further engraved with number and scratchweight to undersides*

8 in. (20.3 cm.) high

62 oz. 8 dwt. (1,941 gr.)

\$8,000-12,000

(4)

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 6 December 1988.



THE COLLECTION OF ANNE H. BASS

■•52

A PAIR OF GERMAN ROYAL SILVER MEAT DISHES

MARK OF FRANZ ANTON HANS NUBELL, HANOVER, CIRCA 1820

Shaped oval with ribbon-tied reeded rims, the borders engraved with the script monogram of King George III below the Royal crown, *marked on underside*
18³/₈ in. (47.3 cm.) long
123 oz. 16 dwt. (3,850 gr.)
\$4,000-6,000

LEARN MORE

PROVENANCE:
Commissioned in the 1820s by King George III of Great Britain, Ireland and Hanover for use at Herrenhausen, the Royal Residence in Hanover.
By descent in the Royal Family of Great Britain and Hanover to King William IV (1765-1837), then to his brother, Prince Ernst Augustus, 1st Duke of Cumberland, later King of Hanover (1771-1851), then to his son, King George V of Hanover (1819-1878), until sold by the family in the early 20th century.
The Patiño Collection: Important English and Continental Silver and Silver-Gilt; Christie's, New York, 28 October 1986, lot 245.
Acquired from James Robinson Inc., New York, 7 November 1986.



THE COLLECTION OF ANNE H. BASS

■•53

A GEORGE II SILVER BOWL

MARK OF PEZE PILLEAU, LONDON, 1738

Shaped circular with fluted sides, the interior rim flat-chased with rocaille and scalework, later engraved on the side with two crests, on a stepped circular foot, *marked on underside*

6½ in. (16.5 cm.) diameter

12 oz. 12 dwt. (392 gr.)

\$2,000-3,000

LEARN MORE

PROVENANCE:
Anonymous sale; Christie's, New York, 14 June 1982, lot 117.
Acquired from S.J. Phillips, Ltd., London, 16 December 1985.



THE COLLECTION OF ANNE H. BASS

■•54

A PAIR OF GEORGE III CREAM AND GREEN-PAINTED OPEN ARMCHAIRS

CIRCA 1780

Each with a cartouche-form back, with fluted and open and inscrolled arms, supported on straight and tapered front legs with splayed back legs, one inscribed ‘A8550’ in white chalk to front seat-rail and incised with roman numerals ‘IIII’ twice to rails and to the underside of each arm, the other similarly inscribed ‘A8550’ in white chalk but to the back seat-rail and incised once with roman numeral ‘VI’ to rails and also to the underside of each arm, both covered in a cream-ground floral printed cotton
36½ in. (92.7 cm.) high, 25 in. (63.5 cm.) wide, 18 in. (45.7 cm.) deep (2)
\$5,000-8,000

LEARN MORE

PROVENANCE:
Acquired from Stair & Company, New York, by Anne H. Bass in 1993.



THE COLLECTION OF ANNE H. BASS

55

GEORG DIONYSIUS EHRET
(ERFURT 1708-1770 LONDON)

Hymenocalis Ovata: Ovata Spiderlily

signed, inscribed and dated 'PANCRATIUM spatha multiflora, foliis ovatis nervolis.
Linn./G.D. Ehret. pinxit./1762' (lower right)
pencil, watercolor and bodycolor on vellum
18⅞ x 12½ in. (46 x 32 cm.)
\$15,000-25,000

LEARN MORE

PROVENANCE:
with Eyre and Hobhouse, London, 1984, where purchased by the present owner.



THE COLLECTION OF ANNE H. BASS

56

GEORG DIONYSIUS EHRET
(ERFURT 1708-1770 LONDON)

Iris Latifolia (English Iris)

signed, inscribed and dated 'IRIS foliis margine coniventibus,/corollis imberbibus. Hort.
Cliff/ G. D. Ehret. pinxit 1764' (lower right)
pencil, watercolor and bodycolor on vellum
17½ x 12⅝ in. (44.5 x 32 cm.)
\$20,000-30,000

LEARN MORE

PROVENANCE:
with Eyre and Hobhouse, London, 1984, where purchased by the present owner.



THE COLLECTION OF ANNE H. BASS

57

GEORG DIONYSIUS EHRET
(ERFURT 1708-1770 LONDON)

Cassel's Queen of the Gypsies: Auricula with butterfly

signed and dated 'G.D. Ehret. pinxit 1756.' (lower right) and inscribed 'Cassels Queen of the Gypsies' (lower center)
pencil and watercolor, heightened with bodycolor on vellum
19⅞ x 13¾ in. (48.7 x 35 cm.)
\$25,000-35,000

LEARN MORE

PROVENANCE:
with Hazlitt, Gooden & Fox, London, 1988, where purchased by the present owner.



THE COLLECTION OF ANNE H. BASS

■58

A GROUP OF WEDGWOOD
MAJOLICA GREEN-GLAZED
SALAD OR DESSERT PLATES

19TH CENTURY, IMPRESSED UPPERCASE MARKS, SOME WITH DATE
CYPHERS

Comprising:
Nineteen molded with a large central grape leaf in a tightly woven basket, 8⅞ in. (20.6
cm.) diameter
Seventeen molded as a sunflower in a shallow basket, 8⅞ in. (21.2 cm.) diameter

Together with:
A similar English majolica green-glazed oval dish molded with overlapping leaves, the
stems forming the handles, 12 in. (30.4 cm.) long (37)
\$1,200-1,800

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•59

THREE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' OVAL PLATTERS

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, PATTERN
NO. 20, SHAPE NOS. 3520 AND 375

Each painted in the classic pattern with a specimen flower named in Latin on the
underside, the paneled border suspending pairs of leaves from gilt bosses, gilt dentil rim,
comprising:

A pair of very large oval platters, 20½ in. (52 cm.) long

An oval platter, 18 in. (45.7 cm.) long

\$3,000-5,000

LEARN MORE

(3)



THE COLLECTION OF ANNE H. BASS

■60

THIRTY-SEVEN ROYAL
COPENHAGEN PORCELAIN
'FLORA DANICA' SALAD OR
DESSERT PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE
NO. 3573

Each in the classic pattern, painted with a specimen flower named in Latin on the
underside within a paneled border suspending pairs of leaves from gilt bosses, gilt dentil
rim
7 5⁄8 in. (19.4 cm.) diameter (37)
\$10,000-15,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•61

A GEORGE III MAHOGANY KETTLE STAND

CIRCA 1780

The square top with a 'Gothick' fretwork gallery, possibly later, a candle-slide below,
on canted square spreading legs joined by a pierced X-stretcher and on recessed brass
castors

24¾ in. (63 cm.) high, 15 in. (38.5 cm.) wide, 15 in. (38.5 cm.) deep

\$2,000-3,000

LEARN MORE





THE COLLECTION OF ANNE H. BASS

■62

A QUEEN ANNE SILVER TEAPOT

MARK OF AUGUSTINE COURTAULD I, LONDON, 1712

Pear shaped and on a circular foot, with wood scroll handle and scroll spout, the domed hinged cover with spherical finial, *marked on underside and flange of cover, underside with scratchweight 14=17*
7¾ in. (18.7 cm.) long, over handle and spout
15 oz. 2 dwt. (470 gr.) gross weight
\$4,000-6,000

LEARN MORE

PROVENANCE:
The Collection of the Late J. Harold Crang; Sotheby's, New York, 16 June 1988, lot 214.
Acquired from S.J. Shrubsole, New York, 17 June 1988.



THE COLLECTION OF ANNE H. BASS

■63

A GEORGE I SILVER HOT MILK JUG

MARK OF JONATHAN NEWTON, LONDON, 1721

Of octagonal baluster form, on a domed foot and with hinged domed cover with baluster finial, with scroll wood handle, the spout with a drop below, *marked on underside, the flange of cover with lion passant*
6⅞ in. (17.4 cm.) high
13 oz. 2 dwt. (407 gr.) gross weight
\$3,000-5,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 7 July 1978.



THE COLLECTION OF ANNE H. BASS

■•64

A GEORGE II SILVER SALVER

MARK OF JOHN TUITE, LONDON, 1726

Square with in-curved corners and upturned rim, on four bracket feet, the center engraved with a coat-of-arms within a Baroque strapwork and brickwork cartouche with two seated Bacchic figures, the corners with foliate cartouches enclosing script mirror cypher *RS* and owl crests, *marked on underside and with engraved scratchweight 54=6, further with a later French control mark to the rim*

13⅞ in. (33.3 cm.) square

52 oz. 6 dwt. (1,627 gr.)

The arms are those of Standish impaling Howard for Ralph Standish (1670-1755) of Standish, co. Lancaster, and his wife Lady Phillippa Howard (1678-1731), daughter of Henry Howard, 6th Duke of Norfolk.

\$5,000-8,000

LEARN MORE

PROVENANCE:

Ralph Standish (1670-1755) of Standish, co. Landcaster, and his wife Lady Phillippa Howard (1678-1731).

Acquired from S.J. Shrubsole, New York, 11 June 1980.



THE COLLECTION OF ANNE H. BASS

■65

**FOURTEEN PARIS
(DUC D'ANGOULEME)
PORCELAIN DINNER PLATES
AND TWENTY-FOUR PARIS
(LE TALLEC) PORCELAIN
DEMITASSE CUPS AND SAUCERS**

THE PLATES CIRCA 1790, IRON-RED STENCILLED MANUFACTURE/DE
MONSIEUR LE DUC/D'ANGOULEME/A PARIS MARK; THE CUPS AND
SAUCERS WITH BLUE AND IRON-RED SCRIPT MARKS

Each plate with a pink rose within a blue and gilt beaded medallion, the basin with gilt dots and green leaves, the border with further rose medallions alternating with bands of green ribbon and colorful vines, gilt line rim; the cups with panels of flowers within iron-red bands gilt with dots

10 in. (25.4 cm.) diameter, the plates (62)
\$1,500-2,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•66

A PAIR OF FRENCH GILT-BRONZE
AND RED-PAINTED LAMPS

LAST QUARTER 19TH CENTURY

Of vase form, now electrified
29½ in. (75 cm.) (with fitments)
\$1,000-1,500

LEARN MORE

(2)



THE COLLECTION OF ANNE H. BASS

■•67

A PAIR OF ENGLISH WALNUT AND MAHOGANY SIDE TABLES

INCORPORATING 18TH CENTURY ELEMENTS

Each with a gadrooned top, foliate-carved knees and four claw-and-ball feet, the underside of each inscribed in yellow chalk '5801 / 163'
29 in. (74 cm.) high, 44¼ in. (112.5 cm.) wide, 23¾ in. (60.5 cm.) deep
\$5,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

68

DAVID HOCKNEY (B. 1937)

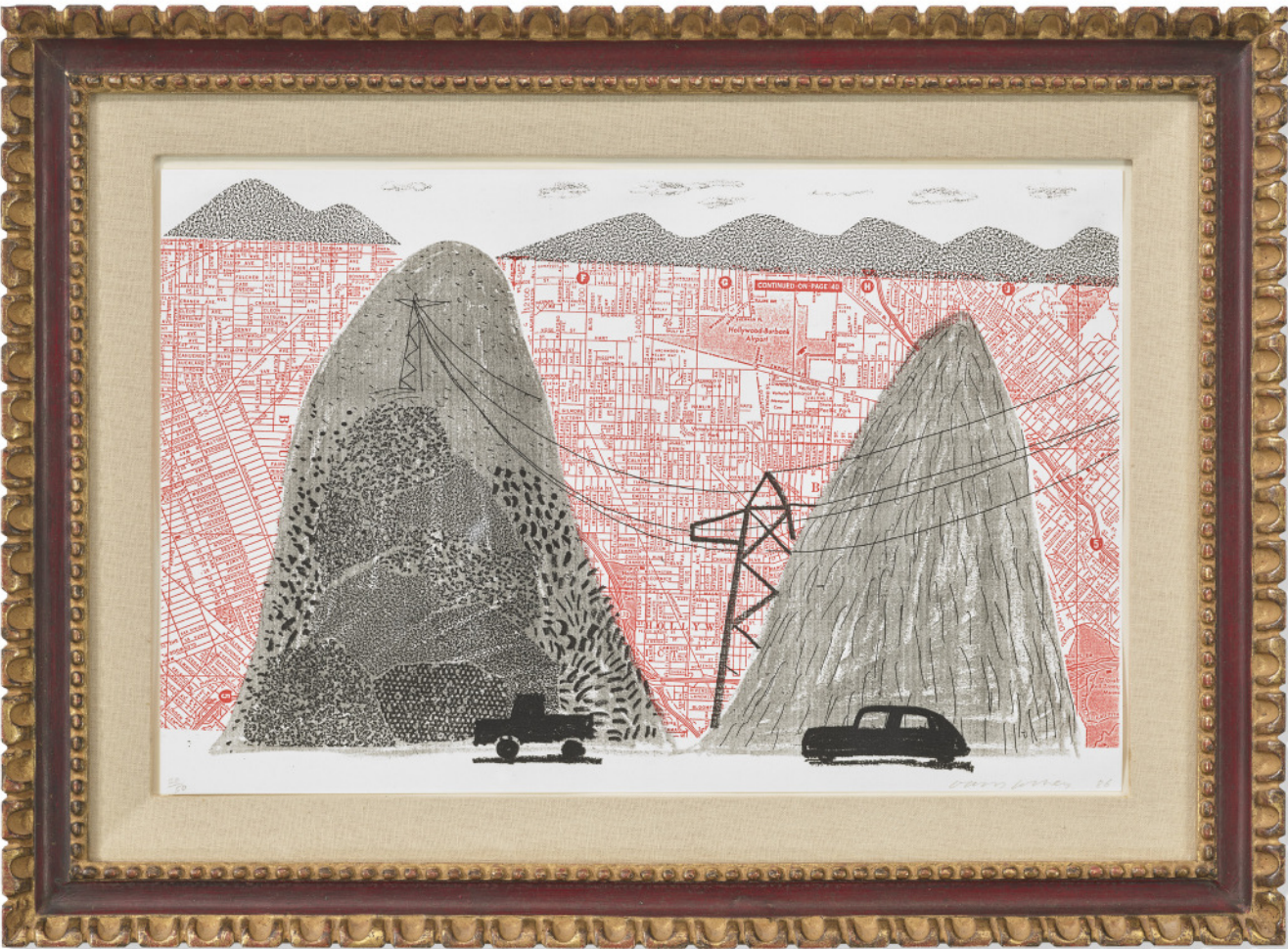
Mulholland Drive

home made print in colors executed on an office color copy machine, on Arches text rag paper, 1986, signed and dated in pencil, numbered 20/50, published by the artist, with his blindstamp, the full sheet, in generally very good condition, in the original artist's frame

Sheet: 11 x 17 in. (279 x 430 mm.)

\$10,000-15,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

69

PABLO PICASSO (1881-1973)

Peintre au fauteuil, modèle et spectatrice

etching, on Richard de Bas paper, 1963, signed in pencil, numbered 12/50 (there were also fifteen artist's proofs), published by galerie Louise Leiris, Paris, 1965, with full margins, in generally very good condition, framed
Image: 9 x 12⅞ in. (229 x 327 mm.)
Sheet: 14⅜ x 18¾ in. (365 x 476 mm.)
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■70

A RUSSIAN BRASS-MOUNTED MAHOGANY ARMCHAIR

CIRCA 1790-1800

The rectangular back enclosing a starburst in an oval frame, centering an oval brass plaque embossed with a Bacchic scene, on tapering square legs with brass-inlaid fluting
39½ in. (100.5 cm.) high, 22¼ in. (57 cm.) wide, 21¼ in. (55.5 cm.) deep

\$5,000-8,000

LEARN MORE

PROVENANCE:
Acquired from Florian Papp, Inc., New York, by Anne H. Bass in 1993.



THE COLLECTION OF ANNE H. BASS

■71

A RESTAURATION ORMOLU-
MOUNTED AND MIRROR-INSET
MAHOGANY LIT D'ALCOVE

CIRCA 1820-1840

The top rails rounded, each supported by twinned columns in front of a mirror plate and on an oval plinth, the outer rail with an ormolu relief mount depicting Apollo in his sun chariot
48½ in. (123.5 cm.) high, 80¾ in. (205.5 cm.) wide, 59½ in. (151.5 cm.) deep
\$3,000-5,000

LEARN MORE

PROVENANCE:
Anonymous sale; Sotheby's, New York, 27 March 1993, lot 335.
Acquired from the above sale by Anne H. Bass.



THE COLLECTION OF ANNE H. BASS

■72

A RUSSIAN BRASS-MOUNTED MAHOGANY SIDE CHAIR

CIRCA 1790-1800

The rectangular back enclosing a starburst in an oval frame, centering an oval brass plaque embossed with a Bacchic scene, on tapering square legs with brass-inlaid fluting
36½ in. (93 cm.) high, 20 in. (51 cm.) wide, 19 in. (48.5 cm.) deep

\$3,000-5,000

LEARN MORE

PROVENANCE:
Anonymous sale; Sotheby's, New York, 27 March 1993, lot 350.
Acquired from the above sale by Anne H. Bass.



THE COLLECTION OF ANNE H. BASS

73

FOURTEEN RUSSIAN PORCELAIN
DINNER PLATES FROM THE
SERVICE OF THE ORDER OF ST.
VLADIMIR

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, CIRCA 1783-1785

Each shaped circular with gilt border, decorated in the center with the Star of the Order,
the borders painted with the sash and the cross of the Order, *all marked under bases*
with blue underglaze factory marks
9¼ in. (23.5 cm.) diameter
\$15,000-25,000

(14)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

74

A SET OF FOUR GEORGE II SILVER SECOND COURSE DISHES

MARK OF JOHN HUGH LE SAGE, LONDON, 1728

Octagonal with circular wells and gadrooned rims, the borders engraved with a coat-of-arms beneath a viscount's coronet, *marked on undersides*
11¼ in. (28.6 cm.) diameter
156 oz. 18 dwt. (4,880 gr.)
The arms are those of Hamilton impaling Bentinck for James Hamilton, 1st Baron Clanboye, co. Down, 1st Viscount of the City of Limerick, and later 1st Earl of Clanbrassil (1694-1758), and his wife Lady Harriet Bentinck (1705-1792), daughter of William Bentinck, 1st Earl of Portland.
\$10,000-15,000

LEARN MORE

PROVENANCE:
James Hamilton, 1st Baron Clanboye, co. Down, 1st Viscount of the City of Limerick, and 1st Earl of Clanbrassil (1694-1758), and his wife Lady Harriet Bentinck (1705-1792).
R.D. Vivian, Esq.; Sotheby's, London, 19 October 1961, lot 129.
A New York Collector; Christie's, New York, 16 October 1985, lot 326 (*en suite* with lots 321-327).
Acquired from S.J. Shrubsole, New York, 11 December 1985.



THE COLLECTION OF ANNE H. BASS

■75

A REGENCY PATINATED-
METAL MOUNTED FIGURED-
MAHOGANY AND PARCEL-
BRONZED BREAKFRONT
BOOKCASE

EARLY 19TH CENTURY

In the Greek Revival taste, each section with a scrolling pediment top and quirked ovolo molding, the uprights headed by patinated metal wreaths and applied with patinated metal busts atop bronzed wood consoles, the cabinet section fitted with fossil marble and with scrolling consoles spacing its four doors, the reverse applied with three old paper labels printed 'MAPLE'S DEPOSITORY' and stamped 'SN FURMESS, ESQ' 94¾ in. (241 cm.) high, 95¾ in. (243.5 cm.) wide, 22½ in. (57.5 cm.) deep \$10,000-15,000

LEARN MORE

PROVENANCE:
Acquired from Christopher Hodson Ltd., London, by Anne H. Bass in 1992.



THE COLLECTION OF ANNE H. BASS

■•76

A PAIR OF EGYPTIAN REVIVAL MAHOGANY, PARCEL-EBONIZED, AND PARCEL-GILT TORCHERES

CIRCA 1870, AND RE-USING REGENCY TERMINALS ATTRIBUTED TO
CHIPPENDALE THE YOUNGER

Each square base surmounted with winged snakes centering a monogram 'CEF'
39½ in. (100.3 cm.) high, 11 in. (28 cm.) diameter

(2)

\$3,000-5,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•77

A PAIR OF WILLIAM III SILVER CANDLESTICKS

MAKER'S MARK RS MULLET ABOVE, BELOW, AND BETWEEN, LONDON, 1695

On stepped square bases with cut corners and gadrooned borders, with fluted stems and detachable square nozzles with cut corners and gadrooned rims, engraved on the bases and nozzles with a crest, the undersides scratch engraved with initials *W T-E W I-E*, *marked on undersides, the nozzles apparently unmarked*

8¼ in. (21 cm.) high

24 oz. 8 dwt. (758 gr.)

The crest is possibly that of Waterhouse.

\$4,000-6,000

(2)

LEARN MORE

PROVENANCE:
Possibly Anonymous sale; Christie's, London, 3 December 1941, lot 55.
Acquired from S.J. Shrubsole, New York, 8 November 1984.



THE COLLECTION OF ANNE H. BASS

■78

A SET OF ELEVEN GEORGE III SILVER DINNER PLATES

MARK OF PAUL STORR, LONDON, 1804

Circular with gadrooned rims, the borders engraved with a coat-of-arms, and later engraved with a crest below a viscount's coronet, *marked on undersides, five engraved with numbers and scratchweights*
10 in. (25.4 cm.) diameter
214 oz. 12 dwt. (6,674 gr.)
The arms are those of Lefevre quartering Shaw impaling Whitbread, for Charles Shaw-Lefevre (1794-1888), later 1st Viscount Eversley of Heckfield, and his wife Emma Laura (d.1857), daughter of Samuel Whitbread and Lady Elizabeth Grey, whom he married in 1817.

\$6,000-9,000

LEARN MORE

PROVENANCE:
Charles Shaw-Lefevre (1794-1888), later 1st Viscount Eversley of Heckfield, Speaker of the House of Commons.
Acquired from S.J. Shrubsole, New York, 16 May 1986.



THE COLLECTION OF ANNE H. BASS

■•79

**A SET OF EIGHT WORCESTER
(BARR, FLIGHT & BARR)
PORCELAIN FAUX MARBLE
DESSERT PLATES**

CIRCA 1807-1813, BROWN PRINTED ROYAL PORCELAIN WORKS AND
IMPRESSED CROWNED MONOGRAM MARKS

Each faux grey-marble plate with a gilt band at the rim reserved with husks
8⅛ in. (20.5 cm.) diameter
\$1,000-1,500

(8)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•80

CHRISTIAN LACROIX (B. 1951)

Group of four prints

the set of four decorative prints, 1987-1988
one signed in pencil
12 ½ in. (31.75 cm.) x 9 ¼ in. (23.5 cm.) (the largest); 7 in. (17.8 cm.) x 5 in. (12.7 cm.) (the smallest)
\$800-1,200

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■81

A LOUIS XVI POLYCHROME-PAINTED WINDOW BENCH

POSSIBLY NORTH ITALIAN, CIRCA 1790

The arms carved with flowerheads and *entrelac*, on six turned and fluted legs, the later polychrome-painted decoration with red accents and dark green edges on a cream ground, with traces of an earlier gilded scheme, the underside of the seat rails spuriously stamped *JACOB - FRS -* and inscribed *'V4937'* in black ink, and again in red chalk, and inscribed *'B'* once in white chalk
32 in. (81.5 cm.) high, 57¾ in. (147 cm.) wide, 17¼ in. (44 cm.) deep
\$2,000-3,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•82

A PAIR OF GEORGE III POLYCHROME-PAINTED ARMCHAIRS

IN THE MANNER OF JOHN LINNELL, CIRCA 1780

Each carved with ribbon-tied crossed palms at the cresting, the downswept arms and their supports channeled and carved with scrolls, on ring-turned and fluted tapering legs, painted overall with green edges and red flowerheads and beading on a cream ground, the decoration refreshed, each with graphite inscription 'No 35...?' inside the back rail 37½ in. (95.3 cm.) high, 23 in. (58.4 cm.) wide, 19½ in. (49.5 cm.) deep (2)

\$3,000-5,000

LEARN MORE

PROVENANCE:
With Colefax and Fowler, London.
Acquired from the above by Mark Hampton in 1983 and supplied to Anne H. Bass.



THE COLLECTION OF ANNE H. BASS

83

BILL BRANDT (1904–1983)

Nude, London, 1952

gelatin silver print, mounted on board, printed later
signed in ink (mount, recto)
image/sheet: 13⅝ x 11½ in. (34.6 x 29.2 cm.)
mount: 18⅝ x 15⅝ in. (47.3 x 39.7 cm.)
\$6,000-9,000

LEARN MORE

PROVENANCE:
Sotheby's, New York, October 2, 1996, lot 219;
acquired from the above sale by the late owner.



THE COLLECTION OF ANNE H. BASS

84

MAN RAY (1890-1976)

Le Violon d'Ingres, 1924

gelatin silver print, printed later
signed and dated in the negative (recto); numbered '35 / 50' in ink by an unidentified
hand with stamped photographer's 'MAN RAY / PARIS' credit [Manford 32] and ADAGP
reproduction limitation [Manford M30] (verso)
image/sheet: 11⅞ x 8¼ in. (30.2 x 21 cm.)
This work is number thirty-five from an edition of fifty.
\$6,000-8,000

LEARN MORE

PROVENANCE:
Sotheby's, New York, October 2, 1996, lot 252;
acquired from the above sale by the late owner.



THE COLLECTION OF ANNE H. BASS

85

IRVING PENN (1917-2009)

Nude No. 143, New York, 1949-50

gelatin silver print
signed, dated and numbered '19011P-644' in pencil with stamped photographer's/Condé Nast copyright credit and edition information in ink (verso)
image: 15¾ x 15⅞ in. (40 x 38.4 cm.)
sheet: 19¾ x 15⅞ in. (50.2 x 40.3 cm.)
This work is from an edition of twenty-three.
\$20,000-30,000

LEARN MORE

PROVENANCE:
Robert Miller Gallery, New York;
acquired from the above by the late owner.



THE COLLECTION OF ANNE H. BASS

•86

ANDRÉ KERTÉSZ (1894-1985)

Mondrian’s Studio, 1926

gelatin silver print, printed later
stamped Estate copyright credit with number '2-0130-33-2-1-02' in ink and pencil
(verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 9¾ x 7¼ in. (24.8 x 18.4 cm.)
sheet: 8 x 10 in. (20.3 x 25.4 cm.)
\$4,000-6,000

LEARN MORE

PROVENANCE:
Robert Miller Gallery, New York;
acquired from the above by the late owner.



THE COLLECTION OF ANNE H. BASS

•87

ANDRÉ KERTÉSZ (1894-1985)

Martinique, January 1, 1972

gelatin silver print
stamped Estate copyright credit with number '7-0156-05-2-1-02' in ink and pencil (verso); credited, titled and dated on affixed gallery label (frame backing board)
image: 7⅞ x 9⅝ in. (19.4 x 24.4 cm.)
sheet: 8 x 9⅞ in. (20.3 x 25.1 cm.)
\$5,000-7,000

LEARN MORE

PROVENANCE:
Christie's, New York, October 3, 1996, lot 253;
acquired from the above sale by the late owner.



THE COLLECTION OF ANNE H. BASS

•88

ANDRÉ KERTÉSZ (1894-1985)

My Brother as a 'Scherzo,' Hungary, 1919

gelatin silver print, printed later
titled, dated and annotated in pencil with stamped Estate copyright credit with number '1-0009-02-2-1-01' in ink and pencil (verso)
image: 6⅞ x 9¾ in. (16.8 x 24.8 cm.)
sheet: 8 x 10 in. (20.3 x 25.4 cm.)
\$3,000-5,000

LEARN MORE

PROVENANCE:
Charles Cowles Gallery, New York;
acquired from the above by the late owner, 1991.



THE COLLECTION OF ANNE H. BASS

•89

ANDRÉ KERTÉSZ (1894-1985)

Paris, January 12, 1982

gelatin silver print
stamped Estate copyright credit with number '8-0308-03-2-1-13' in ink, dated in an
unknown hand in pencil (verso)
image: 9⅞ x 7 in. (24.4 x 17.8 cm.)
sheet: 10 x 8 in. (25.4 x 20.3 cm.)
\$2,000-3,000

LEARN MORE

PROVENANCE:
Charles Cowles Gallery, New York;
acquired from the above by the late owner, 1990.





The Dining Room

THE COLLECTION OF ANNE H. BASS

•90

A PAIR OF ENGLISH MOLDED,
CUT AND ETCHED GLASS
PHOTOPHORES

LATE 19TH/20TH CENTURY

Each shade etched with berried branches, the molded drip pans hung with droplets,
raised on spreading square base
20 ¾ in. (52.7 cm.) high; 6 in. (15.2 cm.) diameter
\$1,500-2,500

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•91

A SET OF FOUR CHROMED FLAT
STEEL 'BRNO' ARMCHAIRS

ORIGINALLY DESIGNED BY MIES VAN DER ROHE CIRCA 1930, OF
LATER MANUFACTURE BY KNOLL INTERNATIONAL

Covered in cream woven silk
31 ¼ in. (79.4 cm.) high; 23 in. (58.4 cm.) wide; 20 in. (50.8 cm.) deep
\$2,000-3,000 (4)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■92

A SET OF FOUR CHROMED FLAT
STEEL 'BRNO' ARMCHAIRS

ORIGINALLY DESIGNED BY MIES VAN DER ROHE CIRCA 1930, OF
LATER MANUFACTURE BY KNOLL INTERNATIONAL

Covered in cream woven silk
31 ¼ in. (79.4 cm.) high; 23 in. (58.4 cm.) wide; 20 in. (50.8 cm.) deep
\$2,000-3,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•93

A PAIR OF CREAM-PAINTED
AND FAUX-MARBLE
DECORATED DINING TABLES

DESIGNED BY MARK HAMPTON, MODERN

The circular tops above incurved triangular bases raised on bun feet
29 in. (74 cm.) high, 60½ in. (154 cm.) diameter (2)
\$2,000-4,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•94

A SET OF FOUR CHROMED FLAT
STEEL 'BRNO' ARMCHAIRS

ORIGINALLY DESIGNED BY MIES VAN DER ROHE CIRCA 1930, OF
LATER MANUFACTURE BY KNOLL INTERNATIONAL

Covered in cream woven silk
31 ¼ in. (79.4 cm.) high; 23 in. (58.4 cm.) wide; 20 in. (50.8 cm.) deep
\$2,000-3,000 (4)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•95

A SET OF FOUR CHROMED FLAT
STEEL 'BRNO' ARMCHAIRS

ORIGINALLY DESIGNED BY MIES VAN DER ROHE CIRCA 1930, OF
LATER MANUFACTURE BY KNOLL INTERNATIONAL

Covered in cream woven silk
31 ¼ in. (79.4 cm.) high; 23 in. (58.4 cm.) wide; 20 in. (50.8 cm.) deep
\$2,000-3,000

(4)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■96

A NEEDLEPOINT CARPET

BY J.M. PONTREMOLI, ENGLAND, CIRCA 1930

Signed J.M.P., executed with silk highlights in gros-point and petit-point, the pale blue ground centered by a Neoclassical medallion, flanked by swirling acanthi, within a wide border depicting griffins and dolphins
22 ft 9 in. (6.93 m.) x 12 ft. 1 in. (3.66 m.) (approximately)
\$20,000-30,000

LEARN MORE

PROVENANCE:
With S. Franses, Ltd., London.
Acquired from the above by Mark Hampton in 1988, and supplied to Anne H. Bass.



THE COLLECTION OF ANNE H. BASS

■97

EIGHTEEN RUSSIAN PORCELAIN DINNER PLATES FROM THE BABIGON SERVICE

BY THE IMPERIAL PORCELAIN FACTORY, ST. PETERSBURG, SIX FROM THE PERIOD OF NICHOLAS I (1825-1855), ELEVEN FROM THE PERIOD OF NICHOLAS II (1894-1917), ONE APPARENTLY UNMARKED

The center gilt with a rosette, the banded border with a grey panel gilt with an ivy vine flanked by concentric gilt and carmine dentil and filets, *all but one marked under base with underglaze blue or green factory marks*
9¾ in. (23.8 cm.) diameter (18)
\$8,000-12,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■98

AN ELIZABETH II SILVER FLATWARE SERVICE

MOST MARK OF C.J. VANDER LTD., LONDON, SECOND HALF 20TH
CENTURY

English Onslow pattern, comprising:

- Thirty-seven dessert spoons
- Twenty-nine soup spoons
- Twelve iced tea spoons
- Nineteen teaspoons
- Six citrus spoons
- Thirty-eight coffee spoons
- Thirty-five dinner forks
- Sixty-eight luncheon forks
- Thirty-six salad forks
- Six oyster forks
- Ten dinner knives
- Thirty-six luncheon knives
- Twenty-three butter spreaders
- Fourteen serving spoons
- Fourteen serving forks
- A sauce ladle
- Four cake servers
- Three sugar spoons with shell-form bowls;

Together with
A George II silver sauce ladle with shell-form bowl, *mark of William Turner, London, 1757*
A silver-plated soup spoon, *mark of Roberts & Belk, Sheffield, second half 20th century*
525 oz. 16 dwt. (16,352 gr.) weighable silver (393)

\$12,000-18,000



LEARN MORE

THE COLLECTION OF ANNE H. BASS

■•99

A SET OF THIRTY-FIVE AMERICAN SILVER GOBLETS

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA
1985

Of typical form, tapering cylindrical on a spreading circular foot, engraved with
monogram *AHB*, *marked on undersides*

6½ in. (16.5 cm.) high

218 oz. 16 dwt. (6,805 gr.)

The monogram *AHB* is for Anne Hendricks Bass (1941-2020).

\$3,000-5,000

(35)

LEARN MORE

PROVENANCE:
Acquired from Gorham Mfg. Co., Providence, Rhode Island, 28 June 1985.



THE COLLECTION OF ANNE H. BASS

■•100

A SET OF SEVENTY-NINE FRENCH SILVER CASTERS

MARK OF CARTIER, PARIS, SECOND HALF 20TH CENTURY

Tapering octagonal with screw-off pierced covers, fifty-six in seven fitted Cartier boxes, *marked on undersides Cartier STERLING*
1⅜ in. (3.5 cm.) high
17 oz. 12 dwt. (547 gr.)
\$1,000-1,500

LEARN MORE

(79)



THE COLLECTION OF ANNE H. BASS

■•101

A SET OF FOUR GEORGE III SILVER ENTREE DISHES

MARK OF HENRY GREEN, LONDON, 1794

Shaped square with incurved corners, gadrooned rims, engraved in the center with a coat-of-arms below an earl's coronet, the undersides later engraved with initials *GDW*, *marked on sides, the undersides numbered and with scratchweights*

10⅞ in. (25.7 cm.) square

106 oz. 14 dwt. (3,318 gr.)

The arms are those of Campbell quartering the Lordship of Lorne and Stewart impaling Gavin for John Campbell, 4th Earl of Breadalbane, later 1st Marquess of Breadalbane (1762-1834) of Taymouth Castle, Perthshire and his wife Mary Gavin, daughter of David Gavin of Langton House, Berwickshire, whom he married in 1793.

(4)

\$3,000-5,000

LEARN MORE

PROVENANCE:

John Campbell, 4th Earl of Breadalbane, later 1st Marquess of Breadalbane (1762-1834) of Taymouth Castle, Perthshire.

George D. Widener (1861-1912), Philadelphia, Pennsylvania.

The Collection of the Late George D. Widener, Philadelphia; Christie's, New York, 22 October 1984, lot 320.

Acquired from James Robinson Inc., New York, 6 December 1984.



THE COLLECTION OF ANNE H. BASS

■102

A PAIR OF GEORGE III SILVER
ENTREE DISHES AND COVERS
WITH SILVER-PLATED WARMING
STANDS

MARK OF JAMES YOUNG, LONDON, 1791

Octagonal with reeded rims, the covers with screw-off reeded ring handles, engraved on insides of covers and dishes with a crest, the stands with reeded bracket handles and on four acanthus and paw feet, *marked on tops of covers and undersides of dishes, dot numbered, the stands apparently unmarked*
14 in. (35.5 cm.) long, over handles
89 oz. 12 dwt. (2,787 gr.), weighable silver
\$3,000-5,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, March 1979.



THE COLLECTION OF ANNE H. BASS

■•103

A SET OF FOUR GEORGE III SILVER MEAT DISHES

MARK OF ANDREW FOGELBERG AND STEPHEN GILBERT, LONDON,
1792

In two sizes, each oval with ribbon-tied reeded rims, the borders engraved with crest,
marked on undersides
19¼ in. (48.8 cm.) long, the larger
209 oz. 2 dwt. (6,503 gr.)
The crest is that of Child or Childe.
\$4,000-6,000

LEARN MORE

PROVENANCE:
Acquired from James Robinson Inc., New York, 5 October 1983.

(4)



THE COLLECTION OF ANNE H. BASS

■104

A PAIR OF GEORGE II SILVER SAUCEBOATS

MARK OF THOMAS FARREN, LONDON, 1735

Each oval, on a stepped oval foot, with shaped rim and capped scroll handle, *marked on underside*
7¾ in. (18.7 cm.) long, over handle
23 oz. (715 gr.)
\$3,000-5,000

(2)

LEARN MORE

PROVENANCE:
Acquired from James Robinson Inc., New York, 7 December 1982.



THE COLLECTION OF ANNE H. BASS

■105

A SET OF FOUR GEORGE I SILVER CANDLESTICKS

MARK OF THOMAS FARREN, LONDON, 1725

Each on square base with incurred corners, with baluster stem and spool shaped socket, the bases engraved with a crest within a baroque cartouche, *marked on undersides and engraved with numbers 2, 6, 7, and 8*
6¾ in. (16.2 cm.) high
51 oz. 4 dwt. (1,592 gr.)
\$8,000-12,000

LEARN MORE

PROVENANCE:
Acquired from James Robinson, Inc., New York, 14 March 1983.



THE COLLECTION OF ANNE H. BASS

■•106

AN EXTENSIVE ASSEMBLED SUITE OF TABLE LINENS

PRESUMABLY ITALIAN, MODERN

A large quantity of white hem stitched linen tablecloths and various napkins, comprising rectangular fingertip towels, square dinner napkins, square dessert napkins, square tablecloths in two sizes, and mint green circular and oval damask under cloths

21 x 21 in. (54.3 x 53.3 cm.) - dinner napkins

13 x 13 in. (33 x 33 cm.) - dessert napkins

10 ½ x 15 in. (27 x 38 cm.) - fingertip towels

36 x 36 in. (91.5 x 91.5 cm.) - white tablecloths

108 x 54 in. (274.3 x 137 cm.) - white tablecloths

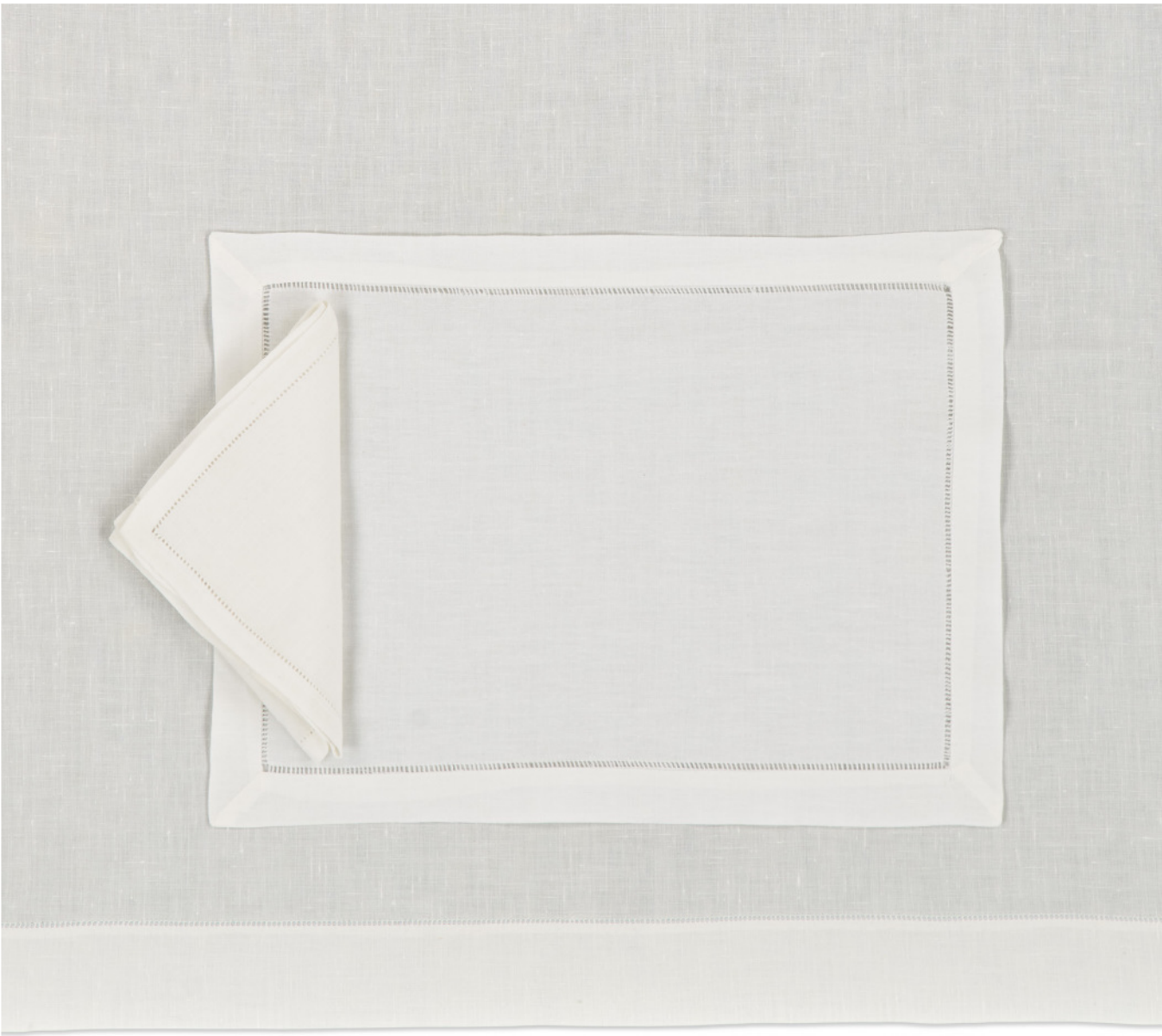
100 x 155 in. (254 x 393.7 cm.) - green oval under cloths

114 in. (289.6 cm.) diameter - green circular under cloths

\$600-800

(400)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•107

A GEORGE II SILVER SALVER

MARK OF PETER ARCHAMBO I, LONDON, 1731

Shaped circular with molded rim, on three scroll feet, *marked on underside and numbered 28*

14¼ in. (36.2 cm.) diameter

53 oz. 16 dwt. (1,673 gr.)

\$2,000-3,000

LEARN MORE

PROVENANCE:
Estate of the Late Edith Kane Baker; Sotheby's Parke Bernet, New York, 28-29 October 1977, lot 575.



THE COLLECTION OF ANNE H. BASS

■108

A GROUP OF FORTY-ONE SEVRES
PORCELAIN 'FEUILLE DE CHOU'
DINNER PLATES AND A SALAD
BOWL

MID-18TH CENTURY, INTERLACED L'S MARKS, VARIOUS PAINTER'S,
GILDER'S AND INCISED MARKS, SOME POSSIBLY LATER DECORATED

All painted with scattered flowers, the border with loose bouquets within blue and gilt
cabbage leaf cartouches

9¾ in. (24.8 cm.) diameter, the plates

9 in. (22.9 cm.) diameter, the bowl

\$10,000-15,000

(42)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•109

A SUITE OF COTTON PLACEMATS AND NAPKINS

LATE 20TH CENTURY

Comprising a large quantity of circular Jesurum placemats with embroidery and cutwork details and scalloped edges with matching square Jesurum napkins, and a group of unlabeled circular placemats with embroidery and cutwork details and scalloped edges with matching square napkins

15.75 in. (40 cm.) - Jesurum circular placemats

16.5 x 16.5 in. (42 x 42 cm.) - Jesurum napkins

14-16 in. (36-41 cm.) - circular placemats (one 14 in. diameter, the remainder 16 in.)

19 x 19 in. (48 x 48 cm.) - unlabeled napkins

(155)

\$400-600

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•110

A GEORGE II SILVER SALVER

MARK OF WILLIAM PARADISE, LONDON, 1725

Hexafoil with upturned rim and on three bracket feet, engraved in the center with a coat-of-arms within a baroque foliate and strapwork cartouche, *marked on surface*
11⁷/₈ in. (30.2 cm.) diameter
26 oz. 16 dwt. (833 gr.)
The arms are those of Peckham of Nyton, co. Sussex, quartering another impaling another.

\$3,000-5,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Phillips Ltd., London, 31 August 1982.



THE COLLECTION OF ANNE H. BASS

■•111

A DERBY PORCELAIN PART DESSERT SERVICE

CIRCA 1782-1800, PUCE CROWN, CROSSED BATONS AND D MARKS
TO MOST

Painted in the Chelsea style with a stem of cherries or plums, scattered flowers, nuts and insects, the fluted or lobed borders with gilt line rims, comprising:
Two lozenge-shaped dishes
Two circular dishes
An oblong octagonal dish
Thirteen plates
Five dessert plates, slightly earlier in date, unmarked and of a slightly different profile
12⅓ in. (31.7 cm.) long, the lozenge-shaped dishes (23)
\$2,500-3,500

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•112

A SUITE OF ORGANZA APPLIQUE SCROLL TABLE LINENS

LATE 20TH CENTURY

Comprising a matching suite of circular placemats and square napkins with all around foliate detail in three sizes, together with three circular tablecloths and coordinating napkins with scalloped edges and corner detail

90 in. diameter - tablecloths

20 x 20 in. (51 x 51 cm.) - napkins with corner detail

9.5 x 9.5 in. (24 x 24 cm.) - small napkins

10 x 10 in. (25.5 x 25.5 cm.) - medium napkins

11.5 x 11.5 in. (29 x 29 cm.) - large napkins

12 in. (30.5 cm.) diameter - circular placemats

(74)

\$400-600

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•113

A GEORGE II SILVER SALVER

MARK OF DAVID WILLAUME II, LONDON, 1737

Shaped circular with molded rim, on four leaf-capped shell and scroll feet, *marked on underside and engraved 29*
16⅞ in. (41 cm.) diameter
55 oz. 10 dwt. (1,726 gr.)
\$2,000-3,000

LEARN MORE

PROVENANCE:
Estate of the late Edith Kane Baker; Sotheby's Parke Bernet, New York, 28-29 October 1977, lot 576.



THE COLLECTION OF ANNE H. BASS

■•114

A SUITE OF LINEN AND COTTON AND LACE TABLE LINENS

LATE 20TH CENTURY

Comprising a set of rectangular placemats with lace border and eyelet details with matching square napkins and a cream linen set of rectangular placements with lace border and matching square linen napkins, together with three cotton tablecloths with eyelet border

- 11 x 16 ½ in. (28 x 42 cm.) - lace and eyelet placemats (including lace)
- 15 ¾ x 15 ¾ in. (40 x 40 cm.) - matching lace and eyelet placemats (excluding trim)
- 12 ½ x 18 in. (32 x 46 cm.) - cream linen placemats (including lace)
- 24 ½ x 24 ½ in. (62 x 62 cm.) - matching cream linen napkins
- 93 x 93 in. (236 x 236 cm.) - eyelet border tablecloths

(31)

\$400-600

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•115

A GEORGE II SILVER SALVER

MARK OF THOMAS TEARLE, LONDON, 1726

Octofoil with upcurved rim and on four bracket feet, engraved to the center with a coat-of-arms within foliate mantling, *marked on surface*
11⅞ in. (28.2 cm.) diameter
29 oz. 10 dwt. (917 gr.)

The arms are those of Jackson impaling Shallcross, for Roger Jackson (d.1743) of Ashborne and Shallcross, co. Derby and his wife Frances, daughter and eventually co-heir of John Shallcross (b.c.1622-1733), Sheriff of Derbyshire. Roger and Frances’ marriage was childless so the Shallcross estates passed to his nephew Simon Jackson.
\$3,000-5,000

LEARN MORE

PROVENANCE:
Roger Jackson (d.1743) of Ashborne and Shallcross, co. Derby.
Acquired from S.J. Phillips, Ltd. London, 16 December 1985.



THE COLLECTION OF ANNE H. BASS

■•116

A SUITE OF EMBROIDERED ORGANZA AND LINEN PLACEMATS AND NAPKINS

LATE 20TH CENTURY

Comprising a quantity of circular organza placemats embroidered with butterflies and ferns with matching organza napkins, and a group of circular linen placemats bearing champagne foliate embroidery with matching linen napkins

15.75 in. (40 cm.) - circular placemats with fern and butterfly embroidery

19.25 x 19.25 in. (49 x 49 cm.) - napkins with fern and butterfly embroidery

15.5 in. (39 cm.) - circular placemats with champagne embroidery

18.75 x 19.75 in. (47 x 50 cm.) - napkins with champagne embroidery

(60)

\$400-600

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•117

A GEORGE II SILVER SALVER

MARK OF JOHN TUITE, LONDON, 1733

Shaped square with molded rim and on four leaf-capped scroll feet, the center engraved with a coat-of-arms within a baroque strapwork and brickwork cartouche flanked by masks, *marked on underside*
16¼ in. (41.2 cm.) square
66 oz. (2,053 gr.)
The arms are those of Pringle impaling another.
\$5,000-8,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 29 January 1985.



THE COLLECTION OF ANNE H. BASS

■•118

A SUITE OF LINEN TABLECLOTHS AND NAPKINS

FRETTE, LATE 20TH CENTURY/ EARLY 21ST CENTURY

Comprising a set of rectangular linen placemats with concentric eyelet border with matching square napkins, together with white linen dinner napkins with double eyelet border, two off white cotton tablecloths by E. Braun with eyelet detail and one white linen tablecloth with eyelet detail

19 ¾ x 15 ¼ in. (50 x 39 cm.) - placemats with concentric eyelet border

17 ½ x 17 ½ in. (44.5 x 44.5 cm.) - matching napkins with concentric border

22 x 22 in. (56 x 56 cm.) - napkins with double eyelet border

92 x 87 in. (234 x 221 cm.) - E. Braun & Co. tablecloths

67 x 208 in. (170 x 528 cm.) - linen tablecloth with eyelet details

(79)

\$400-600

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•119

A GEORGE II SILVER SALVER

MARK OF EDWARD VINCENT, LONDON, 1736

Shaped circular with molded rim and on four scroll feet, the center engraved with a coat-of-arms in a baroque strapwork cartouche flanked by demi-herms and flowering boughs, *marked on underside and with engraved scratchweight 50=16*
14 in. (35.5 cm.) diameter
48 oz. 18 dwt. (1,521 gr.)

The arms are those of Harrison quartering Medley impaling Dealtry for John Harrison of Lincoln and Norton Place, Lincolnshire (1701-1768) and his wife Elizabeth Dealtry (d.1769), daughter of William Dealtry of Gainsborough, widow of Philip Jenkinson of Lincoln, whom he married in 1732. Their son John Harrison of Norton Place (1738-1811) was M.P. for Great Grimsby and then Thetford. He commissioned John Carr of York to build a fine Palladian house Norton Place.

\$4,000-6,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 9 May 1983.



THE COLLECTION OF ANNE H. BASS

■•120

A PAIR OF GEORGE III SILVER MEAT DISHES

MARK OF MATTHEW BOULTON AND JOHN FOTHERGILL, BIRMINGHAM, 1776

Shaped oval with ribbon-tied reeded rim, the border engraved with a coat-of-arms in a lozenge flanked by foliage, *marked on undersides*
19⅞ in. (48.5 cm.) long
116 oz. 4 dwt. (3,614 gr.)
The arms are those of Montagu quartering Monthermer impaling Robinson, for Elizabeth Montagu (1718-1800), widow of Edward Montagu (1692-1776) a wealthy Northumbrian landowner and grandson of Edward Montagu, 1st Earl of Sandwich. Elizabeth was the daughter of Matthew Robinson (1694-1778) of West Layton and Edgeley in Yorkshire.
\$3,000-5,000

LEARN MORE

PROVENANCE:
Elizabeth Montagu (1718-1800), a literary critic and writer, patron of the arts and one of the leaders of the Blue Stocking Society.
Probably acquired from James Robinson, New York, April 1987, as a set of eight in various sizes.



THE COLLECTION OF ANNE H. BASS

■•121

A GEORGE II SILVER SALVER

MARK OF JOHN TUITE, LONDON, 1728

Shaped square, with molded rim and on four scroll feet, the center engraved with a coat-of-arms within a Baroque foliate cartouche enclosed by a circular reserve, *marked on underside and with scratchweight 47=4*
13 in. (33 cm.) square
45 oz. 16 dwt. (1,424 gr.)
The arms are those of Hawkins impaling another.
\$3,000-5,000

LEARN MORE

PROVENANCE:
Anonymous sale; Christie's, London, 15 June 1938, lot 65.
Acquired from James Robinson Inc., New York, 3 June 1986.



THE COLLECTION OF ANNE H. BASS

■•122

A PAIR OF GEORGE II ROYAL AMBASSADORIAL SILVER MEAT DISHES

MARK OF SIMON LE SAGE, LONDON, 1759

Shaped oval with gadrooned rim, the borders engraved with the Royal arms flanked by
the initials *GR*, *marked on underside*
18⅞ in. (46 cm.) long
124 oz. 4 dwt. (3,863 gr.)
\$4,000-6,000

(2)

LEARN MORE

PROVENANCE:
Thomas Hay, 9th Earl of Kinnoull (1710-1787), Ambassador to Portugal in 1759, then by
descent to his nephew,
Robert Auriol Hay-Drummond, 10th Earl of Kinnoull (1751-1804), then to his son,
Thomas Robert Hay-Drummond, 11th Earl of Kinnoull (1785-1866), then to his fourth son,
Charles Rowley Hay-Drummond (1836-1918), of Cromlix, Dunblane, Perthshire then to
his son,
Colonel Arthur William Henry Hay-Drummond (1862-1953) of Cromlix, Dunblane,
Perthshire, sold,
Colonel Arthur Hay-Drummond of Cromlix, Dunblane, Perthshire; Christie's, London, 13
June 1929, lot 40.
Acquired from S.J. Shrubsole, New York, 1 May 1985.



THE COLLECTION OF ANNE H. BASS

■•123

A GEORGE II SILVER TEAPOT

MARK OF PAUL DE LAMERIE, LONDON, 1746

Globular, on a molded circular foot, with angled spout and ebonized wood handle, engraved on one side with a cypher below an earl's coronet, the lift-off stepped domed cover with ebonized wood finial, *marked on underside and flange of cover, the underside further engraved with scratchweight 14*15*
7½ in. (19.3 cm.) long, over handle and spout
14 oz. 18 dwt. (463 gr.) gross weight
\$5,000-8,000

LEARN MORE

PROVENANCE:
Niall Diarmid Campbell, 10th Duke of Argyll (1872-1949), sold,
The Trustees of His Grace the Duke of Argyll; Christie's, London, 9 July 1941, lot 36.
Acquired from S.J. Phillips Ltd., London.



THE COLLECTION OF ANNE H. BASS

■124

A GEORGE I SILVER COFFEE POT

MARK OF THOMAS FARREN, LONDON, 1721

Octagonal with stepped base rim, scroll spout and ebonized wood handle, the hinged domed cover with baluster finial, *marked on underside, flange of cover with lion passant*
10½ in. (25.6 cm.) high
32 oz. 4 dwt. (1,001 gr.) gross weight
\$3,000-5,000

LEARN MORE

PROVENANCE:
Acquired from S.J. Shrubsole, New York, 3 November 1977.



THE COLLECTION OF ANNE H. BASS

■•125

A GEORGE I SILVER TEAPOT

MARK OF THOMAS FARREN, LONDON, 1721

Octagonal pear-form, engraved on one side with a coat-of-arms in a lozenge within a baroque cartouche, with scroll spout and wood handle, the conforming hinged domed cover with wood knob finial, engraved on underside **M** over **WLM**, *marked on underside and flange of cover*
6½ in. (16.5 cm.) high
18 oz. 4 dwt. (566 gr.) gross weight
The arms of a widow are those of de Havilland of Guernsey impaling Le Marchant of Guernsey. It is possible the arms are for Martha Le Marchant née de Havilland (1716-1782), widow of William Le Marchant (1716-1768) as suggested by the initials on the base, however, the correct arrangement is for the arms of the wife to appear on the right. They are reversed in this instance.

\$3,000-5,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■•126

A GEORGE I SILVER COFFEE POT

THE BASE WITH MARK OF EDWARD YORK OVERSTRIKING THAT OF SAMUEL LEA, THE COVER WITH MARK OF SAMUEL LEA STRUCK TWICE, LONDON, 1719

Tapered octagonal with stepped base rim, with scroll spout and wood handle, the hinged cover with baluster finial, later engraved on one side with a coat-of-arms in a lozenge within foliate mantling, the other side also later engraved with a second coat-of-arms in strapwork mantling, later engraved on the underside *Presented to Elizabeth Montagu 1754* and with block initials *E+M*, marked on underside and flange of cover
10 in. (25.4 cm.) high
32 oz. 18 dwt. (1,023 gr.) gross weight
The arms are those of Butler and Montagu.
\$3,000-5,000

LEARN MORE

PROVENANCE:
A European Collector; Christie's, London, 12 July 1983, lot 164.
Acquired from S.J. Shrubsole, New York, 18 August 1983.



THE COLLECTION OF ANNE H. BASS

■•127

TWO SETS OF ENGLISH CERAMIC LEAF-MOLDED DESSERT PLATES

THE FIRST LATE 18TH CENTURY, IMPRESSED SMALL WEDGWOOD
UPPERCASE MARKS; THE SECOND SET OF PLATES SECOND
QUARTER 19TH CENTURY, IMPRESSED ANCHOR MARKS, PATTERN
NO. 1656

Comprising:
Eleven Wedgwood pearlware gilt-white molded dessert plates with a large leaf in a
basket, 8⅞ in. (20.5 cm.) diameter
Twelve Davenport celadon-ground plates with green veined gilt leaves, 8⅞ in. (21 cm.)
diameter (23)
\$1,000-1,500

LEARN MORE



THE COLLECTION OF ANNE H. BASS

■128

A SET OF FOUR GEORGE III SILVER-GILT DESSERT DISHES

MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1799

Each shell-form with fluted sides, the inner rim engraved with with strapwork panels and latticework, engraved to the centers with a coat-of-arms beneath an earl's coronet, *marked on undersides*

9⅞ in. (23.2 cm.) wide

73 oz. 10 dwt. (2,286 gr.)

The arms are those of Edgcumbe with Hobart in pretence for Richard Edgcumbe, 2nd Earl of Mount-Edgcumbe (1764-1839), Lord Lieutenant and Vice-Admiral of Cornwall.

(4)

\$10,000-15,000

LEARN MORE

PROVENANCE:
Richard Edgcumbe, 2nd Earl of Mount-Edgcumbe (1764-1839).
Presumably Philip Hill (d.1944), financier and collector of Windlesham Moor, Surrey, then to his widow,
Phyllis Lytton Hill (1898-1984), who married Alfred Warwick Bryant (d.1971) in 1947, sold, Mrs. Warwick Bryant; Christie's, London, 12 October 1955, lot 135.
Antenor Patiño (1896-1982), Bolivian tin magnate and collector, sold, The Patiño Collection: Important English and Continental Silver and Silver-Gilt; Christie's, New York, 28 October 1986, lot 23.
Acquired from James Robinson Inc., New York, 7 November 1986.



THE COLLECTION OF ANNE H. BASS

129

MANUEL NERI (1930-2021)

Makiko No. 4

incised with the artist's signature, number and date 'NERI 1981/83 2/4' (on the underside of the wood)
painted bronze and wood
sculpture: 26 x 12¼ x 11¾ in. (66 x 31.1 x 29.8 cm.)
overall: 68 x 13½ x 12½ in. (172.7 x 34.3 x 31.8 cm.)
Executed in 1981-1983. This work is number two from an edition of four.
\$15,000-20,000

LEARN MORE

PROVENANCE:
Private collection
Acquired from the above by Anne H. Bass, New York



THE COLLECTION OF ANNE H. BASS

130

FRANK STELLA (1936-2024)

River of Ponds I, from Newfoundland Series

lithograph in colors, on Arjomari paper, 1971, signed and dated in pencil, numbered 29/78 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with wide margins, framed
Image: 32 x 32 in. (815 x 815 mm.)
Sheet: 37⁷/₈ x 38 in. (963 x 966 mm.)
\$8,000-12,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

131

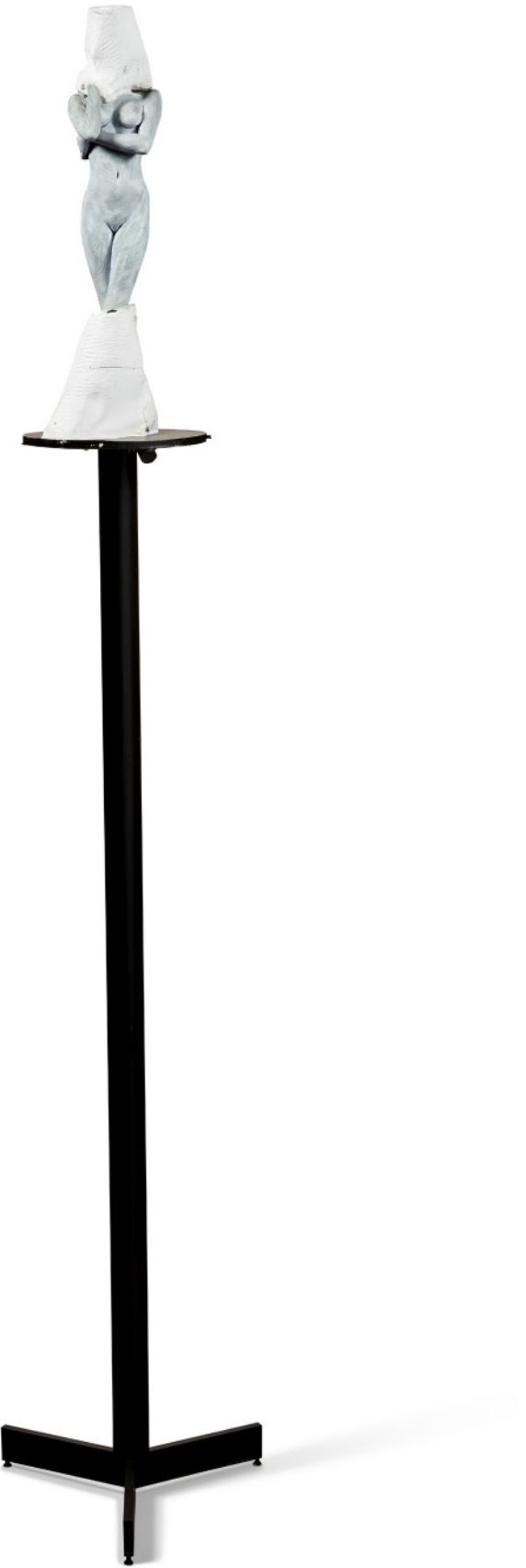
ROBERT GRAHAM (1938-2008)

Figure I-E

bronze, oil and plaster
60 x 8 x 9 in. (152.4 x 20.3 x 22.9 cm.)
Executed in 1989-1990.
\$6,000-8,000

LEARN MORE

PROVENANCE:
Robert Miller Gallery, New York
Acquired from the above by Anne H. Bass, New York, 1990



THE COLLECTION OF ANNE H. BASS

132

FRANK STELLA (1936-2024)

River of Ponds II, from Newfoundland Series

lithograph in colors, on Special Arjomari paper, 1971, signed and dated in pencil, numbered 28/78 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with margins, framed
Image: 31⅞ x 31⅞ in. (809 x 908 mm.)
Sheet: 37⅞ x 37⅞ in. (962 x 962 mm.)
\$8,000-12,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•133

A GOLD COURCHEVEL LEATHER
RETOURNÉ KELLY 28 WITH
GOLD HARDWARE

HERMÈS, 1993

GRADE: 2
28 w x 20 h x 10 d cm
Includes lock, keys, clochette and Christie's dust bag.
\$4,000-6,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•134

A MARRON OSTRICH SELLIER
KELLY 32 WITH GOLD
HARDWARE

HERMÈS, 1997

GRADE: 2
32 w x 23 h x 10 d cm
Includes lock, keys, clochette and Christie's dust bag.
\$5,000-7,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•135

**A MARRON D'INDE CALF BOX
LEATHER SELLIER KELLY 28
WITH GOLD HARDWARE**

HERMÈS, 1993

GRADE: 2.5
28 w x 20 h x 10 d cm
Includes lock, keys, clochette, shoulder strap and Christie's dust bag.
\$4,000-6,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•136

**A BLEU INDIGO CALF BOX
LEATHER RETOURNÉ KELLY 28
WITH GOLD HARDWARE**

HERMÈS, 1995

GRADE: 2
28 w x 20 h x 10 d cm
Includes lock, keys, clochette, shoulder strap and Christie's dust bag.
\$4,000-6,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•137

A BLACK CALF BOX LEATHER
RETOURNÉ KELLY 28 WITH
GOLD HARDWARE

HERMÈS, 1995

GRADE: 2
28 w x 20 h x 10 d cm
Include lock, keys, clochette and Christie's dust bag.
\$4,000-6,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•138

A SET OF TWO: A BLACK CALF
BOX LEATHER BOLIDE 31 & A
NOISETTE COURCHEVEL BOLIDE
31 WITH GOLD HARDWARE

HERMÈS, 1995

BAG ONE GRADE: 2
BAG TWO GRADE: 2.5

31 w x 24 h x 12 d cm

BAG ONE: Includes lock, shoulder strap and Christie's dust bag. Keys not included.

BAG TWO: Includes lock, keys, clochette, shoulder strap and Christie's dust bag. (2)

\$3,000-4,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

139

ALEXANDER CALDER (1898-1976)

Encircled Star

steel and brass wire and string
10½ x 10¾ x 10¾ in. (26.7 x 27.3 x 27.3 cm.)
Executed *circa* 1938.
\$150,000-200,000

LEARN MORE

PROVENANCE:

Perls Galleries, New York

Acquired from the above by Anne H. Bass, New York, 1972



THE COLLECTION OF ANNE H. BASS

•140

DAVID WEBB DIAMOND AND GOLD 'ST. GEORGE' BRACELET

Round diamonds, textured 18k yellow gold and platinum, circa 1969, signed David Webb, Webb

Diamonds: approximately 132 round with approximate total weight of 4.50 - 5.00 carats

Size/Dimensions: inner continuous circumference 15.3 cm (6 in); inner diameter 5.7 cm (2¼ in)

Weight: 143.2 grams

\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•141

DAVID WEBB DIAMOND HOOP EARRINGS

Round diamonds, 18k yellow gold and platinum, signed Webb

Diamonds: approximately 82 round with approximate total weight of 4.50 - 5.50 carats

Size/Dimensions: 3.8 x 1.9 cm (1½ x ¾ in)

Gross Weight: 35.3 grams

\$8,000-12,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•142

DAVID WEBB MULTI-GEM AND
BAROQUE CULTURED PEARL
NECKLACE

Round, oval and pear-shaped rubies, carved emeralds, oval cabochon sapphires,
baroque cultured pearls, 18k yellow gold, signed Webb

Size/Dimensions: 37.4 cm (14¾ in)

Gross Weight: 177.0 grams

\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•143

DAVID WEBB CULTURED PEARL,
MULTI-GEM AND DIAMOND
'TURKISH TURBAN' EARRINGS

Baroque cultured pearls of approximately 13.18 x 12.16 x 11.15 and 12.87 x 11.82 x 11.25 mm, carved rubies, sapphires and emeralds, round diamonds, 18k yellow gold and platinum, circa 1980, signed Webb

Diamonds: 36 round with an approximate total weight of 1.00 – 1.50 carats

Size/Dimensions: 2.8 x 2.8 cm (1⅛ x 1⅛ in)

Gross Weight: 34.7 grams

\$5,000-7,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•144

DAVID WEBB SET OF ROCK
CRYSTAL AND HAMMERED GOLD
JEWELRY

Rose-cut rock crystal and triangular rock crystal cabochon, hammered 18k yellow gold, each signed Webb

Size/Dimensions: US ring size 6; earrings 2.2 x 2.2 cm (7⁄8 x 7⁄8 in)

Gross Weight: 59.7 grams

\$5,000-7,000

LEARN MORE

(2)



THE COLLECTION OF ANNE H. BASS

•145

DAVID WEBB DIAMOND AND GOLD MALTESE CROSS PENDANT-NECKLACE

Round diamonds, 18k yellow gold and platinum, circa 1967, necklace signed David Webb, pendant brooch signed Webb, necklace convertible into a shorter necklace, pendant detachable and may be worn as a brooch

Diamonds: approximately 85 round with approximate total weight of 3.00 - 4.00 carats

Size/Dimensions: necklace at longest 62.2 cm (24½ in), without detachable element 45.7 cm (18 in); pendant brooch 6.1 x 5.4 cm (2¾ x 2⅛ in)
Gross Weight: 325.2 grams
\$20,000-30,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•146

DAVID WEBB BAROQUE
CULTURED PEARL AND
DIAMOND EARRINGS

Baroque cultured pearls, round diamonds, 18k yellow gold and platinum, each signed Webb

Diamonds: approximately 32 round with an approximate total weight of 1.20 - 1.40 carats

Size/Dimensions: 2.8 cm (1⅛ in)
Gross Weight: 36.3 grams
\$5,000-7,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•147

DAVID WEBB SET OF EMERALD AND DIAMOND JEWELRY

Carved rectangular emeralds, triangular, baguette and round diamonds, hammered 18k yellow gold and platinum, earrings circa 1973, each signed Webb

Diamonds (earrings): 32 round with an approximate total weight of 3.00 – 3.50 carats
Diamonds (ring): 2 triangular and 2 baguette with an approximate total weight of 1.50 – 1.75 carats
Total diamond weight of the set approximately 4.50 – 5.25 carats

Size/Dimensions: earrings 3.1 cm (1¼ in); US ring size 6
Gross Weight: 60.7 grams
\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•148

DAVID WEBB DIAMOND AND GOLD CHAIN CHOKER NECKLACE

Round diamonds, 18k yellow gold and platinum, signed Webb

Diamonds: approximately 40 round with approximate total weight of 3.75 - 4.25 carats

Size/Dimensions: 31.8 x 2.9 cm (12½ x 1.1/.8 in)

Gross Weight: 144.0 grams

\$10,000-15,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•149

DAVID WEBB DIAMOND AND
GOLD DOUBLE HOOP EARRINGS

Round diamonds, 18k yellow gold and platinum, signed Webb

Diamonds: approximately 108 round with approximate total weight of 8.00 - 10.00 carats

Size/Dimensions: 4.4 x 3.5 cm (1¾ x 1⅞ in)
Gross Weight: 48.9 grams

\$8,000-12,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•150

DAVID WEBB HAMMERED GOLD
'CELTIC CRESCENT' PENDANT
NECKLACE

Of crescent motifs, hammered 18k yellow gold, circa 1970, signed David Webb

Size/Dimensions: 35.6 x 11.4 cm (14 x 4½ in)

Gross Weight: 229.0 grams

\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•151

DAVID WEBB ENAMEL AND
GOLD HOOP EARRINGS AND
HAMMERED GOLD EARRINGS

One pair of white enamel and textured 18k yellow gold, one pair of hammered 18k yellow gold, each signed Webb, enamel with eye-visible chips

Size/Dimensions: enamel and textured gold earrings 3.2 x 1.6 cm (1¼ x 5⁄8 in); hammered gold earrings 3.2 x 2.0 cm (1¼ x ¾ in)
Gross Weight: 92.3 grams (2)
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•152

DAVID WEBB RUBY AND DIAMOND EARRINGS

Oval ruby cabochons, round and baguette-cut diamonds, 18k yellow gold and platinum, signed Webb

Rubies: 2 oval cabochons with approximate total weight of 20.00 - 22.00 carats
Diamonds: approximately 70 round and 18 baguette-cut with approximate total weight of 6.00 - 6.50 carats

Size/Dimensions: 2.9 x 2.5 cm (1½ x 1 in)
Gross Weight: 36.0 grams
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•153

DAVID WEBB SET OF MULTI-GEM
AND DIAMOND JEWELRY

Carved oval, oval and pear cabochon rubies, round cabochon sapphires, oval cabochon emerald, round diamonds, 18k yellow gold and platinum (bracelet only), each signed Webb

Size/Dimensions: inner circumference 15.8 cm (6¼ in), inner diameter 5.7 cm (2¼ in); US ring size 5¾
Gross Weight: 55.4 grams (2)
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•154

DAVID WEBB AMETHYST,
ENAMEL AND DIAMOND
EARRINGS

Oval amethyst cabochons, black enamel, round, square and rectangular-shaped diamonds, 18k yellow gold and platinum, signed Webb

Amethysts: 2 oval cabochons with approximate total weight of 38.00 - 40.00 carats
Diamonds: approximately 78 round and 4 square and rectangular-shaped with approximate total weight of 3.25 - 3.75 carats

Size/Dimensions: 3.2 x 2.9 cm (1¼ x 1⅞ in)
Gross Weight: 48.4 grams
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•155

DAVID WEBB SET OF AQUAMARINE AND DIAMOND JEWELRY

Rectangular-shaped aquamarines, round diamonds, hammered 18k yellow gold and platinum, earrings circa 1980, ring circa 1970, each signed Webb

Aquamarines (earrings): 2 rectangular-shaped with approximate total weight of 20.00 - 25.00 carats
Aquamarine (ring): measuring approximately 19.75 x 19.29 x 12.16 mm with approximate weight of 25.00 - 27.00 carats
Total weight of the aquamarine approximately 45.00 - 52.00 carats

Diamonds (earrings): approximately 60 round with approximate total weight of 2.25 - 2.75 carats
Diamonds (ring): approximately 20 round with approximate total weight of 1.00 - 1.50 carats
Total weight of the diamonds approximately 3.25 - 4.25 carats

Size/Dimensions: earrings 2.5 x 2.5 cm (1 x 1 in); ring measures as US ring size 4½, however, due to sizing beads, fits as between US ring size 5 and 6.
Gross Weight: 52.9 grams
\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•156

DAVID WEBB GROUP OF MULTI-
GEM, ENAMEL AND GOLD
EARRINGS

Baroque cultured pearls, lapis lazuli plaques, carved jade, carved citrine, black enamel, hammered 18k yellow gold and 18k yellow gold, jade earrings circa early 1970s, citrine earrings circa 1972, each signed Webb

Size/Dimensions: cultured pearl earrings 2.8 x 2.5 cm (1⅛ x 1 in); carved jade earrings 3.1 x 2.8 cm (1¼ x 1⅛ in); carved citrine earrings 3.1 x 3.1 cm (1¼ x 1¼ in)
Gross Weight: 114.0 grams
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•~157

DAVID WEBB LAPIS LAZULI AND CORAL BRACELET

Carved lapis lazuli stations, oval-shaped cabochon lapis lazuli, rectangular-shaped coral, 18k yellow gold, circa 1975, signed Webb

Size/Dimensions: 19.0 cm (7½ in)
Gross Weight: 100.2 grams

~Please note that this lot is made from or contains material that may be either protected or regulated. **This lot will be restricted to clients within the United States or to clients that collect the lot at Christie's New York.** Please check the relevant customs laws before bidding on this lot and see Section G5 of Conditions of Sale for definitions of cataloguing symbols and further information. Please contact Christie's Jewelry Department with any additional questions before bidding.

\$10,000-15,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•158

SET OF DAVID WEBB BAROQUE CULTURED PEARL, ENAMEL AND DIAMOND 'TWILIGHT' JEWELRY

Baroque cultured pearls, black enamel, round diamonds, 18k yellow gold and platinum, ring circa 1982, earrings circa 1985, each signed Webb

Diamonds (earrings): 42 round approximate total weight of 1.00 - 1.30 carats
Diamonds (ring): 30 round with approximate total weight of 0.80 - 0.90 carat

Size/Dimensions: earrings (1⅛ x 1⅛ in); US ring size 6
Gross Weight: 63.2 grams

\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•159

**BULGARI MULTI-GEM, DIAMOND
AND ONYX EARRINGS**

Square-shaped pink tourmalines and aquamarines, round diamonds, carved onyx
plaques, 18k yellow gold, each signed Bvlgari, each numbered

Size/Dimensions: 2.5 cm (1 in)
Gross Weight: 26.7 grams
\$6,000-8,000

LEARN MORE



•160

**BULGARI TWO PAIRS OF
HEMATITE EARRINGS**

Carved hematite, round diamonds (triangular earrings only), 18k yellow gold, each signed Bvlgari, each numbered, two tan Bulgari pouches

Diamonds: approximately 54 round with an approximate total weight of 1.40 - 1.60 carats

Size/Dimensions: hearts 3.1 cm (1¼), triangular 1.9 cm (¾ in)
Gross Weight: 51.9 grams

\$5,000-7,000

LEARN MORE

(2)



THE COLLECTION OF ANNE H. BASS

•161

**BULGARI GOLD 'TUBOGAS'
CHOKER AND TRI-COLORED
EARRINGS**

18k yellow, white and rose gold, each signed Bvlgari, each numbered

Size/Dimensions: necklace 32.3 x 3.8 cm (12¾ x 1½ in); earrings 3.1 x 1.2 cm (1¼ x ½ in)

Gross Weight: 267.7 grams

\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•162

BULGARI COIN, DIAMOND AND RUBY ‘MONETE’ EARRINGS

Two denarius coins, one depicting Emperor Vespasian and one depicting Emperor Otho, oval ruby cabochons, round diamonds, 18k yellow gold, signed Bvlgari

Diamonds: 46 round with an approximate total weight of 3.00 – 3.25 carats

Size/Dimensions: 2.5 cm (1 in)
Gross Weight: 28.5 grams
\$5,000-7,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•163

**BULGARI GOLD LONGCHAIN
NECKLACE**

18k yellow gold, signed Bvlgari, numbered

Size/Dimensions: 127 cm (50 in)

Gross Weight: 440.8 grams

\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•164

CARTIER COLORED SAPPHIRE,
ENAMEL AND DIAMOND
EARRINGS

Oval-shaped yellow sapphires, black enamel, round diamonds, yellow gold, signed
Cartier, numbered

Yellow sapphires: 2 oval-shaped with approximate total weight of 6.00 - 6.50 carats
Diamonds: approximately 52 round with approximate total weight of 1.25 - 1.75 carats

Size/Dimensions: 2.5 x 1.6 cm (1 x 5⁄8 in)
Gross Weight: 19.0 grams
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•165

SEAMAN SCHEPPS TWO
WOOD AND GOLD CURB LINK
BRACELETS

Wood links, 18k yellow gold, each signed Seaman Schepps, each with maker's mark, each numbered

Size/Dimensions: each 20.3 cm (8 in)
Gross Weight: 159.2 grams
\$8,000-12,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•166

**MIKIMOTO CULTURED PEARL
AND DIAMOND NECKLACE**

Round gray cultured pearls ranging from approximately 12.00 mm to 16.00 mm, round diamonds, 18k white gold, maker's mark

Size/Dimensions: 50.8 cm (20 in)

Gross Weight: 112.5 grams

\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•167

ANDREW CLUNN HAMMERED
GOLD BRACELET

Hammered 18k yellow gold, signed A. Clunn

Size/Dimensions: 17.1 x 2.3 cm (6¾ x 7⁄8 in)

Gross Weight: 99.5 grams

\$5,000-7,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•168

VAN CLEEF & ARPELS RUBY AND DIAMOND BRACELET

Round rubies and diamonds, 18k yellow gold (French marks), signed V.C.A, France, NY, numbered (partially indistinct)

Rubies: 12 round with approximate total weight of 3.50 - 4.00 carats

Diamonds: 13 round with approximate total weight of 3.25 - 3.75 carats

Size/Dimensions: 16.5 cm (6½ in)

Gross Weight: 41.9 grams

\$8,000-12,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•169

DIOR DIAMOND, ENAMEL AND MULTI-GEM HOOP EARRINGS

Round diamonds, multi-colored enamel, round and briolette-shaped amethysts and pink and green tourmalines, 18k white gold (French mark), signed Dior, numbered

Diamonds: approximately 270 round with an approximate total weight of 3.00 - 3.20 carats

Size/Dimensions: 2.8 x 2.5 cm (1⅛ x 1 in)

Gross Weight: 41.3 grams

\$10,000-15,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•170

**VAN CLEEF & ARPELS SET OF
DIAMOND BARRETTE CLIPS**

Half-moon, baguette and tapered baguette-cut diamonds, platinum, circa 1986, signed VCA, NY, S.O., numbered

Diamonds: 6 half-moon and approximately 66 baguette and tapered baguette-cut with approximate total weight of 5.00 - 7.00 carats

Size/Dimensions: 5.5 x 1.0 cm (2¼ x ¾ in)

Gross Weight: 20.9 grams

\$10,000-15,000

(2)

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•171

DIAMOND EARRINGS

Rose, old and single-cut diamonds, white gold

Diamonds: approximately 386 rose, old and single-cut with approximate total weight of 10.00 - 15.00 carats

Size/Dimensions: 7.6 cm (3 in)

Gross Weight: 42.7 grams

\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•172

ANTIQUE DIAMOND EN TREMBLANT BROOCH

Old-cut diamonds, silver-topped gold, circa 1870, accompanied by a fitted case

Diamonds: approximately 430 old-cut with an approximate total weight of 24.00 – 26.00 carats

Size/Dimensions: 15.2 x 7.6 cm (6 x 3 in)
Gross Weight: 45.5 grams

\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•173

PAIR OF DIAMOND EARRINGS

Old-cut diamonds, silver-topped gold and yellow gold

Diamonds: approximately 300 old-cut with an approximate total weight of 13.00 - 15.00 carats

Size/Dimensions: 5.7 cm (2¼ in)

Gross Weight: 40.8 grams

\$15,000-20,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•174

ANTIQUE DIAMOND AND PEARL BROOCH

Old-cut diamonds, button-shaped pearls, 18k gold and silver-topped gold, circa 1900,
please note that tassels are detachable

Diamonds: approximately 222 old-cut with an approximate total weight of 23.00 – 26.00
carats

Size/Dimensions: 15.8 x 5.7 cm (6¼ x 2¼ in); without tassels 7.6 x 5.7 cm (3 x 2¼ in)

Gross Weight: 50.8 grams

\$10,000-15,000

LEARN MORE

Please note that the pearls have not been tested for natural origin.



THE COLLECTION OF ANNE H. BASS

•175

DIAMOND AND CULTURED PEARL EARRINGS

Rose-cut diamonds, cultured seed pearls, green glass beads, silver-topped gold, circa late 19th century with later modifications

Size/Dimensions: 6.3 cm (2½ in)

Gross Weight: 18.7 grams

\$3,000-5,000

LEARN MORE

Please note that the pearls have not been tested for natural origin.



THE COLLECTION OF ANNE H. BASS

•176

MULTI-GEM, DIAMOND AND ENAMEL PENDANT NECKLACE

Tumbled emeralds, rectangular-shaped table-cut foiled-back green beryl, variously-shaped portrait-cut foiled-back diamonds, red, green and cream enamel, yellow gold, eye-visible areas of loss to the enamel, eye-visible areas of lac core deficient near the clasp, necklace string is loose and shows fraying, accompanied by a fitted case

Size/Dimensions: 43.2 cm (17 in), pendant drop length 6.4 cm (2½ in)
Gross Weight: 107.5 grams
\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•177

PAIR OF EMERALD, DIAMOND,
CULTURED PEARL AND ENAMEL
EARRINGS

Emerald beads, table-cut diamonds, near-round cultured pearls, multi-colored enamel, yellow gold

Size/Dimensions: 8.8 cm (3½ in)

Gross Weight: 60.5 grams

\$3,000-5,000

LEARN MORE

Please note that the pearls have not been tested for natural origin.

(2)



THE COLLECTION OF ANNE H. BASS

•178

DIAMOND, COLORED DIAMOND, CULTURED PEARL AND ENAMEL NECKLACE

Variously-shaped table-cut foil-backed diamonds, cultured seed pearl beads, green glass beads and plaques, green hardstone, green, white and red enamel, braided adjustable cord, yellow metal, enamel in fair condition

Size/Dimensions: central element approximately 19.0 x 5.0 cm (7½ x 2 in); adjustable cord longest length approximately 58.4 cm (23 in)
Gross Weight: 157.3 grams
\$5,000-7,000

LEARN MORE

Please note that the pearls have not been tested for natural origin.



THE COLLECTION OF ANNE H. BASS

•179

EMERALD, DIAMOND AND GOLD EARRINGS

Tumbled emerald beads, table-cut diamonds, yellow gold

Size/Dimensions: 4.4 cm (1¾ in)

Gross Weight: 24.3 grams

\$3,000-5,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•180

DIAMOND AND PEARL NECKLACE

Table-cut diamonds, seed pearls, yellow gold, cord

Size/Dimensions: cord adjustable, longest length 75.5 cm (29¾ in)

Gross Weight: 61.9 grams

\$5,000-7,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•181

INDIAN DIAMOND AND PEARL PENDANT EARRINGS

Variously-shaped table-cut diamonds, oval-shaped pearls of approximately 6.03 to 5.34 mm, yellow gold

Size/Dimensions: 8.2 x 4.4 cm (3¼ x 1¾ in)

Gross Weight: 43.5 grams

\$3,000-5,000

LEARN MORE

Please note that the pearls have not been tested for natural origin.



THE COLLECTION OF ANNE H. BASS

•182

ANTIQUE SOUTH INDIAN GOLD NECKLACE

Designed as a fringe with circular and cylindrical beads, yellow gold

Size/Dimensions: 37.4 cm (14¾ in)

Gross Weight: 175.0 grams

\$6,000-8,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•183

DIAMOND, CULTURED PEARL
AND ENAMEL TASSEL EARRINGS

Variously-shaped table-cut diamonds, round cultured pearls of approximately 6.80 to 5.42 mm, red and green enamel, green glass beads, yellow gold

Size/Dimensions: 5.7 x 3.1 cm (2¼ x 1¼ in)

Gross Weight: 50.1 grams

\$3,000-5,000

LEARN MORE

Please note that the pearls have not been tested for natural origin.



THE COLLECTION OF ANNE H. BASS

•184

EMERALD AND DIAMOND EARRINGS

Pear-shaped emerald beads, triangular-shaped rose-cut and single-cut diamonds, silver-topped gold and gold

Size/Dimensions: 6.3 x 4.4 cm (2½ x 1¾ in)

Gross Weight: 30.8 grams

\$3,000-5,000

LEARN MORE



THE COLLECTION OF ANNE H. BASS

•185

MULTI-GEM, DIAMOND AND ENAMEL BRACELET

Variously-shaped yellow and pink hardstones, orange garnet, emerald, and sapphire, oval and pear coral cabochons, baroque and round cultured pearls, variously-shaped diamonds, coral cabochons, green, red and white enamel, yellow gold, cord, circa late 19th century, please note all gemstones are fully backed

Size/Dimensions: 15.2 x 1.2 cm (6 x ½ in)

Gross Weight: 62.5 grams

~Please note that this lot is made from or contains material that may be either protected or regulated. **This lot will be restricted to clients within the United States or to clients that collect the lot at Christie's New York.** Please check the relevant customs laws before bidding on this lot and see Section G5 of Conditions of Sale for definitions of cataloguing symbols and further information. Please contact Christie’s Jewelry Department with any additional questions before bidding.

\$5,000-7,000

LEARN MORE

Please note that the pearls have not been tested for natural origin.





CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

Unless we own a **lot** in whole or in part (Δ symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) 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.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) 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 is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(f) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

- (a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie’s LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids
You can find a Written Bid Form 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 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 a **reserve** with the symbol ♦ next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦♦.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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 paragraphs B(3), E(2)(i), F(4), and J(i).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their 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 their 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 their sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with paragraph 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 NO IMPLIED WARRANTIES

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

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - (iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - (iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
 - (v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - (vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol **💎** may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
 - (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed ‘Storage and Collection’, unless we have agreed otherwise with you.
- ## 4 WHAT HAPPENS IF YOU DO NOT PAY
- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
 - (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) If you do not collect any **lot** within 90 days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/en/help/buying-guide/storage-fees.
 - (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.
- (c) The Storage conditions which can be found at www.christies.com/en/help/buying-guide/storage-conditions will apply.
- (d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the **lot** will be deemed delivered in New York and therefore subject to New York state and local sales tax. For shipments booked and paid for prior to 90 calendar days of the auction, sales tax will be determined based on the guidance set forth in paragraph D(2).
- (e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) 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) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **~** in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or

protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. 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) **Lots containing Ivory or materials resembling ivory**

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

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

(h) **Handbags**

A **lot** marked with the symbol **≠** next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.

The term “hardware” refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware”, etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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; and (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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other 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 E4 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 non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the “Dispute”) will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol **Δ** next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. 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 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 continue to bid for the **lot** above the irrevocable written bid.

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 they have a financial interest in relation to the **lot**.

Δ ♦ Property in which Christie's has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol **Δ ♦** next to the **lot** number.

Where the third party is the successful bidder on the **lot**, they will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone they are advising of their financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

▫ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol **▫**. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

“Attributed to ...”: in Christie's **qualified** opinion probably a work by the artist in whole or in part.

“Studio of ...”/“Workshop of ...”: in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

“Follower of... ”: in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

“Manner of... ”: in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

“After ...”: in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/ “Inscribed ...”: in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/ “With inscription ...”: in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

JEWELLERY

“Boucheron”: when maker's name appears in the title, in Christie's opinion it is by that maker.

“Mounted by Boucheron”: in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

“Attributed to”: in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie's **qualified** opinion has a signature by the jeweller.

“With maker's mark for Boucheron”: in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol **⊕** next to the **lot** number incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

“By Fabergé ...”: in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

“In the style of ...”: in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to

the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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

PAYMENT OF ANY CHARGES DUE

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

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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

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

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within ninety days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

CHRISTIE’S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE’S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’. Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

○ Christie’s has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

◆ Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△ Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

◆ Christie’s has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. `

☒ 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**.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤ **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

Ⓓ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■ See Storage and Collection pages in the catalogue.

✦ With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

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

As a leader in the art market,


Christie’s is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie’s will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:

 printed on fully recycled paper;

 printed with vegetable-based ink and biodegradable laminates;

 printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE’S



Identity Verification

Anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to info@christies.com or provide them in person.

Organisations

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each beneficial owner and authorised user.

Please email your documents to info@christies.com or provide them in person.