

Fine American & European Furniture, Silver & Decorative Arts

Thursday January 24, 2013 at 10am
New York



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Furniture, Silver & Decorative Arts**
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New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Saturday January 19, 10am to 5pm
Sunday January 20, 12pm to 5pm
Monday January 21, 10am to 7pm
Tuesday January 22, 10am to 5pm
Wednesday January 23, 10am to 5pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 20532
Lots 1000 - 1366

Catalog: \$35

Inquiries

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Condition Reports
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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20532

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 1148
Inside front cover: Lot 1345
First session page: Lot 1082
Second session page: Lot 1128
Third session page: Lot 1191
Fourth session page: Lot 1257
Inside back cover: Lot 1205
Back cover: Lot 1235

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. However, if the purchaser pays for all lots purchased by it from the sale in cash or by "cash equivalent" (which term is defined to include cashier's check or money order, approved check, wire transfer or other immediate bank transfer), and makes such payment in full by the payment due date specified in Paragraph 2 below, a discounted buyer's premium rate of 23% will apply to the first \$50,000 of the bid price.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without

limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be

released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following

CONDITIONS OF SALE - CONTINUED

the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the \square symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price. If you pay for all lots purchased in the auction in cash or cash equivalent (as defined), a reduced premium rate will apply, as set forth in the Conditions of Sale.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday January 31 without penalty. After January 31 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



Important Notice to Buyers Collection and Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Thursday, January 31** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9:30am ET on Thursday, February 7.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

Handling and Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer	\$75
Daily storage	\$10
Insurance (on Hammer + Premium +tax)	0.3%

Small Objects

Transfer	\$37.50
Daily storage	\$5
Insurance (on Hammer + Premium +tax)	0.3%

Please contact Catherine More at Cadogan Tate
Fine Art Storage at
(t) 718 247 2070
(f) 347 468 9916 or
c.more@cadogantatefineart.com

For more information and estimates on domestic
and International shipping, please contact
Michael Driver at
(t) 718 247 2064 or
m.driver@cadogantate.com

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Included Lots

1119	1152	1182	1209	1226	1242	1259	1277	1294	1320	1337
1120	1154	1184	1210	1227	1243	1260	1280	1298	1321	1345
1121	1155	1185	1212	1229	1244	1262	1282	1300	1327	1348
1124	1156	1188	1213	1230	1245	1264	1283	1301	1328	1350
1127	1161	1189	1214	1231	1246	1265	1284	1307	1329	1355
1129	1162	1190	1215	1233	1247	1266	1285	1308	1330	1358
1132	1165	1195	1218	1235	1248	1268	1286	1311	1331	1359
1135	1169	1196	1220	1236	1250	1270	1287	1313	1332	1360
1138	1172	1197	1221	1237	1251	1271	1288	1314	1333	1363
1147	1174	1198	1223	1238	1253	1273	1289	1316	1334	1365
1148	1180	1204	1224	1239	1254	1275	1291	1317	1335	1366
1150	1181	1208	1225	1241	1255	1276	1292	1319	1336	

GLOSSARY

Typical Headings Used in the Catalog

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

FURNITURE

George III Mahogany Chest of Drawers
Third Quarter 18th Century

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

George III Mahogany Chest of Drawers

This heading, without the inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration and alteration.

George III Style Mahogany Chest of Drawers

The inclusion of the word “style” in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

BRONZES

Antoine-Louis Barye

This heading indicates that the casting and patination were done by the artist or with his direct authorization or supervision.

Cast After a Model by Antoine-Louis Barye

This heading indicates that the casting and patination of a known Barye model were done by another, i.e., artisans at the F. Barbedienne or other foundry.

CERAMICS

Meissen Porcelain Cup and Saucer
Late 19th Century

This heading states that the cup and saucer were made at the Meissen factory in the last quarter of the 19th Century.

Meissen Porcelain Cup and a Saucer
Late 19th Century

Again, this heading states that the cup and saucer were made at the Meissen factory in the last quarter of the 19th Century, but it also indicates that the cup and saucer may not have been “born” together.

Meissen Porcelain Cup and Saucer
Circa 1900

This heading states that the cup and saucer were made at the Meissen factory around the year 1900.

‘Meissen’ Porcelain Cup and a Saucer
19th Century

This heading states that the cup and saucer are of Meissen style, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Porcelain Cup and Saucer

This heading, without a specific date, simply states that the pieces were made at the Meissen factory but does not specify when, implying that their age is questionable.

Notice Regarding Endangered Species

The export of a lot from the United States or import into certain countries may be subject to export and import regulations, licensure and/or other restrictions; in particular, lots containing animal materials such as ivory, rhinoceros horn, tortoise shell or whalebone may require the granting of one or more export or import licenses or may be banned from import altogether by some countries. Lots noted in the catalog with a Y next to the lot number (e.g., 1001Y) contain one or more such animal materials. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export and import licences. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or denial of a license’s issuance, purchased lots shall be paid for in accordance with the Conditions of Sale , and any such delay or denial shall not serve as the basis for the cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

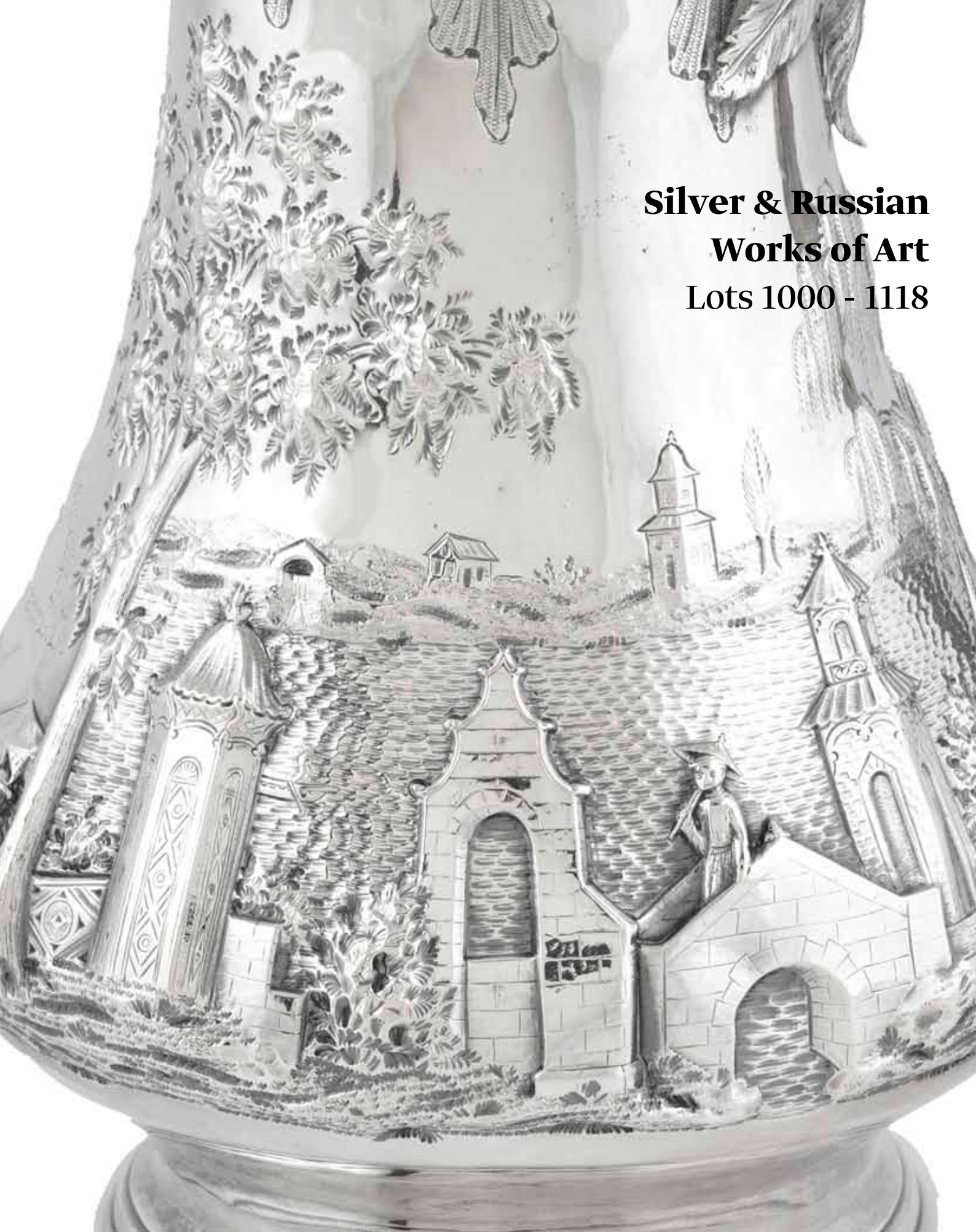
Quality and Condition

Condition: Although we attempt to include information relating to significant damage, repair and restoration in each lot description, the absence of such reference does not imply that the lot is in good condition and free from faults. Prospective buyers should satisfy themselves by inspection, as to the condition of each lot. Condition reports can be provided on request but are for general guidance only and hence, of necessity, subjective. Whenever possible, please allow 48 hours for the reports to be compiled.

Order of Sale

Silver & Russian Works of Art	1000 - 1118
American Furniture, Folk & Decorative Arts & Chinese Export	1119 - 1183
English Furniture, Paintings & Decorative Arts ...	1184 - 1226
Continental Furniture & Decorative Arts	1227 - 1366

**Silver & Russian
Works of Art**
Lots 1000 - 1118





1000



1001



1002

Property of various owners

1000

A Russian icon of Mother of God "Joy to all Who Grieves"
probably late 18th century

Tempera on canvas on wood.

12 1/4 x 10 1/4in (31 x 26cm).

\$1,200 - 1,800

1001

Two Russian icons depicting the Crucifixion with four calendar icons
and an icon of Appearance of Mother of God to St. Sergii

Each tempera on wood, the second icon with brass *oklad*.

12 x 10 1/2in (31 x 26.5cm).

\$1,500 - 2,000

1002

An icon of John the Baptist
probably Greek, 18th/19th century

Tempera and gilt on wood.

21 x 16 1/2in (53.3 x 41.9cm)

\$3,000 - 5,000

1003

A Russian icon of Mother of God of Kazan

Astrakhan, 1891, maker T. Videneev

Tempera on wood, with silver *oklad*, mounted with paste "jewels" and beads.

12 1/2 x 11in (31.5 x 28cm).

\$1,500 - 2,500

1004

A Russian icon of the Annunciation
19th century

Tempera on wood.

12 1/2 x 26 1/2in (32 x 27cm).

\$2,000 - 3,000

1005

A Russian icon of God Sabaoth
early 20th century

Tempera on wood.

11 1/2 x 9 3/4in (29.5 x 24.5cm).

\$1,200 - 1,800



1003



1004



1005



1006



1007

1006

Three Russian icons including an icon of Mother of God "Joy to All Who Grieves," an icon of St. Nicholas, and a small icon of John the Baptist

20th century

Tempera on wood, the first icon with a brass *oklad*.

the largest example 12 1/4 x 10 1/4in (31 x 26cm).

\$1,500 - 2,500

1007

Four icons

late 19th/early 20th century

Tempera on wood, comprising: an Icon of Christ of All Seeing Eye, Icons of St. John, small icon of Mother of God Joy to All Sufferers, fitted in silver *oklad*, 84 standard, Moscow, 1851, makers mark MD in Cyrillic, and an Icon of Mother of God of Kazan.

the largest icon 8 5/8 x 7 3/5in (22 x 18.7cm).

\$2,500 - 4,500

1008

A Greek Icon of Sts. Konstantin and Elena and a fragment of another icon

probably 19th century

the first 15 3/4 x 12 in (40 x 30.5cm), the fragment 8 1/2 x 3 1/2in (21.5 x 9cm).

\$1,800 - 2,500

1009

A Russian Icon of Resurrection of Christ

probably 19th century

Tempera on wood.

13 3/4 x 12in (35 x 30.5cm).

\$1,000 - 2,000

1010

A Russian icon of Entrance of Theotokos to the Temple

19th century

Tempera on wood.

12 x 9 in (30 x 24cm).

\$1,500 - 2,500



1008



1009



1010



1011



1012



1013





1014



1015



1016

1011

A Russian Icon of Saint Nicholas
first half 20th century
Tempera and oil on wood.
12 x 10 1/4in (30 x 26cm).
\$800 - 1,200

1012

An Odessa military school graduation badge with other Russian medals and insignia
Cast in silver with blue and white enameled shield, the center superimposed with cipher of Nicholas II, with applied gold details, **together with** a Screwback engraved with number 2401, 84 standard mark and kokoshnik, 45 x 47 mm, another badge of the First Kuban Campaign of General Kornilov, 45 mm, in silver with gold sword, unmarked and lacking ribbon, a miniature Order of St. Stanislaus, screwback on ribbon rosette, an Imperial Army & Navy Corps officer's lapel badge, a miniature Order of St. Nicholas the Miracle Worker in silver gilt and enamel, and a miniature silver medal of the 950th anniversary of the Russian Orthodox Church. (6)
height of largest 1 7/8in (4.7cm)
\$800 - 1,000

1013

A Russian Nicholas II Coronation beaker
and a Russian silver coin purse
1896

The beaker enameled with traditional interlace pattern, crowned monogram of Emperor Nicholas II and Empress Alexandra, official insignia of the Russian state and date 1896; the round silver coin purse cast and chased in high relief on both sides with interlace scrolls and inscription in Cyrillic, missing original insert, 84 standard, St. Petersburg, unidentified maker's mark, weight approximately 4 oz troy.
height of beaker 4 in (10.1cm); diameter of coin purse 2 3/8in (6.3cm)
\$1,000 - 1,500

1014

A Russian parcel gilt 84 standard silver napkin ring and a Russian 84 standard silver small salt with enameled decoration
by the Faberge firm, Moscow, 1899-1908
The round napkin ring with applied crossed laurel swags tied with bows and centered with floral arrangements, engraved with monogram, together with a small round salt cellar decorated with traditional ornaments in filigree enamel in brown, black and mauve tones, *total weight approximately 4 oz troy. diameter of the salt 1 1/2in (3.5cm)*
\$4,500 - 5,500

1015

A Russian 14k rose gold rectangular cigarette box with cabochon sapphire inset thumb-rest
circa 1908-17
weight approximately 4 oz troy. length 3 5/8in (9.2cm); width 2 5/8in (6.7cm)
\$3,000 - 5,000

1016

A Russian malachite rectangular casket
second half 20th century
With hinged cover, on four bracket feet, with a key and bronze fittings.
9 x 4 3/8 x 4in (23 x 11 x 10 cm)
\$2,000 - 3,000



1018

1017

A Russian Imperial porcelain oval platter
Imperial Porcelain Factory, St. Petersburg, 1908
Decorated with two crowned monograms
of Emperor Alexander II, with narrow gilt
borders, the underside with *green factory
mark and date 1908.*
length 15 3/8in (38cm); width 11in (27cm)
Not illustrated
\$1,000 - 1,500

Property of the Dalseme Family Trust,
Southern California

1018

A Russian Imperial Porcelain Factory
Neoclassical painted and parcel-gilt two-
handled urn
second quarter 19th century
Finely painted on the obverse with a young
lady seated beside her bed, the reverse painted
with a wide border of various Neo-gothic style
paterae on a red/brown ground, all above a
gilt lappet border modeled with anthemion,
the interior of neck *inscribed in Cyrillic gilt
characters "IMPER. FARF. ZAVOD;"*, now drilled
for electricity and mounted as a lamp.
*height of urn 21 1/2in (54.5cm); height with
base 22 1/4in (56.5cm)*
\$3,000 - 5,000

Property from a Luxury Hotel

1019

A patinated bronze group of two horses
after a model by Pierre Nicholas
Tougueneff (Petr Nicholaevich Turgenev,
Russian 1854-1912)
late 19th/early 20th century
Inscribed on the base *P. Tougueneff* and with
foundry mark *Suess Freres Editeurs.*
*height 16 1/2in (41.5cm); length 22 1/2in
(57cm); depth 10 1/4in (26cm)*
\$3,000 - 5,000



1019



1020

Property from a Private Pacific Northwest Collection

1020

A German 800 standard silver Art Nouveau figural oval centerpiece
by Lazarus Posen Witwe, Berlin and Frankfurt, circa 1900

The outswept waved rim above mermaid handles over a marinescape-decorated body applied with
mermaids, mermen and putti cavorting with treasure, on reed and lily pad feet, with original liner,
silver weight approximately 266 oz troy.

height 9 1/2in (24cm); length 23in (58.5cm); depth (32cm)

\$15,000 - 25,000



1020 (detail)



1021 (detail)



1022



1021

Property of various owners

1021

An Austrian 800 standard silver extensive part flatware service for twelve by Joseph Carl Klinkosch, Vienna, second quarter 20th century

Fiddle and Thread pattern, comprising: 30 table forks; 24 table knives; 12 dessert forks; 12 dessert knives; 12 fish forks; 12 fruit forks; 12 fruit knives; 12 teaspoons; 10 coffee spoons; 12 dessert spoons; 12 tablespoons; 12 ice cream spades; 12 fish knives; 2 vegetable spoons; 1 pair asparagus tongs; 1 sugar sifting ladle; 1 berry spoon; 1 ice cream serving spade; a 2-piece salad serving set; 2 cold meat forks; 1 cheese serving knife; a 2-piece fish serving set; 2 sauce ladles; 1 cake server; 2 large serving forks; 6 salt spoons; 6 tripod salt cellars, each with applied coat of arms, bearing the crown for an Elector of the Holy Roman Empire, possibly Hungarian, total weighable silver approximately 386 oz troy. (214)

with original custom five-drawer oak canteen

height 14in (35.5cm); length 25 1/2in (65cm); depth 17 1/2in (44.5cm)

\$6,000 - 9,000

1022

A Dutch 833 standard silver cockerel form table ornament circa 1900

Naturalistically modelled, with glass eyes, the head lifting to reveal a pierced caster top, weight approximately 38 oz troy.

height 14 1/4in (36cm); length 11 3/4in (30cm)

\$1,000 - 1,500



1023



1024

Property from the Estate of J. Reynolds II

1023^Y

A set of twelve German ivory-mounted sterling silver historical figures probably Hanau, first half 20th century

Each naturalistically modeled, on integral "jeweled" bases, comprising: Philip I, Duke of Burgundy; Maria, Duchess of Burgundy; Arthur, King of Brittany; Theodoric the Great, King of the Ostrogoths; St. George; St. Hubertus; The Pied Piper of Hamelin; St. Joan of Arc; Till Eulenspiegel, the merry prankster; a Hessian soldier; Richard I, the Lion Heart, King of England; and a falconer, *total gross weight approximately 55 oz troy. height of largest 6 1/4in (16cm)*

\$5,000 - 7,000

With the exception of the Pied Piper of Hamelin, all of the figures offered here are copies of originals, made by sculptors Peter Vischer, the elder; Hans Leinberger; Leonhart Magt; and Veit Stoß, which are housed in the Court Church, Innsbruck, Austria. Built by Ferdinand I between 1553–1563, the church is a memorial to his grandfather, Holy Roman Emperor, Maximilian I (1459–1519), who was known as the "Last Knight". There are a total of twenty eight statues which surround Maximilian's cenotaph in the center of the church nave.

Provenance

with Rothchild's Antiques label, New Orleans, LA, circa 1962.

Property from a Private Palm Springs Collection

1024

A set of three German 800 standard silver Neoclassical style compotes by Simon Rosenau, Bad Kissingen, late 19th/early 20th century

Each with pierced egg and dart bowl, hung with laurel swags, with gilt-metal liner, on grotesque-mask-headed legs over a circular base, *total silver weight approximately 51 oz troy. height 7 1/4in (18.5cm); diameter 6 1/4in (16cm)*

\$1,200 - 1,800



1025

Property from the Collection of Joseph Klien (1899-1987), New York, NY

1025^Y

A German silver-mounted ivory bucket

19th century

The body relief-carved with maidens seated on the backs of centaurs, hippocampi and dolphins, the silver base with scrolling ivy leaves, with later lugs fitted with an associated silver handle.

greatest width 6 3/4in (15.24cm); height with handle 8 3/4in (22.25cm)

\$1,500 - 2,000

Property of various owners

1026

A pair of Danish sterling silver candlesticks

by Georg Jensen Silversmithy, Copenhagen, post 1945

Blossom pattern, each shaped standard applied with four cast and chased stylized buds below the candle cup, on a stepped, slightly domed circular foot, *total weight approximately 12 oz troy.*

height 4 1/8in (10.4cm); greatest diameter 3 3/8in (8.5cm)

\$1,500 - 2,000

1027

A Danish sterling silver part flatware service for twelve

by Georg Jensen Silversmithy, Copenhagen, post 1945

Acorn pattern, comprising: 12 dinner forks; 12 dinner knives; 12 salad forks; 6 cocktail forks; 5 butter spreaders; 12 teaspoons; 12 dessert spoons; 2 cold meat forks; 1 sugar spoon; 1 sauce ladle; 2 tablespoons; 1 vegetable fork; 1 vegetable spoon; 1 pair sugar tongs; 1 cheese plane; and a 2-piece salad serving set, *total weight approximately 101 oz troy. (83)*

with canteen height 3in (7.5cm); length 18 1/2in (47cm); depth 11 1/2in (29cm)

\$4,000 - 6,000

Property from the Estate of Charles & Eleanor de Limur, San Francisco

1028

A Louis XVI provincial silver footed beaker

with maker's mark rubbed, Poitiers, circa 1774-1780

Of typical form, *weight approximately 4 oz troy.*

height 3 3/4in (9.5cm)

\$900 - 1,200

1029

Two similar pairs of Louis XVI silver trencher salt cellars

with maker's mark crowned "A (pellet) R", possibly Avignon and possibly Toulon, 1776

With down-scrolled feet, *total weight approximately 10.5 oz troy (4).*

length of larger 3 1/4in (8.25cm)

\$2,000 - 2,500

1030

A Louis XV silver covered pot

by Pierre-Guillaume Sallot, Paris, 1771

With engraved decoration, *total gross weight approximately 8.5 oz troy.*

height 4 1/4in (10.5cm)

\$1,900 - 2,200

1031

A Louis XVI provincial silver wine taster

with maker's mark crowned "RG", Riom, circa 1775-1781

Of typical form, with circular handle, *weight approximately 5 oz troy.*

length 4 1/2in (11.5cm)

\$550 - 700



1026



1027



1028



1030



1029



1032



1032

An assembled collection of six French silver marriage cups by Antoine Jan de Villeclair, Paris, circa 1726-1733 and others Including: Pierre-Francois Gogly, Paris, 1787 (2); a 950 standard provincial example, with rubbed marks, circa 1798-1809 and inscribed date: 1799; and two later 950 standard examples in the antique form with etched decorations, most with coin-inset bases, *total weight approximately 59 oz troy. the largest height 4in (10cm); length 7 1/4in (18cm)*
\$9,000 - 12,000

1033

A Louis XVI silver tripod coffee pot adapted to a chocolate pot by Rene-Pierre Ferrier, Paris, 1782
 Of typical form, with domed hinged cover over a baluster body, with side handle, *gross weight approximately 18 oz troy. height: 8 1/2in (21.5cm)*
\$2,500 - 3,200

1034

A Louis XV silver small spiral fluted covered pitcher by Antoine Bailly, Paris, circa 1750-1756
 The baluster-form body with swirled lobes and engraved with an armorial emblem, the foot incised "No-1 1M 5G", *weight approximately 7 oz troy. height 4 3/8in (11cm)*
\$1,200 - 1,600

Property of various owners

1035

A pair of French silver lobed and spirally reeded candlesticks marked with crowned "A.D." over "P", Paris, 1819-1838
 Each with crest to foot and further inscribed "L.A. Stoiber", *total weight approximately 29 oz troy (2). height 10 1/4in (26cm); diameter 5 1/2in (14cm)*
\$1,000 - 1,500



1036 (part lot)



1037 (part lot)



1038

1036

A French first standard silver Art Nouveau partial flatware service marked R&B, Paris, circa 1900, possibly retailed by Richard Dimes Co., Boston

Each shaped terminal cast and chased with scrolling iris blossoms, the reverse engraved with script "AB" (?) monogram, comprising: 10 dinner forks, 12 salad forks, 12 soup spoons, 12 table spoons, 6 dinner knives, together with a similar and complementary silver-plated set of 12 knives by Christofle, total weighable silver approximately 84 oz troy (64).

\$2,000 - 3,000

Property of an International Collector

1037

An Italian 800 standard silver flatware service for twelve retailed by Frugoni, mid-20th century

Each rounded terminal partially chased with an egg-and-dart border with scrolling foliage at intervals, comprising: 12 dinner knives, 12 luncheon knives, 12 dinner forks, 12 luncheon forks, 12 table spoons, 4 similar salt shovels, 1 pastry slice, and 2 pairs of glass salts fitted in silver stands, in a fitted canteen, total weighable silver approximately 88 oz troy (73).

\$2,500 - 3,500



1039

Property from the Jespersen Wheat Family Trust

1038

A Queen Anne Britannia standard silver coffee pot by Richard Watts, London, 1710

The domed hinged top with urn finial above a conforming spreading body issuing a serpent-headed spout and side handle, gross weight approximately 30 oz troy.

height 10 1/4in (26cm); length 6in (15cm)

\$4,000 - 6,000

1039

A Queen Anne Britannia standard silver coffee pot possibly by John Gibbons, London, 1706

The domed hinged cover with urn-form finial above a spreading body issuing a scroll spout, set with side handle, gross weight approximately 19 oz troy.

height 10 1/4in (26cm); length 5 3/4in (14.5cm).

\$1,500 - 2,500



1040



1041



1042

Property from a Distinguished old Rhode Island Family

- 1040**
A George I Britannia standard silver tea caddy
by Joseph Fainell, London, 1717
Of chamfered rectangular section, fitted with a sliding cover and separate octagonal domed cap, all on a stepped foot, *weight approximately 4 oz troy, total height 4 1/2in (11.4cm); length 3 1/8in (7.9cm); depth 2 1/4in (5.7cm)*
\$1,500 - 2,500
- 1041**
A George I Britannia standard silver coffee pot
by John Hugh le Sage, London, 1722
Of typical form, engraved with armorial emblem and later crest on verso, *gross weight approximately 29 oz troy, height 9 3/4in (24.5cm)*
\$1,900 - 2,500

Property of another owner

1042

A George II sterling silver circular footed salver
by John Robinson II, London, 1743

With ruffled shell and acanthus chased
piecrust rim above a surface decorated with
fruit and flower-filled reserves centering the
arms of Marjoribanks impaling those of an
unidentified family, on scroll feet, *weight*
approximately 138 oz troy.
height 2in (5cm); diameter 22 1/4in (56.5cm)
\$6,000 - 8,000



1043

Property of a Gentleman

1043

A George III sterling silver lemon strainer
by William Solomon, London, 1750

Struck with maker's mark only on rim exterior
the bowl pierced with diaperwork and scrolls,
the pair of flat handles pierced and flat-chased
with scrolls, *weight approximately 4 oz troy.*
length over handles 9 1/2in (24.2cm).
\$1,000 - 1,500

Provenance

The Collection of Mr. & Mrs. Walter M. Jeffords
Sold Sotheby's, New York, October 28 & 29,
2004, lot 185



Property from a Northern California family

1044

A George III sterling silver coffee pot
by John Denwall, London, 1774

Of typical form, the top with gadrooned
rim over a baluster body, issuing a foliate-
sheathed spout, above a circular gadrooned
foot, engraved with the ancient shield of
Hwfa ap Cynddrlw of Anglesey, quartered
with those recorded for Hill, Gardell, Linacre
and Moore, with later inscription to underside
"William Fulton Kurtz / From The Directors /
Of The / Pennsylvania Company / For / Banking
And Trusts... June 30, 1955", *gross weight*
approximately 29 oz troy.
height 10 1/2in (26.5cm)
\$1,500 - 2,000

1044

Property from the Smyth Family Collection

1045^Y

A George III sterling silver teapot and stand
by Henry Chawner, London, 1788

Each of fluted oval section, the pot with
faceted spout, *total gross weight approximately*
17 oz troy. (2)
overall height 6 1/4in (16cm); length 10 1/2in
(26.5cm)
\$1,000 - 1,500



1045



1046

Property of various owners

1046

**A George III sterling silver and cut glass epergne
by Matthew Bolton, Birmingham, 1802**

The cage-form stand applied with a border of faceted orbs, the supports headed by applied lion's masks and with paw feet, with five cut glass matching bowls, *fully marked*, total silver weight approximately 56 oz troy. total height 13in (33cm); total length 21 1/2in (54.6cm)

\$8,000 - 15,000

A table set and ready for dinner three hundred years ago had no centerpiece but extended flat and unbroken without candles, decoration or drinking vessels....Early in the eighteenth century, instead of filling the center with a quartet of flat dishes holding ordinary meats, a hostess

raised the center dish above the rest so that it would stand out in the manner of a fountain raising among the balanced and evenly spaced beds of a baroque garden.... The term "epergne" is derived from the French, meaning saving or economy... The 18th and early 19th century hostess' use of epergnes filled with fruits and sweetmeats, epitomized the society that produced them - dedicated on one hand to being insouciant and charming and on the other to plumbing the secrets of nature and devoted not only to beauty but also utility. (Source: Louise Conway Belden, *The Festive Tradition*, A Winterthur Book, W. W. Norton & Co., New York, 1983, pp 41 and 67).



1048



1047

1047

A George III sterling silver shaped oval cake basket by Robert & David Hennell, London, early 19th century
The shaped border applied with a reeded band, mounted with a conforming swing handle applied with a central oval blank cartouche, weight approximately 26 oz troy.
body height 4 3/4in (12.1cm); length 15 1/4in (38.7cm); width 10 1/4in (26cm)
\$1,000 - 1,500

Property of a Private Southern California Collector

1048

A set of six late George III sterling silver second course dishes by Paul Storr, London, 1808
Each with gadrooned border punctuated with leaf-tips, engraved with the ancient shield of Llywarch ap Bran of Anglesey, total weight approximately 165 oz troy.
diameter 11 1/4in (28.5cm)
\$7,000 - 9,000

Head of the second "Noble Tribe" of Wales, Llywarch was steward to the prince Owain Gwynedd.



1049



1050

Property of various owners

1049

An assembled set of three late George III/Regency sterling silver oval footed salt cellars
by Paul Storr, London, 1808 and 1815
Each with egg-and-dart border above scroll-headed paw feet, with gilt interiors and matching crest of Charles Duncombe to front, *total weight approximately 15 oz troy (3)*.
height 1 3/4in (4.5cm); length 4 1/4in (10.5cm)
\$3,000 - 5,000

Charles Duncombe (1764-1841) of Duncombe Park, Helmsley, Yorkshire. He was created Baron Feversham on 14 July 1826.

1050

Two pairs of George III similar parcel gilt sterling silver rectangular salts
various makers, early 19th century

Including a Scottish pair *struck with maker's mark WP, Edinburgh, 1814* and a pair by *Simon Harris, London, 1809*, each with gilt interior, the shaped rim applied with gadrooned rim, the bombe body engraved with a crest, on four cast shell-form feet, **together with** a set of 4 George III parcel gilt fiddle thread salt spoons by *William Eley, London, 1810*, each engraved with a script monogram "KE" (?), *total weight approximately 10 oz troy (8)*.
salt height 1 1/2in (3.8cm); length 3 3/8in 8.6cm); width 3in (7.7cm)
\$800 - 1,200



1051 (detail)



1051

Property from a Private Collection, Eastern Shore, Maryland

1051^Y

A Regency sterling silver five-piece tea and coffee service
by Edward Farrell, London, 1818

With chased relief Dutch tavern scenes after David Teniers, comprising: 1 coffee pot; 1 tea pot;
1 two-handled sugar bowl; 1 cream jug; and 1 waste bowl, the latter engraved with the arms of
Leigh impaling Meeres of Lincoln, **together with** 1 Victorian kettle on stand of the same design by
Carrington & Co., London, 1896, engraved with another coat-of-arms, probably French, *total gross*
weight approximately 256 oz troy (6).

height of kettle 13 1/2in (34cm); length 11in (28cm); width 7 1/2in (19cm)

\$12,000 - 18,000



1052

Property of a Gentleman

1052

A Regency sterling silver rectangular footed salver by John Crouch II, London, 1808

The applied gadrooned border with acanthus scrolls at intervals, the center later-engraved with Gothic style initial "S", on four leaf-capped scroll feet, *weight approximately 26 oz troy. height 1 1/2in (3.8cm); length 11 1/4in (28.6cm); depth 9 1/8in (23.2cm)*
\$1,200 - 1,800

Property from a Private Southern California Collection

1053

A pair of George IV cast sterling silver floral and foliate candlesticks by Benjamin Smith III, London, 1822

Each of baluster form richly decorated in chased high relief with acanthus scrolls, flowers and shells, on a domed circular foot, probably originally bases for candelabra, fitted with arms, *total weight approximately 100 oz troy. height 11 1/4in (28.5cm); diameter 6 in (15cm)*
\$5,000 - 8,000

Property from a Northern California Family

1054

A George IV sterling silver square footed salver by Charles Price, London, 1825

The rounded rim with scalloped corners, centered by a crowned coat of arms over the motto "Foy Est Tout", on down-scolled legs, *weight approximately 30 oz troy. height 1 1/2in (4cm); diameter 12in (30.5cm)*
\$1,500 - 2,000

Property of various owners

1055

A George IV sterling silver inkstand probably by Michael Barnett, London, 1826

Rounded rectangular, with a cushion-molded acanthus-tip band above a floral gadrooned frieze, with central drawer, engraved with the arms of the Earl of Wyndham, raised on feet, surmounted by similarly decorated fitted pots and chamber stick, *weight approximately 99 oz troy. overall height 7 1/2in (19cm); length 13 1/2in (34cm)*
\$6,000 - 8,000

This inkstand belonged to George O'Brien Wyndham, third Earl of Egremont (1751 – 1837). An enthusiastic patron of the arts, he filled his stately manor, Petworth House, West Sussex, with refined decorative and fine art including paintings by John Constable, Anthony van Dyck and J.M.W. Turner; sculpture by John Flaxman and furniture and carvings by Grinling Gibbons. Petworth House and Park now belongs to the National Trust and is enjoyed by thousands of visitors annually.

1056

A set of three George IV sterling silver dishes by Paul Storr, London, 1826

Each with wrapped reeded scalloped border punctuated by grape clusters, with engraved crest, possibly for the Coles family, *total weight approximately 88 oz troy (3). height 1 1/4in (3cm); diameter 11 1/4in (28.5cm)*
\$4,000 - 6,000



1053



1054



1055 (detail)



1055



1056



1057



1058

1057

A set of four Victorian sterling silver columnar candlesticks

by George Lambert, London, 1876

Each hollow cast and chased with a Corinthian capital fitted with a separate conforming nozzle, a laurel band capping a barley-twist standard above laurel festoons issuing from bows on a fluted base, the shaped square foot with lozenge border, *total weight approximately 64 oz troy.*

height 10in (25.4cm); length of foot 5 1/4in (13.4cm)

\$3,000 - 4,000

1058

A Victorian sterling silver assembled six-piece tea and coffee service and matching two-handled tray

by James Dixon & Sons, Sheffield, 1896, 97, 98, 1901

Comprising 1 coffee pot; 1 teapot; 1 kettle on lamp-stand; 1 two-handled sugar bowl; 1 creamer; 1 milk jug and 1 two-handled tray, each of panelled navette section, chased all over with scrolling foliage above a partially reeded lower section, with gadrooned rims, mounted with ebonized wood angular handles, the tray with additional pierced trelliswork border, all pots engraved with a coronet over a mottoed armorial emblem, the tray with a mottoed ribband below an armorial emblem, *total gross weight approximately 220 oz troy. (7) pot heights 4in (10.2cm) to 12 1/2in; length of tray over handles 27in (68.6cm).*

\$6,000 - 8,000

1059

A Victorian sterling silver navette-form pierced footed centerbowl

by Richard Martin & Ebenezer Hall, Sheffield, 1893

The upswept handles above a floral and fruiting clasp decorated body, over a similarly-decorated cartouche-form foot, bottom of bowl monogrammed "B", *weight approximately 34 oz troy.*

height 9 1/2in (24cm); length 11in (28cm)

\$2,000 - 3,000



1059



1061



1060



1062

1060

A Victorian sterling silver floral and foliate repousse decorated oval center bowl by Atkin Brothers, Sheffield, 1895
With gadrooned rim and gilt-washed interior, engraved to one side with a helmet armorial over cypher "BL", over a similarly-decorated conforming foot, *weight approximately 56 oz troy. height 7 3/4in (19.5cm); width 14 3/4in (35.5cm); depth 11 1/2in (29cm)*
\$3,000 - 5,000

1061

A pair of late Victorian sterling silver Neoclassical style candlesticks with illegible double struck maker's marks, London, 1895
In the manner of Robert Adam, each stepped base and conforming standard of square section, the urn-form candle cup fitted with separate nozzle, *weighted. height 10 1/4in (26cm)*
\$1,200 - 1,800

1062

A Scottish Victorian sterling silver oval footed centerbowl by George Edward & Sons, Glasgow, 1896
The waved rim with integral spreading handles above a squat body richly decorated with ruffled shells and floral sprays, with cartouches to either side, one centered by a sun in splendor crest, with gilt washed interior, on outscrolled feet, *weight approximately 32 oz troy. height 6in (15cm); length 14in (35.5cm)*
\$2,500 - 3,500



1063



1064



1065 (part lot)

1063
A silver-plated hot water urn
second half 19th century, retailed by
Ritchie, Edinburgh

Of campagna urn-form, with turned ebonized
wood handles centering a spigot, and
conforming cover finial, the interior fully fitted.
*total height 17in (43.2cm); width over handles
14 1/2in (36.8cm)*

\$1,000 - 1,500

Property from a Private Palm Springs
Collection

1064
A pair of Victorian electroplated foliate-
decorated urn-form wine coolers on stands
by Elkington, Mason & Co., Birmingham,
mid-19th century

Each with pierced domed cover and integral
insert over tapering bodies decorated with
berried branches, above stepped pedestals
centered by a coat-of-arms with motto "Malo
Mori Quam Foedari".

overall height 15in (38cm); width 12 3/4in (32cm)
\$3,000 - 5,000

Property of various owners

1065
A Regency Sheffield silver-plated three-
part plateau
first quarter 19th century

Rounded rectangular with egg-and-dart
molded edge above foliate-headed winged
paw feet, **together with** a pair of French
silver-plated candlesticks. (3)

length of plateau 49 in (124.5cm)
\$2,500 - 3,500



1066

1066

A Victorian silver-plated, etched frosted clear and mirrored glass figural centerpiece late 19th century

The tapering vase above a palm frond clasp over a central bowl above a palm tree stem and stag on a rockwork base resting above a similarly modeled and mirrored plateau, apparently unmarked.

height 28in (71cm); diameter 17in (43cm)

\$1,500 - 2,500



1067

Property from a Private Oregon Collection

1067

A Victorian plated nickel silver figural three branch centerpiece by James Dixon & Sons, Sheffield, late 19th century

With central palmette spray issuing foliate-sheathed candlearms over an adorsed figural stem, lacking central fitment.

height 19 1/2 in (49.5 cm); diameter 18 1/2 in (47 cm)

\$1,200 - 1,800

Property of various owners

1068[□]

A Sheffield silver-plated two-handled tea urn by Dixon & Sons, late 19th century

Each side engraved with a mottoed crest amid arabesque stippled decoration.

height 21in (53.3cm); length over handles 11 1/2in (29.2cm); depth over spigot 11in (27.9cm)

\$600 - 800



1069 (part lot)



1070



1071

1069

An Elizabeth II sterling silver extensive flatware service

by Elkington & Co., Birmingham, 1959

Kings pattern, comprising: 20 dinner forks; 18 luncheon forks; 18 fish forks; 12 fruit forks; 18 dinner knives; 18 luncheon knives; 18 fish knives; 12 fruit knives; 12 teaspoons; 12 dessert spoons; 12 demitasse spoons; 3 sauce ladles; 2 serving spoons; 1 fish slice and 1 matching fork, *total weighable silver approximately 208 oz troy (177).*

\$10,000 - 15,000

1070

A pair of George V sterling silver candlesticks
by Walker & Hall, Sheffield, 1911

In the style of Robert Adam, of square section, impressed with paterae and swags, with beaded rims, *weighted; together with an Elizabeth II pierced sterling silver wine coaster, Birmingham, 1994, with a turned wood base, and a parcel gilt sterling silver wine funnel, probably American, late 20th century, weight of funnel approximately 3 oz troy (4).*

heights 1 3/4in (4.4cm) to 8 1/4in (20.9cm)

\$1,000 - 1,500

1071

A Collection of five Elizabeth II parcel-gilt sterling silver Royal commemorative "Queen's Beasts" table articles

by Garrard & Co., Ltd., London, 1977

Comprising: 1 pair of Queen's Silver Jubilee goblets, #85 of an edition of 250; 1 pair of Queen's Silver Jubilee candlesticks, #92 of an edition of 250; **together with** 1 two-handled cup with engraving commemorating the wedding of Prince Charles to Lady Diana Spencer on 29 July 1981, by J B Chatterley & Sons Ltd, Birmingham, 1981, *total weight approximately 54 oz troy. height of candlesticks 7 1/4in (18cm); width of two-handled cup 5 3/4in (14.5cm)*

\$1,500 - 2,000

Property from the Collection of Angel Penna

1072

An impressive Peruvian sterling silver equestrian figural trophy cup

by Camuso, Lima, circa 1960

The shaped rim applied with a foliate scroll border, the body with stipple-engraved dated presentation inscription: "Instituto Nacional De Hipodromos/Hipodromo/La Rinconada'/Clasico Gobernacion Del Distrito Federal/Caracas/28 de Febrero de 1960" and opposed by conforming engraved names of the institute, all above hollow-cast figures including two rearing horses and two allegorical figures, on a stepped circular foot, *weight approximately 182 oz troy.*

height 22 1/4in (56.5cm); greatest diameter 19 1/4in (48.8cm)

\$6,500 - 9,500

This trophy was presented to Mr. Angel Penna. He was a highly regarded international thoroughbred horse trainer; this trophy is one of the last individual sterling silver trophies of this impressive size awarded to winning individual competitors.



1072



1073



1074

Property of various owners

1073

A Mexican sterling silver Aztec style oval centerbowl of mining interest signed R. S. Aguayo, Guadalajara, first quarter 20th century

Modeled with central warrior-form legs and geometric banded frieze with inscribed reserves "Presented to / Mrs. Margaret P. Daly / With the Compliments/ of the/ Cinco Minas Company / Mexico" and "Made From / First Silver Bar / Produced / February 1914," weight approximately 216 oz troy.

height 5in (12.5cm); length 19 1/2in (49.5cm); depth 8 1/2in (21.5cm)

\$5,000 - 7,000

Industrialist Marcus Daly (December 5, 1841 – November 12, 1900) was one of the three "Copper Kings" of Butte, Montana. Born in Ireland, he immigrated to New York in 1856 and proceeded to find work in various

mines from Utah to California, eventually even achieving the post of foreman for the corporation in charge of the Comstock Lode, the first major U.S. discovery of silver ore, in Virginia City, Nevada.

Daly opened the Anaconda Company mine in 1880 to process silver but soon thereafter discovered a significant copper deposit and by 1895 the Anaconda Company was the world's largest copper producer. Daly's estate acquired the Cinco Minas Company in 1910 and transformed the firm from a small, local mine into the region's largest employer and a 500-ton-per-day metals and minerals supplier by 1922.



1075

1074

A pair of chased silver bible covers
probably Latin American, 19th century

Apparently unmarked, each modeled with figures of angels, scrolling strapwork and foliage on a stippled ground, with a gadrooned rim, total weight approximately 25 oz troy (2).

length 11 1/2in (29.2cm); width 8in (20.3cm)

\$1,000 - 1,500

Property from a Private Collection, Georgia

1075

A Mexican sterling silver six-piece tea and coffee service with
matching two-handled tray
mid-20th century

Each struck with numeral 7 within eagle mark, maker's mark illegible, the pots comprising: 1 kettle on lamp-stand; 1 teapot; 1 coffee pot; 1 creamer; 1 two-handled covered sugar bowl; 1 waste bowl and 1 tray, all in the manner of Georg Jensen, all of ovoid form, each separate cover applied with cast and chased grape bunches, the circular foot applied with inset band of conforming grapes and scrolls, mounted with partially fluted wood handles, gross total weight approximately 282 oz troy (7).

pot heights 3in (7.6cm) to 16in (40.6cm); length of tray over handles 26 1/2in (67.3cm)

\$5,000 - 7,000



1076



1077

Property from a Private Southern California Collection

1076^Y

An American coin silver four-piece tea service
by Gerardus Boyce, New York, NY, circa 1825

Comprising: 1 teapot; 1 covered sugar bowl; 1 cream jug and 1 waste bowl, monogrammed "HB", *total weight approximately 92 oz troy. the teapot height 11in (28cm); length 12in (30.5cm); width 6 1/4in (16cm).*
\$2,000 - 3,000

1077^Y

An American coin silver three-piece tea service
by Ball, Tompkins & Black, New York, 1835-51

Comprising: 1 teapot; 1 covered two-handled sugar bowl and 1 cream jug, each of paneled urn form, applied with stylized anthemia bands, engraved on one side with Gothic style initial "N", scroll handles, the covers applied with cast and chased blossom finials, *total weight approximately 65 oz troy.*

heights 8in (20.3cm) to 11in (27.9cm); teapot length over spout and handle 11in (27.9cm)

\$1,500 - 2,000

Property from a Texas Private Collection

1078

An American sterling silver pitcher and pair of matching goblets
by Whiting Mfg. Co., New York, circa 1875

Each applied with a stylized anthemia band, and with an oval cartouche engraved with script "LAF" monogram, the pitcher additionally dated "1872", all centered by foliate sprays, and on a stippled ground, *total weight approximately 40 oz troy (3).*

heights 12in (30.5cm) and 7in (17.8cm); length of pitcher over spout and handle 8 3/4in (22.2cm)

\$3,500 - 4,500

Property of various owners

1079^Y

An American coin silver five-piece foliate-decorated tea and coffee service
by Baldwin & Co., Newark, NJ, circa 1840-1869

Each of inverted pear form with shaped everted rim, decorated with chased and engraved berried ivy, comprising: 1 coffee pot; 1 teapot; 1 covered sugar bowl; 1 cream pitcher; and 1 waste bowl, with script monogram "LEP," *total weight approximately 94 oz troy.*

height of coffee pot 9 1/2in (24cm)

\$2,000 - 3,000



1078



1079



1080



1081

1080

An American sterling silver two-handled "Four-in-Hand" trophy by Whiting Mfg. Co., New York, New York, circa 1886

The body with acid-etched and chased presentation inscription: "NAAA 1886/ Won By/ Mr. Pierre Lorillard" and opposed by: "Best Four-in-Hand TCAM/ First Prize", the handles headed by molded and chased scrolling husks, *weight approximately 60 oz troy.*

height 10 1/4in (26cm); length over handles 11 3/4in (29.8cm)

\$4,000 - 6,000

Pierre Lorillard IV (1833-1901) was a pre-eminent sportsman in addition to his stature in New York and Newport society and business. His stud farms bred racehorses, trotters and carriage horses and he achieved international renown in 1881 when his colt "Iriquois" became the first American-born winner of the English Derby at Epsom Downs. Lorillard took the reins himself during driving competitions, where he proved himself a formidable competitor.

A photograph in the collection of the Tuxedo Park Library (no. 5328-01) shows Lorillard with a four-in-hand team; the photograph is dated to within a few years of his winning the cup offered here.

The NAAA horse show was the precursor to the preeminent Madison Square Garden show.

1081

An American sterling silver figural compote, of California mining interest

by Gorham Mfg. Co., Providence, RI, 1876

The parcel gilt standard modeled as a figure of Minerva standing on an orb, monogrammed "J.E.B" and inscribed "Cerro Gordo Mines," *weight approximately 44 oz troy.*

height 11 1/2in (29cm)

\$2,500 - 3,000

Jane (Jenny) E. (Oxner) Belshaw, 1836-1900, was the wife of Mortimer W. Belshaw, owner of the mines located in Inyo County, CA.

1082

An American coin silver Chinoiserie-decorated presentation pitcher by Eoff & Shepherd, retailed by Ball, Black & Co., New York, NY, third quarter 19th century

With waved rim above a vine entwined branch-form handle over a spreading body decorated with figures amid a riverscape with boats and trees, with inscription to front "Eendracht Maakt Macht / Presented to / Dr. Samuel R. Johnson D.D. / by the heirs of / Gen. Johnson," *weight approximately 30 oz troy.*

height 10 3/4in (27cm); length 9in (23cm)

\$2,000 - 3,000

1083

An American coin silver engraved, applied and chased foliate-decorated oval footed salver

retailed by J.E. Caldwell & Co., Philadelphia, mid-19th century

With oak branch border centering a field of scrolling acanthus interspersed with cartouches, on tapering foliate and C-scroll feet, *weight approximately 70 oz troy.*

height 2in (5cm); length 19in (48cm)

\$2,000 - 3,000

1084

An American coin silver covered compote

by Gorham Mfg. Co., Providence, RI, circa 1870, retailed by J. W. Tucker & Co., San Francisco

The domed saucer lid surmounted by a fruiting branch finial, the gilt interior engraved with central stylized foliage, *weight approximately 41 oz troy.*

height 11 1/2in (29.2cm); greatest diameter 9 1/2in (24.1cm)

\$1,500 - 2,500



1082



1082 (detail)



1084



1083



1085 (part lot)



1086 (part lot)

1085

An American sterling silver extensive flatware service for twelve by Gorham Mfg. Co., Providence, RI, circa 1897 Albermarle pattern, each terminal engraved with script initials "LK," comprising: 12 dinner forks; 12 luncheon forks; 12 salad forks; 12 cocktail forks; 24 teaspoons; 12 cream soup spoons; 12 gumbo spoons; 12 tablespoons; 12 bouillon spoons; 12 demitasse spoons; 12 dinner knives; 12 luncheon knives; 12 butter spreaders; 12 fruit knives; 5 various serving forks; 5 various serving spoons; 2 large sauce ladles; 2 small sauce ladles; 1 sugar shell; 1 pair of sugar nips; 1 master butter knife; 1 olive fork; 2 jelly slices; 1 pair of poultry shears; 1 pastry slice; 1 carving knife and fork; 1 cold meat knife; 1 buffet fork; 1 sharpening steel, **together with** 2 Danish napkin rings, *total weighable silver approximately 178 oz troy.* (209)
\$6,000 - 9,000

Property from a Texas Private Collection

1086

An American sterling silver flatware service by Gorham Mfg. Co., Providence, RI, circa 1900 Chrysanthemum pattern, comprising: 6 dinner forks; 12 luncheon forks; 6 dinner knives; 12 luncheon knives; 12 teaspoons; 12 bouillon spoons, *total weighable silver approximately 52 oz troy* (60).
\$2,000 - 3,000

Property from a Private Seattle Collector

1087

An American sterling silver flatware service for twelve by Gorham Mfg. Co., Providence, RI, early 20th century Chantilly pattern, comprising: 12 dinner forks; 12 dinner knives; 12 luncheon forks; 12 luncheon knives; 12 salad forks; 9 butter spreaders; 12 bouillon spoons; 12 cocktail forks; 12 teaspoons; 12 demitasse spoons; 2 table spoons; 1 cheese scoop; 1 pair of sugar tongs; and a 5 piece carving set, most pieces monogrammed "L", *total weighable silver approximately 101 oz troy.* (126) with a canteen *height 4in (10cm); length 22 1/2in (57cm); depth 12 3/4in (32cm)*
\$4,000 - 6,000

Property of another owner

1088^Y

An American silver foliate and floral repousse-decorated footed coffee pot by S. Kirk & Son, Baltimore, second half 19th century Of baluster form, chased with scrolling foliage, with a figural spout, on acanthus headed legs over a circular base, *weight approximately 53 oz troy. height 15in (38cm); length 9in (23cm)*
\$1,500 - 2,500



1087 (part lot)



1088



1089



1090 (part lot)

Property from a Texas Private Collection

1089

An American sterling silver four-piece individual tea and coffee service probably by Jacob Knipe, Baltimore, MD, circa 1900

Comprising: 1 teapot; 1 coffee pot; 1 cream jug and 1 two-handed covered sugar bowl, each of pear form, highly chased all over with various blossoms and foliage on a stippled ground and centering a shield-form cartouche engraved with stylized "HAL" monogram opposed by dates "1872/1897", total weight approximately 52 oz troy.

heights 3 1/4in (8.3cm) to 7 3/4in (19.7cm); teapot length over handle and spout 8 1/2in (21.6cm)

\$1,500 - 2,500

Property of various owners

1090

An American sterling silver extensive part flatware service by Shreve & Co., San Francisco, CA, 20th century

Buckingham pattern, comprising: 18 dinner forks; 12 dinner knives; 17 dessert forks; 12 dessert knives; 17 salad forks; 12 steak knives; 12 cocktail forks; 12 ramekin forks; 18 ice cream forks; 19 teaspoons; 11 demitasse spoons; 12 fruit spoons; 18 soup spoons; 1 cold meat fork; 1 large serving spoon; 1 pastry server; 3 tablespoons; 1 gravy ladle; 1 one sauce ladle; 2 pairs sugar tongs; 1 pie server; 1 cheese server; 1 pair poultry shears; a 2 piece steak carving set; a 3 piece roast carving set, together with 1 Old Newbury pattern demitasse spoon by Old Newbury Crafters, all monogrammed "Z", total weighable silver approximately 199 oz troy. (209)

\$5,000 - 6,000



1091

1091

An American sterling silver circular pedestal fruit bowl
by Gorham Mfg. Co., Providence, RI, 1886

The reeded rim above and etched band of raspberry branches, over a
circular foot etched with a grape vine band, with original gold satin-lined
presentation box, *weight of bowl approximately 24 oz troy (2).*
bowl height 7 1/2in (19cm); diameter 9in (23cm); height of box 9in
(23cm); width 12in (30.5cm)

\$1,500 - 2,000



1092

1092^Y

An American sterling silver part tea service
by Reed & Barton, Taunton, MA, 1930 and 1941

Francis I pattern, comprising: 1 kettle on lamp stand and 1 waste bowl,
total weight approximately 88 oz troy (2).
height of kettle 13 1/2in (34cm)

\$3,500 - 4,000



1093

1093^Y

An American sterling silver part tea and coffee service

by Reed & Barton, Taunton, MA, 1930

Francis I pattern, comprising: 1 coffee pot and 1 teapot, monogrammed "MDP", *total weight approximately 72 oz troy (2).*

height of coffee pot 9 3/4in (25cm)

\$2,800 - 3,200

1094

An American sterling silver demitasse size cream and sugar set

by Reed & Barton, Taunton, MA, 1929

Francis I pattern, comprising: 1 open sugar bowl and 1 cream pitcher, monogrammed "MDP", *total weight approximately 18 oz troy (2).*

height of pitcher 5 1/8in (13cm)

\$750 - 1,000

Property from a Private Southern California Collection



1094

1095

An American sterling silver Art Nouveau asparagus tray

by Whiting Mfg. Co., Providence, RI, early 20th century

Rounded rectangular, the rim decorated with irises, inset with pierced scroll-work mazarine with handles at ends and ball feet, *total weight approximately 40 oz troy.*

height 1 3/4in (4.5cm); length 15 1/2in (39cm)

\$1,200 - 1,800



1095



1096

Property of various owners

1096

An American sterling silver part flatware service for twelve manufactured and retailed by Tiffany & Co., New York, NY, second quarter 20th century Lap Over Edge pattern, comprising: 12 dinner forks; 12 dessert forks; 12 salad forks; 8 fish forks; 22 dinner knives; 12 oyster forks; 12 ice cream forks; 8 butter spreaders; 22 teaspoons, 10 coffee spoons; 12 bouillon spoons; 12 gumbo spoons; 6 tablespoons; 2 serving forks, with applied cypher monogram "DJZ", total weighable silver approximately 217 oz troy. (162)
\$9,000 - 12,000



1097



1098



1097^Y

An American sterling silver six-piece tea and coffee service with matching two-handled tray by Reed & Barton, Taunton, MA, early 20th century

Comprising: 1 tea pot; 1 coffee pot; 1 kettle on stand (burner lacking); 1 cream jug; 1 covered sugar bowl; 1 waste bowl and 1 tray, monogrammed "AMA", total weight approximately 183 oz troy (7).

height of kettle 11 3/4in (30cm); length of tray 26 1/2in (67cm)

\$4,000 - 6,000

1098

A pair of American sterling silver shaped circular compotes

by L. Huemer, mid-20th century each circular base on four cast claw feet, total weight approximately 40 oz troy. height 5in (12.7cm); greatest diameter 10in (25.4cm)

\$1,500 - 2,500

Property of an Atlanta, Georgia Family

1099

A set of four American sterling silver serving utensils manufactured and retailed by Tiffany & Co., New York, circa 1880 and later

Chrysanthemum pattern, comprising: 1 punch ladle; 1 sauce ladle; 1 serving fork and 1 serving spoon, total weight approximately 24 oz troy. length of punch ladle 11 1/2in (29.2cm)

\$1,500 - 2,500



1100



1099



1101

Property of various owners

1100^Y

An American sterling silver custom six-piece tea and coffee set with matching two-handled tray by Gorham Mfg. Co., Providence, RI, 1917

Comprising: 1 kettle on lamp stand; 1 coffee pot; 1 teapot; 1 cream pitcher; 1 covered sugar bowl; 1 waste bowl and 1 oval tray, with applied monogram "DJZ", total weight approximately 299 oz troy. (7) height of kettle 15 1/2in (39cm); length of tray 28 1/2in (72cm)

\$7,500 - 10,000

1101

An American sterling silver presentation wine ewer retailed by Rodgers & Krull, Louisville, KY, circa 1908

Of typical form with overall vintage decoration, vine entwined branch handle and domed foot, with inscription to front, "Presented to / Wm. C. Johnson / by the National Association of / Life Underwriters...Louisville, Ky / Oct. 1909", weight approximately 38 oz troy. height 15 1/2in (39cm); length 9 1/2in (24cm)

\$2,500 - 3,500



1102

1102

An American sterling silver repousse-decorated baluster vase
retailed by the Loring Andrews Company,
Cincinnati, OH, late 19th / early 20th century
With chased floral sprays and fanciful
architectural 'Castle' landscape decoration, with
foliage and birds, *en suite* with the following lot,
weight approximately 29 oz troy.
height 13in (33cm)
\$1,200 - 1,800



1103

1103

An American sterling silver repousse-decorated part table suite
retailed by the Loring Andrews Company,
Cincinnati, OH, late 19th / early 20th
century
Comprising: a pair of oval compotes and a footed
bowl, each with chased floral sprays and fanciful
architectural 'Castle' landscape decoration, with
foliage and birds, *en suite* with the previous lot,
total weight approximately 51 oz troy (3).
the compotes height 5 3/4in (14.5cm); length
13in (33cm).
\$1,800 - 2,200

1104

An American sterling silver circular footed
centerbowl
by Gorham Mfg. Co., Providence, RI, 1919
The reeded rim above similarly-decorated ring
handles over a foliate-scroll decorated body, on
a circular base with leaf-tip decorated rim, on
foliate scroll feet, monogrammed "L", *weight*
approximately 45 oz troy.
height 6 3/4in (17cm); width 12 3/4in (32cm)
\$2,000 - 3,000

1105^Y

An American sterling silver five-piece tea
and coffee service with matching two-
handled tray
by International Silver Co., Meriden, CT
Comprising: 1 kettle on lamp stand; 1 coffee
pot; 1 teapot; 1 covered sugar bowl; 1 cream
pitcher and 1 tray, monogrammed "D", *total*
weight approximately 297 oz troy (6).
height of kettle: 13 3/4in (35cm); length of tray
31 1/2in; (80cm)
\$5,000 - 7,000

1106^Y

An American sterling silver six piece tea and
coffee service with associated electroplated
two-handled tray
the service by William B. Durgin Co., Concord,
NH, retailed by W. C. Bryant; the tray by Reed
& Barton, Taunton, MA, early 20th century
Comprising: 1 kettle on lamp stand; 1 coffee
pot; 1 teapot; 1 covered sugar bowl, all
preceding with ivory fittings; 1 cream pitcher
and 1 waste bowl, monogrammed "DW"; the
tray monogrammed "DW" and inscribed verso
"June 1, 1911", *total gross sterling weight*
approximately 153 oz troy (7).
height of kettle 14in (35.5cm); length of tray
29in (73.5cm)
\$4,000 - 6,000



1104



1105



1106



1107 (part lot)

1107

An American sterling silver assembled part flatware service for sixteen by Wallace Silversmiths, Inc., Wallingford, CT, second half 20th century

Romance of the Sea pattern, comprising: 16 dinner forks; 16 dinner knives; 16 salad / dessert forks; 10 paddle butter spreaders; 6 modern butter spreaders; 12 bouillon spoons; 1 gumbo spoon; 16 cocktail forks; 12 demitasse spoons; 33 teaspoons; 3 casserole spoons; 1 pastry server; 1 tomato server; a 2 piece salad serving set; 1 large cold meat fork; 4 buffet forks; 2 graduated ladles; 1 jelly server; 1 sugar spoon; 2 pairs sugar tongs; 1 lemon fork; 1 bon-bon scoop; 2 master butter knives, *total weighable sterling approximately 195 oz troy.* (160)

\$4,000 - 6,000

1108

An American sterling silver flatware service for twelve

by Tiffany & Co., New York, NY, 1905 - 1907

Shell and Thread pattern, comprising: 12 dinner forks; 12 dinner knives; 12 luncheon forks; 12 luncheon knives; 12 salad / dessert forks; 12 butter spreaders; 12 cocktail forks; 12 citrus spoons; 12 bouillon spoons; 12 teaspoons; 12 gumbo spoons; 12 cream soup / dessert spoons; 12 iced tea spoons; 12 demitasse spoons; 4 table spoons; 1 tomato server; 1 sugar spoon; 1 gravy ladle; 1 sauce ladle; 2 vegetable serving spoons; 2 buffet forks; 1 meat fork; 1 cheese slice; 1 pastry server, a 2 piece roast carving set and a 2 piece steak carving set, monogrammed "W", *total weighable silver approximately 250 oz troy* (186).

with original Tiffany & Co. walnut canteen
*height 10 1/4in (26cm); width 24in (61cm);
depth 14 3/4in (37.5cm)*

\$10,000 - 15,000

1109

A set of twelve American sterling silver place plates

by Tiffany & Co., New York, NY, 1907-1947

Each shaped border applied with gadrooned rim and with scrolls at intervals, each center engraved with Gothic style initial "W", *total weight approximately 228 oz troy.*

diameter 11 (27.9cm)

\$6,000 - 8,000

Property from a Private Beverly Hills, California Estate



1110

1110

An American hand hammered sterling silver tall trumpet vase

by Gorham Mfg. Co., Providence, RI, 1908

The pierced flared grapevine entwined rim suspending relief grape clusters over a tapering body and domed similarly-decorated foot, with script monogram to one side "GSM", *weight approximately 55 oz troy.*

height 18 1/4in (46cm); diameter 7 1/4in (18cm)

\$3,500 - 4,500



1109



1108



1111



1112

Property of a various owners

1111^Y

An American sterling silver custom six-piece tea and coffee set with matching two-handled tray

by Gorham Mfg. Co., Providence, RI, early 20th century

Comprising: 1 kettle on lamp stand; 1 coffee pot; 1 teapot; 1 covered sugar bowl; 1 cream pitcher; 1 waste bowl and 1 tray, monogrammed "SLS", total weight approximately 313 oz troy (7).

height of kettle: 14in (35.5cm); length of tray: 30in (76cm)

\$7,000 - 10,000

1112

A pair of American sterling silver tall pitchers

by L. Huemer, mid-20th century

Each with flared rim above an attenuated neck issuing a downswept handle, total weight approximately 60 oz troy.

height 15in (38.1cm); length over handle 6in (15.2cm)

\$3,000 - 5,000

1113

An American sterling silver assembled punch service for twelve

by Tiffany & Co., New York, NY, 1891 - 1902 and 1947 - 1956

Comprising: 1 punch bowl; 1 circular stand; 12 cups and 1 Olympian pattern ladle, the bowl decorated with a band of frolicking putti and a foliate gadrooned border to foot, matching the cups, all with gilt washed interiors, total weight approximately 256 oz troy (15).

height of bowl 7in (17.75cm); diameter of stand 21in (53cm)

\$8,000 - 12,000



1113



1114

1114

An American sterling silver and glass assembled partial table suite
by Gorham Mfg. Co., Providence, RI, 1917 and Shreve & Co., San Francisco, CA, early
20th century

The *Gorham* articles comprising: 1 custom ice cream tray, 2 custom oval vegetable dishes; 12 custom champagne frames with liners; 1 custom coffee pot with wooden handle; and 4 custom weighted candlesticks; the *Shreve* articles comprising: 12 ice cream dishes; 1 bread tray; 1 pedestal gravy boat, with stand, with applied monogram "DJZ", **together with** 1 water pitcher (no maker mark); and 11 silver deposit glass finger bowls, *total gross weighable silver approximately 207 oz troy. (46)*
height of candlesticks 10 1/4in (26cm); length of ice cream tray 14in (35.5cm)
\$6,000 - 8,000



1115 (part lot)



1116

1115

An American sterling silver flatware service for twelve by Gorham Mfg. Co., Providence, RI, circa 1948

Melrose pattern, most engraved with Gothic style initial "F", comprising: 12 dinner forks; 12 salad forks; 12 dinner knives; 12 tablespoons; 19 teaspoons; 12 iced drink spoons; 3 various serving spoons; 2 various serving forks; 1 sauce ladle and 1 cake fork; **together with** 1 American sterling silver serving fork and 1 spoon by Whiting Mfg. Co., mid-20th century Lily pattern, total weighable silver approximately 87 oz troy. (86) \$2,500 - 3,500

Property of a Manhattan Private Collection

1116

An American sterling silver oval serving tray by Watson Co., Attleboro, MA, mid-20th century

The shaped border applied with a cast and chased scroll rim, *weight approximately 49 oz troy.*

length 22in (55.9cm); depth 13 3/4in (34.9cm)

\$1,800 - 2,500



1117 (part lot)



1118 (part lot)

Property of Mr. & Mrs. J.B. Newman, California

1117

An extensive American sterling silver assembled flatware service by Wallace Silversmiths, Inc., Wallingford, CT, second half 20th century Grand Baroque pattern, comprising: 16 7 1/2in dinner forks; 4 8in dinner forks; 16 9in dinner knives; 4 9 3/4in dinner knives; 20 salad / dessert forks; 8 paddle butter spreaders; 8 modern butter spreaders; 9 cocktail forks; 8 iced tea spoons; 8 bouillon spoons; 2 cream soup / dessert spoons; 25 teaspoons; 18 demitasse spoons; 1 casserole / berry spoon; 1 tomato server; 1 bon bon scoop; 1 gravy ladle; 1 sauce ladle; 1 sugar spoon; 2 jelly spoons; 3 table spoons; 1 medium cold meat fork; 1 buffet fork; a 2 piece carving set; 1 pastry server; 1 cheese server; 1 flat handle master butter knife; 1 hollow handle master butter knife; 1 olive fork; 1 lemon fork and 1 pair of sugar tongs, *total weighable silver approximately 179 oz troy (168)*. with a canteen and drawer box, the canteen *height 3in (7.5cm); 22 1/2in (57cm); 13in (33cm)*
\$5,000 - 7,000

Property of a Texas Private Collection

1118

An American sterling silver assembled flatware service primarily by S. Kirk & Sons, Baltimore, MD, mid-20th century Versions of Repousse pattern, many engraved on the reverse with ornately scrolled monogramme, comprising: 12 dinner forks; 13 salad forks; 8 cocktail forks; 15 dinner knives; 8 butter spreaders; 6 butter knives; 17 teaspoons; 5 cream soup spoons; 12 demitasse spoons; 2 various serving forks; a serving spoon; 2 sauce ladles; 1 strawberry spoon; 1 sugar sifter; 1 tea strainer; 1 baby spoon; 1 feeding spoon; 1 lemon fork; 1 pair of sugar nips; 1 pastry slice, *total weighable silver approximately 97 oz troy (111)*.
\$4,200 - 5,000

**American Furniture,
Folk & Decorative Arts
& Chinese Export
Lots 1119 - 1183**





1119

Property of various owners

1119

A Chippendale walnut desk and bookcase

Pennsylvania, late 18th century

overall height 86 1/2in (219.5cm); width of cornice 42in (106.5cm); depth of base molding 26in (66cm)

\$10,000 - 15,000

1120

A mixed-woods fan-back windsor side chair

Lancaster county, Pennsylvania

1795-1805

height of crest 36 1/2in (92.5cm); height of seat 15 3/4in (40 cm); width 21 1/4in (54cm); depth of seat 15in (38cm)

inscribed faintly below in graphite *Wl Dint(?)*

\$3,000 - 5,000

For a more extensive discussion of similar chairs from Lancaster County, see Nancy Goyne Evans *American Windsor Chairs*, (New York: Hudson Hills Press & Winterthur Museum), 1996, pp. 114-115.

Property from a Private Northern California Collection

1121

A set of six Queen Anne walnut compass seat side chairs

Attributed to Thomas Davenport, Newport, Rhode Island

circa 1737-1745

height of crest 38in (96.5cm); height of seats 17in (43.2cm); width of seat 20 3/4in (52.5cm); depth of seat 16 3/4in (42.5cm)

\$30,000 - 50,000

The Rhode Island Furniture Archive at Yale University Art Gallery identifies several examples of this form of chair, all bearing a pierced splat with distinctive scrolled ears and all attributed to Thomas Davenport (1681-1745). In his article "Lesser-known Rhode Island cabinetmakers: the Carlises, Holmes Weaver, Judson Blake, the Rawsons and Thomas Davenport," (*The Magazine Antiques*, May 1982, pp. 1156-1163), Joseph Ott suggests that the delicate scrolled ears may be a trademark of Davenport. A related set of six side chairs, previously mis-attributed to John Townsend, was advertised by Florene Maine and illustrated in *The Magazine Antiques* (February, 1978).

According to family history, this set of chairs was previously owed by John Southmayd (1825-1907) and Ellen W. Dayton (1839-1901); they apparently acquired the chairs from a Gracie family of New York. Upon John's death in 1907, the chairs were distributed among their five children, with a sixth chair going to two maiden Gracie sisters. The chairs were ultimately reunited in 1985 by Theodora "Edola" Muldaur Baker, one of the granddaughters of John and Ellen Southmayd.

Provenance:

Acquired by John and Ellen Southmayd circa 1875, by family tradition, thence to their children.

Ella Southmayd (b. 1865), Elizabeth Dayton Southmayd (b. 1866), Caroline Southmayd (b. 1868), Clara Southmayd (b. 1871), Henry Southmayd (b. 1876) and two maiden Gracie sisters (unrelated), thence variously. Theodora "Edola" Muldaur Baker (1897-1988), thence by descent to current owner



1120



1121

Property of various owners

1122

Three Chinese Export porcelain table articles
enameled in the Famille Rose palette
late 18th century

Comprising: a covered milk jug, a dessert
dish with reticulated border each decorated
with floral sprays and a helmet-form milk jug
decorated with three figures in a pagoda, with
gilt highlights.

*pitcher heights 4 1/4in (10.8cm) and 5 3/4in
(14.6cm); lengths 3 3/4in (9.5cm) to 8 1/4in
(20.9cm)*

\$1,200 - 1,500

1123

Eight Chinese Export porcelain blue and
white table articles
late 18th century

All with entwined strap handles, comprising:
a set of six covered *pots de crème* and a pair
of large mugs enameled with borders of stars
or entwined laurel and centering floral sprays
alternating with armorial stars.

heights 3 1/2in (8.9cm) and 5 3/4in (14.6cm)

\$1,400 - 1,800

1124

A Chippendale walnut reverse-serpentine
slant-lid desk

North Shore, Massachusetts, 1765-1785

*height 45 1/2in (115.5cm); width 43 1/2in
(110.5cm); depth 21 3/4in (55.2cm)*

\$6,000 - 9,000



1122



1123



1124

1125

Four Chinese Export porcelain blue and white table articles

late 18th century

Comprising: an armorial reticulated oval stand and a matching soup with Nanking borders, a similar Nanking pattern waste bowl with gilt highlights, and a blue and white tea caddy with contemporary gilt script monogram within an oval cartouche on each side.

tea caddy height 5in (12.7cm); lengths 3 1/4in (8.2cm) to 9 1/2in (24.1cm)

\$1,000 - 1,500



1125

1126

Five Chinese Export porcelain table articles

late 18th century

Comprising: a 9 1/4in dish made for the English Colonial market, enameled with a keeper/driver carrying a whip and astride an elephant, with *bianco-sopra-bianco* border; a *grisaille* palette oval stand with central enameled armorial emblem; and three underglaze blue, Famille Rose or Mandarin Palette various spoon rests.

length of stand 10 5/8in (27cm)

\$1,000 - 1,500



1126

Provenance of first:

Henry Moog, Atlanta, Georgia

**Property from a Private American/
European Collection**

1127

A Chippendale tiger maple slant front desk

New England, late 18th century

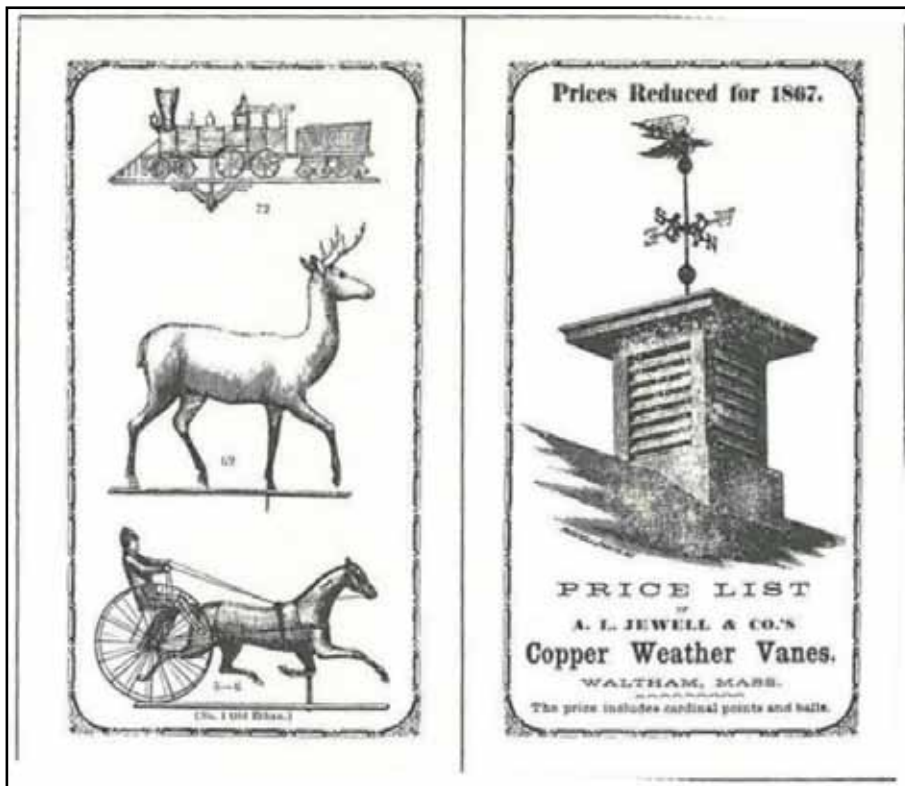
height 40in (102cm); width 37in (94cm); depth

19in (48cm)

\$3,000 - 5,000



1127



1128

Property from a Manhattan Private Collection

1128

A molded and sheet copper horse and sulky weathervane

Attributed to A.L. Jewell (w. 1852-1867)

Waltham, Massachusetts

circa 1852-1867

height 18in. (46 cm.); width 33in. (84 cm.); depth 7 3/4in. (19.5cm)

\$25,000 - 35,000

The manner in which the driver was constructed, with an "open inseam," is unusual and possibly unique among horse and sulky weathervanes. According to his 1867 Price List, Jewell made this vane in two sizes: the 35-inch model sold here and a larger 47-inch model.

Both Steve Miller and Marna Anderson examined this vane in the early 1980s; redacted copies of their correspondence with the seller are viewable on the webpage for this lot and will be provided to the buyer of this weathervane, as well as a copy of Myrna Kaye, *Yankee Weathervanes*, New York, 1975.

Provenance:

Acquired from David Pottinger, Winter Antiques Show, New York, 1982



1128



1129

Property of another owner

1129
A Chippendale cherrywood secretary desk-and-bookcase
probably Massachusetts
late 18th century

Interior small drawer stamped three times *E. SMITH*.
*height 88 3/4in (225.5cm); width of cornice 38in (98cm); depth of base
molding 21in (53.2cm)*

\$10,000 - 15,000

This desk-and-bookcase was undoubtedly made by the same maker of a Federal work table bearing the identical stamp and sold at Sotheby's, New York, October 9, 2007, lot 498. Though his precise identity is unknown, he was highly skilled as a cabinetmaker and this desk-and-bookcase features a sophisticated interior section with stepped short drawers, scalloped valances and a shell-carved prospect door.

Tempting as it may be to attribute this desk-and-bookcase to Eliakim Smith (1735-1775), this piece demonstrates neither the construction practices associated with his shop nor the decorative elements that are a hallmark of the body of work attributed to him.

Provenance:

Burdet Oelschlegel, Terryville, CT
Marcia Ormondroyd, Burlingame, CA



1130

Property from the Collection of Joseph Klien (1899-1987), New York, NY

1130
An American gilt bronze and champlevé enamel table lamp
Edward F. Caldwell & Co, New York
first quarter 20th century

The triple knopped rod standard supporting dished platform on pyramidal foot, each side decorated with roundels enclosing a figure sowing or warrior with shield and sword, ending in paw feet with engraved lion-headed terminals.

height to top of platform 16 1/2in (42cm); height overall 27 1/4in (69.5cm)

\$3,000 - 5,000

Literature:

Cf. Christie's, New York, 500 Years of Decorative Arts, April 18-19, 2012, lot 410

A pricket candlestick with similarly decorated standard with model account number A082237 is illustrated in the digitized E. F. Caldwell & Co. Collection archives at the Cooper-Hewitt Museum Library, Smithsonian Institution Libraries, in binder LB109, page 12.



1131

1131^Y

An American gilt bronze, champlevé enamel and ivory table lamp
Edward F. Caldwell & Co., New York
first quarter 20th century

The knopped standard supporting dished circular pan and urn issuing adjustable rod and bud finial, on domed foot raised on the backs of lions, all over decorated with circular and lozenge-shaped reserves depicting musicians on a scroll and lappet decorated ground.
height to top of urn 26 1/2in (67.5cm); height to top of finial 38in (96.5cm)

\$5,000 - 7,000

The identical model account number A047273 is illustrated in the digitized E. F. Caldwell & Co. Collection archives at the Cooper-Hewitt Museum Library, Smithsonian Institution Libraries in binder LB118, page 42.



1132

Property of another owner

1132

A Fine and Important American Renaissance parcel gilt, ebonized and inlaid maple dresser
Executed by Herter Brothers, New York
circa 1872

Commissioned for the second floor bedroom located in the Tower of the Milton Slocum Latham residence, Thurlow Lodge, Menlo Park
height 92in (233cm); width 54in (137cm); depth 24in (61cm)

\$10,000 - 15,000

Provenance:

The Estate of Mrs. Mary Hopkins, previously sold Butterfield & Butterfield, Sherwood Hall, October 5, 1942.

This dresser is part of a larger suite of furniture, comprising also in part a tester bedstead, chaise longue, wardrobe and mantel, that was commissioned by Milton Slocum Latham for his Menlo Park residence, Thurlow Lodge. The remainder of the suite was sold Butterfield & Butterfield, Sherwood Hall October 5, 1942, lots 314, 318, 316 and 322, then sold again, Butterfield & Butterfield, Los Angeles, March 25, 1991, lots 1652-1656.

For a detailed account of this important commission, and images of the interior of Thurlow Lodge, see Katherine Howe, Alice Cooney Frelinghuysen and Cathering Hoover Vorsanger, *Herter Brothers, Furniture and Interiors for a Gilded Age*, (Harry N. Abrams, New York, pp. 158-161).

The celebrated American Renaissance pier mirror and console from this commission of furniture is now in the collection of the Los Angeles County Museum of Art.



1133



Property of a Private Connecticut Collector

1133

A pair of Chinese Export porcelain dishes with "Tobacco Leaf" enameled decoration late 18th century

With finely painted decoration.

diameter 9in (22.9cm)

\$1,200 - 1,800

Provenance

Charlotte Horstmann & Gerald Godfrey Ltd.,
Hong Kong

Property of various owners

1134

A pair of Chinese Export porcelain shaped rectangular stands with "Tobacco Leaf" enameled decoration early 19th century

Each with chamfered corners and slightly shaped rims.

length 11 3/4in (29.8cm); width 8 1/2in (21.5cm)

\$1,500 - 2,000



1134



1135

A Queen Anne carved cherrywood dressing table

Possibly Woodbury or Newtown, Connecticut

mid 18th century

The associated rectangular molded edge top with notch corners above five short drawers, the center drawer with a spoon carved shell above a shaped apron raised on cabriole legs ending in pad feet.

height 30 1/2in (77.5cm); width 30 1/2in (77.5cm); depth 20in (51cm)

\$3,000 - 5,000



1135

Property from a Luxury Hotel

1136

Ignaz Marcel Gaugengigl (American, 1855-1932)

A Portrait of Louis Duval Dunne
signed "I. M. Gaugengigl" (upper right)
oil on canvas

23 x 18in (58.5 x 45.5cm)

\$1,500 - 2,500

Provenance:

Childs Gallery, Boston

Property of Jane Forbes Clark

1137

John McAuliffe (American, 1830-1900)

Fleetwing and DeCoursey (a pair)

Fleetwing signed and dated "J. McAuliffe
1866" lower right, titled lower left; DeCoursey
signed and dated "J. McAuliffe 1866" lower
left, titled lower left

oil on canvas

each 18 x 24in (45.8 x 61cm)

\$5,000 - 7,000

Provenance:

Frederick Ambrose Clark collection



1136



1137



1137



1138

Property of a Private Seattle Collector

1138

The Buckley family Chippendale mahogany chest-on-chest
New York, New York

1760-1780

overall height 80 3/4in (205cm); width of cornice 49 3/4in (126.5cm);
depth of cornice 22 3/4in (57.75cm)

Poplar secondary woods.

\$12,000 - 18,000

This piece demonstrates traditional elements of the most sophisticated furniture made in New York, including broad proportions, chamfered corners with fluting and angular ball-and-claw feet. For comparable examples, see *American Antiques from the Israel Sack Collection* Vol I, p. 24, no. 85 and Vol. V, p. 3143, no. 4368.

According to family records that survive, John Buckley was born in Stuttgart in 1755 and was sent to America during the Revolutionary War to fight as a Hessian soldier. After the war, he resided in Jaffrey, New Hampshire, where he met and married Margaret Dunlap in 1784; by

1786, the family was living in Marlborough, New York, when their first child, John Buckley, was born.

A copy of the family history that has stayed with the chest-on-chest will be provided to the buyer.

Provenance:

John and Margaret Buckley (nee Dunlap), m. October 14, 1784

John Buckley (1786-1870), Marlborough, New York, son

Thomas Townsend Buckley (1817-1887), Marlborough, New York, son

John Dunlap Buckley (1850-1914), Marlborough, New York, son

Marian Dunlap Buckley (b. 1893), daughter

D. Baker

Sold Christie's, New York, Fine American Furniture, Silver, Folk Art and Decorative Arts, January 23, 1988, lot 375



1139



1140



1141



1142

Property from a Private New York Collector

Property from the Estate of Frances Martinson

Property of various owners

1139

A needlework map of Manhattan Island, northern New Jersey shore and western Long Island

American or English

mid-19th century

Depicting a map of New York in 1664, inscribed A description of the town of Mannados or New Amsterdam as it was in Sept. 1664, the earliest map of New York, known as the Duke's Plan.

22 1/2in x 29 1/2in (57 x 75cm)

\$1,000 - 1,500

1140

An Amish pieced and quilted wool "Bars" coverlet

American, probably late 19th century

height 78 3/4in (200cm) x width 74 3/4in (190cm)

\$800 - 1,200

1141

A marking and verse sampler wrought by Bessy Leaing

Possibly American, dated 1834

Centering a recumbent stag, reading below Bessey Leaing aged 10 1834 / John and ??

Dorothy Leaing, in a period rosewood-grained frame with gilt liner.

15in (38cm) x 15in (38cm) (sight), framed 20 1/4in (51 1/2cm) x 20 1/4in (51 1/2cm)

\$3,000 - 5,000

1142

American pieced and appliqued cotton quilt top

mid-19th century

111 3/4in (284cm) x 113in (287cm)

\$3,000 - 5,000



1143

1143

**A pair of Japanese Imari porcelain chargers
late Meiji period**

Each painted in iron-red enamel over underglaze blue with figures in garden landscapes alternating with lappets, with gilt highlights.
diameter 18 1/2in (47cm)
\$2,000 - 3,000

1144

**A pair of Japanese Imari porcelain tall
bottles mounted as table lamps
early 20th century**

Of chamfered rectangular section, with typical underglaze blue and iron-red floral decoration, mounted on a red lacquer stand and electrified, together with an Imari porcelain shallow bowl.
height of lamp base 14in (35.5cm); diameter of bowl 11 3/4in (29.8cm)
\$800 - 1,200

Property of a Luxury Hotel

1145

**A pair Japanese Imari porcelain covered
storage jars
early 20th century**

Each domed cover with a figure of a *shi shi*, glazed with borders centering cartouches of stylized foliage in tones of iron-red and cobalt with gilt highlights.
total height 20 1/2in (52cm); greatest diameter 11in (27.9cm)
\$1,000 - 1,500

Property of various owners

1146^Y

**A pair of Chinese hanging panels with
tinted ivory and jade inlay
first half 20th century**

On a black lacquered ground, the ivory and jade inlay imitating ancient bronze vessels bearing floral sprays.
sight 28 x 18 1/4in (71 x 46.5cm)
\$3,000 - 5,000

1147

**A Chinese Export Coromandel lacquer
twelve-panel screen
20th century**

Depicting women and playing children in a courtyard, with inscription, reverse undecorated.
each panel height 108in (274.5cm); width 19in (48.5cm)
\$7,000 - 10,000



1144



1145



1146



1147



1148 (detail)

1148
The Cheney family Chippendale cherrywood reverse-serpentine chest-on-chest
Attributed to the shop of Aaron Chapin, East Windsor, Connecticut
1785-1795

*Overall height 97 1/2in (247.5cm); width of cornice 44 1/4in (112.5cm);
 depth 20 1/2in (52cm)*

\$100,000 - 150,000

This chest-on-chest survives with its original sea-horse finial and is a masterpiece of Hartford County cabinetmaking. Demonstrating masterful proportions and a sculptural facade, it combines elements first employed by Eliphalet Chapin and passed down by him to his cousin, Aaron Chapin, as well as other cabinetmakers who apprenticed under him. The example offered here is nearly identical to one also attributed to Aaron Chapin and illustrated in Thomas P. Kugelman, Alice K. Kugelman, Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and his contemporaries 1750-1800*, Hartford, CT: The Connecticut Historical Society, 2005, p. 367, cat. No. 168. Both chest-on-chests share several individual characteristics as to strongly suggest that they were made by the same maker; these features include the treatment of the cornice scrolls, a complex two-piece mid-molding which has been nailed from the inside, cock-beading that runs on the upper-case drawer fronts and lower-case drawer surrounds, and small quadrant blocks.

The top board of the bottom case is faintly inscribed in graphite *Rush Cheney Esq / SO Manchester*; Rush Cheney was born in 1815, well after this chest was likely to have been made. Possible prior owners include Rush's parents, George Cheney and Electa Woodbridge, who married in 1798 in Manchester and who could have acquired this piece around the time of their wedding. Alternatively, this chest-on-chest may have been owned originally by Timothy Cheney and Mary Olcott or Deodatus Woodbridge and Esther Welles, Rush's paternal and maternal grandparents. The probate inventory done at the time of Timothy Cheney's death on 27 Sept 1795 lists a *Case Draws £5-*; this is one of the most costly items on the inventory and is equivalent to a desk and bookcase also valued at £5; other presumably smaller chests are valued at or less than £1. Documents relating to the estates of Rush's parents and other grandparents do not survive or do not mention any pieces likely to have been this one.

The Cheney family was prominent in Manchester, Connecticut, particularly in the second quarter of the 19th century, when it established a large silk mill; it was their textile plants that eventually formed a large industrial center once referred to as "Cheneyville" and which now forms the Manchester Historic District.



Literature:

Ginsburg & Levy, Inc., advertisement, *The Magazine Antiques* March, 1960, p. 231
Cited in William N. Hosley, *The Great River: art & society in the Connecticut Valley, 1635-1820*, Hartford, CT: The Wadsworth Atheneum, 1985, pp. 231-232, cat. No. 112, endnote 5.

Provenance:

Possibly first owned by Timothy Cheney (1731-1795) or George W. Cheney (1771-1829) and Electra Woodbridge (1781-1858)
Rush Cheney (1815-1882), *grandson of Timothy Cheney, son of George Cheney*
Anne Wells Cheney (1849-1944), *daughter*
Cheney Historical Foundation, Manchester, Connecticut
Ginsburg & Levy Inc., New York, NY
Acquired by the current owner in 1960

1148



1151



1153



1150



1152

1149

A Chinese Export porcelain Rose Medallion large basin
mid-19th century
height 5in (12.7cm); diameter 16 1/4in (41.2cm)
Not illustrated
\$800 - 1,200

1150

A Federal tiger maple chest of drawers
Pennsylvania or Ohio
first quarter 19th century
The four graduated drawers displaying a strong tiger maple grain above ring turned legs ending in button feet.
height 42in (107cm); width 41 1/2in (105cm); depth 18 1/2in (47cm)
\$2,000 - 4,000

1151^Y

A Chinese Export carved ivory lotus form basket with double swing handles
circa 1850
Each panel finely carved with numerous figures in a garden.
body height 1 3/4in (4.4cm); diameter 8 3/4in (22.2cm)
\$1,000 - 1,500

Property from the Oliver Estate in Middleborough, Massachusetts

1152

A Chippendale mahogany block front kneehole dressing table
Boston area, third quarter 18th century
height 30 1/2in (77.5cm); width 35 1/2in (90cm); depth 20 1/4in (51.5cm)
\$6,000 - 8,000



1154



Property from the Nelson Rockefeller Estate

1153

A Chinese Export armorial porcelain chestnut basket, cover and stand made for the Dutch market arms of Van Idsinga of Friesland, Holland circa 1780

The bowl interior and stand centering the arms beneath peacock crest encircled by bands of flowers, leaves and guilloche. diameter of stand 10 1/4in (26cm); length between handles 10 1/4in (26cm); greatest overall height 7 1/2in (19cm)

\$3,000 - 5,000

Provenance:

Hon. Nelson A. Rockefeller, New York

Sold The Chinese Porcelain Company, New York, 1996

Present owner

Property of a Texas Private Collector

1154

A pair of Chippendale carved walnut side chairs Philadelphia third quarter 18th century

One chair inscribed on both slipseat and rail *IIII*; the other chair inscribed on both slipseat and rail *V*.

height 41in (104cm); width 23in (58.4cm); depth of seat 16in (40.6cm); height of seat 17in (43.2cm)

\$10,000 - 12,000



1155



1156

Property of another owner

1155

**A Queen Anne tiger maple flat-top chest-on-chest
New Hampshire, mid-18th century**

Back of upper case inscribed in chalk *Gen/ Henz--*; Label on reverse of upper case inscribed *This probably belonged to Joseph Clough's aunt Carrigain b. 1750, mother of Philip Carrigain who first called New Hampshire the Old Granite State and made the first complete map of the state.*
height 83in (210cm); width 42in (106cm); depth 21in (53cm)

\$7,000 - 9,000

Philip Carrigan was born in Concord, New Hampshire on February 20, 1776, the son of Elizabeth Clough (1750-1805) and Philip Carrigan (1746-1806), both of whom hailed from nearby Canterbury, New Hampshire. Elizabeth Clough was the daughter of Thomas Clough (1717-1797) and Mary Call (1721-1781); Elizabeth's brother, Obediah Clough (1753-1828) had a son Joseph (1795-1885), who is likely the Joseph Clough referred to in the label affixed to the back of the case.

Philip Carrigan studied law and graduated Dartmouth College in 1794. Known to be verbose and witty he was a poet and toastmaster as well as a lawyer. In 1805 he served as Secretary of State, in 1821 Secretary of the Senate. In 1825 upon the occasion of a visit by Lafayette he published a poem using the descriptive "granite state."

LAFAYETTE'S RETURN.

North and South and East and West,
A cordial welcome have addressed
Loud and warm, the Nation's Guest,

Dear Son of Liberty;
Whom tyrants cursed when Heaven approved.
And millions long have mourned and loved.
He comes, by fond entreaties moved.

The Granite State to see.

Property from the Estate of Frances Martinson

1156

A Queen Anne maple flat top high chest-of-drawers

New England, mid-18th century
overall height 67 3/4in (172cm); width at knees 40in (101.5cm); depth of knees 20 3/4in (52.7cm)
\$3,000 - 5,000



1157



1157 (details)



1158



1159

Property of various owners

1157
A Chippendale walnut tall-case clock
brass dial engraved *Thos Harland/Norwich*,
Connecticut
late 18th century
height 89 3/4in (228 cm); width of cornice 19
1/2in (50 cm); depth of cornice 9 3/4in (25.4cm)
\$12,000 - 18,000

1158
A Federal mahogany dwarf clock
Case attributed to Samuel Mulliken, II
(1746-1846)
Newburyport, Massachusetts, late 18th century
height 46in (117cm)
\$10,000 - 15,000

For related examples, see Skinner, Inc.,
Boston, American Furniture & Decorative Arts,
November 6, 2005, lot 151, and Sotheby's New
York, Property from the Collection of Josephine
& Walter Buhl Ford II, October 6, 2006, lot 370.

Literature:
Brooks Palmer, *A Treasury of American Clocks*,
New York: The Macmillan Company, 1967, p.
25, nos. 40-41

Provenance:
John Walton Antiques, CT

Property from the Gareth H. Busher Estate

1159
A Simon Willard painted lighthouse clock
Roxbury Massachusetts, second quarter
19th century
With brass eight-day movement and alarm.
height 28 3/4in (73cm)
\$10,000 - 15,000



1160



1161



1162

Property of various owners

1160
Walter M. Brackett (American, 1823-1919)
 The successful catch, 1880
 signed and dated "W.M. Brackett. / 1880"
 (lower right)
 oil on canvas
 20 x 32 1/2in (51 x 82.5cm)
 \$3,000 - 5,000

Provenance:
 Private collection, Northern California

1161
 A Classical parcel ebonized giltwood mirror
 American or English, first quarter 19th century
 height 51in (129.5cm); width 41 1/2in (105.5cm)
 \$4,000 - 6,000

Property from the Dorothy B. Kaufman
 Living Trust

1162
 A Federal inlaid mahogany sideboard
 mid-Atlantic states, late 18th/early 19th
 century
 height 36in (91cm); width 56in (142cm); depth
 24in (61cm)
 \$3,000 - 5,000



1163



1164



1165

Property of various owners

1163

John Francis Murphy (1853-1921)

Late Afternoon

signed and dated "J. Francis Murphy - 89"
(lower left)

oil on canvas

12 x 19 1/8 in (30.5 x 49cm)

\$5,000 - 7,000

Provenance:

Sold Christie's, New York, 12 March 1992, lot 106

1164

John Francis Murphy (1853-1921)

Landscape

signed "J.F. Murphy" (lower right)

watercolor on paper

12 1/2 x 18 in (32 x 46cm)

\$1,500 - 2,500

1165

**A Classical covered and veneered
mahogany sofa**

Probably New York

circa 1825-1840

height 39 3/4 in (93.5cm); length 91 in (231cm);

depth 24 1/2 in (62.2cm)

\$3,000 - 5,000



1166

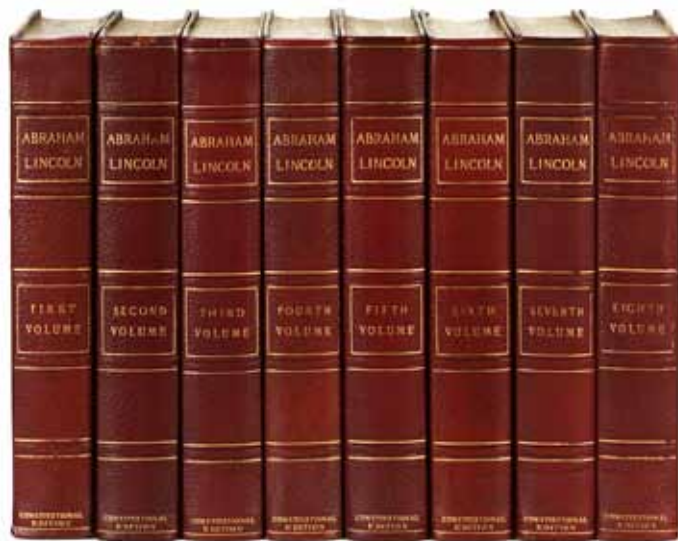
1166

Currier & Ives

"A Midnight Race on the Mississippi"

hand-colored lithograph

inscribed below the plate "E.F. Palmer Del from a sketch by H.D. Manning of The Natches" / "Entered according to act of Congress in the year 1860, by Currier & Ives, In the Clerk's Office of the District Court for the Southern District of NY" / "Lith of Currier & Ives" / New York, Published by Currier & Ives 152 Nassau St. plate: 18in (45.8cm) x 27 3/4in (70.5cm); framed: 30 3/4in (78cm) x 38 1/2in (97.5cm) \$5,000 - 7,000



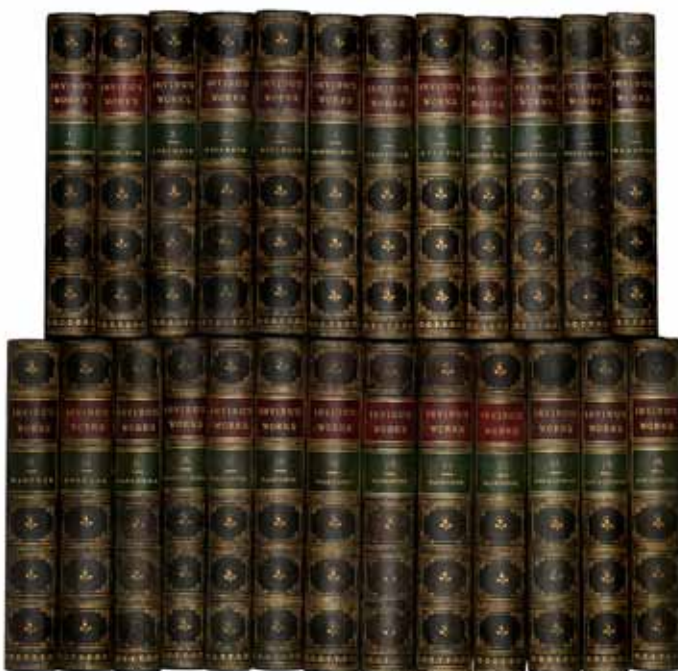
1167

1167

The Writings of Abraham Lincoln, 8 volumes, published by G.P. Putnam's Sons of New York/London, [1888]

Octavo, bound in period three quarters red morocco-grained sheep over marbled boards, gilt-ruled and spines gilt-lettered, top edges gilt. "Constitutional Edition," with an introduction by Theodore Roosevelt.

\$400 - 600



1168

1168

The Works of Washington Irving, 25 volumes, published by G.P. Putnam's Sons of New York, 1864

Octavo, etched frontispieces and pictorial titles, bound in period half calf over marbled boards, spines gilt, red and green morocco lettering and numbering pieces, edges marbled.

New edition, revised.

\$700 - 1,000

1169

A Classical walnut, mahogany and
satinwood cylinder secretary
Attributed to John and Joseph W. Meeks
(w. 1836-1857)

New York City, circa 1836-1850

height 92in. (233.7cm); width of cornice 55
1/2in. (141 cm); depth of lower case 22 3/4in
(57.8 cm)

\$10,000 - 15,000

For two very closely related secretaries, both
stamped "J.J.W. Meeks / Makers / No 14 Vesey
St / New York", see the Metropolitan Museum
of Art (accession 69.19a-j) and the Yale
University Art Gallery (accession 1971.70). While
the example offered here doesn't appear to bear
Meeks' stamp, it improves on both museum-
owned examples with its more elaborate Gothic-
inspired cornice molding.



1169



1170



1170 (reverse)



1171



1172

Property from the John Johnston Estate

1170[□]
An American Aesthetic Movement
porcelain vase
height 23in (58.5cm)
\$2,000 - 3,000

Property of various owners

1171
A patinated bronze bust of Victory
after a model by Louis Saint-Gaudens
(American, 1854-1913)
circa 1900
Inscribed to the base *Louis St. Gaudens and
Cast by Griffoul. Newark. N.J.*, on a variegated
marble base.
height 13 1/4in (33.5cm), height with base
18in (45.5cm)
\$3,000 - 5,000

1172
A Federal style inlaid mahogany sideboard
late 19th century
height 39 1/4in (99.5cm); width 72 3/4in
(184.5cm); depth 25 1/2in
\$2,500 - 3,500



1173



1174

1173

A patinated copper and zinc paint-decorated Horse and Sulky weathervane

Possibly by Thomas W. Jones, New York, late 19th century

With directionals.

height excluding directionals 21in (53.5cm); width 48in (122cm); depth 7in (18cm)

\$2,000 - 3,000

1174

An American Renaissance Revival suite of carved walnut and cherry seat furniture

late 19th century

Comprising a triple chair back settee, pair of armchairs and twelve side chairs. (15)

height of settee 61in (155cm); width 87 1/2in (222.5cm); depth 27in (68.5cm); height of armchair 57 3/4in (146.5cm); width 26 3/4in (68cm); depth 25in (63.5cm); height of side chair 54 3/4in (139cm); width 23 1/4in (59cm); depth 22in (56cm)

\$6,000 - 8,000



1175



1177



1176



1179

1175^Y

A Chinese red-stained and natural ivory chess set, 19th century
height of king 4 3/4in (12cm); height of pawn 2 1/4in (5.5cm)
\$1,000 - 1,500

1176

A carved wood "Selenus" pattern chess set with an Indian inlaid
marble chess board
20th century
height of king 5 3/4in (14.5cm); height of pawn 3in (7.5cm); dimensions
of board 22 1/2 x 22 1/2in (57 x 57cm)
\$1,200 - 1,800

1177^Y

A Chinese Export carved ivory chess set
mid-19th century
The white king modeled as George III opposing an Emperor.
height of king 4 1/4in (11cm); height of pawn 2 1/2in (6.5cm)
\$1,000 - 1,500

1178 No lot

1179^Y

A Chinese Export carved ivory chess set with an Indian inlaid marble
chess board
On a parcel gilt and ebonized wood stand.
height of king 5in (12.5cm); height of pawn 3in (7.5cm); board dimensions
24 3/4in x 24 3/4in (63 x 63cm); height of stand 21in (53.5cm)
\$1,500 - 2,500



1181



1182

1180

**A pair of hexagonal porcelain garden seats
first half 20th century**

With a dragon and phoenix motif in famille rose
over glaze enamels.

*height 18 3/4in (47.6cm); greatest diameter
11in (28cm)*

Not illustrated

\$2,000 - 3,000

1181

**An American Aesthetic ebonized and
marquetrie music cabinet**

New York, third quarter 19th century
*height 50 1/2in (128.5cm); width 49 3/4in
(126.5cm); depth 18 1/2in (47cm)*

\$7,000 - 9,000

1182

**An American Renaissance Revival oak hall
bench**

possibly Horner Brothers

late 19th century

The outset crest over a foliate panel carved
back and outset arms, with grotesque mask
carved terminals and hinged seat resting on
similarly carved feet.

*height 59in (150cm); width 60in (152cm); depth
24in (61cm)*

\$3,000 - 5,000



1183 (detail)

1183

Everett Shinn (American, 1876-1953)

Four panels of a ten-panel decorative screen from the Ballard House, Louisville, Kentucky signed and dated "Painted/ by/ Everett Shinn/ 1911" (on the reverse)

oil on canvas stretched with wood

109 1/4 x 96in, overall (277.5 x 244cm)

\$30,000 - 50,000

Most famous for his role as one of "The Eight," Everett Shinn enjoyed a varied career that began at the Pennsylvania Academy of Fine Arts, during which time he supported himself by working as a staff artist for the *Philadelphia Press*. In 1898, he married Florence Scovel, a member of the Biddle family of Philadelphia and his circle of friends expanded to include the decorator Elsie de Wolfe, architect Stanford White and playwright Clyde Fitch, and by 1900 he had begun working on decorating commissions for them.

The interior decorating projects that Shinn took on with Elsie de Wolfe and Stanford White developed into a rococo style, and in 1906 Shinn was commissioned to decorate the interior of David Belasco's new Stuyvesant Theatre; for this commission, Shinn executed eighteen decorative panels. The Stuyvesant Theatre commission generated a subsequent commission for a large mural in the City Hall Council Chambers in 1911 in Trenton, New Jersey. After these two large-scale public commissions were completed, Shinn returned to work doing private commissions.

Shortly after finishing the Trenton commission in 1911, Charles Thurston Ballard of Louisville, Kentucky commissioned Shinn to help decorate his new Neo-Georgian mansion near Louisville, which was designed and built by E.T. Hutchings. Ballard came from a prominent Louisville family, which descended from the renowned Kentucky pioneer Bland Ballard. Shinn's commission included seven chalk lunettes and a ten-panel painted screen, four panels of which are offered here. When Ballard died in 1918, the house was sold to Judge Robert Worth Bingham, a publishing magnate in Louisville. Now a historical landmark, the house remains in the Bingham family.

The screens that Shinn painted were designed for the music room and were removed from the house when Ballard died. Three panels were given to his daughter, Fanny Ballard Horner; two panels were given to another daughter, Mina Breaux Ballard Chambers, and the last five panels were given to an unknown member of the family. The Horners gave their three panels and two lunette drawings to the Speed Museum in 1955. The four panels offered here have been in the hands of various Louisville residents since about 1985; the whereabouts of the remaining three panels remains unknown. Comparison to the three panels in the Speed Museum reveal that they are unquestioningly from the same screen.

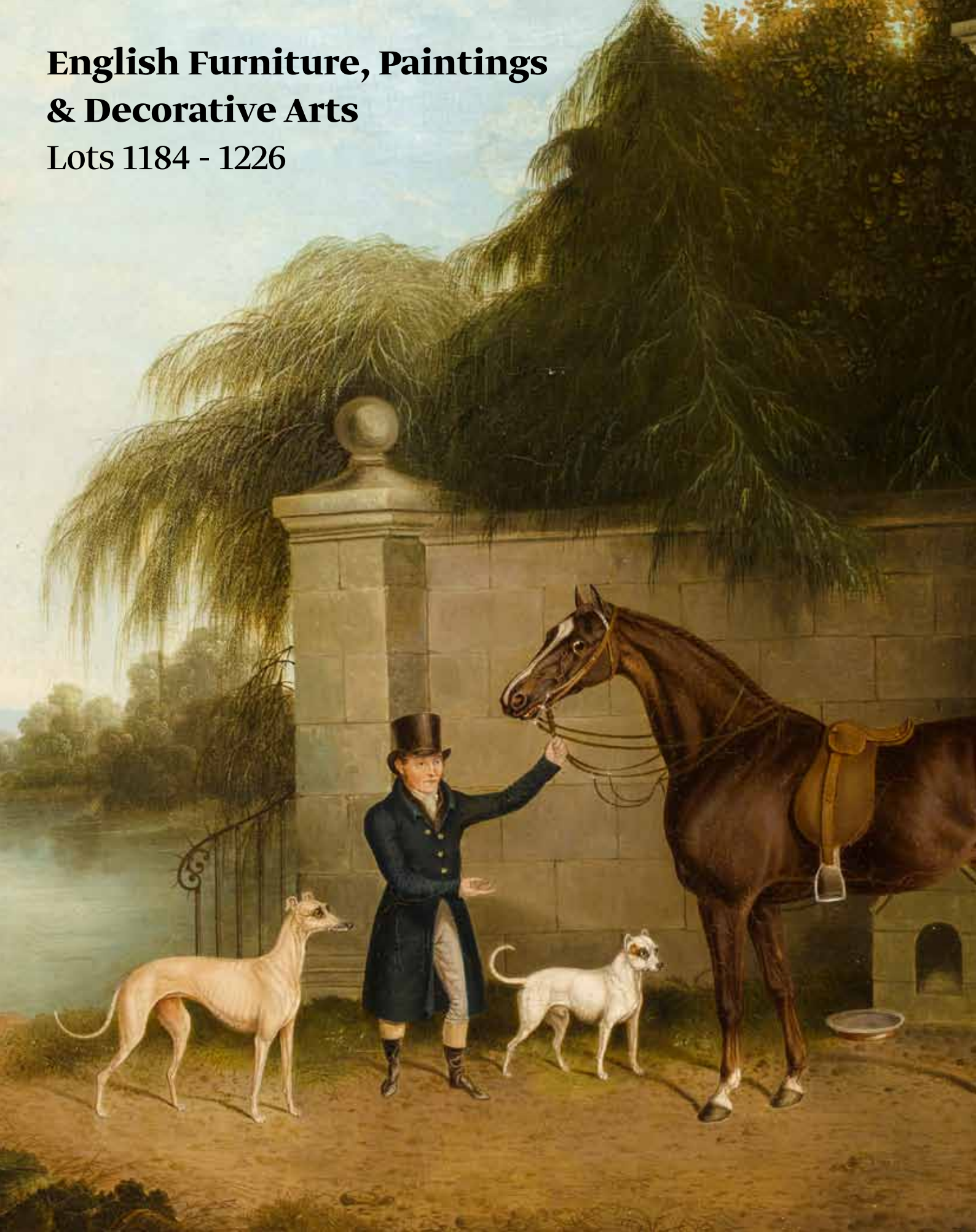
Provenance:

Commissioned from Everitt Shinn in 1911 by Charles Thurston Ballard (1850-1918) in Louisville, Kentucky



1183

**English Furniture, Paintings
& Decorative Arts**
Lots 1184 - 1226





1184

Property from a Private Collection, Toronto

1184
A George I giltwood and gilt gesso mirror
early 18th century
height 55 1/2in (141cm); width 28in (71cm)
\$6,000 - 9,000



1185

Property from a New Orleans Lady

1185
A William & Mary walnut escritoire
fourth quarter 17th century
height 71 1/2in (181.5cm); width 42in (106.5cm); depth 21in (53.5cm)
\$3,000 - 5,000



1186



1187



1188

Property of various owners

1186

The Works of William Shakespeare, 9 volumes, published by Chapman and Hall of London, 1875-1876

Octavo, frontispieces, bound in three quarters burgundy morocco over cloth, double gilt-ruled and spines gilt in 6 compartments with raised bands gilt-lettered, top edges gilt, by Root & Son.

Third edition edited by Alexander Dyce. Includes the glossary volume.

\$500 - 800

1187

The Works of William Shakespeare, 10 volumes, published by Shakespeare Head Press of Stratford-on-Avon, 1904

Quarto, frontispiece, bound by Sangorski & Sutcliffe of London in full crimson crushed morocco, spines gilt in 6 compartments with raised bands, inner edges gilt-ruled, top edges gilt, other edges untrimmed. Housed in two slipcases.

Limited edition, no 335 of 1000 sets printed on handmade paper, this set in fine handsome custom binding.

\$1,200 - 1,800

Property from a Luxury Hotel

1188

A George II style walnut veneered bureau bookcase mid-late 19th century

The glazed cupboard doors opening to an arrangement of pigeonholes and small drawers, including a central prospect door flanked by two vertical drawers with faux bookbinding fronts, the bureau fall flap revealing a fitted interior.

height 91 1/4in (232cm); width 43in (109cm); depth 20 1/4in (51.5cm)

\$3,000 - 5,000

Property of another owner

1189

A George II giltwood and gilt gesso mirror mid-18th century

height 47 1/2in (121cm); width 26 1/2in (67cm)

\$4,000 - 6,000

Property from a Luxury Hotel

1190

A George III style inlaid mahogany sideboard early-mid 19th century

The superstructure with two hinged doors, above a central frieze drawer flanked by a well drawer and two further drawers.

height 42 1/2in (108cm); width 59 3/4in (152cm); depth 24 1/2in (62cm)

\$3,000 - 5,000



1189



1190



1191

1191

In the manner of Henry Bernard Chalon

A hunter and groom

oil on canvas

27 x 34 1/4in (68.5 x 87cm)

\$1,500 - 2,500

Provenance:

Sporting Gallery and Bookshop Inc., New York

Property of another owner

1192

The Works of George Eliot, 21 volumes, published by William Blackwood & Sons and Edinburgh and London, [1895]

Octavo, bound in period half calf over marbled boards, spines gilt-lettered in two compartments, top edges gilt, other edges untrimmed.

"Standard edition," complete.

Provenance:

Anthony Cooper (bookplates).

\$800 - 1,200

Property from a Luxury Hotel



1192

1193

British school, 19th century

A jockey on horseback with a standing gentleman

oil on canvas

28 x 36 1/4in (71 x 92cm)

\$1,500 - 2,500

Provenance:

Stair & Co., New York

1194

British school, 19th century

A collector mending a porcelain jar

oil on canvas

25 x 30in (63.5 x 76cm)

\$1,200 - 1,800



1193

1195

A late George III inlaid mahogany breakfront secretary bookcase circa 1800

The fall front secretary door revealing a brown leather writing surface, pigeonholes and six small drawers.

height 105 3/4in (268.5cm); width 83in

(211cm); depth closed 24 1/2in (62cm)

\$3,000 - 5,000



1194



1195



1196



1197



1198

Property from the Descendants of James J. & Mary T. Hill

1196

A George III mahogany twin pedestal extension banquet table
late 18th century

With six rails and five leaves, some later.
height 28 1/2in (72cm); length 54in (138cm);
width 48in (122cm)
width of leaves: 36in (92cm)(2); 29 1/2in (75cm)
(1); 17 3/4in (45cm)(2)
\$2,500 - 3,500

Property from a Private Collection, Georgia

1197

A pair of George III giltwood armchairs in the French taste
fourth quarter 18th century
height 36 1/4in (92cm); width 23in (58.5cm);
depth of seat 18in (45.5cm)

\$6,000 - 9,000

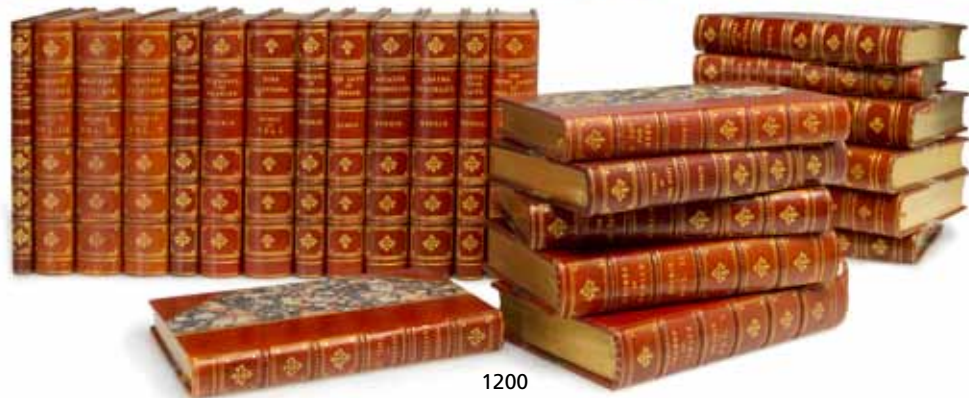
Property from a Private Collection, Northern California

1198

An assembled set of eight George III mahogany shield back chairs
first quarter 19th century
height 36in (91cm); width 21in (53cm); depth 16in (41cm)
\$3,000 - 5,000



1199



1200

Property from a Luxury Hotel

1199
 British school, 19th century
 Landscape with figures and cows watering
 oil on canvas
 32 x 39 1/2 in (81.5 x 100.5 cm)
 \$3,000 - 5,000

Property of another owner

1200
 John Ruskin (British, 1819-1900)
 [Works.] London: George Allan, 1891-1915.
 50 volumes. 8vo. Engraved plates. Period half morocco gilt by Bumpus,
 a.e.g. Very occasional minor rubbing.
 \$800 - 1,200

Provenance:
 Knapp (bookplates, dated in manuscript 1915-1916)



1201

Property from a Luxury Hotel

1201

Frank Proschwitzry Freyburg (British, 1862-1932)

A check

signed and dated "F. P. Freyburg 1903" (lower left)
oil on canvas

36 1/2 x 54in (92.5 x 137cm)

\$3,000 - 5,000

Provenance:

Kurt E. Schon Ltd., Vienna / New Orleans

Property of another owner

1202

The Works of Robert Louis Stevenson, 26 volumes, published by Charles Scribner's Sons of New York, 1921-1923

Large octavo, frontispieces, bound in full green morocco extra, spines and covers gilt-ruled with floral tooling and dots, spines in 6 compartments with raised bands, bright red morocco doublures with gilt rules and cornerpieces, green moiré silk flyleaves, top edges gilt, other edges uncut.

"Vailima Edition," no. 20 from a limited edition, in sumptuous custom binding.

\$2,500 - 3,500

Property of Jane Forbes Clark

1203

George Goodwin Kilburne, RI, RBA (British, 1839-1924)

Oh, the glory of youth!

signed "Goodwin Kilburne" (lower left)
oil on panel

14 x 20in (35.5 x 51cm)

\$3,000 - 5,000

Provenance:

A. Baird-Carter, London;

Frederick Ambrose Clark collection

Property from a Private Collection, Georgia



1203



1202

1204

A pair of George III mirrors
third quarter 18th century

In the style of Thomas Chippendale, carved with ho-ho birds, rocailles and scrolling foliage.

height 47 1/4in (120cm); width 28in (71cm)

\$20,000 - 30,000

Provenance:

Antonio's Antiques, San Francisco



1204



1205

Property from a Private Collection, Texas

1205

An English etched glass "Four-in-Hand" presentation goblet

London, circa 1958, by Lawrence Whistler presented to Mary Jane McGrath Hardwicke

The body finely etched with a coaching scene above a paneled band headed by the recipient's name: "MARY JANE McGRATH", the knopped stem with an interior coin, on a circular foot.

height 9 3/4in (24.8cm); greatest diameter 7 3/8in (18.7cm)

\$2,500 - 3,500

This cup was commissioned by Pamela Woolworth to be presented to her friend Mary Jane McGrath upon her winning the Four-in-Hand 1949 Devon Horse Show coaching competition.

Mary Jane competed in equestrian events as a young woman. Her friend, Pamela Woolworth, had known of her friend's involvement in horses and competitions over the years, and decided to finally go to see one. The Devon competition event involved driving a four-in-hand carriage around a course. That year, the course was particularly difficult, and many of the

competitors could not execute a tricky final turn to exit the ring properly. Mary Jane's horses had only been hitched together once before, but she drove her horses briskly through the course, deftly cut a sharp turn and exited gracefully in a dramatic display of skill that nevertheless caused the audience to clear out of the box seats, in case she sheared off the corner.

Mary Jane, 19 years old and 98 pounds, won the event and received a small token of a winner's trophy. Pamela was so aghast that Mary Jane risked her life, only to get a "thimble," as she called it, that she commissioned this goblet from London glass engraver Laurence Whistler.

Literature:

Rupert Hart-Davis, *Engraved Glass 1952 - 1958 Laurence Whistler*, 1959, p. 49



1206



1208



1209



1210

Property from a Luxury Hotel

1206

British school, early 20th century

The homestretch

oil on canvas laid down on panel

signed and dated illegibly "Johnny T.... 190(3)"?
(lower right)

18 1/2 x 24 1/2in (47 x 62cm)

\$1,000 - 1,500

Property of another owner

1207

Works of Thomas Hardy, 20 volumes,
published by Macmillan and Co., of
London, 1912-1914

Octavo, photogravure frontispieces, bound in
full polished green calf, triple gilt fillet, spine
gilt in 6 compartments, two brown morocco
lettering pieces, inner gilt dentelles, top edges
gilt, other edges uncut.

\$600 - 800

Property from a Manhattan Private Collection

1208

A George III mahogany bookcase cabinet
late 18th/early 19th century

height 94 3/4in (240.5cm); width 49 1/4in
(125cm); depth 16in (40.5cm)

\$3,000 - 5,000

Property from a Private Collection,
Westchester County

1209

A set of eight George III style inlaid
mahogany dining chairs
early 20th century

Comprising two armchairs and six side chairs.
height 38 1/2in (98cm); width 23in (58.5cm);
depth of seat 20 1/2in (52cm)

\$2,000 - 3,000

1210

A late Victorian carved mahogany extension
dining table

late 19th/early 20th century

height 29 1/2in (75cm); length closed 78in
(198cm); depth 52in (132cm); with four leaves,
width of each 16 1/4in (41.5cm)

\$3,000 - 5,000



1211

Property from a Luxury Hotel

1211

After William Joseph Shayer (British, 1811-1892)

The return of the fishermen
bearing a signature "W Shayer" (lower right)
oil on canvas

17 3/4 x 26 1/4in (45 x 66.5cm)

\$1,000 - 1,500

Property from the Descendants of James J. & Mary T. Hill

1212

A set of twelve George III style mahogany dining chairs

late 19th century

Comprising two armchairs and ten side chairs, with black horsehair covers.

height 36in (92cm); width 18in (46cm); depth 21in (53cm); height of seat 18in (46cm)

\$5,000 - 8,000

Property from a Luxury Hotel

1213

A Regency style parcel gilt flame mahogany and rosewood center table

composed of antique and later elements

height 30 1/2in (77.5cm); diameter 59 1/4in (150.5cm)

\$3,000 - 5,000

Property from the Descendants of James J. & Mary T. Hill

1214

A set of eight George III mahogany cockpen armchairs

fourth quarter 18th century and later

Comprising six period armchairs and two later examples; four armchairs without upholstery.

height 35in (89cm); width 23in (58.5cm); depth 19in (48cm); height of seat 17in (43cm)

\$10,000 - 12,000

Property from a Luxury Hotel

1215

A Regency brass inlaid and mounted rosewood library writing table

probably Scottish, early 19th century

The top fitted with a brown gilt-tooled leather writing surface, two brass-inlaid drawers to each side.

height 29 1/2in (75cm); width 62 1/4in (158cm); depth 30 1/2in (77.5cm)

\$4,000 - 6,000



1212 (part lot)



1213



1214 (part lot)



1215



1216

1216

T. Whaite (British, 19th/20th century)

The racehorse Elis with jockey up
signed "Painted by T. Whaite" and indistinctly
dated (lower left), and inscribed "ELIS" (lower
center)

oil on canvas

25 x 30in (63.5 x 76cm)

\$1,000 - 1,500

Property from a New York Estate

1217^Y

An Anglo Indian carved ebony and ivory
inlaid portable desk

late 19th century

height 6 1/4in (16cm); width 16 1/4in (41.5cm);

depth 9in (23cm)

\$1,000 - 1,500

Property of another owner



1217



1218

1218

A Regency style rosewood and brass inlaid
games table

early 19th century and later

height 29in (73.5cm); width 36in (91.5cm);

depth 18in (45.5cm)

\$1,500 - 2,500

Property from a Private Collection, Tennessee

1219

A patinated bronze sculpture of the Duke of Wellington on horseback
after a model by Alfred-Guillaume Gabriel,
Comte d'Orsay (French, 1801-1852)
mid-19th century

Inscribed and dated on the base and to the underside of the horse *COMTE D'ORSAY SCULPT. 1848*, the base also stamped *T. W. No. 19. and JH.*

height 16 in (40.5cm)

\$7,000 - 10,000

The Comte d'Orsay studied sculpture in Florence and Paris before arriving in London in 1823. He mixed in aristocratic circles and enjoyed success as a painter and sculptor in both Paris and London, exhibiting at the Royal Academy throughout the 1840's and also at the Paris Salon from 1845. He was nominated as the Director of the Beaux-Arts in 1852 by Louis-Napoleon and exhibited his bronze equestrian statue of Napoleon in 1849 at the Paris Salon.

The artist was particularly proud of the present equestrian statuette which caused a stir in London and greatly pleased the Duke. He also produced a bust of the Duke which was reproduced in Parian ware; as well as an oil portrait of Wellington which was apparently one of his favorite depictions, and is now in the National Portrait Gallery.

Literature:

This model is illustrated on page 526, P. Kjellberg, *Les Bronzes du XIX Siècle*, Les éditions de l'amateur, Paris, 1987.

Property from a Private Collection, Manhattan

1220

A Regency mahogany etagere cabinet
early 19th century

height 71 1/4in (181cm); width 35 3/4in (91cm);
depth 17 1/2in (44 1/2cm)

\$2,500 - 3,500



1219



1220



1221



1222



1223



1224



1225

Property of various owners

1221

**A late Victorian silvered brass hall lantern
fourth quarter 19th century**
*height 45in (114.5cm); width 14in (35.5cm);
depth 14in (35.5cm)*
\$1,000 - 1,500

Provenance:

Sold Christie's London, An English Look - Robert
Kime, Piers von Westenholz, David Bedale and
James Graham-Stewart, 8 July 2009, lot 2

1222

**An English majolica cheese dome and stand
circa 1900**
*total height 11in (27.9cm); greatest diameter 12
1/2in (31.7cm)*
\$1,200 - 1,500

1223

**A Victorian taxidermy display of two
bitterns on a later painted softwood stand
second half 19th century**
*dimensions of glass and metal case: height
44 1/4in (112.5cm); width 35 1/2in (90cm);
depth 25 1/2in (65cm); total height with
stand 75in (190.5cm)*
\$1,200 - 1,800

Provenance:

Eton College, Windsor, Berkshire
Sold Christie's, Oxford, The Manor House at
Clifton Hampden, Home of Christopher Gibbs,
September 25-26, 2000, lot 554

1224

**A pair of William IV rosewood sofas
second quarter 19th century**
On recessed castors.
*height 37 1/2in (95cm); width 72 1/2in (184cm);
depth of seat 25 3/4in (65.5cm)*
\$7,000 - 10,000

Provenance:

Sold Christie's London, West ~ East - The Niall
Hobhouse Collection, 22 May 2008, lot 59

1225

**A George IV mahogany armchair
second quarter 19th century**
*height 39 1/2in (cm); width 28in (71cm); depth
of seat 24in (61cm)*
\$3,000 - 5,000

Provenance:

Sold Christie's London, An English Look - Robert
Kime, Piers von Westenholz, David Bedale and
James Graham-Stewart, 8 July 2009, lot 507



1226

Property from a Private Mid-Atlantic Collection

1226

A George V Ceylon satinwood enclosed dressing table
the silver fittings by Mappin & Webb, London 1921-22
the cabinet by George Betjeman & Sons
second quarter 20th century

The rectangular hinged top enclosing an interior fitted with three mirrored plates, above two hinged compartments and two glass slides, a fitted drawer and two short drawers, the underside with monogrammed plaque *G B & S*, the interior containing various silver-covered bottles, silver clothes and hair brushes, etc.

height closed 38in (96.5cm); height open 57 1/2in (146cm); width 35in (89cm); depth 22 1/2in (57cm)

\$8,000 - 12,000

George Betjeman & Sons were perhaps the largest fancy goods manufacturers in the world at the end of the 19th and start of the 20th centuries. Supplying luxury goods traders such as Asprey, it

is stated (*The Stationery Trades Journal*, 31st January 1894) "that Betjeman's is one of the few firms possessing the necessary machinery for putting a log of wood in at one end of the factory and turning it out as a highly-finished dressing case at the other, every portion of it being manufactured by them."

Their large works in Pentonville Road is listed as making a bewildering array of objects, often desk and dressing table accessories. The founder of the company, George Betjeman, invented the tantalus spirit stand, as well as many other patented devices. (source: John Culme, *The Directory of Gold and Silversmiths*, Woodbridge, 1987, Vol.1, pp. 43-44)

**Continental Furniture
& Decorative Arts
including property
from the Jerome
Dalseme Family
Trust, California and
the Estates of Milton
& Marilyn Myers,
Hollywood, Florida
Lots 1227 - 1366**





Jerome Dalseme was born in Paris in 1926, where his love of antiques began at an early age due to his family's collection of French antiques. Mr. Dalseme comes from a long line of collectors: his grandfather and great-grandfather ran a Persian carpet gallery in Paris, and the family tree consists of many familiar names, including Rothschild and Montefiore.

Mr. Dalseme escaped to England from German-occupied France during the Second World War, and subsequently immigrated to the United States in the early 1950s. His entrepreneurial passion and love for exquisitely made European products lead him to form a company importing precision hand tools for the watchmaking industry. This business, Excelta Corporation, became very successful when he expanded sales into the aerospace and electronic industries during the 1960s. It was this success that enabled Jerome to begin his collection of fine French furniture.

The attention to quality and condition in this collection – particularly in the gilt bronze mounts and cabinetmaking – is remarkable, as is the selection of exquisite marble and porcelain accompaniments. Mr. Dalseme's discerning eye and dedication to excellence allowed him to compose an ensemble of the very finest works from 19th-century France, a glittering reflection not only of that unique period but also of the refined taste of the collector himself and his own time.



1231 (details)



1227

Property of the Dalseme Family Trust, Southern California

1227

A Louis XIV style gilt bronze and Coromandel lacquer mounted ebonized armoire basse
second half 19th century

In the manner of André-Charles Boulle, with a green-veined white marble top, the doors and sides fitted with Coromandel panels depicting figures and birds in a landscape, visible on both sides, the interior fitted with two shelves.
height 46 1/2 in (118 cm); width 60.5 in (153.5 cm); depth 18 1/2 in (47 cm)
\$25,000 - 35,000

The design for this cabinet is derived from the work of Etienne Levasseur (1721-1798, *maître* in 1767). The distinctive corner mounts as well as the spirally-turned *toupie* feet are signature elements of Levasseur's work. Levasseur probably trained in the workshop of one of André-Charles Boulle's sons, and specialized in the restoration of Boulle furniture during

the reigns of Louis XV and Louis XVI. He also created his own works in the style of Boulle and in the Neoclassical style, sometimes with lacquer panels, almost exclusively for *marchands-merciers*.

The lacquer panels in the present work are most likely Chinese, late 18th century, and are unusually mounted so that the reverse sides, some of which bear an inscription, are also visible.

Literature:

Alexandre Pradère, *French Furniture Makers*, The J. Paul Getty Museum, 1989, pp. 309-317.



1228



1229



1230

1228

A pair of Louis XV style gilt bronze, glass and rock crystal three-light candelabra
fourth quarter 19th century
height 30in (76cm)
\$8,000 - 12,000

1229^Y

A Napoleon III gilt bronze mounted, brass and tortoiseshell Boulle marquetry and ebonized games table
third quarter 19th century
The folding top enclosing a dark blue baize lined playing surface with Boulle marquetry surround.
height 30 1/2in (77.5cm); width 35in (89cm); depth closed 18in (45.5cm);
depth open 36 1/4in (92cm)
\$3,000 - 5,000

1230

A Louis XV style gilt bronze mounted rosewood commode
Hopilliart & Leroy
third quarter 19th century

Of bombé form, the shaped *Brèche du Benou verte* marble top above two drawers *sans traverse* centered by a feminine mask within a tripartite scrolling frame, the top of the case with stencilled ink mark *MEUBLES ET BRONZES ANCIENS / HOPILLART & LEROY / PARIS / 12, RUE DES St PERES* and with brand mark *HD* flanking a fleur-de-lys.
height 35 1/2in (90cm); width 58 1/2in (148.5cm); depth 24 1/2in (62cm)
\$15,000 - 20,000

The Maison Hopilliart was established in 1781 and still operates on the Rue des Saints-Pères under the name of Galerie Hopilliart Leroux. Marcel Proust was one of their more famous clients, purchasing numerous items there and even selling some of his own furniture through them. In a 1912 letter to his friend, the composer Reynaldo Hahn, Proust mentions a pair of *tables de salon* that Hahn examined for him at Hopilliart.



1231

A Louis XV style gilt bronze and Chinoiserie lacquer mounted ebonized bureau plat

attributed to François Linke

late 19th/early 20th century

The rectangular top with a black gilt-tooled leather writing surface, each angle with a bearded mask clasp, above three frieze drawers inset with lacquer landscape panels centered by a bombé cartouche with rosettes in a trellis pattern, the back with similar simulated drawers, the sides with similar panels centered by Bacchus masks, on cabriole legs headed with *bustes de femmes* and terminating in paw feet *sabots*, lock plate stamped to reverse *Ct LINKE / PARIS* within an oval.

height 30 1/2in (77.5cm); greatest width 65in (165cm); depth 34 1/2in (87.5cm)

\$25,000 - 35,000

François Linke (1855-1946) was one of the most celebrated cabinetmakers of the late 19th and early 20th centuries. He was born in Austria, but moved to Paris where he established his business circa 1881-1882. His reputation was made at the Paris *Exposition Universelle* in 1900 where, in collaboration with sculptor Léon Messagé, he created a sensation by incorporating elements of the Art Nouveau style then in vogue with traditional eighteenth-century furniture forms. Linke was awarded a gold medal, and his success enabled him to acquire wealthy

patrons from across the world. He was so greatly admired in France that he was awarded the "Croix de la Légion d'Honneur," France's highest honor for civilians, in 1906.

The present desk is directly inspired by a model by Jacques-Philippe Carel (*maître* 1723, active 1724-50) from circa 1730, formerly in the Bensimon collection (illustrated in Alexandre Pradere, *French Furniture Makers*, 1989, p. 140, ill. no. 107). However, certain bronze mounts are creations of André Charles Boulle (1642-1732) For example, the side mounts are direct copies of the "laughing head of Democritus" mount created by Boulle, and seen on a bureau plat in the J. Paul Getty Museum (85.DA.23), and the armorial keyhole escutcheon on the central front drawer, also used by Carel, is present on a bureau plat attributed to the workshop of Boulle *fils* (Getty Museum, 55.DA.3).

Literature:

Gillian Wilson, *French Furniture and Gilt Bronzes, Baroque and Régence, Catalogue of the J. Paul Getty Museum Collection*, 2008, pp. 138 and 157





1232



1233



1234

1232

A Louis XV style gilt bronze mounted, brass inlaid and ebonized
Boulle marquetry bracket clock
second half 19th century

The waisted case with glazed side panels surmounted by a figure of Triton,
inlaid in *contrepartie* overall and decorated with dragons, shells, masks and
the Rape of Persephone, the cast dial set with enamel cartouches.

height of clock 46in (117cm); height of bracket 18 1/2in (47cm); width
11in (28cm)

\$12,000 - 18,000

1233

A Napoleon III gilt bronze mounted brass and mother-of-pearl
inlaid ebonized cabinet
second half 19th century

The stepped *Gris Sainte-Anne* marble top above a frieze drawer and a
cabinet door enclosing two shelves.

height 44 1/2in (113cm); width 52 1/2in (133.5cm); depth 20 1/2in (52cm)

\$4,000 - 6,000

1234

A Louis XV style gilt bronze figural mantel clock
Henri Picard and Raingo Freres
fourth quarter 19th century

The case with three amorini among reeds, the enamel dial inscribed
Raingo Fres, Paris, the movement stamped *RAINGO FRERES / Paris*, the
case stamped *H. PICARD*, the case and movement each numbered 659.

height 28in (71cm)

\$18,000 - 20,000

Henri Picard was recorded to be living at 6 rue Jarente in 1831 and moved
to 10 rue de la Perle in 1839. He worked for the firm Defreville and
collaborated with contemporary designers such as Charles Perrault and
Gault, supplying Emperor Napoleon III with decorative objects such as the
chimney piece in the State Apartment in the Louvre.

Raingo Freres was established in 1813, and was active throughout the
19th century. Originally clockmakers, from the 1840s they also began
editing art bronzes and bronze furnishings, which they continued to
do with success throughout the second half of the 19th century. They
supplied objects for Emperor Napoleon III and Empress Eugénie, and cast
bronzes for such artists as Pradier, Carrier-Belleuse and Auguste Moreau.



1235

A fine Louis XV style gilt bronze mounted marquetry inlaid kingwood vitrine cabinet

Emmanuelle Zwiener

fourth quarter 19th century

Stamped on the edge of the door above the lockplate *E ZWIENER*, the interior fitted with two drawers and three glass shelves.

height 97in (246.5cm); width 52 3/4in (134cm); depth 22in (56cm)

\$100,000 - 150,000

Born in Silesia, Joseph Emmanuel Zwiener established a business in the Faubourg Saint-Antoine section of Paris in 1882, in the former premises of Jean-Baptiste Béfort, known as "Béfort Aîné." He was active until 1895, when Jean-Henri Jansen purchased his stock and continued his business under the name of *Zwiener Jansen Successeur*. Zwiener then most likely moved to Berlin where he continued to work, creating a bedroom suite for Emperor Wilhelm II, and exhibiting in the German section of the 1900 *Exposition universelle* in Paris under the name Julius Zwiener.

Zwiener was among the first cabinetmakers in France to collaborate with the sculptor Léon Messagé. They began working together circa 1880, and Messagé's influence added a distinctly Art Nouveau tone to Zwiener's work, which would later be taken to its apogee by François Linke. The unusual bronzes of the present vitrine - determinedly asymmetrical and with daring, flame-like coronas - are most certainly the fruit of this collaboration.

His unique style won Zwiener the gold medal at the 1882 exhibition of the *Union Centrale des Arts Décoratifs* in Paris. One of the judges, René Ménard, remarked that "If Mr. Zwiener had limited himself to literal reproductions, he wouldn't have attracted the attention of the jury so strongly. But alongside his very skillful copies, he has shown us works inspired by his own imagination."

Literature:

Camille Mestdagh, *L'Ameublement d'art français 1850-1900*, Les Editions de l'Amateur, 2010, p. 19; pp. 163-64.



1235



1236



1237

1236

A Louis XV style gilt bronze mounted
parcel ebonized tulipwood and amaranth
table à écrire

late 19th century

The shaped rectangular top with a gilt-tooled
burgundy leather writing surface, above two
frieze drawers and two lateral leather-lined slides.

height 28 1/2in (72.5cm); width 31 3/4in

(80.5cm); depth 18 1/2in (47cm)

\$4,000 - 6,000

1237

A Louis XV style gilt bronze mounted
kingwood, rosewood and marquetry
commode

mid-19th century

Of bombé form, with a *Brèche de Médous*
marble top above two drawers *sans traverse*.

height 35 1/2in (90cm); width 43in (109cm);

depth 22 3/4in (58cm)

\$10,000 - 15,000

1238

A Louis XV/XVI Transitional style gilt bronze
and marble mounted kingwood and
satinwood guéridon

late 19th/early 20th century

With an oval *fleur de pêcher* marble top.

height 29 1/2in (75cm); width 24 1/2in (62cm);

depth 18 1/2in (47cm)

\$3,000 - 5,000

1239

A Louis XV style gilt bronze mounted
kingwood and mahogany cube parquetry
table de chevet

late 19th century

The asymmetrical lobed *Sant'Angelo* marble top
above a garlanded frieze and a lateral cupboard
door, the cabriole legs headed by winged angels
and terminating in hoof *sabots*.

height 33 1/2in (85cm); width 22 1/2in (57cm);

depth 17 3/4in (45cm)

\$6,000 - 8,000



1238



1239



1240

1240

A pair of Louis XV style gilt bronze figural three-light candelabra
fourth quarter 19th century
Stamped several times with the letter D.
height 17 1/2in (45.5cm); width 12in (30.5cm)
\$4,000 - 6,000



1241

1241

A Louis XV style gilt bronze mounted marquetry inlaid rosewood center table
early 20th century
height 24 1/2in (62cm); width 24 1/4in (61.5cm); depth 14in (35.5cm)
\$2,500 - 3,500

1242

A Louis XV style gilt bronze mounted kingwood bureau plat
late 19th century

The shaped top fitted with a red gilt-tooled leather writing surface, above three frieze drawers and faux drawers to the reverse, bearing a signature *F. Linke*.
height 31 1/2in (80cm); width 77 1/2in (197cm); depth 38 1/2in (98cm)
\$30,000 - 50,000

The model for this bureau plat is attributed to Joseph Baumhauer (d. 1772, *ébéniste privilégié du Roi* circa 1749). From the Kotschoubey Collection and now in the Louvre, it is thought to have originally belonged to Catherine the Great, Empress of Russia. Another similar bureau plat, also attributed to Joseph Baumhauer, is in the J. Paul Getty Museum (71.DA.95). From the Oranienbaum Palace near Saint Petersburg, it is thought to have been a gift from Louis XV to Catherine the Great.

Baumhauer, known simply as "Joseph" because of the manner in which he stamped his furniture, was a highly sought after cabinetmaker in the mid-18th century, whose creations are thought by many to be on par with those of Bernard van Risamburgh (BVRB).

A very similar bureau plat by Alfred-Emmanuel-Louis Beurdeley with nearly identical bronze mounts was sold at Sotheby's New York, April 22, 2010, lot 128, for \$92,500.





1242



1243

**A Louis XV style gilt bronze and brass inlaid ebonized bureau plat
fourth quarter 19th century**

The rectangular top with a black gilt-tooled leather writing surface above three frieze drawers and three simulated drawers to the reverse, each side mounted with a mask of Poseidon, inlaid overall with arabesque foliage, the cabriole legs headed with *chutes* in the form of feminine busts, terminating in paw *sabots*, one *chute* bearing signature *F. Linke*, numerous mounts stamped to the reverse *BF* and numbered 162 or 92.
height 31 1/2in (80cm); width 61in (155cm); depth 33 1/2in (85cm)
\$30,000 - 50,000

Although the mark *BF* appears occasionally on the reverse of gilt bronze mounts from the late 19th century (e.g. Koller Zurich, 31 March 2011, lot 1327), the identity of this maker is as yet unknown. The quality of the casting and gilding of the mounts on the present bureau plat, however, indicate the work of an accomplished professional, who undoubtedly possessed his own models.

1243 (footnote cont'd.)

This bureau plat is similar to several models produced by André Charles Boulle (1642-1732), without being an exact copy of any of them: for example, the *Bureau du président de Machault*, (sold Sotheby's New York, 20 May 1994, lot 80), or the *Bureau des princes de Condé* (Château de Versailles, inv. no. V1515). It shares their general form, including the low-hanging bail handle on the center drawer and the scrolling elements to the knees of the legs with caryatid mounts, but the present bureau has a lighter, more eighteenth-century aspect, with higher legs and more graceful proportions.

Literature:

Jean-Nérée Ronfort, *André Charles Boulle, un nouveau style pour l'Europe*, Somogy, 2009, pp. 83; 236-237



1243



1244

1244
A Louis XV/XVI Transitional style gilt bronze and marble mounted mahogany guéridon
possibly François Linke
early 20th century
The circular Skyros marble top above a frieze mounted with Dionysian scenes with fauns and putti, with one drawer, the cabriole legs headed with foliate and floral *chutes* and joined by arched stretchers.
30 1/2in (77.5cm); diameter 20 3/4in (52.5cm)
\$8,000 - 12,000

The present guéridon is almost identical to one by François Linke illustrated in Christopher Payne, *François Linke, the Belle Epoque of French Furniture*, Antiques Collector's Club, 2003, p. 489, index number 156.



1245

1245
A Louis XV/XVI Transitional style gilt bronze and marble mounted mahogany guéridon
early 20th century
The oval green-veined white marble top above a frieze mounted with putti blowing horns and with trailing grapevines, each cabriole leg headed with a *chute* with the bust of a bearded man.
height 29 3/4in (75.5cm); width 24 1/4in (61.5cm); depth 18 1/2in (47cm)
\$3,000 - 5,000



1246

1246

A Louis XVI style gilt bronze mounted kingwood and mahogany
marquetry demi-lune side cabinet

Edmond Poteau
late 19th century

The *Campan grand mélange* marble top above a frieze of *entrelacs*,
over a central cupboard door inlaid with figures among Classical ruins
and enclosing shelves, flanked by two glazed doors opening to further
shelving, the lock plate signed *E. POTEAU, Rue de Turenne, 59. PARIS.*
height 46in (117cm); width 54 3/4in (139cm); depth 17 3/4in (45cm)
\$8,000 - 12,000

Ledoux-Lebard records Edmond Poteau as operating from 9, rue Mignon
between 1856 and 1874, and then moving to 9, rue de Turenne, where
he conducted business until the late 1890s. Known for his cabinetry
that reflected Transitional and Louis XVI aesthetics, his works reflect an
emphasis on fine marquetry and parquetry inlays.

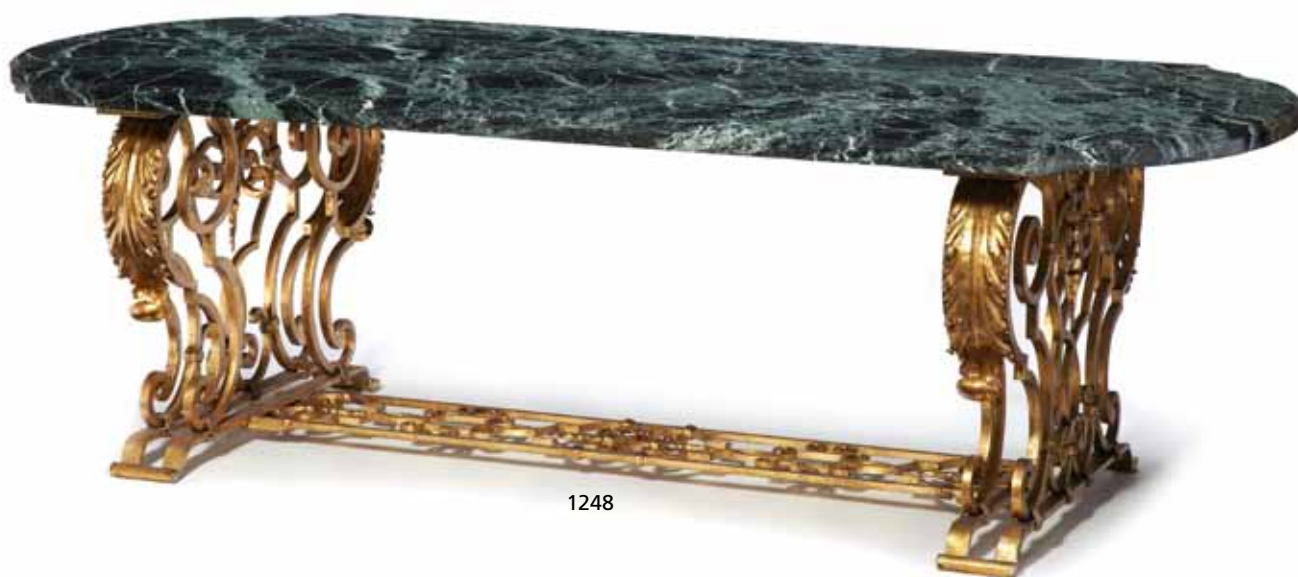
A *secretaire à abattant* by Poteau with a very similar marquetry panel was
sold at Christie's London, 23 February 2006, lot 143.

Literature:

Denise Ledoux-Lebard, *Le Mobilier français du XIX siècle*, Les éditions de
l'amateur, 1989; p. 530.



1247



1248

1247
A set of eight Louis XVI style parcel gilt and painted chairs
first half 20th century
height 41in (104cm); width 20 1/2in (52cm);
depth of seat 19 1/2in (49.5cm)
\$1,500 - 2,000

1248
A French Baroque style gilt iron and Vert Maurin marble dining table
20th century
height 28 1/2in (72.5cm); width 89 1/2in (227.5cm); depth 44 1/2in (113cm)
\$7,000 - 9,000

1249
A Louis XVI style gilt bronze figural mantel clock
Charpentier & Cie
late 19th century
Two standing maidens hold the urn-shaped clock case aloft, surmounted by Cupid, aiming with his bow, the movement stamped *CHARPENTIER / FT DE BRONZES / A PARIS* and numbered 470.
height 32 1/2in (82.5cm)
\$10,000 - 15,000

Charpentier & Cie was located at 8, Rue Charlot, Paris in 1860, and was later known as Lemerle-Charpentier & Cie circa 1870 to 1890. They exhibited mantel clocks, garnitures, torchères and vases at the *Exposition Universelle* of 1878 in Paris.

1250
A Louis XVI style gilt bronze mounted mahogany and satinwood pedestal
Emmanuel Zwiener
late 19th century
With a brown-veined white marble top, stamped *E. ZWIENER* to the top of the case.
height 47 3/4in (121cm); width 21 3/4in (55cm); depth 15 1/4in (38.5cm)
\$4,000 - 6,000

For information on Zwiener, please see the footnote to lot 1235.



1249



1250



1251

1251

A fine Louis XVI style gilt bronze mounted satinwood vitrine cabinet
François Linke
late 19th/early 20th century

The rectangular tripartite top with *Brèche d'Alep* marble over a central panel framed door mounted with a dancing muse playing the tambourine atop an urn enclosed by herms and fruited urns adorsed by glazed and paneled cabinets centered with garland swags, raised on fluted tapered legs ending in leaf cast sabots.

Bearing two signatures *F. Linke*, the lock plate stamped *Ct LINKE / SERRURERIE / PARIS* and numbered 421.
height 66 1/4in (168cm); width 57 1/2in (146cm); depth 17in (43cm)
\$35,000 - 50,000

The central gilt bronze motif of a Bacchante playing a tambourine was likely inspired by the engravings of Jean-Baptiste Pillement (1728-1808). Here Linke has managed to soften the strict Neoclassicism of the Louis XVI style with motifs borrowed from the master of Rococo and Chinoiserie, to create a work with a distinctly *Belle Epoque* flavor.

A nearly identical vitrine by Linke was sold at Bonhams, San Francisco, 31 October 2011, lot 1186 for \$43,750.

For more information about François Linke, please see lot 1231.





1252

1252
A French patinated bronze figure of a Winged Victory
fourth quarter 19th century
Depicted bestowing a laurel wreath and standing on a Rouge Royal marble base.
height 29 1/2in (75cm)
\$5,000 - 7,000

1253
A Louis XVI style gilt bronze mounted mahogany guéridon
early 20th century
With a white variegated marble top.
height 29 1/2in (75cm); width 22in (56cm)
\$5,000 - 7,000



1253

1254
A Louis XVI style "Sèvres" bleu du roi ground gilt bronze mounted gilt and polychrome decorated three-piece garniture
fourth quarter 19th century
Comprising: a jardinière and a pair of two handled covered pot-pourri vases, each painted with figures in a garden scene, signed *Le Berre* and opposed by a landscape, the underside of each cover and base with interlaced "LL" monogram enclosing the date letter "F."
height of vase 29 1/2in (75cm); width over handles 22 1/2in (57cm); height of jardinière 21 1/4in (54cm); width over handles 14in (35.5cm)
\$30,000 - 50,000

1255
A Louis XVI style gilt bronze mounted walnut commode
fourth quarter 19th century
The shaped white veined marble top on a finished mahogany top, above three frieze drawers mounted with Vitruvian scrolls and two long drawers *sans traverse*.
height 40 1/2in (103cm); width 78in (198cm); depth 27 1/4in (69cm)
\$12,000 - 18,000

The model for this commode, by Jean-Henri Riesener, was commissioned by Marie-Antoinette in 1786 for the *Salon des Nobles* at Versailles, where it is now exhibited.



1254



1255



1256

1256

A superb Louis XVI style gilt bronze mounted marble urn form rotary clock on pedestal

fourth quarter 19th century

The rotary clock after models by Jean-Baptiste Lepaute and Simon Boizot, of *Griotte de Belloc* and *Rosé de Norvège* marble with a figure of Cupid indicating the hour, with hour and half-hour striking and platform lever escapement, the base of *Griotte de Belloc* and *Fleur de Pêcher* marble.

height of clock 33 1/2in (85cm); height of pedestal 54in (137cm); width 13 1/2in (34.5cm)

\$125,000 - 175,000

The original of 1775-90 was created by clockmaker Jean-Baptiste Lepaute (1727-1802), modeled by Louis Simon Boizot (1743-1809), and possibly cast by founder Pierre-Philippe Thomire (1751-1843). An example is now housed in the Metropolitan Museum of Art, New York, and displayed in the Tessé Room of the French Decorative Arts gallery.

The present clock and pedestal recall the work of Henry Dasson (1825-1896), in the vigorous yet graceful modeling of the figures, as well as the use of fine, richly colored marble as a *jeu de formes et de lumière* with the gilt bronze mounts.

First recorded in the Paris business almanac in 1858 as a maker of bronze clock parts, Dasson soon extended his activities to include gilt bronze mounts for furniture and decorative objects. In 1867, he purchased the stock of *bronzier* Carl Drechsler, thus also obtaining the models and stock of the celebrated bronzemaker Charles Crozatier, whose atelier Drechsler had taken over some years earlier. Four years later, Dasson's purchase of the stock and manufacturing materials of *ébéniste* Charles-Guillaume Winckelsen enabled him to announce the creation of a firm specializing in the fabrication of *meubles de luxe*.

Upon Henry Dasson's retirement in 1894, he elected to sell his bronze models and other stock at auction. The sale lasted for eight days, and his bronze models were purchased by the leading furniture and bronze makers of the day, including Zwiener, Krieger, Beurdeley, Linke, Baguès, and Sormani.





1257



1257

**A pair of Sèvres style painted porcelain and gilt bronze mounted two-handled urns
fourth quarter 19th century**

The wide border painted with putti, amorini and animals in a landscape and centered by "bejeweled" borders, lacking covers.

height 14 1/2in (37cm); width across handles 13 1/2in (34.5cm)

\$8,000 - 12,000

1258

**A Royal Vienna style painted and gilt porcelain two-handled urn
late 19th century**

Painted with the *Toilet of Venus* after Angelika Kaufmann and opposed by a scene with Venus and Mars, the base painted with mythological figures and Classical motifs.

total height 24 1/4in (61.5cm)

\$5,000 - 7,000

1259

**A Louis XVI style gilt bronze mahogany and kingwood center table
after a model by Adam Weisweiler
late 19th century**

With an inset *Noir Cihigue* marble top.

height 30in (76cm); width 32 1/2in (82.5cm); depth 19in (48.5cm)

\$6,000 - 8,000

The model for the present table was by Adam Weisweiler (1744-1820) for Marie-Antoinette's *Cabinet Intérieur* in the Château de Saint-Cloud in 1784 (today in the Louvre, Paris). The very distinctive bronze mounts on the original were possibly by François Remond, and the entire creation was orchestrated by the *marchand mercier* Daguerre.



1258



1258 (reverse)



1259



1260

1260

A Louis XVI style gilt bronze mounted walnut regulateur "au char d'Apollon"

the gilt bronze after a model by Jacques Caffieri
fourth quarter 19th century

The movement stamped *H. BERGES CONSTR / 5 R. DEBELLEYME PARIS*
total height 112in (284.5cm); width of base 20 1/2in (52cm); greatest
depth 13 1/2in (33.5cm)

\$25,000 - 35,000

The gilt bronze sculpture of the chariot of Apollo or Phaëton at the summit of this regulator clock is based on a model signed by Philippe Caffieri (1714-1774) from 1767, in the Frick Collection, New York. The design of the Frick clock case, which differs significantly from the present work, was by Balthazar Lieutaud (d. 1780), and the movement by Ferdinand Berthoud (1727-1807).

Despite being one of the rare bronzes actually signed by Caffieri, it is improbable that the actual modeling and casting of this large and complicated work were done by him, but rather by a sculptor used to creating figures in the round. Evidence of this is given by the fact that the group appears again on a clock in the Wallace Collection with a different case, made circa 1780, well after Caffieri's death. A further clock, very similar to the one in the Frick, is in the collection of the Château de Versailles. The model ultimately derives from the sculptural group of Apollo's chariot rising from the waters of the Apollo Basin at Versailles, by Jean-Baptiste Tuby.

The Apollo clock was reproduced several times during the latter part of the 19th century, most notably by Alfred Beurdeley (an example of which was sold in the 1895 sale of Beurdeley's collection) and François Linke. The present model is unusual for its case, which follows neither the Frick nor the Wallace Collection models. The more sober lines of the present model serve to set off the rich gilt bronze mounts in a very pleasing manner.

Literature:

Theodore Dell, *French Furniture in the Frick Collection*, Vol. V, The Frick Collection, 1992, pp. 314-332





1261

1261
A Royal Vienna style polychrome and gilt porcelain ovoid vase
late 19th century
Painted in panels in the Aesthetic taste with two young maidens
standing before floral wallpaper, one panel signed *März*, later mounted
as a table lamp.
height excluding electrical fittings 20 1/2in (52cm)
\$2,000 - 3,000



1262

1262
A Louis XVI style gilt bronze and marble mounted inlaid
mahogany guéridon
late 19th/early 20th century
The circular white marble top with a pierced brass gallery above a frieze
with one drawer, mounted with vigorously molded foliage.
height 30 1/4in (77cm); diameter 21 1/2in (54.5cm)
\$5,000 - 7,000



1263

1263

A Louis XVI style gilt and patinated bronze figural mantle clock

Jean-François Denière and Cailleaux

mid-19th century

The dial inscribed *DENIERE / Ft DE BRONZES / A PARIS*, the movement stamped *DENIERE A PARIS* and numbered 2153, *CAILLEAUX* and the restorer's stamp of C. R. Crookshank and the date 12 21 62.

height 22 1/2in (57cm); width 28 3/4in (73cm)

\$10,000 - 15,000

Throughout his long career, Jean-François Denière (1774-1866) produced high-quality bronzes and furniture mounts for the French court and nobility, as well as for European courts and the United States.

Cailleaux resided and made clocks at Rue du Temple, Paris between 1842 and 1870.



1264

1264

A fine Louis XVI style gilt bronze mounted acajou moucheté and ebonized commode
"aux tourterelles"

after a model by J. Stockel and G. Benneman

fourth quarter 19th century

The stepped Carrara marble top above a frieze drawer and three cabinet doors.

height 37 3/4in (96cm); width 77in (195.5cm); depth 28in (71cm)

\$50,000 - 80,000

The present commode was inspired by a famous model which is today part of the collection of the Louvre. Begun by Joseph Stockel for the Comte de Provence but never completed, it was purchased by the Royal Garde-meuble in 1786 and given to Guillaume Benneman to complete. Initially in Louis XVI's bedroom at the Château de Compiègne, that commode also served Napoleon I, Louis XVIII (the former Comte de Provence, for whom it was originally made), Charles X and Louis-Philippe. Exhibited for years in the Palais des Tuileries, that commode was immensely popular throughout the second half of the 19th century and spawned numerous copies.





1265



1266



1267



1268

1265

A pair of Louis XVI style gilt bronze and marble figural tables
bases late 19th century
With associated *Rouge Royal* marble tops.
height 28 1/2in (72.5cm); diameter 24in (61cm)
\$4,000 - 6,000

1266

A Louis XVI style gilt bronze mounted mahogany console-desserte
late 19th/early 20th century
With a veined Carrara marble top.
height 35 1/2in (90cm); width 76in (193cm); depth 18 1/4in (46.5cm)
\$7,000 - 9,000

1267

A pair of Louis XVI style gilt bronze mounted bleu du roi porcelain two-handled urn-form oil lamps
fourth quarter 19th century
The handles in the form of putti climbing rope garlands, one base stamped *RIVAUD*, fitted for electricity and mounted as table lamps.
height excluding electrical fittings 18 1/2in (47cm); width over handles 8 1/2in (21.5cm)
\$4,000 - 6,000

1268

A Victorian gilt bronze mounted marquetry and parcel ebonized demi-lune side cabinet
fourth quarter 19th century
With a stepped white marble top, the central cupboard door opening to a rose velvet-lined interior with one shelf, flanked by two glazed doors opening to further velvet-lined shelving, the lock plate stamped *C & B, London*.
height 43 1/4in (110cm); width 58 3/4in (149cm); depth 17in (43cm)
\$3,000 - 5,000



1269

Property from a Luxury Hotel

1269

A French tapestry
probably Gobelins, 19th century

Depicting a château in a wooded landscape.
height 112 1/4in (284.5cm) x width 100in (254cm)
\$2,000 - 3,000

Property of another owner

1270

A Spanish or Sicilian Baroque giltwood and
polychrome decorated tabernacle
late 17th/early 18th century

Lacking interior fittings.

height 27 1/2in (70cm); width 26 in (66 cm);
depth 16 1/2in (42 cm)
\$3,000 - 5,000



1270

Property from a Manhattan private collection

1271

A South German Baroque walnut parquetry
three-drawer commode

circa 1750

height 33in (84cm); width 50in (127cm);
depth 26in (66cm)

\$3,000 - 5,000

Property of various owners

1272

Dutch School, 19th Century

Saint Jerome in his study

oil on cradled panel

25 x 35in (63.5 x 89cm)

\$2,000 - 3,000

1273

An Iberian Baroque style polychrome and
relief decorated faux leather four panel screen
first half 20th century

each panel: height 78 1/4in (198.5cm); width
24in (61cm)

\$5,000 - 7,000



1271



1272



1273



1274



1274



1275



1276

Property of a Southern Gentleman

1274
 Follower of François Boucher (Paris 1703-1770)
 An elegant lady with a small child and a pet bird in a landscape; also three companion paintings. (4)
 oil on canvas
 each oval 48 1/2 x 32 3/4in (123 x 83cm)
 \$5,000 - 7,000

Property from a Luxury Hotel

1275
 A Louis XV style giltwood console with an Escalettes Alpha marble top
 early-mid 19th century
 height 34in (86.5cm); width 51 1/2in (131cm);
 depth 25 3/4in (65.5cm)
 \$4,000 - 6,000

1276
 A Louis XV style giltwood console with a Rouge de France marble top
 first half 20th century
 height 34 1/4in (87cm); width 48in (122cm);
 depth 25in (63.5cm)
 \$2,500 - 3,500

These works are based on engravings after François Boucher by Pierre Aveline (1702-1760).



1277



1278



1279

1277
A pair of large French terracotta figures
mid-late 19th century
Representing a gentleman and a woman in 18th
century dress, the gentleman incised with the
number 87, the woman with 136, each with a
parcel giltwood pedestal base.
height of figures 51 1/2in and 49in (131cm and
125cm); height of each base 34 1/2in (87.5cm)
\$3,000 - 5,000

Property of various owners

1278
A pair of Paris porcelain oval platters
and a Meissen porcelain tea bowl and
matching saucer
The first mid-19th century, each enameled with
floral sprays and an entwined laurel border,
with gilt highlights, each underside with red
stamped factory mark, the second 18th century
with polychrome enamel floral sprays, each with
underglaze blue factory mark.
lengths 2 7/8in (7.7cm) to 13 1/4in (33.6cm)
\$700 - 900

1279
Two German porcelain small figural groups
early 20th century
The first a Meissen allegorical group for
knowledge, the second a Höchst style group
modeled as an amorous couple, with underglaze
blue factory marks, the first additionally with iron-
red numerals and inscribed letters and numerals.
heights 4 1/2in (11.4cm) and 5in (12.7cm);
lengths 4 1/4in (10.8cm) and 4 1/2in (11.4cm).
\$1,000 - 1,500



The Duke and Duchess of Windsor, together at their new home: the Château de la Croë, Cap d'Antibes, Cannes, on January 11, 1939. (AP Photo)

Property from a private collection, Texas

1280

A pair of Louis XV gilt bronze mounted tulipwood and amaranth marquetry encoignures

Pierre Bernard

circa 1755

Each stamped *P. BERNARD / EBENISTE* with three fleurs-de-lys, the shaped *Levanto rouge* marble top over two cupboard doors *en arbalète*, each inlaid with a floral vase on a console d'applique and framed with scrolling foliate gilt bronze mounts, the feet with cloven hoof *sabots*, the later *chutes* stamped *C. P.*

height 35in (89cm); width 29in (73.5cm); depth 20in (51cm)

\$40,000 - 60,000

Pierre Bernard, received *ébéniste privilégié du Roi suivant la Cour* circa 1744

Provenance:

Château de la Croë, Cap d'Antibes, France, residence of the Duke and Duchess of Windsor

Sold auction Logut, Terris, Martini, *Important mobilier et objets d'art provenant du château de la Croë*, Cap d'Antibes, 18 April 1955

The Château de la Croë, designed in 1927 by Armand Albert Rateau, occupies over 17 acres of land on the French Riviera. It was here that in 1938, two years after King Edward VII's abdication, the Duke and Duchess of Windsor made their first real home together. Wallis Simpson lavishly furnished the Chateau, and the couple hosted parties and gatherings there for the political and social elite. During the German occupation of France in

the Second World War, the couple emigrated to Portugal and the Bahamas. After the war they eventually settled near Paris, and many of the furnishings from the Château de la Croë were sold at auction in 1955. The Château belonged for a time to Greek shipping magnate Stavros Niarchos, who purchased it in 1952. It was devastated by a fire in 1970, and remained abandoned for several decades until 2004, when the Château de la Croë was purchased by Russian billionaire Roman Abramovich. Although there is no explicit proof that the present pair of encoignures belonged to the Duke and Duchess of Windsor, there is every probability that it was a part of their furnishings during their years in the Château.

Pierre Bernard (circa 1715 – after 1770) was one of the finest cabinetmakers of the Louis XV period. Known for his fine floral marquetry and exquisite and original rococo bronze mounts, Bernard's talents were remarked relatively early in his career and he was named cabinetmaker with special privileges to the King and the Royal Court. Today, works stamped by Bernard are rare, but in his day he was a veritable celebrity, highly praised by his contemporaries. His works could be found in such legendary collections as those of Augustin Blondel de Gagny and François Boucher.

Literature:

Comte François de Salverte, *Les ébénistes du XVIIIe siècle*, G. Vanoest, 1927, pp. 21-22



1280



1281



1282



1282A



1283



1284

Property of various owners

1281

A Louis XV style gilt bronze mounted kingwood commode
circa 1900
height 36in (91.5cm), width 51in (129.5cm), width 22in (56cm)
\$9,000 - 12,000

1282^Y

A pair of Louis XV/XVI Transitional style marquetry side tables
late 19th/early 20th century
Inlaid with tulipwood, mahogany, sycamore, ivory and exotic woods.
height 26in (66cm); width 14 1/4in (36cm); depth 11 3/4in (30cm)
\$1,500 - 2,500

1282A

An Imari style porcelain charger mounted on a gilt metal stand
fourth quarter 19th century
height 28 1/2in (72.5cm); diameter 25in (63.5cm)
\$4,000 - 6,000

Property from a private American/European collection

1283

A Louis XV style gilt bronze mounted mahogany partners' bureau
plat with associated cartonnier
late 19th/early 20th century
The writing surface and the drawer fronts of the cartonnier lined with gilt-tooled tan leather.
*height with cartonnier 45in (114cm); without cartonnier 30in (76cm);
width 64 3/4in (164cm); depth 32 3/4in (83cm)*
\$3,500 - 5,500

1284

A set of four Louis XV tapestry upholstered beechwood side chairs
mid-18th century
height 36 1/2in (93cm); width 23in (58cm); depth of seat 19in (48cm)
\$3,000 - 5,000



1286



1287



1285



1288

Property of various owners

1285

A Louis XV gilt bronze mounted satinwood and amaranth
parquetry bureau en pente
probably Montbéliard, mid-18th century

Veneered on all sides, the slant front opening to a tan leather-lined writing
surface, four small drawers and two open compartments, the two frieze
drawers above two cupboard doors, one enclosing a locking sliding coffer.
height 37in (94cm); width 41 1/2in (105.5cm); depth closed 21 1/2in (54.5cm)
\$2,000 - 4,500

1286

A Louis XV carved oak armoire
mid-18th century

The paneled doors and apron carved with stylized anthemions, sprigs and
bellflowers, on scroll feet.
height 93in (236cm); width 61in (155cm); depth 25in (63.5cm)
\$3,000 - 4,000

1287

A Louis XV oak armoire
mid-late 18th century

The cornice and apron carved with scrolling foliage.
height 98in (249cm); width 64in (162.5cm); depth 26in (66cm)
\$2,500 - 3,000

Property from a Manhattan private collection

1288

A Louis XVI style gilt bronze mounted marquetry commode
after a model by Jean-Henri Riesener
late 19th/early 20th century

With a *Fleur de Pêcher* marble top; a long frieze drawer above two façade
drawers *sans traverse* and *à ressaut*.
height 35in (89cm); width 52 1/2in (133.5cm); depth 22in (56cm)
\$12,000 - 18,000

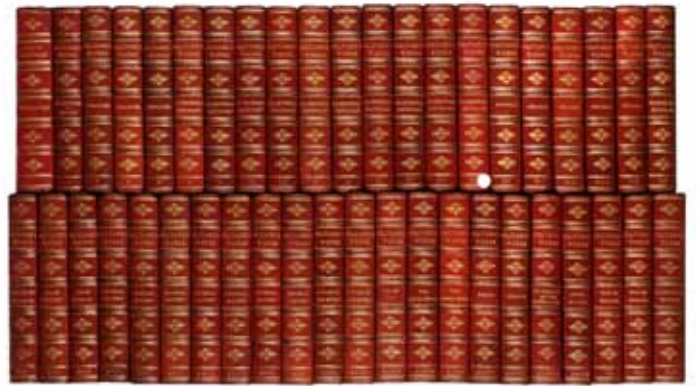
The model for this commode was delivered circa 1777 by Jean-Henri
Riesener as part of a group of furniture for the Cabinet of Louis XVI at the
Petit Trianon, Versailles.

Literature:

Pierre Verlet, *Le mobilier royal français*, Vol. IV, Picard, 1990, p. 81 (ill.)



1289



1290



1291

1289

A Directoire style gilt brass mounted mahogany side table with white marble top circa 1900

height 28 3/4in (73cm); width 28 1/4in (72cm); depth 28 1/4in (72cm)

\$2,500 - 3,500

Property of various owners

1290

The Works of Voltaire, 42 volumes, published by E.R. Dumont of Paris/New York/Chicago, circa 1901

Plus the Life of Voltaire; octavo, bound in uniform period three quarters red morocco over marbled boards, gilt-ruled and spines gilt in six compartments, top edges gilt.

"Edition de la Pacification," one of 1000 sets.

\$1,200 - 1,800

1291

An Italian micromosaic table top the top mid-late 19th century, the surround and base later

The mosaic depicting butterflies and trailing morning glories, the Neoclassical style base parcel gilt and decorated in faux marble.

height 29 1/4in (74.5cm); total diameter 47 1/2in (120.5cm)

\$3,000 - 5,000

1292

A pair of Neoclassical style giltwood side chairs late 19th century

Each arched back carved as a peacock with tail feathers fanned out above a round upholstered seat with leaf tip carved seat rail raised on stop fluted legs.

height 35in (89cm); width 20in (51cm); depth 16in (41cm)

\$2,000 - 4,000

Property of a New York collector

1293

Louis XVI style ormolu and marble mantel clock

first quarter 19th century

Circular, the two-train movement with thread-suspended pendulum striking the hour and half hour on bell by means of count wheel.

height 18in (45.5cm)

\$1,000 - 1,500

Property from a Manhattan private collection

1294

A pair of Neoclassical style gilt bronze and black marble circular guéridons mid-20th century

height 29 1/2in (75cm); diameter 27 1/2in (70cm)

\$4,000 - 6,000



1292



1293



1294



1295

Property of a New York collector

1295

A pair of French partially frosted molded glass four-light candelabra with dolphin-form standard

Baccarat, early 20th century

height 21 1/2in (54.5cm); greatest width 12in (30.4cm)

\$3,000 - 5,000

Property from a New York Estate

1296

A pair of Restauration style gilt bronze three-light wall appliques

second half 19th century

Drilled for electricity.

height 9in (23cm); width 9 3/4in (25cm)

\$1,000 - 1,500

Property of another owner

1297

A French Art Deco patinated bronze, black granite and variegated marble Egyptian style mantel clock

second quarter 20th century

The movement inscribed *SOCIETE CLUSIENNE S.C.A.P.H. / CLUSES* and numbered 1493 and 112 M/M.

height 14 1/4in (36cm); width 15 1/4in (39cm)

\$1,500 - 2,500



1296

Property of a New York Family

1298

A French five-panel wallpaper screen, "Les Monuments de Paris"

after a design by Jean Broc, Dufour and Leroy manufacturer

Color woodblock prints on paper mounted on canvas, with faux marble panels below.

each panel height 96in (244cm); width 19in (48.5cm); total width open 95in (241.5cm)

\$5,000 - 7,000



1297

Property of various owners

1299

A post card collection

early 20th century

Over 1000 post cards housed in 24 custom half morocco cases over marbled boards.

Includes views of Naples, Rome, Lucerne, Pompeii, Versailles, Waterloo, Mainz, Marken, Delft, Venice, Grasse, Paris, Paris-Fontainebleau, Prague, Heidelberg, Nuremberg, Cologne, Brussels, Vienna, Antwerp, Madrid, Sorrento, Nice, Monte Carlo, Tivoli, Amalfi, Basle, Milan, Pisa, Palermo and others.

\$500 - 800

Provenance:

The descendants of Frank Cutter Deering (1866-1939) (sold at Cyr Auctions, 2001)



1298



1299



1300

Property from a Manhattan private collection

1300

A pair of Louis XVI style gilt bronze and glass four-light wall appliques
late 19th/early 20th century
Fitted for electricity.
height 51in (129.5cm); width 19in (48.5cm)
\$5,000 - 8,000

Property of another owner

1301

Louis Robert Carrier-Belleuse (French, 1848-1913)
A Carrara marble figure of a seated young woman
second half 19th century
Signed on the base *Louis. Carrier-Belleuse*
height 25in (63.5cm)
\$3,000 - 5,000

Property from a Luxury Hotel

1302

A patinated bronze sculpture of a woman on horseback
after a model by Raffaello Romanelli (Italian, 1856-1928)
late 19th/early 20th century
Inscribed on base *R. Romanelli / Firenze.*
height 23 3/4in (60.5cm); length 18 1/2in (47cm); depth 6 1/2in (16.5cm)
\$1,000 - 1,500

Property of another owner

1303

A patinated bronze sculpture, "Le Retour du Hussard"
after a model by Emmanuel de Santa Coloma (French, 1829-1886)
mid-19th century
Depicting a soldier in a Napoleonic-era uniform returning from battle on horseback, inscribed on the base *santa coloma scpt.*
height 16 3/4in (42.5cm); length 15 1/4 (38.5cm)
\$5,000 - 7,000

Property of a private collector, Toronto

1304

A patinated bronze sculpture of Nathan after a model by Dimanché (French, 19th/20th century)
late 19th/early 20th century
Inscribed *Dimanché* to the rear of the base, and numbered 293.
height 9 3/4in (25cm)
together with
A patinated bronze sculpture of a walking horse, after a model by Gaston d'Illiers (French, 1876-1952)
Inscribed *G. d'Illiers* on the base, mounted on a travertine marble plinth.
height of bronze 3 1/8in (8.5cm); total height 7 1/2in (19cm) (2)
\$1,000 - 1,500



1301



1302



1303



1304



1304



1305

Property from a private collection, Texas

1305^Y

A Napoleon III gilt bronze mounted Boulle inlaid tantalus
late 19th century

The slightly shaped rectangular case with a hinged cover fitted with gilt brackets fitted with four matching decanters and sixteen matching cordials.

height 10 1/4 (26cm); length 12 1/2 (31.7cm);
depth 10in (25.4cm)

\$2,000 - 3,000

Property from a Canadian private collection

1306

A gilt bronze figure,
"The Seduction of Danae"

after a model by Paul Ludwig Kowalczewski
(German, 1865-1910)

circa 1900

Inscribed to the side of the base *Sc. P. Ludw. Kowalczewski d. ältere.*

height 8 3/4in (22.5cm); width 12in (30.5cm);
depth 9in (23cm)

\$3,000 - 5,000

Property of another owner

1307

An Italian carved mahogany extension
dining table

third quarter 19th century

height 29in (73.5cm); length 80in (203cm);
depth 59 1/2in (151cm); with four leaves: width
22in (56cm) (2); width 11 1/2in (32cm) (2)

\$3,000 - 5,000

Property from a Luxury Hotel

1308

A Heriz Carpet

approximate dimensions 13ft 3in x 20ft (404
x 612cm)

\$9,000 - 12,000



1306



1307



1308



1309



1310



1311

Property of a private collector, Toronto

1309

A variegated marble sculpture of a tiger and a boa constrictor engaged in mortal combat
20th century

The eyes inlaid with colored glass.

height 12 3/4 (32.5cm); length 17 1/2in (44.5cm)

\$1,000 - 1,500

1310

A patinated bronze sculpture, "Jaguar tenant un caïman"

after a model by Antoine Louis Barye
(French, 1795-1875)

fourth quarter 19th century

Inscribed on the base *BARYE*, and inscribed and dated on the edge of the base *Cast by the Henry-Bonnard Bronze Co / N.Y. 1889.*

height 3in (7.5cm); length 9 1/8in (23cm)

\$1,000 - 1,500

The Henry-Bonnard Bronze Company was active in New York towards the end of the 19th and beginning of the 20th centuries, and is best known for being the first foundry with which the artist Frederic Remington worked, and for producing high-quality casts of his works.



1312



Property of various owners

1311

A Louis Vuitton steamer trunk

late 19th/early 20th century

With the initials "L.G.R.," the interior fitted with one upholstered bin.

height 13in (33cm); width 43in (109cm); depth 21in (53cm)

\$4,000 - 6,000

The Estates of Milton & Marilyn Myers,
Hollywood, Florida

1312^Y

A Gothic style carved ivory Madonna and Child Enthroned, and a small ivory bust of Queen Victoria
mid-19th century

heights 6 1/2 and 3 1/2in (16.5 and 9cm)

\$800 - 1,200

1313

A pair of Capodimonte porcelain pedestals

One with the crowned N underglaze blue mark to the underside of the base.

height 43in (109cm)

\$3,000 - 5,000



1313



1314	1315	No lot
<p>A fine Louis XIV style gilt bronze mounted and brass inlaid ebonized bibliotheque basse Gervais Durand fourth quarter 19th century In the manner of André-Charles Boulle, with a stepped <i>Grand Antique</i> marble top; the sides inlaid with scrolling and trailing foliage in cut brass; the three glazed doors à <i>ressaut</i>, on <i>toupie</i> feet, stamped twice to the top of the case G. <i>DURAND</i>. height 42in (106.5cm); width 60in (152.5cm); depth 16in (40.5cm) \$18,000 - 25,000</p>		

Gervais-Maximilien-Eugène Durand was born in Paris in 1839 and established the Maison Durand in 1870. Durand specialized in making 18th-century style furniture of the highest quality, and received a silver medal at the *Exposition Universelle* in 1889. In 1890, Durand's son Frédéric-Louis joined the firm, which changed its name to Durand et Fils and later changed location to the rue Saint-Antoine in the former *Hôtel de Sully*.

Durand is considered to be one of the finest cabinetmakers of the 19th century, and the quality and luxurious details of his furniture are legendary.

The model for this cabinet is derived from designs of André Charles Boulle (1642-1732), particularly in the corner mounts, which are found in many of Boulle's works, for example the *Armoire de Monsieur Fontanieu* in the Musée du Louvre, and the *Armoire with Regulator* in the Wallace Collection. A *bas d'armoire* from the workshop of Boulle's sons Jean Philippe and Charles Joseph from circa 1732-1735 presents the same general form, but with a central bronze-mounted panel (private collection, formerly in the collection of Barthélémy-Auguste Blondel d'Azincourt).

Literature:

Jean-Nérée Ronfort, *André Charles Boulle, un nouveau style pour l'Europe*, Somogy, 2009, pp. 78-79; 256-257



1314



1316^Y

A Louis XIV style gilt bronze mounted brass and tortoiseshell inlaid Boulle pedestal clock
G & N Passerat, fourth quarter 19th century

The clock with domed case with Cupid surmount, the gilt dial set with enamel plaquettes, with an additional plaquette signed *Mynuel / A Paris*, above a waisted support fronted by a figure of Chronos, on square tapering feet, the pedestal with *verde antico* marble top above a drapery-hung frieze, on square tapering supports headed by ram's mask clasps, on toupie feet, the back stamped G & N PASSERAT / PARIS.

clock height 38 3/4in (98.5cm); base height 45 1/2in (115.5cm); width 21in (53.5cm); depth 12 1/2in (31.75cm)

\$25,000 - 35,000

This clock is based on the model *L'Amour vainqueur du Temps* (Love Triumphant over Time) by André Charles Boulle (1642-1732). Also known as the *Pendule au Temps Couché*, it was first created in the 1690s for Nicolas Desmarets (1648-1721), a nephew of Jean-Baptiste Colbert, Louis XIV's Minister of Finance. The present model is known as the "richer version," similar to those in the Wallace Collection (F43 and F55) and the J. Paul Getty Museum (71.DB.55). Boulle employed the device of Chronos in several other clocks but without the figure of Eros holding the stolen scythe, for example in the clock made for the Elector Palantine of the Rhine, Johann Wilhelm (Mannheim Castle, Baden-Württemberg).

The present model differs from the period ones in the figure of Eros, which seems to be an invention of the 19th-century *bronzier*, and the

pedestal base. Although Boulle did not associate one particular pedestal base with this clock (in fact, his original drawing showed it on a wall bracket), none of the pedestals of the extant examples are similar to this base. It could well be a pastiche of motifs taken from Boulle's work, or perhaps a model taken from an 18th-century cabinetmaker such as Etienne Levasseur.

N. Passerat was an *ébéniste en pendules* who established his business in Paris in 1856. In 1885, he was joined by his sons, G. and E. Passerat, and by the end of the century his sons were running the firm on their own. The Passerats exhibited clocks and cabinet furniture in the 1878 and 1889 *Expositions universelles*, winning a bronze medal in the first, and a silver medal in 1889.

Literature:
Peter Hughes, *French Eighteenth-Century Clocks and Barometers in the Wallace Collection*, The Trustees of the Wallace Collection, 1994, pp. 18-19

Gillian Wilson, et al, *European Clocks in the J. Paul Getty Museum*, The J. Paul Getty Museum, 1996, pp. 20-21

Denise Ledoux-Lebard, *Le Mobilier français du XIXe siècle*, Les éditions de l'amateur, 1989, p. 516



1316



1317



1317^Y

A pair of Napoleon III gilt bronze mounted tortoiseshell and brass inlaid ebonized Boulle marquetry games tables
second half 19th century

Inlaid overall with foliage in *première partie* and *contrepas*, the hinged top lifting to reveal a green baize lined playing surface, each with two Duchy of Baden wax seals and two Karlsruhe Castle inventory labels to the underside.

height 30 1/2in (77.5cm); width 34 1/2in (87.5cm); depth 17 1/2in (44.5cm)

\$15,000 - 25,000

Provenance:

Inventory of Karlsruhe Castle, 1859

Karlsruhe Castle Inventory 69, p. 826, O.-No. 18 and 19

Sold Sotheby's, *Die Sammlung der Markgrafen und Grossherzöge von Baden*, Vol. 1, Baden-Baden, 5-21 October 1995, lot 1124

1318

Two Doccia-Ginori white-glazed rectangular plaques, "L'Allegoria della Primavera e dell'Inverno"

after models by Massimiliano Soldani Benzi (Italian, 1656-1740)

mid- to late 19th century

plaque dimensions 16 1/4 x 22in (41.5 x 66cm), in green-painted and giltwood frames

\$8,000 - 12,000

Provenance:

The Estate of Leona Helmsley

Sold Christie's, New York, 9 April 2008, lot 17

Literature:

John Winter, *Le Statue de Marchese Ginori, sculpture in porcellana bianca di Doccia*, exhibition catalog, 2003, pp. 84-87.

The "Quattro Stagioni," commissioned for Ferdinando de' Medici, were originally conceived by Soldani in bronze circa 1708. Two Doccia porcelain reliefs from this series, circa 1770, are preserved at the Museo di Palazzo Venezia, Roma; the original wax models are in the collection of the Museo dello Porcellane di Doccia, Sesto Fiorentino.



1318



1319



1320



1321



1319
A Louis XV style gilt and patinated bronze seven-light figural chandelier circa 1900
The seven lights with frosted glass floral-form shades.
height 35in (89cm); diameter 27.5in (70cm)
\$2,000 - 3,000

1320
A Rococo style gilt and patinated bronze thirteen-light chandelier circa 1900
The lights with frosted glass floral shades.
height 56in (142cm); diameter 39in (99cm)
\$8,000 - 12,000

1321
A pair of Italian carved white marble figures of standing lions first half 20th century
height 29 1/4in (74.5cm); length 36in (91.5cm)
\$3,000 - 5,000



1322



1323



1324

1322
A pair of Louis XV style gilt bronze three-light wall appliques
circa 1900
height 22in (56cm); width 19in (48.5cm)
\$3,000 - 5,000

1323
A pair of Louis XV style gilt bronze three-light appliques
late 19th/early 20th century
height 18 1/2in (47cm); width 16 1/2in (42cm)
\$3,000 - 5,000

1324
A pair of Louis XV style gilt bronze three-light figural wall appliques
late 19th/early 20th century
Each wall plate terminating in a *buste de femme*, one bearing signature *F. Linke*, each numbered 4023.
height 15in (38cm)
\$5,000 - 7,000



1325

1325

A pair of Meissen style painted porcelain figures, Rape of Persephone and Rape of Venus

20th century

Each with a spurious crossed swords mark in underglaze blue.

heights 17in (43cm) and 19in (48.5cm)

\$1,500 - 2,000

1326

A pair of Louis XV style gilt bronze figural chenets

Henry Vian

fourth quarter 19th century

One signed *H. Vian*, each stamped to the reverse *V. 33*.

height 13 1/4in (33.5cm); length 14 1/2in (37cm)

\$3,000 - 5,000

Henry Vian (1860-1905) was an important *bronzier* and *fondeur*, located in the *Hôtel Aubert de Fontenay*, in Paris, known as the *Hôtel Salé*. He specialized in the production of bronze light fittings and decorative bronzes. After his death in 1905, the business was continued by his wife and son, until 1944.

Literature:

Pierre Verlet, *Les Bronzes dorés français du XVIIIe siècle*, Picard, 1999, p. 344.

1327

A Louis XV style gilt bronze mounted kingwood cube marquetry folio cabinet

François Linke

late 19th/early 20th century

The shaped backboard above a similar top and a frieze drawer, the cabriole legs framing a series of folio and other open compartments, the lock plate stamped to the reverse *Ct LINKE / SERRURERIE / PARIS*.

height 49in (124.5cm); width 31 1/2in (80cm);

depth 15 3/4in (40cm)

\$12,000 - 18,000

For further information about François Linke, please see lot 1231.



1326





1327



1328 (part lot)



1329



1330

1328

A set of six Louis XV style carved beechwood fauteuils en cabriolet
mid-late 19th century

Upholstered in light blue silk.

height 35in (89cm); width 24 1/2in (62cm); depth of seat 19in (48.5cm)

\$2,500 - 3,500

1329

A pair of Louis XV carved and painted fauteuils en cabriolet
mid-18th century

height 34in (86.5cm); width 24in (61cm); depth of seat 19in (48.5cm)

\$2,500 - 3,500

1330

A Rococo style giltwood vitrine cabinet on stand
first half 20th century

height 57in (145cm); width 48 1/2in (123cm); depth 24in (61cm)

\$3,500 - 5,500

1331

A pair of Louis XV style gilt bronze mounted kingwood
marquetry pedestals

Joseph Emmanuel Zwiener

fourth quarter 19th century

With *Brèche de Benou verte* marble tops, each stamped twice to the top
of the case *E. ZWIENER*, a corner mount has been removed to reveal the
inscribed *ZN* to the reverse.

height 47 1/4in (120cm); width 15in (38cm); depth 12 1/2in (31.75cm)

\$18,000 - 25,000

For information about Zwiener, please see lot 1235.



1331





1332

1332

A Louis XV style gilt bronze mounted kingwood bureau en rognon

Maison Millet

late 19th/early 20th century

The upper structure fitted with six small drawers and flanked by a pair of twin-light candelabra, above a burgundy gilt-tooled leather writing surface with later glass top and three frieze drawers, bearing a signature *F. Linke*, the mounts variously stamped and inscribed to the reverse MB (for Blaise Millet).

height 38in (96.5cm); width 40in (101.5cm); depth 20 1/2in (52cm)

\$15,000 - 25,000

The Maison Millet was founded in Paris by Blaise Millet in the mid-19th century, as a modest firm specializing in fine bronzes for furniture. Beginning around the time of the *Exposition Universelle* of 1889, where they won a gold medal, Millet began presenting furniture and decorative objects as well as bronzes. During the 1890s they became an important part of the Paris luxury furniture industry, even opening a branch office after 1900 in Nice.

Under the direction of Blaise's son Theodore from circa 1897, the Maison Millet continued to develop, and was particularly renowned not only for the quality of their cabinetmaking and marquetry, but for the very fine execution of bronzes of their own design. In 1902, Millet was authorized by the curator of the Palais de Versailles to replicate Queen Marie-Antoinette's celebrated "Grand cabinet bijoux." The firm continued its operations until 1918.

The present *bureau en rognon* was one of Millet's most popular and elegant models.





1333



1334



1335



1336

1333
A Louis XVI style gilt-bronze and glass nine-light chandelier "en corbeille"
circa 1900
height 39 1/2in (100.5cm); diameter 22in (56cm)
\$6,000 - 9,000

1334
A Louis XVI style gilt-bronze and glass bead fifteen-light chandelier "en corbeille"
circa 1900
height 52in (132cm); diameter 23in (58.5cm)
\$6,000 - 9,000



1337

1335
A Neoclassical style gilt-bronze and cut glass twenty-one-light chandelier "en corbeille"
circa 1900
height 65in (165cm); diameter 26in (66cm)
\$8,000 - 12,000

1336
An Italian Carrara marble group of children on a swing
fourth quarter 19th century
height 48in (122cm)
\$15,000 - 20,000

Provenance:
Sold Christie's, New York, 11 April 2007, lot 93

1337
A Carrara marble figure of a young man, "Sans Souci"
Gerolamo Oldofredi Tadini (Italian, active last quarter 19th century)
Inscribed to base G. OLDOFREDI and entitled SANS SOUCI.
height 44in (112cm)
\$8,000 - 12,000

Count Gerolamo Oldofredi Tadini was born and worked in Milan, and created a monument to Garibaldi in Molfetta, Bari. In 1880, he exhibited two works at the Summer Exhibition of the Royal Academy of Arts in London: "Sans Souci" (cat. no. 1518), and "As You Like It" (cat. no. 1553).



1338



1339



1340

1338

A Carrara marble sculpture of Ganymede with Jupiter's Eagle after a model by Bertel Thorvaldsen (Danish, 1770-1844)

second half 19th century

height 17in (43cm); length 20in (51cm); depth 6 1/2in (16.5cm)

\$5,000 - 7,000

The original statue from 1817 is in the collection of the Thorvaldsens Museum, Copenhagen.

1339

A Continental terracotta bust of a smiling man with a laurel-wreath crown

second half 18th century

height 21 1/2in (54.5cm)

\$4,000 - 6,000

1340

A Continental patinated terracotta bust of a satyr

second half 18th century

height 12 1/2in (31.75cm)

\$5,000 - 8,000

1341

A pair of Sèvres style porcelain vases mounted as lamps

20th century

height excluding electrical fittings 24 1/4in (61.5cm)

\$1,000 - 1,500

1342

A pair of Neoclassical style gilt bronze mounted onyx covered urns

circa 1900

height 24 1/2in (62cm)

\$1,500 - 2,500

1343

A pair of Louis XVI style gilt bronze mounted white marble covered urns

late 19th/early 20th century

Stamped to the underside BD and numbered 537.

height 18in (45.5cm)

\$3,000 - 5,000



1341



1342



1343



1344

1344

A pair of Louis XVI style gilt bronze mounted porphyry decorative urns
late 19th/early 20th century

height 14 3/4in (37.5cm); width across handles 10 3/4in (27.5cm)

\$6,000 - 9,000

1345

A Louis XVI style gilt bronze mounted Griotte rouge marble jardinière
late 19th century

The satyr mask handles suspended with garlands of grapevines and joined
by a Vitruvian scroll frieze, on supports terminating in cloven hoof feet, on
a quatrefoil base.

height 40 1/4in (102cm); greatest width 22in (56cm)

\$7,000 - 10,000

This type of jardinière, known as an *athénienne*, became very popular during the end of the Louis XVI period with the advent of the *gout étrusque*, spurred by the publication of engravings after excavations at Herculaneum and Pompeii. It would become a *de rigueur* element in bedchambers during the Empire period, popularized by the designs of Percier and Fontaine.

The satyr mask handles recall a *girandole aux béliers* supplied by Daguerre circa 1785, possibly modeled by Remond (Pierre Verlet, *Les Bronzes dorés français du XVIIIe siècle*, Picard, 1999, p. 317).



1345



1346
A Louis XVI style gilt bronze mounted
porcelain mantel clock
Robin à Paris
circa 1900

The enamel dial inscribed *Robin à Paris*, the
movement stamped *ROBIN PARIS* and with a
further stamp *MEDAILLE D'OR / Pons / 1827*,
and numbered 746.

height 18 1/2in (47cm)
\$1,500 - 2,000

1347
A Louis XVI style bronze and Brèche de
Bohème marble encrusted
circa 1900

Surmounted by a salamander.
height 4 1/2in (11.5cm); width 15in (38cm)
\$1,500 - 2,500

1348
A Neoclassical style alabaster pedestal table
20th century

The top inlaid with Siena, rouge and black
marble.
height 28 3/4in (73cm); diameter 24in (61cm)
\$1,500 - 2,000

1349
A Louis XVI style gilt bronze mounted
marble ewer
fourth quarter 19th century

Green-veined *Griotte rouge* marble, on a
rotating base, drilled for electricity.
height 27in (68.5cm)
\$3,000 - 5,000

1350
A Louis XVI style gilt bronze mounted
mahogany parquetry table en rognon
circa 1900

The frieze with a spring-operated drawer.
height 31in (78.5cm); width 20 1/2in (52cm);
depth 12in (30.5cm)
\$3,000 - 5,000



1349



1350



1351

1351

A French gilt bronze group of two girls carrying a basket after a model by Henri Pernot (French, 1859-1937) circa 1900

Inscribed to the side of the base *H. PERNOT Sculp*, also *Susse Fres Edts Paris* and with the Susse foundry stamp.

height 8 1/4in (21cm); length 10in (25.5cm)
\$1,500 - 2,000



1352

1352

A pair of Rozenburg glazed earthenware figures of a fisherman and his wife late 19th century

Each underside with painted factory marks *Rozenburg Der Flaag L159* and a stork.

height 8in (20.5cm)
\$1,000 - 1,500



1353

1353

A gold patinated bronze figural group, five putti carrying a lion skin after a model by Auguste Moreau (French, 1834-1917) second half 19th century

Inscribed to base *Aug. Moreau* and to the underside *PT*.

height 6 1/2in (16.5cm); length 12 1/2in (31.75cm)
\$1,500 - 2,000

1354

A Louis XVI style gilt bronze figural mantel clock fourth quarter 19th century

The movement stamped *A.H* and numbered 1411.

height 26in (66cm); width 21 1/2in (54.5cm)
\$2,000 - 3,000

1355

A Louis XVI style gilt-bronze-mounted mahogany vitrine table attributed to Maison Mottheau & Fils circa 1900

The removable glazed top enclosing a blue velvet-lined display surface, the mounts variously inscribed to the reverse *EM*.

height 36in (91.5cm); width 36in (91.5cm); depth 23 3/4in (60.5cm)
\$5,000 - 7,000

The Maison Mottheau et Fils were renowned Parisian *bronziers* specializing in lighting fixtures. The firm frequently worked with sculptors, producing a wide range of chandeliers, candelabra, bras de lumière and torchères, as well as a wide array of other household furnishings. The Mottheau exhibit at the 1900 Universal Exhibition in Paris met with great critical acclaim.



1354



1355



1356



1357



1358



1359 (part lot)



1360

1356

A pair of patinated bronze figures of soldiers after a model by Anatole J. Guillot (French, 1865-1911)

Each on a black marble base, inscribed to base of bronze Guillot.

height of bronze 16in (40.5cm); total height 18in (45.5cm)

\$1,000 - 1,500

1357

A terracotta bust, "Le Rieur Napolitain" after a model by Jean-Baptiste Carpeaux (French, 1827-1895)

Stamped to reverse of the base PROPRIETE CARPEAUX and with the estate eagle, also with the Atelier stamp and numbered 2447.

height 20in (51cm)

\$5,000 - 7,000

Literature:

M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux sculpteur. Catalogue raisonné de l'oeuvre* édité, Paris, 2003, p. 145, no. BU 43

1358

A Louis XIV style gilt bronze mounted and brass inlaid ebonized rosewood vitrine table late 19th/early 20th century

height 32in (81.5cm); width 39in (99cm);

depth 22in (56cm)

\$2,000 - 3,000

1359

A set of ten fruitwood X-form dining chairs 20th century

Upholstered in tufted green leather.

height 40in (101.5cm); width 22in (56cm);

depth of seat 20in (51cm)

\$2,000 - 3,000

1360

A pair of Louis XVI style gilt bronze mounted rosewood and ebonized guéridons circa 1900

With Vert Maurin marble tops.

height 36 3/4in (93.5cm); diameter 25in (63.5cm)

\$10,000 - 15,000



1361



1362



1363



1364

1361

A gilt bronze figure, "Les roseaux"
after a model by François-Raoul Larche (French, 1860-1912)
circa 1900
Inscribed *RAOUL LARCHE* to the base, with Siot-Decauville foundry stamp.
height 29in (73.5cm)
\$6,000 - 8,000

1362

An Amphora glazed pottery figure of a camel and rider
circa 1900
The underside with incised factory mark and impressed number 4513.
height 20 1/4in (51.5cm)
\$600 - 900

1363

A Burmese red-lacquered large console table
20th century
With protective glass top.
height 36in (91.5cm); length 84in (213.5cm); depth 34in (86.5cm)
\$1,500 - 2,500

1364

A patinated terracotta bust, "Buste d'algérienne" (bust of an Algerian woman)
Albert-Ernest Carrier-Belleuse (French, 1824-1887)
third quarter 19th century
Signed to the reverse *A Carrier Belleuse*, on an ebonized wooden stand.
height of bust 22in (56cm); total height 27in (68.5cm)
\$6,000 - 9,000



1365

1365

A patinated terracotta bust, "Chriemhilde"
after a model by Albert-Ernest Carrier-Belleuse (French, 1824-1887)
produced by Friedrich Goldscheider
circa 1898/99
Inscribed to reverse *REPRODUCTION RESERVEE / Friedrich Goldscheider Wien* and numbered 1647 / 15/ 22.
height 29 1/2in (75cm)
\$3,000 - 5,000

Chriemhilde (or Kriemhild) is one of the protagonists of the German medieval epic poem, "The Nibelungenlied." The sister of Gunter, king of the Burgundians, Chriemhilde weds Siegfried, the heroic dragon-slaying crown prince of Xanten. Due to a dispute between Chriemhilde and King Gunter's wife, Brünhild of Iceland, Siegfried is ignobly murdered by one of Gunter's vassals. Chriemhild, who blames her brother the King for the killing, travels east across the Danube, marries Attila the Hun, and plans her revenge against the Burgundians. The epic ends in a bloody slaughter of all of the Burgundians at the hand of Chriemhilde, and Chriemhilde's own death under the sword of the monk Hildebrand.

Friedrich Goldscheider, aware of the contemporary pre-eminence of French terracottas and in order to better compete in the French market, opened a factory on the rue de Paradis in Paris in 1891. He employed French artists to create the models he would produce there, including Charpentier, Alouard, Levasseur and Carrier-Belleuse. Because of the anti-German sentiment present in France during the decades following the Franco-Prussian War, Goldscheider attempted to make his productions (and even his artist's names) as Franco-sympathetic as possible. Thus, the present model was known on the French market as "Frédégonde," referring to a Merovingian queen in a French legend with some similarities to the Nibelungen saga.

Literature: Robert E. Dechant and Filipp Goldscheider, *Goldscheider, History of the Company and Catalogue of Works*, Arnoldsche, 2007, pp. 29-30; 51; 327 (cat. no. 1647)



1366

1366
A pair of French Chinoiserie decorated mother-of-pearl inlaid
hardwood vitrine cabinets
late 19th/early 20th century
height 67in (170cm); width 23in (58.5cm); depth 17 1/4in (44cm)
\$4,000 - 6,000

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Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:



Indian, Himalayan & Southeast Asian Art

Monday March 18, 1pm
New York

Preview

March 15-18

+1 626 796 7240

julian.ambler@bonhams.com

A sterling silver three piece partridge tea service, by Oomersi Mawji, Bhuj, Kutch, India, circa 1870
\$15,000 - 20,000