

Bonhams

1793

period art & design

at Butterfields

February 24, 2013
San Francisco



*Period Art & Design talks to
Cathleen Gouveia
of Cathleen Gouveia Design*

**Period Art & Design
at Butterfields**
Sunday February 24, 2013 at 10am
San Francisco

Bonhams

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

Preview

Friday February 22, 10am to 5pm
Saturday February 23, 10am to 5pm
Sunday February 24, 10am to 12pm

Bids

+1 (415) 503 3550
+1 (415) 861 8951 fax

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

Sale Number: 20897
Lots 5000 - 5698

Catalog: \$10

Inquiries

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We are now accepting consignments
for our upcoming auctions.

Next Period Art & Design auction:
Sunday, March 24, 2013.

We require pick up by Wednesday
February 27, by 4.30pm, of lots
marked with "W" and noted on
page two of the catalog.

Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20897

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

Illustrations

Front cover: Lot 5402

OFFSITE SOLD PROPERTY STORAGE INFORMATION

Please note that all lots listed at the beginning of our printed catalog, if not removed immediately after the sale, will be transferred to a nearby storage facility. For the convenience of the successful bidder of one or more of these lots, all purchased lots will be transferred to our offsite storage together. Please read the Conditions of Sale regarding the removal of sold lots.

Bonhams' storage and logistics partner is Box Brothers, a well-known organization that specializes in crating, packaging and shipping.

Our storage and logistics partnership provides several beneficial services. The first being 5 days of free storage.

- During this auction, clients will be expected to pick up all property from Bonhams by 4.30pm on Wednesday February 27, 2013.
- All items listed at the beginning of our printed catalog, along with all other items purchased, if not removed immediately after the sale, will be transferred to Box Brothers warehouse. With an appointment made 24 hours in advance, clients can pick up their property at 1471 Doolittle Drive in San Leandro.
- Box Brothers will charge an uplift fee to transport your items to their warehouse. Small items that can be handled easily by one person will be charged \$50. Larger items that can still be handled by one person will be charged \$85. Large items that require two people to handle will be charged \$100. Charges will be payable directly to Box Brothers. Should you choose to have Box Brothers ship or deliver your property, this uplift fee will be waived.
- Clients will have 5 days of free storage to retrieve their property or make arrangements with Box Brothers to pack and ship their property. Storage fees will begin to accrue on the 6th day of storage.
- Retrieval from the offsite warehouse is by appointment only. Clients must call 24 hours in advance. Clients can utilize the delivery services offered by Box Brothers or clients may make their own arrangements. Please call +1 (800) 942-6822.
- Box Brothers is available to ship internationally. They offer importing and exporting services. Clients can select either airfreight or ocean cargo delivery options, which range from door-to-port, door-to-airport with door-to-door service also available. Clients can ship one item, co-load or container load at a discounted rate through Box Brothers. Please call +1 (800) 942-6822 for more information.
- All purchases not designated for offsite storage will remain onsite at Bonhams for a period of 21 days beginning the date of the auction. During this 21 day period, clients may remove such property themselves, make arrangements with the Bonhams packaging and shipping department or provide their own shipper for removal of all property. If a client does not retrieve his/her property or finalize shipping arrangements within 21 days, the purchases will be removed to the offsite storage facility of Box Brothers. Again, uplift charges for packing and transport from our gallery to Box Brothers will be charged by Box Brothers.
- Payment of the hammer price, premium and any applicable sales taxes must be made directly to Bonhams prior to the release of property. Any removal, storage or other fees due to Box Brothers should be made directly to Box Brothers.
- Change of shipping address must be authorized by Bonhams Revenue Manager, Martin Romero, before Box Brothers will be permitted to re-route your purchases.

Lots to be removed to storage:

5274	5344	5397	5453
5275	5345	5398	5454
5276	5346	5399	5455
5277	5347	5400	5456
5278	5348	5401	5458
5279	5349	5402	5460
5280	5350	5403	5461
5282	5351	5404	5462
5283	5352	5405	5465
5284	5353	5413	5466
5285	5354	5414	5467
5286	5356	5415	5468
5288	5357	5416	5469
5289	5358	5417	5470
5291	5359	5418	5471
5294	5361	5419	5472
5295	5362	5420	5476
5296	5363	5421	5477
5297	5364	5422	5478
5298	5365	5423	5479
5299	5366	5424	5480
5300	5367	5425	5481
5301	5368	5426	5482
5302	5369	5427	5483
5303	5370	5428	5484
5304	5371	5429	5485
5305	5372	5430	5486
5306	5373	5431	5487
5307	5374	5432	5488
5308	5375	5433	5489
5309	5376	5434	5490
5310	5377	5435	5677
5311	5378	5436	5690
5312	5379	5437	5691
5320	5380	5438	5693
5328	5384	5439	5694
5330	5385	5440	5695
5331	5386	5441	5696
5339	5387	5442	5697
5340	5388	5443	5698
5341	5389	5448	
5342	5390	5451	
5343	5391	5452	

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 therefor, (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 this catalog. Property designated with a "V" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed,

a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. 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.

CONDITIONS OF SALE - CONTINUED

(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 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 (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 that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. 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. 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 estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value 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

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

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

A valid Bonhams client account is 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 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, 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 amount 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 sale by telephone, by facsimile 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, 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

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/20897 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

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 sales. 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 entirely in cash or cash equivalent, 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.

Sales Tax

California, Arizona, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington DC and Washington state 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. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs](#) and most Arms & Armor auctions are not included in this policy.

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Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

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

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

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. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

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 Bonhams and the Consignors make no warranties or representations with respect to any lot.

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.

PAINTINGS

Pictures are framed unless otherwise stated.

Dimensions are given height before width.

AUTHORSHIP

(Artist)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

Attributed to (Artist)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

Studio of (Artist)

In our best judgment a work by an unknown hand working in the artist's studio.

Circle of (Artist)

In our best judgment a work of the period of the artist and closely related to the artist's style.

Follower of (Artist)

In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

Manner of (Artist)

In our best judgment a work in the style of the artist, possibly of a later date.

After (Artist)

In our best judgment a copy of the known work by the artist.

TITLE

If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

SIGNATURE

The signature, inscriptions and dates are transcribed in print as they appear.

Signed: The signature is, in our opinion, the signature of the artist.

Bears Signature: Has a signature that, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

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. Pictures are framed unless otherwise stated.

Dimensions are given height before width.

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.

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.

CERAMICS

Meissen Porcelain Cup and Saucer

Late 19th Century

This 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 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 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 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

The title 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.

ASIAN

Wang Hui

The piece is, in our opinion, a work of the artist.

Attributed to Wang Hui

The piece is, in our opinion, from the period of the artist and possibly by his hand.

School of Wang Hui

The piece is, in our opinion, in the style of the artist, possibly of a later period.

After Wang Hui

The piece is, in our opinion, a copy done in the spirit of the artist.

"Signed"

The piece has a signature which, in our opinion, is that of the artist.

"Bearing the signature of" or "inscribed"

The piece has a signature that, in our opinion, might be spurious or that of a later follower of the artist.

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., 1001^Y) 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.

**Period Art & Design
at Butterfields
Sunday February 24, 2013 at 10am
Lots 5000 – 5698**

Order of Sale:

European Paintings.....	5000 - 5047
American Works of Art.....	5048 - 5086
Modern & Contemporary Works of Art	5087 - 5099
Prints	5100 - 5124
Books & Manuscripts.....	5125 - 5189
Rugs & Carpets	5190 - 5262
Silver.....	5263 - 5268
Furniture & Decorative Arts	5269 - 5493
Asian Works of Art.....	5494 - 5698

INCLUDING

Property from the Collection of John and Eve Mahan, Bartlesville, Oklahoma	Property from the Conner Prairie Museum
Property from the Estate of Charles and Eleanor de Limur, San Francisco	Property from the Ronald F. Antonioli Collection
Property from a West Coast Collection	Property from the Estate of Stella Wilson, Napa, California
Property from the Collection of Mrs. Fay Plohn	Property of the Estate of Emily Gilpin Hopkinson (1890-1972) Philadelphia, Pennsylvania
Property from the Estate of Gardner Hart Pierson	Property from the JZ Knight collection
Property from a San Francisco Estate sold to benefit research and clinical support for pulmonary medicine at the University of California, San Francisco	Property from the Dalseme Family Trust
Property from the collection of Joseph Klein (1899 - 1987), New York, New York	Property from the estate of Dr. William L. Sherman
Property from a Private San Francisco Estate. Estate residuary beneficiary California Pacific Medical Center Foundation	Property of a luxury hotel
Property from the Alan E. Feen Collection	Property from a private collection, San Francisco, California
Property from a Bay Area Collector	Property of the Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions
Property from the Sarkisian Collection, Denver, Colorado	Property from the Estate of Daniel Albrecht, Phoenix, Arizona
	Property of a Southern Lady
	Property of the James S. Clayton Trust
	Property of Joni Mindel, Larkspur, California
	Property of a private Seattle collector



Cathleen Gourveia

How did you get started in Interior Design? What is your background?

My career began in the New York Advertising industry on Madison Avenue. I lived in a Pre-War Building on the Upper East Side where I spent a lot of my free time in Art Galleries, Antique Stores, The Metropolitan Museum, and MOMA. One day, while working on the Paine Webber Account at Saatchi and Saatchi, I was asked to check advertising placement for a paint client we represented since our Assistant AE was out sick. I discovered an article in one of the magazines about the psychology of paint colors, which explained how color affects your mood, your hunger, your thirst, and your energy level. I

"I am inspired by the history of a place, and the personal history of the people that I am designing spaces for."

reflected on my life as I looked out at the New York City skyline, and realized that my fascination with advertising was eclipsed by a love for Interior Design, antiques and works of art. I knew that Paul Gauguin started his career as an artist at age 35, so I decided to take a leap of faith. I developed a portfolio, applied, and obtained a position as a Graduate

Assistant at The School of Visual Arts. I moved downtown to Gramercy Park to oversee the dorm there. One of my professors encouraged me to apply to the world-renowned Rhode Island School of Design (RISD). There was no Master's Degree Program when I applied, so I lobbied and started one with a group of other graduate students. I graduated with Honors from RISD in 1998 where I received an MFA Degree in Interior Architecture and Design, and an Award for Design Excellence. I studied European Architecture, Art and Design in London, Paris, and Rome in residence; and completed post-baccalaureate studies at The N.Y. School of Interior Design. I've established a cornucopia of unique design sources, artisans and suppliers over the years, and I have a talented team of artisans that I enjoy working with time and time again because they love what they do and they work together so well.

What inspires you?

I am inspired by the history of a place, and the personal history of the people that I am designing spaces for. Sometimes, I will run across a certain painting, a piece of fabric, a pattern with interesting geometry, or something more abstract that relates to a place. My mind moves things from 2D to 3D and I can

start to see a new space in my head. My first site visit usually presents something unusual, or a client will tell me something that defines who they are—and I use that to inspire the design process. I let the design unfold so that the concept unifies everything down to the cabinet pull. In my opinion, the details are the most important and telling part of any design project.

What is your style or design aesthetic?

My design style is classic, refined and comfortable; luxurious but livable. My tendency is toward clean lines and a more tailored look that appeals to men and women—a look that feels collected over time. I also try to seamlessly connect the interior to the architecture. I have a true passion for fine finishes and enjoy showcasing the talents of artisans I select to create a unique design. A part of me is immersed in antiques, fine art, and period architecture; and the other side is very interested in sustainable design and a more modern aesthetic inspired by the outdoors. I love bespoke custom furnishings, tapestries, and textiles with a luxurious texture or color. When I design a space I try to create an initial, "wow" factor, but then work the room with amazing finishes and artifacts from around the world to allow for further discovery and intrigue.



Lot 5437



Lot 5044



Lot 5571



Lot 5421

What are some current trends you are seeing?

I'm noticing a return to the organic, the handmade, and a rekindling of things that come from the earth. Things made from sustainable forests, for instance bamboo or reconstituted veneers. Clients seem to have more awareness and interest in purchasing things that are American-made. A lot of my clients are trying to find new ways to repurpose what they have rather than purchase things anew; or they sell what they have at auction and then purchase things for their new homes with the proceeds. Given the recessionary impact, they prefer to design a few rooms at a time rather than the whole house as they did just a few years ago.

What projects have you worked on in the past? Current projects?

I started my interior design career on the east coast where I designed corporate headquarters for high-end law firms and banks. After I moved to the west coast in 1998, I began designing spaces for venture capitalists, high-end design firms specializing in residential interiors, and high-end hospitality projects for some of the top U.S. hotels. My design firm was founded in Sausalito in 2004. Throughout my design career, I have designed urban and country residences in New York and San Francisco vacation retreats in Lake Tahoe, and Estates in Wine Country.

What is your experience with auctions?

I've spent a lot of time shopping at auctions in both San Francisco and New York where I have found amazing pieces for my clients. While you walk into an auction with an idea of what you are looking for, sometimes a breathtaking piece comes on the scene and it is an exciting process to see if you will be the one who is lucky enough to take it home for your client!

How do you feel about integrating antiques or traditional pieces into interior design?

While I try to build my designs on my client's existing collections, I like to assist them with the acquisition of new antiques to build upon their inventory. Like building a wardrobe, you have to start with a few fine pieces and add to it over time. I'd rather see a client with two or three fine pieces than one with several of lesser quality. I think antiques add texture and a well-traveled look to any interior, and they add a sense of literacy and history to an interior.

Cathleen's picks are Lots 5044, 5437, 5571 & 5421.

Cathleen Gouveia was one of eight designers selected last summer to complete a design space for the Inaugural Traditional Home Napa Showhouse (2012) at the Cardinale Estate. She was also selected to complete the Penthouse at The San Francisco Decorator Showcase House (2011), The Elle Décor Home Tour (2011) and the Marin Designers Showcase House (2004, 2005, 2007, and 2010). She was named a, "San Francisco Stylemaker" by The San Francisco Chronicle in 2011, and won The 2011 ASID Design Excellence Award for a Sustainable Residential Interior Design Project. Her work has

"I think antiques add texture and a well-traveled look to any interior, and they add a sense of literacy and history to an interior."

been featured on Home and Garden Television (HGTV), "California Home and Living Television", in The San Francisco Chronicle, and several other periodicals. She is an Allied Member of the ASID, and an Associate Member of the IIDA. Cathleen is looking forward to participating in more Showcase Homes for other magazines in the near future.

www.gouveiadesign.com

European Paintings

Property from the collection of Joseph Klein
(1899 - 1987), New York, New York

5000

After Leonardo da Vinci, 18th(?) Century

A portrait of Isabella d'Este
red chalk on paper laid down on paper
13 x 8 3/4in
\$1,000 - 1,500

PROVENANCE:

possibly Baron Milford (1801-1857)

The original drawing is in the collection of the
Louvre, Paris.

5001

Italian(?) School, 18th Century

A seated male nude
inscribed 'P. Battoni' (lower left)
red chalk heightened with white on paper
20 1/4 x 15 1/2in
\$1,000 - 1,500

PROVENANCE:

J.W. Nahl (Lugt 1954)

5002

Italian School, 18th(?) Century

A portrait of a man in profile
inscribed indistinctly (lower edge of sheet)
pen and ink and wash on paper laid down on
paper
9 1/2 x 6in
unframed
\$400 - 600

The present lot most likely copies a 16th century
composition. There is a later inscription verso:
'Giovanni Giacomo Trivulzio'. Trivulzio (1440
or 1441-1518) was an Italian aristocrat and
condottiere who held several military commands
during the Italian Wars.

Property of various owners

5003^W

After Giovanni Francesco Romanelli

The Cumaean Sibyl
oil on canvas laid down on board
40 3/4 x 30in
\$3,000 - 5,000

The original painting is in the collection of the
Museo Nazionale di Capodimonte, Naples.

5004^W

After Antonio Allegri, called il Correggio

Madonna and Child with Saints Jerome and
Mary Magdalen (The Day)
oil on canvas
82 1/2 x 56in
\$4,000 - 6,000

The original painting is in the collection of the
Galleria Nazionale, Parma, Italy.

5005

Italian School, 18th Century

Saint Matthew; Saint John the Evangelist (a pair)
each oil on canvas
30 3/4 x 24 1/4in
\$3,000 - 5,000

5006

Follower of Giovanni Battista Spinelli

(Italian, died circa 1660)
David with the head of Goliath
oil on canvas
48 1/4 x 24in
\$2,000 - 3,000

PROVENANCE:

Sale, Sotheby's London, 15 April 1999, lot 423.

5007

After Pietro da Cortona, 17th Century

Ananias restoring the sight of Saint Paul
oil on canvas
66 3/4 x 48in
\$4,000 - 6,000

The original painting is in the church of Santa
Maria della Concezione, Rome.

Ananias of Damascus was a disciple of Jesus
who told him to find Saul of Tarsus (later known
as Paul the Apostle) and restore his sight by
laying on hands. He also afterwards baptized
Paul.

5008^W

Lombard School, 17th Century

The presentation of the infant Moses to
Pharaoh's daughter
oil on canvas
43 3/4 x 48 1/2in
\$2,000 - 3,000

Property from the Dalseme Family Trust

5009

After Salvator Rosa

The philosopher's wood
oil on canvas
39 1/4 x 50in
\$4,000 - 6,000

The original painting is in the collection of the
Pitti Palace, Florence.

The present lot depicts an episode from the
story of the Stoic philosopher Diogenes, who
wanted to be free of all earthly attachments.
On seeing a boy drinking with his hands from a
stream he threw away his drinking bowl, his last
remaining possession.

Property from the collection of Joseph Klein
(1899 - 1987), New York, New York

5010

**Francois Verdier, called Van Hamken (Paris
1651-1730)**

Martyrdom of a saint
red chalk heightened with white on paper
11 3/4 x 10in
unframed
\$1,500 - 2,000

5011

Manner of Philips Wouwerman

Scenes of cavalymen in a military encampment (2)
each ink and wash on paper
each 12 1/2 x 15in
\$600 - 800

5012

After Lucas van Leyden

Ecce Homo
inscribed indistinctly with initials 'AV [.]' (lower
right)
pen and ink on paper
12 1/2 x 19 1/2in
\$400 - 600

This is after the copper engraving by Leyden
from 1510.

Property of various owners

5013

Flemish School, circa 1750

A landscape with classical ruins and figures in
the foreground
oil on panel
9 3/4 x 12in
\$3,000 - 5,000

5014^W

After Sir Anthony van Dyck

The five eldest children of King Charles I
oil on canvas
61 x 76in
\$6,000 - 8,000

The original painting is in the Royal Collection,
England. The present painting (approximately
the same dimensions as the original) was
previously attributed to Henry Stone (1616-
1653) a contemporary of Van Dyck who was
well known for copying his works.

5015^W

After Sir Anthony van Dyck

Madonna and Child with donors
inscribed indistinctly 'La Vierge [...] Donat[...] / A
pr[...] Van Dyck / A mes chères / Paris / J. [...] /
Louvre 96' (upper left)
oil on canvas
64 1/4 x 45 1/4in
\$3,000 - 5,000

The original painting, of which the present
picture depicts only the male donor, is in the
collection of the Louvre.



5003



5015



5021



5022



5023



5024



5025



5036



5039



5040



5041



5041A

Property from the estate of Dr. William L. Sherman

5016
Circle of Christian (Johann C. Thomas) Winck (German, 1738-1797)
Christ rising from the tomb
oil on canvas
30 x 20 1/2in
\$1,000 - 1,500

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5017
Continental School, 19th Century
A portrait of a man, half-length, in a black and gold embroidered doublet
oil on canvas
21 3/4 x 18in
\$1,000 - 1,500

Property of various owners

5018
English School, 19th Century
The pope preaching in a town in Medieval times
pen and ink on paper laid down on board
17 1/2 x 20 1/2in
\$300 - 500

5019
Italian School, late 19th/ early 20th Century
A view of Milan Cathedral
signed indistinctly (lower right)
oil on board
11 3/4 x 8 1/4in
\$1,500 - 2,000

5020
Italian School, 19th Century
The boating party
signed with initials 'G.X.' (lower right)
oil on panel
10 x 5 1/2in
\$1,500 - 2,000

Property from the Ronald F. Antonioli collection

5021
English School, 19th Century
Fishing boats in choppy waters
signed indistinctly (lower left)
oil on canvas
20 x 29 3/4in
\$700 - 900

5022
George Cole (British, 1810-1885)
Backwater, Windsor
signed 'G. Cole' (lower left)
oil on canvas
18 x 28in
\$2,500 - 3,500

PROVENANCE:
with Frost & Reed.

5023
English School, early 19th Century
The day's catch; Mending the nets (a pair)
each oil on canvas
17 x 26in
\$1,500 - 1,800

5024
English School, 19th Century
An Italianate landscape with buildings in the foreground
oil on paper laid down on canvas
8 3/4 x 7 1/2in
\$400 - 600

5025
Noel Harry Leaver, ARCA (British, 1889-1951)
A busy street near a cathedral
signed 'Noel H. Leaver' (lower left)
watercolor over pencil on paper
sight 10 1/4 x 7 1/4in
\$700 - 900

Property from a private collection, San Francisco, California

5026
Noel Harry Leaver, ARCA (British, 1889-1951)
A mosque in Algeria; An arched entrance to a street (2)
each signed 'Noel H. Leaver A.R.C.A.' (lower right)
each pencil and watercolor on board
each, *sight 10 x 14 1/4in*
\$1,000 - 1,500

5027
Edward Julius Detmold (British, 1883-1957)
Bullfinches and blossom
signed with monogram (lower right)
watercolor over pencil heightened with white and gum arabic
sight, 9 x 13in
\$500 - 800

PROVENANCE:
Sale, Sotheby's London, 23 May 1985, lot 53.

Property of a luxury hotel

5028^W
Frederick William Newton Whitehead (British, 1853-1938)
The South Dorset Hunt on Eggleton Hill
signed 'Fred W Whitehead' (lower right)
oil on canvas
47 1/2 x 71 1/2in
\$2,000 - 3,000

PROVENANCE:
with Kurt E. Schon, Ltd., New Orleans.

Property of various owners

5029
Attributed to Charles Booth (British, 19th Century)
A view of the town of Susa and the Arch of Augustus
oil on canvas
29 1/4 x 44 1/2in
\$1,000 - 1,500

PROVENANCE:
Sale, Bonhams & Butterfields, 17 April 2011, lot 8001;
purchased from the above by the present owner.

Susa is a city in Piedmont, Italy in which a triumphal arch was erected and dedicated to the Emperor Augustus in 8 BCE.

5030
English School, 19th Century
A river landscape with a castle in the distance; also a companion landscape (a pair)
each oil on canvas
each *12 1/4 x 16 1/4in*
\$1,000 - 1,500

PROVENANCE:
Sale, Bonhams & Butterfields, 22 May 2011, lot 3008.

5031
Spanish School, 19th Century
A portrait of two brothers
oil on canvas
42 x 33 3/4in
\$1,000 - 1,500

The flowers in the background lower right are nasturtiums, native to Bolivia, and it has been suggested that it is likely that the present picture was painted by a Spanish artist working in that country.

5032
Otto von Krumhaar (Austrian, 1859-1915)
A portrait of a boy, full-length, seated in a landscape
signed 'v Krumhaar' (lower right)
oil on canvas
53 x 37 1/4in
\$1,500 - 2,000

PROVENANCE:
Sale, Bonhams & Butterfields, 18 April 2010, lot 5015, where purchased by present owner.

5033
Continental School, 19th Century
A celestial concert
oil on canvas
18 1/4 x 29in
\$1,500 - 2,500

Property from a private collection, San Francisco, California

5034

Danish School, 19th Century

A view of Roskilde Fjord from the village of Jyllinge, Denmark with Roskilde Domkirke in the distance
oil on canvas
13 1/2 x 18 3/4in

\$1,500 - 2,000

Property of another owner

5035^W

Maurice Blicck (Belgian, 1876-1922)

The Descent from the Cross
signed, inscribed and dated 'Maurice Blicck '97 fragment' (lower left)

oil on canvas
74 1/2 x 52 3/4in
\$2,500 - 3,500

Property from the Ronald F. Antonioli collection

5036

Cornelis Vreedenburgh (Dutch, 1880-1946)

A view of a canal with a barge and a windmill
signed and dated 'C. Vreedenburgh 1937' (lower right)

watercolor over pencil on paper laid down on board
15 1/4 x 20 1/2in
\$400 - 600

Property of another owner

5037

Attributed to Victor Joseph Chavet (French, 1822-1908)

The politicians
bears signature 'Jos Chavet' (lower right)
oil on panel

10 x 7in
\$1,200 - 1,800

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5038

Follower of Narcisse Virgile Diaz de la Peña (French, 1808-1876)

Gypsy women in a forest interior
indistinctly inscribed '[.] Diaz' (lower left)
oil on panel

17 3/4 x 24in
\$1,000 - 1,500

Property from the Ronald F. Antonioli collection

5039

Louis Alexandre Cabié (French, 1853-1939)

A summer landscape
signed and dated 'Louis Cabie 1912' (lower left)
oil on canvas

14 x 20in
\$1,400 - 1,800

5040

French School

A landscape at sunset with a stream and a figure in the foreground
signed indistinctly (lower right)

oil on panel
10 3/4 x 18in
\$700 - 900

5041

Ludovic (Louis Hippolyte) Mouchot (French, 1846-1893)

The artist in his studio
signed 'Lud. Mouchot' (lower right)
oil on panel

13 3/4 x 10 1/2in
\$2,500 - 3,500

5041A

French School, 19th Century

A portrait of a youth, bust-length
oil on canvas, in a painted oval
21 1/4 x 18in

\$500 - 800

5042

Attributed to Nicolas François Octave Tassaert (French, 1800-1874)

A nymph and a satyr in the woods
signed with initials 'OT' (lower left)
oil on paper laid down on canvas

14 1/2 x 10in
\$2,500 - 3,500

5043

Alexandre Lunois (French, 1863-1916)

Shipping in a harbour
signed 'Alex Lunois' (lower right)

oil on canvas
18 1/4 x 21 3/4in
\$1,500 - 1,800

5044

Attributed to Pierre Jacques Pelletier (French, 1869-1931)

A busy Paris street
bears signature 'P. Pelletier' (lower right)
oil on canvas

13 x 16 1/4in
\$1,400 - 1,800

5045

Clovis Frédéric Terraire (French, 1858-1931)

A wooded landscape with cattle
signed and dated 'C. Terraire 1896' (lower left)
oil on canvas

10 1/2 x 15 3/4in
\$700 - 900

5046

Maurice Grun (French, 1869-1947)

A river landscape with a washerwoman on the bank
signed and dated 'Grün 94' (lower right)

oil on canvas
12 3/4 x 18 1/4in
\$1,400 - 1,800

Property of another owner

5047

Picture lights (a group of 16)
of various sizes

\$50 - 100

American Works of Art

Property of various owners

5048

American School (Late 19th/Early 20th Century)

Boy resting on sand dunes
signed indistinctly (lower right)
oil on canvas board

6 3/4 x 9 3/4in
\$400 - 600

5049

Clyde Aspevig (American, born 1951)

Grand Canyon, 1984
signed and dated 'C. Aspevig 84' (lower left)
oil on masonite

12 x 16in
\$4,000 - 6,000

PROVENANCE:

Private collection, Oregon

5050

Arthur William Best (American, 1859-1935)

Cathedral Spires
signed 'A.W. Best' (lower left)
oil on canvas

14 x 10in
\$1,000 - 1,500

5051

Brian Blood (American, born 1962)

Sunday at the Boatworks, 2006
initialed 'BB' (lower left) and signed, titled and dated 'Sunday at the Boatworks / © 2006 Brian Blood' (on the reverse)

oil on canvas board
11 x 14in
\$700 - 1,000

5052

Sergei Bongart (Russian/American, 1918-1985)

Winter landscape, 1961
signed and dated 'Sergei Bongart / 1961' (on the reverse)

oil on paperboard
16 x 20 3/4in
\$1,000 - 2,000

PROVENANCE:

Acquired directly from the artist

5053
Eldridge Ayer Burbank (American, 1858-1949)
 Animals of the San Francisco Zoo, 1943 (group of 10)
 each signed and dated 'E.A. Burbank 1943' (lower right) and titled (on the reverse); exception: sixth is not dated, fifth is signed and dated (lower left) and seventh is dated (lower left)
 each graphite on paper
\$500 - 700

These drawings were commissioned by the Stanford publisher James Ladd Delkin (1898-1992), who planned a book on the animals of the San Francisco Zoo. The book was never published.

Malayan Tapir: 7 x 11 1/2in
 Orangutan: 7 x 11 1/2in
 Black Bear: 7 x 11 1/4in
 Barbary Ape: 11 3/4 x 6 3/4in
 American Elk: 7 1/2 x 11 1/4in
 Baboon: 7 x 11 1/2in
 Polar Bear: 7 3/4 x 11 1/4in
 Bengal Tiger: 7 x 11 1/2in
 Nubian Lion: 11 1/2 x 7in
 Macaw: 11 1/4 x 7in

5054
Eldridge Ayer Burbank (American, 1858-1949)
 Western end of Tower Bay (Farallon Islands); A U.S. light house tender anchored in Tower Bay (Farallon Islands), 1947; Farallon Islands from the Southeast, 1947 (group of 3)
 first signed 'E.A. Burbank' (lower right); second signed and dated '1947 / E.A. Burbank' (lower right); third signed and dated 'E.A. Burbank. / 1947' (lower right)
 each graphite on paper
first 7 x 9in; second 8 x 8 1/2in; third 7 1/2 x 11in
\$500 - 700

5055
Eldridge Ayer Burbank (American, 1858-1949)
 Navajo Indians, 1948
 signed and dated 'E.A. Burbank. / 1948.' (lower right) and titled 'Navajo - Indians' (lower center)
 graphite on paper
7 3/4 x 11 3/4in
\$700 - 1,000

5056
Eldridge Ayer Burbank (American, 1858-1949)
 Portrait of Has-Teen-E-Ash-E, Navajo
 signed 'E.A. Burbank.' (lower right) and titled and inscribed 'Has-Teen-E-Ash-E. / Navajo. / Ganado, / Ariz.' (lower center)
 graphite on paper
7 x 3 3/4in
\$400 - 600

5057
California School, 19th Century
 The first Cliff House, San Francisco
 unsigned
 oil on canvas
18 x 22in
\$600 - 800

Originally built in 1863, this view of the Cliff House depicts its 1868 enlarged state as it existed until burning down in 1894.

5058
Gordon Coutts (Scottish/American, 1868-1937)
 Cows grazing beneath rolling hills
 signed 'Gordon Coutts' (lower left)
 oil on canvas
20 x 36 1/4in
\$2,500 - 3,500

PROVENANCE:
 With Stremmel Galleries, Reno, Nevada

5059
Gordon Coutts (Scottish/American, 1868-1937)
 Marshlands with mountains in the distance
 signed 'Gordon Coutts' (lower right)
 oil on canvas affixed to board
10 1/2 x 19 1/4in
\$1,200 - 1,800

5060
Rinaldo Cuneo (American, 1877-1939)
 Hillside homes
 signed 'Cuneo' (lower right)
 oil on canvas board
11 x 12in
\$2,000 - 3,000

5061
Albert Thomas DeRome (American, 1885-1959)
 Arches National Park, Sheep Rock
 signed 'Albert / DeRome' (lower right)
 watercolor on paper
sight: 5 3/4 x 7 3/4in
\$1,000 - 1,500

PROVENANCE:
 With Garzoli Gallery, San Rafael, California

This work appears to be from the series mentioned in Walter A. Nelson-Rees' book, *Albert Thomas DeRome 1885-1959 Being a Story of his Life and a Picture Diary of his Oils and Watercolors*, on page 29.

5062
Albert Thomas DeRome (American, 1885-1959)
 The Rooster, Monument Valley
 signed 'Albert / DeRome' (lower right)
 watercolor on paper
sight: 5 3/4 x 7 3/4in
\$1,000 - 1,500

PROVENANCE:
 With Garzoli Gallery, San Rafael, California

This work appears to be from the series mentioned in Walter A. Nelson-Rees' book, *Albert Thomas DeRome 1885-1959 Being a Story of his Life and a Picture Diary of his Oils and Watercolors*, on page 29.

5063
Albert Thomas DeRome (American, 1885-1959)
 Sunset, Monument Valley, Arizona, near Utah
 signed 'Albert / De Rome' (lower right)
 watercolor on paper
sight: 5 3/4 x 7 3/4in
\$1,000 - 1,500

PROVENANCE:
 With Garzoli Gallery, San Rafael, California

This work appears to be from the series mentioned in Walter A. Nelson-Rees' book, *Albert Thomas DeRome 1885-1959 Being a Story of his Life and a Picture Diary of his Oils and Watercolors*, on page 29.

5064
Nicholas Eggenhofer (American, 1897-1985)
 Welcome to Bushwack City
 signed 'N. Eggenhofer' (lower right) and titled "'Welcome To Bushwack City'" (on the reverse)
 pencil and ink on board
12 x 20in
\$1,000 - 1,500

PROVENANCE:
 Private collection, Southern California

5065
Mary Garrish (American)
 Rocky point afternoon
 signed 'Garrish' (lower left) and inscribed 'Rocky Point Afternoon' (on the reverse)
 oil on canvas board
9 x 12in
\$1,000 - 2,000

Property from the Ronald F. Antonioli Collection

5066
Clarence M. Gihon (American, 1871-1929)
 Figures by a river
 signed 'C.M. Gihon' (lower left)
 oil on canvas
25 3/4 x 21 1/2in
\$1,200 - 1,500



5042



5043



5045



5046



5049



5058



5066



5067



5074



5080



5087



5091

Property of various owners

5067

Thomas Hill (American, 1829-1908)

View of Mount Hood

signed 'T. Hill' (lower left)

oil on paperboard

14 1/4 x 18 1/4in

\$4,000 - 6,000

PROVENANCE:

Private collection, Portland, Oregon

Thence by descent to the present owner

5068

Geoffrey Holt (American, 1882-1977)

A glimpse of the ocean through the trees

signed 'Geoffrey Holt' (lower right)

oil on canvas

18 x 38 1/4in

\$900 - 1,200

5069

Percy William Holt (American, 1881-1958)

Gray skies and snow field

signed 'P.W. Holt' (lower right)

oil on canvas

8 1/2 x 10 1/2in

\$1,000 - 1,500

PROVENANCE:

Private collection, Venice, California

EXHIBITED:

Southern States Art League

5070

William Hubacek (American, 1871-1958)

California wildflowers

signed 'Wm. Hubacek.' (lower right)

oil on canvas

14 x 36in

\$1,000 - 1,500

5071

Marius Hubert-Robert (1885-1947)

City of Paris, Downtown San Francisco; City of

Paris, Hobart Mansion, San Francisco (a pair)

first signed 'Marius Hubert-Robert' (lower right)

and inscribed '1880' (lower center); second

signed 'Marius H. Robert' (lower right);

each watercolor on paper

first 17 1/2 x 24in; second 22 1/2 x 28 1/2in

\$2,000 - 3,000

PROVENANCE:

Private collection, San Francisco, California

The City of Paris opened during the Gold Rush and became one of San Francisco's premier department stores for over 120 years. The first watercolor depicts its location on Grant and Geary streets. After the earthquake of 1906, the store moved to the Hobart Mansion on Van Ness and Washington streets, depicted in the second work.

5072

Hudson River School

Two figures on a country path at sunset

bears signature in another hand 'F.E.Church' (lower right)

oil on canvas

26 x 36in

\$2,000 - 3,000

5073

A. Kobachi (American, 20th Century)

Waterfront scene

signed 'A. Kobachi' (lower right) and artist's

chop (lower left)

watercolor on paper

sight: 8 1/2 x 5 1/2in

\$200 - 300

Property from the Ronald F. Antonioli Collection

5074

Attributed to George Cochran Lambdin

(American, 1830-1896)

Still life with flowers, berries and wildlife

unsigned

oil on canvas

31 x 24 1/2in

\$1,400 - 1,800

Property from a Private Estate, San Francisco, California

5075

Joshua Lawrence Meador (American, 1911-1965)

Coastal scene with figures on the rocks

signed 'Joshua Meador' (lower left)

oil on canvas

12 x 16in

\$600 - 800

Property of the Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions

5076

Attributed to Willard LeRoy Metcalf

(American, 1858-1925)

River through a forest with hills beyond

bears signature and date 'W. LeRoy Metcalf 75'

(lower center)

oil on canvas

8 1/4 x 12 1/4in

\$700 - 900

Property of various owners

5077

Barse Miller (American, 1904-1973)

West bay stream, 1963

signed and dated 'Barse Miller - 1963' (lower right)

watercolor on paper

sight: 12 x 19in

\$1,000 - 1,500

5078

Barse Miller (American, 1904-1973)

The fern dell, December

signed 'Barse Miller' (lower right)

watercolor on paper affixed to board

14 1/4 x 21 1/4in

\$1,000 - 1,500

5079

Vladimir Pavlosky (Russian/American, 1884-1994)

Mending the ships

signed 'Vladimir Pavlosky' (lower left)

watercolor on paperboard

20 x 26in

\$300 - 500

Property from the Ronald F. Antonioli Collection

5080

Werner Philipp (American, 1897-1982)

Eucalyptus along a country road, 1951

signed and dated 'Werner Philipp / 1951' (lower right)

oil on canvas

20 x 24 1/4in

\$500 - 800

Property of various owners

5081

Kenneth George Potter (American, 1926-2011)

Palace of Fine Arts, San Francisco

signed 'KG Potter' (lower right)

watercolor on paperboard

24 x 18in

\$1,000 - 1,500

5082

Jesse Don Rasberry (American, born 1940)

Tildon pond

signed 'JD Rasberry' (lower right)

oil on canvas

24 x 48in

\$2,000 - 3,000

5083

Margaret S. de Temple (American, born 1885)

The Call Building from Market Street in the

aftermath of the 1906 earthquake

signed 'Margaret S. de Temple' (lower right)

oil on canvas

20 x 25 3/4in

\$600 - 800

5084

Hernando Gonzallo Villa (American, 1881-1952)

Pink wildflowers on rolling hills

signed 'H. G. Villa' (lower right)

oil on canvas board

12 x 16in

unframed

\$500 - 1,000

5085
Arthur Weaver (British/American, 1918-2008)
Sixteenth green, Cypress Point, 1961
signed and dated 'A. Weaver 1961' (lower right)
watercolor and gouache on paper
18 x 24in
\$800 - 1,200

PROVENANCE:
With The Sportsman's Gallery, New York, New York

5086
Frame
Acanthus leaf and berry design on the top edge with a low relief panel and a linen liner (some losses), refinished
composed of new and antique elements
window: 36 x 60in
overall: 52 1/2 x 76 1/2in
\$150 - 250

Modern & Contemporary Works of Art

5087
Paula Barragán (Ecuadorian, born 1963)
Abstraction in blue, 2001
signed and dated 'PA. BARRAGAN 2001' (on the reverse) and indistinctly titled (on the stretcher bar)
oil on canvas
23 3/4 x 23 3/4in
\$600 - 800

5088
Robert Beauchamp (American, 1923-1995)
Figures and a baboon in a landscape, 1960
signed and dated 'Beauchamp / 60' (center right)
oil and pencil on paper on paperboard
39 1/4 x 27 1/2in
\$2,000 - 3,000

EXHIBITED:
Washington, DC, Corcoran Gallery of Art,
Friend's 20th Anniversary Exhibition, January 9-February 16, 1981, no. 6

5089
Beniamino Benvenuto Bufano (Italian/American, 1898-1970)
Hedgehog
signed 'Beniamino Bufano' (lower right)
pastel on paper
15 x 20in
\$800 - 1,200

5090
René Bull (Irish, 1872-1942)
The Disc of Icha-Cota
signed 'René Bull' (lower right)
ink, gouache and pencil on paperboard
14 1/4 x 17in
unframed
\$400 - 600

Property from the Ronald F. Antonioli Collection

5091
John DeVries (20th Century)
Roman Ruins, Dougga, Tunisia, 1978
signed and dated 'DeVries '78' (lower right on the mat) and titled (lower left on the mat)
watercolor, gouache and pencil on paper
24 3/4 x 22 1/2in
\$200 - 300

Property from the Estate of Daniel Albrecht, Phoenix, Arizona

5092
Juan Hamilton (American, born 1945)
Untitled, 1984
inscribed 'JUAN / 11-1-84' (on the underside)
bronze with black patina
17 x 9 1/2 x 8 1/2in
\$800 - 1,200

5093
Juan Hamilton (American, born 1945)
Bruja, 1988
inscribed 'JUAN / 10-31-88 / BRUJA / 1/7' (on the underside)
bronze with red patina
16 x 14 x 12in
\$1,000 - 2,000

Property of various owners

5094
Milt Kobayashi (American, born 1950)
Seated woman
initialed and indistinctly dated 'M.K.' (lower right)
oil on canvas
12 x 8in
\$800 - 1,200

5095
Martin Mull (American, born 1943)
Chocolate bunny artist, 2003
initialed and dated 'M.M. '03' (lower right)
oil on paper
13 x 14 3/4in
\$600 - 800

5096
Russian School, 20th Century
Untitled, 1931
indistinctly signed in Russian and dated '1931' (on the reverse)
ink on paper
11 3/4 x 8 1/4in
\$400 - 600

Property of a Southern Lady

5097
Mark Todd (American, born 1950)
Untitled
unsigned
mixed media on paper
29 x 30 5/8in
\$800 - 1,200

Property of various owners

5098
Harvey Tulcensky (American, born 1948)
Untitled, 1995
signed and dated 'Harvey Tulcensky / Jan 8, 1995' (on the backing)
acrylic on paper
signed 10 3/4 x 8 1/2in
\$300 - 500

PROVENANCE:
Daniel Weinberg Gallery, Los Angeles
Acquired directly from the above by the present owner in 2003

5099
Harvey Tulcensky (American, born 1948)
Untitled, c. 1995
signed 'Harvey Tulcensky' (on the backing)
acrylic on magazine page
11 x 8 1/2in
\$300 - 400

PROVENANCE:
Daniel Weinberg Gallery, Los Angeles
Acquired directly from the above by the present owner in 2003

Prints

5100
Robert Arneson (American, 1930-1992)
Jackson State II, 1986
Color lithograph on wove paper, signed in pencil, dated, numbered 6/8 and annotated 'state II', published by Magnolia Editions, Oakland, the full sheet, in good condition aside from the faint toning and surface soiling, framed.
sheet 41 1/4 x 29 1/2in
\$1,000 - 1,200

5101
After John James Audubon (American, 1785-1851)
Great Auk (Pl. 465), 1860
From the J. Bien edition of *The Birds of America*, chromolithograph on wove paper, with margins, linen-backed, published by Julius Bien, in good condition aside from sheet toned, tears and other minor defects, framed.
23 5/8 x 36 3/4in
sheet 26 1/8 x 38 3/4in
\$700 - 1,000

Provenance:
Originally in the collection of The California Academy of Sciences, San Francisco

- 5102**
Georges Braque (French, 1882-1963)
Estampes-Livres, Galerie Adrien Maeght, 1958
 Color lithographic poster, signed in brown ink (aside from the edition of 75 signed and numbered in pencil), the full sheet, in good condition aside from soft creases throughout, some foxing, colors attenuated, framed.
sheet 23 1/2 x 15 3/4in
\$600 - 800
- 5103**
Georges Braque (French, 1882-1963)
for Galerie Maeght, c. 1960
 Color lithographic poster, signed in the plate, the full sheet, laid down to cardboard, in very good condition aside from time staining, a few soft creases, colors attenuated, framed.
sheet 19 3/8 x 27 7/8in
\$700 - 900
- 5104**
Christopher Brown (American, born 1951)
Velazquez Hands, 1995
 Color aquatint with soft-ground and hard-ground etching on wove paper, signed in pencil, dated and numbered 22/50, with the blindstamps of the publisher/printer, Crown Point Press/Renee Bott, San Francisco, with full margins, in apparently excellent condition, framed (not examined out of frame).
29 1/2 x 29 3/4in
sheet 38 x 38in
\$700 - 900
- 5105**
Alexander Calder (American, 1898-1976)
Fiesta, c. 1973
 Color lithograph on wove paper, signed in pencil and numbered 27/99 (aside from the edition of 50 in Roman numerals), the full sheet, in very good condition aside from light staining, a few foxmarks, hinge remains and skinning along sheet edges verso, framed.
sheet 28 3/8 x 20 1/2in
\$1,000 - 1,500
- 5106**
After George Catlin (American, 1794-1872)
North American Indians, Pl. 1, from the North American Indian Portfolio, 1844-45
 Handcolored lithograph on heavy wove paper, published by James Ackerman, New York, with margins, in good condition aside from foxing, soft creases and other minor defects, framed.
17 1/2 x 13in
sheet 22 x 16in
\$400 - 600
- 5107**
After George Catlin (American, 1794-1872)
Catching the Wild Horse, Pl. 4, from the North American Indian Portfolio, 1844-45
 Handcolored lithograph on heavy wove paper, the regular edition, published by Day & Haghe, London, with margins, in good condition aside from a 3in repaired tear, foxing and other minor defects, framed.
12 1/4 x 17 3/4in
sheet 17 x 23in
\$400 - 600
- 5108**
After George Catlin (American, 1794-1872)
Wi-Jun-Jon, Pl. 25, from the North American Indian Portfolio, 1844-45
 Handcolored lithograph on heavy wove paper, the regular edition, published by Day & Haghe, London, with margins, in apparently good condition aside from foxing, staining, colors faded and other minor defects, framed (not examined out of frame).
approx. 17 1/2 x 12 1/2in
\$400 - 600
- 5109**
Marc Chagall (Russian/French, 1887-1985)
Le fleuve vert (M. 728), 1974
 Color lithograph on wove paper, from the unsigned book format edition of 10,000 (there was also a signed and numbered edition of 50), published by Maeght, Paris, folding crease as issued, in good condition aside from light staining, foxmarks, two handling creases in upper image, framed.
sheet 11 x 22 1/4in
\$300 - 500
- 5110**
Horst Janssen (German, 1929-1995)
Willow Tree Landscape (Kopfweiden landschaft), 1971
 Color lithograph on wove paper, initialed in pencil, with full margins, in good condition aside from soft creases, surface soiling, a few faint foxmarks, time staining, not framed.
8 3/4 x 10 3/4in
sheet 19 1/2 x 25in
\$300 - 500
- 5111**
Lee Krasner (American, 1911-1984)
Embrace, from The Superlative U.S. Olympic Editions, 1974
 Color screenprint on heavy wove paper, printed 1976, signed in pencil and numbered 28/200, commissioned for the 1976 Montreal Olympics, published/printed by Kennedy Graphics/Chromacorp, the full sheet, in good condition aside from surface staining and rubs, foxmarks, soft handling creases, framed.
sheet 40 x 24 7/8in
\$800 - 1,200
- 5112**
Robert Longo (American, born 1955)
September, from Wave Portfolio, 2001
 Lithograph on cream wove paper, signed in pencil, titled, dated and numbered 12/12, with margins, in apparently excellent condition, framed (not examined out of frame).
8 3/4 x 8 1/4in
\$1,000 - 1,500
- 5113**
Henri Matisse (French, 1869-1954)
Teeny (D. 723), 1938
 Linocut on Japanese laid paper, from the unsigned edition of approx. 1500 (there was also a signed and numbered edition of 100), with wide margins, in good condition aside from light- and mat staining, foxing, soft handling creases, a few repaired tears in margins, framed.
11 7/8 x 9in
sheet 21 x 16in
\$600 - 800
- 5114**
McKenney & Hall (American)
Selected Plates, from The History of the Indian Tribes of North America, 1836-1844
 A group of ten handcolored lithographs with touches of gum arabic on wove paper, each with title, some with publisher and printer's credits, published/printed by F.W. Greenough/J.T. Bowen, Philadelphia, with margins, in overall good condition aside from light-, mat- and backboard staining, foxing, soft handling creases, surface soiling, some with colors faded, each not framed. Titles include: *Wesh-cubb; Sha-ha-ka; Mo-hon-go; Young Ma-has-kah; Stum-ma-nu; Keokuk; Naw-kaw; Wa-baun-see; Wa-kawn-ha-ka; Okee-Maakee-Quid* (10)
each sheet approx. 20 x 13 3/4in
\$900 - 1,200
- 5115**
Joan Miró (Spanish, 1893-1983)
Astrologie III (M. 127), 1960
 Color lithograph on wove paper, signed in pencil and numbered 8/100, published by Maeght, Paris, with margins, laid down, in good condition aside from light staining, foxing, yellow attenuated, framed.
14 1/2 x 10 1/2in
sheet 15 5/8 x 11 3/4in
\$300 - 500
- Property from a Private Collection, Northern California**
- 5116**
Perham Wilhelm Nahl (American, 1869-1935)
Bound (Adam and Eve), 1926
 Etching on wove paper, signed in pencil, with margins, laid down along sheet edges, in good condition aside from a 7 1/2in diagonal dent in image, specks of foxing, surface rubs, light staining, framed.
10 x 8in
sheet 13 3/4 x 11in
\$300 - 500



5100



5103



5105



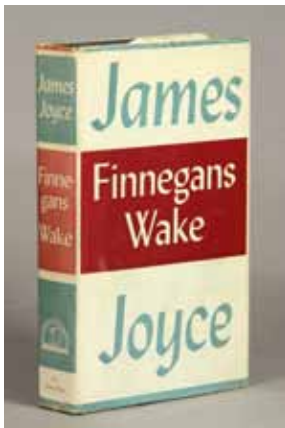
5109



5113



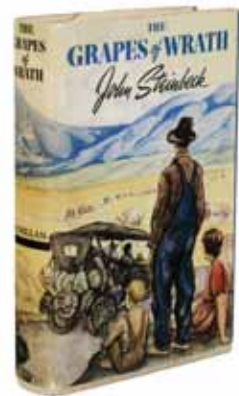
5115



5148



5157



5166



5201



5203



5230

Property of various owners

5117

Emmy Lou Packard (American, 1914-1998)
Artichoke Picker; Half Moon Bay; Mendocino, n.d.
Linocuts, *Artichoke* and *Mendocino* in colors, on wove or laid paper, each signed in pencil and titled, with margins, each in apparently good condition, two framed and one unframed (not examined out of frames). (3)
23 x 17 1/4in; 20 1/2 x 36in; 11 x 38in
\$600 - 800

5118

Max Pechstein (German, 1881-1955)
Mutter und Sohn (K. L411), 1945
Lithograph on heavy brown paper, signed in pencil and numbered 19, from the edition of 100, with the inkstamp of the publisher, Graphik-Verlag Dr. Heinrich Mock, on verso, with margins, in good condition aside from soft handling creases, several long dents, not framed.
10 x 6in
sheet 19 3/4 x 13in
\$200 - 300

5119

Pablo Picasso (Spanish, 1881-1973)
Le Picador II, from A los Toros avec Picasso (B. 1017; M. 350), 1961
Color lithograph on wove paper, from the unsigned edition (there was also a signed and numbered edition of 50), with margins, in good condition aside from mat- and backboard staining, specks of foxing, hinge remains on verso, framed.
8 1/8 x 10 1/2in
sheet 9 5/8 x 12 1/4in
\$600 - 800

5120

Susan Rothenberg (American, born 1945)
K (G. 2021), 2004
Lithograph in red ink on Japanese paper, signed in pencil, dated '04' and numbered 134/250 (there were also 35 artist's proofs), with the inkstamp of the publisher, Gemini G.E.L, Los Angeles, on verso, printed by Scott Bisacchi, with full margins, in very good condition aside from a printing crease in lower margins, not framed.
7 x 9 1/4in
sheet 13 x 16 3/4in
\$600 - 800

5121

John Sloan (American, 1871-1951)
Jewelry Store Window (Carlotta's Indecision) (M. 140), 1906
Etching on heavy wove paper, signed and dated in the plate, from book edition of approx. 11,000 (there was also a signed edition of 100), printed by Peters, with full margins, in good condition aside from time staining, surface soiling, few specks of foxing on verso, not framed.
5 3/4 x 3 3/4in
sheet 6 7/8 x 4 1/2in
\$400 - 600

5122

Victor Vasarely (Hungarian, 1906-1997)
Untitled (Helios Blue with Circle), c. 1970
Color screenprint on wove paper, signed in pencil and numbered 92/200, the full sheet, in apparently excellent condition aside from lower left sheet corner bumped, framed (not examined out of frame).
sheet 14 1/8 x 11 3/4in
\$300 - 500

5123

Alexander Wilson (American, 1766-1813)
A Group of Eight Plates, from American Ornithology, 1808-1829
Handcolored engravings on wove paper, some with touches of gum arabic, after drawings by Alexander Wilson, laid down to board, with margins, sheets toned, foxing and other minor defects, each framed. (8)
Titles include: *Pl. 3, Gold winged Woodpecker; Pl. 9, Red-headed Woodpecker; Pl. 13, Tyrant Flycatcher; Pl. 23, Belted Kingfisher; Pl. 32, Snow Owl; Pl. 42, Red Owl; pl. 50, Great Horned Owl; Pl. 63, Roseate Spoonbill*
each sheet approx. 14 1/2 x 11 1/2in
\$1,500 - 2,000

5124

Francisco Zúñiga (Mexican, 1912-1998)
Mujeres Frente al Mar (B. 38), 1978
Color lithograph on wove paper, signed in pencil, dated and numbered 16/70 (there was also an edition of 20 in Roman numerals), published by Brewster Editions, New York, with the blindstamp of the printer, Kyron, S.A., Mexico D.F., the full sheet, in very good condition aside from 1/8in crease at upper right sheet corner, registration marks? along sheet edges, not framed.
sheet 20 5/8 x 26 1/4in
\$1,000 - 1,500

Books & Manuscripts

5125

ADAMS, ANSEL.
Silver gelatin print photograph, 7 1/2 by 11 inches mounted and framed to 14 by 18 inches.

A 1928 portrait (printed later by Adams) of Mary Austin, Adams' co-author of *Taos Pueblo*. Austin was an author, feminist and early champion of both Spanish-American and Native-American rights. Signed and dated 1928 on the mount, in fine condition, framed.
\$600 - 800

5126

BASEBALL—HANDBOOKS & RULEBOOKS.
1. MACDONALD, ARTHUR NELSON. Original pencil drawing for Cooperstown Baseball Library (Hall of Fame) bookplate, 114 x 75 mm (on sheet measuring 180 x 127 mm), 1939. [With engraved example.]
2. CHEEVER, JOHN. *The National Pastime*. Los Angeles: 1982. Original illustrated cloth. No 151 of 330, SIGNED by Cheever.
3. GOODMAN, PAUL. *A Warning at My Leisure*. New Jersey: 5 x 8 Press, 1939. Original printed staple-bound wrappers. One leaf loose, cover title rubbed. First edition.
With a collection of 8 guides to the game, together, 11 volumes.
\$250 - 350

5127

BASEBALL—IVY LEAGUE.
1. 3 programs for Ivy League baseball games, viz, Princeton vs. Harvard, May 14, 1898; Georgetown versus Princeton, April 6-8, 1901; Princeton vs. Yale, June 2, 1923. Oblong 8vo. and 4to. Original illustrated wrappers. With related material.
2. TAFT, WILLIAM HOWARD. Typed Letter Signed, "William H. Taft," May 18, 1909, White House stationery, to George Dovey, President of Boston National Baseball Club, laid down to backboard, in which Yale graduate Taft thanks Dovey for the "silver special ticket" for the 1909 season.
3. Broadside poster, "Baseball. Oxford University versus University of Manchester, June 6, [ca. 1919]," 288 x 218 mm, printed in red, light wear.
\$250 - 350

5128

BASEBALL—JUVENILE LITERATURE.
Juvenile Pastimes; or Girls' and Boys' Book of Sports. New Haven: S. Babcock, 1849/50. 12mo. Woodcut illustrations in text. Original illustrated side-sewn wrappers. Ownership signatures in pencil to title and inside rear wrapper, light soiling to wrappers, faint old dampstain to a few leaves, corners turned in slightly.

Includes early references to "base-ball" and features two "base-ball" woodcuts. Block p 212.
\$200 - 300

5129

BEST, WERNER.
Die Deutsche Polizei. Darmstadt: L. C. Wittich, 1940.
Signed and Inscribed in Paris in 1941 where Best had recently been assigned as Section Administrator. An *SS Brigadeführer*, Best was sentenced to death by the Danish court in 1948 but was released in 1951. He was charged with further war crimes in 1972 but was released as unfit to stand trial.
\$200 - 400

5130

CARNEGIE, ANDREW.

Triumphant Democracy or Fifty Years' March of the Republic. New York: Charles Scribner's Sons, 1891. *Signed and Inscribed* on the dedication page: "To James Scobie Esq with every kind wish of his friend Andrew Carnegie New York April 9 1892". 8vo. Full red cloth, gilt decoration to upper cover, gilt spine titles, hinges starting. *Provenance:* California State College at Hayward Library (label, pocket and stamps).
\$200 - 300

5131

CASTRO, FIDEL. B. 1926.

Document Signed ("Fidel Castro") as Prime Minister of the Republic of Cuba, 1 p, legal folio, Havana, June 12, 1959, regarding 85 million pesos worth of bearer bonds issued through the Manufacturers Trust Company, with blindstamp of the Republic of Cuba and navy ribbon-blue wafer seal, light creasing and toning, matted and framed to 25 x 21 inches.

This document is signed just six months into the revolution. Manufacturers Trust Co, along with many other American banks, would have its Cuban assets seized in 1961 when Cuba nationalized its banks.

\$400 - 600

5132

CHURCHILL, WINSTON L.S., SIR.

Broadcast Addresses to the People of Great Britain.... San Francisco: Ransohoffs, 1941. Folio. Original cloth. Printed by the Grabhorn Press. One of 250.
\$100 - 150

5133

CIVIL WAR LETTER IN CODE.

Manuscript, 3 pp recto and verso, legal folio (conjoining leaves), n.p., c.1861, written largely in code, with original transmittal envelope addressed to Capt. Peter A. Filbert, Co. B, Pottsville, PA (postmark date illegible), containing directions for the formation of the battalion, mild toning and creasing, otherwise fine, matted and framed to 26¼ x 28 inches.

Peter Filbert served as Captain of Co B of the 96th Pennsylvania Infantry from August 1861 through December 1862 (but was promoted to Lt. Col. in July of that year). This letter seems to detail the formation of the battalion into columns, lines and flanks, and contains instructions for various officers from the Colonel on down. A penciled note at the upper margin instructs the reader to pay special attention to the information contained within parentheses.
\$400 - 600

5134

DEUTSCH, BABETTE.

13 volumes including:
1. *Banners.* New York: George H. Doran, [1919.] *First edition.*
2. *Fire for the Night.* New York: Jonathan Cape and Harrison Smith, [1930.] *First edition.*
3. *This Modern Poetry.* New York: W. W. Norton, 1935. *Signed and inscribed first edition.*
4. *The Collected Poems of Babette Deutsch.* Garden City, NY: Doubleday & Company, 1969. *Signed and inscribed to Kay Boyle, first edition.*
\$150 - 300

5135

DORR, NELL.

Mother and Child. NY: [1954]. Cloth over boards, dust jacket.
\$90 - 150

5136

DRAKE, OLIVER.

An archive:
1925-1969. A collection of typescripts, carbon typescripts and manuscript material on approximately 36 different western film and television productions. Together with:
Written, Produced and Directed The Autobiography of Oliver Drake Fifty Years of Working with Hollywood's Famous Film Cowboys and Many Other Stars. [Baldwin, MS: The Outlaw Press Inc., 1990.] *Signed and inscribed.*

Oliver Drake (1903-1991) was a former cattle rancher who became an actor, director and producer of western films and television from 1917 through 1974. Best known as a prolific screenwriter and director he was most active in the 1930s and 1940s and worked on vehicles for Gene Autry, Tex Ritter and others.

\$500 - 700

5137

DU MAURIER, GEORGE.

2 items:
1. Original ink drawing of a boy speaking to his mother with titled text *A Lost Illusion* and story below. Image size 6 x 8 inches, framed to 14 x 17 inches.
2. Print of a young boy eating his breakfast with his mother with titled text *A Future Diplomat* and story below. Image size 6 x 8 inches, framed to 14 x 17 inches.
\$200 - 300

5138

EASTMAN, GEORGE. 1854-1932.

Typed Document Signed ("Geo Eastman"), 1 p, 4to, St. Albans, VT, April 23, 1931, transferring gold bonds from Welden National Bank of St. Albans to New York Trust Co., toned and creased, matted and framed to 25½ x 21½ inches.
\$300 - 500

5139

FORSTER, EDWARD MORGAN.

Alexandria: A History and a Guide. Alexandria: Whitehead Morris Limited, 1922. [6], x, 227, [1] pp. Frontispiece, 2 folding maps and one large color folding map in rear pocket. 8vo. *First edition.*
\$200 - 400

5140

FRESHFIELD, DOUGLAS W. 1845-1934.

The Exploration of the Caucasus. London & New York: Edward Arnold, 1896.
2 volumes. 8vo. 79 plates, most of which are photogravures, including 3 folding panoramas, 4 folding maps, illustrations in the text. Original green cloth over green cloth boards, spine stamped in gilt, t.e.g. Toning to verso of one panel of folding map stored in second volume pocket, mild toning to margins of second panorama in second volume, rear hinge in first volume partially cracked, spines sunned, light shelfwear. *First edition.*
\$400 - 600

5141

GERRY, ELBRIDGE. 1744-1814.

Autograph Letter Signed ("E. Gerry"), 1 p, 8vo, Cambridge, July 1, n.y., to Miss Manton, apologizing for a misdirected letter and mentioning a recent illness, light spotting and toning, matted and framed to 18¾ x 15¾ inches.

Gerry was a Signer of the Declaration of Independence and Vice-President under Madison.

\$500 - 800

5142

GRANT, ULYSSES S. 1822-1885.

Document Signed ("Ulysses S. Grant") as President, partially printed and accomplished in manuscript, 1 p, folio, New Bedford, MA, July 8, 1872, being four language ship's papers for the bark *Mount Wollaston*, under Captain West Mitchell, bound for the Pacific Ocean on a whaling voyage, also signed by HAMILTON FISH as Secretary of State, with red wax-white wafer seal, leaf toned, creased, with tape remnants to left half, matted and framed to 44 1/2 x 29 1/2 inches.
\$750 - 1,000

5143

HAGGARD, H. RIDER.

8 volumes including:
1. *Jess.* London: Smith, Elder, & Co., 1887.
2. *Mr. Meeson's Will.* New York: Pollard & Moss, 1888.
3. *Beatrice.* New York: Harper & Borthers, 1890.
4. *Swallow a Tale of the Great Trek.* New York: Longmans, Green, and Co., 1899.
\$100 - 200

- 5144**
HEANEY, SEAMUS [TRANSLATOR] & ALEXANDER PUSHKIN.
Arion. SF: Arion Press. Wrappers. Limited Edition: one of 400 copies.
\$90 - 120
- 5145**
HELFORTH, JOHN [HILDA DOOLITTLE.]
Nights. [Dijon: Privately printed, 1935.] 1/100. Fine, largely unopened.
First edition.
\$150 - 250
- 5146**
JARRELL, RANDALL.
 7 volumes including:
 1. *Little Friend, Little Friend*. New York: Dial Press, 1945. *First edition*.
 2. *The Seven-League Crutches*. New York: Harcourt, Brace and Company, [1951.] *First edition*. *Provenance*: William Jovanovich's copy with his bookplate and ownership signature.
 3. *Pictures From an Exhibition*. New York: Knopf, 1954. *First edition*, rebound in full leather, dust jacket laid in. ** Together with an Advanced Proof Copy in original wrappers.
\$100 - 200
- 5147**
JOHNSON, SAMUEL. 1709-1784.
The Works of Samuel Johnson, LL.D. ... to which is Prefixed, an Essay on His Life and Genius by Arthur Murphy, Esq. London: printed by J. Haddon for Walker, Akerman, et al., 1820. 12 volumes. 8vo (209 x 125 mm). [vi], 344; iv, 438; [iv], 442; vi, 446; [vi], 443; [vi], 397; [vi], 408; iv, 412; [vi], 447; [iv], 402; [iv], 389; [2], iv, 455 pp. Frontispiece portrait. Period calf, spines gilt, covers bordered in gilt with blind rules receding into diced center panel, marbled edges. Offsetting from frontispiece, scattered foxing, pp iii-iv bound following contents in vol 9, vol 2 lacking fly-title, some chipping to spines and joints, spine panel of vol 12 starting.
 "New Edition."
\$500 - 750
- 5148**
JOYCE, JAMES.
Finnegans Wake. New York: Viking Press, 1939. Original black cloth, in unclipped dust jacket, small tape repairs to verso.
First American edition.
\$300 - 500
- 5149**
JUSTINIAN I, EMPEROR.
Digesti veteris cum fertilibus legume summaries aurea promulgatio. Paris: Francois Regnault, 1518. 8vo. Later vellum.
\$300 - 500
- 5150**
KAVAN, ANNA [HELEN FERGUSON].
 6 volumes including:
 1. *A Scarcity of Love*. Southport and London: Angus Downie, 1956. Original cloth, dust jacket. *First edition*.
 2. *Asylum Piece*. NY: Doubleday & Co., 1946. Original cloth, dust jacket.
First edition (contents previously published in the UK in 2 separate books).
 3. *Eagle's Nest*. London: Peter Owen, [1957]. Original cloth, dust jacket.
First edition.
\$100 - 200
- 5151**
KIPLING, RUDYARD.
 2 volumes: *Barrack-Room Ballads*. London: Methuen, 1893. & *Puck of Pook's Hill*. London: Macmillan, 1906. Both in original cloth.
\$100 - 150
- 5152**
KITAJ, R. J.
 Screeprint portrait of Robert Duncan. Print approx 8 x 10 inches framed to 10 x 13 inches. *Signed and inscribed*: "For Peter from R. B. Kitaj", also signed by Robert Duncan.
 This portrait of Duncan appears as an element of a larger work "Star Betelgeuse (Robert Duncan)" which was included in Kitaj's portfolio "From First Series - Some Poets" produced in 1966-70.
\$200 - 400
- 5153**
KROLL, ERIC.
 Two small photographs featuring nudity & bondage themes. Includes 4 x 6" color photo and 2.25 x 2.5" black & white contact sheet print.
\$90 - 150
- 5154**
LAKE, SIMON. 1866-1945.
 Autograph Manuscript Signed ("Simon Lake"), 1 p, 4to, n.p., January 10, 1940, on foolscap, being an annotated pencil sketch of his submarine design, paper browned, matted and framed to 25 x 20½ inches.
 Lake provides this annotated sketch of the side and aerial view of a submarine for a fan; he explains the location of wings and propellers, as well as speed variants above and below water. Lake competed with John Phillip Holland to build the U.S.'s first submarine; his first two examples were rejected by the government, and he spent a portion of his career building submarines for European governments.
\$250 - 350
- 5155**
MARINE SOCIETY OF NEW YORK.
 Engraved Document Signed of James Sardoskey, 1 p, 4to, New York, December 16, 1795, admitting Isaiah Pratt as a member of the New York Marine Society, engraved borders and red wax seal, toned and creased with fading and abrasions, matted and framed to 20¼ by 17¾ inches.
\$400 - 600
- 5156**
MELVILLE, HERMAN.
Typee: A Peep at Polynesian Life.... New York: Wiley and Putnam, 1846. 2 volumes. Frontispiece map, xi, [1], 166, x-ix; [4], [167]-325, [1], [v]-viii pp. 12mo. Later half calf over cloth, gilt titled spine labels. Volume 1 wanting first blank.
First American edition. BAL 13653, bound as BAL's "paper wrapper" variant with advertisement pages ix and x bound at the end of volume one.
Provenance: Long Island Historical Society (blindstamps).
\$200 - 300
- 5157**
MUIR, JOHN
Alaska via Northern Pacific R. R. [Chicago: Np, 1892?] Accordion folded travel pamphlet, 18 pp on recto, illustrated, verso being color maps and travel itinerary schedules. Unfolded 31 x 14 inches, folds to 3 1/2 x 7 inches. Muir's essay "Alaska" appears on pages 3-17.
\$200 - 400
- 5158**
MURDOCH, IRIS.
 9 volumes including:
 1. *The Flight From the Enchanter*. London: Chatto & Windus, 1956. *First UK edition*.
 2. *Amour Sacre, Amour Profane*. [Paris:] Gallimard, [1978.] *First French edition, signed and inscribed*.
 3. *Reynolds Stone*. [London:] Warren Editions, 1981. *Limited edition, signed* though not called for, one of 750 copies. ** Two copies.
\$100 - 200
- 5159**
PHOTOGRAPHY—AMERICA, WALES, ETC.
 Album containing 54 albumen print photographs, 6¾ x 9¼ inches through 3¼ x 3 inches, [c.1880], mounted in period half diced morocco over cloth album, a few stray spots and instances of light creases, wear to album.
Provenance: Serendipity Books.
 Includes approximately 27 images of United States and Canada including Niagara Falls, Centre Block (the original pre-1916 structure), buildings (New York Tribune building, New York Times building, etc.) and scenes in New York City, Salt Lake City, etc; as well as one image of an ox cart in India and an image of three posed Pacific Islanders.
\$150 - 200

5160

ROYAL COMMISSIONERS FOR HISTORICAL MANUSCRIPTS.

[*Reports on Collections of Manuscripts of Private Families, Corporations, and Institutions of Great Britain and Ireland.*] London: HMSO, 1872-1936. Folio & 8vo. 41 volumes. Uniformly bound in blue cloth, spine stamped in gilt. Excellent condition. *Provenance:* Edward Everett Horton [1886-1970] (stamped on spine).

\$300 - 500

5161

STEINBECK, JOHN. 1902-1968.

ANDERSON, ROBERT. Mimeographed Manuscript, 63 pp, 4to, n.p., May 8, 1949, being the radio adaptation of Steinbeck's *Of Mice and Men*, with title page on U.S. Steel Corporation / Theatre Guild on the Air stationery, staple bound at upper left margin, some toning and thumbing. Together with 2 pp Typed Carbon signed secretarially, granting permission to adapt Steinbeck's play for radio, right margins of both leaves chipped with loss.

\$300 - 450

5162

STEINBECK, JOHN. 1902-1968.

Die Früchte des Zornes. Zürich: Humanitas Verlag, [1940]. Original cloth. Marginal repair to first two text leaves, some darkening to cloth, spine ends worn.

FIRST EDITION IN GERMAN, PRESENTATION COPY TO THE TRANSLATOR, inscribed and signed on the copyright page: "*For Klaus Lambrecht with hearty regards and thanks / John Steinbeck / New York / 1956.*" 7 gatherings in the middle of this copy are from a different issue, with the top edge stained blue rather than green.

\$500 - 750

5163

STEINBECK, JOHN. 1902-1968.

Document Signed ("John Steinbeck"), 1 p, 4to, Hollywood, CA, February, 1943, being an agreement between Steinbeck and Jack Wagner regarding authorship of "Benny's Medal," also signed by Wagner, mildly age-toned, creasing and wear to right margin. Together with a Mimeographed Manuscript, approx 70 pp, legal folio, n.p., December 7, 1944, being the release dialogue script for *A Medal for Benny*, with some corrections to a few pages pertaining to a Lux Video Theatre broadcast, staple bound at left margin, pages lightly toned, thumbbed, creasing and wear to spine and corners.

Steinbeck co-wrote the story of *A Medal for Benny* with his old friend Jack Wagner, who brought him the idea in late 1942. The Benson biography of Steinbeck indicates that the author insisted all profits from a sale be given to Wagner's mother, but the document here (likely prepared by Annie Laurie Williams' office) indicates that profits are to be split evenly.

\$600 - 900

5164

STEINBECK, JOHN. 1902-1968.

SAROYAN, WILLIAM. 3 Mimeographed Manuscripts, approx 477 pp, 4to, Beverly Hills, CA, July 31, 1953 to June 18, 1954, being 3 drafts of Saroyan's screenplay for *The Wayward Bus*, 2 earliest drafts with penciled annotations in unknown hand, all three drafts bound by brads and housed in tan and brown "Charles K. Feldman Group Productions" wrappers, some toning, thumbing, tape remnants to interiors, covers with smudging and wear, housed together in custom clamshell box.

In 1952 Hollywood superagent turned producer Charlie Feldman bought the rights to Steinbeck's 1947 novel, *The Wayward Bus*, and hired playwright and novelist Saroyan to adapt it for the screen. Saroyan makes a valiant effort in these three drafts (aided by the reader's commentary at the end of the earlier drafts, no doubt), but in 1955 Feldman gave up and sold the film rights to Twentieth Century Fox, who hired Ivan Moffat to pen the script.

\$600 - 900

5165

STEINBECK, JOHN. 1902-1968.

SOLOW, EUGENE. Mimeographed Manuscript, 174 pp, 4to, n.p., [1939], being Solow's screenplay for the 1939 film adaptation of *Of Mice and Men*, pages mildly toned, perfect bound in blue wrappers, no studio markings, in custom clamshell box.

This draft features two alternative endings featuring subtle changes in the way George surrenders to the sheriff. The film was produced by Hal Roach as the result of a lawsuit brought by director Lewis Milestone, who also directed *The Red Pony*.

\$350 - 450

5166

STEINBECK, JOHN. 1902-1968.

The Grapes of Wrath. Toronto: Macmillan, [April, 1939]. Original pictorial beige cloth; dust jacket by Elmer Hader. Small stain to half-title, clipping pasted to front free endpaper, jacket price-clipped, with 1/2" tear to top edge of front panel and folds rubbed. *Provenance:* Macmillan's of Canada (bookplate); property of Serendipity Books.

FIRST EDITION, CANADIAN ISSUE, PUBLISHER'S FILE COPY with bookplate opposite half-title and a contemporary review of *Grapes and Finnegan's Wake* pasted to front free endpaper. This Canadian issue uses the American sheets and dust jacket but is considerably rarer than the Viking counterpart; this is the finest copy to appear in the auction records for recent years. The dust jacket has the American publisher's imprint blacked out on the spine panel and front flap and the words "Printed in U.S.A." added at the bottom of the lower flap. Goldstone & Payne A12d.

\$500 - 750

5167

The Colophon.

1930-1950. A complete run in 45 volumes. Includes 20 volumes of *The Colophon* (1930-1935), 12 volumes of *The Colophon New Series* (1935-1938), 4 volumes of the *New Graphic Series* (1939-1940), 8 volumes of *The New Colophon* (1948-1950), one volume of *The New Colophon* (1950).

The signed David Milne print "Hilltop" is present, but the print by Gustave Baumann has been excised and is absent.

\$300 - 500

5168

VAN VECHTEN, CARL. 1880-1964.

1. 2 Photographs, 7 x 9 inch silver prints, portraits of actress Ina Claire, signed and inscribed on the verso, "*photograph by Carl Van Vechten / October 31, 1932,*" and also indicating the frame of each, light oxidation to XXa:3, less to XXa:17.

2. 3 Autograph Letters Signed ("Carl"), 5 pp recto and verso, 4to, New York, August 15 to September 20, 1963, to Beulah Roth, 2 with original transmittal envelopes, very fine. Van Vechten makes arrangements to see and photograph Roth, herself an author and the wife of photographer Sanford Roth. *Provenance:* estate of Charles Williamson and Tucker Fleming.

\$350 - 450

5169

VAN VECHTEN, CARL. 1880-1964.

Photograph Signed ("Carl Van Vechten"), 8 x 10 inch silver print, self-portrait of the author, inscribed in green ink at lower left corner, "*To dear Ina Clair / in memory of a night in the Alhambra ... March 5, 1929,*" light rubbing at center left, otherwise fine.

Provenance: estate of Charles Williamson and Tucker Fleming.

\$250 - 350

5170

WALLACE, EDGAR & J. B. BOOTH et al.

Two volumes:

1. WALLACE, EDGAR. *Unofficial Dispatches.* London: Hutchinson & Co., [1901.] Full cloth. 8vo. *First edition*, colonial issue.
2. BOOTH, J. B. *The Days We Knew.* London: T. Werner Laurie Ltd., [1943.] *First edition*, author's own copy. Includes 3 pages of Booth's original manuscript and a large number of signed letters, notes and photographs, tipped or laid in, generally adjacent to their author's mention in this autobiography.

Included is a *Typed Letter Signed* by Edgar Wallace asking Booth to vouch for his respectability upon enrolling his child in a Church of England School. In part: "The only two people I can think of are Sir Bryan Leighton, who was pinched the other day for being drunk while in charge of a motor car, and yourself, who writes dirty stories for Town Topics."

\$150 - 300

- 5171**
WOOLF, VIRGINIA.
 Two volumes:
 1. *The Moment and Other Essays*. London: Hogarth Press, [1947.]
Uncorrected proof in plain unprinted wrappers.
 2. *The Captain's Death Bed and Other Essays*. New York: Harcourt, Brace and Company, [1950.]
Advanced copy in plain wrappers and dust jacket.
\$200 - 300
- 5172**
WORDSWORTH, WILLIAM, 1770-1850.
Poems. London: Longman, Hurst, Rees, Orme, and Brown, 1815. Complete in 2 volumes. li, [1], 375, [1]; [2], 440 pp. Each volume with engraved frontispiece. 12mo. Period half calf over marbled boards, raised bands, gilt decorated compartments and gilt titled spine labels.
First edition thus which includes additional poems, a new preface, and a supplementary essay.
\$400 - 600
- 5173**
[ART.]
 11 vols., incl.: Zöllner, Frank. *Leonardo da Vinci. The Complete Paintings and Drawings*. Koln: Taschen, [2003]. Folio. Jacket.
 Renner, Alain. *Nall. Technique and Symbol. signed copy*. Monaco: Michel Pastor, [1996].
 Meyer, Anthony JP. *Oceanic Art*. 2 vols. New Jersey: Knickerbocker Press, [1996].
 Glimcher, Arnold & Marc. *Je Suis Le Cahier. The Sketchbooks of Picasso*. New York: Atlantic Monthly Press, [1986]
 Town, Harold & Silcox, David P. *Tom Thomson. The Silence and the Storm*. Toronto: McClelland & Stewart, [1977].
 Finch, Christopher. *The Art of Walt Disney. From Mickey Mouse To The Magic Kingdoms*. New York: Abrams, [1973].
 Stevens, James. *A Collection of the best engravings of Gustave Doré. a Doré treasury*. New York: Bounty, [1970].
 Rothenstein, John. *Augustus John*. London: Phaidon Press, [1945].
Titian. London: Abbey Library, [1973].
Selected works from The Dayton Art Institute Permanent Collection. The Dayton Art Institute, [1999].
\$150 - 250
- 5174**
[ART.]
 12 volumes from the library of R. B. Kitaj including:
 1. CHOPIN, HENRI. *Dans L'Essex*. Gerval: Galerie les Contemporains, 1972. *Signed limited edition* one of 49 numbered copies on hand made Hayle paper.
 2. [AUERBACH, FRANK.] *Frank Auerbach*. London & Edinburgh: Arts Council of Great Britain, 1978. *Signed and inscribed* "To Kitaj with love from Frank".
 3. CONNOR, BRUCE & MICHAEL MCCLURE. *Bruce Connor/Michael McClure*. San Francisco: Dave Haselwood, 1966. *Signed and inscribed* "For Kitaj Michael McClure" with Kitaj's ownership signature.
 4. [DUCHAMP, MARCEL.] *The Almost Complete Works of Marcel Duchamp*. [London:] Arts Council, 1966. *First edition*.
 5. DINE, JIM. *Nancy Outside in July*. [New York: ULAE, 1983.] *Signed and inscribed* by Dine to Kitaj.
\$200 - 300
- 5175**
[BLUNT, WILFRID SCAWEN.]
Sonnets and Songs by Proteus. London: John Murray, 1875. vii, [1], 112 pp. 8vo. Original cloth, gilt title and illustration to upper cover. Hinges starting.
First edition of author's first book.
Provenance: Doheny Library (bookplate of Estelle Doheny).
\$200 - 300
- 5176**
[CHILDRENS BOOKS.]
 A large group including:
 1. LEAR, EDWARD. *A Book of Nonsense*. London: Routledge, Warne, and Routledge, [1862.]
Fifth edition.
 2. BARRIE, J. M. *The Admirable Crichton*. London: Hodder & Stoughton, [1914.] *Deluxe edition signed by illustrator Hugh Thomson*, one of 500 numbered copies in gilt decorated full velum.
 3. KNIGHT, HILLARY. *The Circus is Coming*. New York: Golden Press, [1978.] *First edition, signed by Knight and dated "New Years 1979."*
 4. MERRILL, JEAN & RONNI SOLBERT. *The Elephant Who Liked to Smash Small Cars*. [New York:] Pantheon, [1967.] A fine copy in original dust jacket.
 5. *Mother Goose*. Vermont: The Janus Press, 1972. *Signed by illustrator Helen Siegl. Limited edition* portfolio of 200 copies, this an unnumbered proof copy.
\$300 - 400
- 5177**
[CLIPPED MINATURE-CIRCA 15C.]
 An illuminated clipped miniature in full color, accomplished in tempera and gold leaf. Approx 3 x 3 1/2 inches mounted and framed to 10 x 9 inches.
 Likely from a *Book of Hours* or a Psalter, a seated Saint reads from a text, with title *Romacio* in right margin. Some rubbing, loss and minor repairs.
\$500 - 700
- 5178**
[FILM.]
 GRAY, ERIC. Approximately 20, 11 x 15 inch studio photographs, many signed by Eric Gray including images of Trevor Howard, Gina Lollabrigida, Jose Ferrar, Julie Harris and others. Gray worked chiefly as a stills photographer in Hollywood from 1930s through the 1950s.
 ** Together with **
 STEINBECK, JOHN.
 A group of ephemera including 14 x 11 inch posters and press kits of films from Steinbeck's writings including: "Viva Zapata", "East of Eden", "Tortilla Flat" and "Red Pony".
\$200 - 300
- 5179**
[GOLDEN COCKEREL PRESS.]
 Gibbings, Robert. *The Seventh Man, a True Cannibal Tale of the South Seas*. Waltham St. Lawrence, Berkshire. 1930. One of 500.
\$100 - 150
- 5180**
[ILLUMINATED MANUSCRIPT-15TH CENTURY.]
 Large illuminated manuscript leaf from an antiphonal on vellum. Folio, approximately 18 x 25 inches, framed.
 Music on four-line staves, large initial "O" in an elaborate floral design in tempura and gilt. Light soiling, not examined out of frame.
\$600 - 800
- 5181**
[LITERARY JOURNALS.]
Botteghe Oscure. Rome (and Naples) 1948-1960. A complete set of this important Italian journal. Volumes 1-25 including both the Rome and Naples publications of volume 1. Also included are an additional index, readers compilations and duplicate volumes.
\$300 - 400

5182

[MISCELLANEOUS.]

25 books on the arts and culture including:

1. DOUMAS, CHRISTOS. *The Wall-paintings of Thera*. Athens: The Thera Foundation, 1992.

Fine in jacket.

2. FRIEDLANDER, LEE. *Sticks & Stones Architecture in America*. [San Francisco:] Fraenkel Gallery, [2004.] Fine in jacket.

3. MAURIES, PATRICK. *Fornasetti Designer of Dreams*. Boston: Little, Brown and Company, [1991.] Fine in jacket.

4. HOY, ANNE. *Coca-cola the First Hundred Years*. [Atlanta: Coca-cola Company, 1986.] Fine copy in very good jacket and slipcase.

\$100 - 200

5183

[MISCELLANEOUS.]

Lot of 26 books, including: Neuhaus, Eugene.

The Art of the Exposition.... SF: Paul Elder,

[1915]. Frontispiece, tipped-in plates. * Calder, A. Stirling. *The Sculpture and Mural Decorations of the Exposition....* SF: Paul Elder, [1915].

Frontispiece, tipped-in plates. * Mullgardt, Louis Christian. *The Architecture and Landscape Gardening of the Exhibition....* SF: Paul Elder, [1915]. Frontispiece, tipped-in plates.

\$80 - 120

5184

[RABELAIS.]

Album of original drawings, sanguine crayon on paper, late 18th century, after 1546 woodcuts for Rabelais's *Les Songs drotatiques de Pantagruel*.

\$600 - 800

5185

[SCIENTOLOGY.]

HUBBARD, L. RON. A large archive of over 100 Hubbard Communications Office Bulletins, Policy Letters and large Auditor training charts from 1959-1977.

** Together with **

Handbook for Preclears. [Wichita: Scientific Press, 1951.] The issue without mention of Scientology on the cover and with neither catalog nor address listed.

\$200 - 400

5186

[SCRIPTS.]

DUNNING, PHILIP & GEORGE ABBOTT.

Broadway. [Los Angeles: Universal Studios, 1929.] The silent script version for the film bound together with both the synopsis in scene groups and the sound script version. Mimeographed leaves, rectos only, in original cloth bound boards, titled decoration to upper cover and paper spine label. 4to. Promotional flyer laid in.

Signed and inscribed by director Paul Fejos.

Together with a second unsigned copy

Directed by Paul Fejos' *Broadway* was Universal's first talking feature with Technicolor sequences.

\$200 - 300

5187

[SHERLOCKIANA.]

The Baker Street Journal. New York: Ben Abramson / Baker Street Irregulars, 1946-1995.

A complete run from 1946-1988 with a number of later issues included. Includes original (old) series, Vol 1 number one through Vol 4 number one (all published) and new series complete from Vol 1 number one through Vol 38 number 4. Also included are 18 issues from Vol 39 through Vol 47, as well as 5 Christmas issues (1956-1960) and the 1946-69 Index volume.

\$300 - 400

5188

[SPORT.]

Smith, Harry Worcester. *A Sporting Tour through Ireland, England, Wales and France*. Columbia, SC: State Company, [1925]. 2 volumes.

Illustrated throughout from photographs.

8vo. Original red cloth gilt-lettered; slipcase.

Signature leaf nearly detached, some light spotting to paper edges, bookplates of Muriel Flint.

Bookplate edition, signed on a bookplate by the author.

\$150 - 250

5189

[TAYLOR, PETER HILLSMAN.]

Hika. Gamier, Ohio: Kenyon College, [October 1938-June 1940.] A bound run of *Hika*, the literary journal of Kenyon College. Cloth bound, with most of the original wrappers bound in.

Peter Taylor was a staff writer during his years studying at Kenyon College with Robert Crowe Ransom. Taylor had a number of his first writings published in *Hika* which also presented work by Ezra Pound and Robert Lowell amongst others.

Signed by Peter Taylor on the front free endpage.

\$200 - 300

Rugs & Carpets

5190

An Aubusson carpet

size approximately 10ft. x 12ft. 7in.

\$800 - 1,000

5191

A Kurdish rug

size approximately 3ft. 9in. x 6ft. 11in.

\$250 - 450

5192

size approximately 14ft. 6in. x 15ft.

\$300 - 500

5193

A silk Persian Soumak carpet

size approximately 9ft. 8in. x 12ft. 8in.

\$400 - 600

5194

A Paisley shawl

size approximately 6ft. x 6ft. 2in.

\$400 - 600

5195

A Kurdish long carpet

size approximately 4ft. 4in. x 9ft. 7in.

\$400 - 600

5196

A Turkish runner

size approximately 3ft. 4in. x 10ft. 5in.

\$400 - 600

5197

A Caucasian rug

size approximately 3ft. 5in. x 9ft. 7in.

\$600 - 900

5198

A Kuba rug

size approximately 4ft. x 6ft. 1in.

\$400 - 600

5199

A Chinese carpet

size approximately 10ft. 8in. x 17ft. 3in.

\$400 - 600

5200

A Chinese carpet

size approximately 9ft. 1in. x 11ft. 5in.

\$800 - 1,200

5201

A Chinese carpet

size approximately 9ft. 2in. x 12ft.

\$900 - 1,200

5202

A Chain stitch carpet

size approximately 14ft. 6in. x 15ft.

\$200 - 300

5203

A silk Hereke rug

size approximately 6ft. 6in. x 9ft. 4in.

\$1,500 - 2,000

5204

A Northwest Persian rug

size approximately 5ft. x 8ft.

\$800 - 1,200

5205

A Lavar Kerman carpet

size approximately 11ft. 8in. x 20ft.

\$2,000 - 3,000

5206

A Kerman rug

size approximately 4ft. 8in. x 7ft. 5in.

\$1,500 - 2,000

5207
A Kerman rug
size approximately 4ft. x 7ft. 3in.
\$1,000 - 1,500

5208
A silk Tabriz round carpet
size approximately 10ft. round
\$2,500 - 4,500

5209
A Hadji Jalili Tabriz rug
size approximately 4ft. x 5ft. 8in.
\$900 - 1,200

5210
A Heriz rug
size approximately 4ft. 7in. x 6ft. 6in.
\$700 - 900

5211
A Qashqai rug
size approximately 4ft. x 7ft.
\$1,300 - 1,500

5212
A Karaja rug
size approximately 4ft. 7in. x 6ft. 2in.
\$650 - 750

5213
A Tekke rug
size approximately 3ft. 7in. x 4ft. 7in.
\$100 - 150

5214
A Kerman carpet
size approximately 8ft. 10in. x 12ft. 7in.
\$800 - 1,200

5215
A Kashan carpet
size approximately 12ft. 2in. x 17ft. 2in.
\$2,500 - 4,500

5216
A pair of Tibetan rugs
*sizes approximately:
3ft. 2in. x 3ft. 3in. and 3ft. 2in. x 3ft. 3in.*
\$800 - 1,200

5217
A Tibetan runner
size approximately 2ft. 9in. x 7ft. 10in.
\$600 - 800

5218
A Tibetan runner
size approximately 1ft. 10in. x 6ft. 6in.
\$300 - 500

5219
A Besserabian kilim runner
size approximately 6ft. x 13ft. 6in.
\$400 - 600

5220
A Turkish kilim
size approximately 5ft. 2in. x 10ft. 6in.
\$300 - 500

5221
A Turkish kilim
size approximately 3ft. 10in. x 13ft.
\$200 - 300

5222
A Turkish kilim runner
size approximately 4ft. 6in. x 15ft. 2in.
\$200 - 300

5223
A Turkish kilim
size approximately 5ft. 4in. x 12ft. 10in.
\$200 - 300

5224
A Turkish kilim
size approximately 4ft. 6in. x 9ft. 5in.
\$200 - 300

5225
A saddlebag
size approximately 1ft. 9in. x 1ft. 10in.
\$50 - 100

5226
A Belouch saddlebag
size approximately 2ft. 3in. x 2ft. 3in.
\$150 - 200

5227
A saddlebag
size approximately 2ft. 4in. x 3ft. 3in.
\$100 - 150

5228
An Indian Dhurrie
size approximately 4ft. 2in. x 6ft. 2in.
\$100 - 150

5229
A Pair of Kazak rugs
*Caucasus
circa 1900
size approximately 4ft. 1in. x 5ft. 1in and 4ft.
2in. x 5ft. 2in.*
\$5,000 - 7,000

5230
A Lavar Kerman carpet
size approximately 8ft. 8in. x 11ft. 6in.
\$2,000 - 4,000

5231
A Kerman carpet
size approximately 6ft. 10in. x 9ft. 10in.
\$1,500 - 2,000

5232
A Kurdish long carpet
size approximately 6ft. x 12ft. 3in.
\$1,500 - 2,000

5233
A Sivas carpet
size approximately 7ft. x 10ft.
\$1,000 - 1,500

5234
A Chinese carpet
size approximately 7ft. 1in. x 8ft. 6in.
\$2,000 - 4,000

5235
A Turkeman rug
size approximately 7ft. 2in. x 9ft. 7in.
\$2,500 - 3,500

5236
A Heriz carpet
size approximately 11ft. 6in. x 15ft. 8in.
\$3,000 - 5,000

5237
A Bidjar carpet
size approximately 9ft. 6in. x 15ft. 6in.
\$3,000 - 5,000

5238
A Kashan rug
size approximately 4ft. 7in. x 7ft. 6in.
\$1,300 - 1,500

5239
A Chinese carpet
size approximately 7ft. 9in. x 9ft. 6in.
\$800 - 1,200

5240
A Chinese carpet
size approximately 9ft. 3in. x 11ft. 11in.
\$1,200 - 1,400

5241
A Chinese carpet
size approximately 5ft. 1in. x 8ft. 6in.
\$1,100 - 1,200

5242
A Chinese carpet
size approximately 8ft. 11in. x 11ft. 7in.
\$500 - 700

5243
A Kilim
size approximately 6ft. 6in. x 9ft. 4in.
\$300 - 400

5244
A Chinese carpet
size approximately 10ft. x 13ft. 5in.
\$1,300 - 1,500

5245
A Shirvan rug
size approximately 3ft. 11in. x 4ft. 4in.
\$600 - 800

5246

A Turkish rug

size approximately 6ft. 3in. x 8ft. 3in.

\$1,600 - 2,000

5247

An Agra carpet

India

1st quarter 20th century

size approximately 10ft. 2in. x 13ft. 9in.

\$1,500 - 2,000

5248

A Turkish rug

size approximately 3ft. x 5ft. 1in.

\$300 - 400

5249

A Turkish rug

size approximately 3ft. 11in. x 5ft. 5in.

\$400 - 600

5250

A pair of Rugs

A Hamadan rug: size approximately 2ft. 5in. x 3ft. 9in.

A Pakistani rug: size approximately 2ft. 3in. x 3ft.

\$200 - 300

5251

A Kashan carpet

size approximately 8ft. 10in. x 11ft. 7in.

\$900 - 1,200

5252

A Kashan carpet

size approximately 7ft. 1in. x 9ft. 7in.

\$800 - 1,200

5253

An Isphahan table cover and table cloth

Sizes:

3ft. x 3ft. 3in. and 6ft. 1in. x 9ft.

\$300 - 500

5254

A Paisley shawl

size approximately 5ft. 6in. x 5ft. 6in.

\$300 - 500

5255

A Turkish kilim

size approximately 4ft. 7in. x 6ft. 3in.

\$300 - 500

5256

A Mazlagan rug

size approximately 4ft. 5in. x 6ft. 6in.

\$200 - 400

5257

A Hamadan rug size approximately 4ft. 2in. x 6ft. 7in.

size approximately 4ft. 2in. x 6ft. 7in.

\$400 - 600

5258

A Sparta carpet

size approximately 13ft. 3in. x 25ft. 6in.

\$300 - 500

5259

An Armenian carpet

size approximately 4ft. 9in. x 8ft. 1in.

\$300 - 500

5260

A Contemporary Aubusson style carpet

size approximately 7ft. 10in. x 10ft. 2in.

\$700 - 900

5261

A Soumak bagface and two Belouch bagfaces

\$200 - 400

5262

A Shirvan kilim

size approximately

\$300 - 500

Silver

Property of various owners

5263

An Edward VII silver pair of weighted antique reproduction candlesticks

Williams, Birmingham, 1906

Height: 10in.

\$200 - 300

One nozzle unmarked. Condition issues.

5264

A Chinese export silver four piece tea and coffee set

Stamped: MIKI, 20th century

Comprising: coffee pot, teapot, sugar bowl with cover and cream pitcher, tapering octagonal vessels with greater panels in peened finish alternating with plain finish minor panels, height of coffee pot: 8 1/2in , weight 53.30oz. (4)

\$1,000 - 1,500

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5265

A German silver and steel partial set of antique reproduction cutlery

by Wolf & Knell, Hanau, last quarter 19th century

Comprising: ten each table knives, length: 8 7/8in and fruit knives, length: 7in. (20)

\$600 - 800

Property of another owner

5266

A Russian 84 standard silver and parcel-gilt silver collection of table articles, etc.

Comprising: tripod sugar basket with engraved Pan-Slavic design, Moscow, 1895, diameter: 3 1/2in; circular small tray with inscription, Moscow maker, circa 1908-1917, diameter: 4 1/4in; tripod salt cellar with engraved decoration, Moscow, 1886, diameter: 2in; a similar smaller example with monogram, Moscow, 1896, diameter: 1 5/8in; a gilt egg which converts to a pair of pedestal cups, circa 1908-1917, diameter: 1 3/4in; beaker with wheelwork decoration, circa 1896-1908, height: 2 3/4in; beaker with Pan-Slavic decoration, monogrammed, Moscow, 1889, height: 2in, smaller example with engraved roses, Moscow, 1895, height: 1 3/4in; plain beaker, circa 1896-1908, height: 2in; parcel gilt bucket form tea strainer, lacking handle, circa 1896-1908, height: 1 3/8in; niello cup with pedestal base, circa 1908-1917, height: 3 1/2in; another footed cup in the art nouveau taste, circa 1908-1917, height: 2 7/8in; with an English silver cup frame, Birmingham, 1890, with Russian import marks, height: 1 1/2in; (); and a wooden cigarette case decorated with a scene of horse and rider, length: 3 3/8in , weight *18.80oz. (14)*

\$550 - 750

Property from the Ronald F. Antonioli Collection

5267

A French plated pair of Egyptian revival columnar candlesticks with hexagonal bases and five light branches

with maker's initials: V.T., early 19th century height: 14 1/2in (sticks); 24in(with branches).

\$1,000 - 1,500

5268

A plated assembled pair of large tankards in the neoclassical taste

by Elkington & Co. and after

One with applied plaque: Published by Elkington & Co. # 1335, the other, a slightly smaller copy, with stamped number only: 1487; variant applied finials, height of larger: 11 1/4in x base diameter: 7 1/2in.

\$800 - 1,200

Furniture & Decorative Arts

Property of the Estate of Emily Gilpin
Hopkinson (1890-1972) Philadelphia,
Pennsylvania

5269

A French porcelain partial dinner service with B monogram

third quarter 19th century

Each with cobalt and gilt banded borders, comprising pair of oval platters, *length 13in*; graduated set of three oval platters, *lengths between 15 and 20in*; pair of shell dishes with dolphin handles, *lengths 9 1/2in*; sauce tureen with cover and attached stand, *greatest length 7 1/2in*, thirty dinner plates, *diameter 9 3/8in* and fourteen plates centering gilt rosette, *8 7/8in*.

\$500 - 700

Provenance:

Descended through the family to Emily Gilpin Hopkinson (1890-1972), great granddaughter of Joseph Hopkinson (1770-1842).

Joseph Hopkinson was a congressman, jurist, and author of "Hail Columbia" maintained a country residence at Bordentown, NJ, and became a close advisor and friend of Joseph Bonaparte, Comte de Survilliers, (1768-1844). Various members of the family were given objects by Bonaparte. Emily Gilpin Hopkinson donated a number of these objects to The Athenæum of Philadelphia.

5270

A pair of French porcelain reticulated pedestal fruit baskets

third quarter 19th century

Each circular basket with serrated rim, on bladed knopped stem with circular reserve enclosing B on conforming square foot.

height 7 3/4in; diameter 8in

\$500 - 700

Provenance: see lot 5269

5271

A Paris parcel gilt and bisque porcelain centerpiece basket

possibly Dagoty, Paris

early 19th century

Of navette form raised on the backs of two winged cupids kneeling on one knee and holding a quiver of arrows, on conforming base relief molded with lion mask and palmettes, all on lion paw feet.

height 10 1/2in; length 12 3/8in

\$700 - 900

Provenance: see lot 5269

5272

A pair of French porcelain campana form urns

second quarter 19th century

Each flanked by upright handles with mask terminals, the first depicting a gallant putting his arms around the shoulders of a woman; the second with the woman pleading with a gentleman, each on a ground of scrolled cartouches and floral sprays.

height 10in

\$600 - 800

Provenance: see lot 5269

5273

A French faience inkstand

early 20th century

The outstepped rectangular front inset with two covered wells enclosing port scene, before a pierced scrolled back all on scrolled feet, inscribed on reverse *R/1778*.

height 6 1/2in; length 10 1/2in

\$300 - 500

Property of various owners

5274^W

A Regency style pedestal dining room table

height 29 1/2in; width 44in; length 64in

\$1,500 - 2,500

5275^W

A George III style mahogany breakfront bookcase

20th century

height 95in; width 90in; depth 20in

\$1,500 - 2,500

5276^W

A contemporary tumbled marble mosaic panel

length 77in; width 36 3/4in

\$400 - 600

5277

A limestone horse head and cast stone horse head

length of limestone head 19in; height of cast

stone head 15in; depth 9in

\$400 - 600

5278

A Baroque style polychrome wood wall bracket and a Victorian polychrome molded plaster wall bracket

height of Baroque style bracket 14 1/2in; width

23in; depth 12in; height of Victorian bracket 15

1/4in; width 14 1/2in; depth 13in

\$300 - 500

5279^W

A George III painted slant front desk

height 40 1/2in; width 43 3/4in; depth 21 1/2in

\$1,200 - 1,800

5280^W

A George III mahogany chest of drawers

height 36in; width 36in; depth 21in

\$800 - 1,200

5281

A Chinese famille verte porcelain baluster vase mounted as a lamp base

late 19th/early 20th century

Decorated with a phoenix, flowering branches and a garden rock in yellow, aubergine and colorless enamels surrounded by a dark leaf green enamel ground; now drilled and mounted as an electric lamp with early 20th century gilt bronze mounts.

height excluding electric fittings 22in

\$400 - 600

5282^W

A mahogany butler's tray on stand

height 21in; width 28in; depth 20in

\$400 - 600

5283^W

A pair of painted and gilt architectural elements

height 12in; length 77in; depth 11 1/2in

\$500 - 700



5267



5268



5271



5279



5295



5308



5319



5331



5333



5345



5348



5354

- 5284^W**
A framed tapestry fragment of a leopard
 17th/18th century
 Depicted with head turned and baring teeth, within a silvered wood frame.
framed dimensions 23 3/4 x 23 3/4in
\$500 - 700
- 5285**
A Napoleon III silver gilt mirror
height 33 1/2in; width 24 1/2in
\$300 - 500
- 5286^W**
A Louis XIV oak side table
 (restorations)
height 26in; width 30in; depth 21in
\$1,200 - 1,800
- 5287** No lot
- 5288**
A Dutch Baroque style twelve light patinated metal chandelier
height 25in; width 31in
\$300 - 500
- 5289^W**
A Louis XV painted buffet
height 37in; width 48 1/2in; depth 19 3/4in
\$1,000 - 1,500
- 5290**
An assembled grouping
 19th/20th century
 Comprising six carpet balls; pair of Federal style brass andirons each with turned standard supporting urn finial on arched supports, *height 16 3/4in*; pair of Neoclassical style brass andirons in the form of a classical figure standing on cornucopia supports, *height 12 1/2in*; blue and white porcelain ginger jar, *height 10 1/2in*; two frosted glass flame shades by Vianne, France, *height 9 3/4in; diameter of fitter 3 7/8in*; two plaster molds, *lengths 9 3/8 and 10in* and a group of hardwood stands.
\$200 - 300
- 5291^W**
A pair of Baroque style cast brass two light wall lights and a pair of Baroque style repoussé gilt brass appliques
 late 19th/early 20th century
 Each wall light with shield from backplate with slender pendant and spire finial issuing two S-scroll candle arms, *height 13 1/2in*; each applique composed of scrolling foliage and cornucopia, *length 22in*.
\$500 - 700
- 5292**
A Rococo style chinoiserie trumeau panel painted en camaieu
 oil on canvas
 The landscape vignette centering three children playing on a seesaw, within a painted and parcel gilt frame.
framed dimensions 18 1/4 x 43 1/4in
\$300 - 500
- 5293**
A set of four pale sea green silk draperies
 late 19th century
 Each with applique border of trailing roses trimmed with gold toned tassel fringe.
approximate length excluding fringe 94in; width 48in
\$400 - 600
- 5294^W**
A Neoclassical style faux marble decorated pedestal
height 42in; width 12in; depth 12in
\$400 - 600
- 5295^W**
A pair of Napoleon III style boule inlaid pedestals
height 52 1/2in; width 13in; depth 20 1/2in
\$800 - 1,200
- 5296^W**
A Louis XVI provincial oak side cabinet
 late 18th century
 (repairs)
height 28in; width 16 1/2in depth 12 1/2in
\$400 - 600
- 5297^W**
A George II style mahogany side table
height 29in; width 16 1/2in; depth 16 1/2in
\$300 - 500
- 5298^W**
A Continental Neoclassical inlaid walnut sewing table
 first quarter 19th century
height 26in; width 16 1/2in; depth 16 1/2in
\$500 - 800
- 5299^W**
A Campaign style brass mounted hardwood side table
height 21in; width 24in; depth 20in
\$300 - 500
- 5300^W**
A George III mahogany drop leaf table
 third quarter 18th century
height 29in; width 36 1/2in; depth 18in
\$500 - 800
- 5301^W**
An Anglo-Indian hardwood drop-leaf table
 19th century
height 28in; width 25 1/2in; depth 18in
\$400 - 600
- 5302^W**
A Louis XV bleached oak armoire
height 56in; width 85in; depth 20in
\$400 - 600
- 5303^W**
A George III style mahogany chest of drawers
height 35in; width 37in; depth 21 1/2in
\$300 - 500
- 5304^W**
A George III style mahogany chest of drawers
height 30in; width 37in; depth 21 1/2in
\$300 - 500
- 5305^W**
A Continental Neoclassical walnut daybed
 first half 19th century
height 38in; length 73 1/2in; width 29 1/2in
\$800 - 1,200
- 5306^W**
A French Provincial painted work table
 including antique elements
height 32in; width 72 1/2in; depth 21in
\$500 - 700
- 5307^W**
A Neoclassical style gilt and ebonized side table
height 27 1/2in; length 54in; width 22in
\$500 - 800
- 5308**
A Baroque style silvered composition girandole mirror
height 44in; width 34in; depth 8in
\$400 - 600
- 5309^W**
A Neoclassical style painted and parcel gilt mirror
height 69in; width 59in
\$500 - 700
- 5310^W**
A George III style walnut overmantel mirror
height 59in; width 80in
\$500 - 700
- 5311^W**
An Italian Rococo style walnut upholstered armchair
 20th century
height 41 1/2in; width 27 1/2in; depth of seat 19in
\$300 - 500
- 5312^W**
A William IV mahogany and leather armchair
 early 19th century
32 1/2in; width 24 1/2in; depth 23in
\$800 - 1,200

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5313

A Southern Italian maiolica bowl and an Italian maiolica istoriato style tazza

bowl 17th century, tazza 19th century
The bowl with portrait of the Virgin within a border of arched panels enclosing diaper patterns; the tazza depicting a biblical scene with elder bearded man, pregnant woman, young man and woman accompanied by sheep in a landscape.
diameter respectively 10 5/8in and 11in
\$250 - 350

5314

A patinated bronze figure of a standing female nude

Kurt Edzard (German, 1890-1972)
first half 20th century
Modeled with arms crossed overhead, incised K. Edzard.
height 16 3/4in
\$700 - 900

5315

A patinated bronze of two female nudes
cast after a model by Victor Rousseau (Belgian, 1865-1954)

first half 20th century
Modeled reclining on a chaise longue, incised 1918 Victor Rousseau.
greatest height 8 3/4in; greatest length 11in
\$800 - 1,200

5316

A patinated and parcel gilt steel and bronze female nude washing: Chloe by Edwin Button, and a ceramic study of a kneeling female nude with bull's head supported on one shoulder

first half 20th century
The first raised on variegated green marble plinth, paper label on underside inscribed *Chloe, Edwin Button, steel & bronze, \$375.00, #4336-10; height 14 3/4in, height with plinth 15 1/2in*; the second on oak plinth. *height 8 1/2in, height with plinth 10in*
\$200 - 300

5317

Two copper mounted granite figures of an elephant and fox

mid 20th century
The elephant indistinctly titled *Uol (?)*; *greatest height 9 1/4in; greatest height with plinth 11in; greatest width 10 3/4in*; the fox titled *OUI*; *greatest height 8 1/4in; greatest height with plinth 10in; greatest width 13 1/2in*, indistinctly signed L. Tomanuir (?) or L. Tomamuisly (?).
\$250 - 350

5318

A stalagmite

Printed label inscribed *Warren E. Cox Assocs. Inc, Collection, New York* mounted on black painted plaster plinth.
height 26in; height including plinth 27 3/8in
\$200 - 300

5319

Three Dutch Delft chargers

late 18th century
Comprising charger decorated in blue and white with a bird perched in vase of flowers within a border of peaches, *diameter 13 1/2in* and a pair polychrome decorated with stylized floral blossoms, *diameter 12 1/4in*.
\$300 - 500

Property of various owners

5320^W

A Rococo style polished steel bed
height 43in; width 75in; depth 44in
\$800 - 1,200

5321

A paisley shawl and three pillows

Comprising paisley shawl machine woven with harlequin ends *approximately 63 x 125in*; one square needlepoint pillow with grosgrain ribbon border and short fringe edging, *approximately 23 x 23in* and two rectangular paisley and velvet pillows, *approximately 15 1/2 x 11 1/2in and 20 1/2 x 16in*.
\$200 - 300

5322

A contemporary art glass vase with gold inclusions

signed indistinctly B Hirsch, *Gold Bowl form, BH06-004*
height 12in; greatest width 11 1/4in
\$150 - 250

5323

A contemporary black bamboo, fused glass and steel sculpture: Lucient Bloom

Charissa Brock
height 19in; width 19 1/2in; depth 9in
\$400 - 600

Provenance:

Thirteen Moons Gallery, Santa Fe, New Mexico, 2006

5324

Four portrait miniatures

first half 20th century
Comprising Louis Dauphin of France (1729-1765), signed *Ronner* and three ladies of fashion, signed indistinctly *Hallier*, *Huvell* or *Youbell*.
greatest framed dimensions 5 3/4 x 4 3/4in
\$400 - 600

5325

Three portrait miniatures within gilt bronze easel frames

early 20th century
Comprising oval portrait of Louise-Élisabeth of France, Duchess of Parma, after Labille-Guiard, *framed height 5 1/2in; width 3 5/8in*; circular portrait of Marie-Louise-Amélie, Grand Duchess of Tuscany after Vigée Le Brun, signed *Yammy*, framed stamped *FRANCE*, *framed height 4 1/8in; width 3 1/2in*; circular portrait of a woman wearing a ribbon tied collar, signed A.B., framed stamped *S & G GUMPS, SAN FRANCISCO*, *framed height 3 7/8 x 3 1/8in*.
\$300 - 500

5326

Two portrait miniatures

first half 20th century
The first a lady of fashion, signed *Deval* inset in a gilt gesso frame with thermometer, *height overall 11in*; the second lady of fashion wearing striped silk skirt and holding a bouquet of roses within shadow box frame, signed indistinctly *M. Wion*, *framed dimensions 10 1/2 x 8 1/4in*
\$300 - 500

5327

Three portrait miniatures within ebonized wood frames

early 20th century
Comprising portrait of Louis XVI (1754-1793) and the Dauphin, each signed *Gill* and *Marquis de La Fayette* (1757-1834).
sight diameter 2 1/2in; greatest framed dimensions 5 1/2 x 5 1/2in
\$300 - 500

5328^W

A Louis XV Provencal style walnut dining table

height 30 1/2in; width 42 1/2in; length 71in
\$300 - 500

5329

A German patinated bronze study of a doe
after Karl Himmelstoss (1878-1967, German)

late 19th/early 20th century
Standing with ears alert, incised K. HIMMELSTOSS .99., on rectangular marble plinth.
height 8 7/8in; width 10 3/4in; depth 2 1/2in
\$700 - 900

5330^W

A Louis XV style painted chaise lounge

first quarter 20th century
height 35 1/4in; width 70in; depth 32in
\$1,000 - 1,500

Property of Steven Mayer, San Francisco

5331^W

A Wurlitzer jukebox

early 20th century
Together with a collection of records.
height 59in; width 31 3/4in; depth 25in
\$4,000 - 6,000

Property of various owners

5332

Six pieces of Bohemian overlay glass

second half 19th century

Comprising pair of opaque blue and white girandoles of trumpet form with petal edge hung with prisms and highlighted with gilt, *height 9 1/4in*; blue opaque ribbed beaker with gilt rims, *height 4 3/4in*; opaque white ribbed cup and cover, *height 6in*; opaque white paneled beaker embellished with gilt scrollwork, *height 4 1/2in* and a colorless footed beaker with textured scroll design and gilt highlights, *height 5 1/2in*

\$250 - 350

5333

Seven pieces of Bohemian pink and white overlay glass

second half 19th century

The first group double overlay in pink and opaque white cut to clear, including bottle engraved to underside XXXV, *height 5 3/4in*; beaker, *height 4 1/4in* and pair of mugs, *height 5in*; the second group in opaque white cut to cranberry, including pedestal dish, *height 5in*; footed vase, *height 7 1/8in* and a beaker painted with floral sprays, *height 5 1/2in*.

\$800 - 1,200

5334

Four pieces of Bohemian overlay glass

second half 19th century

Comprising double overlay bottle in cobalt and white cut to cranberry, *height 7in*; bottle in cobalt cut to opaque white decorated with flowers and scrolls, *height 8 1/2in*; opaque white cut to cobalt footed beaker, *height 5 1/2in* and opaque white cut to cranberry glass beaker, *height 3 1/2in*

\$500 - 700

5335

Three pieces of Bohemian overlay and enameled glass

second half 19th century

Comprising a mug in pale green cut to semi-opaque white with cranberry interior, *height 6in*; bottle and a goblet in pink cut to semi-opaque white, *height 8in* and *5 1/2in*.

\$700 - 900

5336

Three Bohemian glass beakers

second half 19th century

Comprising one milchglas enameled with flowering vines, *height 5in*; one opaque white enameled with floral sprays and gilt scrolls, *height 4 1/2in* and one opaque white cut to cranberry and embellished with gilt scrolls, *height 4 7/8in*.

\$400 - 600

5337

A pair of Bohemian double overlay glass lusters

fourth quarter 19th century

Each of knopped trumpet form with petal edge cased with cobalt blue and opaque white cut through to clear and highlighted with gilt.

height 11 1/2in

\$800 - 1,200

5338

A Royal Copenhagen porcelain oval platter

late 19th century

Painted with spray of flowers and scattered sprigs within a scroll molded border, blue wave and crown mark, painted 1246 and initials E.H.. *length 19 1/2in*

\$300 - 500

Property from the estate of Dr. William L. Sherman

5339^W

A Federal cherry slant front desk

mid Atlantic states

circa 1800

height 44 1/2in; width 41 1/2in; depth 21 1/2in

\$400 - 600

Property from the JZ Knight collection

5340^W

A Russian Neoclassical birchwood armchair

circa 1830

height 33 3/4in; width 23 1/4in; depth of seat 18in

\$300 - 500

Property of various owners

5341^W

A Knole style upholstered sofa

20th century

height 39 1/2in; width 100in; depth of seat 29in

\$500 - 700

5342^W

A pair of George III ribbon back walnut side chairs

late 18th century

height 39in; width 22 1/2in; depth 17 1/2in

\$600 - 800

5343^W

A Regency brass mounted mahogany bookcase cabinet

early 19th century

height 84 3/4in; width 35 1/2in; depth 15 1/4in

\$2,000 - 3,000

5344^W

A George III style mahogany tea table

late 19th century

height 28 1/2in; width 32 3/4in; depth 16 1/4in

\$600 - 800

5345^W

A George III mahogany games table

third quarter 18th century

height 26 3/4in; width 16 1/4in; depth 13 1/2

\$1,500 - 2,500

5346

An assembled group of four Chinese export chinoiserie decorated nesting tables

\$200 - 300

5347^W

A Charles II walnut draw leaf table

late 17th century

The dentil banded rectangular top with draw leaves raised on turned legs joined by a box stretcher ending in compressed bun feet, the leaves on hinged waisted and stepped paddle supports.

height 31in; width 75in; depth 32in

\$2,000 - 2,500

5348^W

A Charles II oak chest of drawers

late 17th century

The rectangular top with molded edge over four geometric carved graduated drawers ending in bracket feet.

height 38in; width 40in; depth 28in

\$1,500 - 2,500

5349^W

A George III mahogany pie crust top tea table

Top by association.

height 28 1/2in; diameter 29 1/2in

\$700 - 900

5350

A Victorian onyx and bronze mounted pedestal

(loss)

height 37 3/4in

\$200 - 300

5351^W

An Italian Neoclassical style giltwood mirror

height 50in; width 38 1/4in

\$250 - 350

5352^W

A French Neoclassical style giltwood and gilt composition mirror

height 51in; width 63in

\$500 - 800

5353^W

A George I style giltwood and gesso mirror

height 52 1/2in; width 28in

\$1,000 - 1,500

5354^W

A Louis XVI mahogany armoire

height 86in; width 55in; depth 22 1/4in

\$1,000 - 1,500



5361



5369



5372



5375



5376



5386



5396



5397



5398



5399



5400



5401

5355
A Baroque style metallic thread embroidered red silk hanging
late 19th/early 20th century
Centering monogram within radiating rays, within leaf and ribbon meander border, suspended from tabs.
width approximately 103in; height excluding tabs 67in
\$200 - 300

5356
A pair of French steel andirons
17th/18th century
Each rod standard with hook surmounted by cage work, raised on arched support embellished with scroll.
height 22 1/2in; greatest depth 25 1/4in
\$200 - 300

5357^W
A framed tôle peinte still life of flowers
frame late 19th century, panel late 20th century
The bouquet of flowers within a giltwood frame.
framed dimensions 42 1/2 x 42 1/2in
\$300 - 500

5358
A Regency mahogany and brass inlaid clock dial signed Thomas Allen, Wantage
first quarter 19th century
The Roman numeral dial inscribed *Thos. Allen, Wantage*, time and strike movement housed within a domed case with pineapple finial, all on brass ball feet.
height 23in; width 11 1/4in; depth 6 1/2
\$1,000 - 1,500

Provenance:
Property from the estate of James Samuel Bowles, Milton House, Abingdon, Oxfordshire by descent to present owner.

In about 1770 Thomas Bowles built Milton Hill House south of the village of Abingdon. The library was later designed by Sir George Gilbert Scott for a descent, John Samuel Bowles. The estate remained the Bowles family until 1905 when it was sold by Col. Thomas John Bowles, eldest son of John Samuel Bowles.

5359^W
A carved oak bible box on later stand
height 35 1/4in; width 25in; depth 15 1/2in
\$600 - 800

Provenance: see lot 5358

5360
A Meissen porcelain group of four children after a model by Johann Joachim Kandler (1706-1775)
late 19th century
Modeled as two boy musicians and two girls dancing hand-in-hand around tree, raised on gilt highlighted mound base, underglaze blue crossed swords, incised *HO 2728*, impressed *70?*, iron red *15*.
height 12 1/4in
\$500 - 700

Provenance: see lot 5358

5361
A Chinese export black and gilt lacquered wood sewing table
mid 19th century
The table with serpentine edges to the hinged top, the gilt hinged lid decorated with lake side pavilions above a divided storage area supported on lyre-shaped legs on claw feet, remains of a fringed red silk sewing basket.
dimensions 28 x 25 1/2 x 18in
\$800 - 1,200

5362^W
A Louis XV style walnut bedroom suite comprised of an armoire, a bed, a pair of stands, and a mirror
Comprising an armoire, a bed, a pair of stands and a mirror.
height 90in; width 67 1/4in; depth 21in
\$2,000 - 4,000

5363^W
A Gothic style walnut bed cornice together with a small bed cornice and rail
late 19th century
height 14 1/4in; width 78in; depth 62 1/4in
\$1,000 - 1,500

5364^W
A late Victorian walnut and stained glass cabinet
late 19th century
height 54in; width 76 1/2in; depth 18 1/2
\$700 - 900

5365^W
A Victorian walnut sideboard
second half 19th century
Converted into a bar
height 43in; width 56in; depth 32 1/2in
\$600 - 800

5366^W
A contemporary walnut library table
height 31 3/4in; width 124in; depth 37 3/4in
\$700 - 900

5367^W
A Louis XV style beechwood armchair together with a William and Mary style oak side chair and an oak captain's chair
20th century
armchair *height 34 1/2in; width 23in; depth of seat 18in*
\$400 - 600

5368^W
A Baroque style stone and marble inlaid table top
57 1/2in square
\$800 - 1,200

5369^W
A stone and marble inlaid table top
20th century
57 1/2in square
\$800 - 1,200

5370^W
A Rococo style gilt metal mirror
height 47in; width 25 1/2in
\$300 - 500

5371^W
A late Victorian oak corner cabinet
height 48in; width 66in; depth 48in
\$800 - 1,200

5372
A pair of gilt composition griffin form architectural elements
late 20th century
height 19 1/2in
\$800 - 1,200

5373^W
A Victorian oak and wrought iron center table
height 31in; diameter 56in
\$400 - 600

5374^W
A Louis XV style oak armoire
Inscribed *1904*.
height 78in; width 52 1/2in; depth 23 1/2in
\$700 - 900

5375
A pair of Gothic Revival brass six light candelabra
late 19th century
Each knopped spiral cast standard supporting a ring of vines inset with six lights and centering central light, all one pierced triform base ending in animal paws.
height 3 1/2in; diameter 17 1/2in
\$400 - 600

5376^W

A Louis XVI style walnut bed
height 58 3/4in; width 80 1/2in; depth 56 1/2
\$600 - 800

5377^W

A brass repoussé and a painted leather chest
late 19th/early 20th century
larger chest height 18 1/2in; width 39 1/2in;
depth 16in
\$300 - 500

5378^W

A Continental Baroque style metal mounted
oak chest
19th century
height 25 1/2in; width 37 3/4in; depth 24 1/2in
\$500 - 700

5379^W

A Continental Baroque style metal mounted
and painted domed chest
19th century
height 27 1/2in; width 47in; depth 25 1/4in
\$400 - 600

5380^W

A Baroque style iron log basket together with
a brass repoussé fire screen
firescreen height 34 1/2in; width 32in; depth
11 3/4in
log basket height 31 3/4in; width 24 1/2in;
depth 19in
\$300 - 500

5381

Three wall brackets and a carved wood
capital
late 19th century
Comprising pair of Victorian polychrome molded
plaster wall bracket, height 15 1/4in; carved
walnut bracket and a carved wood column
capital, dimensions 11 x 14 x 14in.
\$300 - 500

5382

An assembled grouping
20th century
Comprising wrought iron plant stand, height 50
3/4in; blue painted composition floor torchere
cast with leaves and masks, height excluding
electrical fittings 60 1/2in; Spanish Baroque style
hanging lantern, height 35in and a white metal
floor lamp decorated with dolphin and trident,
height 58 3/4in.
\$300 - 500

5383

An assembled group of six frames and two
framed prints
late 19th/early 20th century
Each print after Rosa Bonheur (1822-1899),
framed dimensions 19 1/4 x 26 3/8in,
dimensions of frames between 33 x 26in and 83
x 53 1/2in.
\$200 - 300

5384^W

A Louis XVI style provincial oak armoire
early 20th century
height 79in; width 47in; depth 20in
\$400 - 600

5385^W

An American oak display cabinet in the
Neoclassical style
circa 1900
height 70 1/2in; width 49in; depth 17 1/2in
\$400 - 600

5386^W

A Gothic Revival style walnut secretary
height 80in; width 43in; depth 23 3/4in
\$400 - 600

5387^W

A pair of Louis XV style oak bonnetieres
late 19th/early 20th century
height 83 1/2in; width 27in; depth 23in
\$400 - 600

5388^W

A Victorian oak mirror
height 61 3/4in; width 38in; depth 3 1/4in
\$400 - 600

5389^W

A Victorian oak mirror
height 56in; width 34 1/4in; depth 4 1/2in
\$400 - 600

5390^W

A Baroque style cast stone architectural
panel and Neoclassical style carved marble
figural demilune panel
late 19th/20th century
The first with foliage cast standard surmounted
by an armorial shield, dimensions 48 x 24in;
the second relief cast with eight frolicking putti,
height 20 1/8in; width 46in
\$500 - 700

5391^W

A Belle Epoque terracotta bacchanalian
group and terracotta finial
late 19th/20th century
The group depicting a putto seated on the lap of
a Bacchante wearing an animal skin and seated
on a rock, height 29 1/2in, the finial in the form
of a ball and spire, height of finial 32in
\$700 - 900

5392

Five Russian lacquer boxes
Depicting various fairy tale scenes.
dimensions between 4 1/4 x 2 3/4in and 5 x 5 1/2in
\$200 - 300

5393

Two Russian lacquer boxes
Depicting the Holy Family with a lamb after
Raphael, dimensions 7 1/4 x 5 1/4in and
a portrait of a woman seated on a bench,
dimensions 6 1/2 x 4 3/4in
\$250 - 350

5394

Three Russian lacquer boxes and two eggs
Each depicting landscape or fairy tale scenes,
comprising rectangular box, length 3 3/8in;
cylindrical box with pierced domed cover, height
2 1/2in and two eggs, heights 7 1/4 and 7 3/4in
\$200 - 300

5395

Two Russian lacquer boxes with portraits of
young women
Each depicted wearing the kokoshnick
headdress.
dimensions of each 7 x 5 1/2in
\$400 - 600

Property from the Ronald F. Antonioli
Collection

5396

A patinated bronze animalier group: Chasse
au Canard
after a model by Pierre-Jules Mêne (French,
1810-1871)
Suisse Frères Foundry
late 19th century
Depicting a setter retrieving a duck, incised P.J.
MÊNE, Suisse Frères pastille, raised on a later
and separate oval wood plinth.
height of bronze 6 1/2in; length 16 1/2in; height
of plinth 1 1/2in
\$1,200 - 1,500

5397

A Directoire gilt bronze and black marble
portico clock
late 18th/early 19th century
The Roman and Arabic numeral dial with time
and strike movement, unmarked, housed
within a swagged drum suspended between
two rectangular columns with maiden term
appliques, and surmounted by a bouquet
of flowers, garlands and anthemions, all on
rectangular plinth with bands of stiff leaves
flanking a rosette, on ball feet.
height 22 1/2in; width 13in; depth 3 1/4in
\$1,400 - 1,800

5398^W

A Louis XVI fireplace fireback
fourth quarter 18th century
The rectangular form cast with scroll work and
foliate vines.
height 37in; width 31in
\$600 - 900

5399

An Italian Rococo style inlaid fruitwood
library table
20th century
The rectangular crossbanded top with rounded
corners above a shell and cabochon carved
shaped frieze raised on cabriole legs with
stylized pied des biches.
height 32in; width 96in; depth 30in
\$900 - 1,200

5400
A Louis XVI style gilt bronze three light bouillotte lamp
 20th century
 The urn standard issuing candlearms terminating in female terms supporting candlecups, centering rod standard with adjustable black tôle shade, all on a dished circular base.
height overall 27 1/2in
\$500 - 700

5401^W
A cast marble figure of Venus
 after Bertel Thorvaldsen (Danish, 1770-1844) fourth quarter 20th century
 The standing nude gazing to her right at an apple held in her hand, incised 987.
height 35 1/2in
\$500 - 800

After the original of circa 1805, now housed in the Louvre Museum, Paris.

5402^W
An Italian Rococo style painted and parcel gilt dressing table and bench
 dressing table 20th century; bench fourth quarter 19th century
 The dressing table with rectangular mirror inset top above a frieze fitted with two shaped drawers raised on stepped leaf carved cabriole legs; the rectangular upholstered bench raised on stepped leaf carved cabriole legs.
height of dressing table 31in ; width of top 46in; depth 24in; height of bench 21 1/2in; width 23in; depth 18in
\$1,200 - 1,500

Property of another owner

5403^W
A Louis XV oak armoire
 mid 18th century
height 79in; width 57in; depth 23in
\$1,000 - 1,500

Property of a luxury hotel

5404^W
A Regency style inlaid mahogany sideboard
 20th century
height 36 1/2in; width 72in; depth 23 1/2
\$400 - 600

5405^W
A Neoclassical style parcel gilt hardwood mirror
height 38 1/4; width 48 1/2in
\$300 - 500

Property of various owners

5406
Three pieces of Vienna style, Berlin (KPM) or Meissen miniature porcelain
 early 20th century
 Comprising Vienna style porcelain two handled vase with cover painted with a nude female water nymph seated at the water's edge accompanied by a putto carrying a garland of flowers, blue shield mark, painted 3777, *height 5 3/4in*; KPM bud vase painted with sprays of anemones and asters and embellished with raised gilt scrollwork, underglaze blue scepter and Y, printed iron red orb over KPM; gilt .79, puce M, variously impressed with ciphers and 1H 3, *height 4 3/4in*; and a Meissen floral encrusted footed cup and saucer painted with scattered floral sprigs, underglaze blue crossed swords, impressed 71, painted 50, *diameter of saucer 4 1/4in*.
\$250 - 350

5407
Five pieces of silver filigree miniatures
 second half 19th century
 Comprising dressing table with hinged mirror, *height 3 3/4in*; cabinet; sewing table with fitted interior; baby carriage and a shaped box, *length 2in*.
\$600 - 800

5408
Two Vienna miniature enamel vases, French silver overlay change purse and patinated bronze desk seal
 late 19th/early 20th century
 The first vase decorated with a beauty in Empire costume seated on a dock feeding ducks, *height 3 3/8in*; the second vase in mottled cobalt blue enamel with silver overlay of convolvulus vines and scrolls, *height 3 1/2in*; the change purse of cartouche form decorated with wreath and A and S initial plaques within scrollwork, hallmarked, steel frame stamped T & E PARIS, the interior fitted with leather compartments, *length 3 1/8in* and a bronze seal in the form of a bust of a beauty with upswept hair, *height 2 3/4in*.
\$300 - 500

5409
An Austrian ebonized, gilt bronze and enamel mounted miniature table cabinet
 late 19th century
 The rectangular case with female term supporters, the two door front opening to two drawers, supported domed top with figure of a knight on horseback, raised on a rectangular base on toupie feet, allover decorated with colorful panels of mythological vignettes and landscapes.
height 6 3/4in; width 4 1/2in; depth 3 1/2in
\$700 - 900

5410
A Vienna miniature gilt bronze and enamel three fold screen
 late 19th century
 Each shaped panel depicting figures in 18th century costume within a landscape, the reverse engraved with curling leaves and flowers.
height 3 7/8in; greatest width 6in
\$400 - 600

5411
A Vienna silver gilt and enamel ewer and stand
 late 19th century
 The ewer with dragon handle depicting baring his teeth, painted with scenes of classical figures reserved on pink ground decorated with gilt scrollwork, the hexafoil stand similarly decorated, makers mark W with an oval.
height of ewer 4 5/8in; diameter of stand 5in
\$500 - 700

5412
A Tiffany Studios Favrite glass cabinet vase
 early 20th century
 Engraved L.C.T. and H1409.
height 2 5/8in
\$400 - 600

Property of a private San Francisco collection

5413^W
A pair of French painted cast iron urns
 19th century
greatest height 20 1/2in; width between handles 31in
\$600 - 900

5414^W
A George III mahogany bowfront chest
 early 19th century
height 41 1/2in; width 41in; depth 21 1/2in
\$700 - 900

5415^W
A Regency style mahogany double pedestal dining table
 20th century
 With two leaves.
height 28 3/4in; width 78 1/2in; depth 48in; width of each leaf 21in
\$1,800 - 2,500

5416^W
A George III style mahogany corner cupboard
 late 19th/early 20th century
height 90 1/2in; width 46in; depth 27in
\$1,000 - 1,500

Property of various owners

5417^W
A leather traveling trunk
height 13in; width 39 1/2in; depth 21 1/2in
\$200 - 300



5409



5412



5428



5437



5438



5439



5454



5463



5470



5473



5481



5488

<p>5418^W A Napoleon III ebonized and porcelain mounted cabinet late 19th century <i>height 42in; width 65 1/2in; depth 14 3/4</i> \$1,500 - 2,500</p>	<p>Property from a Private San Francisco estate. Estate residuary beneficiary California Pacific Medical Center Foundation.</p>	<p>5431^W An Empire gilt bronze mounted mahogany chaise en gondole first quarter 19th century The Mercury and anthemion mounted curved crestrail over a rectangular back and horseshoe shaped slip seat raised on saber legs. <i>height 33in; width 19in; depth of seat 14 3/4in</i> \$600 - 800</p>
<p>5419^W An English Baroque wainscot chair second half 17th century <i>height 46in; width 22 1/2in; depth of seat 15in</i> \$1,000 - 1,500</p>	<p>5426^W An Empire gilt bronze mounted parcel gilt mahogany console table first half 19th century The later demilune variegated green marble top above a single drawer frieze on a winged caryatid monopodia support; the back fitted with a mirror joined by an incurving platform. <i>height 30 1/2in; width 26in; depth 13 1/4in</i> \$1,200 - 1,800</p>	<p>Property of various owners</p>
<p>5420^{WY} A Chinese Export gilt and paint decorated black lacquer work table second half 19th century <i>height 27 3/4in; width 25in; depth 17in</i> \$700 - 900</p>	<p>5427^W A pair of Charles X mahogany fauteuils a la reine first quarter 19th century Each with curved crestrail above an upholstered back and fluted, leaf carved arms over a bowed upholstered seat raised on saber legs. <i>height 36 1/2in; width 23in; depth of seat 19 1/2in</i> \$800 - 1,200</p>	<p>5432^W A Regence style giltwood mirror 20th century <i>height 84in; width 54in</i> \$300 - 500</p>
<p>5421^W A Queen Anne style burl walnut escritoire second half 19th century The outset stepped cornice over a cushion molded frieze drawer and a fall front opening to a central prospect door and a symmetrical arrangement of pigeon holes and drawers above two short and two long drawers ending in bracket feet, overall inlaid with chevron and cross banding. <i>height 66in; width 45in; depth 20in</i> \$5,000 - 7,000</p>	<p>5428^W An Empire gilt bronze mounted mahogany secrétaire à abattant early 19th century The rectangular black granite top above a Cupid and swan mounted outset frieze drawer and laurel wreath mounted fall front opening to a tooled leather writing surface, small drawers, a document drawer and a small door flanked by pilasters; the lower case with three long drawers flanked by gilt bronze mounted columns and raise on ovoid feet. <i>height 55 1/2in; width 38 1/2in ; depth 18 1/2in</i> \$1,200 - 1,800</p>	<p>5433^W A Rococo style faux bois painted mirror 20th century <i>height 63in; width 54in</i> \$200 - 300</p>
<p>5422^W A Pleyel mahogany cased grand piano Of usual form raised on substantial acanthus carved bulb and ring turned legs ending in cuffed feet on casters. <i>height 37in; length 78in; depth 52in</i> \$1,500 - 2,000</p>	<p>5429^W An Empire parcel gilt mahogany fauteuil à la reine early 19th century The curved rectangular upholstered back continuing to square splayed arms with caryatid form supports centering a bowed upholstered seat and raised on tapering square legs terminating in animal paw feet. <i>height 35in; width 23in; depth of seat 17in</i> \$1,000 - 1,500</p>	<p>5434^W A Louis XVI provincial oak armoire third quarter 18th century <i>height 92in; width 52in; depth 24in</i> \$500 - 700</p>
<p>5423^W An assembled set of eight Lancaster style oak ladderback chairs <i>together with a rustic style hardwood armchair</i> 19th century Comprising two armchairs and six side chairs. <i>height of armchair 45in; width 25in; depth of seat 17 1/2in; height of side chair 40in; width 21in; depth of seat 16in; height of hardwood chair 36 1/2in; width 25in; depth of seat 17in</i> \$500 - 700</p>	<p>5430^W An Empire gilt bronze mounted walnut lit d'alcove first quarter 19th century Each end with tubular crestrail above a gilt bronze mounted column joined by a caduceus mounted shaped rail. <i>height 42in; width 49in; length 76in</i> \$1,200 - 1,800</p>	<p>5435^W A Napoleon III gilt bronze mounted ebonized wood and boule marquetry table de toilette Maison Vedder second half 19th century The lockplate engraved <i>Vedder à Paris</i>. <i>height 28in; width 24in; depth 16in</i> \$1,000 - 1,500</p>
<p>5424^W A Directoire brass inlaid mahogany bonheur du jour late 18th century <i>height 45 1/4in; width 31 1/2in ; depth 15 3/4in</i> \$700 - 900</p>	<p>The Maison Vedder was established in 1839 as <i>Vedder et Bauch</i>, and from 1842 was continued alone by J. Vedder. Vedder specialized in restoring Boulle and other furniture, and manufactured marquetry furniture, and “nécessaires de fantaisie et de curiosité de tous genres.” He won the bronze medal in the 1844 Paris Exposition, and the silver medal in 1849. From 1849 to 1876, the company was run by E. Vedder.</p>	<p>5436^W A George III mahogany birdcage tilt top tea table second half 18th century The circular top above a birdcage tilting and turning over a ring turned column form standard raised on three out swept down curving legs ending in pad feet. <i>height 27 3/4in; diameter of top 29 1/4in</i> \$1,500 - 2,000</p>
<p>5425 A Neoclassical style parcel gilt and ebonized tall bookcase cabinet with open shelves \$1,000 - 1,500</p>		

5437^W

A Louis XVI green painted beechwood bergère a la reine
fourth quarter 18th century
The oval bellflower carved upholstered back over down curving padded arms and a bowed bellflower carved seat raised on tapering fluted legs headed by roundels.
height 37 1/2in; width 25in; depth 21in
\$1,500 - 2,500

Property from the estate of Charles and Eleanor de Limur, San Francisco

5438^W

A Dutch Rococo walnut commode
second half 18th century
The shaped molded top above a bombe case with four graduated drawers and a shaped apron raised on animal paw feet.
height 32 1/2in; width 38in; depth 22 1/2in
\$2,000 - 2,500

5439^W

A Louis XV gilt bronze mounted inlaid walnut table en chiffoniere
third quarter 18th century
The rectangular inlaid top with brass gallery above three chevron parquetry drawers and shaped frieze raised on cabriole legs joined by a rectangular shelf and terminating in gilt bronze sabots
height 27 1/4in; width 17 3/4in; depth 13in
\$900 - 1,200

5440^W

A Louis XV beechwood fauteuil en cabriolet
third quarter 18th century
The floral carved cartouche shaped upholstered back above padded scrolled arms and a serpentine floral carved seat raised on leaf carved cabriole legs.
height 33in; width 25in; depth 20in
\$900 - 1,200

Property of the James S. Clayton Trust

5441^W

A Louis XVI style rosewood and elmwood inlaid mirrored armoire
late 19th century
height 90in; width 65in; depth 18in
\$300 - 500

Property of various owners

5442^W

A Renaissance Revival walnut buffet a deux corps
French or Belgian
fourth quarter 19th century
height 82 1/2in; width 53 1/2in; depth 18 1/2in
\$400 - 600

5443^W

An American Classical tiger's eye maple bed
first quarter 19th century
height 65in; width 78in; depth 54in
\$1,800 - 1,900

5444

A group of eight English Colonial botanical watercolors
Barbados
early 19th century
framed dimensions between 19 1/8 x 16 1/8in and 14 3/8 and 10 1/2in.
\$1,000 - 1,500

5445

A group of eight English Colonial botanical watercolors
Barbados
early 19th century
framed dimensions between 15 1/4 x 11 7/8in and 17 17/8 x 14 5/8in
\$1,000 - 1,500

5446

A group of seven English Colonial botanical watercolors and one lepidoptery watercolor
Barbados
early 19th century
Reverse of butterfly study inscribed *This Butterfly was caught on Board the Ship Govenors Hatchet [?] on Sunday morning December 10th 1809 125 Miles East of the Island of Barbados by Henry Watson Captain of the Ship. From wing to wing 6 1/2 Inches.*
framed dimensions between 15 1/4 and 11 7/8in and 17 7/8 and 14 5/8in
\$1,000 - 1,500

5447

A Wedgwood bone china dinner service in the turquoise Florentine pattern
Each border decorated with dragons, scrolls, masks and urns on turquoise ground and centering a fruit basket highlighted with polychrome enamel, comprising ten dinner plates, *diameter 10 5/8in*; twelve plates, *diameter 8 1/8in*; ten soup bowls, *diameter 8in*; eleven bread and butter plates, *diameter 6in*; two graduated oval platters, *lengths 13 1/2 and 15 3/8in*; two oval open vegetable bowls, *length 9 3/4in*; gravy boat with attached under tray; two-handled circular covered tureen, *length between handles 9 1/2in*; two-handled square cake plate, *width between handles 11in*; ten tea cups and ten saucers; ten demitasse cups and ten saucers.
\$500 - 700

5448^W

A Steinway & Sons Model M ebonized grand piano
first quarter 20th century
Serial no. 52377
length 74in
\$5,000 - 8,000

5449

A Neoclassical carved giltwood pricket candlestick
late 18th century
The baluster standard supporting candle cup carved with pendant leaves, raised on tripart support ending in bracket feet.
height 28 1/2in
\$400 - 600

5450

A Spanish or Italian Baroque polychrome and gilt decorated carved wood figure of a bearded man
late 17th/early 18th century
Standing with one knee slightly bent, and eyes gazing towards the heavens.
height 27 1/4in
\$600 - 800

5451^W

A Continental Neoclassical walnut tea table
first quarter 19th century
height 26 1/2in; diameter 20in
\$400 - 600

5452

An Italian Neoclassical small giltwood mirror
late 18th century
The cartouche shaped frame beneath scrolling crest incorporating flower heads and leaves, the base with grotesque mask.
height 22 1/2in; greatest width 12 1/2in
\$800 - 1,200

5453

A Neoclassical style giltwood mirror, possibly French
fourth quarter 19th century
height 47 1/2in; width 39 1/2in
\$600 - 800

5454^W

A Federal style mahogany four poster bed
second half 19th century
height 92in; length 82in; width 48in
\$2,500 - 3,500

5455^W

A Grotrian Steinweg ebonized grand piano
circa 1928
serial no. 45220
length 74in; width 58in
\$3,000 - 4,000

5456

An Italian Baroque walnut small chest
18th century
The rectangular top with molded edge over conforming case similarly decorated with molded borders.
dimensions 12 1/2 x 14 1/2 x 23 1/4in
\$1,000 - 1,500

<p>5457 A Continental reverse painting on glass 19th/20th century The beauty seated beside a bench in a landscape with mirrored background. <i>framed 15 1/4in x 10 1/2in</i> \$500 - 800</p>	<p>5464 A French gilt bronze and cloisonne four glass mantel clock first quarter 20th century The gilt bronze dial with Arabic numeral rondels centering enamel rosette, time and strike movement with Japy Freres pastille over <i>MADE IN FRANCE</i> and numbered 3642 4 11, suspending an enamel decorated pendulum within an upright rectangular case with enamel banding. <i>height 11 1/8; width 7in; depth 5 1/2in</i> \$300 - 500</p>	<p>5473^W Two Royal Copenhagen Flora Danica porcelain plates with reticulated and gilt rims late 19th century Each with underglaze blue wavy line mark, the first inscribed <i>Helianthemum vulgare. L. or Erica Tetralix. L.</i> <i>diameter 9 3/4in</i> \$600 - 800</p>
<p>5458^W A Louis XVI grey painted tapestry upholstered fauteuil second half 18th century <i>height 34 1/2in; width 22 1/2in; depth of seat 17 1/2in</i> \$600 - 800</p>	<p>5465^W An Italian Neoclassical parcel gilt and parcel ebonized walnut cabinet early 19th century <i>height 32 1/2in; width 16 1/2in; depth 13 1/2in</i> \$800 - 1,200</p>	<p>5474 A Continental porcelain handled knife and fork in fitted leather case 18th/19th century Each handle relief cast with scrolls and painted with birds and insects, <i>length of porcelain handle 3 1/4in; overall length of knife 8 3/4in</i>; together with a Meissen porcelain plate decorated with two birds perched on a branch within <i>ozier</i> molded borders painted with scattered insects, underglaze blue crossed swords with quadruple cancellation, impressed <i>B 17 2, diameter 9in</i> \$150 - 250</p>
<p>5459 A Continental wrought iron door hinge <i>length 35 1/2in</i> \$500 - 800</p>	<p>5466^W A Louis XV style gilt bronze mounted parquetry small center table early 20th century <i>height 29 1/2in; width 20in; depth 15in</i> \$600 - 800</p>	<p>Property of various owners</p>
<p>5460^W A pair of Louis XV style walnut and caned fauteuil à la reine 20th century <i>height 38in; width 23in; depth 19 1/2in</i> \$300 - 500</p>	<p>5467^W A French bronze two-part vitrine cabinet on later stand vitrine 19th century, stand later <i>height of one vitrine cabinet 49 1/2in; width 14 1/2in; depth 14 1/2in</i> \$1,000 - 1,500</p>	<p>5475 An Italian carved and tinted alabaster bust: Mignon first quarter 20th century Depicted with hair pulled back beneath a scarf, titled on front <i>MIGNON</i>. <i>height 14 3/4in; greatest length 14 1/2in</i> \$200 - 400</p>
<p>5461^W A Regency mahogany and satinwood crossbanded sofa table first quarter 19th century <i>height 28 1/2in; width with leaves open 60 1/2in; depth 28in</i> \$1,200 - 1,800</p>	<p>5468^W A George III style mahogany desk <i>height 29 1/2in; width 45 1/2in; depth 22in</i> \$500 - 700</p>	<p>5476^W A Louis XV style ebonized and parcel gilt salon suite second half 19th century Comprising four chairs and matching settee <i>height of settee 41 1/2in; width 58in; depth of seat 23in</i> \$1,000 - 1,500</p>
<p>5462^W A Federal style inlaid mahogany serpentine front sideboard In the New York style 20th century <i>height 36 1/2in; width 67in; depth 26in</i> \$800 - 1,200</p>	<p>5469^W A pair of Victorian mahogany side chairs <i>height 37 1/2in; width 24 1/2in; depth of seat 22in</i> \$250 - 350</p>	<p>5477^W A Rococo Revival walnut desk <i>height 30in; width 44in; depth 27 1/2in</i> \$300 - 500</p>
<p>Property of a private Seattle collector</p>	<p>5470^W A pair of Louis XVI style gilt wood fauteuil a la Reine late 19th century <i>height 36in; width 23 1/2in; depth of seat 21in</i> \$1,500 - 2,500</p>	<p>5478^W A Louis XV/XVI transitional style inlaid mahogany semainier first half 20th century <i>height 21in; diameter 38in</i> \$600 - 800</p>
<p>5463 A French gilt bronze oval carriage clock with alarm and repeat in leather carrying case third quarter 19th century The Roman numeral dial with subsidiary dial for alarm, within an oval case with beveled glass panels, scroll handle and plinth base all engraved with scrolling foliage, within velvet lined leather carrying case. <i>height excluding handle 5 1/2in</i> \$1,000 - 1,500</p>	<p>5471^W A Renaissance Revival demilune side cabinet <i>height 36in; width 45in; depth 20 1/2in</i> \$300 - 500</p>	<p>5479^W A Rococo style wrought iron and marble coffee table <i>height 50in; width 26in; depth 16in</i> \$400 - 600</p>
	<p>5472^W A contemporary silver gilt mirror <i>height 38in; width 29in</i> \$800 - 1,200</p>	



5499



5505



5516



5517



5521



5528



5531



5535



5538



5543



5544A



5562

5480^W
A Napoleon III inlaid walnut and parcel ebonized dressing table
height 29in; width 21 1/2in; depth 15 1/2in
\$700 - 900

5481^W
A Louis XVI style paint decorated lit de repos
late 19th century
The rectangular back and seat flanked by reeded stiles and surmounted by berried finials, raised on tapering legs.
height 39in; length 82in; width 30in
\$1,500 - 2,500

5482^W
A George III cherry and elmwood bookcase cabinet
third quarter 18th century
In two parts, the bookcase with stepped cornice over a pair of glazed doors divided by thumbmolded mullions, the lower case with leather inset slide out writing surface over two short and two graduated long drawers raised on ogee bracket feet.
height 7ft; width 44in; depth 19in
\$2,000 - 3,000

5483^W
A set of six Baroque style side chairs
late 19th/early 20th century
height 42 1/2in; width 17 1/4in; depth 15 3/4in
\$600 - 800

5484^W
A Renaissance style library table
late 19th/early 20th century
height 31in; width 77 3/4in; depth 34in
\$1,200 - 1,500

Property of Joni Mindel, Larkspur, California

5485^W
A George III style mahogany sofa
early 20th century
height 37in; width 88in; depth of seat 22in
\$1,000 - 1,500

5486^W
A George III style mahogany sofa
early 20th century
height 37in; width 88in; depth of seat 22in
\$1,000 - 1,500

Property of various owners

5487^W
A George III style inlaid mahogany dining table, with two leaves
Manufactured by Ethan Allen
height 29in; width 46in; length without leaves 72in
\$800 - 1,200

5488^W
A set of eight Louis XVI style painted and parcel gilt dining chairs
side chair *height 41in; width 20 1/2in; depth of seat 20 1/2in*
armchair *height 40 3/4in; width 22 1/2in; depth of seat 21 1/4in*
\$1,200 - 1,800

5489^W
A George III style inlaid mahogany sideboard
Manufactured by Ethan Allen.
height 39in width 65in; depth 21in
\$700 - 900

5490^W
A large Louis XVI style painted and parcel gilt over mantel mirror
height 88in; width 56in
\$1,000 - 1,500

5491 - 5493 No lots

Asian Works of Art

Japanese Ceramics & General Works of Art

Property from the Collection of John and Eve Mahan, Bartlesville, Oklahoma

5494
A Satsuma style gilt and polychrome enameled pottery stick-neck
Early 20th century, signed Kinkozan
Painted with birds and flowers, the base signed *Dai Nihon Kyoto Kinkozan tsukuru together* with a chased metal cover (wear).
9in height of vase
\$600 - 800

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5495
A group of four Japanese decorative articles
Meiji period
Including a Satsuma style cylindrical censer with reserves of cavorting shishi and a metal cover, a diamond shaped Satsuma vessel with floral and butterfly design with signature of Dai Nihon Satsumayaki, a shell form Seto blue and white tray, and a ginbari cloisonne enamel vase with swimming carp decoration and stamped Ogasawara Shuzo mark.
10in width of widest
\$600 - 900

Property of various owners

5496
Two Japanese glazed porcelain decorations with underglaze blue and iron brown details
The first a Hirado style sake pot in the shape of Ebisu riding on the back of a fish (old chips); the second a group of two cranes and a minogame on rocks and waves, unidentified maker's mark
11in height of crane group
\$400 - 600

5497
A large group of Japanese ceramic figures
Including four Kutani type porcelain beauties two polychrome enameled porcelain wall pockets of beauties, one polychrome enameled porcelain actor, two glazed stoneware festival revelers and two Hakata pottery figures; *together with* a Chinese glazed pottery seated figure (some with wear, minor chips). [12]
5 to 13 1/2in high
\$800 - 1,200

5498
Two Kutani gilt and enameled porcelain cats
20th century
Each posed sleeping, their coats highlighted in gilt and a brightly enameled ribbon tied around their necks (minor wear to gilt).
11 3/4 and 5 1/8in long
\$300 - 500

5499
A black lacquer wood figure of Fudo-myoo
19th century
Seated in *dhyanasana* pose on a rocky plinth raised on a gilt platform, his right hand to the front and grasping a sword, the other holding a noose (now lost), the ferocious expression with one of the crystal-inlaid eyes partially closed and with protruding fangs, the coiffure of snail-curled surmounted by a lotus-form crown and partially plaited into a side lock secured by a *vajra* (wear, losses).
9in high
\$300 - 400

Property from a Private San Francisco Estate.
Estate residuary beneficiary California Pacific Medical Center Foundation

5500
A group of three Japanese wood animal carvings
Including a fish with inlaid eyes (repaired and retouched) a dog with inlaid eyes, signed *Ryuko* (repaired and retouched) and bats with inlaid eyes on a partially closed lotus leaf signed *Ryugetsu*.
4 1/4 to 10 1/2in
\$600 - 800

Property from Various Owners

5501

Two Japanese lacquer bowls

Taisho period

The bell-form bowls with finely decorated gold, silver and red colored maki-e decoration on a pear ground depicting bamboo and a partially cloud-covered sun, *together with* a pair of cast bronze figures of an emperor and empress with Taisho date equivalent to 1924.

5 3/4in diameter of first

\$300 - 500

5502

A pair of polychrome lacquered wood panels with overlay decoration

Meiji/Taisho period

Each of rectangular form with birds and flowering branches in subdued colors painted onto the brown lacquer and highlighted with bone and mother-of-pearl pieces (separating age cracks, small losses); later silver-leafed wood frames.

47 1/4 x 32 3/4in each including frame

\$600 - 800

5503 No lot

Japanese Metalwork

Property of various owners

5504

Two cloisonné enameled metal censers, koro

Meiji period

The larger decorated in brightly colored enamels with butterflies and blossoms on a gold-flecked ground, pierced domical cover (enamel losses, finial replaced); the smaller decorated with flowering paulownia in white and colored enamels on a mirror black ground, pierced cover.

4 1/2in and 4 1/4in high

\$600 - 800

5505

An inlaid bronze vase and a demonstration model

Meiji period

The pair of slightly curving cylindrical shape above a waisted foot raised on three supports: the first decorated with a fruiting and flowering pomegranate branch in gold, silver and copper *hirazogan* below an inlaid copper *shippo-tsunagi* band at the rim, the other of same design but demonstrating the various stages of manufacture, the base of the first incised *Dai Nihon teikoku Ishikawa-ken Kanazawa [Doki] kaisha-sei* and *Manufactured by Dokikwaishia [sic.] Kawazawa, Ishikawaken, Japan* in Roman lettering (wear, soiling).

6 1/4in high

\$400 - 600

5506

A large group of Asian metal water droppers

Including a landscape, a boatman, a sennin on a deer, a rabbit, a lion dog and other shapes (most with wear from use). [13]

1 3/4 to 3 3/4in long

\$600 - 800

5507

A bronze hand mirror

Edo period

Of circular shape finely cast in high relief with a small sixteen-petal chrysanthemum above a central tortoise-form boss pierced for a cord and surrounded by a stylized landscape with cranes and pines, all set within a double-ring border with further landscape elements framed by the prominent outer edge, signed *Tenka ichi* (minor corrosion, wear to the mirror face).

4 3/4in diameter

\$300 - 500

5508

An iron abumi with silver inlay

Edo period

The lobed front of the stirrup decorated with flowering *tessen* (clematis) vines picked out in silver, the suspension stem within an inlaid inscription *Kashu Kane[unclear]-ju*, the interior with thick red lacquer coating (losses); together with a wooden stand.

12in long

\$300 - 400

5509

Two Japanese bronze hibachi

Taisho/Showa period

The first of octagonal section with raised loop handles on the rim and supported on four conical feet attached to a reticulated wood base; the second of circular section with a waisted neck and applied animal head handle supporting loose rings, the cylindrical foot attached to a conforming wood base (both with wear from use).

12 1/2 and 13in wide

\$600 - 800

5510

A Chinese style archaistic bronze censer and cover

Edo period

Of square section with bombé walls displaying dissolved taotie masks, a pair of loop handles and four irregularly shaped feet surrounding the flat base cast with a fourteen-character poem in Chinese characters, the conforming cover cut with a stylized peony and leaf scroll pattern and topped with a faux bamboo loop finial (loss to one leg, wear to patina).

7 3/4in wide

\$800 - 1,200

5511

A patinated bronze figure

By Seikoku, Meiji period

Cast as an elderly itinerant entertainer standing with one foot resting on his traveling case and holding up hammer and sounding device in his hands, a wrapped shamisen slung over his back, signed *Seikoku-saku* in a cartouche on the irregular base (drill hole).

11 3/4in high

\$500 - 700

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5512

Two Japanese patinated metal figures of Kannon

Each similarly posed with a long mantle framing the face and a scroll held in the right hand (extensive wear to patina).

18 1/2 and 11 3/4in high

\$400 - 600

Japanese Prints & Paintings

Property of various owners

5513

Kikugawa Eizan (1790-1848)

One woodblock print

Oban *tate-e*; portraying two women, one writing a poem card, from the series *Imayo fuzoku*, *sanmai-tsugi*, signed *Kikugawa Eizan hitsu*, with publisher's mark of Maruya Jinpachi - good impression and color, soiled

15 1/2 x 10 1/2in

\$400 - 600

5514

A group of seventeen woodblock prints

19th/20th century

Most single sheets from series or triptych sets, including ukiyo-e prints by or after Utamaro, Eishi, Eizan (1807), Eisen, Hiroshige, Kunisada, Kunitora, Yoshitsuya, various Osaka artists, and modern works by Konishi Seiichiro, Eiichi Kotozuka (various condition problems).

17 5/8 x 12in dimensions of last

\$600 - 800

5515

Various artist (20th century)

Seventeen color prints

Each with pencil signatures, comprising: six color lithographs by Fumiaki Fukita (b. 1926), each pencil signed, including *Hoshi matsuri*, 1973, 14/20, *Hana (Gin)*, 1973, 1/2, *Yuseki/Ruins*, 1974, 2/30, *Nagisa nite*, 1975, 10/50, *Hakogata no sora*, 1976, 11/50, and *Hana naku hi*, 1976, 9/30; three works by Shuzo Ikeda (1922-2004), entitled *Mimi kasari*, 1972, 57/200, *Stained Glass*, 1973, 20/200, and *Sakuranbo*, 1974, 109/150; three *sosaku hanga* by Fumio Kitaoka (1918-2007), including *Todaji no niwa*, 1976, artist's proof, *Kaze no hi*, 1975, 39/100 and *Abashiriko [shin]bo*, 1975, 7/100; two *sosaku hanga* by Kiyoshi Nagai (1911-1984), entitled *Live in the Country*, 29/157 and *Bamboo grove in spring*, 25/157, both dated 1971; one color print entitled *Nagare-kumo*, 6/100, signed and dated 1975; and two color etchings by Junsuke Watarai (b. 1936), entitled *Yajirobei no uta*, 8/50 and *Tsutae banashi* (Legend), 6/50 - very good impressions and color, minor condition issues, last two with tape to edges, otherwise good conditions
25 3/4 x 20in (65.4 x 50.6cm) dimensions of largest

\$400 - 600

5516

Ukiyo-e School (18th century)

Street Scene in the Yoshiwara

Hanging scroll now mounted as a panel painting, ink and color on silk, framed and glazed; depicting a typical street scene in the Yoshiwara pleasure district, bearing the signature *Nihonga Miyagawa Choshun [no] zu* (wrinkles, some pigment losses).

14 3/4 x 15 5/8in painting

30 7/8 x 24 3/4in overall

\$400 - 600

5517

Anonymous (Edo period, 19th century)

A six-panel mid-size screen

Ink and color on paper with later sprinkled gold leaf highlights; depicting karako surrounding a hanaguruma (extensive wear, losses to hinges, repairs).

48 x 116 1/2in

\$500 - 700

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

5518

Anonymous (Edo period)

Chinese Sages

Large six-panel screen, ink line and wash on paper; depicting a group of Chinese worthies watching one of their companion flying away, unsigned (extensive wear).

68 x 137in

\$1,000 - 1,500

Korean Ceramics

5519

Two small blue and white porcelain jars

Joseon dynasty, 19th century

The first a compressed globular jar with flared neck, painted in cobalt outline and wash with three leafy vine sprays, the celadon-tinged glaze covering all surfaces except the foot; the second of hexagonal section with painted leaf scrolls to the canted shoulder above the rectangular faceted walls, the recessed base left unglazed; together with a 20th century celadon glazed porcelain water dropper in the shape of a crouching beast with copper red splashes and remains of kiln spurs to the unglazed flat base (both jars with wear, hairline cracks). [3]

4 1/2 and 3 7/8in diameter of jars

\$500 - 700

Indian, Himalayan & Southeast Asian Works of Art

Property of various owners

5520

An illustration from an erotic series

Malwa, circa 1675-1700

Opaque watercolor on paper; the couple embrace on a red bed within a blue walled chamber. A small tasseled cushion and textiles draped across the foot of the bed flank the couple, while a gold pan box and gold water bottle are set on the floor. The red niche door and three turrets on the upper pavilion divide the scene from the black night sky above and a floral register at the bottom (losses, abrasions and flaking to the pigments).

Folio: 8 3/4 x 6 1/4 in

\$400 - 600

Other illustrations from this series are in Brooklyn Museum, see Poster, *Realms of Heroism*, 1994, nos. 144A&B, p. 1890-191, The Ford Collection at the Walters Art Gallery, see Pal, *Desire and Devotion*, 2001, no. 92, p. 174 and Simon Ray, April 2007, no. 40.

Provenance:

Doris Wiener, New York

5521

A group of nineteen carved wood architectural fragments

India, 19th century

Each of rectangular section, carved in high relief with musicians and dancers in an animated pose supported on a rosette panel, the ensemble possibly removed from a bed frame (losses, wear).

18 1/2 x 6 1/4in average size

\$1,000 - 1,500

Provenance:

Spink & Son, London by repute

5522

A Tibetan style cast bronze figure of Padmapani

The figure holding a lotus plant in his left hand, his crown fronted by a figure of a seated Buddha, his earrings and urna inlaid with colored stones as he stands dressed in a long dhoti encircled by a knotted scarf and sacred thread that falls from his left shoulder (wear to patina).

9 1/2in high

\$1,000 - 1,500

Provenance:

Dragon House, San Francisco

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5523

A red sandstone head of a rishi

Rajasthan or Central Indian, 10th/11th century

Wearing a tall conical coiffure with a thick curled loop at the top, and a well-worn face with a defined beard and almond eyes.

10 1/2in height of head

16 1/2in height overall

\$600 - 800

5524

Two Nepalese miniature sculptures

The first, a 10th to 14th century black stone fragment of a standing female chauri bearer, now mounted on a stained marble plinth (extensive wear, losses); the second an 18th century brass shrine depicting Manjushri seated on a double lion throne between the elephant-headed Ganesh and possibly either Bhairava or Karttikeya (losses).

3in height of chauri bearer

6in height of shrine

\$600 - 800

For a similar brass shrine with the same Buddhist and Hindu figures, see Pratapditya Pal, *Art of Nepal* (Los Angeles, 1985), cat. no. S30, p. 124 (illustrated).

5525

A Bengali copper alloy shrine depicting Vishnu and consort

India, 16th/17th century

Vishnu shown seated and supporting Lakshmi on his left knee, the footed rectangular plinth fronted with a kneeling figure of Garuda and backed with an ogival arch (extensive wear, minor losses).

5in high

\$600 - 800

5526

Illustration to a Layla Majnun series: Majnun begging with a dog

North India, 20th century

Ink and wash on paper, framed and glazed (paper ground with noticeable foxing); together with two 20th century Persian miniature figure paintings painted on camel bone, each now framed and glazed. [3]

16 3/4 x 13in frame on Indian miniature

\$600 - 800

5527

A group of three Tibetan style thangkas

20th century

Each a painted in color on cloth with pieced cloth borders; the first possibly depicting the tathagatha Ratnasambhava as the central figure and repeated in successive registers; the second centered with a lama seated above a smaller depiction of Padmasambhava; the third and largest thangka depicting Mahakala.

24 3/4 x 18in the first

24 x 18 3/4in the second

38 x 31 1/4in the third

\$300 - 500

5528

Two Tibetan style thangkas

20th century

The larger of an unidentified standing male deity, the smaller depicting Queen Maya giving birth to the Buddha; each with pieced fabric borders.

29 x 19 3/4in the larger thangka

25 1/4 x 21in the smaller thangka

\$200 - 300

5529

A group of Indian and Himalayan devotional bronzes

Including an Indian seated Hindu female deity and a puja lamp, and Nepalese seated figures of Buddha and Manjushri; together with a Chinese miniature saddled pony (wear, some with losses).

4 3/4 to 6 3/4in high

\$400 - 600

5530

Six Himalayan and Southeast Asian objects

Including a Thai gilt lacquered bronze seated figure of a Buddha, a Nepalese metal figure of Amitayus, a Himalayan carved stone figure of the Buddha, a cast and polychrome brass seated figure of Guanyin, a blue and coral glass mounted amulet box, and an Indian copper cup (all with wear, some with losses).

7 to 8 1/2in high

\$500 - 700

**Property from a Private San Francisco Estate.
Estate residuary beneficiary California
Pacific Medical Center Foundation**

5531

A Nepalese reticulated black stone triad

19th century

Centered with Manjushri identified by his sword, seated between Ganesha and Mahakala to the front of arching reticulated halos (traces of pigment, small chip); now supported on a wood display stand.

8 3/4in length of stone triad

\$600 - 800

5532

A group of Himalayan metal decorations

Including a repoussé silver and copper alloy plaque depicting Shiva; three Tibetan chased silver Luzon (pendants to a tobacco pouch), two with leather mounts; a pieced silver butter lamp and a burlwood bowl with silver mounts (all with wear). [6]

7 1/2in height of plaque

\$800 - 1,200

Chinese Snuff Bottles

Property of various owners

5533

A rock crystal snuff bottle

19th century

Finished with a slightly concave rim to the cylindrical neck rising from a body of flattened rectangular form with rounded shoulder and base above a wide oval foot pad, the interior well-hollowed.

2 1/2in high

\$500 - 700

Provenance:

purchased in Hong Kong, 1963

5534

A beryl snuff bottle

1880-1940

Of flattened globular form with a cylindrical neck rising from a gently recessed foot, the stone marked with green horizontal striations (minor chips to rim).

2in high

\$400 - 600

5535

A shadow agate snuff bottle

19th century

Its cylindrical neck finished with a wide opening and flat rim, the well-hollowed body of flattened globular form finished with a flat ovoid base, the translucent matrix displaying pale to dark russet veins.

2in high

\$800 - 1,200

Provenance:

purchased in Hong Kong, 1963

5536

A banded agate snuff bottle

Of flattened rectangular form with a flat rim set to a slightly flaring cylindrical neck and resting on a flat oval base, the well-hollowed translucent matrix of alternating light and dark blue-gray bands and with occasional light inclusions.

2 1/4in high

\$300 - 500

5537

A group of three agate snuff bottles

The first of rounded rectangular form, the deep honey colored matrix tone marked with two black brown patches to either side; the second of flattened globular form, the stone of honey-beige tone with a few dark color specks and russet natural fissure lines; the third of flattened globular form with dramatic black and deep brown cloud-like inclusions to the matrix; stoppers.

2 1/4 to 2 5/8in high

\$400 - 600

5538

A group of three agate snuff bottles

Each of rich honey tone, the first of pear form with a long neck, flat rim and oval foot, the stone displaying black spots and a curving pale beige band to either of its narrow side; the second and the third each well hollowed, with a flat rim, oval foot, the semi-translucent stone suffused with black and lighter color inclusions and some natural fissure lines (chips).

1 7/8 to 3in high

\$400 - 600

5539

A group of four jade and hardstone snuff bottles

Including a pair of green jade bottles of tapering cylindrical form, the exterior decorated with opposing archaic taotie masks between two bands of lotus lappets carved in relief, gold color metal stoppers (lacking spoons); the third a mottled green hardstone bottle carved to one side with six archaic characters, stopper (chips); the fourth a well-hollowed pebble form bottle, undecorated, stopper.

2 to 2 7/8in high

\$400 - 600

5540

A spinach jade snuff bottle

The well-hallowed spade-form bottle with incised decoration of a flowering plum tree with remnants of gilt wash, above a concave base; the matrix of spinach green hue with black flecks throughout.

2in high

\$600 - 800

5541

A group of three interior painted glass snuff bottles

Including one of compressed globular form with floral decoration and two of rounded rectangular form one painted with a cricket and the other fan-form cartouches and panels with a calligraphic inscription (paint chips).

2 5/8in height of tallest

\$300 - 500

5542
A glass snuff bottle
The well-hollowed, rounded bottle rising to a wide, flat rim, broad, slightly convex foot encircled by an oval footrim, the semi-transparent white bottle suffused with cloud-like patches, simulating white jade; stopper.
2 1/2in high
\$300 - 500

5543
A glass snuff bottle
1820-1880
Of narrow rectangular form with a straight mouth rim, executed with a single overlay of ruby-red glass forming the oval foot ring and carved with scene of horses beneath pines and set off by mock lion mask and ring handles on a milky bubble-suffused ground (chipped).
2 7/8in high
\$500 - 700

5544A
A yellow glazed porcelain carved 'landscape' snuff bottle
Republic period
Of flattened pear-shaped form, rising from a shallow foot rim to a gently waisted cylindrical neck, the exterior carefully carved with a continuous scene of a lakeside landscape, the reverse with a fisherman on a sampan, the base bearing a *feng xia* seal in relief (chips to foot rim).
2 3/4in (7cm)
\$400 - 600

5545
A group of three glazed ceramic snuff bottles
The first inspired by meiping design, with a waisted neck, convex lip, the bottle covered entirely with crackled soft white glaze except for the flat foot; the second an ovoid-shaped bottle with a waisted neck, convex lip, its recessed foot encircled by a foot rim, the pale celadon glaze suffused with rose pink color (chipped foot); the third bottle covered with a layer of crackled white glaze except for the oval foot and foot rim (lacking spoon); all with stoppers.
2 to 3in high
\$500 - 700

5546
Two snuff bottles
Including a yellow-glazed porcelain bottle in the form of an ear of corn (minor wear to enamel), the second of ovoid form and translucent cobalt blue glass (pitting, minor abrasions).
3 1/4in height of yellow bottle
\$600 - 800

5547
A transmutation red stoneware cabinet bottle
Of cylindrical form with rounded shoulder covered by a deep red glaze (rim and neck removed, foot chipped); green hardstone stopper.
3 1/2in high
\$400 - 600

5548
Two polychrome enameled porcelain figural snuff bottles
Each of similar rounded rectangular form with rolled rim, oval foot ring and similarly painted in famille verte enamels with depictions of Zhong Kui, dressed in a green tunic on one side and iron red clothing on the other (rough foot pads, lacking stoppers).
2 1/4in high
\$600 - 900

5549
A group of three hardstone snuff bottles
Including a quartz example of green hue with foliate relief carving throughout, an amethyst bottle with relief carving of frogs amongst lotus and millet and an agate bottle of russet tone (cracks).
8 1/8in height of tallest
\$600 - 900

5550
A group of three agate snuff bottles
The smallest of flattened pebble form, and carved to the opaque russet stratum on one irregularly surfaced side with a horse tethered beneath the sun (chipped); the second of oval section and rectangular form in richly marbled agate (hole in shoulder); the third of flattened rectangular form with rounded shoulder, incised with a citron branch reversed by ribboned auspicious symbols (chipped); all with stoppers.
1 3/4 to 2 1/2in high
\$400 - 600

5551
A group of four snuff bottles
The first of opaque black glass with mock animal head and ring handles to the sides; the second of double gourd form in shades of gray and russet; the third of rounded rectangular form in swirled shades of light to dark green (lacking stopper, damage); the fourth of cylindrical white porcelain painted in famille rose enamels with a scholar, bearing a Kangxi mark to the recessed base, with stopper.
2 1/8 to 3in high
\$600 - 900

5552
A large group of small stands for snuff bottles and other decorations
Various sizes
\$800 - 1,200

Property from a West Coast Collection

5553
A group of seven glass snuff bottles
The first with polychrome decoration over caramel glass; the second of cameo-carved brown and copper-tone; the third of transparent aqua; the fourth of coral color; the fifth a cameo cut-to-clear brown bottle; the sixth of opaque white with polychrome decoration the seventh of egg yolk yellow glass; *together with* a carved red soapstone bottle (some bottles with chips). [8]
2 3/4in height of tallest
\$300 - 500

5554
A group of five glass snuff bottles
Including an unusual blue-overlay bottle with a fish above lotus, a seven-colored overlay bottle decorated with items from the scholar's desk, a maroon and clear glass bottle, a faceted emerald green bottle and a transparent gold-tone bottle (chips and losses).
2 3/4in height of tallest
\$250 - 400

5555
A group of eleven porcelain snuff bottles
Including two elephant-form examples, two figural examples including a model of Liu Hai and the three-legged toad, one Japanese Satsuma bottle and one flask-form with multiple dragons and gilt ground and five others. [11]
3 1/2in height of tallest
\$400 - 600

5556
A group of nine inside-painted glass bottles
In various shapes: three painted with landscape panels and six with figural subjects that include children at play; a beauty riding a camel; female immortals amid clouds; a portrait of emperor Tang of the Shang dynasty; the Han poet and musician Lady Wen bearing the signature of Ye Zhongsan; the last painted in European fashion with opposing images of Venus at the bath (some with wear or lacking stoppers).
2 1/4 to 3in high
\$500 - 700

5557
A group of six snuff bottles
Including a hardstone embellished carved cinnabar lacquer bottle, two gold-tone molded metal bottles, one polychrome enameled example and two lac burgaute examples.
3in height of tallest
\$300 - 500

5558
A group of six snuff bottles
19th-20th century
Including three of lapis carved in various shapes; the fourth of ruby matrix (chips, lacking stopper); fifth and sixth of Canton famille rose enamels on metal, one bearing a two-character *Qianlong* mark in iron red (one restored, the other with extensive wear); *together with* two miniature porcelain vases of similar double-gourd shape the exterior of one displaying mottled blue and white enamel and the other of mottled rose and white enamel (repaired rim). [8]
1 1/2 to 3in high
\$300 - 400

Provenance of the first:
Lilla Perry

5559

A group of eight snuff bottles

Including examples carved from altered coral, amber, tiger's eye, two of sedimentary stone, two of agate and the eight of rose quartz.

2 3/8in height of tallest

\$250 - 400

5560

A group of six hardstone bottles

Including one of translucent rock crystal (chips), a bat-form hair crystal bottle (reduced mouth rim, chipped) and the third of gray hair crystal (rim polished down); The fourth of richly colored dendritic chalcedony (neck reduced), the fifth of puddingstone (chipped) and the sixth of mottled russet and golden brown agate (foot polished down).

2 to 2 1/2in high

\$300 - 500

5561

A group of seven snuff bottles

Including a brass mounted circular bottle mounted with two copper coins showing King George V of England, two shagreen bottles, two Mongolian coin-mounted flask-form bottles, a cicada-form metal bottle and a metal-mounted yellow glass bottle; *together with* a miniature plique-à-jour enameled metal saucer. [8]

2 3/4in height of tallest bottle

\$250 - 400

Property from the Collection of Mrs. Fay Plohn

5562

A Canton enamel snuff bottle

Qianlong mark

Of flattened globular shape with a flat copper lip and an oval copper foot rim, each of the main sides enameled as a geometric panel featuring European figures in an outdoor setting, surrounded by a yellow ground with smaller panels on the edges, a four-character Qianlong mark in regular script on the foot (chip, retouched).

2 1/4in high

\$700 - 900

Provenance:

Florence Ueltzen, Fu-Ming-Fair, March, 1969

5563

A puddingstone snuff bottle

1900-1940

Of flattened ovoid form, with a flat lip and an oval foot rim surrounding a recessed foot, the edges bearing two carved mask ring handles below the sloping shoulders, the stone a purplish brown tone with green, white and pink inclusions.

2in high

\$400 - 600

Provenance:

Florence Ueltzen, Fu-Ming-Fair, March 1969

5564

A group of four snuff bottles

Including a carved sapphire bottle (bottle sealed), one of dark green tourmaline carved with a dragon, a flattened striated agate bottle with Mongolian silver mounts, and a double gourd glass bottle imitating agate (chips, repaired).

2 to 2 3/4in high

\$700 - 900

5564A

Three inside painted snuff bottles

Including two glass snuff bottles, one of a squirrel and pine, reversed by a lotus and bearing the signature *Guan Yutian*, the second with a landscape reversed by a figure with a fishing pole and bearing the signature *Zhou Leyuan*; the third bottle of rock crystal painted with figures in a landscape, *unsigned*, the exterior etched with a spray of prunus.

2 1/2in height of largest bottle

\$400 - 600

Property from the Estate of Gardner Hart Pierson

5565

A hair crystal snuff bottle

Of spade shape with wide rim to the circular neck, mock animal head and ring handles carved in high relief to the sides and finished with a short foot ring, the rutilles displaying a faint straw color in the clear matrix (foot chipped).

2 1/2in high

\$500 - 700

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

5566

A sepia-washed fruit shaped snuff bottle.

The matrix of marine ivory (separating age crack).

2 1/2in high

\$300 - 500

Property from the Collection of John and Eve Mahan, Bartlesville, Oklahoma

5567

A group of five carved agate snuff bottles

Including three bottles with 'macaroni' style veining to the matrix, one of mossy agate and one diminutive bottle with deep russet veining (rim chips).

2 1/8in height of tallest

\$800 - 1,000

5568

A group of four carved agate snuff bottles

Including one of pale yellow hue, one with silhouettes and faux-ring and mask handles, one with mossy veining and one with grey tone veining (chips).

2 1/4in height of tallest

\$700 - 900

5569

A group of nine snuff bottles

Including one of carved red overlay on clear glass, two interior-painted glass bottles, one cylindrical bottle with underglaze blue and copper red decoration with a *six-character Yongzheng mark* on the underside, and five additional porcelain bottles of various forms, all with polychrome enameled decoration, *together with* two hardstone snuff saucers (wear).[11]

3 1/8in height of tallest

\$600 - 800

Chinese Ceramics

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5570

Two funerary architectural models

The first a Han style two-story fronted by two enclosed courtyards; the second a Ming style single level house surrounding three sides of a courtyard with entrance protected by a spirit screen (both repaired).

14 1/2in height of first house

\$300 - 500

Property of various owners

5571

Two straw glazed pottery equestrian figures

Sui/early Tang dynasty

Each supported by horses with elongated limbs, stylized arched necks and heads; one a thin female with a disproportionately small head and shoulders attired in a flowing robes, the other a male with intense expression and spindly arms; the surfaces bearing traces of degraded clear glaze and earthen adhesions (repaired); now supported by large composition plinths of modern manufacture.

14 1/4 and 13 1/4in high exclusive of modern stands

\$800 - 1,200

5572

A small dark brown glazed stoneware storage jar

Tang dynasty

Thickly potted with a flared rim, waisted neck and a pair of loop handles applied to the shoulder of the ovoid body resting on a flared foot with canted edge finishing the flat base, the jar dipped in a dark chocolate brown glaze that unevenly covers the interior and exterior surfaces leaving portions of the buff fabric exposed.

5 3/4in high

\$500 - 700

5573

A group of three early ceramics

Including one Cizhou ware molded stoneware dog (losses to ears), possibly intended as either a toy or a whistle; one small Changsha pottery cup with foliate rim above a small spout, the interior with green splashed glaze; and an unusual black and red painted pottery container resembling a foot, possibly of Neolithic date.

3in height of tallest

\$500 - 750

5574

A Cizhou stoneware dish

13th/14th century

Its wide and shallow well freely painted with a large floral medallion in chocolate brown slip on the ivory ground, both slips appearing on the reverse and the unglazed recessed base showing remains of five spur marks (old chip); *together with a Transitional style* stoneware deep saucer dish of Swatow type with floral motifs in iron red and green enamels painted on the underfired glaze layer (wear, firing cracks). [2] *7 and 6 3/4in diameters*

\$600 - 800

5575

A celadon glazed porcelain censer

Ming dynasty, with later polychrome enamel decoration

Stoutly potted with a flat rim and flat walls canted inward toward the flat base centered with a circular panel and raised on three animal-headed legs, the exterior walls combed to create a chevron pattern visible beneath the heavily crackled sea-green glaze applied along the walls and legs, leaving a partially unglazed floor and base; the walls later enameled with depictions of the Eight Immortals and the rim with lavender enameled bats.

11 3/4in diameter

\$700 - 1,000

5576

Two Longquan celadon containers

Ming dynasty

Including a deep dish with stepped rim, ribbed cavetto and impressed floral medallion centering the shallow well; the second a basin with wide rim flange and deep well, the surfaces elaborately incised with floral and vegetal decoration (both broken, repaired and repainted: *together with* a large celadon glazed stoneware charger with black ink or slip linear decoration possibly meant to imitate Korean celadon wares (also broken, repaired and repainted). [3]

11 to 16 3/4in diameter

\$600 - 800

5577

A Longquan celadon baluster vase with carved decoration

Ming Dynasty

The densely crazed glaze covering the simply incised floral and string band decoration; now drilled and mounted as an electric lamp base (repaired and repainted break).

14 3/4in height of vase

21 1/4in height including hardware

\$800 - 1,200

5578

A group of six celadon glazed export wares to Southeast Asia

Yuan to Ming dynasty

Each covered in an olive green glaze and including four circular bowls with applied molded double-fish medallion at the center; a saucer with carved foliate decoration and scalloped rim; and a small bulbous bowl with an applied blossom at the center of the well (crazing, small chips).

8 1/4in diameter of largest

\$800 - 1,200

Exhibited:

Mint Museum of Art, Charlotte, North Carolina,
30 November 1972-30 June 1973

5579

Two Chinese porcelain containers

The first a *Ming* Longquan celadon censer with chrysanthemum sprigs molded to the exterior walls and raised on three small decorative cabriole legs encircling an unglazed foot ring (wear, stained cracks); second an *18th century* white glazed porcelain bottle vase with delicately incised decoration (metal repair to rim and neck, wear to glaze).

5in diameter of censer, 7 1/8in height of vase

\$800 - 1,200

Censer exhibited:

Mint Museum of Art, Charlotte, North Carolina,
30 November 1972-30 June 1973

5580

A crackled celadon glazed porcelain stem cup

Potted in a Ming style with a flared rim to the deep curving wall raised on a tall, spreading foot, the gray-green glaze displaying a dense network of russet and black-stained craze lines and covering all surfaces except the cinnamon-burnt foot pad.

3 1/2in diameter

\$800 - 1,200

Property from a San Francisco Estate sold to benefit research and clinical support for pulmonary medicine at the University of California, San Francisco

5581

A pair of glazed pottery covered wine jars

Ming dynasty

Each body of meiping form and the domical covers displaying a thin glaze of very pale gray-green, the exposed fabric of off-white color with patches of faint cinnamon burn around the foot and recessed base.

11 1/2in high

\$500 - 700

Property of various owners

5582

A blue and white porcelain bowl

Late Ming dynasty

The curved walls containing alternating wide and thin lappets decorated with foliage and birds encircling a central medallion of a phoenix perched on a single leg atop a rocky pedestal and surrounded by flowering peony, lingzhi and bamboo, the exterior with loosely painted leaves and fruit, the bowl raised atop a circular foot ring and recessed base (stained hairline crack).

14 3/4in diameter

\$1,000 - 1,500

5583

A group of Chinese trade porcelains with underglaze decoration

Including a pair of blue and white dragon-decorated ewers, each with a spout and ring handles to the shoulder, three globular jars with underglaze blue landscape decoration and the sixth jar with underglaze iron landscape decoration (chips, losses, cracks).

10 1/2 to 6 1/8in high

\$400 - 600

5584

A Chinese blue and white ovoid vase

18th/19th century

Depicting a seated lady holding a small child under a banana plant in underglaze blue, with later metal mount on the rim and lid (large crack).

3 1/2in high

\$600 - 800

5585

A Chinese blue and white porcelain vase

19th century

The bulbous vase formerly a water pipe, with underglaze blue decoration of a blossoming peony plant with calligraphic inscription and later metal mounts, the underside with a Chenghua four-character mark, made for the Southeast Asian market (scratches and chips).

4in high

\$800 - 1,200



5575



5581



5582



5585



5591



5593



5599



5604



5606



5612



5623



5624

5586
A small blue and white porcelain deep dish with auspicious deer decoration
18th century
The deer depicted amid bamboo, garden rocks and lingzhi fungus surrounded by a flame-like band of solid cobalt across the shallow curving well beneath a celadon-tinged glaze covering all surfaces except the wide foot pad, the recessed base bearing a three-character *maker's mark* possibly reading *mao-shi [chun]* (chips, hairline cracks).
6 7/8in diameter
\$500 - 700

5587
A collection of Chinese blue and white porcelain dishes for the Southeast Asian market
17th century and later
Including two of Swatow type, a pair of saucers in Swatow style, a pair of saucers with figures bearing Kangxi marks, three other dishes in various patterns and one octagonal saucer with inscribed with the reign mark of the Vietnamese emperor Thieu Tri (reigned 1841-1847) (chips, cracks, five with applied metal rims); together with a 19th century Japanese blue and white sauce. [11]
8 1/4in diameter of largest
\$800 - 1,200

5588
A group of three blue and white porcelain plates
19th century
Including a pair of foliate rimmed shallow dishes covered in keyfret and ruyi lappet bands encircling lotus blossoms and water plants, the reverse with floral sprigs and molded petals encircling the raised foot surrounding a *four-character Qianlong mark* (one plate extensively restored); and a single dish centered by a figural roundel of beauties in a garden, the everted mouth rim covered in a dense band of butterflies and abstract patterns.
11 1/2 and 9in diameter
\$400 - 500

5589
A set of twelve blue and white export porcelain dinner plates
18th century
Each displaying a landscape roundel filled with hunters on horseback chasing a young deer and surrounded by six floral reserves set against a hexagonal diaper ground filling the canted rim flange, the reverse painted with edited landscapes and a *conch shell mark* enclosed within a double ring (some with minor chips).
9 1/8in average diameter
\$500 - 700

5590
An assembled group of blue and white export porcelain
19th century
Including two covered dishes of irregular diamond shape, the fitted lids and interior wells covered with an idealized village scene, the exterior sides adorned by floral sprigs; one smaller bowl of similar design; and a large circular bowl, the interior centered by a shou medallion encircled by five bats, the exterior walls covered by peach branches and a further shou roundel, the recessed base unmarked [4].
10 1/2in diameter of last
\$500 - 700

5591
A pair of blue and white porcelain saucer dishes
Jiaqing marks, Late Qing/Republic period
Each of ingot form with concave and convex curves to the rim and shallow curving walls displaying a composite lotus flower and leaf scroll pattern drawn in underglaze blue lines, the exterior walls painted with plant sprigs and the recessed base bearing the *six-character mark* in seal script (pitting, tiny chips).
5 7/8in diameter
\$500 - 700

5592
A group of Chinese blue and white porcelain decorations
18th and 19th centuries
including a large Kangxi charger (restored), a group of four variously decorated export plates with landscapes and flowers (chips, one with hairline crack), a pair of small trumpet mouth vases bearing Kangxi marks (one repaired and repainted) and a large Kangxi gu-form vase (crack to base).
15 5/8in diameter of charger
\$600 - 800

5592A
Two blue and white porcelain vessels
Tongzhi marks
Including one cup of bell-shape, the sides and central well adorned in densely composed motifs of five-toed dragons amid flames and clouds, the raised foot encircling the *six-character mark* on the recessed base; the second a water coupe of compressed globular form, the sides covered in similar motifs above stylized waves, the *six-character mark* centering the recessed base.
4 1/4 and 5in diameters
\$800 - 1,200

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

5593
A turquoise crackle-glazed porcelain meiping
19th century
Wit body of inverted ear form, the recessed base covered with a colorless glaze (large c-shaped hairline crack).
9in high
\$600 - 800

Property of various owners

5594
A blue glazed porcelain covered ginger jar
19th century
Of globular form surmounted by a fitted cylindrical lid and with a thick deeply hued glaze covering all surfaces but the interior mouth rim, the raised foot and deeply recessed base (rim with a hairline crack).
9 3/4in high
\$400 - 600

5595
A powder blue glazed stick-neck vase
Kangxi period
Potted with an elongated neck to the globular body raised on a short foot, the exterior surfaces covered with a mottled blue cobalt layer beneath the colorless glaze (broken in multiple pieces, re-stuck with glue and masking tape).
17in high
\$600 - 800

5596
A group of Chinese glazed ceramic containers
Including a copper red glazed porcelain beehive water coupe and a barrel form jarlet (hairline crack); a blue transmutation glazed quatrelobed brush base and two transmutation red glazed brush baths, one with three conical feet, the other finished on the interior with an opaque blue-green glaze (wear, minor chips to some).
[5]
8 1/2in length of largest container
\$400 - 600

5597
A small Dehua porcelain censer
Qing dynasty
Of bombé form with flat mouth rim and two dragon headed loop handles attached to the globular body standing on a short foot with recessed base, the clear glaze covering most surfaces displaying a subtle greenish tinge.
5 1/2in long
\$400 - 600

5598
A pair of claire-de-lune glazed porcelain miniature moon flasks
Qianlong marks
Each displaying a flattened globular body with faceted handles joining the cylindrical neck to the shoulder, the exterior walls washed in a pale shade of cobalt beneath a colorless glaze covering all surfaces except the oval foot pad that surrounds the shallowly recessed base bearing the *four-character mark* in seal script (one vase with chip and hairline crack to neck).
4 1/4in high
\$900 - 1,200

5599

A white crackle glazed pottery figure of a ram

Late Qing dynasty

The bulging eyes, curving horns and pert ears of the recumbent beast facing forward, all supported on four legs curled beneath and encircling a rectangular aperture along its belly, the exterior surfaces covered in a milky glaze displaying a uniform mesh of black craze lines (scratches).

10in high

\$500 - 700

5600

A teadust glazed porcelain stick-neck vase
Qianlong mark

The cylindrical neck surmounting the pear shaped body supported by a high vertical foot, a slightly-mottled evenly speckled yellow-green glaze covering all surfaces including the impressed *six-character mark* (chip, glazing defect).

12 3/4in high

\$1,000 - 1,500

5601

A group of four monochrome glazed ceramics

The first a transmutation glazed porcelain tripod censer with mottled blue and brown glaze imitating corroded bronze, the base bearing an impressed *Xuande mark* (one handle re-stuck); the second a compressed globular stoneware water coupe covered with a Jun-type blue glaze (chips to foot); the third celadon glazed gu-shaped vase with archaistic designs molded to the central node, the recessed base bearing a *Yongzheng mark* in underglaze blue; the fourth a blue crackle glazed bowl bearing a *Tongzhi mark* to the recessed base.

5in height of vase, 5 1/2in diameter of censer

\$900 - 1,200

5602

A pair of aubergine glazed peony-form porcelain drinking cups

Each cup molded as a flower head with petals forming an irregular outline to the flared rim and overlapping across the interior and exterior walls to form a deep well terminating in a hollow stem rising outward from the base, the surfaces covered with a translucent deep purple glaze (one cup repaired and repainted).

5 3/4in long

\$800 - 1,200

5603

Two enameled porcelain water coupes

Kangxi marks, Republic period

Each with three roundels stamped into the conical walls that taper sharply inward at an angle above a short foot with concave base bearing an incised *six-character mark*, one vessel covered in yellow and the other in leaf green enamel visible on all surfaces except the foot pad.

3in diameter

\$400 - 600

5604

A celadon glazed porcelain vase

Qianlong mark, Republic period

Of hexagonal section surmounted by a garlic-headed neck supporting two handles molded in the shape of archaistic chilong dragons all above a flared foot rim encircling the impressed *six-character mark*, the sides covered in stylized cicada bands and taotie masks beneath a vitreous glaze pooling in varied hues of olive green (handle repair, firing crack to foot rim).

11 1/2in high

\$800 - 1,200

5605

A large group of Asian ceramic water droppers and bird feeders

Including twenty-eight (28) water droppers of pottery and porcelain chiefly from China, Japan and Korea; six (6) brush baths in various materials; and eleven (11) porcelain or stoneware bird feeders with various decorations (some items with wear, minor chips). [45]

1 3/4 to 4in long

\$800 - 1,200

5606

A wucui glazed archaistic porcelain vase

Wanli mark

Molded in the shape of a circular-sectioned gu, painted with classic lotus flower and leaf scroll patterns to the flared rim, exterior neck and separating the dragon reserves on the bulbous knob above a spreading foot featuring birds on peach branches, the base bearing the *six-character mark* in underglaze blue regular script inscribed within a double ring (chipped).

9 1/8in diameter

\$500 - 700

5607

A famille rose export platter

19th century

The interior walls of the concave rims supporting four seasonal flowering vine and flower sprigs molded in raised relief and covered in gilt and enamels encircling the flat well centered by beauties and children in a study, the exterior sides and base unadorned (wear to gilt and enamels, small chips to molded details).

10 3/4in diameter

\$800 - 1,200

5608

An assembled group of polychrome enameled porcelain dishes

Including a pair of 18th century export soup plates decorated in gilt and famille rose enamels with clusters of flowering plants and branches (firing cracks to one base); the third a Kangxi export deep dish centered with a floral medallion surrounded by a basket-weave border and flower-and-bird reserves (chips); and one 20th century dish with a roundel of erotic subject matter to the well, the exterior sides of yellow ground surrounding six butterflies, the raised foot encircling the recessed base bearing a six-character *Tongzhi mark*. [4]

9 1/2, 10 1/2, and 6in diameter

\$800 - 1,200

5609

A group of four famille rose enameled porcelain containers

Including an 18th century export deep bowl with fluted side painted with flowering branches (degraded, star crack to base, chips and rim frits); a small dish painted with sprigs of flowers and rocks in across the shallow curving well, the recessed base bearing a six-character *Yongzheng mark*; the third a bowl adorned with mandarin ducks and insects amid blooming lotus plants on the exterior, the recessed base bearing a four-character *Shende Tang* mark in iron red enamels; the fourth a jardiniere painted with a ground of vine and lotus patterns in a lime green enamel surrounding circular floral reserves, the recessed base bearing a six-character *Daoguang mark*.

10 1/8 to 5in diameters

\$800 - 1,200

5610

Three large Chinese porcelain plates

19th century

including a famille rose scallop edged dish with floral decoration (restored); a celadon glazed dish with overglaze enameled dragon and cloud decoration (restored); and a celadon glazed deep dish with underglaze blue and white slip floral decoration (extensive staining, damage).

13 3/4 to 15in diameter

\$400 - 600

5611

A famille noire enameled porcelain ginger jar

Republic period

Of globular form surmounted by a fitted lid, the exterior surfaces covered in a black ground surrounding motifs of magpies and prunus amid additional flower and insect designs, the clear glazed recessed base unmarked (wear).

7in high

\$400 - 600

5612
A group of five polychrome enameled table porcelains
Including a Late Qing export porcelain soup plate with figure and landscape reserves painted in gilt and famille verte enamels (chipped); a pair of black ground dinner plates painted with a mille-fleur pattern in famille rose enamels, the bases bearing *Guangxu marks* in iron red (enamels worn); a famille rose enameled porcelain covered rice bowl with phoenix and dragon pattern bearing an iron red *Guangxu mark*; and a covered teabowl with spout painted with figures in famille rose enamels and bearing an iron red *Guangxu mark* (chipped).
9 3/4in diameter of largest plate
\$900 - 1,200

5613
A pair of grisaille and yellow glazed porcelain dishes
Qianlong marks
The wide wells covered in detailed floral sprigs of peonies and persimmons rendered in graduated hues of gray on a bright yellow ground, the exterior sides decorated by three auspicious bats, surrounding the raised foot rims encircling the bases bearing the iron red *four-character marks* in standard script (kiln flaws to rims).
7 1/4in diameter
\$600 - 800

5614
A pair of miniature blue and white porcelain wine cups with incised dragon decoration
Guangxu marks
The exterior wall of each bell-shaped cup incised with two dragons striding toward the left to chase a flaming pearl between decorative bands drawn in underglaze blue, the celadon-tinged glaze covering all surfaces except the foot pad, the recessed base bearing the *six-character mark* in underglaze blue regular script; *together with* a pair of miniature stick-neck vases partly stamped and hand-painted with mirror images of quail standing beneath blossoming plants, the recessed bases bearing a stamped six-character *Qianlong mark*. [4]
2in diameter of cups
\$800 - 1,200

5615
A pair of underglaze blue and polychrome enameled porcelain plates
Guangxu marks, Republic period
Each displaying a dragon and phoenix confronting a flaming pearl amid rainbow-colored clouds worked in vividly hued enamels surrounded by a lotus pattern band drawn in underglaze blue and gilt, the reverse with three polychrome floral sprays and the recessed base bearing the *six-character mark* in iron red inscribed within an underglaze blue double ring (one plate broken).
9 1/2in diameter
\$400 - 600

5616
A famille rose enameled porcelain miniature vase
Qianlong mark
Of ovoid form with a tall neck, painted with two horses under a willow tree reversed by calligraphy, the recessed base bearing the *four-character mark* in blue enamel.
6in high
\$600 - 800

5617
A polychrome enameled porcelain vase
Of rouleau form, the flared foot and perpendicular neck encircled in elaborate repeating auspicious and geometric motifs surrounding the cylindrical body covered in a continuous figural tableau of a beauty and attendant beside a column entwined in a dragon amid rainbow colored clouds and reversed by a two-line seven character couplet extolling her beauty besides three seals, two of which reading *qian* and *long*; now drilled and mounted as a lamp.
9 1/4in height of porcelain
\$600 - 900

5618
A small famille verte enameled porcelain jar
Imitating Transitional period decoration with a flat, unglazed base (lacking cover, wear to enamels).
6 3/4in high
\$600 - 900

5619
A pair of famille rose enameled porcelain vases
Late Qing dynasty
Each potted with a cupped rim and a pair of facing lion dog-and-cub handles to the waisted neck, the ogival reserves of One Hundred Antiques surrounded by leaf scrolls picked out in opaque famille rose enamels against a yellow ground to the neck and the elongated ovoid body, the recessed base covered with a colorless glaze (one with possible crack, other with minor chip to one handle).
17 1/2in high
\$500 - 700

5620
A polychrome enameled porcelain jar
Late Qing/Republic period
The exterior surfaces of the large globular vessel covered in a continuous figural scene of a scholar kneeling in a well-appointed home before an altar and two wizened elders perhaps to request the hand of the beauty nearby while three scholar officials observe; the base bearing an iron-red *four character Tongzhi mark* (fitted lid lost, wear to enamels).
9 1/4in high
\$600 - 900

5621
A pair of polychrome and gilt enameled porcelain moon flasks
Late 19th century
Each displaying a pair of gilt-painted dragons attached at the cylindrical neck and rounded shoulder finished with a classic lotus flower and leaf scroll design in opaque famille rose enamels on a turquoise blue ground while the roundels on each face display dragons and flowering branches painted in gilt, silver, black and white enamels on an opaque yellow ground, the deeply recessed oval bases finished in colorless glazes (wear to enamels, silver oxidized).
9 3/4in high
\$1,000 - 1,500

5622
A famille rose enameled porcelain garden stool
Late Qing/Republic period
Of barrel form with raised bosses encircling the upper and lower walls painted with large flower and bird panels surrounded by lotus flowers and leaf scrolls set against a pale green enamel ground and pairs of cash-patterned openings painted in opaque rose enamel while a single cash-patterned opening centers flat seat (chips, wear to enamel).
18 1/4in high
\$800 - 1,200

Property from the Ronald F. Antonioli Collection

5623
A famille rose enameled export porcelain covered dish and associated underdish
Late Qing/Republic period
The covered dish of ovoid section with tapered sides and fitted lid with molded fungus shaped finial enameled with flowers and birds; the associated underdish enameled in the Rose Medallions pattern, stamped *China* (broken and restuck).
7in length of underdish
\$300 - 500

5624
A blue and white export porcelain hot water plate
19th century
The concave top surface of the hollow octagonal platform surrounded by a small spout and a handle and covered in a stylized village scene encircled by bands of repeating geometric patterns with auspicious emblem reserves (chipped).
10 1/4in long
\$200 - 300

5625

**Two famille verte enameled export
porcelain rooster form covered dishes**

20th century

The poultry portrayed with alert expressions, the base of the first rendered as the leg and talons of the barnyard fowl, the base of the second rendered as a wicker basket containing the bird; the interiors covered in a thin layer of turquoise glaze.

10 in height of taller dish

\$500 - 800

Property from the Sarkisian Collection,
Denver, Colorado

5626

**A cafe-au-lait glazed porcelain covered jar
with famille rose decoration**

19th century

The ovoid jar and the domical cover with lotus bud finial featuring ogival and circular reserves of seasonal blossoms rendered in bright colors and narrow diaper bands incorporating flower heads, all bordered by a rust brown wash beneath the colorless glaze covering all surfaces except the foot pad (finial repaired, neck with repairs and cracks).

12 in high

\$800 - 1,200

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

5627

**A powder blue glazed porcelain covered
ginger jar with famille verte enameled
reserves**

19th century

Of ovoid form, the reserves filled with '100 Antiques' and floral patterns, the cover decorated *en suite*; now both drilled and mounted as a lamp base.

7 3/4 in height of jar only

\$600 - 800

5628

A blue and white porcelain vase

Of ovoid form with short neck and foot ring foot, painted with classic lotus and leaf scroll decoration; the neck filled with an electric light fixture and the base now glued to a wood stand.

8 in height of porcelain vase

\$400 - 600

Property from the Conner Prairie Museum

5629

**A pair of famille verte enameled porcelain
lion dogs**

Each partially recumbent on an attached reticulated porcelain stand (female with damaged head); *together with* a Tang style painted pottery figure of a standing male attendant (restored, losses). [3]

18 in height of lion dogs

\$300 - 500

Property of various owners

5630

**A polychrome enameled reticulated
porcelain wedding lamp**
Republic period

Of hexagonal ovoid section surmounted by a tiered everted opening, each of the exterior sides centered with a small figural roundel set within an openwork ground, supported by a separately potted waisted base wired for electricity.

11 in high overall

\$700 - 900

5631

**A famille noire porcelain ginger jar and
cover**

China, contemporary

Painted with reserves of birds, flowers and butterflies, the base bearing a six-character *Kangxi* mark in underglaze blue.

20 in high

\$600 - 800

5632

A group of five glazed porcelain ducks

20th century

Including a set of three in celadon glaze with iron wash, impressed factory mark (one with old chip); and a pair of swimming ducks enameled in yellow and pearl (minor wear).

9 in height of tallest duck

\$800 - 1,200

5633

A pair of enameled porcelain lanterns

Late 20th century

Each lantern of hexagonal section with reticulated panels painted in bright enamels surrounding circular roundels of children at play, the lanterns supported on waisted hexagonal stands enameled *en suite*.

15 1/4 in height overall

\$500 - 700

5634 - 5635

No lots

5636

**Two famille rose enameled porcelain ovoid
jars and covers**

One jar painted with beauties reversed by calligraphy, the other with birds on flowering branches; each with pointed knob to the flat cover (chips, wear to some enamels).

12 1/2 in high

\$200 - 300

5637

**A pair of enameled porcelain duck form
boxes**

Each painted in green, yellow and aubergine enamels with black outline highlights.

9 1/4 in long

\$700 - 900

Chinese Metalwork

Property of various owners

5638

A cast bronze wine vessel, bianhu

Han dynasty

The bottle of flattened oval form set off at the shoulders by loose ring handles issued from taotie masks and raised on a rectangular foot with a suspension loop at the center, surmounted by a cylindrical neck and domed lid below three stylized dragon-form loops.

12 1/4 in high

\$2,000 - 3,000

Property from the collection of Joseph Klein
(1899 - 1987), New York, New York

5639

A cast bronze bell

Late Qing dynasty

In the form of an archaic bronze bell (*nao*) cast with multiple raised bosses and an archaistic inscription on the central reserve.

14 1/2 in high

\$400 - 600

5640

A group of Asian metalwork

Including a Chinese archaistic covered ewer of square section and a ding tripod, a compressed globular censer, a bowl with molded decoration, a pair of stirrups, a globular jar with flared rim and inlaid enamel bosses; a Japanese vase with champlevé enamel band decoration; a Southeast Asian covered container with molded Buddhist figural decoration; *together with* a covered circular box with reticulated foot ring of unidentified origin (many with wear and weathering). [10]

3 to 15 in high

\$500 - 700

5641

**A group of three Chinese bronze male
figures**

Including a Ming style seated figure of Zhenwu fronted with a tortoise and snake (loss to plinth), a seated figure of a bearded and crowned Daoist divinity (lacking stand), and a standing attendant Daoist figure holding an inscribed plaque (base lost).

9 1/2 to 13 1/2 in high

\$500 - 700

5642

Two patinated bronze guardian figures

The first a Late Ming type with a youthful face, standing on curving ground plane (losses, wear); the second a bearded warrior figure of possible Japanese origin depicting the Buddhist Guardian of the North (Bishamon/ Tuowen [CH]) holding a pagoda as he stands on a separately cast plinth (wear, weathering).

12 1/2 in and 13 1/4 in high

\$600 - 800

5643

A group of metal decorations

Qing dynasty

Including a patinated bronze standing figure of a bearded immortal on a plinth, a patinated bronze seated Daoist divinity dressed in crown and official garments, a patinated bronze standing elephant supporting a vase on its back and a brass plaque depicting Guanyin and attendants; *together with* a polychrome painted wood fragment of a Guanyin figure and an archaistic square stone seal depicting on its face two figures kneeling under a rising phoenix (all with wear, losses). [5]

7 1/8in height of tallest figure

\$500 - 800

5644

Two Chinese cast bronze decorations

The larger, a standing ox with its head turned to the right, possibly originally a censer but now lacking a cover for the circular opening on its back (wear to patina); the smaller a censer shaped as Daoist immortal riding a deer (figure bent, losses to antlers).

15 and 7in long

\$300 - 500

Property of various owners

5645

Two polychrome enameled metal figures of Guanyin

Each with separately cast and applied left hand raised and right hand holding a tiny vase, the outer garment of one finished in red surrounding a dragon and cloud decoration and the other in blue surrounding flowering branches, while turquoise enamel appears on the veil framing each head (wear, chips).

8in high

\$600 - 800

5646

A group of Chinese decorations

Including an octagonal copper alloy covered hand warmer, a brass figure of a standing Shoulao, a wood figure of Li Tieguai with silver wire inlay, four silver metal spoon and chopstick rests, a miniature enameled metal vase, a miniature cricket cage and two miniature polychrome enameled metal birds (some with wear and losses). [11]

11 3/4in height of tallest figure

\$400 - 600

5647

A cloisonné and champlevé enameled tripod censer

20th century

Surmounted by a fitted lid with a lion dog finial above reticulated cloud tufts, the sides covered in a ground of stylized vine and lotus motifs separating two beast form gilt handles and three beast head form feet (dents to feet and losses to enamels).

7in high

\$300 - 500

Chinese Jade & Stone Carvings

Property of various owners

5648

A miniature carved spinach jade covered vase

Of flattened baluster shape, the sides of the tiny vessel incised in raised relief with archaistic taotie mask motifs surrounded by lotus petal bands above the flared foot and plantain leaf bands surrounding the waisted neck separating s-form handles beneath the fitted lid with circular finial.

4 1/4in high

\$200 - 300

5649

A 'spinach' jade disk, bi

Of circular form with the center drilled and polished, the surfaces gently sloping towards the thin edges; the matrix of translucent pale green hue marked by dense patches of dark green and pinpoint black inclusions, with prominent black fissure lines that transverse the disk.

4 3/4in (12cm) diameter

\$800 - 1,200

5650

A dark green hardstone footed bowl

Of thickly sectioned quadrilobate shape separating two sprigs of peony blossoms carved in raised relief at either end, the sides incised in rectangular reserves of leafy branches all supported by raised foot nubs, the matrix of the stone with numerous white colored inclusions.

11in long

\$500 - 700

5651

Two jade decorations

The first a jadeite plaque of thin section and finished to both sides with two stylized water dragons facing downward to a shou medallion floating above waves, the mottled greenish-white matrix displaying natural fissure lines and opaque creamy-white inclusions (chips); the second a mottled greenish-white jade archaistic sleeve weight in the form of a recumbent pig, the matrix with deep russet staining in some of the natural fissure lines (snout chipped).

11in width of plaque

\$600 - 800

5652

A mottled green jadeite covered vase

The fitted lid and body of the spade shaped vessel hidden within an intricately reticulated and irregularly shaped lattice of cranes, wispy clouds and a floating basket of flowers all beneath a crescent moon, the stone of cloudy white hue with prominent veins of deep pine green (losses, some details restuck).

8 1/2in height inclusive of wood stand

\$600 - 800

5653

A carved lapis lazuli figure of a Buddha upon a copper alloy plinth

The stone incised to portray perhaps the Akshobhya Buddha as suggested by his color and his bhumisparsamudra, here the figure surmounted by unusually pointed head gear or coiffure; supported by an elaborate tiered and tapered rectangular plinth suspending a stupa-shaped mandorla all inlaid with numerous cabochons of turquoise and other semi-precious stones of red, pink, and blue colors.

5 1/4in height inclusive of mandorla

\$500 - 1,000

5654

A group of five miniature hardstone decorations

Including a pair of mottled green and white jadeite square-sectioned seals with undercut animal finials; a mottled green and white jadeite lotus slower toggle; a mottled brownish white toggle in the shape of a horse and monkey; and a mottled gray and brown reticulated hardstone toggle of citron, lotus and peach branches (chipped).

2 1/8in height of seals

\$400 - 600

5655

A steatite paste box

The lid and base each slightly convex and fitted together along a raised interior mouth rim to form a box of short cylindrical form, the stone of speckled blackish hue to the top and base and of more olive tones to the side edges (minor abrasions).

3in diameter

\$600 - 800

5656

A reticulated soapstone covered vase

Republic period

Its waisted neck, compressed ovoid body and tall foot visible on the reverse while the front is deeply undercut with a long-tailed phoenix standing to the front of intricately worked flowering peony branches beneath a horizontal key-fret band at the mouth that repeats on the outside edge of the oval sectioned cover, the stone of creamy white hue with some natural fissure lines (wear); now drilled and mounted as a lamp base.

8 3/4in height of vase and cover

\$600 - 800

5657

A carved hardstone Daoist figure

20th century

The bearded figure dressed in peaked bonnet, official attire and carrying a scepter possibly depicting Lu, the god of emoluments from the Three Stars of Happiness; the pale olive green matrix marked with some opaque russet patches.

9 1/2in high

\$800 - 1,200



5648



5622



5625



5626



5629



5638



5645



5647



5652



5657



5668



5690

5658

A group of carved jade and hardstone decorations

Including three carved nephrite boys, a rock crystal fu lion, an large amethyst 'double gourd' snuff bottle with carved birds on gourd tree design, a rose quartz boy and elephant group, a green hardstone globular jar, and an agate pig (some with chips); *together with* a miniature Satsuma ceramic vase and a figural form netsuke.[10]

4in height of tallest

\$400 - 600

5659

A mottled serpentine cup with carved scroll decoration

Carved with a flared rim and deep curving walls and exterior walls encircled by graceful scrolls above a lotus petal carved in shallow relief above the foot ring (repaired breaks with associated fissure lines).

3 7/8in diameter

\$600 - 800

Chinese Textiles

Property from a Bay Area Collector

5660

A group of three Chinese cloth hangings

The first of unusual shape, combining an embroidered pair of cuffs from a Manchu lady's robe with a narrow pieced rectangular panel of brightly colored butterflies on a sea green silk ground (wear, fading) the second an embroidered red felt horizontal panel depicting dragons, phoenix and lion dogs worked in bright colors (losses to embroidery, minor soiling); the third a pieced red felt rectangular panel displaying butterflies, fruit and flowering branches (losses to embroidery and felt ground). *26 x 55 1/4in, 36 x 140in and 59 x 58in*

\$600 - 800

Property from the Sarkisian Collection,
Denver, Colorado

5661

A Chinese pieced and embroidered silk theatrical collar

The various layers of embroidered cloth lappets combined with fringe tassels; together with a pair of embroidered sleeve bands combining blue and orange silk (both with wear and discoloration).

43in length of sleeve bands

\$400 - 600

5662

A group of three silk woman's garments

Late Qing/Republic period

Including a black satin coat with brightly colored embroidery of floral roundels over waves; the second an elaborately pleated mauve silk brocade two-panel skirt trimmed with brightly hued brocade ribbon bands; the third an elaborately pleated orange brocade two-panel skirt embroidered in shades of blue and white (all with fading, minor soiling, orange skirt with loose bands).

33 1/4in length of jacket

\$800 - 1,200

5663

Two woman's silk jackets

Late Qing/Republic period

The first of dark blue satin embroidered in shades of blue and white with flowers and butterflies, brown embroidered silk sleeve bands; the second of pale gray-blue floral brocade with side closing and fur lining (both with minor soiling); *together with* a lavender silk brocade child's coat with metallic thread decoration (fading, soiling). [3]

27 1/4 and 27in length of jackets

\$800 - 1,200

5663A

A group of three silk fragments

Late Qing/Republic period

Including a long horizontal panel of faded red satin embroidered with polychrome birds and flowers (extensive wear, soiling); a taupe ground brocade panel of two joined lengths featuring rows of tiny flowers and auspicious fruit in various colors; the third a length of blue silk gauze brocade woven with crane roundels. *19 x 80 in (48 x 203cm),*

88 x 53in (224 x 135cm) and
152 x 30 1/2in (386 x 77.5cm)

\$800 - 1,200

Property of various owners

5664

A woman's embroidered silk surcoat

Of export type with dragon roundels worked on the ivory satin ground (staining, wear).

41 3/4in long

\$800 - 1,200

5665

An embroidered cloth theatrical costume with metal and mirror embellishments

Republic period

Including a jacket, trousers and skirt of ivory silk and cotton with white fur trim along the hems, the surfaces embroidered with birds and flowering branches in bright colors amid applied bands of silver metal bosses, mirrors and metallic brocade ribbons (wear, fading).

40 3/4in length of trousers

\$500 - 700

5666

A group of Chinese textile fragments

Including one circular kesi-woven fragment with figures on a gilt-wrapped thread background (discolored); one pieced rectangular fragment from a kesi-woven blue ground dragon robe (extensive wear and staining); one embroidered rank badge (wear, lacking rank animal or bird); five embroidered silk rectangular fragments in various sizes and designs; one embroidered fragment of irregular shape, mounted; and one rectangular fragment of a polychrome woven silk brocade (remaining fragments with minor wear, soiling).

15 1/4in square largest fragment

\$800 - 1,200

5667

An embroidered silk hanging panel with applied mirror bosses

Late Qing/Republic period

Constructed as a wide center panel of pale leaf green above red silk embroidered in a couched technique with crane roundels, peacocks and lion dogs in a gilt or silver-wrapped and polychrome silk threads highlighted with circular mirror glass set within applied metal bosses that repeat on the pale leaf green ground of two narrow side panels, the three panels attached to a cloth covered hanging pole and polychrome knotted silk fringe added to the base of each panel (extensive wear, staining).

54 x 41in overall

\$500 - 700

5667A

A group of three embroidered cloth panels

The first a table frontal with attached valence in red silk embroidered in couched gilt threads with lion dogs at play; the second a table frontal with attached valence in scarlet silk with polychrome satin stitch embroidery of peony sprays and crane roundels; the third a table frontal with lion dogs on a faded red wool ground below a horizontal panel of faded yellow cloth with emblems of the immortals, all embroidered in a combination of couched gilt threads and polychrome satin stitches (all three with fading, wear, staining).

42 x 39 1/2in (106.7 x 100.3cm) the largest panel

\$1,000 - 1,500

Chinese General Works of Art

Property from the Estate of Stella Wilson,
Napa, California

5668^W

A pieced wood figure of Guanyin

20th century

The haloed figure holding a scepter as she sits in royal ease upon the back of a temple lion poised with its four feet resting on a stepped plinth, the sculpture constructed either from old or artificially aged wood with cracks and remains of white pigment.

60in high

\$2,000 - 3,000

Property of various owners

5669

A pair of Chinese pieced and gilt lacquered wood lotus form stands

Each featuring a realistic lotus pod and petals above a cylindrical stem rising amid four reticulated scroll-work flanges supported on an overturned lotus flower base (minor losses, age cracks, later drill holes).

20 1/4in high

\$600 - 800

5670

A group of three carved wood rectangular plaques

Each a fragment possibly from a piece of furniture: including a mirror image pair of dragon heads facing inscribed coins; the third combining crossed horns, chimes, endless knot, tassels and melons; each framed (wear).

15 3/4 x 24 5/8in largest plaque including frame

\$900 - 1,300

5671

A bamboo panel with incised figural decoration

Surrounded by a wooden frame with carved leiwen meander, the figural scene of a wizened elder man crouching beside a stream ignoring a nearby noble and his retinue perhaps meant to depict King Wen of Zhou (1099-1050 BCE) entreating the Taoist immortal Jiang Ziya to advise his government, with a five-character eight-line poem incised in running script extolling Taoist introspection amid natural settings, bearing the signature of the female adept Zhuan Xin Xiaojie from her bedside at Juyue.

8 3/4 x 14 1/2in

\$800 - 1,200

5672 No lot

5673

A group of three bamboo and wood bird cages

Including two domed examples and one with a flat roof on cylindrical bodies, each fitted with elaborate pieced crowns supporting a metal suspension hook (two with attached bird feeders, all with wear from use).

26in height of tallest

\$600 - 800

5674

Two Chinese bamboo and wood bird cages

The first a three-tiered circular shaped cage with three porcelain bird feeders, the second a domed example with woven bamboo design on the walls (wear from use).

25 1/2in height of tallest

\$600 - 800

5675

A group of five rectangular bamboo and wood bird cages

Each with vertical slats throughout, two with brass hooks at the top as well as six underglaze blue porcelain bird feeders and two wood feeders (wear, weathering).

10in height of tallest

\$600 - 800

Property from the Alan E. Feen Collection

5676

A blue and snowflake glass libation cup

19th century
The rhyton-shaped cup of oval section with a dragon head in high relief emerging from waves that also cover the base, four raised chilong crawling upward amid cloud swirls etched into the spreading walls (chipped).

6 1/4in high

\$1,500 - 2,500

Provenance:

purchased December 14, 1992, S. Bernstein & Co., San Francisco

Published:

Curtis, Emily, *Pure Brightness Shines Everywhere, The Glass of China*, Ashgate, 2004

Exhibited:

'New York Arts Of Pacific Asia Show, Spring 1998,' Chinese Glassmaking.

Property of various owners

5677

A Chinese white marble model of a horse and rider

Depicting a Tang style female rider seated atop the forward-facing horse raised on a rectangular base, with remnants of gesso and polychrome decoration throughout.

18in high

\$500 - 700

5678

A mixed wood table screen inlaid with stone plaques

20th century
The rectangular wood frame holding a striated marble circular plaque with markings that resemble a river coursing horizontally below mountains with inscription *jiang zhou chen yun* (Morning melody along the river) and cyclical date *yi-you* (1945), the landscape set between narrow vertical stone panels inscribed with a fourteen character couplet bearing the cyclical date *ding-hai* (1947); the frame fitting into a reticulated wood stand with transverse feet (wear).

13in diameter of dream stone

25 5/8in overall height of table screen

\$400 - 600

Property from a Private San Francisco Estate. Estate residuary beneficiary California Pacific Medical Center Foundation

5679

A large Chinese barrel-shaped ink stone

Of circular section with dragons in shallow relief encircling the exterior walls and a pair of facing dragons in high relief partially filling the ink reservoir on the top (minor wear).

13 3/4in diameter

\$500 - 700

Chinese Painting & Books on Asian Art

Property from the collection of Joseph Klein (1899 - 1987), New York, New York

5680

Two polychrome painted plaster wall fragments from a temple mural

The a Ming style female celestial attendant holding a dragon-decorated flask (large cracks, lifting, wear); the second a court beauty carrying a tray filled with a fantastic rock as she walks along a garden balustrade (wear, soiling); both framed and glazed.

31 1/4 x 20in and 35 x 20in including frames

\$500 - 700

5681

Unidentified Artist (19th/20th century) Eight Immortals

Hanging scroll, ink and color on paper; depicting the eight immortals of Daoism gathering in a lush landscape, inscribed and signed *Linzhang Xianshi* with three seals, two possibly reading *Gao Dazheng yin* and *hao Linzhang* (creases, stains, abrasions).

60 1/4 x 36 1/2in

\$200 - 400

Property of various owners

5682

Hua Ziyou (early 19th century) Three Luohan

Album leaf, ink and color on silk, mounted; signed *Ziyou* with one seal (stains, losses, abrasions).

9 1/4 x 9 5/8in

\$400 - 600

5683

Wang Limei (born 1921)

Two hanging scrolls

A. Landscape dated 1978

B. Changsha Ala palace, dated 1998

Each ink and color on paper, inscribed and signed *Wang Limei*, with seals.

26 x 53 in and 25 x 40in

\$600 - 900

5684

Wu Ruizhen (1915 - 2003) Chrysanthemums;

Zhu Kongyang (1892-1986) Prunus

Chrysanthemums

Mounted for framing, ink and color on paper, inscribed and dedicated, signed *Wu Ruizhen*. followed by one square seal of the artist reading *Rui Zhen Shu Hua*, with an additional inscription by Liao Jingwen.

25 1/4 x 29in

Prunus

Hanging scroll, ink and color on paper, inscribed and signed *Yong Wen*, followed by six seals of the artist.

42 3/4 x 13 1/4in

\$1,000 - 1,500

Wu Ruizhen studied painting with both Xu Beihong and Qi Baishi.

5685

Attributed to Hu Xigui (1839-1883)

Hanging scroll, ink and color on paper, with one seal of the artist reading *Xigui*.

33 1/4 x 12 1/2in (84.4 x 31.7cm)

\$600 - 900

5686

A selection of books on Chinese Art

Including:

Oriental Ceramics: The World's Great Collection: The Metropolitan Museum of Art, New York (volume 12), Suzanne G. Valenstein, Julia Meech-Pekarik and Marilyn Jenkins, Kodansha, Ltd., Tokyo, 1977, copy 262 of 300.

Chinese Art: Bronze, Jade, Sculpture, Ceramics, Baisiy Lion-Goldschmidt and Jean-Claude Moreau-Gobard, Universe Books, New York, 1962.

A Connoisseur's Guide to Chinese Ceramics Cecile and Michel Beurdeley, trans. Katherine Watson, Harper & Row, New York, Evanston, San Francisco, London, 1974.

Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University, exhibition catalog, Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, 2008.

Appreciating China: Gifts from Ruth and Bruce Dayton, Robert D. Jacobsen, The Minneapolis Institute of Arts, Minneapolis, Minnesota, 2002
The Meiyintang Collection by Regina Krahl. Two volumes, published by Azimuth Editions, London, 1994, in their original fabric case. [2]

\$500 - 700

5687

A group of books on the arts and crafts of China

Including:

Antique Jade, by Oscar Luzzatto-Bilitz, Paul Hamlin, London, 1969.

Chinese Jade: A Concise Introduction, by George Savage, Cory, Adams, and Mackay, London, 1964.

Jade as Sculpture, exhibition catalog, Minnesota Museum of Art, 1975.

Jade: A Study in Chinese Archaeology and Religion, by Berthold Laufer, P.D. and Ione Perkins, South Pasadena, 1946.

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Jade, Essence of Hills and Streams: The Von Oertzen Collection of Chinese and Indian Jades, by S. Howard Hansford, Purnell and Sons, Cape Town, 1969.

Oriental Lacquer Art, by Lee Yu-kuan, Weatherhill, New York, 1972.

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Treasures From the Bronze Age of China: an Exhibition from the People's Republic of China, The Metropolitan Museum of Art, Ballantine Books, New York, 1980.

Symbols of Power: Masterpieces from the Nanjing Museum, exhibition catalog, The Bowers Museum of Cultural Art, Santa Ana, California, 2002.

Treasures of Asia: Chinese Painting, by James Cahill, Skira, Cleveland, 1960.

The Chinese: Their History and Culture, by Kenneth Scott Latourette, The Macmillan Company, New York, 1946.

Chinese Household Furniture, by George N. Kates, Dover Publications, New York, 1962.

The Chinese Theory of Art: Translations from the Masters of Chinese Art, by Lin Yutang, G. P. Putnam's Sons, New York, 1967.

Emperor of China: Self-Portrait of K'ang-Hsi, by Jonathan Spence, Vintage Books, New York, 1975.

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Foundations of Chinese Art: From Neolithic Pottery to Modern Architecture, William Willetts, McGraw-Hill Book Company, New York, 1965.

In the Presence of the Dragon Throne: Ch'ing Dynasty Costume (1644-1911) in the Royal Ontario Museum, by John E. Vollmer, Royal Ontario Museum, Toronto, 1977.

History of Textile Technology of Ancient China, by Chen Weiji, Science Press, New York, 1992.

Ladder to the Clouds: Intrigue and Tradition in Chinese Rank, by Beverley Jackson and David Hugus, Ten Speed Press, Berkeley, 1999.

Chinese Furniture, by Michael Beurdeley, Kodansha International, Tokyo, 1979.

Chinese Domestic Furniture, by Gustave Ecke, sixth edition, Charles E. Tuttle Company, Tokyo, 1978.

Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties, Robert Hatfield Ellsworth, Random House, New York, 1970.

Worshiping the Ancestors: Chinese Commemorative Portraits, Jan Stuart and Evelyn S. Rawski, Freer Gallery of Art, Smithsonian Institution, Washington D.C., 2001.

Two copies of **Chinese Snuff Bottles: The Adventures and Studies of a Collector**, by Lilla S. Perry, Charles E. Tuttle Company, Tokyo, 1971.

The Collector's Book of Snuff Bottles, by Bob C. Stevens, Weatherhill, Tokyo, first edition, 1976.

Masterpieces of Chinese Enamel Ware in the National Palace Museum, by Chiang Fu-tsung, National Palace Museum, Taipei, 1971.

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\$250 - 400

5688

A group of books and academic journals on the arts of Asia and the West

Including:

Arts of Asia, vol. 2, no. 4, July-August 1972.

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Arts of Asia, "Bangkok Bicentennial issue," vol. 12, no. 6, November-December 1982.

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Ceramics, the International Journal of Ceramics and Glass, issue IV, July/August 1986.

Journal of the Hong Kong Archaeological Society, Volume IX, 1980-1981.

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Orientations, "Khubilai Khan at the Met/Qianlong at the PEM, Met and MAM/ New Japanese Galleries at the AIC," vol. 41 no. 6, September 2010.

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Kaikodo Journal, Vol. 3, Spring 1997.

Harvard Journal of Asiatic Studies, Vol. 20 no. 1 and 2, June 1957.

Popular Ceramics, Vol. 6 no. 7, February 1955, Sixty-seventh edition.

The UCLA Museum of Cultural History: A decade in Retrospect, exhibition catalog, University of California, Los Angeles, 1974.

A biographical Index to California and Western Artists, by Edward L. Korb, Old Master Gallery Press, Lawndale California, 1983.

Collector's Handbook of Marks and Monograms on Pottery and Porcelain, by W.M. Chaffers, Borden Publishing Company, Los Angeles.

All Kinds of Small Boxes, by John Bedford, Collectors' Pieces 4, Walker and Company, New York, 1966.

The Story of Snuff and Snuff Boxes, by Mattoon M. Curtis, Liveright Publishing Corporation, New York, 1935.

Historic Styles in Furniture, by Virginia Robie, Herbert S. Stone, Chicago, 1905.

Know Your Antiques, by Ralph and Terry Kovel, Crown Publishers, 1967.

The Art Collector's Illustrated Handbook, Vol. 3: Excavated Art, Asian and African Art, by G Matthaes, Museo Del Collexionista D'Arte Milano, 2002.

An Introduction to Dutch Delftware, by Earle D. Vandekar, exhibition catalog, BADA 60, 1978.

The Book of Pottery and Porcelain, 2 volumes, by Warren E. Cox, Crown Publishers, New York, 1970.

The Practical Book of Period Furniture, by Harold Donaldson Eberlein and Abbot McClure, J. B. Lippincott Company, Philadelphia, 1914.

The Collecting of Antiques, by Esther Singleton, The Macmillan Company, New York, 1914.

A Treasury of Art Masterpieces From the Renaissance to the Present Day, edited by Tomas Craven, Simon and Schuster, New York, 1939.

The Practical Book of Chinaware, by Harold Donaldson Everlein and Roger Wearne Ramsdell, Halcyon House, Garden City, New York, 1942.

Southern California Artists: 1890-1940, exhibition catalog, Laguna Beach Museum of Art, 1973.

Paintings of California, edited by Arnold Skolnick, University of California Press, Berkeley, 1997.

Art Nouveau Architecture, edited by Frank Russell, Arch Cape Press, New York, 1986.

American Arts and Crafts: Virtue in Design, by Leslie Greene Bowman, Los Angeles County Museum of Art, 1991.

Lasting Legacies, the First 75 Years: Selections from the Collection of the Jordan Schnitzer Museum of Art, University of Oregon Press, 2009.

Precious Cargo: The Legacy of Gertrude Bass Warner, by Lawrence Fong and Kathleen L. Metzger, University of Oregon Museum of Art, 1997.

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A signed copy of **California: This Golden Land of Promise**, by Joan Irvine Smith and Jean Stern, Chapman University Press, The Irvine Museum, 2001.

The Flowering of American Folk Art (1776-1876), by Jean Lipman and Alice Winchester, The Whitney Museum of American Art, The Viking Press, 1974.

Japonisme: The Japanese Influence on Western Art in the 19th and 20th Centuries, by Siegfried Wichmann, Park Lane, New York, 1985.

Japonisme Comes to America: The Japanese Impact on the Graphic Arts 1876-1925, by Julia Meech and Gabriel P. Weisberg, Harry N. Abrams Inc., New York, 1990.

Elizabeth Keith: The Printed Works, by Richard Miles, Pacific Asia Museum, 1992.

The Artist's Proof, Volume IV, Numbers 9-10, 1966.

Degas: A Master among Masters, Theodore Reff, The Metropolitan Museum of Art, 1976.

Between Two Worlds: The Life and Art of Lilian May Miller, by Kendall H. Brown, Pacific Asia Museum, Pasadena, 1998.

Helen Hyde, American Print-makers, A Smithsonian Series, Smithsonian Institution Press, Washington D.C., 1991.

The Prints of Paul Jacoulet, by Richard Miles, Robert G. Sawers Publishing, Pacific Asia Museum, 1982.

Porcelain, by Jerry E. Patterson, The Smithsonian Illustrated Library of Antiques, prepared by the Cooper-Hewitt Museum, 1979.

\$200 - 300

5689

A group of thirty books and exhibition catalogs on the arts and cultures of Asia

Including:

The Art of Greater India, exhibition catalog, Los Angeles County Museum, February, 1950.

Asian Art at the Norton Simon Museum, Volume 3: Art from Sri Lanka and Southeast Asia, by Pratapaditya Pal, Yale University Press, 2004.

Thai Ceramics: The James and Elaine Connell Collection, The Asian Art Museum of San Francisco, Oxford University Press, Kuala Lumpur, 1993.

A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection, The Art Institute of Chicago, Pratapaditya Pal, 1997.

Southeast Asian Ceramics from the Collection of Margot and Hans Ries, exhibition catalog, Pacific Asia Museum, Pasadena, 1993.

Ceramic Traditions of Southeast Asia, by John Guy, Oxford University Press, 1989.

Prehistoric Thai Ceramics: Ban Chiang in Regional Cultural Perspective, by Armand J. Labbe, White Lotus Press, 2002.

Ban Chiang: Art and Prehistory of Northeast Thailand, by Armand J. Labbe, Bowers Museum, Santa Ana, 1985.

Romance of the Taj Mahal, exhibition catalog, edited by Pratapaditya Pal, Los Angeles County Museum of Art, Thames and Hudson, 1990.

Guardian of the Flame: Art of Sri Lanka, exhibition catalog, Phoenix Art museum, 2003.

Textiles of the Indonesian Archipelago, by Garrett and Bronwen Solyom, The University Press of Hawaii, Asian Studies at Hawaii no. 10.

The Sensuous Immortals: A Selection of Sculptures from the Pan-Asian Collection, Exhibition catalog, Pratapaditya Pal, Los Angeles County Museum of Art, MIT Press, Cambridge, 1978.

Art Borneo, Mark A. Johnson Tribal Art, 2008.

Textile Traditions of Indonesia, Mary Hunt Kahlenberg, Los Angeles County Museum of Art, 1977.

Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection, exhibition catalog, by Danielle Mason, Philadelphia Museum of Art, 2001.

From the Lands of the Scythians: Ancient Treasures from the Museums of the U.S.S.R., exhibition catalog, The Metropolitan Museum of Art and The Los Angeles County Museum of Art, 1974.

The Khmers: History and Treasures of an Ancient Civilization, Stefano Vecchia, White Star Publishers, Italy, 2007.

The Art of Tibet, exhibition catalog, by Pratapaditya Pal, The Asia Society, Inc., New York, 1969.

Short Description of Gods, Goddesses, and Ritual Objects of Buddhism and Hinduism in Nepal, Handicraft Association of Nepal, Kathmandu, 2000.

The Iconography of Tibetan Lamaism, by Antoinette K. Gordon, Columbia University Press, New York, 1939.

Mystic Art of Ancient Tibet, by Blanche Christine Olschak and Geche Thupten Wangyal, McGraw-Hill, New York, 1973.

La Sculpture Indienne et Tibétaine au Musée Guimet, in French, by J. Hackin, Librairie Ernest Leroux, Paris, 1931.

Islamic Art: the Nasli M. Heeramanek Collection, edited by Pratapaditya Pal, Los Angeles County Museum of Art, 1973.

Sacred Symbols: The Ritual Art of Tibet, exhibition catalog, by Robert Thurman, Rossi and Rossi, New York, 1999.

Wooden Wonders: Tibetan Furniture in Secular and Religious Life, exhibition catalog, edited by David Kamansky, Pacific Asia Museum, Pasadena, 2004.

Decorative Motives of Oriental Art, by Katherine M. Ball, John Lane The Bodley Head Ltd., London, 1927.

Japanese and Chinese Prints, exhibition catalog, Los Angeles County Museum, curated by Judson D. Metzgar, 1941.

The Real, The Fake, and The Masterpiece, exhibition catalog, The Asia Society Galleries, New York, 1988.

Oriental Lacquer, exhibition catalog, Santa Barbara Museum of Art, 1976.

The Monkey King, edited by Zdena Novotna, Paul Hamlyn, London, 1964.

The Gods of Northern Buddhism, by Alice Getty, The Clarendon Press, Oxford, 1928.

Asiatic Mythology, by J. Hackin, Thomas Y. Crowell Company Publishers, New York.

\$250 - 400

Asian Furniture

Property from the Ronald F. Antonioli Collection

5690^W

An eight-panel black lacquer coromandel screen

20th Century

With one side depicting a detailed scene of numerous beauties, children and attendants celebrating the birthday of the Tang dynasty general Guo Ziyi at his palatial Fenyang compound surrounded by 'One-Hundred Antique' motifs and fan-shaped landscape vignettes; the reverse decorated with flowers and birds.

97 1/2in high

\$900 - 1,200

Property of various owners

5691

A huanghuali side table

Composed of Qing dynasty elements

The top constructed with a floating panel to the framing members above a narrow, set-in apron with beaded edges that continue down the legs and accent the humpback stretchers (shrinkage, rebuilt, traces of black lacquer).

22 x 24 1/4 x 17 3/4in

\$1,000 - 1,500

5692

A Chinese bone and wood bird cage

Of cylindrical form with domical top constructed with bone staves supported by wood stretchers and the wood tray trimmed on the exterior with branches of peach, pomegranate and citron in colored stone overlay, the metal hook housed in an elaborately pieced and carved bone crown (losses, some staves broken).

16 1/2in high

\$400 - 600

5693^W

A polychrome and gilt-painted wood panel with deeply undercut decoration

Of horizontal format, intricately worked with depictions of the 'Eight Immortals' standing amid dragons and clouds; the panel set within a frame carved with leaf scrolls and bats (separating cracks to panel, relacquered).

27 3/4 x 76in including frame

\$800 - 1,200

5694

A Chinese hardwood square side table

With floating panel top and humpback stretchers immediately below forming an apron above further crossbars connecting the cylindrical legs (wear, shrinkage).

17 1/2 x 13in square

\$400 - 600

5695^W

A pair of tall two-tiered hardwood stands

Composed of dark wood with a tight grain, with carved aprons to the bottom of each tier, the lower tier with inset floating panels forming a box-shaped platform, the otherwise unadorned edifices supported by feet terminating in C-scroll motifs.

16 1/4 x 10 3/4 x 49 3/4in

\$300 - 500

5696

An Asian hardwood two-door cabinet on stand

Early 20th Century

The two door cabinet and side walls carved in high relief with dragons surrounded by Chinese-style characters and shou medallions, the dragons repeating in the reticulated crown to the cabinet and to the table-shaped stand with cabriole legs (wear, age cracks).

78 x 42 x 17in

\$1,500 - 2,000

5697

An Asian carved wood three-panel floor screen

Carved in relief with dragons, Chinese style characters and shou medallions reversed by floral panels, the single preserved crown at the center also reticulated with dragons (possibly incomplete, replacement crowns to two panels).

70 x 63 1/4in

\$300 - 500

5698^W

A lacquered wood kang table

19th century

Constructed of lacquered wood of mottled coffee brown hue, the multi-paneled waisted top supported by four straight legs attached to the underside by 'giant's arm braces' and terminating in hoof shaped feet (wear, losses to lacquer).

39 x 39 x 19 1/2in (99 x 99 x 50cm)

\$500 - 700

End of Sale

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