

FINE FURNITURE, SILVER, DECORATIVE ARTS & CLOCKS

Including The Allure of Antiquity:
The Bikoff Collection

Wednesday March 4, 2015
New York



Bonhams

NEW YORK



FINE FURNITURE, SILVER, DECORATIVE ARTS & CLOCKS

Including The Allure of Antiquity: The Bikoff Collection

Wednesday March 4, 2015 at 10am

New York

BONHAMS

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

PREVIEW

Saturday February 28, 12pm to 5pm
Sunday March 1, 12pm to 5pm
Monday March 2, 10am to 7pm
Tuesday March 3, 10am to 5pm

BIDS

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

To bid via the internet please visit
www.bonhams.com/22389

Please note that bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding is only available for lots with a low estimate in excess of \$1000.

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

SALE NUMBER: 22389

Lots 1001 - 1348

CATALOG: \$35

INQUIRIES

New York
Continental Furniture & Sculpture
Karl Green, Director
+1 (212) 710 1305
karl.green@bonhams.com

Silver, Porcelain & Decorative Arts

Victoria Ayers, Senior Specialist
+1 (212) 461 6532
victoria.ayers@bonhams.com

American and English Furniture & Decorative Arts

Madelia Ring, Head of Sale
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Clocks

Jonathan Snellenburg, Director
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jonathan.snellenburg@bonhams.com

Los Angeles

Silver

Aileen Ward, Director
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aileen.ward@bonhams.com

New York

Condition Reports

Mizanur Rahman, Business Manager
+1 (917) 206 1636
mizanur.rahman@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 1171
Inside front cover: Lot 1056
First session page: Lot 1095
Second session page: Lot 1153
Third session page: Lot 1225
Fourth session page: Lot 1285
Inside back cover: Lot 1181

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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, 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.

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House’s Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer’s Premium

A buyer’s premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday March 10 without penalty. After March 10 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON TUESDAY, MARCH 10** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 2PM ET ON THURSDAY, MARCH 12.

Address

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

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) +1 (718) 247 2070
(f) +1 (347) 468 9916 or
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
(t) +1 (718) 247 2070 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

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OVERSIZED LOTS

1180	1195	1207	1255	1269	1317
1183	1196	1213	1256	1277	1318
1184	1197	1214	1257	1293	1319
1185	1199	1215	1258	1294	1323
1186	1200	1216	1259	1298	1325
1187	1202	1217	1266	1306	1328
1188	1203	1226	1267	1311	1332
1189	1205	1249	1268	1316	

GLOSSARY OF TYPICAL HEADINGS USED

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

FURNITURE

GEORGE III MAHOGANY CHEST OF DRAWERS THIRD QUARTER 18TH CENTURY

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

GEORGE III MAHOGANY CHEST OF DRAWERS

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

GEORGE III STYLE MAHOGANY CHEST OF DRAWERS

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

CERAMICS

A SEVRES PORCELAIN CUP AND SAUCER THIRD QUARTER 18TH CENTURY

This heading indicates that in our qualified opinion the cup and saucer were made at the Sèvres factory in the third quarter of the 18th century.

A SEVRES PORCELAIN CUP AND SAUCER

This heading indicates that in our qualified opinion the cup and saucer were made at the Sèvres factory but does not specify when, implying the age is uncertain.

A SEVRES STYLE PORCELAIN CUP AND SAUCER FOURTH QUARTER 19TH CENTURY

This heading indicates that in our qualified opinion the cup and saucer were not made at the Sèvres factory but at another factory in the fourth quarter of the 19th century.

BRONZES

ANTOINE-LOUIS BARYE (FRENCH, 1795 – 1875)

This heading indicates that in our qualified opinion the work has been cast with the artist's consent or that of his estate.

AFTER ANTOINE-LOUIS BARYE (FRENCH, 1795 – 1875)

This heading indicates that in our qualified opinion the work is a copy of the artist's model and not connected in any way with the artist or his estate.

SILVER

A GEORGE III STERLING SILVER HOT WATER JUG ON STAND BY PAUL STORR, LONDON, 1808

This heading states that in our opinion, this piece was made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office in the assaying year stated.

A GEORGE III STERLING SILVER HOT WATER JUG ON STAND APPARENTLY WITHOUT MAKER'S MARK OR MAKER'S MARK RUBBED, CIRCA 1808

This heading states that in our opinion, this piece was made during the specified monarch's reign and unmarked, or illegibly marked

A GEORGE III STERLING SILVER HOT WATER JUG ON STAND BEARING MARKS OF PAUL STORR, LONDON, 1808

This heading states that in our opinion, this piece was made during the specified monarch's reign, though maker's attribution and exact date are questionable

There are variations to the dating systems within the British Isles and in other countries.

Please note the weights listed in this catalog are approximate.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as ivory, rhinoceros horn, tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. **It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses.** 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 certificate or denial of a license's or certificate'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 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. Finally, due to a recent change in New York State regulated species law, **New York State residents will require a permit to purchase any item containing ivory or rhinoceros horn.**

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a referral prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

ORDER OF SALE

Fine Silver..... 1001 – 1113
Clocks..... 1114 – 1175
English and Continental Furniture, Paintings,
Decorative Arts and Sculpture 1176 – 1236
The Allure of Antiquity: The Bikoff Collection
.....1237 - 1348

FINE SILVER

Lots 1001-1113





1003



1001 (part lot)



1002

1001

**A DANISH STERLING SILVER MODERNIST PART
FLATWARE SERVICE
DESIGNED BY TIAS ECKHOFF FOR GEORG JENSEN
SILVERSMITHY, COPENHAGEN, POST-1945**

Cypress (Cypres) pattern, comprising: 9 dinner forks, 8 dinner knives, 3 luncheon forks, 8 luncheon knives, 12 oval soup spoons, 1 round soup spoon, 12 teaspoons, 8 coffee spoons, 12 table spoons, a 2 piece carving set, 1 soup ladle, 1 gravy ladle, 1 sauce ladle, a large 2 piece serving set, a small 2 piece serving set, 1 pastry server, 1 cold meat fork, 1 pickle fork, 1 olive fork, 1 sugar spoon; *total weighable silver approximately 101oz troy (87).*

\$2,500 - 3,500

**PROPERTY FROM THE ESTATE OF LEONA K. ADLER, SAN
DIEGO, CALIFORNIA**

1002

**A DANISH HAMMERED STERLING SILVER MODERNIST
CIRCULAR TWO-HANDLED TRAY
DESIGNED BY GUSTAVE PEDERSEN FOR GEORG JENSEN
SILVERSMITHY, COPENHAGEN, POST-1945**

#510, with concentric oval handles; *weight approximately 49.5oz troy height 1in (2.5cm); length over handles 17in (43cm); width 14 1/2in (37cm).*

\$1,200 - 1,800

PROPERTY OF ANOTHER OWNER

1003

**A DANISH STERLING SILVER MODERNIST FOUR-PIECE TEA
AND COFFEE SERVICE
BY GEORG JENSEN SILVERSMITHY, COPENHAGEN, POST-1945**

#80, comprising: a teapot, a coffee pot, a covered sugar bowl and a cream jug; with ebony handles and finials, underside of teapot with monogram: K.B.R. and date "1964"; *total gross weight approximately 45oz troy the coffee pot height 7 1/2in (19cm); length 5in (12.75cm); width 8 1/4in (21cm).*

\$2,500 - 3,500



1004

**PROPERTY FROM A PRIVATE MILL
VALLEY, CALIFORNIA COLLECTION**

1004

**A PAIR OF DANISH HAMMERED
STERLING SILVER MODERNIST TWO-
LIGHT CANDELABRA
BY GEORG JENSEN SILVERSMITHY,
COPENHAGEN, CIRCA 1925-32**

#244, each with ribbon-entwined berry cluster
finial issuing J-form arms supporting faceted
urn-form nozzles above an openwork berry-
and-leaf stem over a circular stepped base,
underside later inscribed "Icaros / 1941"; *total
weight approximately 93oz troy
height 8 1/4in (21cm); width 9 1/4in (23.5cm);
depth 4 1/4in (10.75cm).*

\$12,000 - 18,000

**PROPERTY FROM A PRIVATE
COLORADO COLLECTOR**

1005

**A DANISH HAMMERED STERLING
SILVER MODERNIST FOOTED TAZZA
BY GEORG JENSEN SILVERSMITHY,
COPENHAGEN, CIRCA 1925-32**

Grape pattern, #263B, the flared bowl
suspending fruiting scrolled vines above
a spiral-reeded stem over a circular base;
*weight approximately 17.5oz troy
height 7 1/4in (18.5cm); diameter 7 1/4in
(18.5cm).*

\$2,000 - 3,000



1005



1006 (part lot)



1007 (part lot)

PROPERTY OF A SCHOLAR

1006

A DANISH STERLING SILVER MODERNIST PART FLATWARE SERVICE FOR TWELVE

DESIGNED BY JOHAN ROHDE FOR GEORG JENSEN SILVERSMITHY, COPENHAGEN, POST-1945

Acanthus (Acanthe) #180 pattern, comprising: 12 dinner forks, 11 dessert forks, 12 fish forks, 12 dinner knives, 12 butter knives, 12 fish knives, 12 teaspoons, 12 table spoons, 12 bouillon spoons, 2 iced teaspoons, a pair of serving spoons, a sauce ladle, a pair of nut-crackers, a pair of sugar nips, a bottle-opener, a letter-opener, a pastry slice, a fish slice, and an ice serving spoon; *total weighable silver approximately 130oz troy (120).*

\$6,000 - 8,000

PROPERTY FROM VARIOUS OWNERS

1007

A GERMAN 800 STANDARD SILVER ART DECO PART FLATWARE SERVICE FOR TWENTY-FOUR

BY LUTZ & WEISS, PFORZHEIM, CIRCA 1925

Comprising: 24 forks (7 1/4in), 24 knives (8 1/2in); 12 butter spreaders, 12 bouillon spoons, 12 oval soup/dessert spoons, 24 dessert forks, 24 teaspoons, 24 coffee spoons, 7 table spoons, 2 vegetable serving spoons, 2 meat forks, 2 cold meat/olive forks, 2 small cheese servers; 1 master butter knife, 1 casserole spoon, 1 large serving fork, 1 pastry server and 2 ladles; *total weighable silver approximately 152oz troy (177)*

together with two associated canteens, *the larger height 5 3/4in (14.5cm); width 16 1/2in (42cm); depth 11 1/2in (29.25cm).*

\$2,500 - 3,500

1008

A MEXICAN STERLING SILVER MODERNIST THREE-PIECE TABLE SUITE

BY CODAN, MEXICO CITY, 20TH CENTURY

In the manner of Georg Jensen, comprising: an oval centerpiece bowl with grape-cluster handles over a beaded and pierced grapevine oval foot and a pair of matching candlesticks; *total weight approximately 81.5oz troy*

the bowl height 6 3/4in (17cm); length 16in (40.5cm); the candlesticks height 3 1/2in (9cm).

\$2,000 - 3,000



1008

**PROPERTY FROM A
PRIVATE COLLECTION**

1009

**A LARGE FRENCH FIRST STANDARD
SILVER ART DECO SQUARE FOOTED
TWO-HANDLED WINE COOLER
BY MAISON CARDEILHAC, PARIS,
CIRCA 1925**

With canted corners, applied with ebonized
and burl wood panels, on downswept legs
raised on plinths; gross weight approximately
117oz troy
height 9in (23cm); length 15in (38cm); width
13in (33cm).

\$12,000 - 18,000

PROPERTY FROM ANOTHER OWNER

1010

**A FRENCH ART DECO FIRST
STANDARD SILVER SIX-PIECE TEA AND
COFFEE SERVICE
BY TETARD FRÈRES, PARIS; RETAILED
BY CARASSALE, BUENOS AIRES, FIRST
HALF 20TH CENTURY**

Each square pot with stop-fluted corners and
carved rosewood scroll handle, comprising:
teapot, coffee pot, urn on lampstand, two-
handled sugar bowl with cover, cream jug,
milk jug; total gross weight approximately
150oz troy and matching silverplated shaped
oval tray (7)

heights 4 3/4in (12cm) to 16 1/2in (41.8cm);
length of tray over handles 30in (76.2cm).

\$7,000 - 9,000



1009



1010



1011

**PROPERTY FROM A MONTECITO,
CALIFORNIA COLLECTOR**

1011

**AN ITALIAN STERLING SILVER
CABBAGE-FORM TUREEN AND COVER
DESIGNED BY GIANMARIA
BUCCELLATI, MILAN, FOURTH
QUARTER 20TH CENTURY**

Naturalistically modeled; *weight*
approximately 55oz troy
height 9in (23cm); diameter 13in (33cm).
\$5,000 - 7,000



1012

**PROPERTY OF AN
INTERNATIONAL COLLECTOR**

1012

**AN ITALIAN STERLING SILVER CABBAGE
LEAF DISH
BY MARIO BUCCELLATI, MILAN, EARLY
20TH CENTURY**

Realistically modeled, mounted on three snail-
shell-form feet; *weight approximately 18oz troy*
height 3 1/4in (8.2cm); length 13 1/2in
(34.3cm); width 11 3/4in (29.8cm).
\$6,000 - 8,000

PROPERTY OF ANOTHER OWNER

1013

**A SET OF THREE ITALIAN
STERLING SILVER SWAN-FORM
ORNAMENTAL BOWLS
RETAILED BY BUCCELLATI, MILAN &
ROME, 20TH CENTURY**

Naturalistically modelled; *total weight*
approximately 62.5oz troy
the largest height 9 1/2in (24cm); length
14in (35.5cm); the smaller height 4 1/4in
(10.75cm); length 7in (17.75cm).
\$6,000 - 8,000



1013

PROPERTY OF AN INTERNATIONAL COLLECTOR

1014

**AN ITALIAN STERLING SILVER
'ETRUSCAN' VASE
BY MARIO BUCCELLATI, MILAN, 1968 TO
PRESENT**

With hammered surface, the top half of the ovoid body with shallow flutes and flaring at the shoulder, the scroll strap handles issuing from the top rim of the short neck; *weight approximately 70oz troy*
height 8 1/2in (21.6cm); length over handles 12 1/2in (31.7cm).

\$10,000 - 15,000



1014

1015

**AN ITALIAN HAND-HAMMERED
STERLING SILVER OVAL JARDINIÈRE
BY BUCCELLATI, 1968 TO PRESENT**

The elongated oval body and conforming foot with shaped oval lobes; *weight approximately 52oz troy*
height 5in (12.7cm); length 18in (45.7cm); depth 8 1/2in (21.6cm).

\$7,500 - 10,000



1015



1016

1016

**AN ITALIAN STERLING SILVER
DIMPLED VASE
BY MARIO BUCCELLATI, MILAN 1968
TO PRESENT**

The ovoid body and conforming domed foot chased with circular bosses on a stippled ground; *weight approximately height 9 1/8in (23.2cm); greatest diameter 7in (17.8cm).*

\$6,000 - 8,000

PROPERTY FROM VARIOUS OWNERS

1017

**AN ITALIAN HAMMERED STERLING
SILVER MENORAH
RETAILED BY BUCCELLATI, MILAN &
ROME, 20TH CENTURY**

The ring-and-baluster-turned step issuing four tiers of floral-headed outscrollled arms supporting urn-form bobeche and floral-form drip-pans, with additional removable bobeche, and pierced foliate finial; *weight approximately 73oz troy height 15 1/4in (38.75cm); width 15 1/4in (38.75cm); depth 4 1/2in (11.5cm).*

\$4,000 - 6,000

1018

**AN AUSTRIAN STONE-INSET SILVER,
SILVER-GILT AND ENAMEL MODEL OF A
HORSE-DRAWN CARRIAGE
APPARENTLY UNMARKED, LATE
19TH/20TH CENTURY**

The sides decorated with scenes of frolicking putti, the back with an amorous couple in a landscape, mounted on a stained wood plinth *overall height 8in (20.25cm); length 22 1/2in (57cm); 9 1/4in (23.5cm).*

\$4,000 - 6,000

**PROPERTY FROM MIGNON W. WINANS
TRUST, BEVERLY HILLS, CALIFORNIA**

1019

**A GERMAN 800 STANDARD SILVER-GILT
FIGURAL CENTERPIECE
BY BRUCKMANN & SÖHNE,
HEILBRONN, LATE 19TH/EARLY
20TH CENTURY**

The circular fluted top above a vasiform stem with swing handles over a circular base mounted with musical putti, raised on feet, later gilt; *weight approximately 40oz troy height 14in (35.5cm); diameter 13in (33cm).*

\$1,200 - 1,800

1020

**A SET OF FOUR GERMAN 800
STANDARD SILVER-GILT ROCOCO
STYLE FIGURAL CANDLESTICKS
BY GEORG ROTH, HANAU, CIRCA 1900**

Each in the form of a putto astride a dolphin over a domed shell and wave base supporting baluster nozzles; *total weight approximately 92oz troy height 14 1/2in (37cm); diameter 5 1/2in (14cm).*

\$2,500 - 3,500



1017



1018



1019



1020



1021 (part lot)

PROPERTY OF A LADY, BEVERLY HILLS, CALIFORNIA

1021

A GERMAN 800 STANDARD SILVER FLATWARE SERVICE BY KOCH & BERGFELD, BREMEN; RETAILED BY GUTRUF, HAMBURG, EARLY 20TH CENTURY

Comprising: 33 dinner forks, 38 dinner forks, 20 fish forks, 22 fish knives, 20 lobster picks, 14 oval soup / dessert spoons, 7 luncheon forks, 8 luncheon knives, 6 ice cream spoons, 19 fruit forks, 26 fruit knives, 14 dessert forks, 17 pastry forks, 8 caviar knives, 2 caviar scoops, 6 butter/cheese knives, 6 olive / pickle forks, 16 table spoons, 10 serving spoons, 4 gravy ladles, 2 pie servers, a 2 piece steak carving set, 1 pair of poultry shears, 1 nut cracker, 1 bon bon scoop and 1 asparagus server, all inscribed "M. Y. 'Orion'"; *total weighable silver approximately 354oz troy (304).*

\$6,000 - 8,000

This service was used aboard the Motor Yacht Orion when privately owned. The M.Y. Orion currently operates through charter services around the Indian Ocean, the Greek Islands and the Maldives.

PROPERTY OF ANOTHER OWNER

1022

AN ASSEMBLED GERMAN 800 STANDARD SILVER PART FLATWARE SERVICE FOR EIGHTEEN MOST PIECES BY WILKENS & SÖHNE, BREMEN, LATE 19TH/EARLY 20TH CENTURY

Comprising: 18 dinner forks, 18 dinner knives, 18 luncheon forks, 18 luncheon knives, 18 fish forks, 18 fish knives, 17 breakfast forks, 18 breakfast knives, 17 teaspoons, 11 custard spoons, 15 table spoons, a 2 piece fish serving set, 1 medium serving spoon and 1 pastry server, initial: S; **together with** complimentary pieces by another maker, 17 coffee spoons, 2 gravy ladles, 2 meat forks, 2 piece serving set **and** a 12 piece fruit service, initial: Z; *total weighable silver approximately 230oz troy (225).*

\$3,000 - 5,000



1022 (part lot)

PROPERTY FROM MIGNON W. WINANS
TRUST, BEVERLY HILLS, CALIFORNIA

1023

**A PAIR OF GERMAN 800 STANDARD
SILVER AND CUT-CLEAR GLASS EWERS
BY BRUCKMANN & SÖHNE,
HEILBRONN, LATE 19TH/EARLY
20TH CENTURY**

Each navette spout extending to a putto-term
downswept handle and floral and foliate-
decorated collar above a baluster base raised
on a foliate-decorated base and scroll feet
*height 14 1/2in (36.75cm); length 6 1/2in
(16.5cm).*

\$1,500 - 2,500

PROPERTY OF A COLLECTOR

1024

**A CONTINENTAL 14K YELLOW
GOLD-MOUNTED LAPIS LAZULI
RECTANGULAR BOX
APPARENTLY UNMARKED, PROBABLY
LATE 19TH/EARLY 20TH CENTURY**

The lid with carved and gilt coronet
*height 3/4in (2cm); length 3in (7.5cm); width 2
1/4in (5.75cm).*

\$1,500 - 2,500

PROPERTY OF ANOTHER OWNER

1025

**A GERMAN 800 STANDARD SILVER AND
CUT-CLEAR-GLASS ROCOCO STYLE
OVAL RETICULATED TWO-HANDLED
FOOTED CENTERPIECE
BY WILKENS & SÖHNE, BREMEN, LATE
19TH/EARLY 20TH CENTURY**

The waved liner resting in a conforming
frame with large foliate and C-scroll handles
to sides, with applied medallions to center
cartouches, on scroll feet; *silver weight
approximately 44oz troy
overall height 6 1/2in (16.5cm); length over
handles 20 1/2in (52cm); width 14in (35.5cm).*

\$3,000 - 5,000



1023



1024



1025



1026

PROPERTY FROM MIGNON W. WINANS TRUST, BEVERLY HILLS, CALIFORNIA

1026

**AN ASSEMBLED GERMAN 800 STANDARD SILVER-GILT 'HISTORISMUS' CONDIMENT SET
BY J.D. SCHLEISSNER & SÖHNE; GEBRÜDER GUTGESELL,
JOHN L. SCHLINGHOFF AND OTHERS, HANAU, LATE 19TH/
EARLY 20TH CENTURY**

Comprising: 8 figural pedestal salt cellars, 4 tripod salt cellars, 4 shell-form spoons and 8 casters; *total silver weight approximately 110oz troy (24)*

the tallest caster height 8in (20.25cm); the tallest salt cellar height 5 3/4in (14.5cm); diameter 3 1/2in (9cm).

\$1,200 - 1,800



1027

1027

**TWO FRENCH FIRST STANDARD SILVER-GILT TABLEWARES
BY VARIOUS MAKERS, PARIS, CIRCA 1900**

Comprising: a chocolate pot by Georges Falkenberg and an eceulle by Emile Delaire, monogram: MAY, **together with** a pierced glass holder; *total gross weight approximately 59oz troy (3).*

\$1,500 - 2,000

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

1028

**SIX SIMILAR PORTUGUESE OR BRAZILIAN SILVER CIRCULAR
RETICULATED GALLERIED SALVERS
BY VARIOUS MAKERS, SECOND HALF 19TH CENTURY
AND LATER**

Each with various flat-chased and engraved foliate-scroll borders, on foliate or claw feet, comprising: the smallest *with worn marks struck Prata, city mark for Rio de Janeiro, .833 standard*; the second *struck Prata, 800 standard*; the third a .958 standard example, *struck with unidentified maker's mark AM, Porto, circa 1843-53, with reticulated fruiting grapevine gallery*; the fourth .835 standard salver, *struck with maker's mark "GI" monogram, .835*; the fifth a Brazilian 800 standard example by M Kudi, *Rio de Janeiro*; the sixth a Portuguese salver with fruiting acorn gallery, *maker's mark possibly TM, Porto, late 19th century*; *total weight approximately 110oz troy heights 3/4in (1.8cm) to 1 1/2in (3.8cm); diameters 5 1/8in (13cm) to 12 3/4in (32.3cm).*

\$2,500 - 3,500



1028

PROPERTY OF AN INTERNATIONAL COLLECTOR

1029

**A BRAZILIAN LOW-GRADE SILVER AND WHITE-METAL PENCA
DE BALANGANDANS
LATE 19TH CENTURY**

The typical shaped oval ring modeled with two doves, suspended with twenty-two various amulets or charms, the whole suspended from an approximately 29in chain

width over doves 6in (15.2cm); length 7in (17.7in).

\$3,000 - 4,000



1029

For more detailed information on this lot, please refer to our online catalog at www.bonhams.com/22389

1030

THREE PORTUGUESE AND BRAZILIAN SECOND STANDARD SILVER TOOTHPICK HOLDERS

BY VARIOUS MAKERS, MID-TO-LATE 19TH CENTURY

Comprising: a Portuguese example modeled as a vase of flowers, probably Jose Joaquim Lopes, Porto, circa 1880; a roosting-chicken-form example, with unidentified marks, probably Brazilian, circa 1900, modeled and chased with her ten chicks; and a covered bridge-form example, with unidentified marks, probably Brazilian, circa 1900; total weight approximately 12oz troy heights 2 3/4in (7cm) to 9in (22.8); length of chicken 4 3/8in (11.1cm); greatest diameter of floral vase 4 3/8in (11.1cm).

\$1,500 - 2,000

PROPERTY OF ANOTHER OWNER

1030A

AN ISRAELI STERLING SILVER PART FLATWARE SERVICE FOR TWELVE

BY B. FRIEDLANDER, TEL AVIV, CIRCA 1935

Each slightly flaring rectangular handle with an up-turned squared terminal, comprising: 12 dinner knives, 12 luncheon knives, 12 fish knives, 11 fruit knives, 11 teaspoons, 12 place spoons, 12 soup spoons, 11 iced teaspoons, 12 demitasse spoons, 12 coffee spoons, 12 dinner forks, 11 luncheon forks, 12 salad forks, 12 fruit forks, 12 fish forks, 12 knife rests, an ice bucket; ice pail with strainer, a 2 piece ivory-mounted salad set, 4 pierced condiment spoons, 7 sugar nips, 1 soup ladle, 1 fish knife, 1 fish slice, 1 pastry slice, 1 cheese slice, 1 master butter server, 1 soft cheese knife, 3 various serving spoons, 4 various sauce ladles, 1 serving fork, 1 pair of olive forks, 2 various pair of serving tongs; applied with a stylized initial: N; total weighable silver approximately 366oz troy ice bucket height 8 1/2in (21.6cm); length over handles 11in (27.9cm) (223).

\$8,000 - 10,000

PROPERTY OF A NEW YORK COLLECTOR

1031

A CONTINENTAL SILVER RENAISSANCE STYLE SIDEBOARD CHARGER

NO HALLMARKS EVIDENT, PROBABLY ITALIAN, 19TH CENTURY

Chased in high relief with circular or rectangular cartouches of allegorical figures, masks or stylized foliage on a mottled ground, with gadrooned rim; weight approximately 30oz troy diameter 19 5/8in (49.7cm).

\$2,500 - 3,500



1030



1031



1030A (part lot)



1032



1033



1034



1035

PROPERTY FROM VARIOUS OWNERS

1032

A GEORGE III STERLING SILVER-MOUNTED COCONUT CUP APPARENTLY UNMARKED, LATE 18TH CENTURY

With turned lignum vitae stem and base, inscribed "Ex Dono 1763 / Ex Dono 1774," monogrammed REW / TMC"
height 8 1/2in (21.5cm); diameter 6in (15.25cm).

\$1,200 - 1,800

1033

A VICTORIAN STERLING SILVER REPOUSSE-DECORATED TROPHY PITCHER: OF YACHTING INTEREST MAKER'S MARK RUBBED, DUBLIN 1865

The domed hinged lid with figural finial over a cylindrical body with male mask spout and decorated overall with roses, shamrocks and thistles; engraved for the Prince Alfred Yacht Club, Kingstown, awarded to Aquiline, 1866, with later engraving to underside, *weight approximately 43oz troy*
height 13 1/2in (33.75cm); length 11in (28cm); width 7in (17.75cm).

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF AN ARIZONA LADY

1034

A GERMAN PARCEL-GILT SILVER BAROQUE TANKARD BY JOHANN GOTTFRIED HOLL, DANZIG, FOURTH QUARTER 17TH CENTURY

The barrel-form body with reserves depicting women in various pursuits, interspersed with scrolling acanthus, the hinged lid with leonine finial, raised on a domed foot; *weight approximately 40oz troy*
height 10 1/4in (26cm); length 9in (23cm); width 6 1/4in (16cm).

\$2,500 - 3,500

PROPERTY FROM THE COLLECTION OF RUTH HIRSCHFIELD

1035

A GERMAN 800 STANDARD SILVER-GILT COVERED PINEAPPLE CUP BY KARL KURZ, HANAU, LATE 19TH/EARLY 20TH CENTURY

Of typical form; *weight approximately 10oz troy*
height 12 1/2in (31.75cm); greatest diameter 4in (10.25cm).

\$1,200 - 1,800



1036

PROPERTY PASSED BY DESCENT FROM THE ESTATE OF JOHN D. AND NETTIE GARDNER RYAN, MONTANA AND NEW YORK

1036

A FRENCH FIRST STANDARD SILVER OVAL FOOTED COVERED TWO-HANDLED SOUP TUREEN, LINER AND STAND

BY ROBERT LINZELER, PARIS, LATE 19TH/EARLY 20TH CENTURY

The domed lid with laurel-wreath and rope-twist borders surmounted by a broccoli florette and foliate finial, over a conforming body with entwined-branch handles centering and elaborate applied coat-of-arms, on acanthus-headed scroll feet, the matching stand with laurel-wreath border, with later pierced flower cover, *en suite* with the following lot; *total weight approximately 200oz troy (3) the tureen height 11 1/2in (29.25cm); length over handles 14 1/2in (36.75cm); width 9in (23cm); the stand length 18in (45.75cm); width 12 1/2in (31.75cm).*

\$8,000 - 12,000

Applied with the arms of Duarte de Sousa Coutinho (1719-1799), Bailiff of the Order of Malta.

John Dennis Ryan was born in the 'Copper Country' Lake Superior district of Michigan in 1864. As a young man he moved to Denver, Colorado to work as a traveling salesman for a lubricating oil firm. Ryan's business took him to Butte, Montana where he made the acquaintance of Marcus Daly, one of the three 'Copper Kings' (along with William Andrews Clark and F. Augustus Heinze) and his wife Margaret. Ryan married Nettie

Gardner in 1896 and they had one son, John Carlos Ryan, in 1898.

Upon Daly's death in 1900, Ryan became the manager of Margaret Daly's inheritance, then acquired an interest in the Daly Bank & Trust, and headed Daly's Anaconda Copper Co. He also worked with Daly's syndicate partners Henry H. Rogers and William Rockefeller to acquire and consolidate the mines of F. Augustus Heinze and William A. Clark to create one of the largest corporate trusts of the 20th century. Ryan extended his interests to electrical power in order to provide cheap energy for his mines, and consolidated several firms to create the Montana Power Co. in 1912. He pioneered hydroelectric power went on to electrify nearly 500 miles of railway lines over the Rocky Mountains.

The First World War saw Ryan take leave from Anaconda to serve as director of military relief work for the American Red Cross. In 1918 President Woodrow Wilson appointed him Director of Aircraft Production and Chairman of the Aircraft board and later that year Ryan organized the production of aircraft as Second Assistant Secretary of War. Also a prominent Catholic laymen, Pope Pius XI made him a knight of the Order of St. Gregory the Great in 1923.



1037

1037

**A STERLING SILVER CIRCULAR FOOTED VEGETABLE DISH
NO MAKER'S MARK EVIDENT, RETAILED BY CARTIER,
20TH CENTURY**

In the manner of Robert Linzeler, the domed lid with laurel wreath and rope-twist borders surmounted by an artichoke and foliate finial, over a conforming body with entwined-branch handles, centering and elaborate applied coat-of-arms, on acanthus-headed scroll feet, the matching stand with laurel-wreath border, with liner, *en suite* with the previous lot; **together with** a pair of covered urns by Emile Puiforcat, Paris, retailed by Cartier; *total weight approximately 126oz troy (3) the vegetable dish height 8 1/2in (21.5cm); width over handles 10 1/2in (26.5cm); depth 8 3/4in (22.25cm); the urns height 6 3/4in (17cm); width over handles 5in (12.75cm).*

\$4,000 - 6,000

Applied with the arms of Duarte de Sousa Coutinho (1719-1799), Bailiff of the Order of Malta.

For more detailed information on this lot, please refer to our online catalog at www.bonhams.com/22389

PROPERTY OF A CANADIAN COLLECTION

1038

**AN AMERICAN STERLING SILVER OVAL FOOTED PUNCH BOWL
BY GORHAM MFG. CO., PROVIDENCE, RI; RETAILED BY
KUNNARD & CO., BOSTON, 1875**

The applied border modeled with stylized scrolling foliage centering masks at intervals, one side engraved with an armorial shield, opposed by engraved Gothic style monogram: FAB; *weight approximately 30oz troy height 6 3/4in (17.2cm); length 10 3/4in (27.3cm).*

\$1,500 - 2,500

Engraved with the shield for BATES, as seen in the memorial window for Dr. George Bates, commemorated in the 1917 chapel at Ocean Point, Boothbay, Maine.



1038



1039 (part lot)

PROPERTY FROM VARIOUS OWNERS

1039

**AN ASSEMBLED AMERICAN
STERLING SILVER PART FLATWARE
SERVICE FOR TWELVE
BY TIFFANY & CO., NEW YORK, NY,
CIRCA 1907-1947**

St. Dunstan pattern, comprising: 12 dinner forks; 12 dinner knives; 12 luncheon forks, 12 luncheon knives; 11 fish forks, 12 fish knives, 11 breakfast forks, 11 breakfast knives, 1 fruit knife, 12 cocktail forks, 12 butter spreaders, 12 bouillon spoons, 12 gumbo spoons, 13 teaspoons, 12 ice cream forks, 12 demitasse spoons, 3 table spoons, 1 ladle and 1 meat fork, most monogram: DKC, some variations; *total weighable silver approximately 195oz troy (184) with original walnut canteen, height 5 1/4in (13.25cm), length 23 1/2in (59.5cm); depth 13 1/4in (33.5cm).*

\$5,000 - 7,000

1040

**A SET OF FIFTEEN AMERICAN
STERLING SILVER DINNER PLATES
BY TIFFANY & CO., NEW YORK, NY,
20TH CENTURY**

Each with banded rim, monogram: CBL; *total weight approximately 310oz troy diameter 11in (28cm).*

\$6,000 - 9,000



1040



1041



1042 (part lot)



1043 (part lot)

**PROPERTY FROM A PRIVATE RANCHO MIRAGE,
CALIFORNIA COLLECTOR**

1041

**AN AMERICAN STERLING SILVER SIX-PIECE TEA AND COFFEE
SERVICE, WITH MATCHING TWO-HANDLED TRAY
BY THE SWEETSTER CO., NEW YORK, NY, CIRCA 1910**

Comprising: a teapot, a coffee pot, a kettle-on-stand, a cream jug,
a sugar bowl, a waste bowl and a two-handled tray, all with faceted
fluted bodies, monogram: WCT; *total weight approximately 210oz
roy (7) the kettle height 13 3/4in (35cm); length 10in (25.5cm); the tray
length 26in (66cm); width 19in (48.25cm).*

\$4,000 - 6,000

PROPERTY OF A CANADIAN COLLECTION

1042

**AN AMERICAN STERLING SILVER FLATWARE SERVICE
FOR SIX
BY GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1910**

Buckingham pattern, each terminal engraved with script monogram:
ERN, comprising: 6 dinner forks, 6 luncheon forks, 6 parcel gilt
dessert forks, 6 dessert forks, 6 cocktail forks, 6 teaspoons, 6 iced
teaspoons, 6 bouillon spoons, 6 cream soup spoons, 6 parcel gilt
demitasse spoons, 6 citrus spoons, 6 dinner knives, 6 luncheon knives,
5 butter spreaders, 3 serving spoons, 1 carving fork, 1 carving knife, 1
sharpening steel; *total weighable silver approximately 87oz troy (89).*

\$3,000 - 4,000



1044 (part lot)



1045 (part lot)

PROPERTY FROM MIGNON W. WINANS TRUST, BEVERLY HILLS, CALIFORNIA

1043

AN AMERICAN STERLING SILVER FLATWARE SERVICE FOR TWELVE BY TIFFANY & CO., NEW YORK, NY, 20TH CENTURY

Persian pattern, comprising: 12 dinner forks, 12 dinner knives, 12 luncheon forks, 12 luncheon knives, 12 soup/dessert spoons, 7 egg spoons, 12 teaspoons, 12 table spoons, 2 gravy ladles, 1 salt spoon, monogram: R.R.W.; *total weighable silver approximately 109oz troy (94).*

\$1,500 - 2,000

PROPERTY OF A NORTHWEST ESTATE

1044

AN AMERICAN STERLING SILVER FLATWARE SERVICE BY FRANK W. SMITH SILVER CO. INC., GARDNER, MA, FIRST HALF 20TH CENTURY

Fiddle and Thread pattern, comprising: 24 dinner forks, 24 dinner knives, 24 luncheon forks, 45 luncheon knives, 23 salad forks, 24 oval-bowl soup/dessert spoons, 25 round-bowl soup spoons, 25 butter spreaders, 24 cocktail forks, 24 iced teaspoons, 36 teaspoons, 23 demitasse spoons, 6 tablespoons, a 4 piece carving set, 1 gravy ladle, 1 cream ladle, 1 pastry server, 1 cheese server, a 2 piece serving set, 1 buffet fork, 1 jelly server, 1 tomato server, 1 olive fork, 1 lemon fork and 1 master butter spreader, monogram: MOCD; *total weighable silver approximately 288oz troy (343).*

\$5,000 - 7,000

PROPERTY FROM MIGNON W. WINANS TRUST, BEVERLY HILLS, CALIFORNIA

1045

AN AMERICAN STERLING SILVER PART FLATWARE SERVICE FOR THIRTY-TWO BY REED & BARTON, TAUNTON, MA, 20TH CENTURY

French Renaissance pattern, comprising: 32 dinner forks, 32 dinner knives, 8 luncheon forks, 6 gilt luncheon / dessert forks, 26 oval soup/dessert spoons, 1 gilt oval soup/dessert spoon, 31 salad forks, 16 round-bowl soup spoons, 20 butter spreaders, 16 cocktail forks and 15 teaspoons; *total weighable silver approximately 260oz troy (203).*

\$2,500 - 3,500



1046 (part lot)

**PROPERTY FROM A PRIVATE
COLORADO COLLECTOR**

1046

**AN ASSEMBLED AMERICAN
STERLING SILVER PART FLATWARE
SERVICE FOR EIGHTEEN
BY GORHAM MFG. CO., PROVIDENCE,
RI, LATE 19TH/EARLY 20TH CENTURY**

Versailles pattern, comprising: 18 dinner forks, 18 dinner knives, 18 salad forks, 12 luncheon/dessert forks, 24 oval soup/dessert spoons, 12 round-bowl soup spoons, 21 butter spreaders, 18 iced teaspoons, 18 teaspoons, 18 demitasse spoons, 4 serving spoons, some pieces with initial: B; *total weighable silver approximately 210oz troy (181).*

\$5,000 - 7,000

**PROPERTY FROM THE ESTATE OF
NANNINE AND STEWART S. PATTERSON,
TUCSON, ARIZONA**

1047

**AN AMERICAN STERLING SILVER PART
FLATWARE SERVICE
BY GORHAM MFG. CO., PROVIDENCE,
RI, LATE 19TH/EARLY 20TH CENTURY**

Versailles pattern, comprising: 11 dinner forks, 11 dinner knives, 11 luncheon forks, 11 luncheon knives, 11 salad/dessert forks, 11 oval soup/dessert spoons, 11 butter spreaders, 11 cocktail forks, 3 citrus spoons, 8 teaspoons, 8 table spoons, 1 serving spoon and 1 serving fork, most pieces monogram: NW/McE; *total weighable silver approximately 129oz troy (109)*

with canteen height 3 1/4in (8.25cm); length 23in (58.5cm); depth 13in (33cm).

\$4,000 - 6,000

**PROPERTY OF AN
INTERNATIONAL COLLECTOR**

1048

**AN AMERICAN STERLING SILVER
THREE-HANDLED LOVING CUP
BY THEODORE B. STARR, NEW YORK,
NY, FIRST QUARTER 20TH CENTURY**

The double scroll handles each cast and chased with blossoms at intervals, the shaped body chased with conforming sprays of blossoms and foliage alternating with wide reeds, the foot applied with a stylized reeded and scroll border; *weight approximately 114oz troy*
height 11 1/2in (29.2cm); length over handles 13in (33cm).

\$6,000 - 8,000



1047 (part lot)

PROPERTY OF A CANADIAN COLLECTION

1049

**AN AMERICAN STERLING SILVER
THREE-HANDLED LOVING CUP
BY REED & BARTON, TAUNTON, MA,
FIRST HALF 20TH CENTURY**

Applied with bands of stylized scrolling foliage, and with conforming foliage at the handle terminals; *weight approximately 65oz troy height 11 1/4in (29.7cm); greatest diameter 11 1/4in (29.7cm).*

\$4,000 - 6,000

1050

**AN AMERICAN STERLING SILVER
THREE-HANDLED LOVING CUP,
BY REDLICH SILVER CO., NEW YORK,
NY; RETAILED BY FOSTER & CO., MID-
20TH CENTURY**

The handles and borders applied with cast and chased fruiting grapevine borders; *weight approximately 50oz troy height 8 1/2in (21.6cm); greatest length over handles 9 1/2in (24.1cm).*

\$3,000 - 4,000



1048



1049



1050



1052

PROPERTY OF A NORTHWEST ESTATE

1051

**AN AMERICAN STERLING SILVER-GILT FLATWARE SERVICE FOR TWELVE
RETAILED BY TIFFANY & CO., NEW
YORK, NY, LATE 20TH CENTURY**

Audubon pattern, comprising: 12 dinner forks, 12 dinner knives, 12 salad/dessert forks, 12 butter spreaders, 12 oval soup/dessert spoons, 12 teaspoons, 12 demitasse spoons, 6 table spoons and 3 buffet forks, monogram: MED; *total weighable silver approximately 123oz troy (93)*

with soft top canteen height 3in (7.5cm); width 22in (56cm); depth 13in (33cm).

\$5,000 - 7,000



1051 (part lot)

PROPERTY OF ANOTHER OWNER

1052

**AN AMERICAN COIN SILVER FOUR-PIECE TEA AND COFFEE SERVICE
BY ROGERS & WENDT, BOSTON;
RETAILED BY J.E. CALDWELL & CO.,
PHILADELPHIA, PA, MID-19TH CENTURY**

Comprising: a teapot, a coffee pot, a cream jug and a covered two-handled sugar bowl, each lobed gourd-form body surmounted by a figural finial over a foliate and floral-decorated body with branch-form handles, raised on a domed foot, monogram: S.P.C.; *total weight approximately 101oz troy the coffee pot height 11in (28cm); length 10in (25.5cm); width 6 1/2in (16.5cm).*

\$2,500 - 3,500



1053

**PROPERTY FROM MIGNON W. WINANS
TRUST, BEVERLY HILLS, CALIFORNIA**

1053

**AN AMERICAN SILVER-GILT
CHINOISERIE-DECORATED COFFEE POT
BY JOHN C. MOORE, NEW YORK, NY;
RETAILED BY CANFIELD BRO. & CO.,
BALTIMORE, MD, MID-19TH CENTURY**

The domed lid surmounted by a figural
finial over a baluster body decorated with
figures amidst pagodas in a landscape and
chrysanthemums, engraved with a heraldic
engraving, with stylized bird-form and mask
spout raised on pierced foliate feet; *weight
approximately 27.5oz troy
height 11in (28cm); length 9 1/2in (24cm);
width 6in (15.25cm).*

\$1,200 - 1,800

The shield and crest recorded on the
bookplate of Nicholas G. Ridgeley of Baltimore,
whose ancestor was buried in St Ann's
churchyard, Annapolis, MD where a tombstone
was noted by Charles K. Bolton in 1927.

PROPERTY OF ANOTHER OWNER

1054

**AN AMERICAN HAMMERED
STERLING SILVER AND MIXED-METAL
JAPANESE TEA CADDY
BY TIFFANY & CO., NEW YORK, NY,
CIRCA 1880**

The cover and body decorated with applied
vines and with dragonflies and gourds
in copper and gold and with *mokume*
butterflies and gourd, the interior gilt; *weight
approximately 9.5oz troy
height 4 3/4in (12cm); diameter 4in (10cm).*

\$12,000 - 18,000

A related example sold Christie's, New York,
19 January 2012, lot 54.



1054



1055 (part lot)

PROPERTY OF A NORTHWEST ESTATE

1055

**AN AMERICAN STERLING SILVER-GILT
PART DESSERT SERVICE
BY TIFFANY & CO., NEW YORK, NY,
20TH CENTURY**

Chrysanthemum pattern, comprising:
14 teaspoons, monogram: O.C. and 12
demitasse spoons; *total weight approximately
28oz troy (26).*

\$1,200 - 1,800

PROPERTY FROM ANOTHER OWNER

1056

**A FINE AMERICAN PARCEL-GILT
STERLING SILVER TWO-HANDLED
FOOTED VASE
POSSIBLY DESIGNED BY JOHN T.
CURRAN, TIFFANY & CO., NEW YORK,
NY, CIRCA 1893**

*Pattern number 11850, order number
5377, the whole finely and intricately
chased with aquatic-influenced stylized
scrolls and waves, the front acid-etched
with conforming initial: H, with a gilt interior;
weight approximately 108oz troy
height 13in (33cm); length over handles
13in (33cm).*

\$20,000 - 30,000

John T. Curran designed a finger bowl and stand for Tiffany & Co. in 1893 which was exhibited at the World's Columbian Exposition in Chicago, (plate 44, p. 46, *Tiffany Silver* by Charles Carpenter Jr., Peter Owen Ltd., London, 1979). This piece was heavily applied, chased and pierced with undulating scrolling foliage. The decoration is remarkably close to that of the vase offered here.

On 1 May 1868 Charles L. Tiffany, President of Tiffany & Co., merged the company's silversmithing business with that of Edward C. Moore. This merger spurred the beginning of Tiffany & Company's greatest period of silver making and design. New forms and new styles of decoration were introduced, signaling an era marked by the creation of great presentation pieces. By 1893, and after the Paris Exposition of 1889, Tiffany & Co.'s successful decorative motifs were not only influenced by Asian style, but were now more eclectic and incorporated Native American, Saracenic (or Islamic), and naturalistic motifs, which continued their strong success and great reputation.



1056 (detail)



1056



1058 (part lot)



1059 (part lot)

PROPERTY FROM A PRIVATE COLLECTION

1057

AN AMERICAN STERLING SILVER SIX-PIECE TEA AND COFFEE SERVICE

BY WM. B. DURGIN CO., PROVIDENCE, RI; RETAILED BY BAILEY, BANKS & BIDDLE, PHILADELPHIA, PA, EARLY 20TH CENTURY

Comprising: tea kettle on stand, a teapot, a coffee pot, a cream jug, a two-handled covered sugar bowl and a waste bowl, the paneled bodies decorated with floral swags, monogrammed; *total weight approximately 115oz troy*

the kettle overall height 14in (35.5cm); length 10in (25.5cm); width 7in (17.75cm).

\$6,000 - 8,000

PROPERTY FROM VARIOUS OWNERS

1058

AN AMERICAN STERLING SILVER FLATWARE SERVICE FOR TWELVE

BY TIFFANY & CO., NEW YORK, NY, FIRST HALF 20TH CENTURY

Flemish pattern, comprising: 14 luncheon forks, 12 salad forks, 12 fish forks, 14 teaspoons, 14 cream-soup spoons, 12 iced teaspoons, 12 citrus spoons, 14 luncheon knives, 12 fruit knives, 12 butter spreaders, 2 serving forks, 4 various serving spoons, a 2 piece salad set, 2 various sauce ladles, 1 sugar shell, 1 pair of sugar nips, 1 lemon fork, 1 sardine fork, 1 soft cheese spreader, 1 pierced server, 1 bread knife, 1 pastry slice and 1 cake slice, script monogram: RLF; *total weighable silver approximately 181oz troy (122).*

\$5,000 - 7,000



1057

1059²

AN AMERICAN STERLING SILVER PARTIAL FLATWARE SERVICE FOR TWELVE

BY TIFFANY & CO., NEW YORK, NY, CIRCA 1961

Provence pattern, comprising: 12 dinner knives, 12 luncheon knives, 12 butter spreaders, 12 dinner forks, 12 luncheon forks, 12 teaspoons, 12 tablespoons and 12 cream-soup spoons, with script monogram: HLC; *total weighable silver approximately 170oz troy (96).*
\$2,500 - 3,500

PROPERTY OF AN EAST COAST COLLECTOR

1060

A SET OF SIX AMERICAN STERLING SILVER SHAPED AND PIERCED DESSERT PLATES

BY TIFFANY & CO., NEW YORK, NY, FIRST QUARTER 20TH CENTURY

Pattern number 15515, order numbers 2646, 4922, and 9360, including three examples *struck with date code C for 1902-07*, and three examples *struck with date code M for 1907-47*, each engraved with central script monogram: EED, the undulating convex border chased with sprays of blossoms alternating with oval cartouches of pierced trelliswork, the border applied with a scroll band; *total weight approximately 111oz troy diameter 10in (25.3cm).*
\$9,000 - 12,000

PROPERTY FROM MIGNON W. WINANS TRUST, BEVERLY HILLS, CALIFORNIA

1061

AN AMERICAN STERLING SILVER PART FLATWARE SERVICE FOR SIXTEEN

BY DOMINICK & HAFF, NEW YORK, NY, EARLY 20TH CENTURY

Labors of Cupid pattern, comprising: 17 dinner forks, 16 dinner knives, 16 salad forks, 14 solid knives, 15 fish forks, 3 fish knives, 14 butter spreaders, 12 round-bowl soup spoons, 2 gumbo spoons, 16 oval-bowl soup spoons, 14 cocktail forks, 13 teaspoons, 16 gilt dessert spoons, 16 gilt dessert forks and 1 demitasse spoon; *total weighable silver approximately 285oz troy (185).*
\$5,000 - 7,000



1060



1061 (part lot)



1063 (part lot)

PROPERTY FROM VARIOUS OWNERS

1062

**A CHINESE EXPORT SILVER KETTLE-ON-STAND
BY LUEN WO, SHANGHAI, LATE 19TH/EARLY 20TH CENTURY**

The arched bamboo-form swing handle above a squat body decorated overall with chrysanthemums and foliate sprays, with bamboo-form spout and X-frame stand, with fitted case; *total silver weight approximately 41oz troy (2) the kettle overall height 13 1/4in (33.5cm); length 10in (25.5cm); width 8 1/2in (21.5cm); the case height 16in (40.5cm); width 11in (28cm); depth 9 1/2in (24cm).*

\$2,000 - 3,000



1062

1063

**AN ASSEMBLED AMERICAN STERLING SILVER FLORAL-
DECORATED FLATWARE SERVICE**

BY S. KIRK & SON, BALTIMORE, MD, 20TH CENTURY

Repousse pattern, comprising: 22 dinner forks, 22 dinner knives (variously bladed), 22 salad/dessert forks, 9 oval-bowl soup / dessert spoons, 12 round-bowl soup spoons, 12 flat-handle butter spreaders, 10 hollow-handle butter spreaders, 40 teaspoons, 1 baby spoon, 4 table spoons, 2 buffet forks, 2 various ladles, 1 bon bon scoop, a 2 piece steak carving set, 1 casserole spoon, 1 master butter knife, 1 small cheese server and 1 small sugar spoon; *total weighable silver approximately 159oz troy (165).*

\$4,000 - 6,000



1064

PROPERTY OF A HILLSBOROUGH ESTATE

1064

AN ASSEMBLED AMERICAN COIN SILVER FLORAL, FOLIATE AND ARCHITECTURE-DECORATED SEVEN-PIECE TEA AND COFFEE SERVICE

BY S. KIRK & SON, BALTIMORE, MD, 1828-1868

Most pieces in the Castle pattern, two in the Repousse pattern, comprising: a hot water urn, two similar teapots, a coffee pot, a waste bowl, a sugar bowl and a cream jug, decorated overall with birds and butterflies amidst flowering foliage initial: B; urn with crest and initial: T; *total weight approximately 166oz troy the urn height 19in (48.25cm); width over handles 9in (23cm); depth 8 1/2in (21.5cm).*

\$7,000 - 9,000

PROPERTY FROM THE ESTATE OF NANNINE AND STEWART S. PATTERSON, TUCSON, ARIZONA

1065

AN AMERICAN STERLING SILVER FLORAL AND FOLIATE REPOUSSE-DECORATED THREE-PIECE COFFEE SERVICE WITH MATCHING FOOTED WAITER

BY S. KIRK & SON CO., BALTIMORE, MD, CIRCA 1896-1925

Comprising: a coffee pot, a cream jug and a covered two-handled sugar bowl, with matching circular waiter with monogram; *total weight approximately 82oz troy the coffee pot height 10 1/2in (26.5cm); length 7 3/4in (19.5cm); the waiter diameter 14 1/2in (37cm) (4).*

\$3,000 - 5,000



1065



1066 (part lot)

PROPERTY OF A LADY, BEVERLY HILLS, CALIFORNIA

1066

AN AMERICAN HAMMERED STERLING SILVER SCALLOPED FOOTED PUNCH BOWL, LADLE AND STAND BY GORHAM MFG. CO., PROVIDENCE, RI, 20TH CENTURY

The incurved rim above a downswept body raised on a short foot, with a conforming stand, and ladle monogram: J.G.F.; *total weight approximately 153oz troy (3)*

the punchbowl height 7in (17.75cm); diameter 14in (35.5cm); the stand diameter 19in (48.25cm).

\$6,000 - 8,000

PROPERTY OF ANOTHER OWNER

1067

A AMERICAN SILVER PART FLATWARE SERVICE BY SHREVE & CO., SAN FRANCISCO, CA, CIRCA 1906

In a round-tip beaded-shell pattern, comprising: 6 serving spoons; 12 tablespoons; 12 teaspoons; 12 luncheon forks, with script monogram: ER; *total weight approximately 47oz troy (42)*

lengths 5 3/4in (14.6cm) to 8in (20.3cm).

\$1,200 - 1,500



1067 (part lot)



1068 (part lot)

PROPERTY FROM MIGNON W. WINANS TRUST, BEVERLY HILLS, CALIFORNIA

1068

**AN AMERICAN STERLING SILVER PART TABLE SERVICE FOR TWELVE
BY INTERNATIONAL SILVER CO., MERIDEN, CT, 20TH CENTURY**

Wedgwood pattern, comprising: 12 dinner forks, 12 dinner knives, 12 luncheon forks, 12 luncheon knives, 11 salad/dessert forks, 12 butter spreaders, 11 cocktail forks, 12 bouillon spoons, 11 oval bowl soup/dessert spoons, 12 iced teaspoons, 18 teaspoons, 18 five o'clock teaspoons, 12 demitasse spoons, 3 table spoons, a 4 piece carving set, 1 pickle fork, 1 olive spoon, 1 jelly spoon, 1 sugar spoon, 1 sauce ladle, 1 mayonnaise ladle, 1 cold-meat fork, 1 cucumber server, 1 pastry server, 1 pierced berry server, 12 bread plates, 1 water pitcher, 1 center bowl, 1 footed vegetable bowl and 1 bon bon bowl; the flatware with initial: B; *total weighable silver approximately 266oz troy (198)* the pitcher height 10 1/2in (26.5cm); length 9 1/4in (23.5cm); the center bowl diameter 11 1/2in (29.25cm).

\$3,000 - 5,000

PROPERTY OF A CANADIAN COLLECTION

1069

**A SET OF TWELVE AMERICAN STERLING SILVER BEAKERS
BY GORHAM MFG. CO., PROVIDENCE, RI, MID-20TH CENTURY**

Each applied with reeded borders; *total weight approximately 45oz troy* height 3 3/4in (9.5cm); greatest diameter 3in (7.6cm).

\$3,500 - 5,000



1069 (part lot)



1070



1071



1072



1073

PROPERTY FROM ANOTHER OWNER

1070

A PAIR OF GEORGE II CAST STERLING SILVER FIGURAL CANDLESTICKS BY PHILLIPS GARDEN, LONDON, 1752

Formed as scantily clad female terms supporting urn-form nozzles with foliate drip pans over an asymmetric floral-and foliate-decorated tripartite base, engraved with a heraldic crest; *total weight approximately 55oz troy*
height 9 3/4in (24.75cm); diameter 6in (15.25cm).
\$3,000 - 5,000

PROPERTY OF A HILLSBOROUGH ESTATE

1071

A GEORGE II SILVER CIRCULAR PIE CRUST EDGE FOOTED SALVER BY HUGH MILLS, LONDON, 1751

Centrally engraved with a heraldic shield, over scroll feet; *weight approximately 24.25oz troy*
height 1 1/2in (3.75cm); diameter 12 1/4in (31cm).
\$1,200 - 1,800

Engraved with the shield of ROGERS of Cadbury House, Somerset.

PROPERTY FROM VARIOUS OWNERS

1072

A GEORGE III STERLING SILVER ROUNDED RECTANGULAR COVERED ENTRÉE DISH BY THOMAS & JOSEPH GUEST & JOSEPH CRADDOCK, LONDON, 1807

The lid with reeded handle and beaded border, engraved with a coat-of-arms, the conforming base engraved with a crest; *weight approximately 60.5oz troy*
height 5 3/4in (14.5cm); length 12in (30.5cm).
\$1,500 - 2,500

Engraved with the crest, motto and quartered shield of HAMILTON of Udstone, Scotland impaling FARQUHAR of London, for the 13 July 1807 marriage of the Revd. Anthony Hamilton to Charity Graeme Farquhar, daughter of Sir Walter Farquhar, 1st Baronet and physician to the Prince of Wales, later King George IV.

1073

A GEORGE III STERLING SILVER THREE-PIECE SUGAR URN AND TEA CADDY SET MAKER'S MARK S.W., LONDON, 1781-1782

The spirally fluted bodies decorated with floral sprays; *total weight approximately 26.5oz troy*
the urn height 6 3/4in (17cm); diameter 4 1/2in (11.5cm); the caddies height 6 1/4in (15.75cm); diameter 3 1/2in (9cm).
\$1,200 - 1,800



1074

PROPERTY OF A NORTHWEST ESTATE

1074

**A GEORGE III STERLING SILVER FLORIFORM
NINE-BASKET EPERGNE
BY THOMAS PITTS, LONDON, 1768**

The central reticulated oval basket decorated with floral sprays and foliage above an openwork stem issuing two tiers of foliate-sheathed scrolling arms suspending further swing-handle baskets, joined by fruiting branches on downswept legs ending in leafy bud feet; *total weight approximately 156oz troy height 21in (53.25cm); diameter 18in (45.75cm).*

\$7,000 - 9,000

PROPERTY FROM THE ESTATE OF FLORENCE FRISBIE

1075

**A GEORGE III STERLING SILVER CIRCULAR FOOTED SALVER
BY RICHARD RUGG, LONDON, 1766**

With gadrooned scalloped rim centering an engraved coat-of-arms over pad feet; *weight approximately 38oz troy height 1 1/2in (4cm); diameter 14in (35.5cm).*

\$1,200 - 1,800

Engraved with the arms of WHITEHALL of Yeldersley, Derbyshire and of Staffordshire impaled by another.



1075



1076

PROPERTY FROM VARIOUS OWNERS

1076

**A SET OF TEN GEORGE III STERLING SILVER DINNER PLATES
PROBABLY BY ORLANDO JACKSON,
LONDON, 1772**

Each shaped border applied with a gadrooned band, engraved with a coat-of-arms; *total weight approximately 175oz troy diameter 9 3/4in (24.75cm).*

\$4,000 - 6,000

Engraved with the arms of WILBRAHAM (ancient) quartering 2. WILBRAHAM (modern), 3. unidentified, 4. CROSLEY, 5. GOLBORNE, 6. CLIVE with the BOOTLE inescutcheon for the marriage of Richard Wilbraham to Mary, sole heiress of Robert Bootle of Lathom House, Lancs.

For more detailed information on this lot, please refer to our online catalog at www.bonhams.com/22389



1077

1077

**A GEORGE III STERLING SILVER
CIRCULAR FOOTED SALVER
BY JOHN HUTSON, LONDON, 1789**

The scalloped beaded rim centered by an engraved crest and motto over ball-and-claw feet; *weight approximately 78oz troy height 2in (5cm); diameter 18in (45.75cm).*

\$2,000 - 3,000

Engraved with the crest and motto of JOHNSTON / JOHNSTONE of Scotland.

**PROPERTY FROM A PRIVATE
COLORADO COLLECTOR**



1078

1078

**A REGENCY STERLING SILVER ARGYLE
BY WILLIAM BURWASH, LONDON, 1816**

The reeded domed lid surmounted with a reeded ball finial; engraved with a heraldic crest, with hinged and S-form spouts on either side of the cylindrical body; *total gross weight approximately 12.75oz troy height 4 1/2in (11.5cm); length 5 1/4in (13.25cm); depth 5 1/4in (13.25cm).*

\$1,200 - 1,800

1079

**A GROUP OF THREE GEORGE II/III
STERLING SILVER CIRCULAR
FOOTED SALVERS
BY VARIOUS MAKERS, LONDON, SECOND
AND THIRD QUARTERS 18TH CENTURY**

Comprising: one by John Robinson II, 1746, centrally engraved with a coat-of-arms; one by Ebenezer Coker, 1763, underside with monogram: M*P; and one by Richard Rugg, 1774, centrally engraved with a coat-of-arms; *total weight approximately 90.5oz troy the largest height 1 3/4in (4.5cm); diameter 13 1/2in (34.25cm).*

\$3,000 - 5,000

The Rugg salver is engraved with the arms of HAMOND of Hampshire impaling another.



1079

1080

**A PAIR OF GEORGE IV STERLING
SILVER ROUNDED RECTANGULAR
COVERED ENTREE DISHES
THE BODIES AND COVERS BY JOHN
HOULE, LONDON, 1824; THE STAG-
HEAD FINIALS BY EDWARD BARTON,
LONDON, 1829**

Each of typical form with gadrooned rims and detachable finials; *total weight approximately 105oz troy overall height 7in (17.75cm); length 11 3/4in (30cm); depth 8 1/2in (21.5cm).*

\$3,000 - 5,000



1080

1081

**A PAIR OF GEORGE III STERLING
SILVER OVAL COVERED TWO-HANDLED
PEDESTAL SAUCE TUREENS
BY JOHN EDWARDS III, LONDON, 1793**

Each domed parcel-reeded cover surmounted by a wheat-sheaf finial, engraved with a crest, over an egg-and-dart rim issuing foliate-capped loop handles above a conforming body, engraved with a coat-of-arms over an oval base; *total weight approximately 48oz troy height 6 1/2in (16.5cm); length over handles 10in (25.5cm); depth 5in (12.75cm).*

\$2,000 - 3,000

Engraved with the arms of MICHELL/ MITCHELL impaling PUSEY. The wheat-sheaf crest of Mitchell of Llanfretcha Grange, Monmouthshire on the lids also forms the finials of the covers.



1081



1082



1083

PAUL STORR SILVER

Lots 1082-1100

1082

A PAIR OF GEORGE III STERLING SILVER OVAL COVERED TWO-HANDLED PEDESTAL SAUCE TUREENS BY PAUL STORR, LONDON, 1792

Each parcel-reeded lid centered by an urn finial; with upturned ends flanked by reeded loop handles above a conforming body over an oval base; *total weight approximately 35oz troy height 6in (15.25cm); length over handles 9 1/4in (23.5cm); depth 4in (10cm).*

\$4,000 - 6,000

1083

A REGENCY STERLING SILVER RECTANGULAR FOOTED CAKE BASKET BY PAUL STORR, LONDON, 1817

The gadrooned rim interspersed with shells, with acanthus-capped reeded swing handle, the interior centrally engraved with a coat-of-arms, within a reeded surround, raised on a conforming foot; *weight approximately 7oz troy height 4 1/2in (11.5cm); width 13in (33cm); depth 10 3/4in (27.25cm).*

\$4,000 - 6,000

Engraved with the shield of FENWICKE with SPEARMAN in pretence for the marriage of John Ralph Fenwick of the city of Durham, son of John Fenwicke, MD, of Morpeth, to Dorothy, daughter and co-heiress of Robert Spearman of Old Acres, Durham. The couple died without issue.



1084

1084

**TWO GRADUATED REGENCY STERLING SILVER OVAL MEAT DISHES
BY PAUL STORR, LONDON, 1816**

Each with shaped vintage-decorated rim around a dished center, twice engraved with a coat-of-arms, reverse impressed "865"; *total weight approximately 202oz troy the longer 23 1/4in (59cm); width 18in (45.75cm); the smaller 17 3/4in (45cm); depth 13 3/4in (34cm).*

\$20,000 - 30,000

The arms of PARKER quartering TOWNLEY impaling BROOKE are for the (21 December, 1816) marriage of Robert Townley Parker of Cuerden Hall, near Preston, Lancashire to Harriet, youngest daughter of Thomas Brooke of Church Minshull, Cheshire.

Mr Townley Parker, born 1793, succeeded to his father's estate the next year and served as High Sheriff of Lancashire in 1817, and later, Member of Parliament for Preston in 1840. He and his wife had five sons and three daughters.

Thomas Townley Parker was actually MP for Preston from 1837 to 1857. His wife died in 1878 and he died the next year, being succeeded by his eldest son, also named Thomas.

A pair of virtually identical oval meat dishes from the service sold Christie's, New York, 21 May 2013, lot 125. A single oval meat dish from the service sold Christie's, New York, 17 May 2006, lot 143. Twelve meat dishes from the service sold Christie, Manson & Woods, London, 12 December 1928, lot 26.



1086



PROPERTY FROM A PRIVATE COLLECTION

1085

**A WILLIAM IV STERLING SILVER SOUFFLÉ DISH
BY PAUL STORR; RETAILED BY STORR & MORTIMER,
LONDON, 1831**

The lobed circular body with reeded upturned handles on rocaille feet and engraved with a coat-of-arms, with conforming liner, engraved with a heraldic crest, the underside impressed "83" and "Storr & Mortimer"; *total weight approximately 46oz troy height 5in (12.75cm); width over handles 10 1/4in (26cm).*

\$4,000 - 6,000

Engraved with the arms of ERRINGTON, an ancient Northumberland family.

The family name and estate is mentioned in documents of the reign of King Stephen (1135-54), and the Rotuli Hundredorum in Edward I's (1272-1307) reign designates the family to be ranked as Gentlemen.

1086

**A PAIR OF GEORGE IV STERLING SILVER SAUCE BOATS
BY PAUL STORR, LONDON, 1820**

Each of helmet form with gadrooned rim issuing a downswept handle, raised on acanthus-headed paw feet, engraved with a coat-of-arms; *total weight approximately 44oz troy height 5 1/2in (14cm); length 9 1/2in (24cm).*

\$4,000 - 6,000

Engraved with the arms of ACLAND impaling PALMER for Sir John Palmer Acland (1756-1831) formerly ACLAND of Fairfield, Somerset who assumed the additional name of Palmer by sign manual in 1818.



1085



1087

1087

**A PAIR OF GEORGE IV STERLING SILVER SAUCE TUREENS
BY PAUL STORR, LONDON, 1820 AND 1822**

Each squat reeded body raised on acanthus-headed paw feet, the sides issuing branch-form handles below a gadrooned rim interspersed with shells, with conforming covers surmounted by oak-branch handles, engraved with a crest, the bodies engraved with a coat-of-arms; *total weight approximately 86oz troy height 6 1/2in (16.5cm); length over handles 9 1/2in (24cm).*

\$10,000 - 15,000

The arms evidently intended for NEWMAN of Ludgran and Gluvias, Cornwall quartering HOLDSWORTH and impaling another.

1088

**A WILLIAM IV STERLING SILVER COVERED DIVIDED
SUPPER DISH
BY PAUL STORR, LONDON, 1834**

Oval with domed foliate-decorated lid surmounted by a reeded handle, centering a coat-of-arms, opening to a removable divider and liner within a conforming base, engrave with a heraldic crest, restorations; *silver weight approximately 89oz troy height 7in (17.75cm); width 15 1/4in (38.75cm); depth 16 1/2in (42cm).*

\$2,000 - 4,000



1088

This shield of PRATT quartering JEFFREYS, with MOLESWORTH on an escutcheon of pretence represent the arms of John Jeffreys Pratt, 1st Marquess Camden, K.G.

For more detailed information on this lot, please refer to our online catalog at www.bonhams.com/22389



1089



1089 (detail)



1089

A PAIR OF GEORGE III STERLING SILVER COVERED VEGETABLE DISHES BY PAUL STORR, LONDON, 1801

Each circular body with a reeded lid surmounted by an entwined-serpent handle over a cylindrical body with gadrooned rim and loop handles to sides, engraved with a heraldic crest; *total weight approximately 95oz troy height 6 1/2in (16.5cm); width 10in (25.5cm).*
\$7,000 - 10,000

The crest of a talbot ensigned by a coronet for Robert Grosvenor, (b.1767) styled Viscount Belgrave, eldest son of Richard, 1st Earl Grosvenor, to which title he succeeded on 5 August 1802. In 1874 the Earldom was ultimately advanced to the Dukedom of Westminster.

Eaton Hall, Chester, the home of the Grosvenors from the 15th century, was a Gothic extravaganza confectioned by William Porden during the Napoleonic Wars. The gigantic sprawling building was pulled down after its use for army-officer cadet training in World War II and ultimately replaced in a Germanic looking building "as if a Schloss had been designed by Rennie Mackintosh."

1090

AN ASSEMBLED SET OF TWELVE STERLING SILVER GEORGE IV/WILLIAM IV DINNER PLATES BY PAUL STORR, LONDON, TEN FROM 1823, TWO FROM 1836, LATTER TWO RETAILED BY STORR & MORTIMER

Each lobed circular with gadrooned border, engraved with a coat-of-arms opposing a heraldic crest, the later plates impressed "264" and "Storr & Mortimer"; *total weight approximately 224oz troy diameter 10 1/4in (26cm).*
\$15,000 - 25,000

Provenance

The Lillian and Morrie Moss Collection, Memphis, Tennessee (catalog pp. 78-79, pl. 19).

The arms of THOMPSON of Sheriff Hutton Park, Yorkshire impaling the quartered arms of NEVILL[E], kin of the Earls of Abergavenny.

1091

A SET OF FOUR GEORGE III STERLING SILVER MEAT DISHES BY PAUL STORR, LONDON, 1801

Oval, with gadrooned rim, engraved with crowned badge, reverse of each with scratchweight and numbered "No 9", "No 10", "No 11" and "No 12"; *total weight approximately 173oz troy length 14 3/4in (37.5cm); width 10in (25.5cm).*
\$10,000 - 15,000

Provenance

The Lillian and Morrie Moss Collection, Memphis, Tennessee (catalog pp. 64-65, pl. 5).

Engraved with the Royal Badge of the United Kingdom of England, Scotland and Northern Ireland. It is ensigned by the Royal Crown within the Garter as an all-purpose badge used to denote property of the Royal Household, or the Government.



1090



1091



1092

**A SET OF EIGHT GEORGE IV STERLING SILVER SOUP PLATES
BY PAUL STORR, LONDON, 1825**

Each lobed circular with gadrooned border, engraved with a heraldic crest and monogram: WH, *total weight approximately 144oz troy diameter 10in (25.5cm)*.

\$12,000 - 18,000

Provenance

The Lillian and Morrie Moss Collection, Memphis, Tennessee (catalog pp. 152-153, pl. 93).

The crest of HEATHCOTE above the monogram WH repeated and reversed entwining the red hand badge of a baronet for Sir William Heathcote, 5th baronet of Hursley.

Sir William Heathcote was born 17 May 1801 and inherited the baronetcy on the death of his uncle on 21 February 1825. He married firstly Caroline, who died in 1835, youngest daughter of the 1st Baron Arden on 8th November. He served as Member of Parliament for Hampshire (1826-31, 1837-49) and for Oxford University from 1854-68. He died in 1881 and was succeeded by the eldest of his seven sons, William Perceval Heathcote, a Lieutenant in the 7th Hussars.

1093

**A REGENCY STERLING SILVER OVAL TWO-HANDLED
FOOTED SOUP TUREEN**

BY PAUL STORR, LONDON, 1819

Raised on acanthus-headed paw feet the squat body issuing foliate capped reeded handles to ends surmounted by a gadrooned rim, with a conforming lid centering a patera and reeded handle with lion-head terminals; *erasures; weight approximately 133oz troy height 11in (28cm); length over handles 17 1/2in (44.5cm); depth 10in (25.5cm)*.

\$8,000 - 12,000

Provenance

The Lillian and Morrie Moss Collection, Memphis, Tennessee (catalog pp. 194-195, pl. 134).



1093

1094

**A GEORGE III STERLING SILVER
COVERED ENTRÉE DISH
BY PAUL STORR, LONDON, 1800**

The stepped domed rectangular lid with canted corners surmounted by a reeded loop handle; engraved with a coat-of-arms, on a conforming base with beaded rim, engraved with a crest; *weight approximately 66oz troy height 7 1/2in (19cm); length 12in (30.5cm).*
\$5,000 - 7,000

The crest of HEATHCOTE and the arms of HEATHCOTE of Hursley quartering DAWSON of Groton House, Suffolk and others with the quartered shield of FREEMAN in pretence.

For more detailed information on this lot, please refer to our online catalog at www.bonhams.com/22389



1094



1095

1095^{Y Φ}

**A REGENCY STERLING SILVER THREE-PIECE COFFEE SERVICE
BY PAUL STORR; RETAILED BY RUNDELL, BRIDGE AND RUNDELL, LONDON, 1814**

Comprising: a coffee/hot water jug on stand, a cream jug and a sugar bowl, all with serpent-entwined satyr-mask decoration, engraved with a heraldic crest, the foot of coffee jug and rim of stand impressed "Rundell Bridge et Rundell Aurifex Regis et Principis Wallae Regentis Britannias"; undersides of cream jug, sugar bowl and burner stand also impressed "78"; **together with** a pair of King's pattern sugar tongs, same maker and date; *total gross weight approximately 97oz troy (4).*

\$10,000 - 15,000

Provenance

The Lillian and Morrie Moss Collection, Memphis, Tennessee (catalog pp. 156-157, pl. 100).

The crest recorded in 1905 for CROFTS, DORMERE, DRAKE, EDWARDS, FITZ-WARYN, KELE, LEIGHTON, PEARSE, PYRTON, RICH and STOPFORD.



1096 (details)



1096

1096

**A GEORGE IV STERLING SILVER HOT WATER URN
BY PAUL STORR, LONDON, 1822**

The domed lid with foliate-clasp finial opening to a pierced liner over a squat body, engraved with a heraldic crest opposing a coat-of-arms flanked by acanthus-capped reeded handles over a beaded foot on a square plinth raised by acanthus-headed paw feet; *weight approximately 148oz troy height 15 1/4in (38.75cm); width 14in (35.5cm); depth 14in (35.5cm).*

\$12,000 - 18,000

Engraved with the arms of Colonel Alexander Campbell of Ardchattan Priory, Argyllshire (1766-1844) with those for his wife née Jane Meux Worsley (1744-1819), of Gatcombe Park, Isle of Wight in pretense.

Assayed in London three years after the death of Colonel Campbell's wife it seems probable that the urn was engraved in English style for their only son Alexander Glynn Campbell, (1796-1836), who was Member of Parliament for Fowey, Cornwall (1819-20) but died unmarried in 1836, predeceasing his father.



1097



1098

1097

A SET OF FOUR GEORGE IV STERLING SILVER CAULDRON SALT CELLARS TOGETHER WITH FOUR SPOONS BY PAUL STORR, LONDON, THE CELLARS 1820, THE SPOONS 1823

The cellars with acanthus rim over a squat floral-decorated body over lion-mask-headed paw-feet; the spoons of Coburg pattern, engraved with a crest; *total weight approximately 27oz troy (8) the cellars height 2in (5cm); diameter 3 1/2in (9cm); the spoons length 4 1/4in (10.75cm).*

\$5,000 - 7,000

1098

A GEORGE IV STERLING SILVER MUSTARD POT BY PAUL STORR, LONDON, 1825

Densely decorated overall with flowers and scrolling foliage, raised on mask-headed paw feet, with cobalt glass liner; *silver weight approximately 10oz troy height 4 1/4in (10.75cm); length over handle 4 3/4in (12cm).*

\$1,200 - 1,800



1099

1099

AN ASSEMBLED GEORGE III/IV STERLING SILVER AND CUT-GLASS EIGHT-BOTTLE CRUET SET WITH STAND

BY PAUL STORR, LONDON, MOST PIECES DATED 1816-1817, ONE BOTTLE LATER, POSSIBLY MARKED FOR PHILLIP RUNDELL, LONDON, 1822

Rectangular, raised on lappet-headed pad feet, the gadrooned rim interspersed with shells, the beaded frame on lion-headed guilloche supports set with bottles and jars, the jars engraved with a heraldic crest, the central cordiform handle above an acanthus-sheathed stem; *weight of stand approximately 52oz troy (9)*

the stand height 11 1/4in (28.5cm); width 12in (30.5cm); depth 9 1/4in (23.5cm).

\$7,000 - 10,000

Provenance

The Lillian and Morrie Moss Collection, Memphis, Tennessee (catalog pp. 86-87, pl. 28).



1100 (detail)

1100

**A SET OF FOUR GEORGE IV STERLING SILVER COVERED BREAKFAST DISHES
BY PAUL STORR; RETAILED BY STORR & MORTIMER, LONDON, 1829**

Each domed cover centered by a coat-of-arms and surmounted by an oak-branch handle over a conforming dish, engraved with a crest, resting in a circular stand, with central burner, on cabriole legs ending in paw feet; one burner by John Bridge, London, 1824, engraved with another crest, undersides of dishes impressed "108" and "Storr & Mortimer"; *total weight approximately 345oz troy*

height 10 1/2in (26.5cm); diameter 11 1/4in (28.5cm).

\$30,000 - 50,000

The shield, coronet, supporters and motto of SACKVILLLE, Duke of Dorset. The crest and ducal coronet of SACKVILLE, Dukes of Dorset 1720-1843.

Charles Sackville Germain, born 27 Aug 1767, precipitately inherited the title and Knole Park estates of 5th Duke of Dorset in 1815, when his cousin, the unmarried 4th Duke, was killed by a fall from his horse while coursing hares in Ireland.

The 5th duke himself was unmarried when he died in 1843. All his honors became extinct and the ownership of Knole, this great, grave house standing in 5000 acres of parkland near Sevenoaks, passed down through a female line. Knole had been a king's and then an archbishop's palace before becoming the home of the Sackville family for ten generations. Its 365 windows enclosing 52 rooms served by 12 staircases have been memorably chronicled by Victoria Sackville-West, the celebrated writer who was debarred from inheriting the house she loved only by her gender. The onerous burden of its preservation was assured when her kinsman, the 4th Baron Sackville, passed Knole to the National Trust's keeping in 1946.



1100



1100 (detail)



1101

1101

**A GEORGE IV STERLING SILVER AND CUT-GLASS FIVE-BOWL EPERGNE
BY JOHN & THOMAS SETTLE,
SHEFFIELD, 1825**

The central scalloped bowl above downcurled acanthus leaves over a tapering palmette stem issuing foliate-sheathed scrolled arms supporting further bowls, over an acanthus clasp above a square base densely decorated with floral and foliate sprays and C-scroll, on acanthus feet; *silver weight approximately 110oz troy height 18in (45.75cm); width 20in (51cm); depth 20in (51cm).*
\$12,000 - 18,000

PROPERTY FROM MIGNON W. WINANS TRUST, BEVERLY HILLS, CALIFORNIA

1102

**TWO REGENCY BRITANNIA STANDARD SILVER-GILT 'TENIERS' SINGLE-HANDLED COVERED SUGAR URNS
BY EDWARD FARRELL, LONDON, 1817**

Each gourd-form body densely decorated with Dutch tavern scenes amidst scrolling foliage and floral sprays, engraved with a coat-of-arms, the lid similarly decorated and with applied bees and grape clusters, with figural finial, engraved with a heraldic crest, raised on mask-headed hooves, *total weight approximately 65.5oz troy height 7 1/2in (19cm); width over handle 6 1/2in (16.5cm); depth 6in (15.25cm).*
\$3,000 - 5,000

Engraved with the crest, shield and coronet of BROWNLOW CECIL, 2nd Marquess of Exeter. The family's seat has long been the magnificent and stately Burghley House, Stamford, Lincolnshire.

For more detailed information on this lot, please refer to our online catalog at www.bonhams.com/22389



1102



1103



1104

PROPERTY FROM VARIOUS OWNERS

1103

**A VICTORIAN STERLING SILVER TWO-HANDLED FOOTED MONTEITH BOWL
BY SW SMITH & CO.; RETAILED BY LAMBERT & CO.,
LONDON, 1891**

Of typical form, with scalloped rim interspersed with cherubs, over lion-mask side handles, raised on a circular gadrooned base; *weight approximately 39oz troy*
height 7 1/2in (19cm); width 12in (30.5cm); depth 10in (25.5cm).
\$1,500 - 2,000

1104

**A VICTORIAN CAST, ENGRAVED AND WOVEN STERLING SILVER CIRCULAR SWING-HANDLE BASKET
BY THOMAS BRADBURY & SONS, SHEFFIELD, 1884**

The flared applied wheat sheaf rim, surmounted by a similar arched handle over a short body, centrally engraved with a laurel-wreath; *weight approximately 45oz troy*
height to top of handle 8 3/4in (22.25cm); diameter 12in (30.5cm).
\$2,500 - 3,500



1105



1106



1107



1108

PROPERTY PASSED BY DESCENT FROM THE ESTATE OF JOHN D. AND NETTIE GARDNER RYAN, MONTANA AND NEW YORK

1105

A PAIR OF IRISH GEORGE III STERLING SILVER COVERED VEGETABLE DISHES

BY ROBERT WILLIAMS, DUBLIN, 1807

Each with cartouche-form lid surmounted by a reeded handle over a conforming base, the lids engraved with a coat-of-arms; *total weight approximately 107oz troy*

height 5 1/2in (14cm); length 10 1/4in (26cm).

\$1,800 - 2,200

Engraved with the arms of Thomas Oliver PLUNKETT, (1757-1823) eleventh Baron of Louth, of Louth Hall in the county of Louth in the peerage of Ireland.

Thomas Plunkett claimed and was allowed the peerage in 1798, after his ancestor, Oliver 8th Baron Plunkett, was debarred from taking his seat in the Irish House of Lords. The grounds were that he had not proved the reversal of his grandfather's outlawry for rebellion in 1642 despite his grandfather not having been formally attainted.

PROPERTY FROM A PRIVATE RANCHO MIRAGE, CALIFORNIA COLLECTOR

1106

AN IRISH WILLIAM IV STERLING SILVER THREE-PIECE TEA SERVICE

BY SMITH & GAMBLE, DUBLIN, 1831

Comprising: a teapot, a cream jug and an open two-handled sugar bowl; all densely decorated with flowering foliage, on stylized shell feet; *total weight approximately 60oz troy*

the teapot height 7 1/2in (19cm); length 12 1/4in (31cm).

\$1,500 - 2,000

PROPERTY FROM VARIOUS OWNERS

1107

A GEORGE V STERLING SILVER CIRCULAR PIERCED DISH RING

BY GEORGE NATHAN & RIDLEY HAYES, CHESTER, 1902

In the 18th century Irish style, decorated with attenuated angled cartouches, dolphins, birds and animals amidst fruiting foliage; *weight approximately 18oz troy*

height 5in (12.75cm); diameter 8 1/4in (21cm).

\$1,200 - 1,800



1109



1110



1111 (part lot)

1108

A VICTORIAN STERLING SILVER CARTOUCHE-FORM TWO-HANDLED TRAY

BY WALTER & JOHN BARNARD, LONDON, 1894

With a beaded and partial reeded rim; *weight approximately 125oz troy length over handles 29 1/4in (74.25cm); width 17 1/4in (44cm).*

\$3,000 - 5,000

PROPERTY PASSED BY DESCENT FROM THE ESTATE OF JOHN D. AND NETTIE GARDNER RYAN, MONTANA AND NEW YORK

1109

A GEORGE V STERLING SILVER SIX-PIECE TEA AND COFFEE SERVICE

BY CRICHTON BROTHERS, LONDON, 1926

In the George II style, comprising: a kettle-on-stand, a teapot, a coffee pot, a two-handled covered sugar bowl, and a waste bowl; each with lobed tapering body, undersides inscribed "J.D.R. and N.G.R. / 1896-1926"; **together with** an associated strainer; *total gross weight approximately 107oz troy (7)*

the kettle height 12 1/4in (31cm); length 8in (20.25cm); width 5 3/4in (14.5cm).

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

1110

A VICTORIAN STERLING SILVER INKSTAND

BY ROBINSON, EDKINS & ASTON, BIRMINGHAM, 1846

The cartouche-form stand with reticulated border densely decorated with interlaced scrolls and cartouches supporting a central urn flanked by a pair of lobed pots and surmounted by a removable chamberstick and snuffer, elements engraved with a heraldic crest; *weighable silver approximately 22.5oz troy overall height 5 3/4in (14.5cm); length 13 1/2in (34.25cm); width 7in (17.75cm).*

\$1,200 - 1,800

1111

A GEORGE VI STERLING SILVER FLATWARE SERVICE FOR TWELVE

BY VINER'S LTD, SHEFFIELD, 1937-1946

Sandringham pattern, comprising: 12 dinner forks, 12 dinner knives, 12 luncheon forks, 12 luncheon knives, 12 fish forks, 12 fish knives, 12 breakfast forks, 12 breakfast knives, 12 oval-bowl soup/dessert spoons, 12 round-bowl soup spoons, 12 citrus spoons, 12 teaspoons, 12 coffee spoons, 6 table spoons, 2 salt spoons, 1 mustard spoons, 1 soup ladle, 2 gravy ladles, a 2 piece fish serving set, a 6 piece carving set, 2 vegetable serving spoons, 1 pair of sugar tongs, 2 preserve spades, 1 pickle fork; with initial: R; *total weighable silver approximately 174oz troy (182)* with a fitted canteen on stand *height 33 1/2in (85cm); width 26 1/2in (67.25cm); depth 20in (51cm).*

\$3,000 - 5,000



1112

PROPERTY OF A NEW YORK COLLECTOR

1112

**AN ELIZABETH II CASED
COMMEMORATIVE STERLING SILVER
AND ENAMELED 'THE QUEEN'S BEASTS'
SILVER JUBILEE CENTERPIECE
BY TOYE, KENNING & SPENCER LTD.,
BIRMINGHAM, 1977**

Edition number 23 of 25, the polished circular dish applied in the center with an enameled and gilt plaque inscribed in script "Queen Elizabeth II Silver Jubilee 1977," and centering entwined crocus, rose, thistle and clover sprigs, the ten tapering cylindrical supports surmounted with the heraldic beasts representing and supporting the armorial emblems of the Queen's royal descent, in a fitted box; weight of centerpiece approximately 54oz troy height 3 3/4in (9.5cm); greatest diameter 13 1/2in (34.3cm).

\$2,200 - 3,000

Number 6 from the same series was sold Bonhams, Knightsbridge, 6 June 2006, Lot 292.

For her Coronation of 1952, the British government decided that something was needed to enliven the Annexe to Westminster Abbey, where Queen Elizabeth II would enter and exit. It chose ten beasts that represented the Queen's royal descent and commissioned the renowned artist James Woodford to sculpt them.

PROPERTY FROM A PRIVATE COLLECTOR

1113

**AN ELIZABETH II STERLING SILVER SIX-
PIECE TEA AND COFFEE SERVICE, WITH
MATCHING TWO-HANDLED TRAY
BY ADIE BROTHERS LTD.,
BIRMINGHAM, 1950-1951**

In the George II style, comprising: a kettle on stand, a coffee pot, a teapot, a sugar bowl with cover, a cream pitcher, a waste bowl, and a two-handled tray, the tray with dedication inscription to John W. Davis from the State of South Carolina, 1953; total weight approximately 337oz troy (7) the kettle height 14in (35.5cm); length 9in (23cm); width 6 1/2in (16.5cm); the tray length over handles 28in (71cm); width 17 3/4in (45cm).

\$5,000 - 7,000

For more detailed information on this lot, please refer to our online catalog at www.bonhams.com/22389



1113

**FINE CLOCKS
INCLUDING THE COLLECTION
OF RUTH HIRSCHFIELD**

Lots 1114-1175





1114 (detail)

1114

A FINE GILT STACKFREED CRUCIFIX CLOCK

Signed with monogram "HS" conjoined probably for Hans Schlottheim, Augsburg, First quarter 17th century

Depicting Christ crucified between the Virgin and St. John the Baptist, with profusely engraved circular full plate gilt movement with floral engraved standing barrels to the going and striking trains, verge escapement with two arm iron balance, hog bristle regulator, iron stackfreed spring, roller and cam planted on the back plate, hour striking on bell within the colonnade of the base by means of inset six hour iron count wheel with indication for hour last struck

height 13in (33cm)

\$15,000 - 20,000

The most likely attribution is to the eminent Augsburg maker Hans Schlottheim (c.1547-c.1625) known for his elaborate automata. Born the son of a clockmaker in Naumburg, he was Received as master by the Augsburg guild 17 June 1576 and recorded working as a journeyman for Jeremias Metzger by 1573.

The maker's monogram, HS, is engraved in a small flat area amid the foliage at the edge of the pillar plate close to the stackfreed spring. Whether the conjoined initials were intentional or dictated by the cramped available space is a matter for speculation. Similarly placed, but not conjoined initials H S are engraved on the pillar plate of a stackfreed Crucifix clock sold by Dreweatts & Bloomsbury Auctions, 11 March 2014. The letters are formed similarly, but in the present example, a free standing S would intersect the foliate engraving or be obscured by the stackfreed spring. Nevertheless, a similar engraved monogram H S (or S H) in which the S intersects the center of the H cross member is found on an unattributed stackfreed watch in the British Museum (reg. no. 88, 12-1, 159, Octavius Morgan Bequest, 1888).



1114

1115

A MAHOGANY STRIKING BRACKET CLOCK

retailed by Thomas Parker, Philadelphia, late 18th century
With signed restored painted white dial, roman chapter ring below strike/silent dial, blued hands, twin fusee movement with anchor escapement, striking the hour on a bell
height 16.5in (42cm)
\$1,000 - 1,500

The pendulum holdfast bears a signature "R Key / London".



1116

1116

A REMARKABLE DESK CLOCK MADE FROM UNITED STATES SILVER COINS

Inscribed and dated 1878, presented to Theodore Cuyler and his wife Annie on their 25th wedding anniversary
On a rectangular silver plinth and formed from eight 1878 Trade Dollars, eight 1877 half dollars, six 1877 quarters and ten 1877 dimes, surmounted by a star finial, fitted with a Waltham Model 1870 18-size 15-jewel gilt Crescent Street movement, white enamel dial with arabic chapters, gilt hands, subsidiary seconds
\$5,000 - 7,000

Inscribed

"1853 - 1878
Theodore and Annie
From
A.F. Cross. Joseph Fahys. R. S. Middleton. J.P. Durfey."

Theodore Ledyard Cuyler (1822-1909) was an important Presbyterian minister, religious writer and political activist in the New York area. Born in Aurora, New York, Cuyler graduated from Princeton Theological Seminary in 1846 and eventually worked his way through many area churches including the Market Street Dutch Reformed Church in Manhattan before later being appointed as pastor of the Park Presbyterian Church in Brooklyn. Cuyler's sermons and writing promoted many radically conservative political ideologies, as Cuyler was a staunch opponent of women's suffrage and was a firm believer in the temperance movement, which advocated a government ban on drinking alcohol.



1117

1117

A GOOD FRENCH SILVER, BLACK HARDSTONE AND EBONIZED WOOD ART DECO DESK CLOCK

Second quarter 20th century, the Swiss movement by Omega
The circular silvered dial with arabic chapters, subsidiary seconds, blued hands, to the manual winding 8-day timepiece lever movement, the case struck with French .950 standard hallmark
height 7½in (19cm)

\$1,000 - 2,000

1118

AN ATTRACTIVE ENGRAVED AND ENAMELED BELLE EPOQUE MINIATURE BOUDOIR TIMEPIECE

First quarter 20th century
On bun feet with rising loop handle, the paneled sides engraved with trailing vines enhanced b champlévé enamel, associated timepiece movement with platform lever escapement
Height 7.5cm (3 in)

\$1,200 - 1,800

1119

A FRENCH SILVER DESK CLOCK WITH ALARM

Retailed by Chaumet, signed Hour, Lavigne, Paris, 20th century
The painted dial depicting a Medieval hunting scene with applied silver roman chapters all revealed through a silver gothic archway, blued hands, fitted with a 15-jewel lever alarm movement, the case struck with French .950 standard hallmark
height 8¼in (21cm)

\$2,000 - 3,000



118

1117



1119



1118

1120

A FINE GILT COMPENDIUM CARRIAGE CLOCK

French, late 19th century

The arched case incorporating an aneroid barometer below the reeded scroll handle, the gilt dial with arabic chapters and blue hands above calendar apertures for day date and month, flanked by paired Fahrenheit and centigrade thermometers, the movement with shaped rectangular plates joined by screwed pillars, platform lever escapement planted on the back plate, all linked to a spring driven calendar mechanism employing cloth tapes for display
height including handle 9 1/2 in (24cm)

\$4,000 - 6,000

Literature

Roberts, Derek. *Mystery, Novelty & Fantasy Clocks*. (1999), p 95, illustrated.



1120

1121

AN AUSTRIAN LACQUERED BRASS QUARTER STRIKING AND REPEATING CARRIAGE CLOCK WITH CALENDAR AND ALARM

Mid 19th century

Three train movement with going barrels, platform cylinder escapement with plain three arm balance, white enamel dial with roman chapter ring above subsidiary date and alarm rings, striking the hours and quarters and quarter repeating on gongs, the back panel with shuttered winding and setting arbors

height including handle 5 1/2 in (14cm)

\$2,000 - 3,000

1122

A FRENCH LACQUERED BRASS CARRIAGE TIMEPIECE

19th / 20th century

The molded case with circular silvered dial with fancy arabic chapters, blue hands, circular timepiece movement with cylinder platform planted on the back plate

height 5 3/4 in (15cm)

\$400 - 600



1121



1122

1123

A RARE SILVERED AND LACQUERED BRASS TWO BUTTON FIVE MINUTE REPEATING CARRIAGE CLOCK

French, late 19th century, retailed by T. Kirkpatrick, New York

With reeded scroll handle and plain corner columns with silvered capitals, silvered lever platform, right angle escapement, uncut bimetallic balance, rack striking the hours and half hours and repeating the hours by means of a button on the case top, repeating work for five minute intervals planted on the back plate and activated by a separate button above the back door.

height including handle 7 in (18cm)

\$2,000 - 3,000

Literature

Allix, Charles. *Carriage Clocks*, (1974) pp197-8, with an illustration of the movement.

1124

A FINE GILT GRANDE SONNERIE CARRIAGE CLOCK WITH ALARM, THERMOMETER AND COMPASS

With the trademark of Quinet & Richard, Paris, last quarter 19th century

With pierced and chased floral side panels and mask enclosing white enamel roman chapter ring with green guilloche panel in the center, similar alarm dial below, the top inset with glazed thermometer and compass with lock, two train movement with platform lever escapement, *grande / petite sonnerie* striking with selection switch in base

height including handle 8 in (20cm)

\$5,000 - 7,000

1125

A FINE AND RARE GILT CARRIAGE CLOCK WITH WESTMINSTER CHIMES

The movement stamped with maker's incuse monogram, JD, late 19th century

The white enamel dial with roman chapters and blued hands within silvered mask, the substantial movement with turned screwed pillars, silvered lever platform with uncut bimetallic balance, striking the hour on a gong planted on the back plate and the quarters with vertically pivoted hammers striking bells concealed within the base

height including handle 7 ¼ in (18.4cm)

\$7,000 - 9,000

Literature

Allix, Charles. *Carriage Clocks*, (1974) pp196-197, with an illustration of the movement.



1123



1124



1125



1126

1126

A MAHOGANY EIGHT – DAY MARINE CHRONOMETER

Thomas Mercer, no. 1295, mid 20th century

The silvered dial signed "Thomas Mercer, maker to the Admiralty St. Albans. No. 1295, Greenwich chronometer" with typical Roman chapters and blued steel spade hands, subsidiary seconds ring and 8-day winding indicator, the movement with spotted plates and composed of two sub-assemblies, the main assembly carrying the chain fusee and barrel and centre wheel, the subsidiary carriage with Earnshaw-type spring detent escapement with cut bimetallic compensated balance and steel/palladium helical balance spring, the plates numbered 1295N, similarly numbered brass bowl, in a brass-bound three-tier mahogany box

10 cm diam. of dial

\$3,000 - 5,000



1127

PROPERTY FROM THE COLLECTION OF RUTH HIRSCHFIELD

1127

A TWO-DAY MARINE CHRONOMETER

Signed, L. J. Harris, Amsterdam, No. 7271, late 19th century

Spotted gilt full plate fusee movement, spring detent escapement, bimetallic balance with cylindrical weights and timing screws, free sprung polished helical spring, signed and numbered silvered dial, minute ring enclosing roman chapters, subsidiary seconds and 56-hour winding indicator, gold hands, in numbered brass bowl gimbal mounted in associated two-tier mahogany deck box with the trade label of E. Dent & Co., London

10 cm diam. of dial

\$1,500 - 2,000



1128

1128

HAMILTON. A FINE TWO – DAY MARINE CHRONOMETER WITH INTEGRAL BALANCE LOCK

Model 21, No. 2E11975, 1940's

14-jewel damascened full plate fusee movement, spring detent escapement, monometallic balance with timing and poising screws, free sprung polished helical spring, "Y"-shaped balance lock engaged by subsidiary key, signed and numbered silvered dial inscribed "U. S. Army", minute ring enclosing arabic chapters, subsidiary seconds and 48-hour winding indicator, blued hands, in brass bowl gimbal mounted in two-tier brass bound mahogany deck box, accompanied by "Manual for Overhaul, Repair and Handling..."

diameter of dial 3 7/8in (10cm)

\$1,800 - 2,200



1128 (detail)



1129

1129

**A FINE MODEL OF AN ENGLISH LEVER ESCAPEMENT WITH UNUSUAL
PRECISION REGULATOR**

Signed Bennett – 65 Cheapside, London, Clockmaker to the Royal Observatory, late 19th century
Circular $\frac{3}{4}$ plate movement with spotted plates, screwed pillars, fusee and chain, massive gilt
balance cock incorporating a tangent screw regulator with silvered scale, plain balance with
blued spring, (lower pivot of staff broken), right angle pointed pallet English lever escapement
on turned ebonized base with glass dome.

diameter 5 $\frac{5}{8}$ in (14.3cm)

\$2,000 - 2,500



1130

1130

A FINE ONYX AND GILT BRASS WORKING DISPLAY MODEL OF A DOUBLE ROLLER LEVER ESCAPEMENT WITH ADJUSTABLE BANKING

Late 19th / Early 20th century

The onyx base raised on gilt feet, with key wound going barrel, train with lantern pinions, straight line escapement with club tooth escape wheel, banking adjusted by means transverse screws, gilt balance with poising screws and overcoiled spring, decorative red endstone
length of base 18.5cm (7 ¼ in)

\$2,000 - 2,500



1131

1131

A VERY RARE WORKING UPRIGHT MODEL OF A SINGLE PIN ESCAPEMENT WITH GLASS DOME

Late 19th / Early 20th century

Based on Charles Macdowall's 1851 patent and here adapted to a balance wheel, with openwork going barrel, the single pin pallet escapewheel engaging a pierced and slotted roller for locking and impulse, with six arm balance and flat spring, on circular wood base with glass dome

Height excluding dome 28cm (11in)

\$2,000 - 3,000



1132

1132

A FINE AND RARE ADJUSTABLE MODEL OF A SAVAGE TWO-PIN LEVER ESCAPEMENT

Signed Carter Bowles Scientific Instruments Cheltenham, 19th / 20th century

On shaped gilt platform mounted above an indirectly wound mainspring barrel with fusee and chain, large four – arm balance with polished rim, flat blued spring, staff with polished two-pin roller engaging right angle lever with adjustable depthing, amplitude scale, adjustable banking pins, pointed tooth escape wheel, all on ebonized base with winding arbor.

length of platform 7 1/4in (18.4cm)

\$1,500 - 2,000

1133

**A WATCHMAKER'S MODEL OF EARNSHAW'S SPRING
DETENT ESCAPEMENT**

Late 19th / Early 20th century

With plain three-arm balance, overcoiled balance spring, steel impulse and locking pallets, key wound through the turned ebonized wood base.
diameter 7 1/4in (18.5cm)

\$500 - 1,000

1134

**A WORKING DISPLAY MODEL OF A SINGLE ROLLER LEVER
ESCAPEMENT WITH PRECISION REGULATOR**

Signed "Made by R. L. Gebhard, Watchmaker, 1894"

The mainspring and short train concealed within the turned wood base, the straight line lever with club tooth escape wheel, two arm balance with numerous poising screws, flat spring and swan's neck micrometer regulator

diameter including base 8in(20.5cm)

\$1,800 - 2,200

1135

A GILT BRASS MODEL OF GALILEO'S PENDULUM ESCAPEMENT

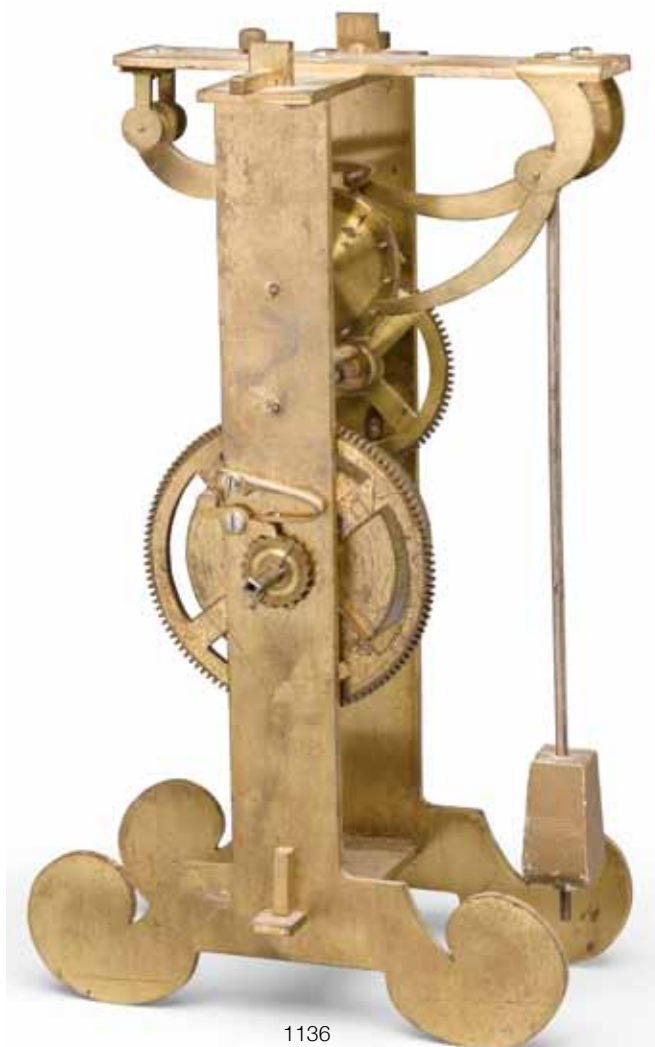
20th century

Based on the drawing of c. 1641 by Galileo's son and published by the mathematician Vincenzo Viviani.

height 11 1/4 in (30cm)

\$500 - 1,000

The model displays the first practical application of Galileo's observation of the swinging lamps in Pisa cathedral. He realized that the time to swing back and forth depended only on the length of a pendulum. By making use of this property of "isochronism" to construct a clock escapement, he made precision timekeeping possible. By the 1660's, the pendulum had replaced all previous forms of clockwork.



1136



1133



1134

1136

A SILAS B. TERRY PATENT IRON FRONT TORSION PENDULUM CLOCK

Terryville Manufacturing Company, Terryville, Conn. U. S. A., circa 1855
The thirty-hour timepiece movement with pierced rectangular plates, anchor escapement with two arm torsion pendulum regulated by long screw and nut, painted zinc dial with roman chapters enclosing apertures for regulation and to view pendulum, blued hands, iron front case with stenciled decoration and wood back panel retaining label (losses to upper corners not affecting text).

height 11in (10.9cm)

\$300 - 500

1137

A TORSION PENDULUM BLUE GLASS CANDLE STAND CLOCK

Terryville Manufacturing Company, Terryville, Connecticut, circa 1860
The 3-inch pressed zinc dial with roman chapters and signed, "Ansonia Clock Co., Ansonia Ct. U.S.A.", blued hands, 30-hour timepiece movement with anchor escapement and three-arm torsion pendulum mounted below the movement, thumb screw regulation, back of brass spring cover impressed "Terry Ville Manufacturing Company, Terryville, Conn., Patented Oct 5th 1852," on free blown blue glass base with clear glass dome.

height including dome 9 3/4in (24.7cm)

\$1,500 - 2,000

1138

A MILK GLASS BALANCE SPRING CANDLE STAND CLOCK

Terryville Manufacturing Company, Terryville, Connecticut, c. 1860
The 2 3/4in paper on zinc dial with roman chapters, signed "Terryville Mfg. Co., Terryville, Conn.", blued hands (minute hand repaired), thirty-hour timepiece movement with anchor escapement, four-arm foliot, balance spring and index regulator mounted below the movement, back of brass spring cover impressed "Terry Ville Manufacturing Company, Terry Ville, Conn., Patented Oct. 5th 1852," on free blown milk glass base with clear glass dome.

height including dome 10 1/2in (26.6cm)

\$400 - 600



1136



1137



1138

1139

AN INLAID MAHOGANY PILLAR AND SCROLL SHELF CLOCK

Circa 1825, with the label of Eli and Samuel Terry
With eglomisé panel to the door, 30-hour striking wooden works movement, wooden roman chapter dial enhanced with gilt, pierced blued hands
height 31 in. (78.5cm)
\$1,000 - 1,500



1139

1140

A MAHOGANY CARVED COLUMN AND CREST SHELF CLOCK

Second quarter 19th century, with the label of Mark Leavenworth
With eglomisé panel to the door, 30-hour striking wooden works movement, wooden roman chapter dial enhanced with gilt, with the maker's label listing 1830 U.S. census data and 1832 postal rates
height 29 in. (73.5cm)
\$1,200 - 1,800



1140

1141

A MINIATURE MAHOGANY SHELF CLOCK WITH PAINTED AND STENCILED COLUMNS

Second quarter 19th century, labeled "Manufactured by Treat & Bishop for George Mitchell, Bristol Conn."
With eglomisé panel to the door, 30-hour time only wooden works movement, wooden roman chapter dial enhanced with gilt, pierced blued hands
height 20 3/4 in. (62.5cm)
\$600 - 800



1141



1142

1142

AN EGLOMISÉ PANELED INLAID MAHOGANY PATENT TIMEPIECE

First quarter 19th century, probably Rhode Island

The lower panel depicting "The Deserted Village", gilt ribbon tied garland in the throat, brass over wood hinged bezel enclosing painted white dial with roman chapters, blued hands, brass weight driven "A" frame movement, anchor escapement, pendulum crutch pivoted behind front plate, (lacking pendulum), tapered weight
height 33½in (85cm)

\$2,000 - 4,000



1143

1143

A RARE BRASS MOUNTED EGLOMISÉ PANELED CARVED MAHOGANY LYRE CLOCK

Second quarter 19th century, signed on the dial by John Sawin, Boston
Scroll carved eglomisé paneled case, enhanced with brass filets and rosettes to the box and throat, apparently original mirror panel on box, replaced throat glass, brass bezel enclosing white painted dial, signed "Sawin", with roman chapters, blued hands, rectangular weight driven movement secured to back board by diagonally placed screws through both plates, anchor escapement, iron rod pendulum with brass bob
height 41in (104cm)

\$10,000 - 15,000

Literature

Dworetzky, L. and R. Dickstein. *Horology Americana*. (1972)
p 85, illustrated.



1144

1144

**AN UNUSUAL AMERICAN GILT MOUNTED EGLOMISÉ
PANELED MAHOGANY STRIKING LYRE CLOCK**

second quarter 19th century, probably Massachusetts
The painted metal dial with roman chapters, blued arrow hands within part gilt eglomisé surround, the lyre and box similarly glazed with well painted replacements, the possibly associated brass two train weight driven movement with arched plates joined by four pinned pillars, secured to a seat board resting on blocks nailed to upright extensions of the throat, anchor escapement, pendulum with looped rod, rack striking the hours by means of a hammer with Willard-style spiral spring on a bell screwed to the inside top of the case.

height 38 1/2in (97.8cm)

\$2,000 - 4,000



1145

1145

**A FINE CARVED MAHOGANY AND EGLOMISÉ PANELED
LYRE CLOCK**

Early 20th century, signed on the weight, "Walter H. Durfee, Providence, RI"

Scroll carved eglomisé paneled case, punch numbered 59, brass bezel enclosing white painted dial with roman chapters, blued arrow hands, rectangular weight driven timepiece movement, No. 5959, dead beat escapement, maintaining power, stop work planted on the front plate, wooden rod pendulum with brass bob

height 42in (106.5cm)

\$2,000 - 4,000



1146

**AN EGLOMISÉ PANELED CARVED GILT WOOD AND
MAHOGANY CURTIS-STYLE GIRANDOLE WALL CLOCK**

20th century, unsigned, attributed to Elmer O. Stennis

With brass bezel enclosing painted metal dial with roman chapters, pierced blued hands, weight driven timepiece movement signed "Howard & Co, Boston, 4", rectangular plates joined by screwed cylindrical pillars, spring suspended iron rod pendulum with brass clad bob and tie-down, tapered iron weight, convex reverse painted glasses within gilt surrounds.

height 43in (109.3cm)

\$3,000 - 5,000

1146

1147

AN AMERICAN FEDERAL INLAID MAHOGANY TALL CASE CLOCK

Early 19th century, signed William Cummens

The eight day brass weight driven movement with rectangular plates joined by four knopped pillars, rack striking the hours on bell mounted above the movement, the white painted dial with moon phase in the arch and floral spandrels enclosing the roman chapter ring, and subsidiary seconds, pierced blued hands, fretwork and feet restored

Height 90in (229cm)

\$12,000 - 18,000



1147



1148

**A GOOD AMERICAN FEDERAL INLAID MAHOGANY TALL
CASE CLOCK**

Early 19th century, probably New Jersey

The eight day brass weight driven movement with rectangular plates joined by four knopped pillars, rack striking the hours on bell mounted above the movement, the iron dial later over painted, probably in the mid-19th century, now with bouquet in the arch and gilt spandrels enclosing the roman chapter ring, subsidiary seconds (lacking hand) and date aperture, pierced blued hands

Height 94.5in (240cm)

\$3,000 - 5,000

1148

1149

AN EXTRAORDINARY ELABORATELY CARVED OAK STRIKING TALL CLOCK IN NEO ROCOCO TASTE

Late 19th / early 20th century, signed by Ferdinand Keller, Philadelphia

The hood carved with a profusion of cherubs and scrolls framing an engraved brass dial with moon phase in the arch above a silvered 60-seconds ring enclosing silvered subsidiary dials for hours and minutes, day, date and month, weight driven two train movement with dead beat escapement, rack striking the hours, the pendulum bob incorporating gilt cherubs alternately visible through glazed lenticles at the sides of the trunk

Height 99in (251cm)

\$10,000 - 15,000

During the late 19th and early 20th centuries, Ferdinand Keller was a prominent Philadelphia "importer and dealer in Foreign and domestic antiques and manufacturer of hand-made furniture in antique styles."

A portion of his collection was dispersed by Anderson Galleries, New York in 1916.



1149



1150

A RARE GLAZED AND CARVED WALNUT WALL REGULATOR

E. Howard & Co., Boston, Model No. 60, last quarter 19th century

Signed silvered dial with roman chapters within walnut bezel, subsidiary seconds, blued pierced diamond hands, (seconds hand replaced), signed weight driven movement with rectangular plates joined by screwed pillars, dead beat escapement, maintaining power, stop work planted on the front plate, associated steel rod two glass jar Graham pendulum (mercury removed), brass weight
Height 80in (203 cm)

\$25,000 - 30,000

The front glass is signed "City Time". By repute, the clock was found in Johnstown, PA.

1150

1151

**A RARE EGLOMISÉ PANELED
TURNED WALNUT “FIGURE EIGHT”
WALL REGULATOR**

E. Howard & Co., Boston, Model No. 7, last
quarter 19th century

The painted white dial with roman chapters,
pierced diamond hands, signed weight
driven movement joined by pinned pillars,
anchor escapement, spring suspended
wooden rod pendulum with damascened
bob, cast iron weight numbered 2

Height 50in (127cm)

\$8,000 - 10,000



1151



1152

**A FINE WALNUT WALL REGULATOR
WITH BLACK DIAL**

E. Howard & Co., Boston, Model 59, last
quarter 19th century

The glazed case with turned finial and drops
revealing a signed painted metal 8-inch black
dial with gilt roman chapters, gilt hands,
the signed weight driven movement with
rectangular plates joined by pinned pillars,
concealed weight, anchor escapement,
spring suspended wooden rod pendulum with
damascened bob

height 46in (117cm)

\$4,000 - 6,000

1152

1153

**A FINE AND RARE EGLOMISÉ PANELED
TURNED WALNUT “FIGURE EIGHT”
WALL REGULATOR**

E. Howard & Co., Boston, Model No. 6, last
quarter 19th century

The painted white dial with roman chapters,
subsidiary seconds, pierced diamond hands,
signed weight driven movement joined
by pinned pillars, dead beat escapement,
maintaining power spring suspended gilt
wooden rod pendulum with damascened
bob, cast iron weight numbered 1

Length 59in (150cm)

\$15,000 - 20,000



1153

1154

A MUSICAL AUTOMATON OF A MONKEY PLAYING MANDOLIN

19th / 20th century

with associated turned and ebonized base and dome

height 14.5in (37cm)

\$1,000 - 1,200



1154

1155

A CARVED WOOD FIGURE OF A WHISTLING MAN

20th century

height 13in (33cm)

\$400 - 600



1155

1156

**A GILT AND PATINATED METAL AND
BLACK MARBLE FIGURAL STRIKING
MYSTERY CLOCK**

Last quarter 19th century, attributed to André
Romain Guilmet

The classically draped figure accompanied by
a cherub holds a pendulum with transparent
bob that swings without apparent impulse,
the patent movement concealed within
the marble base causes the figure to
imperceptibly rotate side to side with each
beat of the short pendulum to provide the
impulse, anchor escapement, count wheel
striking the hour and half hour

Height 30in(76cm)

\$4,000 - 6,000

For a discussion and illustrations of this
Guilmet patent, see, Roberts, Derek. *Mystery,
Novelty & Fantasy Clocks*. (1999) pp 247-250



1156

1157

**A FRENCH ORMOLU MOUNTED
EBONIZED STRIKING LYRE CLOCK WITH
GLASS DOME**

Second quarter 19th century

The mock grid iron pendulum suspended above the movement between twin tapered columns forming the sides of the lyre, on molded base with applied gilt scroll mounts, engine turned silver dial with roman chapter ring (rubbed), blued Breguet hands, movement with circular plates, anchor escapement, striking the hour and half hour on bell by means of a crossed out count wheel, all on contemporary shaped rectangular wood base with glass dome.

height 22½" (57cm) excluding dome and base
\$4,000 - 6,000



1157

1158

A RARE SILVERED AND GILT BRASS CLOCKWORK AUTOMATON MODEL OF A FRENCH ARMORED CRUISER

Last quarter 19th century, Movement No. 9105, attributed to André Romain Guilmet The fanciful rendition of a late 19th century French naval vessel rests on chased brass waves above a green onyx base, the hull encloses key wound clockwork that causes the turret to revolve, the propeller to spin and the rudder to move, the turret incorporates an aneroid barometer and clock with timepiece movement with circular plates secured by screwed pillars, going barrel, replaced platform lever escapement, silvered annular arabic chapter ring, blued trefoil hands, the twin funnels with applied Fahrenheit and Centigrade degree scales (lacking thermometers)

length 22 1/2 in (57cm)

\$20,000 - 25,000



1158

1159

A RARE SILVERED, LACQUERED AND GILT BRASS CLOCKWORK AUTOMATON OF TWIN TURRET FRENCH BATTLESHIP

Last quarter 19th century, retailed by Kendal & Dent, London, no. 5440, attributed to André Romain Guilmet

On green onyx base, the hull fitted with a ram and enclosing key wound clockwork that causes the turrets to revolve, the propeller to spin and the rudder to move, one turret incorporates an aneroid barometer and the other a timepiece movement with circular plates secured by pinned pillars, platform right angle lever escapement with going barrel, silvered annular arabic chapter ring, blued hands, the twin funnels with applied Fahrenheit and Centigrade thermometers, the capstan incorporating compass

Length 17.5in(44.5cm)

\$12,000 - 18,000

1160

A FRENCH SILVERED AND GILT BRONZE AUTOMATON CLOCK AND WEATHER STATION IN THE FORM OF A TOWER AND COLONNADE

Signed on the clock movement "RV brevet Paris", no. 4461

The clock with silvered roman chapter ring, circular timepiece movement with screwed pillars, platform cylinder escapement, plain balance, mounted above an aneroid barometer and flanked by a pair of thermometers reading in centigrade, Reaumur and Fahrenheit, separately wound automaton movement driving a polished rod mounted with paired wind vanes under the colonnade.

height 18 1/2in (47cm)

\$4,000 - 6,000



1159

1161

A VERY RARE FRENCH GILT AND PATINATED BRONZE AND MARBLE CLOCKWORK AUTOMATON WEATHER STATION AND MUSIC BOX IN THE FORM OF A WIND DRIVEN PUMP HOUSE

Late 19th century, attributed to André Romain Guilmet

Designed as a rotating four cone anemometer mounted on a stonework pump house with a pair of glazed arched windows to view the motion of the pump, fitted with a Reaumur / Fahrenheit thermometer and aneroid barometer in the base, the frieze containing a clock with timepiece movement with circular plates, numbered 741, joined by screwed pillars, going barrel, platform cylinder escapement with plain balance, silvered annular arabic chapter ring, gilt hands, in the housing, a separately wound automaton mechanism with going spring barrel drives both the anemometer and pump, a separately activated small cylinder musical mechanism is planted on the interior of the right wall of the housing

height 21½ in (55cm)

\$10,000 - 15,000

1162

A GILT AND PATINATED BRONZE PAIR OF CANDLESTICKS FOR AN INDUSTRIAL CLOCK GARNITURE

French, late 19th century

Height cm (in)

\$800 - 1,200



1160

1161

1162



1163

A FINE AND RARE FRENCH MARBLE AND ENAMELED AND GILT BRONZE *BRAS EN L'AIR* MYSTERY CLOCK AND DOME

Late 19th century

The time indicated by the outstretched arms of an exotic beauty standing before champlevé enamel arch and pointing to enamel hour and minute sectors, all on *verde antique* base concealing a timepiece movement with platform escapement and motion work consisting of hour and minute snail cams linked by rods to the figure's arms, accompanied by a glass protective dome

height without dome 17in (43cm)

\$8,000 - 12,000

Provenance

The Time Museum, Inv. No. 938

Sotheby's New York, 13 October 2004, lot 600.

1164

A FINE AND RARE RED MARBLE AND GILT METAL FIGURAL MYSTERY CLOCK WITH GLASS DIAL

French, late 19th century, based on a patent of A. R. Guilmet
The spring suspended mock gridiron pendulum supporting the transparent dial with gilt roman chapters and pierced gilt hands, the blued spherical bob containing the movement applied with gilt stars and a scroll monogram AG (?) conjoined

Height 66.5cm (26 1/4 in)

\$8,000 - 10,000

Literature

Roberts, Derek. *Mystery, Novelty & Fantasy Clocks*. (1999), p 146.

Usually attributed to Robert-Houdin, the clock is illustrated as an example of A. R. Guilmet's "Balancier Universal" in which a small pendulum and anchor escapement is concealed within a tiny drum placed on the arbor carrying the hands and hidden from view. The primary movement, controlled by a shaped weight within the spherical bob keeps the large pendulum swinging causing the secondary escapement on the glass dial to advance the hands.



1164

PROPERTY FROM VARIOUS OWNERS

1165

**A FINE FRENCH PATINATED METAL
AND MARBLE FIGURAL SWINGING
MYSTERY CLOCK**

Late 19th century

Depicting "Pax Labor" after Ernest
Rancoulet (1870-1915) holding a spring
suspended mock gridiron pendulum with
movement concealed within the blued
spherical bob with applied gilt roman
chapters and pierced gilt hands

height 22½in (78.5cm)

\$6,000 - 8,000



1165

1166

**A FINE FRENCH GILT METAL AND
MARBLE FIGURAL SWINGING
MYSTERY CLOCK**

Late 19th century, the movement stamped
R 4578

Depicting Psyche holding a pair of chains
suspending a blued spherical bob enclosing a
movement with spring suspended oscillating
annular weight linked to a Brocot-type anchor
escapement, applied gilt roman chapters and
pierced scroll hands

height 26½in (67cm)

\$5,000 - 7,000



1166



1167^Y

A REMARKABLE JEWELLED AND GILT MOUNTED TORTOISE SHELL AND ENAMELED SILVER CHINESE TRIBUTE CLOCK IN THE FORM OF A DOUBLE GOURD BEING PRESENTED BY KNEELING CARICATURE FIGURES OF EUROPEAN GENTLEMAN

late 18th century, probably Guangzhou, the movement apparently English

On a fluted hardwood turntable base and finely chased scroll feet below a silver frieze champlévé enameled with leafy flowering vines and concealing a drawer with fitted interior containing an engraved winding key, the finely modeled figures supporting the gourd draped with paste-set ribbon tied garlands, similarly jeweled roundel with the Chinese characters "da-ji" for "Great Auspiciousness" above the white enamel dial with roman chapters, gilt hands, the timepiece with plain circular full plate eight-day center seconds movement, chain fusee, cylinder escapement, plain three arm balance, the cock elaborately pierced and engraved with scrolls and grotesque mask
height 19in (49.5cm)

\$80,000 - 120,000

Literature

See: Pagani, Catherine. *Clockmaking in China under the Kangxi and Qianlong Emperors*. Arts Asiatiques. v. 50, pp 76-84 (1995) on which the following note is based.

1167

Imperial patronage was a major influence on the decorative arts in China during the Qing Dynasty (1644-1911), in particular during the reigns of the Kangxi (1662-1722) and Qianlong (1735-1796) Emperors. These emperors were such passionate collectors of both Chinese and European decorative art that the need to satisfy the demands of the Court for these objects was felt throughout the Empire. Clocks were among the most sought after objects of desire.

From their first exposure to European clocks in 1601, the Chinese Court developed a particularly strong and long lasting fascination with their beauty and mechanical complexity. The result was the development of clocks, dubbed in Chinese, "auto ringing bells", which combined the most recent European mechanical techniques with ornate cases that were a characteristic blend of Chinese and European decorative elements. This style was became increasingly sophisticated throughout the late 17th and 18th century. In the early 18th century the Kangxi emperor established a formal workshop for Western-style clocks and watches in his Palace where Jesuit missionaries trained as clock makers worked in concert with Chinese artisans.

Elsewhere, in Canton and Suzhou artisans already established in these communities produced clocks in the European style that were commissioned by high officials as tribute to the Court. These incorporated both European movements (lot 1167) and Chinese made movements in European style (lots 1168 and 1169).

The hybrid design of these clocks is illustrated by the present example whose decorative elements are reminiscent of the work of the English maker, James Cox. However, Chinese symbolism is dominant. The clock dial has been set into the lower half of a double gourd which is symbolic of longevity. The message is further enhanced by the jeweled medallion proclaiming "great auspiciousness." But the most intriguing design element is the caricature of four kneeling European figures bearing the clock as tribute. Figures such as these in attitudes of obeisance are found on other decorative objects of the period, notably a late 18th century set of eight kneeling European figures carrying the auspicious emblems of Buddhism. Two of this now dispersed set were formerly in the Mottehedeh Collection and are discussed in Howard, David & John Ayers, *China for the West*, (1978) pp 663-666.



1167

1168

A FINE CHINESE MOTHER OF PEARL INLAID EBONY VENEER QUARTER STRIKING MINIATURE TABLE CLOCK

Early 19th century, possibly Guangzhou

The door and plinth of the arched case inlaid with flowering vines of mother of pearl enclosing an enamel dial with further polychrome painted vines flanking an aperture to view and regulate the platform duplex escapement with gilt balance, above a roman chapter ring and pierced gilt hour and minute hands, sweep second hand, twin chain fusee brass movement rack striking the hours and quarters on two bells planted on the floral engraved back plate, accompanied by an engraved winding key in the form of a bat

Height 9½in (24cm)

\$5,000 - 10,000

1169

A FINE CHINESE BRASS MOUNTED MAHOGANY QUARTER STRIKING MINIATURE TABLE CLOCK

Early 19th century, signed on the back plate "Wong Yip Shing, Suzhou"

The arched case with rising brass loop handle flanked by urn finials, with conforming gilt mask chased with leafy scrolls enclosing a circular white enamel dial with roman chapters, blued hour, minute and sweep seconds hands, the engraved brass movement with going barrels, knife edge suspended bob pendulum with folding tie down to verge escapement, hands set by means of a knob on the back plate, rack striking the hours and quarters on two bells mounted above the movement

height 9¾ in (24.5cm)

\$5,000 - 10,000

1170

A FRENCH ENGRAVED LACQUERED BRASS HOUR REPEATING CARRIAGE CLOCK WITH ALARM FOR THE CHINESE MARKET

Third quarter 19th century, the movement signed Japy frères & Cie. The floral engraved one piece case with gilt back door pierced with apertures for winding and setting, counter poised right angle lever escapement with shaped blued weights on gilt platform chased with leafy scrolls, striking the hour and half hour and repeating the hour on a bell planted on the back plate, accompanied by a red leather traveling case and key

height 7½in (19cm)

\$2,500 - 3,500



1169



1168



1170

1171

**A FINE GILT BRONZE AND WHITE
MARBLE LOUIS XVI-STYLE THREE
GRACES CLOCK**

After a model by Étienne-Maurice Falconet,
last quarter 19th century

The urn-form pendule à cercles tournants
supported by a fluted marble column
attended by the Graces indicating the time,
the circular movement with platform right
angle lever escapement, count wheel striking
the hour and half hour on a bell.

height 25 1/2in (65cm)

\$12,000 - 15,000

The original model by Falconet was executed
in white marble about 1770. It was highly
regarded in the late 19th century while in
the collection of the French Comte Isaac de
Comondo, who had acquired it in the 1880's
for £ 4,200. When he exhibited the clock at
the Paris Exhibition of 1900, a contemporary
review marveled that it "attracted so much
admiration from the crowds gathered around
that the pressure was sufficient at times to
endanger its safety." It was also reported
by *The Art Journal* that the Comte intended
to donate it to the Louvre even though a
wealthy "American" sought to buy it for the
extraordinary sum of £120,000. The Comte
declined the offer and thus it resides today in
the Louvre.



1171

1172

A LOUIS XVI ORMOLU MANTEL CLOCK

Germain Dubois à Paris, last quarter
18th century

Raised on separate gilt mounted white marble
plinth supporting a similarly mounted ebony
veneered base, the circular case flanked by
lions' masks, signed white enamel roman and
arabic numeral dial, pierced gilt hands, the
signed movement with anchor escapement,
thread suspended pendulum, striking the hour
and half hour on a bell by means of a crossed
out count wheel.

height including plinth 19¼ in (49cm)

\$6,000 - 8,000

Germain Dubois (1733-c.1806), maître 1772,
occupied premises in the Rue St. Honore.



1172

PROPERTY FROM THE ESTATE OF AN EAST COAST COLLECTOR

1173

**AN EMPIRE GILT AND PATINATED BRONZE URN CLOCK
WITH ARMILLARY SPHERE**

signed Charpentier, Rue Roule à Paris, first quarter 19th century
The circular movement with thread suspended pendulum to
anchor escapement, striking the hour and half hour by means of a
crossed out count wheel.

height 16in (40cm)

\$1,500 - 2,500



1173

PROPERTY FROM A PRIVATE LARCHMONT ESTATE, NY

1174

A FINE LOUIS XV ORMOLU CARTEL D'APPLIQUE

the movement signed L'Echopie à Paris, the case struck with the
Crowned C poinçon of 1745–1749

The movement with shaped rectangular plates, tic-tac escapement
with thread suspension (pendulum lacking), count wheel striking the
hour and half hour with a vertically pivoted hammer on a bell mounted
above the movement.

height 30in (77cm)

\$3,000 - 4,500



1174



PROPERTY FROM ANOTHER OWNER

1175

**A LOUIS XIV ORMOLU MOUNTED BOULLE MARQUETRY
CLOCK AND BRACKET**

signed Margueritte a Paris, circa 1700

In tortoiseshell and brass marquetry, the signed movement with rectangular plates joined by four baluster pillars, tic tac escapement with thread suspended pendulum, solid numbered count wheel, striking the hour and half hour with a vertically pivoted hammer on a bell mounted above the case.

height 49 in (125cm) including bracket

\$3,200 - 4,700

Maturin Margueritte, *maître* 1675

1175

**EUROPEAN FURNITURE
AND DECORATIVE ARTS
INCLUDING THE
BIKOFF COLLECTION**

Lots 1176-1348



PROPERTY OF A MASSACHUSETTS FAMILY

1176

**AN AUBUSSON HISTORICAL TAPESTRY FROM:
THE STORY OF GODEFROY DE BOUILLON
LATE 17TH/EARLY 18TH CENTURY**

Depicting the Siege of Jerusalem.

size approximately 9ft 6in x 15ft 10in (482.5 x 289.5cm)

\$20,000 - 30,000

Literature

Dominique and Pierre Chevalier, Pascal-François Bertrand, *Les Tapisseries d'Aubusson et de Felletin*, La Bibliothèque des Arts, 1988, pp. 49-51

The story of Godefroy de Bouillon was popularized by Torquato Tasso in his late 16th-century work, *Jerusalem Delivered*. In this largely fictionalized account of the siege and conquest of Jerusalem, de Bouillon is depicted as an epic hero, against the backdrop of a love story based on Ariosto's *Orlando Furioso*. *Jerusalem Delivered* was enormously popular, especially as it coincided with the real-life encroachment of the Ottoman Empire upon Europe. The engravings made for its multiple editions – by Antonio Tempesta (1555-1630), Michel Lasne (1590-1667) and François Chauveau (1613-1676) – inspired not only several series of *The Story of Godefroy de Bouillon*, but others such as *The Loves of Rinaldo and Armida*, and *Tancredi and Clorinda*.

A six-piece suite of *Godefroy* tapestries was listed in the 1736 inventory of artist Jean-Baptiste Pater's possessions, and another is found in the inventory of the Château d'Herbault of the same year. A six-piece suite of a different design and later date (circa 1740), also made at Aubusson, is conserved in the Château-Mairie in Vallon Pont d'Arc (France). A very similar tapestry to the one offered here is illustrated in Chevalier/Bertrand (*op.cit.*, p. 51), in the collection of Baron Benoît de Bonvoisin.

Godefroy de Bouillon was an actual historical figure, whose fame was derived from the First Crusade (1096-1099). A duke from lower Lorraine, de Bouillon raised an army upon Pope Urban II's call to arms but played a relatively minor role in the crusade until the siege of Jerusalem. His troops were the first to enter the city, and de Bouillon's conquest was heralded throughout Christendom as a major victory of the forces of Christ over the infidels. De Bouillon was named ruler of Jerusalem, but refused the title of king because, as he reportedly said, he "would never wear a crown of gold where our Savior wore a crown of thorns" – which only served to increase his fame. He is shown in the present tapestry on the far left, with his golden beard and astride his horse, directing the siege of the Holy City.



1176



1177

PROPERTY OF A NEW YORK COLLECTOR

1177

**THREE SIMILAR CHINESE EXPORT
PORCELAIN NANKING BLUE AND WHITE
RECTANGULAR PLATTERS
LATE 18TH CENTURY**

Each with chamfered corners, painted with
baskets in a garden, including a pair and a
similar example.

length 17 3/4in (45.1cm); width 14 1/2in
(36.8cm)

\$2,000 - 3,000

**PROPERTY FROM A MANHATTAN
PRIVATE COLLECTION**

1178

**A PAIR OF CHINESE EXPORT GLAZED
CERAMIC FOO LIONS LATE 19TH/EARLY
20TH CENTURY**

Each with articulated eyes, *base unmarked.*
height 16 1/4in (41.3cm); width 9in (22.9cm);
depth 5 1/4in (13.4cm)

\$1,500 - 2,500

**PROPERTY FROM A VIRGINIA
PRIVATE COLLECTOR**

1179

**CONTINENTAL SCHOOL
18TH CENTURY**

Still life: Flowers within a landscape
oil on panel

31 x 46in (78.8 x 116.9cm)

\$2,500 - 3,500

PROPERTY FROM ANOTHER OWNER

1180 [□]

**A FINE GEORGE I OYSTER VENEERED
AND WALNUT CHEST OF DRAWERS
FIRST QUARTER 18TH CENTURY**

height 37 1/4in (94.6cm); greatest width 38
1/4in (97.2cm); width of case 36in (91.4cm);
greatest depth 22 1/4in (56.5cm); depth of
case 20 7/8in (53cm)

\$5,000 - 8,000

Provenance

Florian Papp, New York



1178



1179



1180



1181 (detail)



1181 (detail)



1181

PROPERTY OF A CONNECTICUT RESIDENT OF JAMAICAN HERITAGE

1181^Y

A FINE AND RARE JAMAICAN COLONIAL ENGRAVED TORTOISESHELL THREE-PART COMB CASE PORT ROYAL, DATED 1686, POSSIBLY BY PAUL BENNETT

Comprising: a wig comb, two-sided lice comb and case, all engraved with scrolling tulips and sunflowers, the case engraved with the Jamaican Coat of Arms, opposed by another island coat of arms and inscribed *Jamaica 1868*.

case height 6 3/4in (7.2cm); width 4 1/2in (10.4cm); depth 3/16in (0.5cm)
\$25,000 - 35,000

Related examples

A comb case with wig comb only and dated 1673 was sold at Bonhams' London auction on 21 November 2012, lot 9.

A comb case with wig comb and lice comb and dated 1688 was sold at Bonhams' Edinburgh on 7 June 2006, lot 50.

A similar comb set with wig comb, lice comb and case are part of the collection of the Victoria and Albert Museum, London.

The Jamaican Coat of Arms engraved on one side of the comb case was originally designed by William Sancroft, then Archbishop of Canterbury and illustrates the island's newly awarded Royal Warrent. The decoration on the opposing side incorporates the three plants important to the island's economy - coffee, sugar and tobacco.

The Victoria and Albert Museum states that this group of similar comb cases are among the earliest surviving Jamaican works of art which reflect European influence. This set and similar objects were made of the shell of the hawksbill turtle, which was highly sought after in 17th

century Europe for its translucency, exotic color and brilliant shine, and were made in Jamaica between 1671 and 1690. The style and depiction of the distinctive scrolling tulip and sunflower motif suggest that they were made by the same (unknown) artist (there is no record of such a craftsman on the island). Lady Lynch, wife of the new Governor of Jamaica's Sir Thomas Lynch, may have commissioned these tortoiseshell objects. As an amateur artist herself, she may have influenced the design of the decoration. She sent one comb set to Lady Arlington in 1682, along with "400 pounds of the best white sugar from Barbados, and some vanillas."

The 15 October 2012 issue of the *Antiques Trade Gazette's* article discusses similar tortoiseshell works from Jamaica. By the late 17th century, Port Royal, located at the end of the Palisadoes at the mouth of Kingston Harbor had earned the reputation of being both the richest and the wickedest city in the world.

An area inhabited by Arawak natives when first sighted by Columbus on his second voyage in 1494, the colonial settlement of Port Royal was notorious as the haunt of privateers employed by the English and Dutch to nip at the heels of Spanish empire building. In 1692 the town lost more than half of its buildings to the sea when it suffered from a great earthquake. Kingston then became Jamaica's main port, and signaled the end of piracy in the West Indies.

Today these rare tortoiseshell keepsakes are admired for their great sense of history and place.



1182



1183

PROPERTY OF A NEW YORK COLLECTOR

1182

**A SET OF TWELVE CHINESE EXPORT
PORCELAIN FAMILLE VERTE DISHES
MADE FOR THE PORTUGUESE MARKET
18TH CENTURY**

Comprising: nine dessert dishes and three
soup plates.

diameters 9in (22.8cm) and 9 1/2in (24.1cm)

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

1183

**A CHINESE EXPORT LACQUER-
DECORATED ROSEWOOD DEMILUNE
CONSOLE TABLE
CIRCA 1930**

height 34in (86.4cm); width 37in (94cm);

depth 18 1/4in (46.4cm)

\$3,000 - 5,000

1184

**A GEORGIAN ROSEWOOD SHELF
LATE 18TH CENTURY**

height 41 1/4in (104.8cm); width 24in

(60.9cm); depth 6 1/2in (16.5cm)

\$1,200 - 1,800

1185

**A GEORGE III MAHOGANY CARD TABLE
THIRD QUARTER 18TH CENTURY**

With single swing leg; the interior of the
folding top lined with a dark blue-green baize.

height 28 3/4in (73cm); width 33 3/4in

(85.7cm); depth closed 16in (40.6cm)

\$3,000 - 5,000



1184



1185



1186

**PROPERTY OF A MANHATTAN
PRIVATE COLLECTION**

1186

**A FRENCH BELLE EPOQUE GILT
BRONZE AND FROSTED GLASS SIX-
LIGHT CHANDELIER
LATE 19TH CENTURY**

Later fitted for electricity.

height 49in (124.5cm); diameter 33in (84cm)

\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

1187

**A CONTINENTAL NEOCLASSICAL STYLE
GILT BRONZE AND ALABASTER SIX-
LIGHT CHANDELIER
FOURTH QUARTER 19TH CENTURY**

height 39 1/2in (100.5cm); diameter 30in (76cm)

\$3,000 - 5,000



1187

**PROPERTY OF A MANHATTAN
PRIVATE COLLECTION**

1188

**A LARGE AND IMPRESSIVE
CONTINENTAL NEOCLASSICAL
STYLE GILT BRONZE AND CUT GLASS
TWENTY-LIGHT CHANDELIER
CIRCA 1900**

height 50in (127cm); diameter 39in (99cm)

\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

1189

**A BACCARAT NEOCLASSICAL STYLE
GILT BRONZE AND GLASS EIGHT-
LIGHT CHANDELIER
MID-LATE 20TH CENTURY**

height 25 1/2in (65cm); diameter 26in (66cm)

\$3,000 - 5,000

*With a photo-certificate from the Cristalleries de
Baccarat, Paris, 17 May 1960, ref. no. L.1199*



1188



1189



1190



1191



1192



1193



1194

**PROPERTY OF A NEW YORK
PRIVATE COLLECTOR**

1190

**A PAIR OF LOUIS XVI STYLE GILT
BRONZE AND CARRARA MARBLE
COVERED URNS**

SECOND HALF 19TH CENTURY

*height 14 1/4in (36cm); greatest diameter
6in (15cm)*

\$2,500 - 3,500

1191

**A CONTINENTAL NEOCLASSICAL STYLE
GILT BRONZE MOUNTED CELADON
PORCELAIN POTPOURRI VASE**

FOURTH QUARTER 19TH CENTURY
*height 13in (33cm); greatest diameter 11
1/2in (29cm)*

\$1,200 - 1,800

PROPERTY FROM ANOTHER OWNER

1192

**A PAIR OF LOUIS XVI STYLE GILT
BRONZE TWO LIGHT-WALL APPLIQUES**

20TH CENTURY

*height 17 3/4in (45cm); width 11 1/2in
(29cm); depth 6in (15cm)*

\$2,000 - 3,000

**PROPERTY OF A NEW YORK PRIVATE
COLLECTOR**

1193

**A PAIR OF LOUIS XVI STYLE GILT METAL
ANDIRONS WITH GARLANDED URNS**

LATE 19TH CENTURY

One stamped to reverse P.P. 676.

height 13 1/2in (34.5cm); width 14in (35.5cm)

\$1,200 - 1,800

PROPERTY FROM VARIOUS OWNERS

1194

**A ROYAL COPENHAGEN PORCELAIN
FLORA DANICA PATTERN PART TABLE
SERVICE FOR EIGHT**

MID-20TH CENTURY

*Each painted with various botanical
specimens, with gilt and pierced dentil
borders, comprising: eight shaped dinner
plates, eight shaped salad/dessert plates,
eight bread and butter plates, eight coffee
cups and eight saucers, identified in Latin on
the underside, and with underglaze blue wave
and green printed factory marks, and green
painted artist's mark.*

*diameters: dinner plate 10 1/2in (26.7cm); salad
plate 9in (22.8cm); bread & butter plate 5 3/4in
(14.6cm); coffee saucer 5 3/8in (13.6cm) (40)*

\$12,000 - 15,000



1195



1196



1197

1195

A GEORGE III MAHOGANY METAMORPHIC CONCERTINA-ACTION DINING TABLE

WILKINSON OF MOORFIELDS, 1800-1810

With three leaves, six rails stamped *WILKINSON / PATENT / MOORFIELDS*

height 28 1/2in (72.4cm); length closed 28in (71.1cm); length fully extended 105in (266.7cm); depth 47 3/4in (121.5cm)

\$4,500 - 6,500

Provenance

Acquired from Thomas and Dymond Antiques, South Molton, North Devon, England in 1983

A closely related table is illustrated in C. Gilbert, *Marked London Furniture 1700-1840*, Leeds 1996, p.471, pl.957.

The Wilkinson firm was originally established in Moorfields around 1766 by Joshua Wilkinson and his eldest son. It moved to 7 Brokers Row, Moorfields in 1784 and began trading as Wilkinson & Sons. The firm was taken over by the second son William and his cousin Thomas Wilkinson trading from Nos. 9 & 10 Brokers Row. The firm became known for their range of patent tables and in 1807 the firm advertised dining tables that when closed occupied 'a space considerably smaller than is necessary for the standing of any other dining table now in use'. The partnership ended in 1808 when William set up on his own at 14 Ludgate Hill and Thomas continued at 10 Broker's Row until 1828.

THE ALLURE OF ANTIQUITY:

PROPERTY FROM THE BIKOFF COLLECTION

1196

**A REGENCY PARCEL GILT ROSEWOOD BREAKFRONT MARBLE-TOP SIDE CABINET
SECOND QUARTER 19TH CENTURY**

With green *verde antico* marble top, brass grill fitted doors, adjustable shelved interior and recessed-panel back.

height 35 1/4in (89.5cm); width 67 3/4in (172.1cm); depth 18 1/4in (46.4cm)

\$4,000 - 6,000

Provenance

John Bell, Aberdeen

1197

**AN ITALIAN NEOCLASSICAL STYLE CARRARA AND SIENA MARBLE FIREPLACE SURROUND
CIRCA 1900**

height 52in (132cm); width 67 1/2in (171.5cm); depth 11 1/4in (28.5cm)

\$5,000 - 8,000



1198



1199



1200

**PROPERTY FROM A FLORIDA
PRIVATE COLLECTOR**

1198

**A LARGE AUBUSSON STYLE CARPET
20TH CENTURY**

size approximately 20ft x 13ft 8in (609.5 x 416.5cm)

\$2,000 - 3,000

PROPERTY FROM VARIOUS OWNERS

1199

**A LOUIS XVI STYLE BRASS AND GILT
BRONZE MOUNTED MAHOGANY AND
SATINWOOD BUREAU À CYLINDRE
IN THE MANNER OF MAISON JANSEN,
FIRST HALF 20TH CENTURY**

The writing slide covered in gilt-tooled tan leatherette, the top in white marble.

height 46 3/4in (118.5cm); width 55in (139.5cm); depth 23 1/2in (60cm)

\$3,000 - 5,000

1200

**A FINE GEORGE III ORMOLU-MOUNTED MAHOGANY COMMODOE
ATTRIBUTED TO WRIGHT AND ELWICK, THIRD QUARTER 18TH CENTURY**

height 32 1/2in (82.5cm); width 40in (101.5cm); depth 21 5/8in (55cm)

\$20,000 - 30,000

Provenance

Probably supplied to Charles, 2nd Marquess of Rockingham (d. 1782) for Wentworth Woodhouse, Yorkshire, thence by descent in the house to

The Earl Fitzwilliam, Wentworth Woodhouse, Yorkshire

Sold Christie's London [Spencer House], 15 July 1948, lot 110

M. Harris & Sons, London

Sold Christie's London, 18 November 1982, lot 174

Acquired from Philip Colleck of London, Ltd., New York

This commode can be attributed to the London-trained "Upholders" Richard Wright and Edward Elwick of Wakefield, Yorkshire (fl. 1745-1771), who were commissioned by the Marquess of Rockingham from the late 1740s. Much of the furniture attributed to Wright & Elwick at Wentworth Woodhouse shares similar traits including but not limited to a close adherence to designs from Chippendale's *Director* of both 1754 and 1762.

The present example is identical to one formerly at Wentworth Woodhouse, Yorkshire and sold at Christie's at Spencer House, London on 15 July 1948, lot 110. That example may have been a mate to the one offered here, as a "mahogany commode with 5 drawers and 2 cupboards" is featured on an inventory, where it was listed in the Blue Papered Bed Chamber.

Another closely related example, possibly once owned by J.P. Morgan, was sold at Sotheby's New York, 27 January 1996, lot 318; it is illustrated in F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, New York, 1971, p. 238, pl. 429. That example features carrying handles at each side.

For a variation on the form, see one at Nostell Priory, Wakefield, Yorkshire and illustrated in Percy Macquoid, *A History of English Furniture: The Age of Mahogany*, London, 1906, fig. 135.



1201

1201

MARIANO ALONSO PÉREZ (SPANISH, 1857-1930)

The New Chambermaid

signed *Alonso-Perez* (lower left)

oil on panel

18 1/8 x 11 13/16in (46 x 30cm)

\$2,000 - 3,000

PROPERTY OF A NEW YORK COLLECTOR

1202

A LOUIS XV STYLE GILT BRONZE MOUNTED KINGWOOD BUREAU PLAT

POSSIBLY BY MAISON SCHMIT

CIRCA 1900

Two of the bronze mounts have been removed to reveal the maker's stamp to the reverse *J.(?) SCH.*

height 30in (76cm); width 47in (119.5cm); depth 29 1/2in (75cm)

\$3,000 - 5,000

Literature

Camille Mestdagh and Pierre Lecoules, *L'Ameublement d'art français 1850-1900*, Les Editions de l'Amateur, 2010, p. 217

The Maison Schmit, founded in 1818, were upholsterers, decorators, and furniture manufacturers. In the years around 1900, they participated actively in International Exhibitions, including the *Exposition internationale universelle* in Paris in 1900, where they were awarded a *grand prix*. Together with Linke, Keiger and Millet, they formed a core of proponents of the style known as "1900 Rococo," which acted as a transition between the Louis XV Revival style and the sinuous curves and scrolling stylized foliage which characterized Art Nouveau.



1202



1203

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

1203

A LOUIS XVI GILT BRONZE MOUNTED MAHOGANY COMMODOE JEAN-HENRI RIESENER (FRENCH, 1734-1806) FOURTH QUARTER 18TH CENTURY

With a grey-white marble top, the upper drawer divided in three parts, stamped three times J.H. RIESENER.

height 35 1/4in (89.5cm); width 52in (132cm); depth 24 1/2in (62cm)

\$25,000 - 35,000

Jean-Henri Riesener, *maître* in 1768

Provenance

Formerly in the collection of Prince Demidoff, San Donato, Florence
Sold Parke-Bernet Galleries, New York, Woronzow and Pierce sale,
January 19, 1963

Literature

Pierre Kjellberg, *Le Mobilier français du XVIIIe siècle*, Les Editions de l'Amateur, 1989, pp. 693-717 (biographical information)

Jean-Henri Riesener was undoubtedly one of the greatest and most successful French cabinetmakers of the eighteenth century. He learned the trade in the workshop of Jean-François Oeben, another of the finest *ébénistes* of his time, and when Oeben died in 1763 at age 41, Riesener married his widow and took over the thriving business (much to the dismay of his fellow apprentice Jean-François Leleu, who was seeking the same prize). He obtained his *maîtrise* in 1768, allowing him to stamp furniture with his own name. In 1774, upon the

accession to the throne of Louis XVI, he was awarded the prestigious title of *ébéniste ordinaire du mobilier de la Couronne*, which made him the official purveyor of furniture to the French court, and ensured a flood of orders for fabulous furniture from the royal family as well as from other noble personages during the next ten years.

Alongside lavish creations such as the *Bureau du roi*, begun with Oeben and completed in 1769, richly garnished with sumptuous bronzes and extraordinary marquetry, Riesener provided more understated but equally high-quality furniture for the private apartments of the princes of France. The present commode is an example of this production. It presents Riesener's signature breakfront façade in a simple and elegant manner, and details such as the rounded and fluted stiles framing the clearly delineated paneled drawers, and terminating in clean-lined turned and tapered legs, are all marks of Riesener's genius when turned to functional furniture design.

Riesener influenced generations of furniture makers, particularly during the Revival styles of the Second Empire and throughout the early years of the 20th century. Even during the Art Deco period, furniture of the likes of Jules Leleu and Emile-Jacques Ruhlmann bear the imprint of Riesener's Transitional LouisXV/XVI creations. Today he is justly considered the uncontested master of the French Neoclassical period of furniture.



1204



1205

1204

A PAIR OF SECOND EMPIRE RETOUR D'EGYPTE GILT AND PATINATED BRONZE CHENETS

Various stamped M / 569 and M / 37.
height 9 3/4in (25cm); length 11 3/4in (30cm)
\$3,000 - 5,000

PROPERTY FROM ANOTHER OWNER

1205

**A DIRECTOIRE BRONZE MOUNTED MAHOGANY JARDINIÈRE
JACOB FRERES
CIRCA 1800**

With a tôle liner and raised on an integral plinth with wooden roulettes, stamped to one side JACOB FRERES RUE MESLEE.
height 20 3/4in (52.5cm); width 48 1/4in (125.5cm); depth 20 3/4in (52.5cm)
\$3,000 - 5,000

Jacob Frères rue Meslée was the stamp used by Georges II Jacob and François-Honoré-Georges Jacob during their association from 1796 to 1803.

PROPERTY OF A SCHOLAR

1206

**FOUR FRAMED COPPER ENGRAVINGS FROM DESCRIPTION DE L'EGYPTE
1798-1801**

Comprising: A Vol. I, Plate 27, Ile De Philae, *Decorations Intérieures*; A Vol. I, Plate 13, Ile De Philae, *Sculptures de la Galerie*; A Vol. III, Thebes, Karnak, *Plans Elévation*, Plate 28; A Vol. III, Plate 67, Thebes, Karnak, *Détails de Pictures*, each framed, with full margins, each with the L'Imprimerie Impériale blind stamp, upper right.
dimensions from 24 x 17 1/4in (61 x 44cm) to 15 1/4 x 23 1/3in (38.5 x 59cm)
\$1,200 - 1,800

PROPERTY FROM VARIOUS OWNERS

1207

**A GEORGE III MAHOGANY BREAKFAST TABLE
FOURTH QUARTER 18TH CENTURY**

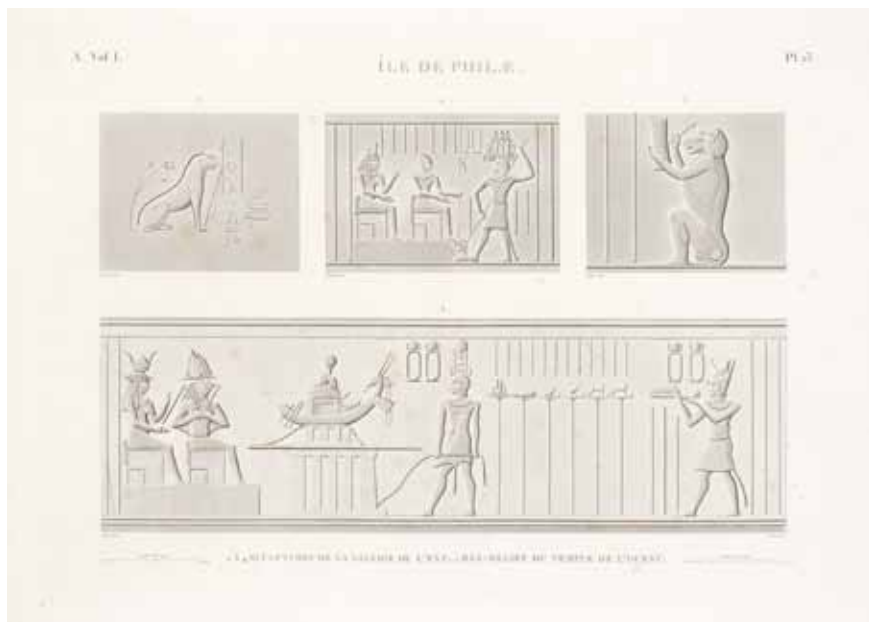
height 28in (71.1cm); width closed 24 3/4in (62.9cm); width open 44 1/2in (113cm); depth 28 1/4in (71.8cm)
\$15,000 - 20,000

Provenance

Acquired from Hotspur, Ltd., London in 1982

Tables with a deep compartment underneath were primarily for eating breakfast in bedrooms where the food could be contained underneath the table top and the concave façade made room for knees. Though the practice of eating breakfast at small tables appears to have been an early one, this particular form was popularized by Thomas Chippendale in his *Gentleman & Cabinet-Maker's Director* of both 1754 and 1762, plate XXXIII.

The first breakfast table was ordered from Thomas Chippendale by the Countess of Pembroke in 1750; the form may have served as inspiration for small tables with hinged drop leaves which have become widely known simply as "Pembroke" tables.



1206 (one of four)



1207



1208

1208
A SULTANABAD CARPET
CENTRAL PERSIA, CIRCA 1900
size approximately 10ft 9in x 14ft 9in (327.5 x 426.5cm)
\$8,000 - 12,000



1209

1209
A MAHAL LONG CARPET
CENTRAL PERSIA, CIRCA 1920
size approximately 6ft 8in x 16ft 9in (203 x 510.5cm)
\$3,000 - 5,000

1210
A KERMAN CARPET
CENTRAL PERSIA, CIRCA 1920
size approximately 13ft 10in x 19ft (421.5 x 579cm)
\$5,000 - 7,000

1211
A SAROUK CARPET
CENTRAL PERSIA, CIRCA 1920
size approximately 12ft 6in x 20ft 6in (381 x 625cm)
\$12,000 - 14,000



1210



1211



1212

1212

CIPRIANO MANNUCCI (ITALIAN, 1882-1970)

Still life with roses

signed *C. Mannucci* (lower left)

oil on canvas

13 3/4 x 17 3/4in (34.9 x 45cm)

\$2,000 - 3,000

Provenance

Florence Art Gallery, Florence, Italy (indicated by label to back of stretcher)

1213

A NAPOLEON III GILTWOOD AND UPHOLSTERED POUF

SECOND HALF 19TH CENTURY

The base carved in faux bamboo, the upholstery in the manner of Madeleine Chastaing.

height 19in (48.5cm); diameter 33in (84cm)

\$1,000 - 1,500

1214

**AN AESTHETIC MOVEMENT EBONIZED AND INLAID DESK-AND-BOOKCASE
COTTIER & CO., LONDON, THIRD
QUARTER 19TH CENTURY**

Back of both upper and lower sections stamped *COTTIER + CO.*

height 82 1/4in (209cm); width of cornice

76 1/2in (194.3cm); greatest depth of lower

section 25 3/4in (65.4cm)

\$10,000 - 15,000

Provenance

Sold Sotheby's London, 1975, lot 104

The firm of Cottier and Co. was established in London in 1869 by Daniel Cottier, who was in partnership at the time with John McKean Brydon, William Wallace and Bruce J. Talbert. The firm expanded rapidly and by 1873 had opened branch offices in both New York and Sydney, Australia.

Cottier, like his contemporaries, Herter Brothers, Morris & Company and Tiffany's "Associated Artists", was in the business of providing his clients complete aesthetic interiors and offered a full range of furniture, stained glass, textiles and decorating services. The taste for ebonized furniture ornamented with gilding or fruitwood inlay of natural or Eastern design was widely popular and is demonstrated in its full development here.

For an extensive discussion of the firm, see Max Donnelly, "Cottier and Company: Art Furniture Makers," *The Magazine Antiques*, June 2001, p. 916.



1213



1214



1215

1215

**A SET OF TWELVE WALLPAPER PANELS: CHEMIN DE FER DE SAINT-ETIENNE A LYON
MANUFACTURE PIGNET, SAINT-GENIS-LAVAL, FRANCE
MID-19TH CENTURY**

Comprising panels numbers 4 through 15, depicting part of the bridge and village of La Mulatière, the Pierre-Bénite tunnel, and a view of Givors and its district, each mounted on thin foam core.

height of each panel 74 3/4in (190cm); widths of each 20 3/4in (52.5cm) [9]; 21in (53.5cm) [2]; 23 3/4in (60.5cm) [1]

\$5,000 - 8,000



Wallpaper has been made in France since the early 17th century as a substitute for fabric wall hangings or silk coverings, but first attained great popularity in the mid-19th century. At that time, manufacturers such as Pignet were filling significant quantities of orders not only in France but also for England and especially America, where French wallpaper was particularly sought-after. An example of wallpaper from the Pignet company depicting views of the *Palais Royal* is conserved at the Rhode Island School of Design.

An example of the series offered here is conserved in the *Pavillon Pignet*, the Pignet family home in Saint-Genis-Laval (a suburb of Lyon), testifying to the attachment that the creator of the wallpaper, Auguste Pignet, must have had for this subject.

Le Chemin de fer de Saint-Etienne à Lyon was first printed in 1840 by Pignet. Wallpaper depictions of industrial subjects are extremely

rare, most being consecrated to landscapes or historical, biblical and mythological scenes. Originally conceived as a series of 32 panels, it was most likely destined for the wealthy factory owners who formed a significant part of the rising middle class in mid-19th century Europe, and for whom the railroad was an integral factor in their success.

The Saint-Etienne-Lyon line, constructed between 1826 and 1832, was the first steam railway in France. It transported goods as well as travelers, and reduced the travel time between the two cities from 5 hours to 2 hours 35 minutes. Improvements in metal casting and steam engines had recently made such an endeavor possible, but the novelty and the dangers inherent in such travel left many citizens skeptical at first. Nevertheless, the railway line was a huge success, and contributed to the development of Lyon as one of France's most important industrial centers in the second half of the 19th century.



1216

1216^Y

**A RESTAURATION STYLE MAHOGANY,
SATINWOOD AND ROSEWOOD
CIRCULAR DINING TABLE
SECOND HALF 20TH CENTURY**

*height 31 1/2in (80cm); diameter 66 1/2in
(169cm)*

\$3,000 - 5,000

1217

**A GEORGE III MAHOGANY LINEN PRESS
THIRD QUARTER 18TH CENTURY**

*height 78 3/4in (200cm); width of cornice
51 1/2in (130.9cm); depth of cornice 14
1/2in (62.2cm)*

\$4,000 - 6,000

1218

**A LAVAR KERMEN CARPET
SOUTH CENTRAL PERSIA, LATE 19TH
CENTURY**

*size approximately 10ft x 16ft 7in (305 x
505.5cm)*

\$3,500 - 4,500

1219

**A LILIHAN CARPET
CENTRAL PERSIA, CIRCA 1920**

*size approximately 8ft 7in x 11ft 7in (261.5
x 353cm)*

\$1,500 - 2,000

1220

**A CHINESE CARPET
CIRCA 1900**

size approximately 9ft 3in x 12ft (282 x 305cm)

\$2,500 - 4,500



1217



1218



1219



1220



1221

1221

**A PATINATED BRONZE SCULPTURE:
L'ARRIVEE DU PRINTEMPS
EMMANUEL VILLANIS (FRENCH,
1858-1914)**

LATE 19TH/EARLY 20TH CENTURY

With light brown patina, stamped with monogram *E V*, numbered 5920 and with *Société des Bronzes de Paris* stamp, the base with plaque engraved with title and *SALON DES BEAUX-ARTS*.

height 29in (73.5cm); total height with base 32 1/4in (82cm)

\$3,000 - 5,000

**PROPERTY FROM A DISTINGUISHED
AMERICAN PRIVATE COLLECTION**

1222

**A PATINATED BRONZE SCULPTURE:
FESTIVAL BOUND / ALLEGORIE DE
LA DANSE**

**ALBERT ERNST CARRIER-BELLEUSE
(FRENCH, 1824-1887)**

THIRD QUARTER 19TH CENTURY

With medium brown patina, inscribed to base *A. CARRIER*, inscribed in ink to underside of base 5773, and bearing engraved inscription to the back of the base *L.C. TIFFANY*.

height 21 1/4in (54cm)

\$3,000 - 5,000

Literature

Pierre Kjellberg, *Les Bronzes du XIXe Siècle*, Les Editions de l'Amateur, 1987, discussed p. 190

Harold Berman, *Bronzes: Sculptors and Founders 1800-1930*, ABAGE, 1974, ill. no. 475, p. 102

Carrier first entered this model in marble in the Salon of 1867 and soon afterwards produced reductions in bronze. Apparently the dancing cherubs are enticing the central figure to a festival of Bacchus: an orgy of fun-loving satyrs and drunken bacchantes.

"This major work from [the] fertile mind and nimble fingers of Carrier-Belleuse also reflects his sense of humor, as evidenced by smaller baby-Bacchus' expression as he momentarily becomes entangled in the bacchante's swirling garment." (Berman *op. cit.*, p. 103)



1222

1223

A PATINATED BRONZE SCULPTURE: LE GENIE DE LA DANSE NO. 3

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

EARLY 20TH CENTURY

With golden brown patina, inscribed *Carpeaux* and with the *Propriété Carpeaux* stamp with imperial eagle, on a *rouge royal* marble base.
height of bronze 22 3/8in (57cm); total height with base 24in (61cm)
\$7,000 - 10,000

Literature

Pierre Kjellberg, *Les Bronzes du XIXe Siècle*, Les Editions de l'Amateur, 1987, ill. p. 71

Peter Fusco and H.W. Janson, *The Romantics to Rodin*, Los Angeles County Museum, 1980, p. 153, ill. as no. 40

Michel Poletti and Alain Richarme, *Jean-Baptiste Carpeaux: catalogue raisonné de l'oeuvre édité*, Les Editions de l'Amateur, 2003, p. 59, ill. as no. SA6

One of the best known works by this great sculptor, *Le Génie de la Danse* was commissioned by the architect Charles Garnier for the façade of the Paris Opera House, and first unveiled to a "shocked" public in 1869 (the bronze edition was first issued in 1872). Newspapers at the time reported that the good women of Paris would shield their children's eyes from Carpeaux's sculpture as they crossed the Place de l'Opéra.

Despite the radical innovation represented by this work, it was accepted and endorsed by the architect. It is now considered one of the landmarks of French romantic sculpture, and symbolizes Carpeaux's genius as a sculptor of movement. He was also a formative influence on the work of Rodin.

1224

A PATINATED BRONZE FIGURE: LA SORCIERE DE MACBETH

JACQUES LOUIS GAUTIER (FRENCH, BORN 1831)

MID-19TH CENTURY

With deep brown patina, inscribed *L.J. Gautier* to side of base, and *Macbeth* to front of base.
height 22 3/4in (58cm)
\$3,000 - 5,000

Literature

Pierre Kjellberg, *Les Bronzes du XIXe Siècle*, Les Editions de l'Amateur, 1987, ill. p. 354

Peter Fusco and H.W. Janson, *The Romantics to Rodin*, Los Angeles County Museum exh. cat., 1980, discussed p. 281

Shepherd Gallery, *19th Century French and Western European Sculpture in Bronze and Other Media*, exh. cat., spring 1985, pp. 92-93, ill. no. 37B

Originally conceived in 1853 as a caricature of one of the three witches featured in Shakespeare's play *Macbeth*, this expressive work became popular during the middle of the 19th century, and Lami notes that bronze models were produced for the Duchess of Alba and Napoleon III. However, according to Kjellberg, it has appeared only rarely at public sales since then. Gautier was a student of Francois Rude, the important early 19th century French sculptor. This piece should be considered a pendant for Gautier's equally macabre *Mephistopheles*.



1223



1224



1225

1225

**A PATINATED BRONZE SCULPTURE:
ELEPHANT DU SENEGAL /
ELEPHANT COURANT
ANTOINE-LOUIS BARYE (FRENCH,
1796-1875)**

FOURTH QUARTER 19TH CENTURY

Cast by Leblanc-Barbedienne after 1887, with a rich green-brown patina, inscribed to base *BARYE*, and stamped to underside with number 18389.

height 10in (25.4cm); length 13 3/8in (34.3cm)

\$15,000 - 20,000

Provenance

Stuart Pivar Collection

Literature

Stuart Pivar, *The Barye Bronzes: A Catalogue Raisonné*, Antique Collector's Club, 1990, no. A90, ill. p. 175

Glenn F. Benge, *Antoine-Louis Barye, Sculptor of Romantic Realism*, The Pennsylvania State University Press, 1984, discussed p. 86

Pierre Kjellberg, *Les Bronzes du XIXe Siècle*, Les Editions de l'Amateur, 1987, smaller version illustrated pp. 70-71

Michel Poletti and Alain Richarme, *Barye, catalogue raisonné des sculptures*, Gallimard, 2001, p. 251

PROPERTY FROM ANOTHER OWNER

1226

**A PAIR OF FRENCH ORIENTALIST
PARCEL GILT AND PATINATED
SPELTER BUSTS OF AN ABYSSINIAN
WARRIOR AND WOMAN
LATE 19TH/EARLY 20TH CENTURY**

height 30in (76cm); greatest width 16in (40.5cm)

\$5,000 - 7,000

**PROPERTY FROM A DISTINGUISHED
AMERICAN PRIVATE COLLECTION**

1227

**A PATINATED BRONZE SCULPTURE:
MAKING A SPEARPOINT
CASPER MAYER (AMERICAN, 1871-1931)
CIRCA 1899**

With greenish-black patina, inscribed to the rear of the base *C. Mayer Sc. / 1899*, entitled to the side *Negro making spearpoint*, and with the Ruquet-Janitschek foundry stamp.

height 12 1/2in (31.5cm); width 13 1/2in

(34.5cm); depth 8 1/4in (21cm)

\$3,000 - 5,000

Literature

Glenn B. Opitz (ed.), *Mantle Fielding's Dictionary of American Painters, Sculptors & Engravers*, Dealers Choice Books, 1986, pp. 596-597

Born in Bavaria in 1871, Mayer studied with John Q.A. Ward, the great genre and portrait sculptor and president of the National Academy of Design. Mayer received a Silver Medal at the St. Louis Exposition in 1904. He created anthropological groups for the American Museum of Natural History in New York, and the present sculpture is likely one of these.



1226



1227



1228

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

1228

GASTON LA TOUCHE (FRENCH, 1854-1913)

L'Adoration de la Vierge

signed *Gaston La Touche* (lower center)

oil on panel

23 1/4 x 23 1/4 in (59 x 59 cm)

\$5,000 - 7,000

Provenance

Emile Chouanard, Paris (commissioned from the artist)

Lucie Goiran (née Chouanard)

Thence by descent to the present owner

The work will be included in the catalogue raisonné on Gaston La Touche currently being prepared by Roy Brindley & Selina Baring MacLennan.

PROPERTY FROM A DISTINGUISHED AMERICAN PRIVATE COLLECTION

1229

A PATINATED BRONZE SCULPTURE: LA MADONNE (MADONNA AND CHILD)
GUSTAVE DORÉ (FRENCH, 1832-1883)
CIRCA 1879

With rich brown patina, inscribed to base G. Doré, with *THIEBAUT FRERES* foundry seal.

height 18 7/8 in (48 cm); greatest width 7 1/2 in (19 cm)

\$4,000 - 7,000

Provenance

Shepherd Gallery, New York

Literature

Peter Fusco and H.W. Janson, *The Romantics to Rodin*, Los Angeles County Museum of Art, 1980, pp. 238-9, ill. no. 114

Pierre Kjellberg, *Les Bronzes du XIXe Siècle*, Les Editions de l'Amateur, 1987, p. 290

Shepherd Gallery, 1989-90 *Winter Exhibition Catalogue*, ill. p. 40

Eric Zafran (ed.), *Fantasy and Faith: The Art of Gustave Doré*, Dahesh Museum of Art exhib. cat., Yale University Press, 2007, ill. p. 138, no. 197

Philippe Kaenel (ed.), *Doré: Master of Imagination*, Musée d'Orsay exhib. cat., Flammarion, 2014, ill. p. 243

Exhibited

Dahesh Museum of Art, *Fantasy and Faith: The Art of Gustave Doré*, New York, 2007, no. 197

Although better-known for his illustrations of the Bible and Scottish landscapes in oil on canvas, the genius of Gustave Doré turned to sculpture in 1878. This piece and one other were probably inspired by the death of the artist's mother in 1879 (see Edouard Papet in the Musée d'Orsay catalogue *op. cit.*, pp. 235-47). He excelled as well in this new genre, as was recently rediscovered through the above-mentioned exhibitions of 2007 and 2014.



1229



1230



1231



PROPERTY FROM VARIOUS OWNERS

1230

AN ISPAHAN CARPET
SOUTH CENTRAL PERSIA, THIRD QUARTER 20TH CENTURY
size approximately 8ft 4in x 12ft 2in (254 x 371cm)
\$10,000 - 15,000

1231

A PAIR OF ISPAHAN RUGS
SOUTH CENTRAL PERSIA, FOURTH QUARTER 20TH CENTURY
sizes approximately 3ft 8in x 5ft 6in and 3ft 9in x 5ft 9in (112 x 167.5cm and 114.5 x 175.5cm)
\$3,000 - 5,000



1232



1234



1233



1236

1232

A BIDJAR CARPET

NORTHWEST PERSIA, CIRCA 1900

size approximately 8ft 9in x 12ft (266.5 x 366cm)

\$3,000 - 5,000

1234

A MAHAL CARPET

CENTRAL PERSIA, CIRCA 1900

size approximately 10ft 5in x 11ft 9in (317.5 x 358cm)

\$2,500 - 4,500

1235

A SAROUK RUG

CENTRAL PERSIA, CIRCA 1920

size approximately 7ft x 7ft (213.5 x 213.5cm)

Not illustrated.

\$1,500 - 2,000

1233

A PICTORIAL TABRIZ RUG

NORTHWEST PERSIA, CIRCA 1900

size approximately 5ft 6in x 8ft 5in (167.5 x 256.5cm)

\$2,000 - 4,000

1236

A QUM CARPET

CENTRAL PERSIA, CIRCA 1930

size approximately 7ft 7in x 11ft 6in (231 x 350.5cm)

\$1,500 - 2,000

THE ALLURE OF ANTIQUITY THE BIKOFF COLLECTION

Lots 1237-1334





The Allure of Antiquity The Bikoff Collection and the Grand Tour

The Grand Tour was an essential part of any well-bred young Englishman's education, between the end of his formal studies and the beginning of his adult life with its inherent responsibilities. It began as a rite of passage for artists, for whom exposure to the Classic works of ancient Rome and the Italian Renaissance was considered *de rigueur*. By the end of the 17th century, however, young men from good families and no artistic ambitions were also making the pilgrimage to the land of the Caesars and the Doges.

The tour generally lasted between two and three years, with long stays in the "destination" cities of Paris, Rome, Naples and Venice. Longer tours might include stays in Geneva, Turin, as well as the Germanic nations. A few of the more adventurous travelers even visited Ottoman-held Greece. The young men, in their late teens or early twenties, were accompanied by a tutor, or "bear leader," who as the name implies possessed the dual role of teacher and chaperone, as the occasions for cultural advancement in 18th and 19th century Italy were surpassed only by the opportunities for pleasure.

Along with a greater general knowledge of history, culture and foreign lands, the travelers would bring back souvenirs. In the 17th and 18th centuries, these generally took the form of Classical antiquities and Renaissance art: marble sculpture, engraved gemstones, paintings, and the occasional gilt bronze sculpture or intricate cork model of Classical ruins or buildings. By the mid-19th century, however, greater numbers of middle class travelers were able to make the voyage, and sought souvenirs of the more affordable sort.

Entire industries grew up both in Paris, Rome, and even London around these tourists' fancies, and the *scarpelli*, or marble carvers of Rome, were among the most successful. The *scarpelli* had been active from the early 17th century, and many were highly skilled – the great architect and sculptor Francesco Borromini began as a *scarpello*. Throughout the 19th century, ateliers of sculptors created miniature versions of the most popular sights of the ancient world, mainly from antique marble scavenged from Roman ruins themselves.

Following are descriptions of a few of the monuments reproduced in miniature in marble and bronze for the participants in the Grand Tour.

TRAJAN'S COLUMN

(lots 1237, 1243, 1259, 1297, 1308, 1313, 1314)

Completed in 113 AD/CE, Trajan's column, with its distinctive narrative spiral bas relief carvings, was the model for several other columns, including the column of Marcus Aurelius and the Vendôme Column. Made of massive blocks of Carrara marble, its carvings recount the victories of the Emperor Trajan's military victories over the Dacians. The statue of Trajan surmounting the column, still depicted on most miniature bronze and marble versions, was destroyed in the Middle Ages, and replaced with a statue of St. Peter by Pope Sixtus V in 1587.

THE TEMPLES OF VESPASIAN AND CASTOR AND POLLUX

(lots 1249, 1272, 1273, 1301, 1305)

The Temple of Vespasian and Titus was completed circa 80-85 AD/CE as a monument to the two deified emperors. The inscription on the entablature, *[R]ESTITUER*, refers to the restoration of the monument in the early 3rd century by Septimius Severus and Caracalla. Today only three columns remain, in a distinctive corner shape.

The Temple of Castor and Pollux was originally constructed in 495 BCE. It was used as a meeting place for the Republican senate, and rebuilt and enlarged over the next 500 years, until it was destroyed by fire in 14 BCE. Tiberius rebuilt it in 6 AD/CE. It is primarily the remains of Tiberius' temple that we see today, reduced to three columns that form a striking silhouette against the Forum Romanum.

THE VENDÔME COLUMN

(lots 1295, 1297, 1298, 1302, 1303, 1332)

Erected from 1806-1810 to celebrate Napoleon's victory at Austerlitz, the bronze facing of the Vendôme column is made from the 1,100 Russian and Austrian cannon captured during the battle. It is directly inspired by Trajan's column, and was much admired by travelers stopping in Paris on their way to their Italian Grand Tour.

The original figure surmounting the column was that of Napoleon in Roman dress. This statue was taken down and melted after Napoleon's fall, but replaced by Louis-Philippe with one showing Napoleon in his classic tricorne hat and redingote. This was later deemed undignified by Napoleon III, and replaced with a copy of the original statue. During the Commune of 1871, at the instigation of painter Gustave Courbet, the column was torn down. Courbet was later ordered to pay for the cost of reassembling the column, and he fled into exile to Switzerland. When the column was re-erected in 1874, it was again with a copy of the original statue of Napoleon in Roman imperial dress.

Several very large reproductions of the Vendôme Column, such as lot 1298 in the present catalogue, were cast from circa 1835, most notably by the French *médailleur* Nicolas-Guy-Antoine Brenet (1773-1846), an example of which is conserved in the Château de Malmaison, and by Charles-Emile-Marie Seurre (1798-1858), today in the collection of the Château de Versailles.



Lot 1298



1237



1238

1237

**FIVE PATINATED BRONZE OR STONE
MODELS OF COLUMNS OR RUINS
MID-LATE 19TH CENTURY**

Comprising: a gilt bronze model of the Vendôme Column on a black stone base; a patinated bronze model of the Vendôme Column on a white marble base; a black basalt model of Trajan's Column on a Siena marble base; a patinated bronze model of the Forum ruins on a beige marble and patinated bronze base; and a large patinated bronze model of the July Column on a *rouge griotte* marble base.

heights 5 1/2in to 16 1/2in (14cm to 42cm)

\$2,000 - 3,000

1238

**FOUR CONTINENTAL NEOCLASSICAL
STYLE BUSTS OR FIGURES OF
ROMAN EMPERORS
18TH/19TH CENTURIES**

Comprising: A pair of gilt and patinated bronze busts of Titus and Vespasian on white, rouge and black marble bases, 19th century; a bronze standing figure of Trajan on an inscribed *rosso antico* and black marble base, 18th/19th century; and a Siena marble bust of Caesar on a *rosso levanto* marble base, 19th century.

heights 7 3/4in to 9in (19.5cm to 23cm)

\$2,500 - 3,500

1239

**A CONTINENTAL NEOCLASSICAL
PATINATED BRONZE LION ON A GILT
BRONZE MOUNTED MARBLE AND
PORPHYRY PEDESTAL
PROBABLY GERMAN, SECOND HALF
18TH CENTURY**

The cap and base of the pedestal in *verde antico* marble.

height 4 1/2in (11.5cm); width 4 1/4in (11cm);
depth 2 1/4in (5.5cm)

\$4,000 - 6,000

1240

**AN ENGLISH NEOCLASSICAL STYLE
BLUE JOHN TAZZA ON A BLACK
MARBLE BASE
19TH CENTURY**

height 4 5/8in (11.75cm); diameter 3 3/4in
(9.5cm)

\$2,000 - 3,000

1241

**A LATE REGENCY BLUE JOHN TAZZA
MID-19TH CENTURY**

height 4in (10cm); diameter 3 1/2in (9cm)

\$1,800 - 2,500

Provenance

Armin Allen, London



1239



1240



1241



1242

1242

**TWO CONTINENTAL PATINATED BRONZE SCULPTURES:
APOLLO BELVEDERE AND AUGUSTUS PRIMA PORTA
LATE 19TH CENTURY**

Apollo raised on a painted wooden pedestal; Augustus on a circular *rosso levanto* marble pedestal with black marble cap and base.
*heights excluding bases 10 3/4in and 13 1/4in (27.5cm and 33.5cm);
total heights 14 3/4in and 19 3/4in (37.5cm and 50cm)*
\$2,000 - 3,000

1243

**THREE CONTINENTAL NEOCLASSICAL STYLE MARBLE
MODELS OF MARCUS AURELIUS' OR TRAJAN'S COLUMNS
19TH CENTURY**

Comprising a *rosso antico* marble and a Siena marble model of Marcus Aurelius' column, each on a black marble base and surmounted by a patinated bronze figure; and a black basalt model of Trajan's column, surmounted by a patinated bronze figure.
heights 16in to 16 1/2in (40.5cm to 42cm)
\$2,000 - 3,000



1243

1244

**A PAIR OF ITALIAN NEOCLASSICAL GILT BRONZE MOUNTED
ROSSO ANTICO AND VARIOUS MARBLE COLUMNS
MID-19TH CENTURY**

The pedestals in fossil grey, Carrara, *breccia arlecchino* and *rosso levanto* marble.

height 19in (48cm) and height 20 1/2in (52cm)

\$2,500 - 3,500

Provenance

Sold Sotheby's London, The Hector Binney Collection, 5 December 1989

1245

**A PAIR OF REGENCY BLUE JOHN, ALABASTER AND BLACK
MARBLE COLUMNS
EARLY 19TH CENTURY**

With later brass bases and top mounts.

height 20 1/4in (51.5cm); total height 21 1/2in (54.5cm)

\$5,000 - 8,000



1245



1244



1246 (the tazze are not offered with this lot)

1246

**SEVENTEEN VARIOUS MARBLE AND
HARDSTONE SPHERES
19TH AND 20TH CENTURIES**

Including smoky quartz, rose quartz
and various other hardstone and marble
examples. (17)
diameters 1 1/4in to 5 1/4in (3cm to 13.5cm)
\$800 - 1,200

1247

**SIXTEEN VARIOUS MARBLE AND
HARDSTONE SPHERES
19TH AND 20TH CENTURIES**

diameters 2in to 4 1/2in (5cm to 11.5cm)
\$800 - 1,200



1247 (the tazze are not offered with this lot)

1248

**SEVENTEEN VARIOUS MARBLE SPHERES
19TH AND 20TH CENTURIES**

diameters 2in to 4 3/4in (5cm to 12cm)
\$800 - 1,200

1249

**A PAIR OF CONTINENTAL
NEOCLASSICAL STYLE SIENA MARBLE
MODELS OF THE TEMPLES OF CASTOR
AND POLLUX AND VESPASIAN
19TH CENTURY**

On black stone plinths.
*heights 29 1/2in and 29 3/4in (75cm and
75.5cm)*
\$15,000 - 25,000

1250

**FOUR RHODONITE OR LAPIS LAZULI
HARDSTONE SPHERES
20TH CENTURY**

Comprising: an unusually large rhodonite
sphere; two smaller rhodonite examples; and
a lapis lazuli sphere.
diameters 1 3/4in to 5 3/4in (4.5cm to 14.5cm)
\$800 - 1,200



1248 (the tazze are not offered with this lot)



1249



1250



1251



1252



1253



1254



1255

1251
**A PAIR OF FRENCH NEOCLASSICAL
 STYLE GILT BRONZE MOUNTED
 MARBLE COLUMNS WITH BALL FINIALS
 MID-LATE 19TH CENTURY**

The columns of *brèche du Benou verte* marble, and the pedestals of *Sainte-Anne de Louverné* marble.

height 16 3/4in (42.5cm)

\$2,000 - 3,000

1252
**A LATE REGENCY BLUE JOHN AND
 ALABASTER COLUMN
 MID-19TH CENTURY**

height 14 1/2in (37cm)

\$2,000 - 3,000

1253
**A PAIR OF RUSSIAN NEOCLASSICAL
 BRECCIA ROSA MARBLE COLUMNS
 WITH FRENCH GILT BRONZE MOUNTS
 EARLY-MID 19TH CENTURY**

height 14 3/4in (37.5cm)

\$2,000 - 3,000

Provenance

Teigany, London

1254
**A LATE REGENCY BLUE JOHN,
 ALABASTER AND BLACK
 MARBLE COLUMN
 MID-19TH CENTURY**

Surmounted by a patinated bronze Classical figure.

height 15 3/4in (40cm)

\$2,000 - 3,000

1255
**AN ITALIAN NEOCLASSICAL STYLE
 SPECIMEN MARBLE TABLE TOP
 20TH CENTURY**

With a border of *verde antico* marble, surrounding ninety-six squares of various marbles, including green and red porphyry; *vert d'Estours*; *rouge royal*; *brèche Médicis*; *Napoléon grand mélange*, etc., and centered by a figured *rouge* marble.

width 33 3/4in (85.5cm); length 61in (155cm);

depth 1 3/4in (4.5cm)

\$4,000 - 6,000



1256



1257



1256

**A PAIR OF CONTINENTAL
NEOCLASSICAL STYLE GILT BRONZE
MOUNTED SIENA MARBLE COLUMNS
LATE 19TH CENTURY**

Each surmounted by an Etruscan style helmet, the pedestal in *rosso levanto* and black marble.

height 31 1/4in (79.5cm)

\$3,000 - 5,000

1257

**A PAIR OF CONTINENTAL
NEOCLASSICAL STYLE GILT BRONZE
MOUNTED BRECCIA ARLECCHINO
MARBLE COLUMNS
19TH CENTURY**

Surmounted by patinated bronze Classical figures.

height 31 1/2in (80cm)

\$4,000 - 6,000

1258

**A PAIR OF CONTINENTAL
NEOCLASSICAL GILT BRONZE GREY
AND ROUGE MARBLE COLUMNS
SURMOUNTED BY EAGLES
EARLY-MID 20TH CENTURY**

The pedestals of *brèche de Vimine* marble with black marble caps and bases.

height 29 1/2in (75cm)

\$3,000 - 5,000

1259

**A PAIR OF LARGE ITALIAN
NEOCLASSICAL STYLE PATINATED
BRONZE MODELS OF TRAJAN'S AND
MARCUS AURELIUS' COLUMNS
19TH CENTURY**

On alabaster plinths.

heights 33 3/4in and 34 1/4in (85.5cm and 87cm)

\$7,000 - 10,000



1258



1260

**A PAIR OF ITALIAN NEOCLASSICAL
CARVED SIENA MARBLE LIONS,
AFTER CANOVA
EARLY 19TH CENTURY**

On black stone bases.

height 5 3/4in (14.5cm); length 11in (28cm); depth 3 3/4in (9.5cm)

\$2,500 - 3,500

Provenance

Gerald Spyer & Son, London

The original lions by Antonio Canova (1757-1822) were sculpted in 1792 for the tomb of Pope Clement XIII in St. Peter's Basilica in Rome.



1259



1260



1261 (one of four)

1261

KAROLINE MASCHEK (AUSTRO-HUNGARIAN, 1857-1938)

A pair of botanical studies of orchids, *Stanhopea Cavendishii* and *Stanhopea Tigrina Superba*

Each inscribed with species names (lower center) and *Juli* (lower right), each matted and framed, watercolor and gouache on gray Bristol paper, with blind stamp *Bristol / LM / teinte Julien*.

sight 12 x 9in (30.5 x 23cm)

together with a botanical study of a white hibiscus, signed in pencil Mrs. W.A. Leighton (lower right), watercolor and gouache on paper, matted and framed, sight 6 7/8 x 5 5/8in (17.5 x 14.3cm); and a botanical study of a Queen Alexandra orchid, inscribed *Odont° Alexandrae Marianae* and inscribed in pencil on the reverse *Hort R. Waenerberg(?) / Apl 1881*, watercolor and gouache on paper, matted and framed, 5 x 3 3/4in (12.5 x 9.5cm) (4)

\$1,800 - 2,500

Baron Hruby von Gelenye formed an impressive collection of orchids in the late 19th century at his estate in Peckau-bei-Kolin in Styria, Austria. Hruby commissioned Karoline Maschek to paint his orchids. The Baron had at least one orchid hybrid named after him (*Geleniana*), and after his death in 1916, his collection was given to Schönbrunn Palace in Vienna.



1262 (one of two)

1262

VICTORIA GOAMAN (BRITISH, BORN 1951)

Iris reticulata hybrid and *Iris species* (a pair)

Signed in pencil *Victoria Goaman* (lower right), watercolor on wove paper, each matted and framed.

sight 13 x 9in (33 x 23cm)

\$700 - 1,000

1263

WILLIAM I HEKKING (DUTCH, 1796-1862)

Study of a striped pink carnation; and Study of carnation buds
Watercolor on paper, each matted and framed. (2)
sight 4 x 2 3/4in (10 x 7cm) and 5 1/2 x 3in (14 x 7.5cm)
\$1,000 - 1,500

Provenance

Hazlitt Gooden & Fox Ltd., London
Sold Sotheby's New York, 26 October 1990, lot 57



1263 (one of two)

1264

PANCRACE BESSA (FRENCH, 1772-1835)

A botanical study of a pink Zinnia
Signed *P. Bessa* (lower left), watercolor and gouache on vellum,
matted and framed.
sight 8 x 5 1/2in (20.5 x 14cm)
together with Madame de Peigné (French, active early 19th century),
a botanical study of a flower (*Gazania pinnata*), signed and dated *M
de Peigné pinxit 1809* (lower left) and inscribed to lower border *No 94
/ Gorterie Pinnée / Gorteria pinnata. h.P.*, watercolor on wove paper,
unframed, 20 x 15 1/4in (51 x 38.5cm) (2)
\$1,000 - 1,500

Provenance

Sold Sotheby's New York, 26 October 1990, lot 61



1264 (one of two)



1265



1266



1267



1268

1265

**A PAIR OF CONTINENTAL
NEOCLASSICAL STYLE GILT BRONZE
MOUNTED PORPHYRY GRANITE
OBELISKS ON MARBLE PEDESTALS
EARLY-MID 20TH CENTURY**

The pedestals of *rosso antico* marble, on
Siena, grey-white and black marble plinths.
height 23in (58.5cm)

\$2,500 - 4,500

Provenance

Nesle, New York

1266

**A NEAR PAIR OF GEORGE III SIENA AND
GREY-WHITE MARBLE COLUMNS
LATE 18TH/EARLY 19TH CENTURY**

One with a *rosso antico* marble cap to pedestal.
height 26 1/2in (67.5cm)

\$3,000 - 5,000

1267

**A PAIR OF ITALIAN NEOCLASSICAL STYLE
SIENA AND VERDE ANTICO MARBLE
COLUMNS SURMOUNTED BY URNS
MID-19TH CENTURY**

height 24 1/2in (62cm)

\$3,000 - 5,000

1268

**A PAIR OF CONTINENTAL NEOCLASSICAL
STYLE DARK SERPENTINE AND SIENA
MARBLE COLUMNS
EARLY-MID 20TH CENTURY**

height 25 3/8in (64.5cm)

\$2,000 - 3,000

1269

**AN IMPRESSIVE ITALIAN
NEOCLASSICAL STYLE SIENA MARBLE
MODEL OF THE COLUMN OF PHOCAS
MID-19TH CENTURY**

Surmounted by a patinated bronze figure of
Phocas, on a black marble plinth.

height 32 3/4in (83cm)

\$5,000 - 8,000



1269



1270



1271



1272



1273

1270

**A PAIR OF ITALIAN NEOCLASSICAL
STYLE PATINATED BRONZE BUSTS OF
ROMAN EMPERORS**

MID-LATE 19TH CENTURY

Possibly depicting Lucius Verus in military garb, and Hadrian in a civilian toga, raised on gilt bronze mounted *rose phocéén* and beige marble bases.

height of each 12 1/2in (31.75cm); greatest width 5 1/2in (14cm)

\$1,200 - 1,800



1274

1271

**A PAIR OF LATE REGENCY BLUE
JOHN AND ALABASTER COLUMNS
SURMOUNTED BY COVERED URNS**

MID-19TH CENTURY

height 13 1/4in (33.5cm)

\$3,000 - 5,000

1272

**AN ITALIAN NEOCLASSICAL STYLE
SIENA MARBLE MODEL OF THE
TEMPLE OF VESPASIAN
MID-19TH CENTURY**

On a black marble plinth.

height 13 3/4in (35cm)

\$2,000 - 3,000



1273

**AN ITALIAN NEOCLASSICAL STYLE
SIENA MARBLE MODEL OF THE TEMPLE
OF CASTOR AND POLLUX
LATE 19TH CENTURY**

On a black marble plinth.

height 9 1/8in (23cm)

\$1,000 - 1,500



1274

**A PAIR OF REGENCY CARVED
SERPENTINE MARBLE MEDICI LIONS
EARLY 19TH CENTURY**

height 5in (12.5cm); length 7in (18cm);

width 2 1/4in (5.5cm)

\$1,500 - 2,000

1275

Provenance

Stair & Co., New York

1275

**TWO CONTINENTAL NEOCLASSICAL
STYLE SERPENTINE MARBLE TAZZE
LATE 19TH/EARLY 20TH CENTURY**

Each on a *rouge griotte* marble base.

heights 9in and 11 1/4in (23cm and 28.5cm);

diameters 7 1/2 and 11 3/4in (19cm and 30cm)

\$1,200 - 1,800



1276

**SIX SERPENTINE MARBLE OBJECTS
19TH/20TH CENTURIES**

Comprising: four candlesticks; a Medici-form urn; and a circular stand.

heights 4in to 7 3/4in (10cm to 19.5cm);

greatest diameter of stand 4in (10cm)

\$1,000 - 1,500

1276



1277



1278



1279



1280



1281

1277

A PAIR OF CONTINENTAL NEOCLASSICAL STYLE MARBLE COLUMNS SURMOUNTED BY PATINATED BRONZE BUSTS OF ATHENA AND ZEUS
EARLY-MID 19TH CENTURY

The columns of *rouge royal* and Carrara marble, the pedestals of Trets, Carrara and fossil grey marble.

height 25 1/2in (65cm)

\$3,000 - 5,000

Provenance

Christopher Clarke Antiques, Gloucestershire

1278

A PAIR OF CONTINENTAL NEOCLASSICAL STYLE CARRARA AND ROSSO ANTICO MARBLE COLUMNS
LATE 19TH CENTURY

height 23 5/8in (60cm)

\$2,000 - 3,000

1279

AN ENGLISH NEOCLASSICAL STYLE BLUE JOHN TAZZA ON A BLACK MARBLE BASE
19TH CENTURY

height 5in (12.5cm); diameter 5 1/4in (13.5cm)

\$2,000 - 3,000



1282

1280

A LATE REGENCY BLUE JOHN TAZZA ON A BLACK MARBLE BASE

EARLY TO MID-19TH CENTURY

height 6 1/2in (16.5cm); diameter 4 3/4in (12cm)

\$2,500 - 3,500

1281

AN ENGLISH NEOCLASSICAL STYLE BLUE JOHN TAZZA ON A BLACK MARBLE BASE

19TH CENTURY

height 6in (15cm); diameter 4 1/2in (11.5cm)

\$2,000 - 3,000

1282

NINE CONTINENTAL OR ENGLISH NEOCLASSICAL STYLE DECORATIVE ITEMS

19TH AND 20TH CENTURIES

Comprising: a pair of gilt bronze mounted white, grey and pink marble columns; five various marble truncated columns on bases; a serpentine marble base; and a Blue John and specimen marble disk. *heights 5in to 18in (12.5cm to 45.5cm); diameter of disk 5 3/8in (13.5cm)*

\$2,000 - 3,000



1283



1284

1283

**TWELVE VOLUMES OF
PAOLETTI'S CAMEOS
ROME, EARLY 19TH CENTURY**

Presented in leather-bound faux books, each spine marked *Paoletti*, each containing plaster cameos with a handwritten description of each with provenance when applicable, comprising: *Museo Sommariva*; *Museo di Firenze*; *Edifici*; *Monumenti in vari luoghi*; *Opera di Thorwaldsen* [2]; *Uomini Illustri* [2]; *Museo Capitolino*; *Museo di Napoli*; *Opera di Canova*; *Museo Vaticano*.

\$3,000 - 5,000

Provenance

Niall Smith Antiques, New York

Making casts from engraved gems, or cameos, was a common practice from ancient times, and was particularly popular among Roman connoisseurs of the 18th century. When such plaster casts became popular souvenirs for Grand Tour travelers in the early 19th century, several shops opened which specialized in them. These souvenir casts not only represented carved gems, but also contemporary and ancient sculptures and monuments, and were often mounted in faux book bindings, as in the present example. The Scotsmen James and William Tassie were among the most prolific casters, as were Bartolomeo Paoletti (1757-1834) and his son, Pietro (1801-1847).

The Paoletti firm advertised themselves in Count Hawks Le Grice's guide *Walks though the Studii of the Sculptors at Rome* (1841) as follows: *Paoletti begs to inform the public that he has arranged a collection of impressions (Impronte in Scajola) of many of the works in sculpture executed by distinguished artists ... Although the Impronte are but miniature copies; yet they exhibit all the fidelity and beauty of the original, and convey to the eye a better idea of sculpted works of art than the most finished engravings.*

The Paolettis, whose studio was located on the Piazza di Spagna in Rome until 1847, enjoyed a stellar reputation, and counted among their clients Catherine the Great of Russia and Ferdinand III, Grand Duke of Tuscany. The firm continued to do business after the death of Pietro until at least 1865. The present example dates from the lifetime of Bartolomeo, however, as evidenced by the following inscription found in two of the volumes: *Si fanno in Roma da Bartolomeo Paoletti, e Pietro figlio, dimoranti di Studio in Piazza di Spagna num° 49*. Examples of the Paolettis' casts are conserved in the Victoria & Albert Museum, London, and the Yale Center for British Art, New Haven, Connecticut.

1284

**A GEORGE V STERLING SILVER
MOUNTED BLUE JOHN COVERED BOX
BY ADIE BROTHERS, BIRMINGHAM, 1931**

*height 3 1/4in (8.25cm); width 8 1/8in
(20.6cm); depth 4 1/4in (10.8cm)*

\$2,000 - 3,000

1285

**AN ITALIAN NEOCLASSICAL STYLE
PATINATED BRONZE SCULPTURE OF
MARCUS AURELIUS
18TH/19TH CENTURY**

On a white marble base with inscriptions to both sides.

*height of bronze 14 3/4in (37.5cm); total
height 22in (56cm); width 12in (30.5cm);
depth 6 1/2in (16.5cm)*

\$8,000 - 12,000

Provenance

Jonathan Harris Gallery, London

The original statue of Marcus Aurelius was erected circa 175 AD/CE, and is the only complete bronze statue of a pre-Christian Roman emperor to have survived. Such statues were usually melted down for their bronze or destroyed by early Christians; this one was not because it was erroneously believed to depict Constantine, the first Christian emperor. The base was designed by Michelangelo when it was relocated to the Capitoline Hill in 1538.

Casts of this model have been recorded by the Roman bronze foundry of Giacomo and Giovanni Zoffoli (1738-1795) and (1745-1805), as well as that of Francesco Righetti (1738-1819).



1285



1286 (one of three)



1286 (one of three)



1287 (one of two)

1286

THREE FRAMED ARCHITECTURAL RENDERINGS 18TH/19TH CENTURIES

Comprising: 1. H. Croce-Spinelli (Italian, active mid-19th century), View of the facade of a Neoclassical building, signed, dated and inscribed *H. Croce-Spinelli 1857 / on vieux papier* (lower right), pen and ink on paper, matted and framed; 2. Anonymous, a rendering of the Arc de Triomphe, pen and ink and watercolor on paper, matted and framed; 3. Degan (active 18th century), a study of column capitals and entablatures, inscribed *Deganae delinearis 1762* (lower left), ink and wash on paper, matted and framed.

all dimensions sight: the first 14 1/4 x 18in (36 x 45.5cm); the second 21 1/2 x 14 3/4in (54.4 x 37.5cm); the third 18 1/2in x 14in (47 x 35.5cm)

\$2,000 - 3,000

1287

CHEVALIER CHRISTOPHE PAULIN DE LA POIX DE FREMINVILLE (FRENCH, 1787-1848)

Blue underwing moth

Inscribed *Noctua fraxini* (lower center) and *France* (lower right), ink and watercolor on paper; **together with** an ink and watercolor study of a moth, watercolor on paper, late 18th/early 19th century, each matted and framed. (2)

sight 4 x 6in (10 x 15cm) and 2 x 3 1/2in (5 x 9cm)

\$1,000 - 1,500

Provenance

W. Graham Arader III, King of Prussia, PA (the first)

1288

HENRI JULES SALADIN (FRENCH, 1851-1923)

Two views of the Roman Capitol at Dougga, Tunisia

Each signed *H. Saladin* (lower left) and inscribed *Dougga 1885 / Paris 1886* and *Dougga 1881 / Paris 1886* (lower left), each ink and watercolor on paper, each matted and framed.

sight 22 x 15 3/4in and 19 3/4 x 15 1/2in (56 x 40cm and 50 x 39.5cm)

\$2,000 - 3,000

Provenance

Jane Stubbs, New York

Architect Henri Saladin spent two years (1882-83) in France's new colony of Tunisia with the archaeologist René Cagnat, on an archaeological mission for the French government. Their accounts of this voyage were later published as a serial in the popular magazine *Le Tour du monde*.

1289

JEAN CHARLES WERNER (FRENCH, 1798-1856)

A zoological study of a hedgehog rat

Inscribed *p. I / Dactylomys typus, 3s Geoff.* (lower right), watercolor and pencil on paper, matted and framed; **together with** a French zoological study of a shrew, monogrammed *A* (lower right), watercolor on paper, matted and framed. (2)

sight 7 1/4 x 9 1/4in (18.5 x 23.5cm) and 4 1/2 x 7in (11.5 x 18cm)

\$1,800 - 2,500

Provenance

Eyre & Hobhouse, London (the first)

Werner was an illustrator and comparative anatomist for the Musée d'Histoire Naturelle in Paris. He also worked with Georges Cuvier and Etienne Geoffroy Saint-Hilaire (the latter indicated in the inscription to the first drawing) on their monumental *Histoire Naturelle des Mammifères*.



1288



1288



1289 (one of two)



1291



1292

1290

**SEVEN VARIOUS HARDSTONE BOXES
20TH CENTURY**

Including malachite, rhodonite and brown agate examples.
*heights 1 1/4in to 1 1/2in (3cm to 4cm); widths 2 1/2in to 7 3/4in
(6.5cm to 19.5cm)*
Not illustrated.
\$700 - 1,000

1291

**THREE CONTINENTAL OR ENGLISH NEOCLASSICAL
STYLE TAZZE
19TH/20TH CENTURIES**

Comprising: A German litholin and gilt bronze tazza, mid-19th century;
A Purbeck marble tazza, 20th century; and a serpentine marble tazza,
late 19th/early 20th century.
*heights 4 7/8in to 8 1/2in (12.5cm to 21.5cm); diameters 4 3/4 to 11
3/4in (12cm to 30cm)*
\$1,500 - 2,500



1293



1294 (detail)



1294

1292

**A PAIR OF REGENCY GILT AND
PATINATED BRONZE TAZZE ON SIENA
MARBLE PEDESTALS
EARLY 19TH CENTURY**

height 11in (28cm); greatest width 8in (20.5cm)
\$3,000 - 5,000

Provenance

Grosvenor Gallery, London

1293

**A PAIR OF EMPIRE GILT AND PATINATED
BRONZE CORINTHIAN COLUMNS
MOUNTED AS LAMPS
EARLY-MID 19TH CENTURY**

*height excluding electrical fittings 25 1/4in
(64cm); total height 24 3/4in (63cm)*
\$3,000 - 5,000

1294

**AN ITALIAN NEOCLASSICAL STYLE
MIXED WOODS MARQUETRY TABLE TOP
ON A LATER PARCEL EBONIZED STAND
MID-19TH CENTURY**

The stand with brass plaque engraved
Smith & Watson, NY.
*height 20 1/2in (52cm); width 21 1/2in
(54.5cm); depth 16 1/4in (41cm)*
\$2,000 - 3,000



1295



1296



1297

1295

**THREE CONTINENTAL NEOCLASSICAL STYLE PATINATED
BRONZE MODELS OF THE VENDOME COLUMN
MID-LATE 19TH CENTURY**

One with a thermometer, and one with a mount for a thermometer
(thermometer lacking), on black marble plinths.

heights 14 1/4 to 17 3/4in (36cm to 45cm)

\$1,500 - 2,500

1296

**TWO ITALIAN NEOCLASSICAL STYLE SIENA MARBLE
MODELS OF COLUMNS
LATE 19TH/EARLY 20TH CENTURY**

The first representing the Column of the Virgin at Santa Maria
Maggiore, on a *verde antico* marble base; the second representing
the column of Phocas, surmounted by a patinated bronze figure, on a
rosso levanto marble base.

heights 14 1/8in and 15 1/4in (36cm and 38.5cm)

\$2,500 - 3,500

Provenance

Antiquarius, London (the second)

1297

**FOUR CONTINENTAL NEOCLASSICAL STYLE MODELS OF THE
VENDOME COLUMN OR TRAJAN'S COLUMN
MID-LATE 19TH CENTURY**

Comprising: a red marble model of Trajan's Column surmounted
by a patinated bronze figure; two patinated bronze models of the
Vendôme Column on black stone bases; and a gilt bronze model of
the Vendôme Column on an onyx base.

heights 7 3/4in to 13 1/4in (19.5cm to 33.5cm)

\$1,500 - 2,500

1298

**AN IMPORTANT FRENCH NEOCLASSICAL STYLE REPOUSSE
METAL REDUCTION OF THE VENDOME COLUMN
MID-19TH CENTURY**

height 5ft 2 1/2in (159cm)

\$15,000 - 20,000



1298



1299



1299 (detail)



1300

1299

**A REGENCY BLUE JOHN TAZZA ON A
BLACK STONE BASE
EARLY 19TH CENTURY**

height 4 1/2in (11.5cm); diameter 7 1/2in (19cm)
\$3,000 - 5,000

1300

**A CONTINENTAL NEOCLASSICAL STYLE
SERRAVEZZA MARBLE CAMPAGNA
FORM TAZZA ON AN ONYX BASE
19TH CENTURY**

height 6 1/4in (16cm); diameter 5 1/2in (14cm)
\$1,000 - 1,500

1301

**A SET OF FOUR ITALIAN NEOCLASSICAL
STYLE SIENA MARBLE RUINS
EARLY-MID 19TH CENTURY**

Comprising: the Temple of Castor and Pollux;
the Temple of Vespasian; the column of Phocas
(all three on black stone plinths); and the
Column of the Virgin at Santa Maria Maggiore.
heights 19 1/2in to 22in (49.5cm to 56cm)
\$8,000 - 12,000



1301



1302



1303 (one of two)



1304

1302

**TWO CONTINENTAL NEOCLASSICAL STYLE BRONZE MODELS
OF THE VENDOME COLUMN**

MID-LATE 19TH CENTURY

One in gilt bronze on a black marble base; the other in patinated
bronze on a Siena marble base.

heights 10 3/4in and 18 1/2in (27.5cm and 47cm)

\$1,400 - 1,800

Provenance

Niall Smith Antiques, New York (the first)

1303

**TWO CONTINENTAL NEOCLASSICAL STYLE PATINATED
BRONZE MODELS OF THE VENDOME COLUMN
19TH CENTURY**

One on a white marble base.

heights 20 1/2in and 21 1/2in (52cm and 54.5cm)

\$2,000 - 3,000

1304

**A PAIR OF LOUIS-PHILIPPE GILT AND PATINATED BRONZE
MEDICI VASES ON SIENA MARBLE BASES
SECOND QUARTER 19TH CENTURY**

height 15 1/4in (38.5cm)

\$5,000 - 8,000

Provenance

Grosvenor Gallery, London

1305

**A CONTINENTAL NEOCLASSICAL STYLE SIENA MARBLE
MODEL OF THE TEMPLE OF CASTOR AND POLLUX
19TH CENTURY**

On a black marble plinth.

height 29in (73.5cm)

\$6,000 - 9,000

1306

**A PAIR OF ITALIAN NEOCLASSICAL SERRAVEZZA AND SIENA
MARBLE COLUMNS ON CARRARA MARBLE SOCLES
LATE 18TH/EARLY 19TH CENTURY**

height 31 1/2in (80cm)

\$4,000 - 6,000



1305



1306



1309

1307

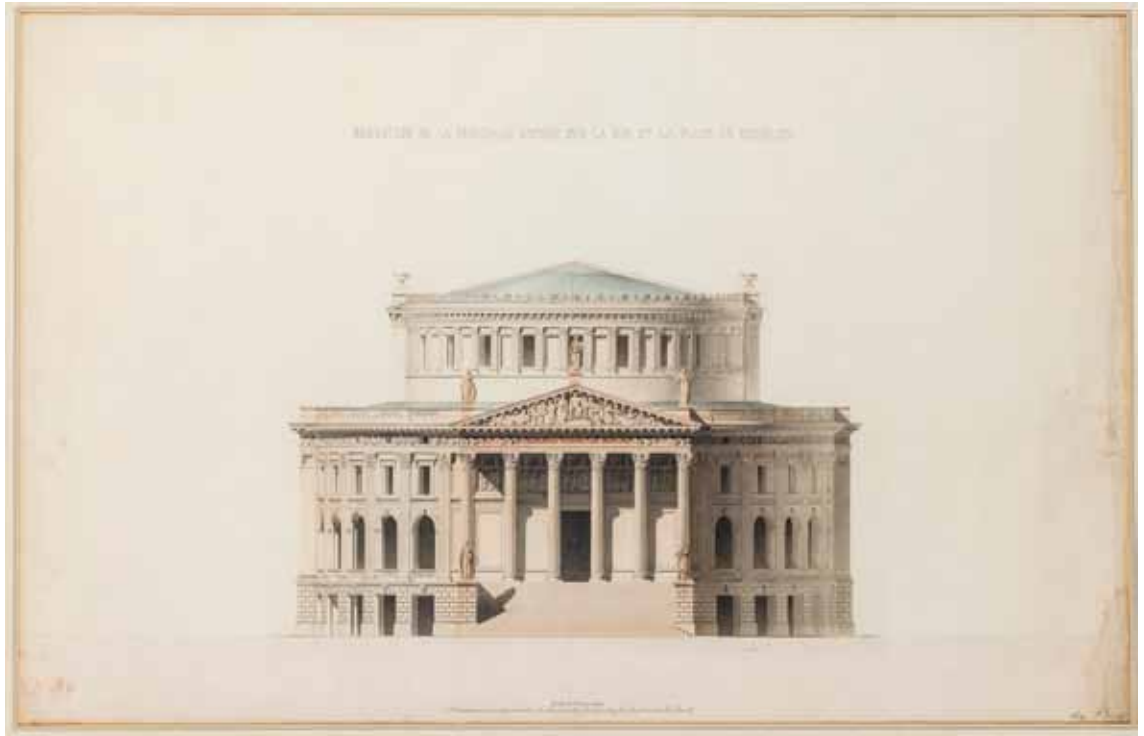
PAUL JACOT (FRENCH, 1798-1893)

Two architectural views of the Palais Garnier Opera in Paris: *Elévation de la principale entrée sur la rue et la place de Richelieu / Elévation latérale sur la rue Neuve et celle Colbert*

Each signed and indistinctly dated *chez P. Jacot / 18(xx)* (lower right), pen and ink and watercolor, each matted and framed.

sight 24 x 37 1/2 in (61 x 95cm)

\$4,000 - 6,000



1307 (one of two)

1308

A PAIR OF LARGE ETCHINGS DEPICTING TRAJAN'S AND ANTONINI'S (MARCUS AURELIUS') COLUMNS AFTER GIOVANNI BATTISTA PIRANESI (ITALIAN, 1720-1778)

On laid paper restrikes, six sheets mounted together, framed.

height 136 in (345.4cm); width 45 in (114.3 cm)

\$6,000 - 9,000

1309

THREE HAND COLORED ENGRAVINGS OF ROMAN ALLEGORICAL FRIEZES AFTER ANTON VON MARON (AUSTRIAN, 1733-1808)

Each matted and framed.

sight of each 27 1/2 x 5 in (70 x 12.5cm)

\$1,000 - 1,500



1308



1308



1309



1309



1310



1311



1313

1310

**A PAIR OF ITALIAN NEOCLASSICAL STYLE VERDE ANTICO, ROUGE ROYAL AND SIENA MARBLE COLUMNS
EARLY 20TH CENTURY**

height 19in (48.5cm)

\$1,500 - 2,000

1311

**A CONTINENTAL NEOCLASSICAL STYLE ROSSO ANTICO MARBLE COLUMN ON A VERDE ANTICO AND ONYX BASE
19TH CENTURY**

height 27 1/2in (70cm)

\$2,000 - 3,000

1312

**A PAIR OF FRENCH NEOCLASSICAL STYLE GILT BRONZE MOUNTED BLEU TURQUIN, WHITE AND BLACK MARBLE COLUMNS
EARLY 20TH CENTURY**

height 17 3/4in (45cm)

\$1,200 - 1,800



1312



1314

1313

**AN ITALIAN NEOCLASSICAL STYLE ROSSO ANTICO MARBLE
MODEL OF TRAJAN'S COLUMN
MID-19TH CENTURY**

Surmounted by patinated bronze figure, on a black marble socle;
together with a Continental Neoclassical style gilt bronze mounted
malachite-veneered column, late 19th/early 20th century. (2)

heights 19 1/2in (49.5cm) and 14in (35.5cm)

\$2,000 - 3,000

Provenance

Sold Christie's New York, The Property of Juan Portela, 27 January
1993 (the second)

1314

VINCENZO BRENNA (ITALIAN, 1745-1820)

The reconstruction of the Forum of Trajan

Signed and dated *Brenna février 1810* (lower left) and inscribed with
title to lower edge; ink, wash and gouache on paper laid down on
board, matted and framed.

sight 30 x 22 1/2in (76 x 57cm)

\$2,000 - 3,000

1315

**A PAIR OF CONTINENTAL NEOCLASSICAL STYLE GREY, RED
AND GREEN VARIEGATED MARBLE COLUMNS WITH LAPIS
LAZULI VENEERED PEDESTALS
20TH CENTURY**

The fluted columns most likely of *bois Jourdan* marble.

height 21 1/2in (54.5cm)

\$1,500 - 2,500



1315



1316



1317



1318



1319

1316

**AN ITALIAN NEOCLASSICAL STYLE WHITE AND VERDE
ANTICO MARBLE COLUMN SURMOUNTED BY A GILT METAL
SCULPTURE OF CAESAR
MID-LATE 19TH CENTURY**

The pedestal and capital also with grey marble and tan breccia marble; **together with** a pair of Continental Neoclassical style white marble columns on rouge and grey variegated marble plinths, 19th century. (3)

heights 26in and 15 7/8in (66cm and 40.5cm)

\$1,500 - 2,500

1317

**A PAIR OF FRENCH NEOCLASSICAL STYLE SIENA AND
ROSSO ANTICO MARBLE COLUMNS
MID-LATE 19TH CENTURY**

height 25in (63.5cm)

\$3,000 - 5,000

1318

**AN ITALIAN NEOCLASSICAL STYLE ROUGE GRIOTTE, SIENA
AND VERDE ANTICO MARBLE COLUMN
19TH CENTURY**

height 28 3/4in (73cm)

\$1,000 - 1,500

1319

**A LARGE CONTINENTAL NEOCLASSICAL STYLE GILT BRONZE
MOUNTED ROUGE GRIOTTE MARBLE URN
MID-LATE 19TH CENTURY**

height 15 1/2in (39.5cm); greatest diameter 20 1/4in (51.5cm)

\$4,000 - 6,000



1320 (one of five)



1320 (one of five)



1320 (one of five)



1321



1321

1320

**FIVE BRITISH OR GERMAN BOTANICAL OR NATURAL HISTORY STUDIES
19TH CENTURY**

Comprising: 1. German school, 19th century, three framed studies of quince, blackberries and cudweed, each inscribed with species names in Latin and two also in German, watercolor and ink on paper, each matted and framed; 2. J. S. Strickland (British, 19th century), a study of feathers on a scroll, monogrammed J.S.S. under the mount, watercolor and ink on paper, matted and framed; 3. British school, 19th century, a study of pears, inscribed *The Hortleak(?) Pear* (lower left), watercolor on paper, matted and framed.

sight of smallest 5 1/2 x 7in (14 x 18cm); largest 13 x 7 3/4in (33 x 19.5cm)

\$2,000 - 3,000

Provenance

William Drummond, London (the second)

Ursus Gallery, New York (the third)

1321

PIETER II HOLSTEYN (DUTCH, 1614-1673/87)

Three botanical studies of tulips: *Kleuren de Meester*; *Ammirael van der Schellinck*; *Sent ost Perel*

Each inscribed in ink with name of variety, watercolor on paper, each matted and framed.

each approximately 12 1/4 x 8 1/4in (31 x 21cm)

\$8,000 - 12,000

Provenance

Armin Allen, London

Exhibited

Hobhouse Limited, London, 8-19 April 1986, *Florists Flowers*



1321



1322



1323



1324

1322

A CONTINENTAL CARVED SERPENTINE MARBLE MEDICI LION AND A PATINATED BRONZE RECLINING LION 19TH/20TH CENTURIES

The Medici lion raised on a serpentine plinth, early 20th century; the bronze lion on a beige marble base, 19th century.

Medici lion: height 5 7/8in (15cm); length 5 1/4in (13.5cm); width 2 1/2in (6.5cm); bronze lion: height 3in (7.5cm); length 5in (12.5cm); depth 2 1/4in (5.5cm)

\$1,500 - 2,500

1323

A PAIR OF ITALIAN NEOCLASSICAL STYLE SIENA AND VERDE ANTICO MARBLE COLUMNS LATE 19TH/EARLY 20TH CENTURY

height 23 1/4in (59cm)

\$3,000 - 5,000

1324

A PAIR OF CONTINENTAL NEOCLASSICAL STYLE GREY AND PINK MARBLE COLUMNS SURMOUNTED BY URNS MID-LATE 19TH CENTURY

The urns of *brocatelle jaune du Jura* marble, and the columns of *noir d'Ardin* marble.

height 22 5/8in (57.5cm)

\$2,000 - 3,000

1325

A PAIR OF LARGE ITALIAN NEOCLASSICAL GIALLO ANTICO MARBLE COLUMNS ON GREEN AND WHITE VARIEGATED MARBLE PEDESTALS LATE 18TH/EARLY 19TH CENTURY

The pedestals of Carrara and dark serpentine marble.

height 43 3/4in (111cm)

\$4,000 - 6,000

Provenance

Ciancimino Gallery, London

1326

A PAIR OF ITALIAN NEOCLASSICAL PATINATED BRONZE LIONS ON SIENA AND BLACK MARBLE BASES LATE 18TH/EARLY 19TH CENTURY

height 8 1/4in (21cm); length 11in (28cm);

width 5 1/2in (14cm)

\$4,000 - 7,000

Provenance

Christopher Clarke Antiques, Gloucestershire



1325



1326



1327

1327
A SWEDISH OR RUSSIAN NEOCLASSICAL GILT BRONZE MOUNTED PORPHYRY COLUMN
CIRCA 1800
height 21 3/4in (55cm)
\$8,000 - 12,000



1328

1328
A PAIR OF LARGE CONTINENTAL NEOCLASSICAL STYLE GILT BRONZE MOUNTED ROSE AND VARIEGATED GREY MARBLE COLUMNS
LATE 19TH/EARLY 20TH CENTURY
 The columns and pedestals of *griotte d'Ancizan* marble, surmounted by gilt bronze urns.
height 32 1/2in (82.5cm)
\$3,000 - 5,000

1329
JOSEF FLEISCHMANN (AUSTRIAN, ACTIVE LATE 19TH/EARLY 20TH CENTURY)
 Four botanical studies: currant; lady's mantle; carrot; and wild geranium
 One monogrammed *J.F.* (lower right), three inscribed in pencil with plant names in German, ink and wash on paper, each matted and framed. (4)
sight 3 1/2 x 2 3/4in to 4 x 3 1/2in (9 x 7cm to 10 x 9cm)
\$1,500 - 2,000

Provenance
 Stephanie Hodden, London



1329



1330



1331



1332



1330

**1330
A LATE REGENCY BLUE JOHN TAZZA
ON A BLACK MARBLE BASE
MID-19TH CENTURY**

height 6 1/2in (16.5cm); diameter 6 1/2in (16.5cm)

\$3,000 - 5,000

Provenance

Sold Sotheby's New York [no date], lot 53

**1331
A REGENCY BLUE JOHN COLUMN
EARLY 19TH CENTURY**

The pedestal inset with a plaster cast of an antique cameo, with alabaster and black marble cap and base.

height 14 1/2in (37cm)

\$2,000 - 3,000

**1332
A CONTINENTAL NEOCLASSICAL
STYLE RED MARBLE MODEL OF THE
VENDOME COLUMN
MID-19TH CENTURY**

Surmounted by a patinated bronze figure of Napoleon in a tricorne hat.

height 33in (84cm)

\$3,000 - 5,000

**1333
AN ENGLISH NEOCLASSICAL STYLE
BLUE JOHN TAZZA ON A BLACK
MARBLE BASE
19TH CENTURY**

height 6 1/2in (16.5cm)

\$3,000 - 5,000

Provenance

Sold Sotheby's New York [no date], lot 44

**1334
A LATE REGENCY BLUE JOHN,
ALABASTER AND BLACK MARBLE
COLUMN
MID-19TH CENTURY**

height 11 3/4in (30cm)

\$1,200 - 1,800



1334



1335

PROPERTY OF VARIOUS OWNERS

**1335²
AN ITALIAN LATE RENAISSANCE
PATINATED BRONZE BUST OF TIBERIUS
POSSIBLY 18TH CENTURY**

Inscribed *TIBERIO* to back of neck, on a later wooden base.
height of bronze 5 1/4in (13.5cm); total height with base 7 1/2in (19cm)
\$1,500 - 2,000

**1336²
AN ITALIAN RENAISSANCE PATINATED
BRONZE BUST OF AN EMPEROR
16TH CENTURY**

On a later gilt bronze socle, raised on a white and pink-grey marble pedestal.
height of bronze 3 1/4in (8.5cm); total height 7 1/2in (19cm)
\$1,200 - 1,800



1336

**1337²
AN ITALIAN BAROQUE PATINATED
BRONZE SCULPTURE OF IL MORO
AFTER BERNINI, LATE 17TH/EARLY
18TH CENTURY**

The dolphin with functional spout, on a later wooden base.
height of bronze 10 1/4in (26cm); total height with base 12 1/2in (31.75cm)
\$1,500 - 2,500

**1338²
A FRENCH NEOCLASSICAL GILT
BRONZE ALLEGORICAL FIGURE OF A
DANCING WOMAN
19TH CENTURY**

height 7 in (18cm)
together with a Northern European Neoclassical style patinated bronze female figure, 19th century, on a serpentine marble base. (2)
height of bronze 4 3/4in (12cm); total height with base 6 1/4in (16cm)
\$800 - 1,200

**1339²
A FLEMISH PATINATED BRONZE
SCULPTURE AFTER THE ANTIQUE: BOY
WITH A DOLPHIN
18TH CENTURY**

On a variegated brown fossil marble base, raised on a later walnut socle.
height of bronze 8in (20.5cm); total height including base and socle 10in (25.5cm)
together with a Venetian late Renaissance patinated bronze figural door handle in the form of the bust of a cherub, attributed to the Roccatagliata workshop, 17th century. (2)
height 3 1/2in (9cm)
\$2,500 - 3,500



1337



1338 (one of two)



1339



1339



1340

1340[□]

**A LARGE CONTINENTAL BRONZE AND METAL ALLOY
STANDING FIGURE OF HERCULES
AFTER GIAMBOLGNA
PROBABLY 17TH/18TH CENTURY**

Inspired by Giambologna's statuette of Mars (circa 1587), holding a detachable lion skin.

total height 19 1/2in (49.5cm); width 7 1/4in (18.5cm); depth 6in (15cm)

\$1,500 - 2,000

1341[□]

**A PATINATED BRONZE SCULPTURE: LA LIBERTÉ
PIERRE JEAN DAVID D'ANGERS (FRENCH, 1788-1856)
MID-19TH CENTURY**

Inscribed *LIBERTÉ / FRATERNITÉ*.

height 9in (23cm)

together with an Italian Neoclassical style patinated bronze figure of the Spinario, 19th century; **and** a French Neoclassical style patinated bronze figure of the Crouching Venus, 18th century. (3)

heights 4in (10cm) and 6 3/4in (17cm)

\$1,200 - 1,500



1341 (one of three)

1342

**A SEVRES BISQUE PORCELAIN BUST OF NAPOLEON
LATE 19TH CENTURY**

After the model by Jean-Antoine Houdon, (French, 1741-1828), inscribed in script *houdon* beneath the right shoulder, the cobalt glazed socle base with gilt borders and printed coronet over initial *N*, *iron-red printed factory mark on base interior*.

height 24in (60.9cm); width over shoulders 16in (40.6cm); depth 11 1/2in (29.2cm)

\$2,500 - 3,500

1343

**AN AUSTRIAN PATINATED BRONZE FIGURE OF THE
PUGILIST CREUGAS
M. EHLEDER, AFTER CANOVA
LATE 19TH CENTURY**

The base inscribed *Ehleder*, and further inscribed *Canova*, rich brown patina.

height 25 1/2in (65cm); ; width 14 1/2in (37cm); depth 8in (20.5cm)

\$1,500 - 2,500

The original life-size marble created by Antonio Canova, 1795-1801, is in the collection of the Museo Pio-Clementino of the Vatican.



1343



1342



1344



1344



1346

1344²

**A NETHERLANDISH OR SOUTH GERMAN BAROQUE
PATINATED BRONZE RELIEF PLAQUE
FOLLOWER OF HANS JAKOB BAYER, SECOND HALF
17TH CENTURY**

Depicting Minerva introducing the personification of Painting into the circle of the Liberal Arts.

diameter 10 3/4in (27.5cm)

together with a French Neoclassical style polished bronze oval relief plaque depicting the rape of the Sabines, second half 19th century, stamped to reverse *GROS*, within a gilt bronze frame. (2)

height 15 3/4in (40cm); width 11 3/4in (30cm)

\$1,200 - 1,800

1345 **NO LOT**

1346²

**AN EGYPTIAN PORPHYRY FRAGMENT OF AN ANCIENT
ROMAN COLUMN**

Inscribed in white paint 1.615.

length 11in (28cm); width 4in (10cm)

\$800 - 1,200

1347

ATTRIBUTED TO GIOVANNI GHISOLFI (ITALIAN, 1623-1683)

Roman ruins

oil on canvas

13 x 10 3/4in (33 x 27.3cm)

\$4,000 - 6,000

Provenance

With Robert Simon Fine Art, New York

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

1348

FOLLOWER OF GUARDI, 19TH CENTURY

Venetian harbor scene

oil on canvas, framed

32 x 50in (81.3 x 127cm)

\$4,000 - 6,000

END OF SALE



1347



1348

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2.) Weyl. Classical type p 3.

A formal expression

$$f(x) = \sum_{i=1}^n \alpha_i x^i$$

involving the 'indeterminate' (or variable) x , whose coefficients α_i are numbers in a field K , is called a (K -) polynomial of formal degree n .

The idea of an 'indeterminate' is distinctly subtle, I would almost say too subtle. It is not (at any rate as van der Waerden sees it) the same as variable. Polynomials in an indeterminate x , $f_1(x)$ and $f_2(x)$, would not be considered identical if $f_1(x) = f_2(x)$ all x in K , but the coefficients differed. They are in effect the array of coefficients, with rules for multiplication and addition suggested by their form.

I am inclined to the view that this is too subtle and makes an inconvenient definition. I prefer the indeterminate to be just the variable.

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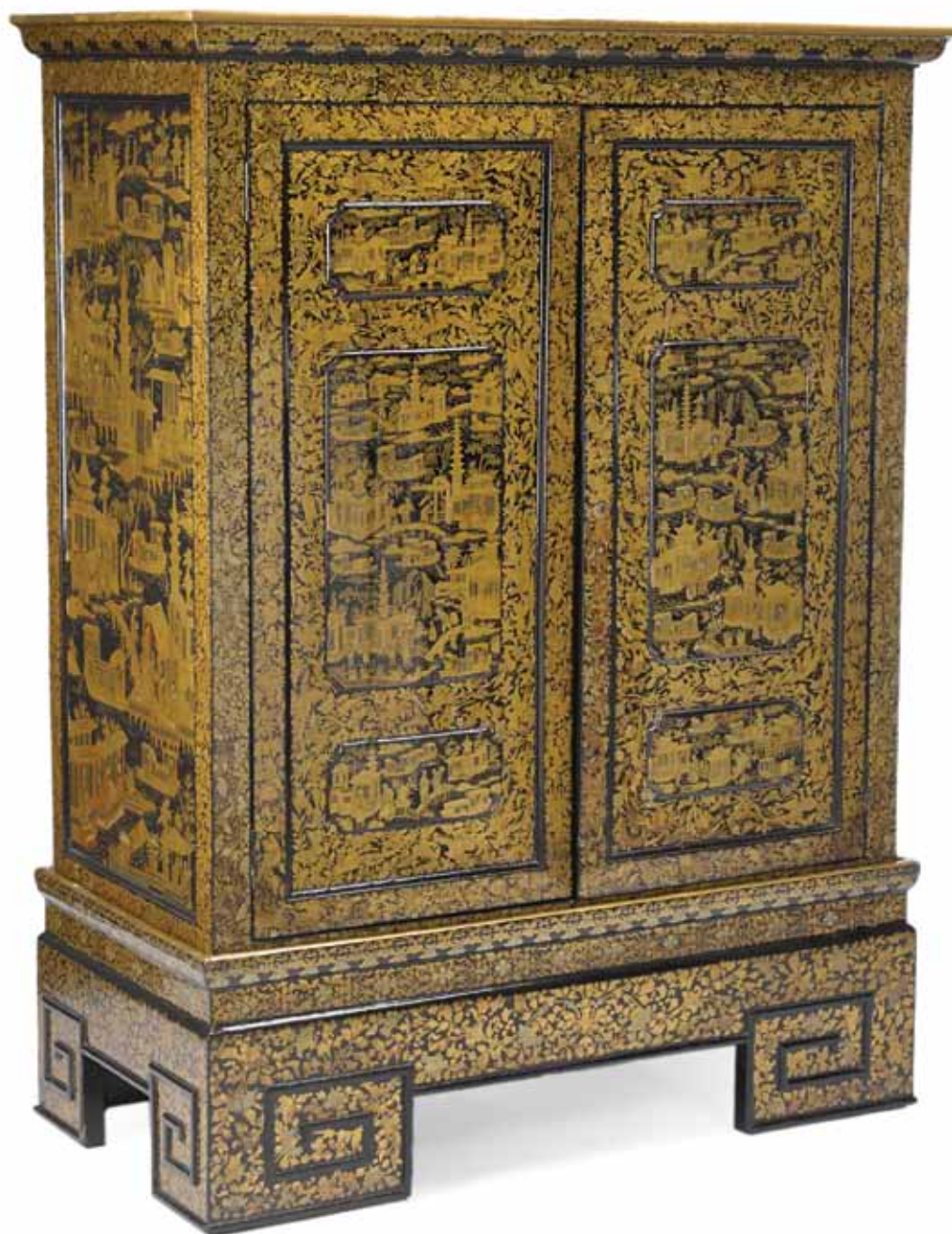
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FRAMING FRAKTUR

Word & Image: Contemporary Artists Connect to Fraktur

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Fraktur and the Everyday Lives of Germans in Pennsylvania and the Atlantic World, 1683–1850

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mceas.org/fraktur. Pre-registration required.



Clockwise from top left: Drawing of Adam and Eve, attributed to Samuel Gottschall (Philadelphia Museum of Art:125th Anniversary Acquisition, Promised gift of Joan and Victor Johnson); Drawing of two parrots, attributed to Daniel Otto (Winterthur Museum, 2013.31.97); Bookplate for Abraham Landes, attributed to Johann Adam Eyer (Free Library of Philadelphia, frk00716)



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