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ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

FROM FRIDAY, JANUARY 15TH, 1915
UNTIL THE DATE OF SALE, INCLUSIVE

COSTLY ART PROPERTY
FROM THE COLLECTION OF THE
DUC D'AVARAY
OF PARIS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF
MADAME LEFORTIER, PARIS
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
ON THE AFTERNOONS OF FRIDAY AND SATURDAY
JANUARY 22ND AND 23RD
AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF THE
COSTLY TAPESTRIES
BEAUTIFUL OLD LACES

ANTIQUE BROCADES AND VELVETS
GOLD AND ENAMEL SNUFFBOXES, WATCHES
18TH CENTURY FANS, LOUIS QUINZE FURNITURE
AND OTHER ART PROPERTY

FROM THE COLLECTION OF THE
DUC D'AVARAY
OF PARIS

THE COLLECTION TO BE SOLD
AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF MADAME LEFORTIER OF PARIS
ON THE DATES HEREIN STATED

CATALOGUE DESCRIPTIONS BY MR. JOHN GETZ

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF
THE AMERICAN ART ASSOCIATION
2, 4 AND 6 EAST TWENTY-THIRD STREET
MADISON SQUARE SOUTH
NEW YORK



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

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for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

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The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

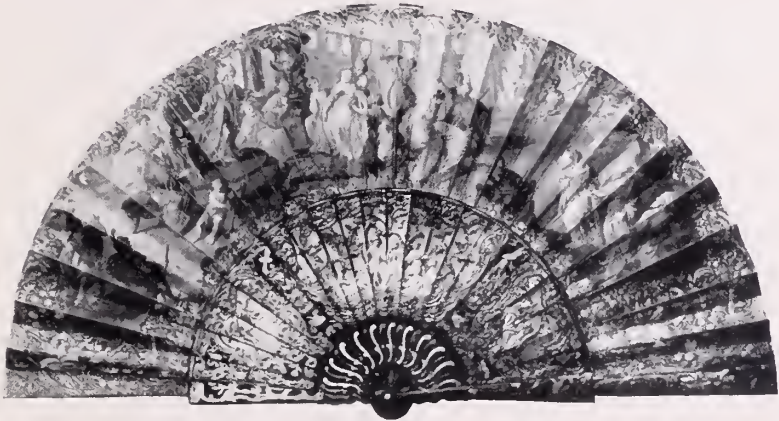
New York City.

CATALOGUE

FIRST AFTERNOON'S SALE
FRIDAY, JANUARY 22, 1915
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

NOTE.—The eight items indicated by an asterisk are the personal property of Madame Lefortier and are to be sold for her account.



No. 15

EIGHTEENTH CENTURY PAINTED FANS

- 1—FRENCH EIGHTEENTH CENTURY PAINTED FAN
Front and back decorated with pastoral subjects. Pierced and carved ivory blades and guard.

- 2—EIGHTEENTH CENTURY PAINTED FAN
Painted on both sides with figure subjects and landscapes. Ivory blades and guards, carved, pierced and gilded.

First Afternoon

- 3—FRENCH EIGHTEENTH CENTURY PAINTED FAN
Silk. Decoration of pastoral subject and floral and leaf scrolls. Blades and guard of mother-of-pearl and tortoise-shell, which are carved, pierced and gilded.

- 4—EIGHTEENTH CENTURY PAINTED FAN
Silk. Decoration of three panels of pastoral figures bordered with spangles. Blades and guards of ivory, carved in relief, pierced and gilded. Chinese subjects. Pearl fastener.

- 5—FRENCH EIGHTEENTH CENTURY PAINTED FAN
Kid. Decorated with medallion: "The Vision of Love." Mother-of-pearl blades and guard inlaid with metals and carved.

- 6—FRENCH EIGHTEENTH CENTURY PAINTED FAN
Decorated with pastoral subjects framed with spangles. Mother-of-pearl blades and guards, elaborately carved, pierced and silvered.

- 7—FRENCH EIGHTEENTH CENTURY PAINTED FAN
Decorated with pastoral subjects and cupids within frames of spangles. Mother-of-pearl blades and guards; ornamented with pastoral subjects, carved, pierced and gilded. Jeweled fastener.

- 8—FRENCH LOUIS QUINZE PAINTED FAN
Vellum. The front decorated with a scene, "The Rape of the Sabines," and the back with a pastoral subject. The blades and guards of ivory and mother-of-pearl, intricately carved, pierced and tinted. Jeweled fastener.

- 9—FRENCH EIGHTEENTH CENTURY PAINTED FAN
Decoration of pastoral subject, framed with spangles and trophies executed in spangles and gold thread needlework. Blades and guard of ivory, carved, pierced and gilded.

- 10—FRENCH EIGHTEENTH CENTURY PAINTED FAN
The front decorated with mythological scenes and the back with a pastoral subject. Blades and guard of mother-of-pearl, and carved, pierced and gilded.

11—EIGHTEENTH CENTURY VERNIS MARTIN FAN

Panels of pastoral subjects on both sides, pierced ivory blades, and carved and tinted ivory guards.

12—FRENCH EIGHTEENTH CENTURY FAN

Decoration of figure subject: "Love's Offering," and male and female medallion portraits. Elaborate mother-of-pearl blades and guards, which are carved, pierced and gilded.

13—EIGHTEENTH CENTURY VERNIS MARTIN FAN

Landscape and figure subjects in *chinoiserie* style. Blades and guard of ivory, carved, pierced and tinted. Jeweled fastener.

14—FRENCH EIGHTEENTH CENTURY PAINTED FAN

Decoration of figure subject: "Offering to Love," and landscape. Blades and guards of ivory and carved in relief with classical figures and pierced designs. Jewel fastener.

15—FRENCH LOUIS QUINZE PAINTED FAN

On the front is an elaborate decoration of a scene representing: "Esther Comes into the Presence." (Book of Esther, chapter XV.) The blades and guard, which are of tortoise-shell, are elaborately ornamented with rocaille and pastoral subjects, carved, pierced, gilded and backed with mother-of-pearl.

(Illustrated)

GOLD AND OTHER SNUFFBOXES

16—BATTERSEA ENAMEL SNUFFBOX

In the style and period of Louis Quatorze. Oval shape, with hinged lid. Gold-plated mountings. Decoration of mythological and allegorical subjects in brilliant colors.

Length, 3 inches.

17—TORTOISE-SHELL SNUFFBOX

In the style and period of Louis Quinze. Oval shape, with hinged lid. Chased and repoussé gold mountings. Inserted in the lid is a finely painted miniature of a young lady in a costume of the period and framed in a border of wrought gold.

Length, 3½ inches.

18—LOUIS FIFTEENTH SNUFFBOX

Style and period of Louis Quinze. Sapphire blue glass, mounted in chased gold and incrustated with rose diamonds and rubies.

Length, 3¼ inches.

19—OLD BATTERSEA ENAMEL SNUFFBOX

In the form of a recumbent doe. Hinged lid and metal mounts. The cover decorated with a hunting scene.

Length, 3¼ inches.

20—BATTERSEA ENAMEL SNUFFBOX

In the style and period of Louis Quinze. Oblong shape, with hinged lid. Gold-plated mountings. Painted panels of pastoral subjects in the style of Watteau and raised rocaille in gilding.

Length, 3¼ inches.

21—BATTERSEA ENAMEL SNUFFBOX

Style and period of Louis Quinze. Oblong shape, with hinged lid. Chased silver mountings. Decorated in colors and gold in the style of a striped brocade of the period.

Length, 3¼ inches.

22—BATTERSEA ENAMEL SNUFFBOX

Style and period of Louis Quinze. Oblong shape, with hinged lid. Chased gold mountings. The lid and edge decorated with pastoral subjects painted in brilliant colors. On the inside of lid an enamel painting of a lady seated and holding in her lap a work-basket.

Length, 3 inches.



No. 25
No. 28

No. 38

No. 27
No. 29



23—LAPIS-LAZULI SNUFFBOX

In the style and period of Louis Seize. Oval shape, with hinged lid. Exquisitely wrought gold mounts. The lid is ornamented with figures of cupids, in gold, applied in high relief—"Blind Man's Buff."

Length, 3 $\frac{3}{8}$ inches.

*24—LOUIS QUINZE GOLD SNUFFBOX

Circular shape, with hinged lid. Chased ornamentation of rocaille and *Vernis Martin* panels of pastoral subjects and classical landscape. (Slightly defective.)

Diameter, 3 $\frac{3}{8}$ inches.

25—LOUIS SIXTEENTH SNUFFBOX

Circular shape, with detachable lid. Exquisitely wrought in gold filigree and enriched with a *champlevé* embellishment in white and blue enamels. The lid is edged with a border of *champlevé* and filigree gold, this surrounds a field of white enamel. In the center, framed in a chased and wrought gold border of leaf design, is a miniature of a lady in the costume of the Louis Seize period.

Diameter, 2 $\frac{5}{8}$ inches.

(*Illustrated*)

26—AGATE SNUFFBOX

Oval shape, with hinged lid. Polished gold mountings.

Length, 3 $\frac{1}{4}$ inches.

27—LOUIS SIXTEENTH GOLD SNUFFBOX

Circular shape, with detachable lid. The lid is edged with a chased and *champlevé* border of leaf scrolls; this surrounds a field of translucent dark-blue enamel over an engine-turned ground. In the center is an oval miniature in painted enamels of a lady in a costume of the period, framed in a chased gold and *champlevé* border. The edge and bottom repeat the embellishment of the lid, with the exception that a chased and *champlevé* medallion replaces the miniature.

(Illustrated) Diameter, $2\frac{3}{4}$ inches.

28—LOUIS SIXTEENTH GOLD SNUFFBOX

Round shape, with detachable lid. The lid is edged with a border of *champlevé* enamel in translucent green, red, blue and white, and a central medallion of floral motives are of the same character of workmanship. Surrounding this central medallion is a wide *guilloché* band. The edges and bottom repeat exactly the treatment of the lid.

(Illustrated) Diameter, $2\frac{3}{4}$ inches.

29—LOUIS SIXTEENTH IVORY SNUFFBOX

Circular shape, with detachable lid. Mountings of wrought gold in two tints. The lid, bottom and sides are exquisitely carved with figures of Venus, cupids, and other designs in the style of Boucher. Lined with tortoise-shell.

(Illustrated) Diameter, $2\frac{3}{4}$ inches.

30—LOUIS SIXTEENTH GOLD SNUFFBOX

Round shape, with detachable lid. Wrought and chased in colored gold of three tints. The top of lid is edged with a border of oak leaves and has an octagonal-shaped panel of trophies wrought in relief. The bottom and sides are chased with floral festoons and rosettes. Maker's mark: G. R.

Diameter, $2\frac{3}{8}$ inches.

31—LOUIS SIXTEENTH SNUFFBOX

Circular shape, with detached lid. Chased mountings wrought in gold of three tints. In the center of lid, framed in a chased gold border, is an oval miniature portrait of a lady. Signed G. E. Lined with tortoise-shell.

Diameter, 3 inches.

32—LOUIS SIXTEENTH GOLD SNUFFBOX

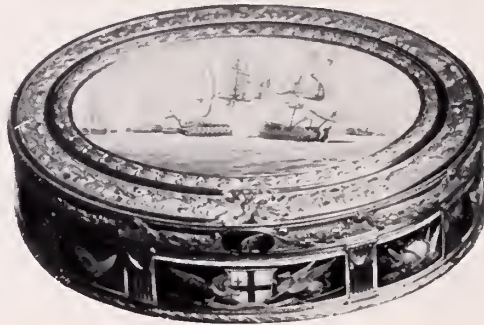
Oval shape, with hinged lid. Beautifully wrought and chased in gold of three tints. The top of lid is ornamented with a panel of trophies and borders of leaf designs. The sides harmonize and the bottom has a panel of *guilloche*, which is surrounded by a border of leaf designs wrought in relief.

Length, 3¼ inches.

33—GOLD SNUFFBOX

Style of Louis Seize. Oblong shape, with hinged double lid. Almost the entire outer surface is covered with a translucent dark blue enamel, over a rayed and *guilloche* ground. The double lid is edged with a border of half pearls and in one end of the box is a musical box.

Length, 3 inches.



*34—HISTORICAL GOLD AND ENAMEL BOX

Presented by the City of London to Sir Robert Calder, First Captain of the Fleet under the command of Admiral Sir John Jervis, May 19, 1797, a similar box being presented at the same time to Nelson, commodore, afterward, Lord Nelson. The box is of oval shape with hinged lid and artistically wrought in the style of Louis Seize. The lid is edged with a double border of oak and laurel leaves, which frames an enamel painting of the naval battle between the English and Spanish fleets off Cape St. Vincent, February 14, 1797. The sides are ornamented with festoons of laurel leaves beautifully wrought and enameled coats-of-arms, trophies and the monogram of the recipient. On the bottom, within a raised border

of laurel leaves, palms and trophies of victory, is an etched representation of the English man-of-war *Victory*. On the inside of the lid is an engraved inscription, as follows:

WATSON MAYOR,

A Common Council holden in the Chaumber of the,
GUILDHALL of the CITY of LONDON
on Friday the 19th day of May, 1797.

RESOLVED UNANIMOUSLY,

That the Thanks of THIS COURT be given to
SIR ROBT. CALDER first Captain of the FLEET,
under the command of Admiral SIR JOHN JERVIS
for his GALLANT BEHAVIOR on the 14th of FEBRUARY last
in DEFEATING the SPANISH FLEET,
and that he be PRESENTED with the
FREEDOM of this CITY in a GOLD BOX.

NOTE: Vice Adml Thompson, Vice Adml Waldegrave,
Rear Adml Parker & Commoe Nelson,
had similar Votes.

From the Seligmann Collection Sale, Paris, June, 1914.

Length, 4½ inches.

"When Spain had ranged herself beside France and declared war against England, and Sir John Jervis was despatched to the Mediterranean to prevent the junction of the allied fleets, Calder was selected as Captain of the Fleet. After the defeat of the Sp. fleet off Cape St. V. (Feb. 14, 1797), he was chosen to convey to the Admiralty, the dispatch announcing victory."

"At 2.30 A.M. (Feb. 14, 1797), the Portuguese frigate *Carlotta* commanded by Capt. Campbell (Scotch) spoke the *Victory* and gave information that the Spanish fleet was only 5 leagues to the windward. The grand fleet of Spain was under Admiral Don Josef de Cordova, and was composed of the following ships: *Salvator-del-Mundo*, *Glorioso*, *San Domingo*, and others.

"The fleet of the British was formed in two compact divisions, which steadily advanced to cut off the ships, which owing to mismanagement or blind confidence in their numerical strength, had been allowed to separate from the main body (of Spanish fleet).

"At 12.28 A.M. the *Victory* and other ships of the fleet, received the signal to pass through the enemy's line. Meditating a bold manœuvre the Spanish vice-admiral steered to cut British line ahead of commander-in-chief, but the *Victory* advanced too rapidly and the Spanish 3-decker (*Principe de-Asturias*) was routed. The English suffered little loss from this battle, but the Spanish were overwhelmingly defeated."

CAPE ST. VINCENT: The S.W. extremity of Portugal. Off this cape have been fought several important engagements. In 1693, Admiral Townville defeated the English and Dutch; in 1780, Admiral Rodney defeated the Spaniards; in 1797, the Spanish fleet was overwhelmed by Admiral Jervis, who received the title of Earl of St. Vincent.

35—EIGHTEENTH CENTURY SILVER BOX

Circular shape, with detachable lid. Inserted in the lid is a mother-of-pearl medallion which is beautifully etched, with a decoration depicting "Diana and Nymphs." Amsterdam hall mark of the eighteenth century.

Diameter, 4 inches.

GOLD AND ENAMEL WATCHES AND OTHER OBJECTS

36—EIGHTEENTH CENTURY GOLD WATCH

Wrought in three tints. Repoussé and chased ornamentation.

37—EIGHTEENTH CENTURY GOLD WATCH AND CHATELAINE

The case chased and wrought in gold of two tints; border of small brilliants. The chatelaine also wrought in gold of two tints in pierced and relief work. Movement of watch by Coupson, à Paris. Has morocco case.

38—ENGLISH EIGHTEENTH CENTURY GOLD WATCH AND CHATELAINE

Double-case, the outer with medallion painted in *grisaille* and bordered with opaque lapis-blue enamel, and incrustated with half pearls; the inner of plain polished surface. The chatelaine has four plates of classical subjects painted in *grisaille* and bordered with chased rocaille and *champlevé* enamel of translucent blue. Movement by Jno. Ellicott, London. Eighteenth century. Has shagreen case.

(*Illustrated*)

39—LADY'S POCKET MIRROR

Oval shape, with hinged lid, the spring catch of which is set with a brilliant. Mounts of solid gold. Inserted in the top is a miniature painting of a cupid and tiger, and in the bottom is inserted a lapis plaque.

Length, 3 inches.

40—IVORY CARD-CASE

Quiver-shaped, in the style and period of Louis Seize. Mounting in wrought gold of two tints. On either side inserted miniature portraits of a young man and young lady in the costumes of the period, and on the lid an inscription: "Souvenir d'Amitié."

41—ORIENTAL GOLD KORAN RECEPTACLE

Book-shape, with loose rings for chain. Incrustated with rose diamonds and rubies.

42—BAS-RELIEF PORTRAIT IN AGATE MATRIX OF LUCIUS VIRUS

A Roman Emperor of Antonine period, skilfully sculptured in agate matrix. Gilded metal frame, enameled and incrustated with baroque pearls.

Height, 4¼ inches; width, 3¼ inches.

43—ANTIQUE MEERSCHAUM PIPE

Carved ornamentation of a German festive scene. Engraved silver mounts, and hinged cap of crown design.

44—IVORY FIGURE OF ST. SEBASTIAN

Seventeenth century. Sculptured with fine features and wavy locks, the saint is tied to a tree in accordance with biblical history. All carved in old crackled ivory. (Slight repairs.)

Height, 14 inches.

44A—THE HOLY CHILD IN IVORY

Late sixteenth century. The small figure in nude form, black stained hair and red lips is placed in a miniature couch of papier-maché with basket-work facing.

*Figure: Height, 8½ inches.
Couch: Length, 10 inches.*

45—IVORY FIGURE OF THE MADONNA

Late eighteenth century. The Virgin is sculptured with flowing robes, holding her hands in an attitude of prayer, while the long locks of hair are stained brown and show gilding.

Height, 12¾ inches; width at base, 4 inches.

BEAUTIFUL OLD LACES

46—OLD VENETIAN LACE BORDER

Early seventeenth century; mezzo punto or reticella needlepoint lace, presenting recurrent geometrical and fanciful stellated forms with "brides" ties.

Length, 7½ yards; width, 3¼ inches.

47—VENISE LACE TABLECLOTH BORDER

Seventeenth century pillow made lace, showing passament bands with geometrical patterns in recurrent design and Gothic forms (*punto a reticella*). Has tulle edging.

*Width of border, 3¼ inches.
Length, 10 feet; width, 8 feet.*

48—GUIPURE DE VENISE BORDER

Late sixteenth century needle-made lace, showing small geometrically posed flowering in reticella form with twisted thread "brides" ground; including a semi-Gothic dentelé border with heading and linen band.

Length, 5 yards; width, 5¼ inches.

First Afternoon

49—OLD CLUNY LACE BORDER

Louis Quatorze period, with "brides" ground; style of Le Puy, with scalloped dentelé edge, and straight heading.

Length, 7 yards 21 inches; width, 6¾ yards.

50—FLAT MILAN POINT BORDER

Early eighteenth century; bobbin-made lace, showing a Louis Quatorze guipure design with varied fillings. The ground connecting the patterns shows a réseau with "brides." Has a heading and dentelé edging.

Length, 2 2-3 yards; width, 7 inches.

51—POINT DE VENISE BORDER

Early seventeenth century; flat needlepoint lace in Gothic design, showing an example of the "punto in aria" of the "merletti a piombini" dentelé scalloped edge.

Length, 2⅞ yards; width, 3 inches.

52—GOTHIC POINT DE VENISE BORDER

Early seventeenth century bobbin-made lace, (à reticella); the design presenting scrolling floral details with solidly made flowers in needle-stitch filling, while the outline of stems show lightly raised cordonnet of twisted threads. The design is held together by "brides picotée."

Length, 3 yards 8 inches; width, 5¼ inches.

53—POINT DE MILAN BORDER

Late seventeenth century; bobbin-made lace, showing a Renaissance design with scrolls and animals in "punto di Milano" in which the passament guipure-like forms have an appearance of woven tulle, "à jour," showing ornate filling. Finished with dentelé edging and plain footing.

Length, 3 2-3 yards; width, 5½ inches.

54—POINT DE VENISE BORDER

Seventeenth century; needlepoint lace, with small raised work, showing "fleurs volantes" of the "punto a rilievo" genre, or so-called "gros point à la rose." The flowering connected by "brides picotée." Has heading and small looped edging.

Length, 2 yards 17 inches; width, 5 inches.

55—POINT DE VENISE BORDER

Seventeenth century; needlepoint lace, so-called "gros point à la rose," showing "fleurs volantes" of the "punto a rilievo" variety. Has small needlepoint edging and heading.

Length, 2-3 yards; width, 3 inches.

56—POINT PLAT DE VENISE BORDER

Late seventeenth century; pillow made lace, presenting a scrolling Renaissance design, with floral details and filling, including button-hole stitched cordonnet. The patterns are held together by "brides picotée." Has heading and small loop edging.

Length, 4 yards 14 inches; width, 5 inches.

57—POINT D'ALENÇON BORDER

Eighteenth century needlepoint lace "a petit réseau," with powdering of small raised sprigs; the edging showing a looping of foliations, with small cordonnet; including ornate mesh filling.

Length, 2¼ yards; width, 3 inches.

58—POINT D'ALENÇON BORDER

Eighteenth century needlepoint lace. Louis XVI design, presenting an scalloped edge with delicate ferns and flowering, raised with cordonnet on ground of "petit réseau." Without heading.

Length, 1¼ yards; width, 3½ inches.

59—POINT D'ALENÇON BORDER

Eighteenth century needlepoint lace; presenting small raised dot powdering and trellised edging, showing varied ornate fillings "fond à petit réseau," in delicate hexagonal mesh.

Length, 29 inches; width, 3¼ inches.

60—TWO POINT D'ALENÇON BONNET TRIMMINGS

Eighteenth century; needlepoint lace "à petit réseau," with floral sprig powdering and fleurette edging. The design outlined with small cordonnet, including ornate mesh filling.

Length, 1¾ yards; width, 2½ inches.

61—POINT D'ALENÇON BORDER

Eighteenth century, with small sprig powdering interrupted by vertical devices that connect with the dentelé edging below. The outlining of the ornamentation is in raised cordonnet and the ground shows a delicate réseau mesh.

Length, 30 inches; width, 2¼ inches.

First Afternoon

62—POINT D'ALENÇON BORDER

Eighteenth century needlepoint lace, "à petit réseau," with powdering of fleurettes delicately raised with cordonnet to match the dentelé edging; showing ornate filling.

Length, 1½ yards; width, 3½ inches.

63—POINT D'ALENÇON BORDER

Eighteenth century needlepoint lace "à petit réseau," with sprig powdering and flowered edging; outlined by small raised cordonnet, and showing ornate mesh fillings.

Length, 3 1-16 yards; width, 3½ inches.

64—POINT D'ALENÇON BORDER

Eighteenth century needlepoint lace, with raised floral edging including cordonnet outlining and sprig powdering. Petit réseau of delicate hexagonal mesh. Has engrêlure heading, and the dentelé edging includes small tulip and other floriations with ornate filling.

Length, 1 yard 31 inches; width, 3 inches.

65—POINT D'ALENÇON BORDER

Eighteenth century needlepoint lace, showing a powdering of small sprigs raised with cordonnet as on the edging border, which includes "picotée à rosace," the ground showing a delicate réseau with hexagonal "brides" ground mesh. Has engrelue heading and dentelé edging.

Length, 31½ inches; width, 3¼ inches.

66—POINT D'ALENÇON BORDER

Eighteenth century; needlepoint lace "à petit réseau," with powdering and flower scrolled edging, involving recurrent leaves and slightly raised cordonnet.

Length, 2 yards 34 inches; width, 3½ inches.

67—POINT D'ALENÇON BORDER

Eighteenth century; needlepoint lace of "petit réseau," the raised pattern in scalloped design with sprays of flowers supplemented by a powdering of scattered blossoms. Finished with pointed edge and heading.

Length, 2 yards 15 inches; width, 4 inches.

68—PETIT POINT D'ALENÇON

Eighteenth century lace "à petit réseau," presenting a scrolling vine ornament and powdering of sprigs which include ornate needlepoint filling and cordonnet. Ground showing very small hexagonal mesh with footing and dentelé edge.

Length, 4 yards 7 inches; width, 4¼ inches.

69—POINT D'ALENÇON BONNET

Late Renaissance period; small design with floral details and scrolls, including insects on a ground of needle-made hexagonal réseau. An early and rare example.

70—POINT D'ARGENTAN BONNET PANEL

Seventeenth century; needlepoint lace; the shield-formed panel showing floral and serrated details on small hexagonal mesh ground; while the bordering "à réseau picotée" includes small blossoms.

11¼ x 10 inches.

71—TWO POINT DE VENISE SLEEVES (MANCHES)

Seventeenth century; needlepoint lace "à la rose," showing varied filling with "fleurs volantes" and raised cordonnet, held by "brides rosace" in varied forms.

Lengths, 16 and 17 inches; width, 12 inches.

72—POINT DE FLANDRE COLLAR

Late seventeenth century needlepoint lace, with small design, showing raised cordonnet outlining and rose point or "fleurs volantes," together with varied fillings. The ground is in "brides ornée" or "picotée."

Length, 22 inches; depth, 6½ inches.

73—MILAN LACE COLLAR

Late seventeenth century; flat bobbin-made lace with small design, "punti di Milano." The design being connected with bars or "brides." Characteristic of the older varieties. The edging showing small triangular picotée looping.

Width, 24 inches; depth, 7 inches.

74—GUIPURE POINT DE VENISE BORDER

Gothic design; needlepoint lace with silk and cotton threads. "Brides picotée," with coral points. Finished with heading and dentelé scalloped edge.

Length, 1¾ yards; width, 4¾ inches.

First Afternoon

75—POINT DE MILAN BORDER

Early eighteenth century; flat point needle-made lace; Renaissance guipure, presenting a flowering scroll design on a ground of needle-thread hexagonal mesh. Finished with heading and small loop picôt edging.

Length, 6¼ yards; width, 4½ inches.

76—OLD MILAN LACE BORDER

Seventeenth century. Bobbin-made "point plat" lace, à réseau, or ground with a plaited mesh; small Renaissance ornamental forms like woven linen.

Length, 2 yards 34 inches; width, 7½ inches.

77—FLAT MILAN POINT BORDER

Early eighteenth century; bobbin-made lace, with design in scrolling tape or guipure, forming varied foliations on ground of needle-made hexagonal mesh, including dentelé edging and footing "à réseau."

Length, 3¼ yards; width, 9 inches.

78—OLD MILAN LACE BORDER

Early eighteenth century. Bobbin-made, showing a honeycomb réseau ground, while the ornament (a fogliami), like fine cambric, includes picotée filling. Has straight edge and heading.

Length, 3¼ inches; width, 7¼ inches.

79—OLD MILAN LACE BORDER

Late seventeenth century. Bobbin-made lace, "point plat à réseau," showing a honeycomb ground, while the scrolling ornament (a fogliami) is like fine woven cambric. Has small dentelé edge.

Length, 3¼ inches; width, 6 inches.

80—FLAT MILAN POINT BORDER

Late seventeenth century; bobbin-made lace, showing a scrolling in Renaissance design with varied needlepoint fillings. The "passament de Milan" patterns are held together by "brides picotée." Has small heading and small picot dentelé edging.

Length, 3 yards 34 inches; width, 6¼ inches.

81—VENETIAN POINT LACE BORDER

Seventeenth century "mezzo punto" or reticella needlepoint lace, with flowered scrolling vines showing raised cordonnet outlines and pearl "brides" ties, with dentelé edging and plain heading.

Length, 4 yards; width, 3 inches.

82—POINT DE VENISE BORDER

Seventeenth century needlepoint in open Renaissance design, with scrolling foliation and flowering, showing lightly raised buttonhole stitch cordonnet, held together by “brides à fonds ornée.”

Length, 3 $\frac{3}{8}$ yards; width, 6 $\frac{1}{2}$ inches.

83—POINT DE VENISE LACET BORDER

Seventeenth century Renaissance design; flat or mezzo punto pillow made tape lace, with varied needlepoint fillings and connected by pearl “brides.”

Length, 3 yards; width, 9 $\frac{1}{2}$ inches.

84—POINT D’ALENÇON BORDER

Eighteenth century; needlepoint lace (à petit réseau), with powdering and looped edging, involving recurrent scallop forms with fine mesh filling, and slightly raised cordonnet outlining.

Length, 1 $\frac{1}{4}$ yards; width, 3 $\frac{1}{2}$ inches.

85—POINT D’ALENÇON BORDER

Eighteenth century; needlepoint lace (à petit réseau), showing a powdering of sprigs and fretted meander design with dentelé edging, including a raised cordonnet outlining.

Length, 3 yards 16 inches; width, 3 $\frac{1}{4}$ inches.

86—POINT D’ANGLETERRE BORDER

Eighteenth century; needlepoint lace, “à réseau” presenting delicate floral garlands and sprig powdering; outlined with slightly raised cordonnet and showing picôt filling of varied forms.

Length, 4 yards; width, 3 $\frac{1}{4}$ inches.

87—OLD VENETIAN LACE BORDER

Early seventeenth century; mezzo punto or reticella needlepoint lace, with small scrolling pattern and pearl “brides,” including dentelé edging of recurrent flowers and bell-like pendants.

Length, 1 $\frac{3}{4}$ yards; width, 3 $\frac{1}{2}$ inches.

88—NARROW POINT D’ARGENTAN BORDER

Eighteenth century; needlepoint lace (à petit réseau), presenting recurrent floral designs with edging, involving a delicate needlework filling in réseau rosace form.

Length, 3 yards 29 inches; width, 2 $\frac{1}{2}$ inches.

First Afternoon

89—POINT D'ALENÇON BORDER

Eighteenth century; needlepoint lace "à petit réseau," presenting recurrent floral designs with edging, involving delicate needlework filling; finished with a narrow footing.

Length, 3 $\frac{3}{8}$ yards; width, 2 $\frac{1}{4}$ inches.

90—OLD POINT D'ALENÇON BORDER

Eighteenth century; needlepoint lace, showing a flowered scroll edging and powdering of sprigs (semé), on a ground of small "réseau" or fine mesh. Finished with an engrêlure heading.

Length, 3 yards 3 inches; width, 5 $\frac{1}{2}$ inches.

(Illustrated)

91—OLD POINT D'ALENÇON BORDER

Eighteenth century; needlepoint lace, presenting small recurrent floral bouquets of daisies and bordering (semé), of tiny sprigs on a petit "réseau fond," including flowered edging and plain footing.

Length, 3 $\frac{1}{2}$ yards; width, 7 inches.

(Illustrated)

92—POINT D'ALENÇON SCARF (ECHARPE)

Early eighteenth century. Needlepoint lace; free floral and vine design, with slightly raised cordonnet outlines. The grounds showing a combination of the Argentan brides and the Alençon réseau. Has a fine dentelé picotée edging.

Length, 2 $\frac{1}{8}$ yards; width, 12 inches.

(Illustrated)

93—POINT D'ARGENTAN CRAVATTE

Eighteenth century; needlepoint lace (à petit réseau), on a ground of hexagonal mesh, showing floral and vine motifs with delicate cordonnet. Has dentelé edging with ornate fillings.

Length, 1 $\frac{1}{4}$ yards; width, 5 inches.

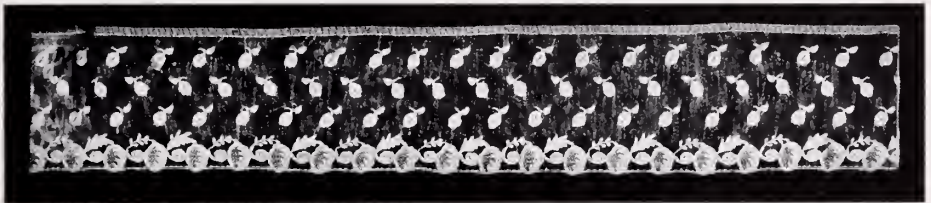
94—OLD MECHLIN LACE BORDER

Late eighteenth century; pillow-made point "l'aiguille à petit réseau," with "powdering" of small Bonaparte bees and flowered border with edging.

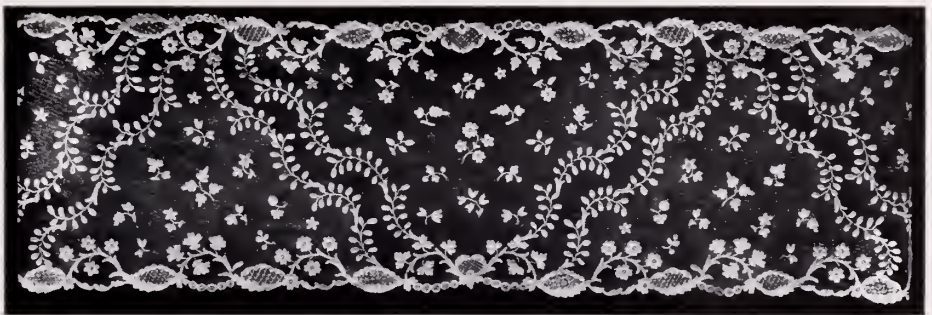
Length, 3 $\frac{3}{8}$ yards; width, 4 $\frac{1}{4}$ inches.



90—OLD POINT D'ALENÇON BORDER



91—OLD POINT D'ALENÇON BORDER



92—OLD POINT D'ALENÇON BORDER

First Afternoon

95—BRUSSELS APPLIQUÉ LACE VEIL

Louis XV design; bobbin-made lace, with floral spray insertions and dentelé edging, applied and carefully worked on a ground of honeycomb netting.

Length, 1¼ yards; width 20½ inches.

96—POINT D'ANGLETERRE FICHU

Eighteenth century; needlepoint lace, showing delicate floral designs "sur fond réseau," outlined with cordonnet and showing varied fillings "à picotée," whilst the ground shows varied hexagonal mesh work; surrounded by a narrow bordering of like needlepoint lace sewn in plaits.

Length, 39 inches; width, 14 inches.

97—POINT DE VENISE COLLAR

Seventeenth century; needlepoint lace with conventional flower and ornament, showing outlining thread or cordonnet stitching. The patterns are connected by "pearl brides" forming an irregular network.

Length, 42 inches across; extreme width, 6½ inches.

98—VENISE POINT LACE HEAD COVERING WITH LAPPETS

Seventeenth century; "mezzo punto" needlepoint lace with small design, held together by "brides picotée." Finished by a small looped dentelé edging.

Length, 38 inches; width, 12 inches (in center).

99—OLD MILANESE WIDE LACE COLLAR

Early eighteenth century, bobbin-made, with needlework réseau, showing a small design of scrolling details; has an scalloped edging in picotée looping.

Length, 1-16 yards; width, 8 inches.

100—POINT DE VENISE COLLAR

Seventeenth century needlepoint lace, presenting a flowing Renaissance design of the period, which includes floral details with foliage, showing cordonnet outlining in buttonhole stitch relief. The patterns are held together by "brides picotée."

Length, 14 inches; width, 8 inches.



104—MANCHE À POINT DE VENISE D'OR
106—VENETIAN ROSE-POINT COLLAR



105—POINT DE VENISE HEADDRESS

First Afternoon

101—TWO D'ARGENTAN BORDERS (*On rose-colored satin*)

Early eighteenth century; needlepoint lace, "à réseau," showing floral sprays with carnation and leafage. The "à jours" filled with "œil de perdrix" and starred rosaces. Ground of fine honeycomb mesh, including dentelé edge.

Length, 4¼ yards; width, 3½ inches.

102—POINT D'ALENÇON SKIRT FRONT

Eighteenth century needlepoint lace "à réseau," the design with delicate branching vines, including small blossoms with raised cordonnet; the ground presenting a small honeycomb mesh, together with a narrow dentelé edging.

Length, 1¼ yards; width 8 inches at top, 10½ inches at bottom.

103—POINT D'ANGLETERRE DRESS FRONT PANEL

Late eighteenth century; point "à l'aiguille à réseau." The fine mesh is sprinkled with sprigs of ferns, while the bordering below shows floral devices and poppy buds.

Length, 1 yard; width, 1 yard.

104—MANCHE À POINT DE VENISE D'OR

Seventeenth century; Renaissance design, composed with leafy scrolls and animals; the flat bobbin made passament with gold and fine thread is outlined "sur fond à réseau d'or." Has heading and small dentelé edging.

Width, 14 inches; depth, 10 inches.

(Illustrated)

105—POINT DE VENISE HEADDRESS

Late seventeenth century; needlepoint lace "à brides picotée" with small raised design (à la rose) in fine "punto rilievo" or "tagliata a fogliami," showing cordonnet and conventional treatment of the floral ornaments and scrolls.

Length, 28 inches; width, 11 inches.

(Illustrated)

106—VENETIAN ROSE POINT COLLAR

Late seventeenth century needlepoint lace, with raised cordonnet design (fleurs volantes à la rose) and "brides picotée" with small varied forms. The patterns are held together by "brides picotée."

Length, 28 inches; depth, 10 inches.

(Illustrated)



107—POINT DE FRANCE COLLAR

Louis XIV period; needlepoint lace with small raised floriated and scroll ornaments in Argentan style, showing cordonnet outlining on a ground of “brides picotées”; fine example with small dentelé edging.

Length, 1½ yards; depth, 13½ inches.

108—POINT DE VENISE COLLAR

Seventeenth century needlepoint lace, with elaborate Renaissance design, presenting floral motifs midst scrolling stems; the button-hole stitch cordonnet outlining in relief, including ornate fillings of varied forms. The patterns are held together by “brides picotée.”

Length, 42 inches; width, 9 inches.

109—FINE VENISE POINT TAPE BORDER

Late seventeenth century pillow-made lace presenting small floral and leaf devices with scrolling stems; the “point plat” or tape work, including varied fillings, is held together by coral “brides ties à picotée.” Finished with straight needle-looped edging and heading.

Width, 8 inches; length, 2 yards 33 inches.



110—POINT DE VENISE BORDER

Early seventeenth century; needlepoint lace, showing a flowing ornamental design of the Renaissance with raised cordonnet and the rich “punto rilievo” or “tagliato a fogliami” connected by “brides picotée.” Has heading and looped pin-work edging.

Length, 3¾ yards; width, 6 inches.

111—GROS-POINT DE VENISE BORDER

Venetian; seventeenth century “punto rilievo, à la rose,” the tape made and raised needle-work, floral and scroll devices in aria and Campané being connected by pearl “brides.”

Length, 3 yards; width, 9½ inches.

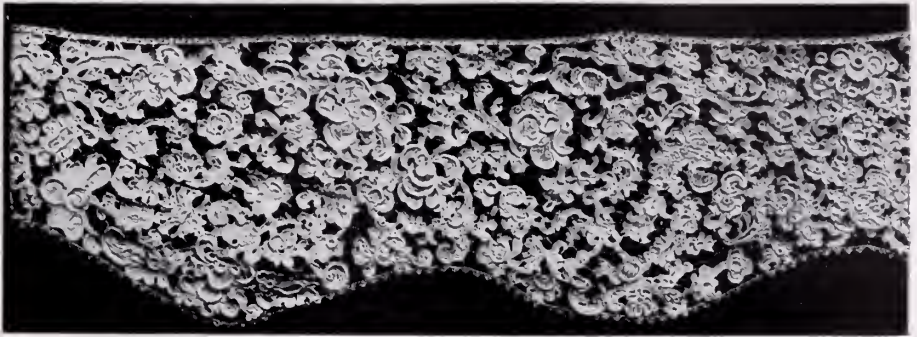
112—OLD VENISE LACE COLLAR AND TWO CUFFS

Early seventeenth century; needlepoint lace “à la rose,” with small “fleurs volantes,” or the so-called “punto rilievo” genre. Ground of needle-made picotée.

113—VENISE ROSE-POINT BORDER

Late seventeenth century needle-made “rose point” (punto a rilievo), with small raised floral and scroll ornament, held together by picotée brides, showing coral points. Finished with heading and small dentelé edge.

Length, 3 yards 26 inches; width, 5½ inches.



114—WIDE POINT DE VENISE LACE BORDER

Early seventeenth century; heavy raised needlepoint work, with cordonnet and "fleurs volantes," or "punto a rilievo," showing picôt brides. Has small heading and dentelé (escalloped) lower edge. A highly prized example of its kind.

Length, 3 $\frac{7}{8}$ yards; width, 9 $\frac{1}{2}$ inches.

115—VENETIAN ROSE-POINT BORDER

Seventeenth century needlepoint, with small raised floriations, showing "fleurs couronnés à la rose" of the so-called "punto a rilievo" genre. The groundwork of "brides," including picotée bars. Has wide footing and dentelé edging, *en suite*.

Length, 37 inches; width, 10 $\frac{1}{2}$ inches.

116—VENISE ROSE-POINT BORDER

Late seventeenth century needle made "punto a rilievo" with small raised floral scroll designs of "scallops and compans," held together by coral pointed "picotée brides." Has small heading and dentelé edge.

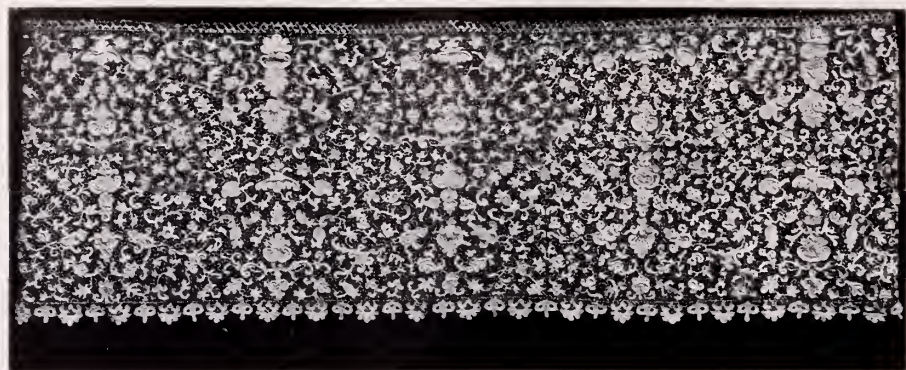
Length, 3 yards 16 inches; width, 9 $\frac{1}{4}$ inches.

117—POINT DE VENISE BORDER

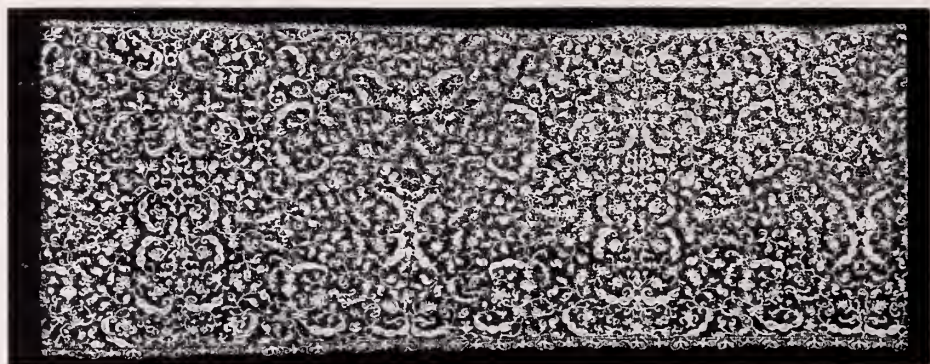
Late seventeenth century; needlepoint lace with small raised floral and leaf details in cordonnet and "fleurs volantes à la rose," or rare Italian "punto a rilievo"; finished with engrêture (heading) and small dentelé edging to match.

Length, 3 yards 23 inches; width, 10 inches.

(Illustrated)



117—POINT DE VENISE BORDER



118—POINT DE VENISE BORDER



119—OLD VENETIAN GOTHIC LACE

118—VENETIAN ROSE-POINT FLOUNCE

Late seventeenth century needlepoint lace, with small raised cordonnet design, "fleurs volantes à la rose," and "brides picotée." Exceedingly fine and rare example. Straight edge with small bordering.

Length, 3 $\frac{5}{8}$ yards; width, 14 $\frac{1}{2}$ inches.

(Illustrated)

119—OLD VENETIAN LACE BORDER (*Punto in Aria*)

Seventeenth century. Flat needlepoint lace with semi-Gothic flowers, fowl and insects. The details including a serpentine scroll, foliations, poppies, tulips and other flowers, held together by "brides picôt." The fine "reticella" edging showing a repetition of flowering pendants like "point Gotico."

Length, 4 1-3 yards; width, 6 inches.

(Illustrated)

120—POINT DE VENISE FLOUNCE

Seventeenth century; raised needlework lace showing small floral and scroll forms with cordonnet outlines and "couronnes," in "gros point à la rose." Straight-edge in the style of its period.

Length, 1 $\frac{3}{8}$ yards; width, 18 inches.

121—POINT DE VENISE CAPE (*Pélerinie*)

Seventeenth century; needlepoint lace of the rose point genre, showing small scrolling and floral devices with the usual raised details, held together by the "brides ornee" and "picotée."

Length, 1 1-3 yards; width, 18 inches.

122—FLAT POINT DE VENISE COLLAR

Seventeenth century needlepoint lace, with small flowered ornament held together by "brides claires."

Front width, 17 inches; width, 14 $\frac{1}{2}$ inches.

123—**SQUARE POINT D'ANGLETERRE COVER**

Seventeenth century; needlepoint pillow made lace, termed "Angleterre à brides." The design, in Louis Quatorze style, presents an interior wreathed panel and formal outer floral framing, the intermediate body being completely filled with flowering details (delicate ferns and leafage) on rèsseau needlework ground, including "brides ornée."

26½ inches square.

(Illustrated)

124—**OLD MILAN LACE FLOUNCE**

Late seventeenth century. Bobbin-made lace "à point plat," presenting scrolling floriations in Renaissance design. Executed in passament with needle-made thread, "jours ornée" and on rèsseau ground of honeycomb mesh, and dentelé edging.

Length, 3 1-3 yards; width, 15 inches.

(Illustrated)

125—**POINT PLAT DE FLANDRE FLOUNCE**

Eighteenth century; bobbin-made lace in Louis Quinze design, "point plat à rèsseau," showing recurrent floral cartouches with foliation in conventional form, finished with dentelé edging.

Length, 3¾ inches; width, 23½ inches.

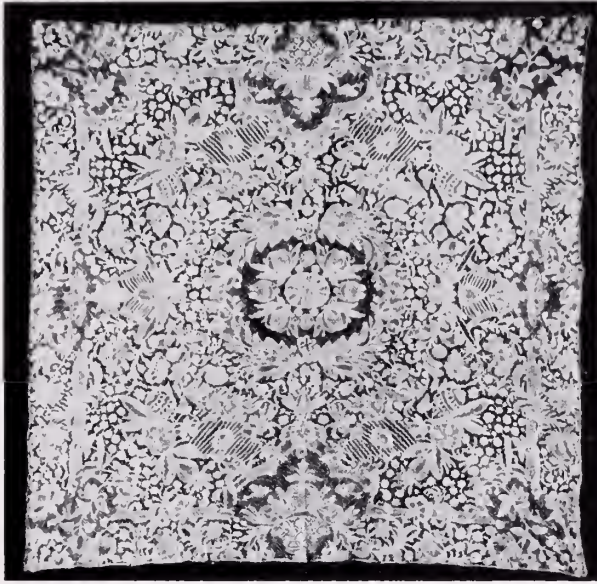
126—**POINT PLAT DE FLANDRE FLOUNCE**

Eighteenth century; bobbin-made lace, "point plat à rèsseau," showing varied mesh and "brides" tying. The design in Renaissance style of angular panels, enclosing floral sprays and other details. Finished with footing and dentelé edging.

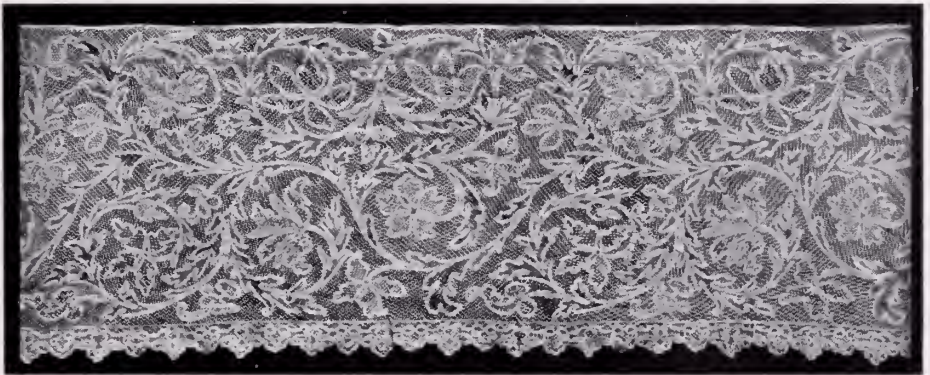
Length, 3 yards 6 inches; width, 18½ inches.

127—**POINT D'ARGENTAN FLOUNCE**

Early eighteenth century. Louis Quatorze design, needlepoint lace with hexagonal rèsseau ground, showing bracket ornaments which support alternately flower vases and baskets with fruit. These are surrounded by vines and connecting scrolls, together with



123—SQUARE POINT D'ANGLETERRE COVER



124—OLD MILAN LACE FLOUNCE



127—POINT D'ARGENTAN FLOUNCE



128—POINT D'ALENÇON FLOUNCE



130—DEEP FLOUNCE OF BRODERIE SUR TULLE

floral garlands. The cordonnet of fine buttonhole stitches encloses varied ornate filling ("picotée" and "rosace"). Finished with small footing and fine dentelé scalloped edging. Rare specimen of ecclesiastical lace.

Length, 3 yards 5 inches; width, 34 inches.

(Illustrated)

128—POINT D'ALENÇON FLOUNCE

Louis XVI needlepoint lace, with lightly raised cordonnet presenting delicate garlands of vines and sprays "à réseau," together with straight bordering and dentelé picotée edging.

Length, 5¾ yards; width, 13¼ inches.

(Illustrated)

129—POINT D'ALENÇON FLOUNCE

Eighteenth century; needlepoint lace (à petit réseau), showing delicate floral vines with small wreathed blossoms and sprigs with dentelé edging. Rare example of Louis Seize design.

Length, 4 yards 26 inches; width, 13½ inches.

130—DEEP FLOUNCE OF BRODERIE SUR TULLE

Late seventeenth century; rare example of broderie de Malines, and pillow made lace of finest thread. The well-covered floral Louis Quatorze ornament shows a flat cordonnet with the appearance of fine woven linen, including fanciful needle-made filling and the "œil de perdrix" ground. Engrêlure heading and dentelé edging.

Length, 2⅞ yards; width, 18 inches.

(Illustrated)

131—POINT D'ANGLETERRE FLOUNCE

Eighteenth century needle and bobbin-made lace "à réseau," presenting an ecclesiastical design with oval medallions and floral details, on varied ornate and réseau grounds; including a fine dentelé edging.

Length, 3½ yards; width, 26 inches.

First Afternoon

132—POINT D'ANGLETERRE FLOUNCE (*On blue satin*)

Eighteenth century; needlepoint lace, with Louis Quinze design, presenting graceful garlands of vines, blossoms and other details, enriched by "à jours" that show varied ornate filling, while the garlands show varied réseau with rosace and meshwork.

Length, 3 yards 5 inches; width, 25 inches.

133—IMPERIAL GOLD LACE SKIRT

Empire design; fabrique d'Arras, presenting vertical fern-leaf stripes and rows of small Napoleon bees in gold lace, ending in a lower dentelé bordering of recurrent inflorescent flowering. The gold lace ornament is appliqué on a ground of finest netting.

Length, 44 inches; width, 2¾ yards.

This jupe was made for the Empress Marie Louise and the corsage is now in the Louvre, Paris.

(*Illustrated*)

134—OLD HONITON LACE SKIRT WITH TRAIN

Louis Quatorze design; flat bobbin-made lace, with large floral and garlanded devices, including ornate fillings and open pinwork, while the ground bars are of "brides claires."

Length, 1 yard 7 inches; width, 5 yards with train.

135—BRUSSELS APPLIQUÉ LACE SKIRT

Louis Quinze style, with long train. Duchesse sprays and floral bordering application, on fine mesh ground.

Length, 36 inches; full train, 5½ yards.

136—POINT D'ANGLETERRE BRIDAL VEIL

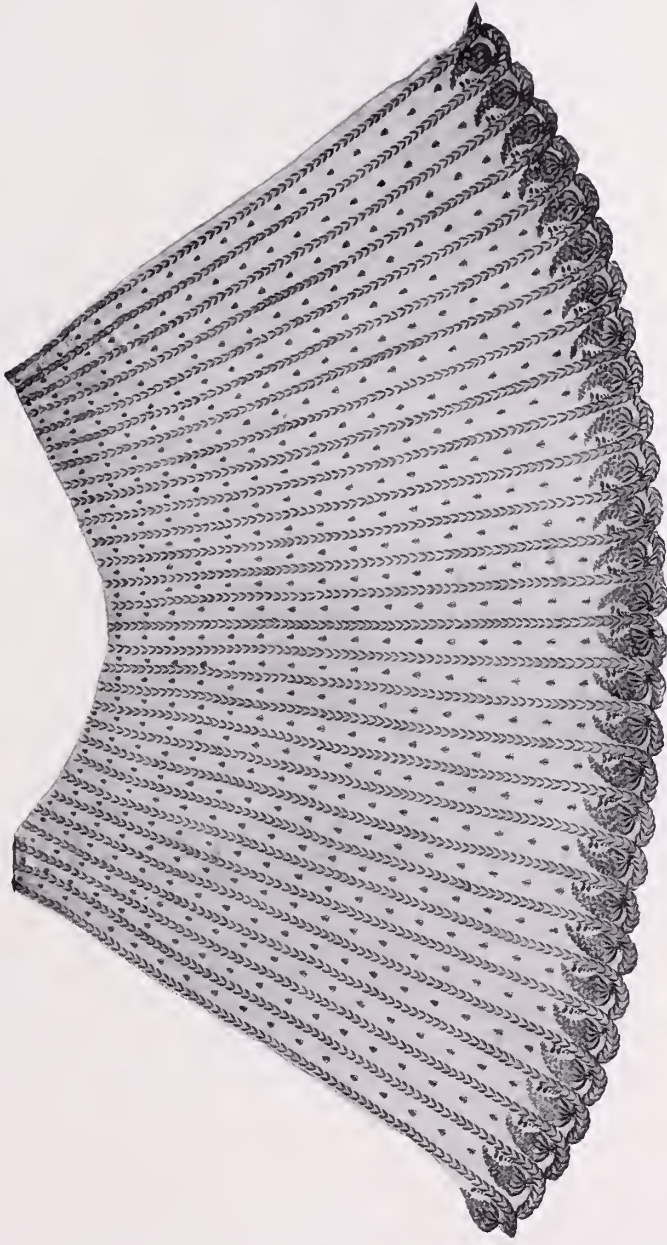
Bobbin-made lace, showing free flowering sprays and fern-like dentelé edging, partly applied and partly worked in the ground of small meshed net.

Length, 2 yards 7 inches; width, 1¾ yards.

137—POINT DE FLANDRE FLOUNCE

Late eighteenth century; bobbin-made lace, with Louis Quatorze design, including conventional flower and scroll details with "à jours," showing "réseau pictotée" and "brides claires" ground. Uniformly edged with dentelé in scalloped form.

Length, 3½ yards; width, 1⅝ yards.



133—IMPERIAL GOLD LACE SKIRT

First Afternoon

138—OLD FLANDERS LACE FLOUNCE

Late seventeenth century, with Vandyck edging. The bobbin-made design "à point plat à fond réseau" in hexagonal and other ornate forms.

Length, 3½ yards; width, 24 inches.

139—OLD MILAN LACE FLOUNCE

Early eighteenth century. Bobbin-made pillow lace, with fine flower and palm devices in flat point, showing fanciful filling and bride ground. Has an engrêlure or heading and dentelé edging.

Length, 3 yards 11 inches; width, 15 inches.

140—FLAT MILAN POINT FLOUNCE

Late seventeenth century; bobbin-made lace (punti di Milano à réseau), showing a Renaissance guipure design, with scrolling stems and floral details. The "à jours" show varied ornate fillings and the ground a large needle-made réseau.

Length, 3⅝ yards; width, 17 inches.

141—OLD MILAN POINT LACE FLOUNCE

Late seventeenth century needlepoint lace, the design presenting small floral motifs and leafy scrolls, on a ground à réseau, with honeycomb mesh. Has narrow dentelé edging.

Length, 4⅞ yards; width, 22 inches.

142—OLD MILAN POINT FLOUNCE

Late seventeenth century needle-made pillow lace, with flowing Renaissance ornament and flowering in which the pattern or passaments have the appearance of woven linen, on a ground of réseau mesh. Finished with heading and dentelé edge.

Length, 3 yards 6 inches; width, 24 inches.

143—OLD FLANDERS LACE FLOUNCE

Late seventeenth century. Bobbin-made lace, "point plat, à réseau." Ornamental details showing contrasting filling. Renaissance detail and scalloped finish.

Length, 3 yards; width, 12½ inches.

144—POINT DE FLANDRE FLOUNCE

Eighteenth century; "point plat," bobbin-made lace, presenting a conventional design with floral and scrolled details. The passaments with tulle "à jours," filled with "brides picotée" and fanciful réseau. Finished with a footing and straight simple dentelé edging.

Length, 4 yards 8 inches; width, 26 inches.

145—POINT D'ANGLETERRE FLOUNCE

Eighteenth century needle made pillow lace, showing Louis Quatorze design with ornate filling, grounded with réseau, showing several variations of plaited, twisted and pearl tied net-work. Finished with heading and scalloped edge.

Length, 4 yards 16 inches; width, 25 inches.

146—HONITON POINT FLOUNCE

Eighteenth century; with varied grounds, presenting flowered scrolls and fern-like details with "à jours" filled with "brides rosace" and other needle-work réseau. Finished with dentelé edging.

Length, 4 $\frac{3}{8}$ yards; width, 14 inches.

147—POINT DE FLANDRE FLOUNCE

Late eighteenth century, bobbin-made lace, with flat point, presenting conventional floral and vine forms and passament with tulle texture, including "à jours" forms showing ornate filling and the ground "à réseau" of hexagonal mesh. Has plain footing and dentelé edge.

Length, 2 $\frac{7}{8}$ yards; width, 12 inches.

148—HONITON LACE FLOUNCE

Eighteenth century; presenting floral scrolls in the style of Louis Quinze. The ornament, lightened by varied ornate needlework fillings, is held tightly by "brides rosace" and other forms. Has small heading and scalloped edging.

Length, 3 $\frac{1}{2}$ yards; width, 14 inches.

149—OLD FLANDERS WIDE LACE BORDER

Late seventeenth century. "Point plat" lace, bobbin-made guipure, in the flowing Renaissance style; réseau ground, varied.

Length, 3 $\frac{3}{8}$ yards; width, 10 $\frac{1}{4}$ inches.

First Afternoon

150—OLD MILAN LACE COLLAR

Late seventeenth century. Bobbin-made pillow lace, with conventional Renaissance flower and scroll devices in flat point, showing ornate light filling and "fond à réseau" of plaited mesh.

Depth, 15 inches.

151—HONITON LACE CORSAGE

Early eighteenth century; bobbin-made lace, or "point plat à brides," with cordonnet showing floral and leaf ornaments with varied picôt details in the fillings. Finished with dentelé edging.

152—OLD FLANDRE LACE FLOUNCE

Seventeenth century. Renaissance design; "point plat," bobbin-made, presenting an scalloped motif with floriation on a ground of "brides à réseau."

Length, 27/8 yards; width, 20 inches.

153—OLD HONITON LACE FLOUNCE

Eighteenth century pillow made lace, with floral pattern, foliage and scrolls on a ground of varied "brides ornée à réseau," while the ornament includes fanciful thread-made fillings to lighten the design. Finished with a dentelé edge and footing.

Length, 4 1-3 yards; width, 14½ inches.

154—POINT DE FLANDRE FLOUNCE

Early eighteenth century; flat point with scrolling. Louis Quinze design, including floral details and foliage. The ground and fillings are varied with "brides picotée" and serrated, and unite the different sections of design in a most interesting style of needlework. Has heading and dentelé edging.

Length, 5 yards; width, 12¼ inches.

155—HONITON LACE FICHU

Late eighteenth century; point d'Angleterre design, showing a mixture of vines, flowers and leafy sprays that involve ornate "à jour" fillings. Ground of "brides claires" and "picotée," the "brides" showing a fine tulle woven with delicate outlining cordonnet.

Length, 2 yards; depth, 20 inches.

156—OLD MECHLIN LACE SCARF

Early eighteenth century; needlepoint of silk and fine linen threads; also called Malines, the design showing a recurrent Louis Quatorze floral and scroll pattern with fanciful fillings “sur fond chant and réseau.” Has fine dentelé bordering.

Length, 3 yards 6 inches; width, 25 inches.

157—APPLIQUÉ LACE SKIRT WITH TRAIN

Louis Quinze design, presenting pillow made floral sprays with vines and clusterings of flowers midst leafage, in combination with an scalloped bordering. These applications are applied and worked on a machine-made hexagonal mesh.

158—APPLIQUÉ LACE SHAWL

Late eighteenth century, with pillow made applications, showing vines and floral sprays, together with dentelé scalloped bordering, applied upon a machine-made netting.

Length, 8 feet 10 inches; width, 4 feet 4 inches.

159—BRUSSELS APPLIQUÉ LACE SHAWL

Louis XVI design, presenting small floral sprays in point d'Angleterre on a ground of machine made net. Finished with a delicate dentelé edging with needlepoint filling.

Length, 10 feet; width, 4½ feet.

160—BRUSSELS APPLIQUÉ LACE SHAWL

Louis Quinze style, the application on a fine réseau (mesh) ground showing floral sprigs, wreaths and bordering. The naturalistic and other ornamentation including needlework, picotée filling and fine joining.

Length, 3 yards; width, 1 yard 7 inches.

161—LARGE APPLIQUÉ LACE SHAWL

Brussels, pillow made lace, in “point à l'aiguille”; the floral sprays and medallions are applied and worked on a fine machine-made net. Has dentelé bordering, *en suite*.

Length, 4 yards; width, 1½ yards.

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162—APPLIQUÉ LACE SHAWL

Louis Quinze design; Brussels point, showing floral sprigs, composed within panels and garlands, including Vandyck bordering; neatly applied on machine honeycomb netting.

Length, 3 $\frac{3}{8}$ yards; width, 1 $\frac{3}{4}$ yards.

163—BRUSSELS APPLIQUÉ LACE SKIRT

Delicate floral sprays and bordering on fine mesh ground of netting, including "picotée ornée" filling and dentelé edging.

Length, 35 inches; width, 3 yards.

164—APPLIQUÉ LACE SCARF

Late eighteenth century, with pillow made applications showing tall sprays and fern motifs; the "à jours" filled in with ornate open needlework, and the ground showing a small four-sided netting, finished with a dentelé bordering.

Length, 2 $\frac{7}{8}$ yards; width, 26 $\frac{1}{2}$ inches.

165—APPLIQUÉ LACE SCARF

Late eighteenth century; "point l'aiguille" needle made lace with floral vines and dentelé edging, neatly applied in réseau ground of fine mesh netting.

Length, 3 yards; width, 24 $\frac{1}{2}$ inches.

166—APPLIQUÉ LACE SCARF

Brussels "point l'aiguille" lace, with floral vines and delicately connected sprays neatly applied and worked on a netting of small hexagonal mesh.

Length, 3 yards 4 inches; width, 27 inches.

167—APPLIQUÉ LACE FLOUNCE

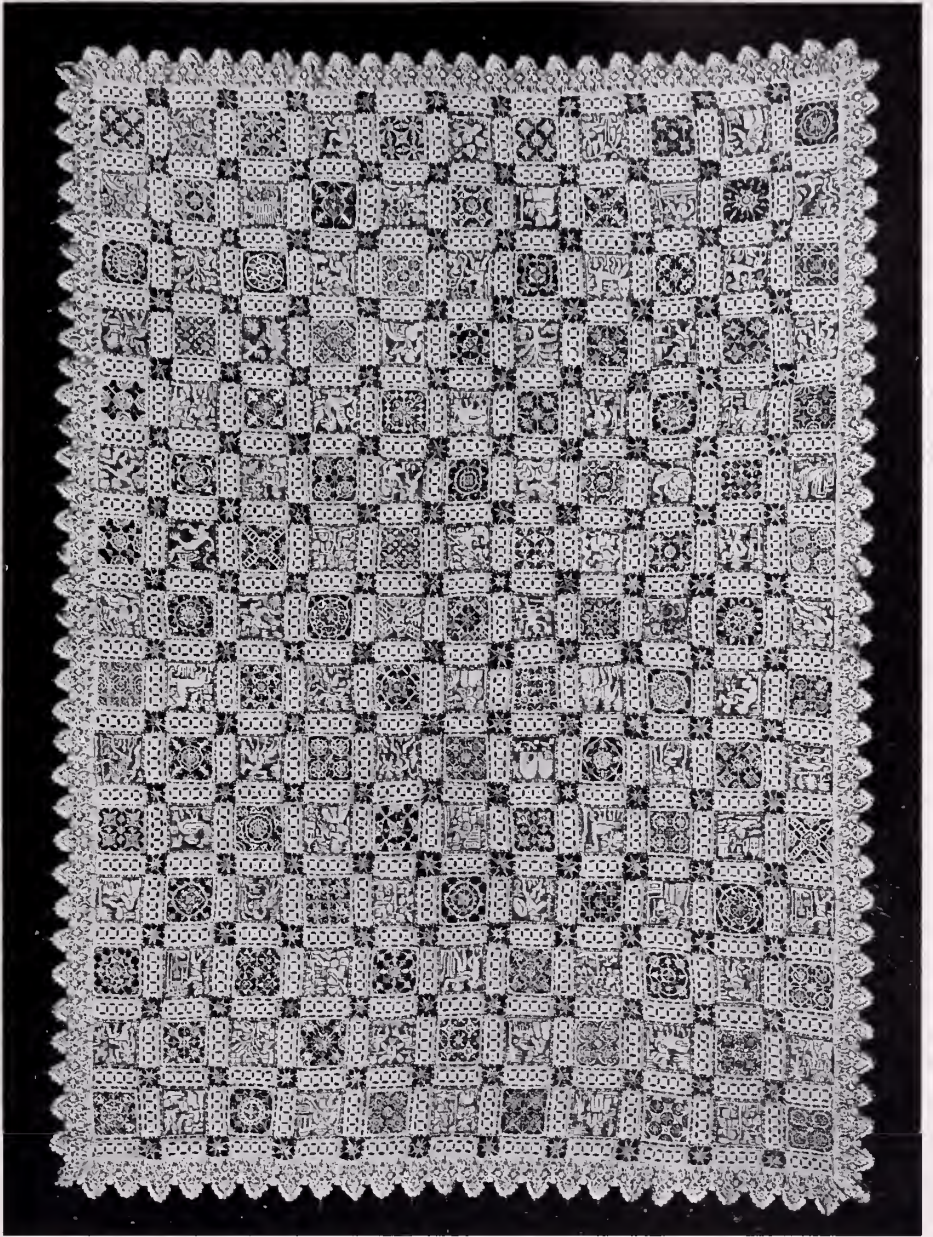
Brussels pillow made lace; patterns in floral spray and vine designs in "point à l'aiguille" are neatly applied to the machine made mesh, the edging showing a fine scalloped dentelé with picotée filling.

Length, 4 yards 15 inches; width, 14 inches.

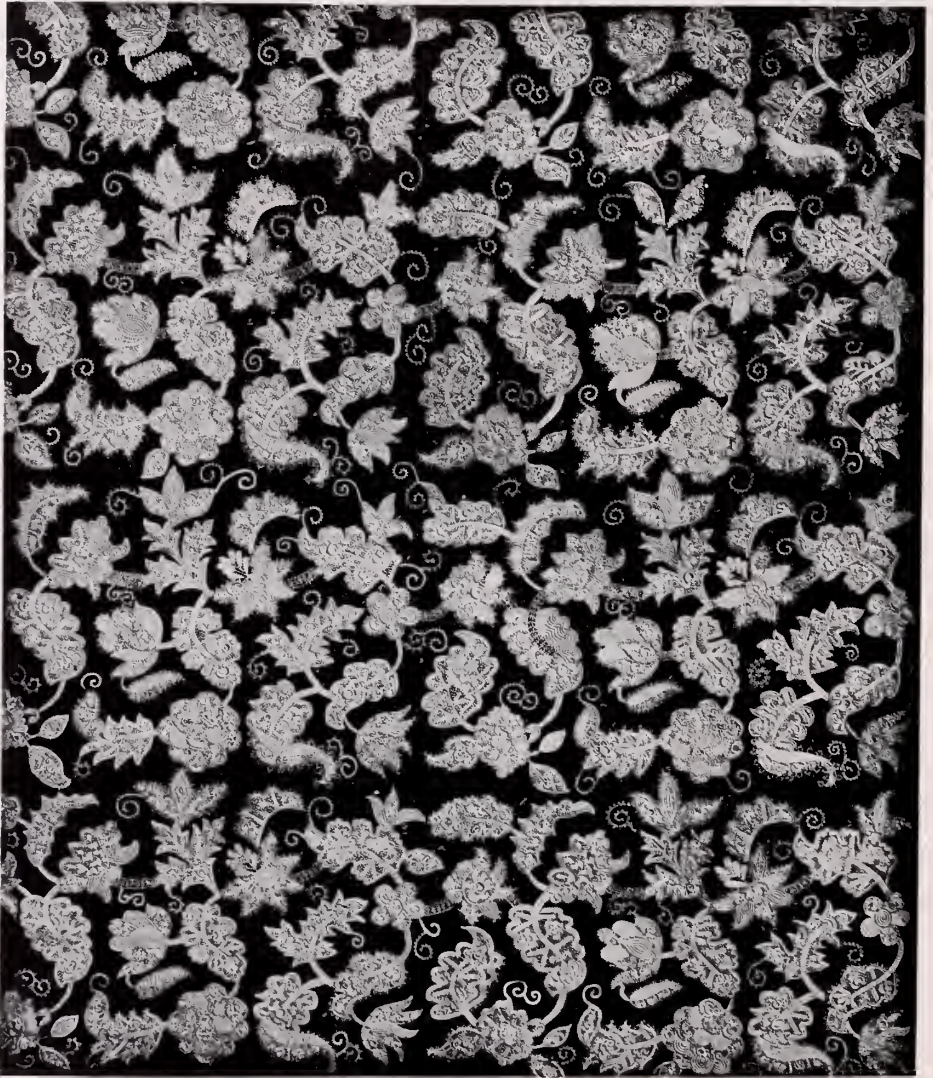
168—APPLIQUÉ LACE VEIL

Eighteenth century design, showing flowering floral vines and connected sprays of "point l'aiguille" application on fine mesh net, including dentelé edging.

Length, 1 $\frac{1}{4}$ yards; width, 18 inches.



169—VENETIAN FILET LACE TABLECLOTH



172—GROS POINT DE VENISE BEDSPREAD

169—REMARKABLE VENETIAN FILET LACE TABLECLOTH

Early seventeenth century, or period of Louis XIII. Filet brodé and cut-work, composed with lacis network of squares, showing designs of varied human figures, animals and birds, of which no two are alike; these alternate with geometrical patterns of open lace in "punto a maglia quadra." The cover is surrounded by an scalloped bordering of "merletti a piombini."

Length, 5 feet 4 inches; width, 3 feet 9 inches.

(Illustrated)

170—OLD VENETIAN FILET LACE TABLECLOTH

Early seventeenth century; border of filet brodé in "punto a maglia quadra," composed with lacis of squares showing designs of varied animals. Unicorns alternate with stags on the corners, while the remaining squares hold lions, griffins and elephants. An inner and outer border of lacis network is composed with varied small animals and geometrical scrolls. The oblong center of fine linen, which is repeated in a narrow form on the outer margin, including a small bobbin lace edging.

Length, 5 feet 8 inches; width, 4 feet.

171—VENETIAN RETICELLA LACE TABLECLOTH

Seventeenth century, with needlepoint lace and fine linen cut-work, showing alternate diamond and square shaped geometrical designs; the edging border is in Gothic-pointed scalloped pattern.

Length, 5 feet; width, 4 feet 9 inches.

172—GROS POINT DE VENISE BEDSPREAD (*On green satin*)

Late sixteenth century Renaissance example, showing heavy padded floral details in double relief with lotus and leaf motifs of most elaborate form in "punto a rilievo," including Gótico details, passaments *au fuseau* and guipures. Finished with "*fleurs couronnées*" and outlining. The heavily raised patterns are held together by needle-made "brides."

Length, 3 feet 4 inches; width, 7 feet 3 inches.

(Illustrated)

First Afternoon

173—OLD VENETIAN RETICELLA LACE TABLECLOTH

Seventeenth century; Gothic design in “punto à maglia quadra,” composed with *lacis* of squares framed by a large bordering in “point reticella,” showing recurrent geometrical patterns, including an outer scalloped lace bordering with Gothic scroll details to match.

Length, 3 feet 19 inches; width, 3 feet 9 inches.

174—COLORED NEEDLEWORK BORDER

Sixteenth century needlework on linen ground, presenting flowered and serrated forms that involve tree stems and blossoms. Executed in yellow and blue silk threads. Has small gimp and fringe bordering in colors, *en suite*.

Length, 3 $\frac{3}{8}$ yards; width, 8 inches.

SECOND AND LAST AFTERNOON'S SALE

SATURDAY, JANUARY 23, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

ANTIQUÉ COSTUMES, BROCADES AND VELVETS

180—CHILD'S COSTUME

Louis Quinze. Waist and skirt of pale blue moiré, richly embellished with rocaille worked in relief in gold threads, and floral festoons and sprays embroidered in brilliant colors of silks.

181—SHAPED LAMBREQUIN

Renaissance velvet brocade. Ruby-red velvet ground, with bold floral patterns and leaf scrolls in reserves in golden yellow.

Outside measurement: Length, 75½ inches; width 45½ inches.

182—LOUIS QUINZE BROCADE

Dark maroon ground, with elaborate floral pattern brocaded in brilliant colors of silk and leaf scrolls in silver threads.

Length, 76 inches; width, 71 inches.

183—FRENCH LOUIS QUATORZE LADY'S COSTUME

Gown and skirt of fine silk and satin brocade. Emerald-green ground, with bold floral patterns, palmettes and leaf scrolls, brocaded in ivory-white and pink silk.

184—FRENCH LOUIS QUINZE LADY'S COSTUME

Waist and skirt front. Of ivory-white moiré silk, sumptuously embellished with sprays of roses and bowknots and leaf scrolls artistically executed in various colors of silks and gold thread needlework.

Second and Last Afternoon

185—FRENCH LOUIS QUATORZE LADY'S COSTUME

Robe and skirt of fine silk and satin brocade. Floral bouquets, palmettes and lace patterns brocaded in ivory-white and pink, on a brilliant yellow satin ground.

186—BEAUTIFUL LOUIS QUINZE BROCADE PANEL

Pale blue silk and satin figured ground, with vases and hanging baskets of flowers, brocaded in delicate tones of pink, ivory-white, green and yellow silks and gold and silver threads. Edged with wide gold thread galloon and lined with pink moiré silk.

Length, 80 inches; width, 44 inches.

187—LOUIS QUINZE BROCADE

Pink gros-grain silk, with lace patterns, scrolls and flowers brocaded in silver threads and delicate tones of silk.

Length, 81 inches; width, 38 inches.

188—FRENCH LOUIS QUATORZE COPE

Light blue silk, with floral and ribbon design brocaded in various colors of silks and gold and silver threads. Bordered with gold thread lace.

Length, 99 inches; depth, 47 inches.

189—FRENCH LOUIS QUATORZE COPE

Light blue gros-grain silk, with bold floral patterns, brocaded in low tones of silk and silver threads.

Length, 88 inches; depth, 45 inches.

190—RICH LOUIS QUATORZE HANGING

Brilliant red satin ground, with floral sprays, leaf scrolls and lace patterns brocaded in white, sapphire blue, green, yellow and turquoise. Lined with green silk.

Length, 109 inches; width, 44 inches.

191—FRENCH LOUIS QUATORZE COPE WITH HOOD

Silk and satin brocade. Emerald-green ground, with bold floral patterns and scrolls brocaded in colored silks and gold and silver threads. Edged with gold metal fringe.

Length, 10 feet; depth, 4 feet 8 inches.

Second and Last Afternoon

192—POINT D'HONGROIS ALTAR FRONTAL

The entire surface completely covered with an elaborate design of floral and leaf scrolls, birds, a central panel of a saint in clouds and surrounded by cherubs and a coat-of-arms; skilfully executed in low tones of silk and metal threads.

Length, 7 feet 5 inches; width, 3 feet 10 inches.

193—LOUIS QUATORZE BROCADE

Pale blue satin ground, with pastoral figures, boating scenes, landscapes and an elaborate floral pattern, brocaded in silks of brilliant colors and silver threads.

Length, 80 inches; width, 59 inches.

194—OLD GENOESE VELVET LAMBREQUIN

Rich ruby-red, and trimmed with wide and narrow gold thread galloon and edged with gold thread lace.

Length, 9 feet 3 inches; depth, 22 inches.

195—OLD GENOESE VELVET LAMBREQUIN

Rich ruby-red, and trimmed with wide and narrow gold thread galloon and edged with gold metal fringe.

Length, 8 feet; depth, 23 inches.

196—ANTIQUÉ PORTUGUESE PANEL

Golden yellow ground, with conventional flowers and scrolls in old Genoese ruby-red velvet appliqué, outlined with gold thread.

Length, 8 feet 5 inches; width, 20½ inches.

197—ELABORATE ANTIQUÉ ALTAR FRONTAL

Old Genoese ruby-red velvet, profusely embellished in *gros point* needlework with a central medallion containing a figure of a saint with a landscape background. On either side life-size figures of chicken cocks, and a further embellishment of passion flowers and bold leaf scrolls. Edged top and bottom with gold metal galloon.

Length, 9 feet 9 inches; depth, 26½ inches.

198—OLD GENOESE VELVET LAMBREQUIN

Ruby red, elaborately embellished in *gros point* silk needlework, with peacock, parrot and owl, bold leaf scrolls, tulips and other flowers. Top and bottom edged with gold thread galloon.

Length, 9 feet 9 inches; depth, 27 inches.

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199—OLD GENOESE VELVET LAMBREQUIN

Ruby red, elaborately embellished in *gros point* needlework, with a turkey hen, pheasant and parrot, passion flowers and bold leaf scrolls. Harmonizing in design and workmanship with the preceding (No. 198).

Length, 9 feet 9 inches; depth, 28 inches.

200—OLD GENOESE VELVET LAMBREQUIN

Ruby red, elaborately embellished. Similar to the preceding (No. 199).

Length, 9 feet 11 inches; depth, 27 inches.

201—THREE PORTUGUESE VAN DYKES

Old Genoese red velvet, with flowers and scrolls in cloth of gold appliqué. Bordered with red silk damask and trimmed with wide and narrow silver thread galloon and edged with metal fringe.

Each: length, 30 inches; width, 28 inches.

202—SERIES OF OLD PORTUGUESE VALANCE

Three Van Dyke points to each. Of cloth-of-gold, with leaf scrolls and conventional flowers in red old Genoese velvet appliqué. Bordered with red silk damask, trimmed with wide and narrow silk thread galloons and edged with metal fringe.

Nine lengths. Each length: 6 feet 10 inches; width, 30 inches.

Will be sold one length with privilege of the series.

PETIT POINT AND TAPESTRIES

203—GOTHIC PETIT POINT PANEL

Sixteenth century needlework; biblical subject, showing three figures. Among these, a king appears seated under a canopy; executed in very light colors, together with a cupid, birds and floral details.

Height, 22 inches; width, 15½ inches.

204—FRENCH PETIT POINT PANEL

Seventeenth century needlework; representing a light-colored medallion upon which a Chinese man is introduced, who carries two parrots on a pole across his back. The outer field, with brown ground, is filled with a scroll motif.

Height, 22 inches; width, 18 inches.

205—PERSIAN GULET EMBROIDERIES

Early eighteenth century needlework, showing a floral pattern in diagonal bands with solid execution, showing varied colors, in silk.

Size, 16 by 23 inches.

206—FRENCH PETIT POINT PANEL

Seventeenth century needlework on light ground, showing a young demoiselle with parasol and a dwelling in medallion. The surrounding brown body color is relieved by floral and fruit motifs, swags and ribbons, executed in light colors.

Height, 24 inches; width, 18 inches.

207—TWO ANTIQUE TAPESTRY FRAGMENTS

Sixteenth century examples of irregular shapes, with figure and landscape subject, including a château in background.

Respective sizes, 14 by 24 inches and 9 by 24 inches

208—TWO PETIT POINT EMBROIDERY PANELS

Fragmentary Renaissance examples, with light-colored flower and scroll motifs in yellow, pink, green, red and purple, on a green ground. Narrow borders are shown on two sides, with yellow floral details.

Length, 32 inches; width, 18 inches.

209—FRENCH PETIT POINT PANEL

Seventeenth century needlework, showing a medallion with group of four figures, executed in light colors, the picture including a tessellated floor. The outer field, with light scroll motifs in Louis Quatorze design, includes dragon motif in lower corners.

Height, 35 inches; width, 32 inches.

210—FRENCH PETIT POINT PANEL

Early seventeenth century needlework, with white ground: presenting passion flowers in varied colors. The long stems with slender foliage run in vertical scrolling lines and finish at the top with a saint in medallion.

Height, 4 feet 1½ inches; width, 26 inches.

211—FRENCH PETIT POINT VALANCE

Early seventeenth century needlework, with white ground relieved by floral details in red, yellow and brown and a semicircular medallion, which encloses a landscape subject and the figure of an angel.

Height, 23 inches; length, 4 feet.

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212—THREE SMALL FLEMISH TAPESTRY BORDERS

Seventeenth century fragments, woven in soft light colors with floral and bird designs on a brown and yellow blended ground.

Each: length, 4 feet 3 inches; width, 7 inches.

213—GOTHIC PETIT POINT BORDER

Early sixteenth century needlework, with landscape background, and varied figures, among which are several apostles and angels.

Length, 5 feet 9 inches; width, 8 inches.

214—ANTIQUÉ NEEDLEWORK TAPESTRY VALANCE

Late sixteenth century tapestry stitch in *petit point*, executed in light colors on blue ground. Five figures of court ladies and elderly nobles are represented in a garden, with a fountain, peacock and mill. Edged with yellow silk fringe and lined with pink cotton.

Length, 6 feet 9 inches; width, 16 inches.

215—NEEDLEWORK TAPESTRY VALANCE

Old *petit point* on blue-black ground, relieved by fanciful floral scrolls, human figures and macaw birds, yellow lotus flower borders and escalated lower edge.

Height, 14 inches; length, 10 feet.

216—TAPISSERIE EN POINT DE HONGRIE

Early Renaissance period: presenting solid needlework in light-colored silks on a subdued Venetian red ground with contrasting green border, relieved by fruit and floral motifs. The panel sustains five circular medallions surrounded by decorative details and banderoles or belts on which appear Latin inscriptions referring to the enclosed allegorical and animal attributes, notably a dragon with fruit tree, a dog in stockade, unicorn and gate, a laurel wreath and an oak tree.

Height, 4 feet 9 inches; width, 12 feet 2 inches.

217—TWO TAPESTRY BORDERS (*Fragmentary*)

Flemish seventeenth century; woven in soft colors on brown ground. The design shows a coronet, with a clustering of five plumes, garlands and flowers. Lined with brown-figured jute and trimmed with fringe.

Length, 1 foot 5 inches; width, 6 feet 2 inches.

218—FLEMISH TAPESTRY VALANCE BORDER

Early seventeenth century, showing a *pavot* flower design in low-toned colors on brown ground, woven with light blue margin band. Small fragmentary pieces finish either end.

219—ANTIQUÉ FLEMISH TAPESTRY COVER

Composed of early seventeenth century fragments; one end showing a red, buff and brown Renaissance border with blue ground, while the remainder is made up of green scrolling foliage and verdure additions, finished with a plain brown and yellow margin.

Length, 6 feet 1 inch; width, 2 feet 6 inches.

220—TWO FLEMISH TAPESTRY BORDERS

Early seventeenth century and of Renaissance design, the details including central cartouches with small landscape scenery, and *parrot* flower clustering in mellow colors on a sober brown ground, while the ends are finished with oblique oval panels.

Length, 9 feet; width, 1 foot 6 inches.

224—FLEMISH TAPESTRY BORDERING

A complete seventeenth century framing, taken from a panel. The recurrent design with leaf and floral details is woven in deep yellow, tan, red and white on a ground of sober brown; including yellow and light blue margin bands. This border is ten inches wide.

Outside measurement, 7 feet 10 inches by 10 feet.

222—ANTIQUÉ BRUSSELS TAPESTRY

Seventeenth century Renaissance style. The vigorous design represents a large fanciful pilaster after Rubens, including large white cupids which support bracket forms, a figured scroll (*en camaïeu grès*) tablet, flowers and a Medusa mask. The varying dark ground colors in parts show brown, dark red, black and white.

Length, 13 feet 4 inches; width, 1 foot 10 inches.

*223—ANTIQUÉ FLEMISH TAPESTRY PANEL

Early seventeenth century. *Verdure d'Andenarde*, with border, woven in typical old colors. The panel shows a woodland scene with light sky effect, hills and trees, while the middle distance reveals a lake and a pair of ducks. The immediate foreground is filled with flowering plants and herbage. The framing border is composed of recurrent *parrot* and poppy flower details, on a brown-toned ground.

Length, 6 feet 5 inches; width, 3 feet 9 inches.

*224—ANTIQUÉ FLEMISH TAPESTRY PANEL

Seventeenth century. *Verdure d'Andenarde*, woven in typical colors, with bordering. A woodland scene is presented with receding vista of a light sky, small trees in groves, appearing beyond the

Second and Last Afternoon

tall trees and flowering plants in the foreground. This panel is framed by a *pavot* (poppy) flowered bordering which is relieved by birds, fruit and loops on a ground of sober brown. Has brown and yellow inner bands, while the outer margin bands are light blue and yellow.

Length, 7 feet 9 inches; width, 4 feet 8 inches.

*225—ANTIQUE FLEMISH TAPESTRY PANEL

Seventeenth century. *Verdure d'Audenarde*, with border. A fine woodland subject, woven in typical colors of the period, is presented, with large trees through the middle of panel, whose boughs, reaching to the top, are filled with foliage. Views of farm houses against the light sky appear in the middle distance, while the foreground holds a stork, tall weeds and a pool of water.

The framing border shows recurrent vase and flower motifs, woven in subdued colors, together with yellow and brown margin bands.

Length, 8 feet 2 inches; width, 5 feet 7 inches.

226—ONE ANTIQUE FLEMISH TAPESTRY PANEL

Seventeenth century weave; in Renaissance style, with two large figures and landscape. Background includes a castle, trees and two small figures which appear in the distance. The foreground shows Alexander with bared head, gold scrolled cuirass and brown mantle, holding a spear just received from his Bactrian bride, Roxana, who is clothed in blended crimson and blue drapery. This panel is finished with simple blue and red margin bands.

Length, 8 feet 6 inches; width, 5 feet 10 inches.

227—ANTIQUE AUBUSSON TAPESTRY PANEL

Seventeenth century, with fine point woven in silk and worsted. The composition includes four figures in varied attire and tunics of classical periods, that form a hawking party, in the foreground of a landscape. Flanked on either side by tall trees, whose branches filled with foliage meet above the vista of a light sky. The middle distance includes hills, habitations and groves, while below a young man among the group holds his bird to see if another hawk will catch his quarry flying down from a tree. The prevailing colors are soft. This panel is simply finished by a dark blue margin band.

Length, 8 feet 4 inches; width, 5 feet 5 inches.



No. 230—SEVENTEENTH CENTURY BEAUVAIS TAPESTRY PANEL . .

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228—ANTIQUE AUBUSSON TAPESTRY PANEL

Seventeenth century figure subject, woven in silk and worsted with border on three sides. The composition shows the Queen of Sheba wearing a crown and royal red attire. She holds a scepter and is seated on a blue cushion, placed over a rug on the ground. Two youthful maiden attendants appear to be in charge of the crouching lion and a sleeping lioness pictured with them. The landscape setting shows a light clouded sky (woven in silk) relieved by architecture and a playing fountain together with trees in foliage.

The narrow border of which the design shows connected scroll motifs, woven in red and blue with dark blue margin, is missing on the lower side.

Length, 8 feet 1 inch; width, 7 feet 10 inches.

229—ONE ANTIQUE FLEMISH TAPESTRY

Early seventeenth century panel; probably one of a Roman series (unidentified subject), representing a group of three large figures in a temple with altar, marble columns and tessellated floor. One of two bearded men, clad in red and blue tunic, carries an infant in his arms, appealing to a richly attired magician for its restoration to health. The details of the interior include a small saintly figure on pedestal of the altar, while its circular base shows a Medusa head. The edges are finished by more modern narrow margin bands, in blue and red.

Length, 8 feet 5 inches; width, 8 feet 3 inches.

230—ANTIQUE BEAUVAIS TAPESTRY PANEL

Seventeenth century; woven in very fine point. Period of Louis Quatorze. This panel may be called "Le Triomphe de la Danse." A Raphaellesque design, often termed "Arabesque," is presented on a ground of old Venetian red, showing elaborate details with pedimental arch, open and slender antæ columns, including a central division where the classical dancing figure is seen before a pedestal with head of a faun. Another figure is introduced looking on, while a child with a pet goat offers some flowers in a basket. The remaining composition shows canopies, floral festoons, garlands, urns, bannerettes, an eagle with spreading wings and a peacock.

The framing border, with blue ground, is composed of cartouches, recurrent leaves and corner motifs.

Length, 9 feet 4 inches; width, 8 feet.

(Illustrated)

231—ANTIQUE FLEMISH TAPESTRY CANTONNIÈRE

Early seventeenth century weave in typical soft colors, showing a rich Renaissance design with figure medallions, cartouches, cupids, garlands, birds, flowers and clustering fruit motifs. The cross piece above includes a wide oval panel with hunting subject, flanked by caryatids, while the upper and lower ends sustain figures of warriors and Amazons with shields. The tapestry border itself is fifteen inches wide, to which is added a five-inch band of light blue plush and inside fringe of wool.

Outside length, 11 feet 4 inches; width at top, 6 feet 11 inches.

232—ANTIQUE AUBUSSON TAPESTRY PANEL

Late seventeenth century, presenting a pastoral figure subject with panoramic landscape, woven in typical soft colors; including the original border. The composition shows a light sky, together with distant hills, village and separate dwellings. Of these the larger one with enclosing walls appears to the left just beyond a canal. The shepherd with red coat is being approached by another man who is escorting two youthful maidens; another woman is pictured walking toward the stream. The immediate foreground is filled with varied plants and herbage.

The framing border, in recurrent leaf design, shows red, yellow and brown tones, while the light blue margin is woven with inscription: M. R. d'Aubusson. F. Picon.

Length, 6 feet 5 inches; width, 16 feet.

233—LARGE FLEMISH TAPESTRY WITH BORDER

Late seventeenth century. *Tapisserie d'Audenarde*, woven in silk and worsted. The panel, in typical colors, presenting a fine panoramic landscape with light sky (of silk), distant hills and groves of trees, is seen between large trees that rise from thistle and herbage covered knolls near a pool in the foreground, where waddling ibis birds are feeding. The right side, with flowering plants, includes a tree stump and a bird that is perched above on a bough, while the left side shows a pair of swans within a winding stream. Beyond these are seen habitations and an avenue of trees leading to a villa. This panel is distinguished by a tall central tree whose foliage covered branches reach those of the trees on either side, thus giving two separate vistas of the background.

The border, in Renaissance design, shows scroll and shell motifs, together with vases, flowers and fruit, in subdued colors on a sober brown ground.

Height, 9 feet 11 inches; width, 16 feet 11 inches.

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235—ANTIQUE BRUSSELS TAPESTRY PANEL

Sixteenth century. Early Renaissance design, woven in subdued colors peculiar to the period, presenting large scrolling foliage forms of the acanthus, together with flowers and fruit. Among these details of nature and the forest are seen grotesque animals and wild birds that prey on each other. A rounded ornamental balustrade, whose two end-posts hold flower vases, connects with fanciful columns at either side, which support an ornate decorative frieze with festooning, masks and pendent angel heads. Finished by a yellow and blue narrow border in recurrent small flowered lozenge and scroll motifs.

Height, 10 feet; width, 12 feet 5 inches.

(Illustrated)

236—EXTRAORDINARY FLEMISH TAPESTRY CANTONNIÈRE

Early seventeenth century; Renaissance design, with blue margin bearing weaver's marks (J. Raes). The elaborate details include round blue corner medallions that alternately hold lion and human masks, the sides displaying oval medallions with biblical subjects (*eu camaïeu brun*), figures of boys and fruit woven in soft colors on a red ground, while the upper border is centered by a large cartouche that involves an elliptical medallion with another biblical subject (*eu camaïeu brun*) to match the sides. The remaining details show fruit and foliage, together with large supporting cupids. The inner and outer edges are woven in deep golden brown "egg and dart" design, making the border twenty-one inches wide.

Length, 13 feet 3 inches; complete width, 19 feet 6 inches.

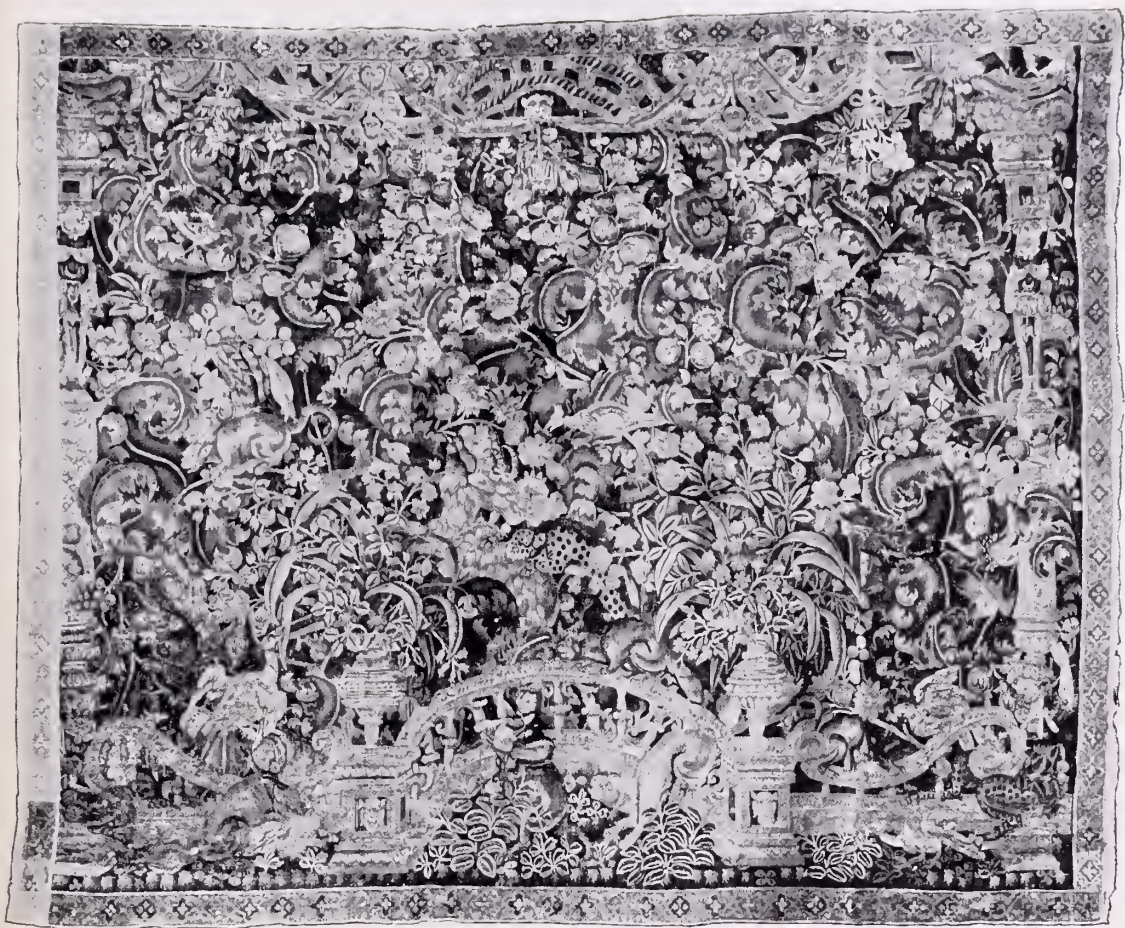
(Illustrated)

SET OF TWO ANTIQUE FLEMISH TAPESTRIES

SEVENTEENTH CENTURY PASTORAL SUBJECTS, WITH FIGURES WOVEN IN SILK AND FINE WORSTED, TOGETHER WITH ORIGINAL BORDERS.

237—TAPESTRY PANEL

The composition presents a shepherd in red coat, whose flute-playing is being listened to by a youthful maiden gowned in soft blue and yellow attire. These figures are gracefully posed in the foreground, together with some sheep and the shepherd's dog, while the background shows a light sky. The middle distance depicts a river



No. 235—ANTIQUE BRUSSELS TAPESTRY PANEL



No. 236—EXTRAORDINARY TAPESTRY CANTONNIÈRE



No. 237—ANTIQUE FLEMISH TAPESTRY PANEL

Second and Last Afternoon

spanned by an arched bridge leading to a township that is suggested by a church tower beyond, including a stretch of rolling country and slender elm trees.

The framing borders show recurrent clustering floral strap motifs woven in blended red, white, and yellow margin bands of dark blue.

Length, 7 feet 10 inches; width, 5 feet 10 inches.

(Illustrated)

238—TAPESTRY PANEL (*en suite*)

This composition shows an extensive landscape with four figures; one of them appears to be a fisherman in conversation with a flower girl; a third figure is seated to the left watching a boy and his flying kite. The foreground includes plants and herbage, together with tall flanking trees whose foliage fills the two upper ends. Across the middle distance a stream is seen with a bridge, also habitations and a castle. Beyond are hills and light silken sky woven with cloud effects, completing the panoramic view. Framed by a border to match the preceding panel.

Length, 7 feet 10 inches; width, 9 feet.

SET OF TWO ANTIQUE TAPESTRY PANELS

ROYAL BEAUVAIS SILK AND WORSTED WEAVE; CLOSE OF THE SEVENTEENTH CENTURY. FINE "POINT," WITH ATHENIAN FIGURE AND LANDSCAPE SUBJECTS AND CONVENTIONAL FRAMING BORDERS.

*239—TAPESTRY PANEL

With landscape, presenting a group of seven Greek philosophers, assembled in a park for discourse, before a stone altar, upon which is inscribed the name PLATONI and the letters A. O. V. with cipher: XII. Plato himself appears in a blue cloak surrounded by six of his chosen disciples, among whom may be Aristotle. The background shows distant hills, trees and a cascade, beyond which is seen a castle, to indicate the "broad-headed" philosopher's noble birth, while the immediate foreground is filled with flowers and herbage. The narrow border is composed of a recurrent scroll pattern woven in red, light yellow and white on a ground of sober reddish-brown ground.

Length, 7 feet 9 inches; width, 10 feet 10 inches.

*240—TAPESTRY PANEL (*en suite*)

The classic composition, woven in silk and worsted with landscape and five figures, includes distant hills and a ruined castle to the right, with the left side shows a stream and arched bridge together with a castle. Five disciples of Plato or Aristotle, from Athens and the East, appear in the foreground close to a group of large trees and near a spring, from which they are drinking; one of their number is bending over the pool to drink with his hands, while another uses a cup. Their cloaks are of blended blue, purple, red and yellow as in the companion panel. Has border to match the preceding panel.

Length, 7 feet 9 inches; width 11 feet 5 inches.

SET OF THREE ANTIQUE TAPESTRIES

ROYAL AUBUSSON; LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY. FINE VERDURE SUBJECTS, WOVEN IN SOFT BLENDED AND TYPICAL COLORS, WITH LIGHT SKIES AND BIRDS. FINISHED WITH UNIFORM BORDERS.

241—TAPESTRY PANEL (*Paysage Boisé*)

This composition, woven in silk and wool, with middle distance showing habitations, a light sky and trees. The foreground is filled with plants, and a bridge crosses over a little stream beyond which appears a cock pheasant; whilst the hen bird is perched on a tall tree to the right. The fine border with blue ground shows recurrent strap and band designs joined at corners with shell motifs.

Length, 8 feet 6 inches; width, 6 feet 7 inches.

242—TAPESTRY PANEL (*Paysage Boisé*)

Presenting a landscape with light sky, hills, distant habitations, tall trees and leafy boughs. The foreground, with flowering plants and herbage, includes a bird that is perched on an old tree stump, woven in softly blended verdure colors, with bordering to match the preceding panel.

Length, 8 feet 5 inches; width, 4 feet.

243—TAPESTRY PANEL (*Paysage Boisé*)

A fine woodland scene is presented, with large flanking trees whose spreading boughs are filled with foliage, beyond which appears a light sky, meadows, habitations and rows of small trees. The foreground, includes a pair of birds, reeds and herbage, completing an agreeable composition, with original bordering to match the preceding panels.

Length, 8 feet 2 inches; width, 6 feet 5 inches.

SET OF THREE ANTIQUE FLEMISH TAPESTRY PANELS

SEVENTEENTH CENTURY PASTORAL SUBJECTS; WITHOUT BORDERS.

244—TAPESTRY WITH FOUR FIGURES

Presenting a wooded grove, with glimpses of light sky and habitations, seen beyond the large trees of the foreground, whose boughs, filled with early autumnal foliage, meet over the heads of the shepherd and the maiden with her spinning, seated close by. Another young couple appear walking in the distance toward them on the right. Sheep and varied flowered foliage fill the foreground, woven in typical soft verdure colors. Framed by a blue margin in place of figured bordering.

Length, 5 feet 8 inches; width, 6 feet 10 inches.

245—TAPESTRY PANEL WITH TWO FIGURES (*en suite*)

This composition, with woodland scene, soft coloring and light sky, includes distant views of a towered castle, seen through the large right and left flanking trees in the foreground, together with a shepherd and a young woman who holds a captive bird; the man, with blue hose and pinkish-red coat, carries a bag athwart his back and is accompanied by a dog. The immediate foreground showing floral and other plants. Framed by a blue margin band to match the preceding panel.

Length, 6 feet 5 inches; width 5 feet 2 inches.

246—LARGE PANEL WITH FIVE FIGURES (*en suite*)

A pastoral landscape is depicted with two groups of figures, which are separated by a large tree, directly in the center, whose spreading limbs, filled with foliage, form arbor-like openings with the tall right and left flanking trees, through which the little procession of youths and maidens appears. Among their number is seen the shepherd with his flute, while farm hands carry hoes; the maidens have picked flowers from the fields or woods. The background, with a light sky, includes vistas of a village and villa; herbage, poppies and plants fill the immediate foreground. This panel, like the preceding, is finished with a blue margin band.

Length, 6 feet 6 inches; width, 11 feet 2 inches.

SET OF FIVE ANTIQUE FRENCH TAPESTRY PANELS

ROYAL AUBUSSON WEAVE; TYPICAL BLENDED COLORS OF THE SEVENTEENTH CENTURY. FRAMED WITH BORDERING OF CONVENTIONAL DESIGN AND CONTRASTING COLORS. THE OLD BLUE MARGIN BAND ON ONE PANEL BEARS NAME OF ARTIST: JOUNONTEL.

247—LARGE PANEL (*Pastoral*)

Representing a broad landscape subject, woven with two figures, distant village and tall trees. The picturesque scene, besides the figure of shepherd who appears to be led by an elder man, toward a balustraded garden terrace, including the walls of a nearby château and small lake, while the immediate foreground shows flowering plants and other herbage in verdure style. The bordering consists in a recurrent design of red and white leaves on a brown billet band.

Length, 9 feet 2 inches; width, 10 feet.

248—LARGE PANEL (*en suite*): "THE DANCE"

This landscape composition, with four figures, includes distant sun-clad hills, lake and a château in the middle distance, together with a large stone fountain, walls, and a stone vase. The foreground shows a group of three young people, who are dancing, while the fourth figure, playing his flageolet, is seated. Their picturesque red, blue and white costumes of the seventeenth century lends a pleasing contrast to the paysage and verdure coloring. The immediate foreground shows flowering plants and herbage, while tall trees filled with fruit and grapevines flank the right and left sides. Bordering matching the preceding panel.

Length, 9 feet 2 inches; width, 13 feet 10 inches.

249—NARROW PANEL (*en suite*)

Presents a background of light-colored meadows and a group of dwellings, while the foreground shows red flowering poppy and other plants, together with a tall tree, near which the resting traveler watches the movements of a bird. The bordering matches the preceding panels and bears name of artist on lower blue margin band.

Length, 9 feet 4 inches; width, 3 feet 11 inches.



No. 252—ONE OF A SERIES OF RENAISSANCE TAPESTRIES

250—MEDIUM-SIZED PANEL (*en suite*)

The composition, with two figures, shows a sun-lit landscape, pavilion and terraced garden entrance presided over by a stone lion couchant. The middle distance includes a view of a small lake, while to the left of the foreground two tall fruit trees rear their branches high above the young man who accompanies a maiden with basket, toward the garden or water's edge. The immediate foreground is filled with flowering poppy and other plants, while a bird is perched to the right on a verdure-covered rockery. Has bordering to match the preceding panels.

Length, 9 feet; width, 7 feet 2 inches.

251—MEDIUM-SIZED PANEL (*en suite*)

Pleasing landscape composition, woven with small figures: the light middle distance displays hills, clustering village dwellings, a castle tower and meadows. The foreground is centered by a maiden who is clad in blended red and white, with basket, walking toward the distant couple seen beyond a large tree, while the immediate foreground is filled with flowering plants and leafage. Has bordering to match the preceding panels.

Length, 9 feet; width, 5 feet 6 inches.

SET OF FOUR RENAISSANCE BRUSSELS TAPESTRIES

EARLY SEVENTEENTH CENTURY; FABRIQUE DE BRUXELLES; WOVEN IN FINE POINT, AFTER THE PAINTINGS OF JULES ROMAIN AND OTHERS. REPRESENTING SCENES FROM THE PUNIC WARS, WITH PLEASING COLOR SCHEMES AND CREAMY-WHITE TONES. THE PANELS ARE FRAMED EN SUITE, IN THE ORIGINAL WIDE BORDERS, WOVEN IN HARMONIOUS COLORS AND FINE POINT.

252—RENAISSANCE TAPESTRY PANEL

With numerous figures. The composition shows an extended background, with distant hills, castles, vineyards and troops of Roman soldiers who are entering the portals of a city. The foreground includes the figure of a Tyrian lady in rich yellow brocaded attire, who is seated and hiding some treasured possessions in her lap, as the child beside her points to approaching soldiers burdened with trophies, ransoms and loot. A mounted warrior in the center of panel is followed by a senator bearing the wreath of victory, who appears to be watching over the golden treasures of war, borne by the soldiers shown to the right.

The exceptional (17-inch) border includes varied figures, vases,

Second and Last Afternoon

floral and fruit details, together with festooned arches that enclose small figures and landscape scenery which, with supporting caryatids and delicate pilasters, appear alternately with decorative figures, fruit panels and birds, etc. Margin bearing the monogram of the weaver (J. Raes), to the right.

Height, 11 feet 1 inch; width, 9 feet 6 inches.
(*Illustrated*)

253—RENAISSANCE TAPESTRY (*en suite*)

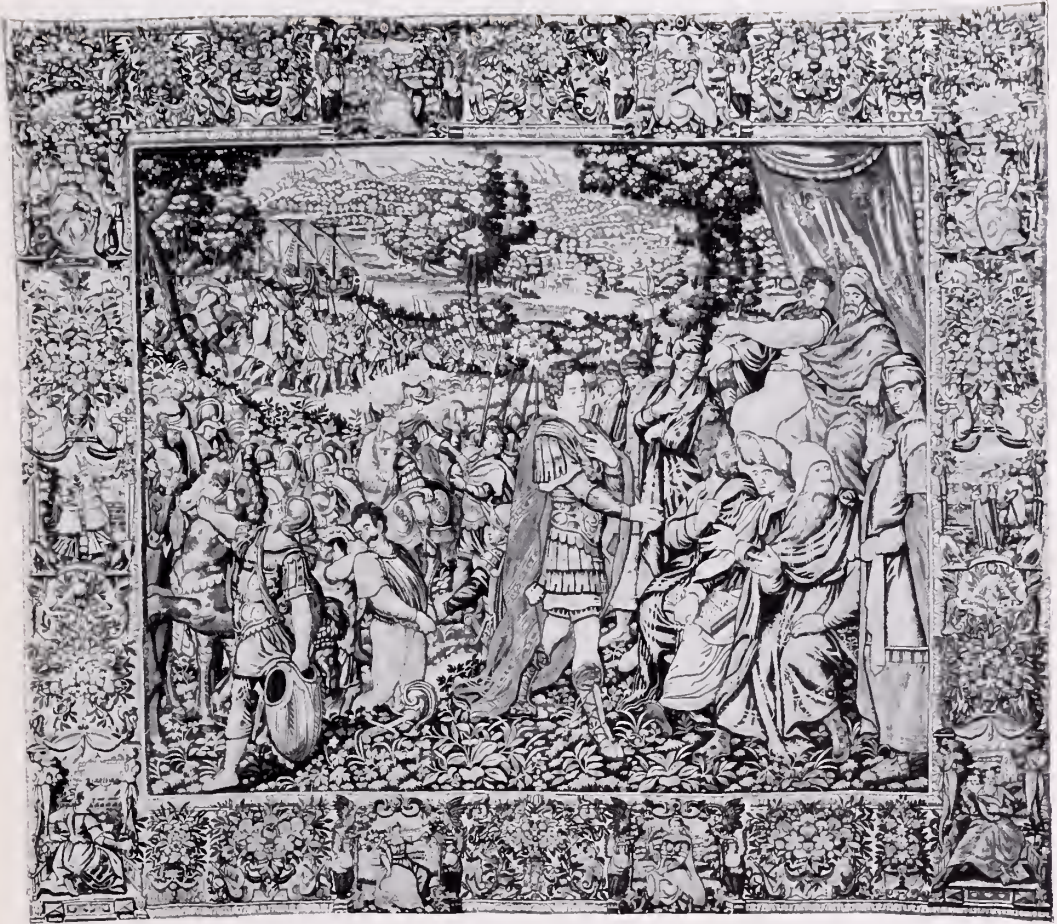
Here the composition shows a large force of Roman soldiers that pack the roads and advance to the foreground with their prisoners of war, marshaled by a general whose steed's cloth bears the inscription with letters S. P. Q. R. (Senatus Populus Que Romanus). The immediate foreground is centered by this general in red mantle, who has dismounted and appears bareheaded while approaching a group of elders, seated in counsel. Clothed in rich blue and red gabardines with turbans, two of their number are seated under a canopy of golden yellow figured cloth; among the others one has just consulted a book of laws. This distant background displays a coast scene with boats and trees beyond which appear towns and hills. The wide border shows similar details to the preceding, and bears the Brussels-Brabant mark on the lower blue margin, on left side.

Height, 11 feet 4 inches; width, 12 feet 2 inches.
(*Illustrated*)

254—LARGE RENAISSANCE TAPESTRY (*en suite*)

This panel, presenting a furious battle scene, includes mounted and foot soldiers with varied shields, spears and swords. Some of the former are pictured riding into the conflict on finely caparisoned steeds, flourishing broadswords or spears. Standards are borne of Ionian and other mercenaries, while bannerettes are conspicuously held aloft to the right by the Romans, bearing the S. P. Q. R. inscription of the old republic. Behind these appear forests of spears, trophies and flags of the troops who are storming a walled city—while the background displays a vast panoramic landscape, with river and distant hills and towns. The wide border is similar to the preceding, the margin on the right side bearing monogram of J. Raes—weaver in Brussels, early seventeenth century.

Height, 11 feet 3 inches; width, 15 feet 4 inches.
(*Illustrated*)



No. 253—ONE OF A SERIES OF RENAISSANCE TAPESTRIES



No. 254—ONE OF A SERIES OF RENAISSANCE TAPESTRIES



No. 257



No. 258



No. 257

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255—LARGE RENAISSANCE TAPESTRY (*en suite*)

The spirited composition of this panel, with warrior subject, presents the surrender of a fallen soldier in armor and red tunic, whose steed has been caught by a Nubian slave. While foot soldiers are about to flee in dismay, others who are mounted are galloping to the front, led by a youthful person or amazon with a spear who is clad in blue tunic. The middle distance, with hills and trees, includes a fortified city whose portals receive fleeing men. The sun appears above the remote mountains surrounded by small whirling clouds and showing the faint outlines of a saintly figure. The wide border on this tapestry, with similar details of figures, flowers and fruit, includes oval cartouches that enclose form of miniature landscape and figures of courtly dames and knights in early Renaissance. The blue margin below bears the Brussels-Brabant mark and the right side holds mark of weaver.

Height, 11 feet 6 inches; width, 17 feet 2 inches.

256—ANTIQUE FRAMED BEAUVAIS TAPESTRY

Early seventeenth century. The figure of a weeping lady is represented, who stands before a table upon which appear jewels and an urn, executed in small point. The half length figure on brown background showing a blue bodice, while the sleeves represent elaborate details with needlework. Has gilt frame.

Size, 26 by 30 inches.

ANTIQUÉ FURNITURE

257—TWO ANTIQUE PETIT POINT BANQUETTES

Louis Quatorze, with carved walnut legs, the upholstered seats presenting panels with basket design, executed in varied colors, on light ground.

(Illustrated)

258—TWO ANTIQUE PETIT POINT ARMCHAIRS

Louis Quatorze frames, carved in light walnut. High upholstered backs and seats covered with *petit point* needlework, showing light ground with floral (*parot*) design and leafy scrolls; executed in various subdued colors.

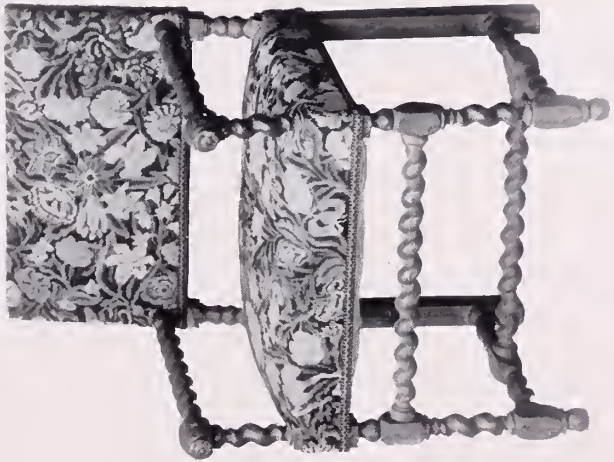
(Illustrated)



No. 261



No. 262



No. 261



- 259—SET OF TWELVE PETIT POINT ARMCHAIRS
Régence style; frames of dark pear or poplar wood. The needlework, with golden-yellow ground, presents red floral motifs; together with a basket device on seat and back.
- 260—TWO ANTIQUE WHITE ENAMELED ARMCHAIRS
Louis Quinze. Upholstered seats and backs covered with *petit point*, showing medallion design on white ground.
- 261—TWO ANTIQUE PETIT POINT ARMCHAIRS
Henri II. French walnut frames with turned legs and arms, needlework on seat and back in tapestry stitch on black ground, showing an "all-over" floral pattern, executed in varied soft colors.
(Illustrated)
- *262—ANTIQUÉ PETIT POINT ARMCHAIR
Renaissance, with walnut frame. Needlework on seat and back, showing black ground with scroll and floral details, executed in soft old colors.
(Illustrated)
- 263—ANTIQUÉ TAPESTRY ARMCHAIR
Louis Quatorze. Carved French walnut frame. High back and seat covered with verdure tapestry of the seventeenth century, the back including pair of large ducks.



264—TWO TALL TAPESTRY ARMCHAIRS

Renaissance Italian walnut frames, upholstered in antique Flemish tapestry, presenting a single figure with spear, while the seat presents a basket motif with fruit and floral details, on light blue ground. Bordered by a scrolling floral design on tan ground. Frame has twisted legs and plain walnut arms.

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No. 265
Seat of No. 265



No. 266
Seat of No. 266



No. 265
Seat of No. 265

265—TWO ANTIQUE PETIT POINT ARMCHAIRS

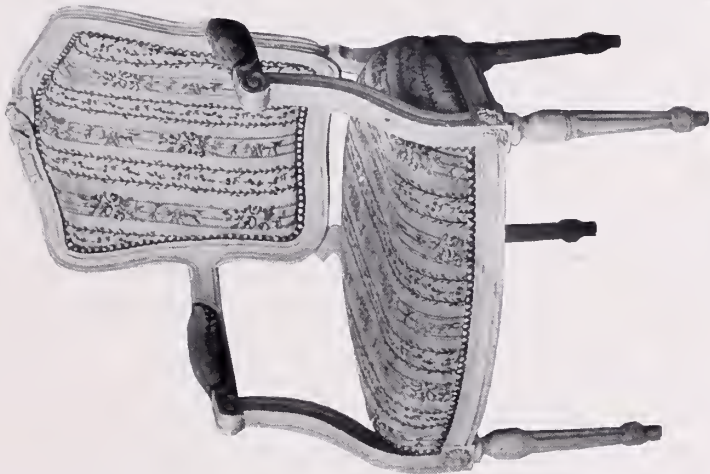
Louis Quatorze. Carved walnut frames, with high backs and upholstered arms. Needlework with light ground showing varied classical figure subjects in medallions with ornamental framing; executed in varied colors.

266—TWO PETIT POINT SIDE-CHAIRS (*en suite*)

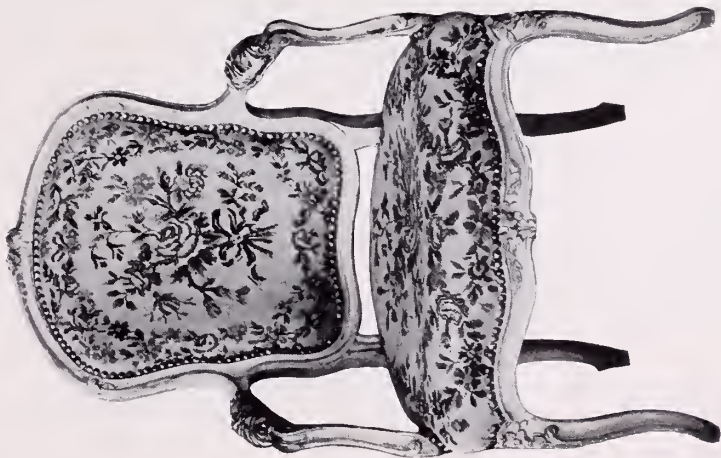
Louis Quatorze. Carved French walnut frames; needlework of seats and backs showing classical figure subjects in medallion with floral scroll framing, executed in varied colors and matching the preceding armchairs.



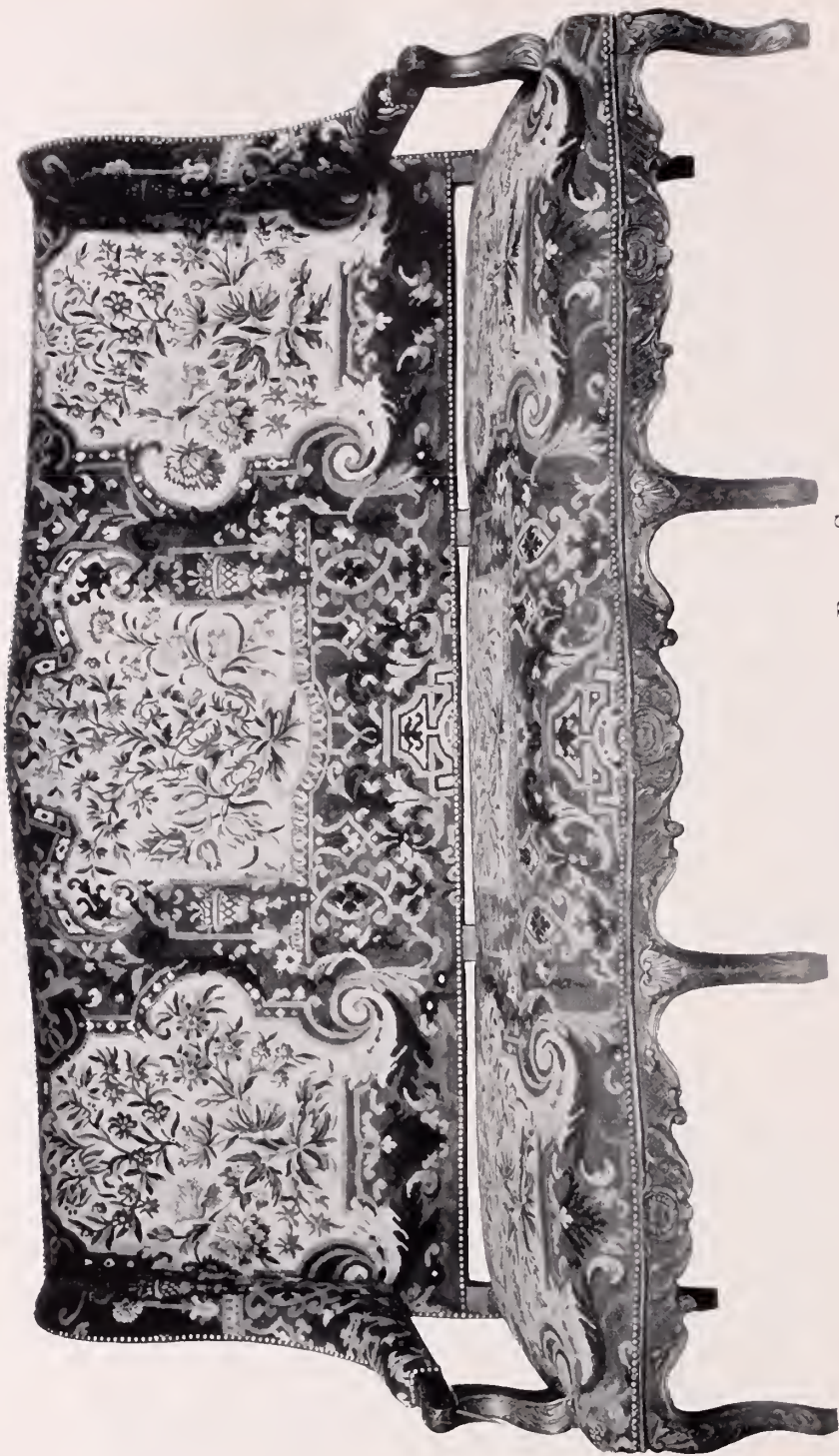
No. 268



No. 269



No. 267



No. 270—ELABORATE PETIT POINT SOFA

267—TWO ANTIQUE WHITE ENAMELED ARMCHAIRS

Louis Quinze. Upholstered in *petit point* with white ground; each seat showing floral design, and the back a floral bouquet motif, with scrolled framing or field.

(Illustrated)

268—TWO ANTIQUE WHITE ENAMELED ARMCHAIRS

Louis Quinze. Upholstered seats and backs covered with *petit point*, showing a small floral diaper pattern on white ground.

(Illustrated)

269—TWO ANTIQUE WHITE ENAMELED ARMCHAIRS

Louis Quinze. Upholstered seats and backs covered with *petit point*. The needlework shows a striped pattern with floral detail on white ground.

(Illustrated)

270—LARGE PETIT POINT SOFA

Louis Quatorze period. Carved walnut frame, covered with *petit point* needlework, showing characteristic design of the period in varied colors on an olive-brown ground. Has high back and deep seat with light *petit point* panel motifs. Filled with *pavot* and other flowers.

Length, 7 feet; height of back, 45 inches.

(Illustrated)

271—NARROW TAPESTRY CUSHION

Antique Flemish tapestry, with yellow, brown and blue stripes and light floral details.

Length, 3 feet 6 inches; width, 14 inches.

272—TWO SMALL CUSHIONS (*en suite*)

12 by 18 inches.

273—OLD GILT AND TAPESTRY SOFA

Régence. Frame showing old gilding, and the upholstered seat and back is covered with antique tapestry, showing floral motifs on yellow, red and blue striped ground.

Length, 5 feet 10 inches.

274—TWO GILT ARMCHAIRS (*en suite*)

Seats and backs covered with Flemish tapestry to match the sofa.

PAINTINGS



The following described four panels and their frames of the Louis XIV period came from the Château de la Bédoyère, home of the Comtesse de la Bédoyère.

275—PAIR DESSUS DE PORTE: LOUIS QUATORZE PERIOD

(A)—A WOODLAND DANCE

Within the border of a wood, in a broad open space, four young people have gathered to divert themselves. A youth in a warm brownish-yellow costume, hat in hand, and a maid in blue, in ankle skirt and low corsage, are dancing in concert while a trained dog on his hind legs keeps them company, and on a bank at the left a lad in scarlet sits beside a buxom girl who is tapping the tambourine.

(B)—SYLVAN SCENE

In a sheltered spot in a wooded landscape of low tones two young women are practising music. One, facing the spectator, is seated on a green bank, playing the guitar, while her companion is sitting on lower ground, facing her and turning the leaves of a song-book. The first is in buff and brown, the second in red, and a

youth in dark emerald-green costume looks on from the right, while a half-clad shepherd boy looks and listens, seated with elbow on knee and chin on hand, at the left.

Both canvases have carved and gilded decorative scroll frames, one surmounted by a helmet and plume with bow and quiver, over a laurel branch, and the other by a helmet and heraldic bird, war-club and battle-axe over the laurel.

Outside measurement, including frames: Height, 47 inches; length, 63 inches.



276—PAIR DESSUS DE PORTE: LOUIS QUATORZE PERIOD

(A)—PASTORAL SCENE

In a green land of hills and valleys there is seen at the right a massive architectural ruin, grayish-yellow, with a broken brown fence. On a bank near it an amorous swain in blue and white sighs in the sweet proximity of a dulcet maiden in deep, rich yellow, who has been gathering flowers. To left, maturity in low corsage and rose-pink half yields to youthful caresses which extend diplomatically to a small pet lapdog, and under the shadow of a tableland are some white goats.

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(B)—HUNTING PICTURE

In a classical landscape, with architectural features, an obelisk and a fountain, and in the distance a city on a hill, three figures are pictured in the foreground under the overhanging branches of a group of trees standing on the right. A bonneted young woman in blue-green, with white sleeves and low neck, is seated on a rust-brown rock beside a boy in a scarlet coat. To her comes a young yellow-clad hunter, presenting a bird he has shot. His dogs are seen at the left.

Both canvases have carved and gilded decorative scroll frames in rocaille style.

Outside measurement, including frames: Height, 47 inches; length, 64½ inches.

EIGHTEENTH CENTURY FRENCH SCHOOL

(BOUCHER MANNER)

277—PAIR DECORATIVE PANELS

(A)—LOVE'S VISIT

Two nymphs, nude with voluminous draperies of blue, pink and white, are seated in affectionate embrace at the base of two trees whose trunks make an X-crossing behind them. To them comes a winged cupid, flying a bird from the end of a scrolling ribbon. Over a background of low green woods, in the manner of the verdure tapestries, mounting clouds rise in banks against a blue sky.

(B)—DIANA

The chaste goddess, nude with a white drapery carelessly disposed about her, is seated on a low bank at the right, at the foot of a tree on the border of a stream. She has one leg crossed over her knee and is loosening a sandal, her quiver lying at her feet. Toward the left, in front of her, seen against a background of flag or "cat-tails," are two of her nymphs, one in blue and white drapery sitting, and the other, who wears white and red, reclining on an elbow behind her, toying with a bird. *Height, 31 inches; length, 66 inches.*

EIGHTEENTH CENTURY FRENCH SCHOOL

278—LA DUCHESSE D'ORLEANS

The duchess is presented in standing figure, at three-quarter length, before a conventional background of trees and sky. She faces almost directly to the front, figure turned slightly to the right and her oval face toward the left, with a slight inclination of the head.

Her cheeks show heightened color, under her curling, powdered hair, and the corsage of her short-sleeved, gold-embroidered, pale-green gown is low. A gold-edged mantle of mauve-pink and lavender is draped over one shoulder, behind her and at one side.

Height, 48 inches; width, 39 inches.

THOMAS HUDSON

ENGLISH: 1701—1779

279—PORTRAIT DE GRANDE DAME

The great lady, youthful, with powdered hair, is portrayed at three-quarter length, standing, on the balcony of a castle, with roses growing above the parapet and a blue drapery hanging from a pillar. She wears a tight-waisted and full-skirted gown of white satin, low at the neck and trimmed with pink bows.

Height, 50 inches; width, 40 inches.

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