

OBJECTS OF ART AND ANTIQUITY

COLLECTED BY THE LATE

WILLIAM M. LAFFAN

American Art Galleries
Madison Square South
NEW YORK

1921





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ON FREE VIEW
AT THE AMERICAN ART GALLERIES
BEGINNING SATURDAY, JANUARY 14TH, 1911

THE
OBJECTS OF ART AND ANTIQUITY

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WILLIAM M. LAFFAN

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF FRIDAY AND SATURDAY
JANUARY 20TH AND 21ST
AND
AT MENDELSSOHN HALL
ON THE EVENING OF FRIDAY, JANUARY 20TH

CATALOGUE
OF THE
ANCIENT AND MODERN
PAINTINGS
AND OTHER OBJECTS OF ART

Collected by the Late

WILLIAM M. LAFFAN

TO BE SOLD
AT UNRESTRICTED PUBLIC SALE
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1911

Press of THE LENT & GRAFF COMPANY
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

WILLIAM MACKAY LAFFAN

The late William Mackay Laffan was in the true sense a connoisseur of pictures and porcelains. His knowledge was profound and catholic, and he was naturally endowed with the sixth sense of the collector, an intuition which served him in the delicate task of selection and attribution. He gathered his art treasures primarily to gratify his personal predilections, and not with the purpose of selling them. His instinctive tact and wide experience earned for him an international reputation. Little wonder that his judgments were sought for, deferred to, and in the majority of cases were deemed final. His catholicity is proved by this present collection, which ranges from latter-day American paintings to Italian and Flemish primitives, from early English portraiture to Italian Renaissance, from Dutch *genre* to modern French Impressionism, from Lucas Cranach to Filippo Lippi. Mr. Laffan loved a beautiful work of art for itself, whether Oriental or Occidental. Schools greatly interested him, but the prestige of a mere name neither prejudiced nor allured him. Though, strictly speaking, he was a conservative, he was not insensible to the manifestations of contemporary art. He was thoroughly aware of the pitfalls that abound for the expert, and in making an attribution he was ever prudent and resourceful. He was intimately acquainted with all the famous collections, public and private, both in America and Europe. His memory was remarkable, his erudition not easily matched. He was truly an amateur of eclectic tastes.

CATALOGUE

EVENING'S SALE

FRIDAY, JANUARY 20TH, 1911

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, NEW YORK

BEGINNING AT 8.15 O'CLOCK

MODERN PAINTINGS

AMERICAN SCHOOL

No. 1

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

MEADOW NEAR A STREAM

Watercolor on Paper

Height, 13½ inches; length, 20 inches

IN the foreground a body of water with reflections of the trees which are standing on the border on a meadow with bluish-green grass. Spots of reddish clay are seen along the bank. In the distance a farm house with red roof at the edge of a forest which encloses the meadow.

Signed in the right corner. AUG. FRANZEN.

No. 2

HENRY B. SNELL, N. A.

Born in Richmond, England, September 29, 1858. Pupil of Art Students League, New York. Specialty, marines

**ARCTIC LANDSCAPE WITH NORTHERN
LIGHTS**

Watercolor on Paper

Height, 17 inches; length, 21¼ inches

ON the ice in the foreground a polar bear is walking to the right. Behind him portion of an iceberg sloping to the right. In the dark blue sky, studded with stars, the brilliant greenish, bluish and reddish tints of the northern lights are seen, which are reflected on the ice in the foreground.

Signed in the right foreground, HENRY B. SNELL.

No. 3

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

SUNSET NEAR A STREAM

Watercolor on Paper

Height, 14½ inches; length, 20¾ inches

IN the foreground a stream in which the trees on the bank and the yellow and orange sky is reflected. A green meadow on the bank of the stream and a few farmhouses behind it in the centre. To the right the wall of a park and a man working near a tree.

Signed in the left corner, AUG. FRANZEN.

No. 4

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

EARLY SPRING ON THE RIVER

Watercolor on Paper

Height, 21¼ inches; width, 14¾ inches

A HIGHWAY on the left and a stonewall on the border of a stream, in which a man is fishing. Two figures are leaning over the stonewall and watch the fisherman. On the left, behind the road, and to the right on the opposite side of the stream, willow and birch trees with light green and yellow spring foliage. A light violet shadow is thrown by a stonewall on the right on the sandy shore in the foreground.

Signed in the right foreground, AUG. FRANZEN.

No. 5

WALTER LAUNT PALMER, N. A.

*Born in Albany, New York, August 1, 1854. Pupil of F. E. Church,
in Hudson, N. Y., and of Carolus Duran, in Paris. Specialty,
winter landscapes*

WINTER LANDSCAPE

Watercolor

Height, 17½ inches; length, 23½ inches

VIEW from a hill over a lake, on the border of which is a farm house. In the distance is a plain with hills on both sides. Scattering growth of low trees, with a few cedar trees in the foreground. Yellow, wintry sky with orange clouds over the blue hills in the distance, reflected in the clear water and forming a contrast to the purple and gray colors of the snow-covered landscape.

Signed in the right foreground, W. L. PALMER.

No. 6

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

MEADOW AND A POOL

Watercolor on Paper

Height, 17½ inches; length, 25 inches

IN the foreground a marshy pool in which a row of trees, which stand along the bank, are reflected. Fields of green grass and yellow grain on the bank and in the distance dense groups of trees and shrubbery. Gray, cloudy sky.

Signed in the right foreground, AUG. FRANZEN.

No. 7

RHODA HOLMES NICHOLLS

Born in Coventry England. Came to America in 1884. Pupil of Bloomsbury School of Art, London, and of Cannerano and Vertunni, in Rome

CORNER IN ST. MARK, VENICE

Watercolor on Paper

Height, 10½ inches; width 6¼ inches

A FIGURE in a dark brown mantle kneels on a bench before a crucifix which stands high upon a stone sarcophagus of pink color. Two lamps either side. The shadow of the crucifix is thrown on the pillar behind. Through the columns to the right a glimpse in the bluish lighted interior of the church.

No. 8

GEORGE H. BOUGHTON, N. A. R. A.

*Born near Norwich, England, in 1834. Passed his youth in America.
Worked in Paris from 1853. Settled in London in 1863,
where he died in 1905*

SEA VIEW

Panel

Height, 5 inches; length, 8½ inches

IN the foreground a green plain with a large stone to the right. Sloping hills with few low trees and shrubbery to the left. Behind it the light blue sea is visible, with a part of the coast on one side. Light blue sky.

Signed to the right, G. H. B.

No. 9

FRANK M. BOGGS

*Born in Springfield, Ohio, in 1855. Pupil at the Ecole des Beaux-Arts
and of Gérôme, in Paris*

STORMY SEA

Height, 15 inches; length, 21 $\frac{7}{8}$ inches

To the right a village with a Gothic church with square tower. A stone wall in front of the houses, with a stairway leading to the sea. To the left some rocks. Stormy sea of pale green color in the foreground, the waves splashing against the wall. Gray clouded sky with some sea birds.

Signed to the left, Boggs, '82.

No. 10

JULIAN ALDEN WEIR, N. A.

Born at West Point, N. Y., August 30, 1852. Studied under his father, Prof. Robert W. Weir, and in Paris with Gérôme. Honorable mention, Paris Salon, 1881

LANDSCAPE

Panel

Height, 10 inches; length, 14 inches

A DELICATE landscape. House in distance. Spray is in the air, the trees are about to bud. There are truth and poetic feeling in this small canvas.

Signed at the left, J. ALDEN WEIR.

No. 11

JULIAN ALDEN WEIR, N. A.

Born at West Point, N. Y., August 30, 1852. Studied under his father, Prof. Robert W. Weir, and in Paris with Gérôme. Honorable mention, Paris Salon, 1881

LANDSCAPE

Panel

Height, 15 inches; length, 18 inches

A HOUSE and barn are in the background. Two trees denuded of leaves are in the foreground, which reveals a stretch of bleak browns. The mood is autumnal.

Signed at the left, J. ALDEN WEIR.

No. 12

EDMUND C. TARBELL, N. A.

*Born at West Groton, Mass., April 26, 1862. Studied in Paris with
Boulanger and Lefebvre. Resides in Boston*

ACROSS THE ROOM

Height, 24 inches; length, 30 inches

A LADY in evening gown reclines on a couch. Her opera mantle is thrown carelessly at her side. To her left is a window with the blinds down. Light filters through and shows the long foreground of a highly polished floor. The handling of values and sense of atmosphere are characteristic of this distinguished artist.

Signed at the right, TARBELL.

No. 13

JULIAN ALDEN WEIR, N. A.

Born at West Point, N. Y., August 30, 1852. Studied under his father, Prof. Robert W. Weir, and in Paris with Gérôme. Honorable mention, Paris Salon, 1881

LANDSCAPE

Height, 17 inches; width, 26½ inches

FARM house in background. Haystacks at the right. The foreground is painted in tender green tonalities. The trees are without foliage. A delicate sky lends depth and distance to this charming composition.

Signed, J. A. WEIR.

No. 14

RALPH ALBERT BLAKELOCK

*Born in New York in 1847. Honorable mention at Paris Exhibition
in 1900*

MOONLIGHT ON A STREAM

Height, 35¼ inches; length, 55 inches

To the right a tall tree, through the foliage of which the full moon shines, throwing reflections on the stream which flows towards the centre and forms a small waterfall. Shrubbery and low trees on the left. The sky is partly clouded with yellowish clouds on the horizon.

Signed in the lower left corner, RALPH ALBERT BLAKELOCK.

No. 15

HOMER DODGE MARTIN, N. A.

*Born, October, 1836. Pupil of William Hart. Landscape painter.
Died, 1907*

ALBERT PINKHAM RYDER, N. A.

*Born in New Bedford, Mass., March 19, 1847. Pupil of N. A. D.
under William E. Marshall*

SCREEN WITH THREE PANELS

Centre panel by Martin and two side panels by Ryder

BEECH TREE NEAR A POOL

Centre Panel

Length, 27 inches; width, 18¾ inches

ON the left, behind a small pool, a thick beech tree with reddish foliage of which only the lower part is visible. In the foreground and to the right reddish-brown shrubbery, and behind the tree a sloping hill. Bluish sky with yellowish clouds on the horizon in the lower part.

Painted on leather on a gold ground.

STAG DRINKING WATER

Left Panel

Length, 27 inches; width 18¾ inches

IN the right foreground a little pool from which a green meadow in the distance is a hill. Gold-colored further back. A small oak tree in the left corner and a thick oak tree in the right corner. Behind the green meadow in the distance is a hill. Gold-colored sky.

Painted on leather on a gold ground.

STAG AND TWO DOES UNDER A TREE

Right Panel

Length, 27 inches; width, 18¾ inches

IN the centre a sturdy oak tree, under which the stag, turned to the left in profile, and two does are standing close together. In the foreground a road and a green meadow behind the tree with groups of trees in the distance and a hill to the right. Gold sky.

Painted on leather on a gold ground.

MODERN FRENCH SCHOOL

No. 16

LÉON BONVIN

*Brother of Francois Bonvin, born in 1834, at Vaugirard; died in 1866
Painter of watercolors*

FLOWERS

Watercolor on Paper

Height, 6½ inches; width, 5¼ inches

A BUNCH of wild flowers with small, white blossoms placed in a glass against a brownish-gray background.

No. 17

JEAN BAPTISTE GREUZE

Born at Tournus, near Macon, in 1725. Died at Paris in 1805. Member of the Academy at Paris. Pupil of Gromdon, at Lyons

PORTRAIT OF A YOUNG PRINCE

Height, 22 $\frac{5}{8}$ inches; width, 20 inches

HALF length, hands not visible. He looks up to the right with half open mouth, and has long fair curls falling on his shoulders. He wears a red-brown waistcoat, loose collar and green jacket open in front. Gray-brownish background.

ARMAND GUILLAUMIN

Born at Paris, February 16, 1841. Studied there at the Academie Suisse, in company with Pissarro and Paul Cézanne. Participated in the Exhibitions of the Impressionists, 1874-1877

*VIEW OF THE SEINE IN PARIS, NEAR
THE ISLE DE LA CITÉ*

Height, 22½ inches; Length, 27½ inches

THIS important work by the distinguished impressionist, represents an afternoon sky with yellow and orange thin clouds in the sky, reflecting red and orange spots on the water. A green boathouse in the centre surrounded by some boats moored to the stone wall on the left side of the river. Greenish-blue poplar trees on the same side partly conceal a large architecture. A stone arched bridge leads to the other side, where a series of small apartment houses flank the river with a few low trees before them. Farther back the Tour de St. Jacques. The sun reflects on the front of the houses.

On the back a vigorous sketch of an avenue with a group of figures in the foreground.

Signed on the left, A. GUILLAUMIN.

No. 19

ANTOINE VOLLON

*Born in Lyons, France, April 20, 1833. Died in 1900. Pupil of Ribot.
Genre, landscape and flower painter*

CLIFFS ON THE SEASHORE

Height, 25 $\frac{3}{8}$ inches; length, 31 $\frac{1}{4}$ inches

To the right a chalky cliff standing against a sky covered with dark blue clouds. In the foreground white rocks and to the left dark brown rocks covered with seaweed. Behind a small strip of blue sea is visible. A few sea gulls are flying near the cliff. Blue sky, spotted with white clouds, is seen at the top.

Signed in the right corner, A. VOLLON.

No. 20

AUGUSTE LANÇON

Born in Saint-Claude, France, 1836. Died in 1894. Last of the Barbizon School. Painter of animals

TWO TIGERS

Height, 31 inches; length, 38¾ inches

ONE of the tigers is turned to the left and drinks water from a pool in the foreground. The other crouches behind him from the left, the head seen in front, and is consuming his prey. The beasts, partly lighted, stand against a background of dark green trees. On either side bits of the trees. Dark clouded evening sky.

Signed to the right, AUG. LANÇON, 1884.

No. 21

SCHÖNHEYDER-MILLER

MODERN FRENCH ARTIST

SUNLIGHT IN THE FOREST AT FONTAINEBLEAU

Height, 61¼ inches; width, 40½ inches

VIEW in a forest with a group of tall beech trees to the left and smaller trees to the right, surrounded by a misty atmosphere under a gray sky. The sunlight streams to the left through the leaves and displays, with strong, brilliant reflections, all the colors of the rainbow around the centre light. The artist became blind from painting sunlight.

Signed in the right foreground, SCHÖNHEYDER-MILLER, FONTAINEBLEAU '99.

GERMAN SCHOOL

No. 22

BARTHEL BEHAM

German painter and engraver. Younger brother of Hans Sebald Beham, distinguished engraver. Born at Nuremberg, 1502. Died in Italy about 1540

PORTRAIT OF QUEEN ANNE OF BAVARIA

Panel

Height, 10 inches; width, 7¼ inches

BUST, slightly turned to the left, before a light blue background. She wears a black jacket, open in front and high up about the neck, over a dull red costume decorated with gold trimmings. A medal with a pearl, on the top of which is affixed an owl, hangs around her neck. Her hair is enclosed in a gold net, and over it she wears a broad, flat bonnet from which hangs a gold jewel on which three pearls are affixed. On the top the inscription: ANNA RECINA Etatis 17. 1521 (the inscription is very likely a later addition, but gives the right name and date).

No. 23

LUCAS CRANACH

Born at Kronach, October 4, 1472. Died at Weimer, October 16, 1553

THE THREE GRACES

Panel, Rounded Top

Height, 15 inches; width, 10¼ inches

THREE nude female figures in a landscape with a tree to the right on which a pigeon is seated. The centre figure wears a large bonnet covering her hair from which a white veil falls down, which she holds with her right hand, and in her left a thistle. The figure to the right has loose hair and holds a violet veil with both hands; on the left hand a wedding ring. The third finger holds a purple veil which falls down from her right shoulder. In the left background mountains and a valley.

No. 24

ANTWERP SCHOOL

About 1530. Attributed to Jan van Coninxloo

TWO WINGS OF A TRIPTYCH

Panel

Height, 22 inches; width, 8½ inches

Left Wing, Inside

PORTRAIT of an elderly man seen in three-quarter length. He is kneeling before a desk, and wears a dark brown costume and a mantle trimmed with fur. Behind him the interior of a Renaissance church with Gothic paneling.

Left Wing, Outside

CHRIST holding the lamb in His left arm and pointing at it with His right hand. The figure of Christ in grisaille before a reddish-brown background, with late Gothic ornaments in the upper part.

Right Wing, Inside

PORTRAIT of a woman, three-quarter length. She kneels before a desk on which an open prayer book lies. She wears a dark brown coat with red sleeves and fur hanging over the shoulders and a white cover. Behind her a stone niche, and through an arched door a view of a room in which a tabourette with a pillow on it and a mirror on the wall is visible.

Right Wing, Outside

ST. MATTHEW, the elder, painted in gray, standing against a red-brown background. Above him are late Gothic stone decorations. He holds the pilgrim stick in his left hand and wears a mantle over the right shoulder. On his broad brim hat is a shell.

FLEMISH AND DUTCH SCHOOL

No. 25

ANTONIS MOR

Born about 1512 in Utrecht. Died before 1582 at Antwerp. Pupil of Jan Scorel. Court painter in Spain and England

PORTRAIT OF PHILIP II OF SPAIN

Panel

Height, 16 inches; width, 15 inches

BUST, half turned to the left. Pale face, moustache and slight beard. Hair combed back. Black costume decorated with small strips of white fur and high small white collar. The star of the Golden Fleece hangs on his chest. Dark blue-green background.

An inscription on the upper corners, PHILIP II, KING OF SPAIN.

At the height of the left shoulder, SR AN MORE FACT.

No. 26

JACOB ADRIAENSZ BACKER

Born in 1608 at Harlingen. Died in 1651 at Amsterdam. Pupil of Lambert Jacobs, in Leeuwarden, and of Rembrandt

PORTRAIT OF AN ELDERLY WOMAN

Panel

Height, 17 inches; width, 13½ inches

BUST. She is slightly turned to the left and wears a black costume trimmed with fur, a large white ruff and a white bonnet embroidered with flower branches. Gray background.

The picture has been rightly attributed to Jacob Backer by Hofstede de Groot. The artist's pictures are often mistaken for Rembrandt and for Jacob Gerritsz Cuyp. His best pictures are in Amsterdam, Dresden, Berlin and Brunswick.

No. 27

JAN BREUGHEL, THE ELDER

(Jan Breughel, the elder, called Velvet Breughel)

Born in 1568 at Brussels. Died at Antwerp in 1625. Son of Peter Breughel the elder. Pupil of his father and P. Goetkind at Antwerp. 1597 member of the guild

RIVER SCENE

Panel

Height, 12 $\frac{3}{4}$ inches; length, 19 $\frac{1}{2}$ inches

THE river extends from the right corner to the middle distance where it flows around a little island. In the foreground wooded hills with a small pool to the left in which some ducks are swimming. Behind it an avenue, in the centre of which a horseman is approaching. A group of gypsies in bright colored costumes are reposing in the centre of the foreground; two donkeys nearby. On the other side of the river high rocks; at the foot of which some water mills and a mine; also a church. Light blue distant and blue sky with white clouds.

No. 28

PAULUS MOREELSE

DUTCH SCHOOL

Born in Utrecht in 1571. Died there in 1638. Pupil of Mierevelt

PORTRAIT OF A LADY

Height, 21 inches; length 25 inches

HALF length figure, the hands not visible, slightly turned to the left. She wears a three-fold ruff with reticella lace and a dark dress embroidered with gold and a chain of gold and enamel work is suspended over her breast with two red buttons. A comb inlaid with pearls and jewels in the hair. Gray-brown background.

A° 1617

Signed in the upper right-hand corner, AETATIS 31.

No. 29

DUTCH PRIMITIVE

(Unknown Master)

THE PORTRAIT OF A LADY

Height, 17 inches; width, 13 inches

A YOUNG lady, evidently of Dutch aristocratic family, sits almost facing the spectator. She is attired in a black dress, wears a ruff and a chain, and in her outstretched hand she holds a tiny flower. Her head is coiffed, the hair is delicate gold. Her expression is reserved. The coloring is fresh.

LUCAS VAN LEYDEN (JACOBENZ)

Born at Leyden, 1494, died there 1533. Famous painter and engraver, period of Albrecht Dürer, and is regarded as the patriarch of the Dutch School

THE ILLNESS OF KING ANTIOCHUS

Panel

Height, 30¼ inches; width, 24½ inches

THE king is half erect in his bed on the left and embraces the Queen Stratonice who kneels before him and holds a dish of soup. She points with her left hand to the rear where her husband, Seleukus, stands in the doorway and speaks to the physician Erasistratus. There is a red cover on the bed and a high red baldachino. The queen wears a costume of light blue-green and white atlas and a headdress of gold filigree work. On a little Gothic bench in the right foreground a candlestick and the brocade mantle of the king. In the rear a window with Gothic stone decorations; underneath a richly carved bench and a buffet with plates on it to the left of the window. On the wall a clock in the transition style from Gothic to Renaissance.

The story has been taken from Plutarch's Life of Demetrius, Chapter XXXVIII. Stratonice was the daughter of Demetrius and married to the King Seleukus. Her stepson Antiochus fell in love with her, and as he could not resist his passion, he decided to die and refused to take nourishment. The physician Erasistratus discovered the reason and told it to the father who decided, on account of love of his son, to nominate Antiochus king and to give him Stratonice as wife.

No. 31

JAN BREUGHEL, THE ELDER

(Jan Breughel, the elder, called Velvet Breughel)

Born in 1568 at Brussels. Died at Antwerp in 1625. Son of Peter Breughel the elder. Pupil of his father and P. Goetkind at Antwerp. 1597 member of the guild

DIANA AND HER NYMPHS SURPRISED BY SATYRS

Panel

Height, 23½ inches; length, 41½ inches

To the left lies Diana and three nymphs sleeping under a tree, while two satyrs crouching behind a tree look at them. In the foreground the winged Amor holds two large dogs in leash. A group of hunting dogs, more than twenty, in the foreground to the right. In the left corner dead birds, hares and pole-cats. In the background to the right and left thick woods. In the centre a valley with a pool from which some ducks are rising. A bit of yellow sky over it.

No. 32

AERNOUT DE SMIT

*Born at Amsterdam about 1641. Died there after 1678. Pupil of Jan
Tennisz Blankhof. Painter of marines*

MARINE

Height, 29¼ inches; length, 39¾ inches

CALM sea with a beach in the right corner and near it a galleon with a Dutch flag. To the left several sailboats with brown and yellow sails, and smaller boats nearby. A fishing boat is landing on the beach and a lady and gentleman, mounted on horseback, are conversing with a man in a red costume. Two fishermen are drawing a net in the centre of the foreground. In the right distance a second galleon. Light blue sky with rising pink and gray clouds.

Signed in the right foreground, A. D. SMIT, 1669.

JACOB OCHTERVELT

Born at Rotterdam about 1640. Died before 1710. Probably pupil of Berghem and influenced by Metz and Terborch. 1600-72 worked at Rotterdam and in 1674 at Amsterdam

PORTRAIT OF A FAMILY

Height, 40 inches; width, 34¼ inches

IN a room which leads to the left in a second room an elderly gentleman is seated at a table with a middle-aged lady nearby. In the foreground to the right a girl kneels on the floor and plays with a dog. All of the figures face the spectator. The gentleman, sitting at the left of the table, wears a black costume, a flat, white collar and a round hat. He has a light moustache and imperial and turns the leaves of a large book which lies on the table. The lady stands to the right before the table and has just risen from the chair. She wears a black costume, large collar and cuffs trimmed with bobbin lace and a black head-dress. The child wears a gray dress with red and white ribbons hanging down from the waist and shoulders, also a lace collar and lace bonnet. She plays with a little Bolognese dog, holding it by one leg and holding a piece of bread over it. The red

and yellow Asia Minor carpet on the table and the red leather-covered Spanish chairs give color to the rooms, in the background of which part of a library is to be seen. In the foreground a red-lined hat of the child and a toy. The door opens to a room covered with red and white marble floor. One gets a glimpse of the large chimneypiece with marble columns, over which hangs an Italian landscape in the manner of Jan Both.

Signed in the left foreground, J. OCHTERVELT F. 1663.

No. 34

MICHEL VAN COXIE

FLEMISH SCHOOL

Born at Mechlen, 1499. Died in that city 1592

THE ADORATION OF THE KINGS

Panel

Height, 39½ inches; width, 30¼ inches

THREE-QUARTER length figures. The Virgin is seated to the left, dressed in a dark green and blue costume, holding the nude Child on her knees. The Child turns to the oldest king who kneels to the right with folded hands, wearing a cherry-red mantle trimmed with fur, with sleeves of changing light blue and purple silk. Behind him the second king holds a gold beaker in the right hand and wears a scarlet red costume with fur ruff. To the right the negro king with a glass beaker, wearing a white and red costume and ermine mantle, on which is the inscription: BALTE (Balthasar). The heads of several soldiers are visible behind him. To the left, behind the Virgin, is Joseph, wearing a red mantle, saluting the kings by removing his straw hat. Parts of a ruin with columns on both sides behind the figures. In the centre a landscape with hills from which the retainers of the kings, with dogs and horses, are approaching. At the foot of the hills a castle on a lake.

No. 35

ANTHONIE CLAESSEN

Born, Antwerp. Said to have been pupil of Quentiu Matsys. Two works of his are in the Academy Bruges, dated 1498

VIRGIN WITH THE CHILD

Panel

Height, 41 inches; width 29 inches

THE Virgin is seen in three-quarter length seated behind a balustrade. She holds the standing nude Child on her knees. The Child embraces her and she is about to kiss it. She wears a scarlet-red mantle and a white veil on her head, which falls on her shoulders. Behind her roses growing over a trellis, and to the left a fountain. An earthen bowl stands near it. On the balustrade the inscription: **SUMMI VIRGO PARENS INVIOLEATA DEI.**

No 36

LUCAS VAN LEYDEN

TRIPTYCH

ADORATION OF THE KINGS

Centre panel, height, 33½ inches; width, 22½ inches

Side panels, height, 33½ inches; width, 9½ inches each

Centre Panel

To the right the Virgin, in a dark blue costume, holds the Child on her knees. The Child blesses the eldest king who is kneeling to the left and presents a golden chalice which he has opened. He wears a red costume with blue sleeves and a gold brocaded over-mantle trimmed with ermine. The negro king is standing to the left behind him, and is dressed in a brown costume with a red mantle trimmed with blue silk. He and the third king, who is standing in the background and lifts his head, are likewise presenting golden cups. Joseph is behind the Virgin. Through the centre of the arch a landscape with a castle in the foreground and a rocky mountain in the distance.

ADORATION OF THE CHILD

Left Wing

THE Virgin, Joseph and two angels are kneeling around a stone base on which the nude Child lies. Two shepherds are looking through a window behind, and an angel dressed in pink and greenish colors hovers overhead. An ox and a donkey to the left near a pillar.

THE FLIGHT INTO EGYPT

Right Wing

THE Virgin, dressed in a dark blue mantle, is seated on the donkey and holds the Child. Joseph, with a blue mantle and a straw hat, walks beside her. The road leads down from the left, and on the top of a hill a part of the statue of the god which fell down as the Holy Family passed is visible.

No. 37

SIMON LUTTICHUYS .

Born in London in 1610. Died at Amsterdam about 1662. Worked at London and Amsterdam. Painter of still life

***STILL LIFE WITH MAP AND ROMAN
BUSTS***

Height, 49 inches; width, 38½ inches

ON a table, which is covered with a map of Europe, in the centre a glass bowl with roses in it; to the right a cast of the head of Juno and before it the Iconographia of Van Dyck, which is open and shows the portrait by Van Dyck himself. To the left sketches, and behind the bust of Seneca. A crystal ball hangs from the ceiling.

*Signed to the left, SIMON LUTTICHUYS FE.
1645.*

SPANISH SCHOOL

No. 38

SPANISH SCHOOL

MIDDLE OF THE SIXTEENTH CENTURY

SAINT DOROTHEA

Panel

Height, 11½ inches; width, 8½ inches

BUST of a girl seen in front looking slightly to the left. She wears a low neck light blue-green costume with embroidered black trimming. She holds in the right hand, of which two fingers are visible, a rosebud. Her hair is combed flat and fastened in a loop behind the ears. Blue-green background.

In a fine Renaissance frame of the Sixteenth Century.

No. 39

FRANCISCO DE ZURBARAN

*Born at Fuente de Cantos in 1598. Died at Madrid in 1662. Pupil of
Juan de las Roëlas. Worked at Sevilla and Madrid.
Since 1633 court painter*

VIRGIN AND CHILD

Height, 31½ inches; width, 25¾ inches

IN a landscape, with blue mountains in the left distance, the Virgin is sitting to the right seen in three-quarter length. She holds the nude Child on her knees. She bends her head to the left and looks at the spectator. Her hair is covered with a dark veil and she wears a red-brown costume and brown mantle. The Child blesses with the right hand the little St. John, who is visible in the left corner, and bends over the Christ Child kissing His feet.

No. 40

ALONSO CANO

Born at Granada in 1601. Died there in 1667. Pupil of Montanes and Pacheco. Sculptor and painter

THE CHRIST CHILD BETWEEN MARY AND JOSEPH

Height, 3 feet 11 inches; width, 3 feet 3 inches

THE nude Child stands on the earthball, His arms outstretched. The Virgin Mary is seated to the left, clad in a salmon-red costume, with a blue mantle covering her head. She holds her hands on her breast. On the right, Joseph wears a light violet coat and a lemon-yellow mantle which is spread over his knees and his right shoulder. In the left hand he holds a lily stem, and holds the left arm of the Child with his right. Above the Child is the Dove and God the Father in a yellow-brown sky. To the left and right three winged angel heads.

ITALIAN SCHOOL

No. 41

DOMENICO VENEZIANO

ITALIAN SCHOOL

*Born of Venetian parents the early part of the Fifteenth Century.
Died at Florence, May 15, 1461*

THE FLAGELLATION OF CHRIST

Panel

Height, 15¾ inches; width, 12½ inches

CHRIST in the centre bound to a column is being scourged by three men, two with whips and the third on the left with bunches of thorns; the latter wears a yellow costume, the man on the right a pink and the third behind the column a cuirass and blue sleeves. Pilate sits on a throne to the right and converses with several men. To the left a Roman soldier before a window which opens on a landscape with a rocky mountain and blue sky. Two angels, one in scarlet and the other in orange, hover about Christ.

No. 42

ARCHAIC SCHOOL

STYLE OF THE THIRTEENTH CENTURY

TRIPTYCH

Panel

Height, 8¾ inches; width, 6¼ inches

Centre

IN the centre Christ in the tomb with the instruments of the passion about him. Gold ground.

Left Wing

ST. FRANCIS receiving the stigma. St. Francis kneels to the left before a church and receives the wounds in his hands and feet from Christ, who is seen with red wings in the golden sky. In the right foreground the brother of St. Francis is seated and looks at him in surprise.

Right Wing

ST. JEROME kneels before a dark cave and beats his breast while looking at the Crucifix before him. A lion lies near him and on the green ground is a cardinal's hat.

Outside Left Wing

ST. JOHN preaching in the desert. He holds in his hand a roll of parchment on which is inscribed: ECCE AGNUS DEI QUI TOLIT PECATA MUNDI. He wears a yellowish-green mantle over the camel hair shirt.

Outside Right Wing

VIRGIN nourishing the Child. The Virgin holds the Child in her left arm and wears a green costume and a red mantle decorated with gold. The Child wears a yellow shirt and a pink, gold-embroidered mantle.

From the collection of A. Imbert, Rome.

No. 43

NORTH ITALIAN MASTER

EARLY SIXTEENTH CENTURY

PORTRAIT OF A MAN

Panel

Height, 23½ inches; width, 19 inches

HALF length, turned in profile to the left. He has dark brown hair, a full beard and moustache and wears a black costume with light brown fur covering the shoulders and back, and a flat black cap. In the left hand he holds a small book in a leather cover. Light green background.

Enlarged on the top 4 inches and on each side 1½ inches.

No. 44

FRA FILIPPO LIPPI

Born at Prato about 1457. Died at Florence, 1504

ADORATION OF THE CHILD

Panel

Height, 33½ inches; width, 24¼ inches

THE Child is seated on the knee of an angel dressed in a violet-purple gown. The infant St. John holds the Child and the Virgin kneels to the right. She is dressed in a red costume with a dark blue-green mantle with hands folded in prayer. The Child grasps the hair of a shepherd who kneels, holding a bagpipe under his arm. A second shepherd with a sheep hanging over his arm by bound legs is kneeling to the right, protected by an angel in a white gown who holds a lily over his shoulder. Two other angels, one in orange costume and the other wearing light violet, are seen to the left of the Virgin in conversation. Both have blond hair and the one on the left has an arm around the neck of the other and holds a lily over the Virgin. Bits of blue sky at the top.

The picture was formerly in the famous collection of Antokolsky, the celebrated Russian sculptor.

No. 45

JACOPO DU PONTE IL BASSANO

Born at Bassano, 1510. Died there 1592

THE BATTLE ON THE BRIDGE

Il giuoco del Ponte

Height, 30 inches; length, 38½ inches

ON a bridge which leads over the Arno a number of men, mostly in red and yellow costumes, are engaged in mimic combat. Several are falling and some are swimming in the river. Other figures approach from the left along the river. The houses on both sides of the river are decorated with rugs hanging from the balconies and shutters. Many spectators in the windows, balconies and on the street in the right foreground. In the balcony on the right a group, evidently the judges, are seated. Dark blue and clouded sky with sun reflection falling on the houses to the right, the figures on the bridge and on the foreground.

The scene represents a national game of Pisa from the thirteenth to the eighteenth century, called "Il giuoco del Ponte."

GIOVANNI GHISOLFI

Painter born 1632 at Milan, descended from a noble family. His teacher was A. Volpini, but he formed his style after Salvator Rosa. He painted architecture with splendid perspective. The antiquities of Rome afforded him material for his compositions; he drew and painted many of them, ornamenting them with massive figures from secular history and mythology. He painted frescoes. There are two architectural works in the National Gallery of Scotland. His "Marius Among the Ruins of Carthage," and several of his decorative pictures are in the Dresden Gallery. He died at Milan, 1683.

ARCHITECTURAL VIEW

Height, 39 inches; length, 47 inches

IN the foreground a bridge before a palace modeled after the Coliseum and other classical buildings of Rome. A triumphal arch seems to stand on the bridge. A female statue with horn of plenty in the centre of the bridge. Under the bridge to the left and right staircases are leading up and two boats with passengers are landing in the foreground. On the right two pillars and a column. In the foreground a man, woman and child near some logs which rise from the water and are secured with ropes to a column on the right. Blue sky with yellow clouds is seen above the architecture.

FERRARESE MASTER OF 1514
THE VIRGIN WITH ST. SEBASTIAN AND
ST. ROCH

Canvas, Transferred from Panel

Height, 6 feet; width, 3 feet 11½ inches

THE Virgin is seated on the clouds, dressed in a cherry-red costume and a dark blue mantle, holding the nude Child on her knees. She is surrounded by a yellow glory which is outlined by a series of angel heads. To the left St. Sebastian, nude except for a blue cloth about his loins, is tied to a tree and pierced by several arrows. He is seen in profile to the right and his head is raised to the Virgin. To the right St. Roch faces the spectator, the left leg placed before the right. He wears red trousers, yellow coat and dark blue-green mantle with a reddish-brown collar. In the left hand he holds a pilgrim's staff, while with the right he shows the wound on his leg. Brown landscape with a view of a castle and Roman ruins on a hill in the centre. Blue mountains to the left in the distance and a viaduct to the right. Blue sky, light yellow and white, clouded in the lower part.

Among the Ferrarese artists whose initials agree with the monogram on the picture is Bernardo Fiorini (mentioned in 1506-1509 and 1520 at Ferra), but little is known about his works. Mr. Roger Fry is of the opinion that the painting is very near to Ercole di Giulio Grandi.

Signed in the lower part, B. F. MDXIII (B. F. 1514).

ENGLISH SCHOOL

No. 48

WILLIAM KIDD

Born before 1800 in Edinburgh. Died in 1863. Since 1817 exhibited at the Royal Academy. 1849 honorary member of the Edinburgh R. A.

PORTRAIT OF THE ARTIST

Panel

Height, 12½ inches; width, 9¼ inches

THREE-QUARTER length. He is seated in a chair with red leather back, half turned to the left. In the left hand he holds a palette and brushes. He wears yellowish trousers, dark brown coat, white necktie and a collar open in front. Brown curtain behind him. Landscape view through a window on the left.

No. 49

THOMAS GAINSBOROUGH

Born at Sudbury, in Suffolk, in 1727. Died in London in 1788. Studied under Hayman in London. Exhibited first at the Academy in 1761

**PORTRAIT OF ORPIN, THE PARISH
CLERK OF BRADFORD, WILTSHIRE**

Panel

Height, 15½ inches; width, 10¾ inches

BUST, turned to the right. Head raised looking up to the left. Reddish-brown coat and white collar. Hands partly visible to the right. Brown background.

No. 50

JOHN CONSTABLE

Born at East Bergholt in 1776. Died at London in 1837. 1799 pupil at the Academy under Farington and Reinagle. Since 1820 at Hampstead. 1829 member of the Academy

STORMY DAY

Height, 17 inches; length, 21 inches

A SLOPING hill to the right with a road leading up and large oak trees bent by the storm. A man with a red cap is ascending the hill. To the left an open country with some houses among trees, a windmill and hills in the distance. In the foreground two fallen trees. Heavy gray and white clouds moving from the right with patches of blue sky. Rays of the sun shine upon the country to the left and on some spots along the road to the right.

No. 51

RICHARD WESTALL

Born at Hartford in 1765. Died in London December 4, 1836. Subject and landscape painter. A. R. A. in 1792 and R. A. in 1794

SHEPHERD AND FLOCK IN A FOREST

Height, 45 inches; width, 40 inches

A VIEW in a forest of gnarled oak trees, through the foliage of which the sunlight shines in streaks on the light green ground. On the right several thick trees, under one of which the shepherd lies asleep. Nearby is a dog watching over the flock of sheep which lie and browse in the foreground. On the left and right the edge of a pool is visible. The trees have autumn foliage and the branches on the left are bent nearly to the ground. A few spots of light blue and partly clouded sky is seen at the top.

No. 52

SIR JOSHUA REYNOLDS

Born at Plymton in 1723. Died in London in 1792. Since 1741 pupil of the portrait painter, R. Hudson. 1749-52 in Italy. 1768 president of the Royal Academy. 1784 court painter

THE LAUGHING GIRL

Height, 30 inches; width, 23 $\frac{3}{4}$ inches

THE girl is sitting to the left of a pedestal and leaning on it with arms crossed and her head slightly turned to the left. Three-quarter length. She holds the left thumb in her mouth and smiles. The light falls from the right on her arms and face. She wears a white chemise, reddish-brown petticoat and yellowish scarf. Reddish-brown hair. Brown-gray background.

Sold at Christie's, June 1901, No. 86.

A similar picture in the possession of A. Sanderson, Edinburgh (engraved by W. Bond, 1813), and another in the possession of the Earl of Roseberry (engraved by J. F. Bause, 1784).

No. 53

WILLIAM DOBSON

Born at London, 1610. Died there 1646. Was once called by King Charles I "The English Tintoretto"

**PORTRAIT OF PHILIP HERBERT,
FOURTH EARL OF PEMBROKE**

Height, 44½ inches; width, 37 inches

THREE-QUARTER length, seen in front, the head slightly turned to the left. He wears a moustache and small pointed beard; long curls falling on the shoulders. He wears a gold brocade coat with slashed sleeves showing the shirt, a lace collar and a dark purple mantle thrown over the left shoulder and showing a large embroidered star; a light blue ribbon around the neck with a brooch of rubies suspended from it. The left hand on his sword; in the right a stick and on a blue ribbon a key. Dark brown background.

No. 54

THOMAS GAINSBOROUGH

Born at Sudbury, in Suffolk, in 1727. Died in London in 1788. Studied under Hayman in London. Exhibited first at the Academy in 1761

CHARLES I ON HORSEBACK

After Van Dyck

The original picture by Van Dyck is in Windsor Castle

Height, 40½ inches; length, 49¾ inches

CHARLES I, in full armor, is riding a bay horse to the left, holding a marshal's baton in the right hand and seated on a dark green saddle. A page, in pink costume with long curls falling on his shoulders, is walking behind him bearing the helmet. Behind him the entrance to a forest of oak trees. To the left a distant view over some hills, with a sky covered with purple and gray clouds.

Described in the Burlington Magazine.

JOHN SCARLETT DAVIS

Born at Hereford. Died soon after 1841. First exhibited at the Royal Academy in 1825. His views of the interiors of public buildings met with considerable success

A FORMER GALLERY IN THE LOUVRE

Height, 4 feet 3¼ inches; length, 6 feet 3½ inches

IN a hall, with high arched, richly decorated ceiling, a group of artists in the foreground to the left and an artist before an easel. To the right another artist in conversation with a lady who has two children with her; near him an easel. On the wall a number of large paintings mostly by Rubens, Van Dyck and their school, for instance by Rubens there is the large "Descent from the Cross at Antwerp," the "Glorification of the Virgin" at Brussels, by Van Dyck, the "Crucifixion" at Malines, the "Virgin and St. Antonius" at Milan, the "Wonder of St. Antonius of Padua" at Lille, "Portrait of Liberti" at Munich, and the "Lion Hunt" by Snyders. In the right foreground a table with green cover and on it a female Roman statue and a still life. This fanciful composition is said to depict a gallery formerly in the Louvre before Napoleon Bonaparte was forced to return the works of art which he had borrowed from various countries.

No. 56

JOHN SCARLETT DAVIS

Born at Hereford. Died soon after 1841. First exhibited at the Royal Academy in 1825. His views of the interiors of public buildings met with considerable success

INTERIOR OF ST. PETER'S AT ROME

Height, 6 feet 7¼ inches; length, 7 feet 8 inches

VIEW of the part under the dome and a part of the left side nave in the direction of the choir. To the right of the centre the tabernacle by Bernini; to the left the Transfiguration by Raphael; over the altar under a red baldachino to the right the bronze statue of St. Peter. In the foreground a great number of people standing or kneeling, mostly turned to the left, glance at two priests who are passing. The people are mostly dressed in bright colors—light green, red or brown. Among them to the right two soldiers of the Swiss Guard.

CATALOGUE

FIRST AFTERNOON'S SALE

FRIDAY, JANUARY 20TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

BLUE AND WHITE PORCELAINS

60—MINIATURE JAR

Blue and white porcelain. Panels of a brocaded design, the swastika and other symbols, in two shades of underglaze blue. Four character mark of Chêng-hua.

Height, 2¼ inches.

61—MINIATURE OVIFORM COUPE

Pink crackle glaze, floral sprays delicately pencilled in cobalt blue.

Diameter, 2½ inches.

62—SMALL COUPE

Of the so-called soft paste type; clusters of peaches and Buddha's-hand fruit in brilliant underglaze blue.

Diameter, 2½ inches.

63—SMALL PIHTONG

Hard paste; flowering shrubs and a floriated border pencilled in two shades of underglaze blue.

Height, 2½ inches.

64—THREE MINIATURE PLATES

Thin hard paste, with figure subjects and border designs painted in two shades of cobalt blue. Character mark of the K'ang-hsi period (1662-1722).

Diameter, 4 inches.

65—WRITER'S WATER RECEPTACLE

Semi-globular shape; clear white hard paste, covered with a crackled glaze and decorated in underglaze blue with landscapes and a Greek fret border. Underneath the foot, seal mark of Chia Ch'ing (1796-1820).

Diameter, 4 inches.

66—SMALL BLUE AND WHITE BOTTLE

Pure white hard paste. Dragons, amid cloud forms and fire emblems, pencilled in brilliant underglaze blue. Six character mark of Chia Ching (1522-1566), but undoubtedly of the Ch'ien-lung period (1736-1795).

Height, 5 inches.

67—SMALL BLUE AND WHITE GALLIPOT

Beautifully decorated with the plum in blossom, flowering shrubs, rocks and butterflies in mazarine blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 4½ inches.

68—SMALL BLUE AND WHITE OVIFORM JAR

Decoration of a boldly drawn figure of a warrior and a poem in brilliant underglaze blue. Six character mark of the Ch'êng-hua period.

Height, 3½ inches.

69—BLUE AND WHITE BOWL

Thin white hard paste; decoration of a landscape, a river view and figures in two shades of underglaze

blue; rimmed with metal Seal mark in blue underneath the foot.

Diameter, 5½ inches.

70—BLUE AND WHITE COVERED BOWL

Oviform. Dense hard paste, decorated with fabulous animals, wave designs and symbols in white reserve and underglaze blue. Underneath the lid, a six character mark pencilled in blue over a celadon glaze.

Height, 4 inches; diameter, 5 inches.

71—SMALL BLUE AND WHITE AMPHORA

Clear white hard paste. Decoration of lions sporting with the brocaded ball amid fire emblems, pencilled in underglaze blue of brilliant quality. Six character mark reading *Ta Ch'ing K'ang-hsi nien chih* (Made in the reign of K'ang-hsi, of the Ch'ing, or present, dynasty). Has carved teakwood stand. This specimen is of the same shape and period as the vases widely known as peach-bloom, and is rarely found in blue and white.

Height, 6½ inches.

72—BLUE AND WHITE DISH

Of the so-called "soft paste." Coated with a rice color crackle glaze and decorated with floral sprays in cobalt blue of brilliant quality. Underneath the foot a six character mark of the Hsüan Tê period (1426-1453), but undoubtedly made during the reign of Yung-chêng or Ch'ien-lung.

Diameter, 7¾ inches.

73—BLUE AND WHITE PLATE

Old Canton China. Flower basket and border designs, painted in two shades of cobalt blue.

Diameter, 9 inches.

74—TWO BLUE AND WHITE PLATES

Deep form. Decoration of fishes and aquatic plants in cobalt blue of opaque quality. K'ang-hsi period (1662-1722).

Diameter, 11 inches.

75—BLUE AND WHITE PEAR-SHAPE VASE

With trumpet-shape neck. Decorated in underglaze blue with lions sporting with the brocaded ball and an unusual border of a Latin inscription around the shoulder. Underneath the foot, characters within a circle.

Height, 10½ inches.

76—BLUE AND WHITE OVIFORM JAR

Decoration of detached flowers and leaves, in low relief and pencilled in deep cobalt blue on a brilliant white ground.

Height, 9½ inches.

77—BLUE AND WHITE CYLINDRICAL JAR

With wide mouth. Sonorous hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant underglaze blue, with flowering shrubs, a pheasant on a rock and the "hundred antiques."

Height, 9 inches; diameter, 7 inches.

78—RARE BLUE AND WHITE BOX

With cover. Dense hard paste. Decorated in "Musselman blue," with Chinese garden scenes within panels and floral sprays on a swastika fret ground. Mark in the depressed disc foot: *Ta Ming Lung Ch'ing* (1567-1572). From the Charles A. Dana collection, New York. 1898.

Height, 5½ inches; length, 9 inches.

79—BLUE AND WHITE BEAKER-SHAPED VASE

Decoration of Chinese Court scenes and floral sprays beautifully painted in underglaze blue on a brilliant white ground. Six character mark of Chia Ching (1522-1566), but probably of the K'ang-hsi period (1662-1722).

Height, 14¾ inches.

80—HAWTHORN JAR

Oviform, with receding base and wide mouth; branches of prunus blossoms, in reserve, on a brilliant opaque blue ground. Marked with darker lines to resemble cracking ice. Border of sceptre-head scrolls around the mouth. K'ang-hsi period (1662-1722).

Height, 9½ inches; diameter 8 inches.

81—BLUE AND WHITE TEMPLE JARS

Decoration depicting young men and children in a garden and occupied in playing numerous games, painted in two shades of cobalt blue. K'ang-hsi period (1662-1722).

Height, 13 inches.

82—LARGE BLUE AND WHITE CLUB-SHAPED VASE

Decorated in underglaze blue of brilliant opaque quality with a scene representing an emperor and other dignitaries witnessing from a balcony feats of marksmanship by mounted warriors. K'ang-hsi period (1662-1722).

Height, 18 inches.

83—OVIFORM BLUE AND WHITE VASE

With spreading neck and base. On the neck two lion head and ring handles which are unglazed. Decoration of a court scene, historical and legendary subjects, objects of art and floral sprays finely pencilled

in underglaze blue of opaque quality. K'ang-hsi period (1662-1722).

Height, 17½ inches.

84—BLUE AND WHITE TEMPLE JAR

Decoration of kyilins sporting with brocaded balls with ribbon filets, boldly executed in opaque cobalt blue on a brilliant white ground. K'ang-hsi period (1622-1722).

Height, 12½ inches.

85—PAIR HAWTHORN BEAKERS

Branches of prunus blossoms in reserve on a ground of brilliant opaque blue. K'ang-hsi period (1662-1722).

Height, 18 inches.

86—HAWTHORN TEMPLE JAR

With original hat-shaped cover. Branches of prunus blossoms which extend upward and downward in reserve on a brilliant opaque blue ground, which is marked with darker lines to resemble cracking ice. K'ang-hsi period (1662-1722).

Height, 16½ inches; diameter, 8 inches.

87—HAWTHORN TEMPLE JAR

Oviform, with spreading base and wide mouth. Branches of prunus blossoms, extending upward and downward in reserve, on an opaque blue ground marked to resemble cracking ice. K'ang-hsi period (1662-1722).

Height, 14 inches.

88—HAWTHORN TEMPLE JAR

Decorated with branches of the *mei* blossom in reserve on a ground of brilliant opaque blue, which is marked

with a reticulation of darker lines to resemble cracking ice. K'ang-hsi period (1662-1722).

Height, 14½ inches.

89—HAWTHORN BEAKER

Decorated with branches and clusters of prunus blossoms executed in reserve upon an opaque blue ground which is marked with darker lines in resemblance of cracking ice. K'ang-hsi period (1662-1722).

Height, 18 inches.

90—BLUE AND WHITE BEAKER-SHAPED VASE

Clear white hard paste. Decorated in underglaze blue of brilliant opaque quality. On the body of the vase is depicted an emperor and empress receiving an envoy and his escort. Around the neck is a scene representing an empress receiving gifts from a visiting dignitary and his military escort. K'ang-hsi period (1662-1722).

Height, 18½ inches.

91—BLUE AND WHITE TEMPLE JAR

Decorated in mazarine blue of a very fine brilliant quality. The decoration consists of a garden in which are Chinese ladies and numerous children at play. Around the mouth is a border of Buddhistic symbols. K'ang-hsi period (1662-1722).

Height, 13½ inches.

92—HAWTHORN TEMPLE JAR

Decorated with branches of prunus blossoms, which are in white reserve and extend upward, and downward on an opaque blue ground marked with darker lines to resemble cracking ice. A border of sceptre-head scrolls encircles the mouth. K'ang-hsi period (1662-1722).

Height, 13 inches.

93—BLUE AND WHITE BEAKER

Sonorous hard paste. Decoration of court scenes, mythological animals and beasts and legendary subjects in brilliant cobalt blue. K'ang-hsi period (1662-1722).

Height, 18 inches.

94—BLUE AND WHITE BEAKER

Clear white hard paste. Decorated in underglaze blue of brilliant opaque quality with a Chinese court scene and a landscape and river view. K'ang-hsi period (1662-1722).

Height, 17½ inches.

95—BLUE AND WHITE BEAKER

Decorated in brilliant underglaze blue with panels of fantastic enamels, rock and wave designs. K'ang-hsi period (1662-1722).

Height, 17 inches.

96—BLUE AND WHITE BEAKER-SHAPE VASE

Clear white hard paste. Decorated in brilliant underglaze blue with a scene depicting an emperor receiving visiting dignitaries and accepting their offerings. K'ang-hsi period (1662-1722).

Height, 18 inches.

97—BLUE AND WHITE BEAKER-SHAPE VASE

Clear white sonorous porcelain of the K'ang-hsi period. Chinese historical subjects, equestrian and other figures, rocks and foliage, finely painted in cobalt blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 18 inches.

98—BLUE AND WHITE BEAKER-SHAPE VASE

Sonorous hard paste. Decoration of phœnixes (the Empress's emblem), large peonies and leafy scrolls, beautifully painted in opaque underglaze blue on a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 17½ inches.

99—LARGE BLUE AND WHITE JAR

Globular shape, with broad mouth. Dense hard paste of the Chia Ching period (1522-1566). Decoration of the conventional pine, bamboo and prunus in blossom in "Musselman blue." Underneath the foot in an indented circle, six character mark of the period.

Height, 14 inches; diameter, 15 inches.

100—LARGE BLUE AND WHITE JAR

Globular shape, with broad mouth. Dense hard paste of the Chia Ching period (1522-1566). Decorated in "Musselman blue" with Chinese domestic and garden scenes, floral sprays and borders of gadroons and floriated scrolls. Underneath the foot a six character mark of the period.

Height, 14 inches; diameter, 14½ inches.

101—VERY LARGE BLUE AND WHITE PILGRIM BOTTLE

Dense sonorous hard paste of the Ch'ien-lung period (1736-1795). The obverse and reverse panels are decorated with boldly drawn scenes of agricultural pursuits and river views. Covering the ends are peonies, leaf scrolls and Buddhistic symbols beautifully painted in underglaze blue. On the neck are two handles representing winged dragons and the sacred fungus. Underneath the foot, seal mark of the period.

Height, 23½ inches; width, 17½ inches.

102—NOBLE BLUE AND WHITE JAR

Oviform, with wide mouth. Dense sonorous porcelain of the Wan-li period (1573-1619). Decorated in "Musselman blue" with two boldly drawn five-clawed dragons, amid cloud forms and fire emblems pursuing the pearl of omnipotence; this decoration is intercepted by Sanscrit characters. Around the shoulder is a broad band of floriated scrolls. Underneath the foot, within an indented circle, is the character mark of the period. From the Baron Speck von Sternburg Collection.

Height, 19 inches; diameter, 17½ inches.

103—LARGE BLUE AND WHITE GLOBULAR JAR

Dense hard paste of the Wan-li period (1573-1619). Profusely decorated in "Musselman blue" with six large circular medallions of phœnixes and leafy scrolls, with floral sprays intervening. Encircling the shoulder and foot is a broad band of five-clawed dragons amid cloud forms, pursuing the pearl of omnipotence. Underneath the foot in an indented circle is the six character mark of the period.

Height, 17 inches; diameter, 17½ inches.

104—LARGE BLUE AND WHITE TEMPLE JAR

Dense porcelain of the Ming period. Unusual decoration in two shades of cobalt blue, depicting an emperor departing in his flagship, and dignitaries and their retinue on the opposite shore awaiting his arrival. Has carved teakwood stand and cover (repaired).

Height, 19 inches; diameter, 13 inches.

105—PAIR GRAND BLUE AND WHITE PALACE JARS

Tall oviform, with original hat-shaped covers. Dense sonorous porcelain of the K'ang-hsi period (1662-1722). Profusely decorated in underglaze blue of

brilliant opaque quality, with boating scenes, rocky cliffs, pavillions and ceremonial subjects. Around the shoulder and foot are borders of sceptre heads and various Buddhistic symbols.

Height, 41 inches; diameter, 18½ inches.

106—GRAND BLUE AND WHITE PALACE JAR

To match the preceding.

Height, 41 inches.

CHINESE WHITE PORCELAINS

107—PAIR LIBATION CUPS

Ivory white porcelain. Leaf shape with plum blossoms in relief.

Diameter, 2½ inches.

108—YUNG LO EGGSHELL BOWL

Pure white porcelain of eggshell thinness. When held to the light there may be seen a decoration of floral scrolls and the four character marks of Yung Lo (1403-1424), delicately engraved in the paste underneath the glaze.

Diameter, 3½ inches.

109—SMALL BOWL

Pure white porcelain of almost eggshell thinness. The decoration, which may be seen when held to the light, consists of two five-clawed dragons in pursuit of the pearl of omnipotence, engraved in the paste underneath the glaze. Six character mark pencilled in blue: *Ta Ming Hung Chih* (1488-1505).

Diameter, 3¾ inches.

110—TWO SACRIFICIAL CUPS

Fungus design. Ivory white porcelain with relief ornamentation of storks and branches of plum blossoms.

Height, 2¼ inches.

111—SUPERB BOTTLE-SHAPE VASE

Pure white porcelain of the K'ang-hsi period (1662-1722). Underneath the foot delicately pencilled in underglaze blue is the character mark: *Ta Ch'ing K'ang-hsi nien chih.*

Height, 5½ inches.

112—TRIPOD INCENSE BURNER

Fashioned after an ancient bronze. Ivory white porcelain of the K'ang-hsi period (1662-1722).

Height, 5½ inches.

113—CYLINDRICAL VASE

With lion-head handles; dense ivory white porcelain of the K'ang-hsi period (1662-1722).

Height, 6 inches.

114—WRITER'S WATER RECEPTACLE

Semi-globular shape; clear white porcelain of the K'ang-hsi period (1662-1722). Embellished with three relief discs of archaic dragon design worked in the paste. Underneath the foot, pencilled in underglaze blue: *Ta Ch'ing K'ang-hsi nien chih.*

Height, 3½ inches; diameter, 5 inches.

115—IVORY WHITE KYLIN

Seated on a quadrangular base with a brocaded ball under his front paw.

Height, 5½ inches.

116—PAIR KYLINS

Ivory white porcelain of the K'ang-hsi period (1662-1722).

Height, 5 inches.

117—TWO KYLINS

Pure white hard paste of the K'ang-hsi period (1662-1722).

Height, 5 inches.

118—SPILL VASE

Ivory white porcelain of the K'ang-hsi period (1662-1722). Openwork decoration of peony and leaf scroll.

Height, 5½ inches.

119—LARGE BOWL

Thin white hard paste of the Ch'ien-lung period, the outer surface embellished with archaic scrolls and gadroons, beautifully carved in relief in the paste underneath the glaze.

Diameter, 7 inches.

120—YUNG LO EGGSHELL BOWL

Of light fragile texture, with a wide rim which is notched at regular intervals, and six indentations, the whole invested with a pellucid glaze of grayish ivory-white tone. The decoration, lightly incised in the paste, so as to show in transparency when held up to the light, consists of a wheel of fortune and a floral festoon of eight flowers of paradise, from each flower arising a Buddhist symbol of long life, prosperity, happiness, or other good omen. *Mark: Yung Lo nien chih* (1403-1424). From the collection of the late Charles A. Dana.

Diameter, 7½ inches.

121—WHITE BOTTLE-SHAPED VASE

Of fine form and texture, covered with a translucent ivory glaze. Encircling the neck is a lizard carved in relief and undercut. Ch'ien-lung period (1736-1795). From the Thomas E. Waggaman Collection, New York. 1905.

Height, 8 inches.

122—WHITE BOTTLE-SHAPED VASE

Of fine form and texture, similar to the preceding but of the Yung-chêng period (1723-1735). From the Thomas E. Waggaman Collection, New York. 1905.

123—IVORY WHITE VASE

Tall cylindrical shape, with monster-head handles in relief, and engraved fret border. Yung-chêng period (1723-1735).

Height, 8½ inches.

124—IVORY WHITE VASE

Tall cylindrical shape with monster-head mask handles and engraved fret band. Yung-chêng period (1723-1735).

Height, 8½ inches.

125—QUADRILATERAL VASE

Of the so-called soft paste. Beautifully embellished with flowers of the sacred lotus, leafy scroll gadroons and sceptre-head borders carved in relief in the paste underneath a soft ivory white glaze. Two elephant-head handles. Ch'ien-lung period (1736-1795).

Height, 10¾ inches.

126—OBLONG INCENSE BURNER

Pure white porcelain of the Ch'ien-lung period (1736-1795). Fashioned after an ancient bronze. It has

two handles of dragon heads, and the ornamentation of archaic scrolls and ogre heads is carved in relief in the paste. Underneath the foot is an engraved seal mark of the period. Has shakudo cover surmounted by a lion.

Height, 10 inches; length, 11½ inches.

127—FIGURE OF HOTEI

Finely modelled in ivory-white porcelain. Yung-chêng period (1723-1735). Carved teakwood stand.

Height, 6½ inches.

128—FIGURE OF KUAN-YIN

Seated on a sacred elephant, in modelled ivory-white porcelain. Yung-chêng period (1723-1735).

Height, 10 inches.

129—STATUETTE OF KUAN-YIN

Standing on cloud forms. Finely modelled in ivory white porcelain of the Yung-chêng period (1723-1735).

Height, 16½ inches.

130—STATUETTE OF KUAN-YIN

Standing on a base in design of cloud forms. Finely modelled in ivory-white porcelain of the K'ang-hsi period (1662-1722).

Height, 16½ inches.

131—STATUETTE OF POU-TAI

Standing figure finely modelled in pure white porcelain of the K'ang-hsi period (1662-1722).

Height, 16½ inches.

DECORATED PORCELAINS

132—FOUR WINE CUPS

Thin porcelain of the Ch'ien-lung period (1736-1795). Decoration of dragons, cloud forms, and fire emblems painted in coral-red.

133—SMALL BOWL

Thin white paste of the Yung-chêng period (1723-1735). Exquisitely painted decoration in five-color enamels of children at play in a garden. Character mark in underglaze blue.

134—SMALL BOWL

White hard paste, with tree peonies painted in enamel colors.

135—COVERED BOWL

Thin porcelain of the Ch'ien-lung period (1736-1795). Engraved white ground with a reserve decoration of female figures, genii and a legendary subject painted in underglaze blue; the inner surface invested with a turquoise blue glaze. Seal mark.

136—BOWL

The outer surface enamelled with a brilliant green glaze and decorated with dragons, cloud forms and fire emblems etched in the paste and coated with a purple glaze. Character mark of Wan-li (1573-1619), but probably of the K'ang-hsi period (1662-1722).

Diameter, 4¾ inches.

137—PAIR SWEETMEAT STANDS

Clear white porcelain of the Yung-chêng period (1723-1735). Decoration of the *shou* symbol, bats, floral scrolls and palmettes delicately painted in coral-red and other enamel colors. Underneath the foot, character mark pencilled in underglaze blue.

Height, 3 $\frac{5}{8}$ inches; diameter, 6 $\frac{3}{4}$ inches.

138—GALLIPOT VASE

Clear white hard paste of the Yung-chêng period (1723-1735). Decoration depicting Shaki, the demon slayer, painted in coral-red, black and other enamel colors. Seal mark underneath the foot.

Height, 6 inches.

139—SMALL MING JAR

Globular shape. Decorated with dragons, fire emblems and the sacred pearl in foliated panels, floral sprays and a border of gadroons and palmettes, all painted in enamel colors of the *famille verte*. Six character mark of Wan-li (1573-1619). The cover trimmed with silver.

Height, 5 $\frac{1}{4}$ inches.

140—UNUSUAL BOWL

White hard paste. Invested with a yellow glaze and decorated with a garden scene showing numerous boys at play, painted in cobalt blue. Curious mark underneath the foot.

Height, 3 inches; diameter, 6 $\frac{3}{4}$ inches.

141—JAPANESE PORCELAIN BOWL

By Seifu. Coral-red glaze, decorated with figures of the eight immortal genii painted in underglaze blue

and enamel colors, with petal-shape panels. Incised signature underneath the foot.

Height, 3½ inches; diameter, 7½ inches.

142—BROWN CRACKLE BOWL

Decoration of the "hundred antiques" and symbolical bats, painted in brilliant enamel colors of the *famille verte*.

Diameter, 7 inches.

143—NABESHIMA PORCELAIN BOWL

Lotus blossoms and birds painted in enamel colors.

Height, 2¾ inches; diameter, 8 inches.

144—OBLONG BOWL

Dense hard paste. Decorated in brilliant enamel colors with flowering shrubs, bamboo and rocks. By Kaki-ye-mon, the first potter of Imari.

Height, 3½ inches; length, 7½ inches.

145—SAKI BOTTLE

By Kaki-ye-mon. Decoration of the plum in blossom, exquisitely painted in enamel colors.

Height, 10 inches.

146—LARGE BOWL

Clear white hard paste. Decorated in enamel colors with a tiger, bamboo and blossoms. The edge glazed to resemble metal.

Height, 3½ inches; diameter, 8⅝ inches.

147—FAMILLE-VERTE PLATE

Thin hard paste of the K'ang-hsi period (1662-1722). Decoration of Chinese domestic and garden scenes painted in brilliant enamel colors.

Diameter, 10⅞ inches.

148—PAIR VASES

Bottle-shape, on broad circular bases. Pure white hard paste of the Yung-chêng period (1723-1735). Decoration of lotus and scrolls and a border of gadroons, Greek fret and palmettes painted in fine coral-red.

Height, 8¾ inches.

149—OLD IMARI INCENSE BURNER

Cone shape, with open work panels and cover. Reserve decoration of Höwo birds and Kiri scrolls in gilding on a coral-red ground.

Height, 7 inches; diameter, 6½ inches.

150—SMALL BEAKER

With vertical ridges; old Imari (about 1700). Decorated in fine colors in imitation of a Chinese *famille verte* specimen.

Height, 8½ inches.

151—HEXAGONAL JAR WITH COVER

Decoration of tiger, birds and floral motives painted in brilliant enamel colors. A Dresden copy of Kakiye-mon; the original in Bohnneum. Was probably made by Böttger. Date 1725.

Height, 11 inches.

152—PAIR EXCEPTIONAL BOTTLE-SHAPED VASES

Hard paste of the early Ch'ien-lung period (1736-1795). Decoration of spiral bands in imitation of Murano glass. Procured for the late owner by Mr. Augustus W. Franks, of the British Museum, in 1890.

Height, 9½ inches.

153—TEAPOT

Hard paste of the early Ch'ien-lung period (1736-1795). Decorated with a spiral pattern in imitation

of Murano glass. Procured for the late owner by Mr. Augustus W. Franks, of the British Museum, in 1890.

Height, 8¾ inches.

154—OBLONG TEAPOT

With top loop handle. Decorated with floral sprays and scrolls in brilliant enamel colors of the K'ang-hsi *famille verte*.

Height, 7½ inches; length, 8½ inches.

155—PAIR MING STATUETTES

Figures of Chinese sages. Standing on square bases, decorated in blue, green and black enamels of checker-board design.

Height, 8¼ inches.

156—STATUE OF KUAN-YIN

Seated on a rock; beautifully modelled in hard paste and finely decorated in enamel colors. K'ang-hsi period (1662-1722).

Height, 12½ inches.

157—PAIR SEATED LIONS

On quadrangular bases, one with a cub, the other holding under his forepaw a brocaded ball. Glazed and decorated in brilliant enamel colors of the *famille verte*, a vivid green predominating. K'ang-hsi period (1662-1722).

Height, 12½ inches.

158—CONDIMENT DISH WITH COVER

Dense porcelain of the Wan-li period (1573-1619). Decorated with flowering shrubs, imperial dragons, fire emblems and wave designs in brilliant five color enamels. Underneath the foot the six character mark of the period.

Diameter, 9¼ inches.

159—MING SWEET MEAT TRAYS

Consisting of nineteen small porcelain trays of various shapes, which when fitted together form a table centre-piece, are decorated with Buddhistic symbols and the "hundred antiques" painted in brilliant enamel colors, green, yellow and purple predominating.

160—PORCELAIN STAND

For scrolls or brushes. The top shows an imperial boating party and rocky shores, pine and maple trees painted in low tones of yellow, purple, green and brown; the base and legs are enamelled to resemble rosewood. K'ang-hsi period (1662-1722).

Height, 3 inches; length, 13¼ inches.

161—QUADRILATERAL VASE

With trumpet-shape neck. Invested with a powder-blue glaze of brilliant quality and embellished with a reserve decoration of fishes painted in coral-red. Underneath the foot in an indented panel is a seal mark of K'ang-hsi (1662-1722).

Height, 14 inches.

162—PAIR GINGER JARS

Oviform, with original cap-shaped covers. Decorated in coral-red, gilding, and in white reserve, with storks in flight, clusters of peaches (the fruit of immortality) and blossoms. Around the shoulder is a broad band of sceptre heads containing chrysanthemums and leafy scrolls, and encircling the foot is a border of gad-rooms. Yung-chêng period (1723-1735).

Height, 9¼ inches; diameter, 8 inches.

163—CLUB-SHAPED VASE

Hard paste of the Yung-chêng period (1723-1735). In four upright panels, which are divided by diaper,

is a decoration of flowering shrubs. Around the shoulder and neck are sceptre-head borders, palmettes and reserve panels. The decoration throughout is finely executed in salmon-red, coral-red and gilding.

Height, 18 inches.

164—TALL OVIFORM VASE

With tubular neck. Coated with a powder-blue glaze of brilliant mazarine quality. Decorated in brilliant enamel colors with figures of Cheou, Lu and Fu, the Star Gods of Longevity, Rank and Happiness. This vase was once covered with arabesques of gold, which have been almost obliterated by time. K'ang-hsi period (1662-1722).

Height, 17½ inches.

165—BLACK HAWTHORN VASE

Quadrilateral, with trumpet-shape neck. Profusely decorated with lotus plants, grasses and birds, in yellow, green, turquoise and purple enamels on a dense black ground. K'ang-hsi period (1662-1722). Underneath the foot, within an indented panel, Chiao Yeh, a palm leaf, with fillets, pencilled in underglaze blue.

Height, 19 inches.

166—QUADRILATERAL VASE

With pyramidal base. On the sides baskets of flowers and reserve panels of landscape views and the sacred fungus painted in yellow, green and purple on a ground of pale turquoise, marked with darker lines to resemble cracking ice and interspersed with detached prunus blossoms, painted in purple. On the base are foliated medallions containing the flowers of the four seasons, and diaper patterns. K'ang-hsi period (1662-1722). From the Charles A. Dana Collection.

Height, 21 inches.

167—TALL VASE

Quadrilateral gourd-shape. Dense hard paste, profusely decorated in brilliant enamel colors with Chinese historical and domestic scenes.

Height, 23½ inches.

168—TEMPLE JAR

Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant enamels of the *famille verte*, with four large kylins disporting with brocade balls with ribbon fillets. Around the neck symbols of happy augury.

Height, 13½ inches.

169—PAIR OVIFORM TEMPLE JARS

With hat-shaped covers. Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant enamel colors of the *famille verte* with scenes depicting an emperor receiving his empress, who is about to set before him a tray of fruit.

Height, 18 inches.

170—GLOBULAR FISH BOWL

Dense sonorous porcelain of the Chia Ching period (1522-1566). Decorated in underglaze blue with aquatic plants and borders of palmettes and gadroons and fishes in coral-red. Underneath the foot, six character mark of the period.

Height, 11¾ inches; diameter, 13½ inches.

171—PAIR EXCEEDINGLY RARE FISH BOWLS

Globular shape. Dense sonorous porcelain of the Chia Ching period (1522-1566). They are decorated in brilliant five-color enamels with fishes and aquatic plants, the shoulders are encircled by a broad band of gadroons in red, yellow and dark blue, and around

the foot is a border of palmettes in underglaze blue. Underneath the foot is a six character mark of the period.

Height, 14 inches; diameter, 15 inches.

172—PAIR LARGE TEMPLE JARS

Oviform, with hat-shape covers. Profusely decorated with tree peonies, chrysanthemums, bamboo and rocks, painted in brilliant enamel colors of the *famille verte* and underglaze blue. K'ang-hsi period (1662-1722).

Height, 20 inches; diameter, 13½ inches.

173—LARGE BEAKER-SHAPE VASE

Profusely decorated in brilliant enamel colors of the K'ang-hsi *famille verte*. The decoration consists of imperial ceremonial scenes, trees and rocks, and harmonious border designs. K'ang-hsi period (1662-1722).

Height, 27½ inches.

174—CHINESE TEAKWOOD CABINETS

With drawer and enclosures. Ornamented with ten porcelain tiles of the K'ang-hsi period (1662-1722), which are decorated in brilliant enamel colors of the *famille verte* with Chinese domestic scenes and floral motives.

Height, 13 inches; length, 15 inches.

175—SMALL COUPE

Hard paste in form of a chrysanthemum. Enamelled with a robin's egg-blue *soufflé* glaze.

176—WRITER'S WATER VESSEL

Dragon modelled in relief. Enamelled with a robin's egg *soufflé* glaze.

177—TWO WINE CUPS

Semi-eggshell porcelain. Outer surface covered with a coral-red glaze.

178—BOTTLE-SHAPED VASE

Of pale green translucent glass. Silver cup and foot. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

179—K'ANG-HSI FIGURE

Poet Lin Tse, with water jar. Invested with a variegated glaze of turquoise blue, imperial yellow, white and dark purple.

Height, 4 inches; length, 6½ inches.

180—PORCELAIN TEAPOT

Of the Yung-chêng period (1723-1735). The entire outer surface covered with gilding.

SPECIMENS OF MONOCHROME GLAZES

181—OVIFORM VASE

Coated with a monochrome glaze to resemble tea-dust. Has metal collar. Ch'ien-lung period (1736-1795).

Height, 5 inches.

182—TRIPOD INCENSE BURNER

With two dragon handles, the cover surmounted by a kylin. Hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of camellia-leaf green.

Height, 6 inches.

183—LILY DISH

Circular shape, on a tripod. Invested with a pale celadon glaze and ornamented with peony scrolls and the

eight Buddhistic emblems of happy augury engraved in the paste. Yung-chêng seal mark underneath the foot.

Diameter, 6½ inches.

184—SMALL OVIFORM VASE

Dense porcelain of the Ch'ien-lung period (1736-1795). Coated with a pale celadon glaze of translucent quality and marked with a network of bold crackle.

Height, 4½ inches.

185—GLOBULAR JAR

Hard paste of the K'ang-hsi period (1662-1722). Invested with a crackled glaze of pale sea-green or celadon tint.

Height, 3¼ inches; diameter, 4 inches.

186—PORCELAIN BOWL

Flower shape, the stem forming feet. Enamelled with a running glaze of brown, red and purple. Ch'ien-lung period (1736-1795).

Height, 3 inches; diameter, 4½ inches.

187—TWIN VASES

Bottle shape. Coated with a thick monochrome glaze of turquoise blue. Yung-chêng period (1723-1735).

Height, 4 inches.

188—SMALL BOWL

Dense hard paste. Enamelled with a pale celadon crackle glaze of translucent quality. On the outer surface is a band of gadroons incised in the paste underneath the glaze. K'ang-hsi period (1662-1722).

Diameter, 5 inches.

189—CELADON BOWL

Dense sonorous porcelain of the Ch'ien-lung period (1736-1795). Ornamented with floral scrolls which are carved in the paste underneath a pellucid glaze of sea-green tint.

Diameter, 6 inches.

190—SMALL OVIFORM VASE

Of the Sung type, invested with a monochrome glaze of *clair de lune*, which is minutely crackled throughout.

Height, 4½ inches.

191—SUNG VASE

Bottle shape, with one large and eight small tubular necks. Coated with a thick turquoise-blue glaze, which is marked with a single spot of purple.

Height, 5 inches.

192—BOTTLE-SHAPED VASE

Of the Sung type. Invested with a monochrome glaze of pale *clair de lune*, which is minutely crackled throughout.

Height, 4¾ inches.

193—SUNG WINE VESSEL

In shape of a seated chicken. Coated with a *clair de lune* crackle glaze. Has tall teakwood stand.

Height, 6 inches; length, 6½ inches.

194—SUNG BOWL

The inner and outer surfaces coated with a thick monochrome glaze of *clair de lune*.

Diameter, 7 inches.

195—PEAR-SHAPED VASE

With two rudimentary handles, on a permanent openwork stand of the Sung type. It is enamelled with a thick glaze of *clair de lune* tone, which is crackled throughout and marked with spots of purple.

Height, 7¾ inches.

196—SUNG SACRIFICIAL VESSEL

Oviform, with wide mouth, six legs and a permanent openwork stand. Around the shoulder are four ram's heads and four bosses modelled in relief. The inner and outer surface is coated with a thick *clair de lune* glaze, which is slightly marked with purple spots.

Height, 5¼ inches.

197—LARGE CIRCULAR DISH

On a tripod of sceptre heads. Dense porcelain of the K'ang-hsi period (1662-1722). The outer surface is enamelled with a running glaze of dark red and *clair de lune*, and ornamented with two rows of bosses. The inner surface is covered with a *clair de lune* glaze. From the Charles A. Dana Collection.

Diameter, 9 inches.

198—GALLIPOT

Of the Sung type. Coated with a thick glaze of *clair de lune* and mottled blue which is crackled throughout.

Height, 9 inches.

199—SUNG VASE

Tall melon shape. Enamelled with a thick monochrome glaze of pale turquoise blue, which is minutely crackled. Gilt metal mounts and handles.

Height, 11 inches.

200—LARGE BOWL

Of the Sung type. The inner and outer surface coated with a monochrome glaze of *claire de lune*.

Diameter, 9½ inches.

201—QUADRILATERAL VASE

Dense porcelain of the Yung-chêng period (1723-1735). It is invested with a monochrome glaze of robin's egg blue, flecked with *sang-de-bœuf*. Underneath the foot is an engraved seal mark of the period.

Height, 12 inches.

202—TAZZA-SHAPED BOWL

Thin hard paste of the Yung-chêng period (1723-1735). The outer surface is invested with a monochrome glaze of sapphire blue of dense and brilliant quality. On the inside of the tall slender foot is a six character mark of the period beautifully pencilled in underglaze blue.

Height, 4¼ inches; diameter, 6 inches.

203—FLOWER VASE

Fashioned on the lines of the peach-bloom vases, with the same rings in relief around the base of the neck. It is covered with a monochrome glaze of pale *clair de lune*, and the decoration, which is worked in low relief in the paste, consists of a fringe of scroll and crested waves, from which project the tails and a pair of three-clawed feet of two dragons, the remainder of the dragons' bodies being concealed under the surface of the rough water. Although bearing the six character mark of Hsüan-tê (1426-1435), the piece was undoubtedly made during the reign of 'Kang-hsi.

Height, 7 inches.

205—BEAUTIFUL CELADON VASE

Graceful bottle-shape. Modelled on the lines of the peach-bloom vases and invested with a monochrome glaze of the purest sea-green tint and of pellucid quality. Around the foot is a band of chrysanthemum petals, modelled in slight relief in the paste. These vases have been called "chrysanthemum vases." The mark written underneath in cobalt blue under a white glaze is *Ta Ch'ing K'ang-hsi nien chih* (Made in the reign of K'ang-hsi (1662-1722) of the great C'hing dynasty). Has silver collar and stand.

Height, 8¼ inches.

206—OVIFORM VASE

Dense porcelain of the Ch'ien-lung period (1736-1795). It is covered with a mottled glaze of orange-yellow and has on the neck two elephant-head and ring handles which are modelled in high relief.

Height, 7¼ inches.

207—BOTTLE-SHAPED VASE

Of graceful form and finished technique. Clear white hard paste of the Yung-chêng period (1723-1735). It is invested with a powder-blue glaze of brilliant mazarine tint, so applied as to leave a defined line of white around the lip and foot.

Height, 9 inches.

208—OLD CHINESE POTTERY BOTTLE

Coated with a thick ivory-white glaze, which is covered with a network of fine crackle.

Height, 12 inches.

209—QUADRILATERAL VASE

With two raised panels of petal shape, and tubular handles for hanging purposes. It is of dense sonor-

ous porcelain and is coated with a thick monochrome glaze of tea color. Ch'ien-lung period (1736-1795).

Height, 12 inches.

210—LOTUS-SHAPED PLATE

Thin porcelain of the Yung-chêng period (1723-1735). The inner and outer surface invested with a monochrome glaze of lemon-yellow. Underneath the foot a six character mark of the period, beautifully pencilled in underglaze blue.

Diameter, 11½ inches.

211—BOTTLE-SHAPED VASE

With tall cylindrical neck and wide mouth; covered with a rich mottled glaze of purple and violet of the quality known to the Chinese as Lo-fei, a term which implies intense lividity. Seal mark of Yung-chêng (1723-1735) engraved in the paste, underneath the foot. From the Charles A. Dana collection, 1898.

Height, 13 inches.

212—GRACEFUL BOTTLE-SHAPED VASE

Oviform, with short neck and wide mouth. Invested with a minutely crackled monochrome glaze of peacock blue of brilliant quality and decorated with wave designs pencilled in a darker shade of blue. Yung-chêng period (1723-1735).

Height, 13½ inches.

213—QUADRILATERAL IRON-RUST VASE

With handles on the neck and openings in the base to insert a cord for hanging. Sonorous hard paste of the Ch'ien-lung period (1736-1795). It is enamelled with a red-brown monochrome glaze, thickly speckled with minute points of lustrous metallic aspect and irregularly flecked all over with clouds of a darker

brown. Ch'ien-lung period (1736-1795). From the Charles A. Dana collection, 1898.

Height, 13¾ inches.

214—LARGE OVIFORM VASE

With wide mouth and rudimentary elephant-head handles and rings. The body is entirely covered by an incised design of a dragon plunging through turbulent waves; the whole invested with a rich, uneven yellow glaze upon a dense sonorous porcelain. Ming dynasty. From the Charles A. Dana collection, 1898.

Height, 13 inches.

215—QUADRILATERAL VASE

With trumpet-shape neck. Clear white hard paste of the K'ang-hsi period (1662-1722). Invested with a powder-blue glaze of brilliant quality. Underneath the foot in an indented panel pencilled in blue is a seal mark of the period.

Height, 18 inches.

216—LARGE PILGRIM BOTTLE VASE

Literally a "full-moon vase" of sonorous hard paste. The scrolled handles which connect a bulbous neck and the shoulders are fashioned in the form of sceptres. It is enamelled with a celadon glaze of pellucid quality in a pale sea-green tint which has been applied over an elaborate decoration of lotus flowers and leafy scrolls, engraved and worked in relief in the paste. Underneath the foot, seal mark of the Ch'ien-lung period (1736-1795).

Height, 20½ inches; diameter, 15½ inches.

217—LARGE VASE

Globular body with bold flaring neck. Dense porce-

lain of the Ch'ien-lung period (1736-1795). Coated with a brilliant glaze of *sang-de-bœuf*.

Height, 15 inches.

218—TALL OVIFORM VASE

With short tubular neck and flaring mouth. Clear white hard paste of the Ch'ien-lung period (1736-1795). Covered with a fine powder-blue glaze.

Height, 18 inches.

219—LARGE CELADON VASE

After an ancient bronze. It is of sonorous hard paste of the Ch'ien-lung period (1736-1795), and invested with a pale sea-green glaze of pellucid quality. The decoration, which is worked in relief in the paste, consists of ogre heads and bands of archaic scrolls and palmettes. Underneath the foot, pencilled in cobalt blue, is a seal mark of the period.

Height, 15½ inches.

220—LARGE BOTTLE-SHAPED VASE

Oviform body, with tall slender tubular neck. It is invested with a *flambé* glaze of red and purple. Underneath the foot, an incised seal mark of Ch'ien-lung (1736-1795).

Height, 15 inches.

221—GALLIPOT

Dense porcelain of the K'ang-hsi period (1662-1722). Coated with a celadon glaze and decorated with the lotus in bloom and bands of cloud forms and Greek fret engraved in the paste.

Height, 16 inches.

222—GALLIPOT

Dense porcelain of the K'ang-hsi period (1662-1722).

Invested with a celadon glaze of the pure sea-green tint and pellucid quality.

Height, 15½ inches.

223—LARGE OVIFORM JAR

Dense hard paste of the Yung-chêng period (1723-1735). Coated with a thick variegated glaze of mottled green and blue. Impressed four character mark underneath the foot.

Height, 13 inches; diameter, 13½ inches.

224—LARGE CELADON PLATE

Deep form. Thick sonorous porcelain of the Ming dynasty, and invested with a pellucid celadon glaze underneath which is a decoration of peonies and leafy scrolls engraved in the paste. Underneath the foot a ferruginous ring mark.

Diameter, 14 inches.

225—LARGE CELADON BOWL

Dense sonorous porcelain of the Ch'ing dynasty. Deep form with carved corrugated surface. Entirely covered with a glaze of sea-green tint. In the centre a raised circular panel decorated with sceptre-head scrolls carved in the paste.

Diameter, 16½ inches.

226—LARGE CELADON BOWL

Dense sonorous porcelain of the Ch'ing dynasty. Deep form with carved corrugated surface and scalloped edge, covered with a pellucid celadon glaze. In the centre is a carved disc-shape panel.

Diameter, 17 inches.

227—LARGE CLAIR-DE-LUNE VASE

Noble bottle shape, with two tubular handles on the neck. It is of dense sonorous porcelain of the Ch'ien-

lung period (1736-1795) and covered with a monochrome glaze of *clair-de-lune*, which is boldly crackled. Underneath the foot is a seal mark of the period pencilled in underglaze blue.

Height, 20 inches; diameter, 19 inches.

228—PAIR MING LIONS

On quadrilateral pedestals. One with its fore paw resting on a brocaded ball, and the other sporting with its cub. Invested with a brilliant green glaze.

Height, 19 inches; width, 9 inches.

229—PAIR LIONS

On quadrilateral pedestals. Dense porcelain of the K'ang-hsi period (1662-1722). One sporting with its cub, the other with brocade ball. Enamelled with a variegated *flambé* glaze of translucent quality. Mounts of gilt ormolu of the Louis Quinze period.

Height, 19½ inches; width, 12 inches.

230—LARGE BEAKER-SHAPED VASE

Fashioned after a Han bronze. Dense sonorous porcelain of the Ch'ien-lung period (1736-1795). It is invested with a thick tea-color glaze and elaborately decorated with ogre heads, archaic scrolls and palmettes worked in relief in the paste on an incised fret ground.

Height, 30 inches.

JAPANESE CERAMICS, LACQUERS AND MISCELLANEOUS OBJECTS

231—OLD BOKARA TEAPOT

With patina in imitation of iron. Decorated and inscribed to resemble gold damascene.

232—OLD BOKARA TEAPOT

Engraved inscription and border design.

233—TEA BOWL

Old Japanese gray glaze with crests in black.

234—TEA BOWL

Old Satsuma. Coated with a thick brown glaze. Rimmed with silver.

235—SATSUMA INCENSE JAR

Decoration of cherry blossoms painted in red and dark blue enamel colors and gilding. Openwork silver cover to conform with the decoration.

Height, 4 inches.

236—OLD SATSUMA TEAPOT

With top handle. Rice-color crackle glaze; decoration of brocaded balls and peony flowers in blue and red enamels and gilding.

237—TEA BOWL

Old Japanese. Coated with an ivory-white crackle glaze.

238—SET OF SIX BOWLS

Fine Awata faïence. Decoration of male and female figures and an inscription in gilding, and the Tycoon's crests in black and blue enamels.

239—BOTTLE-SHAPED VASE

Japanese pottery. Pink crackle glaze; silver collar.

Height, 8½ inches.

240—OLD SATSUMA VASE

Globular body with tall tubular neck and flaring mouth. Invested with a minutely crackled ivory-white glaze.

Height, 12½ inches.

241—OLD SATSUMA PILGRIM BOTTLE

Fine brown crackle glaze. Undecorated.

Height, 10½ inches.

242—OLD SATSUMA VASE

Tall slender form, with receding neck. Coated with an ivory-white glaze of soft quality, which is minutely crackled throughout.

Height, 17 inches.

243—EIGHT JAPANESE PLATES

Finely painted decoration of fishes and seaweed.

Diameter, 9 inches.

244—ARITA PORCELAIN PLATE

Decoration of flowers, medallions and scrolls in brilliant enamel colors, gilding and underglaze blue.

Diameter, 16 inches.

245—THREE IVORY NETSUKES

- A. Group of fish by Masahiro.
- B. The tiger slayer.
- C. The tile maker, by Takamasa.

246—AGATE OKIMONO

A frog finely carved and polished.

247—SNUFF BOX

French, of the Louis XV period. Bloodstone mounted with gold and studded with brilliants.

248—PAIR GREEN JADE TABLETS

For printing. Engraved Sanscrit characters filled in with gold, and dragons pursuing the sacred pearl.

Height, 11 inches; width, 5 inches.

249—OLD JAPANESE BASKET

Skillfully made in ivory wicker work.

250—SAKI BOTTLE

Aventurine lacquer, with decoration of flowers and maple leaves floating on a stream, pencilled in gold lacquer.

Height, 9½ inches.

251—CINNABAR LACQUER VASE

Melon shape, with a receding neck and base. In four upright panels are scenes from the Taoist Paradise, carved in high relief. Borders of peony scrolls, sceptre heads and palmettes also carved in relief. Ch'ien-lung period (1736-1795).

Height, 12 inches.

252—JAPANESE FOLDING CABINET

Vermillion lacquer, with panels decorated with flowers, fruits and archaic birds, and border designs of floral motives in black lacquer carved in relief.

Height, 14 inches.

253—TWO RHODIAN TILES

Carnations, conventional tulips and leaf scrolls painted in red, green and blue enamel colors on a white glazed ground. Framed.

Height, 13½ inches; length, 23 inches.

254—ANCIENT PERSIAN FAÏENCE PLATE

Coated with a soft ivory-white glaze and decorated

with an intricate design of conventional flowers and tendrils, painted in turquoise and cobalt blue. On the under-border, flowers and leafy scrolls in cobalt.

Diameter, 13 inches.

255—ANTIQUÉ PERSIAN FAÏENCE PLATE

Deep form. Ivory-white crackled glaze; decoration of the Indian lotus amid leafy scrolls painted in cobalt blue. On the under-border the conventional vine pattern also in cobalt blue.

Diameter, 13 inches.

256—TWO OLD DELFT PLATES

Decoration of flower baskets and a conventional border design in cobalt blue.

Diameter, 12 inches.

257—TWO LARGE OLD DELFT PLATE

Decoration of flower baskets and a conventional border design in cobalt blue.

Diameter, 12 inches.

258—LARGE PLATE

Coated with a copper-lustre decoration of pine needles and other designs. Inscribed underneath the foot C. M. Golfe—Juan. 1899.

Diameter, 14 inches.

259—STONEWARE TEAPOT

Chinese design; incised decoration of seal marks and archaic scrolls. Covered with an iridescent glaze. Said to have been made in Ireland.

Height, 7 inches.

260—OLD DRESDEN BOWL AND COVER

Painted with Watteau subjects in the Dresden manner.

Knob of cover formed as a rose, gilded edges and decoration. Marcolini period (1796). *Mark*: Crossed swords in pale blue.

Diameter, 4½ inches; height, 4½ inches.

261—BOWL, WITH HANDLES AND COVER

Old Dresden of a very early period (about 1740). Decorated with exceptionally well painted sprays of asters and chrysanthemums, the treatment being evidently adapted from a Japanese subject. The cover terminates in a seated Oriental figure decorated in colors. Gilt line and edging to cover. *Mark*: Crossed swords.

Diameter of bowl, 6 inches; height, including cover, 8½ inches.

262—BLACK BASALT BOWL

Classical and other subjects in relief in the manner of Wedgwood. Fluted and twisted cord decoration. By Birch of Tunstall. *Mark*: Birch (impressed). English. Eighteenth Century.

Diameter, 7¼ inches; height, 5½ inches.

263—BLACK BASALT TEA SET

Ornamented with classical subjects in relief in the style of Wedgwood. This set was made by Birch of Tunstall, one of the ablest of Wedgwood's contemporary imitators. *Mark*: Birch (impressed). English. Eighteenth Century.

264—OLD ENGLISH CHINA TEA SERVICE

Consisting of 6 teacups, 8 coffee cups, 11 saucers, 2 plates and a cream ewer. Ornamented with dark blue border and gilt decoration of grape and vine

leaves. Gilt decoration in centre of plate. Probably Chamberlain's Worcester. English. Early Nineteenth Century.

265—AUBERGINE FRENCH TEA SERVICE

Consists of 14 cups, 13 saucers, 5 plates, sugar bowl and small round dish. Decorated in very brilliantly painted floral bouquets, gilt edges and handles. An excellent example of the mis-named "Marie Antoinette" Ware. Made by André-Marie Lebœuf in the Rue Thiroux, Paris, about 1778. The factory was under the queen's patronage. *Marks*: Cuisine A, incised; A crowned p. in red underglaze.

SECOND AFTERNOON'S SALE

SATURDAY, JANUARY 21ST, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

FINE OLD ORIENTAL BRONZES AND BRASSES

266—THREE SPECIMENS OF OLD JAPANESE BRONZE

- A. Frog in the attitude of prayer.
- B. Frog in reclining posture.
- C. Frog and small turtle.

267—SMALL BRASS VASE

Antique Chinese. Quadrilateral shape, with two elephant-head handles.

268—SMALL SENTOKU INCENSE BURNER

With tripod support and scroll handles. Fine golden brown patina and gold metal inlays. Underneath the foot, six character mark: *Ta Ming Hsüan Tê nien chih* (1426-1435).

Diameter, 4 inches.

269—SMALL BOTTLE-SHAPE VASE

Old Japanese bronze. Mottled brown and red patina.

Height, 7 inches.

270—JAPANESE BRONZE OKIMONO

Fan-tail pigeon, skillfully modelled. Golden brown patina. Signed by the artists, Sei-Jo.

Length, 5½ inches.

271—BOTTLE-SHAPED VASE

Old Japanese bronze, of unusual shape and fine red and brown mottled patina.

Height, 8½ inches.

272—BOTTLE-SHAPED VASE

Old Japanese bronze. Oviform, incrustated with a mottled red and brown patina.

Height, 7 inches.

273—BRONZE TRIPOD CENSER

Antique Chinese. Ornamented with panels of Sanscrit characters in relief casting. Fine old patina. Probably Chêng Tê period (1506-1521).

Diameter, 4 inches.

274—SMALL BRONZE VASE

Antique Chinese. Oviform, with mask and loop handles and raised ribs. Decorated with archaic scrolls and palmettes in inlaid gold and silver; incrustated with a mottled green and brown patina. Ming.

Height, 4 inches.

275—SENTOKU BRONZE INCENSE BURNER

With rudimentary scroll handles; golden brown patina. Underneath the foot, six character mark: *Ta Ming Hsüan Tê nien chih* (1426-1435). Openwork teak-wood cover.

Height, 3 inches; diameter, 4 inches.

276—BRASS INCENSE BURNER

Antique Chinese. Flat circular shape on tripod. Underneath the foot an engraved character mark of Hsüan-tê (1426-1435).

Diameter, 4 inches.

277—DENSE BRONZE VASE

Antique Chinese. Quadrilateral shape with scroll handles and carved panels, containing Mohammedan inscriptions. Coated with a mottled red patina. Hsüan-tê period (1426-1435).

Height, 6 inches.

278—ANTIQUÉ CHINESE BRASS CENSER

Flat circular shape, with lion-mask handles cast in relief. Underneath the foot a six character mark. Hsüan-tê period (1426-1435).

Diameter, 4½ inches.

279—MING BRONZE LIBATION CUP

Helmet shape. Decoration of archaic scrolls and ogre heads, cast in low relief. Fine mottled brown and green patina.

Height, 6½ inches.

280—MING BRONZE VASE

Oviform. Decoration of lotus and leafy scrolls and borders of sceptre-heads and gadroons in gold and silver inlays. Fine brown patina.

Height, 4¼ inches.

281—SENTOKU BRONZE INCENSE BURNER

Semi-globular shape with dragon-head handles. Inlaid with gold spots and coated with a fine brown patina. Underneath the foot *Ta Ming Hsüan Tê nien chih* (1426-1435).

Diameter, 4½ inches.

282—BRONZE FLOWER VASE

Antique Japanese. Globular body with tall slender trumpet-shaped neck. Covered with a very fine mottled brown and green patina.

Height, 11 inches.

283—UNIQUE FIRE BOWL

Of brass and gold alloy. Underneath the foot an unusual twelve character mark. Hsüan Tê period (1426-1435).

Height, 4 inches; diameter, 4½ inches.

284—BRONZE BOTTLE-SHAPED VASE

Antique Japanese. Incrusted with a mottled green and brown patina.

Height, 10½ inches.

285—SENTAKU BRONZE FIRE BOWL

Circular shape, with lion-mask handles cast in relief. Inlaid with large particles of yellow gold and coated with a fine patina. Underneath the foot a six-character mark of Hsüan Tê (1426-1435). Openwork silver cover.

Height, 3½ inches; diameter, 4 inches.

286—MING BRONZE TRIPOD CENSER

On supports of elephants' heads. Fine mottled brown and green patina.

Height, 6½ inches.

287—SENTOKU BRONZE CENSER AND STAND

Circular shape with rudimentary handles and tripod support. Coated with a fine yellow patina and inlaid with large particles of polished gold. Underneath the foot a six-character mark of the Hsüan Tê period (1426-1435).

Height, 4½ inches; diameter, 4½ inches.

288—SENTOKU BRONZE INCENSE BURNER

Quadrilateral shape, with rudimentary scroll handles and four tall feet. Inlaid with spots of yellow gold and coated with a fine patina. Six-character mark of Hsüan Tê period (1426-1435). Has carved teak-wood stand and cover.

Height, 5½ inches.

289—INTERESTING BRONZE INCENSE BURNER

Parcel gilt. Semi-globular shape, with rope handles and tripod support. Coated with a rich brown patina and partly covered with a heavy plating of burnished gold. Underneath the foot a six-character mark of Hsüan Tê (1426-1435).

Height, 3 inches; diameter, 5¼ inches.

290—JAPANESE PERFUME BOX

Iron, exquisitely ornamented with gold and silver damascene. Gold lined. Signed by Ohashi.

291—JAPANESE IRON PERFUME BOX

Oval shape. Damascened ornamentation in silver and gold of intricate and skillful workmanship. Gold lined. Signed by Ohashi.

292—JAPANESE SHIBUICHI BOX

Hexagonal shape. Shakudo panel with flowers and butterflies in gold and silver inlays. Gilt lined.

Diameter, 3½ inches.

293—TEBAKO

Jewelry box. Shakudo silver, with decoration of figures at a festival dance, finished with gold, silver and shakudo in high relief; engraved on the side with a

diaper pattern in minute finish. Signed on cover by the artist, Higasi-Yama, with his seal-mark incised and inlaid.

Height, 3½ inches; length, 5½ inches; width, 2½ inches.

294—JAPANESE SILVER INCENSE BURNER

With cover. Globular shape with scroll handles. Of openwork design with repoussé panels containing the dog Foo and flowers and incrustated with various enamels. The cover surmounted by a silver dog Foo.

Height, 6 inches; diameter 5½ inches.

295—CLOISONNÉ ENAMEL TEAPOT

Old Chinese. Passion flowers and leafy scrolls in brilliant enamels on a turquoise blue ground. Underneath the foot an engraved mark of the Yung-chêng period (1723-1735). Made by the order of the Emperor.

296—SENTOKU BRONZE TRIPOD CENSER

Archaic scroll handles and openwork cover. Coated with a mottled brown patina and inlaid with particles of burnished gold. Hsüan Tê period (1426-1435). Has teakwood stand.

Height, 6 inches.

297—ANTIQUÉ BRASS INCENSE BURNER

Low circular shape, with loop handles and tripod support. Underneath the foot an unusual mark of the Hsüan Tê period (1426-1435).

Diameter, 7½ inches.

298—ANTIQUÉ JAPANESE BRONZE BRAZIER

Quadrilateral shape on four feet in a design of the

sacred fungus. Ornamented with figures of deer and the symbolical bat in relief casting. Signed by Tounsai.

Height, 4 inches.

299—JAPANESE BRONZE OKIMONO

Lion in repose. Signed by Riyo-jo.

Length, 10 inches.

300—SENTOKU BRONZE SCEPTRE

Engraved ornamentation of prunus blossoms, covered with a yellow patina and profusely inlaid with particles of polished gold. Sanscrit character mark.

301—BOTTLE-SHAPE VASE

Old Japanese bronze. Gold aventurine patina.

Height, 9 inches.

302—ANTIQUÉ JAPANESE BRONZE CENSER

Quadrilateral shape, on dragon and archaic scroll fret. Ornamented with the phœnix, winged dragon and cloud forms in relief casting. Signed by Sei-min.

Height, 6 inches.

303—GOLD BRONZE DOUBLE VASE

Old Chinese. Ornamented in high relief with archaic dragon scrolls and mask-head and ring handles. Underneath the foot a four-character mark of Ch'ien-lung (1736-1795).

Height, 6½ inches.

304—JAPANESE IRON OKIMONO

A crane standing on one foot. Of skillful workmanship. Signed by Ran-Po-Master Gi-sho. Has teak-wood stand.

Height, 9½ inches.

305—ANTIQUÉ CHINESE BRONZE TRIPOD CENSER

Coated with a fine red and brown mottled patina. Has teakwood cover inlaid with silver wires and surmounted by a carved agate ornament.

Height, 10 inches.

306—OLD CHINESE BRONZE FLOWER DISH

Lotus-leaf design, the stem and buds forming supports; incrustéd with a mottled brown and green patina. Has carved stand of lotus design.

Height, 3½ inches; length, 10 inches.

307—INCENSE BURNER

In form of a life-size crow. Skillfully modelled in copper bronze and finished in shakudo.

Length, 16 inches.

308—GOLD BRONZE TRIPOD CENSER

Semi-globular shape, with twisted loop handles. Underneath the foot in an indented panel a six-character mark of the Hsüan Tê period (1426-1435). From the collection of Baron M. von Brandt, imperial German ambassador. Pekin, 1893.

Diameter, 10½ inches.

309—THIBETAN IDOL

The god of creation. Cast in brass and heavily plated with gold. Has three heads and thirty-two arms. From the collection of Baron M. von Brandt, imperial German ambassador. Pekin, 1893.

310—OLD THIBETAN DEITY

The god of creation. Cast in bronze and heavily plated with gold and incrustéd with semi-precious stones. From the collection of Baron M. von Brandt, imperial German ambassador. Pekin, 1893.

311—SHRINE STATUE

Seated figure of Kuan-yin finely modelled in dense bronze and coated with a mottled patina. Carved wood base in design of a lotus pod.

Height, 12 inches.

312—OLD JAPANESE BRONZE INCENSE BURNER

A dog Foo, sporting with a brocaded ball and ribbon fillets. Coated with a fine brown patina.

Height, 13 inches.

313—PAIR DENSE BRONZE ALTAR VASES

Oviform, with archaic dragon and loose ring handles. Around the foot is an engraved six-character mark of the Ch'ien-lung period (1736-1795).

Height, 11¼ inches.

314—ANTIQUE CHINESE BRONZE INCENSE BURNER

Heavily plated with gold. With scroll and dragon-head handles and a tripod support of elephant heads. Decorated with engraved bands of floral scroll and Greek fret. Cover of openwork design with panels of engraved *shou* symbols.

Height, 15 inches.

315—TEMPLE WINE VESSEL

In form of an archaic bird of bronze, decorated with bands and borders of scroll patterns in inlaid silver wire and gilding. Coated with a fine green patina.

Height, 14 inches.

316—MING BRONZE INCENSE BURNER

Quadrilateral shape, with vertical dentilated ridges and tall supports which are capped by monster-heads, bands of ogre heads and archaic scrolls worked in

relief on an incised fret ground. Has carved teakwood cover. Surmounted by a jade terminal.

Height, 12½ inches.

317—OLD JAPANESE BRONZE INCENSE BURNER

With stand to conform. It is quadrilateral in shape with dragon scroll handles and monster-head feet. The cover is of openwork, in a design of dragons amid cloud forms and is surmounted by a fabulous animal. The whole is coated with a rich brown and red patina.

Height, 19½ inches.

318—PAIR OF ORNAMENTAL LIONS

Of yellow bronze in a strong grotesque design and raised on elaborately chiseled bases of quadrilateral shape. They are of the Ming period and are exact copies of those in the summer palace of Yuan-Ming-Yuan, near Peking. From the collection of Baron M. von Brandt, imperial German ambassador. Peking, 1893.

Complete height, 14 inches; length, 10 inches.

319—LARGE SENTOKU VASE

Graceful oviform, with dragon scroll handles. In two sceptre-head-shaped panels are wave designs, rocks and Sanscrit characters modelled in relief. The entire surface is covered with a yellow patina and inlaid with large particles of burnished gold. Underneath the foot a six-character mark of Hsüan Tê (1426-1435). From the Startseff collection.

Height, 16 inches.

320—LARGE MING BRONZE VASE

Oviform, decorated with thirty-two movable rings, which are held by devil's heads. The ground is of fret pattern with minute bosses and coated with a fine

patina. Four bands encircling the vase are ornamented with a scroll design in gold and silver inlays.

Height, 17 inches.

321—LARGE MING BRONZE VASE

Oviform, with wide mouth. Two large loose ring handles, held by ogre heads, on the shoulder. The elaborate decoration consists of a wide band of palmettes modelled in relief and ornamented with Haou-teen faces, inlaid in gold and silver. A narrow band of archaic scrolls and a wide border around the shoulder of ogre heads and archaic dragon scrolls on an incised fret ground. It is incrustated with verdigris, and covered with a mottled red and brown patina.

Height, 17½ inches.

322—MING BRONZE SACRIFICIAL COLANDER

Used for steaming grain and herbs. It consists of a three-lobed base, fashioned in the form of three *t'ao-t'ieh* heads, with ogre-like features, and separated by verticle ridges. It narrows at the waist and expands above to form an ovoid receptacle with two upright loop and three loose ring handles, and is ornamented with a broad encircling band of archaic conventional scroll work and Haou-teen faces, modelled in relief and inlaid with precious metals.

Height, 17 inches; diameter, 14½ inches.

323—PAIR OLD CHINESE TEMPLE LANTERNS

Of gilded bronze and enamel. The standards in design of a winged dragon clutching the sacred pearl in its claw and supporting, on cloud forms issuing from its mouth, lanterns of open basket pattern. From the collection of Baron M. von Brandt, imperial German ambassador. Peking, 1893.

Height, 30 inches.

324—THIBETAN STATUETTE

Of a diety cast in bronze. Heavily plated with gold. The figure is standing on a lotus throne. She holds in her hands various symbols and wears a crown. An elaborate halo of cloud forms serves as a background. Has an extra stand of carved and gilt wood incrustated with coral and semi-precious stones.

Complete height, 29 inches.

325—STATUETTE OF KUAN-YIN

Old Japanese. Carved wood, coated with gold lacquer. The deity is seated on a lotus throne and the whole is mounted on a carved wood and gold lacquer base.

Height, 23 inches.

326—CLOCK

Table clock of ormolu in the style of Louis XIV. Stands on four cabriole legs. The face is engraved. Has steel hands and strikes the hours on a bell. Made by Tiffany of Paris. In morocco leather case.

327—METAL PLAQUE

Persian. Eighteenth Century. Brass, enameled in a red, blue and white *champlevé* design of a fabulous human-headed monster and birds.

Diameter, 13½ inches.

328—COPPER SAMOVAR

Russian. Nineteenth Century. Conical shape with brass, wood and ivory handles. Stands on brass tray, with handles. From the A. W. Drake collection.

Height, 16 inches.

329—SMALL BARYE BAS-RELIEF

Bronze figure of a walking leopard, modeled in low

relief, by Antoine Louis Barye. Signed: "Barye, 1831."

Length, 5 $\frac{3}{4}$ inches; width, 3 $\frac{1}{8}$ inches.

330—COFFRET, OR JEWEL BOX

French. Nineteenth Century. The mountings are of chased ormolu in the style of Louis XVI. The settings consist of five Sèvres porcelain plaques of pierced work surrounding shaped and painted panels of rural scenes. Signed Eugène Toitevin.

Height, 7 inches; length, 10 inches.

331—TWO ANTIQUE SILVER FIGURES

German. Sixteenth Century. Saints bearing scrolls with inscriptions in Gothic text. Inlaid with small turquoises.

Height, 5 inches.

332—BRONZE STATUETTE

French. Seventeenth Century. Crouching Venus. Stands on green marble and a porphyry base.

Height, 6 inches.

333—BRONZE STATUETTE

Italian. Nineteenth Century. Reproduction in reduced size of the Venus of the Capitol, familiarly known as the Venus de Medici. On a circular green marble base.

Height, without base, 8 $\frac{1}{2}$ inches.

334—BRONZE BUST

French. Early Nineteenth Century. Head of Napoleon. Signed: "Chandet."

335—ANTIQUÉ MARBLE HEAD

Italian. Fifteenth Century. Head of an infant. This extremely interesting and beautiful example of Renaissance sculpture, which might well be taken for the work of Donatello, was attributed by its owner, with excellent reason, to Mino da Fresote (1431?-1484?), a pupil of Desideris da Seltignano (1428-1464), a lineal descendant in art of Donatello himself.

Height, without base, 7½ inches.

336—PAIR OF CANDLESTICKS

French. Nineteenth Century. Chased and gilt bronze. Copies of an original by Gouthière in the style of the Louis XVI period, which is now in the Wallace Collection, London. Made by Alavoine of Paris.

Height, 11¾ inches.

337—SET OF FOUR TABLE LAMPS

French. Nineteenth Century. Chased and gilt bronze. Reproductions of originals by Clodion in the style of the Louis XVI period. Made by Barbedienne of Paris and fitted for electric lights.

Height, 11½ inches

338—PAIR OF TABLE LAMPS

Chased and gilt bronze. Formed as figures of youthful satyrs holding branches of lilies. Reproductions of an original by Clodion in the style of the Louis XV period. On marble bases. Made by Barbedienne of Paris and fitted for electric lights.

Height, 15½ inches.

339—PAIR OF CANDELABRA

French. Nineteenth Century. Chased and gilt bronze. Reproduction of an original by Gouthière in the style of the Louis XIV period. Three branches for lights.

Height, 17¼ inches.

340—PAIR OF CANDELABRA

Formed of Oriental porcelain of very fine turquoise blue, modeled in the form of hens. Mounted in ormolu in the style of the Louis XV period, forming three branched candelabra, with modeled flowers of Dresden porcelain.

Height, 19 inches.

341—ROCK CRYSTAL VASE

The body cut intaglio fashion with a design of cupids and griffins. Chased bronze neck and handle shaped as the Grecian Sphinx. Stands on a chased bronze base of dolphins. In the style of the Fifteenth Century Italian Renaissance.

Height, 14½ inches.

342—TERRA COTTA BUST

Head of a saint. Florentine, of the Sixteenth Century. Stands on a moulded wood base.

Height, 13¾ inches.

343—PAIR OF BRONZE STATUETTES

French. Eighteenth Century. Figures of river gods, by Caffien. Probably intended for decorative purposes in connection with a piece of furniture.

Height, 15½ inches.

344—BRONZE BUST

Portrait bust of the Napoleonic period. Probably of Jerome Bonaparte.

Height, 17¼ inches.

345—BRONZE STATUETTE

Italian. Nineteenth Century. Reproduction in reduced size of "The Dying Gladiator," from the original in the Capitoline Museum at Rome.

Length, 20 inches; height, 11 inches.

346—BRONZE BUST

Head of French peasant woman. Signed: "J. Cartadère. A *cire perdue* casting.

Height, 22 inches.

347—ANTIQUÉ BRONZE

Italian. Sixteenth Century. Reproduction in bronze of the head of the central figure of the celebrated marble group of Laocoon and his Sons, now in the Vatican Museum. This very interesting *cire perdue* casting was, in view of its provenance and its own evidence, attributed by its late owner to the studio of Gian Boullogne, the Flemish sculptor of the Renaissance, better known perhaps as Giovanni di Bologna (1524-1608). Francis I of France seems to have been the first to encourage the Renaissance sculptor to reproduce in bronze the marble masterpieces of antiquity. Primaticcio's bronze reproduction of the Laocoon is still to be seen in the gardens of the Tuileries. It seems possible that this particular piece was modeled under Giovanni's direction by his pupil Domenico Portigiani.

Height, 25½ inches.

348—PAIR OF ANTIQUÉ ANDIRONS

Italian. Fifteenth Century. Bronze, chased and engraved. From a base decorated with a lion's head and grotesque masks, rise square shafts with panels of pierced and engraved decoration. These are surmounted by half-length modelled figures of Vertumnus and Pomona.

Height, 25½ inches.

349—BUST

Italian. Seventeenth Century. Stucco colored. Head of Christ.

Height, 19½ inches.

350—STATUETTE

Italian. Sixteenth Century. Stucco colored. Figure of the infant Christ holding an orb in the right hand, and with the left hand raised in the act of blessing. By Desiderio da Seltignano (1428-1464), whose heads of children are often attributed to Donatello. Bought of Simonetti in Rome.

Height, 27½ inches.

351—WOOD CARVED AND PAINTED STATUETTE

Figures of female saints. French work of the early Fifteenth Century. Probably a portion of a "Crucifixion" or "Deposition from the Cross" erected in a church for devotional purposes.

Height, 55½ inches.

352—WOOD CARVED AND PAINTED STATUETTE

Similar to the preceding.

Height, 57½ inches.

353—CARVED WOOD PANEL

Probably Spanish of the Fifteenth Century. Carved in high relief with "The Nativity of the Virgin." St. Anna, the mother of the Virgin, is attended by her handmaidens and on the extreme right stand St. Joachim. Two of the attendants minister to the new-born babe in the foreground.

Height, 36½ inches; width, 28½ inches.

354—CARVED WOOD PANEL

Similar in style to the preceding, of which it is a companion piece. The subject of the panel is "The Adoration of the Magi." The Virgin holds the Divine Child in her arms and presents Him for the adoration

of the three kings who press forward in attitudes of obeisance.

Height, 30 $\frac{3}{4}$ inches; width, 27 $\frac{1}{2}$ inches.

FURNITURE

ANTIQUÉ SPECIMENS AND INTERESTING REPRODUCTIONS

355—PIANO STOOL

Carved oak. Stands on four turned and twisted legs, with turned and twisted stretchers. Covered with stamped leather.

Height, 20 inches; length, 30 inches; width, 20 inches.

356—OVAL WORK TABLE

Satinwood inlaid with mahogany and painted in new classic style and with oval miniature. Reproduction of late Eighteenth Century English original. Stands on four turned legs with turned stretchers. Top hinged as cover to work-box, with drawer beneath.

Height, 30 inches; top, 19 by 15 inches.

357—WRITING TABLE

Kingwood, with inlay in diaper pattern of harewood, colored boxwood and satinwood. Shaped top. Cabriole legs and drawer with fittings. A reproduction by Alavoine of Paris of a French original of the Louis XV period.

Height, 27 $\frac{1}{2}$ inches; length, 22 $\frac{1}{2}$ inches; width, 15 $\frac{1}{4}$ inches.

358—CABINET TABLE

Kingwood, with inlay in diaper pattern of hardwood, satinwood and colored boxwood. Shaped top. Cabriole legs and four drawers. A reproduction by Alavoine of Paris of a French original of the Louis XV period.

Height, 28½ inches; length, 17½ inches; width, 13 inches.

359—CARD TABLE

Square shape. Mahogany inlaid. Reproduction of an Eighteenth Century Dutch original. Four taper legs and folding top lined with baize.

Height, 30 inches; top, 30 inches square.

360—CARD TABLE

Semi-circular shape. Satinwood inlaid with mahogany. English of the Eighteenth Century. Hepplewhite style and period. Hinged top lined with green baize. Stands on four taper legs.

Height, 28 inches; diameter of top, 30 inches.

361—CARD TABLE

Square shape. Oak and mahogany veneer, inlaid with Amsterdam marquetry. Dutch in the style of the Eighteenth Century. Four taper inlaid legs and folding top lined with baize.

Height, 29½ inches; top, 33 inches square.

362—HENRI II OAK LIBRARY TABLE

French. Sixteenth Century. The square top is supported on five legs, turned and boldly carved in an acanthus leaf pattern. These stand on a base the two crosspieces of which terminate in four reversed con-

sole shaped feet carved with acanthus leaves. This table was purchased at the sale of the celebrated Gavet collection in Paris.

Height, 31 inches; top, 26 inches square.

363—SET OF THREE MAHOGANY CHAIRS

Reproduction of Eighteenth Century English originals of Chippendale style and period. Shaped and openwork splats. Square legs and stretchers. Loose seats upholstered in cut velvet.

364—TWO MAHOGANY CHAIRS

Reproductions of Eighteenth Century English originals of Sheraton style and period. Carved straight backs. Upholstered in cut velvet.

365—MAHOGANY ARMCHAIR

Reproduction of an early Nineteenth Century English original. Upholstered in cut velvet.

366—ARMCHAIR

Carved and gilt wood frame. French, in the style of the Louis XV period. Back and side of double cane work, gilded. Loose cushion seat covered with silk tapestry.

367—MAHOGANY ARMCHAIR

French, in the style of the Louis XVI period. Upholstered in silk tapestry.

368—CARVED MAHOGANY ARMCHAIR

French, in the style of the Louis XVI period. Upholstered in silk tapestry.

369—CARVED OAK ARMCHAIR

Reproduction of English original of the Tudor period. High back and wings. Turned stretchers.

370—OAK ARMCHAIR

French. Reproduction of a Louis XIV original. Carved frame cabriole legs. Upholstered in yellow cut velvet, with loose cushioned seat.

371—TWO CARVED WALNUT ARMCHAIRS

Reproductions by Morant of London of a celebrated Louis XIV original. High square backs, elaborately carved arms and legs, and shaped and carved stretchers. Upholstered in yellow cut velvet specially made for the late owner.

372—TWO OAK ARMCHAIRS

Reproductions by Morant of London of an English Seventeenth Century (William and Mary) original in the possession of Edwin A. Abbey, R.A. High backs and wings. Carved arms, shaped and carved stretchers. Upholstered in and having loose cushion seats covered with yellow cut velvet.

373—DOUBLE ARMCHAIR

Made by Morant of London to match the preceding.

374—OAK SETTEE

Reproduction by Morant of London of an English Sixteenth Century (Tudor) original, now at Knole House near Sevenoaks. Winged sides and loose seat. Upholstered in yellow silk tapestry.

Height, 37 inches; length, 66 inches.

375—MAHOGANY CHAIR

Semi-circular. Reproduction of Hepplewhite original. Upholstered in yellow cut velvet.

376—TWO SETTEES

Made by Schmidt & Co. of New York to match preceding.

Height, 37 inches; length, 48 inches.

377—HEARTH SEAT

Made by Schmidt & Co. of New York to match preceding.

Height, 24 inches; length, 55 inches.

378—ARM CHAIR

Italian. Sixteenth Century. Walnut, carved and turned. The chair is constructed so as to fold, the steel rods, which act as pivots, being capped with turned wooden knobs. The seat is formed of movable slats. The arms are square, in section, with slight relief carvings of acanthus leaf design on the upper surfaces, and end in turned ball-shaped knobs, with movable wooden rings. The back rails, which are movable and pivoted on one side, are shaped and carved with a cardinal's coat of arms in a centre circular medallion. The fronts of the double curved legs and arms are carved with a conventional oak leaf pattern in low relief. This classic "Sedilla" type of folding arm-chair was a comparatively common type of Italian (especially of Venetian) chairs of the Sixteenth Century.

Length, 34½ inches; width, 30½ inches.

379—ARMCHAIR

Similar to preceding.

380—ELABORATELY CARVED OAK COFFER

Probably Spanish of the late Fifteenth Century. The front is divided longitudinally into three sections. The bottom section is carved with a scroll pattern; the middle section of the front is divided into eight semi-circular arched panels, filled with a carving of a conventional floral design. Both sides have three similar panels of carving. The uppermost section of the front is divided into nine panels, carved with scrolls and birds. The chest is supported on four lion's-paw feet. One end is arranged as a cupboard, the door of which takes in two panels of the front. This cupboard is fitted with three drawers, the fronts of which are of oak, inlaid with light-colored wood.

Height, 25 inches; length, 50 inches; width, 20¼ inches.

381—ANTIQUE CABINET

French. Early Sixteenth Century. Chestnut. Carved and moulded with four cupboards and five drawers. This exceptionally interesting example of French Sixteenth Century craftsmanship is in two divisions, which is somewhat unusual with cabinets of this date and character. The upper portion is vertically divided into three cupboards and two drawers. The side cupboards have swell fronts bracketed out on corbels of carved cherubim heads, and are carved out of the solid, with classical subjects of a nymph and satyr and nymph and shepherd. The centre cupboard has a glazed door with four panes of glass, divided by fine mouldings. This cupboard has a shelf and is lined with old silken brocade. The whole is surmounted by

a frieze carved in *fleur-de-lis* and rosettes overtopped by a dentilated cornice, which is arched in the centre in a semi-circular form and supported by a carving of two cherubim heads. Below each of the side-cupboards is a drawer with carved front and pendant handle of brass. The lower portion of the cabinet consists of three drawers, two side cupboards, and an open recess in the centre. The drawers, which occupy the entire width at the top, have fronts carved in a Renaissance design of floral scrolls and chimera grotesques. The doors of the cupboards on either side are carved and moulded in an architectonic classical design of arched niches, which are filled by applied carvings of Hebrew prophets, standing on brackets carved from the solid. The centre recess is plainly panelled. The cabinet stands on six feet, the four in front being turned in a flattened spherical shape, the two behind being of square bracket form. The cabinet was probably made by French workmen to the design and under the supervision of one of the Italian master craftsmen brought to France by Francis I.

Height, 73 inches; width, 36½ inches.

382—CARVED OAK CABINET

French, of the early Sixteenth Century. From a very elaborately carved base spring four slender fluted Corinthian columns which support a frieze carved with cherubs and couchant lions. The sides are carved panels of interlaced strap-work, shells and acanthus leaves. The upper portion is arranged as a cupboard, the doors to which have boldly carved nude female figures, one holding the sword and scales of Justice, the other standing on a Corinthian column, supporting another in one hand and holding in the other an acanthus leaf, probably to represent architecture. The

panels at the sides are carved with marks. Two drawers below the cupboard are carved with lions' heads, carrying ring handles, and with scroll work. The lower portion is open, the back having three panels of carved interlaced strap work, and acanthus leaves.

Height, 63 inches; width, 43 inches.

383—CORNER CUPBOARD

Mahogany, with inlay of Amsterdam marquetry. Dutch, in the style of the Eighteenth Century. Fitted with an oak shelf and gilt metal mountings.

Height, 37 inches; width, 35 inches.

384—SIDEBOARD

Mahogany inlaid with lines of satinwood. English. Sheraton period. Fitted with three drawers and celaret. Bowed front and taper legs. Has been fitted to a recess.

Height, 38 inches; length, 66 inches.

385—MAHOGANY SOFA

Reproduction of a Colonial original. Volute ends and bear's claw feet. Upholstered in silk tapestry.

Height, 35 inches; length, 58 inches.

386—SCREEN

Three-fold screen. Covered with stamped and gilt leather by Yandell.

Height, 76 inches; width, 72 inches.

ANTIQUERUGS

387—OLD SENNA RUG

Closely woven silky texture, of ivory-white ground, which is covered with small flowers and conventional patterns woven in a delicate pink, drab and black. Framed by a wide border of yellow and several narrow borders of pale blue.

Length, 5 feet 9 inches; width, 4 feet 1 inch.

388—ANTIQUERUG (Chinese-Turkestan)

Thick pile; golden-brown ground with archaic designs in ivory-white, turquoise-blue and dark brown; bordered to harmonize.

Length, 7 feet 7 inches; width, 4 feet 6 inches.

389—ANTIQUERUG (Chinese-Turkestan)

Thick pile. The field is of golden yellow, with conventional flowers and corner ornaments outlined in dark brown. Framed by a series of borders with archaic and other designs in dark brown.

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

390—ANTIQUERUG (Chinese-Turkestan)

Thick pile; salmon-pink centre panel, which is ornamented with three panels of sapphire blue, containing conventionalized trees of life woven in golden yellow, and corner ornaments of scrolls in brown. Surrounding the center panel is a swastika fret in sapphire blue and a wide and narrow bands of archaic patterns in low tones on a light brown ground.

Length, 8 feet 3 inches; width, 3 feet 11 inches.

391—ANTIQUERUG (Chinese-Turkestan)

Thick pile. Golden brown ground with shadings of

ivory-white. Panels of star-shaped ornaments, corner scrolls and border designs woven in dark brown.

Length, 8 feet 8½ inches; width, 4 feet 4 inches.

392—ANTIQUE SAMARCAND LONG RUG (Chinese-Turkestan)

Thick pile. Golden yellow ground. Covered with a series of panels running crosswise, which contain conventional trees of life in brown, and are bordered in turquoise blue. Framed by a narrow border of scroll pattern.

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

393—LARGE ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

Thick pile. The centre panel is of turquoise blue and covered with a profuse decoration of medallions of scrolls outlined in two shades of pink. Framed by a wide border and a series of narrow borders of archaic ornament and conventional patterns woven in harmonious colors.

Length, 9 feet 5 inches; width 4 feet 10 inches.

394—LARGE ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

Thick pile. Golden brown ground, with a central circular medallion of turquoise-blue and a conventional tree of life in yellow. Over the field are archaic and conventional Chinese designs woven in dark brown and two shades of blue.

Height, 13 feet 2 inches; width, 6 feet 5 inches.

LINE ENGRAVINGS

BARTOLOZZI, FRANCESCO

395—ATALANTA AND HIPPOMANES

After B. Luti. Has been folded; slightly foxed. Black frame.

CARS, LAURENT

396—THE BATHER

After François le Moyne. The condition leaves something to be desired. Black frame.

CUREGO, DOMENICO

397—"ORCO LUCINA E NORANDINO"

From "Orlando Furioso." After Lanfranchi. Foxed: has been repaired. Black frame.

PETER DE IODE

398—HENRICUS LIBERTI

Musician. After Van Dyck. From the "Iconographie." Black frame.

MÜLLER, G. A.

399—THE SONS OF RUBENS

After Rubens. Margins slightly foxed. Black frame.

NEEFS, JACOB

400—MARTIN RYCHART

After Van Dyck. Second state. Good, original impression. Black frame.

PEDRO, F.

401—CIMON AND IPHEGENIA

After Angelica Kauffman. Black frame.

PONTIUS, PAUL

402—PORTRAIT OF THE ENGRAVER

After Van Dyck. From the "Iconographie." Black frame.

403—EMANUEL FROCKAS

After Van Dyck. From the "Iconographie." Black frame.

404—THE SAME

In poor condition. Black frame.

TARDIEU

405—LA GAGEURE DES TROIS COMMERES

After Eisen. Good impression, slightly foxed. Black frame.

VERTUE, GEORGE

406—JOHANNES UITENBOGAERT

In excellent condition. Black frame.

VORSTERMAN

407—THOMAS HOWARD, DUKE OF NORFOLK

After Hans Holbein. An interesting portrait. Black frame.

408—PORTRAIT OF JAMES I, KING OF ENGLAND

An early and interesting portrait. Black frame.

MEZZOTINTS

ANNIS, W. T.

409—THE DUMB ALPHABET

A portrait of Lady Leicester. After J. Northcote. Good impression, with margins, foxed. Black frame.

REYNOLDS, SAMUEL W.

One of the last of the great mezzotinters. The teacher of Samuel Cousins.

411—MRS. MERRICK

After Sir Joshua Reynolds. Open letter proof, with full margins. Somewhat foxed. Black frame.

412—HARRIET POWELL

After Sir Joshua Reynolds. Open letter proof, on India paper. Black frame.

413—"PROTECTION"

The Misses Hardwick. After Sir Joshua Reynolds. Open letter proof, on India paper. Black frame.

414—A CONTEMPLATIVE YOUTH

After Sir Joshua Reynolds. Etching and mezzotint. Open letter proof, on India paper. Black frame.

SCOTT, B. F.

415—A FENCER

After J. B. Smith. In fair condition. Black frame.

SMITH, JOHN RAPHAEL

"Among all the engravers the art of mezzotint has produced, J. R. Smith is perhaps the most skillful and accomplished. His scraping has all the strength and vigor of a man who is complete master of his craft."

—*Alfred Whitman.*

416—WATERING THE CART HORSE

After George Morland. Open letter proof. Good impression, but somewhat stained to the left. Black frame.

ENGRAVINGS IN STIPPLE

GANJAIN, T.

417—THE LASS OF LIVINGSTONE

After George Morland. Black frame.

TOMKINS, PELTRO WILLIAM

418—MUSIDORA

After William Hamilton. Open letter proof. Slightly foxed. Black frame.

ENGRAVINGS ON WOOD

BAUDE, CHARLES

419—PORTRAIT OF VICTOR HUGO

Signed at the bottom, *Ch. Baude*, 1882. Black frame.

COLE, TIMOTHY

Timothy Cole shares with Henry Wolf the honor of being the greatest wood engraver in the world.

420—SPRING

After Botticelli. A very interesting proof. In the handwriting of the engraver, to the right, *W. M. Laffan, Esq. T. Cole*, and to the left, *Botticelli, "Spring."* In the upper left margin is the following pencilled note: "*This is not an etching, but a wood engraving. It was printed from the wood by Cole at Florence in August, 1885.*" Black frame.

KINGSLEY, ELBRIDGE

421—THE OLD WELL

After J. Francis Murphy. Proof on thin Japan paper. Slight stain down the middle. Black frame.

PUTNAM, S. G.

422—THE WATERFALL

After R. A. Blakelock. Signed artist's proof, on thin Japan paper. Signed by both painter and engraver. Oak frame.

ETCHINGS

DILLAYE, BLANCHE

423—LOW TIDE

Signed artist's proof, on Japan paper. Oak frame.

FLAMENG, FRANÇOIS

"He can overcome any technical difficulty that Rembrandt himself could overcome."

—*P. G. Hamerton.*

424—PORTRAIT OF CHARLES DARWIN

After John Collier. Signed artist's proof, on Japan paper. Signed by both painter and etcher. The best portrait. Black frame.

HAMILTON, HAMILTON

425—HER FIRST COMMUNION

After Jules Breton. Trial proof of the finished plate, before publication. On Japan paper. Black frame.

LATHROP, W. L.

426—EVENING IN A HAMLET OF FINISTENE

After Jules Breton. Remarque proof on Japan paper. Black and gold frame.

427—"IT CROSSED THE CHURCHYARD WITH A SIGH

AND SAID: 'NOT YET. IN QUIET LIE.'"

After Louis K. Harlow. Signed artist's proof, on Japan paper. Signed by both painter and etcher. White frame.

428—"AND O'ER THE FARMS, O CHANTICLEER

YOUR CLARION BLOW; THE DAY IS NEAR."

After Louis K. Harlow. Signed artist's proof, on Japan paper. Signed by both painter and etcher. White frame.

REMBRANDT

429—THE GREAT COPPENOL

Reproduction. Black and gold frame.

430—THE DEATH OF THE VIRGIN

Reproduction. Black and gold frame.

431—CHRIST HEALING THE SICK

Etched by Léopold Flameng. Proof marked "77." A wonderful copy of Rembrandt's great masterpiece. This etching by Flameng is not less remarkable, technically, than is the original print. Black and gold frame.

432—THE RESURRECTION OF LAZARUS

Reproduction of the fifth state. Black and gold frame.

433—CHRIST PRESENTED TO THE PEOPLE

Etched by E. Charreye. After the proof (first state) in the collection of M. Dutwit. Black and gold frame.

434—"ECCE HOMO"

Reproduction. Black and gold frame.

435—THE THREE CROSSES

Reproduction of the first state, before the mysterious shading on both sides of the plate, and before many changes in the figures in the foreground. Black and gold frame.

436—THE GREAT DESCENT FROM THE CROSS

Reproduction. Black and gold frame.

ORIGINAL DRAWINGS

BOUGHTON, GEORGE H.

437—"THE HOUSE BY THE SEA"

A very beautiful drawing in pen and ink and wash, heightened with color, on gray paper. Signed in lower left corner G. H. B. Black frame.

FROST, A. B.

438—"A TOUGH YARN"

Original drawing in pen and ink, in the artist's earlier manner. A very characteristic example of the work of this greatest of American humorous draughtsmen. Black and gold frame.

PHOTOGRAPHS

439—THE CHILDREN OF CHARLES I

After Van Dyck. Oak and gold frame.

440—CHRISTIAN PAUL VAN BERESTEYN

Burgomaster of Delft. After Rembrandt.

AND VOLKERA NICOLAI KNOBBERT

Wife of the above. After Rembrandt. Both are artistically framed in black and gold frames, with glass

of a yellow tone, which gives an "Old Master" effect.
A pair: will not be separated. One lot.

441—PORTRAIT OF AN ADMIRAL

After Frans Hals. From the painting in the Hermitage, St. Petersburg. Black and gold frame.

442—PORTRAIT OF A MAN

After Albert Dürer. From the painting in the Prado, Madrid. Black and gold frame.

443—PORTRAIT OF A YOUNG VIOLINIST

After A. Bronzino. From the painting in the Prado, Madrid. Black and gold frame.

444—PORTRAIT OF A YOUNG MAN

After Albert Dürer. Oak and bronze frame.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.



