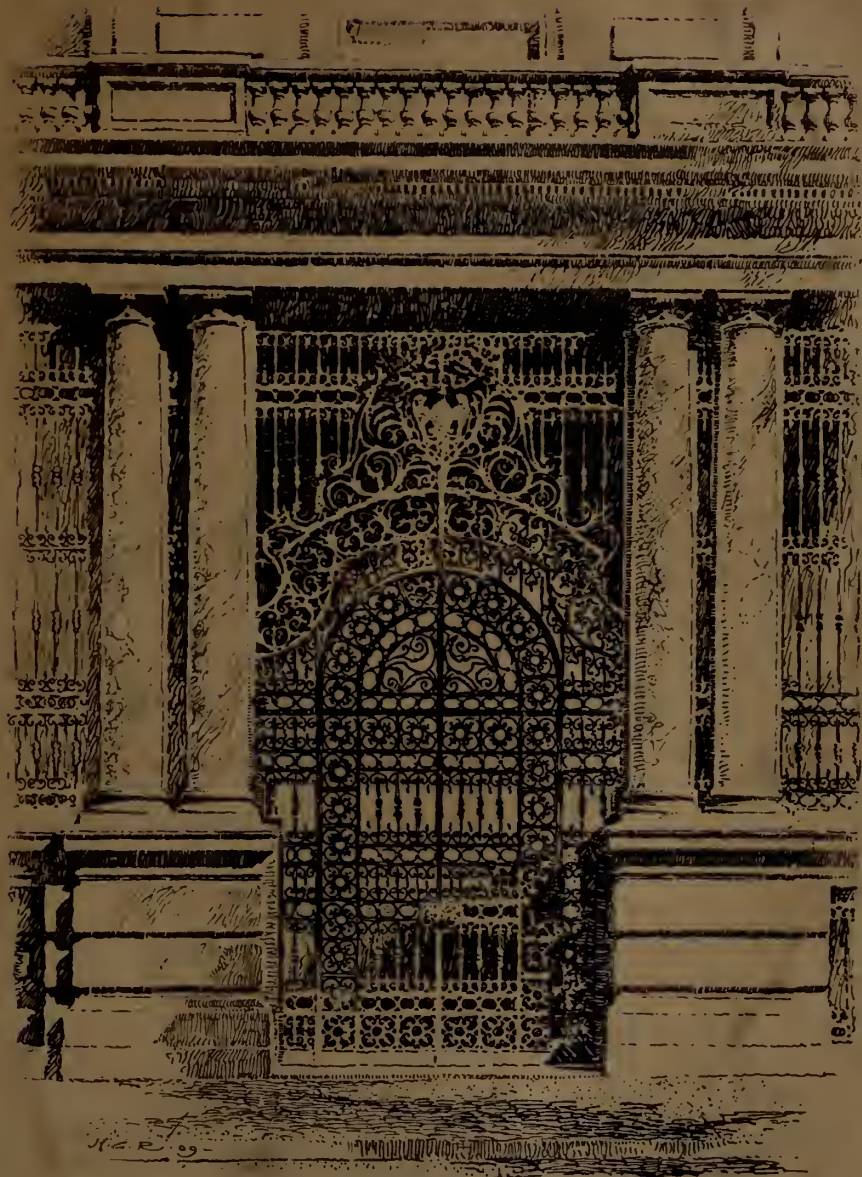
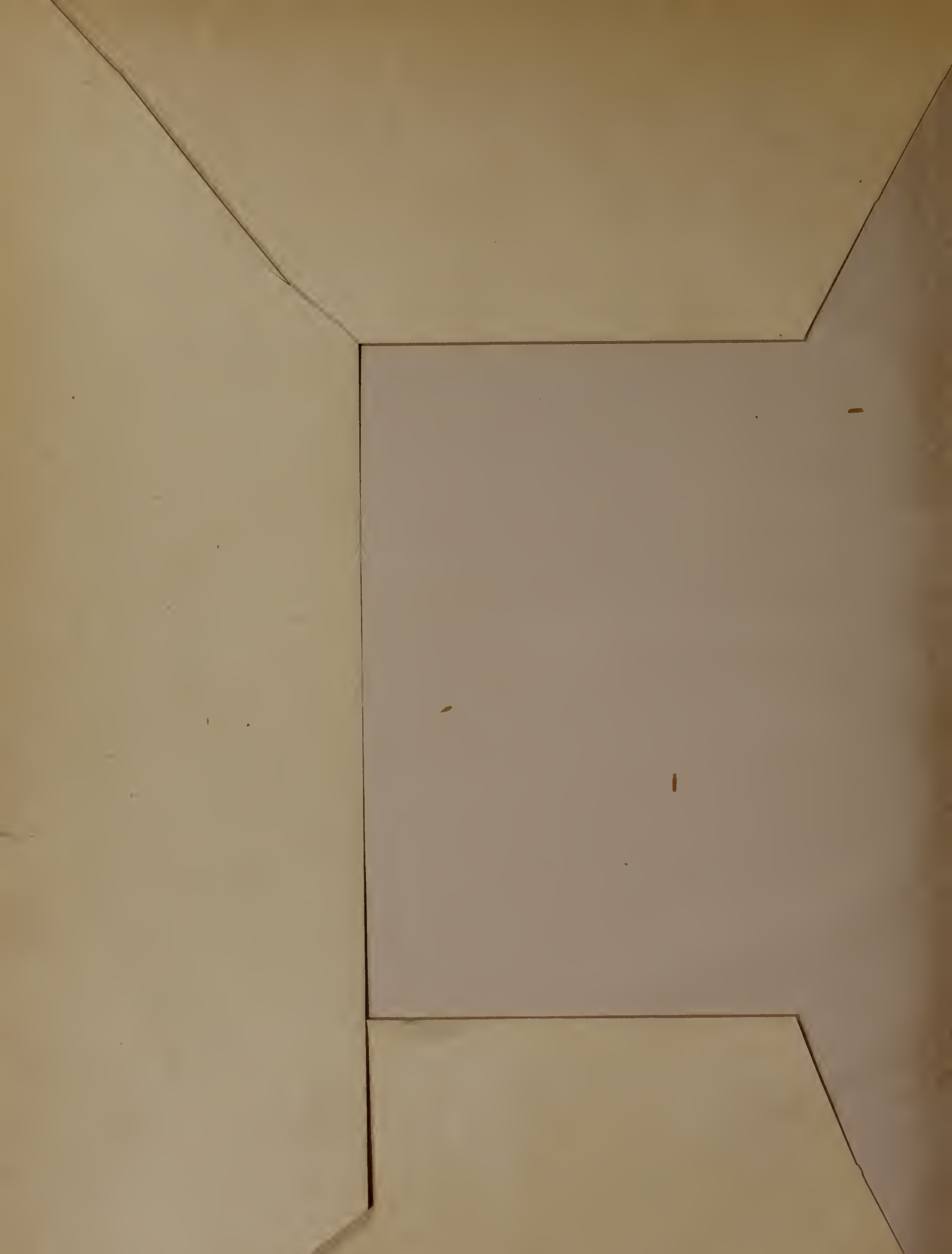


THE PALATIAL MANSION
OF THE LATE
JAMES HENRY SMITH



AND ITS RARE AND COSTLY
ARTISTIC CONTENTS



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OF THE LATE

JAMES HENRY SMITH

AND ITS RARE AND COSTLY CONTENTS

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THE PALATIAL MANSION

OF THE LATE

JAMES HENRY SMITH

No. 871 FIFTH AVENUE

(NORTHEAST CORNER OF SIXTY-EIGHTH STREET)

NEW YORK CITY

AND ITS EXCEEDINGLY RARE AND COSTLY
ARTISTIC FURNISHINGS AND EMBELLISHMENTS

TO BE SOLD AT 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

1910

COMPILED AND ARRANGED BY
MR. THOMAS E. KIRBY

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NEW YORK

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THE PALATIAL MANSION

DESCRIBED BY

MR. BARR FERREE

EDITOR OF AMERICAN HOMES AND GARDENS

NOTICE

THE PALATIAL MANSION

will be offered at public sale on the premises, Tuesday Afternoon, January 18th, at 2.30 o'clock, immediately preceding the sale of the rare and costly contents.

TERMS AND CONDITIONS OF SALE

Sixty per cent. of the purchase money may remain on bond and mortgage for a term of years at four and one-half per cent. ($4\frac{1}{2}\%$).

At the time of sale the purchaser is to sign a memorandum of his purchase and pay a deposit of ten thousand dollars (\$10,000), either in cash or by certified check to the order of the American Art Association, Managers.

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In case any purchaser shall fail to comply with any of the above conditions of sale, the premises so sold to him will be again put up for sale under the same terms of sale, and such purchaser will be held liable for any deficiency there may be between the sum for which said premises were struck down upon the sale of the same to him and that for which they may be purchased on the re-sale, and also for any costs and expenses occurring on such re-sale.

INTRODUCTORY

THIS magnificent mansion, which is one of the most admirably appointed and most superbly decorated houses in New York, was practically entirely rebuilt for Mr. William C. Whitney by the well-known architects, Messrs. McKim, Mead & White. The splendid interior decorative work was carried out by Mr. Stanford White, and the mansion is, in many respects, the finest product of that distinguished artist's constructive and decorative skill. Situated at the northeast corner of Fifth Avenue and 68th Street, with a frontage of 54 feet, 11½ inches on Fifth Avenue and 200 feet on 68th Street, covering an area of 11,000 square feet, it is in the very heart of the choicest residence district in New York.

It is a house richly supplied with architectural and other permanent decorations of the most magnificent description. These decorations are structurally an integral part of the mansion, and give it its most distinguished character. In the forthcoming sale none of these permanent features are to be sold separately, but will remain as they are, and will be included in the sale of the mansion itself. In the following pages the mansion will be described as it will be sold; the furnishings, the objects of art and other movable contents are treated elsewhere; for the present we are concerned solely with the house as it is, and as it will be offered to the purchaser.

BARR FERREE.



EXTERIOR

It is a stately and dignified dwelling, with a soft-colored exterior of quiet brown stone. It occupies the whole of the site, including the magnificent Ball Room at the rear, connected with the main building by the Conservatory and Corridor, the whole forming a mansion of unusual size, perfectly appointed in every detail. It is three stories in height, with a basement, Mansard roof and attic, and hence containing an interior of five stories. The architectural treatment of the exterior is very quiet and restrained, a style admirably suited to the material, and, in its careful modeling and well-studied details, as perfectly adapted to the more ornate splendor of the interior.

The entrance is on 68th Street, and has the form of an inclosed portico. Rusticated piers on the corners, and double columns of Levanto marble are inclosed by magnificent wrought-iron grilles, lined within with heavy plate glass. The gates were originally in the Doria Palace at Rome, and are superb and very beautiful examples of wrought-iron work.

The vestibule is lined with marble, and immediately in the centre of the inner wall is the main doorway, a magnificent Renaissance frame of Fiesole stone. It is handsomely moulded, and is surmounted with a freize of shields with garlands of fruit and acorns. The gates are of wrought steel lined with glass; each half has a central medallion with an eagle with outspread wings.



Stairway to Reception Hall

RECEPTION HALL

ONE enters immediately from the vestibule on to the lower platform of the grand staircase, and the magnificence of the interior is at once apparent. Just below is a short flight of steps to the lower or Reception Hall; divided at the entrance platform, the steps rise to the right and left to the upper or Main Hall; in front, at the foot of the steps, is the Reception Hall; behind, and above, is a marble-lined wall with windows of rich stained glass. The staircase, built of Istrian marble, is provided with a magnificent balustrade of the same beautiful stone, elaborately carved and pierced in an interlaced design of lace-like delicacy. Its origin is at the foot of the steps in the Reception Hall, where it is begun with a pair of antique caryatides of white Pentelican marble, lovely little children of remarkable artistic interest. At the level of the Main Hall the balustrade is continued straight across as a balcony front, with a splendid decorative effect that is the keynote to the whole rich interior.

The Reception Hall is a spacious rectangular apartment, completely lined with marble. The floor is of white Pentelican marble, with a toned Siena border separated from the white by narrow bands of Irish green. The walls are faced with gray Siena marble, in panels with narrow Irish green borders. The pilasters are identical in design with the four square piers of cipollino marble that support the ceiling. They have bases and capitals of white marble, and carry beams of Caen stone that inclose vast plaster panels.

Directly in the centre of the wall, opposite the entrance, is the fireplace and mantel, a

beautiful antique fragment of Pentelican marble. It consists of two upright members supporting a strongly projecting shelf. On each side is a paneled pier, with arabesques in relief, and a bracket supporting the entablature and frieze; the latter decorated with pairs of dolphins and the anthemian. The lining and back is iron, with a fleur-de-lis pattern.

The fireplace has been brought forward into the hall, giving space behind it for marble stairs to the Main Hall. These are secondary to the grand stairway at the entrance, but are actually the first flight of a series that rises to the third story. They begin at the left of the fireplace and are inclosed within a carved balustrade identical in design with that of the grand staircase. Beneath them, on the right, is a large clothes closet, lined with polished white marble.

In the centre of the right-hand wall is an exquisite antique white marble doorway, consisting of an arch supported by two pilasters. The latter have panels with arabesques and delicately carved capitals. The arch has small grotesque heads and foliage, and in the spandrils are two heads of Roman emperors. The frieze shows crosses and palms. It is a beautiful fragment, one of the most charming pieces in the mansion. A pair of handsome wrought-iron gates fill the archway, and grilles of the same pattern are applied to narrow openings on either side and to a larger window opening further on.

These decorative features constitute, in reality, a screen to the elevator inclosure, floored and walled like the hall without. The elevator has a luggage carrier below the passenger compartment, and is operated automatically by electricity. All the stories, from the basement to the fourth, may be reached by it.



Antique Doorway



Reception Room

RECEPTION ROOM

THE Reception Room adjoins the Study and is decorated in the Marie Antoinette style. It is a beautiful and exquisite apartment of wonderful charm and attractiveness. It is treated in white and gold and is wainscoted in wood from floor to ceiling. A paneled dado is surmounted with a series of wide and narrow panels, the former glazed with mirrors in small squares, while the latter have a diaper pattern picked out in gold. The cornice has decorative bunches of flowers and leaves, and the ceiling is ornamented with interlaced garlands and groups of musical instruments.

The mantel is antique and is white marble with gold decorations. Above is a built-in mirror, framed in carved wood, and a narrow panel of the wainscoting on either side. The oak floor is laid in square patterns. The two double windows on Fifth Avenue have inner casements opening from the floor. One, lined throughout with white marble, admits to a lavatory in the basement of the bay window. Two doors, faced with mirrors, open into the Study.

In the economy of the mansion these two rooms were used as cloak-rooms on the occasion of large social gatherings. The Study was used for men and the Reception Room for ladies. Their great size, and convenient location, just off the Reception Hall, made them well suited to this purpose.

STUDY OR OFFICE

THERE are two spacious rooms on the Fifth Avenue side of the Reception Hall. Of these the one at the corner of 68th Street is known as the Study or Office. It has two windows on the Avenue and a bay window on the side street. The woodwork, including the trim and wainscot, which extends from floor to ceiling, is Circassian walnut. The ceiling is dull gold, with a small centrepiece and a narrow marginal border of leaves. The floor is oak, laid in herring-bone pattern. The mantel is green Connemara marble and has a fireplace opening and trim of brass; the backing and fender are wrought iron. There is a built-in mirror, with an ornamental frame that is part of the wainscoting.

The room is entirely surrounded with bookcases, with plate glass doors, and a lower tier of small cabinets. A document safe is concealed within two of the latter, and between the front windows is a large burglar and fireproof safe, externally treated as the wainscoting, and with beveled plate-glass mirrors on the front. A door in one corner opens on to a lavatory lined with white marble.

MAIN HALL

FINE as are the lower rooms, the rich splendors of this magnificent Mansion are only first completely realized in the Main Hall. Its architectural parts are extraordinarily decorative. The grand stairway itself is really a part of the room and the first feature of interest. On the right is the mammoth fireplace; on the left are the great doors to the Library and Drawing Room; above is the wonderful antique ceiling; behind is the rare old stained glass above the entrance; one's feet already stand on the magnificent floor; the walls are of Istrian marble, smooth but unpolished, and across the furthest one is the sumptuous balustrade of the stairs to the story above. It is a room of masterly grandeur, spacious in area, lofty in height, and splendidly decorated in every part.

The stained-glass windows of the entrance wall overlook the grand stairway, but are really an essential part of the decorations of the Main Hall. They are contained within four paneled pilasters of green and white marble, with half pilasters in each corner. The entire space within this structure is filled with beautiful old stained glass. It dates from the seventeenth century or possibly earlier, and was taken from the château of the Vicomte Sauze in the south of France. The main panel represents the Fathers of the Church, and



Stairway to Main Hall



Henry II. Mantel in Main Hall

illustrates sacred themes. There are a number of Latin inscriptions with dates, giving the history of the donor and other events. The borders and flowers are modern. The colors are very rich and soft, and the glass is one of the most remarkable and valuable of its period in America.

The floor is laid in rich marbles of various colors, a mottled red and white predominating. The design is chiefly interlaced circles, with squares and rectangles, the pattern being worked out with the aid of triangular pieces of brass, as many as 10,000 being said to be used in the floor of this one room alone.

The ceiling is a magnificent Renaissance work, formerly in the Bardini collection in Florence. It contains a hundred squares or coffers, ten in each direction, with blue grounds and a central gilt rosette. The separating borders have panels with arabesques; those running north and south have blue grounds; those running east and west have red grounds. The arabesques are chiefly in white, but some have been worked out in gold; large rosettes are inserted at the crossings. The uncolored parts are white, now beautifully toned with age; but the ceiling is in perfect condition, and beautifully fills the place given it. A decorated cornice supports it.

Below the cornice is a frieze. This also is antique, and dates from the seventeenth century. It formed part of the original decoration of the château of the Vicomte Sauze, and is in relief, with sixteen medallion heads supported by griffons with connecting arabesques. The ground is dark blue, while the design is picked out in gold. Its total length is a hundred and four feet.

The fireplace and mantel is one of the most superb and costly structures of its kind in America. It is carved of white stone in the style of Henri II, and was originally in the château of the Sieur Franc de Conseil at Aigues-Mortes. It was taken to Paris by M. Worms de Romilly and rebuilt in his house, from which it was brought to America. It is very large, with a vast, cavern-like fireplace in which an entire tree could be consumed in one firing.

It consists of two parts, the fireplace and mantel and an overmantel. Below are two great scrolls, terminating in human heads. These carry shallow capitals that support the frieze of triglyphs and metopes, the latter decorated with armor trophies; at each corner is a grotesque head.

The overmantel contains three panels, one on the front and one on each end. On the front is an escutcheon, placed diagonally; the crest, consisting of a helmet supporting a lion's head, is still visible, but the arms are effaced. The panel on the right side shows a

church and castle, while that on the left exhibits a mediæval walled town. On the front corners are caryatides. The fireplace has iron facing and back, the latter with a design in relief of a crocodile on which stands a palm tree. The extreme height of this structure is 12 feet, 10 inches, and the width 10 feet, 9½ inches. The depth of the fireplace is five feet.

The stairway that passes through the Hall to the story above is also an important decorative feature of the room. Built of Istrian marble, it is designed with self-supporting construction, and rises without visible supports. The stair-well is closed at the third story ceiling with a golden skylight, consisting of a moulded gilt frame supported on a heavily gilt cornice, and filled in with stained glass in sixty-five small squares. The upper space is undecorated, but contains electric lights by which the glass may be illuminated from above at night.



Main Hall



Antique Italian Ceiling

LIBRARY

THE Library is the corner room and is delightfully lighted by two windows on the Avenue and a bay on 68th Street. The woodwork is old walnut, and is extraordinarily rich and beautiful. The floor is quartered oak. The ceiling is an Italian antique, and comprises thirty-five panels, five one way and seven the other, with some additional panels in the bay. The ground of the panels is blue, with a monochrome decoration, although some have a little red ; a gilt rosette fills each centre. The surrounding mouldings have a ground of wood color, with monochrome arabesques.

The mantel is Italian white marble, and dates from the early fifteenth century. In general it follows the design of mantels of that period. At the sides are decorated slender half columns with double bases and decorated brackets supporting the entablature. The frieze is very delicately carved, with a central medallion of a girl's head with beautiful scroll work. The mantel is applied to a rich backing of old Italian paneled woodwork. There is a large single panel in a rich frame on either side and a frieze above. The door frames are similar in design and in origin, being made of fine old Italian walnut, carved in intricate designs in high relief.

DRAWING ROOM

OF the two rooms on the Fifth Avenue front, the Drawing Room is the most northerly. The walls have a base of white marble fourteen inches high. The floor is quartered oak, laid in geometrical pattern, with a white marble border twenty inches wide. The bay window is completely lined, floor, walls, and trim, with polished white marble. The mantel is white Italian marble, and is a copy of an antique. It has two upright panels decorated in relief, with carved brackets and a wide frieze, with a shield in a wreath held by cupids and completed with eagles and seated figures.

The door frames are a notable feature of the decorations of the room. There are three of them, all antiques and very ornamental and richly decorative. They consist of pilasters standing on pedestals and supporting an entablature with a wide frieze. All these parts are elaborately decorated with arabesques in gold on a background of very dark blue.

The ceiling is also antique and was originally in a palace in Rome. It consists of twenty squares, five in one direction and four in the other. The squares have a dark ground and are painted with monotone arabesques in cream color. In each centre is a pendant, a gilt rosette showing some blue. Single electric lights, with silk hoods, hang from each square immediately adjacent to the walls. The separating mouldings have narrow bands of arabesques in monotone on a red ground, with gilt rosettes at the intersections. A rich gilt cornice upholds this beautiful ceiling; it includes a narrow frieze of gilt figures on a red ground.



Drawing Room



Dining Room Mantel

DINING ROOM

THE Dining Room is on the right of the Main Hall and overlooks 68th Street, from which it is lighted by a bay window, with a single window on each side. The three interior walls are entirely covered, from baseboard to ceiling, with old Italian paintings. Toned with age, these paintings constitute a unique decoration for a New York interior, and the room easily ranks among the most notable in this very notable mansion. The paintings are on canvas, applied to the walls, and include innumerable figures wearing the costumes of many nations.

The entrance doorway from the Main Hall is provided with a monumental frame, gilded in every part and known as the Golden Doorway. Two Corinthian columns with decorated drums stand on plain square bases. The entablature has a frieze of scrolls and arabesques, and on the summit is the lion of St. Mark.

The ceiling was brought from a palace in Genoa. It is of the coffered type, with forty-two panels, seven one way and six the other. The squares have a black ground, with an arabesque decoration in monochrome and a central rosette. The separating beams have a similar decoration on a blue ground, with gilt rosettes at the crossings. The whole is surrounded with an outer border of arabesques on a blue ground. The oak floor has a border of mottled red marble.

The mantel, in the centre of the north wall, is one of the most interesting in the Mansion. It is a beautiful antique of Fiesole stone. The hollow curve of the facing has a small diaper of fleur-de-lis, and slender columns on decorated bases support consoles that carry the overmantel. The latter is very delicately carved, with small pilasters and panels and a frieze with groups and arabesques. The large central panel above contains a representation of a fight on a bridge and includes a number of figures in high relief. On each side is an arched niche with a single figure in the round. Similar niches on the sides are without figures. Over all is a plain slab applied directly to the wall, on which are three shields. All of this beautiful structure was once picked out with gold, much of which is still visible. The fireback is iron, with a fleur-de-lis diaper, and a central panel showing two cupids upholding a shield.

SERIES OF MURAL PAINTINGS

THESE are painted in oil on canvas, which is attached to the walls of the Dining Room. They consist of five panels, and are evidently antique, and by a painter of the Italian school.

A. The panel which fills in the northwest corner of the room shows in the centre a black-bearded Oriental monarch, sitting with a sceptre in his hand. Around him are white-turbaned men, kneeling or bending forward in various attitudes of obeisance, while another stands on his right and in front of him, with his hands folded in a gesture of submission. On the ground beside this figure lie a sabretasche and a sword in its scabbard. Further to the right appears a man in a curious blue and pink headgear. Nude to the waist, he is swinging a rope's end as if to strike a lady who is one of three that appear to be prisoners of war; for their costume is not Oriental, and one is kneeling, while another weeps. On the left of the monarch stands an elderly man in the yellow cloak and gaberdine of a Jew, who seems to be pleading on behalf of a turbaned man kneeling at his feet. In the back-



Dining Room

ground is a man holding a document with a seal attached. He is attended by gentlemen and lacqueys bearing offerings and trophies.

B. The panel on the opposite side of the fireplace commences with a group in the centre of which is a man holding a post, around which are a number of individuals in Oriental costumes, bowing. To the right, thus occupying the centre of the composition, is a concourse of men blowing trumpets, who are following a horseman as he rides uphill. Further to the right another man sits playing a lute beside a party of four gentlemen, one of whom is conspicuous by a red cap with cock's feather. They are watching the action on the right of the panel. For here a galley is moored, and a lady, attended by three others, has landed and is being escorted by a gentleman. She is in a white damask dress, trimmed with gold, while he wears a close-fitting frock coat, with the skirts open over tight breeches tucked into Hessian boots.

C. This panel in the southwest corner has as a central figure a man in a red bonnet, and a red cloak over his gilded corselet. He points to a large book, with hanging markers, held by a man who bows low as he presents it. Near him another man bows as he offers a salver on which are two objects that may be crosiers. In the rear of this main group are numerous figures, all in attitudes of reverence, except one with a red cap, who holds a white flag.

D. The panel on the south wall, to the west, displays two figures, while the heads of three others appear in the background. The right-hand figure in front is that of a man with long gray hair, a mustache, and imperial, who is dressed in a gold-colored silk coat edged with white fur, blue embroidered vest, with a medal suspended over it, and white knee-breeches and hose. His companion wears a long rose-colored cloak, trimmed with ermine, over a coat of crimson brocade. From the vaulted group above the roof, hangs a flag with the inscription, "FERRARIE."

E. The panel on the south wall, to the east, shows a cardinal in lace cotta and scarlet tippet, whose face somewhat resembles Richelieu's. At his left stands a gentleman, with long loosely brushed light hair, whose costume is of velvet in two shades of reddish plum, while a bow of blue ribbons fastens his cloak to his shoulders. A white greyhound is fawning upon him. In the rear appears a figure, holding a manuscript, whose face is somewhat like Shakespeare's, while another head, seen in profile, bears some resemblance to Michelangelo.



Conservatory Ceiling

CONSERVATORY

THE chief structural feature of the Conservatory, which opens out from the Dining Room, is a great semicircular bay window, built with polished steel frame and glazed with plate glass. The dome and skylight of the adjoining passage are roofed with opalescent glass, supported by a richly designed grille beautifully moulded and heavily gilt. They are lighted externally by electricity at night. The floor is cipollino marble, laid in panels, with narrow bands of Siena marble, and the walls are paneled with pavonazzo marble.

On the north wall is an old marble arcade consisting of four columns supporting three arches, brought from a garden in Rome. The columns are ornamented with male and female torsos treated as grotesques. A grotesque head is above each capital, and from them spring the arches. The marble cornice that upholds the skylight is supported, in each corner, on the half of an antique capital. A mirrored wall and doors, with gilt bronze trimmings, open into the Ball Room, which completes this superb suite of state apartments.



Ceiling in Ball Room

PANTRY

THE pantry, which is the inevitable accompaniment of the Dining Room, enjoys in this mansion the rare advantage of being completely hidden. It is immediately behind the Conservatory and is entered from the Dining Room by a door cut in the painted wall in the furthest corner of the east side. It has a mosaic floor, and walls of white Italian marble, and is lighted by a skylight. It contains a mezzanine balcony suspended on steel rods and floored with glass; all of the upper walls and much of the lower are lined with cabinets, the woodwork throughout being cherry. In the centre of the room is a plate warmer, which may be heated by steam or gas. There is a sink, dressers, cabinets, and refrigerators for temporary use. An electric dumb waiter is used to bring food up from the kitchen below, and another descends to the lower pantry and is used for sending down dishes to be washed. A silver safe, lined with cherry, is also built into the walls.

A door in one corner opens on to a winding stair of iron by which access is had to the musician's gallery in the Ball Room, the organ loft, and to a Studio above the Ball Room. Another flight of stairs, in a marble-lined inclosure, descends to the basement.

GRAND BALL ROOM

THIS is a wonderful room, beautifully proportioned and beautifully decorated. Its floor area is 63 feet by 46 feet, 7 inches, and its height is about 45 feet. On the side and at the end are two rectangular projections or bays. On the inner wall, and on each side of the further projection, are small bays, four in all, glazed throughout and separated from the body of the room by casement windows. Heated and electrically lighted at night, they are, in effect, external lanterns, and are intended for statuary or plants.

The surpassing beauty of this room is chiefly due to its marvelous wood paneling. It is wonderful old French walnut, decorated and picked out with gold, and originally formed the wainscoting of a salon in the château of Phœbus d'Albret, Baron de Foix, a chevalier of the reign of Louis XIV and Field Marshal of France. His monogram may be traced in the lunettes over the doors and windows.

The paneling is eminently characteristic of its style and period, and while it includes panels of various shapes and sizes, with marginal and interior decorations, it is extremely harmonious and refined, very delicate in color, and deliciously toned. There are two friezes, one being an integral part of the wainscoting, and the upper a broad cove decorated in harmony with the lower parts. The ceiling is filled with a vast painting in oil, rolled on plaster, and depicting various groups and figures floating and disporting themselves in clouds. In the margins and corners are other groups and garlands.

The musicians' gallery is on the entrance wall and is supported by large gilded brackets. The rail is wrought iron and bronze, and was brought from an old Italian town hall. It is known as the "Monkey Gallery" because decorated with life-size images of monkeys. A grille of identical design occupies the wall space above the large bay on 68th Street. It is a modern reproduction and conceals the pipes of the great organ installed behind it. This powerful instrument is of German origin and has a keyboard on the main floor, with which it is connected by pneumatic tubes. The floor is quartered oak, laid in interlaced design and wonderfully smooth and polished. The Ball Room is separated from the other portions of the mansion by six steel doors; three to the Conservatory, two to the Corridor, and a blind one between the other series.



Corner of Ball Room



Corridor
CORRIDOR

It is obvious that the Dining Room cannot always serve as a means by which the Ball Room is reached from the Main Hall, and it is, therefore, approached by a Corridor that runs along the innermost wall of the Mansion and behind the Dining Room.

It is a truly royal connection between the two great rooms that stand at each end of it. Its walls are lined with a rich old marquetry woodwork eight feet in height. This beautiful work, one of the rarest contents of the Mansion, is to be sold separately, but reference to it is necessary in presenting a complete account of the house as it stands to-day. The floor is Sarancolon and Siena marble, inlaid with brass triangles, and follows the general pattern of the floor of the Main Hall. The ceiling is paneled and gilded, with squares of blue and gold. The frieze is designed in imitation of the antique frieze in the Main Hall. Bracket cornices, shaped like a ram's head, are placed at the two corners of the doorway leading to the Ball Room.

In the outer wall are two small bay windows trimmed with Sarancolon marble. Hidden doors in the paneling on this side give entrance to a toilet room, the servants' back stairs, and the passenger elevator.



Second Floor Landing

SECOND STORY

THE family bedrooms occupy the whole of the second story. The walls of the hall are imitation Caen stone; its floor of Verona marble mosaic, with solid marble border; and the ceiling and cornice are gilded solid. The magnificent balustrade of the main stairs comes to an end here, with a closed recess for the stairs to the third story, and an open space for the elevator entrance. The former has a beautiful grille of wrought iron.

There are six large rooms, one of which is used as a sitting room while the others are bedrooms. Each is quite distinct in finish and character, yet all have a certain identity of treatment. Thus the floors are all quartered oak; the woodwork throughout is painted with white enamel; and the walls are hung with brocade and silk. Each room has a marble mantel, and each is supplied with ample closet and wardrobe space. Each bedroom, too, has its own bathroom, lined with marble or with tile, and furnished, in every instance, with the best modern fixtures.

BLUE BEDROOM

THE northwest bedroom, at the extreme inner corner overlooking Fifth Avenue, is sometimes known as the blue room, from its wall hangings of brocade with bluish gray moire stripes interwoven with gold thread. There is a low baseboard and an ornamental plaster cornice. The mantel is applied to a paneled chimneybreast; it is white marble, with bronze trimmings, and has a backing and fire opening of iron. There is a shallow framed recess for the bed head, and a large closet. The bathroom is lined with white marble.

BOUDOIR

THE room immediately adjoining has been fitted up as a boudoir and is lighted by a small bay window. It is entirely paneled in wood in white and gold, with ornaments worked out in relief. A small dome is in the centre of the ceiling. It is a charming little room, treated with great delicacy and feeling.

SITTING ROOM

THIS is a large and immensely cheerful room, with two windows on the Avenue and a bay on 68th Street. There is a low wood paneled wainscot around the walls save where they are occupied by built-in bookcases of about the same height. The door-frames include an ornamental overpanel, and the ceiling is supported by a richly decorated cove.

The mantel is polished white marble with black veinings, and has facing and back of iron. It is surmounted by a built-in mirror in an ornamental carved wood frame. The wall hangings are silk brocade, light brown with red carnations. The passage between this room and the next is lined with closets,

LOUIS XVI BEDROOM

DESIGNED in the Louis XVI style, this room is an exquisite and dainty apartment of quite ravishing charm. The walls are paneled from floor to ceiling in oak, painted French gray, with inset plaster medallions of cupids above the four doorways. Two windows overlook 68th Street, and between them is a cheval mirror reaching from floor to ceiling. The mantel is polished white-and-green veined marble, with gilt trimmings and iron facing and back. Above it is a built-in mirror. A low platform has been provided for the bed, the head of which stands under an arched and paneled canopy.

The bathroom is the most ornate in the Mansion. It is a square room of generous size, floored with white marble, and wainscoted to the ceiling with mottled and white marble. The ceiling is a groined vault, richly decorated in relief, and with ornamented lunettes.

RED BEDROOM

A BAY window and a single window admit the exterior light to the next bedroom. The mantel is polished white marble, with bronze trimmings, and has a decorated iron facing and back. A mirror with a handsome carved wood frame is built in above. The walls are hung with brocaded silk, the leading feature of which is a stripe of red moire ribbon. The ceiling has a richly decorated plaster cornice.

This room is entered from the hall through a passage inclosed with an oak frame and glazed throughout. It forms a connection between the bedroom and the dressing room and bathroom with which the suite is connected.

Both these rooms are lighted by windows overlooking the Conservatory roof. The dressing room is hung with brocaded silk with a stripe of cream moire ribbon. The mantel is white marble, with decorated iron facing and back, and is below a lofty built-in mirror with moulded wood frame. The bathroom has a white marble floor and a high wainscot of polished white marble, above which it is finished with white tile.

In the alcove by the elevator door is a housemaid's closet, provided with sink and hot and cold water. This useful feature is repeated, in a corresponding position, on the third and fourth stories.

THIRD STORY

THE ornamental feature of the third story is the mahogany arcade of the corridor. It is beautifully designed, with a base of solid panels and a long upper row of arches that open into the empty space above the golden skylight of the lower stairs. There is an outer shelf of heavy plate glass for pots and jars. All the woodwork of the corridor is mahogany, including the cornice of the plaster ceiling.

BEDROOMS

THERE are seven bedrooms on this story, and they are practically identical in size and general treatment with those of the second, save that the walls are papered.

The northwest bedroom has a wood mantel, with facings of Siena marble edged with brass, and a hearth of the same stone. There is a baseboard around the walls, and the plain ceiling has a moulded cornice. The bathroom has a mosaic and marble floor, and a white marble wainscot finished with white tile.

The adjoining room may be used as a hall bedroom, a boudoir, or a maid's room. The next room is the corner apartment immediately above the Sitting Room. It has been used as a Billiard Room. The mantel, which is somewhat larger than the others in this story, is of wood, with facings of yellow marble edged with brass, and a hearth of yellow marble. Unlike the other rooms in this story, it is hung with silk brocade.

A closet passage and bathroom come next. The latter has a mosaic floor, and is walled with white enamel tile. The middle bedroom has a wood mantel, with green marble facing and hearth. The prevailing color of the wall paper is pink. Then follow two bedrooms, quite similar in treatment, but with wall papers of different patterns and colors. The mantels have facings and hearths of yellow marble. Both open on to a small alcove by which access is obtained to the final bathroom. Last of all are two maid's rooms.

FOURTH STORY

THE fourth story is intended for the use of servants, and contains eleven bedrooms, a linen room, and a rug room. It is trimmed throughout with ash. The floors are of yellow pine, and the walls and ceilings are painted. There is one bathroom, wainscoted with tile and having a floor of vitrified tile. The bedrooms are of good size, and most of them are large enough for two single beds.

The linen room is intended for the storage and care of the household linen, and is abundantly furnished with closets and dressers. The rug room is set apart for the storage of rugs, curtains, draperies, and the like. It contains fixtures on which curtains may be hung, and other storage appliances. In the corridor are two great series of chests and closets, also used for storage. One set is ash and the other cedar ; both are part of the permanent fixtures of the Mansion.

ATTIC

THE front portion of the attic on Fifth Avenue is utilized for additional servants' rooms, the men finding accommodation here, while the maids have occupied the rooms on the fourth story. There are six bedrooms, and a large cupboard. The interior space, covering most of the house, is used for storage purposes.

SERVICE ROOMS IN THE BASEMENT

THE service rooms occupy an extensive suite of apartments in the basement on the 68th Street front of the house. They have a separate entrance, with a marble-lined vestibule, a wrought-iron grille, and an inner storm door admitting to a corridor which is at right angles to the main corridor that opens into the elevator passage of the Reception Hall. The rooms in this portion of the Mansion are numerous and complete, the larger ones are of great size, and everywhere there is a multitude of devices and conveniences that render them very admirably adapted to their uses. The floors throughout are of terrazzo mosaic. The corridor walls have a high wainscot of polished white marble, finished above with plaster treated as tile. The marble corners everywhere are protected with wooden sheathing.

A bare recital of the titles of the rooms will indicate the thorough manner with which this very important portion of the Mansion has been fitted up. On the right or street side,

is a brushing room for the valets, housekeeper's room, refrigerator room, kitchen, servants' dining room, and laundry. On the left or inner side are the servants' stairs, house watchman's bedroom, chef's bedroom, chef's storeroom, housekeeper's storeroom, pantry and vault, menservants' bathroom, and the servants' pantry.

The refrigerator room is lined with white marble, and has a ceiling of white tile. In it are batteries of refrigerators of various sizes for different kinds of foods. The largest refrigerator includes a cabinet of drawers in which small dishes may be stored awaiting use. The fish box is completely isolated. Here also are closets or bins for barrels.

The walls and ceiling of the kitchen are completely lined with white tile with a marble base and cornice. The window sills are also of marble, the room being of the most approved sanitary construction. There is a great Duparquet range, containing two fires and three ovens, and surmounted by a giant hood by which the odors are carried far above the roof. A doorway connects it with the adjoining refrigerator room, and it may be entered from the corridor through two doors, one of which is reached through the chef's office, a glazed passage, containing the dumb waiter to the pantry above.

The servants' dining room is a large, pleasant room, and the laundry beyond it is equipped with a Chicago dryer of twelve drawers, six washtubs, and a Duparquet range for laundry work.

Of the rooms on the inner side of the house it is sufficient to state that the storerooms are provided with shelves and cabinets of large variety. The pantry contains a wood-lined sink and a mammoth safe in two parts, each with separate combination locks. The servants' stairs are fireproof, and are built of iron, with slate steps; they are continued to the top of the house, and give access to each floor. At the end is a rear door that opens into a space beneath a corner of the Ball Room, and which is connected with the 68th Street front by a narrow passage at the rear of the building.

SUB-BASEMENT

THE sub-basement contains the mechanical plant, and such other special departments as find proper place in it. The walls and floors are thoroughly waterproof and drained, the whole space being perfectly dry and sound. The floor is granolithic, and the walls of hard-burned brick laid in cement mortar.

The engineer's office and storerooms are at the Fifth Avenue end. It is at this point that water, gas, and electricity are admitted to the Mansion. The water meter is just inside the wall, and in the corridor are four Loomis filters by which all the water used in the interior is filtered.

There are two wine cellars, one opening out of the other. Both are equipped with metal and wooden bins, and the outermost is fitted up as a bottling room, with three sinks, each with hot and cold water. There is a gigantic storage vault with a barred door admitting to an exterior passage. The vault is provided with double fire and burglar proof doors, has a marble floor, and is lined on three sides with metal shelves and drawers. An electric light depends from the ceiling.

Vast spaces are set aside for the storage of coal and wood, the former being kept in three immense bins, with a total capacity of about three hundred tons. There are two sets of boilers, one for the hot-water and one for the heating plant; a small supplementary boiler is used for the hot water service in summer. Steam is obtained from a battery of four Wells & Newton water tube boilers or directly from the mains in the street. At the furthest end is the servants' laundry, fitted with sinks and tubs and lighted by a skylight below the rear yard.

The Mansion is heated throughout the four lower stories by indirect hot water radiation. The Ball Room is heated and ventilated by a separate system of fans and blowers. The service rooms in the basement are heated by direct radiation. The plumbing is complete in every respect, and is of the most approved sanitary character. Exposed fixtures, nickel-plated in the bathrooms, are used everywhere, and are of the finest modern type.

The building is completely wired in conduits for electrical lighting, controlled by switches in each room and hall. The electrical installation is very extensive, and in addition to the lighting, which is ample and brilliant in every part, includes power for the passenger elevator, the two dumb-waiters associated with the kitchen and pantries, and the coal and ash elevator in the sidewalk. The two fans for the Ball Room are operated in the same way, as are also two motors for opening the skylights of the Conservatory and main roof. There are electric irons in the brushing room, the linen room, and the maids' rooms on the third story.

There is a very complete interconnection telephone service, which enables every part of the Mansion to be reached in this way. An elaborate call bell signal, and a burglar alarm system have also been installed. The heating system is controlled by thermostatic regulation.



Refrigerator



Servants Dining Room



Dining Room Pantry



Parlour Sitting Room



Kitchen Pantry



Laundry

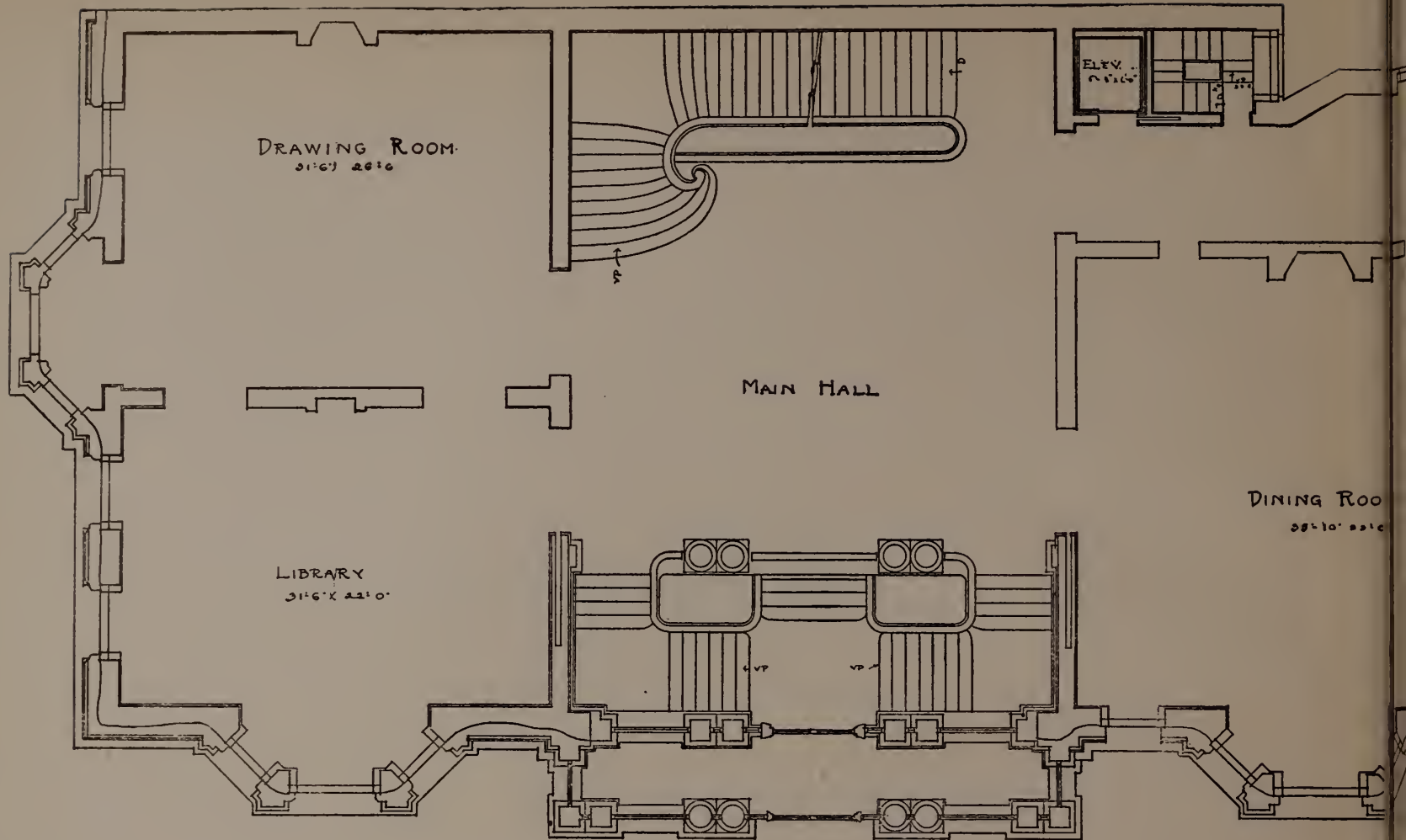


Kitchen

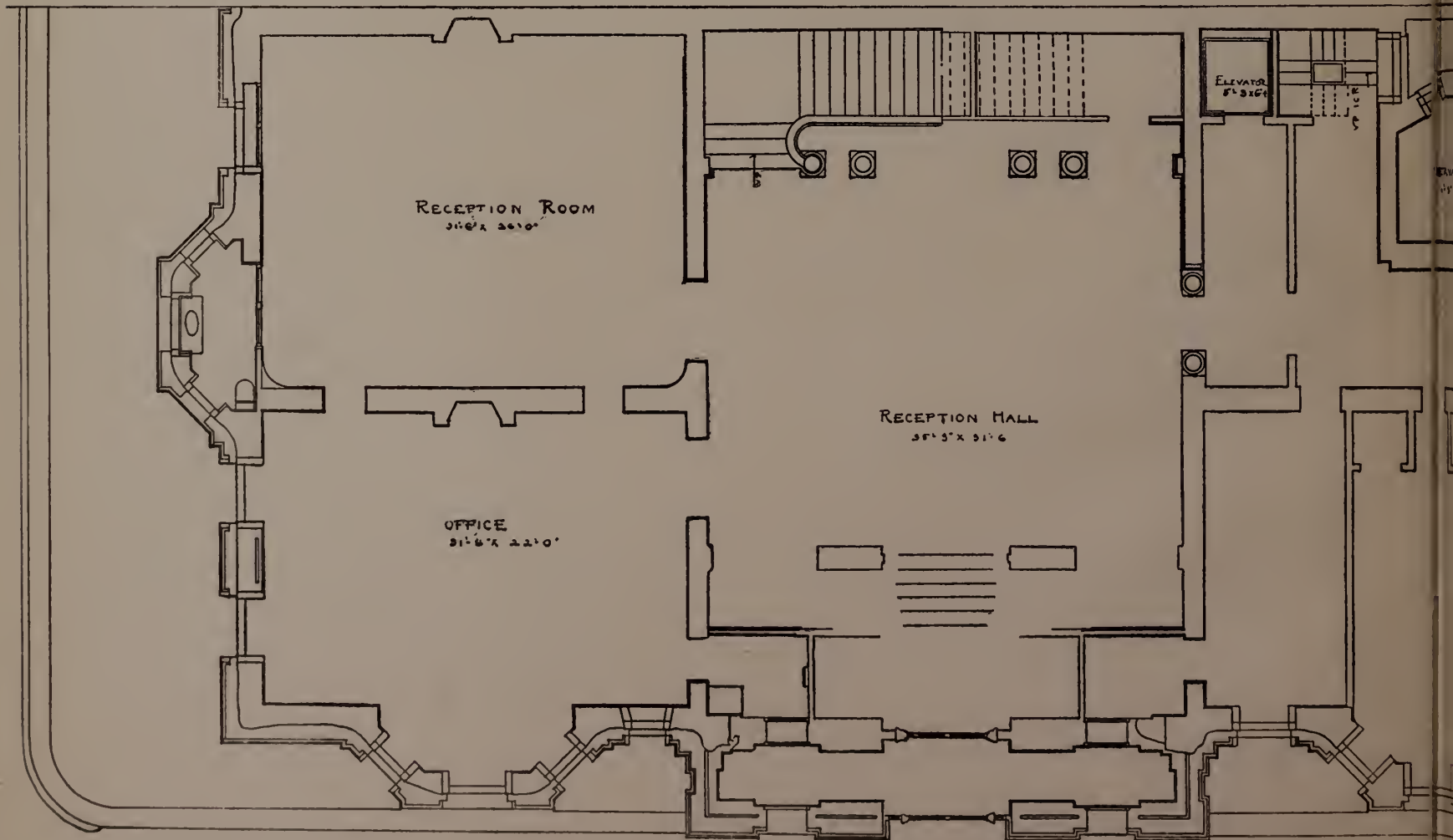


Servants Entrance

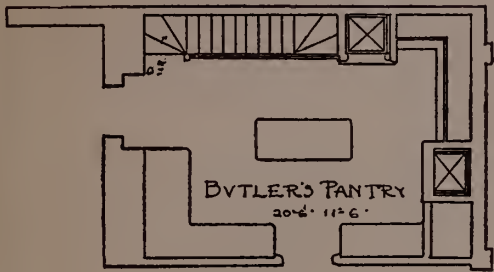
GROUND FLOOR PLANS
OF
MANSION



FIRST FLOOR PLAN



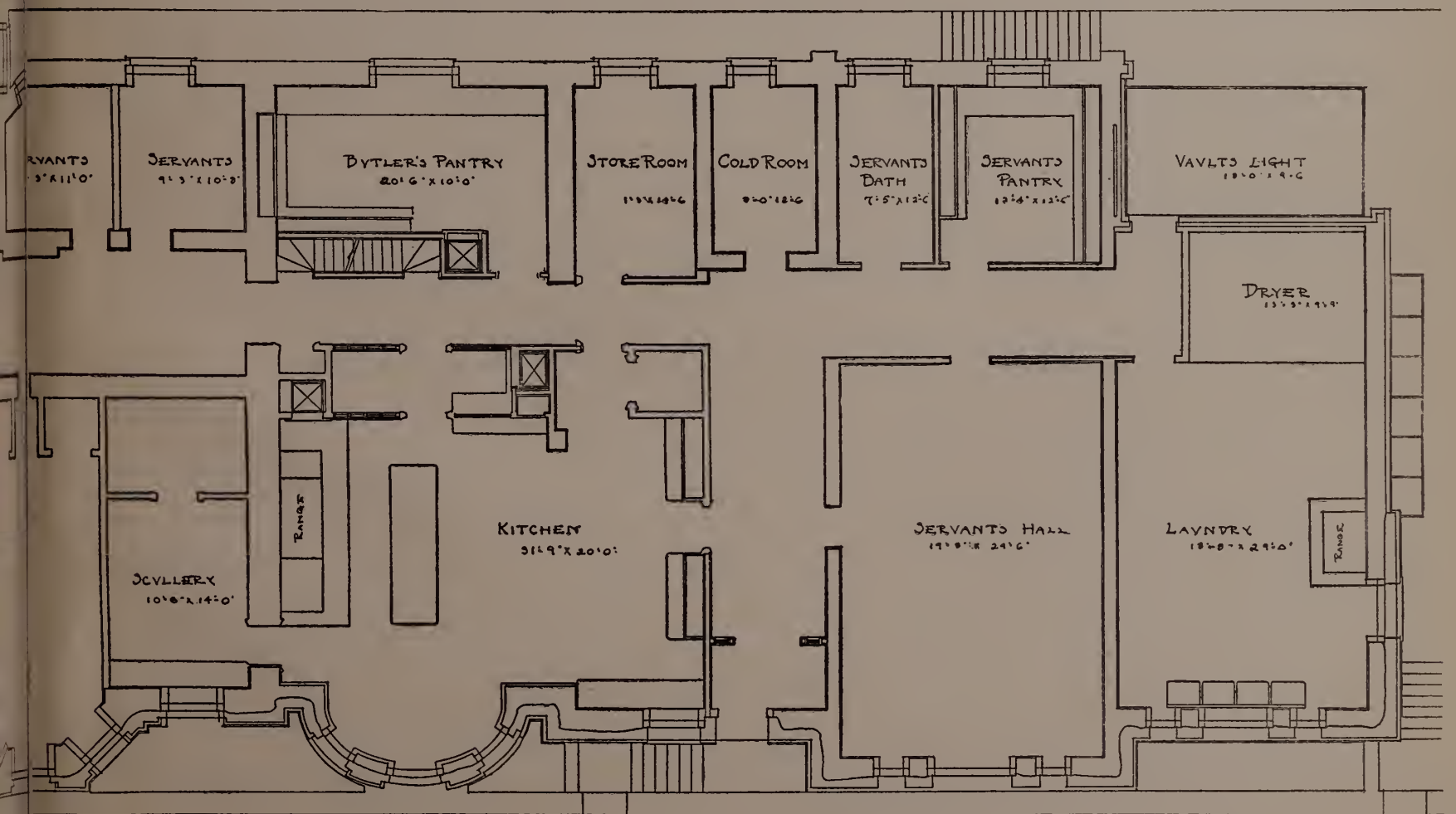
CORRIDOR



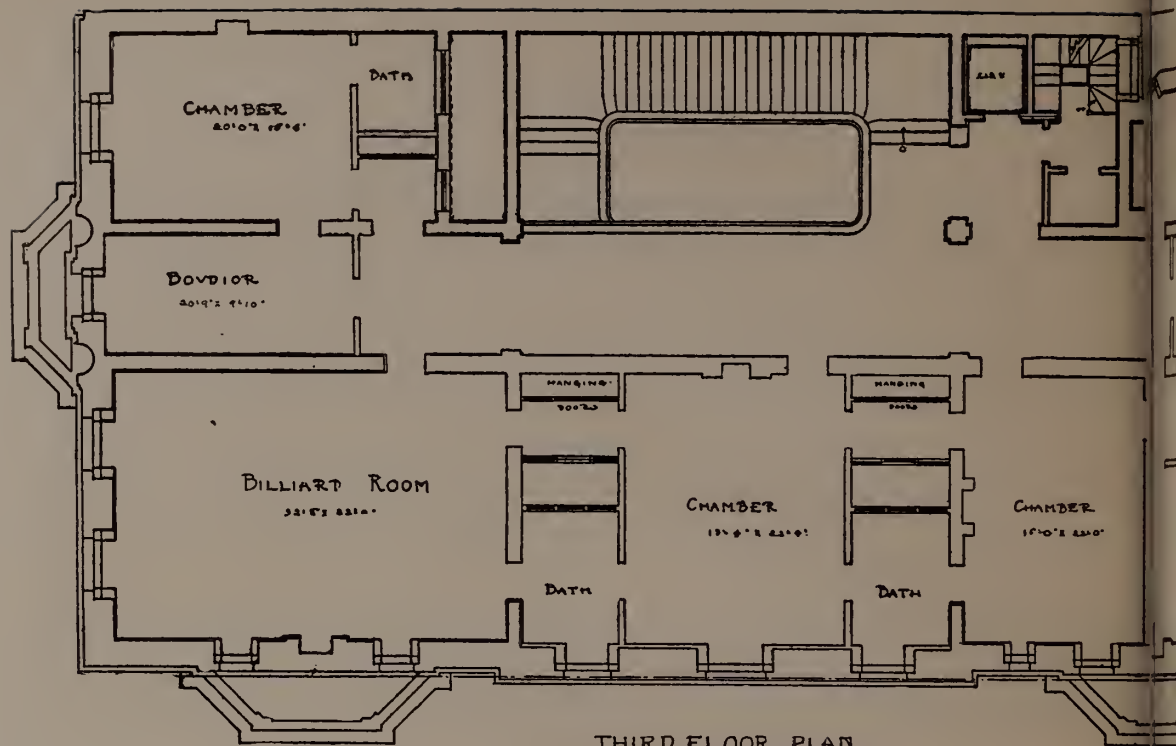
CONSERVATORY
24'-0" x 18'-0"

BALL ROOM
60'-0" x 46'-9"

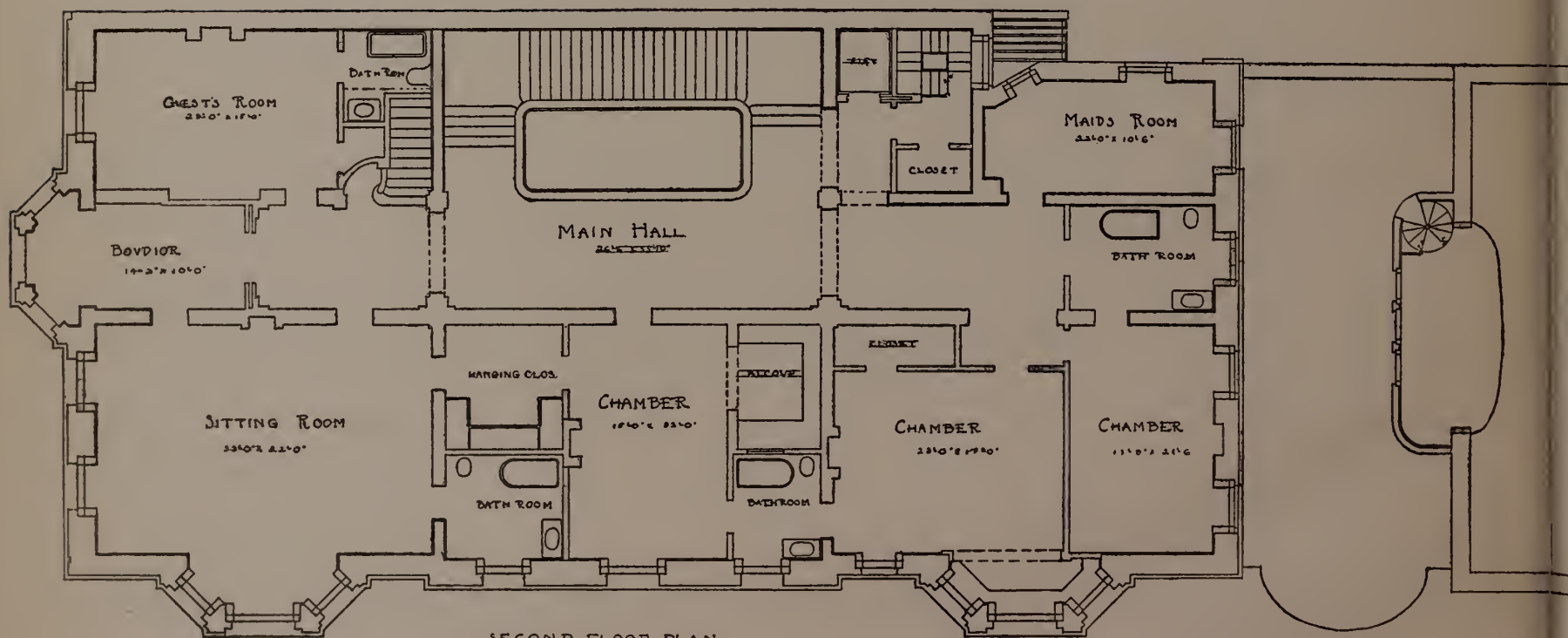
R PLAN



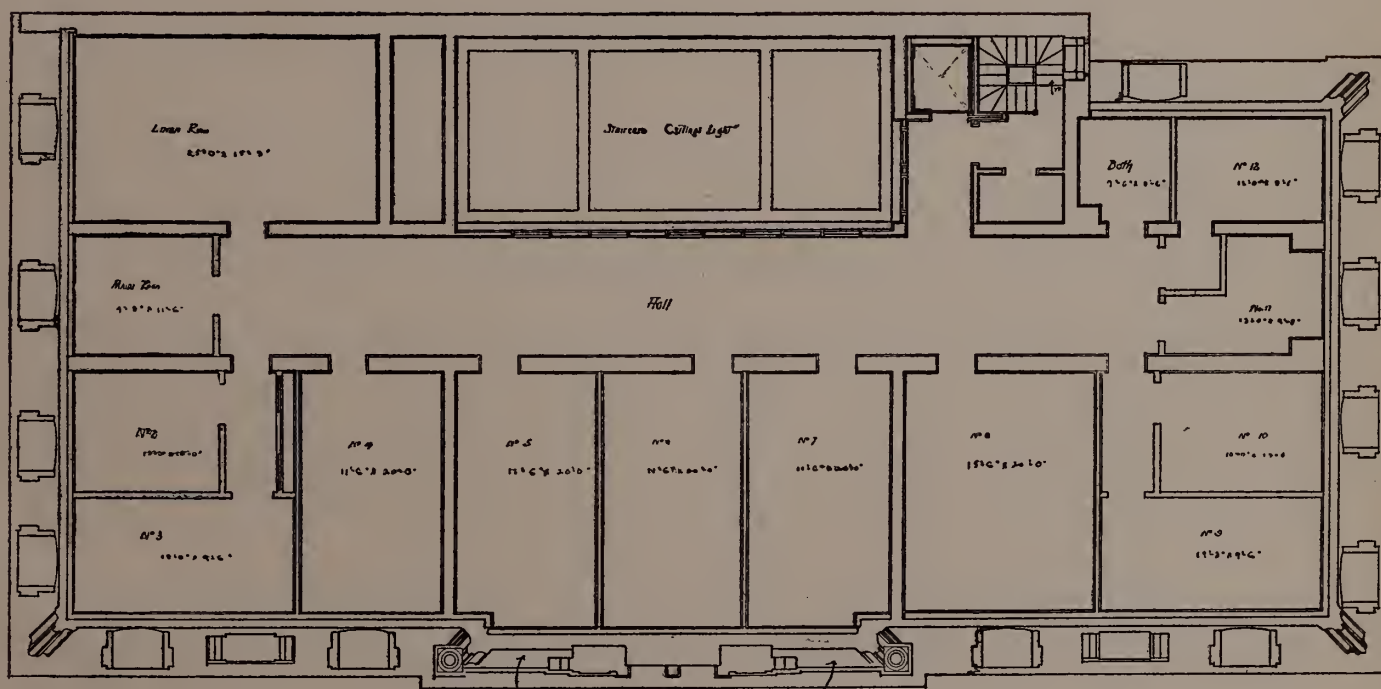
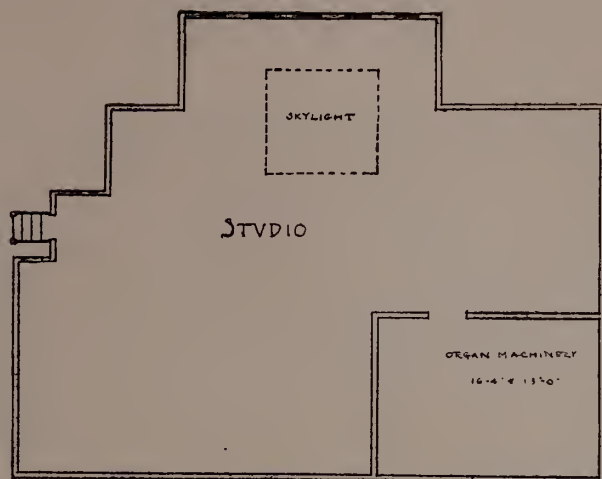
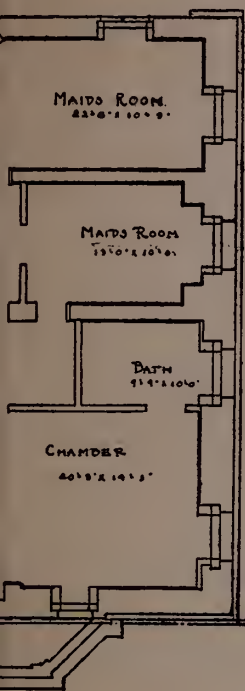
BASEMENT PLAN



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FOURTH FLOOR PLAN

The whole mansion, including the two street fronts and the interior area, is surrounded by a high wrought-iron railing. The lamp standard at the corner of Fifth Avenue and 68th Street belongs to the house, and its light is controlled from within. The basement windows are protected with wrought-iron grilles, and the sash everywhere is glazed with the best plate glass.

It is an interesting and notable fact that when the architects remodeled this building they found the materials and construction of the old structure in the best possible condition, and it was not affected in any structural way by the alterations, so far as the old work was adapted to the new plans and ideas. And what was true then is equally true to-day. The entire building is, in every part, constructed of the best materials and with first-class workmanship. Every part shows the most careful study of every detail, both in construction and in decoration. It has been at all times cared for in the most thorough way. It is to-day in the height of its prime, and awaits only a new owner, that its halls and rooms may once more be vitalized with human occupancy.

THE RARE AND COSTLY ARTISTIC
FURNISHINGS AND EMBELLISHMENTS

DESCRIBED BY

MR. CHARLES H. CAFFIN AND MR. THOMAS E. KIRBY

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, if so requested, to pay down a cash deposit, or the whole of the purchase price, at the time of Sale; the remainder of the purchase price to be paid or otherwise settled for to the satisfaction of the Managers, on or before delivery. Upon failure to comply with the above conditions the article purchased shall, at the election of the Auctioneer, be re-sold either immediately or within a reasonable time, and either at public or private sale and without notice other than that here given.

If so re-sold, the first Purchaser's account shall be credited with his deposit (if any) and the amount obtained on the second sale less all charges attending the same, and the deficiency (if any) shall be a charge against the defaulting Purchaser at the Sale.

If the Auctioneer shall not elect to re-sell an article sold, but not delivered for the reason above given, then the Vendor thereof may at his election either enforce the sale to the Purchaser or cancel the same.

4. To prevent inaccuracy in delivery, and inconvenience in the settlement for Purchasers, no Lot is to be removed during the Sale; all Lots, however, must be removed within twenty-four hours from the conclusion of the Sale.

5. After a Lot is sold the Purchaser assumes all risk of any damage, theft or loss, except that which can be charged to the negligence and carelessness of the undersigned.

6. All Lots are to be taken away at the Purchaser's expense and risk. The undersigned will afford to Purchasers every facility for employing careful carriers and packers. They are, however, in no manner connected with the business of the cartage or packing and shipping of purchases, and will not hold themselves responsible for the acts and charges of the parties engaged for such services.

7. Neither the Vendor nor the undersigned will hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, nor will they make any warranty whatever. They will, however, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or 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.

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.



Reception Hall



Stairway to Bull Room

CATALOGUE

SPECIAL NOTICE

The doors, wainscoting, columns, marbles, electric light fixtures, and any other objects which may be specified by the Auctioneer at the time of sale, are to be sold upon the express condition that the buyers shall, at their own risk and expense, take down and remove the same within six days from the conclusion of the sale.

Each lot will be sold on the day indicated in red on the margin of the Regular Edition of the Catalogue, and in accordance with the "Order of Sale" published under separate cover, copies of which may be obtained on application to the Managers.

THE OIL PAINTINGS, in addition to being exhibited on the premises, will be placed on free public exhibition at The American Art Galleries, Madison Square South, from January 18th until January 21st, inclusive, and sold at Mendelssohn Hall, on the evening of Friday, January 21st, at 8.30 o'clock. Cards of admission to the hall on evening of sale may be had free of the Managers.

AMERICAN ART ASSOCIATION,
MANAGERS.

ENTRANCE VESTIBULE

1.—ELABORATE ANTIQUE SIX-SIDED LANTERN

Italian Renaissance. Tall upright shape, with suspension chain and ball-shaped terminal. The frame is of repoussé gilt and the ornamentation consists of nude male figures, seated at each corner of the lower bowl, and of the upper ornament. It is fitted with ground glass panels and arranged for electric lights.

2—ANTIQUÉ SIX-SIDED LANTERN

Italian Renaissance. Similar to the preceding, but smaller. Complete with suspension chain and arranged for electricity.

3—ANTIQUÉ SIX-SIDED LANTERN

Italian Renaissance. Companion to the preceding.

4—PAIR VESTIBULE DOOR CURTAINS

Point d'Arabe lace, of floral basket, ribbon bows and scroll pattern.

Each Panel: Length, 9 feet 10 inches; width, 28 inches.

5—ANTIQUE GREEK MARBLE VASE

Oviform, with two handles. It is beautifully carved in relief with the anthemion, from which rise scrolls and between which is a panel of an elongated Greek cross.

Height, 11½ inches.

RECEPTION HALL

6—LARGE BLUE AND WHITE TEMPLE JAR

Oviform, with its original cover. Hard paste of the K'ang-hsi period (1661-1722). The decoration, which is executed in white reserve and underglaze blue, consists of bands of flowers and scrolls and numerous panels and flowering plants. Has tall carved teak-wood stand.

Height, 24 inches; diameter, 15 inches.

7—LARGE BLUE AND WHITE TEMPLE JAR

With dome-shaped cover. It is of sonorous, clear white hard paste, and beautifully decorated in brilliant underglaze blue, with an elaborate foliation and numerous large flowers of the sacred lotus. Has tall carved teak-wood stand.

Height, 23 inches; diameter, 15 inches.

8—LARGE ANTIQUE JAPANESE BRONZE VASE

Thick-set bottle-shape, with two elephant-head handles on either side of neck, between which are two Kiri crests in relief and inlaid with enamel and gold damascene; round the body of vase is a broad band of Greek fret, deeply incised. Coated with a rich brown patina, which is mottled with red and malachite-green incrustations.

Height, 21¾ inches; diameter, 23 inches.

9—ANTIQUE ITALIAN WALL-PANEL

Louis Quinze period. The ground is of woven gold thread, on which is an elaborate embellishment of floral sprays executed in silk needlework of low tones. Trimmed with bullion lace and edged with gold galloon.

Length, 7 feet 2 inches; width, 4 feet 10 inches.

10—ANTIQUE OAK ARM-CHAIR

Italian Renaissance. The arms are gracefully curved, and there is a leaf design where they meet the back and one on the front of each arm. The feet and braces are decorated with annulets; the side braces are near the floor, while the front and back ones are near the seat. Seat and back upholstered in red silk damask and finished with red galloon and fringe.

Bardini Collection, Florence.

11—ANTIQUE OAK ARM-CHAIR

Italian Renaissance. Companion to the preceding.

Bardini Collection, Florence.

12—ANTIQUE OAK ARM-CHAIR

Italian Renaissance. To correspond with No. 11.

Bardini Collection, Florence.



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Reception Room

13—ANTIQUE OAK ARM-CHAIR

Italian Renaissance. The arms are of plain curved designs and the braces are of simple square pieces. The seats and backs upholstered in red silk damask and finished with red galloon and fringe.

Bardini Collection, Florence.

14—ANTIQUE OAK ARM-CHAIR

Italian Renaissance. Companion to the preceding.

Bardini Collection, Florence.

15—ANTIQUE OAK ARM-CHAIR

Italian Renaissance. With double curved arms. The seat and back upholstered in red silk damask and finished with red galloon and fringe.

Bardini Collection, Florence.

16—ANTIQUE ITALIAN RENAISSANCE WALNUT THRONE SEAT

The central panel of the back is inlaid with an ornamentation of a vase on a pedestal, surmounted by flowers and "putti"; at the sides are fluted pilasters surmounted by carved capitals, and above this is a panel ornamented in high relief with a cupid pouring wine, winged lions and graceful floral scrolls. The arched terminal is also carved in relief with scroll designs and edged with a bold moulding of laurel leaves.

Height, 8 feet 6 inches; width, 3 feet 5 inches.

17—LARGE OAK SETTEE

Antique design. The arms and mouldings carved in relief, and the back panels showing the natural grains of the wood. Has cushion of old red Genoese velvet, and is mounted on a platform of wood to match the settee.

Length, 8 feet; depth, 25 inches.

18—LARGE OAK SETTEE

Antique design. Companion to the preceding.

19—ANTIQUE OAK REFECTORY TABLE FROM AN OLD ITALIAN MONASTERY

The two end supports are connected by a simple brace. The end pieces are very elaborately carved, and the ornamentation consists of a shield surmounted by a casque; on each side is an attached column surmounted by the upper part of a caryatid, and the edges are large scrolls ending in claw-feet resting on a base running across the entire end. The reverse has a full-length nude figure in the centre; otherwise same arrangement.

Purchased from Messrs. Duveen Brothers.

Length 13 feet 1 inch; width, 4 feet 7½ inches.

20—PAIR ANTIQUE ITALIAN STANDARDS

Carved and gilt wood. Fitted for electricity and surmounted by a large baccaret bead-glass globe.

Bardini Collection, Florence.

Height, 5 feet 11 inches.

21—PAIR ANTIQUE ITALIAN WROUGHT IRON ANDIRONS

The brass ball-tops are decorated and are surmounted by a smaller ball, which has four grotesque heads in bas-relief.

Height, 3 feet 2 inches.

22—WROUGHT IRON FIRE-SET

Antique design, to match the preceding andirons.

23—ANTIQUE WROUGHT IRON FENDER

Open scroll design, with brass ornamental knobs at the corners.

Length, 3 feet; height, 7½ inches.

24—WHITE MARBLE LONG BENCH

The supports, which are antique, are fan-shaped, the outer edges being decorated with torso caryatids ending in claw-feet. At one end the flat side has a shell with two snakes below, and in the reverse is a basket of fruit. The other end has the shell with a pendant of flowers, while the reverse shows the back of the shell with a similar arrangement of flowers. Has cushion of old Genoese red velvet.

Length, 7 feet 7 inches; width, 1 foot 6 inches.

25—WHITE MARBLE LONG BENCH

To correspond with the preceding. The two end supports are antique. At one end the caryatids end in claw-feet, while on the flat side there is the back of a shell from which hangs a branch of leaves and berries, and the reverse shows the inside of the shell with a single bunch of fruit and leaves; at the other end the caryatids become fish-tails, and on the flat side is a basket of fruit, while the reverse shows an inverted flower bell from which hangs a shell. Has cushion of old Genoese red velvet.

Length, 7 feet 7 inches; width, 1 foot 6 inches.

26—ELABORATE WHITE MARBLE SARCOPHAGUS

Italian Renaissance. It rests on four massive claw-feet. The ornamentation is artistically carved in high relief; the central panel shows a group of acanthus-leaves with a nude boy on each side, beyond which are graceful arabesques, and at the ends are shields which now have new designs. The whole is framed with an egg and dart moulding. The end panels are filled with arabesques.

Length, 7 feet 8 inches; height 2 feet 3½ inches; width, 1 foot 11 inches.

27—ELABORATE WHITE STONE SARCOPHAGUS

Italian Renaissance. In the centre of the front panel carved in relief is a masque, above which is a portrait medallion, and on this rests an urn from which a flame rises. On each side a bird is picking fruit from a cornucopia, and beyond are arabesques and shields similar to the preceding. Each end panel has an urn and a flame. It rests on four massive claw-feet.

Length, 6 feet 9 inches; width, 8 feet 11 inches; depth, 1 foot 6 inches.



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28—MAMMOTH ANTIQUE JAPANESE BRONZE FOUNTAIN

The bowl is of lotus-leaf design and where it joins the base there is a band with three long-tailed dragons. The base, which is octagonal, is ornamented with sunken panels of diaper pattern, on which are mythological animals modelled in high relief.

Height, 4 feet; diameter, 4 feet 10 inches.

29—MASSIVE MOTTLED-GREEN MARBLE BASE

Octagonal shape on a square plinth, made for the above described bronze fountain.

Height, 21 inches; diameter, 3 feet 5 inches.

30—MAMMOTH ANTIQUE JAPANESE BRONZE FOUNTAIN

Companion to the fountain described under No. 28.

Height, 4 feet; diameter, 4 feet 10 inches.

31—MASSIVE MOTTLED-GREEN MARBLE BASE

For the above described fountain.

Height, 21 inches; depth, 3 feet 5 inches.

32—ANTIQUÉ CHINESE RUG

Closely woven thick pile. Golden yellow field, with bold sprays of peonies woven in sapphire-blue, salmon-pink, yellow and white, surrounded by a series of borders of harmonious designs.

Length, 7 feet 3 inches; width, 6 feet 2½ inches.

33—ANTIQUÉ CHINESE IMPERIAL RUG

The field of fawn-color, covered with numerous floral medallions, sprays of orchids, plum-blossoms and peonies and the symbolical butterflies, woven in low tones of pink, blue and yellow, and is surrounded by a pink border to harmonize, a narrow border of Greek fret and an outer border of sapphire-blue.

Length, 9 feet 4½ inches; width, 4 feet 6½ inches.

34—ANTIQUÉ CHINESE RUG

Silky pile. Floral medallions, butterflies and sprays of orchids, blossoms, and twigs of fruits woven in two shades of blue, salmon-pink and yellow on a fawn-color ground. Border of dark blue with Greek fret and disks in yellow and white.

Length, 13 feet 8 inches; width, 8 feet 1 inch.

35—UNIQUE ANTIQUÉ IMPERIAL CHINESE RUG

Closely woven silky pile, circular shape. The field is of salmon-pink, covered with a svastika fret in sapphire-blue and embellished with symbols and single peonies woven in low tones. An inner border is of fawn-color, with Buddhistic symbols and cloud-forms woven in blue and pink, and an outer border is of salmon-pink with peonies and butterflies woven in low tones.

Diameter, 9 feet.

36—LARGE ANTIQUE IMPERIAL CHINESE RUG

Closely woven silky pile. The field of fawn-color is covered with a design of cloud-forms and the symbolical bat, woven in low tones of sapphire-blue, salmon-pink, brown and white, and is surrounded by a series of borders of svastika fret and floral scrolls in harmonious colors; edged with sapphire-blue.

Length, 13 feet 8 inches; width, 13 feet 3½ inches.

37—POLAR BEAR-SKIN RUG

Mounted with head and claws.

From tip to tip, 9 feet; width, 8½ feet.

38—ORIENTAL RUG

Heavy pile; plain red ground with border of vine design.

Length, 16 feet 6 inches; width, 3 feet 5 inches.

RECEPTION ROOM—GROUND FLOOR

39—BRONZE BUST

“The Smile,” by Derstraeter. Finished with a rich brown patina.

Height, 12 inches.

40—BRONZE STATUETTE

“Thetis,” by Émile Hebert.

Height, 15 inches.

41—BLUE AND WHITE TEMPLE JAR

With original dome-shaped cover, which is surmounted by a Kylin. Hard paste of the K'ang-hsi period (1661-1722). The decoration, which is finely painted in underglaze blue, consists of passion-flowers amid leafy scrolls, a band of gadroons round the foot and borders and bands of sceptre-heads and Greek fret encircling the shoulder and neck. Has tall carved teak-wood stand.

Height, 25 inches; diameter, 14 inches.

42—PAIR LARGE BLUE AND WHITE TEMPLE JARS

With hat-shaped covers. Sonorous porcelain of the K'ang-hsi period (1661-1722). Artistically decorated with peony sprays and leafy scrolls in blue outline and white reserve within panels of sceptre-head shape on an opaque-blue ground. Round the foot are symbols and lotus-buds and encircling the neck is a band of lotus scrolls. Have tall gilt wood stands.

Height, 23½ inches; diameter, 14½ inches.

43—LARGE BLUE AND WHITE TEMPLE JAR

With original dome-shape cover. Clear white hard paste of the K'ang-hsi period (1661-1722). The decoration painted in dark underglaze blue consists of pheasant on rock and flowering trees. Round the shoulder is a band of sceptre-head scrolls in blue outline, and encircling the foot is a border of gadroons. Has tall carved teak-wood stand.

Height, 25 inches; diameter, 14 inches.

44—LARGE FIVE-COLOR TEMPLE JAR WITH HAT-SHAPE COVER

Profusely decorated with birds, blossoms and flowers within numerous panels and beautifully painted in brilliant enamel colors of the K'ang-hsi *famille verte*.

Height, 25 inches; diameter, 14½ inches.

45—GRAND BLUE AND WHITE PALACE JAR

Thick sonorous porcelain of the K'ang-hsi period (1661-1722). The artistically executed embellishment consists of sprays of peonies and leafy scrolls pencilled in blue outline on a ground of brilliant opaque mazarine-blue and within panels of sceptre-head shape. Round the foot is a decoration of lotus and scrolls. Has tall carved teak-wood stand.

Height, 32 inches; diameter, 18 inches.

46—GRAND BLUE AND WHITE IMPERIAL JAR

Dense porcelain of the Wan-li period (1573-1619). Decorated in brilliant underglaze blue with large flowers of the sacred lotus and a profuse foliation; the foot is encircled with a band of gadroons and round the shoulder are festoons of jewels hung with pendeloques of emblems. Underneath the foot within an indented glazed panel is a six-character mark of the dynasty. Has tall carved teak-wood stand.

Height, 20½ inches; diameter, 19 inches.

47—OBLONG TABLE

French Louis XV. period. Carved gilt wood, with relief ornamentation of foliated scrolls and shell patterns. It is surmounted by a slab of Egyptian marble.

Length, 54 inches; width, 22 inches.

48—TABLE-COVER

Old red silk damask, bound with Italian Renaissance appliqué of red velvet on a yellow satin ground.

Length, 5 feet 9 inches; width, 2 feet 9½ inches.

49—LOUIS XVI. SOFA

Finely carved and gilded wood frame; double-cane back and ends and single-cane seat. The back lambrequin and detached cushion are covered with antique silk and metal thread brocade, designed with sprays of wine-colored roses and gray leaves, and red rose-buds and delicate green leaves, on an ivory-color ground.

50—LARGE LOUIS QUINZE TAPESTRY SOFA

Choicely carved and gilded wood frame, upholstered in fine antique Beauvais tapestry. The design on the back, involving an incident from La Fontaine's fable, "The Robbers and the Donkey," shows a struggle between two men, while a third gallops away on a donkey toward a bridge in the rear. On the seat is represented a stag closely pursued by a hound, which is followed at a little distance by three others. The coloring consists of delicate rose and blue, mingled with tones of gray, pale ivory and creamy olive; while each panel is enclosed in a frame of scroll foliations, with festoons and sprays of flowers, that is mounted on a ground of diaper design in two shades of Rose Du Barry.

Purchased from H. O. Watson & Co.

51—SET OF SIX TAPESTRY CHAIRS

Louis XV. period, en suite with the preceding sofa; wood frames choicely carved and gilded and upholstered in fine old Beauvais tapestry. The designs on the back represent "pastoral" subjects, while some of La Fontaine's fables are illustrated on the seats. The panels are framed and mounted as on the sofa, and their delicate coloring again harmonizes with a ground of Rose Du Barry.

A. The panel on the back contains a disconsolate shepherdess in rose-colored dress, reclining on the ground, stifling a yarn; while the design on the seat illustrates the discomfiture of the crow, who, after seeing an eagle carry off a lamb, tried to rival him with a ram.

B. On the back a lovelorn shepherd, in rose silk cloak and tunic of rosy gold, sits with folded arms. On the seat are seen the stable and the bull that was too big to enter it, also the calf that, offering to show him the way, was bid not to presume to teach his elders.

C. In the panel on the back a country girl with a basket on her lap sits with her feet dangling above a pool. In the design on the seat the fox is seen licking the platter from which his discomfited guest, the crane, is unable to get a swallow.

D. A little lady, with powdered hair piled above her head, occupies the panel on the back. She sits with a nest upon her lap. In the accompanying design the crane is seen returning the fox's hospitality, his beak buried in a jar of which the fox is licking the outside.

E. On the back appears a boy in rose tunic and white breeches and stockings, picking apples; while the design on the seat illustrates "The Bear and the Bee-hive," when a bear in pursuit of knowledge got stung for his pains.

F. Gardening occupies the attention of a boy in rose-colored tail coat and breeches, who is represented in the panel on the back. In the design below a duck is swimming near the foreground and a ship appearing in the distance, while a bat is suspended in the air.

Purchased from H. O. Watson & Co.

53—ANTIQUÉ ITALIAN CHASUBLE

Sixteenth Century. Ivory-white silk, beautifully embellished with sacred flowers in artistic needlework, and foliated scrolls worked in relief in gold bullion threads.

54—LARGE CONSOL TABLE

French Louis XV. Carved and gilt wood; the four legs are of a square columnal design. There is a simple frieze, from which hangs an ornamental effect of leaf-scrolls and shells which is repeated at the sides. The brace from the feet towards the centre is quite ornate. Surmounted by a large slab of Saracolin marble.

Length, 4 feet 10 inches; width, 2 feet 3 inches.

55—STANDING CLOCK OF THE LOUIS XV. PERIOD

The case is decorated with wood marquetry and has bronze trimmings. The central design in bronze is that of a woman's head with braids of hair tied under the chin, and a similar head surrounded with sun-rays is used on the pendulum. The dial shows black figures on white enamel; the panels separated by bronze leaf-scrolls. The face is inscribed "Pasement à Paris."

Purchased from H. O. Watson & Co.

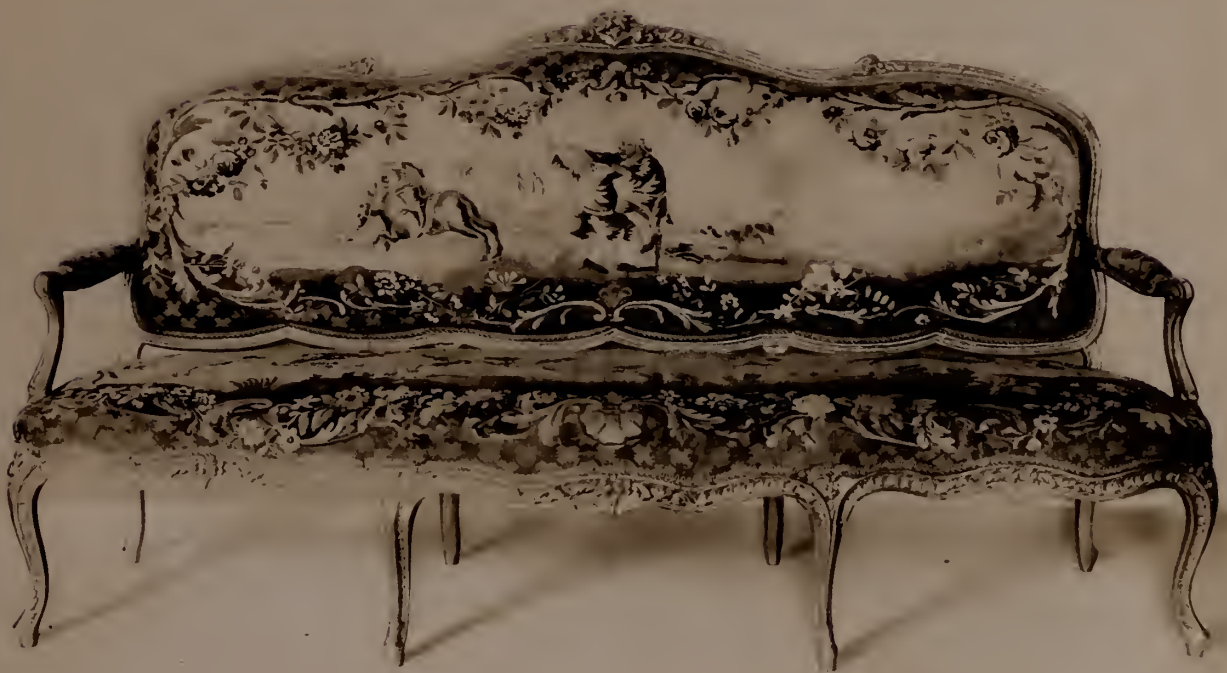
Height, 6 feet 10 inches.

56—CHEVAL GLASS

Mahogany carved and finished in white enamel, and furnished with two gilt brass candle-branches.



51



50



57—PAIR OF BRONZE ANDIRONS

The base consists of a figure of a woman seated on a lion and scrolls ending in dragons, and above is a decorated pedestal effect on which stands a cupid with arrows.

Height, 3 feet.

58—POLAR BEAR-SKIN RUG

Mounted with head and claws.

7 feet from tip to tip.

59—POLAR BEAR-SKIN RUG

Mounted with head and claws.

7 feet 4 inches from tip to tip.

60—LARGE KIRMAN RUG

Closely woven silky pile. The centre field divided into four panels of floral designs in low tones of harmonious colors upon a cream-color ground. Framed in a series of wide and narrow borders of floral and conventional patterns.

Length, 18 feet 8 inches; width, 10 feet 7 inches.

61—TWO PAIRS DOOR CURTAINS

Fine red silk velour. They are finished with red silk fringe and cord, and lined with old gray silk, and have heavy silk cord and tassels.

Each curtain: Height, 8 feet; width, 5 feet 7½ inches.

62—TWO PAIRS CURTAINS

Pointe d'Arabe lace, of floral and ribbon bow pattern.

Each curtain: Height, 8 feet; width, 32 inches.

63—SIX WINDOW-PANELS

Pointe d'Arabe lace, of floral and ribbon bow pattern.

Length, 5 feet; width, 2 feet.

64—CHINESE BLUE AND WHITE RUG

Floral sprays and shou symbols in two shades of bleu de nankin on a white ground.

Length, 5 feet 8½ inches; width, 3 feet 1 inch.

OIL PAINTINGS

The following pictures apparently form a series, several of them by the same hand, representing a number of the young princes and princesses of the Royal Family of France:

65—A PRINCESS

The half-length portrait of a young female, painted almost full face. She wears a blue silk dress, tight-fitting, and cut low across the bust, embroidered on the corsage with fine lace; the sleeves are also of lace, set off at the wrists by a small bow of blue silk ribbon. A cloak of old gold lined

with ermine is fastened to the left shoulder by a pearl clasp, and is draped in graceful folds over her left arm. She wears a collarette with a brooch of large pearl drops, pearl earrings and a jewelled head-dress.

Height, 24½ inches; width, 19¼ inches.

66—A YOUNG PRINCE

The portrait of a boy, some seventeen years old, shown in half-length. He wears a coat of gray silk with wide skirts, the front frogged and embroidered with gold, beneath which is a dark waist-coat heavily ornamented with bullion. Round his neck is a collar of fine lace, a jabot of the same material depending from the collar. From a narrow crimson ribbon across his shoulders hangs the badge of the Order of the Golden Fleece. His arms are held away from his body, resting on a table and a chair.

Height, 24¼ inches; width, 19¼ inches.

67—A ROYAL PRINCESS

The half-length portrait of a lady of aristocratic demeanor, full face to the spectator. She wears a tight-fitting bodice of some dark material, lined with light blue, which shows at the revers and on the turned-up portion of her wide sleeves; the dress is also embroidered with rich lace. From her head a long veil depends, falling below her shoulders and forming a background for the white powdered hair.

Height, 24¼ inches; width, 19 inches.

68—A YOUNG PRINCE

This is the portrait of a little boy, some three or four years old, dressed in a long coat of gray silk, befrogged and tasselled with gold. He carries his right hand in the breast of his coat; a cloak of crimson lined with ermine hangs from his shoulders, is caught up over his right arm, and falls upon a table beside him, on which he rests his left hand. A lace collar is around his neck, and on his head is a black velvet cap, in which two small feathers are held by a jewelled clasp.

Height, 24½ inches; width, 19¼ inches.

70—A PRINCESS

The half-length full-face portrait of a lady in a dress of violet silk, lined with light blue, the short sleeves being covered with lace ruffles. The dress is cut low in front, and a scarf of blue chiffon which covers her head is draped over her shoulder and falls in graceful lines across her bosom. Around her throat is a necklet of dark material from which hang three pendants.

Height, 24½ inches; width, 19 inches.

70—A PRINCESS

The half-length full-face portrait of a young lady in a tight-fitting red dress, the sleeves formed of rows of lace-flounces tied with red ribbon; down the front of the corsage is an elaborate design embroidered in gold. A scarf of green silk ribbon is pinned upon her bust by a jewelled clasp, is led over the right shoulder and floats away behind her. A band around her throat shows two rows of pearls with a diamond cluster in the centre, while her earrings are of similar design.

Height, 24½ inches; width, 19½ inches.

71—A YOUNG PRINCESS

The portrait of a little girl, shown in half-length, facing the spectator. She wears a dress of dark blue silk, cut low at the neck, with short sleeves embroidered with lace. Over this is worn a cloak of light blue, embroidered in silver thread; around her neck is a narrow band of blue trimmed with pearls; her earrings are diamond pendants, and she has a spray of flowers in her hair.

Height, 24¼ inches; width, 19¼ inches.

72—A PRINCESS

The head and shoulders of a fresh-faced young lady in a dress of gray figured silk with tight sleeves, ending at the elbow in lace embroidery and revealing the rounded forearm beneath. The bodice is cut low across the bust and is trimmed with a jewelled band. A narrow ribbon across the right shoulder supports a cloak of blue silk, which conceals the outline of her figure on the left. She wears a white neck-band with diamond cluster and pendant, with earrings of similar pattern.

Height, 24½ inches; width, 19¼ inches.

73—PORTRAIT OF MARIA THERESA

The Queen is shown in half-length, standing in three-quarter view to the left. She wears a dress of light blue silk with wide flowing skirt, figured and embroidered with designs in gold thread, the bodice cut low off the shoulders. A cloak of old gold, lined with red, depends from her shoulder and falls over her left arm, which it conceals. It sweeps in a graceful line across the picture and is caught up on the right by a blue ribbon. On a cushion before her stands her crown, and her right hand is supported by a short sceptre topped by a crystal ball. The face is turned slightly to the left; the features are of aristocratic type, and the expression is proud and haughty.

Height, 35½ inches; width, 28½ inches.

74—A YOUNG PRINCE

The half-length portrait of a young lad of about fourteen years old. He wears a short jacket of white silk, trimmed with silver and with red lining and cuffs. A dark blue waistcoat with deep flaps, a linen stock and a small periwig complete his attire, and he carries a three-cornered cocked hat under his left arm.

Height, 24½ inches; width, 19¼ inches.

75—A PRINCESS

The half-length portrait of a young girl in a blue dress with lace embroidery, cut low off the shoulder, showing the curve of an almost boyish figure. The skirt is made with panniers and is looped up around the waist. A cloak of dark crimson lined with ermine is cast around her shoulders and falls over her arm. Around her neck is a narrow collar of blue with a pearl centre and pendant; she wears diamond pendants in her ears, and a spray of flowers in her powdered hair.

Height, 24½ inches; width, 19¼ inches.

76—PORTRAIT OF LOUIS XIV.

The grand monarch is shown standing in three-quarter-length. He is clad in armor of dark polished steel ornamented with gold. A cloak of old gold lined with ermine hangs from his shoulder,

and falls in graceful folds around his waist; a ruffle of lace at each wrist and round his throat softens the effect of the armor. His heavily powdered wig falls to his shoulders, and on his breast supported by a red ribbon is the badge of the Golden Fleece. In his right hand he holds a short truncheon, and on a cushion beside him is a jewelled crown surmounted by a cross.

Height, 24½ inches; width, 19¼ inches.

77—A PRINCESS

The portrait of a young lady in a dress of blue silk with low neck and short sleeves, trimmed with lace. She wears an underdress of crimson ornamented with silver thread. Her body is turned slightly to the right, the face full to the spectator. The band round her neck is of violet edged with lace, in which is a jewelled brooch and pendant. Her earrings are diamond drops, and in her hair is set an ornament of flowers.

Height, 24½ inches; width, 19¼ inches.

OFFICE OR STUDY—GROUND FLOOR

78—GILT BRASS MATCH-BOX

Chiselled casting.

Length, 8 inches.

79—ANTIQUÉ GERMAN BRONZE FIGURE

Priest holding a candlestick in his right hand and a book in his left hand. Inscription on circular base: "Gottes Wort und Luther's Lehr Bleibt Ewig, Vergeht Nimmermehr."

Height, 10 inches.

80—FRENCH CLOCK

Chiselled bronze case, hemisphere-shaped face; inscribed, Planchon au Palais Royal.

Height, 14¾ inches; length, 20 inches.

81—OLD DELFT JAR

Octagonal shape; decoration of cupids and flowers in opaque-blue on a cream-color ground.

Height, 7 inches.

82—OLD ITALIAN FAIENCE VASE

Cream-color crackle glaze; bands in yellow and green, leafy scrolls, and inscription, Qui Neufari, in dark blue.

Height, 7¾ inches.

83—TRIPLE FLOWER VASE

Old Japanese pottery; red and green decoration.

84—MAHOGANY CHAIR

Straight spindle back and inlaid with satinwood lines; seat covered with red leather.

Clipping taken to
Johnson office
by K'ell 10/16/56

OPERA

LAWRENCE PICTURES

SELL FOR \$49,235

"ALL S"

Senator W. A. Clark Buys a Daumier
Painting Representing a Hotel
Druot Auction.

Pictures of the collection of the late
Cyrus J. Lawrence, including water colors,
pastels and oil paintings, seventy-nine in
all, were sold for \$49,235 last night in Men-
delsohn Hall, under the auspices of the
American Art Association. The prices were
exceedingly low on the average, although
relatively large amounts were paid for a
few paintings of the impressionist school.

One of the features of the night was the
auctioning of eleven wash drawings and
canvases of the French painter-carba-
turist, the late Mons. Honore Daumier,
this being the first time in the history of
the association that works of that artist
were offered for sale.

Senator William A. Clark was especially
interested in this division and bought, for
\$1,650, the Daumier painting representing a
picture auction at the Hotel Druot.

Another large purchaser was a promi-
nent collector and patron of art from
another city who bought under the name of
Chester. He acquired, among other works,
Daumier's "Atelier del Artist" for \$1,225
and Ribot's "Mignonne," for which \$1,000

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es. Mr. Otto Bernet, acting for a well-known amateur. The storm undoubtedly kept away many from the hall and considerably lessened the receipts. Some of the smaller pictures were obtained at bargain prices.

Mr. Here is the list of pictures which brought \$500 or more, the name of the artist being given first, then the subject, followed by the name of the purchaser and the price:—

Cassat, "Mother Feeding a Child," \$850
 Messus, Durand and Ruel, "Messrs. Daumier," "Les Avocats (2)," Messrs. Durand and Ruel, 900
 Daumier, "Lawyer Arguing His Case," Messrs. Durand and Ruel, 700
 Daumier, "Les Pièces de Conviction," Messrs. Durand and Ruel, 1,025
 Daumier, "Les Avocats (3)," Mr. Chester, 875
 "Atelles de L'Artist," Mr. Chester, 1,225
 Daumier, "Hall Duol," Senator W. A. Clark, 1,550
 Daumier, "Les Curlex & L'Etalage," Mr. Eugene Glaeuzer, 2,600
 Fardin-Letour, "Wood Nymph," Mr. A. E. Webster, 1,500
 Bonvin, "The Convent School," Mr. W. W. Eeaman, art, 1,800
 Boudin, "Low Tide," Mr. Chester, 500
 Boudin, "On the Beach," Mr. Chester, 875
 Jongkind, "Port of Honfleur," Mr. W. W. Searat, art, 1,250
 Puvls de Chayannes, "Mother and Children," Messrs. Durand-Reed, 1,850
 Ribot, "Mignonne," Mr. Chester, 1,000
 Boudin, "The Village by the River," Mr. Charles Lepine, 825
 Lepine, "Bassin de la Vilette," Mr. Chester, 700
 Degas, "Avant la Course," Mr. Chester, 2,300
 Sikley, "La Quel a Sable," Mr. J. Monton, 1,225
 Casart, "Mother in Red Dress," Mr. J. Morton, 1,025
 Monet, "Winter Vet Luell," Mr. Schuyler Schteffeln, 2,050
 Sisoy, "Vue de Moret," Mr. Chester, 1,100
 Pissarro, "Hiver on Pontoise," Mrs. Charles Monet, 1,100
 Monet, "Grotte de Port Domols," Mrs. C. A. Von Fensselaer, 8,050
 Monet, "Vedueuil, Spring," Mr. O. Benet, art, 4,050
 Monet, "Palaisse a Dieppe," Messrs. Durand-Ruel, 2,700
 Cassat, "Au Jardin," Messrs. Durand-Ruel, 960
 Porcelains and art objects to the amount of \$14,904 were sold at the galleries in the afternoon also in connection with the Lawrence sale. The Barze bronzes are to be disposed of this afternoon.

Little Play for Mr. Faversham.
 THE HERALD

MR. H. B. WARNER, D.
 Mr. Henry B. Warner,
 cessfully Make
 Wall

WALLACK'S THEATRE.—ALIAS
 VALENTINE. Play by Mr. Paul Abiny
 Haender..... Mr. Harold H
 Smith..... Mr. Albert
 Bickendoltenbach. Mr. London McCy
 Bill Avery..... Mr. Edmund
 Doyle..... Mr. Frank J
 Mrs. Webster..... Miss Maude Turner
 Mrs. Moore..... Miss Sallie Bk
 Robert Day..... Mr. Frank K
 Rose Lano..... Miss Laurette
 "Blinky" Davis..... Mr. Edwin
 "Dick the Rat,"..... Mr. Charles B.
 Les Randall..... Mr. R. B.
 William Lane..... Mr. James J.
 Red Joclyn..... Mr. Ear
 Bobby..... Mr. Donald
 Killy..... Miss Alb
 Williams..... Mr. E. C

To the Theatrical Press
 HERALD'S accounts of "first in
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Reception Room, South Side.

85—ANTIQUE MAHOGANY CORNER-CHAIR

Seat upholstered with tapestry.

86—ANTIQUE MAHOGANY ARM-CHAIR

Chippendale; carved and lyre-shaped back, seat upholstered with olive-green figured plush.

87—TWO ANTIQUE MAHOGANY CHIPPENDALE CHAIRS

Carved legs and openwork backs; seats upholstered in morocco.

88—LARGE MAHOGANY HIGH-BACK CHAIR

Red plush loose cushions, for seat and back.

89—ANTIQUE FRENCH ARM-CHAIR

Louis XIV. period. Carved and gilt wood frame; seat and back upholstered with brown velvet and metal brocade.

90—OAK DESK-CHAIR

Revolving seat.

91—INLAID MAHOGANY WRITING DESK

Kidney-shape; Sheraton style; furnished with numerous drawers and enclosures.

92—INLAID MAHOGANY ARM-CHAIR

To match the preceding desk; seat upholstered in red leather.

93—MAHOGANY EXTENSION TABLE

Formed by two early English drop-leaf tables.

94—LARGE DAVENPORT SOFA

Upholstered in fine red silk plush; mounted on six carved and gilt wood ball-shaped feet.

Length, 7 feet 8 inches; depth, 2 feet 10 inches.

95—PAIR SOFA-PILLOWS

Silk and worsted tapestry of Oriental designs on a red satin ground.

96—SOFA-PILLOW

Terra-cotta silk velour with antique embroidery appliqués.

97—FIRE AND BURGLAR-PROOF SAFE

By Herring & Marvin. Constructed of high-grade Bessemer steel. Fire-proof vault lining and doors, and locks of skilful workmanship; enclosed in walnut cabinet.

Height, 7 feet; width, 4 feet 11 inches; depth, 2 feet 8½ inches.

98—PAIR FIRE-PROOF DOCUMENT SAFES

Constructed of Bessemer steel by Herring & Marvin.

Each: Height, 29 inches; length, 30½ inches; depth, 16 inches.

99—WINDOW-PANELS

Pointe d'Arabe lace, of floral pattern.

Length, 5 feet; width, 2 feet.

100—SMALL SQUARE CHINESE RUG

Shou symbol, cloud-forms and Greek fret border in bleu de nankin on a white ground.

Square, 35x36 inches.

101—CHINESE OBLONG RUG

Conventional floral and bird designs; shou characters and foliated border in bleu de nankin on white ground.

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

102—AXMINSTER RED RUG

Extra thick pile.

Length, 8 feet 5 inches; width, 4 feet 7 inches.

103—LARGE AXMINSTER RUG

Extra thick pile; red ground surrounded by a wide border of a darker shade.

Length, 25 feet; width, 15 feet 6 inches.

MAIN HALL

104—PAIR ANTIQUE ITALIAN CANDLESTICKS

Repoussé and chiselled brass gilt. Ornamented with leaf-design borders, and supported by acanthus-leaf and ball-feet. (Standing on cornice of vestibule door.)

Height, 26 inches; diameter of base, 10 inches.

105—PAIR ANTIQUE ITALIAN CANDLESTICKS

Repoussé and chiselled brass gilt. To match the preceding.

Height, 26 inches; diameter of base, 10 inches.

106—"DIANA OF THE TOWER," BY AUGUSTUS ST. GAUDENS

Signed: "Augustus, Saint Gaudens, MDCCCXCLX." Antique green patina.

Height, 40¼ inches.



Main Hall

107—ANTIQUÉ JAPANESE BRONZE BOWL

Ornamented with bands and border of gold and silver damascened crests, diaper, Greek fret and other designs. Underneath the foot a character mark.

Height, 5½ inches; diameter, 8 inches.

108—ANTIQUÉ JAPANESE BRONZE TRAY

Circular shape, with sunken centre and scalloped rim, which is ornamented with pierced designs of cherry blossoms, chrysanthemums and bamboo; coated with a rich brown patina.

Diameter, 13½ inches.

109—ANTIQUÉ CHINESE VASE

Oviform; hard paste of the K'ang-hsi period (1661-1722). Invested with a monochrome glaze of mustard-yellow of iridescent quality and minutely crackled.

Height, 13 inches; diameter, 10 inches.

110—ANTIQUÉ CHINESE BEAKER-SHAPED VASE

Sonorous porcelain of the K'ang-hsi period (1661-1722). Coated with a monochrome glaze of very dark brown of brilliant quality.

Height, 22¼ inches; diameter, 9 inches.

111—ANTIQUÉ CHINESE CELADON JAR

Dense, sonorous porcelain of the Ming period. Ornamented with branches of tree peonies, within panels and border to harmonize, carved in high relief in the paste, underneath a translucent Celadon glaze of sea-green tint, which also covers the inner surface.

Height, 16 inches; diameter, 12½ inches.

112—LARGE ANTIQUÉ CHINESE CELADON VASE

Oviform body, with tall, flaring neck. It is of thick, sonorous porcelain of the K'ang-hsi period (1661-1722), and decorated with bold dragons amid cloud-forms, pursuing the pearl of omnipotence, symbolical designs, and borders and bands of Greek fret, leaf-patterns and svastika fret, all of which are carved in relief and incised in the paste underneath a pellucid sea-green glaze.

Height, 25½ inches; diameter, 12 inches.

113—LARGE ANTIQUÉ JAPANESE BRONZE VASE

Thick set, bottle-shape; encircling the body is a band of Greek fret modelled in relief and incised; it is coated with a rich mottled-green and brown patina of fine quality.

Height, 21½ inches; diameter, 21½ inches.

115—SIXTEENTH CENTURY SPANISH FIGURE

Of a nude child modelled in pewter and tinted. The child stands with both arms outstretched on a gilt base, supported in front by a kneeling child in dark wood, and two medallions of child's faces at sides. This is mounted on a larger gilt base, which is of carved and gilt wood, ornamented with medallion heads of Romans and scroll designs.

Purchased in Toulouse, 1890, by the late Stanford White.

Height, 37 inches; width, 26 inches.

116—SOFA-PILLOW

Old Venetian cut velvet, crown and leaf-scrolls in relief in ruby-red on a cloth of gold ground, edged with fringe.

117—LARGE SOFA-PILLOW

Covered with old verdure tapestry, backed with antique French brocade and edged with silk fringe.

118—LARGE SOFA-PILLOW

Covered with fine old Flemish tapestry; showing two lions guarding a coat-of-arms. It is dated 1762, and below the crest is the name "William van der Hoeve." Reverse is covered with old red silk.

120—ECCLESIASTICAL BANNER

Spanish; Seventeenth Century. Old Genoese red velvet, richly embellished. In the centre is an oval medallion of needlework mounted on wood, representing the Holy Father. To the right is a cross and inserted sword, a branch of a tree worked in relief in gold thread, and to the left is a sun surrounded by its rays, also worked in gold thread, an elaborate border of scroll designs heavily embroidered in gold and silver threads complete the embellishment.

Purchased from Vital Benguiat.

Height, 5 feet; width, 36 inches.

122—SPANISH RENAISSANCE COPE

Old Genoese ruby-red velvet. Across the top are two offrys of artistic needle-painting joined in the centre and separated into six panels with full-length figures. Beginning on the left they are: St. Cecilia, John the Baptist, St. Peter, Virgin and Child, St. James and St. Anthony. Below this band is a hood of similar workmanship, showing St. Martin sharing his coat with a beggar.

Purchased from Vital Benguiat.

Height, 4 feet 10 inches; length, 9 feet 4 inches.

123—CHINESE CARVED TEAK-WOOD TABLE

Columnal support on tripod; circular-shape top with panel of India marble.

124—LARGE CARVED AND GILT WOOD ARM-CHAIR

Louis Quatorze. Seat and back upholstered in very fine old Flemish tapestry, in designs of satyrs, fawns, garlands of fruits and scroll borders, woven in finely combined tones. Finished with brass nails.

125—LARGE CARVED AND GILT WOOD ARM-CHAIR

Companion to the preceding.

126—LARGE CARVED AND GILT WOOD ARM-CHAIR

Louis Quatorze. Seat and back upholstered in fine old Flemish tapestry, of floral design, woven in low tones of red, pink, yellow, white and green. Finished with brass nails.



120



183



127—EXTRAORDINARY ANTIQUE CABINET

Florentine; Sixteenth Century. The exterior is ornamented with Medusa heads of ivory and various woods and eight lions' heads in high relief of carved ivory, numerous panels of olive wood, and the supports of ebony elaborately inlaid with ivory; in the base are six drawers and three enclosures; the front of the upper part lets down and forms a desk and discloses an elaborate architectural design in ebony, carved ivory and marquetry; two doors on either side open and disclose numerous drawers and compartments, the front panels of which are inlaid with ivory and finished with wrought metal mounts.

Purchased from the late Émile Peyre, a celebrated architect, Paris.

Outside measurement: Height, 6 feet 1 inch; width, 4 feet 11 inches; depth, 2 feet.

128—LARGE HIGH-BACK SOFA

With arms and wings. Carved gilt wood feet, brace and front panel. Upholstered all over with fine old Genoese red velvet and finished with gimp.

Outside measurement: Height, 4 feet 8 inches; length, 5 feet 1 inch; depth, 2 feet 4 inches.

129—LARGE HIGH-BACK SOFA

Companion to the preceding.

130—LONG SOFA

With tufted seat; upholstered all over with red velvet and finished with deep fringe.

Outside measurement: Height, 9 feet; depth, 2 feet 8 inches.

131—CASSONE OF EARLY ITALIAN RENAISSANCE

This richly carved and decorated wooden chest was probably designed for royal use, since a band of delicate ornament, interspersed with the word "Soveranse," runs round three sides, immediately below a cornice of laurel leaves that supports the lid. The latter is raised by a concave surface, enriched with embossed flutings. The chest at present is mounted on four claw-feet, but accompanying it are the original standards, of gilded seated figures, representing the four Evangelists with their emblems, respectively, of the Man, Lion, Bull and Eagle.

The front of the chest exhibits a painted panel, flanked on each side by a niche, in which is mounted a choicely carved figure of a child, gilded over an under-painting of vermilion. The panel itself has a gold background, which around the heads of the figures shows arabesques of indented dots, while the figures themselves have the lyric grace of the old panel-paintings of Sienna. In the centre is Madonna enthroned. She is represented in a vermilion robe, holding a flaming heart in one hand and supporting with the other the standing figure of the Child. Her fair face and golden hair show delicately against a dark sexagonal nimbus, behind which her cloak is suspended like a dossal by five hovering angels. Below the throne reclines an old man, possibly an Evangelist, for he has a book in his hands, over whose head an angel holds a crown.

On each side of this central group extends a line of figures, consisting of three pairs—a female Saint, or, more probably, the personification of a Virtue, leading by the hand a male figure. The latter seems to represent a "sovereign" of the kingdom of the mind as well as of temporal power. Thus, on the left of the Madonna, a girl in white robe, decorated with diaper of gold, holds a chalice and leads forward, as if presenting him to Madonna, an old man, crowned and girt with a sword. Can he be King David, introduced by Temperance? Following these is a girl holding aloft a sword, while the old man whom she leads bears a rod. In these we may possibly detect

Moses escorted by Endurance. Behind them follows a girl of massive build with shield and sceptre, who may represent Valor, holding by the hand a powerful man, nude except for a garland of leaves, whose club suggests he is that early Judge of Israel, Samson. On the right of the throne the foremost girl is offering Madonna her crown, while she leads forward a gray-haired and bearded man in a robe of vermilion and gray. They are followed by a woman with three heads, carrying a mirror, in whom we may recognize Truth, escorting a man who holds a scroll, his head beneath its red biretta having some resemblance to Dante's. Finally on the right appears a young girl, pouring wine from one flagon into another, her arm being held by a man in a lavender-colored robe, the sleeves of which are red like the cap. It is noticeable that in the hem of every man's robe an inscription appears to be embroidered, while a feature that belongs in common to all the female figures is the nimbus, similar to Madonna's. Over every head a crown is suspended by a hovering angel.

The return surfaces of the chest are decorated with a niche containing a child figure, which holds a shield with a painted panel. The latter at the right end shows a warrior, with sword buckled to the waist, holding the hand of a lady whose head is distinguished by a high cap, while the panel at the other end contains two corresponding figures; the warrior, however, holding a spear and the lady having her hair drawn up high and confined by a net.

Length, 7 feet 9½ inches; width, 2 feet 9 inches; total height from the floor, 3 feet 7½ inches.

132—ITALIAN RENAISSANCE FIGURE

Kneeling cupid, sculptured in marble. Cupid is kneeling on his left knee and holding in his hands and clasped to his breast an open book. Mounted on a tall oblong pedestal, which is ornamented in relief with leaf-scrolls.

Height, 37 inches.

133—ITALIAN RENAISSANCE FIGURE

Kneeling cupid, sculptured in marble. Companion to the preceding, but cupid is kneeling on his left knee and clasps an open book against his body. The column at the back is hollow.

Height, 37 inches.

134—PAIR ITALIAN RENAISSANCE FIGURES

Carved marble. Kneeling cupids, holding in their hands an open book, mounted on carved marble pedestals of tall oblong shape. These figures correspond with the preceding two numbers.

Height, 36½ inches.

135—PAIR ANTIQUE WROUGHT IRON STANDARDS

Twisted pattern; mounted on pedestals of carved white marble with bases in design of a tortoise.

Height, 9 feet 6 inches.

136—ANTIQUÉ ITALIAN MARBLE STANDARD

Carved ornamentation of acanthus-leaves, foliated scrolls, paw-feet and other designs. The circular projection is midway, and from this rises a spiral column which supports a finial of pineapple design.

Height, 7 feet 3 inches.

137—CARVED WHITE MARBLE STANDARD

A reproduction of the preceding number.

Height, 7 feet 3 inches.



A Corner of Main Hall.

138—ANTIQUE ITALIAN STANDARD, SCULPTURED IN WHITE MARBLE

The base is triangular, and decorated with a ram's head and floral festoons. The column rests on acorn decorations, and at a distance from the floor there is a circular finish, 13 inches in diameter, from which the upper part of the column rises to the finial ornament, which is in design of a pineapple.

From Bardini, Florence.

Height, 7 feet 7 inches.

139—CARVED MARBLE STANDARD

Antique Italian, similar to the preceding but more elaborately ornamented and finished.

Height, 7 feet 10 inches.

140—LARGE WHITE MARBLE BENCH

The supports are fan-shaped, the outer edges being decorated with torso caryatids, ending in a fish-tail; the flat sides have a basket of fruit on one side and a shell and an ornament on the other. Has cushion of fine old Genoese red velvet.

Height, 21 inches; length, 7 feet 6 inches; width, 17½ inches.

141—LARGE WHITE MARBLE BENCH

Similar in style to the preceding, but the caryatids end in claw-feet and the broad parts of the supports have decorations of trophies inside and out. Has cushion of fine old Genoese red velvet.

Height, 22 inches; length, 7 feet 7 inches; width, 17½ inches.

142—LARGE ITALIAN RENAISSANCE MARBLE TABLE

A massive slab of Cipolini marble forms the top, which is supported by two elaborately carved white marble end pieces, which terminate in claw-feet resting on oblong bases. In the centre of each support is a group of "putti" and trophies.

Height, 35 inches; length, 7 feet 6½ inches; width, 41 inches.

143—ITALIAN RENAISSANCE MARBLE WELL-CURB

The ornamentation which is carved in high relief consists of three heraldic shields connected by ribbon filets. In the centre of the space between the shields the word "DIV" is repeated.

Height, 32½ inches; diameter, 37½ inches.

144—MAMMOTH ANTIQUE ITALIAN MARBLE SARCOPHAGUS

Oblong form, resting on four ball-shaped feet. The ornamentation is sculptured in high relief and the front panel resembles the decoration on a famous sarcophagus in the Louvre, which is described as follows: "Reliefs in three scenes, representing Adonis starting for the hunt, being wounded by the boar and dying in the presence of the mourning Aphrodite."

Height, 3 feet 9 inches; length, 6 feet 11 inches; width, 3 feet 4 inches.

VALUABLE OIL PAINTINGS

SIR ANTHONY VAN DYCK

FLEMISH (1599-1641)

145—EQUESTRIAN PORTRAIT OF CHARLES I.

This extraordinary example of the great Court painter's art was executed in duplicate by order of the King; one copy was hung in the Castle at Windsor, where it still remains; the duplicate, which we now have before us, was presented by Charles I. to Sir John Byron of Newstead, in the possession of whose family it remained for upward of two hundred years, when it was purchased, at the sale of Lord Byron's property, for Sir John Borlace Warren, Bart., of Stapleford, Notts. It represents the King, in heroic size, mounted on a splendid white charger with arched neck, flowing mane and pawing hoof. He rides toward the spectator from beneath a deep archway in the palace wall, the dark shadows of which form an effective background to the group. The monarch is clad in full armor of polished steel, without ornaments, save for the Ribbon of the Garter across his breast. A broad collar of white lace is round his throat, falling upon his shoulders. His saddle-cloth, stirrup leathers and bridle are of scarlet cloth, embroidered and trimmed with bullion, and in his right hand he carries a slender bâton, which he rests in an upright position upon his saddle; thigh-boots of soft leather and leather breeches complete his costume; his head is bare, and his long hair falls in natural curves upon his shoulders, framing the pathetic face, kindly but weak, with large, heavy eyes, long nose and short, pointed beard, made familiar to us in a thousand portraits.

On his left hand, bearing the King's helmet, walks his equerry Monsieur de St. Antoine, a knight of Malta, clad in a long, flowing robe, a linen collar, and a broad blue ribbon across his chest. Like his royal master, he wears long hair and a small pointed beard, while on his head is a close-fitting skull-cap. As he walks, he turns his head to look back at the King. Through the archway can be seen a glimpse of blue sky covered by light clouds.

Inscribed, "Charles I., by Van Dyck. He is attended by his equerry, Mons. de St. Antoine, a Knight of Malta."

It is surrounded by a monumental carved and gilt frame of Italian Renaissance design.

Described in Smith's Catalogue Raisonne, 1831, Part 3, Page 58.

Height, 10 feet 2 inches; width, 7 feet 7 inches.

LORENZO COSTA

ITALIAN (1460-1536)

146—THE MADONNA ENTHRONED

A splendid example of the purely ecclesiastical type of picture, into which, however, the artist has injected a larger amount of human character than is commonly met with. The countenances of the standing figures are both full of expression; there is a freedom and grace in the attitude of the Madonna, and the stiff severity of style of the earlier masters is softened to a great extent by the personality of the executant.

The Madonna is shown seated on a raised throne in the centre of an architectural motif, the Child Christ upon her lap. Upon either side of the throne winged figures are playing upon various instruments, and above her head two flying angels hold a crown, surmounted by an inscribed scroll. Nearer at hand, on either side and somewhat lower than the chief figures, stands a male saint. He upon the right wears a loose green cloak, close-fitting red breeches and knee-





boots, while a red mantle with a black collar hangs from his shoulder. A heavy turban surmounts his brow, beneath which is a swarthy face fringed with a light beard, the eyes cast downward toward the ground. In his hands he holds some heavy nails and a pair of pincers. Thus identified with the calling of a carpenter, he probably represents Joseph, the husband of Mary. The man upon the left is of poorer origin, wearing a simple loose garment of yellow turned back with green, a cloak of red being wrapped around his middle. His left hand is held across his bosom, and in his right is a carpenter's square; his face is upturned in an attitude of adoration.

The Madonna wears a long green mantle, falling in long, sweeping lines to her feet and fastened on her shoulder with a brooch, a red dress with long sleeves showing underneath. She holds the Child upon her knee, supporting him with her left arm, while with the fingers of the right hand she attracts his attention, and makes him smile in playful fashion. In the background two angels are playing upon a pipe-organ.

This picture was formerly in the possession of the Collegio dei Jesui. The brooch which fastens the mantle of the Madonna upon her shoulder represents an eagle, the device of the family of the Estes; the picture may therefore be one purchased by the Duke of Ferrara in 1502, of which there is a manuscript record. It is surrounded by a monumental carved and gilt frame of Italian Renaissance design.

Height, 8 feet 3 inches; width, 6 feet 8½ inches.

147—ANTIQUE BRONZE CANDELABRUM

Italian; Sixteenth Century. The base is triangular and is supported at the angles by small winged lions' heads ending in claw-feet. The column consists of a vase effect, and from this rises the central column to which the six outer ones are bound. The centre column is finished with three nude figures, the upper part in bas-relief and the lower limbs detached. The surrounding branches have simple leaf decorations. It is fitted for seven electric lights.

Purchased from H. O. Watson & Co.

Height, 8 feet 10 inches; spreads 4 feet.

148—ITALIAN RENAISSANCE SILVER CHANCEL LAMP

Originally in an Italian Cathedral. The upper group consists of five winged cherubs' heads, from which hangs a supporting chain. The bowl consists of five shields surmounted by shell decorations; four have bas-relief with figures, and the fifth is plain polished silver. Between the shields are five branches, ending with female figures holding flower-shaped cups for candles, in which electric lights are now placed. The lower part consists of three winged full-length figures supporting three shields, and below this is a silver ring.

149—PAIR MASSIVE ANDIRONS

Antique Italian, wrought iron and bronze. The bases of open scroll-designs supporting standards, round which are twirling serpents of iron with chiselled bronze heads; a central ornament of globular shape and finials are of bronze ornamented with relief casting.

Height, 5 feet 6 inches.

150—ELABORATE FIRE-SET

Of bronze and wrought iron to match the preceding andirons.

151—ELABORATE WROUGHT IRON FENDER

Antique design, openwork panel of *fleur de lis* and scrolls. The end supports of bold scroll design.

Height, 3 feet 8 inches; length, 6 feet 10 inches.

GRAND FLEMISH RENAISSANCE TAPESTRIES

Six of a set of eight superb pieces; formerly in the possession of the Marquis Nicolai. Upon his death they passed into the possession of Madame La Marquise, from whom they were purchased by Messrs. Duveen Brothers, in 1901. These tapestries were lent to King Edward VII. and used during the Coronation festivities, six being hung in the Banqueting Hall of Buckingham Palace and two in Westminster Abbey. The latter are shown in the famous picture of the Coronation Ceremonies by Mr. Edwin A. Abbey, R.A.

The subjects of the pieces one to seven represent the exploits of Flavius Titus during his war against the Jews, terminating with his capture of Jerusalem, A. D. 70.

The exceptionally elaborate borders follow the same general design throughout the whole series. Along the top of each piece extends a trellised and vine-covered pergola, supported by caryatids and connected by a balustrade. Birds and figures, sometimes with musical instruments, appear at intervals, and its continuity is interrupted by three special designs, the middle one showing beyond an arch. Occasionally this emphatic spot is filled with a vase of flowers; more often with a landscape scene, in which two lovers are variously represented. Sometimes they are of gentle birth, walking, sitting together on a bench, or separated by a fountain; sometimes they betray their rustic manners.

A similar scheme forms the motive of the bottom border, where, however, at each corner is a flight of steps leading up to an arbor, constructed of caryatids supporting draperies and leafage, in which two ladies and two gentlemen are sitting at a table spread with fruit. Each arbor extends up into the side border, where in turn appear a little domed temple, suspended by two birds; a bunch of fruit, surmounted by the torso of a faun with upraised hands; a pavilion with a balcony in which are three musicians; a young warrior standing beneath a canopy, and lastly, at the top, a trophy of leaves and fruit, swung from two caryatids.

The colors of the border comprise tones of green and blue, buff and occasional rose; while the scheme of the enclosed compositions involve a play of rose and blue and gold upon a creamy ground.

152—TITUS DIRECTING THE SIEGE OF TYRE

Near the centre the general is caracoling on a finely caparisoned war-horse. He is attended by an esquire who flourishes a broad-bladed sword, and holds a shield that is armed with a spike and decorated with emblems of swift and furious victory—wings, thunderbolts and lightning. The general is directing the operations of some soldiers on the right who are bringing up a scaling ladder. In the middle distance appears a portion of the harbor close up to the city walls. Troops are landing from the vessels, others are hurrying forward a battering ram or swarming upon the scaling ladders. The final desperate assault is being delivered.

Height, 14 feet; length, 14 feet 6 inches.

153—TITUS RECEIVING TRIBUTE FROM THE JEWS

The general is seated in the centre on a dais, which is covered with a drapery of old rose, ornamented with conventionalized flowers. The design of these is Tyrian, as also is the patterning of gold foliations and gray-blue birds that are brocaded on the crimson skirt of an old woman who kneels at the general's right, presenting a large gold vase. She appears to be offering him a ransom on behalf of the young girl who, dressed in a rose and blue raiment, is standing in the attitude of the Medici Venus. Beside her is an old bald-headed man. The general, however turns from this group to a strong, curly-headed warrior on the left of the composition, around whose body is wrapt a rose and gray drapery. Behind the general's chair stand two lictors













bearing the "fasces," who are surrounded by spearmen and standard bearers, one of whom holds a banneret, with the old inscription of the Republic, "S. P. Q. R." (Senatus Populus Que Romanus). In the middle distance appear from right to left—a hut in which a man is drawing wine from a cask; a man engaged in kneading bread; a stable with horses; a canteen under a tree; and a group of soldiers resting, while a horseman gallops up to them. In the rear are seen the flat roofs and domes of Jerusalem, beyond which mount up terraced hills dotted with tents.

Signed with the Brussels mark on the lower margin, left.

Height, 14 feet 2 inches; length, 15 feet 4 inches.

154—TITUS DIRECTING THE SIEGE OF JERUSALEM

In the left foreground soldiers with spears and shields are advancing to the attack, encouraged by the general's esquire, who stands back to us with his shield upraised toward the city in the rear. Close by stands the general himself, holding his bâton with heroic gesture. Back of this main group a squadron of cavalry is manœuvring, and in their rear appear the city walls. Troops are swarming up the scaling ladders, while others draw up a testudo, and some are already assailing with a battering ram one of the gates, from the towers of which the defenders are shooting arrows and hurling stones upon the besiegers. Beyond the doomed city of Jerusalem wooded hills rise in terraces against the sky.

Signed with the Brussels mark on the lower margin, left, and with the monogram of the artist on the lower margin, right.

Height, 14 feet 2 inches; width, 12 feet 8 inches.

155—ATTACK UPON A CAMP

The camp is probably that of the Ionian mercenaries, who according to Josephus were employed by the Jews in the defense of their city. It has been taken by assault, and in the middle distance the Roman soldiers are seen hacking down the stockade, and rushing in and out of huts and tents, killing and harrying the defeated foe. Meanwhile in the foreground the general, bareheaded and armed with sword and shield, strikes an attitude of heroic elegance, while his esquire cuts down one of the enemy who has sunk on his knees across the body of a prostrate soldier. In the background appear finely undulating hills, studded with trees and interspersed with handsome villas.

Signed with the Brussels mark on the lower margin, left, and with the monogram of the artist, lower margin, right.

Height, 14 feet 4 inches; width, 12 feet 9 inches.

156—TITUS RECEIVING TRIBUTE FROM TYRE

His helmet and sword held by a page, the general is seated on the right, receiving the tribute of the conquered. By his side is an old man in turban and gaberdine, reading from an inventory, while a very handsome old man in a crimson robe, brocaded with birds and flower forms of Tyrian weave, stands before the general, pointing to two high vases filled with gold, which he appears to be offering as ransom for his son, a man with black beard and mustache, dressed in a yellow gaberdine. Behind this group is a cluster of soldiers with banners and other insignia of war. Meanwhile on the left is an independent group; three men seated at a table, handing out to the soldiers their share of the spoils. In the middle distance a train of prisoners is moving forward under escort, while elsewhere other victims of the victory are being beheaded or crucified. Further back lie the city and harbor, where the Tyrian ships are seen in flames.

Signed with the Brussels mark on the lower margin, left, and with the artist's monogram on the lower margin, right.

Height, 13 feet 10 inches; width, 10 feet 4 inches.

157—TRIUMPHAL ENTRY OF TITUS INTO JERUSALEM

In the distance on the right, at the foot of rolling hills, appears the city, with a gateway from the town, on which float yellow and red flags. The road to it is packed with a procession of soldiers, captives and trophies of war, entering the city. Conspicuous in the distance are a body borne upon a litter, and a woman with a small palm tree in her hand, riding on a camel. Nearer to the front march trumpeters, blowing on the Roman tuba, followed by women playing on instruments and dancing, and a soldier bearing an immense golden vase, who walks immediately in front of the white horses that draw the general's car. They are attended by a girl who, armed like Bellona, holds a palm and wreath of victory. The general is seated on a chair beneath a canopy of yellow silk; and by his side caracoles a knight in golden armor upon a white and roan horse. Behind this main group is a forest of spears, trophies and flags. Over on the right of the foreground is a separate group, consisting of a knight beside a lady, attended by an old bearded man and a woman, who with a Tyrian drapery across her knees sits playing a lute. This seems to represent the general in the enjoyment of the peace he has won.

Height, 14 feet 2 inches; length, 21 feet 3 inches.

158—ANTIQUÉ KHORRASAN RUG

Closely woven silky pile; dark blue centre panel with a profuse floral design woven in fine tones of red, light blue, white and pink, which is surrounded by a wide border of conventional floral designs on an old red ground and a series of narrow borders of scroll patterns.

Length, 17 feet 9 inches; width, 6 feet 7½ inches.

159—EXTRAORDINARY ISPAHAN RUG

Hindoo-Persian; early Sixteenth Century. The field of this beautiful rug is of rare old rose-color and is covered with an elaborate embellishment consisting of large and small flowers, "Ichi" cloud-bands, tiger lilies and scroll designs, which are woven in tones to resemble precious stones, among them the sapphire, topaz, emerald and turquoise. It is framed in a wide border of sapphire-blue, which is embellished with Hindoo sacred flowers and other designs to harmonize with the centre panel. Two narrow borders of conventional pattern complete the design. This carpet is a fine specimen of the pashmina weave of the Mahometan conquerors of Hindustan. Such carpets were ordered from East Indian navigators, and were presented to churches and cathedrals by Portuguese and Italian grandees. In this carpet everything seems to indicate that it was made for a church, and that its richness of coloring, together with its perfect drawing, of Raphaellesque influence, was designed to be in harmony with the stained glass windows.

Purchased from Vital Benguiat.

Length, 25 feet; width, 10 feet 4½ inches.

160—LION-SKIN RUG

Mounted with head.

Extreme length, 9 feet; width, 7 feet.

LIBRARY

161—WALRUS IVORY PIPE

Carved and etched ornamentation.

162—BREACH-LOADING PISTOL

Carved ebonized handle.





Library Masterly End



Library, North Side



Corner of Library

163—MING POTTERY TRIPOD FIRE-BOWL

Enamelled with a turquoise-blue glaze, and decorated with peonies and leafy scrolls pencilled in dark blue.

Diameter, 8½ inches.

164—PAIR ANTIQUE JAPANESE BRONZE VASES

Octagonal shape, with broad flange tops and winged dragon movable handles. Ornamented with diaper patterns and floral medallions, damascened in silver and gold wire.

Height, 11½ inches.

165—ELECTRIC TABLE LAMP

Bronze, of Renaissance design, with pleated red silk shade.

Height, 27 inches.

166—PAIR ITALIAN RENAISSANCE CANDLESTICKS

Carved and gilt wood, relief ornamentation of cherubs' heads, bold scrolls and acanthus-leaves.

Height, 30 inches.

167—ANTIQUÉ CHINESE VASE

Bottle-shaped; decoration of dragons, cloud-forms and symbols incised in the paste, underneath a monochrome glaze of aubergine glaze.

Height, 16 inches; diameter, 9 inches.

168—MING POTTERY JAR AND COVER

Oviform. It is coated with a dark cobalt-blue glaze and decorated with a scene representing the Taoist Genii and the God of Wisdom assembled in a garden. Round the foot is a band of gadroons, and encircling the shoulder there is a wide border of sceptre-head scrolls, within which are flowers of the sacred lotus. The entire ornamentation has been worked in relief with defining rims and counter-sunk cloisons, and filled in with turquoise-blue, purple, yellow, and white glazes.

Height, 16 inches; diameter, 14 inches.

169—MING POTTERY JAR AND COVER

It is of oviform-shape, and coated with a thick monochrome glaze of cobalt-blue. The decoration, which consists of figures of the Taoist Genii, and borders and bands of sceptre-head scrolls and gadroons, is worked in relief and outline, and partially glazed in turquoise-blue.

Height, 16 inches; diameter, 13 inches.

170—SOFA-CUSHION

Faced with old silk brocade and blue velvet, which is bordered with old galloon. Backed with antique red velvet.

171—SOFA-CUSHION

Italian Renaissance. Old gold velvet, ornamented with metal thread and silk appliqué coat-of-arms, surrounded by scroll designs, and edged with fringe and tassel corners.

172—TWO SOFA-CUSHIONS

Old Genoese ruby-red velvet, ornamented with needlework and Italian appliqué of floral designs. Finished with gold galloon, silk tassel corners, and backed with red silk.

173—ANTIQUE MAHOGANY LIBRARY CHAIR

First Empire period; curved back, ending in rams' heads at arms. Seat upholstered in leather.

174—ANTIQUE CARVED WALNUT ARM-CHAIR

Square shape; upholstered in Renaissance cut velvet, loose cushion.

175—FOUR MAHOGANY CHIPPENDALE CHAIRS

Finely carved backs in openwork design, of leafy scrolls and ribbon filets in the style of Louis XIV. Seats upholstered in green plush.

177—SET OF SIX ANTIQUE OAK HIGH-BACK CHAIRS

"Jacobean." Elaborately carved backs of openwork scroll designs; loose cushions upholstered in embossed red velvet of scroll and floral patterns on an old gold ground. Finished with silk tassel fringe.

178—COMFORTABLE ARM-CHAIR

Tufted back; upholstered all over in red silk velour.

179—PAIR LARGE ARM-CHAIRS

Upholstered all over in red velvet, and finished with deep fringe.

180—ANTIQUE CARVED OAK LIBRARY TABLE

French; Henri Deux. The end supports of fluted column designs, at the sides of which are artistically carved caryatids. The under-brace and mouldings are also finely carved.

Height, 2 feet 9 inches; length, 5 feet 7 inches; width, 3 feet 5 inches.

181—LARGE DAVENPORT

Tufted seat and back. Upholstered all over in antique red silk velvet. Carved and gilt ball-shaped feet.

Length, 7 feet 9 inches; width, 2 feet 8 inches.

182—BEAUTIFUL ALTAR FRONTAL

Italian; Seventeenth Century. Old Genoese ruby-red velvet, profusely and artistically embellished with sacred flowers, leafy scrolls, and ecclesiastical symbols, embroidered in harmonious tones of silks, encircled by gold and silver thread. Finished with wide gold bullion galloon.

Purchased from Vital Benguiat.

Height, 6 feet; length, 3 feet 8 inches.



183—GORGEOUS ALTAR FRONTAL

Italian Renaissance. Old Genoese ruby-red velvet, embellished with massive gold and silver thread needlework. The embellishment consists of two coats-of-arms of the donor, clusters of fruit and bold floral and scroll designs, all executed in very high relief. Finished with a wide gold galloon, deep fringe and pendants of cords and tassels.

Purchased from Vital Benguiat.

Height, 9 feet 3½ inches; width, 4 feet.

184—ITALIAN RENAISSANCE WALL-PANEL

Fine old Genoese ruby-red velvet, richly embellished. In the centre is an écusson executed in silver and gold threads and silk needlework. A wide border is of lilies, tulips and foliated scrolls worked in relief in gold and silver threads, and the lower end is finished with deep gold bullion fringe.

Height, 7 feet 8 inches; width, 4 feet 5 inches.

185—SUMPTUOUS WALL-PANEL

Italian; Sixteenth Century. Composed of three lengths of fine old Genoese ruby-red velvet, each of which is embellished with passion-flowers, leafy scrolls, baskets of fruits and birds, in cloth-of-gold appliqué and silk needlework. Framed with a border of tulip design, and edged with metal fringe. Lined with red silk rep.

Purchased from Vital Benguiat.

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

186—SUMPTUOUS PORTIÈRE

Italian; Sixteenth Century. Fine old Genoese ruby-red velvet, elaborately embellished with bullion thread needlework and cloth-of-gold appliqué. The central design bears an earl's coronet, and the wide border is of bold and ornate floral and foliated scroll design. Finished with galloon and metal fringe, and lined with red silk rep.

Purchased from Vital Benguiat.

Height, 10 feet 6 inches; width, 9 feet.

187—SUMPTUOUS PORTIÈRE

Italian; Sixteenth Century. Companion to the preceding.

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

188—ANTIQUÉ GENOÈSE RED VELVET

Covering walls.

Length, 102 yards; width, 20 yards.

189—PORTUGUESE SIXTEENTH CENTURY VALANCE

Van Dyke pattern. Old Genoese red velvet, with appliqué ornamentation in old gold silk, trimmed with galloon and edged with deep bullion fringe.

Length, 26 yards; width, 28 inches.

190—RARE AND COSTLY BOOKCASES

Consisting of four wall and two corner cases. These bookcases of Italian walnut and dark oak date from the Fifteenth and Sixteenth Centuries; they are formed of choir stalls taken from an old church in Naples and part of a sacristy or chapel in Italy. The pilasters which separate the

glass doors and the brackets below the projecting shelf are carved in high relief with male torsos, trophies and ornamental scrolls. Above the principal case, east side, is a carving representing "The Baptism of Christ"; a canopy over this composition is upheld on either side by draped female figures; the one to the right caresses two children (Charity), that to the left holds a cross in one hand and an urn in the other (Faith or Hope). The latter and the beautifully carved pilasters are undoubtedly the work of Giovanni Marliano, da Nola, a celebrated Italian sculptor and architect of Naples, who died 1856.

The wall space covered by the above bookcases is: Height, 8 feet; length, 41 feet 9 inches.

191—NINE SIDE-BRACKETS

Of hammered metal, finished to match the woodwork of the bookcases; each have three branches and are arranged for electricity.

192—ANTIQUÉ WALL LAMPS

Gilt brass. Arranged for electricity.

EARLY ENGLISH AND OTHER OIL PAINTINGS

LUCAS CRANACH

GERMAN (1472-1553)

193—A NOBLEMAN AND HIS WIFE

In this interesting example we are shown the portraits of some great nobleman and his lady, standing in profile to the left before an archway draped with a green curtain; both are shown in three-quarter-length, the lady half concealed behind the form of her spouse. He wears a long gown of black velvet with embroidery, over which is a loose cloak of similar material trimmed with rich brown fur, which also shows through the slashes of his big sleeves. A lace collar is the only relief to his somewhat sober attire, if we except a triple chain of gold which he wears around his shoulders. His left hand grasps the hilt of his sword, his right rests upon his hip; his head is bare, showing a short-cropped growth of reddish hair, a long, red beard upon a pug-nacious jaw, overshadowed by a bulging forehead, beneath which are set a pair of beady eyes. The lady wears a long brown dress and cloak, with lace cuffs and collar, and elaborate gold embroidery covers her bosom, and she wears a number of chains, bracelets and other ornaments of gold and precious stones, and on the first and third fingers of either hand is a gold ring set with a single jewel. Her profile is of no less aggressive a type than the man's, her haughty nose and chin being accentuated by a lofty forehead from which the hair has been drawn tightly back and concealed beneath a flat velvet cap surrounded by a coronet.

Signed, middle left, with the device of a winged snake, and dated 1510.

Height, 14½ inches; width, 11½ inches.

From the Collection of Hollingworth Magniac, Esq., London, 1892. Catalogue No. 32.

GEORGE HENRY HARLOW

ENGLISH (1787-1819)

194—PORTRAIT OF THE COUNTESS GROSVENOR

A portrait, executed by the artist in his best manner. It shows us the head and shoulders of a young woman, scarcely more than a girl, wearing a dress of brown velvet, cut square across the bosom in the prevailing fashion of the times, the edges trimmed with a narrow fllet of delicate lace.









From the crown of her head depends a veil of some soft dark material, against which the curve of her neck shows fresh and distinct. Above her bare shoulders the slender throat rises, supporting a shapely and aristocratic head, which she carries inclined slightly to the left. Her features, while not of classic regularity, are very characteristic, and possessed of great charm; her mouth is shapely, her nose slightly retroussé, and her complexion fresh and clear; her fine eyes are a dark blue, gazing upward at the distance with a soulful expression. Around her brow her bright chestnut hair clusters in loose ringlets, glinting in the sunlight with the tones of ruddy gold, and consorting well with the coloring of her cheeks. The background suggests the foliage of a large tree, beyond which is a glimpse of a blue and distant sky.

Height, 21¾ inches; width, 16½ inches.

SIR THOMAS LAWRENCE, P. R. A.

ENGLISH (1769-1830)

195—PORTRAIT OF MISS BULKELY

The head and shoulders of a young woman in the first flush of her youth and beauty. She wears a dress of dark brown velvet, cut square across the bosom, in the fashion of the early Nineteenth Century. Where the edges of the dress meet the flesh of neck and shoulder, the harsh lines are softened by the introduction of a narrow band of creamy tulle, and a vivid note of color is introduced by a single crimson rose in the centre of her corsage. Her neck, slightly inclined to the line of her shoulders, supports her head in a picturesque attitude. Above a firm mouth a pair of deep blue eyes gaze steadfastly directly at the spectator, and around her broad, low forehead the hair clusters in masses of dark blue-black ringlets. The drawing is firm and precise, and the flesh tints crisp and clear.

Height, 21½ inches; width, 17¼ inches.

ITALIAN SCHOOL

196—A YOUNG MAN IN ARMOR

The three-quarter-length picture of a young man standing by a table, on which his hand rests in an easy attitude. He wears a suit of black armor, embossed and inlaid with gold. On his left breast are astronomical symbols, and from his right breast a rest for his lance is set like a curving horn. An order of knighthood depends from a slender chair around his neck. Fastened to the lower edge of his body armor by a series of small straps is a skirt of some heavy material. He wears his hair cut short to his head, and mustache and beard fringe his lips.

Height, 39¾ inches; width, 31 inches.

SCIPIONE PULZONE. CALLED GAETANO.

ITALIAN (1550-1588)

197—PORTRAIT OF A YOUNG NOBLEMAN IN ARMOR

Scipione Pulzone, an artist of great promise, did not live long enough to come to his full powers. Authorities differ as to the precise date of his death, Bignon giving it as occurring in 1588, whilst Bain places it as late as 1600. The examples of his art which are authenticated show a precision

of line and a command of light and form which make him notable even among the great men who were his contemporaries. This is the three-quarter-length portrait of a young man in Spanish armor of the late Sixteenth Century; it is most ornate, of dark, polished steel, richly damascened and embossed with gold in various patterns. The gorget is set off by a ruffle of fine lace which surrounds the throat, and his voluminous trunk-hose are of satin trimmed with gold. He stands beside a table, on which are his gauntlets and a helmet, on which he rests his right elbow, while he holds in his right hand a roll of manuscript inscribed "I^{mo}_{et} Gys Sör Jaco Scipio Coirtono facie latz 1574." In his left hand, which hangs at his side, he grasps a scroll. His hair is dark and cropped close to his well-shaped head, and he wears a small pointed beard. The background shows hangings of some dark material trimmed with gold, and the light is diffused in a mellow glow from the upper right.

Signed on M.S. and dated 1574.

Height, 48 inches; width, 39 inches.

Purchased from Messrs. Thomas Agnew and Sons, London, who some ten years ago obtained the painting from the Patrizi family, Italy.

BARTOLOME ESTEBAN MURILLO

SPANISH (1700-1761)

198—THE INFANT CHRIST AND JOHN

A very touching little picture, making by reason of its very simplicity a direct appeal to the imagination and to the sympathies. In a glow of warm golden light, the two children stand alone, clasping one another. The most prominent of the two, his fair hair like an aureole around his face, is nude, save for a linen cloth flung over his shoulder and falling in a graceful fold to the ground. He stands in three-quarter view to the right, while behind and half concealed by his form is the infant John, turning as if for protection to his elder brother, who throws about him the support of his sheltering arms, their heads close together as for mutual comfort. The mellow light falls full upon the two figures, casting a deep shadow over the rest of the picture, which is obscure and mysterious.

Height, 27 $\frac{3}{4}$ inches; width, 18 $\frac{1}{4}$ inches.

199—ANTIQUÉ ITALIAN WHITE MARBLE STANDARD

Resting on four claw-feet; from the square base rise four inverted leaf-scrolls, which support a twisted column having projected leaflets and which ends in a finial ornament of Artichoke design.

Height, 6 feet 10 inches.

200—CARVED WHITE MARBLE STANDARD

Reproduction of the preceding.

Height, 6 feet 10 inches.

201—PAIR WROUGHT IRON ANDIRONS

With finials of grotesque bird design in bronze.



Corner of Drawing Room.



202—FIRE-SET

Wrought iron and bronze, to match the preceding andirons.

203—ANTIQUE WROUGHT IRON FENDER

Openwork scroll design.

204—TWO PAIRS LONG WINDOW-CURTAINS

Fine Gothic ruby-red velvet, finished with silk and metal fringe, lined with cream-white sateen and interlined. Complete with silk and metal cords and tassels and chiselled gilt brass hooks.

Each curtain: Height, 13 feet 7½ inches; width, 3 feet 5 inches.

205—TWO PAIRS LONG WINDOW-CURTAINS

To match the preceding.

Each curtain: Height, 13 feet 7½ inches; width, 5 feet 2 inches.

206—EIGHT WINDOW-PANELS

Pointe d'Arabe lace of flower and ribbon bow pattern.

207—FIVE PAIRS LONG WINDOW-CURTAINS

Pointe d'Arabe lace.

208—ANTIQUE KHORRASAN RUG

The centre panel of black ground is entirely covered with an elaborate design of flowers, fish, and foliated scrolls woven in red, white, green, yellow and pink. Surrounded by a series of twenty-one wide and narrow borders of harmonious designs woven in finely combined colors.

Height, 21 feet; width, 17 feet 3 inches.

DRAWING ROOM

VERY VALUABLE OIL PAINTINGS

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH (1769-1830)

209—PORTRAIT OF MRS. SIDDONS

With the single exception, perhaps, of Lady Hamilton, Mrs. Siddons has been more frequently portrayed upon the canvas of the great artists of her day than any other woman. Reynolds, Gainsborough, Lawrence, all vied with each other in depicting her, idealized her, showed her in her

various characters, as the tragic muse or as mere woman. The famous actress is shown *en plein air* beneath the shade of an overarching tree; she reclines against a low bank, covered by a white shawl, on which rests her right elbow. She wears a simple, short-waisted gown of white muslin, cut low in the neck, and confined beneath the bust by a narrow band of blue ribbon. Over this dress is worn a short zouave jacket of crimson cloth, open in front, and rising high at the back of the neck, trimmed with lace at the wrists and around the shoulders. As she sits, supported by her right arm, her body upright, her head erect, her left arm extended as in an attitude of farewell, her perfect profile is presented to the spectator; there one can see the full, dark eye, the shapely nose, the curve of the lip and the firm line of the chin. Her complexion is clear, and somewhat colorless; the dark hair which covers her head contrasts effectively with the pallor of her cheek. The pose of her figure is rather theatrical, an impression accentuated by the rose which she holds in her left hand and the curve of her taper fingers. The background shows a glimpse of a deep blue sky covered by tossing clouds.

From the Collection of James Cowen, Esq., Ross Hall, Renfrewshire, N. B.

Height, 48 inches; width, 39¾ inches.

SIR THOMAS LAWRENCE, P. R. A.

ENGLISH (1769-1830)

210—PORTRAIT OF LADY HERTFORD

The full-length portrait of a beautiful young Englishwoman of the highest type, well poised and of great dignity of expression. She is seated upon the veranda of a large country house, in a large arm-chair of red satin, over which is cast a silk scarf of sharply contrasting yellow. She wears a velvet dress of dark plum-color, short-waisted and confined beneath the bust by a narrow girdle with a jewelled clasp; the sleeves are short and voluminous, and are caught up at the shoulders by an ornament of precious stones, leaving the forearm bare. Her gown is cut very low in front and is draped off the shoulders, showing the beautiful expanse of her neck and the soft curve of the bosom beneath a diaphanous veil of filmy lace. Upon the tall and shapely column of her neck her head is gracefully poised, her face turned almost full upon the spectator, at whom she gazes with her limpid dark blue eyes. Her features are very regular, her nose long and straight, her lips red and well shaped; her arching brow and fresh, clear complexion, the perfect contour of her face framed by her dark hair, which falls in long curls to her shoulders, the beautiful lines of the composition and the firm, crisp tints of the flesh, give us altogether one of the most pleasing of pictures.

Height, 49½ inches; width, 40 inches.

SIR MARTIN ARCHER SHEE

ENGLISH (1769-1850)

211—PORTRAIT OF THE HON. MRS. O'NIELL

A characteristic portrait of a fair young woman in the heyday of her youth and beauty, showing great grasp of personality as well as power of execution. The sitter is shown to us in three-quarter-length, seated in an easy attitude, wearing a robe of plum-colored velvet with long sleeves extending to the wrist, where a border of fine lace softens the line of the material. The dress is









short-waisted, in the fashion prevailing at the time, and is confined beneath the bust by a narrow belt of silk ribbon, the shoulders being left bare, as the robe curves across the bosom, revealing a glimpse of diaphanous underwear. The head upon the graceful column of her neck is turned full-face towards the artist, and from the fine oval of her face her dark eyes look steadfastly forth above a shapely mouth, the corners turned upward in a half-smile. Her dark brown hair falls in ringlets about her ears, and a rose nestles in its depths. Her right hand lies in her lap, and her left falls in an easy attitude across her body. The background is a dark red curtain, beyond which is a view of the open country and the gleam of distant water.

Height, 36 inches; width, 27 $\frac{3}{4}$ inches.

JOHANN ZOFFANY, R.A.

ENGLISH (1733-1810)

212—PORTRAIT OF A LADY

A most beautiful and intimate portrait of young patrician lady, whose pride of birth and ancient lineage is reflected in the perfection of her features and the delicate poise of her carriage. A cloak has been carelessly thrown over a grass-grown bank, and upon this she is seated, her body upright, a toy spaniel in her lap. A dress of white satin drapes her form, flowing in graceful lines about her limbs; the bodice of quilted blue silk is cut low across the bust, concealing, yet emphasizing, the curves of her bosom. A cloak of white satin embroidered with flowers and other designs in colored silks flows from her shoulders to the ground, mingling softer lines of composition with the outline of her form. Her short sleeves reveal the soft, moulded contours of her arms, and above her slender neck the exquisite poise of her head, slightly inclined to the left, is most alluring. From the shapely oval of the face her dark eyes gaze forth beneath a brow shaded by the brown hair which falls upon her shoulders. Her lips are full and ripe, the curve of the chin is firm, and consorts well with the delicate arch of the nostril and the broad expanse of her brow. Upon her head she wears a broad-brimmed velvet hat, in which is set a graceful feather. A book lies beside her, and overhead the sky is covered with clouds; the background gives a suggestion of open, rolling country.

Height, 50 inches; width, 40 inches.

THOMAS GAINSBOROUGH, R.A.

ENGLISH (1727-1788)

213—THE WOODMAN'S RETURN

Upon the left of the picture grows a dense wood, the leafy garments of the trees blotting out the sky; to the right the ground rises in a low knoll, tree-covered, one gnarled and riven giant towering with spectral limbs above the trunk of a brother who has lately fallen a victim to the woodman's axe. At the foot of the rising ground winds a rough country road, making an abrupt turn to the right in the foreground. Along this road a young woodman is making his way home from work, the tools of his calling borne beneath his left arm. He is dressed in a loose coat and breeches of coarse homespun, clumsy shoes and woollen stockings which leave his knees bare. As he strides along, he turns half round in the direction whence he came, and with his right hand raises his cap in parting salutation. Just beyond, the group dips sharply downward over the

brow of a hill, where two donkeys stand peacefully grazing, their labor over for the day. Between the masses of the trees the eye is led in a long vista over the tops of the trees which grow in the valley below, undulating as the billows of the ocean and extending to the distant horizon. In the middle distance a church-tower rises over the foliage, its walls illumined by a staccato note of sunlight. The sky is covered with heavy, rolling clouds glowing golden in the west in the setting sun, while the woodman's face and shoulders are illumined by a last errant ray.

Height, 40 inches; width, 49½ inches.

Extract from letter of H. O. Watson & Co., from whom the painting was purchased:

"In relation to the Gainsborough landscape sold to you, we can say that it was purchased by Mr. Lambert's agents from Messrs. Laurie & Co., of 15 Bond Street, London, who assured him that it was the picture mentioned in Fulcher's Life of Gainsborough, and which he had purchased from the family of Dr. Freckleton, and was the very one presented by Gainsborough to his physician, Dr. Charlton, of Bath. It came directly to Mr. Lambert, and has been in his possession ever since."

214—LOUIS QUATORZE BRONZE GROUP

This group, which is a reduction in bronze of Bernini's group in marble, represents Hercules wrestling with a man and gathering up his force to throw the latter over his head. It may commemorate the hero's conquest of Antæus, whose strength was invincible as long as he remained in contact with Mother Earth. His antagonist is clinging to an altar with rams' heads at the corners; but Hercules, one hand gripping the man's girdle and the other an ankle, has lifted him up until his body and legs form an arc, with its feet above his own head. The hero is tightening his muscles for a supreme effort, that will wrench his victim free of contact, when he will strangle him in mid-air. The group is mounted on a pedestal of mottled-gray and black marble.

Purchased from Messrs. Duveen Brothers.

215—BRONZE FIGURE

"Bacchante." By Frederick MacMonnies. Reproduction of the large statue now in the Metropolitan Museum. Signed F. MacMonnies, 1890.

Height, 34½ inches.

216—MARBLE FIGURE OF A GIRL

Executed by Vassi, a favorite sculptor of the reign of Louis XV.; this figure may possibly represent Hebe, daughter of Juno, goddess of youth and cup-bearer to the deities of Olympus, for on the vase is a bas-relief, in which Hebe is seen pouring wine for Jupiter, whose thunderbolt is beside his throne, while Amorini sport behind it. The vase stands upon a Bacchic altar, which is supported by four goats' legs and is embellished at the top corners with rams' heads and garlands swung between. Resting her right hand on the lip of the vase, at which she looks down, the girl stands with her weight on her left foot. She is dressed in a clinging drapery that, parting at the thigh, leaves bare the right leg, which, crossing the other, is poised upon the toes. Her left hand holds a veil, gathered into folds over her breast. Her hair, rolled above the temples, curling at the sides, and worn in a knot behind, is decorated with a wreath of jasmine.

Purchased from Messrs. Duveen Brothers.

Height, 28 inches.



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241-J

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217—"L'OISEAU MORT," MARBLE STATUETTE

Upon a stump overlaid with drapery, the nude figure of a young girl is seated with crossed feet, looking down at a dead bird lying on her right knee. Her clasped hands are extended to the left, the right arm resting on the thigh, so that a graceful wind is given to the pose of the body. The piece is attributed to the French sculptor Étienne Maurice Falconet, who was born in Vevay in 1716, and died in Paris in 1791.

Purchased from Messrs. Duveen Brothers.

Height, 12 inches.

218—SAKE JAR

Old Japanese Kyote pottery; brown crackle glaze decoration of plum-blossom in enamel colors.

Height, 6¼ inches.

219—WRITER'S WATER-DISH

Low, circular shape; hard paste of the Imperial Ch'ien-lung period (1736-1795). Enamelled with an apple-green glaze and richly decorated with Buddhistic symbols, flowers of the sacred lotus and foliated scrolls.

220—SMALL ANTIQUE CHINESE VASE

Bottle-shape; apple-green glaze with painted floral decoration and incised scrolls.

Height, 4¼ inches.

221—CHINESE IMPERIAL VASE

Of the Ch'ien-lung period. Bottle-shape, with dragon handles on neck. Beautifully painted decoration of landscape and river views in four white medallions and a profuse embellishment of flowers, leafy scrolls and symbols, executed in brilliant enamel colors on an imperial yellow ground. Seal mark underneath the foot.

222—"BUTTERFLY" VASE

Pear-shape, with wide mouth and flaring base; clear white porcelain of the K'ang-hsi period (1661-1722). The decoration consists of numerous butterflies painted in enamel colors of *famille verte* within panels of sceptre-head shape, and round the inner border of mouth; encircling the neck is a band of diaper patterns and upright palmettes, also painted in brilliant enamel colors.

Height, 15 inches.

223—GRAND FAMILLE VERTE PLAQUE

Hard paste of the K'ang-hsi period (1661-1722). It is elaborately decorated with a scene representing an emperor and his court, with their retinue, receiving a victorious warrior and his generals, which is artistically painted in the brilliant enamel colors of the *famille verte*, enhanced by gilding.

Purchased from Messrs. Duveen Brothers.

Diameter, 24 inches.

224—PAIR FIVE-COLOR BEAKERS

Hard paste of the K'ang-hsi period (1661-1722). The decoration, which is beautifully painted in brilliant enamel colors, consists of large tree peonies in full bloom, several phœnixes, the emblem of the empress, and an elaborate foliation.

225—TALL BEAKER-SHAPED VASE

White hard paste of the K'ang-hsi period (1661-1722). The decoration, which is beautifully painted in brilliant enamel colors of the *famille verte*, represents a royal personage receiving a delegation of ladies, each carrying a banner which bears a symbolical device. Assembled in a garden are warriors and on a high balcony to the left are other dignitaries. Round the neck is a garden scene with figures of the God of Wisdom, children and mandarins.

Height, 30 inches.

226—TALL BEAKER-SHAPED VASE

Of the K'ang-hsi period (1661-1722). It is beautifully decorated in brilliant enamel colors of the *famille verte*. The subject is a Chinese garden and domestic scene, showing numerous figures of mandarins and their families and symbolic devices.

Height, 30½ inches.

227—GRAND ANTIQUE CHINESE FISH-BOWL

Famille rose; globular shape, with two gilt lions' heads and loose ring handles. Sonorous dense porcelain of the Yung-chêng period (1723-1735). Profusely decorated on inner and outer surface with tree peonies, magnolia, chrysanthemums, morning-glories and other flowers, rich-plumaged birds and butterflies, all skilfully painted in brilliant enamel colors and enriched by gilding. Mounted on a carved and gilt wood stand of Louis XVI. design.

Height of bowl, 16 inches; diameter, 23 inches.

228—GRAND ANTIQUE CHINESE FISH-BOWL

Famille rose; globular shape, with two lions' heads handles. Dense sonorous porcelain of the Yung-chêng period (1723-1735). The outer surface decorated with tree peonies, plum in blossom, birds, and trees of pomegranate. On the inner surface, gold fish and seaweed. The entire embellishment painted in brilliant enamel colors and enriched by gilding. Mounted on a carved and gilt wood stand of Louis XVI. design.

Height of bowl, 17 inches; diameter, 23½ inches.

229—PAIR CRYSTAL GLASS FLOWER VASES

Tall, lily-shape.

230—ANTIQUÉ LOUIS XV. SMALL TABLE

With drawer. Of old oak, veneered with parquetry; marquetry panel on top; finely wrought gilt ormolu mounts.

Purchased from Messrs. Duveen Brothers.



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231—ANTIQUÉ LOUIS XV. SMALL TABLE

With drawer. To correspond with the preceding. Of old oak, veneered with parquetry; marquetry panel on top; finely wrought gilt ormolu mounts.

Purchased from Messrs. Duveen Brothers.

232—ANTIQUÉ LOUIS XV. SECRETAIRE

French parquetry and marquetry. Mountings and ornaments of chiselled gilt ormolu. Has drop front, drawers and enclosure.

Purchased from Messrs. Duveen Brothers.

233—MAHOGANY GEM TABLE

Louis XVI. style. Supported by four spindle gilt legs of classical design, and mounted with chiselled ormolu mouldings. Bevelled glass inserted in top, sides and ends; plush-lined.

234—ANTIQUÉ FRENCH HARP

Louis XVI. period. The sounding-board is decorated with a small landscape at the bottom, with wreath and trophies above, all in Vernie Martin. The column is finely carved and gilded.

Purchased from the late Émile Peyre, Paris.

Height, 5 feet 5½ inches.

235—ANTIQUÉ ITALIAN RENAISSANCE HARP

The sounding-board is decorated with a finely painted scene representing an Italian garden. The column of carved and gilded wood is of fluted design and is surmounted by a Corinthian capital, underneath which are floral garlands in relief.

236—LOUIS XV. CONSOL TABLE

Elaborately carved wood and gilt frame, ornamented with shell ornaments and leaf-scrolls carved in high relief; surmounted by a slab of Alps green marble.

237—ELABORATE ANTIQUÉ GEM TABLE

Carved mahogany gilt. Caryatid legs, under-brace finely carved, and at four corners relief ornaments of fabulous birds. Hinged top, with bevel glass panel. Lined with red silk velvet.

238—ELABORATE CENTRE-TABLE

Louis XVI. design. Carved wood and gilt; profusely ornamented with skilfully executed carving. The legs are of openwork design, faced on either side with caryatids, and on the sides and ends are shell ornaments and foliated scroll designs in high relief. The under-brace is of elaborate workmanship, and quite ornate. Surmounted by a massive slab of *fleur d'peche* marble.

Length, 7 feet 4 inches.

239—ITALIAN RENAISSANCE TABLE-COVER

Made of gold bullion lace of intricate workmanship, and mounted on green old grosgrain silk.

Length, 7 feet 2½ inches; width, 4 feet 7 inches.

240—GRAND BOUCHER TAPESTRY SUITE

This set consists of sofa, six arm-chairs and two bergères, the frames of which are gilded and carved with delicate wreaths and ribands, and occasional shells and sprays of flowers. They are covered with genuine antique silk tapestry, the designs of which, by Boucher, comprise pastoral and rustic subjects; the back in each case showing a sentimental scene of dainty folks, coquetting with rural life; while the seat presents realistically some country pursuit. The color scheme throughout involves prominent notes of rose, pale blue and yellow, exhibited in the costumes, against the delicate tones of gray, green, blue and cream in the landscape and foliage. The suite comprises:

Purchased from Messrs. Duveen Brothers.

“A”—LARGE HIGH-BACK SOFA

This sofa displays upon its back a youth, sitting with one arm round the neck of a young lady, and fingering the stops of a reed-pipe, into which she blows. She holds a riband, at the end of which a poodle is standing on its hind legs. Behind this group, in the balcony of a ruin, appears another young lady, who seems to be asking her swain to imitate the example of the other gentleman. On the seat is seen a sheep-cote on wheels, in front of which a real shepherd leans over a fence, piping, while his sheep are bunched to the right. The landscape, very choice in color, shows a picturesque tree-trunk with woods beyond and a distant scene of houses skirting a lake on which are swans.

“B”—BERGÈRE

The back shows the same design that appears in Chair “F”; namely, a youth handing a spray of roses to a lady sitting among ruins. The right arm has a design on the inside of a water-fowl and on the outside of a dove-cote with conical roof; while the corresponding decorations on the left arm comprise two partridges and a water-mill. The detachable cushion of the seat represents a pheasant, surprised amid flowering plants by a setter.

“C”—BERGÈRE

On the back appears the design of a lady, whose bare feet appear below her pink skirt, as she sits with folded arms, while her lover fishes. A tub of fish is beside her. The right arm shows on the inside a jay and on the outside a mansion with a pool in front of it; the corresponding subjects on the left arm being a coot diving into the water, and a cottage among trees. The cushion of the seat, which is detachable, displays a swan startled by a hound.

“D”—ARM-CHAIR

This chair exhibits on its back a dainty girl, dressed as a peasant *à la* Watteau, who, while she holds a basket of flowers, gazes sentimentally towards a child, who is pressing a wreath to his breast. In the landscape, on a seat a peasant lad is lying prone, gazing into a pond overhung with trees; while behind him sits a girl beside her basket, pointing in the direction of his gaze.



240-B



240-C



240-A



240-I

240-G



241-A

“E”—ARM-CHAIR

On the back of this chair miladi is seen lying asleep, her head resting on her hand, while the other holds a riband to which two spaniels are attached. The seat below this contains a rough white cart-horse, whose rider presents an exception to the usual realism of the designs on the seats, for he is clad in a three-cornered hat and a fine costume of buff silk with a pinkish mauve mantle.

“F”—ARM-CHAIR

The back of the chair displays a lady seated among ruins, holding some flowers in the hollow of her drapery, while she looks up at a youth who is offering her a spray of roses. The seat shows a country woman seated on a log, with a fat child leaning its elbow on her lap. Close by stands a calf, with a lamb lying beside it.

“G”—ARM-CHAIR

On the back of this chair two young ladies are seen in loving attitudes; the one with her arm round the other's neck, the three other hands fondling a dove; on the left appear a lamb and a basket of flowers. The seat presents a rocky valley, with streams coming down the hill-sides. Three sheep are grazing, while the shepherd has laid his scarlet cloak on a boulder, and is leaning on it with his back to us.

“H”—ARM-CHAIR

The tapestry on the back of this chair represents a lady seated with a cage on her lap. She has just released the bird, and is restraining the eagerness of a child who leans forward to catch it. In the foreground of the scene, upon the seat, are scattered two brown and drab sheep and a white ram, ewe and lamb. Behind them, on a mound, reclines the shepherd with his crook. A road on the right of the composition leads to a grove of trees.

“I”—ARM-CHAIR

The back of this chair displays miladi with a wreath of flowers on her arm, resting an elbow on the shoulder of her swain, who gazes fondly at her while he fingers the stops of a pipe. In the scene upon the seat a country girl sits holding a basket and watching a cow that lies in the foreground beside a wooden saddle. At the girl's side a dog is trying to attract her attention, while in the distance of the landscape a man is driving a donkey.

241—ELEGANT BOUCHER TAPESTRY SUITE

To match the preceding set, and consisting of one sofa, eight arm-chairs and one fire-screen, as follows:

Purchased from Messrs. Duveen Brothers.

“A”—HIGH-BACK SOFA

This accompanying sofa is decorated on the back with a pyramidal group of figures. Miladi sits with a bird-cage on her knee, while her swain, steadying it, holds a bird. Behind him his dog is nosing into a basket from which two bottles protrude. On the lady's shoulder leans a small boy, watching the cage, while a younger child crouches below, holding a riband, from the end of which flutters a canary. On the seat is represented a gabled, rambling barn of wood construction, with a central arch. Poultry are dotted in front of it, and a laborer is wheeling a barrow, containing a cask. On the left a broken water-chute crosses a hollow, beyond which are distant hills.

“B”—ARM-CHAIR

This chair is the only one whose back involves a new motive. The lady has bare feet, and sits holding the hand of her swain as he kneels gazing up into her face. The design of the seat represents two cows, a white and a brown and buff one, lying in a pasture, in the distance of which appear more cows and some farm buildings.

“C”—ARM-CHAIR

In this case the back is similar to that of 241 “D”; namely, a lady with a basket of flowers who gazes at a little child pressing a wreath to his breast. On the seat is represented an undulating landscape, in the middle distance of which a man is riding a horse that seems to have been frightened by a scarecrow.

“D”—ARM-CHAIR

The back displays a design resembling that of 240 “G”; namely, two girls sitting in affectionate attitudes; but in this case the background, consisting of rocks, trees and open blue sky, is different. The seat represents the fable of the dog who, carrying a piece of meat, saw it reflected in a stream, and, deceived by appearances, lost the real in trying to grasp the unreal.

“E”—ARM-CHAIR

The design of the back corresponds with that of 240 “F”; namely, a youth presenting roses to a lady, who sits among ruins. On the seat appears a long, crimson-tailed bird with a blue crest, facing across a pond toward a macaw perched on a bough; in the distance a two-storied Chinese building shows among palms and other trees.

“F”—ARM-CHAIR

In this case the subject of the back is the same as that of 240 “H”; namely, a lady restraining a child from touching a canary that she has released from a cage. On the seat is depicted a landscape in which there is a cottage, apparently built on to a ruin.



Drawing Room

“G”—ARM-CHAIR

The design of 240 “I” is represented on the back; namely, a lady resting her elbow on the shoulder of her lover. The seat shows a blue and pink cockatoo on a branch, and a duck waddling toward it. In the foreground are a pool and shrubs of azalea, while the distance is occupied by a villa and a pagoda among trees.

“H”—ARM-CHAIR

The back of this chair repeats the design of 240 “I.” The seat represents a pool, bounded at the back by trees, with a fence on the right of the foreground, where a duck and drake are splashing in the water.

“I”—ARM-CHAIR

The design of the back follows, with slight variations, that of the Bergère, 241 “C”; a youth fishing beside a lady. The seat shows a landscape, in the foreground of which is a one-arch bridge, over which a road leads to a pond on the left, where in the distance appears a mill.

“J”—FIRE-SCREEN

The frame and its feet are carved and gilded to match the set of chairs. The picture on the Boucher tapestry panel represents a musical party of three people in a landscape bounded by handsome trees. The centre of the group is a lady in a rose-colored gown, who sits with an open music-book on her lap. Over her right shoulder appears a man in a tunic, with one loose pink sleeve and a more tightly fitting one of cream, playing a fife; while on her left another man, clad in a pale pink suit and blue mantle, leans forward to scan the music while tuning a violin.

242—MAGNIFICENT ANTIQUE COMMODOE

Louis XV. period. Old oak, veneered in parquetry and marquetry work, and elaborately mounted in chiselled gilt ormolu of artistic workmanship by the celebrated Jean Jacques Caffieri. Surmounted by *Brèche d'Alep* marble. Mounted on a movable base, which is covered with old green plush.

Purchased from Messrs. Duveen Brothers.

Outside measurement: Height, 34½ inches; length, 60 inches.

243—BEAUTIFUL ANTIQUE LOUIS XV. COMMODOE

Old oak, veneered in parquetry; elaborate mounts and ornaments of skilfully wrought gilt ormolu. Surmounted with a slab of *Brèche d'Alep* marble; has a movable base, which is covered with old green plush.

Purchased from Messrs. Duveen Brothers.

Outside measurement: Height, 35½ inches; length, 57 inches.

244—BOUCHER TAPESTRY, EIGHTEENTH CENTURY GOBELIN

This exceptionally fine example of a Boucher design illustrates the subject of "The Fortune-Teller." A comely gypsy, dressed in a pale rose skirt looped up over a deep blue fringed petticoat, carrying her baby in a sling on her back, occupies nearly the centre of the composition. She bends forward to examine the hand of a Marquise Shepherdess, who is seated with a group of companions. Her hair is dressed with flowers, and her trim figure rises from the silken profusion of an amber-gold skirt. Beside her sits a young girl with powdered hair, gowned in blue and white, who rests her chin on her hand as she listens to the fortune-teller. In front of her, to the left, reclines another girl, dressed in rose, over whose head a youth in blue, with curly hair, is holding a wreath. On the right of the foreground some lambs are lying beside a mass of leaves and reeds, among which stands a shattered tree-trunk. In the background, rising above the group, is a faun caryatid, supporting a broken capital, which projects from a mass of rock, where grow a twisted olive bush and willow. The coloring of the background involves delicate hues of buff, gray, grayish green and blue, upon a ground of creamy ivory, emphasized in parts by deeper greens and slaty blue.

Height, 10 feet 9 inches; width, 8 feet.

245—FRENCH RENAISSANCE GOBELIN TAPESTRY

This piece is a pendant to the one that follows; and while the latter extols Bacchus and the grape, the present seems to celebrate Music, or, perhaps, more generally, the Joy of Gaiety. Whichever it may be, it is personified by a seated female figure in loose white robe, with rose silk drapery massed voluminously about her knees and a veil of lighter hue floating behind her fair head. She is crowned, and carries a sceptre, and baby forms with butterfly wings hover round her, blowing lustily. Over her head are two torch-sceptres, crossed within a gold crown, decorated with carbuncles and feathers. The meaning of the latter is enforced by the number of gay-plumaged birds that poise and perch amid the surrounding ornament. This, as in the following tapestry, takes the form of a fantastic canopy surmounting the figures. It consists of decorated lambrequins, mauve, gold, gray and blue, flanked by bagpipes and interspersed with garlands and birds, culminating at the top in a cartouche with the emblem of a bear. The whole is supported on slender columns, decorated with serried rows of laurel leaves. These columns spring in groups of three, from brackets, each of which also carries a vase, surmounted by a peacock; while near the latter hangs a trophy, composed of a girdle, battledore and shuttlecock. In the lower corners of the composition are baby forms, the one on the right having bagpipes and the other playing on a fife. Between this is a central device of a hand-organ and crossed trumpets, below which are cornucopias. They are inverted, and from them pours a profusion of crowns and jewelry.

Height, 10 feet 9 inches; width, 8 feet.

246—FRENCH RENAISSANCE GOBELIN TAPESTRY

This piece is a pendant to the foregoing tapestry. Seated upon clouds in the centre of the composition is a youthful Bacchus, his girlish locks crowned with vine-leaves. He is nude, except for a leopard-skin and rose mantle draped below the waist. He holds a goblet in his right hand, and in the other his thyrsus, twined with grapes, at one of the bunches of which a little faun is sucking. The figures are poised beneath a fantastic canopy, composed of scroll-work and lambrequins, the latter sumptuously embroidered in rose and blue, with baskets of fruit and flowers. Surmounted on the left by a red-tailed macaw, and on the right by a macaw of blue and yellow plumage, it ter-









minates at the top in two festoons of grapes attached to a central cartouche, on which appears the emblem of the scorpion. This canopy is supported on six columns, decorated with bands of laurel leaves, which rise from two brackets that are embellished with highly ornate vases, resting on embroidered mats. Below these brackets the corners of the composition are occupied by two little fauns, the one on the right squeezing grape-juice into a leopard's mouth, while the other is clashing cymbals together, at the sound of which a leopard is cowering. Between these pendant groups appears a fountain, where wine flows from the mouth of a vine-crowned satyr's face into a semi-circular basin. The border is composed of various bands of architectural ornaments and a principal band of blue, with a diaper design in gold.

Height, 11 feet 9 inches; width, 8 feet.

248—WHITE MARBLE FONT

Italian Renaissance. Triangular-shape base, with carved dolphin ornaments. Standard encircled with a band of acanthus-leaves, carved in relief.

Height, 4 feet 4½ inches; bowl, 25½ inches.

249—PAIR ANTIQUE ANDIRONS

Wrought iron; of tall, slender spiral design, with bronze, ball-shaped terminals and scroll-feet.

Purchased from Durlacher, London.

Height, 44 inches.

250—BEAUTIFUL ANTIQUE FIRE-SCREEN

Composed of a wrought and repoussé iron grill of the Louis XV. period; of openwork scroll pattern, with eagle and unicorn in relief. Mounted on standards of modern workmanship.

Height, 37 inches.

251—FIRE-SET

Wrought iron and bronze, to match the andirons No. 249.

252—UNIQUE PERSIAN SILK PALACE RUG

This extraordinary rug is evidently from the throne-room or state reception room of a Persian Potentate, whose character for patience and endurance is depicted by the camel in the centre of the rug, upon which the throne is placed.

"In this rug are composite representations of all the famous periods in Persian history. The Hafiz medallion in the centre ornamented with figures of animals and floral designs, the domestic animals representing peace and contentment, the monster animals to keep watch and devour the evil spirits who should dare to approach."

"The flowers are a tribute to happiness and beauty. These are surrounded by a red ground of brilliant hue, denoting the life-blood of the nation, upon which the throne rests. Through this ground run massive columns ornamented in Iran effects, with the animal and flower decoration representing the spirits of misfortune overshadowed by the God of Protection and Prosperity. Upon each end of the centre panel we find a group of three representative specimens of antique weaving (six in all), each panel of individual importance, artistic merit and beauty, embodying two different epochs of Oriental art, viz., Ghiorde, Kirman, Djoskian, Meles and Koula prayer rugs. Upon each side of the ground of all three panels is white, upon which sat the

high priests during the high audiences. Upon the other end, the two outside panels are in blue and the centre one in white. Upon the blue sat the chiefs of the army, the color of the mat denoting their faithfulness; upon the centre panel of white sat a judge representing the purity of the law."

"The date upon the rug is 1239 Mohammedan Hegira, thus making the rug seventy-eight years old. The inscription on the plain ground just outside the medallion, immediately above the ape and peacock, is in Arabic a wish of exclamation, 'Oh, God, save me from slavery and from the indignity of grovelling to man.'"

"The centre is surrounded by a series of thirteen borders executed in a bold and skilful manner in complete harmony with the centre design. The prevailing color of the border is a ripe old ivory, the ornamentation in rich deep reds, blue and orange, mingles as only Persian artists of the highest order would conceive."

Length, 23 feet 3 inches; width, 18 feet 4 inches.

253—TWELVE ELABORATE WALL-LIGHTS

Louis XV. period; of foliated scroll design, in gilt ormolu of very fine workmanship. Each have five branches and are arranged for electric lights, and have tulip-shape shades.

The above described wall-lights will be sold, two, with the privilege of the entire lot.

254—BEAUTIFUL ANTIQUE WALL DRAPERY

Fine old red silk damask of Louis XV. design. Bottom edge finished with fringe.

111 yards.

255—WINDOW DRAPERY AND LAMBREQUIN

Beautiful antique red silk damask, to match wall drapery; trimmed with heavy gold bullion fringe, and lined and interlined. The lambrequin is embellished with an écusson embroidered in gold and silver threads and silks, and bordered with wide antique gold thread galloon. Complete with elaborate antique bullion thread cords and tassels.

256—BAY-WINDOW DRAPERY AND LAMBREQUIN

Beautiful antique red silk damask, to match the preceding.

257—FOUR PAIRS WINDOW-CURTAINS

Pointe d'Arabe lace.

258—SIX WINDOW-SASH PANELS

Pointe d'Arabe lace.

259—TWO REMARKABLY FINE SLIDING-DOORS

Attributed to Giovanni Marliano, da Nola, Naples (1500-1550). The oak frame-work of these doors, which lead from the drawing room to the library, consists of stiles and rails, decorated with concave circles inset with quatrefoils, which divide the surface into twelve rectangular compartments, arranged in three upright courses of four each. The left and right courses comprise panels of antique oak, with designs of heads and strap ornament carved in gold relief. Reckoning from the top left side downwards, and continuing with the right course from top to bottom, the following details may be enumerated.

A. A flat-faced satyr, with high-pointed ears and beard.



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- B. A large satyr-head with horns and protruding tongue; surrounded by hair and beard, conventionalized into a caricature of the anthemion ornament.
- C. A young face, with radiating tiara and a bead necklace looped under the chin from the ears, and from the latter festooned to the scrolls, which terminate in the profile heads of leering satyrs.
- D. A youthful face and torso, with extended hands, holding up the scroll-work.
- E. A small head with mustache, decoratively conventionalized.
- F. A laughing face within a sunburst; with festoons of riband in place of mustache, and a bunch of fruit suspended from the mouth.
- G. Small head surrounded by anthemion tiara, with a valence of drapery suspended from the ears beneath the chin; while attached to the volutes of the scroll-work are two small profile heads.
- H. A satyr's head with horns and open mouth, from which a large tongue protrudes.

All these panels are framed in borders, choicely carved with foliated or guilloche designs.

Height, 10 feet 10 inches; width, 6 feet.

260—EXTRAORDINARY SLIDING-DOOR

This door, which leads from the main hall into the drawing room, is decorated on the reverse side with eight boldly carved antique oak panels that correspond in design with those described in No. 259. In this case, however, the increased width of the door has involved the insertion of twelve smaller panels instead of four. The obverse displays six large panels of antique oak, arranged horizontally in three pairs, framed in decorated borders and set within stiles and rails, whose surfaces are enriched with interlaced designs, punctuated alternately by mitres and crossed keys. The figures are full-length, and rendered with an admirable union of delicacy and vigor, the heads being well characterized and the draperies finely disposed. Reckoning from the top, horizontally, in pairs, they represent the following subjects, all of which are undoubtedly the work of Giovanni Marliano, da Nola, a celebrated sculptor and architect of Naples, who died 1550:

Firstly: A Bishop and John the Baptist. The former is shown in mitre and cope, holding a crozier as he gazes up at a vision of the New Jerusalem in the clouds. The Baptist, nude but for a skin round his shoulders and loins, holds the cruciform staff, from which a banner streams, while a lamb on its hind legs reaches up to him for protection.

Secondly: S.S. Peter and Paul, each holding a book; the former distinguished by the keys, and the latter by the sword.

Thirdly: The Annunciation. In the left the angel Gabriel is seen in fluttering draperies, leaning forward, with a lily in his hand, toward the Virgin, who occupies the right panel. She is kneeling at a prie-dieu that is decorated with a vine ornament growing out of a calix, while a dove in glory hovers over her head.

The ground of all these main panels is diapered with a pattern of rosettes in octagons, alternating with plain squares.

Height, 10 feet 10 inches; width, 7 feet 6 inches.

DINING ROOM

261—ANTIQUE MARBLE HERALDIC SHIELD

In the centre a medallion male portrait in high relief; border of scroll design.

Height, 29½ inches; width, 20½ inches.

262—LARGE HERALDIC SHIELD

Carved marble; Sixteenth Century. Double-head eagle, each having a crown and scroll design border.

Height, 32 inches; width, 22 inches.

263—ANTIQUE HERALDIC SHIELD

Sixteenth Century. Elaborately carved marble. The centre panel a double-head eagle in relief. Side borders of female figures, and top ornament of a cardinal's hat and cherub, carved in high relief.

Height, 29 inches; width, 19 inches.

264—ITALIAN RENAISSANCE STANDARD

Carved and gilt wood. Triangular base, on which rests a ball covered with leaves and flowers, which are carved in high relief; from this rises a spiral column ornamented with vine designs and surmounted by a Corinthian capital. Above this is a vase-shape ornament, with grape vine-leaves carved in high relief and undercut. Arranged for electricity, and with a large baccarat cut bead globe.

Height, 6 feet 2 inches.

265—ITALIAN RENAISSANCE STANDARD

Companion to the preceding.

266—ITALIAN RENAISSANCE CANDELABRUM

Of artistic workmanship; irregular column design of bronze, with leaf decoration mounted on a base of scroll design, the corners ending in claw-feet. Between the feet are shell designs in metal and on the sides are "putti" heads. The whole is mounted on a square-shape pedestal of blue ground with gilt decorations of ewer, wreaths and ribbon. It has six branches fitted with electric lights, and a finial figure of Saint Peter. With pleated green silk shade.

Height, 8 feet.

267—PAIR OLD JAPANESE BRONZE VASES

Urn-shape, on movable bases. Ornamented with branches of plum blossoms, skilfully modelled in openwork.

Height, 10½ inches; diameter, 12 inches.

268—OLD CHINESE BRONZE VASE

Bottle-shaped, with two scroll handles on neck. The entire outer surface covered with a decoration of dragons, amid cloud-forms chiselled in low relief.

Height, 22 inches.



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269—ANTIQUÉ ITALIAN CASSONE

The chest stands on massive lion-feet. From a border of acanthus-leaves the sides swell out and then curve inward up to a cornice composed of convex flutings, the corners being sheathed with an acanthus repeat. All the decorative details are richly carved and gilded. The front surface of the chest is divided into large and small panels by a geometrical arrangement of bands, decorated with a gold interlace of guilloche on an olive-black ground, bordered with dull brown. The panels comprise three octagons and two oblongs, the latter separating the end octagons from the central one, all of which are decorated with pictorial subjects. Meanwhile there are six irregularly shaped small spaces, which are filled in with arabesques.

The pictured panels, representing figures in a landscape setting, are, both in design and richness of color, suggestive of the early Venetian school. The central octagon shows a boyish figure in rose and drab draperies, holding by its tail a snake, the head of which lies along the ground at the foot of a girl, whose costume is one of rose and mauve-plum. She extends her hands, one upward, the other toward the snake. A building constructed of arches appears in the rear. In the right hand oblong reclines a winged female figure in a white robe. She holds like a sceptre a torch, from which one of two amorini seems to be kindling his, as if to transmit the light to others. In the corresponding panel on the left, Lucretia, in a robe of white and old rose, is seen stabbing herself after the outrage committed on her by Sextus Tarquinius. Thus the idea which connects these panels seems to be the knowledge of good and evil; that it originally came to Adam and Eve through the serpent's guile; and while the knowledge of good has lightened the world with wisdom, the knowledge of evil has resulted in shame and death. The octagonal panel on each side of the above contains amorini, with dark bluish wings, supporting a shield, which above the "fess" carries two crescents, and below it one, gold on an azure ground. A similar design appears on the left hand end of the chest, while at the opposite end it is repeated, with the difference that balls are substituted for crescents, and that the colors are reversed, being now blue on gold.

Height, 32½ inches; width, 22 inches; length, 6 feet 3 inches.

270—ELABORATE DINING TABLE

Of solid mahogany. Square-shape top. The base is carved and picked out with gilt. On the central base rest three columns, while each of the two end braces has a free fluted column in the centre, with an attached column on either side. The cross ends are finished with winged female torsos wreathed with fruits.

Size 7 feet square, and can be extended to 11 feet square by the addition of four leaves on the outside, resting on extensive supports which are decorated with carved lions' heads.

271—SIX MAGNIFICENT DINING CHAIRS

Carved and gilt wood legs and braces of Italian Renaissance design. Seats and back upholstered all over with beautiful ruby-red cut velvet in design of elaborate leafy scrolls on a golden yellow silk ground.

272—SIX MAGNIFICENT DINING CHAIRS

To match the preceding.

273—TWELVE MAGNIFICENT DINING CHAIRS

To match No. 272.

274—ELEVEN MAGNIFICENT DINING CHAIRS

To match No. 273.

275—ANTIQUÉ ITALIAN OAK SIDE-TABLE

Sixteenth Century. Originally a choir stall in an old church in Italy. Elaborately and artistically carved in high relief and in openwork, with a central ornament of a Madonna and Child, garlands of fruits and flowers, bold foliations and end ornaments of cherubs' heads, it rests on carved legs terminating in paw-feet.

Length, 6 feet 8 inches; depth, 2 feet 4 inches.

276—ANTIQUÉ ITALIAN OAK SIDE-TABLE

To match the preceding.

277—ANTIQUÉ SIDE-TABLE

French Gothic. Supported by seven standards of plain column designs. Carved brackets and end panels.

Purchased from the late Émile Peyre, Paris.

Length, 4 feet 3 inches; depth, 1 foot 8 inches.

278—LARGE FOLDING-SCREEN

Flemish; Sixteenth Century. Covered with leather; gold ground, with bold scrolls, festoons of flowers and various rich-plumaged birds, executed in brilliant colors; three folds.

Height, 8 feet; extends 7 feet.

279—PAIR ELABORATE ANDIRONS

At the base two winged dragons supporting a pedestal on which stands a cherub, who leans upon an heraldic shield. Rich brown patina.

Each, height, 3 feet 9 inches.

280—THIRTEEN HANGING LAMPS

Carved and gilt wood of Italian Renaissance design. Complete with chains and canopies, and arranged for electric lights. Each have special designed shades of tulip pattern.

The above described lanterns will be sold, two, with the privilege of the entire lot.





281—BEAUTIFUL ANTIQUE PORTIÈRE

Old Genoese ruby-red velvet, ornamented with two appliquéd écussons, which are embroidered in gold bullion thread and bordered with wide bands of old red velvet and yellow silk insertions. Edged with deep fringe, and lined with red surah.

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

282—PAIR BEAUTIFUL LARGE DOOR CURTAINS

Old Genoese ruby-red velvet, each curtain ornamented with a cardinal's écusson in silk embroidery and appliqué. Lined with red silk velvet, interlined, and edged with silk fringe.

Each curtain: Height, 13 feet 3 inches; width, 10 feet 5 inches.

283—ELABORATE LAMBREQUIN

Portuguese. Old Genoese ruby-red velvet, embellished with conventional floral and scroll designs in cloth of gold appliqué; edged with deep fringe.

Length, 18 feet; width, 2 feet.

284—BEAUTIFUL BAY-WINDOW CURTAINS

Of fine old Genoese ruby-red velvet, with bands on outer edge of antique red velvet, with insertions of leafy scroll designs, of Portuguese workmanship, in yellow silk, and outlined with metal cord. Finished with deep fringe and lined with cream sateen, and interlined. Complete with elaborate silk cords and tassels and gilt brass curtain-hooks.

Height, 3 feet 3 inches; width, 6 feet.

285—BAY-WINDOW LAMBREQUIN

Portuguese; Sixteenth Century. Old Genoese ruby-red velvet, with conventionalized floral and scroll patterns in cloth of gold; edged with deep fringe.

Length, 15 feet 6 inches; width, 2 feet.

286—TWO PAIRS BEAUTIFUL WINDOW-CURTAINS

To match those of bay-window, catalogue No. 284, and with Portuguese Sixteenth Century lambrequins of old Genoese red velvet, embellished with cloth of gold appliqué.

Each: Height, 13 feet 3 inches; width, 3 feet 5 inches.

287—POINTE D'ARABE LACE CURTAINS

For bay-window. Six panels.

Each, height, 13 feet.

288—POINTE D'ARABE LACE SASH-CURTAINS

For bay-windows.

Consisting of one pair of panels, 3 feet wide; two single panels, 3 feet 4 inches wide.

289—POINTE D'ARABE LACE SASH-CURTAINS

For two windows. Consisting of four panels.

Each 2 feet wide.

For two windows.

Length, 13 feet 3 inches.

291—SUPERB ANTIQUE MARQUETRY AND CARVED OAK DOOR

This sliding-door, at the entrance from the main hall into the dining room, is composed of wood-work which once formed a part of the wainscot (No. 398) now in the corridor. The whole originally surrounded the interior of the chapel in the Château de la Bastie d'Urffe, in the department of the Loire, France, which was built by Claude d'Urffe, about 1550. The framework is constructed of oak stiles and rails, decorated with a pattern of guilloche. The stiles are disposed so as to form central panels, nearly twice the width of the side ones. They are crossed at about one-third of the height from the floor by two rails, which enclose a row of three narrow panels, decorated with geometrical designs in modern marquetry. These preserve the character of the old marquetry work, which appears in the top panels on each side of the central one, in the upper division of the door. This central feature corresponds in importance to the panel of "The Day of Pentecost," in the corridor, but it is even larger, measuring $60\frac{1}{2}$ inches by $40\frac{1}{8}$ inches. Its subject is "The Last Supper." As in the other panel, the scene is a handsome architectural setting of square columns, supporting a beamed ceiling, which in this case has coffers decorated with large rosettes. An opening at the back reveals a view of hilly country, where in the foreground a shepherd is tending his flock, and farther off two horsemen are pursuing a deer, while in the distance appears the city of Jerusalem with the Temple on the Mount of Sion. As in Da Vinci's picture, the table extends across the scene, Christ occupying the centre. But here an apostle on each side of Him leans toward Him speaking; and at the two ends of the group a figure is seated in front of the table, the one on the left holding up a cup. Lying beside both these figures, on the table, is a knife, the blade of which is inset in silver. On the front of the tablecloth appears the inscription, "HOC EST CORPUS MEUM" ("This is My Body"); while at the foot of the composition is included the name of the artist, which, it is to be noticed, is not the same as that of the principal panel in the corridor: "Frater Damianus Conversus Bergomas Ordinis Prædicatorum Faciebat MDXLVIII" —"Brother Damianus, transferred to Bergamo (?), of the Order of Preaching Monks, executed this 1548." This main subject is flanked by two smaller panels, which contain admirably executed architectural designs without figures. That on the left shows a barrel-vaulted corridor approached by steps and extending to an outside scene, where a stag appears in a rocky landscape. The companion piece shows two flights of steps leading to arched corridors above, while below, in the centre, is another vaulted passageway, beyond which is seen a landscape with a house that has a tower. In the lower division of the door are three panels, richly and boldly carved in oak. The side ones correspond with the lower series of panels in the corridor, and contain cartouches, bearing the monogram of two C's and I, interlaced (Christus), surrounded by strap ornament and scroll-work, bearing profile faces and flaming vases. The central subject, which measures $42\frac{1}{2}$ inches by 28 inches, represents a hilly landscape, in the foreground of which a lamb is being sacrificed on an altar of stones; while farther off, on the right, from behind a boulder, are visible the body and the head of a man and the head of a bull. To the left of the middle distance appear buildings with a dome and spire.

Length, 10 feet 10 inches; width, 7 feet 6 inches.



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Corner of Grand Ball Room

292—PAIR SPANISH RENAISSANCE MASSIVE COLUMNS

Carved gilt and tinted wood. Elaborately ornamented in relief with grotesque figures, cherubs' heads, garlands of fruit and bands of acanthus-leaves; surmounted by Corinthian capitals, which are also ornamented with grotesque masks.

Height, 12 feet 4 inches; diameter, 12½ inches. Does not include base.

293—VERY LARGE AND FINE RUG

Oriental production; closely woven pile. Old red ground surrounded with wide border of conventional designs, woven in low tones on a blue ground.

Length, 30 feet 10 inches; width, 26 feet.

CONSERVATORY

294—ANTIQUÉ MARBLE GROUP

The fragments of this group, which were dredged from the Tiber, are Greek of the Second Century B.C. The central figure appears to be a Dionysos, a youth of feminine aspect, with curls clustering over the ears, a girlish face and slender torso and legs; the arms are missing. He stands with the chief weight on the right foot, the left crushing a snake. Attachments which project from the hip and thigh suggest that originally his arm supported some object. Attached to his left leg is now a headless and armless satyr, one of whose goat-legs is kneeling on a rock. Correspondingly, to the right leg of the main figure is now attached the headless body of a leopard, the legs of which have been restored. Two detached heads, respectively of a satyr and leopard, accompany the group.

Height of central figure, 6 feet 3½ inches.

295—MASSIVE ANTIQUÉ MARBLE WELL-CURB

Italian Renaissance. From Padua. Elaborately carved relief ornamentation of heraldic shields, floral festoons and bold acanthus-leaves.

Height, with base, 2 feet 10 inches; diameter, 4 feet 11 inches.

296—SMALL MARBLE CHURCH FONT

Antique Italian. Outer surface beautifully carved in relief with heraldic shields and other designs; on the inside, at the bottom, a carved church symbol.

Height, 10 inches; diameter, 18 inches.

297—PAIR ANTIQUÉ TERMINAL FIGURES

Italian; Sixteenth Century. Finely executed in terra-cotta, and coated with a thick white glaze of lustrous quality. On tall pedestals to correspond.

Height, 6 feet 11½ inches; diameter, 21 inches.

299—TWELVE SASH-CURTAINS

For conservatory bow window. Pointe d'Arabe lace.

Length, 11 feet 4 inches.

GRAND BALL ROOM

300—LOUIS XV. SEDAN CHAIR

Made into a cabinet; covered with leather, which is finely decorated with landscape scenes, the coat-of-arms of a marquis or earl, and borders of scroll and shell design. The mouldings and ornaments are of carved and gilded wood. It is surmounted by a finial ornament of cup and acorn design. Bevelled glass panels in door and sides, and lined with tufted satin.

301—MAGNIFICENT ANTIQUE THRONE-SEAT

Italian; Sixteenth Century. The frame, which is of carved and gilt wood, is elaborately ornamented all over with scrolls, flowers, grotesque heads, shell patterns and other designs. Seat and back upholstered with fine old ruby-red cut velvet, of bold floral and leaf pattern.

302—FOUR VERY LARGE AND ELEGANT SOFAS

Italian Renaissance; from an old palace near Florence. The frames, which are of carved and gilt wood, are elaborately ornamented in high relief with leaf-scrolls, shell-shape ornaments, masks and acanthus-leaves. The two arms terminate in dolphins, and on either end of back, in bold relief, are figures of mermaids. Eight legs are of leaf-scroll pattern, terminating in paw-feet. Seats and backs covered with fine old Genoese ruby-red velvet.

The above described palace sofas will be sold, one, with the privilege of the four.

Each, length 9 feet 3 inches.

303—EIGHTEEN PALACE WALL CHAIRS

Upholstered in fine old Genoese ruby-red velvet.

The above described chairs match the palace sofas, Catalogue No. 319. They will be sold, six, with the privilege of the eighteen.

304—LOUIS QUATORZE BEAUVAIS TAPESTRY ARM-CHAIR

This is a companion piece to No. 305, and the decoration of its frame corresponds with that of the suite No. 308. The top is enriched with a course of fluted riband, overlaid with a delicate vine and roses, which centres in a shell, enclosing a pomegranate, while shells, acanthus and flowers embellish the remainder. In the case, however, of this chair and its companion, the reverse of the frame is also exposed. The ground color of the tapestry is a rich, dull red, surrounding a medallion of dusky cream. This is framed with acanthus volutes, which are interspersed with roses, anemonies, narcissus and pinks, while from the top depends a bunch of grapes. The design thus enclosed shows an ox in the water and a frog on the rich olive-green and yellowish brown bank, illustrating the fable of "The Ox and the Frog." On the seat is shown the despair of the dog who, snapping at the reflection in the water, lost the real piece of meat that he carried in his mouth.

Height, 3 feet 10 inches; width, 2 feet 1 inch.

305—LOUIS QUATORZE BEAUVAIS TAPESTRY ARM-CHAIR

This is a companion piece to the preceding, No. 306. The top is enriched with a course of fluted riband, overlaid with a delicate vine and roses, which centres in a shell, enclosing a pomegranate,



303



301



303



349

302

349



Grand Ball Room

while shells, acanthus and flowers embellish the remainder. In the case, however, of this chair and its companion, the reverse of the frame is also exposed. The ground of the tapestry is a rich, dull red, surrounding a medallion of dusky cream. This is framed with acanthus volutes, which are interspersed with roses, anemonies, narcissus and pinks, while from the top depends a bunch of grapes. The latter has been used by the designer as a detail of the pictured subject, which illustrates the fable of "The Fox and the Grapes." The subject represented on the seat is the fable of "The Fox and Crow." The reverse is upholstered in dark red satin.

Height, 3 feet 10 inches; width, 2 feet 1 inch.

306—LOUIS SEIZE BEAUVAIS TAPESTRY SCREEN

The carved and gilded frame of Louis XVI. style is composed of delicate rococo scrolls and sprays of jasmine, centring at the top in a coil of foliage, enclosing shells. The tapestry, which is also of the Louis Seize period, woven in floral designs upon a ground of soft rose pink, presents a color harmony of tenderly choice distinction. The details involve a frame, composed of reed-like volutes of acanthus, bunched and entwined with anemonies of various hues, narcissus and roses. At the top of the space, thus enclosed, swings a garland, which is cut by a drop rope of flowers of duller hue, that suspends a trumpet-shaped basket. This is filled with flowers, and has festoons of flowers dropping from its sides to its pointed base, from which hangs a nosegay of flowers.

Height, 4 feet 10½ inches; width, 2 feet 3½ inches.

307—SINGLE PANEL TAPESTRY SCREEN

The carved and gilded frame of Louis XVI. style has a quasi-architectural design, composed of fluted side columns, supporting an architrave, decorated with a series of vertical flutings, surmounted by an egg-and-dart border. Above this, at the ends, are flaming cones, and in the centre a bow-knot of ribands and roses. The dusky ivory ground of the tapestry is embellished with a pictorial subject, inset in a frame. The latter is composed of a rose-colored canopy of drapery fringed with yellow, which is swung in two loops across the top and falls half-way down the sides in folds. Here it is continued in slim calix forms, being closed in at the base with scrolls. The whole frame is entwined with a delicate wreath of roses and blue flowers. Within this a girlish figure is seated, looking at a white dog that sits in front of her, while a boy in blue lounges close by.

Height, 4 feet 3 inches; width, 2 feet 5½ inches

308—SUITE OF BEAUTIFUL OLD BEAUVAIS TAPESTRY FURNITURE

This set of eleven pieces comprises one sofa, two bergères and eight arm-chairs. It was purchased by the Duveen Brothers from Prince Nicholas Obidine, who obtained it from a château in the neighborhood of Mans. The tapestry has been slightly repaired in the corners, where it had been worn, and the old carved and gilded frames have been replaced by new ones. These, however, in the quality of their craftsmanship, repeat the choiceness of the original Louis XV. style. The decorative motive of the back of the frames consists in a centre ornament of pomegranate within a shell and a running design of foliated ribands, overlaid with a delicate vine and occasional roses. The arms and lower woodwork present variations of acanthus interrupted by shells. The ground of the tapestry savors of Rose Du Barry, but is a trifle browner. Upon this is a frame, composed of goldish brown and pale yellow shell and acanthus, profusely bunched or wreathed with deep green leaves and crimson and cream roses, honeysuckle, carnations, asters and

other flowers. This general design of the backs is repeated on the seats, though with bolder scroll-work and a more magnificent profusion of floral embellishments. In each case the frame encloses an animal subject, illustrating one of La Fontaine's fables. These are from the designs of the celebrated animal painter, Jean Baptiste Oudry (1686-1775), made during his directorship of the Beauvais Gobelin factory. The animals are woven in hues of brown and buff; but the landscape backgrounds, which constitute the chief beauty of each subject, comprise varying plays upon delicate tones of cream, pale blue, faint green and buffs, and stronger hues of bluish greens and olive browns, these deeper tones appearing chiefly and very effectively in the lower part of each picture. The suite consists of:

“A”—LARGE HIGH-BACK SOFA

The sofa displays in the panel on its back the fable of “The Heifer, the Goat, the Sheep and the Lion,” who formed a partnership. The goat has snared a stag, and the lion is about to divide it into four parts and eat all of them. On the seat appear four hounds hot on the trail, while the stag is stopping in a grove to slake his thirst on some grapes that hang from a vine on one of the trees.

“B”—BERGÈRE

This bergère, like its companion piece and all the following chairs, shows a variation on the flowers that embellish the sofa. Here blue morning-glories mingle with the roses, and prominent among the other flowers are tulips, narcissus, pinks and clusters of blue blossoms. The subject on the back is a white cock with crimson comb and wattles, raising his head and one leg as he crows. The left arm of the chair has, on the inside, a design of two doves and, on the outside, a hawk; while the right arm represents, respectively, a bird returning to its nest to find its mate dead, and the crane of the fable, extracting a bone from the wolf's throat. The seat, which is detachable, shows a fox gazing hungrily up at a cock, perched in a tree.

“C”—BERGÈRE

This bergère illustrates on the back the fable of “The Eagle and the Kite,” and on the detachable seat the fable of the fox, who cajoled the crow to sing, and thus possessed himself of what she held in her beak. On the inside of the left arm appears the crow dropping pebbles into the pitcher, to raise the height of the water; while on the outside is an illustration of “The Dog Whose Ears Were Cropped.” The right arm shows on the inside “The Fox and Crow,” and on the outside “The Dog and His Shadow.”

“D”—ARM-CHAIR

This chair displays on the back a scene of a duck swimming in a pool that is crossed in the background by an arched bridge, and on the seat an illustration of “The Hare and the Tortoise.”

“E”—ARM-CHAIR

The back of this chair shows the fox invited to dinner by the crane, while the seat illustrates the fate of the goat, who got into the well to help the fox out.



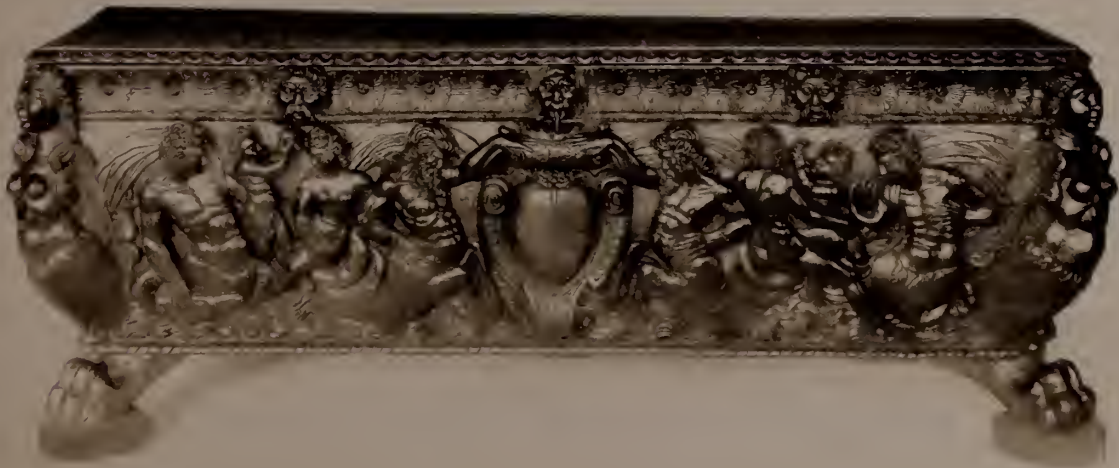
309



307



310



406



308-B

306

308-C



308-A

“F”—ARM-CHAIR

The design upon the back of this chair commemorates the misfortune of the gnat that, after worrying the lion, was caught in a spider's web. That of the seat shows the dolphin saving the life of a shipwrecked monkey in the belief that he was a man. The monkey's pretenses being discovered, he was drowned.

“G”—ARM-CHAIR

The chair-back illustrates “The Dog and His Master's Dinner”; the seat, “The Ox and the Frog.”

“H”—ARM-CHAIR

Upon the back of this chair is shown “The Hare and the Tortoise,” and on the seat the fable of “The Dog Invited to Supper.”

“I”—ARM-CHAIR

The fate of the crow, who tried to emulate the eagle's feat of carrying off a lamb, is illustrated on the back of the chair; the fable of “The Dog and His Shadow” on the seat.

“J”—ARM-CHAIR

On the back of the chair is seen the wolf reasoning with the lamb as to why he should eat it; and on the seat an illustration of “The Wolf and the Crane.”

“K”—ARM-CHAIR

The design on the back of the chair presents an eagle and a dove, while that of the seat illustrates “The Lion and the Gnat.”

309—SIXTEENTH CENTURY BEAUVAIS TAPESTRY CHAIR

This chair is a companion piece to No. 310. The carved and gilded frame is decorated with exceptional richness, the centre of the back displaying a shell with a beautifully modelled bird's wing on one side and an acanthus-leaf on the other, each embellished with a delicate vine and little roses. The same device appears on the back of the frame, which is exposed, while lower down the scroll-work is ornamented with profile heads, all these details being executed in incised lines. The tapestry is both rich and delicate in its color harmony, having a cream ground upon which is woven an elaborate frame of strap ornament and acanthus-scrolls, profusely interspersed with flowers and grapes, pears, plums and figs. Within the medallion thus enclosed appears a pictorial subject. The one upon the back represents the eagle of Jupiter grasping a sheaf of arrows, while upon the seat appear a hen scratching for grain, and the cock of the fable, who found a jewel but wished it had been a barleycorn.

310—SIXTEENTH CENTURY BEAUVAIS TAPESTRY CHAIR

This chair is a companion piece to No. 309, under which the design of the carved and gilded frame and the general scheme of the tapestry decoration have been described. The subject in the medallion on the back shows three birds, one a bird of paradise, flying over a pebbly stream, while that on the seat represents a hyena who appears to be annoyed at the sight of a tambourine and fool's bauble which are lying on the ground.

311—TALL FOUR-PANEL TAPESTRY SCREEN

The frames of the panels are carved and gilded, those of the two middle ones being surmounted by the device of a face surrounded by anthemion ornament and enclosed in scrolls. The reverse is lined with red china silk. The Sixteenth Century Flemish tapestry panels, which contain life-size figures, seem to have been cut from a large composition; and the end one on the left has been pieced in such a way as to disturb the drawing of the principal figure. This shows a curly-headed warrior in crimson pallium and blue and buff corselet. He is standing at the back of a trunk filled to the brim with rings and bracelets, while in the landscape background a caravan of Orientals and camels is halted. The second panel contains the figures of two Orientals seated, one above the other, in a landscape. Both are turbaned, the upper one having a costume of rose and blue; the other, who is seated on a Roman stool, wearing a rosy yellow tunic striped with white. In the third panel a man in rose-colored jerkin and blue cloak, whose face resembles that of the warrior in the first panel, stands reading a manuscript. Behind him are two listeners—one, with a red cap, leaning his arms upon a desk, the other distinguished by a black beard and turban. In the rear of the group is a window, open to a landscape. The fourth panel comprises two figures. One, of reverent mien, with a long curly beard descending over an ermine tippet, sits holding a spear. The other, sitting below him on a stool, has a blue drapery across his knees, above which appears a yellow tunic, embellished with rosy yellow arabesques and crimson sleeves. Both extend an arm, with finger raised, as if they were in the act of listening attentively.

Height of the exposed tapestry, 7 feet 6 inches; width, 2 feet 4 inches.

Dimensions with frame: Height, respectively, 8 feet 1 inch and 8 feet 10½ inches; width, 2 feet 8 inches.

312—GRAND PALACE SCREEN

Elaborately carved and gilt wood frame, of openwork scroll and floral design. Four panels are of rich Italian Renaissance, appliqué on cloth of gold ground. Backed with red silk damask.

Height, 10 feet 5 inches; extends 9 feet 3 inches.

313—ELABORATE LOUIS SEIZE SCREEN

From an old Palace near Florence. Composed of four panels, with mirror background, and an artistically carved and gilt wood ornamentation of phœnix, cupids, cornucopias, floral festoons and scroll designs in relief, and openwork applied over the mirrors.

Height, 9 feet; extends 8 feet 4 inches.









314—CONSOL TABLE

French; Louis XV. period. Elaborately carved and gilt wood. The frame is handsomely carved with female caryatids and cupids, and in the centre is a basket filled with flowers supported by an under-brace; the cornice is of bold foliated design, and the legs of bold scroll pattern, terminating in dolphins, surmounted by a slab of *verde de mer* marble.

Height, 34 inches; width, 49 inches; diameter, 20 inches.

315—CONSOL TABLE

To match the preceding.

316—ANTIQUÉ MAJOLICA JAR

Globular shape; decoration of flowers and leaf-scrolls painted in green and yellow enamel colors on a clouded blue ground.

Height, 15 inches.

317—ANTIQUÉ MAJOLICA JAR

Globular shape. Decoration of tulips, leaf-scrolls and heart-shape panels, painted in yellow and green enamels, and in white reserve on a clouded blue ground.

Height, 14 inches.

318—MAMMOTH OLD CHINESE POTTERY JAR

Grand oviform, with wide mouth, coated with a monochrome glaze of sage-green tint. Round the mouth hangs a wreath in carved and gilt wood; the design shows three grotesque heads, connected by grape-leaves and vines. Has an elaborate carved and gilt wood pedestal of Louis XV. design.

Height of jar, 28 inches; diameter, 28 inches.

319—LARGE ANTIQUÉ CHINESE FISH-BOWL

Famille rose; richly embellished on the outer surface with tree peonies, chrysanthemums, blossoms and rich-plumaged birds, painted in brilliant enamel colors. On the inner surface there is a decoration of various fishes and seaweeds. Handles, mounts and pedestal of elaborately wrought gilt ormolu in scroll and dragon design.

Extreme height, 3 feet 5½ inches; diameter, 23 inches.

320—PAIR GRAND ANTIQUÉ CHINESE JARS

White hard paste of the Yung-chêng period (1723-1735). Tall, oviform-shape, with original hat-shaped covers, which are surmounted by lotus buds. Richly embellished with tree peonies, blossoming trees, rocks and other designs, beautifully painted in brilliant enamel colors and enriched by gilding. Round the foot are pendants of religious symbols painted in alternate stripes of turquoise-blue and pink; and encircling the shoulder are conventionalized sceptre-head scrolls, floral sprays on a lattice background, and Buddhistic symbols, artistically painted in brilliant enamel colors. Panels round the neck show sprays of peonies and other flowers, and the embellishment of covers harmonizes with the decoration of the jars. Have tall carved and gilt wood stands of Louis XV. design.

Height, 49 inches; diameter, 20 inches.

321—GRAND MING PLANT JAR

Dense sonorous porcelain of the Wan-li period (1573-1619). Decorated with bold dragons, fire emblems, lotus in bloom, and wide bands of gadroons artistically painted in brilliant cobalt-blue applied underneath the glaze.

Height, 22 inches; diameter, 27½ inches.

322—LARGE ANTIQUE CHINESE PLANT JAR

Globular shape, with wide mouth; white hard paste of the K'ang-hsi period (1661-1722). Decorated with branches of pomegranates, lotus in bloom, and a band of lotus and scrolls beautifully painted in underglaze blue.

Height, 20½ inches; diameter, 20½ inches.

323—LARGE CHINESE PORCELAIN PLANT JAR

Oviform, with wide mouth; dense hard paste, elaborately embellished with floral sprays and foliations painted in bleu de nankin.

Height, 20½ inches; diameter, 25 inches.

324—CONCERT GRAND PIANO

By Steinway & Son. Rosewood case, carved legs. With rosewood piano bench.

325—GORGEOUS PIANO-COVER

A portière of the Italian Renaissance period. Fine old Genoese ruby-red velvet, sumptuously embellished with a royal écusson and elaborate floral and leaf scrolls, executed in gold and silver bullion threads and silk needlework.

Height, 8 feet; width, 7 feet 7 inches.

326—DRAPERY FOR ORGAN KEYBOARD

Italian Renaissance; made of a panel of old Genoese ruby-red silk velvet, which is richly embellished with gold and silver thread embroidery and an écusson of similar workmanship.

Height, 12 feet 9 inches; width, 3 feet 5½ inches.

327—RENAISSANCE WALL DRAPERY

Old Genoese ruby-red silk velvet, richly embellished with bold floral and scroll designs in cloth of gold appliqué and bullion fringe.

Length, 13 feet; width, 39 inches.

328—SUMPTUOUS CHASUBLE

Italian; Seventeenth Century. Cream-white silk, beautifully embellished with sacred flowers in needlework and scrolls and lace patterns worked in gold bullion thread. Lined with pink silk.



A.W. Elson & Co. Boston



Bull Room

Grand Paucher Tapestry

329—RARE CLOTH OF GOLD TAPESTRY. HOLY FAMILY

French; Sixteenth Century. The Virgin is seated on a pavement of many colors beneath a baldachino that is supported by four graceful columns wreathed with incrustated ornament. Suspended from the top, in front, is a lambrequin, decorated with cornucopias and fruit, while the back of the canopy terminates in an arch, through which appears a sloping hill dotted with trees and houses. The landscape is rendered in soft tones of blue, gray and cream, the details being represented with surpassing delicacy. The Virgin is robed in deep blue, with a drapery of crimson falling from her waist. The Infant upon her lap leans forward to squeeze a bunch of grapes into a chalice held by a woman who kneels upon the left. The pendant figure on the right is that of a woman in blue raiment, who is drawing a sword from its scabbard. Behind the group stand five angels in garments of rose and pale plum-color, and in the sky appear the figure of the Almighty, and the Third Person of the Trinity in the form of a dove. The panel is enclosed at the sides and base in a narrow bead border. A beautiful feeling of reverential tenderness pervades the skilfully drawn figures, and the color scheme is delicately resplendent. The specimen is unique and of surpassing interest.

Henry G. Marquand Collection, New York, 1893. Catalogue No. 1331.

Height, 6 feet 11 inches; length, 8 feet 2 inches.

330—SUPERB BOUCHER TAPESTRY

The date of this tapestry, together with the name "F. Boucher," appears on a stone near the net. It has been woven, like the rest of the composition, from the back, so that it reads backward, "1775." This is five years later than the death of Boucher (1704-1770). But the second "7" has been repaired, and possibly incorrectly. On the other hand, the weaver may have changed the original date of Boucher's signature to that of the year in which the tapestry was actually woven. Anyhow, the question is of comparatively small account, since the character of the design speaks for itself. In its tactful introduction of classic accessories and playful affectation of elegant young people, masquerading in a country scene, especially in the ingenuity of the composition, the precision and fluency of the drawing, and the sensitive feeling for color, the design is not only a Boucher, but Boucher at his best. The incident depicted is a "fowling party"; a net arranged on the right, with a decoy bird, and cages to imprison the captives. Such is the slender theme of reality on which is embroidered an orchestration of decorative elegance, imbued with the spirit of the court life of the period. In the centre of the composition is a mound, surmounted by a group of dwarfed trees that spread their masses of bluish green and buff foliage against a creamy sky. Disposed below is a group of young people; conspicuous among them, a youth in blue drapery, putting a canary into a cage; another youth in paler blue, and a girl beside him, in a bodice of the same color; and another girl, watching the proceeding, with her back to us, in a gown of deep crimson. To her right sits a dainty figure in lavender-pink bodice and pearly white skirt, who restrains a child from grasping a canary. Behind her a girl is caressing a canary, and to the right is a group of three—a youth and two girls—one of the latter looking up coquettishly, as she holds a canary to her lips. In the background, on the left, rear up a fountain, composed of two babies, and a villa attached to a circular temple; while, as a contrast, appears in the distance, on the right, a rustic cottage. The border presents a repeat of shells and acanthus-tips, gold and gray on a ground of reddish brown.

Height, 12 feet 2½ inches; width, 18 feet 9½ inches.

331—SIXTEENTH CENTURY FLEMISH TAPESTRY

This is a companion piece to No. 332, which adjoins it on the east wall of the ball-room. Both are framed in very handsome borders, composed of luxuriant masses of white lilies, roses, tulips

and other flowers, entwined with scrolls and crimson drapery festoons, and interspersed with blue and yellow macaws. The side borders start in the lower corners from grotesque dolphins, while the central feature of the top and bottom borders is a trophy of flowers, pomegranates, grapes and cherries, flanked on each side by a gambolling spaniel. The pictorial subjects represent the pursuits of country life. This one shows on the left of the foreground an apple-tree, from the boughs of which a little boy is dropping fruit into the apron of a woman who stands below. She wears a bright blue skirt, folded over so as to show the rose lining. A little child and an older girl accompany her, while in front, with his back to us, a man in blue breeches and yellow frocked coat is stooping over a sack. On the right of the foreground a bright, rose-colored coat is laid over a plough, near which rests a sack of wheat. Back from it stretches a vista of furrows, down which a young man is approaching, scattering grain from both his hands, while to his left is a man with a team of mules, dragging a harrow. In the central distance a dog and some figures appear in a meadow that extends to a rambling group of farm buildings. Far off on the right, beyond a group of maples, is seen a church-spire.

Height, 10 feet 1 inch; width, 10 feet 8¼ inches.

332—SIXTEENTH CENTURY FLEMISH TAPESTRY

This piece is a companion to No. 331, which adjoins it on the east wall of the ball room, and its very ornate border has been described under that heading. Here again rural pursuits form the subject of the pictorial panel. In the centre of the foreground a young man in pale buff coat, with a bag slung behind his back, is sitting in the roadway. He is looking up at a girl, dressed in blue cap and bodice and a white apron, who stands weighing cherries, which a boy in a blue coat is prepared to receive in his hat. The bright crimson fruit is piled in a basket at her feet. Immediately behind the group, and overspreading the top of the composition, is a handsome oak, from a bough of which hangs a decoy bird-cage. Another cage stands on the ground, in the left of the foreground, against which is propped a broad-bladed sword. In the middle distance two peasants are dipping sheep in a pool, and other sheep appear beyond in a small field that extends to a barn. Above this rises a church belfry, and farther distant on the right are buildings at the foot of a slope dotted with slender trees.

Height, 10 feet 1 inch; width, 8 feet 9¼ inches.

333—WHITE MARBLE STATUE, "LA RÊVE"

The figure is nude, except for a drapery over the left leg. This is bent at the knee, which rests on a rock, so that it takes the chief weight of the body and allows the hip of the other leg to curve outward. The left arm is bent outward at the elbow, the hand lying on the shoulder among the tresses of the hair. The right arm is raised and its hand clasps the head, which leans over slightly toward the right shoulder. The eyes are closed. The statue is by Gustave Frédéric Michel, born in Paris, 1851. He was a pupil of François Jouffroy, and his works are to be found in the principal museums of France. He received the gold medal at the Paris Universal Exposition of 1889.

Signed on the side of the rock, "G. MICHEL."

Height from the base, 6 feet 7½ inches.

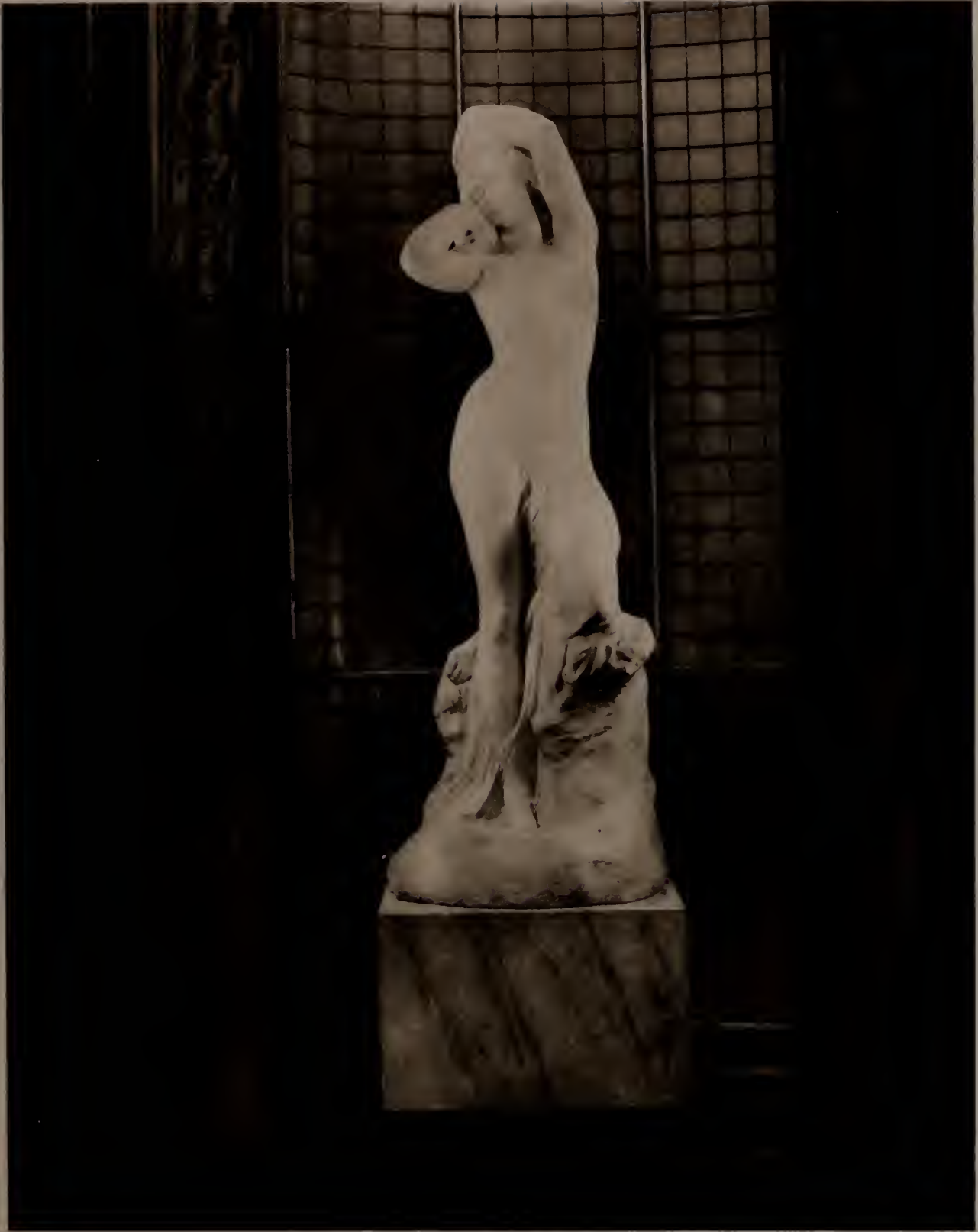
334—VERY LARGE LONG DIVANS

Covered with old Genoese red velvet.

Length, 12 feet 4½ inches; width, 4 feet 2 inches.









335—SOFA-CUSHION

Covered with old French silk brocade, floral sprays in blue, red and white on yellow ground, trimmed with red and backed with old rose satin.

19 inches by 21 inches.

336—OBLONG SOFA-CUSHION

Italian Renaissance. Ruby-red Genoese velvet, ornamented with floral and scroll pattern in cloth of gold appliqué. Backed with red satin damask and edged with silk fringe.

19½ inches by 33½ inches.

337—OBLONG SOFA-CUSHION

Covered with an antique Turkish panel of blue satin with floral sprays and an elaborate border design worked in silks and metal threads. Backed with antique silk brocade of Louis XV. period, and edged with tassel fringe.

19 inches by 31½ inches.

338—OBLONG SOFA-CUSHION

Italian Renaissance. Covered with old Genoese ruby-red velvet, which is ornamented with cloth of gold appliqué of floral and scroll design. Backed with red silk damask and edged with silk fringe.

19½ inches by 33½ inches.

339—OBLONG SOFA-CUSHION

Italian Renaissance. Old Genoese ruby-red velvet, embellished with "needle-painting" figures of Madonna and Child and St. Peter, and appliquéd arches and scrolls. Backed with red silk damask and edged with fringe.

20 inches by 29 inches.

340—OBLONG SOFA-CUSHION

Italian Renaissance. Old Genoese ruby-red velvet, with cloth of gold appliqué of floral and scroll designs. Backed with red satin damask and edged with fringe.

19 inches by 30 inches.

341—SQUARE SOFA-CUSHION

White moiré ground, on which flowers are embroidered in colored chenille and gold bullion. Reverse is of white silk damask, edged with fringe.

20 inches by 20 inches.

342—SQUARE SOFA-CUSHION

Antique cut velvet, flowers and bold leaf patterns woven in ruby-red on a golden yellow ground. Backed with old Genoese red velvet and finished with gold galloon.

23 inches by 24 inches.

343—LARGE SOFA-CUSHION

Antique cut velvet, bold floral and palm-leaf patterns in ruby-red on a golden yellow ground. Edged with tasselled fringe.

24 inches by 23 inches.

344—PAIR SQUARE SOFA-CUSHIONS

Covered with antique cut velvet, floral and leaf scrolls in ruby-red on an old gold ground.

23 inches by 23 inches.

345—OBLONG SOFA-CUSHION

Covered with antique cut velvet, floral sprays and palm-leaves in ruby-red on a cloth of gold ground. Edged with wide old gold galloon.

26 inches by 20 inches.

346—LARGE OBLONG SOFA-CUSHION

Italian Renaissance. Old Genoese ruby-red velvet, with insertion in cloth of gold, in design of bold scrolls, leaf and lily pattern. Backed with old red velvet.

40 inches by 19 inches.

347—OBLONG SOFA-CUSHION

Italian Renaissance. Fine old Genoese ruby-red velvet, richly embellished with stripes of scroll designs, executed in gold and silver bullion cord and appliqué. Backed with red silk damask and edged with silk and metal fringe.

40 inches by 20 inches.

348—PAIR SMALL SOFA-CUSHIONS

Italian Renaissance. Covered with Genoese ruby-red velvet and ornamented with cloth of gold insertions of scroll and floral patterns.

20 inches by 18 inches.

349—PAIR OBLONG SOFA-CUSHIONS

Italian Renaissance. Fine old Genoese ruby-red velvet, richly embellished with a heraldic shield in centre and elaborate floral and leafy scrolls, executed in gold and silver cord and threads, and appliqué. Backed with red silk damask and finished with silk and metal fringe.

38 inches by 19 inches.

350—PAIR OBLONG SOFA-CUSHIONS

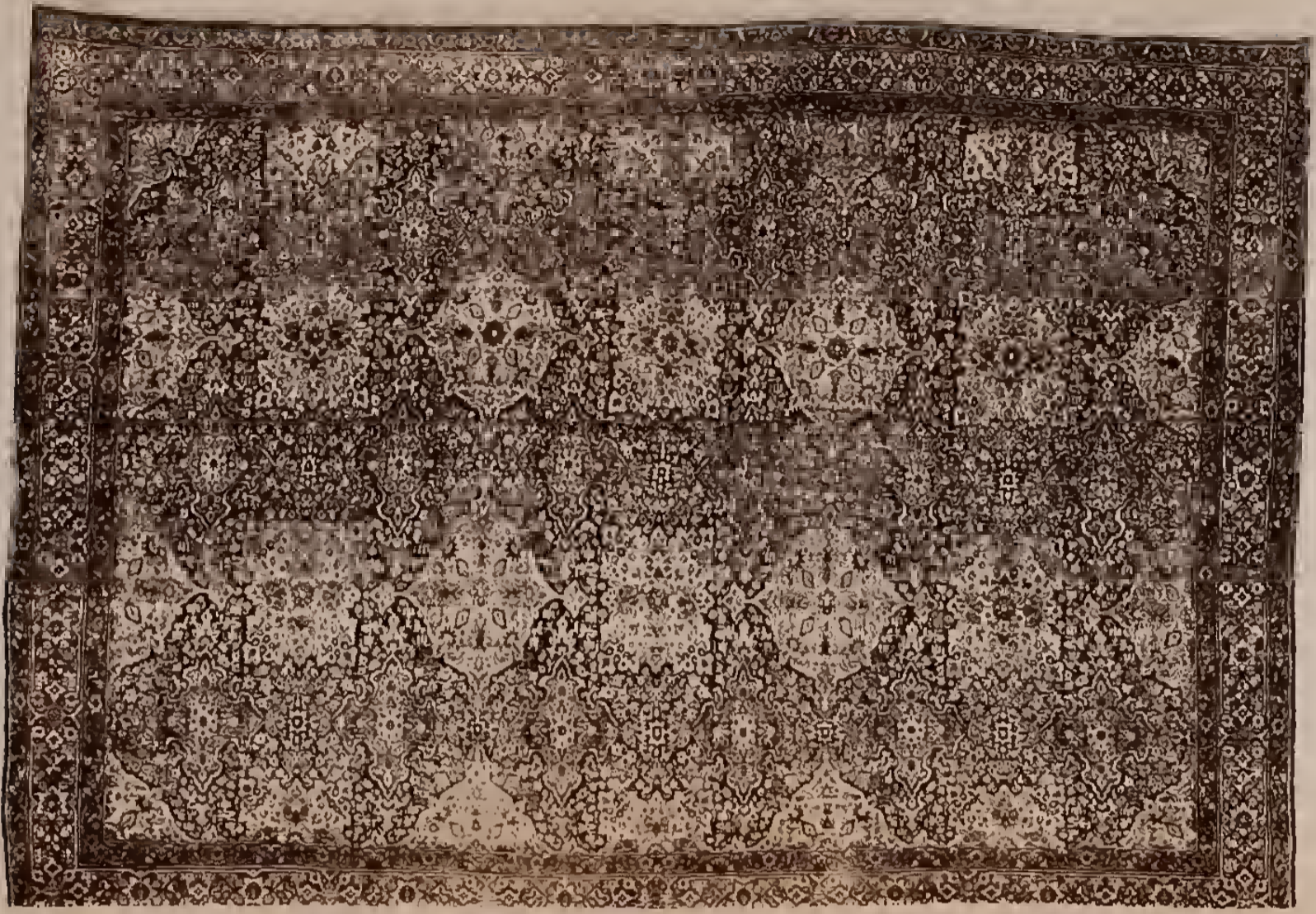
Italian Renaissance. Fine old Genoese ruby-red velvet, richly embellished with heraldic shield and elaborate foliations, executed in gold and silver bullion and silk cord appliqué. Backed with red silk damask and edged with silk and metal fringe.

39 inches by 20 inches.

351—LARGE OBLONG SOFA-CUSHION

Italian Renaissance. Old Genoese ruby-red velvet, elaborately embellished with cloth of gold insertions of scroll and floral patterns. Backed with old red silk velvet.

39 inches by 20 inches.



352—OBLONG SOFA-CUSHION

Antique cut silk velvet, scroll and floral designs in ruby-red on an old gold satin ground.

37 inches by 18 inches.

353—PAIR SMALL CUSHIONS

Italian Renaissance. Old Genoese ruby-red velvet, with appliqué and gold cord embellishment of urn of fruit, flowers and foliated scrolls.

20 inches by 13 inches.

354—OBLONG SOFA-CUSHION

Italian Renaissance. Bold scroll designs in appliqué on old Genoese red velvet. Backed with red silk brocade and edged with silk and metal cord.

23 inches by 17 inches.

355—SMALL CUSHION

Italian Renaissance. Fine old Genoese ruby-red velvet, ornamented with flowers and leafy scrolls in silk appliqué, outlined with gold bullion cord.

20 inches by 13 inches.

356—SQUARE SOFA-CUSHION

Fine old Genoese ruby-red velvet. Backed with red silk damask and edged with yellow silk fringe.

21 inches by 21 inches.

357—SOFA-CUSHION

Old French silk brocade of floral and lace pattern on ashes-of-rose ground. Backed with silk velvet and edged with lace.

23 inches by 17 inches.

358—SQUARE SOFA-CUSHION

Old Genoese ruby-red velvet, with conventional designs in cloth of gold and cloth of silver appliqué.

18 inches by 18 inches.

359—SOFA-CUSHION

Ruby-red velvet brocade. Bold scroll and leaf patterns on a cloth of gold ground. Backed with Genoese red velvet.

22 inches by 19 inches.

360—MAGNIFICENT FRENCH CURTAINS WITH LAMBREQUINS

For six windows. Of silver-gray grosgrain silk, with floral and scroll patterns woven in a darker shade. Bordered with a wide band of floral designs and bold leaf-scroll; brocaded in beautiful tones. Interlined and backed with ecru silk and finished with tasselled fringe. Complete with heavy silk cords and tassels.

The above described window curtains will be sold, one pair, with privilege of the six.

Each curtain: Height, 12 feet; width, 4 feet.

361—MAGNIFICENT FRENCH CURTAINS

For bay-window, and to match the preceding. Consisting of one full window and two curtains for side window; all with lambrequin.

Each curtain: Height, 12 feet; width, 4 feet.

362—FRENCH BROCADE CURTAINS

For side windows (in alcove). To match the preceding.

Each curtain: Height, 10 feet 9 inches; width, 4 feet 7 inches.

363—LONG SASH-CURTAINS

Six panels. Pointe d'Arabe lace.

364—TWO SHORT SASH-PANELS

Pointe d'Arabe lace.

365—BEAUTIFUL OLD KIRMAN RUG

Closely woven silky pile; ivory-white field, covered with an elaborate design of numerous vases of roses, detached flowers, and numerous birds woven in finely combined colors. Framed in a series of wide and narrow borders to harmonize.

Length, 22 feet; width, 12 feet 10½ inches.

366—BEAUTIFUL OLD KIRMAN RUG

To match the preceding.

Length, 21 feet 9 inches; width, 12 feet 1 inch.

367—GRAND ROYAL TRICLINIUM CARPET

Kirman. Closely woven silky pile. The field resembles four distinct rugs. The upper or larger panel is of dark blue ground, with numerous medallions in ivory-white, red, jade-green and light yellow, and over the entire surface are conventional floral designs woven in beautiful harmonious colors. The lower side panels are of similar pattern on an ivory-white ground, and a large central panel at the lower end is cream-white ground covered with symbolical trees of life and beautifully executed floral designs. Framed with a series of wide and narrow borders. A carpet used in royal dining hall, with triclinium tables, set in the ancient Persian and Roman style for reclining participants of the feast.

Length, 26 feet 10 inches; width, 17 feet 6 inches.

368—VERY LARGE POLAR BEAR RUG

Mounted with head and claws.

From tip to tip, 8 feet 4 inches.

369—VERY LARGE POLAR BEAR RUG

Mounted with head and claws.

From tip to tip, 8 feet 7 inches.





388

370—EIGHT MAGNIFICENT CHANDELIERS

Louis XV. design. Of cut crystal glass and gilt bronze. Profusely embellished with pendants and lustres. Each arranged for forty electric candle-lights.

The above described chandeliers will be sold, one, with the privilege of the eight.

CORRIDOR—MAIN FLOOR

371—ROMAN BRONZE VASE

Urn-shape, with two handles. Ornamented with relief casting of classical figures illustrating a scene from Homer's Iliad.

Height, 11 inches.

372—ANTIQUÉ OAK TABLE

Italian; Sixteenth Century. The end supports, of column design, and cornice are artistically carved in relief with scroll and leaf designs, and gilded; two bases are of scroll design, ending in grotesque animal-heads boldly carved and tinted with gold.

From Bardini, Florence.

Length, 4 feet 6½ inches.

373—FIFTEENTH CENTURY DAMASCUS PRAYER RUG

Silk weft and wool pile. The centre panel is of Mosque window design on a fine old red ground, and is framed in a series of borders of dark blue and gold-brown color, embellished with conventional floral patterns, woven in harmonious low tones.

Purchased from Vital Benguiat.

Length, 4 feet 11 inches; width, 3 feet 10½ inches.

374—WROUGHT IRON AND COPPER BRAZIER

Italian; Sixteenth Century. Standard and feet of bold scroll design, supporting a circular-shape brazier of hammered copper and iron.

Height, 2 feet 7½ inches; diameter, 2 feet 4 inches.

375—FINE ITALIAN RENAISSANCE WALNUT COFFER

With dome-shape top. Embellished with artistically executed carved panels; four large upright ones in front and two at either end, each containing designs of cupids, vine-scrolls and column designs. Under the cornice there is a frieze of deeply cut ribbon design entwined with a vine. The domed cover is divided into eight panels, each with a distinct design of cupids, masques, leafy scrolls and other harmonious designs; on the end of the cover are bold, shell-shaped ornaments.

Height, 4 feet 2 inches; length, 6 feet.

376—BEAUTIFUL FIRST EMPIRE SCREEN

Said to have belonged to Napoleon Bonaparte. Low form of three folds. The frame is of carved and gilt wood, and has borders of lily and laurel-leaf design, intercepted by the bee emblem and rosettes. The panels are of Beauvais tapestry, on red ground, with the bee symbol "Industry"

woven in old gold color; elaborate heraldic devices of the First Empire, beautifully woven in tones of old gold and brown, and a border of laurel leaves intercepted by rosettes in delicate green and yellow. Backed with striped silk.

Height, 4 feet 5 inches; extends 7 feet.

377—BEAUTIFUL FIRST EMPIRE SCREEN

Companion to the above.

378—ITALIAN THRONE-CHAIR

Carved oak frame, with gilt finials of scroll design. Seat and back upholstered in old Italian Brocatel, of bold floral and scroll design woven in red on an old gold ground. Finished with gold thread galloon and fringe.

379—ITALIAN THRONE-CHAIR

To match the preceding.

380—ANTIQUÉ ITALIAN THRONE-CHAIR

Carved oak frame, with paw-feet and bronze finials of urn design. Seat and back covered with fine old Genoese ruby-red velvet. Finished with wide silk galloon and tasselled fringe.

381—ANTIQUÉ ITALIAN THRONE-CHAIR

To match the preceding.

382—ANTIQUÉ ITALIAN THRONE-CHAIR

Carved oak frame, with an elaborately carved front panel below seat, which is ornamented with a heraldic shield and leafy scrolls in high relief. Seat and back covered with fine old Genoese ruby-red velvet and finished with fine old red embossed velvet galloon.

383—ANTIQUÉ MARBLE FONT

Italian; Sixteenth Century. Semi-globular shape. On the outer surface are four coats-of-arms, showing a shield with *fleur de lis* and surmounted by a crown.

Height, 14 inches; diameter, 21½ inches.

384—ITALIAN RENAISSANCE MARBLE STANDARD

Tall, slender-shape, on base of acanthus-leaves; the ornamentation, which is carved in relief, consists of calyx, acanthus and vine designs, finial ornament of pineapple design.

Height, 6 feet 1½ inches.

385—WHITE MARBLE STANDARD

Italian Renaissance design, to correspond to the preceding.

VALUABLE OIL PAINTINGS

UNKNOWN

386—ST. CATHERINE

The full-length figure of a female saint seated facing the spectator. She wears a flowing red robe, girt at the waist by a broad sash, and having long sleeves fitting tight at the wrist, where a narrow edging of lace relieves the severe simplicity. A yellow cloak embroidered in red and ornamented with golden crowns depends from her shoulders, conceals the arm, and flows in graceful folds across her knee to the ground, where a bare foot protrudes from beneath it. She carries a palm branch in her left hand, and behind her can be seen the wheel of her martyrdom. A pointed crown is on her hair, and her face is upturned in adoration, her eyes fixed upon a heavy cloud from which proceeds a glorious effulgence.

Height, 35½ inches; width, 22 inches.

SPANISH SCHOOL

387—PORTRAIT OF A CAVALIER

The half-length portrait of a gentleman in the picturesque garb of a cavalier. He wears a cloak of dark brown velvet over an undergarment of red silk trimmed with gold, a broad collar of snowy linen fringed with lace lying upon his shoulders. His long dark hair, falling in natural curls upon his collar, frames an aristocratic face of somewhat sallow complexion; his lips show a slight mustache and imperial. The picture is lighted from the upper right, casting a suffused glow over his countenance.

Inscribed on back, "GASPARD DE LIG(NVI)LLE. CAPITANO NOSTRE NE— 6 SE(PTRE)."

Height, 25 inches; width, 19½ inches.

JOHN OPIE, R.A.

ENGLISH (1761-1807)

388—PORTRAIT OF A YOUNG WOMAN

The head and shoulders of a young lady, painted in the best style of this English master of the early Nineteenth Century, and showing fine qualities of coloring and brushwork. She is shown in three-quarter view to the left, the countenance illumined directly from above. She wears a dress of dark material edged with a narrow line of red. The dress is cut low, and pointed in front, revealing the presence of her filmy lingerie beneath. The head, poised on a slender neck, is turned full-face to the spectator, the dark hair confined by a violet ribbon. Her eyes are full and lustrous, the nose straight, the mouth well formed, and her coloring is fresh and clear.

Height, 24¾ inches; width, 20¼ inches.

FEDERIGO ZUCCHERO

ITALIAN (1543-1609)

389—PORTRAIT OF LADY ARABELLA STUART

A most interesting portrait of this unfortunate princess, one of the most pathetic figures in all history. She is portrayed in three-quarter-length, wearing a dress of stiff white velvet ornamented with designs of conventional flowers and leaves in red. The skirt is wide-spreading, and has a narrow gold embroidery down the front. A fine cord marks the division between the skirt and bodice, which is cut very low in front and edged with fine lace, the deep cuffs being of the same material, while rosettes of deep red mark the centre of the corsage and both shoulders. A necklace of delicate links studded with jewels and a long slender pendant is around her neck, and on her wrists are many bracelets. A stiff ruff encircles her throat, and her earrings consist of several rows of jet beads. Her hair, which is a dark brown, is dressed *à la* Pompadour, and is surmounted by a tall red cap. Her hands are held in a stiff pose in front of her skirt, a fan in the right, a ring upon the third finger of the left. The symmetry of her features is somewhat marred by a long upper-lip and a thin mouth. The contour of her face is a fine oval, and her forehead is lofty and well shaped.

Arabella Stuart was born about 1575, was a daughter of Charles Stuart, Duke of Lennox (a brother of Lord Darnley), and was a cousin german to James I. of England. She was secretly married about 1609 to William Seymour, against the will of the King, who imprisoned her in the Tower. She was so harshly treated that she became insane, and died in the Tower in September, 1615. William Seymour was afterwards made Marquis of Hertford. Arabella Stuart was a woman of superior talents and high spirit.

Inscribed in upper right, "A.DÑI, 1600."

Height, 39¼ inches; width, 27¼ inches.

390—FRENCH RENAISSANCE TAPESTRY

This piece was purchased from the Collection of Antiques and Retrospective Arts, exhibited in the Paris Exposition, 1900. It illustrates an incident in that favorite subject of Renaissance Art, "The Rape of the Sabine Women." Sometimes the scene depicted is that in which the Romans, needing wives, are laying violent hands on the daughters and sisters of the Sabines, whom they have invited to a friendly contest in games of strength. But here is shown the sequel of the story, when the Sabines, having returned in force to avenge the insult, are fighting with the Romans, and the women, now reconciled to or enamored of their lot, are rushing between to stop the contestants. We see, parted by a narrow lane that leads back to the walls of Rome, two compact masses of warriors, with a forest of spears. In the centre of the middle distance a woman kneels in supplication, while another, by her side, lays a hand on a soldier, meanwhile extending the other one toward the opposing ranks. Nearer to the front, a woman is rushing forward with outstretched arms toward the group in the foreground. Here a woman, with one knee on the prostrate form of a soldier, holds out a hand to stay the attack of a spearman upon a fallen soldier, while another woman checks his arm. Another, on the right, has forcibly gripped a soldier's uplifted sword-arm. Again, on the left of the composition, a woman has her arms round a warrior's neck, pleading with him. The foreground, in fact, is alive with varied and characteristic action, while the rear admirably suggests the effect of the serried ranks of a mul-



titude. The high-lights of the flesh and costumes are in tones of cream enlivened by the flashes of rose and blue in the draperies, while the ground is diversified with buff and tones of green. The elaborate border, 15½ inches wide, has for centre-piece at the top an escutcheon, supported by two seated children. Its armorial bearings show a star above a hill-top; and in the left and right corners of the top border appears another escutcheon, with a lion salient. The remaining space is filled with trophies of flowers and fruit, arrayed upon a trellis and interrupted by figures, a boy pulling a cat's tail, and another nipping the tongue of a dog with tweezers. In each of the side borders, amid a profusion of fruit and flowers, appears a draped figure, holding a cornucopia, while at the lower corners are seated figures. In the lower border, the motive is continued, with children playing games, or fondling each other, while the central embellishment displays a draped figure with a cornucopia, seated in a trellised arbor.

Height, 6 feet 10 inches; width, 19 feet 4 inches.

391—SIXTEENTH CENTURY FLEMISH TAPESTRY

This panel shows a wonderfully wrought panoramic landscape, as conspicuous for its sweep of spaciousness as for the exquisite delicacy of its inexhaustible variety of detail. On the left is shown a winding valley with a water-mill, toward which a man is urging his donkey laden with a sack. Nearer the centre rise the twin towers of a villa, the garden of which is laid out with terraces, pergolas and flower-beds. Then follows a tract of undulating hills, richly wooded, that slope to a town on the right, where a rocky eminence appears, crowned with fortifications. In the middle distance are trees, disposed singly or in groups, so as to break up the length of the composition and prepare for the three groups in the foreground. On the left of the latter, a gentleman is leading forward a lady, who is followed by her maid. Both the principal figures are sumptuously attired—he in a blue tunic and crimson cloak, she in an upper-dress of old rose over a blue skirt, brocaded with gold. They seem attracted toward the central group, which surrounds an iron-bound chest. The lid being open, it is discovered piled to the top with golden vases and jewelry. A lady kneels before it, holding a jewelled girdle; another has selected a jewelled mirror; a warrior by her side a gold embossed shield, and a second man a jewelled arm-let. Beside him stands a lady with a superb rope of pearls. She is offering it to a woman who sits on the right, very quietly dressed, and has her arm round a beautiful nude boy, while another little boy approaches with an apple. Evidently she is intended to represent Cornelia, the mother of the Gracchi, who, when asked what she considered the most precious jewels in the world, replied, "My two boys, Tiberius and Caius." The rich coloring of the costumes and the objects of precious value are arranged against the cool blues and greens and creamy whiteness of the landscape. The border, which is 14 inches wide, is of appropriate magnificence. A shield, with lion salient, holding what appears to be three lilies, occupies the corners and the centre of the top; in the last case being supported by two nude children. The remainder of the top is divided into compartments filled with masses of gourds, figs and melons, disposed upon a trellis, alternating with draped female figures holding a mirror or an astrolabe. The side border on the right shows a standing figure of Pomona, and terminates at the bottom in a seated female figure, with a spray of laurel in her hand. The corresponding figures in the left border are both seated: one eating an apple, in which a monkey at her feet imitates her, and the other holding a bunch of flowers and talking to a panther. In the lower border the female draped figures are seated in trellised alcoves, three holding a mirror, one caressing a lamb. The central embellishment displays a fountain with fish, which are being attacked by two macaws.

Height, 6 feet 9 inches; width, 20 feet.

392—EARLY ITALIAN RENAISSANCE TAPESTRY

The pictorial panel shows a landscape with three tree-stems in the foreground that distribute the composition of the figures into four subjects. Disposed upon the centre tree is a plumed helmet with bold heraldic scrolls surmounting a cartouche, which displays a zig-zag bend, silver upon a gold ground; a device that belonged to the Venetian family of the Foscari. On the left of the scene a young king, clad in Renaissance Roman armor—a rose-gold corselet, crimson drawers and greaves—is leading forward a queen, behind whose figure floats the voluminous folds of his blue cloak. She carries a sceptre, tipped with flame, a spiked crown over the pale rose quilted cap that confines her hair. Her puffed sleeves are also rose-colored, but her skirt, bordered with rose and silver and trailing behind in folds, is blue and warm yellow. In the second compartment a lady in a loosely draped gown of blue and gray thrusts a sword into her breast, while gazing at a lily stem that she holds in her other hand. One seems to recognize Tarquinia. In the third compartment another king, this time with a beard and holding a palm branch, eagerly approaches a lady who is carrying the same emblem. His armor is of rose and gold, with a blue drapery, while her blue and yellow skirt, draped up with one hand, discloses an underskirt of rosy crimson. Finally, on the right is the single figure of a lady who appears to be watching them. She has lilies in her hair, and holds a lily stem, her gown being a bluish gray. The border is of rich simplicity; composed along the top and bottom of repeated bands of wreathed laurel, interrupted with bold masses of fringed poppies or of pomegranates and leaves, cherries and small periwinkles and daisies. Similar clusters of fruit and flowers reappear in the side borders, suspended above the blossoms and flag-leaves of bunches of iris.

Height, 5 feet 5¼ inches; width, 13 feet 11½ inches.

393—ITALIAN RENAISSANCE TAPESTRY

Two tree-stems, set some distance back, make a threefold division of the foreground, in which is illustrated one of the labors that the jealousy of Venus imposed upon Psyche. The goddess gave her a box, ordering her to take it to the lower world and request Proserpine to put in it some of her beauty. Psyche, tired of life, thought that the readiest way of reaching the Infernal Regions would be to ascend a high tower and throw herself from the top. But a voice, reminding Psyche of her miraculous delivery from other dangers, encouraged her to face this one, and instructed her how to reach the Styx and persuade Charon to ferry her across, and how to avoid the danger of the three-headed Cerberus, and so reach safely the abode of Proserpine and Pluto.

The tower is shown on the left of the composition, where Psyche, in flowing, rose-colored draperies, is seen hastening toward the river. A woodman in a blue and white tunic, whose ass has fallen under the weight of its load, is apparently imploring her aid. In the next incident, Charon, dressed in a rosy gold shirt, is steadying his boat as Psyche sets foot on the shore of the Infernal Regions. Finally she is seen kneeling before a table spread with fruit, where sit Pluto and Proserpine, the former attired in a rose and gold corselet, his queen in a blue mantle. Behind her rage the fires of Phlegethon, while Cerberus is chained to a tree in the foreground. In the distance beyond the waters of the Styx appears a beautiful, hilly landscape, studded with buildings, which no doubt represent the Upper World. The border is handsomely composed of continuous bunches of plums, apples, and cherries, interspersed with leaves and flowers.

Height, 6 feet 10 inches; length, 21 feet 8 inches.



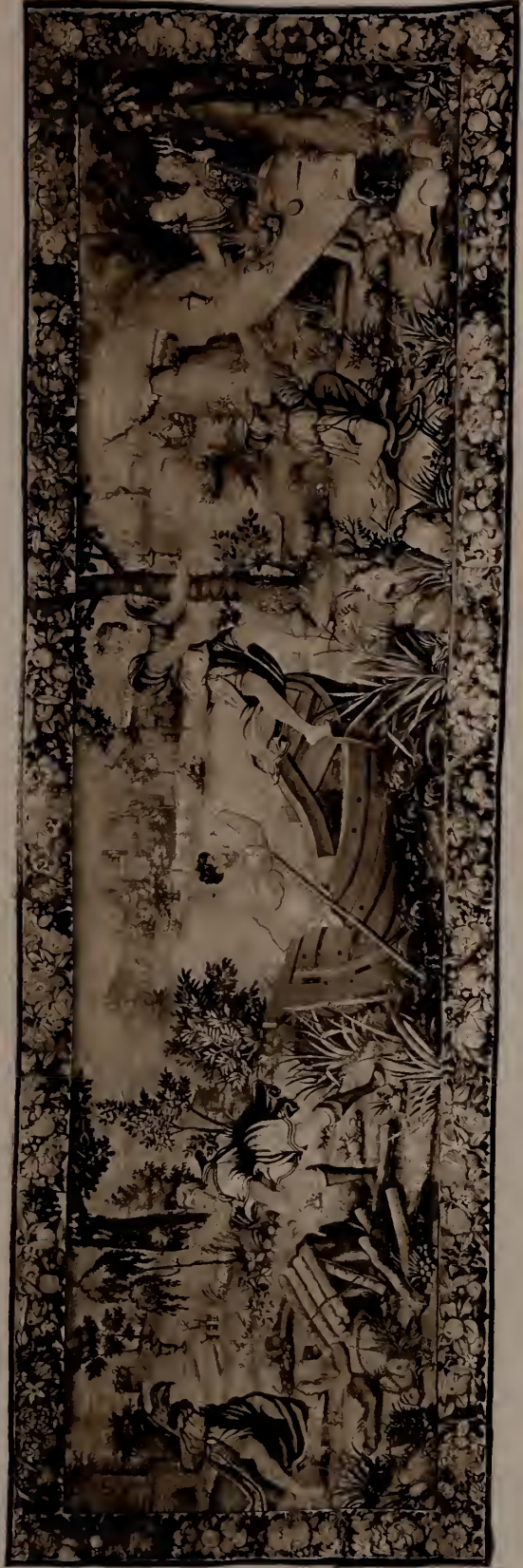
391



390



392



393

394—PAIR MAGNIFICENT DOOR CURTAINS

Italian Renaissance. Sumptuously embellished with bold floral and scroll designs, in Arras embroidery and cloth of gold appliqué, on old Genoese red velvet, interlined and backed with red surah silk and finished with wide, deep silk fringe.

Each curtain: Length, 14 feet; width, 6 feet.

395—MAGNIFICENT WIDE LAMBREQUIN

To match the preceding curtains.

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

396—SEVENTEENTH CENTURY STAINED GLASS WINDOW

This window fills the northwest bay in the corridor, and, like its companion, No. 397, and the windows in the Main Hall, came from the château of Viscount Sauze. They are executed partly in "pot-metal," or glass colored in the flux, and partly in glass, painted with enamel pigments and afterwards fused in the furnace with the body of the glass. The general design of each window may be described as a quasi-architectural triptych, composed of a central, vertical panel surmounted by a pediment and cornice, and a return piece on each side with architectural mouldings, silhouetted against a ground of simple diaper ornament, in color brown and buff on gray. The whole, in fact, has the character of a monumental memorial tablet, of Renaissance style, such as one may see standing against the wall of a Gothic cathedral, and its motive is that of a memorial. These windows are dedicated to the Blessed Virgin and to the memory of St. Norbert, who founded a religious order, and to certain abbots and others who successively administered one of its branches. Born in Cologne in 1135, St. Norbert spent his careless youth at court, but having narrowly escaped death by lightning, gave all he possessed to the poor, and travelled for several years in Flanders and the North of France, preaching repentance. At length he founded a monastery on a spot of ground, pointed out to him by the Blessed Virgin. Thus it was called Pré Monré, and this branch of the Augustine Order therefore took the name of Premonstratensians. At the top is an oval, divided vertically, the left half crimson with a yellow star and radii, the right pale blue with a crescent, the whole supported by vases containing lilies of the valley. The colors are those prescribed by the Church for the raiment of the Blessed Virgin; the lily of the valley is one of her flowers, and the star and crescent are emblematic of her as Queen of Heaven. The device, in fact, is in memory of her share in the founding of the order. And below, in a cartouche, appears an inscription, referring to St. Norbert. It has been executed by workmen ignorant of Latin, and, as inscribed, is in parts unintelligible. But comparison with a corresponding inscription on one of the windows in the Main Hall elucidates its meaning. It runs: Norbertus Normam Confirmat, H-norius (Honorius) Alter, Vox, Norbertus, At (Ait) Coeleia Praesul Esit (Erit)"—"Norbert Confirms the Rule, a Second Honorius"; referring to Pope Honorius III., who confirmed the Order of the Dominicans and Franciscans: "a voice from heaven says that Norbert shall be a leader of the priesthood." The "praesul," in classic Latin, was the title of the leader of the priests of Mars. Then follows the date: "A. CIO (Anno Christi) DCXLI" (certainly incorrect). Below this general dedication appear the insignia of two abbots, accompanied with the motto that recurs frequently in this and the other windows: "Ne Quid Nimis"—"Do Nothing in Excess." Their names are Franciscus Van Vlieden, twenty-ninth Abbot, and Ambrosius Loots, twenty-eighth in the succession; both of them, it is noticeable, men of Flemish origin. Below the name of the former is a cartouche, with the inscription: "Fallere, Latro, Putas Norbertum; Falleris Ipse; Non Etenim, Cultrum, Quem Chlamys, Astra Tegunt"

—“Oh, robber (Death), do you think to cheat Norbert, you are yourself cheated; no, forsooth, the priest whom the habit used to clothe is now clothed by the stars.” In a companion cartouche, below the name of Loots, appears the following: “Abdita Norbertus G()eonis Detegit Ossa; Noverat Indicio Martyris Ante Locum M.D.C. XX.XXII”—“Norbertus uncovered the hidden bones of Gideon; he knew them by the Martyr’s sign before reaching the spot.” These two divisions of the central panel are flanked in the side wings by other armorial shields and trophies of flowers. Below these, in the third tier of the design, appear the haloed figures of the two abbots, in full canonicals. Beside each is a sack of wheat, typical of the good seed he has sown. In the intervening spaces are represented incidents from the life of St. Norbert. In the left panel he appears as a young man, in a monk’s habit, with a red cross in his hands, preaching to a group of men, women and children. The colors of their garments include strong hues of crimson and blue and yellow. In the adjoining panel a young man, handsomely dressed in crimson and pale blue, has thrown his cap and sword at the feet of a monk. Three other worldlings stand by while he thus renounces the world. In the rear appears the choir of the monastery chapel, where the Mass is being celebrated. The lowest tier of the window is occupied by a central shield and by seven small memorial tablets. This shield may be that of the monastery or the abbot, for it bears sheaves of wheat, which can be interpreted by reference to the sacks, and lions, the emblem of Judah, of authority. Below this appears the inscription: “R.D. Henricus de Bruxelle VIII. Abbas Parcenis Anno 1227.” “R.D.” represents the invocation, probably “Redemptor Deus”—“God the Redeemer,” the more usual invocation in these tablets being, “B.M.”—“Beata Maria.” The remaining tablets involve inaccuracies of spelling, but may be read as follows from left to right: “B.M. Portia, Virgo, Antistita In D’Aubterria”—“Portia, Virgin, the Mother Superior in the Convent d’Aubterria.” “B.M. Godefried Ex Comite Cappenberge(n)si Fundatis Aliquot Monrys Ipse Canon Norbertinus Factus Est. 23 Jan.”—“Godefried, of the Cappenbergenian Community, Founder of several Monasteries, himself became Canon Norbertinus.” “B.M. Hadwigis, Virgo, Filia Comitum Mare(n)sis, Ibidem Magistra II.”—“Blessed Mary Virgin! Hadwigis, daughter of the Marensian Community, second mistress of the same.” “B.M. Macarius, Dictus Haytonus, Ex Rege Armeniae Humilis Canonicus Praemonstratensis”—“Macarius, once called Haytonus, from being king of Armenia (became) a humble canon of Pré Montré.” “B.M. Snithigis, Virgo, Juxta, Bonam Spem XXIV. Abbas Parcenis”—“Blessed Mary Virgin! Smithigis, reposing in good hope, twenty-fourth abbot of Parcena.” “B.M. Gregorius Ex Comite XXX. Abbas Parcenis. A.D. 1599. Pacis Amator Habes”—“Gregorius of the Community, thirtieth abbot of Parcena. A lover of peace, thou now hast it.” “B.M. Laurelus Ex Can Parcenis, Supprior Ninivensis, 1560”—“Laurelus, ex-canon of Parcena, Sub-prior of Niniva (?).”

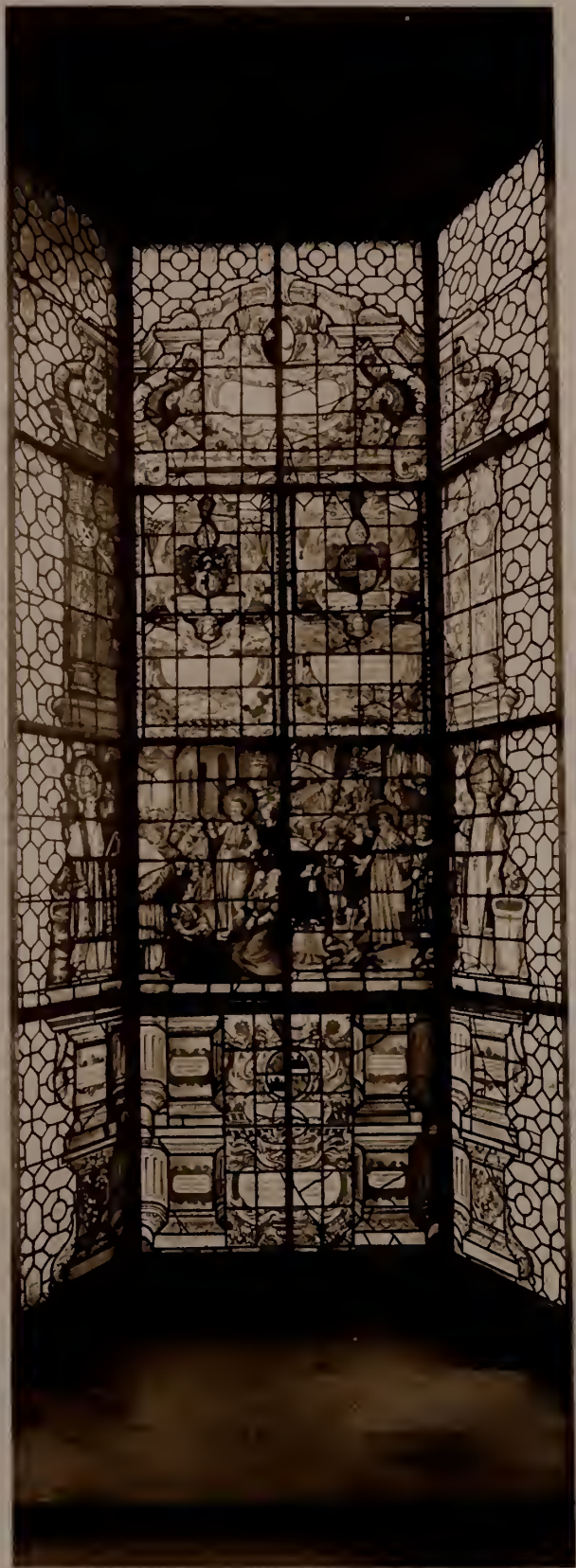
Extreme height, 12 feet 10 inches; width, 7 feet 6 inches.

397—SEVENTEENTH CENTURY STAINED GLASS WINDOW

This window, which occupies the northeast bay in the corridor, corresponds to No. 396, where its general design and motive have been described. As in the previous case, this one’s dedication to the Virgin is pronounced in the heraldic oval at the top, where again appear lilies of the valley; but the crescent has been replaced by arrows—an interesting example of the adaptation of the heathen idea of Diana to that of the Virgin of Christianity. The inscription below this reads: “Sanctus Obiit Ramum Qui Ferens Appaset (?) Olivae Ture (?) Notam Pacis. A.D. 1480.” Once more it is to be noted that the Latin in these windows has been frequently misrepresented by the glass painter. The above words seem to suggest: “He died in sanctity, holding as a token of peace the olive branch.” Again, in the second tier of the design appear the insignia of the ab-



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bots, with the motto, "Ne Quid Nimis"—"Do Nothing in Excess." The cartouche on the left repeats the colors of the Virgin, and the abbot's pastoral staff appears in union with her emblem of the *fleur de lis* and lilies of the valley, and the monogram, "M." Below this a tablet records: "R. D. Stephanes, S.T. Doctor, XVIII. Abbas Parcen et Generalis Ordinis. A.D. 1361." "R.D." represents the invocation—Redeemer God—as the "B.M." which often replaces it on these tablets signifies "Beata Maria." The inscription commemorates "Stephen, holy doctor, Eighteenth Abbot of Parcena (?) and of the General Order." Below this appears: "Fulmine Prostratus Savli De More Resurgit, Fit Cultor Coeli Qui Fuit Ante Soli. A.D. 1635"—"Prostrated by a thunderbolt, like Saul (of Tarsus), he rises up and becomes a cultivator of heavenly things, whereas aforesometimes he had cultivated the world." There seems to be an allusion here to an incident in the life of St. Norbertus, founder of the Order. (See text under No. 396.) Then the panel terminates at the bottom with: "R.D. Norbertus, IX. Abbas Parcensis, A.D. 1250." In the pendant to the right the emblems of the Virgin reappear on the shield, under which is the tablet: "R.D. Philippus II^{us} (secundus), Abbas Parcen. A.D. 1122." It is succeeded below by: "B.M. Walteras Abbas Viconiensis, Qui Moriens Coeleste Lumine Decoratus. A.D. 1551." "Walter, Abbot of Vicon (?), who on his death-bed was decorated with heavenly light." (See panel below in the third tier of the design.) This panel concludes with: "R.D. Sebastianus, VI. Abbas Parcensis, A.D. 1192." The central panels in the third tier commemorate two apparitions of Divine Glory, the one on the right illustrating the above allusion to Abbot Walter. He is lying upon his bed in a monk's habit, folding his hands over a large crucifix that lies upon his body. The brothers are kneeling or standing round, one reading from a manual of prayers. Meanwhile, overhead appears the Redeemer, with an orb in His hand. He is surrounded by rays of glory, that pour down over the dying monk, one of them, which proceeds from near the Saviour's mouth, having the words: "Veni, Soror Mea, Requiesce"—"Come, my sister (sic), rest." In the pendant design an oval of glory floats above the altar, where a celebrant is performing the Mass. Within the light is a fluttering drapery, perhaps suggesting that a veil hides the glory beyond. At the back of the altar is a sarcophagus, its lid propped open, over which appear the words: "Reliquiae Servaty" (sic). The architecture shows arched clerestory windows supported on columns, the pair nearest to the altar being blue and having red bannerets with a white star. In the foreground, among the lay worshippers, kneels a gentleman handsomely dressed in brown and white. Two other men, in brown clothes of more sober cut, are watching him with respect. He suggests the donor in a votive picture, but may represent the person alluded to above, who before he became a monk had cultivated the world. In the side wings on this tier again appear two ecclesiastics in full canonicals, except that in lieu of mitres they have palmers' hats hanging at their backs, in color blue, like their gloves. Finally, on the lowest tier of the design the central feature is an oval cartouche over crossed croziers, showing a yellow wheel upon a crimson ground and lilies of the valley upon gold. Inscribed below it is: "R.D. Harrianus, S.T. Doctor, XVIII. Abbas Parcen et Generalis Ordinis, A.D. 18." The other tablets read, left to right: "B.M. Folcoldus Ex Comite Teisterbandiae, Eccliae, Bernensis Fundator Et Conversus"—"Founder of the Church at Berne and translated thither." "B.M. Hescelinus Ex Can Parcen, Supprior (ex-canon and subprior), Ninivensis, 24 July." "Hic Residens Solio Christus Jam Victor In Alto"—"Residing here on earth, Christ is now Victor on high." "B.M. Ludovicus Ex Comite Arnsteinii, Coen obii (monastery) Ibidem Fundator Conversus." "B.M. Oda (?Ado-Adorata) Virgo Juxta Bonam Spem XXVI. Abbas Parcensis." "Papa Potesta Ne Sermo Sit Initus Illi Lib() ? Est In Toto Prodecit Orbe Facit." (This inscription is unintelligible.) "B.M. Ramumous Ex Comite Antistita In D'Aubterria."

Height, 12 feet 11 inches; width, 7 feet 5 inches.

This extraordinary example of Renaissance craftsmanship came through M. Émile Peyre from the Château de la Bastie d'Urffe, in the department of the Loire, France. It originally embellished the walls of the chapel, which was built by Claude d'Urffe in 1550. In its general scheme it comprises a base rail, decorated with Greek wave, from which rises a series of stiles, treated as pilasters with Ionic capitals. These are bisected by two rails, which enclose a series of horizontal, oblong panels, filled in with geometric designs of marquetry. Thus the spaces between the pilasters are divided into two main panels, the upper one embellished with designs in marquetry, the lower with designs boldly carved in oak. The whole is crowned with a handsome entablature, terminating in a cornice of carved and gilded acanthus-leaves. Its chief feature, however, is the frieze of marquetry, on which appears a Latin inscription, composed of exceedingly refined Renaissance capitals, carved in ebony and held in position by winged baby forms in a great variety of positions, wrought with exquisite freedom and delicacy. Between each word occurs a single figure, holding various emblems, mostly the instruments of Christ's Passion. The wainscot, in position, extends the entire length of the south wall of the corridor and continues along the spaces of the north wall between the two windows. The inscription runs along the south wall and continues along the north wall to the embrasure of the first window. Interrupted at intervals by electric brackets which hide some of the letters, and occasionally faulty in sequence and spelling, and apparently incomplete, it reads as follows: "M(A)IOREM HAC DILECTIONE NEMO HABET AMORIS, E(NI)M IMPETVI, SE NASCENS DEDIT SOCIV(M) CONVESCIT IGITVR, O, CHRISTE (GL)ORIA REGNANS IN PRAEMIVM. TIBI HANC MENSAM H(O)C" (here the south wall ends) "SACRIFICI(V)M VIVENTES AC MORTVIENS IN AEDVLIVM MOR(I)ENS." It is impossible to render this literally into consecutive English. But the opening words recall the text, "Greater love hath no man than this." Then from the following words may be extracted the allusion to another text, "For God so loved the world," etc.; after which is conveyed the idea that Christ, being born, gave Himself as a comrade to eat together with man. "Therefore O Christ, reigning in glory (we dedicate) to Thee this table, this sacrifice." The concluding words are unintelligible, but contain a reference to the little temple—the chapel. The general purport of the inscription is evidently a dedication of the chapel, particularly of the altar, to the perpetual sacrifice of the Mass. In order to summarize the description of the panels, it may be noted that the lower series, carved in oak, comprises varieties of strap ornament, sometimes embellished with profile faces, enclosing, for the most part alternately, a four-winged cherub's head and an altar, on which by turns a ram or lamb appears, either with or without the addition of gilded flames. It is also to be noted that the altar bears, variably, the symbol of a circle, a triangle within a circle, or a triangle, and that occasionally as a substitute to the altar and victim, the cartouche contains the monogram of two C's interlaced with an I, signifying "Christ Jesus." Also, it may be noted that the upper series of marquetry panels is interrupted frequently by panels which contain only a geometric design. These being omitted, the picture panels, commencing at the southeast corner, represent the following subjects:

1. An altar-like table, on which are an ink-pot with a quill pen in it, another pen, a knife inset with silver, a ruler and a book with an inscription. Some of the latter is in abbreviated script, but on the opposite page occur in Latin the words, "All my desire is toward Thee, O Lord."
2. An open, paved court, with steps at the rear leading up to the arched entrance of a building which shows three windows in the second story, surmounted by a pediment, above which rises a cupola.
3. A narrow, paved street, leading back in perspective to a hilly country.



4. A rocky foreground with old branches, a pile of rocks in the middle distance, crowned with broken trunks, and a village in the left distance.
5. A rectangular open framework, encircled by a wheel, to which is attached a contrivance that resembles a screw.
6. An open court, with steps in the rear leading up to a building with a triangular facade. Houses left and right; in a balcony of the latter a woman with something in her hand, trying to coax a monkey who hangs below by a rope.
7. A lean-to roof against a pile of rocks, at the foot of which St. Mark sits with the Gospel on his knees, stroking the paw of the lion with his pen.
8. A rocky region with a pinnacle formation in the middle distance. A monkey is seated on a boulder in the foreground.
9. Another wild scene, with a timber cottage on the left, and further back a natural arch of rock. A goat appears near the front.
10. A lute with eleven pegs, alternately black and white, nine strings in place and two broken. Beside it an open book of music with score, accompanied by the words "Canon Cum Quattuor Vocibus" on one page, and on the other, "Canon Cum Septem Vocibus"—"Canons, respectively, for four and seven voices."
11. An interior court, with rectangular sunken structure in the centre. Through a barrel-arch in the rear is seen another court, terminating in a building with an arched entrance.
12. An altar-like table with claw-feet, sheathed with conventionalized vine-leaves. On this is a cubic framework, that forms a rack for the display of the instruments of the passion.
13. A narrow path leading to a small arch formed by a huge pile of rocks surmounted by tree-trunks. On a slab on the right of the foreground is a lizard, beyond which appear a fallen tower, and, in the farther distance, a fortified enclosure.
14. A structure, like a font, which has a lid, with a circular hole in the centre, that is propped open. Here the south wall ends. Following along the north wall appear the following:
 15. An open cubic framework, to each face of which is attached by hinges a lid with a circular aperture. All of these, except the one on the ground, is propped open.
 16. A swell-front, rectangular altar or chest, with a sort of cornice at the top that projects like a cross. It has a lid propped open, and an article like a mallet sticks out of it.
 17. In the foreground a stork with a snake in its bill. In the middle distance a cottage and pinnacle rocks; trees on the right.
 18. A rectangular open framework, surmounted at two ends by a triangle, through which runs the axle of a wheel that is fixed in the centre of the structure.

Omitting for a moment the wainscot between the two windows, we pass to the northeast corner of the corridor, where appears a panel showing Elijah fed by ravens.
 19. Elijah is seen sitting under a tree near his hut, holding a pitcher, while three ravens, one above the other, are bringing him bread and meat. Six others are seen in the distant sky.

Here the series ends. Returning to the space between the windows, we find three panels.
 20. The one on the right shows a man in Oriental costume, leaning forward as he presents a baby to a woman, whose hands are extended to receive it. A twisted olive tree stands at the left of the foreground, and in the rear is seen a cottage with an arched gateway.
 21. The pendant to this on the left represents a black-bearded man, standing in profile, with a round

object in each hand, that seems to be food, for he appears to be about to eat. In the sky, above a semi-circle of cloud, is seen an angel, with rays of glory pouring down upon its head.

Between these two is a panel of larger size, arched at the top, measuring 44 inches by 25 3-6 inches, which forms the culminating feature of the whole series.

22. The subject of this principal panel is "The Day of Pentecost." The scene is a magnificent loggia, open to the street, which is seen on the right, where numerous figures appear, one carrying a hare slung from a stick over his shoulder. They are in the costume of the period at which the work was executed. The loggia itself is a construction of square-faced columns, supporting a beamed ceiling, which terminates in front in a Doric architrave. It is approached from the front by a small flight of steps, on which a crippled beggar is sitting. Left and right of the steps is a balustrade, upon which lean figures in classic draperies, while others appear sprinkled about the interior. Conspicuous among them is the Virgin, attended by the two other Maries. A circular nimbus of inlaid metal surrounds her head, and tongues of flame, edged on the right with metal, are poised above the heads of all the other persons. Most of them are gazing up to where a dove is hovering amid rays of glory. That it symbolizes the Holy Spirit is emphasized by an inscription over a door in the rear of the loggia: "SP(IRIT)US DOMINI REPLEVIT ORBEM TERRARUM"—"The Spirit of God has replenished the world."

A figure on the right of the group is seen with folded arms. He is not looking up. It is Peter, who betrayed his Lord; and the cock that crowed twice is represented near him on a block of stone. The latter records the date and the name of the artist of this wonderful creation of skill, patience and invention: "Francisci Orlandini Veronensis Opus Faciebat 1547."

Extrema height, 7 feet; length, 98 feet.

399—FOUR ELABORATE SIDE-LIGHTS

Carved and gilded wood, in design of an outstretched arm and hand holding a flambeau. Fitted for electricity and with tulip-design shade.

400—FOUR ELABORATE SIDE-LIGHTS

To match the preceding.

401—TWO ELABORATE SIDE-LIGHTS

To match the preceding number.

402—UNUSUAL CHANDELIER

Composed of elks' horns, a carved wood dolphin and a carved gilt and tinted wood figure of a saint holding in her right hand a vase and in her left a coat-of-arms. Arranged for seven electric lights and suspended by a wrought iron chain.

403—UNUSUAL CHANDELIER

To correspond with the preceding.



BAITO MARTE PAR MINOS POVR SVIVRE
 ONT PAR LES BOYS A FORCE LA VENT PRÉDIRE
 ALMA TROP MEUX EN MER FINIR LA VIE
 Q'À S' VOULOIR ONTRAGEVX CÔTES DÉDRE
 LORS PÔ SA MORT VOULÂT GLOIRE LUY RETRE
 PHOEBÉ LES RETZ ET. FILEZ INVENTA
 DONT AV LIEV SAINT LECORPS ON RAPORTA
 ET PVS LES GRECS DICTYNNALONT NÔMÉE
 O SAINTE MORT. Q'À AV MÔDE APPORTA
 PAR TEL MALHEVR CHOSE TANT ESTIMÉE

IMMOTA MANET

AMBAS

CONSECV

CONSECV

TVR Q'OD

TVR Q'OD

CVMQVE

CVMQVE

PETIT

PETIT

Q

Q

Δ

Δ

Q

Q

Q

Q

NON

FRYSTR

AMBAS

HOC

TVR MORS

VALVIT

SIC

MANET

IMMOTA



QUANT VN MORTEL DESIENS QUE DIEV L'Y DÔNE
ESMEV D'ORGVEIL GLOIRE NE L'Y VEULT RÊDRE.
MERVELLE N'EST SI SOVDAIN L'ABANDÔNE,
ET SI MALHEVR OV MORT LE VIET SURPRENDRE.
NIOBE SORT DE TEBES POVR REPREDRE
LE PEUPLE OFFRAT A LATONA PRIERE.
ET LA BLASANT SOY ET SESFILZ PREFERE
AVX DIEVX PAR QVI SESCLAIRE TONTEMPORE.
LATONA LORS A SES ENFANS REI ÈRE
LE IVSTE ESMOY DE SA DOVLEVR PROFONDE.

SIC IMMOTA MANET

FRYSIRA

AMBAS
VPIER

IPITER

FRYSIRA

AMBAS

HEI MIHI
QVALIS FRAM

SIC IMMOTA

MANET

GRAND STAIRWAY

404—CARVED MARBLE STANDARD

Italian Renaissance. Column-shape on a square base; acanthus-leaves, grape-vine and other decoration carved in relief. Surmounted by a finial ornament in design of a pineapple.

Height, 6 feet 6½ inches.

405—CARVED MARBLE STANDARD

Modern reproduction. To match the preceding.

Height, 6 feet 6½ inches.

406—ANTIQUÉ CARVED OAK COFFER

Italian; Sixteenth Century. The flat lid has bevelled edges, decorated with a simple repeat of semi-circles. Below this, round the three sides of the coffer (the back is not decorated), runs a border, divided by satyr-heads into sections, each of which is ornamented with alternate rosettes and sheaves. The angles are embellished with winged female forms, seen as far as the waist, those adjoining the back being half figures, vertically bisected. It is mounted on paw-feet. The ground of the panels is gilded above vermilion, and richly decorated in high relief. The central feature of the front panel is an egg-shaped, convex cartouche, gilded and set in a framework of ornament. It is supported on each side by a Triton; the one on the right bearing on its coiling tail the nude figure of a Nereid, seen from the back. She has her arm round a baby form that is blowing a conch. The group terminates in the figure of a young Triton, also sounding a conch. The group on the left corresponds generally with this one, though the Nereid's position is reversed. The panel at each end shows a satyr in exultant attitude, holding up a ram's head, the body of which lies between his feet.

This coffer is represented as Fig. 76, in "Art in the House," by Jacob von Falks, translated from the German by Charles C. Perkins, Prang Co., Boston, 1879.

Length, 5 feet 3½ inches; width, 1 foot 7 inches; height, 2 feet 1½ inches.

407—"DIANA" TAPESTRY

This is the piece from which is supposed to have been copied the "Diana" panel, in the Château d'Anet, built by Henry II. for his favorite, Diane de Poitiers, in 1547. There the panel is one of four, all of which bear the mottoes that recur in this and its companion piece, No. 408: "Sic Immota Manet," and "Non Frustra Jupiter Ambas." In the side borders, however, of the Château d'Anet set appears the monogram of Diane and Henry—two interlaced "D's," connected to form "H," which in the case of the present panel and its companion piece has been altered into an interlace of two "G's" or "C's." Assuming the latter to be intended, one might hazard the conjecture that the monogram is that of Henry's son, Charles IX., who succeeded to the crown in 1560. These monograms divide the side borders into a lower panel, decorated with two bows, interlaced upon an arrow, and an upper, in which two laurel sprays are entwined about an arrow, encircled with a spiral scroll. The latter bears the inscription: "Consequitur Quodcumque

Petit"—"He pursues whatever he seeks." The top border forms a sort of cornice, at each end of which is a coat-of-arms beneath a crown, the shield showing on its sinister bend a six-legged insect. Adjoining the left-hand one is an inset scene, showing a female figure sitting between two trees on an island that is chained to a rock. It illustrates the words: "Sic Immota Manet"—"Thus she remains unmoved." The pendant to this on the right is a device of a palm branch crossed upon an olive spray, with the words: "Non Frustra Jupiter Ambas"—"Not in vain did Jupiter (give) both." These two emblems reappear in reversed positions in the lower border, where the central embellishment shows a draped female figure before which three men are kneeling. It is subscribed: "Hoc Tua Mors Valuit"—"This your death was worth." It refers to the deification of Britomarte, which is the subject of the tapestry, as set forth in the main inscription at the top.

"BRITOMARTE, PAR MINOS POVRSVIVIE,
 QVI PAR LES BOYS A FORCE LA VEVT PRE(N)DRE,
 AIMA TROP MIEUX EN MER FINIR LA VIE
 QU'A SO(N) VOVLOIR OVTRAGEUX CO(N)DESCE(N)DRE.
 LORS POR SA MORT, VOVLANT GLOIRE LVI RE(N)DRE,
 PHOEBE LES RETZ ET FILEZ INVENTA,
 DONT AV LIEV SAINCT LE CORPS ON RAPPORTA.
 ET PVIS LES GRECS DICTYNNA L'ONT NO(M)MEE
 O SAINCTE MORT, QVI AV MO(N)DE APPORTA
 PAR TEL MALHEVR CHOSE TANT ESTIMEE."

"Britomarte, pursued by Minos, who wished to take her by force in the woods, much preferred to end her life in the sea than to condescend to his outrageous desire. Therefore in return for her death, Phoebe, wishing to render her glory, invented nets and snares, in return for which men brought back her holy body. Then the Greeks called her Dictynna. O Holy Death, that brought into the world through such unhappiness a thing so esteemed."

The scene of the pictorial composition is a rocky coast, shelving down to the front and bordered on the right by the sea. High up on the left, in a wooded glade, the maiden is seen flying from the advances of the king. Lower down, with Cupid at his side, he reappears on the brink of the water, watching with uplifted hands the sinking body of his victim. She has one hand raised in entreaty to Diana, who, with her nymphs, has arrived at the water's edge. Farther back some fishermen in a boat are dragging up the limp body in a net. Finally at the top of the picture Britomarte, welcomed by Diana, is stepping out of the net, and overhead appears the circular temple of Dictynna. The color of the ground consists of tones of buff and pale browns, and the water, blue in front, with white swirls, fades as it recedes towards the creamy distance. The fair hair of Diana is covered with a soft wimple and crowned with a diadem and crescent. She wears a white scarf fastened across a tunic of rosy amber. Her quiver is held by a nymph, whose waist is wrapped with blue drapery, while a bluish tunic, partly covered with a creamy cloak, is worn by another nymph, who kneels beside a grayhound.

Height, 15 feet 2 inches; width, 9 feet 8 inches.

408—"DIANA" TAPESTRY

This piece, which bears at the foot of the picture the interlaced monogram of Henry II. and Diane de Poitiers, is a companion to No. 407. It has the same heraldic escutcheon at the top corners, and the same devices in the upper and lower borders, which have been described under that heading. The side borders are similarly divided into two parts by a monogram of interlaced "C's" or "G's," which have been altered from the original monogram of two "D's" and



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“H.” If the monogram here is to be read as “C’s,” it may possibly refer to Henry’s son, Charles IX., who succeeded to the crown in 1560. Here, too, the lower part of each side border contains an interlace of bows upon an arrow; but in this case with the addition of linked triangles (the Greek “Delta” being used, instead of the “D”) and a head of Diana crowned with crescents. In the upper division of the borders the Delta reappears interlaced with another one, and again elsewhere, supporting two quivers. In these panels also are censers, which reappear in the embellishment of the central cartouche at the bottom. This encloses the picture of a nude woman kneeling beside a fire in a wood, with the legend: “Hei Mihi Qualis Eram”—“Ah, me! what once I was!” This represents the fate of Niobe who, proud of her seven sons and seven daughters, taunted Latona with having only Apollo and Diana. Her sin forms the subject of the main picture, as is set forth in the inscription at the top:

“QVANT VN MORTEL DES BIENS QVE DIEV LVI DO(N)NE
 ESMEV D’ORGVEIL, GLOIRE NE LVI VEVLT RE(N)DRE,
 MERVEILLE N’EST SI SOVBDAIN L’ABANDO(N)NE
 ET SI MALHEVR OV MORT LE VIE(N)T SURPRE(N)DRE.
 NIOBE SORT DE TEBES POVR REPREDRE.
 LE PEUPLE OFFRAT A LATONA PRIERE,
 ET LA BLAS(PHE)MANT SOY ET SES FILZ PREFERE
 AVX DIEVX, PAR QUI S’ESCLAIRE TOVT LE MO(N)DE.
 LATONA LORS À SES ENFANS REFERE
 LE JUSTE ESMOY DE SA DOVLEVR PROFONDE.”

“When a mortal, moved with pride is not willing to render glory to God for the blessings which He gives him, it is no marvel if He suddenly abandon him, and misfortune or death comes to surprise him. Niobe sets out from Thebes to learn it. The people offered prayer to Latona, and the blaspheming woman prefers herself and her children to the gods by whom all the world is enlightened. Latona therefore refers to her children the just excitement of her profound grief.”

In the foreground a man is leading forward an ox, crowned for sacrifice, while another man, in a crimson cloak, holds out his hand to check its advance. It was to have been a victim to Latona, whose shrine appears in the middle distance. Beneath an arched portico, supported on columns, is the statue of the goddess, holding a sun-burst and a crescent, the emblems of Apollo and Diana. Four people kneel in worship, urged on by a priestess. But the priest with his censer has turned his back upon the goddess and is following Latona. Wearing a crown and attended by her six grown-up daughters, and the youngest one, she is waving back the crowd that would approach. Meanwhile in the clouds above a mountain, Latona is seen pleading with Diana and Apollo, and down below in the plain, Niobe’s sons are exercising their horses, heedless of the death that awaits them. In the distance the city of Thebes nestles beneath a towering rock, that descends to a harbor.

Height, 15 feet 8 inches; width, 10 feet 8 inches.

409—GRAND ANTIQUE SILVER CHANDELIER

Portuguese; Seventeenth Century. The top is a dome effect, from which hang three flat chains and three pendant buds. The chains support the body of the chandelier, which is decorated with roses and scrolls in repoussé work. Three winged cupids hold cornucopias, from which rise a central and three branching lights. Each of the scrolls to which the chains are fastened ends in one light. Fitted for electricity.

From the Braganza Palacc. Purchased from Vital Benguiat.

410—FINE SIXTEENTH CENTURY BEAUVAIS TAPESTRY PANEL

Situated on the upper landing of the staircase. This piece is a companion to No. 411, which hangs opposite. The subject includes two figures, to which the border supplies a frame of architectural design. It resembles a doorway, of which the lintel is omitted, the sides, starting from the bottom, and forming posts that terminate in corbels. On these rest a sort of pediment, composed of a large shell, in which sits a nude child, holding the upper ends of festooned laurel wreaths. In the present case, the child has a piece of drapery across its knees, and over its head is a garland of myrtle or olive leaves, from the ends of which depend large bunches of tulips and roses. Within this appears a female figure, against a background of drabish lavender, at the top of which enters a ray of light. Toward this the gaze of the upturned face is directed. Personifying, possibly, Poetry or Inspiration, she holds a flaming heart against her right breast. From the shoulder falls a beautiful old rose drapery, which floats across her knees in voluminous folds. It discloses a buff and olive robe, fastened at the waist with a blue sash, and fringed at the bottom with gold. She stands upon a plinth, from the front of which projects a bracket. On this sits a little fair-haired child, nude except for a drapery of pale buff, tinged with blue, in the shadow. It holds a spray of apple and leaves in one hand, and with the other is spooning cream from a bowl.

Purchased from the late Emile Peyre, Paris.

Height, 11 feet 6 inches; width, 5 feet 9 inches.

411—FINE SIXTEENTH CENTURY BEAUVAIS TAPESTRY PANEL

This panel, situated on the upper landing of the staircase, is a companion piece to No. 410, under which the general character of the design has been described. Here, however, the pediment varies in detail—a palm-leaf appearing beneath the child, while the garland above it is of laurel. The figure, representing Minerva or personifying the triumph of Wisdom, is clad in a crimson tunic, displaying an underskirt of pale yellow, while from her shoulder, clear to her feet, hangs a pale blue drapery. Her right arm is held near the waist, a snake coiling round the wrist. From behind her left side a nude baby form leans forward, offering a mirror to her gaze. On her right are grouped a spear, and a helmet wreathed with laurel, from which a long plume depends.

Purchased from the late Emile Peyre, Paris.

Height, 11 feet 6 inches; width, 5 feet 9 inches.

JOHN LA FARGE, N.A.

AMERICAN (1835-)

412—SAINT JOHN

A very striking and unusual picture, mysterious and most impressive to the beholder. It shows the full-length figure of St. John standing alone in the twilight, as if communing with his soul. A long mantle of dark blue, covered by a red cloak, falls to the ground from both shoulders; his hands are clasped in front of his body. The lines of composition are simple but effective, the diagonal line of the cloak and the horizontal position of the left hand contrasting with the almost straight perpendiculars of the cloak. Against the sombre colors of his garments, the ascetic face shines with an ethereal pallor, as he gazes with glowing eyes steadfastly before him, while his features are refined by privation and inward struggles. The background shows a glow of sunset under an arching dome of deep blue sky.

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

JOHN LA FARGE, N.A.

AMERICAN (1835-)

413—MARY

As in the companion picture, we have here presented to us a single upright figure, standing in a landscape which suggests the immensity of loneliness, as if to show that, like the body, the spirit had been utterly withdrawn from all communion with the world, seeking through its very detachment to attain to the ultimate knowledge of the truth. Mary stands draped in a heavy blue cloak, falling from the crown of her head in long folds to her feet, showing a linen wimple above her forehead, and giving a glimpse of a violet dress upon her breast and sleeves, as she raises her arms in adoration, her hands clasped before her face. Her head is inclined downwards, her eyes closed; the expression of her face is dreamy and spiritual, the complexion pale even to transparency. The background shows a wide, extended view, suggestive of hills under a blue sky.

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

414—ANTIQUE COAT-OF-ARMS

Carved gilt and tinted wood. A shield in centre, surrounded by bold leaf-scrolls and surmounted by a plumed helmet.

415—ANTIQUE COAT-OF-ARMS

Carved and gilt wood shield in centre, with lion rampant on either side and a helmet and bold leaf-scroll surmounting.

416—ELABORATE ANTIQUE COAT-OF-ARMS

Carved and gilt wood. The heart-shape panel in centre surmounted by a crown, and on either side cherubs and bold leaf-scrolls.

417—LARGE HERALDIC SHIELD

Carved oak. Design of a shield within bold scrolls and "putti" in high relief. Surmounted by a large open crown.

418—LARGE HERALDIC SHIELD

Companion to the foregoing.

HALL—SECOND FLOOR

419—MING JAR

Oviform; Sixteenth Century Chinese production. Coated with a turquoise-blue glaze and decorated with branches of plum blossoms, in raised outline; filled in with various enamels.

Height, 15 inches; diameter, 13 inches.

420—OVIFORM MING POTTERY JAR WITH COVER

Sixteenth Century Chinese production. Coated with a dark blue cobalt glaze and elaborately decorated with tree peonies and birds, and borders of sceptre-head scrolls and gadroons in raised outline, filled in with turquoise-blue, purple and white glaze.

Height, 21 inches; diameter, 14 inches.

421—MING POTTERY GARDEN-SEAT

Temple drum design. Enamelled with a turquoise-blue glaze and decorated with peonies and leafy scrolls, pencilled in black.

Height, 19 inches.

422—MING POTTERY GARDEN-SEAT

Companion to the preceding.

423—PAIR ELABORATE THRONE-CHAIRS

Italian Renaissance. Carved oak, with bronze finial ornaments, the arms, front and side braces are ornamented with bold leaf-scrolls in relief carving. Seats and back upholstered in red velvet and finished with silk galloon and large brass nails.

424—SIX ELABORATE THRONE-CHAIRS

Italian Renaissance. Carved oak, with bronze finials; arms and front brace ornamented with bold leaf-scrolls in relief carving. Seats and back upholstered in red velvet and finished with silk galloon and large brass nails.

The above described six arm-chairs will be sold, one, with the privilege of the six.

425—ANTIQUE CARVED MARBLE CHURCH FONT

Italian; Sixteenth Century. Bowl-shaped, supported by a central column and three carved pilasters, which terminate in paw-feet and rest on a triangular base.

Height, 2 feet 10½ inches; diameter, 1 foot 5½ inches.

426—LARGE ANTIQUE ITALIAN CONSOL TABLE

Sixteenth Century. Carved and gilt wood. The legs are in the form of four twisted columns, with capitals, on which rest a frieze and cornice of bold leaf design. Surmounted by a massive slab of African marble.

Height, 3 feet 1 inch; width, 5 feet 10 inches.





427—LARGE ANTIQUE ITALIAN CONSOL TABLE

Companion to the preceding.

Height, 3 feet 2 inches; width, 5 feet 10 inches.

428—SEVENTEENTH CENTURY FLEMISH TAPESTRY

This piece, representing an incident of town life, is a companion to No. 429, in which a rural scene is depicted. Here it is an open-air market that is shown. On the left is the portico of a handsome brownish mansion, beside which a woman has disposed for sale her vegetables—bright green cabbages, pale yellow celery, turnips and asparagus—the stall being embellished with some crimson and yellow tulips in a vase. A lady, attended by her maid, is approaching to make some purchases. *Vis-à-vis* with this group, is another, on the right, where, seated behind a mass of cabbages, celery and fruit, a woman in a blue jacket and creamy skirt is offering a bunch of asparagus to a mounted cavalier in a rose-colored costume, whose horse, caparisoned in a saddle-cloth of the same hue, is drinking at a fountain. This has a central feature of an obelisk, which spires up to where the rich olive-brown and green foliage of a maple, on the right, spreads against the sky. In the centre of the middle distance, beneath a handsome olive-green chestnut tree, is a third group, surrounding a stall of fruit, where a woman is weighing cherries. Meanwhile the farther distance is animated with figures and broken up with buildings, vistas of water and bridges, executed in tones of yellowish brown, amber, faint olive, and gray greens, fading into a creamy sky. The whole presents a scheme of mingled vivacity and delicacy, enlivened with natural and varied characterization. The border, which involves repetitions of calix forms, intersecting wave-lines and riband spirals, buff on a ground of dark red, is decorated at the corners with scroll ornament and shaded to represent a picture-frame.

Signed in the right lower corner: "D. LEYNIERS."

Height, 11 feet 4 inches; width, 17 feet 2½ inches.

429—SEVENTEENTH CENTURY FLEMISH TAPESTRY

This, though differing in size, is a companion piece to No. 428. Both represent with remarkable vivacity naturalistic incidents in the life of the people, the scene in the former case being urban, while this is rural. The landscape is extremely well composed, and abounds in simple charm. Near the left of the foreground an ash spreads against the sky a mass of olive-brown foliage, pricked out with darker green and dull yellow, in contrast to which are the sharply lighted buffs and browns of an oak that grows upon a bank. The two frame a vista of receding bank, a grove of trees and a church. Beneath the trees, in the foreground, is a party of peasants grouped about two cows. Over the back of one a herdsman leans, his bright, rose-colored cap forming the nucleus of the other colors in the costumes. Thus, a woman standing near, with a pitcher hanging from her arm, wears a gown of delicate pink; a man, standing beside another who sits playing on a pipe, has a tunic and gaiters of pale bluish rose, while rose, blue and yellow appear in the costume of the woman about to milk a cow. The latter's dun hide repeats in a lighter tone the yellow, which again pales into the creamy color of the other cow, and passes into creamy white in the flock of sheep and goats that appear a little farther back in the landscape. The latter, receding in undulating meadowland, of delicate tones of green and amber, is sprinkled with figures and interrupted by three slender, graceful trees with faint green and foliage. Beyond these appears a farmhouse on a knoll, which descends on the right to a vista of winding water, houses, trees and hills, that fade into the tender, creamy gray tones of the sky.

The border, which involves repeats of calix forms, intersecting wave-lines and riband spiral, buff on a dull red ground, has scroll ornaments at the corners and is shaded to represent a picture-frame.

Height, 11 feet 8 inches; width, 12 feet 1 inch.

430—SEVENTEENTH CENTURY BEAUVAIS TAPESTRY

The subject presents a classical motive, interpreted with the insouciance of a French designer. It is vintage time, and a man appears, carrying a basket piled with grapes. He is accompanied by a youth, bearing aloft on a pole a trophy of grapes, a beaker and a cup. The figures are approaching a natural arch of brownish rock, which, rising on the left of the composition, is spread over at the top with the dark green and brown and amber foliage of a bough. At the foot of the rock sits Pan, his sunburnt body draped with a leopard-skin. He has paused in the playing of his pipes, and turns his face to the front, to watch two little children who are gambolling in the foreground. Their nude bodies are swathed in rosy cream draperies; and while the dark-haired one carries a pitcher, her fair-haired companion holds a tambourine over her head. In the background the landscape recedes through tones of paling buffs and olive-greens, to a peep of white and delicate blue water, beyond which the meadow and trees fade into tender blues and cream against a creamy sky, faintly suffused with blue. There is no border.

Height, 10 feet 6½ inches; width, 4 feet 9 inches.

431—OLD ITALIAN HANGING LAMP

Repoussé brass gilt. Hexagonal shape, with corrugated base. Ornamented with conventional "putti," suspended by a heavy wrought iron chain. Fitted for electric lights.

Height, 3 feet 6 inches; diameter, 1 foot 1 inch.

432—THREE OLD ITALIAN HANGING LANTERNS

Repoussé brass gilt. Hexagonal shape, with six bracket lights supported by cherubs' heads. Corrugated dome and base, suspended by heavy chains. Arranged for electric lights, and furnished with baccarat bead globe.

The above described lanterns will be sold, one, with the privilege of the three.

Height, 4 feet; diameter, 2 feet 8 inches.

433—TWO MASSIVE BRÈCHE D'ALEP MARBLE COLUMNS

With carved white marble Corinthian capitals and black marble bases.

Height, 12 feet 9 inches; diameter, 1 foot 7 inches.

434—VERY LONG ORIENTAL RUG

Old red ground, with a narrow border of vine and floral design on a black ground.

Length, 70 feet; width, 5 feet 5 inches.

435—ORIENTAL RUG

Old red ground, surrounded by a narrow border of floral and vine design on a black ground.

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

BLUE BEDROOM—SECOND FLOOR, NORTHWEST

436—EMPIRE CLOCK

Gilt bronze, of column design.

HARRY W. WATROUS, N.A.

AMERICAN (1857-)

437—A DRAWN GAME (OIL PAINTING)

An amusing scene is being enacted in one corner of a large apartment, evidently the abode of some wealthy dilettante. On a small round table in the centre a chessboard has been set, and on either side the players lean back in their chairs, sound asleep after a hard-fought battle. On the right the sleeper is an elderly man in a suit of plum-colored velvet with long coat and knee-breeches, a flowered silk waistcoat and silk stockings. His crony is a fat, pursy old fellow in a green coat and a silk-embroidered vest. Between the two the butler stands, a resplendent personage in a blue cloth coat with deep skirts, much trimmed and befrogged with colored braid. With stealthy hand, and quick glances to the right and left, he pours himself out a glass of wine, a smile of superiority on his lips as he gazes at the unconscious pair.

Signed at the lower right, "H. WATROUS, PARIS."

Height, 17 inches; length, 21½ inches.

NOTE.—The Engravings, Etchings, Prints and Photographs will be sold at The American Art Galleries on Thursday Evening, January 20th, at 8.30 o'clock.

438—THE SOWER

After Jean François Millet. Etching by M. Maris. First state. Artist's proof on vellum, signed by the etcher. Extremely rare. In gold frame.

Width, 15¾ inches; height, 19¾ inches.

439—SPRING

After L. Alma-Tadema. Photogravure. First state. Artist's proof on India paper, signed by the painter. In gold frame.

Width, 15½ inches; height, 35 inches.

440—CONFIDENCE

After J. L. E. Meissonier. Etching by Henri Vion. Artist's proof on Japanese paper, signed by the etcher. Rare. In gold frame.

Width, 15½ inches; height, 12½ inches.

441—THE INTERESTING BOOK

After James Sant. Mezzotint by Chas. John Tomkins. First state. Artist's proof on India paper, signed by both artists. In gold frame.

Width, 17 $\frac{3}{4}$ inches; height, 21 inches.

442—DOUBLE BEDSTEAD

Mahogany. Carved and finished in white enamel and ornamented with cornucopias and floral festoons in relief carving. Complete with spring mattress, curled hair mattress and coverlet, and bolster of gold thread and silk brocade of striped and floral pattern, and canopy with handsome curtains of gold thread and silk brocade of bluish-gray color.

443—NIGHT-STAND

Mahogany. Carved, and finished in white enamel; marble top.

444—NIGHT-STANDS

Mahogany. Carved, and finished in white enamel. To match the preceding.

445—LARGE DRESSING BUREAU

Mahogany. Carved, and finished in white enamel; marble top and bevelled swinging mirror. Has three large and two small drawers, with chiselled brass handles and escutcheons.

Height, 7 feet 3 inches; width, 4 feet 11 $\frac{1}{2}$ inches.

446—DRESSING TABLE

Mahogany. Carved, and finished in white enamel; mirror top and bevelled swinging mirror. Has six small drawers with chiselled brass handles.

Height, 5 feet 11 inches; width, 4 feet 5 $\frac{1}{2}$ inches.

447—ROLL-TOP DESK

Mahogany. Carved, and finished in white enamel; gilt brass rail and chiselled brass handles and mounts.

Height, 3 feet 5 inches; length, 3 feet 9 inches; width, 2 feet.

448—CHIFFONIER

Carved, and mahogany finished in white enamel; chiselled brass handles and mounts.

Height, 5 feet 2 inches; width, 3 feet 1 inch.

449—LARGE CLOTHES-PRESS

Mahogany. Carved, and finished in white enamel. Bevelled mirrors in doors; chiselled brass handles and mounts.

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



Blue Room Second Floor



Sitting Room Second Floor



Boudoir

450—COMFORTABLE RECLINING CHAIR.

Tufted seat and back. Upholstered all over with fine blue, cut and uncut, velvet. Finished with deep fringe.

451—FRENCH COUCH

Upholstered in blue, cut and uncut, velvet, of striped and floral design. Finished with deep, tasselled fringe.

452—TWO CHAIRS

Mahogany. Carved, and finished in white enamel. Seats and backs covered with blue, cut and uncut, velvet, to match the preceding couch.

453—SOFA-CUSHION

French brocade of floral pattern. Backed with silk velvet and edged with fringe.

454—SOFA-CUSHION

Covered with fine gray silk velvet.

455—PAIR BRASS ANDIRONS

Colonial design. Hexagonal ball pattern, with scroll-feet.

Height, 22½ inches.

456—FIRE-FENDER

Wrought iron, of openwork scroll pattern.

Height, 17½ inches; length, 42½ inches.

457—PAIR HANDSOME WINDOW-CURTAINS, WITH LAMBREQUIN

Silk and gold thread brocade, of bluish-gray color. Finished with silk and metal thread tassel fringe, and lined with white surah, and interlined. Complete with heavy cord and tassels to match, and gilt brass curtain-hooks.

Height, 12 feet; width, 4 feet.

458—PAIR SASH-CURTAINS

Pointe d'Arabe lace.

Each panel: Height, 9 feet 6 inches; width, 2 feet.

459—BATH-ROOM CHAIR

Carved wood, finished in white enamel. Cane seat and back.

460—WASH-STAND SET

Cauldon's china. Decoration of roses and green and gold borders.

461—CHINESE SQUARE RUG

Conventional floral and bird design and shou symbols, woven in blue de nankin on an ivory-white ground.

2 feet 11 inches by 2 feet 11 inches.

462—CHINESE OBLONG RUG

Symbolical designs and Greek fret border, woven in two shades of blue on an ivory-white ground.

Length, 5 feet 9 inches; width, 2 feet 11 inches.

463—FORTY-TWO YARDS OF MOQUETTE CARPET

Figured blue ground.

BOUDOIR—SECOND FLOOR

464—NEST OF FOUR MAHOGANY TABLES

Ornamented with inlaid satinwood lines.

465—BEAUTIFUL SHERATON DRESSING TABLE

Parquetry veneer, and marquetry decoration in various woods, of urn designs and trellis patterns.

Height, 32 inches; width, 32 inches.

466—ADAM CONSOL TABLE

Semi-oval shape. Carved and gilt wood, with painted top and under-shelf. The top decorated with floral festoons, vase and fruit; and a border of scroll and mosaic design, beautifully painted by Michael Angelo Pergolesi.

Height, 3 feet 1½ inches; length, 4 feet 11 inches.

467—CHAISE LONGUE

Louis XVI. period. Carved and gilt wood frame, embellished with garlands of flowers carved in relief, and mouldings of ribbon and scroll design. Double-cane ends and single-cane seat.

468—PAIR CARVED AND GILT WOOD PEDESTALS

French; Louis XVI. style. Tall forms, with circular-shaped tops, supported by three legs of scroll-shape, ornamented with leaf designs, terminating with paw-feet and resting on triangular-shaped base.

Height, 3 feet 7½ inches.

469—THREE-FOLD TALL SCREEN

Decoration of Watteau pastoral subjects; painted in monotone.

Height, 6 feet; extends 7 feet.

470—BAY-WINDOW SASH-CURTAIN

Four panels of Pointe d'Arabe lace.

Each: Length, 9 feet 6 inches; width, 25 inches.

471—ANTIQUE FRENCH CHANDELIER

Louis XVI. period. Ribbon and scroll design, with four two-light brackets and a bowl-shape base of cut-glass beads. Arranged for ten electric lights.

472—ANTIQUE KIRMAN RUG

Closely woven silky texture. Old red ground, with large medallions of yellow and conventional floral patterns woven in harmonious colors. Framed in a series of dark blue and white borders, and surrounded by a wide outer border of old red.

Length, 14 feet 11 inches; width, 6 feet 8½ inches.

SITTING ROOM—SECOND FLOOR, SOUTHWEST

473—PAIR IMPERIAL HAT-STANDS

Chinese porcelain, of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of turquoise-blue of opaque quality.

Height, 11½ inches.

474—ANTIQUE CHINESE VASE

Bottle-shape, with bulbous mouth. Clear white hard paste of the Ch'ien-lung period (1736-1795). Beautifully ornamented with peonies and leafy scrolls, carved in relief in the paste, underneath a brilliant pure white glaze.

Height, 13 inches.

475—MING POTTERY GALLIPOT

Coated with a monochrome glaze which is minutely crackled, and has a panel decoration of figures, birds and animals and band of floral scrolls pencilled in black.

Height, 10 inches.

476—MING POTTERY GALLIPOT

Coated with a turquoise-blue crackle glaze, and decorated with medallions of figures and birds and floral scrolls, painted in black outline.

Height, 10 inches.

477—ANTIQUE CHINESE BEAKER-SHAPED VASE

Hard paste, of the Ch'ien-lung period (1736-1795). Coated on the outer and inner surface with a turquoise-blue glaze of brilliant quality, and minutely crackled.

Height, 13½ inches.

477—"A"—MING POTTERY GALLIPOT

Coated with a turquoise-blue glaze, and decorated with black.

Height, 10 inches.

478—ANTIQUE CHINESE VASE

Pear-shaped. Hard paste, of the Ch'ien-lung period (1736-1795). Invested with a brilliant turquoise glaze, applied over a "fish roe" crackle.

Height, 12½ inches.

478—"A"—MING POTTERY GALLIPOT

Enamelled with a monochrome glaze of turquoise-blue, and decorated in black.

Height, 10 inches.

479—ANTIQUE CHINESE VASE

Bottle-shape. Hard paste porcelain, of the Ch'ien-lung period. It is enamelled with a monochrome glaze of mottled peacock-blue, applied over a "fish roe" crackled surface.

Height, 15½ inches.

480—TALL CYLINDRICAL VASE

With flaring mouth. Hard paste, of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of brilliant turquoise-blue applied over a network of minute crackle.

Height, 20 inches.

481—RARE TURQUOISE VASE

Ascribed to the Wan-li period (1573-1619). It is of tall cylindrical shape, and is invested with a monochrome glaze of turquoise-blue of opaque quality. A decoration covering the entire outer surface, consisting of large flowers of the sacred lotus amid foliated scrolls, is carved in the paste underneath the glaze.

Height, 25 inches.

482—ANTIQUE CHINESE VASE

Full-moon-shape, with centre boss. Clear white porcelain of the Ch'ien-lung period (1736-1795). Decorated in underglaze blue with flowers of the sacred lotus, amid leafy scrolls, shou symbol and symbolical bats, and various border designs. Seal mark underneath the foot.

Height, 18¾ inches.

483—ANTIQUE ITALIAN MAJOLICA BOWL

The decoration is in green and yellow, and inside there is an animal form crudely drawn in brown. Both design and execution are crude.

Diameter, 9¾ inches.

484—OLD FRENCH CHINA CANDLESTICK VASE

Corinthian column design or pedestal. Richly decorated with gold mat and finely painted floral medallions.

Height, 17½ inches.



421

481

422



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485—TWO TALL GLASS FLOWER VASES

One ornamented with scroll and floral designs in gold mat, the other of crystal glass of spiral design.

Height, 20½ and 17½ inches.

486—THREE GLASS FLOWER VASES

Two of lily design, the other of tall spiral design on low foot.

Height, 11½ inches each.

487—OPAL GLASS VASE

Sprays of pink roses in relief.

Height, 11 inches.

488—OPAL GLASS VASE

Spiral oviform, supported by three dolphins.

Height, 10¾ inches.

489—LARGE GLASS FLOWER VASE

Beaker-shape; fluted pattern.

Height, 12 inches; diameter, 6½ inches.

490—OLD GERMAN GLASS VASE

Cylindrical shape; painted decoration of horses and cart, and German inscription.

Height, 8½ inches.

491—ANTIQUÉ ROMAN BRONZE TAZZA

Circular shape; fine green patina. In the centre is a medallion showing three figures, above which are the words "Vigilivs Apvd Mecenatem," while below is the inscription, "Tva Mecenat Mollia Jussa."

Height, 5 inches; diameter, 11½ inches.

492—FINELY MODELLED BRONZE STATUETTE

Martin Luther. Signed, "A. Carrier, 1855." Fine golden brown patina.

Height, 20 inches.

493—BRONZE STATUETTE

Venus de Milo. "F. Barbedienne Fondateur."

Height, 19 inches.

494—FINE BRONZE SEATED FIGURE

Michael Angelo. By T. Feuchère. Golden brown patina.

Height, 18 inches.

495—FINE BRONZE SEATED FIGURE

Leonardo da Vinci. By T. Feuchère. Golden brown patina.

Height, 18 inches.

496—EMPIRE CLOCK

Gilt brass case, of column design; with festoons, rosette, and cornucopia designs, chiselled in relief on base and pediment. Inscribed on dial, "H. Motel Elee de L. Berthoud."

OIL PAINTINGS

ÉMILE BERNIÈRE

FRENCH CONTEMPORARY

497—NUDE

The nude figure of a woman lies upon the sward, her back turned towards the spectator. She reclines upon her left side, her elbow on the ground, her head, with its wealth of dark hair, supported on her hand, the limbs slightly drawn up and crossed below the knee.

Signed at the lower left, "EM. BERNIERE."

Height, 9½ inches; length, 17½ inches.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH (1809-1860)

598—ROSES

Massed upon a table, standing in strong sunlight, is a tumbling heap of flowers, roses for the most part, peonies, dahlias, and a few wild flowers. The colors, vivid red, tender pink, or yellow, melting into white or changing abruptly to blue or green, make great play of light and shade.

Signed at the lower right, "N. DIAZ."

Height, 16 inches; width, 12½ inches.

FRANZ VON DEFREGGER

AUSTRIAN (1835-)

499—A YOUNG GIRL

The half-length portrait of a young girl standing in full sunlight, facing the spectator. She wears a simple white chemise. The head is inclined slightly forward and to the left, her dark brown hair falling naturally to below the shoulders.

Signed at the left, "DEFREGGER."

Height, 20½ inches; width, 15½ inches.

499—"A"—THE BORE

After L. Leloir. Etching by L. Ruet. Remarque proof on vellum. In gold frame.

Width, 6¼ inches; height, 4¾ inches.

500—PASTORALE

After François Boucher. Etching by Eugène André Champollion. Remarque proof on vellum. In gold frame, with wreath and ribbon.

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

501—HIGH-BACK SOFA

Louis XVI. style. Carved mahogany, finished in white enamel. Cane seat and back. Arms and loose cushion upholstered in blue velvet of striped and floral design.

502—ARM-CHAIR

Louis XVI. style. Carved mahogany, finished in white enamel. Cane seat and back. Arms and loose cushion covered with blue, cut and uncut, velvet of stripe and floral design.

503—ARM-CHAIR

Louis XVI. style. To match the preceding.

504—FOUR-SIDE CHAIRS

Louis XVI. style. Carved mahogany, finished in white enamel. Cane seats and back, with loose cushion of blue, cut and uncut, velvet. To match the arm-chairs Catalogue Nos. 502 and 503.

505—FOOT-STOOL

Louis XVI. style. Carved mahogany, finished in white enamel. Upholstered with blue, cut and uncut, velvet.

506—ELABORATE ROLL-TOP DESK

Louis XVI. style. Of carved mahogany, finished in white enamel. Has chiselled brass handles and mounts, and gilt brass rail.

Extreme outside measurements: Height, 4 feet; width, 4 feet 10 $\frac{1}{2}$ inches; diameter, 2 feet 5 inches.

507—OBLONG CENTRE-TABLE

Louis XVI. design. Carved mahogany, finished in white enamel. Top panel of fine silk brocade of floral lace and stripe design, woven in delicate colors on a light blue ground.

Length, 5 feet 11 inches; width, 3 feet 4 inches.

508—SIDE-TABLE

Carved mahogany, finished in white enamel.

Length, 3 feet; width, 2 feet.

509—ANTIQUÉ MAHOGANY WOOD BOX

Coffer-shape. Burl panels and marquetry medallion of shell designs.

510—CHESS AND BACKGAMMON TABLE

Carved oak. Combination table for cards, chess and backgammon. Furnished with carved ivory chessmen, checkers, counters, etc.

511—OLD ENGLISH FOLDING-TOP CARD-TABLE

Mahogany, inlaid with satinwood lines. Ivory tablet, inscribed "Daniell, Wigmore Street, London."

512—SINGLE TAPESTRY FIRE-SCREEN

The frame, carved and gilded in Louis XV. style, is designed in a series of reversed curves, sparingly decorated with foliations and shells. The panel of tapestry, thus enclosed, shows, upon a coffee-cream ground, clouded by time, a youth posing as a gardener, with a curve-bladed knife slung from his waist and a square basket of flowers in his hand. He wears a three-cornered chapeau over his long curls, and a buff frock coat over a shirt open at the neck. Above his head spreads the deep blue and buff foliage of a tree that grows on the left of the composition, beyond which the lawn extends to bushes. In the distance on the right appears a large château.

Height, 4 feet 8½ inches; width, 2 feet 4½ inches.

513—THREE-PANEL TAPESTRY SCREEN

The carved and gilded frame of each of these panels, in Louis XVI. style, consists of a repeat of spiral riband. The tapestry shows a margin of delicate French gray, surrounding a panel whose creamy ground is framed by a dainty border of slender calix forms. The upper portion of each panel is occupied by a medallion encircled with a narrow laurel wreath, festooned with wreaths. Each medallion encloses a picture subject; the one on the left hand being a little country boy blowing a French hunting horn, with a dog at his heels; the next, a dainty little girl picking flowers; and the third, a dainty boy teaching his dog to beg. The lower part of the panels is decorated with a free, graceful, arabesque design of foliated scrolls supporting a garland and a basket of flowers. The color scheme represents a softly diffused glow of rose, green and pale amber, with piquant flashes of deeper rose, and white and blue in the costumes of the figures.

Height, 4 feet 10 inches; total width, 5 feet 3 inches.

514—THREE-FOLD SCREEN

Carved mahogany, finished in white enamel. Louis XVI. design. Centre panel of fine French silk brocade of striped and floral design, woven in delicate colors. End panels of bevelled crystal glass.

Height, 5 feet 6 inches; extends 5 feet 2 inches.

515—FRENCH COUCH

Upholstered all over in blue, cut and uncut, velvet of striped and floral design, and finished with deep fringe.

516—COMFORTABLE ARM-CHAIR

Tufted back and arms, upholstered all over in blue, cut and uncut, velvet of striped and floral design, and finished with deep silk fringe.

517—PAIR LADIES' CHAIRS

To match the preceding.

518—RECLINING CHAIR

Tufted seat and back, upholstered all over in blue silk velvet, and finished with tasselled fringe.

519—LARGE DAVENPORT

Tufted seat and back, upholstered all over in old blue, cut and uncut, velvet, and finished with deep fringe.

520—LARGE SOFA-CUSHION

Covered with velvet of striped design and relief floral sprays; edged with cord.

24 inches by 24 inches.

521—TWO SOFA-CUSHIONS

Pink silk brocade, with floral medallions and leaf-scrolls brocaded in silver-gray; one backed with silk velvet.

522—TWO SOFA-CUSHIONS

French brocade; one blue grosgrain ground, with floral stripes; the other yellow satin ground, with floral stripes. Both edged with cord.

523—TWO LARGE SOFA-CUSHIONS

Old rose satin brocade, with floral bouquets and lace pattern in silver-gray and red. Backed with blue satin.

524—THREE SOFA-CUSHIONS

One covered with Japanese embroidery and backed with velvet, and the other covered with blue silk brocade, and the third with French silk brocade of floral and lace pattern.

525—STANDING LAMP

Japanese faience mustard-yellow vase, mounted on a wrought iron tripod, tall pedestal, and ornamented with vine designs in hammered iron. Arranged for electricity and lace shade.

526—ANTIQUÉ FIRE-SET

Polished brass; colonial design.

527—PAIR ANTIQUE ITALIAN BRONZE ANDIRONS

Bold scroll-feet, supporting a twisted column, which is surmounted by ball-shape terminal of openwork design and bosses.

Height, 3 feet.

528—ANTIQUE WROUGHT IRON FIRE-SCREEN

Made of a grill of French Louis XV. period. Openwork scroll design, with bird and bold leaf patterns in repoussé iron. Mounted on modern feet of scroll designs, and the top rimmed with polished brass.

Height, 2 feet 4 inches; length, 4 feet 4½ inches.

529—TEN ANTIQUE WALL-LIGHTS

French; Louis XVI. period. Of ormolu gilt, in design of a flambeau, suspended by a bow knot. Each with three bracket lights, to which are hung numerous crystal glass pendants in design of apples, pears and bunches of grapes, and bead festoons. Arranged for electricity.

The above side-brackets will be sold, one, with the privilege of the ten.

530—TWO PAIRS ELEGANT LONG WINDOW-CURTAINS

Cream-white grosgrain silk. Beautifully embellished with floral sprays and lace pattern scrolls, brocaded in natural colors. Finished with tassel fringe; lined with surah and interlined. Complete with heavy silk cords and tassels.

Height, 12 feet 4 inches; width, 5 feet.

531—ELEGANT WINDOW-CURTAINS

For three windows in bay, to match the preceding.

Centre: Height, 12 feet 4 inches; width, 6 feet 2 inches. Sides: Height, 12 feet 4 inches; width, 3 feet

532—TWO PAIRS SASH-CURTAINS

Four panels, of Pointe d'Arabe lace.

Each: Height, 9 feet; width, 25 inches.

533—SASH-CURTAINS

For windows in bay. Four panels, of Pointe d'Arabe lace.

Each: Height, 9 feet; width, 31 inches.

534—MOQUETTE CARPET

Old rose ground, with leaf patterns in a darker shade.

85 yards.

LOUIS SEIZE BEDROOM—SECOND FLOOR

535—SUPERB SUITE OF BEDROOM FURNITURE

Louis Seize design. Of artistically carved oak, finished in French gray enamel, relieved by white enamel. Especially designed and imported by Messrs. Duveen Brothers. Consists of:

“A”—DOUBLE BEDSTEAD

With head and footboard upholstered and panelled with rose and old gold satin brocade of Louis Seize pattern. Complete with canopy drapery, spring mattress and fine curled hair mattress.

“B”—BUREAU

With four large drawers, the handles and mounts of which are of chiselled ormolu, and the top of *Brèche d'Alep* marble.

“C”—KIDNEY-SHAPED DRESSING TABLE

Glass top, under which is a panel of Renaissance lace over rose-pink silk. Triptych mirror with gilt ormolu mouldings and two side electric candle-lights.

“D”—OBLONG CENTRE-TABLE

With openwork frieze and carved under-brace, *Brèche d'Alep* marble inserted in top.

“E”—SMALL OVAL TABLE

Similar to the preceding.

“F”—PAIR BRACKET CONSOLS

Brèche d'Alep marble tops.

“G”—FRENCH COUCH

With loose cushions and pillows upholstered in rich satin brocade of rose ground with Louis Seize patterns in old gold.

“H”—TWO ARM-CHAIRS

To match the preceding.

“I”—THREE SIDE-CHAIRS

To match the preceding.

“J”—STOOL FOR DRESSING TABLE

Seat upholstered in rose and old gold satin brocade.

“K”—FOOT-STOOL

To match the preceding.

536—PORTABLE NIGHT-LAMP

Louis XV. design, finely executed in gilt ormolu. Arranged for two electric candle-lights.

537—PAIR GILT ORMOLU ANDIRONS

Louis XV. Male and female figures, seated on a base of leaf-scroll design.

Height, 14½ inches.

538—RICH RED AND GOLD SATIN BROCADE CURTAINS

For two windows. Louis Seize design. Lined with écru silk, and interlined. Finished with deep silk tasselled fringe. Complete with lambrequin and heavy silk cord and tassels.

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

539—ÉCRU TAFFETA SILK CURTAINS

For two windows. Finished with silk fringe and curtain loops to match.

Length, 12 feet; width, 4 feet 6 inches.

540—ONE PAIR SASH-CURTAINS

Two panels of Pointe d'Arabe lace.

Each: Length, 11 feet 3 inches; width, 32 inches.

541—ORMOLU TOILET LIGHT

Louis XVI. design. Finely wrought in gilt ormolu, cut-glass bead and lustres. Arranged for five electric lights.

542—CHANDELIER

Louis XVI. design. Gilt brass, with cut crystal glass festoons and pendants. Arranged for eight electric candle-lights.

543—PLAIN GRAY AXMINSTER CARPET

Thick pile.

75 yards.



Bed Room Second Floor



Louis XVI Bed Room

LOUIS XVI. BATH-ROOM—SECOND FLOOR

544—TWO BATH-ROOM CHAIRS

Carved wood, finished in white enamel. Cane seats and backs.

545—SET WASH-STAND CHINA

Cauldon; pink and gold decoration.

546—SMALL CHINESE SQUARE MAT

Blue and white, shou and bat symbols and Greek fret border woven in two shades of blue.

Length, 35 inches; width, 35 inches.

547—SMALL CHINESE SQUARE MAT

Blue and white, conventional birds and flowers in centre, and border of shou symbols.

Length, 35½ inches; width, 35½ inches.

548—LARGE CHINESE RUG

Shou symbol, bats and cloud-forms, and a wide border of Grecian fret; woven in two shades of blue on a white ground.

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

549—SASH-CURTAIN

Panel of Pointe d'Arabe lace.

Length, 9 feet 6 inches; width, 42 inches.

RED BEDROOM—SECOND FLOOR

550—ANTIQUE FRENCH MANTEL CLOCK

Louis Quinze. Gilt brass mounts and dial.

551—PAIR BANQUET LAMPS

Gilt brass. Arranged for electric candle-lights.

THERESA HEGG

552—ROSES AND VIOLETS (WATER-COLOR)

A basket of woven grass has been cast carelessly upon the ground; the lid has burst open, and a cascade of flowers bursts from its interior and falls upon the ground. Small bunches of violets lie around, tied with their dark green leaves. The background indicates a woodland scene in spring-time.

Signed, lower right, "THERESA HEGG, NICE."

Height, 19½ inches; length, 24 inches.

553—HEBE

After G. B. Cipriani. Stipple engraving by Francesco Bartolozzi. Proof before letters, printed in red. In gold frame. Oval.

Width, 3½ inches; height, 4⅜ inches.

554—RINALDO AND ARMIDA

After Angelica Kauffmann. Stipple engraving by James Hogg. Old impression, printed in red. In gold frame. Oval.

Width, 10 inches; height, 8⅜ inches.

555—LETTY

After Sir Frederick Leighton. Mezzotint by John B. Miller. First state. Artist's proof on India paper. Signed by both artists. Only 350 printed of this state. In gold frame.

Width, 11 inches; height, 15 inches.

556—VANITY

After Angelica Kauffmann. Stipple engraving by Francesco Bartolozzi. Proof before letters, printed in brown. In gold frame. Oval. Mate to No. 557.

Width, 5⅞ inches; height, 7¼ inches.

557—MODESTY

After Angelica Kauffmann. Stipple engraving by Francesco Bartolozzi. Proof before letters, printed in brown. In gold frame. Oval. Mate to No. 556.

Width, 5¾ inches; height, 7⅝ inches.

558—MISS FANNY KEMBLE

After Sir Thomas Lawrence. Mezzotint by Thomas Appleton. First state. Artist's proof on India paper. Signed by the engraver. Limited to 300 impressions. Rare. In gold frame.

559—JUNO BORROWING THE CESTUM FROM VENUS

After Angelica Kauffmann. Stipple engraving by Wm. Wynne Ryland. Script letter proof, printed in red ink. Very fine. In circular gold frame.

Diameter, 11½ inches.

560—PRUDENCE ENDEAVORING TO RESTRAIN BEAUTY FROM FOLLOWING THE INSINUATIONS OF LOVE

After G. B. Cipriani. Stipple engraving by Francesco Bartolozzi. Fine old impression in red ink. The margin cut off and framed in oval gold frame. Oval. Mate to No. 561.

Width, 8 inches; height, 6¼ inches.

561—GENIUS DESCRIBING BEAUTY AND CUPID DICTATING HIM

After G. B. Cipriani. Stipple engraving by Francesco Bartolozzi. Fine old impression in red ink. The margin cut off and framed in oval gold frame. Mate to No. 560.

Width, 8¼ inches; height, 6½ inches.

562—MAHOGANY DROP-LEAF TABLE

Old English. Inlaid with satinwood lines.

563—LARGE DOUBLE BEDSTEAD

Louis Seize style. Mahogany. Carved, and finished in white enamel, with canopy to match, and drapery of red silk interwoven with gold threads. Complete with spring and curled mattresses and coverlet, and roll of red silk interwoven with gold thread.

564—LARGE DRESSING BUREAU

Louis XVI. style. To match the preceding. Mahogany. Carved, and finished in white enamel. Alps green marble top and bevelled mirror.

Height, 6 feet 10 inches; length, 4 feet 9 inches.

565—DRESSING TABLE

Louis XVI. style. To match the preceding.

Length, 5 feet 9 inches.

566—ROLL-TOP DESK

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Ormolu handles and mounts.

Length, 4 feet 1 inch; width, 3 feet 11 inches.

567—CHIFFONIER

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Ormolu handles and mounts.

Height, 5 feet 3 inches; width, 3 feet 2 inches.

568—ELABORATE CLOTHES-PRESS WITH WINGS

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Bevelled mirrors in doors.

Height, 9 feet; length, 9 feet 6 inches.

569—TWO NIGHT-STANDS

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Alps green marble tops.

570—PAIR BEDROOM CHAIRS

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Backs of cane. Seats upholstered in red, cut and uncut, velvet.

571—FRENCH COUCH

Upholstered all over in red figured silk velour. Finished with deep tasselled fringe.

Length, 6 feet.

572—LADY'S CHAIR

Upholstered all over in red figured silk velour, and finished with deep tasselled fringe.

573—TWO RECLINING ARM-CHAIRS

Upholstered all over in red silk plush, and finished with deep silk fringe.

574—LARGE COMFORTABLE TURKISH ARM-CHAIR

Tufted back and arms, upholstered all over in red velvet, and finished with deep tasselled fringe.

575—PAIR OLD ITALIAN ANDIRONS

Wrought iron, with bronze ball-shape terminals.

Height, 22½ inches.

576—ANTIQUÉ WROUGHT IRON FENDER

Openwork, scroll design.

Height, 14½ inches; width, 4 feet 11 inches.

577—LONG CURTAINS WITH LAMBREQUINS

For four windows. Red silk interwoven with gold threads. Lined with écru surah silk, interlined, and finished with silk and metal thread fringe. Complete with heavy cords and tassels to match, and gilt brass curtain-hooks.

Height, 12 feet 6 inches; width, 3 feet 1 inch.

578—SASH-CURTAINS

For four windows. Five panels of Pointe d'Arabe lace.

Height, 9 feet 6 inches; width, 32 inches.

579—AXMINSTER CARPET

Red ground, with patterns in a lighter shade.

71 yards.

DRESSING ROOM—SECOND FLOOR, SOUTHEAST

580—ON THE BANKS OF THE OISE

After Daubigny. Etching by Georges Garen. Remarque proof on vellum. In gold frame.

Width, 10¼ inches; height, 5½ inches.

581—THE OLD AND THE YOUNG

After W. Dendy Sadler. Etching by E. Gaujean. First state. Artist's proof on vellum. Only 350 printed. Rare. In gold frame.

Width, 17½ inches; height, 13½ inches.

582—IN THE AISLES, CHARTRES

Original etching by Axel Herman Haig. Artist's proof No. 6, on Whatman's paper. Signed and consecutively numbered by the etcher, as printed. Only 250 impressions; no other state. The plate was destroyed. Very rare. In gold frame.

Width, 20 inches; height, 14 inches.

583—MRS. SHERIDAN

Etching by E. Gaujean. Artist's proof on vellum. In oval gold frame.

Width, 1 $\frac{7}{8}$ inches; height, 2 $\frac{1}{4}$ inches.

584—LA FILLE CONFUSE

After Jean Baptiste Greuze. Line engraving by Ingouf le Jeune. In a decorative panel inscribed: "Dedié à Madame la Duchesse de Luynes." Fine old impression. In gold frame with wreath at top.

Width, 10 $\frac{1}{2}$ inches; height, 14 $\frac{5}{8}$ inches.

585—BRONZE PAPER-WEIGHT

Sphinx. Green patina.

586—FRENCH MANTEL CLOCK

Louis XV. design. Gilt brass mountings and ornaments.

587—TWO BANQUET LAMPS

Gilt brass. Arranged for electric candle-lights.

588—LARGE DRESSING BUREAU

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Sienna marble top, bevelled swinging mirror.

Outside measurement: Height, 6 feet 10 inches; width, 4 feet 11 inches.

589—CHEVAL GLASS

Louis XVI. style, to match the preceding. Mahogany. Carved, and finished in white enamel.

590—CHIFFONIER

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Ornate brass handles and mounts.

Height, 5 feet 1 inch; width, 2 feet 11 inches.

591—WRITING TABLE

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Brown leather top.

Height, 2 feet 5 inches; width, 3 feet 11 inches.

592—BOOKSHELVES

Mahogany. Carved, and finished in white enamel. White India silk curtains.

Height, 5 feet 2½ inches; width, 7 feet 1 inch.

593—TWO SIDE-CHAIRS

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Seats upholstered in striped silk brocade.

594—CLOTHES-PRESS

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Bevelled mirrors in doors.

Height, 8 feet 6 inches; width, 5 feet.

595—FRENCH COUCH

Upholstered all over in satin brocade of floral and stripe pattern on écru-color ground.

Length, 5 feet.

596—LARGE COMFORTABLE ARM-CHAIR

To match the preceding. Tufted back and arms. Upholstered all over in silk brocade of striped and floral patterns on an écru-color ground.

597—LADY'S CHAIR

To match the preceding.

598—PAIR ANTIQUE ANDIRONS

Wrought iron, with brass ball-shape terminals.

Height, 21½ inches.

599—CURTAINS WITH LAMBREQUINS

For two windows. Yellow silk, with gilt thread interwoven. Lined with cream-white surah, interlined, and finished with silk and metal thread tasselled fringe. Complete with heavy cords and tassels and bronze curtain-hooks.

Height, 12 feet 6 inches; width, 4 feet 2 inches.

600—SASH-CURTAINS

Two panels of Pointe d'Arabe lace.

Height, 9 feet 6 inches; width, 42 inches.

601—MOQUETTE CARPET

49½ yards.

PASSAGEWAY LEADING TO DRESSING ROOM— SECOND FLOOR

602—ORIENTAL RUG

Old red ground, with narrow border of floral pattern on a black ground.

Length, 7 feet 6 inches; width, 3 feet 6 inches.

603—DOOR CURTAINS

Three panels of Pointe d'Arabe lace. Backed with India pleated silk.

Length, 8 feet.

BATH-ROOM—EAST END OF SECOND HALL

604—WASH-STAND CHINA

Minton's. Crimson and gold decoration.

605—BATH-ROOM CHAIR

Louis XVI. style. Carved wood frame. Finished in white enamel. Cane seat and back.

606—SHAVING-STAND

Carved frame. Finished in white enamel.

607—FAIRBANKS' SCALES

With measuring-rod attached. Nickel-plated, and finished in enamel.

608—CHINESE BLUE AND WHITE LONG RUG

Shou symbol and scroll medallions, surrounded by bats and cloud-forms. Greek fret border.

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

609—CHINESE BLUE AND WHITE LONG RUG

Designs of shou symbol, symbolical bats, cloud-forms and Greek fret border.

Length, 6 feet; width, 3 feet.

610—LARGE CHINESE SQUARE RUG

Shou and bat symbols and Greek fret border, woven in two shades of bleu de nankin on a white ground.

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

MAIDS' ROOM—SECOND FLOOR, NORTHEAST

611—ON THE HEATH

After Christian Mali. Photogravure. Print on India paper. In gold frame.

Width, 29 inches; height, 16¾ inches.

612—LE CREPUSCULE

After E. Abot. Line engraving by I. L. Hamon. Colored print. In gold frame.

Width, 8⅝ inches; height, 10¼ inches.

613—A CURE FOR GOUT

After W. Dendy Sadler. Photogravure. Artist's proof on India paper, signed. In gold frame.

Width, 18½ inches; height, 12½ inches.

614—HEAD OF A YOUNG GIRL

Photogravure. Framed without margin in a rococo gold frame.

Width, 13 inches; height, 15½ inches.

615—THE BENEDICTION

After L. Alma-Tadema. Photogravure. First state. Artist's proof on India paper, signed. Limited to 250 impressions. In gold frame.

Width, 5 inches; height, 20½ inches.

616—TWO MAHOGANY CHAIRS

Old English style. Inlaid with satinwood lines. Cane seats.

617—MAHOGANY ROCKING-CHAIR

With arms. Old English style. Cane seat.

618—ROUND MAHOGANY TABLE

Louis XVI. style. Carved legs and mouldings. Unpolished finish.

619—FOLDING TABLE

White enamel.

620—BRASS BEDSTEAD

Three-quarter size. Complete with spring and hair mattresses.

621—DRESSING BUREAU

Louis XVI. style. Carved ornamentation. Finished in white enamel. Has swinging bevelled mirror.

Outside measurement: Height, 6 feet 4 inches; width, 4 feet.

622—WASH-STAND CHINA

Cauldon. Pink and gold decoration.

623—VERY LARGE WARDROBE AND CLOTHES-PRESS COMBINED

Louis XVI. style. In mahogany. Carved, and finished in white enamel. Large mirror in centre door. Chiselled brass mounts.

Extreme outside measurement: Height, 9 feet 8½ inches; length, 12 feet 6 inches; diameter, 41 inches.

624—LONG CURTAINS

For three windows. Red silk brocade, floral and *fleur de lis* on a grosgrain ground. Finished with wide galloon, lined and interlined. Complete with silk cords and tassels.

Length, 11 feet 10 inches; width, 3 feet 10 inches.

625—SASH-CURTAINS

For three windows. Pointe d'Arabe lace.

Length, 9 feet.

626—MOQUETTE CARPET

Thick pile. Mottled red ground.

35 yards.

ELEVATOR

627—PAIR LOUIS XV. MIRRORS

Carved wood and gilt frames.

Height, 29 inches; width, 12½ inches.

628—LOUIS XV. MIRROR

Carved wood and gilt frame.

Height, 50 inches; width, 18 inches.

HALL—THIRD FLOOR

629—TERRA-COTTA GROUP

Pierrette. Signed, "S. Van der Straeter, Paris, 84." Bronze seal inserted, inscribed, "Alegras Editeur, Paris."

Height, 13½ inches.

630—LARGE CHINESE BOWL

Richly decorated, with figures, flowers and medallion, painted in brilliant enamel colors, enhanced by gilding.

Diameter, 16 inches.

631—ANTIQUE ITALIAN MAJOLICA PHARMACY VASE

Oviform. With handles in design of fabulous animals. Relief ornaments of masks. The decoration is in blue, one side having a reproduction of Raphael's "Galatea," while the reverse is marked "Aque Gramini." Mark underneath the foot: Lighthouse and hanging signal.

Height, 17½ inches.

632—ANTIQUE ITALIAN MAJOLICA PHARMACY VASE

Mate to the preceding. Inscribed "Aque Fumarie."

Height, 17½ inches.

633—PAIR LARGE TEMPLE JARS

Dense hard paste of the Ch'ien-lung period, elaborately decorated with dragons, chrysanthemums and magnolia in bloom, pencilled in white and black enamel and gilding on an apple-green ground. Bands around the foot, shoulder and mouth of imperial yellow and rose-pink, with medallions of birds and flowers and peony scrolls, painted in enamel colors. Covers imperfect.

Height, 25 inches; diameter, 15 inches.

634—PLANT JAR

English porcelain. Decoration of flowers and leaf-scrolls, painted in brilliant blue. Gilt border and rim.

Height, 12 inches; diameter, 13 inches.

635—HALL SEAT

English faience. Tall hexagonal shape. Coated with a yellow glaze. Relief ornamentation of floral and scroll designs.

Height, 20½ inches.

636—TERRA-COTTA SEAT

Square-shape. Italian Renaissance design.

Height, 19½ inches; width, 17½ inches.

637—FRENCH WORK-TABLE

Empire period. Gilt brass ornaments and mounts.

638—SMALL TILT TABLE

On sheep-foot tripod. Top inlaid with satinwood.

639—SMALL TRIANGULAR TABLE

With three drop-leaves. Mahogany inlaid, with satinwood lines.

640—SMALL TEA-TABLE

Old English style. Mahogany inlaid, with satinwood.

641—PORTABLE BREAKFAST TABLE

Carved oak.

642—ANTIQUÉ CHIPPENDALE ARM-CHAIR

Carved mahogany. Seat covered with black hair-cloth.

643—EARLY ENGLISH WALL CUPBOARD

Semi-circular shape. Ornamented with oval-shape satinwood panels, in which are urns and other designs in marquetry of different woods.

Height, 33½ inches; length, 53½ inches.

644—LARGE MAHOGANY HEPPLEWHITE WARDROBE

Carved mouldings and ornaments, old brass mounts.

Outside measurement: Height, 8 feet 8 inches; length, 6 feet 8 inches; depth, 2 feet.

645—ELABORATE PALACE WALL-HANGING

Italian; Seventeenth Century. Old Genoese red velvet, embellished with a cardinal's coat-of-arms and bold, foliated scrolls, cloth of gold and silk appliqué, outlined with metal threads. Finished with old metal thread galloon and fringe. Lined with red surah.

Height, 9 feet 10 inches; width, 8 feet.

646—ELABORATE PALACE WALL-HANGING

Italian; Seventeenth Century. Companion to the preceding.

647—LARGE OLD ENGLISH PORTIÈRE

Black velveteen, almost completely covered with an elaborate floral design, executed in needlework, and appliqué. Framed with a wide border of similar design and workmanship.

Length, 15 feet 2 inches; width, 12 feet 4 inches.

648—CATHEDRAL OF NOTRE DAME, PARIS

Front view, after nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gold inside.

Width, 23½ inches; height, 29½ inches.

649—THE THREE FATES

After the sculptures of the Parthenon. Carbon-photograph. Framed without margin in a mahogany frame, lap-joined, with a gold inside.

Width, 18 inches; height, 13 $\frac{3}{8}$ inches.

650—THE HEAD OF DAVID

After the statue by Michael Angelo Buonarotti. Carbon-photograph. Framed without margin in a mahogany frame, lap-joined, with a gilt inside.

Width, 15 $\frac{3}{4}$ inches; height, 21 inches.

651—THEODORIC

After the statue by Peter Vischer, at the Tomb of Emperor Maximilian at Innsbruck. Carbon-photograph. Framed without margin in a broad mahogany frame, lap-joined, with a gilt inside. Very fine. Mate to No. 652.

Width, 33 $\frac{3}{8}$ inches; height, 45 $\frac{1}{2}$ inches.

652—KING ARTHUR

After the statue by Peter Vischer, at the Tomb of Emperor Maximilian at Innsbruck. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gilt inside. Mate to No. 651.

Width, 33 $\frac{3}{8}$ inches; height, 45 $\frac{1}{2}$ inches.

653—THE PANTHEON

After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gilt inside.

Width, 46 inches; height, 23 $\frac{1}{2}$ inches.

654—AUGUSTUS, ROMAN EMPEROR

Full-length, standing. After the statue. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gilt inside.

Width, 22 $\frac{3}{4}$ inches; height, 33 $\frac{3}{8}$ inches.

655—BARTOLOMMEO COLLEONI (IL CONDOTTIERE)

After the equestrian statue by Andrea del Verrochio. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gilt inside.

Height, 39 $\frac{3}{4}$ inches; width, 33 inches.

656—VENUS OF MILO

After the original statue in the Louvre, Paris. Carbon-photograph. Very fine. Framed without margin in a mahogany frame, lap-joined, with a gilt inside.

Width, 19 $\frac{1}{4}$ inches; height, 34 $\frac{1}{4}$ inches.

657—THE NIKE (VICTORY)

By Paionios. After the original statue in Olympia. Carbon-photograph. Very fine. Framed without margin in a mahogany frame, lap-joined, with a gilt inside.

Width, 21 inches; height, 30 inches.

658—APOLLO DI BELVEDERE

In the Vatican, Rome. Carbon-photograph. Very fine. Framed without margin in a mahogany frame, lap-joined, with a gilt inside.

Width, 22 inches; height, 28 inches.

659—PORTRAIT OF DANTE

After a portion of a fresco by Giotto, in Florence. Photograph. Framed without margin in a rosewood frame.

Width, 13½ inches; height, 19½ inches.

660—THE ARCH OF TITUS

Rome. After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gilt inside.

Width, 45½ inches; height, 33½ inches.

661—HEAD OF A MAN

Carbon-photograph. Framed without margin in an antique oak frame, lap-joined, with a gilt inside and bronze outside.

Width, 13 inches; height, 16½ inches.

662—CANALE GRANDE, VENICE

After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gilt inside.

Width, 34 inches; height, 24 inches.

663—AXMINSTER CARPET

Thick pile. Mottled-red ground.

130 yards.

RED BEDROOM—THIRD FLOOR, NORTHWEST

664—WORCESTER CATHEDRAL

After B. W. Leader. Etching by Th. Chauvel. First state. Artist's proof on vellum, signed by both artists. Limited to 350 impressions. In gold frame.

Width, 28 inches; height, 17 inches.

665—LADY CASTLEREAGH

After Sir Thomas Lawrence. Mezzotint by H. T. Greenhead. Artist's proof on India paper, signed by the engraver. Limited to 300 impressions. No other state. Very rare and fine. In gold frame.

Width, 18¼ inches; height, 22¾ inches.

666—THE RIVER ROAD

After David Murray. Etching by A. Boulard. First state. Artist's proof on vellum, signed by both artists. Limited to 200 impressions.

Width, 20¾ inches; height, 13⅝ inches.

667—ISABEL

After Sir Henry Raeburn. Mezzotint, by Thomas G. Appleton. First state. Artist's proof on India paper, signed by the engraver. Limited to 175 impressions. Very rare. In gold frame.

Width, 17¼ inches; height, 22¼ inches.

668—MASTER SKINNER

After Frances Cotes. Mezzotint by T. Wilson, 1770. Fine old impression. Smith, iv., p. 1616, No. 14. In gold frame.

Width, 10 inches; height, 12½ inches.

669—ELABORATE BRASS BEDSTEAD

With canopy. Double size. Complete with canopy drapery of very fine ruby-red silk velour; coverlet and roll to match, and spring and curled hair mattresses.

670—OLD COLONIAL DRESSING BUREAU

Mahogany, with swinging oblong mirror and open base with shelves.

671—NIGHT-STAND

Old English design. Mahogany, with brass mounts.

672—CHEVAL GLASS

Mahogany. Finely inlaid with marquetry. Bevelled mirror.

673—SHERATON CLOTHES-PRESS

Mahogany. Inlaid with satinwood, urns and borders. Brass mounts.

Height, 3 feet 9 inches; width, 4 feet.

674—FRENCH TOILET-GLASS

Louis XVI. style. Chiselled ormolu mounts and ornaments.

675—TWO ANTIQUE MAHOGANY CHAIRS

High backs, with openwork splat and carved medallions of flambeau and ribbon designs, and borders of laurel-leaf scrolls. Fluted front legs. Seats upholstered with fine ruby-red silk velour.

Match Catalogue Nos. 675, 701 and 726.

676—FRENCH COUCH

Upholstered all over with fine silk velour of ruby-red color, and finished with deep silk fringe.

Length, 6 feet.

677—SOFA-CUSHION

Covered with striped and flowered silk brocade.

678—LADY'S CHAIR

Tufted shell-shape back. Upholstered all over with ruby-red silk velour, and finished with deep fringe.

679—RECLINING CHAIR

Tufted back and arms. Upholstered all over with fine ruby-red silk velour, and finished with deep silk fringe.

680—BATH-ROOM CHAIR

Carved wood. Finished in white enamel. Cane seat.

681—WASH-STAND CHINA

Cauldon's. Rosebud decoration in pink and gold.

682—TWO LEMINGTON RUGS

For bath-room. Mottled-blue ground, with dark blue borders.

Length, 5 feet 11 inches; width, 2 feet 6 inches.

Length, 4 feet 3 inches; width, 2 feet.

683—PAIR BRASS ANDIRONS

Colonial design. Column pattern, on ball and claw feet, and surmounted by urn and flame.

Height, 28 inches.

684—BRASS FIRE-SET

Colonial design.

685—POLISHED BRASS FENDER

Open-rail design.

Height, 7 inches; length, 54 inches.

686—PAIR LONG WINDOW-CURTAINS

Very fine silk velour of ruby-red color. Finished with wide silk galloon, lined and interlined. Complete with silk cord and tassels.

Length, 11 feet; width, 4 feet.

687—SASH-PANEL

Pointe d'Arabe lace.

Length, 8 feet; width, 36 inches.

688—WILTON CARPET

Green ground, with floral sprays in low tones.

50½ yards.

SMALL BEDROOM—THIRD FLOOR, FACING FIFTH AVENUE

689—A GAME OF CHESS

After J. L. E. Meissonier. Etching by Armand Mathey. First state. Remarque proof on vellum, signed by the etcher. In gold frame.

Width, 13 inches; height, 9½ inches.

690—PLAYMATES

Mezzotint by S. Arlent Edwards. Artist's proof on rice paper, colored from the back and signed by the engraver. Only one state. In gold frame.

Width, 4⅝ inches; height, 6 inches.

691—MME. RÉCAMIER

After J. L. David. Carbon-photograph. Framed without margin in a broad gold frame.

Width, 29½ inches; height, 21¾ inches.

692—AN OLD ENGLISH MANOR HOUSE

After B. W. Leader. Etching by Th. Chauvel. First state. Artist's proof on vellum, signed by both artists. Limited to 350 impressions. In gold frame.

Width, 29 inches; height, 18 inches.

693—THE ANGELUS

After J. F. Millet. Etching by Charles Waltner. Lettered impression. Framed in a gold frame, the margin covered with a gilt mat.

Width, 20 inches; height, 17 inches.

694—PORTRAIT OF WILLIAM, MARQUIS OF NORTHAMPTON

After Hans Holbein. Colored reproduction of a stipple engraving by Francesco Bartolozzi. In antique oak framé.

Width, 7 inches; height, 11¼ inches.



Billiard Room Third Floor



Billiard Room Third Floor

695—HADDON HALL

Original etching by Lucien Gautier. Lettered impression on India paper. In cherry frame, stained brown.

Width, 12 inches; height, 7¾ inches.

696—WORRIED

After Erskine Nicoll. Etching by Richeton. In English mahogany frame.

Width, 7 inches; height, 10 inches.

697—THE WATER-MILL

After John Constable. Carbon-photograph. In oak and gold frame.

698—SINGLE BRASS BEDSTEAD

Complete with coverlet and roll of ruby-red silk velour, and spring and hair mattresses.

699—MAHOGANY DRESSING TABLE

With adjustable mirror. Early English design. Brass handles and mounts.

700—EARLY ENGLISH MAHOGANY WRITING DESK

Drop-front. Inlaid with satinwood. Has four large drawers, with brass handles, niches and small drawers.

701—TWO ANTIQUE MAHOGANY CHAIRS

To match those in Red Room, Catalogue No. 675. Seats upholstered in red velour.

702—LADY'S CHAIR

Tufted shell-shape back. Upholstered all over in ruby-red silk velour.

703—THREE-FOLD SCREEN

Covered with ruby-red silk velour.

Height, 5 feet 6 inches; extends 4 feet 10 inches.

704—PAIR LONG WINDOW-CURTAINS

To match those in Red Room. Fine silk ruby-red velour. Finished with wide silk galloon, lined and interlined.

Length, 10 feet 6 inches; width, 4 feet.

705—SASH-PANEL

Pointe d'Arabe lace.

Length, 9 feet 8 inches; width, 36 inches.

706—AXMINSTER CARPET

Thick pile. Mottled red ground.

Including passageway, 26 yards.

BILLIARD ROOM—THIRD FLOOR

707—GOURD-SHAPED VASE

Italian faience. Medallion and scroll decoration painted in blue and yellow.

Height, 12½ inches.

708—PLASTER BUST

Virgil. Coated with a white enamel.

709—SET OF THREE FLOWER VASES

Thin crystal glass of lily design.

Height, 10 inches.

710—THREE FLOWER VASES

One fan-shape, of thin crystal glass, one spiral lily-shape, and the other lily bulb-shape, with embossed gold decoration.

711—PAIR TALL FLOWER VASES

Thick crystal glass of twisted lily design.

Height, 25 inches.

712—PAIR CHINESE VASES

Tall, quadrilateral shape, with trumpet necks, outer casing of pierced and relief work in design of dragons amid cloud-forms, and enamelled with a "rainbow" glaze.

Height, 19½ inches.

713—RARE JEFFERSON JUG

Herculaneum pottery. Made in Liverpool for the American market in the beginning of the Nineteenth Century. Decorated with ships in full sail and figures in row-boat, spread eagle, and the quotation, "Peace, Commerce and Honest Friendships with All Nations, Entangling Alliances with None—Jefferson, Anno Domini 1804."

Height, 10 inches.

714—OLD JAPANESE LARGE PITCHER

Dense arita porcelain. Relief decoration of a three-claw dragon, chrysanthemum and brocade pattern, painted in enamel colors on a crimson ground.

715—TRIPOD POLE-SCREEN

Sheraton style. Oval mahogany panel inlaid with satinwood.

Height, 4 feet 4½ inches.

716—PAIR ADAM POLE-SCREENS

Painted and inlaid. Panels ornamented with applied reproductions of figure subjects from Madame le Brun and Sir Joshua Reynolds.

Height, 4 feet 6 inches.

717—SMALL TURKISH TRIPOD TABLE

Antique. Inlaid with floral and leaf designs in mother-of-pearl and ivory.

718—PAIR ANTIQUE STOOLS

Georgian period. Tall square-shaped, with carved legs and claw and ball feet. Seats covered with terra-cotta figured silk plush.

719—MAHOGANY PIANO-STOOL

Old English style. Inlaid with satinwood lines.

720—OAK TELEPHONE TABLE

Drawer and under-shelf.

721—ANTIQUE MAHOGANY TABLE

Circular top, on three twisted standards and tripod base, with brass feet.

722—MAHOGANY WINDOW SEAT

Old English style. Seat upholstered in terra-cotta figured silk plush.

Length, 3 feet 7 inches.

723—ANTIQUE SHERATON TABLE

Fitted with sliding top, for playing chess and backgammon. Inlaid with satin and other woods.

724—CARVED MAHOGANY SETTEE

Chippendale style. "Double chair back." Seat upholstered in terra-cotta silk and wool-figured plush.

Length, 5 feet 5 inches.

725—TWO ANTIQUE MAHOGANY ARM-CHAIRS

Bar splats, with carved medallion of flambeaus, arrow and scroll designs. Band of laurel leaves and ribbon filets and fluted front legs. Seats covered with terra-cotta figured silk plush.

726—FIVE ANTIQUE MAHOGANY SIDE-CHAIRS

To match preceding arm-chairs and the side-chairs in Red Bedroom and small bedroom facing Fifth Avenue, Catalogue Nos. 675 and 701.

727—SHERATON CYLINDER DESK AND BOOKCASE

Mahogany, with burl panels and inlaid satinwood lines. Gilt brass handles and mounts.

Height, 5 feet 9 inches; width, 3 feet 5 inches.

728—MAHOGANY ARM-CHAIR

Early English design. High back, with burl panel. Seat covered with terra-cotta figured silk plush.

729—COMFORTABLE ARM-CHAIR

Tufted seat and back. Upholstered all over in terra-cotta figured mohair plush, and finished with deep fringe. To match Davenport No. 736.

730—ROUND BACK ARM-CHAIR

To match the preceding.

731—LADY'S ARM-CHAIR

To match the preceding.

732—TWO LARGE ARM-CHAIRS

With high backs. Upholstered all in terra-cotta figured mohair plush, and finished with deep silk fringe.

733—ANTIQUE CONVEX MIRROR

Carved and gilt wood circular frame of open scroll design, surmounted by a spread eagle.

Length, 4 feet 5 inches; width, 2 feet 6 inches.

734—ANTIQUE ENGLISH HALL CLOCK

Known as "Grandfather's clock." Beautiful mahogany and inlaid case by Sheraton. Besides the hour, minute and second hands, there is a dial for the days of the month, and above is the moon showing its phases.

735—MAHOGANY BOOKCASE WITH WINGS

Large drawers and shelves in base. Plate glass in doors.

Height, 4 feet 9 inches; width, 12 feet 10 inches.

Middle section: Length, 4 feet 1 inch. Side section: Length, 4 feet 4½ inches each.

736—LARGE DAVENPORT

Tufted seat and back. Upholstered all over in terra-cotta figured mohair plush and finished with deep silk fringe.

Length, 6 feet 10 inches; diameter, 3 feet 6 inches.

737—SOFA-CUSHION

Covered with silk and wool tapestry of red ground, with coat-of-arms, thistles and scrolls woven in green and other low tones.

738—PAIR LARGE SOFA-CUSHIONS

Covered with mohair plush, to match the preceding Davenport No. 736.

739—COMBINATION BILLIARD AND POOL TABLE

By the Brunswick-Balke Collender Co. Carved oak frame and with latest improvements. Complete with two sets of ivory pool balls, counting-rack, cues and rack, and other accessories.

Length, 9 feet by 4 feet 11 inches.

740—SUMPTUOUS BILLIARD-TABLE COVER

A Spanish palace portière of old Genoese ruby-red velvet, embellished with a cardinal's coat-of-arms in appliqué, and several small écussons.

Length, 11 feet 8 inches; width, 9 feet 3 inches.

741—BILLIARD-TABLE LIGHT

Of special design, wrought in bronze, and with opal glass shades.

742—SINGLE VERDURE TAPESTRY

Flemish; Sixteenth Century. The panel is almost entirely occupied with boughs of foliage, the limbs of which enter the composition from the sides. At the top, however, in the right and left corners, are intervals through which appear more distant foliage and sky. Half-way down on the left is also another aperture, across which a squirrel is leaping. Sprinkled over the design are numerous birds. The limbs of the boughs are a pale, warm brown, while the foliage mingles pale amber with bluish gray-green and tones of pale and deep blue. The border has a golden brown ground, on which are disposed bunches of pale yellow plums, yellow and rosy pears and apples, tulips, roses, narcissus and blue flowers, interspersed with leaves of tawny yellow, gray-green and deep olive tone. It is edged with a buff piping, and the outer "blur" is dark brown.

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

743—LARGE CINNAMON BEAR RUG
Mounted with head and claws.

From tip to tip, 7 feet 5 inches.

744—LONG CURTAINS

For four windows. Silk velour of old boccario pattern, finished with wide silk galloon, and lined and interlined.

Length, 11 feet 5 inches; width, 4 feet.

745—SASH-CURTAINS

Four panels of Pointe d'Arabe lace.

Height, 9 feet 8 inches; width, 36 inches.

746—THE ACROPOLIS NEAR ATHENS

After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gold inside.

Width, 33½ inches; height, 24½ inches.

747—HEAD OF A MAN

After a drawing by Leonardo da Vinci. Carbon-photograph. In black frame, with stone-blue mat.

Width, 6 inches; height, 8⅝ inches.

748—ANGEL PLAYING THE VIOLIN

After Melozzo da Forli. Carbon-photograph in red. Framed without margin in a cherry frame, stained brown.

Width, 11¾ inches; height, 14½ inches.

749—ANGEL PLAYING THE MANDOLIN

After Melozza da Forli. Carbon-photograph in red. Framed without margin in a cherry frame, stained brown. Mate to No. 748.

Width, 11¾ inches; height, 14½ inches.

750—CASTLE ST. ANGELO, ROME

After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gold inside.

Width, 36 inches; height, 22½ inches.

751—STREET IN SEVILLE. (THE GIRALDA)

Original etching by Axel H. Haig. Artist's proof on Whatman's paper, signed. Limited to 300 impressions. No other state. The plate has been destroyed. Very rare. In mahogany frame, lap-joined, with a gold inside.

Width, 23¼ inches; height, 31½ inches.

752—SAINT MARK'S VENICE

Exterior. Original etching by Axel H. Haig. Early proof, before the plate was finished (not signed), on Whatman's paper. Limited to 350 impressions. No other state. The plate has been destroyed. Rare. In mahogany frame, lap-joined, with a gold inside.

Width, 31½ inches; height, 23¼ inches.

753—THE BLUE BOY (MASTER BUTTALL)

After Thomas Gainsborough. Etching by Charles Waltner. Plain print. Framed without margin in a mahogany and gold frame.

Width, 13 inches; height, 19 inches.

754—HEAD OF A YOUNG GIRL

After a drawing by Leonardo da Vinci. Carbon-photograph. In black frame.

Width, 6¼ inches; height, 7¼ inches.

755—PORTRAIT OF A MAN

After Van Dyck. Carbon-photograph. In oval rosewood and gold frame. Mate to No. 756.

Width, 8½ inches; height, 11½ inches.

756—PORTRAIT OF A WOMAN

After Van Dyck. Carbon-photograph. In oval rosewood and gold frame. Mate to No. 755.

Width, 8½ inches; height, 11½ inches.

757—MONT ST. MICHEL

Original etching by Axel H. Haig. Artist's proof on Whatman's paper, signed. No other state. The plate has been destroyed. Very rare. In a broad mahogany frame, lap-joined, with a gold inside.

758—ST. PIERRE DE CAËN

Exterior. Original etching by Brunot-Debaines. First state. Remarque proof on vellum. Limited to 300 impressions. Very fine and rare. In mahogany frame, lap-joined, with a gold inside.

Width, 18¼ inches; height, 24¾ inches.

759—WESTMINSTER ABBEY; THE CLOISTERS

Original etching by Axel H. Haig. Artist's proof on Whatman's paper, signed. No other state. The plate has been destroyed. Rare. In mahogany frame, lap-joined, with a gold inside.

Width, 9¾ inches; height, 8 inches.

760—DURHAM CATHEDRAL

Interior. Original etching by Axel H. Haig. Artist's proof on Whatman's paper, signed. Limited to 425 impressions. No other state. The plate has been destroyed. Rare. In mahogany frame, lap-joined, with a gold inside.

Width, 17¼ inches; height, 24¾ inches.

761—BUST OF A MAN WITH A CAP

After an old drawing in red chalk. Carbon-photograph. Framed without margin in an ebony frame.

Width, 7¼ inches; height, 9 inches.

762—HADDON HALL

After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gold inside.

Width, 33¾ inches; height, 23⅛ inches.

763—WESTMINSTER ABBEY; ENTRANCE TO POETS' CORNER

Original etching by Axel H. Haig. Artist's proof on Whatman's paper, signed. No other state. The plate has been destroyed. Rare. In mahogany frame, lap-joined, with a gold inside.

Width, 7 inches; height, 11¼ inches.

764—DURHAM CATHEDRAL

After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gold inside.

Width, 35 inches; height, 23½ inches.

765—THE ERECHTHEUM, ATHENS

After nature. Carbon-photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gold inside.

Width, 35 inches; height, 24 inches.

766—WESTMINSTER ABBEY; POETS' CORNER

Original etching by Axel H. Haig. Artist's proof on Whatman's paper, signed. No other state. The plate has been destroyed. Rare. In mahogany frame, lap-joined, with a gold inside.

Width, 7½ inches; height, 12 inches.

767—EAST OF ERECHTHEUM, ATHENS

After nature. Carbon photograph. Very fine. Framed without margin in a broad mahogany frame, lap-joined, with a gold inside.

Width, 33¾ inches; height, 22 inches.

768—PAIR LARGE BRASS ANDIRONS

Fluted column designs, with ball terminals and ball and claw feet.

Height, 36 inches.

769—BRASS FIRE-SET

Colonial design, and folding fire-screen.



Red Bed-room Third Floor



Pink Bed-room Third Floor

769—"A"—BRASS FENDER

Openwork pattern, with repoussé band of rope pattern.

Height, 11 inches; length, 5 feet 6 inches.

770—WILTON CARPET

Thick pile. Old rose ground, with floral and vine trellis pattern in dark red.

77½ yards.

PINK BEDROOM—THIRD FLOOR

771—PORTRAIT OF A LADY

Mezzotint by S. Arlent Edwards. Artist's proof on rice paper, colored from the back and signed by the engraver. Only one state. In gold frame.

Width, 6¾ inches; height, 9 inches.

772—MADAME RÉCAMIER

After David. Only the upper part of the painting. Mezzotint by S. Arlent Edwards. Remarque proof on rice paper, colored from the back and signed by the engraver. Only one state. In gold frame.

Width, 7¼ inches; height, 9¼ inches.

773—HERO

After Alma-Tadema. Photogravure. Colored print. In gold frame.

Width, 9¼ inches; height, 14½ inches.

774—SAUL'S AWAKENING

After Jas. Sant. Mezzotint by H. Scott Bridgewater. First state. Artist's proof on India paper, signed by both artists. Limited to 300 impressions. Very fine and rare. In gold frame.

775—COUNTESS POTOCKA

After the pastel painting, by an unknown master, in the Berlin Print Room. Photograph. Oval. Framed in an oval Florentine gold frame.

Width, 15¾ inches; height, 19½ inches.

776—FRENCH MANTEL CLOCK

Empire period. Walnut case of column and arch design with ormolu mounts and ornaments. Inscribed on dial, "Sironva Jeune."

777—OVAL MANTEL MIRROR

Louis XVI. style. Gilt frame.

Height, 3 feet 3 inches; width, 4 feet.

778—CARVED MAHOGANY BEDSTEAD

Three-quarter-size. Louis XVI. style. Finished in white enamel. Complete with canopy, with white net over pink silk drapery edged with lace, coverlet and roll to match, and spring and curled hair mattresses.

779—LOUIS XVI. DRESSING TABLE

Mahogany. Carved, and finished in white enamel. Bevelled mirror, white marble top. To match bedstead No. 778.

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

780—CHEVAL GLASS

Louis XVI. style. Mahogany. Carved, and finished in white enamel. To match the preceding.

781—CHIFFONIER

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Brass loose ring handles.

Height, 5 feet; width, 2 feet 11 inches.

782—NIGHT-STAND

Mahogany. Carved, and finished in white enamel. White marble top.

783—OBLONG CENTRE-TABLE

Louis XVI. style. Mahogany. Carved ornamentation. Finished in white enamel.

Height, 29 inches; length, 3 feet 7½ inches.

784—TWO SIDE-CHAIRS

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Seats upholstered in rose-pink silk and metal thread French brocade. To match the preceding.

785—FRENCH COUCH

Upholstered all over in rose-pink silk and metal thread brocade of Louis XVI. pattern, and finished with deep silk tasselled fringe.

786—TWO SOFA-CUSHIONS

Covered with French brocade, one of floral pattern, the other of stripe design.

787—ARM-CHAIR

Tufted seat and back. Upholstered all over in silk and gold thread tapestry, and finished with deep fringe. To match the preceding couch No. 785.

788—LADY'S CHAIR

Tufted, shell-shape back. Upholstered all over in silk and gold thread tapestry, floral sprays and lattice pattern on rose-pink ground. To match the couch No. 785.

789—THREE-FOLD SCREEN

Carved wood, and enamelled frame of Louis XVI. design. Panels of rose-pink silk and metal thread brocade.

Height, 5 feet 6 inches; extends 4 feet 9 inches.

790—PAIR BRASS ANDIRONS

Colonial design. Fluted columns, with ball terminals and scroll-feet.

Height, 26½ inches.

791—BRASS FIRE-SET

Colonial design, with stand.

792—POLISHED BRASS FENDER

Open rail pattern.

Height, 7½ inches; width, 5 feet 6 inches.

793—PAIR LONG WINDOW-CURTAINS

Rose-pink silk and metal thread brocade of Louis XVI. pattern, with floral sprays, strips and scrolls brocaded in colored silks and gold thread. Finished with galloon and cord, lined and interlined.

Length, 11 feet; width, 6 feet.

794—PAIR SASH-CURTAINS

Two panels of Pointe d'Arabe lace.

Length, 8 feet; width, 2 feet.

795—BATH-ROOM CHAIR

Carved wood. Finished in white enamel.

796—WASH-STAND CHINA

Cauldon's. Rose-pink decoration.

797—CHINESE BLUE AND WHITE OBLONG RUG

Shou symbol, bats, cloud-forms and Greek fret border woven in two shades of blue on an ivory-white ground.

Length, 5 feet 9½ inches; width, 3 feet.

798—CHINESE OBLONG RUG
To match the preceding.

Length, 5 feet 9½ inches; width, 3 feet.

799—WILTON CARPET
Old rose color.

56 yards.

LOUIS XVI. BEDROOM IN BLUE—THIRD FLOOR

800—TELEMACHUS AND MENTOR IN THE ISLAND OF CALYPSO

After Angelica Kauffmann. Stipple engraving by Francesco Bartolozzi. Published 1786. Proof with the title in dotted letters, printed in brown. Fine impression. In gold frame.

Width, 14¾ inches; height, 11¼ inches.

801—ON THE SEVERN

After B. W. Leader. Etching by Th. Chauvel. First state. Artists' proof on vellum, signed by both artists, and limited to 350 impressions. Very fine and rare. In gold frame.

Width, 28 inches; height, 17 inches.

802—BECALMED

After J. Clays. Etching by Lucien Gautier. Remarque proof on vellum. Signed by the etcher. In gold frame.

Width, 13½ inches; height, 8¼ inches.

803—MME. DE POMPADOUR

Etching by G. Staal. Printed in red and brown. In gold frame.

Width, 4½ inches; height, 6½ inches.

804—PORTRAIT OF A LADY

Mezzotint by S. Arlent Edwards. Remarque proof on rice paper, colored from the back and signed by the engraver. Only one state. In gold frame. Oval.

Width, 3⅞ inches; height, 4⅞ inches.

805—SCANDAL AND TEA

After W. Dendy Sadler. Etching by E. Gaujean. First state. Artist's proof, and signed by both artists. Very fine and rare. In gold frame.

Width, 17⅞ inches; height, 12½ inches.

806—INNOCENCE

After J. B. Greuze. Mezzotint by S. Arlent Edwards. Remarque proof on rice paper, colored from the back and signed by the engraver. In gold frame.

Width, 7 inches; height, 8⅞ inches.

807—MME. LEBRUN AND HER DAUGHTER

After Vigée Lebrun. Carbon-photograph. Framed without margin in a gold frame.

Width, 17 inches; height, 12¼ inches.

808—EVENING (A DUTCH WINDMILL)

Original etching by Camille Fonce. Artist's proof on India paper, signed by the etcher. In gilt chestnut frame.

Width, 9¾ inches; height, 13¼ inches.

809—GAME OF BOWLS

After J. L. E. Meissonier. Etching by L. Ruet. Remarque proof on vellum. In gold frame.

Width, 10¼ inches; height, 7 inches.

810—PORTRAIT OF A LADY

Mezzotint by S. Arlent Edwards. Remarque proof on rice paper, colored from the back and signed by the engraver. Only one state. In gold frame. Oval.

Width, 3¾ inches; height, 5⅞ inches.

811—SINGLE BEDSTEAD

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Complete with canopy drapery, coverlet and roll to match, and spring and hair mattresses. Fine blue satin French brocade drapery.

812—NIGHT-STAND

Mahogany. Carved, and finished in white enamel. White marble top.

813—LOUIS XVI. DRESSING TABLE

To match the preceding. Mahogany. Carved, and finished in white enamel. Bevelled mirror, white marble top.

Height, 5 feet 10 inches; width, 4 feet 1 inch.

814—CHIFFONIER

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Brass loose ring handles.

Height, 5 feet; width, 2 feet 11 inches.

815—CHEVAL GLASS

Louis XVI. style. Mahogany. Carved, and finished in white enamel.

816—OBLONG TABLE

Louis XVI. style. Mahogany. Carved, and finished in white enamel.

Height, 2 feet 5 inches; length, 3 feet 7½ inches.

817—THREE-FOLD SCREENS

Louis XVI. style. Carved wood frame, finished in white enamel; panelled with silk and satin brocade, trophies and floral designs in silver-gray, on a blue ground.

Height, 5 feet 6 inches; width, 4 feet 9 inches.

818—FRENCH COUCH

Upholstered all over in fine blue silk, cut and uncut, velvet of Louis XVI. pattern, and finished with deep tassel fringe.

Length, 6 feet.

819—TWO SIDE-CHAIRS

Louis XVI. style. Carved frames, finished in white enamel; seats covered with blue cut velvet to match the preceding couch.

820—LADY'S CHAIR

Tufted shell-shape back, upholstered all over with blue silk, cut and uncut, velvet of Louis XVI. pattern, and finished with deep fringe. To match the preceding.

821—SOFA-CUSHION

Covered with blue silk brocade, edged with cord.

822—MANTEL MIRROR

Gilt frame of Louis XV. design.

Height, 34 inches; length, 44 inches.

823—PAIR OF BRASS ANDIRONS

Colonial design, ball pattern and scroll-feet.

Height, 22 inches.

824—BRASS FIRE-SET

Colonial design.

825—POLISHED BRASS FENDER

Openwork design on five paw-feet.

Height, 8 inches; length, 5 feet 5 inches.

826—LONG CURTAINS

For two windows. Blue satin brocade with Louis XVI. pattern in silver-gray, finished with galloon, lined and interlined, silk cords and tassels.

Height, 11 feet; width, 4 feet.



Hall Third Floor



Hall Fourth Floor

827—SASH-CURTAINS

One long and one short panel of Pointe d'Arabe lace.

828—BATH-ROOM CHAIR

Carved frame of Louis XVI. style, finished in white enamel; cane seat.

829—WASH-STAND CHINA

Minton's. Rosebud and turquoise-blue decoration.

830—CHINESE BLUE AND WHITE OBLONG RUG

Centre panel of conventional floral and bird design. Border of shou symbols.

Length, 5 feet 11 inches; width, 3 feet 1 inch.

831—CHINESE BLUE AND WHITE RUG

To match the preceding.

Length, 5 feet 9½ inches; width, 3 feet.

832—WILTON CARPET

French gray.

16½ yards.

GREEN BEDROOM—THIRD FLOOR, SOUTHEAST

833—NAPOLEON, 1814

After J. L. E. Meissonier. Etching by A. Mignon. Remarque proof on vellum, signed by the etcher. Limited to 250 impressions. No other state. The plate was destroyed. Rare. In empire gold frame.

Width, 14¼ inches; height, 17½ inches.

834—A BLOCKADE RUNNER

After Briton Rivière. Photogravure. Artist's proof No. 21 on India paper, signed. Limited to 100 impressions. In gold frame.

Width, 12¾ inches; height, 17⅛ inches.

835—SHEEP

Original pen-and-ink drawing, on green paper, by Eug. Verboekhoven, 1840. Very fine. In gold frame.

Width, 3¾ inches; height, 3 inches.

836—THE KISS

After L. Alma-Tadema. Photogravure. Artists's proof on India paper, signed. Limited to 350 impressions. In gold frame.

Width, 20¼ inches; height, 15 inches.

837—QUEEN LOUISE

After Gustave Richter. Photograph. In gold frame and mat.

Width, 12¼ inches; height, 20 inches.

838—THE VICTOR'S RETURN

After Ulpiano Checa. Etching by Maurice Deville. First state. Remarque proof on Japan paper, signed by both artists. Limited to 300 impressions. Rare. In gold frame.

839—NORMAN HAMLET

Original etching by Camille Fonce. Remarque proof on vellum, signed. Limited to 150 impressions; no other state. The plate was destroyed. In gilt chestnut frame.

Width, 19¾ inches; height, 13½ inches.

840—PIQUET

After J. L. E. Meissonier. Etching by A. Boulard. Second state. Artist's proof on vellum, signed by Meissonier as well as by the etcher. Limited to 100 impressions. In empire gold frame.

Width, 12¼ inches; height, 15¾ inches.

841—SINGLE BRASS BEDSTEAD

Complete with canopy and drapery of green satin brocade coverlet and roll to match, and spring and hair mattresses.

842—LARGE DRESSING BUREAU

Carved mahogany oil finish. Gilt ormolu swinging handles and mounts, bevelled mirror, and *Brèche d'Alep* marble top.

Height, 8 feet 2 inches; length, 5 feet 1½ inches.

843—CARVED MAHOGANY CHIFFONIER

To match the preceding. Gilt ormolu swinging handles and mounts.

Height, 5 feet 4½ inches; width, 2 feet 9½ inches.

844—NIGHT TABLE

Carved mahogany, oil finish. *Brèche d'Alep* marble top.

845—WRITING TABLE

Carved mahogany, oil finish. Brown leather top. To match No. 842.

Length, 4 feet 4 inches.

846—LARGE CLOTHES-PRESS

Carved mahogany, oil finish. Three compartments; bevelled mirrors in doors. To match Bureau No. 842.

Height, 8 feet 1 inch; width, 6 feet 9 inches; diameter, 21 inches.

847—BOOKSHELVES

Carved wood. Finished in white enamel. Has India silk curtains.

Height, 4 feet 10½ inches; width, 3 feet 5 inches.

848—PAIR SIDE-CHAIRS

Carved mahogany. Seats upholstered in figured green silk velour.

849—FRENCH COUCH

Upholstered all over with figured green silk velour of stripe and floral pattern, and finished with deep silk tasselled fringe.

Length, 6 feet.

850—COMFORTABLE ARM-CHAIR

Tufted back and arms. Upholstered all over in figured green silk velour of stripe and floral pattern, and finished with deep tasselled fringe. To match the preceding.

851—LADY'S CHAIR

Tufted shell-shape back. Upholstered all over in figured green silk velour. To match the preceding.

852—FOUR-FOLD SCREEN

Covered with green silk brocade. Upper panels of plate glass.

Height, 6 feet 6 inches; extends 7 feet 3 inches.

853—TWO SOFA-CUSHIONS

One covered with fine French silk brocade in designs of floral brocade and ribbon fillet, the other of metal thread and silk tapestry of lily and scroll design on green ground. Backed with green silk.

854—MANTEL MIRROR

Colonial style. Gilt frame.

Height, 26 inches; length, 4 feet 10½ inches.

855—PAIR BRASS ANDIRONS

Column design, with ball terminals and scroll-feet.

Height, 26 inches.

856—FIRE-SET

Polished brass. Colonial design.

857—POLISHED BRASS FENDER

Openwork design, with top rail and five paw-feet.

Height, 10½ inches; length, 5 feet 4 inches.

858—LONG CURTAINS

For two windows. Fine green satin brocade with ribbon festoons woven in a lighter shade. Finished with wide silk galloon, lined and interlined. Complete with heavy silk cords and tassels.

Height, 11 feet; width, 4 feet.

859—SASH-CURTAINS

Two long panels of Pointe d'Arabe lace.

Length, 9 feet 9 inches; width, 36 inches.

860—BATH-ROOM CHAIR

Louis XVI. style. Carved wood, finished in white enamel. Cane seat.

861—WASH-STAND CHINA

Cauldon's. Rosebud and green and gold decoration.

862—TWO CHINESE BLUE AND WHITE RUGS

Conventional designs and shou symbols in two shades of blue on an ivory-white ground.

Length, 4 feet 10 inches; width, 2 feet 6 inches.

863—BEAR-SKIN RUG

Mounted with head and claws.

From tip to tip, 5 feet 4 inches.

864—WILTON CARPET

Close pile. Plain green ground, with floral medallions in low tones.

42 yards.

865—WILTON CARPET IN PASSAGEWAY

Red ground. Thick pile.

16½ yards.



Blue Bed Room Third Floor



Green Bed Room Third Floor

MAIDS' ROOM, EAST END OF HALL—THIRD FLOOR

866—SPRING

After W. A. Bouguereau. Carbon-photograph. Framed without margin in a gold frame.

Width, 12¼ yards; height, 19 inches.

867—TWO CAVALRY OFFICERS

After E. Detaille. Reproduction of a pen-and-ink drawing by Anna Hope Hudson. In a white and gold frame.

Width, 9¼ inches; height, 10¼ inches.

868—THE WOODEN BRIDGE

Original etching by Charles H. Woodbury. Artist's proof on Japanese paper, signed. In gold frame.

Width, 14½ inches; height, 8 inches.

869—THE LITTLE MAST

Venice. (Wedmore, No. 151.) Original etching by James McNeill Whistler. One of the Venice set. Printed by Whistler, and bearing his autograph butterfly. First state. With the figure of a woman standing behind the children in the foreground. Framed in a white frame, the pattern of which was designed by Whistler himself.

Width, 7¼ inches; height, 10⅝ inches.

870—THE MAST

Venice. (Wedmore, No. 160.) Original etching by James McNeill Whistler. One of the Venice set. Printed by Whistler, and bearing his autograph butterfly. Fifth state. The butterfly, shaded, is on the wall at the left. Framed in a white frame, the pattern of which was designed by Whistler himself.

Width, 6⅝ inches; height, 13½ inches.

871—LIFE-BOAT

After Chardeau. Photogravure. In a white and gold frame.

Width, 15¼ inches; height, 10⅞ inches.

872—SINGLE BRASS BEDSTEAD

Complete with spring and hair mattress.

873—LARGE DRESSING BUREAU

Louis XVI. style. Carved mahogany. Finished in white enamel. Bevelled mirror; marble top.

Height, 6 feet 11 inches; length, 4 feet 9 inches.

874—DRESSING TABLE

Louis XVI. style. Carved wood, and finished in white enamel. Swinging mirror.

875—WRITING TABLE

Stained oak. Green cloth top.

876—MAHOGANY SIDE-CHAIR

Old English style. Cane seat.

877—MAHOGANY ROCKING-CHAIR

Sheraton style. Inlaid with satinwood lines. Cane seat.

878—WHITE ENAMEL WASH-STAND

And blue and white toilet china.

879—PAIR LONG WINDOW-CURTAINS

Printed muslin. Bold floral designs in brilliant colors. Lined and interlined.

Length, 11 feet; width, 4 feet.

880—AXMINSTER CARPET

Thick pile. Mottled-red ground.

17½ yards.

MAIDS' ROOM—THIRD FLOOR, NORTHEAST

881—THE CAPTIVE BIRD

After Ant. Watteau. Etching by Armand Mathey. Remarque proof on vellum. In white and gold frame. Oval. Mate to No. 882.

Width, 7¼ yards; height, 9¼ inches.

882—THE GUITAR PLAYER

After Ant. Watteau. Etching by Armand Mathey. Remarque proof on vellum. In white and gold frame. Oval. Mate to No. 881.

Width, 7¼ yards; height, 9¼ inches.

883—MME. LEBRUN AND HER DAUGHTER

After Mme. Vigée Lebrun. Carbon-photograph. Framed without margin in a gold frame.

Width, 13½ inches; height, 18 inches.

884—PAST AND PRESENT GENERATIONS

After L. Alma-Tadema. Photogravure. Print on India paper. In gold frame.

Width, 9 inches; height, 15 inches.

885—IN THE ROSE GARDEN

After L. Alma-Tadema. Etching by Leopold Lowenstam. Colored print. In a gold frame.

Width, 17¼ inches; height, 13½ inches.

886—A SUNSET ON THE PACIFIC COAST

After Julian Rix. Etching by W. C. Bauer. Remarque proof on India paper, signed by both artists. In a gilt chestnut frame.

Width, 25½ inches; height, 13¼ inches.

887—PORTRAIT OF THACKERAY

After Samuel Lawrence. Line engraving by Francis Holl. Print on India paper, fac-simile of autograph. In gold frame.

Width, 11½ inches; height, 14 inches.

888—LANDSCAPE

Water-color by Frantz.

889—BRASS BEDSTEAD

Three-quarter-size. Complete with spring mattress and curled hair mattress.

890—DRESSING BUREAU

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Bevelled mirror and white marble top.

Height, 6 feet 10 inches; width, 4 feet 9 inches.

891—CHIFFONIER

Louis XVI. style. Mahogany. Carved, and finished in white enamel. Gilt brass handles and mounts.

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

892—SEWING TABLE

With two drop-leaves. Finished in white enamel.

893—THREE MAHOGANY CHAIRS

Old English style. Inlaid with satinwood lines. Cane seats.

894—ASH ROCKING-CHAIR

Seat upholstered in green silk brocade.

895—WHITE ENAMEL WASH-STAND

And set of decorated toilet ware.

896—OLD DAGHESTAN RUG

Thick, silky pile. Red centre, with lozenge-shape panels, and conventional designs in various colors. White border, with scroll and floral patterns.

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

897—BEAR-SKIN RUG

Mounted with head and claws.

From tip to tip, 7 feet 5 inches.

898—LONG CURTAINS

For three windows. Green silk brocade. Finished with wide galloon. Lined and interlined, and cords and tassels.

Height, 11 feet; width, 4 feet.

899—SASH-CURTAINS

Three long panels of Pointe d'Arabe lace.

Length, 8 feet; width, 36 inches.

900—WILTON CARPET

Old rose color.

28 yards.

NOTE.—THE FOLLOWING DESCRIBED FURNITURE WAS ORIGINALLY USED IN THE BEDROOM, WHICH IS NOW THE LOUIS XVI. ROOM, SECOND FLOOR. IT HAS BEEN ARRANGED FOR INSPECTION IN THE BUTLER'S SITTING ROOM, AND WILL BE SHOWN ON APPLICATION TO THE ATTENDANTS IN CHARGE.

901—LOUIS QUINZE TRAVELLING BED

Four-post bedstead of carved rosewood, with head-board of openwork design inlaid with gilt metal ornamentation. Fitted with gilt attachments for taking apart and erecting. Furnished with spring mattress, curled hair mattress and lace canopy valance.

902—DRESSING BUREAU

Louis XV. style. Unvarnished walnut, with carved ornaments and gilt finish. Has bevelled mirror, marble top and gilt brass handles and mounts.

903—DRESSING TABLE

Louis XV. style. Unvarnished French walnut, with carved and gilt ornaments. Bevelled mirror and marble top; gilt brass handles and mounts. To match the preceding.

904—CHIFFONIER

Louis XV. style. Unvarnished walnut, with carved ornaments, gilt finish, and brass handles and mounts. To match the preceding.

905—NIGHT-STAND

Louis XV. style. To match Dressing Bureau No. 902.

906—ROLL-TOP DESK

Louis XV. style. Unvarnished walnut, with carved and gilt ornaments and gilt brass handles and mounts.

907—DESK ARM-CHAIR

Louis XV. style. Carved walnut and gilt frame. Seat upholstered in red silk velvet.

908—TWO SIDE-CHAIRS

Louis XV. style. To match the preceding.

909—FRENCH COUCH

Upholstered all over in fine red silk figured velour, and finished with deep fringe.

910—LADY'S CHAIR

Shell-shape back. Upholstered all over in fine red silk figured velour. To match the preceding.

911—RECLINING CHAIR

Upholstered all over in red silk velvet and finished with deep fringe.

912—FIRST EMPIRE TABLE

Mahogany. Circular top, with triangular-shaped pedestal and base, which is supported by three paw-feet. Gilt brass ornaments and mounts.

913—MOQUETTE CARPET

Red ground, with pattern in a darker tone.

914—SUPERB SCULPTURED BRONZE DOOR

This superb example, apparently a modern reproduction of some original of Spanish craftsmanship, is encrusted with arabesques in low and high relief and profusely embellished with sculptured figures in almost the complete round. The latter are distinguished by naturalness and grace of form, fluency of action and the charm of highly wrought perfection. The whole composition is framed in a richly decorated border, the space within being divided by two horizontal bands of ornament into three panels, of which the centre is the most elaborate. Here as central feature appear beautifully modelled nude figures of the three Graces. They stand beneath a canopy, surmounted by two inverted cornucopias, with coiled extremities, resembling snakes, above which sits a boy-child, holding a snake to his breast. Below the Graces is a cluster of baby-forms, one of them holding up a torch. On each side of this central embellishment is a niche, terminating at the top with a shell, above which two seated babies support a vase filled with fruits. The sides of the niche are decorated with griffins holding torches, between which stands the nude figure of a girl. Below projects a bracket, bearing a cartouche, surmounted by a ram's head. The cartouche on the left bears the inscription "ANNO," while its pendant carries the date, "MDLXXX." In the centre of the bottom panel is another cartouche, bearing the heraldic device of a snake coiled upon radiating leaves, from which spring three flowers, each with five lobe-shaped petals. This central embellishment in the bottom panel is supported by two nude female figures, each of which points to the insignia, while her other hand is laid on a grotesque head that surmounts the cartouche. On each side of this main device is an arabesque, which surrounds a woman's head, bearing a vase of fruit. At the foot of each design is a female torso, with two entwined, snake-like necks ending in the heads of birds. Perched upon the arabesques is a baby satyr, the one on the left playing pan-pipes, that on the right a tuba. All these devices are repeated in the side ornaments of the top panel, except that the satyr on the left is beating cymbals, while the hands of the companion figure are represented playing a flute, which, however, has disappeared. The central feature here is a cartouche, supported by a grotesque, formed of a female torso and arms, a satyr's head and bat-like wings. On the cartouche appears the motto, "CLAUDITE JAT (SIC ? JAM) RIVOS SAT PRATA BIBERUNT"—"Close now the rivers, the meadows have drunk enough." Above this cartouche, in the centre of the upper rail, is the head of Minerva, with one plume surmounting the helmet. It is flanked on each side by a baby-form, holding a wreath of fruit that is suspended at the other end by another baby. The lower rail is similarly decorated, except that the central device consists of two babies, each holding a coiling snake. The border that encloses the whole is of corresponding elaboration and beauty of workmanship. The four corners are emphasized by a circular concave, holding a girl's head, the same device appearing where the upper and lower rails meet the side borders. Each of the latter is thus divided into three sections, which are decorated with an acanthus-scroll repeat, embellished at intervals with baby-forms. The top and bottom borders show an arrangement of wreaths of fruit, suspended by children, that corresponds to the decoration of the rails, though the central feature of the top is a shell, that encloses a baby playing on cymbals. Of these baby-forms, there are in the borders alone about forty, in varied positions, each distinguished by naturalness and grace of modelling. The bronze is mounted on a back of oak and French walnut of modern workmanship.

Purchased from G. Volterra and C. Melli, Florence.

Height of bronze, 7 feet 1 inch; width, 3 feet 2½ inches.

NOTICE

THE FOLLOWING DESCRIBED ITEMS MAY BE INSPECTED THURSDAY,
JANUARY 20TH. THEY WILL BE SOLD SATURDAY, JANUARY 22D.

915—ITALIAN RENAISSANCE FRAME

Carved and gilt wood.

916—ITALIAN RENAISSANCE PEDIMENT

Carved wood, gilt and tinted.

917—ITALIAN RENAISSANCE CEILING PANEL

Carved wood, gilt and tinted.

918—ITALIAN RENAISSANCE FRIEZE

Carved wood, gilt and tinted.

919—ANTIQUE PILASTERS AND ORNAMENTS

Carved oak, gilt.

920—WALL PANELLING AND MOULDINGS

French; Louis XIV. period. A quantity of panelling, window arches and other material, same as the woodwork used in panelling the Grand Ball Room. Originally part of the salon of Baron Tons, Bordeaux.

NOTE.—The following described Mural Decorations and Oil Paintings will be on exhibition at The American Art Galleries from January 18th to 20th, and sold there on Thursday evening, January 20th, at the conclusion of the sale of Engravings, Etchings and Photographs belonging to the collection.

921—MURAL DECORATION

Subject, "Charity."

Length, 16 feet; height, 11 feet.

922—MURAL DECORATION

Allegorical subject.

Length, 15 feet; height, 9 feet.

923—OIL PAINTING

An unused fragment of the series of old paintings on walls of the Dining Room.

Width, 6 feet 7 inches; height, 11 feet.

924—LARGE OIL PAINTING

An unused one of the set on the walls of the Dining Room.

Height, 11 feet 7 inches; length, 16 feet.

AMERICAN ART ASSOCIATION,

MANAGERS

THOMAS E. KIRBY,

AUCTIONEER



