



Japan 3115 M00571

**An Imposing Pair of 19th Century Imari Porcelain
Jardinières,** in shades of cinnabar and cobalt on a white ground
and accented with an exotic dragon encircling each urn and
standing proud from the surface

Height: 14 1/4"; Diameter: 17"



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**A Pair of 19th Century Sicilian Majolica Rusticated
Cachepots** in the images of a husband and wife

Height: 14 1/4"; Diameter: 17"



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A Unique 19th Century Italian Neoclassical Gesso Bas Relief of Ancient Roman Warriors, now mounted in a silver gilt frame

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An Italian 17th Century Baroque, Walnut “Bible Box”

retaining its original iron hardware including lock, key, and side handles, and carved with acanthus leave corners centered with fielded panels and below a fluted frieze, with the whole raised on lions paw feet

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A Unique 19th Century English Tortoiseshell Sewing Box,
the rectangular form with canted corners, the top centered by a
silver medallion with inscription, ebony banding, silver stringing
and sides each adorned with distinctive ebony ring handles all
raised on bone bun feet

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A 19th Century English Regency Tortoiseshell Tea Caddy,
with pagoda lid centered with silver medallion, serpentine front,
ebony banding, silver escutcheon and stringing and the interior
fitted with two lidded compartments

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A Pair of 19th Century Asian Temple Fu Dogs, of carved stone and raised on ebonized plinths



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A Large Pair of Italian 18th Century Giltwood Decorative Kylix Urns, with acanthus leaf handles attaching the conforming top rim to the boldly gadrooned body raised on waisted octagonal socle bases

Height: 14 1/4"; Diameter: 17"



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The Magnificent 1958 “\$100,000 Californian Stakes” Hollywood Park Horse Racing Trophy, created in solid sterling by Shreve and Co. San Francisco, and won by the great British thoroughbred Seaneen, under Hall of Fame jockey Johnny Longden, originally owned by Louis B. Mayer and racing under his



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colors of French Blue and Pink and then sold to Mayer's associate Neil S. McCarthy, trained by W.S. Finnegan, the cup displayed on a custom silver presentation stand

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A Pair of Modern Art Deco Style Faux Rosewood Pedestals

Height: 14 1/4"; Diameter: 17"



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**A Striking Pair of Early 19th Century English Regency
Bird's-Eye Maple Knife Boxes,** with their interior fittings intact,

and accented with mahogany and ebony inlaid banding

Height: 14 1/4"; Diameter: 17"



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**A Pair of 18th Century Flemish Chinoiserie Tapestry
Fragment Cushions**, woven in wool and silk, each with a
reclining figure surrounded by scrolling foliate motifs and
trimmed in a later silk rope



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An 18th Century Franco Flemish Tapestry Cushion,
depicting two female aristocrats seated in a formal garden
surrounded by strap work and floral motifs, the whole trimmed in
a later silk fringe

Height: 14 1/4"; Diameter: 17"



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**A Circular 19th Century Gros Point Continental
Needlepoint Cushion**, with strap work and floral motifs

Height: 14 1/4"; Diameter: 17"



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An 18th Century Beauvais Tapestry Fragment Cushion
depicting a hunting dog and a boar in a woodland setting and
now trimmed in a later cut edge brush fringe

Height: 14 1/4"; Diameter: 17"



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An 18th Century Aubusson Tapestry Cushion, made of wool and silk, and depicting a crane and a wolf drinking from a pond surrounded by flowers and now accented with a cut brush edge fringe

Height: 14 1/4"; Diameter: 17"



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An 18th Century Continental Tapestry Fragment Cushion,
depicting a male, possibly Bacchus, confronting an angel



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descending from Heaven amid a lush floral setting, the whole
trimmed in a later cut brush fringe

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A Pair of Large 19th Century Famille Rose Chinese



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Porcelain Pots fired with a colorful display of Chrysanthemums
along with other foliate and floral motifs

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A Pair of Graceful Tulip-Shaped Carrara Marble Urns,
embellished with gadrooning and raised on a waisted, fluted and
ringed socle on a squared plinth base

Height: 14 1/4"; Diameter: 17"





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A 19th Century Italian Oil on Canvas of a young woman,
carrying fresh cut wood from the forest surrounding her cottage

Height: 14 1/4"; Diameter: 17"



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An 18th Century Aubusson Tapestry Cushion , woven in
wool and silk, depicting a crouching lion in a woodland clearing

Height: 14 1/4"; Diameter: 17"



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A Rare and Monumental Rock Crystal Globe, making it one of the largest outside a museum collection, with superb



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occlusions, color and clarity, raised on a later base, the rock crystal that makes up this piece was quarried from the relatively small but still productive quartz mines in Sassari Province, Sardegna, Italy

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A Pair of Unusual 19th Century Italian Ecclesiastical Reliquaries, each carved in giltwood with diadem cresting above diaper and acanthus motifs surrounding a framed window in which the reliquaries would be displayed on embroidered pillows,



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one reliquary in this pair removed but the other intact in a locket, purportedly a small swatch of the wimple of St. Catherine of Siena, circa late 14th c., the whole raised on a tripartite acanthus baluster and base

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A 19th Century Bronze of the Dying Gaul from the Greek bronze sculpture of 225 BC and the 19th Century bronze created by Benedetto Boschetti, this sculpture now mounted on a custom walnut base



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A Pair of Imposing Early French Empire Recumbent Sphinxes, carved from solid variegated celadon marble and each a female with a human face and a lion's body draped in an elaborate ceremonial mantel and with their long tresses in tightly rolled braids in the front and a chignon in back, raised on a simple rectangular plinth

Height: 14 1/4"; Diameter: 17"



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A Pair of 19th Century Dutch Oil on Canvas Winterscapes signed by Danish Artist Nils Hans Christiansen (1850-1922), one entitled Midwinter in Ribe and the other Windmill on the Lake, Aarhus, both in their original carved

giltwood frames. Available as a pair or individually.

Height: 14 1/4"; Diameter: 17"



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A Mid 19th Century Belgian Oil on Panel by Eugene Joseph Verboeckhoven, 1798-1881, world renowned as the premier painter of sheep, this painting entitled Return of the Flock,



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Verboeckven's other works in the collections of many world museums, including The Hermitage Museum, St. Petersburg, The Wallace Collection, London, as well as museums in the United States

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A Late 18th Century English Sable Tortoiseshell Decagonal Tea Caddy, accented with pewter stringing and bone banding, the top accented with a shaped sterling handle and the front with a pique sterling ovoid medallion fitted with two interior lidded

compartments, fully foiled and designed to raise and lower simultaneously with the tea level and with one compartment for green tea and the other for black, the whole raised on a bone veneered plinth

Height: 14 1/4"; Diameter: 17"



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A Large Late 18th Century French Niello Valuable Box inscribed “D’Après Saint Albin”, depicting the account of the Royal Court of Louis XV by the Comtesse de Genlis, Stephanie-Felicite Du Crest Saint-Aubin, the educator and memoir writer of



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the upper classes in the late 18th c. and early 19th c., most famous for her quote "Familiarity is the most destructive of all iconoclasts". Niello is an etching used in decorating in black on silver and copper (and sometimes gold) that is somewhat related to champlevé work except that the effect is metallic rather than vitreous. Here the design of a court recital is engraved in exquisite detail into the fused copper and silver plates, the indented portions originally filled with a black matte alloy and became fused in the grooves creating the contrasting design

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A Pair of 19th Century Imari Porcelain Covered Jars, in inverted pear shape with melon-ribbed body and dome covers with ball finials, the surface hand painted with floral motifs in tones of coral and blue



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A 19th Century Bronze Neoclassical Roman Figure draped in Senate Robes and seated in a contemplative position, raised on a rouge royale base above a conforming bronze plinth

Height: 14 1/4"; Diameter: 17"



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The 19th Century Oil on Panel, The Italian Boy by Hubert von Herkomer, the German born British Social Realist Painter who studied at Southampton School of Art, the Munich Academy and the South Kensington Art School. Although von Herkomer received large sums of money for his portraits, he continued to produce social realist paintings like this one and Pressing to the West (1884), Hard Times (1885) and On Strike (1891). Von Herkomer was knighted in 1907 and died in 1914. His work is represented in the National Portrait Gallery in London.

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