

C. MARIANI ANTIQUES RESTORATION & CUSTOM

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Austria 4560 M00051

A 19th Century Hapsburg Monarchy Viennese Ormolu, Giltwood, Marble, Ebonized and Polychrome Palace Clock, the top crested with a victory bust, with a laurel wreath around his head, the bust above the clock face (marked "J. Araub in Wien") above an ormolu on marble appliqué of Austrian Warrior and Diplomat Karl Philipp (flanked with conforming marble columns surrounding a mirrored and polychrome aedicaule) Philipp became Prince of Schwarzenberg and was a legendary Austrian hero of the Hapsburg cavalry during the Napoleonic Wars, serving directly under Archduke Ferdinand. He received the Commander's Cross of the Order of Maria Theresa and in 1809 was awarded the Order of the Golden Fleece, the Grand Crosses of the Order of Maria Theresa, an estate including multiple palaces, lodges and castles, and the position of President of the Hofkriegsrath. The clock is believed to have been part of the household furnishings of one of his many castles, most likely either Gilborn Castle in the Rhineland or his Cesky Krulov Castle in South Bohemia



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Height: 25 1/2"; Width: 14 1/4"; Depth: 5 3/4"



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A 19th Century English Regency Macassar Ebony Inkwell and Writing Box, accented with antiqued brass appliqués, the top opening to reveal a wooden letter box with two crystal inkwells, the hinged bottom opening to a later C. Mariani embossed leather writing surface and featuring a hidden compartment and functioning drawer below

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A Diminutive 19th Century Asian Screen, with four panels depicting various still life scenes of books, calligraphy instruments, tea kettles, vases, and assorted fruits



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An Early 19th Century Chinese Black Lacquer Tea Caddy of the most intricate and minute penwork executed with a single bristle brush, fitted internally with elaborately etched metal canisters and lids, the exterior decorated in gold landscape scenes of figures and birds with a hinged top opening to a lacquered interior fitted with two removable metal tea tins decorated with geometric patterns and each tin with two lids (each with one functional lid sitting beneath a decorative lid), and with the whole raised on four claw feet

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**A Rare and Important Set of Monumental 18th Century
Neoclassical Statues of The Four Seasons, rendered in Pietra**



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De Vicentina Stone, based on the Greek mythological goddesses collectively known as “Horae,” and comprised of Elar (Spring), Theros (Summer), Phthinoporon (Autumn) and Chelmon (Winter), with Winter depicted draped in a billowing shawl to protect against the cold and elements and carrying acorns that are gathered in November (European nations regard November as the start of the winter season), Spring holding a garland of flower blossoms, Summer holding sheaves of wheat and surrounded by wheat at the base of her legs, and Fall depicted with the bountiful fruits of the season cascading out of a cornucopia, and with each statue presented on later vintage plinth bases

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A Wonderfully Naive 18th Century American Folk Art Oil on Canvas of a young boy standing in a red coat and holding a hoop and a stick, used in the popular 18th c. child's game of "trundling," where the hoop is rolled along the ground using the stick in order to keep the hoop upright for long periods of time, or to do various tricks; although unsigned the painting is beautifully rendered, fresh, immaculate, clearly conceived, and whimsical (note the small rosebush in the lower right hand corner with a singular and perfect red rose bloom, representing that he was an only child and dearly loved by his family.) The painting is now presented in a later solid maple frame

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A Pair of Mid-19th Century English Terra Cotta Vases, most likely from Jennens and Bettridge, also known as Aaron Jennens and T.H. Bettridge, who were highly regarded for producing quality wares. They acquired the workshops of Henry Clay, Japanner to George III and the Prince of Wales, in 1816. The vases feature colorful scenes of Chinese figures surrounded by exotic birds and peonies, symbolizing prosperity, growth, and peace. The peony was popular in the Sui and Tang Dynasties, known as the “king of flowers”

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A 19th Century Italian Pewter Sculpture of a Putti, in a playful pose, now mounted on a later faux marble presentation base

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A Pair of 18th Century Italian Carved Polychrome Putti,
each kneeling and with a torch in hand, now atop a faux marble
polychrome base



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A Set of Two 19th Century Glazed Earthenware Jars, with shaped mouths and accented with hand painted geometric patterns, used for storing wine and oils, available individually

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A 19th Century Italian Porcelain Centerpiece comprised of a fretted fruit bowl raised on three standing putti carrying grapes, wheat, a bird and fruit, all raised on an elaborate blue, white and gold base

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A Large and Unusual Egyptian Revival Wall Hanging, made of hand stitched cotton appliqués in muted shades of crimsons, teals, creams and greens, the whole centered by a Horus falcon, god of war and hunting, with wings spread, symbolizing power and representing pharaohs (pharaohs were thought to be Horus in human form), below the Horus falcon is the vulture goddess, Nekhbet, holding a shen ring, a circle connected to a line, meaning eternal protection. Amongst Nekhbet is a man depicted with red skin; while this was a normal depiction, the Egyptians also painted themselves with red ochre during celebrations and ceremonies. To the right is a seated woman wearing a vulture headdress, signifying she is either a deity, queen or other royal and a symbol of maternal protection. A young boy sits on her lap wearing a khat, worn by royal and divine, and the whole featuring hieroglyphs, geometric motifs and figural images. Discoveries during Napoleon's Egyptian campaign (1798-1801) spurred a fascination with Egyptian culture, influencing art, science, architecture, literature, religion in Western culture. This interest in Egypt grew upon the unearthing of King Tutankhamen's tomb in 1922 and its influence can be seen in the Art Deco style

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A Collection of Three Chinese Han Dynasty Earthenware



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Jars, including three cocoon jars painted in white, the shape of the jar was meant to represent the silk worm's cocoon, a symbol of wealth and luck, as silk was a large economic contributor to China during this period, decorated with incised bands, above tripod feet, Available Individually

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A 19th Century Chinese Black Lacquered Pigskin on Wood Valuables Box covered with a domed rectangular lid, and the whole fitted with handmade and original brass hardware handles on the sides and lockplate latch on the front

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A Pair of 19th Century French Louis XV Bronze Doré Chenets (Andirons) composed of scrolling foliate motifs

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An Unusual Pair of 19th Century Chinese Export Hand



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Painted Porcelain Jars, the lids topped with foo dogs, traditional symbols of protection, and fitted with original iron closure hardware, the whole painted with conforming dogs and various Chinese symbols of luck and the earth

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A 19th Century Chinese Polychrome and Wooden Carved Wu Lou or Hulu Gourd, a symbol of longevity, happiness, luck



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and health, the Wu Lou is a gourd fruit, once the fruit was removed and the gourd dried, it was used to store water or medicines to assist people in their journeys, it is thought to represent a giver of life and remover of negative energy or chi, the shape of the Wu Lou symbolizes the earth (bottom half) and heavens (top half) coming together

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An Ancient Egyptian Polychrome on Wood Burial Mask,
with parts of the original finish intact, and with no alterations or restorations, dating to the reign of the last Pharaoh of the 18th Dynasty, Horemheb (1320-1292 BC), who initially served under



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Amenhotep III and continued service under Akhenaten; he first came to the notice of historians during the reign of Tutankhamun when he acted in the capacity of advisor to the young king along with the vizier Ay. Accompanied by provenance information and presented on a custom pedestal

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A Pair of 19th Century French Issori Verdi Marble Urns with gold ormolu finials at the top and mounted with conforming ormolu appliqués of Pan, the Greek god of nature, shepherds and flocks, draped in swags and with additional ormolu bands embellishing the shaped plinth bases



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A Pair of 19th Century French Cut Leaded Crystal and Ormolu Urns, in the Baccarat Style, known for quality stemware, barware, perfume bottles, and other glassware, and above conforming Malachite bases standing on ormolu lions paw feet

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A 19th Century Chinese Black Lacquered and Gilded Wall Panel, with a stylized floral motif at the top above Chinese calligraphy

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A Pair of 18th Century Louis XVI Fluted Pine Columns, with a Corinthian capital and the whole resting on a plinth base

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A Pair of 19th Century Italian Mecca-Gilt and Polychrome Sconces, each centered by a medallion accented with a palm leaf, with a scrolling candle arm extending to carved candle cups with foliate motifs, the whole surrounded by a laurel wreath and terminating in stylized acorns at the base

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A 18th Century Italian Ebonized Walnut Statue of a Putti
now atop a removable and later base, with losses

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**A Pair of Highly Unusual 18th Century French Tin and
Parcel-Gilt Flame Finials**, each raised on stepped circular



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giltwood plinths and depicting the flames emanating from
cannonball-shaped metal orbs

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A Pair of 19th Century Italian Brass Wall Sconces, with
three scrolling arms emanating from a sunburst medallion

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A Pair of 18th Century Italian Giltwood Wall Appliqués
carved in acanthus leaf and volute motifs

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A 19th Century French Hand-Painted and Signed Sèvres Porcelain and Ormolu Centerpiece or Fruit Bowl, trimmed and raised on brass doré mounts and painted with roses and other flowers on the interior and featuring a bucolic landscape and a fête galante on the exterior

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A 19th Century Italian Empire Giltwood Architectural Trophy Element, symbolizing love and love lost with a torch and



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a quiver of arrows depicting the love that sets hearts on fire but also wounds them

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An 18th Century Italian Parcel-Gilt and Polychrome Wall Appliqué, with the gilded scroll against a burnt umber ground, either previously part of a door, boiserie panel or wall moulding

Height: 25 1/2"; Width: 14 1/4"; Depth: 5 3/4"



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A Pair of 18th Century Parcel-Gilt Polychrome Italian Wall Appliqués, the outside border in a cream-colored polychrome,

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and the interior carved with alto relieveo giltwood ribbons, foliate and floral motifs against a verdant green ground

Height: 25 1/2"; Width: 14 1/4"; Depth: 5 3/4"



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A 17th Century Italian Parcel-Gilt and Polychrome Alto Relieveo Wall Appliqu  with scrolling rocaille elements at the



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corners and centered with a single flower in full bloom, surrounded by stylized foliate designs and exhibiting its superb original patinated finish

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