Bonhams

The Martin Cohen Collection: Final Chapter

New York | October 6 & 7, 2020

INVIDIA
IRA
AVARITIA

The Martin Cohen Collection: Final Chapter

New York
Tuesday October 6, 2020 at 11am | Lots 1 to 213
Wednesday October 7, 2020 at 11am | Lots 216 to 426

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

AUCTIONEER

Jacqueline Towers-Perkins - 2068426-DCA

Bonhams & Butterfields Auctioneers Corp.
2077070-DCA

PREVIEW

New York
Wednesday September 30
10am to 5pm
Thursday October 1
10am to 5pm
Friday October 2
10am to 5pm
Saturday October 3
12pm to 5pm
Sunday October 4
12pm to 5pm
Monday October 5
10am to 5pm

SALE NUMBER: 26575
Lots 1 - 426

CATALOG: $50

LOT SYMBOLS

W - Oversized lots
Y - CITES

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please visit **www.bonhams.com/26575**

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of $1,000.

Please contact client services with any bidding inquiries.

Please see pages 327 to 331 for bidder information including Conditions of Sale, after-sale collection and shipment.

INQUIRIES

New York
Benjamin Walker
Global Head of Department
+1 (212) 710 1306
benjamin.walker@bonhams.com

Dan Tolson
International Director
+1 (917) 206 1611
dan.tolson@bonhams.com

Misha Sylver
Administrator
+1 (917) 206 1614
misha.sylver@bonhams.com

Los Angeles
Jason Stein
Director
jason.stein@bonhams.com
+1 (323) 436 5466

David Trujillo
Specialist
+1 (323) 436 5405
david.trujillo@bonhams.com

Katherine Miller
Administrator
+1 (323) 436 5445
katherine.miller@bonhams.com

ILLUSTRATIONS

Front cover: Interior
Inside front cover: Lot 22
Opposite page: Lot 420
Inside back cover: Lot 89
Back cover: Mixed lots

REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids.us@bonhams.com

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/26575 and click on the Register to bid link at the top left of the page.

© 2020 Bonhams & Butterfields Auctioneers Corp. All rights reserved.

FSC
www.fsc.org
MIX
Paper from responsible sources
FSC® C001785

Specialists for this auction

New York

Benjamin Walker
Global Head of Department

Dan Tolson
International Director

Misha Sylver
Administrator

Los Angeles

Jason Stein
Director

David Trujillo
Specialist

Katherine Miller
Business Administrator

London

Marcus McDonald
Department Director

Gemma Sanders
Head of Department

Milan

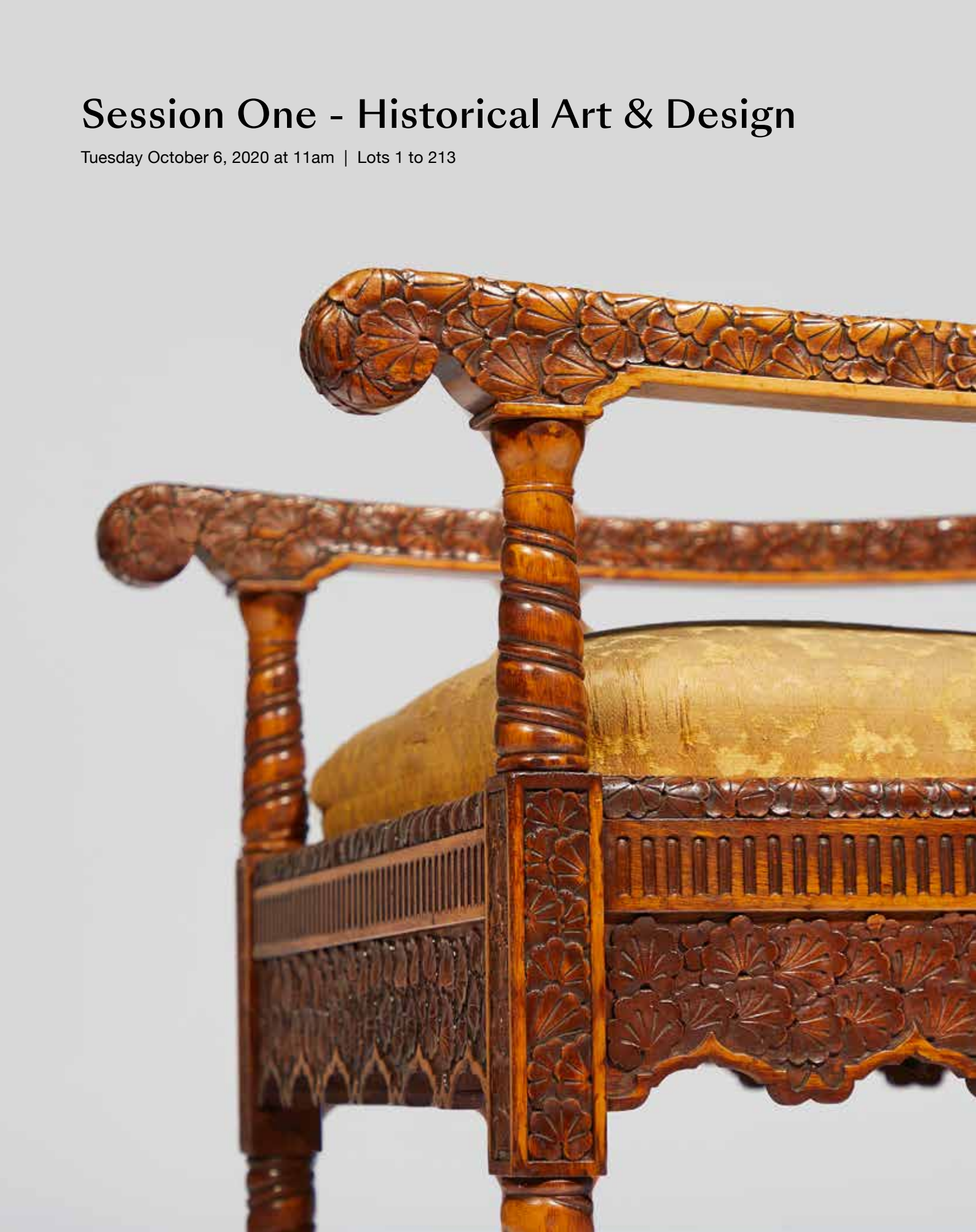
Paris

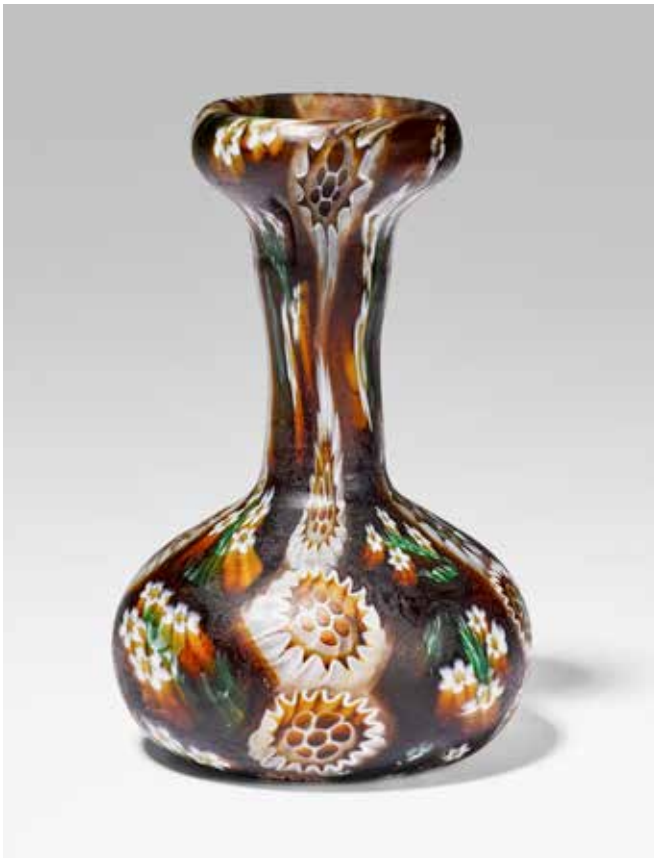
Benedetta Alpini
Specialist

Catherine Yaiche
Director

Session One - Historical Art & Design

Tuesday October 6, 2020 at 11am | Lots 1 to 213





1 (group of three)

1
FRATELLI TOSO (1902-1980)
Three Murrine Vases
circa 1920
blown murrine glass (3)
heights 2 3/4in (7cm); 2 1/2in (6cm); 1 1/2in (4cm)

$300 - 500

2
FRATELLI TOSO (1902-1980)
Murrine Vase
circa 1920
murrine glass
height 6 3/4in (17cm); diameter 3in (7.5cm)

$300 - 500

2

3

3
FRATELLI TOSO (1902-1980)
Small Murrine Floreali Vase
circa 1900
blown murrine glass
height 3in (8cm); diameter 1 1/4in (3.3cm)

$500 - 800

4

4
FRATELLI TOSO (1902-1980)
Murrine Floreali Vase
circa 1900
blown murrine glass with applied handles
height 4 1/4in (11cm); diameter 3in (7.5cm)

$500 - 700

5
FRATELLI TOSO (1902-1980)
Murrine Floreali Vase
circa 1900
blown murrine glass with applied handles
height 6 3/4in (17cm); diameter 4 3/4in (12cm)

$500 - 700

5

6
FRATELLI TOSO (1902-1980)
Murrine Pitcher
circa 1910
blown murine glass
height 7in (18cm); width 4 1/2in (11.5cm)

$500 - 700

6

8

7
FRATELLI TOSO (1902-1980)
Twin-Handled Murrine Vase
circa 1910
blown and applied murrine glass internally decorated with aventurine
height 5in (12.5cm); diameter 2 3/4in (7cm)

$600 - 800

8

8
ARTISTI BAROVIER (1890-1919)
Murrine Floreali Vase
circa 1910
applied blown glass
height 2 1/2in (6cm); diameter 1 3/4in (4.5cm)

$1,000 - 1,500

9
GIUSEPPE BAROVIER (1853-1942)
Vase
circa 1920
internally decorated blown glass
height 2in (5cm); diameter 1 1/2 (4cm)

$1,200 - 1,800

10
No lot.

9

11
ARTISTI BAROVIER (1890-1919)
Twin-Handled Macchie a Fili Floreali Vase
circa 1920
blown and applied glass
height 14in (35cm); diameter 6 1/2in (16.5cm)

$2,000 - 3,000

12

12
ARTISTI BAROVIER (1890-1919); ATTRIBUTED TO
Murrine Vase
circa 1910
glass applied with murrines
height 4in (10cm); diameter 2in (5cm)

$300 - 500

13
No lot.

14
FRATELLI TOSO (1902-1980)
Murrine Flower Bowl and Cover
circa 1920
blown and applied glass
height 3in (8cm); diameter 4 1/2in (11.5cm)

$300 - 500

14

15
FRATELLI TOSO (1902-1980)
Murrine Vase
circa 1920
murrine glass
height 4 1/2in (11cm); diameter 2 1/2in (6.5cm)

$3,000 - 5,000

Provenance
Marina Barovier, Venice
Rossella Junck, Venice
Acquired from the above by the present owner

15

16

16
FRATELLI TOSO (1902-1980); ATTRIBUTED TO
Murrine Floreali Vase
circa 1920
deep indigo glass applied with flowers murrines
height 9in (23cm); diameter 4in (10cm)

$1,500 - 2,000

17

17
FRATELLI TOSO (1902-1980)
Twin-Handled Murrine Vase
circa 1920
blown glass applied with murrines
height 6 1/4in (16cm); width 3 1/2in (9cm)

$1,000 - 1,500

Provenance
Private Collection, Buenos Aires
Acquired from the above by the present owner

18
ARTISTI BAROVIER (1890-1919)
Murrine Floreali Vase
circa 1920
blown glass applied with murrines
height 4in (10cm); diameter 3in (8cm)

$4,000 - 6,000

18

19
VINCENZO MORETTI (1835-1901)
Murrine Dish
circa 1880
for Compagnia Venezia Murano, within fitted case, murrine glass
height 1 1/4in (3cm); diameter 6 3/4in (17cm)

$15,000 - 20,000

Provenance
Private Collection, Buenos Aires
Acquired from the above by the present owner

20

20
MASRIERA Y CARRERAS (FOUNDED 1917)
Box
circa 1930
silver, silver-gilt, enamel, stamped 'MASRIERA Y CARRERAS 916'
height 3/4in (2cm); width 5 1/4in (13.5cm); depth 2 3/4in (7cm)

$1,000 - 1,500

21
PAUL GRANDHOMME (1851-1944)
Allegory of Fable, after Gustav Moreau
circa 1890
enamel on copper, silver gilt, pearls, signed 'Grandhomme E' lower left, and '-Gustave Moreau' lower right, French hallmark stamped to frame
height of plaque 2 ½in (6.5cm); width 2in (5cm); height of frame 3 1/4in (8cm); width 2 ½in (6.5cm)

$15,000 - 25,000

Paul Grandhomme initially trained as an apprentice jeweler but developed a strong interest in enamels after reading Claudius Popelin's history of enameling while working as a librarian during the Franco-Prussian war. His enamel creations were at first unsuccessful, though he later found an audience and supplied Parisian jeweler Boucheron small enamel plaques to be inserted into exquisite jewelry. Grandhomme also collaborated with jeweler Lucien Falize, and silversmith Jules Brateau with whom he made the celebrated gold and enamel 'Secret' casket now in the Musee des art decoratifs, Paris (inv. 17461).

21

From 1877, Grandhomme worked with his ex-pupil Alfred Garnier, and together they produced enamels, winning a gold medal at the 1889 Universal Exhibition in Paris. They created approximately fourteen works after paintings by symbolist Gustave Moreau (1826-1898), two of these, Sapho, 1895, and Hélène, 1893, are in the Musee d'Orsay, Paris (OAO 1169 and OAO 192); another, Hercules and the Twelve Labors, is in the Metropolitan Museum of Art, New York (2011.257).

The present work is after Moreau's watercolor Allegory of Fable, painted between 1879-1885 as part of a series commissioned by art collector Antony Roux to illustrate a new edition of Jean de la Fontaine's fables. Roux originally commissioned several fashionable artists of the period, including Doré, Lami, Baudry, Derôme, Ziem, and Moreau, and exhibited over 150 watercolors at the Cercle des Aquarellistes, held at the Galerie Durand-Ruel in 1881. When Moreau's paintings were the most admired, Roux decided to commission a further thirty-nine illustrations, thus assigning Moreau the task of illustrating the entire work. Allegory of Fable was intended as the frontispiece to the publication. It shows a partially-draped nude female personification of Fable, a whisk in her hand, and holding a comedy mask, carried by a hippogriff, symbols that might allude to Moreau's attitude towards fables - the didactic function disguised by comedy. The use of nude females and mythological creatures is not uncommon in Moreau's work, and this particular subject would have been pleasing to Grandhomme who is known to have drawn inspiration from the female nude.

Roux's edition of Fontaine's Fables was never published, and Moreau's paintings were subsequently acquired by Miriam Alexandrine de Rothschild (1884-1965), though almost half of them were lost during the Nazi era. The remaining paintings are featured as the exhibition, Gustave Moreau: The Fables, displayed at Waddesdon Manor, and at the Musee National de Gustave Moreau, Paris, both in 2020.

Literature
For a discussion on Moreau and his watercolors for the Fables, see Carey, Juliet Gustave Moreau: The Fables, Paul Holberton, 2020

22

22
ITALIAN SCHOOL
Carved Plaque depicting Franz Josef I of Austria
as the `Seven Deadly Sins'
1863
probably Venice or Milan
carved lava rock, in original silk lined leather case and together with plush velvet lined leather box
3 3/8in (8.5cm) x 2 1/4in (6cm)

$5,000 - 7,000

Conceived in the style of Italian Renaissance master Giuseppe Arcimboldo, this exquisitely and minutely carved plaque is a searing caricature of Austrian Emperor Franz Josef I produced at a moment of intense national feeling in Italy during the Risorgimento, the period of Italian 'reawakening' that led to eventual Italian unification. The plaque depicts Franz Josef in profile, his head composed of grotesque beasts in various contortions. At the center is a devilish baby suckling at the breast of a woman with ghoulish face, titled "Austria", the baby is coiled by a snake carved with the Italian words "Tirannia", "Dispotismo", "Ingiustizia" (Tyranny, Despotism, Injustice) etc.; the surrounding grotesque figures are each titled in Italian with their respective sins; around Franz Josef's neck is his tunic collar, bearing his motto "Viribus Unitis" above a scene of figures in battle and the word "Solferino", Franz Josef's significant military defeat of 1859 by the French and Sardinian armies. Standing in front of the bust of Franz Josef is another grotesque figure, holding what appears to be a tall lit candle carved with the date 1863 and the word "Temporal", possibly hinting that time is running out for Franz Josef - which it was, the Treaty of Vienna signed in 1866 forced Austria to cede Lombardy-Venetia, which soon became part of the Kingdom of Italy. Above this figure are two flying bats which appear to be corruptions of the Austrian heraldic eagle, and two other grotesque figures complete the composition, including one with horns holding a rosary, with carved letters in the drapery that appear to read 'POCA', possibly a signature.

23

23
DAUM FRERES (FOUNDED 1875)
Hair Comb
circa 1900
together with a fitted case; overlaid, acid-etched and wheel carved cameo glass, carved deer antler, silver; together with fitted case
length 5 1/2in (14cm); width 3in (7.5cm); depth 3/4in (2cm)

$7,000 - 9,000

The present lot originates from the estate of Claude Berger who previously designed for Walter Rousseau.

Provenance
Claude Berger, Menton, France
Tajan, Paris
Acquired from the above by the present owner

24
TIFFANY STUDIOS (1899-1919)
Rare and Unusual Scarab Table Lamp
1897-98
patinated bronze filigree, Favrile glass, apparently unmarked
height 22in (55.5cm); diameter 6in (15cm)

$50,000 - 80,000

Provenance
Private Collection, Southampton, NY
Acquired from the above by the current owner, circa 1975

This rare lamp is supposedly one of only two known that Tiffany Studios created in this model and is the first portable electric lamp that Tiffany Studios produced for desk and table use, and is one of the earliest lamp models incorporate the use of Favrile glass in the shade.

The only other example of this model known to exist was sold at auction as part of the 'Warshawsky Corporate Collection', Sotheby's, New York, June 5, 1996, lot 92.

25[W]

LOUIS C. TIFFANY (1848- 1930) FOR ASSOCIATED ARTISTS
Important Sofa
circa 1879
for the salon of Kemp House, New York
holly inlaid with mother of pearl, original tufted olive velvet upholstery
height 43 1/4in (110cm); width 70in (178cm); depth 31in (79cm)

$200,000 - 400,000

George Kemp, a wealthy pharmaceuticals manufacturer, hired Louis C. Tiffany to decorate the entrance hall, dining room, library and salon of his mansion at 720 Fifth Avenue, on the corner of 5th Avenue and 56th street in New York. Completed in the Spring of 1881, the lavish Kemp salon was one of the earliest and most important of the interiors Louis C. Tiffany designed. The sumptuous effect of the interior formed the template for several commissions created by the "Associated Artists", the collective of artists including Candace Wheeler, Lockwood de Forest, and Samuel Coleman founded by Tiffany and in partnership in various iterations from 1879-1883.

An assimilation of Middle Eastern styles, the room included hanging mosque lanterns, Damascus tiles, and Oriental carpets, Moorish style tracery and cut velvet on the walls, and embroidered velvet portieres and curtains. Tiffany's admiration of Middle Eastern design was no doubt ignited during his tours through Spain, Morocco and Egypt with painter Robert Swain Gifford in 1870-71.

By the end of 1879 or early 1880, Tiffany headed three separate businesses, Tiffany and Wheeler (specializing in embroideries); Tiffany and de Forest (decorating services) and L.C. Tiffany and Co. (furniture). It is often understood that by the middle of June 1881 these had merged into a single entity, Louis C. Tiffany & Co., Associated Artists, however, there has been debate surrounding exactly which artist or designer was formerly included in which company, and at what time. For the Kemp commission, it is most likely that Candace Wheeler oversaw the creation of the textile effects and needlework, and that the mosque lamps, carpets, and tiles were bought from Lockwood de Forest who acquired them on his trip to the Middle East in 1875-76.

The sofa for the Kemp salon ranks amongst Louis C. Tiffany's most important and progressive furniture designs. The bold rectilinear outline and simple form evoke early oak benches and settles, the low seat and high back recall Ottoman seating arrangements, and the regular geometric hexagonal inlay echoes Middle Eastern tile shapes and decorative patterns. Taken as a whole the sofa appears distinctly modern.

Constructed in white holly as part of the overall scheme for the salon, the sofa provided asymmetrical balance to the fire surround it was placed beside, and the hexagonal motif of the inlay is repeated elsewhere in the room, as is the iridescent nature of the mother of pearl, for example in the ceiling, which overall created a very pleasing effect. As a contemporary noted:

"Wherever he stands the diverse beauties of this shimmering expanse attract his eye and fascinate his fancy, and, if he has the good fortune to be present about midday, between the hours of eleven and two when the opalescent glass of the magnificent window is illuminated by the sunshine and is reflected not only by the ceiling but by the large mirror on the opposite side of the room, the diversified splendor is beautiful beyond description".

The choice of white holly, for the furniture as well as interior moldings, columns, and the floor, contributed to an overall impression of shimmering lightness and iridescence, a motif which would figure prominently throughout Tiffany's artistic career. Around fifteen years after the creation of this sofa, Tiffany patented his 'Favrile' glass, a type of iridescent glass he used for windows, lamps and decorative objects. Thus, we see in the Kemp Sofa Tiffany's early experiments into the application of color and light into his decorative works for which he would become so famous.

George Kemp died towards the end of 1893, and his wife Julia remained in the building until her death in 1897, after which the building was leased to Edwin Gould. In 1911 the Kemp estate leased the building to Duveen Brothers, and later that same year plans were submitted by Horace Trumbauer to replace the Kemp house with a new five-story store.

Literature

Oakey, Alexander F. 'A Trial Balance of Decoration', in Harper's New Monthly Magazine, vol. LXIV, 1882 pp. 732-741 (shown in photograph)
Peck, Amelia, et. al. Candace Wheeler, 'The Art and Enterprise of American Design', 1875-1900, New York, 2001 pp. 114-117
G.W. Sheldon, 'Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States', New York, 1883 (reprinted 1971), Vol. 1 Part 1. pp. 53-54
Meyer, Roberta A., Lockwood de Forest, 'Furnishing the Gilded Age with a Passion for India', Newark, 2008 pp. 86-97
The Decorator and Furnisher Vol. 23, No. 6 (Mar., 1894), pp. 209-210

26[W]

LOUIS C. TIFFANY & CO., ASSOCIATED ARTISTS; ATTRIBUTED TO

Rare Side Table,
circa 1880
incorporating Lockwood de Forest panels, fustic, teak, brass
height 26in (66cm); width 21¼in (54cm); depth 21¼ in (54cm)

$7,000 - 10,000

This exquisite Anglo-Japanese style table was likely influenced by those designed by E.W. Godwin and produced by Collinson and Lock in the 1870s (see a table with Blairman and sons, in their catalogue 'E.W. Godwin, Furniture', 2018, cat no. 15). The side panels in the table were supplied by Lockwood de Forest and correspond exactly to a panel illustrated in his 'Illustrations of Design' (New York, 1912), reproduced in Roberta Mayer 'Lockwood de Forest', p. 66 fig. 47. According to Mayer, De Forest's first woodwork order from the Ahmedabad master carvers was one hundred and fifty square teakwood panels, presumably to be incorporated into furniture, as in the current lot, and also for interior decorative schemes, for example those that Tiffany used to form a screen in the interior of the William S. Kimball House, Rochester, designed circa 1881.

27W
LOUIS C. TIFFANY (1848-1933) FOR ASSOCIATED ARTISTS; ATTRIBUTED TO
Center Table
circa 1885
carved hardwood, with two diagonally opposed drawers
height 29in (73.5cm); width 42in (106.5cm); depth 28in (71cm)

$4,000 - 6,000

The unusual carving on this table, including the stylized leaves on the edge of the top, appears similar to other known Tiffany/Associated Artist furniture pieces, such as the Kemp chair. In addition, on the timber of the present table appears a similar figure to that on a table firmly attributed to Associated Artists also featured within this auction.

28
EMIL RUTTER (1874-1957)
Large Vase
designed 1909
for Berlin (KPM), porcelain with molded and pierced decoration
height 22 1/4in (56.5cm); diameter 9in (23cm)

$1,500 - 2,000

Emil Rutte (1874-1957) worked as a sculptor at the KPM factory, where he worked closely together with other artists such as the Jugendstil sculptor Karl Bernewitz and Theo Schmuz-Baudiss, who became director of the KPM factory in 1908. This vase follows a new, more restrained and aesthetically informed approach to design at the Berlin factory. In the late 19th and very early 20th century under director Alexander Kips (1888-1908), the factory fully embraced the new technical advances in porcelain making, and much like Sevres, the experiments with new pastes and glazes informed the conception of extraordinary floral and naturalistically sculpted pieces. These pieces won praise at the International Exhibitions in the last quarter of the 19th century, but by the early 20th century, criticism grew with regards to the repetition of the by now well-known glazes and shapes. One such critic, the renowned contemporary art specialist Richard Borrmann, noted in 1902 that although the factory had made significant advances in their technical abilities, it was lacking in 'kuenstlerische Verwertung' or the assessment of the artistic utilization of the material. (see Guenther Schade, Berliner Porzellan (1986, pp. 206f)) Under Schmuz-Baudiss, the linear empty flat porcelain surfaces of vessels were no longer covered fully in high relief floral elements, but were rather framed by restrained abstracted natural shapes as is reflected in this vase.

29
GALILEO CHINI (1873-1956)
Charger
circa 1900
glazed majolica, hanging wire, glaze mark 'MANAFATURA L'ARTE DELLA CERAMICA DACF FIRENZE No.257'
diameter 18 1/2in (47cm)

$4,000 - 6,000

Exhibited
Exposition Universelle, Paris, 1900

30[W]
HERTER BROTHERS (1864-1906)
Fire Screen
circa 1880-1900
carved and ebonized cherry, glass, alabaster, velvet and embroidered textile, on casters
height 56in (142cm); width 33 1/2in (85cm); depth 16in (41cm)

$8,000 - 12,000

Provenance
Fogg Museum, Cambridge, Massachusetts
Christie's, New York
Acquired from the above by the present owner

A striking example of 19th century Aestheticism, together with other similarly designed pieces in the collection, such as the stool, lot 40. This rare and unusual screen blends Near and Far Eastern inspiration. The Anglo-Japanese style frame incorporates fragments of early Indian textiles and encloses an unusually large gesso and alabaster 'Alhambra' plaque similar to those produced in Granada and sold to visitors touring the Alhambra and southern Spain around the turn of the century (see for example Bonhams London, 11 June 2020 lot 125).

31[W]
ORLANDO HAND BEARS (1812-1851)
Portrait of Ephraim Niles Byram
1838
oil on canvas
82 1/4in x 41 1/4in (208.9 x 104.8cm)

$30,000 - 50,000

Provenance
`Andy Warhol', Sotheby's, New York, April 23, 1988
Acquired from the above by the present owner

Orlando Bears was a native artist of Sag Harbor and Long Island who was possibly taught by local artist and distant relative, Hubbard Fordham (1794-1872). Bear's subjects were mainly affluent families and relatives that were capitalizing on the wealth and prosperity of the local whaling industry that was rapidly growing along the coastlines of Connecticut and Long Island during the first half of the nineteenth century. It is quite possible that Orlando Bears and Ephraim Byram (1809-1881) were acquaintances or friends sharing similar ages and being prominent figures of the local community. Bryam, who commissioned two portraits from Bears, was a self-taught scientist and clockmaker who ran the Sherry and Byram clockworks of Sag Harbor, making clocks for important municipal buildings such as New York's City Hall as well as Sag Harbor's Whaler Church. It seemed that both young gentlemen were entwined in the local industry; Byram would have been aged around 29 years old and Bears 26 years at the time of this portrait. Byram's interest in making scientific instruments furthered into navigational and nautical instruments to aid the local ships. In 1836 he was awarded a Gold Medal by the American Institute for his work on an orrery; an articulated scaled model of the solar system in. The subject of celestial study is very much the theme in the present lot, which featured prominently on the back cover of the publication 'Sag Harbor Historical Society: History of Sag Harbor'.

The following fascinating contemporary account of the unique genius of Ephraim Niles Byram was written for the 'Journal of the American Institute' in October 1836:

'Mr. B. is a self-taught young man, of twenty-six years of age. The movement of this instrument is effected by clock-work, by means of which, the various planets, with their satellites, are made to revolve in their appropriate spheres around the sun, at the same time performing their diurnal revolutions. An illuminated glass globe, about twelve inches in diameter, represents the sun, by which the various changes of the seasons, eclipses, are accurately shown. Its superiority over other orreries of former construction is, that its movements are effected without the confusion of machinery, the planets being suspended by small wires, and the machinery placed above the line of vision. The mind of the observer is occupied by nothing but the silently moving bodies performing their revolutions, apparently suspended in open space, with great synodic precision. The workmanship is neatly executed, and the whole would confer honour upon those whose advantages have been far superior to those of the inventory and constructor of this beautiful instrument.'

32
GALILEO CHINI (1873-1956)
Charger
circa 1900
glazed majolica, hanging wire, glaze mark 'DACF FIRENZE 290'
diameter 18 1/4in (46.5cm)

$4,000 - 6,000

33
JOUHANNEAUD ET DUBOIS
Rare Islamic Revival Vase
circa 1843
porcelain, molded and pierced
height 28in (70cm); width 12 1/2in (32cm); depth 8 1/2in (22cm)

$20,000 - 30,000

A pair of vases of the identical model are held in the permanent collection of the Musée National Adrien Dubouché, Limoges, France.

34[W]

LOUIS C. TIFFANY (1848-1930) FOR L.C. TIFFANY & CO.
Important Armchair
circa 1879
from the salon of the George Kemp House, New York
carved holly inlaid with other woods, silk upholstery
height 42in (107cm); width 24in (61cm); depth 27in (69cm)

Estimate on Request

Much of the furniture Tiffany installed in George Kemp's residence at 720 Fifth Avenue including the present armchair, a companion now in the Munson Williams Proctor Museum (accession number 2009.14), and another parlor chair from the salon now in the Newark Museum (96.87), was probably designed by Tiffany himself and executed by Louis C. Tiffany & Company, one of at least three firms Tiffany had established in 1879/80 to support his interior design business, this one dedicated to the manufacture of furniture.

The stiles, arms, frieze, and stretchers of this armchair are elaborately embellished all over with carved ginkgo leaves. The scalloped crestrail inlaid to show leaves and blossoms is likely derived from 17th-century Mughal designs, with Samuel Coleman's extensive collection of textiles probably serving as Tiffany's sources for such motifs. The similarities between the furniture in the Kemp salon and Lockwood de Forest's furniture produced a few years later suggests that de Forest was influenced by Tiffany's experimental furniture designs for the Kemp salon.

Literature
G.W. Sheldon, 'Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States', New York, 1883 (reprinted 1971), Vol. 1 Part 1. pp. 53-54
Meyer, Roberta A., Lockwood de Forest, 'Furnishing the Gilded Age with a Passion for India', Newark, 2008 pp. 86-97
Oakey, Alexander F. 'A Trial Balance of Decoration', in Harper's New Monthly Magazine, vol. LXIV, 1882 pp. 732-741
Mayer, Roberta A, and Carolyn K. Lane, 'Disassociating the 'Associated Artists' The Early Business Ventures of Louis C. Tiffany', Candace T. Wheeler and Lockwood de Forest, in Studies in the Decorative Arts, Vol. 8, No. 2, University of Chicago, 2001, pp. 10-11

35
FREDERICK MACMONNIES (1863-1937)
Bacchante and Infant Faun
1894
bronze with greenish brown patina, signed in the maquette 'F. MacMonnies 1894' and stamped 'E. Gruet Jeune Fondeur 44 avenue de Chatillon Paris'
height 34 1/2in (87cm); width 12 1/2in (32cm); depth 10in (26cm)

$6,000 - 8,000

Macmonnies exhibited *Bacchante and Infant Faun* at the Paris Salon of 1894. He gave the original life-sized cast to his friend the architect Charles McKim, who gifted it to the Boston Public Library where it was installed in the courtyard fountain. It caused a sensation for its lascivious depiction of naked beauty and drunken indecency that were offensive to Victorian sensibilities, and after public outcry it was withdrawn in 1897. McKim then gave it to the Metropolitan Museum of New York where it currently resides. The scandal proved the works' popularity, and led to numerous casts in various sizes being made. It is now considered one of Macmonnies' most celebrated works.

36[W]

LOCKWOOD DE FOREST (1850-1932)

Impressive Carved Mantel
circa 1890
teak, carved by the Ahmedabad Wood Carving Company, India, copper, with mirror plate
height 120in (305cm); width 120in (305cm); depth 22 1/2in (57cm)

$30,000 - 50,000

A tour de force of Indian carving and an exemplar of de Forest's output, this architectural chimneypiece is inspired by 16th and 17th-century Indian buildings de Forest first encountered in Ahmedabad and elsewhere in India during his travels there in the early 1880s. The cusped arch over the mirror plate is similar to that found over a doorway in Multan, India (now Pakistan), photographed by de Forest and published in his Indian Domestic Architecture of 1885, and the brackets supporting the mantel shelf and the cornice are reduced versions of familiar external supports, used by de Forest on both his New York and Santa Barbara residences.

Fireplaces were a popular feature of de Forest's work. At least three can be seen at Olana, Frederick Church's Orientalist villa near Hudson, New York; and several of his other patrons had them installed including one supplied by de Forest for the conservatory of the Ralph Augustus and Grace Harman House, Cleveland, Ohio, around 1885-1890.

Examples of the carved square panels on the frieze below the mantel shelf are illustrated by Roberta Mayer, Lockwood de Forest, 2008, p. 66. These are noted as being designed by Indian master craftsmen or mistri in Ahmedabad and shipped to New York by de Forest to be used in various furniture and interior schemes.

Literature

Mayer, Roberta A. Lockwood de Forest, 'Furnishing the Gilded Age with Passion for India', Newark, 2008, p. 66 fig. 47 for examples of the teak panel, p.139 for an illustration of the Harman House fireplace.

Exhibited

Debra Force Fine Art, 'An Exotic Journey, the Paintings and Furniture of Lockwood de Forest', January 27 - March 13 2015

37[W]

HERTER BROTHERS (1864-1906)

Pair of Library Armchairs
circa 1880
possibly from the Marshall Field House, Chicago
carved ebonized cherry, remnants of sprung upholstery, on original casters, one stamped 5233, the other 5768 to inside of proper right rear leg
each of height 34 1/2in (88cm); width 26 3/4in (68cm); depth 31in (79cm)

$10,000 - 15,000

One of the armchairs appears to be identical to one illustrated in the library of the Marshall Field Mansion at 1905 Prairie Avenue, Chicago, illustrated in Artistic Houses. A pair of identical armchairs were recorded in a 1951 photograph taken of an interior at "Happy House", Darius Ogen Mills' California residence furnished by Herter in the 1880s.

Literature

G. W. Sheldon, 'Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States', New York, 1883 (reprinted 1971), Vol. 2 Part 1. pp. 43-47
K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age', New York, 1994 pp. 148-149 for a discussion of Darius Ogden Mills and 'Happy House'

38
HERTER BROTHERS (1864-1906)
Important Pair of Andirons
circa 1878
from the library of the Marshall Field House, Chicago
brass, iron
height 25 1/2in (65cm); width 12in (31cm); depth 20 3/4in (52.5cm)

$80,000 - 120,000

One of only two pairs known, the other pair supplied by Herter circa 1882 for William H. Vanderbilt's bedroom at 51st St and 5th Avenue, New York, now in the Metropolitan Museum of Art, New York (L.2015.69.1).

The bold open-jawed lions surmounting each andiron appear elsewhere in Herter's work, for example on the stiles of an armchair made for James Goodwin around 1874 (illustrated in Herter Brothers, p. 168). The bold, pierced stylized sunflowers, a key symbol of the aesthetic movement, were also used in a similar fashion on a pair of andirons by English architect Thomas Jeckyll, adapting a motif he used on the railings he made for the Japanese pavilion at the 1876 Philadelphia Centennial Exhibition.

The Marshall Field Mansion at 1905 Prairie Avenue was designed by Richard Morris Hunt and completed in 1873 at a cost of approximately $250,000. The library in which the andirons were placed contained low bookcases, fine bindings, mahogany paneling, a Venetian mirror, pate sur pate porcelain, portrait busts, and various other decorative arts including a pair of armchairs, possibly lot 37, the previous lot in this sale. Despite the presence of Herter pieces in this room, it may not have been part of a full decoration commission by Herter; nevertheless, according to Sheldon, the library was "delightful to both mind and eye" with furniture "in harmony with the richness and quiet elegance of this beautiful room". The contents were sold in 1935 and the house served as a center for the Bauhaus in 1937-38, before it was eventually demolished in 1955.

Literature
G. W. Sheldon, 'Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States', New York, 1883 (reprinted 1971), Vol. 2 Part 1. pp. 43-47
K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age', New York, 1994, p. 168 for the James Goodwin chair.

39[W]
HERTER BROTHERS (1864-1906)
Pair of Lounge Chairs
circa 1880
possibly from the Marshall Field's Library, Chicago carved ebonized cherry, on original casters, stamped 5738 to inside of proper right rear leg
height 33in (84cm); width 22 1/2in (57cm); depth 26in (66cm)

$2,000 - 3,000

Although the chairs are not numbered sequentially, these low chair appears to be en suite with lot 37 and were possibly illustrated together with it at the Marshall Fields library.

40[W]
HERTER BROTHERS (1864-1906)
Bench
circa 1875-1880
ebonized wood, probably cherry, parcel gilt and polychrome, brass, later green velvet seat cushion, together with a set of conforming 'India Rubber Comb Company' casters, stamped '3594' under rail
height 23in (58.5cm); width 26in (66cm); depth 22 1/4in (58cm)

$8,000 - 12,000

The design of this bench epitomizes Herter's Anglo-Japanese style of the late 1870s. Similar in conception to the pair of armchairs, lot 37, the side cabinet, lot 157, and the fire-screen, lot 30, this bench includes several elements of their known vocabulary, the stylized lion's masks supporting the rectangular brass rings, the polychrome floral side panels and gilt incised lines are all identifiable motifs associated with Herter's Japonesque style from this period.

40

41

41[W]
HERTER BROTHERS (1864-1906)
Side Chair
circa 1880
carved ebonized cherry, remnants of upholstery, on original casters, stamped '5060' to underside of proper left stretcher
height 34 in (86cm); width 18 ½in (47cm); depth 21 in (53cm)

$800 - 1,200

42
VENETIAN
Byzantine Revival Mounted Vase
circa 1870
enameled glass with gilt-metal mounts
height 4in (10cm); width 8in (20cm)

$2,000 - 3,000

The present lot is based on the design for a silver-mounted Byzantine vase from the 10th century that is held in the Treasury of San Marco, Venice.

43
CARLO MORETTI
Important Mounted Chalice
circa 1880
for Salviati & C., blown glass internally decorated with aventurine, with silver mounts with hard stone and pearl cabochons
height 5 1/4in (13cm); diameter 9in (23cm)

$15,000 - 25,000

Exhibited
Exposition Universelle, Paris, 1900

The present lot is based upon the design for the historic Chalice of Sisinnios that is dated to 960 AD and is held in the Treasury of San Marco.

44
VENETIAN
Pair of Urns
1870-80
blown and applied glass with gilt highlights
each height 8 1/2in (22cm); diameter 2 3/4in (7cm)

$500 - 700

45
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Charger
circa 1890
blown glass cased with internal decorative medallions with gilt highlights
height 1 1/2in (4cm); diameter 11 3/4in (29.5cm)

$3,000 - 5,000

46

46
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 9 1/2in (24.5cm)

$800 - 1,200

47
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 3/4in (22.5cm)

$800 - 1,200

47

48
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 1/2in (22cm)

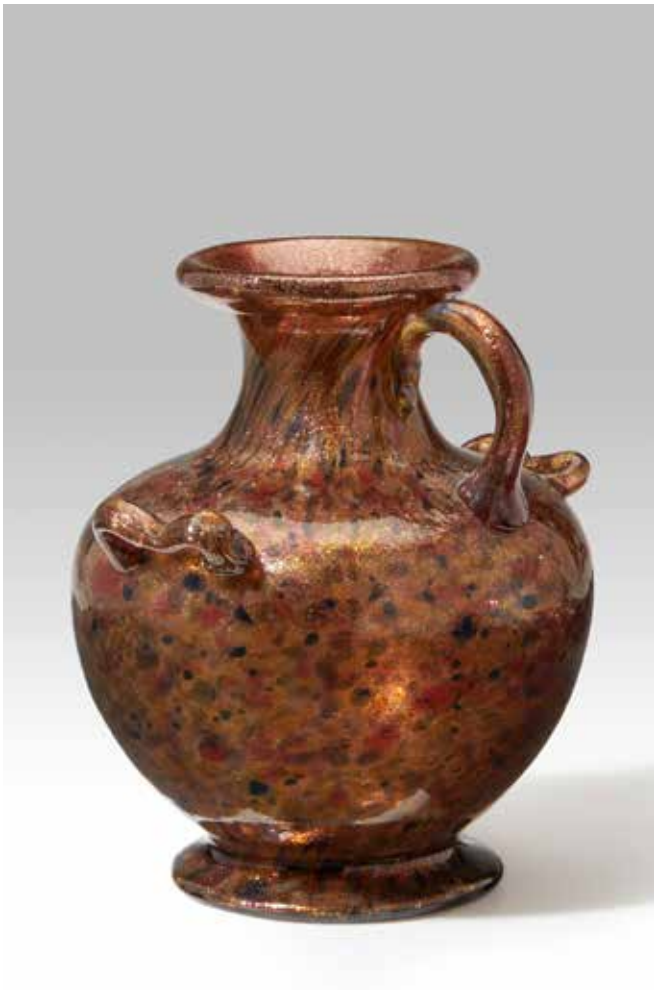
$800 - 1,200

48

49

49
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 1/2in (21.5cm)

$800 - 1,200



50

51

52

50
SALVIATI & C. (FOUNDED 1877)
Aventurine Vase
circa 1880
blown and applied aventurine glass
height 4 1/2in (11.5cm); wide 4 1/4in (11cm)

$400 - 600

51
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Beaker with Classical Scenes
circa 1890
blown glass with enamel decoration
height 5in (13cm); diameter 4 1/2in (11.5cm)

$500 - 700

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 136 (model variant illustrated)

52¤
VENETIAN
Byzantine Revival Vase
circa 1890
ruby glass decorated with enamels, the interior with gilded inscriptions in imitation of kufic script
height 3 1/4in (8cm); diameter 4 1/2in (11.5cm)

$300 - 500

See The Corning Museum of Glass, Accession No. 59.3.36 for a gilt metal mounted example from the Venice and Murano Glass Company Ltd.

53

54

53
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Wine Cup
circa 1890
blown and applied glass with iridized surface
height 8 3/4in (22cm); diameter 5in (13cm)

$800 - 1,200

54
VENETIAN
Renaissance Revival Wine Cup
circa 1890
blown glass applied with gilt
height 9 1/4in (23.5cm); diameter 5 1/2in (14cm)

$300 - 500

The present lot is based on a late 15th Century Venetian wine cup that is held in the permanent collection of the Victoria & Albert Museum, London.

55¤
SALVIATI & C. (FOUNDED 1877)
Vase
circa 1890
blown and applied opalescent glass
height 6in (15cm); diameter 3 1/4in (8cm)

$400 - 600

56
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 3/4in (22cm)

$800 - 1,200

56

57

57
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 3/4in (22cm)

$800 - 1,200

The decorative roundels set within the center of the present lot are based on the design of decorative roundels found at the center of Roman bowls dating from the 4th century AD.

58
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 1/2in (21.5cm)

$800 - 1,200

58

59
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Charger with Green Canes
circa 1890
blown glass applied with canes, within later enameled metal frame
diameter 22in (56cm); depth 1 3/4in (4.5cm)

$800 - 1,200

60
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Renaissance Revival Venetian Betrothal Goblet
circa 1880
blown glass applied with gilt and enamels
height 6 1/2in (16.5cm); diameter 3 3/4in (9.5cm)

$1,500 - 2,000

The present lot is based on a late 15th Century Venetian wine cup that is held in the permanent collection of the British Museum, London and was formerly in the private collection of Felix Slade, London, where it was first published to national acclaim in 1871.

Contemporary Venetian glassmakers, such as Salviati & C., were quick to respond to the international fascination with the art and design from the Renaissance period.

61

61
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 1/2in (22cm)

$800 - 1,200

62

62
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 3/4in (22.5cm)

$800 - 1,200

63
VENETIAN
Romanesque Revival Plate
circa 1890
glass applied and internally decorated with a central medallion decorated in gilt
diameter 8 1/2in (22cm)

$800 - 1,200

63

64

64
VENETIAN
Romanesque Revival Medallion
circa 1890
blue tinted glass decorated with gilt and with iridized surface
diameter 4 3/4in (12cm)

$500 - 700

65

65
VENETIAN
Medieval Revival Twin-Handled Vase
circa 1890
blown and applied glass, with enameled and gilt decoration
height 7 1/2n (19cm); diameter 4 1/4in (11cm)

$500 - 700

66¤
VENETIAN
Renaissance Revival Vase
circa 1890
deep red glass wit applied handles, decorated with gilt and enamels
height 5 1/2in (14cm); diameter 5 1/2in (14cm)

$500 - 700

66

67¤
VENETIAN
Renaissance Revival Bowl
circa 1890
glass with enamel decoration
height 5 1/2in (14cm); diameter 8 1/2in (22cm)

$500 - 700

67

68

68
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Medieval Revival Vase
circa 1890
blown glass with enameled and gilt decoration
height 8 1/2in (21.5cm); diameter 5in (12.5cm)

$600 - 800

69

69
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Roemer
circa 1890
blown and applied glass decorated with gold leaf
height 7in (18cm); diameter 3 3/4in (9.5cm)

$400 - 600

70

70
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Roamer
circa 1890
blown and applied glass decorated with gold leaf
height 7in (18cm); diameter 4in (10cm)

$400 - 600

71
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Footed Bowl
circa 1890
blown and applied glass
height 7in (18cm); width 9in (23cm)

$400 - 600

72
AMÉDÉE DE CARANZA (1843-1914) & JEANNE DUC
Vase
1902
blown glass with iridized surface and silvered overlay, paper label 'Salon No.303 1902'
height 6in (15cm); diameter 3 1/2in (9cm)

$500 - 700

73
JOSEF HOFFMANN (1870-1956)
Vase
circa 1900
for Loetz, blown and applied glass with iridized surface
height 7 1/4in (18cm); diameter 4 3/4in (12cm)

$800 - 1200

74

74
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Vase
circa 1890
blown and applied glass with iridized surface
height 10 1/4in (26cm); diameter 6 1/2in (16.5cm)

$300 - 500

75
BENVENUTO (1853-1942) & GIUSEPPE BAROVIER (1855-1931); ATTRIBUTED TO
Beaker with White Canes
circa 1890
for Salviati & C., blown glass with applied white canes and with iridized surface
height 6 1/2in (16cm); diameter 4in (10cm)

$500 - 700

75

76
SALVIATI & C. (FOUNDED 1877)
Vase with Lattimo Canes
circa 1880
blown glass applied with canes
height 8 1/2in (22cm); diameter 6 1/2in (16cm)

$600 - 800

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 125 (model variant illustrated)

77
SALVIATI & C. (FOUNDED 1877)
Scallop Vase
circa 1890
blown and applied opalescent glass with gold powders
height 9 3/4in (24.5cm); 3 3/4in (9.5cm)

$600 - 800

78
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Chalice
circa 1880
blown and applied opalescent glass, internally decorated with gold powders
height 11 1/2in (29cm); diameter 4 1/2in (11.5cm)

$600 - 800

79
ANONYMOUS CHINESE ARTIST
Figures
18th Century
ink and color on paper, mounted as a hanging scroll, lacking signatures or seals.

42 1/2 x 22 1/4in (108 x 56.5cm)

$1,000 - 1,500

80[W]
CHINESE EXPORT
Pair of Armchairs
Early 20th century
probably Shanghai, padouk with cane back and seats, each with loose silk upholstered seat cushion
height 34in (86.5cm); width 20in (51cm); depth 20in (51cm)

$1,500 - 2,000

81

81
AESTHETIC MOVEMENT
Tea Caddy
circa 1875
inlaid ebony with mother of pearl, silver, copper and brass wire, and various exotic woods to form scrolling branches, tendrils and flowerheads, the hinged lid opening to a glass-lined interior with chrome cover
height 6in (15.2cm); width 4 1/2in (11.4cm); depth 4 1/2in (11.4cm)

$800 - 1,200

82
CHINESE
Puzzle Box
circa 1900
mahogany, abalone
height 2in (5cm); width 8in (20cm); depth 8in (20cm)

$1,500 - 2,000

82

83
CHINESE
Bowl
19th Century
glass with internally decorated aventurine and submerged canes
height 2 1/4in (5.5cm); diameter 5 1/4in (13.5cm)

$2,500 - 4,000

83

84

84
CHINESE
Bowl
19th Century
within silk covered fitted presentation case, opaque glass with molded decoration and characters and decoration in gilt
height 2 1/2in (6.5cm); diameter 12 1/2in (32cm)

$2,000 - 3,000

Provenance
Estate of Madame Von Sung Yang, Doyle, New York, NY
Acquired from the above, 2009

85
CHINESE
Pair of Foo Dogs
20th Century
glazed ceramic
each 17 1/4in (44cm); width 8 1/2in (22cm); depth 6in (15cm)

$1,000 - 1,500

86
CHINESE
Pair of Qilin
20th Century
sancai glazed ceramic
height 12in (30cm); width 10 1/4in (26cm); depth 8in (20cm)

$800 - 1,200

87
A CHINESE WOMAN'S BLACK SILK EMBROIDERED INFORMAL SURCOAT LATE 19TH CENTURY
with a center front opening, the black silk ground embroidered with floral roundels, the stylized wave border at the hem repeated at the cuffs
53 1/4in (155cm) long

$4,000 - 6,000

88
A CHINESE WOMAN'S EMBROIDERED SILK SURCOAT
Late 19th Century
tailored with a center front opening and side vents, the midnight blue silk embroidered with large roundels of cranes carrying peaches surrounded by flying cranes bearing flowers, the stylized wave pattern at the hem repeated at the cuffs, with an orange silk lining.
55in (139cm) long

$4,000 - 6,000

89
AN UNUSUAL VIETNAMESE EMPEROR'S COURT ROBE
LONGPAO
Nguyên Dynasty (1802-1945) Early 20th Century
the yellow silk gauze ground embroidered with silk floss and couched with gilt metal wrapped threads, further adorned by threaded coral and seed pearl beads, with applied metallic sequins, the stylized wave border at the hem repeated along the inner sleeves.
47 5/8in (121cm) long

$50,000 - 70,000

Provenance
Aguttes, Paris, 15 March 2018, lot 3

90

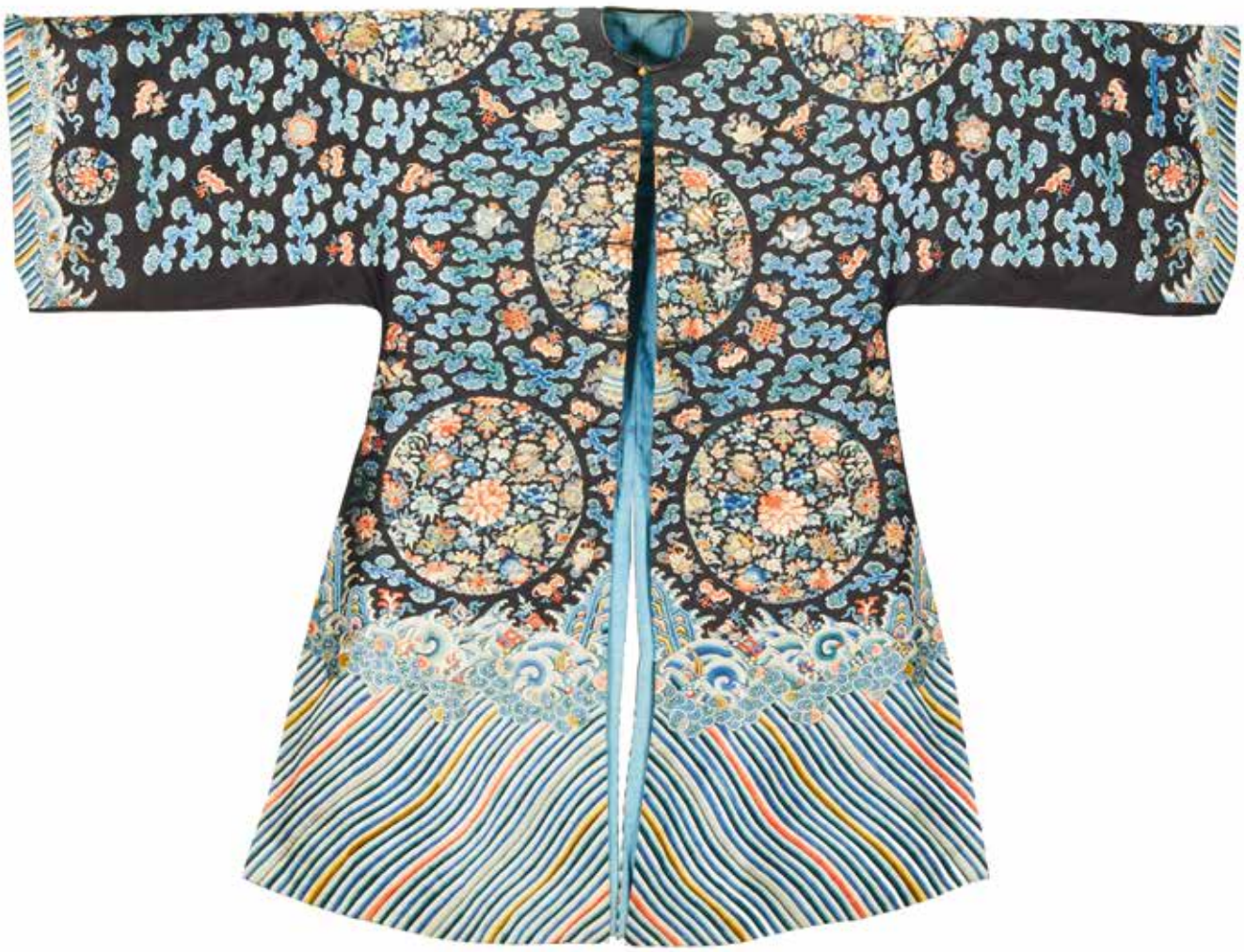
90
A MANCHU WOMAN'S EMBROIDERED SILK INFORMAL ROBE, *CHANGFU*
Late 19th Century
constructed with the front overflap closing to the right, the red silk ground embroidered in satin stitch with eight floral medallions, each with a crane at the center, with a stylized wave border, the neck band, sleeve bands and cuffs with an embroidered black silk ground.
55in (140cm) long

$3,000 - 5,000

91

91
A CHINESE BLACK SILK LONGEVITY ROBE
BAISHOUYI
Early 20th Century
with a center front opening, the black silk ground with stylized *shou* (longevity) roundels and numerous *shou* characters in couched metallic wrapped thread, with the stylized wave *lishui* border in couched metallic threads, the interior padded, with a yellow silk lining.
42 1/2in (107.5cm) long

$1,500 - 2,500



92
A CHINESE BLUE SILK EMBROIDERED WOMAN'S ROBE
circa 1850
the blue silk ground embroidered in satin stitch with floral roundels amid a dense pattern of clouds and bats bearing auspicious symbols, the stylized wave border at the hem repeated at the cuffs.
53 1/4in (135cm) long

$8,000 - 12,000

Provenance
Leclere-Maison de ventes, Paris, 14 December 2017, lot 117

Published
Mary Hunt Kahlenberg *Asian Costumes and Textiles from the Bosphorus to Fujiyama The Zaira and Marcel Mis Collection*, Skira, Milan, 2001, p. 236-237.

Un rêve d'éternité Fondation Boghossian, Bruxelles, 2012, 7 octobre 2011 - 6 février 2012, p. 18.

(detail of reverse)

(part illustrated)

93
THREE CHINESE MEN'S SILK INFORMAL ROBES
Early 19th Century
the first a aubergine silk damask weave informal robe with the eight auspicious Buddhist elements and horsehoof cuffs, the interior lined with a pale blue silk; the second robe a black silk surcoat with a center front opening; together with a black silk riding jacket.
52in (132cm) long, the first

$3,000 - 5,000

Provenance
Woolley & Wallis, Salisbury, England, May 16, 2017, Lot 109
Originally acquired by John Russell Reeves (1804-1877), son of the famed naturalist John Reeves (1774-1856), after his arrival in Canton in 1827.

94

94
A CHINESE MAN'S BLUE SILK GAUZE INFORMAL ROBE, *CHANGFU*
19th Century
with a side opening secured by gilt metal buttons, the bright blue silk gauze patterned with double dragon roundels, with horse hoof cuffs terminating the sleeves.

56 1/2in (67.3cm) long

$2,000 - 3,000

95

95
A CHINESE MAN'S SILK INFORMAL ROBE,
CHANGFU
19th Century
the robe of pale cream colored damask weave silk, finely woven with bats and *shou* (longevity) medallions, with horsehoof cuffs and gilt buttons.
51 1/4in (130cm) long

$2,000 - 3,000

96[W]

LOCKWOOD DE FOREST (1850-1932)

Bookcase

circa 1890

teak, glass, carved by the Ahmedabad Wood Carving Company, Ahmedabad, India, possibly assembled in New York

height 63in (160cm); width 78in (198cm); depth 14in (35.5cm)

$10,000 - 15,000

A comparable but smaller glazed bookcase can be found at Olana, landscape painter Frederick Edwin Church's family home and studio near Hudson, NY (OL.1981.1122). Church was Lockwood de Forest's great-uncle, mentor and patron, and his building of Olana (started in 1867, finally completed in the late 1880s) helped inspire Lockwood de Forest to pursue interior design. De Forest supplied numerous items to Olana, including several fireplaces, traceries, chairs, a hexagonal table and a desk, and was apparently involved in the later stages of the architectural work there. Olana remains one of the few historic locations where de Forest's work can be viewed largely intact and in its original setting.

Although De Forest offered completed articles shipped directly from India, for ostensibly practical purposes a large number of De Forest's furniture pieces were composed of stock elements carved at the Ahmedabad workshop and assembled into furniture in New York. Having a ready stock of carved elements in New York meant that custom design orders could be made up in the United States removing the potential long waits for such orders to come from India.

Literature

Roberta Mayer, Lockwood de Forest, 'Furnishing the Gilded Age with Passion for India, Newark', 2008, pp. 128-135 for a discussion on De Forest, Church, and Olana, the similar bookcase illustrated on p. 135.

97[W]

LOCKWOOD DE FOREST (1850-1932)

Lockwood de Forest (1850-1932)
Pair of Side Chairs
circa 1890
teak, upholstery, carved by the Ahmedabad Wood Carving Company, Ahmedabad, India, possibly assembled in New York
height 37in (94cm); width 20in (51cm); depth 20in (51cm)

$8,000 - 12,000

Related side chairs can be found in the Museum of Fine Arts, Houston (2015.243); The Metropolitan Museum of Art, New York (1992.340); and Bryn Mawr College, Pennsylvania.

98[W]

LOCKWOOD DE FOREST (1850-1932)

Three Panel Floor Screen
circa 1890
teak, stenciled upholstery, carved by the Ahmedabad Wood Carving Company, Ahmedabad, India, circa 1890, possibly assembled in New York
height 68 1/2in (174cm); width 81 3/4in (208cm); depth 1 1/4in (3cm)

$4,500 - 5,500

A comparable two-panel screen is in the collection of the Metropolitan Museum of Art (1992.43), illustrated in Roberta Mayer, Lockwood de Forest, 'Furnishing the Gilded Age with Passion for India', Newark, 2008, p. 127.

99[W]
LOCKWOOD DE FOREST (1850-1932)
Library Table
circa 1890
teak, carved by the Ahmedabad Wood Carving Company, Ahmedabad, India, possibly assembled in New York
height 29in (74cm); width 52in (132cm); depth 32in (81cm)

$8,000 - 12,000

100[W]

HERTER BROTHERS (1864-1906)

Important Side Table
circa 1880
likely commissioned for Oliver Ames or J.P. Morgan
gilt speckled, ivory painted wood, abalone, brass
height 23 1/2in (60cm); width 24in (61cm); depth 24in (64cm)

$15,000 - 25,000

Two major Herter commissions made use of the Pompeiian manner of decoration incorporating gilt speckled ivory finish - the drawing-room of the J.P. Morgan residence located at 241 Madison Avenue, and the drawing-room of the Oliver Ames residence located at 355 Commonwealth and 60 Massachusetts Avenue, Boston.

For the drawing-room of the Morgan residence, Herter Brothers fashioned a Pompeiian scheme featuring dado paneling painted ivory with gold flecks, pilasters, and frieze in Pompeiian red and a mosaic-style coved ceiling.

Ames, said to have admired Morgan's house on a visit to New York, asked Herter to replicate it for him in Boston. Contemporary photographs of both the Ames and Morgan residences show how Herter repeated the scheme - in particular, the ceiling treatment, this table, a gilded cabinet (now in the Metropolitan Museum of Art, New York), and another small table, offered at Bonhams 23 June 2011 lot 3155.

Literature

K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age', New York, 1994 p. 85 fig. 62, p.91 fig. 66
G. W. Sheldon, 'Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States', New York, 1883 (reprinted 1971), Vol. 1 Part 1. pp. 76-77
Doreen Bolger Burke et al., 'In Pursuit of Beauty: Americans and the Aesthetic Movement', 1986, p. 167
Arnold Lewis et al., 'The Opulent Interiors of the Gilded Age, New York', 1987, p. 146.

101[W]

HERTER BROTHERS (1864-1906)

Armchair
circa 1880
for Darius Ogden Mills, possibly for 634 Fifth Avenue, New York
gilt wood, stamped '5590' to inside of proper right rear leg, on original casters, later upholstery, inscribed in blue to inside rear rail "Mr D. O. Mills" and two further words, illegible
height 26in (66cm); width 26 1/4in (67cm); depth 23in (59cm)

$20,000 - 30,000

Darius Ogden Mills was born in 1825 to a wealthy and long-established New York family. After the discovery of gold in California in the late 1840s, Mills ventured West and arrived in Sacramento in 1849. During the 1850s he succeeded in making a fortune in railroads, investments and mining. He was to become one of Herter's best clients. His California home, a Second Empire mansion with mansard roofs, known as "Happy House", near San Francisco and completed in 1871 was furnished by Herter Brothers twice. Firstly, in the Renaissance Revival fashion, and then around 1880 it was revised with a more Aesthetic taste. The new furniture included two ebonized and inlaid bedroom suites in the Anglo-Japanese style (see a dressing table sold Bonhams San Francisco, 26 Feb 2007, lot 1042, a pair of ebonized armchairs (see lot 37), and an impressive parcel-gilt ebonized center table.

However, Ogden Mills' maintained his primary residence as 634 Fifth Avenue, New York which Herter also redecorated in 1880. Described in a Harper's Magazine article of 1882, the grand salon "is in the white and gold and carved work of the days of Napoleon I" and contained "chairs white and gold in 'Empire' shapes, covered with most exquisite pale satins, embroidered here and there with a rose," although there appear to be no extant photographs of these interiors. In this context, the neoclassical, almost neo-grec form of this chair could be conceived as Empire, making it entirely possible that the present armchair formed part of this redecoration. Another example of this chair was owned by Jay Gould at his 579 5th Avenue, New York, residence, purchased in 1882, illustrated in Howe et. al. p.217.

Literature

K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age, New York', 1994, pp. 148-49, p. 217
'Certain New York Houses' in Harper's New Monthly Magazine, vol. 65, 1882, pp. 680-687

A Masterpiece by Attilio Spaccarelli

The present work is an unusual example of an imitation Roman cameo vase in that it employs two superimposed overlays to the body, the bell krater of dark blue is in turn overlaid with opaque white and light blue glass.

Very few examples of Spaccarelli's cameo glass have survived, many of which are copies of Roman cameo or terracotta vessels from the 1st and 2nd century AD. The present lot represents a tour de force of the craftsman's oeuvre, and is arguably one the greatest cameo works of the 19th century.

The decoration probably derives from the Borghese Vase that was illustrated by Bartoli and Bellori in the 'Admiranda Romanarum Antiquitatum', 1693, plate 50, from a 2nd century BC terracotta plaque that is held in the collection of the Museum of Fine Arts, Boston.

According to Rosa Mentasti Barovier, Attilio Spaccarelli was of Roman origin, a student at the Scuola Artistico Industriale and a designer and decorator at C.V.M. During his time at C.V.M., Spaccarelli presented his works at the Venice Exhibition, 1887, and the Rome Exhibition of 1889. In 1895 he had received a prize in Murano for a vase carved with figures in three layers. It is likely that C.V.M. turned to Spaccarelli with his virtuoso skills in engraving in order to counter the prolific success of English cameo glass artist John Northwood (1836-1902).

A similar amphora is held in the collection of the Ashmolean Museum, Oxford.

Provenance
`Ceramics & Glass', Sotheby's, London, June 20, 2000, lot 196

Literature
'Reflecting Antiquity: Modern Glass Inspired by Ancient Rome', Corning Museum of Glass, New York, 2007

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)
The Getty Museum, Los Angeles, California (present lot exhibited)

(detail of reverse)

102
ATTILIO SPACCARELLI
Important Cameo Amphora with Dionysiac Scene
1891
for Compagnia di Venezia e Murano (C.V.M.), together with original lined presentation box, glass overlaid, applied and wheel engraved, engraved 'COMP. VENEZIA MURANO SPACCARELLI INCISE 1891'
height 5 5/8in (14.4cm)

Estimate on Request

103
GIOVANNI BATTISTA (1804-1873) AND GIACOMO FRANCHINI (1827-1897)
Portrait Murrine
1848
within fitted case, fused canes including one portrait murrine, a murrine dated 1848 and a murrine with 'G d'E', the whole internally decorated with aventurine
length 2 1/2in (6.3cm); width 2in (5cm); depth 1/4in (5mm)

$600 - 800

Literature
Giovanni Sarpellon, 'Miniature Masterpieces: Mosaic Glass 1838-1924', Prestel, 1995, p. 75 (related model illustrated)

104
GIOVANNI BATTISTA (1804-1873) AND GIACOMO FRANCHINI (1827-1897)
Murrine Scent Bottle
circa 1870
fused glass, featuring the murrine of a gondola, white metal mounts; together with five other 19th century Venetian scent bottles, one featuring the murrine of the lion of Venice, two others with a gondola murrine, one with dove murrines
length 1 1/4in (3.5cm); width 3/4in (2cm)

$2,000 - 3,000

105
VENETIAN
Two Scent Bottles
circa 1890
internally decorated and applied blown glass, gilt metal, one bottle hand enameled with monogram 'CC'
height 4 1/4in (11cm); diameter 4 1/2in (11.5cm); height 4 1/2in (11.5cm); diameter 3 1/2in (9cm)

$500 - 700

106
VENETIAN
Two Scent Bottles
circa 1890
internally decorated and applied blown glass, gilt metal
height 5 1/2in (14cm); diameter 2 1/2in (6cm); height 4 1/2in (11.5cm); diameter 3 1/2in (9cm)

$500 - 700

107
VENETIAN
Two Scent Bottles
circa 1890
one example internally decorated with aventurine, applied blown glass, gilt metal
height 3in (7.5cm); diameter 3 1/2in (9cm); height 3 1/2in (9cm); diameter 3 1/4in (8cm)

$500 - 700

108
VENETIAN
Egyptian Revival Scent Bottle
circa 1925
internally decorated glass applied with silver foil with raised decoration of Egyptian Pharaoh, gilt metal mounts
length 3 1/4in (8cm); wide 2 1/4in (6cm)

$800 - 1,200

109
VENETIAN
Collection of Sixteen Scent bottles
circa 1870
together with fitted case, including one example with star murrines, one with dove murrines, one with flowers and seven examples with murrines of human faces
each length 2 1/2in (6cm); width 1 3/4in (4.5cm)

$1,500 - 2,000

110
VENETIAN
Group of Fourteen Portrait Murrine Scent Bottles
Second Half of the 19th Century
fused and aventurine glass
largest length 3in (7cm); width 1in (2.5cm)

$1,500 - 2,000

111
VENETIAN
Three Scent Bottles
circa 1870
blown glass, internally decorated with gold powders, gilt metal
lengths 4 1/2in (11cm); 3 1/2in (9cm); 3in (7.5cm)

$300 - 500

112
VENETIAN
Group of Fourteen Murrine Scent Bottles
Second Half of the 19th Century
including one example with portrait murrine, one with murrine of the Bridge of Sighs, one with starfish murrines and one with star murrines, others in aventurine and smeltz glass
largest length 3in (7cm); width 1 1/4in (3.5cm); smallest length 2 1/2in (6.5cm); width 1in (2.5cm)

$1,500 - 2,000

113
VENETIAN
A Collection of Twenty Five Scent Bottles and Beads
circa 1870-1910
together with filgrana dish, blown and applied glass and murrine glass
dish diameter 6 3/4in (17cm)

$1,500 - 2,000

114
VENETIAN
Group of Eight Scent Bottles
Second Half of the 19th Century
blown and internally decorated glass
length 4 1/2in (11cm)

$1,200 - 1,800

115

115[W]
LOUIS C. TIFFANY (1848-1930) FOR ASSOCIATED ARTISTS
Side Table
circa 1885
carved teak, parquetry, incorporating Lockwood de Forest teak elements
height 30 1/2in (77.5cm); diameter 17 3/4in(45cm)

$1,000 - 1,500

116[W]
LOCKWOOD DE FOREST (1850-1932)
Armchair
circa 1890
teak, on casters, later silk upholstery, carved by the Ahmedabad Wood Carving Company, Ahmedabad, India
height 40in (102cm); width 25 1/2in (65cm); depth 24 in (61cm)

$8,000 - 12,000

116

117[W]
LOCKWOOD DE FOREST (1850-1932)
Sofa
circa 1890
teak, on casters, later silk upholstery, carved by the Ahmedabad Wood Carving Company, Ahmedabad, India
height 38in (96.5cm); width 50 1/2in (128cm); depth 26in (66cm)

$10,000 - 15,000

118[W ¤]
AMERICAN MODERN
Pair of Rusticated Pedestals
20th Century
together with a smaller modern white-painted rusticated square pedestal; painted wood
height 65 1/4in (165.5cm); width 23in (59cm); depth 23in (59cm)

$1,000 - 1,500

Provenance
'Interiors', Christie's, New York, 28 July, 2015, lot 617
Acquired from the above by the present owner

119[W]

AFTER BERTEL THORVALDSEN (1770-1844)
Bust of Christ
19th Century
carved Carrara marble
height 25in (63.5cm); width 13 1/2in (34cm); depth 12 1/2in (32cm)

$3,000 - 5,000

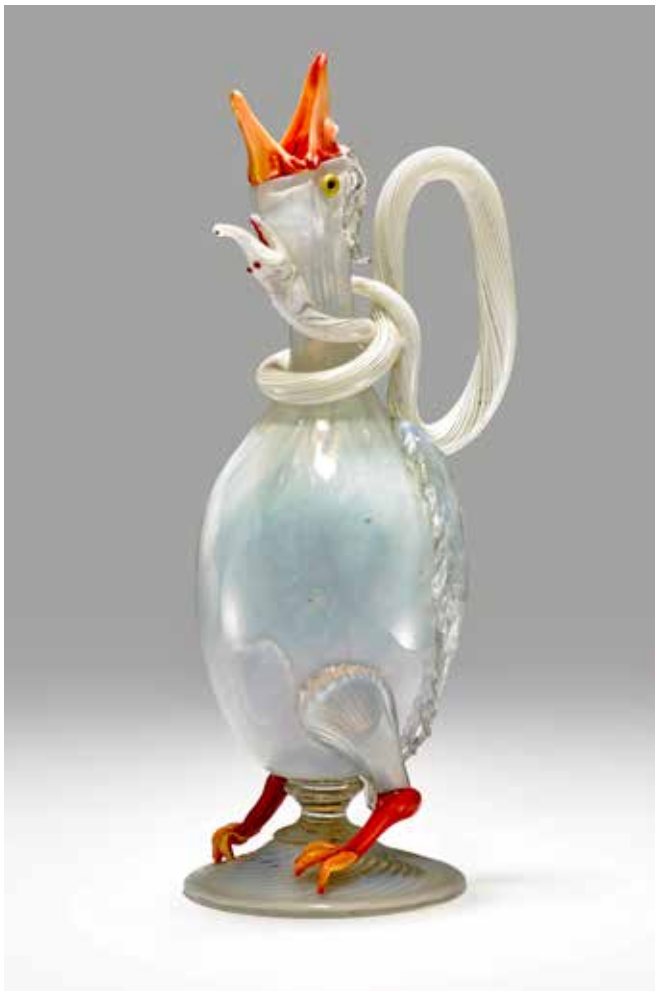
The above lot appears to be a bust study of Bertel Thorvaldsen's 'Christus Consolator' from The Church of Our Lady, Copenhagen, Denmark.
Thorvaldsen was commissioned to create a work of Christ Resurrecting, to serve as a powerful symbol of regeneration to the people of Copenhagen after the original Church was destroyed by fire after a bombardment by the British Navy in September 1807.

120
SALVIATI & C. (FOUNDED 1877)
Double-Necked Cruet
circa 1890
blown and applied glass with silver foil inclusions
height 9 3/4in (25cm); width 6 3/4in (17cm); depth 3 3/4in (9.5cm)

$3,000 - 5,000

121
SALVIATI & C. (FOUNDED 1877)
Zoomorphic Pitcher
1875
blown and applied glass internally decorated with aventurine
height 11 3/4in (30cm); width 4in (10cm)

$3,000 - 5,000



122

122
SALVIATI & C. (FOUNDED 1877)
Zoomorphic Pitcher
1875
blown and applied opalescent glass
height 11 1/4in (28.5cm); width 5in (13cm)

$500 - 700

123
SALVIATI & C. (FOUNDED 1877)
Twin-Handled Vase
circa 1890
blown and applied opalescent glass
height 11in (28cm); width 5 1/2in (14cm)

$600 - 800

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 120 (model variant illustrated)

123

124
SALVIATI & C. (FOUNDED 1877)
Double-Necked Gruet in Girasol
circa 1890
blown and applied opalescent glass with gold foil
height 9in (23cm); width 7 1/2in (19cm)

$800 - 1,200

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 141 (model variant illustrated)

125

125
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Wine Cup
circa 1890
blown and applied glass
height 10 1/4in (26cm); diameter 6in (15cm)

$400 - 600

126
BENVENUTO BAROVIER (1855-1932)
Wine Glass with Double Helix Stem
circa 1890
for Salviati & C., blown and applied opalescent glass
height 11in (28cm); diameter 6 1/8in (15.5cm)

$1,000 - 1,500

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 154 (model illustrated)

126

127¤
SALVIATI & C. (FOUNDED 1877)
Kuttrolf Flask
circa 1890
model no. 1026, pattern-blown girasol in spiral ribbing with gold leaf, opalescent with applied details
height 9in (23cm); width 4in (10cm); depth 3in (8cm)

$200 - 300

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 167 (model illustrated)

128¤
SALVIATI & C. (FOUNDED 1877)
Pair of Solifleur Vases
circa 1890
model no. 262, blown and applied opalescent glass
height 13 1/2in; diameter 3 3/4in (9.5cm)

$600 - 800

129
SALVIATI & C. (FOUNDED 1877)
Vase with Serpent
circa 1890
blown and applied glass with applied gold foil
height 13 3/4in (35cm); width 3 1/2in (9cm)

$500 - 700

Literature
Carol M Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 168 (model illustrated)

130
SALVIATI & C. (FOUNDED 1877)
Dragon Chalice
circa 1890
blown and applied glass with silver and gold foil applications
height 10in (25cm); diameter 5in (13cm)

$1,000 - 1,500

131
SALVIATI & C. (FOUNDED 1877)
Swan Compote
circa 1880
blown and applied glass internally decorated with aventurine, scalloped girasol bowl and foot
height 6 3/4in (17cm); diameter 8 3/4in (22cm)

$1,000 - 1,500

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 136 (model illustrated)

132
GIUSEPPE BAROVIER (1853-1942)
Aventurine Serpent Pitcher
circa 1890
for Salviati & C., model no. 215, applied
aventurine glass
height 10 1/4in (26cm); width 4 1/2in (11.5cm)

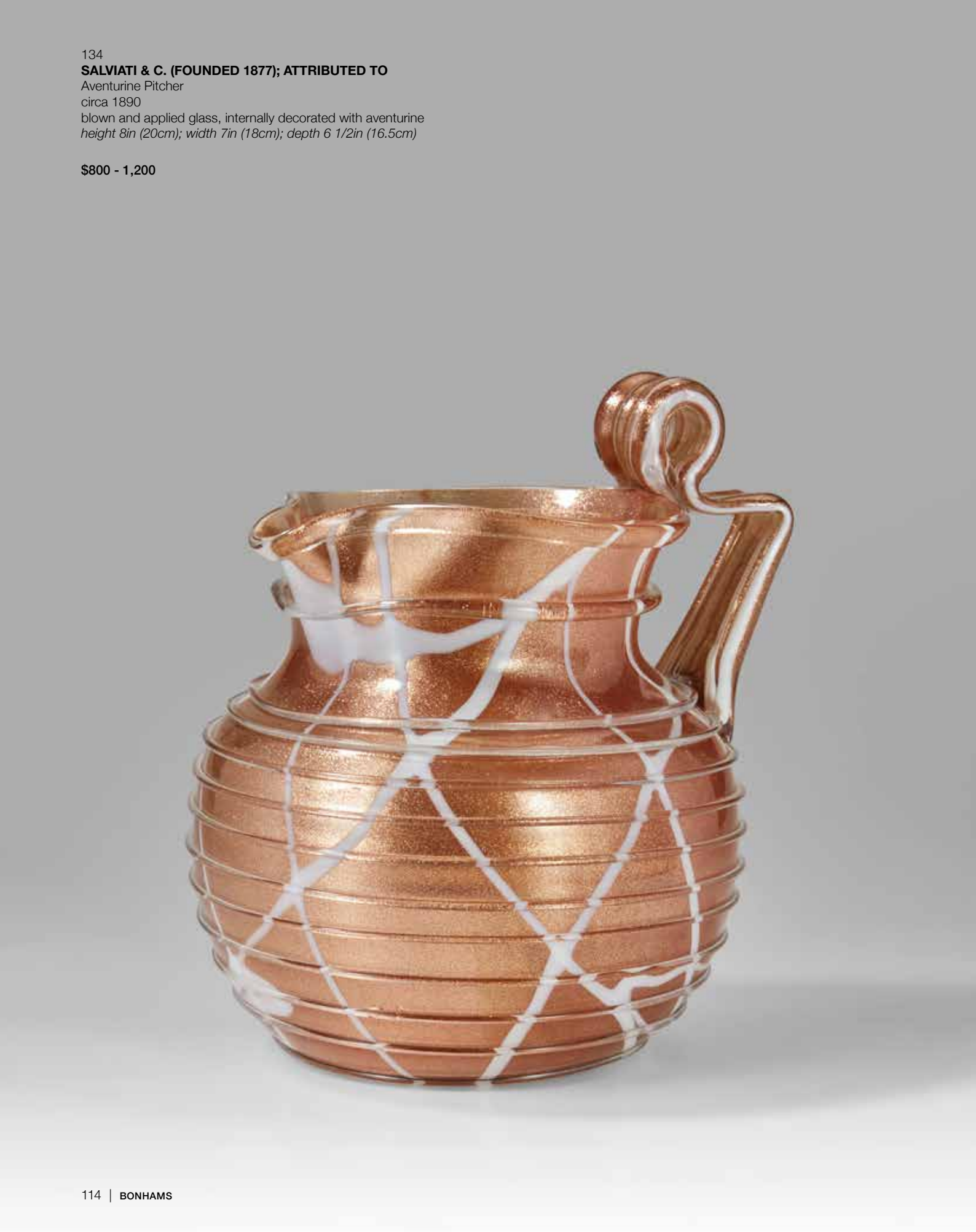
$1,000 - 1,500

133
GIUSEPPE BAROVIER (1853-1942)
Aventurine Serpent Pitcher
circa 1890
for Salviati & C., model no. 215, applied aventurine glass
height 10in (25.5cm); width 4in (10cm)

$1,000 - 1,500

134
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Aventurine Pitcher
circa 1890
blown and applied glass, internally decorated with aventurine
height 8in (20cm); width 7in (18cm); depth 6 1/2in (16.5cm)

$800 - 1,200



135
SALVIATI & C. (FOUNDED 1877)
Set of Eight Zanfirico Serpent Wine Glasses
circa 1890
zanfirico glass internally decorated with aventurine and with applied coiled serpents, applied with gold foil
each height 6 1/4in (16cm); diameter 4in (10cm)

$2,500 - 3,500

136
SALVIATI & C. (FOUNDED 1877)
Vase
circa 1890
blown glass with applied prunts and handles, internally decorated with gold powders
height 9 1/2in (24cm); diameter 6in (15cm)

$800 - 1,200

137
SALVIATI & C. (FOUNDED 1877)
Set of Six Lion's-Head Mask Wine Cups
circa 1890
including two examples of filigree design, one aventurine example and two applied
each height 7 1/4in (18.5cm); diameter 4in (10cm)

$1,500 - 2,000

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 125 (model variant illustrated)

138¤
SALVIATI & C. (FOUNDED 1877)
Three Lion's-Head Mask Wine Cups
circa 1890
opalescent and applied glass with gold leaf
each height 7 1/4in (18.5cm); diameter 4in (10cm)
height 7 3/4in (19.5cm); diameter 4 3/4in (12cm); height 7 1/4in (18.5cm); diameter 4in (10cm)

$800 - 1,200

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 125 (model variant illustrated)

139
LUIGI (1867-1946) AND VINCENZO MORETTI (1835-1901)
Rare Vincenzo Moretti Portrait Murrine Beaker
1880-1901
for C.V.M., cased and applied glass, with portrait murine of Vincenzo Moretti
height 2 1/2in (5.5cm); diameter 3in (7.5cm)

$1,500 - 2,000

Vincenzo Moretti is famed for his work as the technician preparing the glass compositions for Compagnia Venezia Murano (C.V.M.). He taught his sons how to prepare glass canes with portraits due to his long experience in creating murrines for archaeological mosaic bowls for C.V.M.

Moretti displayed these items for the first time at the International Exhibition, Paris, 1878.

Vincenzo Moretti also created portrait murrines, one of which can be found in the permanent collection of the Museo Borgogna, Vercelli, as well as in the catalogue for the exhibition 'Fragile: Murano Chefs-d'Oeuvre de la Renaissance au XX Siècle', Musée Maillol, Paris (cat. 104, dated 1880-1885).

The present lot was made by Luigi but with assistance from his father Vincenzo. A small number of works such as the present lot featuring the portrait murrine of Vicenzo Moretti were made as family gifts that kept within the family and never intended for commercial sale.

An almost identical bowl is included in the C.V.M. catalogue that is held in the permanent collection of the Victoria & Albert Museum, London, as well as in a page of drawings from the C.V.M. workshop that is held in the Metropolitan Museum of Art, New York (accession number 67.788.21). These works were dated to 1866-1901.

Vessels featuring Vincenzo Moretti's portrait are exceptionally rare and it is thought that less than five examples are known to exist.

Bonhams would like to thank Rosa Mentasti Barovier and Cristina Tonini for the kind assistance with the cataloguing of the present lot.

140

140
SALVIATI & C. (FOUNDED 1877)
Fruste Vase
circa 1890
blown glass internally decorated with aventurine powders
height 9in (23cm); diameter 4in (10cm)

$600 - 800

141
SALVIATI & C. (FOUNDED 1877)
Vase
circa 1880
blown glass with gold foil inclusions and applied details
height 9in (23cm); diameter 5 1/2in (14cm)

$600 - 800

141

142
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Set of Smelze Glass Bowls and Saucers
circa 1880
comprising four saucers and five bowls; blown glass internally decorated with aventurine (9)
each bowl height 2in (5cm); diameter 4 1/2in (11.5cm); each saucer diameter 7 1/4in (18.5cm)

$1,500 - 2,000

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 154 (illustration of models using this technique)

143

143[W]
HERTER BROTHERS (1864-1906)
Rare Side Chair
circa 1882
carved ebonized cherry, modern yellow silk brocade upholstery, stamped '1571' to inside of proper right rear leg
height 34 1/2in (88cm); width 17in (43cm); depth 17in (43cm)

$6,000 - 8,000

This rare ebonized side chair, one of four similar chairs in the Martin Cohen collection, is identical to one supplied by Christian Herter around 1882 for Jay Gould's parlor at the Lyndhurst Mansion, Tarrytown, NY. Jay Gould, a loyal client of Herter's, bought Lyndhurst in 1880 as a summer residence. Christian Herter updated the interiors, including furniture in the Japonesque taste, no doubt inspired by the prevalent trend for Japanomia disseminated in part by the publication of E.W. Godwin's book 'Art Furniture from Designs by E.W. Godwin', published London, 1877. The fine pierced carved toprail and arrangement of delicate incised lines are, however, stylistic features that appear unique to Herter. Though the Lyndhurst chair, stamped '5415', is possibly the only other ebonized version of this chair design, the leg carving and stretcher arrangement are found on several other Herter side chairs including lot 144 in the present sale, and one supplied to William H. Vanderbilt, illustrated in K. Howe, et al. Herter Brothers, New York, 1994 p. 210 cat. no. 40.

144[W Y]
HERTER BROTHERS (1864-1906)
Side Chair
circa 1880
carved rosewood, remnants of upholstery, stamped '1387' to inside of right proper rear leg
height 34in (86cm); width 16 1/2in (42cm); depth 17 in (43cm)

$6,000 - 8,000

For a discussion on this form please see footnote on lot 143.

144

145[W Y]
HERTER BROTHERS (1864-1906)
Rare Side Chair
carved rosewood, remnants of upholstery
stamped '391' to inside of right proper rear leg
height 34in (86.5cm); width 16 1/4in (41.5cm); depth 17in (43cm)

$6,000 - 8,000

The form of this side chair corresponds exactly to a small number of important gilded Herter side chairs, including four supplied to Mrs. Mary Roberts for her Italianate brownstone at 961 Fifth Avenue, New York; a pair photographed in the drawing-room of Mr. Jacob Ruppert's house at 93rd and 5th Avenue, New York; a chair in the Munson Williams Proctor Arts Institute (82.41), and a pair offered at Christie's, 20-21st January 2005 lot 709 ($204,000). Each of these chairs has the same butterfly-shaped hand-hold, flaring stiles, and leg and stretcher arrangement (also seen on the side chairs, lot 143, 144 and 146) as the present example. Another related chair, in rosewood and with a marquetry inlaid crest rail was supplied to William H. Vanderbilt, illustrated in K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age', New York, 1994 p. 210 cat. no. 40.

Liberature
For the comparable chairs see:

Anna D'Ambrosio, 'Masterpieces of American Furniture from the Munson-Williams-Proctor Institute' (Syracuse, 1999), cat. no. 49
G. W. Sheldon, Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States, New York, 1883 (reprinted 1971), Vol. 2 Part 1. pp. 43-47
K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, Herter Brothers - Furniture and Interiors for a Gilded Age, New York, 1994 pp.209-211, cat. no. 40

145

146

146[W Y]
HERTER BROTHERS (1864-1906)
Side Chair
circa 1880
carved rosewood, modern yellow silk brocade upholstery, stamped 1570 to inside of right proper rear leg
height 34in (86cm); width 16 1/2in (42cm); depth 17in (43cm)

$6,000 - 8,000

Identical in form to lot 143 in this sale, the only difference being that this example is solid rosewood and not ebonized. The two chairs are numbered sequentially - this chair '1570' and lot 143 '1571', which seems to indicate that they were manufactured one after the other, and therefore likely for the same client or interior. The differences in the finish are therefore striking, though it is very unlikely that this chair with such fine grain and choice of timber would ever have been ebonized.

147
LOUIS XV (1710-1774) GILT-BRONZE MOUNTED CELADON BLEU FLEURI GARNITURE VASE
1770-75
the porcelain Qing dynasty, Qianlong period
height 11 1/4in (28.5cm); width over handles 6 1/4in (16cm)

$25,000 - 35,000

The porcelain on the present vase, known as celadon bleu fleuri is adapted from an 18th century Chinese vase and mounted with ormolu mounts of the goût grec style popular in France during the 1760s and 1770s. It is slightly smaller, though otherwise almost identical to those that form a garniture with a clock with movement by Jean Martin, from the collection of Horace Wood Brock exhibited at the Frick in 2013-14 and at the Museum of Fine Arts, Boston. A detail of one of these vases is used as the cover illustration of the collection catalogue 'Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection', published by the MFA Boston in 2009.

Exhibited
'Splendor and Elegance: European Decorative Arts and Drawings from the Horace wood Brock Collection', The Frick Collection, 2013-14, New York, NY

Literature
Horace Wood Brock, Martin P. Levy, Clifford S. Ackley, 'Splendor and Elegance: European Decorative Arts and Drawings from the Horace wood Brock Collection', Museum of Fine Arts, Boston, 2013 (present lot presented on the book cover illustration)

148
ANTOINE COYSEVOX; AFTER (1640-1720)
Bust of Louis II de Bourbon, Le Grand Conde (1626-1686)
circa 1850
terracotta, on marble pedestal
height 13 1/2in (34cm); width 8 1/2in (22cm); depth 5in (13cm)

$1,500 - 2,000

149
DIHL ET GUERHARD (1781-1828)
Vase
circa 1790
glazed porcelain with gilt highlights
height 12in (30cm); width 7 1/4in (18.5cm); depth 5 1/2in (14cm)

$1,500 - 2,000

150[W]

AMERICAN SCHOOL

A Pair of Giltwood Vitrine Cabinets
Late 19th/Early 20th Century
conceived in Chinese taste and each in two sections, the upper sections each with glass top and sides, and door to the side, the lower sections with two drawers, with alterations
height 79in (201cm); width 52in (132cm); depth 17in (43cm)

$8,000 - 12,000

151[W]

TIFFANY STUDIOS (1899-1919); ATTRIBUTED TO

Set of Four Carved 'Peacock' Armchairs
circa 1900
finely carved wood, mosaic inlaid with brass and colored Tiffany Studios glass
height 47in (119cm); width 30in (76cm); depth 30in (76cm)

$9,000 - 12,000

(one chair from the set of four illustrated)

152[W]

WALDO PEIRCE (1884-1970)

The Old and Infirm Doctor Carey a l'Armée d'Orient
1917
oil on canvas, inscribed with title, dated, and signed with conjoined initials 'The Old and Infirm Doctor Carey a l'Armeé d'Orient Nov. 1917 WP.' lower right
89 7/8 x 55 3/4in (228.3 x 141.6cm)

$5,000 - 7,000

In 1915, Waldo Peirce joined the American Field Service, a volunteer ambulance service that served on French battlefields, two years before America's entry into World War One. Peirce received the Croix de Guerre by the French government for his bravery at the Battle of Verdun.

The l'Armée d'Orient was a branch of the French army that served on the Macedonian front from 1917 to 1919.

153
GEORGE GREY BARNARD (1863-1938)
Death of a Poet
1906
carved marble relief, signed and dated to the lower right 'Barnard 1906'
height 18 inches (46cm); width 16 inches (40cm); depth 7 inches (18cm)

$2,000 - 4,000

Born in Pennsylvania, Barnard studied and worked in Paris between 1883-1894, studying under Rodin at the Ecole des Beaux-Arts and earning his reputation with works exhibited at the Paris salons. He returned to New York in 1894 and received several municipal and private commissions including sculptures for the Pennsylvania State Capitol in Harrisburg, a commission from president Charles P. Taft for a sculpture of Abraham Lincoln in Cincinnatti, and several sculptures for the Rockefeller family estate, Kykuit, in New York. A noted collector of mediaeval artifacts, it was Barnard's collection bought by John D. Rockefeller, Jnr. in 1916 that formed the nucleus of the Cloisters collection, now the Met Cloisters in New York.

154
CHARLES GUILLAUME DIEHL (1881-1885)
Humidor
circa 1870
mahogany with brass mounts
height 18in (45.5cm); width 17in (43cm); 13in (33cm)

$5,000 - 7,000

Charles-Guillaume Diehl settled in Paris in 1840. He established a large atelier at 39, rue Saint-Sebastien and by 1870, he employed no less than six hundred craftsmen. His trade in cabinet making and fancy goods flourished, and Diehl participated in all major international exhibitions during the middle of the nineteenth century, starting with the Great Exhibition in 1851, and won several awards. Although he produced exquisite gilt bronze and specimen stone mounted furniture during the Napoleon III period, he is perhaps best known today for his extraordinarily bold, sometimes grotesque designs, such as that found on the door of this casket.

155
LORENZO RADI (1803-1874)
Calcedonio Centerpiece
circa 1860
for Salviati & C., chalcedony glass with gilt copper mounts
height 17 1/4in (44cm); width 11 1/2in (29cm)

$3,000 - 5,000

A very close comparable to the present lot was exhibited at the International Exhibition, London, 1862. However that version differed in that it featured a calcedonio bowl to the top tier of the work.

A copper gilt filigree and copper mounted calcedonio chalice that relates closely to the present lot is held in the collection of the Victoria & Albert Museum, London. That example was acquired by the museum directly from the 'Kingdom of Italy' stand at the International Exhibition, 1862, London.

Literature
'Royal Italian Commission' catalogue, London, 1862, p. 337 (model variant illustrated)

156[W]

AMERICAN AESTHETIC

Floor Standing Mirror
circa 1890
in an Indo-Islamic style, carved and polychrome wood, mirrored glass, blue and red painted, incorporating the monogram "FX" to the column supports and the Alhambra-type vases surmounting them.
height 75in (190cm); width 39in (99cm); depth 20in (51cm)

$4,000 - 6,000

157[W]
HERTER BROTHERS (1864-1906)
Cabinet
circa 1880
carved ebonized wood, mother of pearl and brass inlay, bevelled glass, stamped 'HERTER BRO'S' twice on back to reverse, and signed with client's name in pencil
height 53in (135cm); width 66in (168cm); depth 15in (38cm)

$10,000 - 15,000

A cabinet of identical form but elaborately gilded and decorated in the Japonesque fashion was supplied to a male member of the Harriman family and is now in the Museum of Fine Arts, Boston (accession number 2000.3).

158
ELKINGTON & CO (FOUNDED 1861)
Scythian Pilos
circa 1885
electrotype, after the original now in the Hermitage Museum, St Petersburg; together with two others, including a replica of the Crown of St Louis now in Louvre, both unmarked but with museum accession numbers to interior. (3).
height 6in (15.5cm); diameter 7in (18cm)

$1,000 - 1,500

An example of the Scythian pilos by Elkington is in the collection of the Museum of Arts and Applied Sciences, Sydney, Australia (no. 14301).

159
ELKINGTON & CO. (FOUNDED 1861)
The Shrine for the Bell of St Patrick
circa 1885
electrotype, bronze, glass cabochons, the inside with 'Elkington Dept of Science & Art' medallion and 'Copyright Science and Art Dept' lozenge
height 11in (28cm); width 6in (15cm); depth 4 1/2in (11.5cm)

$1,000 - 1,500

During the 1860s the South Kensington Museum in London (now the Victoria and Albert Museum), campaigned to have electrotype and other copies made of important historic artifacts to aid in the dissemination of knowledge to provincial museums, schools, and libraries in Great Britain and across the world. In 1867 the "Convention for the International Exchange of Works of Art" was signed by fifteen of Europe's heads of state, which led to companies like Elkington & Co. traveling across Europe to take casts of important relics that were then precisely reproduced by the still relatively new electrotype method.

The original bell shrine from which the present model has been cast dates to around 1100 A.D. and is on display at the National Museum of Ireland, Dublin. It was made to contain a bell that is reputed to have been owned by St. Patrick in the fifth century and is one of the principal relics of Ireland. An example by Elkington of the shrine is in the collection of the Metropolitan Museum of Art, New York (07.65.1)

160[W]

ROBERT WINTHROP CHANLER (1872-1930)
Six Panel Screen
circa 1915
purportedly for the Harriman Family,
painted fabric on wood frames
height 9ft (274cm); width 14 ft (427cm); depth 1in (2.5cm)

$20,000 - 30,000

Robert Winthrop Chanler was a very original artist who played a highly visible role in the New York art world of the early 20th century. Born to a distinguished family in Dutchess County, New York, Chanler spent the first decade or so of his adult life traveling around Europe painting and studying before returning to New York in 1902. He hosted famously lavish parties in his Gramercy Park house on East Nineteenth Street, known then as 'The House of Fantasy', and enjoyed an intense social and artistic network that included the Harrimans, Whitneys, and Vanderbilts.

In 1913 he exhibited approximately twenty-five screens at the "International Exhibition of Modern Art", the first large-scale show of modern European and American art held in the United States at the New York Armory. His works, supported by his patrons Gertrude Vanderbilt Whitney, Mary Averell Harriman and others, were dubbed a "revelation", a resounding success that led to his decorative screens being seen as part of the wider modern art movement. Indeed, contemporary critic Frank Crowninshield commented "His works created a genuine sensation. He was the one 'discovery' of the American section of that exhibit". Chanler would go on to paint the "Bird Loggia", an avian fantasy depicting hundreds of birds amongst trellis on the seventy-five foot vaulted ceilings of the Colony Club, New York. Completed in 1915, it was one of the largest and most challenging projects of his career.

The Harriman family were among Chanler's longest-standing multigenerational patrons who commissioned several painted screens and other major works, including the decoration of the library of the Vanderbilt mansion at 660 Fifth Avenue, New York, just before 1907; then around 1913 several works for Arden House, Mary Harriman's country estate in the Hudson Valley.

161[W]
ISAAC SCOTT (1845-1920)
Dining table
1894
carved walnut, signed “Isaac Scott” and dated 1894 to one leg, with four additional leaves
height 30 1/2in; width 121in (extended); depth 54in

$10,000 - 15,000

Provenance
Property from the Glessner Residence, Skinner, Boston, Massachusetts
Acquired from the above by the present owner, circa 1975

Isaac Elwood Scott was an Arts and Crafts woodcarver, furniture-maker, and interior designer who worked in Chicago between 1873 and 1883. A contemporary of Daniel Pabst and Frank Furness, much of his furniture was Neo-Gothic in taste that espoused a design philosophy exposed by Charles Locke Eastlake and showed an influence of Bruce Talbert and the British Design Reform movement. Scott exhibited several pieces of “art furniture” at the Chicago Interstate Exposition of 1875, which attracted the attention of John J. Glessner and his wife Frances Macbeth. It led to a decades-long relationship between the Glessners and Scott, who supplied furniture and interior moldings to the Glessner’s house on West Washington Street, Chicago, and later to their much-celebrated and preserved H.H. Richardson designed home on Prairie Avenue, Chicago.

The exceptional design and fluidity of carving shown on the present table must identify it as one of Scott’s masterpieces. The intertwining and spiraling foliate scrolls can be seen as a foreshadowing of art nouveau and is a clear progression from Scott’s Neo-Gothic designs. Similar carving can be seen (on a much-reduced scale) on a picture frame Scott made to enclose a hand-painted tile that was gifted to Frances Glessner by her sister Helen Macbeth, preserved in the collection of the Glessner House, Chicago.

Literature
Hanks, David Issac Scott; Design Reform Furniture in Chicago, Glessner House, Chicago, 1974
John J. Glessner, The Story of a House: H.H. Richardson’s Glessner House, Chicago, 1992

162[W]
POITIER AND STYMUS (FOUNDED 1859); ATTRIBUTED TO
Armchair
circa 1890
brass, ebonized wood, on casters
height 30 3/4in (80.5cm); width 27 1/4in (69cm); depth 20 1/2in (52 cm)

$1,000 - 1,500

163[W]
LOUIS C. TIFFANY (1848-1930) FOR ASSOCIATED ARTISTS; IN THE MANNER OF
Armchair
circa 1885
carved wood, glass
height 39in (99cm); width 22 1/2in (57cm); depth 31 1/2in (80cm)

$800 - 1,200

164

164[W]
HERTER BROTHERS (1864-1906)
Single Chair
circa 1875
parcel gilt maple, oak, on original casters, stamped '4362' to inside proper left rear leg, inscribed with client's name to inside rail
height 27in 69cm); width 24 1/4in (61.5cm); depth 28in (71cm)

$5,000 - 7,000

Conceived in the neo-grec style, this low chair bears comparison with a chair Herter produced for Woodlands, the James Godwin residence in Hartford, CT, around 1874, particularly the treatment of the almost identical front legs. The pencil inscription appears to read 'Mr Fredrick", though no firm connection to a known Herter client or commission has been made.

Literature
K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, Herter Brothers - 'Furniture and Interiors for a Gilded Age', New York, 1994 pp.168-169, cat. no. 20, for a comparable model

165[W]
AMERICAN SCHOOL
Side Chair
circa 1880
carved mahogany, possibly original cut-velvet upholstery
height 33 1/2in (85cm); width 20in (51cm); depth 16in (41cm)

$3,000 - 5,000

This fine chair copies the designs of side chairs made along the Indian Coromandel Coast during the second half of the 17th century. An almost identical chair was located in the drawing-room of Tiffany's Bella apartment, illustrated in Artistic Houses, vol. 1 part 1 pp. 4-5

165

166[W Y]

HERTER BROTHERS (1864-1906)

Center Table
circa 1875-80
carved rosewood
height 28in (71cm); width 36in (92cm): depth 24 1/2in (62cm)

$15,000 - 20,000

The clarity of outline and economy of ornament on this elegant table beautifully demonstrates an honesty of construction influenced by the British design-reform sensibilities of the 1870s. It follows closely the design of a small group of similar tables, including one Herter made probably for the reception room of the Mark Hopkins residence San Francisco, illustrated in Howe et. al., and one in the Art Institute of Chicago (accession number 1973.341). It is more restrained than both the Hopkins and Chicago tables - they both incorporate drawers with brass pulls and have marquetry tops inlaid in the Japanese style; whereas the only surface decoration on the present table is provided by the delicately incised lines and the fine grain of the rosewood itself, creating a spareness that distills the design into its most harmonious and modern-looking form. A third and probably most closely related table is mentioned by Frelinghuysen and Voorsanger in the notes to Cat.no. 28 - "Of interest is a simplified rosewood version of the table in Chicago, which in 1994 was on the market in New York. It is unmarked and has oblong drop pulls with horizontal incising". The absence of drop pulls on the present table appears to preclude it being that table, notwithstanding it evidently remains one of a small number of very fine and documented examples.

Literature

K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age', New York, 1994, Cat. No. 28, pp.184-185 and p. 255 for the more detailed discussion on the comparable tables.

167[W]

LOUIS C. TIFFANY (1848-1930); ATTRIBUTED TO

Reclining Armchair
circa 1878
from the Library of Tiffany's Bella Apartments, ebonized wood, red velvet upholstery
height 43in (110cm); width 24in (61cm); depth 33in (74cm)

$10,000 - 15,000

In 1878 Louis Comfort Tiffany began redesigning an apartment for himself and his family on the top floor of the Bella Apartments building at 48 East Twenty-Sixth Street in New York. These rooms were Tiffany's second interior for himself (after his studio at the Association Building), but his earliest documented interior, predating both the Kemp commission and the formation of Tiffany's various furniture and design companies and partnerships. Though inspiration was taken from several eclectic design sources - Islamic, Indian, and Japanese - the interiors were predominantly inspired by Japan and conceived in part on Japanese principles of arrangement. Tiffany filled the rooms with both Japanese and Japanese-inspired objects and covered the walls and ceilings in Japanese mats and papers. The dining room and library also included Anglo-Japanese style furniture, including dining chairs, the mantelpiece, and surrounding shelves, and the present reclining armchair, in which features of the style - slender proportions, spare ornament, dark surfaces, and angular profiles can be seen.

Tiffany's Bella apartment rooms were lauded by contemporary commentators. The interiors comprise the very first entry in Sheldon's Artistic Houses, and John Moran comments in the Art Journal, 1880, that "the minutest details on all hands are beautiful and full of interest", and Tiffany's "achievements must be acknowledged to be of high artistic and decorative value. One sees here a veritable 'house beautiful' and one is very loath to leave it".

In 'Our Continent', 1882, the chair is described thus: "In the corner an Indo-Dutch chair, with its ebony or other wood carved with quaint incised work, and with a wealth of cushioned plush that is very inviting for a dalliance with a 'No-name' book, but too inviting for a tussle with the 'Novum Organum'".

Louis C. Tiffany and Co., established in late 1879/1880, was conceived as a furniture company to support Tiffany's interior design business. Though this chair may predate the establishment of that company, Tiffany did construct furniture specifically for these interiors, as Sheldon notes. According to Roberta Mayer, John Spielberg, a cabinetmaker with premises at Charles St, New York, worked for Tiffany and de Forest, though he would have been one of many. So while identifying the maker of the chair is difficult, it is likely constructed to a Tiffany design, itself an adaptation of the well-known adjustable-back Morris chair first created by Wiliam Morris around 1865.

Literature

G.W. Sheldon, 'Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States', New York, 1883 (reprinted 1971), Vol. 1 Part 1. pp. 1-6
Moran, John New 'York Studios in The Art Journal', New Series vol. 6, New York, 1880, pp.1-4
Our Continent, vol. 1 no.12, Philadelphia, May 3, 1882, p. 185 (the chair, illustrated in text engraving)
Frelinghuysen, Alice C. and Elizabeth Hutchinson, Louis Comfort Tiffany and Laurelton Hall, New York, 2006, pp. 9-21
Mayer, Roberta A, and Carolyn K. Lane, Disassociating the 'Associated Artists' The Early Business Ventures of Louis C. Tiffany, Candace T. Wheeler and Lockwood de Forest, in Studies in the Decorative Arts, Vol. 8, No. 2, University of Chicago, 2001

168[W]
TIFFANY STUDIOS (1899-1919); IN THE MANNER OF
Pedestal
circa 1900
satinwood, mosaic inlaid with mother of pearl and glass
height 33in (84cm); diameter 22in (56cm)

$15,000 - 20,000

169[W]

AMERICAN AESTHETIC MOVEMENT

Oversized Islamic Revival Pebble Glass Window
circa 1890
comprising thirty two square glass panels each composed of numerous varicolored rough glass pebbles and arranged in a circular star motif, within a modern steel frame
height 87in (221cm); overall width 46 1/2in (119cm)

$20,000 - 30,000

Provenance
Private Collection, Albany, NY
Acquired from the above by the present owner

170[W Y]
HERTER BROTHERS (1864-1906)
Side Table
circa 1880
carved rosewood, brass, stamped '4558' to the underside of upper rail
height 24in (61cm); width 24in (61cm); depth 24in (61cm0

$4,000 - 6,000

This fine and elegant table with its book-matched top, brass band, and reeded carving correspond exactly in form and dimension to lot 100 in this sale, which Herter almost certainly supplied either to J.P. Morgan or Oliver Ames.

171[W]

HERTER BROTHERS (1864-1906)
Armchair
circa 1880
the design attributed to Louis C. Tiffany
carved ebonized cherry, olive velvet upholstery, on original brass casters
Stamped 5386 on inside of proper right back leg
height 31in (79cm); width 27in (68.5cm); depth 26in (66cm)

$10,000 - 15,000

A chair of an almost identical form (but without the carved back as seen in the present example), is illustrated in a color plate depicting an interior by Tiffany that forms the frontispiece to Constance Harrison's Woman's Handiwork in Modern Homes, 1881. Additionally, a chair of identical form appears in the library of the George Kemp house, the important early interior design commission undertaken by Louis C. Tiffany completed in 1881. While the salon was a sumptuous melding of Near Eastern styles, the library was paneled and furnished in carved mahogany and marble. The design carved on the crest of the chair is very similar (though not openworked) to that found on three side chairs in this sale lots 143, 144, and 146.

Literature
G.W. Sheldon, Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States, New York, 1883 (reprinted 1971), Vol. 1 Part 1. pp. 54-56
Harrison, Constance, Woman's Handiwork in Modern Homes, New York, 1881 (chromolithograph frontispiece after George Wilson)

172[W]

HERTER BROTHERS (1864-1906)

Side Chair

circa 1880

cherry, inlaid with other woods, stamped 1099 to inside proper leg

height 37 1/4in (94cm); width 17 1/4in (44cm); depth 19 1/2in (49cm)

$5,000 - 7,000

Of the several Herter side chairs in the Cohen collection, this one shows the most direct influence of a Godwin design for a chair illustrated in Art Furniture, from Designs by E.W. Godwin, London, 1877, an example made in 1869-70 for the dining room of Dromore Castle, County Limerick, Ireland, illustrated in Howe et. al., p. 194.

Examples of this form by Herter are in the collections of the Metropolitan Museum of Art (1992.80), and the Chicago Institute of Art (1973.379). Apparently all of the known chairs of this form produced by Herter are ebonized and with marquetry patterns in the Japonesque style, whereas this chair has a plain wood surface and a delicate inlay of flowerheads and ribbons. The floral openwork carved tablet pattern on the back of the chair is very similar, though not identical, to that found on other Herter examples of this form, and illustrated in Howe et. al., p. 222. It also is similar to that found on the stool offered in this sale, lot 40. The subtle variations of this chair from the known Herter examples of this form could point to the singular rarity of the present example, or possible authorship by a different company.

Literature

K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age', New York, 1994

'Art Furniture', from Designs by E.W. Godwin, London, 1877, plate number 11.

173[W]
HERTER BROTHERS (1864-1906)
Armchair
circa 1881-82
carved mahogany, on original front casters, modern metallic thread and silk upholstery
Stamped 1590 to inside of rear proper right leg
height 26 3/4in (68cm); width 30in (76cm); depth 26in (66cm)

$10,000 - 15,000

This barrel-back armchair corresponds identically in form to one that was made as part of a suite of furniture for one of the second-floor apartments of the William H. Vanderbilt residence, 640 Fifth Avenue, New York in circa 1881-2. Descended through the Vanderbilt family until sold at auction in 1975, that group of furniture was constructed of rosewood, with floral marquetry inlay in the Japonesque style. The barrel form of the present chair, and the repeated arrangement of spindles, recalls 18th century Windsor chairs, yet the carved flowers at the elbows of the top rail and the broken lines of the legs lend a decidedly Aesthetic interpretation.

Literature
For the comparable chair see K. Howe, A. C. Frelinghuysen and C. H. Voorsanger, 'Herter Brothers - Furniture and Interiors for a Gilded Age', New York, 1994 pp.209-211, cat. no. 40

174[W]

ANTONIO SALVIATI (1816-1890)

Important Unique Table Base
circa 1865
black marble inlaid with opaque polychrome and aventurine glass
height 29in (74cm); width 27in (68.5cm); depth 19in (48cm)

$15,000 - 25,000

The top to the present lot is held in the permanent collection of the Castello Sforzesco, Milan.

Antonio Salviati, (1816-1890) played a major role in promoting the European fashion for brightly coloured, decorative Italian glass. A lawyer by profession, Salviati became involved in the restoration work to the mosaics of Venice's St. Mark's Cathedral. It was his knowledge of mosaics which led to an interest in glassmaking. Following this he established a glass-making business in 1859 in partnership with Lorenzo Radi (died 1874) who had rediscovered the technique of recreating chalcedony glass which was an imitation of striated agate. Within a few years they had received major international commissions which included the mosaic glass for the altar screen of the high altar at Westminster Abbey. In about 1876 Salviati left the partnership and established a new firm.

Salviati and Radi participated in the International Exhibitions and the present table can be compared with the design for a circular table they exhibited at the Great Exhibition, London in 1862. A pamphlet (Faithfull op. cit.) describes this particular exhibit and the firm's use of the aforementioned medium as an art form:

"In the first place, he wished to make manifest the great excellence of the different materials, enamels &c., of which materials some are manufactured exclusively in the SALVIATI establishment, and cannot be produced by any other person, or in any other place. He wished secondly to make manifest the good taste peculiar to Italy, with all its imagination, selection and wealth of design, as illustrated in the pure mosaic style and with its distribution and harmony of colours, in the relation between the upper and parts of the table itself".

The ancient art of combining gold, enamels, mother-of-pearl and chalcedony as an intaglio, was lost for centuries until rediscovered by the celebrated manufacturer Lorenzo Radi of Murano, through his research into 13th century methods and techniques. Other notable members of the Salviati Firm include the brothers Domenico and Antonio Giobbe, responsible for the mosaic composition and half inch table top creations which "obtain the best effect and the most artistic symmetry". Faithfull's pamphlet also draws attention to the skilled creation of the table bases which were carved by Antonio Toso, and decorated by by Pietro Magri.

Exhibited

'Fragile: Murano Glass Masterpieces from the Renaissance to the 21st Century', Musee Maillol, 2013, Paris, France

Literature

Emily Faithfull, 'Description of the Mosaic Table Exhibited by Dr Antonio Salviati of Venice in the International Exhibition of London 1862', Victoria Press, Great Coram Street, London, 1862
Jonathan Meyer, 'Great Exhibitions 1851-1900', London, 2006, p. 144, D.67
Rosa Barovier Mentasti, Christina Tonini,'Fragile: Murano Glass Masterpieces from the Renaissance to the 21st Century', Musee Maillol, Paris, 2013 (the present lot illustrated)

175[W]
ALESSANDRA ALGARDI (1595-1654) & ERCOLE FERRATA (1610-1686); AFTER
The Infant Hercules Wrestling a Snake
circa 1680
carved white marble modeled with the naked young god with tightly whorled short hair and determined expression leaning against drapery and clutching the serpent in both hands behind his back, its tail coiled before his feet, on oval integral base,
height 22in (56cm); width 16in (41cm); depth 14in (35.5cm)

$4,000 - 6,000

Provenance
Private Collection, Stamford, Connecticut
Acquired from the above by the present owner

176
VENETIAN
Footed Bowl
circa 1480
blown and applied glass
height 7 1/4in (18.5cm); diameter 13in (33cm)

$4,000 - 5,000

177
WORKSHOP OF CARLO ANTONIO GRUE (1655-1723)
Three Maiolica Castelli Plates
circa 1725
for the workshop of the Grue Family, earthenware, hand painted with polychrome glazes and one example with highlights in gilt
each diameter 7 1/4in (18.4cm)

$8,000 - 12,000

178
GREEK FOLK ART
Important Skyrian Harpi Embroidery
18th Century
hand embroidered cotton
99in x 30 1/2in (250cm x 77cm)

$6,000 - 8,000

The present lot is a rare surviving example of folk art embroidery from the Greek island of Skyros, depicting a typical scene inspired by the Greek mythological story of the Harpy that features prominently in Homeric poetry. Most remaining examples of such embroideries can only be located in museum collections.

Bonhams would like to thank the former director of the Greek Folk Art Museum, Maria Avgouli, for her kind assistance in the cataloguing of this lot.

179[W]
ROMAN
Draped Female Standing Figure
circa 1st-2nd Century AD
carved marble
height 24 1/4in (61.5cm); width 11in (28cm); depth 7in (18cm)

$8,000 - 12,000

180

180
ULISSE CANTAGALLI (1839-1901)
Hispano-Moresque Vase
circa 1890
ceramic, hand-decorated with iridescent glaze, blue underglaze mark of cockerel and '92'
height 18 1/4in (46.5cm); width 13in (33cm)

$1,000 - 1,500

181

181
FRENCH
Symbolist Teapot
circa 1900
molded bone china
height 7 1/2in (19cm); width 11 1/2in (29cm); depth 6 1/4in (16cm)

$800 - 1,200

182[W]
EGYPTIAN
Fatimid Jar-Stand (Kilga)
12th Century
carved marble
height 14 1/2in (37cm); width 24in (61cm); depth 13in (33cm)

$5,000 - 7,000

The kilga would have been used to hold a water storage jar. A hole in the lower part of the jar allowed water to run into the basin of the kilga through a pouring device.

For two further examples of kilga, one dated AH 550/ AD 1155, in the Museum of Islamic Art, Cairo.

Literature
'Tresors fatimides du Caire', Exhibition Catalogue, Institut du Monde Arabe, Paris, 28th April-30th August 1998, nos. 124, 126
Mikhail B. Piotrovsky, 'Heavenly Art: Earthly Beauty', Arts of Islam, no. 99, 100.

183

183[W]
AMERICAN FOLK ART
Centerpiece
circa 1930
carved stone of a fruit, floral and foliate arrangement, apparently unsigned
height 7 1/2in (19cm); width 14 1/2in (37cm); depth 9 1/4in (23.5cm)

$800 - 1,200

184
AMERICAN FOLK ART
Urn
circa 1850
carved marble
height 7 1/2in (19cm); diameter 5 1/4in (14cm)

$800 - 1,200

Provenance
Private Collection, East Hampton, New York
Acquired from the above by the present owner

184

185[W]
AMERICAN FOLK ART
circa 1910
carved limestone, foliate formed with a nesting bird
height 30in (76cm); width 12 1/2in (32cm); depth 15in (38cm)

$1,500 - 2,500

185

186

186
ITALIAN SCHOOL
Carved Wall Bracket
Second Half 19th Century
walnut, in the form of a monkey, probably Milan or Venice
height 7in (18cm); width 8 1/2in (21.5cm); depth 7 1/4in (8.5cm)

$1,500 - 2,000

187
A CHINESE BLUE SILK BROCADE SEMI-FORMAL COURT ROBE *JIFU*
Late 19th/ Early 20th Century
woven with silver white thread to create the celestial landscape, nine dragons set amid cloud scrolls and auspicious emblems above a wide stylized wave border, the collar and cuffs with brocade weave white thread on a purple ground, edged with black silk with metallic gold thread.
50in (127.5cm) long

$2,500 - 4,000

188
A CHINESE SILK EMBROIDERED CHILD'S COURT ROBE, *JIFU*
circa 1850
the brown silk ground embroidered with clouds and stylized waves additional motifs in seed stitch (peking knot), with five-clawed dragons in couched gold wrapped threads, the horse hoof cuffs in embroidered black silk.
38 1/4in (98.4cm) long

$4,000 - 6,000

189
A TIBETAN LAMA'S COAT
18th and 19th Century Elements
composed of numerous different 18th and 19th century silk sections, with a pieced green silk brocade vest bordered by red silk, with appended tapering sleeves, the vest with a green velvet hem above a polychrome silk fringe.
45 1/4in (115cm)

$1,200 - 1,800

Provenance
Dreweatts, 14 December 2017, lot 0176

190
A CHINESE MAN'S PURPLE SILK EMBROIDERED COURT ROBE, *JIFU*
Late 19th Century
purple silk couched with gilt wrapped threads of nine dragons, further embroidered in brightly colored silk as auspicious symbols, clouds and a stylized wave border, the collar and horse hoof cuffs of black silk embroidered with dragon and wave imagery.

54 3/4in (139cm) long

$2,500 - 4,000

191

191
A TIBETAN SILK MAN'S ROBE, CHUBA
19th Century
tailored of golden yellow silk, with a center front opening and tapering sleeves, the silk with a damask weave pattern of repeating double dragon roundels.
43 1/2in (110.5cm)

$2,500 - 4,000

192

192
A TIBETAN TOBACCO BROWN SILK DAMASK ROBE, CHUBA
19th Century
tailored in Tibet with Chinese silk damask, with long tapering sleeves and a stand-up collar, the silk damask woven with bats and stylized shou (longevity) medallions.
55 1/2in (141cm) long

$2,500 - 4,000

193
A CHINESE DAOIST PRIEST'S ROBE, *JIANGYI*
18th /19th Century
the back of the robe extensively appliquéd and embroidered in couched gold threads on a yellow silk ground, the astral symbols illustrating heaven, the sun, moon, and stars with a repeating crane motif, the borders at the collar and sleeves adorned with appliqué dragons, cranes and waves.
45 x 67in (114 x 170cm)

$4,000 - 6,000

Provenance
Brunk Auctions, 17 November 2018, lot 1311

194

194
A CHINESE WOMAN'S KESI SILK RIDING JACKET, MAGUA
Early 19th Century
possibly modified from a *jifu* court robe, the short profile with a front facing five-clawed dragon in slit tapestry weave.
25 3/4in (65cm) long

$1,000 - 1,500

195

195
CHINESE
19th Century
silk damask scholars robe

$1,200 - 1,800

196

196
A CHINESE APRICOT SILK GROUND WOMAN'S WEDDING ROBE *MANG'AO*
Early 19th Century
cut with wide, billowing sleeves and right-side opening, the red silk ground embroidered in gilt-wrapped threads with eight dragons set amid cloud scrolls and auspicious emblems above a short stylized wave border worked in brightly colored silk threads, with floral motifs in seed stitch.
42in (107cm) long

$4,000 - 6,000

197

197
A PAIR OF CHINESE EMBROIDERED SILK BOOTS FOR THEATER
19th/Early 20th Century
each with yellow silk ground embroidered with floss and couched metallic-wrapped threads following the design of a Qing court robes, the high soles with a likely wood core
19in (49cm) high

$300 - 500

198

198
A CHINESE WOMAN'S SILK JACKET *AO*
19th Century
the finely woven cream colored damask weave silk with a complex lattice pattern interwoven with small floral roundels, a faux cloud collar defined with piping and applied ribbon, and the ivory satin sleeve bands embroidered with peacocks and flowers.
25 1/2in (65cm) long

$1,200 - 1,800

199

199
A CHINESE MAN'S BURGUNDY SILK GAUZE INFORMAL ROBE, *CHANGFU*
19th Century
finely woven and patterned with repeating double kui dragon roundels, the front panel secured with gilt metal buttons, the horse hoof cuffs lined with cerulean blue silk.
53in (135cm) long

$1,200 - 1,800

Provenance
Augusta Auctions, Sturbridge MA, 8 May 2018 lot 113 (part lot)

200

200
A CHINESE MAN'S BURGUNDY SILK GAUZE EMBROIDERED COURT ROBE *JIFU*
Late 19th/Early 20th Century
embroidered with polychrome threads with forward facing and confronting dragons in pursuit of flaming pearls amid *shou* (longevity) roundels, auspicious emblems and cloud scrolls, all above a stylized wave hem, the sleeves terminating in horse-hoof cuffs.
54 1/2in (138.4cm) long

$2,000 - 3,000

201

201
A CHINESE WOMAN'S EMBROIDERED SILK WEDDING ROBE, *MANG'AO*
Late 19th Century
the patterned red silk ground robe with wide, billowing sleeves, with a water chestnut lattice pattern in couched gold wrapped threads, the eight dragons also couched in gold, with boys and flowers embroidered in satin stitch and the twelve zodiac symbols amid the stylized wave border.
43in (109cm) long

$2,000 - 3,000

202

202
A CHINESE EMBROIDERED SILK BUDDHIST HANGING, THANGKA
18th/19th Century
embroidered in silk floss and gold wrapped thread depicting a transcendent Buddha on a cloud, accompanied by two acolytes with offerings, surrounded by silk mounts.
16 3/4 x 12 5/8in (42.6 x 32cm), exclusive of the mounts

$1,000 - 1,500

Provenance
DuMouchelles, Detroit, MI, 10 June 2017, lot 1205

203
A CHINESE BLUE SILK PANEL WITH SCROLLING LOTUS
17th Century
silk panel with a repeating pattern of scrolling lotus woven with gilded paper in the supplemental weft.
29 x 40 1/2in (73.5 x 102.9cm)

$2,500 - 4,000

203

204
A CHINESE UNCUT SILK GAUZE YARDAGE FOR A SURCOAT *BUFU*
Late 19th Century
finely woven silk gauze with dragon roundels, embroidered with two red-crowned crane ranked badges, indicating the surcoat was intended for a first rank civil official
109 x 60in (270.6 x 152.4cm)

$3,000 - 5,000

Provenance
The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family
'Fine Chinese Ceramics and Works of Art', New York, 22-23 March, 2018, lot 978
Acquired from the above by the present owner

204

205

205
A CHINESE CUT SILK VELVET CHAIR COVER, WITH A CUT SILK VELVET KANG COVER
18th Century
chair cover of russet silk velvet, with two four-clawed dragons for the chair back, a lotus at the seat and two lion dogs on the overhang, now mounted on a stretcher; the kang cover with a three quarter border with a repeating *wan* (10,000) motif, centered by a floral roundel.
69in (175cm) long, the chair cover, exclusive of the mounts
24 1/2 x 37in (62.2 x 94cm), the kang cover

$2,000 - 3,000

206

206¤
EDO PERIOD (1615-1868) OR MEIJI ERA (1868-1912)
Tea Bowl
circa 1860-1910
together with wood storage box; low-fired earthenware, set on a small ring foot with a rounded base and straight sides carved with shallow concentric rings, the body covered with a white slip and a creamy feldspathic glaze *height 3 5/8in (9.2cm)*

$500 - 700

207
KITAOJI ROSANJIN (1883-1959)
Shigaraki-style Kabin (Flower Vase)
First Half of 20th Century
together with a wood storage box, glazed stoneware, of *kinuta* (mallet) form, decorated with a natural ash-glaze showing green where it gathers in drips, signed on the underside with the potter's signature 'Ro' in katakana
height 7 5/8in (19.4cm)

$2,000 - 3,000

207

208
KITAOJI ROSANJIN (1883-1959)
Large Vase
First Half of 20th Century
together with 'tomobako' inscribed and signed by the artist and a letter written by the artist to the owner describing the piece and featuring a sketch of the design, Shigaraki-style stoneware, decorated with incised comb designs and covered with a natural green ash glaze, incised mark 'Rosanjin'
height 24in (60.9cm)

$10,000 - 15,000

209
ELLIOTT GLUSHAK (1923-1997)
Record Rendering of LaGuardia Airport
1956
oil on board, signed and dated 'Glushak 56' (lower right)
24 x 46in (61 x 116.8cm)

$10,000 - 15,000

The above lot is a rendering for a new passenger terminal at La Guardia Airport and was commission for the Port Authority Aviation Planning Division in 1956, just two years after the airport was renamed from the New York Municipal Airport - LaGuardia Field. The location, by which time, was under New York City control, and was undergoing substantial development to serve as New York City's second airport.

Elliott Glushak was a career rendering artist who was working with various architects and municipal authorities during this prosperous period of civil development. He was commissioned to create visions of planned developments but he did not consider his work as pure art. Glushkak was obliged to have his work described in more detail in 1958 when he found himself as a respondent vs. The City of New York, arguing that his work was a "Nontaxable Professional Service" rather than be considered as 'art' which would be subjected to New York City Sales Tax:

"Plaintiff draws pictures or illustrations of proposed buildings from plans submitted to him by architects and builders. The drawings are in perspective and may be in color or black and white. They are termed renderings. These renderings are used to demonstrate visually the proposed structure as well as the kind of materials to be used in the building. Many architectural firms have renderers in their employ and resort to free-lance renderers, like plaintiff, when short of help or a particular type of skill is required.

A skilled renderer is one who, in addition to artistic ability, has knowledge of and training in architecture. He must be able to handle the usual art materials such as paints and brushes, and also architectural and engineering instruments. Plaintiff possesses this knowledge and skill." 6.A.D.2d 381 (1958)

210
VIKTOR SCHREKENGOST (1906-2008)
The Village Smithy
1940
unique work, glazed stoneware, incised 'Viktor Schrekengost'
height 16in (41cm); width 7 1/2in (19cm); depth 7in (18cm)

$10,000 - 15,000

Provenance
'Modern Ceramics & Glass', Rago Auctions, New Jersey, June 14, 2014
Acquired from the above by the present owner

Exhibition
'May Show', Cleveland Museum of Art, Ohio, 1941

211

211
LARS CALMAR (BORN 1968)
Bad Boy
from the Gang series, glazed stoneware, glaze mark 'L CALMAR'
height 14in (35.5cm); width 7in (18cm); depth 7 1/4in (18.5cm)

$800 - 1,200

Provenance
Estate of Morton Swinsky
'Interiors', Christie's, New York, February 28, 2012, lot 423
Acquired from the above by the present owner

212
SAN POLO (ACTIVE 1950S)
Floor Vase
circa 1955
glazed ceramic, glaze mark 'SAN POLO VENEZIA ITALY 0/811'
height 22in (56cm); width 15in (38cm); depth 8in (20cm)

$2,000 - 3,000

212

213[W]
EUGENE BERMAN (1899-1972)
Untitled Three Panel Screen (Recto and Verso)
1945
ink, gouache and watercolor on paperboard laid down on a three-panel screen with metal hardware
signed and dated 'E.B. 45'
58 x 60 3/4 in. (147.3 x 154.3cm)

$4,000 - 6,000

Provenance
Tobin Theatre Arts Fund Collection, San Antonio, Texas
'Interiors', Christie's, New York, April 2, 2014, lot 29
Acquired from the above by the present owner

214 - 215
No lots

Session Two - Modern Italian Glass

Wednesday October 7, 2020 at 11am | Lots 216 to 426

216

216¤
VENETIAN
Vase
circa 1890
glass with handle and applied decoration and with iridized surface
height 3 1/2in (9cm); width 2 3/4in (7cm)

$500 - 700

217
FRATELLI TOSO (1902-1980)
Spouted Fenicio Vase
circa 1900
blown and applied fenicio glass with an iridescent surface
height 5in (12.5cm); width 5 1/2in (14cm)

$600 - 800

217

218
SALVIATI & C. (FOUNDED 1877)
Phoenician Vase
circa 1890
opaque blown fenicio glass
height 6in (15cm); diameter 4in (10cm)

$800 - 1,200

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 48 (model variant illustrated)

218

219

219
COMPAGNIE VENEZIA MURANO
Calcedonio Vase
circa 1890
blown glass, paper label "Venezia Murano 51104 17085'
height 9 3/4in (24.5cm); diameter 3 1/2in (9cm)

$3,000 - 5,000

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 47 (model variant illustrated)

220

220
SALVIATI & C. (FOUNDED 1877)
Calcedonio Amphora
circa 1890
blown and applied glass, with metal stand
height 7in (18cm); diameter 2 1/4in (5.5cm

$800 - 1,200

Literature
Carol M. Osborne, 'Venetian Glass of the 1890s: Salviati at Stanford University', Philip Wilson Publishers, 2002, p. 47 (model variant illustrated)

221

221
SALVIATI & C. (FOUNDED 1877)
Mounted Calcedonio Vase
circa 1910
blown glass, mounted on white metal mount
height 6in (15cm); diameter 2in (5cm)

$800 - 1,200

222¤
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Three Calcedonio Vases
circa 1890
blown mottled glass
beaker height 3 1/2in (9cm); diameter 3in (7.5cm); solifleur vase height 10 1/4in (26cm); diameter 3in (7.5cm); chalice height 3 1/4in (8.5cm)

$500 - 700

222

223

223
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Pitcher
circa 1890
blown cased glass with applied handle
height 8 1/4in (21cm); width 3 3/4in (9.6cm)

$1,500 - 2,000

224
SALVIATI & C. (FOUNDED 1877)
Urn
circa 1890
internally decorated mottled glass
height 18in (46cm); width 5in (12.5cm)

$4,000 - 6,000

225¤
FRANCESCO FERRO E FIGLIO
Urn
circa 1890
internally decorated mottled glass
height 9in (23cm)

$2,000 - 3,000

Exhibited
Corning Museum of Glass, New York

224 225

226

226
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Twin-Handled Calcedonio Vase
circa 1890
blown, cased and applied glass
height 15 1/2in (39.5cm); diameter 5 1/2in (14cm)

$1,000 - 1,500

227

227
SALVIATI & C. (FOUNDED 1877)
Amphora
circa 1880
blown glass externally decorated with applications
height 9 1/2in (24cm); width 6 1/2in (16.5cm)

$1,200 - 1,800

228
SALVIATI & C. (FOUNDED 1877); ATTRIBUTED TO
Twin-Handled Vase
circa 1890
blown glass with applied handles
height 14 1/4in (36cm); width 8 1/4in (16cm); depth 5 1/2in (14cm)

$1,500 - 2,000

228

229

229
SALVIATI & C. (FOUNDED 1877)
Amphora
circa 1880
blown opalescent glass internally decorated with gold powders
height 10 1/2in (27cm); width 5 1/2in (14cm)

$1,000 - 1,500

230
ARTISTI BAROVIER (1890-1919); ATTRIBUTED TO
Vase
circa 1900
opaque black glass applied with gold foil
height 6 1/4in (16cm); diameter 2 1/2in (6cm)

$500 - 700

230

231
SALVIATI & C. (FOUNDED 1877)
Amphora
circa 1880
blown opalescent glass internally decorated with gold powders
height 10 1/2in (27cm); width 5 1/2in (14cm)

$1,000 - 1,500

231

232

232
SALVIATI & C. (FOUNDED 1877)
Amphora
circa 1890
cased glass, the surface internally decorated with aventurine
height 13 1/2in (34.5cm); width 3 3/4in (9.5cm)

$800 - 1,200

233
SALVIATI & C. (FOUNDED 1877)
Rare Aventurine Twin-Handled Vase
circa 1890
blown and applied aventurine glass, paper label 'SALVIATI & C. VENEZIA'
height 9in (23cm); width 4 1/2in (11.5cm)

$2,000 - 3,000

233

234

234
SALVIATI & C. (FOUNDED 1877)
Inghistera Vase
circa 1876
aventurine glass, with applied details
height 11 1/2in (29cm); diameter 5 1/4in (13.5cm)

$2,500 - 3,500

235

235
SALVIATI & C. (FOUNDED 1877)
Inghistera Vase
circa 1876
glass with aventurine inclusions and turquoise coloration, with applied details
height 11 1/2in (29cm); diameter 5 1/4in (13.5cm)

$2,500 - 3,500

236
UMBERTO BELLOTTO (1882-1940); ATTRIBUTED TO
Miniature Vase
circa 1920
blown glass, wrought iron
height 7 1/4in (18.5cm); diameter 3 1/2in (9cm)

$1,500 - 2,500

236

237
HANS STOLTENBERG LERCHE (1867-1920)
Scent Bottle
circa 1910
for Vetreria Fratelli Toso, internally decorated glass, patinated bronze

$8,000 - 12,000

A similar example is held in the permanent collection of Corning Museum of Glass.

Provenance
Macklowe Gallery, New York, NY
Acquired from the above, circa 2000

238
ARTISTICA BAROVIER (1919-1936); ATTRIBUTED TO
Large Chalice
circa 1920
blown and applied glass
height 18 1/4in (46.5cm); diameter 6 1/4in (16cm)

$4,000 - 6,000

238

239

239
ERCOLE BAROVIER (1889-1974); ATTRIBUTED TO
Fenicio Vase
circa 1920
for Vetreria Artistica Barovier, blown glass
height 17 1/2in (44.5cm); diameter 9in (23cm)

$4,000 - 6,000

240

240
PROFESSOR VITTORIO DONÀ
Vase
circa 1932
for S.A.I.A.R. Ferro-Toso & C., blown glass with iridized surface
height 11 1/4in (28.5cm); width 12in (30.5cm); depth 11in (28cm)

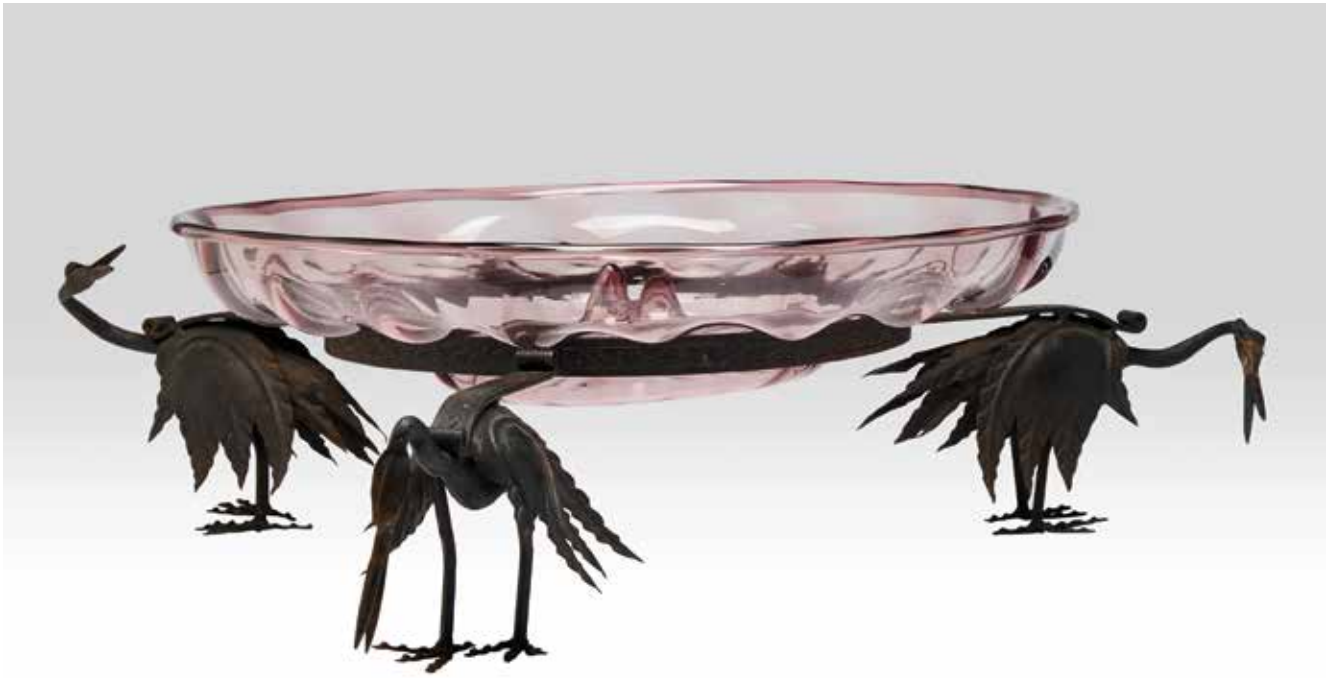
$4,000 - 6,000

Literature
XVIII Biennale Exhibition Catalogue, Venice, 1932 (model illustrated)

Exhibited
XVIIIe Biennale, Venice, 1932

241
UMBERTO BELLOTTO (1882-1940); ATTRIBUTED TO
Charger with Iron Mounts
circa 1920
blown glass, wrought iron
height 6 3/4 (17cm); diameter 26 1/2in (67cm)

$5,000 - 7,000



241

242
FLAVIO POLI (1900-1984); ATTRIBUTED TO
Vase
circa 1930
for I.V.A.M., blown and applied glass with gold foil applications
height 12 1/2in (32cm)

$7,000 - 9,000

Provenance
Private Collection, Turin

243
VETRERIA ARTISTI BAROVIER (1919-1936); ATTRIBUTED TO
An Important Twin-Handled Murrine Vase
circa 1920
opaque glass with murrine decoration
height 11 1/4in (28.5cm); diameter 5 1/4in (13cm)

$12,000 - 18,000

Provenance
Private Collection, Rome
Acquired from the above by the present owner

Exhibited
Corning Museum of Glass, Corning, 2003-2015

244
GIUSEPPE BAROVIER (1853-1942)
Carlo Goldoni Portrait Murrine Vase
circa 1910
for Vetreria Artisti Barovier, murrine monogram AB to the underside, cased and applied glass with murrine decoration
height 8 1/4in (20.5cm)

$7,000 - 9,000

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

Literature
Rosa Barovier Mentasti, Venetian glass 1890-1990, Venice, 1992, p. 46, n. 33 (related model illustrated)
Rosa Barovier Mentasti, L'arte dei Barovier, Vetrai di Murano 1866-1972, Venice, 1993, p. 80 (related model illustrated)
Giovanni Sarpellon, Miniature Masterpieces mosaic glass 1838-1924, Munich-New York, 1995, p. 153 (related designs illustrated)

245
GIUSEPPE BAROVIER (1853-1942)
Rare Piume Vase
circa 1913
for Vetreria Artisti Barovier, blown and applied glass
height 10 1/2in (27cm); diameter 6in (15cm)

$10,000 - 15,000

Provenance
Marco Arosio, Milan

246

246
GIUSEPPE BAROVIER (1853-1942)
Murrine Bowl
circa 1920
for Vetreria Artisti Barovier; together with fitted case, fused murrine glass
height 1/2in (4cm); diameter 6 3/4in (7cm)

$7,000 - 9,000

247¤
ERCOLE BAROVIER (1889-1974)
Twin-Handled Vase
circa 1920
for Vetreria Artistica Barovier, blown and applied glass
height 6 1/2in (16.5cm); width 3 1/4in (8cm)

$2,000 - 3,000

247

248

248
GIUSEPPE BAROVIER (1853-1942)
Murrine Vase
1918-19
for Artisti Barovier, blown glass applied with star murrines, aventurine lip wrap, applied with murrine monogram 'AB'
height 9 1/2in (24cm); diameter 7in (18cm)

$5,000 - 7,000

Literature
Marc Heiremans, '20th Century Murano Glass', Stuttgart, 1996, p. 20 (model variant illustrated)

249
GIUSEPPE BAROVIER (1853-1942)
Murrine Table Lamp
circa 1915
blown glass applied with star murrines
height 17 1/2in (44cm); diameter 6 3/4in (17cm)

$6,000 - 8,000

249

250
GIUSEPPE BAROVIER (1853-1942)
Pair of Vase and Covers
circa 1920
for Artisti Barovier, opaque blown and applied glass with lamp worked decoration of fruits
each height 11in (28cm); diameter 6 1/2in (16.5cm)

$3,000 - 5,000

250

251

251
BENVENUTO BAROVIER (1855-1932)
Luna Murrine Dish
circa 1920
designed by Vittorio Zecchin Vetreria, fused translucent and opaque glass
diameter 3 1/4in (9.5cm); height 5/8in (2cm)

$5,000 - 7,000

252

253

252
SALVIATI & C. (FOUNDED 1877)
Miniature Murrine Tazza
circa 1870
applied murine glass
height 1 1/2in (4cm); diameter 3 3/4in (9.5cm)

$500 - 700

253
FRATELLI TOSO (1902-1980)
Twin-Handled Fenicio Vase
circa 1890
fenicio glass with applied handles
height 6 1/4in (16cm); width 4 1/4in (11cm)

$1,500 - 2,000

254

254
FRATELLI TOSO (1902-1980); ATTRIBUTED TO
Murrine Vase
circa 1930
murrine glass
height 12in (30.5cm); diameter 8 1/2in (22cm)

$800 - 1,200

255
FRATELLI TOSO (1902-1980); ATTRIBUTED TO
Vase
circa 1900
blown glass
height 7 1/4in (18.5cm); diameter 3 3/4in (9.5cm)

$800 - 1,200

255

256

256
VITTORIO ZECCHIN (1878-1947); ATTRIBUTED TO
Vase with Applied Handles
circa 1920
for MVM Cappellin, blown glass with applied handles
height 5 1/2in (14cm); diameter 3 1/2in (9cm)

$2,000 - 3,000

257

257
VITTORIO ZECCHIN (1878-1947)
Wine Glass
1921-23
for MVM Cappellin, model no.5145, blown and applied soffiato glass
height 7 1/4in (18.5cm); diameter 4 3/4in (12cm)

$1,000 - 1,500

The present model differs from the standard version due to the applied cane coiled to the top rim.

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 122 (model variant illustrated)

258
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
circa 1920
for MVM Cappellin, model no. 5348 variant, blown and applied glass,
acid stamp 'ITALIA'
height 10 1/2in (27cm); diameter 8 1/2in (22cm)

$3,000 - 5,000

259

259
VITTORIO ZECCHIN (1878-1947)
Pilgrim Flask
circa 1920
for Venini/Cappellin, blown and applied glass
height 11in (28cm); width 4 3/4in (12cm); depth 3 1/2in (9cm)

$1,000 - 1,500

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 102

260
VITTORIO ZECCHIN (1878-1947)
Veronese Vase
circa 1935
for MVM Cappellin, model no. 5184, blown soffiato glass
height 11 3/4in (30cm); diameter 6in (15cm)

$1,500 - 2,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 101-102

260

261
VITTORIO ZECCHIN (1878-1947)
Large Soffiato Vase
circa 1924
for MVM Cappellin, model no. 5365, blown and applied glass
height 14in (35.5cm); diameter 11in (28cm)

$4,000 - 6,000

Literature
Marc Heiremans, '20th Century Murano Glass', Stuttgart, 1996, p. 23
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 254

262

262
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
circa 1920
MVM for Cappellin, blown and applied glass
height 4 3/4in (12cm); diameter 4in (10cm)

$2,000 - 3,000

263
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
1921-22
for MVM Cappellin, model no. 5069, blown and applied glass with iridized surface, acid stamp 'MVM Cappellin Murano'
height 3 1/2in (9cm); diameter 4 3/4in (12cm)

$2,500 - 3,500

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 180

Exhibited
'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Le Stanza del Vetro, San Giorgio, Venice, 2017 (present lot exhibited)

263

264
VITTORIO ZECCHIN (1878-1947)
Le Pantere Vase
circa 1918-19
for Artistica Barovier, blown glass with hand painted enamel decoration, enamel mark 'AB'
height 6 3/8in (16.3cm); diameter 8in (20.5cm)

$12,000 - 18,000

266

265
VITTORIO ZECCHIN (1878-1947); ATTRIBUTED TO
Twin-Handled Vase
circa 1920
for MVM Cappellin, blown and applied glass
height 11in (28cm); width 6 1/2in (17cm); depth 5in (13cm)

$2,000 - 3,000

266
VITTORIO ZECCHIN (1878-1947); ATTRIBUTED TO
Soffiato Vase
circa 1925
for MVM Cappellin, blown and applied glass
height 9 1/2in (24cm); diameter 5 1/2in (14cm)

$1,500 - 2,000

266

267
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase and Cover
circa 1925
V.S.M. Venini Cappellin & Co., model no. 1027, blown and applied glass
height 14 1/2in (36cm)

$4,000 - 6,000

Exhibited
'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Le Stanza del Vetro, San Giorgio, Venice, 2017

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 236 (related models illustrated)
Marino Barovier, Marco Mondi, Carla Sonego, 'Vittorio Zecchin 1878-1947, Pittura, Vetro, Arti Decorative', Venice, 2003, p. 34 (model illustrated at Salon d'Automne, 1922)
Franco Deboni, 'Venini Glass, Its History, Artists and Techniques', Volume I, Turin, 2007, p. 116 (model illustrated)
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 414 (the present lot illustrated)

268

268
VITTORIO ZECCHIN (1878-1947)
Rare Vase with Handles
circa 1920
for MVM Cappellin, blown glass with iridized surface and applied handles and rings
height 5 1/2in (14cm); diameter 8 3/4in (22cm)

$3,000 - 5,000

269
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
circa 1921-23, for MVM Cappellin, model no. 1615CV, blown glass with iridized surface, acid stamp 'MVM Cappellin Murano'
height 4 3/4in (12cm); diameter 7 3/8in (18.5cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 260

269

270
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
circa 1925
for MVM Cappellin, blown glass
height 14in (35.5cm); diameter 5 1/2in (14cm)

$2,000 - 3,000

271
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
circa 1921-23, for MVM Cappellin, model no. 1615CV, blown glass with iridized surface
height 4 1/2in (11.5cm); diameter 7 3/8in (18.5cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 260

270

271

272
VITTORIO ZECCHIN (1878-1947); ATTRIBUTED TO
Soffiato Vase
circa 1920
for MVM Cappellin, blown and applied glass
height 12in (30cm); diameter 5in (13cm)

$2,000 - 3,000

272

273

273
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
circa 1921-22
for MVM Cappellin, model no. 5236, blown glass, acid stamp 'MVM Cappellin Murano'
height 10 3/4in (27.5cm); diameter 9 1/2in (24cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 305

Exhibited
I Biennale, Monza, 1923

274

274
VITTORIO ZECCHIN (1878-1947)
Large Soffiato Vase
circa 1920
for MVM Cappellin, model no. 5351, blown glass
height 7 3/4in (19.5cm); diameter 16 1/2in (42cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 361

275
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
1921-25
blown glass, model no. 5135, for MVM Cappellin, acid stamp 'MVM Cappellin Murano'
height 14 3/4in (37.5cm)

$4,000 - 6,000

Provenance
Private Collection, Connecticut
Acquired from the above by the present owner

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 315 (the oresent lot illustrated)

Exhibited
'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017

275

276

VITTORIO ZECCHIN (1878-1947)
Large Soffiato Vase
circa 1924-25
for MVM Cappellin, model no. 5013, blown glass
height 17in (43cm); diameter 11 1/2in (29cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 358

277

VITTORIO ZECCHIN (1878-1947)
Pair of Soffiato vases
1925-26
for MVM Cappellin, model no. 5569, blown glass
height 7 1/2in (19cm); diameter 7 1/8in (18cm); height 7 3/8in (18.5cm); diameter 7 3/4in (19.5cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin
and Venini', Milan, 2017, p. 365

277

278

278
VITTORIO ZECCHIN (1878-1947)
Large Soffiato Vase
circa 1925
possibly for by V.S.M. Venini Cappellin & Co., blown glass
height 9 1/2in (24cm); diameter 16 1/2in (42cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 109 (form illustrated as smaller version)

279
VITTORIO ZECCHIN (1878-1947)
Large Soffiato Vase
circa 1925
for MVM Cappellin, model no. 5380, blown glass
height 19in (48cm) high

$5,000 - 7,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 103

Exhibited
'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Le Stanza del Vetro, San Giorgio, Venice, 2017

279

280
PAULY & CO.; ATTRIBUTED TO
Soffiato Vase
1921-22
soffiato glass with slight iridescence and applied handles
height 9 1/2in (24cm); diameter 7 1/2in (19cm)

$2,500 - 3,500

281
VITTORIO ZECCHIN (1878-1947); ATTRIBUTED TO
Vase
circa 1925
for MVM Cappellin, blown glass with applied decoration and iridized surface
height 13in (33cm); diameter 8in (20cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 274 (comparable design)

282

282
VITTORIO ZECCHIN (1878-1947); ATTRIBUTED TO
Compote
circa 1920
for MVM Cappellin, blown glass with iridized surface, acid stamp 'ITALIA'
height 3 1/4in (8cm); diameter 3 1/2in (9cm)

$1,500 - 2,500

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 425 (comparable models illustrated)

283
VITTORIO ZECCHIN (1878-1947)
Soffiato Vase
1921-25
for MVM Cappellin, model no. 5267, blown and applied glass with iridized surface
height 5 1/4in (13.5cm); diameter 4 3/4in (12cm)

$2,000 - 3,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 192

283

284
VITTORIO ZECCHIN (1878-1947)
Vase
1925-26
for MVM Cappellin, model no. 5590, blown glass applied with goccioloni, acid stamp `MVM Cappellin Murano
height 4 1/2in (11cm); diameter 6 3/4in (17cm)

$2,000 - 3,000

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 255

285

285
VITTORIO ZECCHIN (1878-1947)
Vase with Applied Handles
circa 1920
for MVM Cappellin, model no. 1416, blown soffiato glass with applied handles
height 8 1/4in (21cm); width 4 1/4in (11cm)

$2,500 - 3,500

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 178

286
VITTORIO ZECCHIN (1878-1947); ATTRIBUTED TO
Soffiato Vase
circa 1920
for MVM Cappellin, blown glass
height 8in (20cm); diameter 4 1/4in (11cm)

$2,000 - 3,000

286

287
VITTORIO ZECCHIN (1878-1947)
Vase with Applied Handles
circa 1920
for MVM Cappellin, model no. 5267, cased opaque glass with applied handles
height 5 1/2in (14cm); diameter 3in (7.5cm)

$2,500 - 3,500

Literature
Marino Barovier, 'Vittorio Zecchin Transparent Glass for Cappellin and Venini', Milan, 2017, p. 180

Exhibited
Salon d'Automne, Paris, 1922
I Biennale, Monza, 1923

288

288
FLAVIO POLI (1900-1984); ATTRIBUTED TO
Vase
circa 1937
for Seguso Vetri d'Arte, bollicine glass internally decorated with gold powders
height 7 1/2in (19cm); diameter 6in (15cm)

$2,000 - 3,000

289
CARLO SCARPA (1906-1978); ATTRIBUTED TO
Sommerso a Bollicine Vase
circa 1935
for Venini, blown glass internally decorated with gold powders
height 7 1/4in (18.5cm); diameter 5 7/8in (15cm)

$5,000 - 7,000

Literature
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 132 (comparable model)

289

290
FLAVIO POLI (1900-1984); ATTRIBUTED TO
Corosso vase
circa 1938
for Seguso Vetri d'Arte, blown glass with corosso surface and molded decoration
height 13 1/2in (34cm); width 13in (33cm); depth 6 3/4in (17cm)

$3,000 - 5,000

290

291

291
FLAVIO POLI (1900-1984
Large Corosso Bugnato Centerpiece
circa 1938
for Seguso Vetri d'Arte, blown and applied glass with acid treated surface
height 10 1/4in (26cm); width 13 3/4in (35cm); depth 6 3/4in (17cm)

$3,000 - 5,000

Literature
'XXI Biennale di Venezia: Catalogo Ufficiale', Venice, 1938, p. 210
'Le Tre Venezia Venice', June, 1938, p. 245
'Il Vetro', Rome, January, 1939, p. 34
Rosa Barovier Mentasti, 'Il Vetro Veneziano', Milan, 1982, p. 275
Marc Heiremans, '20th Century Murano Glass', Stuttgart, 1996, p. 54 (present lot illustrated)

Exhibited
XXIe Biennale, Venice, 1938

292¤
FLAVIO POLI (1900-1984)
Cane Bowl
1948
for Seguso Vetri d'Arte, internally decorated with gold powders
height 3in (8cm); diameter 7 1/4in (18.5cm)

$500 - 800

Exhibited
XXIVe Biennale, Venice, 1948 (model first shown)

292

293
FRATELLI TOSO (1902-1980); ATTRIBUTED TO
Footed Bowl
circa 1940
glass with gold powders
height 7 3/4in (19.5cm); diameter 11 1/2in (29cm)

$1,500 - 2,500

293

294

294
ARTISTI BAROVIER (1890-1919)
Still Life
circa 1920
blown, applied and lamp worked glass
height 5 1/2in (14cm); diameter 8 1/2in (22cm)

$3,000 - 5,000

295
ARTISTI BAROVIER (1890-1919)
Still Life
circa 1910
blown and applied glass
height 5in (13cm); diameter 7in (18cm)

$3,000 - 5,000

295

296

296
FRATELLI TOSO (1902-1980)
Two Rosso e Nero Lamp Bases
circa 1930
blown glass with applied decoration and aventurine
height 9in (23cm); diameter 7in (18cm); height 8 1/2in (21.5cm); diameter 7in (18cm)

$5,000 - 7,000

297
FRATELLI TOSO (1902-1980)
Rosso e Nero Vase
circa 1930
blown deep amethyst glass with red pasta glass applied handles and applied with aventurine
height 8 1/2in (21.5cm); diameter 10in (25cm)

$3,000 - 5,000

297

298

298
FRATELLI TOSO (1902-1980)
Rosso e Nero Vase
circa 1930
opaque blown glass applied with aventurine
height 11 3/4in (30cm); diameter 6in (15cm)

$4,000 - 6,000

299

299
FRATELLI TOSO (1902-1980)
Rosso e Nero Vase
circa 1930
blown deep amethyst glass with applied red pasta glass and aventurine
height 12 7/8in (32.5cm); diameter 5 3/4in (15cm)

$4,000 - 6,000

302

300
NAPOLEONE MARTINUZZI (1892-1977); ATTRIBUTED TO
Incamiciato Vase
circa 1930
for Zecchin-Martinuzzi, incamiciato glass
height 9 3/4in (25cm); diameter 7 1/2in (19cm)

$4,000 - 6,000

Literature
Marino Barovier, 'Napoleone Martinuzzi, Venini 1925-1931', Milan, 2013, p. 327 (related designs illustrated)

301
NAPOLEONE MARTINUZZI (1892-1977); ATTRIBUTED TO
Transparenti Vase
circa 1927
V.S.M. Venini & Co., blown glass with applied canes
height 12 3/4in (32.5cm); diameter 7 7/8in (20cm)

$3,000 - 5,000

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

300

301

302
NAPOLEONE MARTINUZZI (1892-1977)
Wounded Gazelle Tile
circa 1930
for Venini, molded glass, molded mark 'NM'
8in (20cm) x 8in (20cm)

$2,000 - 3,000

An example of this model was employed in a floor lamp design for a hall or winter garden that was exhibited at the IVe Triennale in Monza, 1930.

Literature
Marino Barovier, 'Napoloeone Martinuzzi Venini 1925-1931', Milan, 2013, p. 408 (design illustrated)

303
NAPOLEONE MARTINUZZI (1892-1977)
Transparenti Vase
circa 1927
for Venini, model no. 3174, blown and applied glass
height 10 1/2in (26.7cm); diameter 10in (25.5cm)

$5,000 - 8,000

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)
'Napoleone Martinuzzi Venini 1925-1931', San Giorgio, Venice, 2013 (present lot exhibited)

Literature
Marino Barovier, 'Napoleone Martinuzzi Venini 1925-1931', Milan, 2013, p. 121 (present lot illustrated)

303

304

304
NAPOLEONE MARTINUZZI (1892-1977)
Delfini
circa 1928-30
for Venini, lattimo glass, acid stamp 'venini murano'
height 13 3/4in (35cm)

$4,000 - 6,000

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 199

305
NAPOLEONE MARTINUZZI (1892-1977)
Pair of Scavo Wall Lights
1953-58
from the Laravezione series, for Vetreria Gino Cenedese, fused glass with scavo surfaces
each height 11in (28cm); width 8in (20cm); depth 4in (10cm)

$6,000 - 8,000

306
NAPOLEONE MARTINUZZI (1892-1977)
Two Ribbed Pepper Sculptures
circa 1926
for V.S.M. Venini & C., model no. 2445, opaque applied glass
length 4 1/4in (11cm); diameter 2 3/4in (7cm); length 10in (4cm); diameter 2 3/4in (7cm)

$1,500 - 2,000

Literature
Marino Barovier, 'Napoleone Martinuzzi, Venini 1925-1931', Milan, 2013, p. 176

305

307
NAPOLEONE MARTINUZZI (1892-1977)
Two Pumpkin Sculptures
circa 1928
for V.S.M. Venini & Co., blown glass applied with pasta glass with gold foil applications
height 4 1/2in (11.5cm); diameter 5in (13cm); height 5in (12.5cm); diameter 5 1/4in (14cm)

$6,000 - 8,000

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lots exhibited)

Literature
Marino Barovier, 'Napoleone Martinuzzi, Venini 1925-1931', Milan, 2013, p. 178 (related designs illustrated)

306

307

308
NAPOLEONE MARTINUZZI (1892-1977); ATTRIBUTED TO
Two Pear Sculptures
circa 1930
for V.S.M. Venini & C., opaque applied glass
heights 4 1/2in (11.5cm); diameter 3in (7.5cm)

$1,500 - 2,000

309
NAPOLEONE MARTINUZZI (1892-1977); ATTRIBUTED TO
Corncob
circa 1926
for V.S.M. Venini & C., pasta glass applied with clear glass
length 8 1/4in (21cm); diameter 2 1/4in (6cm)

$2,000 - 3,000

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 197 (related designs illustrated)
Marino Barovier, 'Napoleone Martinuzzi, Venini 1925-1931', Milan, 2013, p. 176 (related designs illustrated)

310
NAPOLEONE MARTINUZZI (1892-1977)
Corncob
1926
for V.S.M. Venini & C., model no. 2438, red pasta glass applied with clear glass and gold foil
length 8 1/2in (24cm)

$3,000 - 5,000

Provenance
Private Collection, Providence, Rhode Island
Acquired from the above by the present owner

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 197 (related designs illustrated)
Marino Barovier, 'Napoleone Martinuzzi, Venini 1925-1931', Milan, 2013, p. 176 (related designs illustrated)

308

309

310

311
GIUSEPPE CHIACIGH (1895-1967); ATTRIBUTED TO
Group of Fig Sculptures
circa 1935
for Maschio & C., iridized glass
largest height 4 1/2in (11.5cm); smallest height 3 1/2in (9cm)

$1,500 - 2,000

The artistic director of Maschio & C., Giuseppe Chiacigh presented a series of fig designs and other fruits for the XVIIIe Biennale, Venice, 1932.

312

NAPOLEONE MARTINUZZI (1892-1977); PAOLO VENINI (1895-1959)

Orange, Lemon, Pear and Plum

1926-55

for Venini, model nos. 2431 (orange), 2418 (lemon), 2419 (plum), crackled and applied glass, iridized, translucent and opaque glass; together with a pear with acid signature 'venini murano italia' and eleven other Muranese fruits by other makers

largest example height 6in (25cm); smallest example height 2 1/2in (6cm)

$1,800 - 2,500

Literature

Marino Barovier, 'Napoleone Martinuzzi Venini 1925-1931', Milan, p. 177 (orange, lemon and plum illustrated)

313

313
NAPOLEONE MARTINUZZI (1892-1977)
Vase
circa 1930
for Zecchin-Martinuzzi, blown glass with applied handles and aventurine
height 8 1/2n (21.5cm); diameter 6in (15cm)

$5,000 - 7,000

314
VITTORIO ZECCHIN (1878-1947)
Liquor Drinking Set
1921-25
for MVM Cappellin, model nos 403, 753 comprising decanter, tray and twelve glasses, glasses model no. 9, tray model no. 261, amethyst glass with iridized surface
decanter height 8in (20cm); diameter 6in (15cm); each glass height 2in (5cm); tray height 1in (2.5cm); tray diameter 13 3/4in (35cm)

$6,000 - 8,000

Literature
Marino Barovier, 'Vittorio Zecchin: Transparent Glass for Cappellin and Venini', Milan, 2017, p. 449

314

315

315
TOMASO BUZZI (1900-1981)
Five Cristallo e Filigrana Water Glasses
1933
for Venini, model no. 184, internally decorated blown glass
one example height 5in (13cm); diameter 4 1/2in (11.5cm); four examples each height 4 3/4in (12cm); diameter 4in (10cm)

$1,000 - 1,500

Provenance
Private Collection, Connecticut
Acquired from the above by the present owner

Literature
Marino Barovier, 'Tomaso Buzzi at Venini', Milan, 2014, p. 341

316
TOMASSO BUZZI (1900-1981)
Lattimo Vase
1932-33
for Venini, model no. 3315, opaque glass milky white glass applied with gold foil
height 14in (35.5cm)

$7,000 - 10,000

Exhibited
Corning Museum of Glass, Corning, New York, 2003-2015 (present lot exhibited)

Literature
Marc Heiremans, '20th Century Murano Glass', Stuttgart, 1996, p. 43 (model variant illustrated)
Marino Barovier, 'Tomaso Buzzi at Venini', Milan, 2014, p. 212 (incamiciato example illustrated)

316

317
FRATELLI TOSO (1902-1980)
Vase
circa 1930
cased and applied glass
height 16in (41cm); diameter 7in (18cm)

$3,000 - 5,000

318
CARLO SCARPA (1906-1978)
Set of Six Mezza Filigrana Water Glasses
circa 1940
for Venini, lattimo and mezza-filigrana
each height 4in (10cm); diameter 3 3/4in (9.5cm)

$8,000 - 12,000

319
GIUSEPPE CHIACIGH (1895-1967)
Rare Vase
1932
for Maschio & C., model no. 5790, iridized and applied opaque glass
height 6 3/4in (17cm); diameter 9 1/4in (23.5cm)

$8,000 - 12,000

The following excerpt from Franco Deboni's publication 'Murano '900' highlights this exceptionally talented and enigmatic designer:

The G. Maschio founded in 1932, is the result of the split of Nason Maschio di Angelo Nason e Girillo Maschio, with its principal place of business at Fondamenta Navagero 48. Its art director was the painted Giuseppe Chiacigh, formerly active at the Comapagnia Venezia Murano where he designed the furnishings of its San Marco salesrooms. In the same year it was present at the Biennale di Venezia with a series of objects mostly of lattimo glass, vases, flowers, exotic plants, all designed by Chiacigh.

It is interesting to focus on this artistic personality of whom nothing was then known in the glassmaking field: born in Wladikavkaz in the Caucusus in 1895 of Italian parents, he attended art courses at the Fine Arts Academy of Saint Petersburg. As a result of the Revolution he moved to Venice, where he finished his studies, specializing in architecture. After a period with the Compagnia Venezia Murano he transferred to the G. Maschio glass factory as art director.

All the objects exhibited at the 1932 Biennale are his work, together with a great many others attributed to him with certainty thanks to the retrieval of the firm's archives. His style is unmistakable, mainly for the sobriety of the lines and the richness of the materials: he was an impassioned investigator into new chromatic effects, to the point of patenting some types of colours used in paintings. He transferred these interests to glassmaking and developed a series of materials that had never been used by others, with soft hues much like oriental lacquers, combined with gold, silver or metal oxides, creating opulent objects, probably reflecting his artistic formation in Russia and melding well with the traditional Venetian context. The execution of the objects received very special care, not forgetting that one of the first master glass blowers was Estevan Rossetto, who would become one of the best at the firm of Barovier & Toso.
Franco Deboni, 'Murano '900', Paris, 1996, p. 46

Provenance
Maurizio Cocchi, Milan
Acquired from the above by the present owner

Literature
Marc Heiremans, 'Art Glass from Murano 1910-1970', Stuttgart, 1993, p. 101 (present lot illustrated)
Franco Deboni, 'Murano '900', Paris, 1996, p. 46
Marc Heiremans, 'Vetreria Aureliano Toso, Murano 1938-1968: Designs by Dino Martens, Enrico Potz and Gino Poli', Stuttgart, 2016, p. 9 (drawing of model variant)

320
CARLO SCARPA (1906-1978); ATTRIBUTED
Lattimo Fenicio Vase
1928-29
for MVM Cappellin, model no. 5936, acid stamp 'MVM Cappellin Murano'
opaque pagliesco decoro fenicio glass
height 8 1/4in (21cm)

$9,000 - 12,000

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

Literature
Marino Barovier, Carlo Scarpa, 'I Vetri di un Architetto', Milan, 1997, p. 195 (series illustrated)
Marino Barovier, 'The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931', Milan, 2018, p. 252

321

321
CARLO SCARPA (1906-1978)
Pulegoso Stelle Murrine Ceiling Light
1931-35
for Venini, model no. 5258, blown pulegoso murrine glass, brass hanging chain
height of drop 44in (112cm); diameter of shade 12 1/4in (31cm)

$4,000 - 6,000

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 256 (illustration in Catalogo Blu)

322
CARLO SCARPA (1906-1978)
Vase
circa 1936
for Venini, model no. 4107, clear glass with iridized surface, acid stamp 'venini murano MADE IN ITALY'
height 4 1/2in (11.5cm); diameter 7 1/2in (19cm)

$4,000 - 6,000

Provenance
'Modern Design', Christie's South Kensington, London
Acquired by the present owner from the above

Literature
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 212

Exhibited
VIe Triennale, Milan, 1936

322

323
CARLO SCARPA (1906-1978)
Vase
1929-30
for MVM Cappellin, model no. 5933, opaque black glass applied with silver leaf
height 5 1/8in (13cm); diameter 4 3/4in (12cm)

$8,000 - 12,000

Literature
Marino Barovier, 'The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931', Milan, 2018, p. 324 (model variant illustrated)

324
CARLO SCARPA (1906-1978)
Cased Vase
1929-31
for MVM Cappellin, model no. 5680, opaque cased glass
height 9 1/2in (24cm); diameter 7 1/2in (19cm)

$8,000 - 12,000

Literature
Marino Barovier, 'The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931', Milan, 2018, p. 351

325
MURANO
Bowl
circa 1940
internally decorated and iridized glass
height 2 3/4in (7cm); width 8 1/2in (22cm)

$1,000 - 1,500

325

326
CARLO SCARPA (1906-1978)
Perfume Bottle
circa 1928-29
for MVM Cappellin, model no. 018, blown and applied glass, acid stamp 'MVM Cappellin Murano'
height 6 1/4in (16cm); width 5 3/4in (14.5cm); depth 5 1/4in (13.5cm)

$2,000 - 3,000

Literature
'Vogue', November, 1931, unpaginated
Marino Barovier, 'The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931', Milan, 2018, p. 118

326

327
CARLO SCARPA (1906-1978)
Vase
circa 1929
for MVM Cappellin, model no. 5922, iridized opaque black glass with silver powders, acid stamp 'MVM Cappellin Murano' and remants of paper label 'CAPPEL...'
height 7 1/4in (18.5cm); diameter 3 1/8in (8.2cm)

$8,000 - 12,000

Literature
Marino Barovier, 'The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931', Milan, 2018, p. 318

328
CARLO SCARPA (1906-1978)
Small Corroso Vase
circa 1936
for Venini, model no. 4111, corroso glass with iridized surface
height 2 1/2in (6.5cm); diameter 4in (10cm)

$1,500 - 2,000

Literature
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 213

Exhibited
VIe Triennale, Milan, 1936

328

329

329
CARLO SCARPA (1906-1978)
Cendrier
circa 1942, for Venini, cased and iridized glass, bowl and stubber with acid stamp 'venini murano MADE IN ITALY'
bowl height 2 3/4in (7cm); width 8in (20cm); depth 5 1/2in (14cm)

$3,000 - 5,000

Literature
Helmut Ricke, Eva Schmitt, 'Italian Glass Murano: Milan 1930-1970', Munich, 1997, p. 82 (model illustrated without stubber)

330
CARLO SCARPA (1906-1978)
Lattimo Vase
1928-30
for MVM Cappellin, opaque glass applied with silver foil and a pale green lip
height 5 1/4in (13.5cm); diameter 5 1/4in (13.5cm)

$10,000 - 15,000

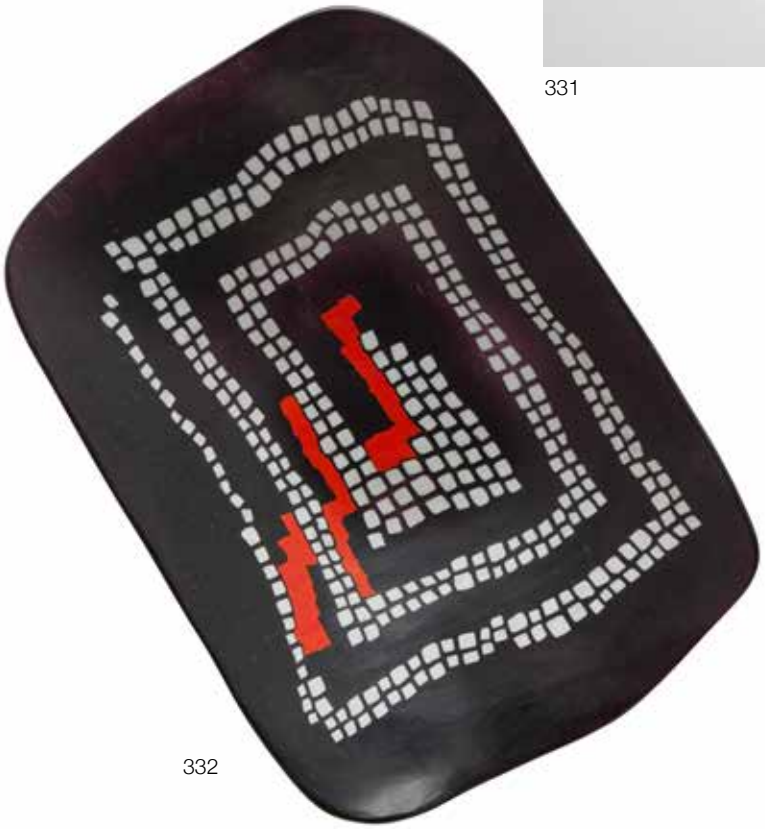
Literature
Marino Barovier, 'The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931', Milan, 2018, p. 210-11 (model variants illustrated)

331
CARLO SCARPA (1906-1978)
Large Incamiciato Cinesi Vase
circa 1942
for Venini, model no. 3939, cased blown glass, acid stamp 'venini murano italia' and paper label 'VENINI MURANO VENEZIA MADE IN ITALY'
height 14 3/4in (37.5cm); diameter 6in (15cm)

$3,000 - 5,000

Literature
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 278

331



332

332
CARLO SCARPA (1906-1978)
Murrina del Serpente Bowl
designed 1940
executed later for Venini, model no. 4011, fused glass with wheel carved surface
height 2 3/4in (7cm); width 13 3/8in (34.5cm); depth 9 1/2in (24cm)

$4,000 - 6,000

Literature
Helmut Ricke, Eva Schmitt, 'Italian Glass Murano: Milan 1930-1970', Munich, 1997, p. 73
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 395

Exhibited
XXe Biennale, Venice, 1940

333

333
CARLO SCARPA (1906-1978)
Corroso Vase
1936
for Venini, model no. 4105, clear corroso glass with iridized surface, acid stamp 'venini murano MADE IN ITALY'
height 6 3/4in (17cm); width 6in (15cm); depth 6in (15cm)

$2,500 - 3,500

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 211
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 212

334
CARLO SCARPA (1906-1978)
Corroso Vase
circa 1936
for Venini, model no. 4105, green corroso glass with iridized surface, acid stamp 'venini murano MADE IN ITALY' and remnants of retail label
height 7in (17.5cm); width 6 3/4in (17cm); depth 6in (15cm)

$4,000 - 6,000

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 211
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 212

334

335
CARLO SCARPA (1906-1978)
Mezza Filigrana Bowl
circa 1940
for Venini, internally decorated blown glass
height 5 3/4in (14.5cm); diameter 2in (5cm)

$1,000 - 1,200

Literature
Helmut Ricke, Eva Schmitt, 'Italian Glass Murano: Milan 1930-1970', Munich, 1997, p. 62 (model variant illustrated)

335

336

336
CARLO SCARPA (1906-1978)
Mezza Filigrana Vase
circa 1940, for Venini, acid stamp 'venini murano italia'
height 7in (18cm); diameter 5 1/2in (14cm)

$2,000 - 3,000

337

337
CARLO SCARPA (1906-1978)
Mezza Filigrana Box and Cover
circa 1940
for Venini, acid stamp 'venini murano MADE IN ITALY'
height 3in (7.5cm); diameter 3in (7.5cm)

$4,000 - 6,000

Provenance
Christopher Scott

338
PAOLO VENINI (1895-1959)
Five Small Opalino Bowls
circa 1950
for Venini, opaque glass, acid stamp to each 'venini murano italia'
each height 1 1/2in (4cm); width 2 1/6in (6cm)

$2,000 - 3,000

338

339
CARLO SCARPA (1906-1978)
Vase
1933-34
for Venini, bollicine glass, two line acid stamp 'venini murano'
height 16 in (41cm) high; diameter 6in (15cm)

$10,000 - 15,000

Provenance
Private Collection, Rome
Acquired from the above by the present owner

Literature
Marino Barovier, 'Carlo Scarpa, I Vetri di un Architetto', Milan, 1997, p. 105 (related models illustrated)
Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Milan, 2012, p. 113 (series illustrated)

340

340
ERWIN BURGER (DIED 1982)
Portrait Bust
circa 1946
carved glass
height 5 1/4in (13cm); width 4 1/2in (11cm); depth 3 1/2in (9cm)

$3,000 - 5,000

341
ERWIN BURGER (DIED 1982)
Bison
circa 1935
after a design by Giacomo Manzu, carved glass, paper label 'A.P.E.M.' and engraved 'EB'
height 3 1/2in (9cm); width 5 1/2in (14cm); depth 3in (8cm)

$2,000 - 3,000

Literature
Franco Deboni, 'Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand', Turin, 2014, p. 283 (archive photograph of the model for Fontana Arte)

341

342

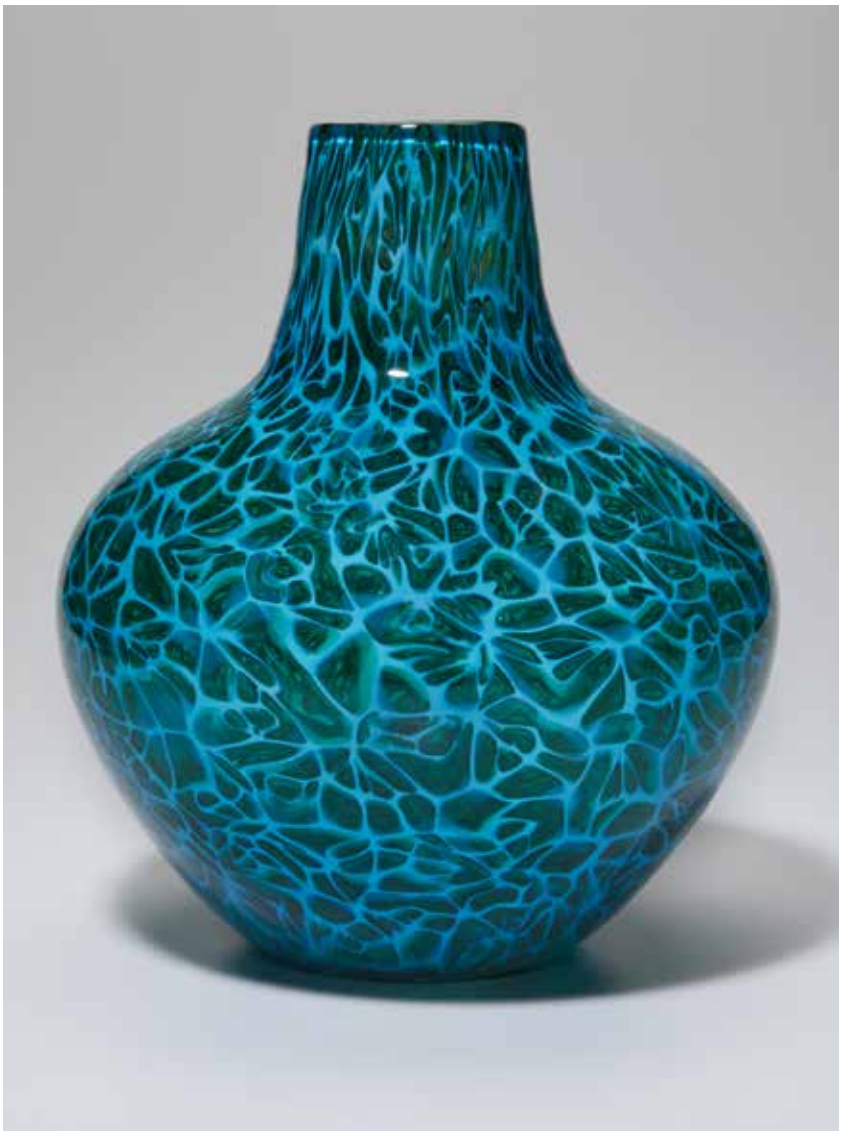
342
MURANO
Large Pesce Sculpture
circa 1950
blown glass, internally decorated
height 5 1/2in (14cm); width 25 1/2in (65cm)

$1,000 - 1,500

343
FRATELLI TOSO (1902-1980)
Marmorino Vase
circa 1935
fused and blown glass
height 7 3/4im (19.5cm); diameter 9in (23cm)

$4,000 - 6,000

Literature
Marc Heiremans, 'Fratelli Toso Murano 1902-1980', Arnoldsche, 2018, p. 69 (model variant illustrated)



343

344
ERCOLE BAROVIER (1889-1974)
Pelican Sculpture
1939
for Barovier & Toso, blown and applied glass
height 18 1/4in (46.5cm); width 9in (23cm); depth 6in (15cm)

$4,000 - 6,000

345

345
FRATELLI TOSO (1902-1980); ATTRIBUTED TO
Pesce Vase
circa 1930
blown glass, applied with polychrome glass and silver foil
height 8 5/8in (22cm); diameter 5 3/8in (13.5cm)

$3,000 - 5,000

346
ERWIN BURGER; ATTRIBUTED TO (DIED 1982)
Skull
circa 1960
carved glass
height 4in (10cm)

$3,000 - 5,000

347
BAROVIER SEGUSO FERRO (FOUNDED 1933)
Giraffes Sculpture
circa 1935
iridized and applied glass
height 10 3/4in (27cm); diameter 4 1/2in (12cm)

$1,500 - 2,500

347

348

348
GUIDO BALSAMO STELLA (1882-1941)
Candlestick
circa 1925
for S.A.L.I.R. Ferro Toso, iridized glass
height 9 1/2in (24cm); width 7 3/4n (19.5cm)

$3,000 - 5,000

Literature
Marina Barovier and Attilia Dorigato, 'Animals in Glass: A Murano Bestiary', Canal & Stamperia Editrice, 1996, p. 27 (model variant illustrated)

349

349
ERCOLE BAROVIER (1889-1974)
Mugnoni Vase
circa 1938
for Ferro Toso Barovier, blown glass
height 13in (33cm); diameter 8 1/2in (22cm)

$8,000 - 12,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 136

350
PROFESSOR VITTORIO DONÀ
Mugnoni Vase
circa 1934
for S.A.I.A.R., blown glass with applied prunts and iridized surface
height 10 1/2in (27cm); diameter 8 1/4in (21cm)

$6,000 - 8,000

Literature
Waltraud Neuwirth, 'Glass 1950-1960', Vienna, 1987, p. 168 (archive photograph of the model taken in 1934)

Exhibited
XIXe Biennale, Venice, 1934
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

350

351

351
ERCOLE BAROVIER (1889-1974)
Medusa Lamp Base
circa 1935
for Barovier Toso and Co., blown glass with iridized surface
height 7 3/4in (19.5cm); width 12in (31cm); depth 12in (31cm)

$5,000 - 8,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 67

352
ERCOLE BAROVIER (1889-1974)
Large Grosse Costolature Vase
circa 1942
for Barovier & Toso, opalescent glass
height 8 3/4in (22cm); width 10 1/4in (26cm); depth 13 3/4in (35cm)

$5,000 - 7,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 78 (design variants illustrated)

352

353
ERCOLE BAROVIER (1889-1974); ATTRIBUTED TO
Vase
circa 1940
for Barovier, Toso & Co., internally decorated glass
height 5 1/2in (14cm); width 6 1/2in (17cm)

$3,000 - 5,000

353

354

354
ERCOLE BAROVIER (1889-1974)
Urna
1929-30
for Vetreria Artistica Barovier & Co., internally decorated and applied blown glass (lacking cover)
height 6 3/4in (17cm); diameter 8 1/4in (21cm)

$4,000 - 6,000

Provenance
Private Collection, Nyack, New York
Acquired from the above, circa 1990

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 46

355

355
ERCOLE BAROVIER (1889-1974)
Crepuscolo vase
1935
for Ferro Toso Barovier, clear glass with inclusions and applied prunts
height 11in (28cm); width 8 3/4in (22cm); depth 4 3/4in (12cm)

$3,000 - 5,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 61

356

356
ERCOLE BAROVIER (1889-1974)
Crepuscolo vase
1935
for Ferro Toso Barovier, clear glass with inclusions and applied prunts
height 10 3/4in (27.5cm); width 10in (25.5cm); depth 5 1/4in (13cm)

$3,000 - 5,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 61

357
ERCOLE BAROVIER (1889-1974)
Ciotole Rugiadoso Bowl
circa 1940
for Barovier, Toso & Co., blown glass applied with gold leaf
height 14in (35.5cm); width 4 1/2in (11cm)

$1,500 - 2,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 72

Exhibited
VIIe Triennale, Milan, 1940

357

358
ERCOLE BAROVIER (1889-1974)
Rugiadoso Centerpiece
circa 1940
for Barovier, Toso & Co., blown glass applied with gold leaf
height 10in (25.5cm); width 14in (35.5cm)

$2,000 - 3,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 72 (design variant illustrated)
Marc Heiremans, '20th Century Murano Glass', Stuttgart, 1996, p. 60

Exhibited
VIIe Triennale, Milan, 1940

358

359
ERCOLE BAROVIER (1889-1974)
Footed Bowl
circa 1948
for Barovier, Toso & Co., opaque and translucent glass applied with gold leaf
height 6 1/2in (16.5cm); width 9in (23cm); depth 4in (10cm)

$2,500 - 3,500

Literature
Marc Heiremans, '20th Century Murano Glass', Stuttgart, 1996, p. 38
Helmut Ricke, Eva Schmitt, 'Italian Glass Murano: Milan 1930-1970', Munich, 1997, p. 49

360
ERCOLE BAROVIER (1889-1974)
Twin-Handled Vase
1956-57
for Barovier and Toso, opaque glass with gold leaf application
height 12 1/4in (31cm)

$7,000 - 10,000

Provenance
Muriel Karasik, New York, NY
Acquired from the above by the present owner

361

361
ERCOLE BAROVIER (1889-1974)
Eugeneo Vase
1951
for Barovier & Toso, iridized glass with metallic inclusions
height 9 1/2in (24cm); width 3 3/4in (9.5cm); depth 2 1/2in (6.5cm)

$2,000 - 3,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 91 (series illustrated)

362
ERCOLE BAROVIER (1889-1974)
Zoomorphic Eugeneo Sculpture
circa 1951
for Barovier & Toso, iridescent glass
height 4 3/4in (12cm); width 7 3/4in (19.5cm)

$2,000 - 3,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese', Marsilio Editori, 1989, p. 91, 92
Marc Heiremans, 'Art Glass from Murano 1910-1970', Stuttgart, 1993, p. 49

362

363
ERCOLE BAROVIER (1889-1974)
Pair of Pesce Vide Poche
circa 1950
for Barovier & Toso, internally decorated glass
height 2 3/4in (7cm); width 8in (20cm)

$3,000 - 5,000

364
ERCOLE BAROVIER (1889-1974)
Cordonato Oro Vase
circa 1950
for Barovier & Toso, internally decorated glass
height 9in (23cm); diameter 4 1/2in (11cm)

$3,000 - 5,000

Literature
Attilia Dorigatu, 'Ercole Barovier 1889-1974: Vetraio Muranese',
Marsilio Editori, 1989, p. 88 (model variants illustrated)

365
ERCOLE BAROVIER (1889-1974)
Unique Cacchia Bowl
1964
internally decorated with silver leaf and cacchia murrines, engraved 'Ercole Barovier 27/1/64'
height 2in (5cm); diameter 6 1/2in (16.5 cm)

$8,000 - 12,000

Provenance
Ercole Barovier, Venice
Marina Barovier, Venice
Galerie Plaisance, Paris
Acquired from the above by the present owner

366
TOBIA SCARPA (BORN 1935)
Opaconi Vase
1960-61
for Venini, model no. 8552, opaque iridized glass, acid stamp 'venini murano ITALIA' and circular foil label 'VENINI MURANO S.A.'
height 10 1/2in (25.5cm)

$5,000 - 7,000

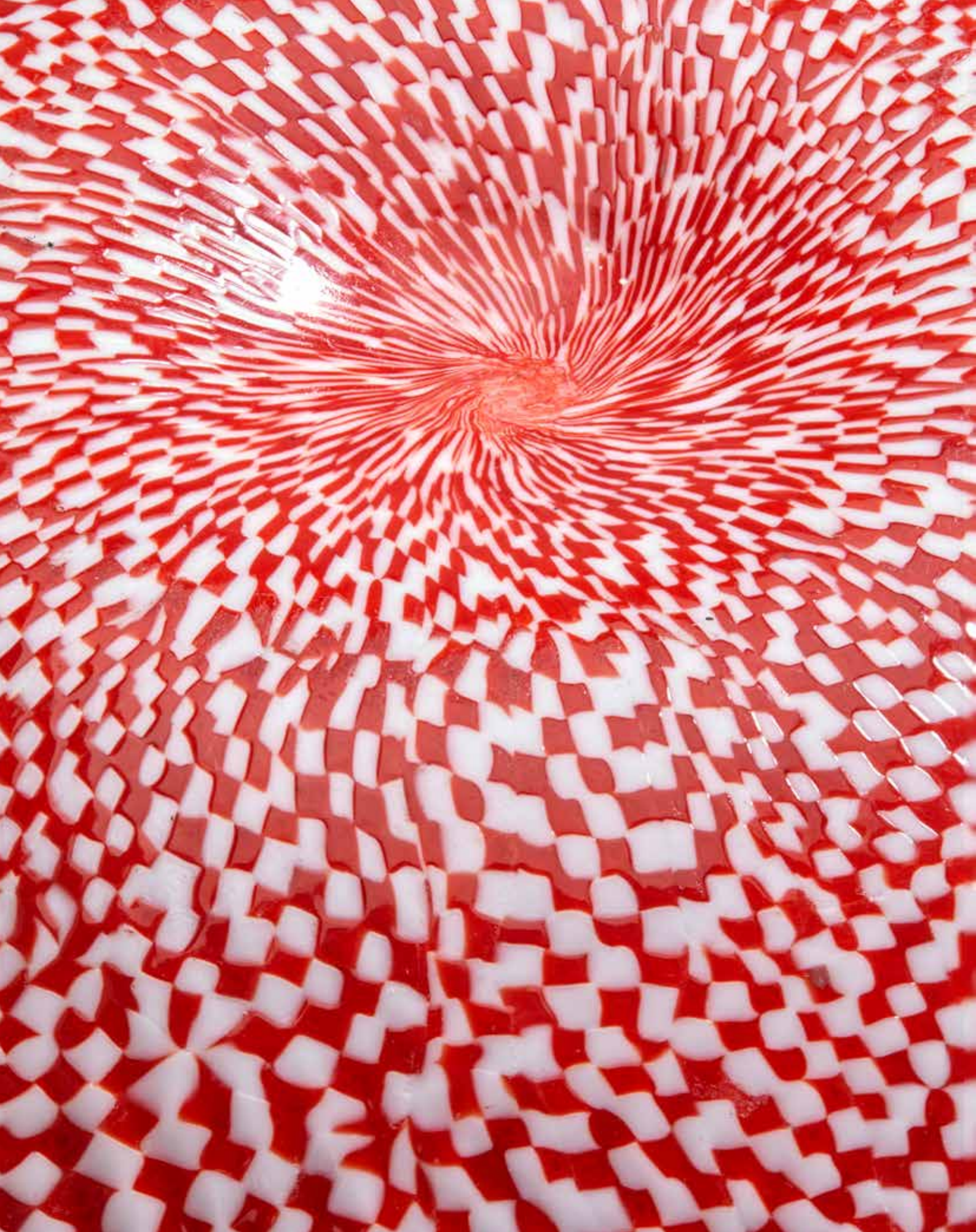
Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 516

367
PAOLO VENINI (1895-1959)
Puntini Murrine Bowl
circa 1965
for Venini, fused glass, engraved 'venini italia'
height 4 7/8in (12.5cm); diameter 7 1/2in (19cm)

$8,000 - 12,000

Provenance
'An Important Private Collection of Italian Glass', New York, Christie's East, 30 November, 2000, lot 68
Marco Arosio, Milan
Acquired from the above by the present owner

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 192 (series illustrated)



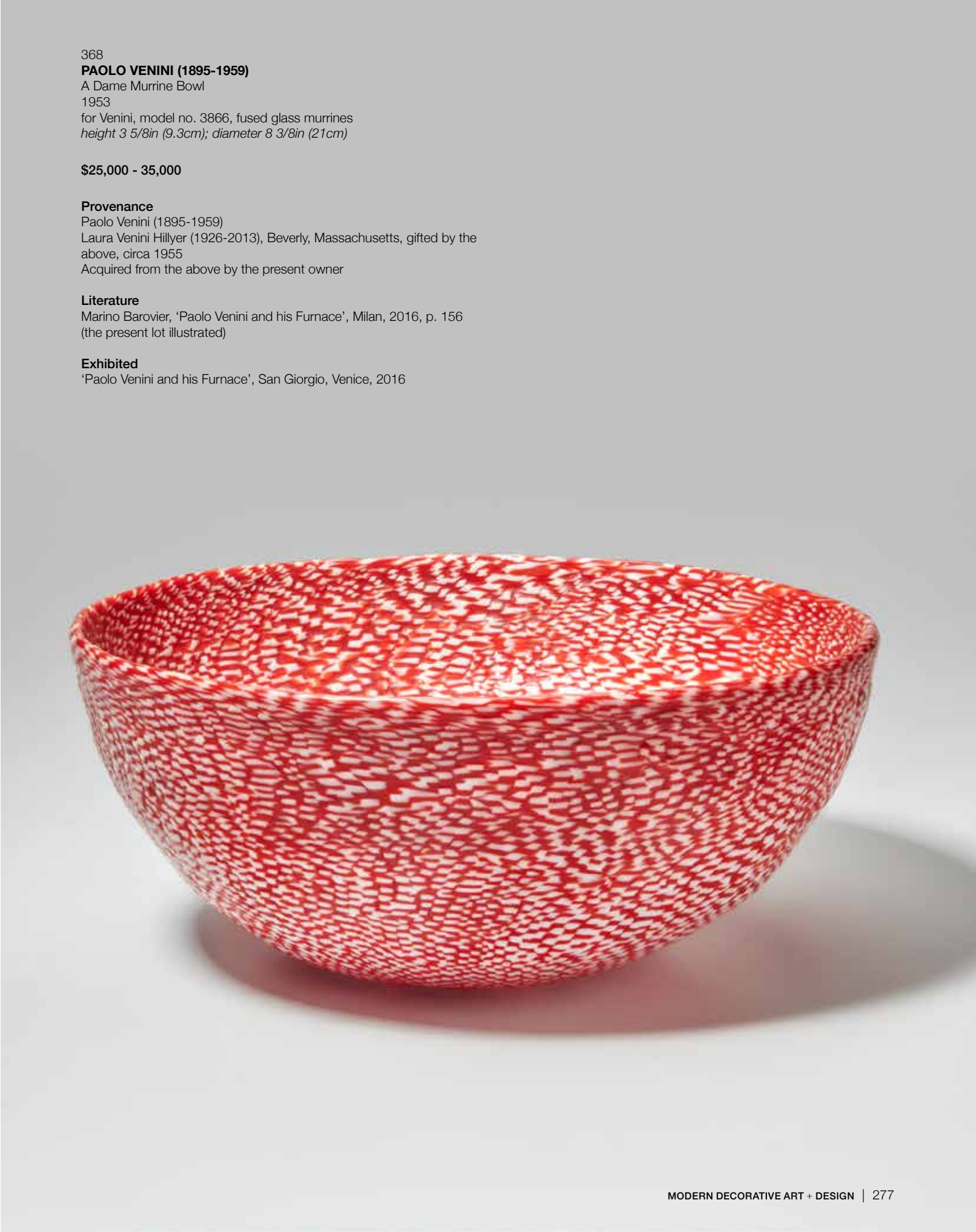
368
PAOLO VENINI (1895-1959)
A Dame Murrine Bowl
1953
for Venini, model no. 3866, fused glass murrines
height 3 5/8in (9.3cm); diameter 8 3/8in (21cm)

$25,000 - 35,000

Provenance
Paolo Venini (1895-1959)
Laura Venini Hillyer (1926-2013), Beverly, Massachusetts, gifted by the above, circa 1955
Acquired from the above by the present owner

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 156 (the present lot illustrated)

Exhibited
'Paolo Venini and his Furnace', San Giorgio, Venice, 2016



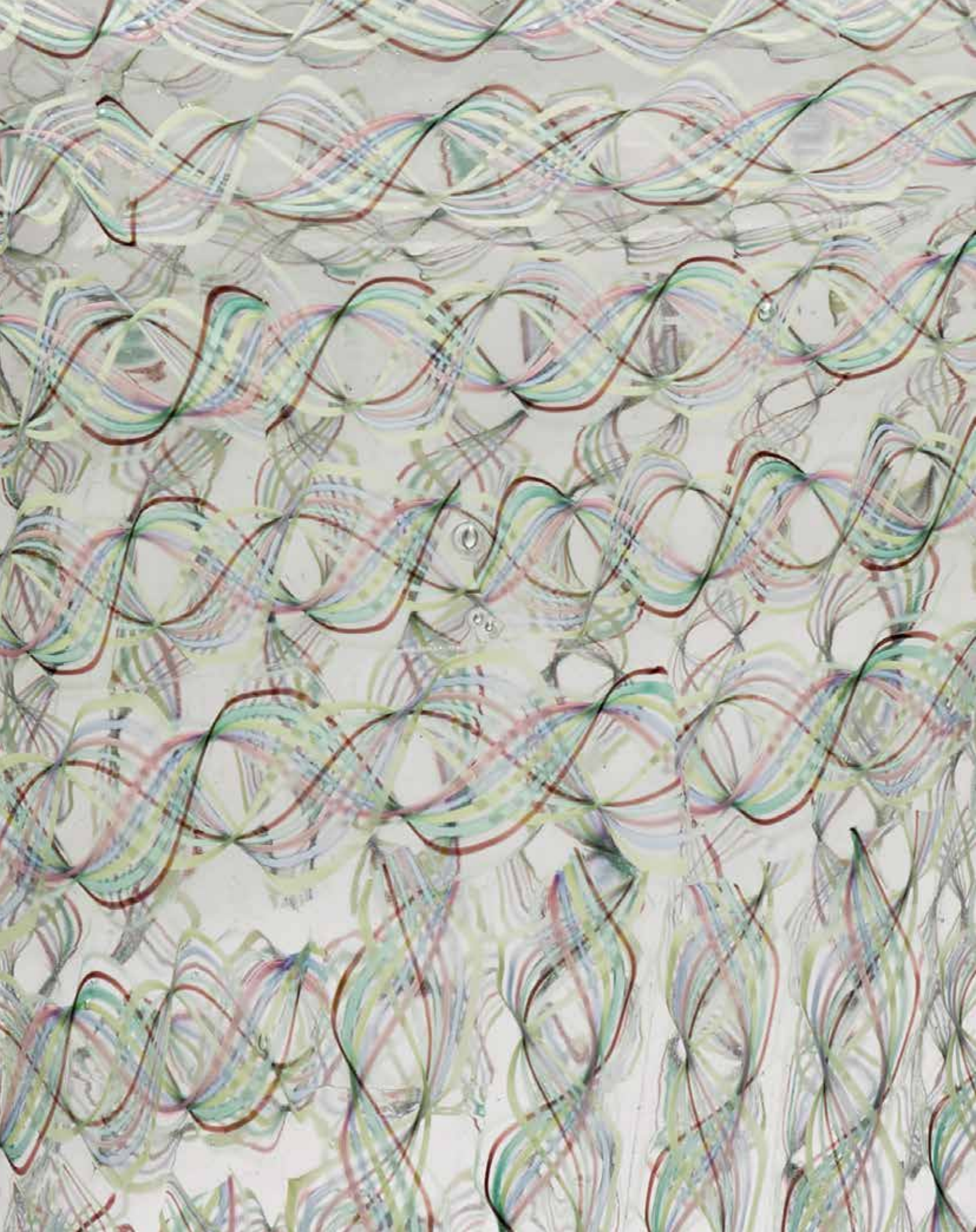
369
PAOLO VENINI (1895-1959)
Mosaico Zanfirico Vase
1954
for Venini, model no. 3890, blown glass internally decorated with netted lattimo canes, acid stamp 'venini murano italia' and remnants of Venini paper label
height 9 1/4in (23.5cm); width 2 1/4in (5.5cm); depth 2 1/4in (5.5cm)

$10,000 - 15,000

Provenance
'Important Italian Design', Wright, Chicago, 5 December, 2006, lot 615
Acquired from the above by the present owner

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 215 (the present lot illustrated)

Exhibited
'Paolo Venini and his Furnace', San Giorgio, Venice, 2016



370
No lot.

371
PAOLO VENINI (1895-1959)
Rare Mosaico Zanfirico Ballottini vase
circa 1955
for Venini, model no. 3849, internally decorated with polychrome canes, acid stamp 'venini murano italia'
height 8in (20.5cm); width 5 1/4in (13.3cm); depth 4 1/4in (10.9cm)

$15,000 - 25,000

Provenance
Private Collection, Canada
Acquired from the above by the present owner

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)
'Paolo Venini and his Furnace', San Giorgio, Venice, 2016

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 221 (the present lot illustrated)

372
FULVIO BIANCONI (1915-1996)
Rare Sirena Vase
1954-62
for Vetreria Gino Cenedese, internally decorated blown glass with scavo interior surface treatment
height 11 3/4in (30cm); width 8 1/2in (21.5cm); depth 3 1/2in (9.5cm)

$10,000 - 15,000

Fulvio Bianconi designed for Vetreria Gino Cenedese between 1954 and 1962. In 1954 Gino Cenedese presented several works by Fulvio Bianconi at the Venice Biennale.

Here we witness a rare occasion where the artist revisits his iconic sirena series for Venini from 1950, in this case specifically a sirena 'a macchie' vase that he produced that year and that is now in the collection of Bruno Bischofberger.

Bianconi reimagined this work at Vetreria Gino Cenedese employing the scavo technique that had been developed earlier by Gino Cenedese during the late 1940s and first seen in some of the designs by Alfredo Barbini during his time at the firm from 1947 to 1949 and more significantly with Napoleone Martinuzzi who was at the firm from 1953 to 1958.

Napoleone Martinuzzi and Fulvio Bianconi enjoyed a brief period from 1954 to 1958 where their collaboration at Vetreria Gino Cenedese would have overlapped. It is conceivable that during this time Bianconi was exposed to Martinuzzi's contemporary experiments with the scavo technique and inspired to create the present work.

Literature
Marino Barovier, 'Fulvio Bianconi at Venini', Milan, 2015, p. 126 (related sirena model illustrated)

373
FULVIO BIANCONI (1915-1996)
Fasce Ritorte Vase
circa 1955
for Venini, model no. 4410, blown glass, acid stamp 'venini murano italia'
height 8 1/2in (21.5cm); diameter 5 1/2in (14cm)

$4,000 - 6,000

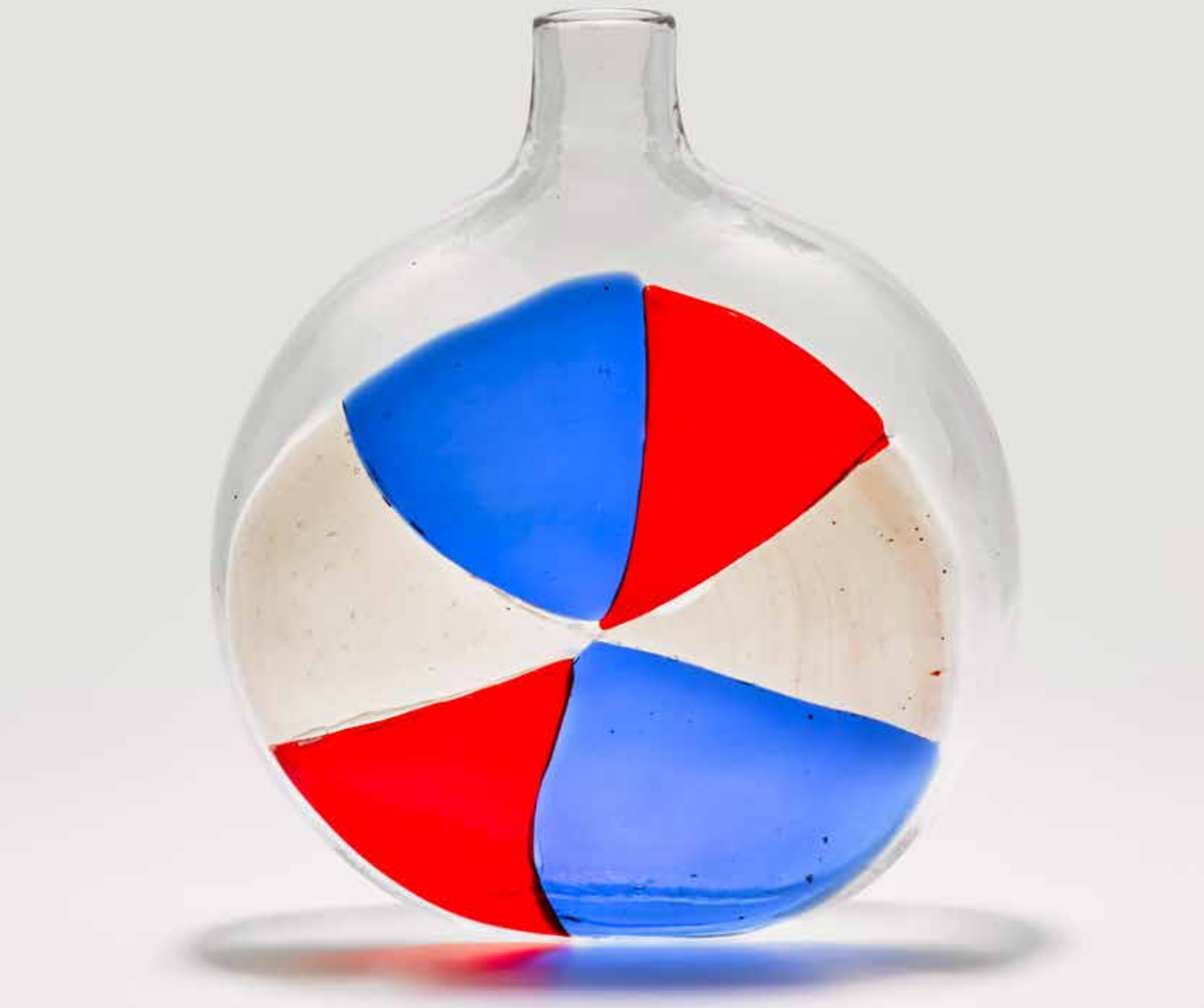
Literature
Marino Barovier, 'Fulvio Bianconi at Venini', Skira, 2015, p. 280

Exhibited
IXe Triennale, Milan, 1951

374
FULVIO BIANCONI (1915-1996)
Spicchi Vase
circa 1955
for Venini, model no. 4316, blown glass with applied tesserae, acid stamp 'venini murano italia'
height 9in (23cm); width 8 1/4in (21cm)

$10,000 - 15,000

Literature
Marino Barovier, 'Fulvio Bianconi at Venini', Skira, 2015, p. 178



375
GIO PONTI (1891-1979)
A Canne Vase
1946-47
for Venini, model no. 3703, blown glass, acid stamp 'venini murano italia'
height 9in (23cm); diameter 6 1/2in (16.5cm)

$3,000 - 5,000

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 393

376
KEN SCOTT (1918-1989)
Pesce
1951
for Venini, model no. 4495, blown glass, applied and with iridized surface, acid stamp 'venini murano italia'
height 3 1/2in (9cm); width 13in (33cm)

$3,000 - 5,000

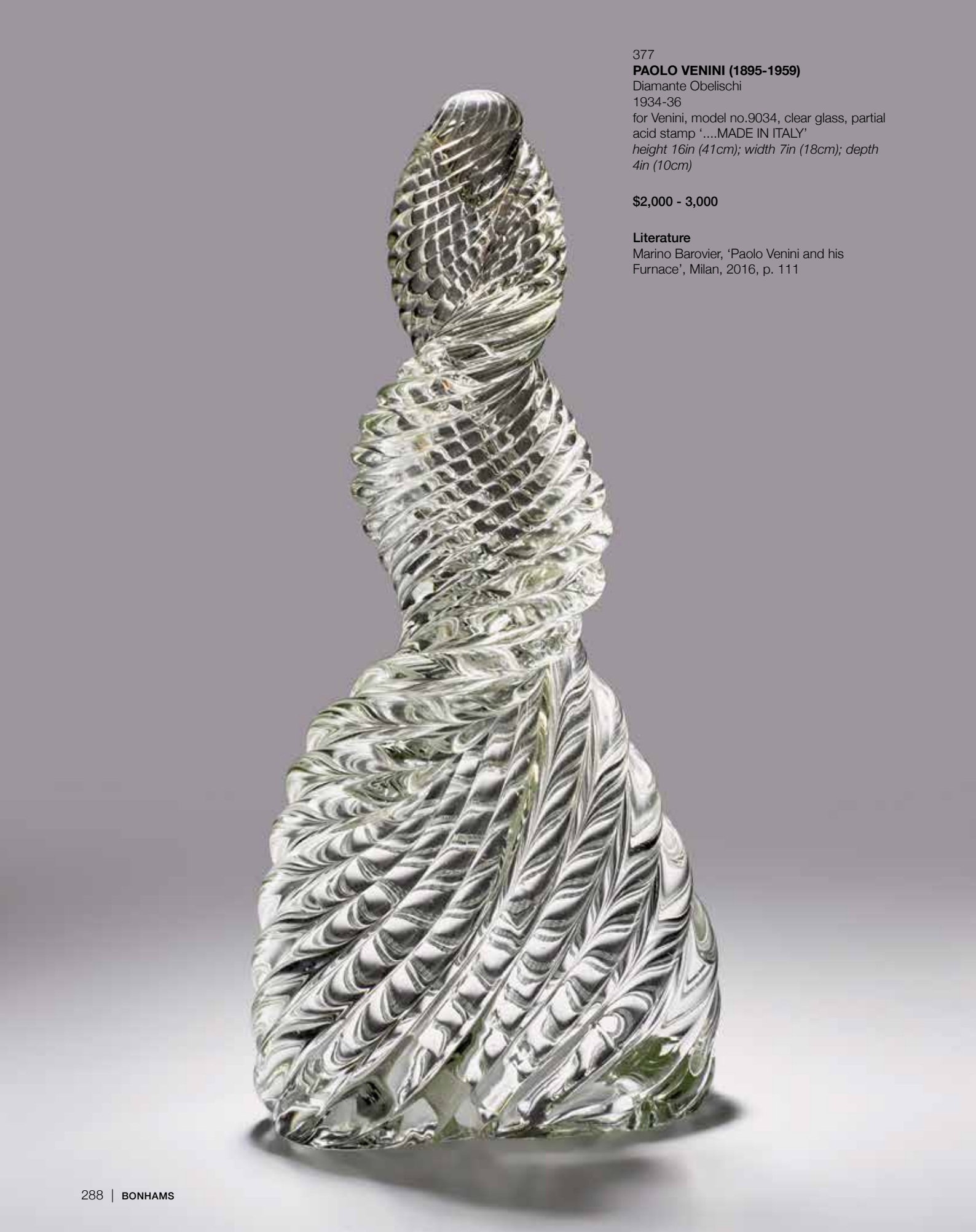
The present lot was one of the favorite Venini designs to be employed by Gio Ponti in his interiors, one of which is documented in Domus no. 355, June 1959, p. 37: there is a feature article about one of the most famous apartments created by the architect, in the building in via Dezza, Milan. Two of these fish designs are illustrated in the dining room of the apartment.

Gio Ponti was a great admirer of Paolo Venini and his glass, and used his position as the director of Domus to support the firms productions. Franco Deboni, September, 2020

The present lot is also significant in that it is the first fish to be designed by Ken Scott from his famous series.

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 429

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)



377
PAOLO VENINI (1895-1959)
Diamante Obelischi
1934-36
for Venini, model no.9034, clear glass, partial acid stamp '....MADE IN ITALY'
height 16in (41cm); width 7in (18cm); depth 4in (10cm)

$2,000 - 3,000

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 111

378

378
PAOLO VENINI (1895-1959)
Inciso Vase and Cover
circa 1950
for Venini, wheel carved glass, acid stamp 'venini murano italia'
height 5in (12.5cm); diameter 4 1/2in (11.5cm)

$3,000 - 5,000

Provenance
Fifty/Fifty, New York, NY
Acquired from the above by the present owner

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

379
PAOLO VENINI (1895-1959)
Inciso Vase and Cover
circa 1950
for Venini, wheel carved glass
height 4in (10cm); diameter 4 3/4in (12cm)

$3,000 - 5,000

379

380
EUGENE BERMAN (1899-1972)
Rare Obelisco
1951
for Venini, model no. 4441, clear glass with iridized surface, applied with clear glass prunts, acid stamp 'venini murano ITALIA'
height 18 3/4in (47.6cm)

$15,000 - 20,000

Provenance
Maurizio Cocchi, Milan
Acquired from the above by the present owner

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 221 (related model illustrated)
Marino Barovier, 'Paolo Venini and his Furnace', Skira, 2016, p. 413

381
EUGENE BERMAN (1899-1972)
Rare Obelisco
1951
for Venini, model no. 4441, red tinted glass with iridized surface, applied with clear glass prunts, acid stamp 'venini murano ITALIA'
height 18 3/4in (47.6cm)

$20,000 - 30,000

Provenance
Mark Isaacson, New York, acquired in 1984
Collection of Robert Mapplethorpe
Dimitri Levas, New York
Wright, Chicago, May 20, 2014, lot 174
Acquired from the above by the present owner

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 413

382
TYRA LUNDGREN (1897-1979)
Two Bird Sculptures
circa 1946
for Venini, model no. 2627, blown and applied glass with iridescent surface, each with acid stamp 'venini murano italia'
height 4 3/4in (9.5cm); width 6 1/2in (16.5cm)

$2,000 - 3,000

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 349

Exhibited
XXIe Biennale, Venice, 1938
Leipzig Fair, 1941

383

TYRA LUNDGREN (1897-1979)

Two Rare Anguille Sculptures

circa 1948

for Venini, glass with matte surface and iridized surface, each engraved 'venini P.d.P'

height 2 1/2in (6cm); length 22 1/4in (56.5cm); height 2 1/2in (6cm); length 17in (43cm)

$6,000 - 8,000

The marks 'venini P.d.P' that are engraved to each work are an abbreviation of "prova di produzione" (proof of production).

Trya Lundgren designed the model of a coiled snake for the XXIVe Venice Biennale in 1948. The present work is an adaptation of Lundgren's coiled snakes, translated into the form of eels in movement.

384
FULVIO BIANCONI (1915-1996)
Two Pairs of Candlesticks
1947-49
for Venini, model nos. 2966 and 2913, comprising pair of bass drum candlesticks and pair of clothes hanger candlesticks, lattimo with applied threads, acid stamp 'venini murano italia MADE IN ITALY'
height of figural candlestick 8 1/4in (21cm); bass drum candlestick 4in (10cm)

$3,000 - 5,000

Provenance
Muriel Karasik, New York, NY
Acquired from the above by the present owner

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 217
Marino Barovier, 'Fulvio Bianconi at Venini', Skira, 2015, p. 337, 367

Exhibited
XXIVe Biennale, Venice, 1948
Italy at Work, United States, 1950-1953 (for the series)
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

385
RICCARDO LICATA (1929-2014)
Doppio Incalmo Vase
1956
for Venini, blown blue tinted glass with murrine band, acid stamp 'venini murano italia'
height 16 1/4in (41cm); diameter 3 1/2in (9cm)

$4,000 - 6,000

Provenance
Giuliana Medda, London

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 221
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 434

386
RICCARDO LICATA (1929-2014)
Doppio Incalmo Vase
1956
for Venini, model no. 4137, blown glass with murrine band, acid stamp 'venini murano italia' and paper label 'CALIARI VENINI TORINO'
height 17in (43cm); diameter 3in (7.5cm)

$3,000 - 5,000

Provenance
Giuliana Medda, London

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 437

385

386

387
THOMAS STEARNS (1936-2006)
Cilindri Vase
1961-62
for Venini, model no. 8631, incalmo glass with spiral decoration, the base of anthracite black opaque glass, engraved 'venini italia' (damage)
height 11 1/4in (28.5cm); diameter 3 3/4in (9.5cm)

$2,000 - 3,000

Literature
Marino Barovier, 'Thomas Stearns at Venini', Milan, 2019, p. 147

388
THOMAS STEARNS (1936-2006)
Cappello del Dogge Vase
circa 1962
for Venini, model no. 8626, incalmo glass, paper label '223 CAPPELLO DOGE S. di Comp., C.' (damage)
height 5 1/4in (13cm); width 5in (13cm)

$2,000 - 3,000

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 222
Marino Barovier, 'Thomas Stearns at Venini', Milan, 2019, p. 124

Exhibited
XXXIe Biennale, Venice, 1962

389

390

389
LUDOVICO DIAZ DE SANTILLANA (1931-1989)
Two Murrina Uova
1964
for Venini, fused murrines, one example engraved 'venini italia'
height 4 3/4in (12cm); diameter 3in (8cm); height 3 1/2in (9cm); diameter 2 1/4in (6cm)

$2,000 - 3,000

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 225

390
TONI ZUCCHERI (1937-2008) AND GIO CAROLI
I Falconi Vase
1978-79
for Venini, fused canes (lacking cover)
height 3 3/4in (12cm); diameter 5in (12.5cm)

$1,500 - 2,000

391

391¤
TAPIO WIRKKALA (1915-1985)
Rare Piatto di Tapio
circa 1965
for Venini, clear and murrine glass, engraved 'venini italia'
height 1 3/4in (7cm); diameter 15 3/4in (40cm)

$800 - 1,200

392

392
FRATELLI TOSO (1902-1980); ATTRIBUTED TO
Vase
circa 1970
blown glass with applied decoration
height 14 3/4in (37.5cm); diameter 10in (25cm)

$2,000 - 3,000

393

394

393
FULVIO BIANCONI (1915-1996)
Two Sezione Quadrata Vases
1963
for Vistosi, glass with internal murrine decoration
heights 6 1/2in (17cm); 2 1/2in (6cm)

$1,500 - 2,500

394
FULVIO BIANCONI (1915-1996)
Two Vases
1983
for Toso Vetri d'Arte, blown glass, smaller example engraved 'FULVIO BIANCONI 1983'
heights 9 1/2in (24cm); 9 1/4in (23.5cm)

$2,000 - 3,000

Provenance
Giuliana Medda, London

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

395

395
PIERRE CARDIN (BORN 1922)
Vase
1969
for Venini, mold blown and applied glass, label 'VENINI SHOP SELEZIONE ESOLUSIVA'
height 9 1/2in (24cm); width 4 3/4in (12cm)

$1,500 - 2,000

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 225

396
TONI ZUCCHERI (1937-2008)
Troncho Vase
1966
for Venini, mold blown glass, engraved 'venini italia' and vinyl label 'VENINI'
height 18 1/4 (46cm); diameter 4 1/4in (11cm)

$1,000 - 1,500

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 228

396

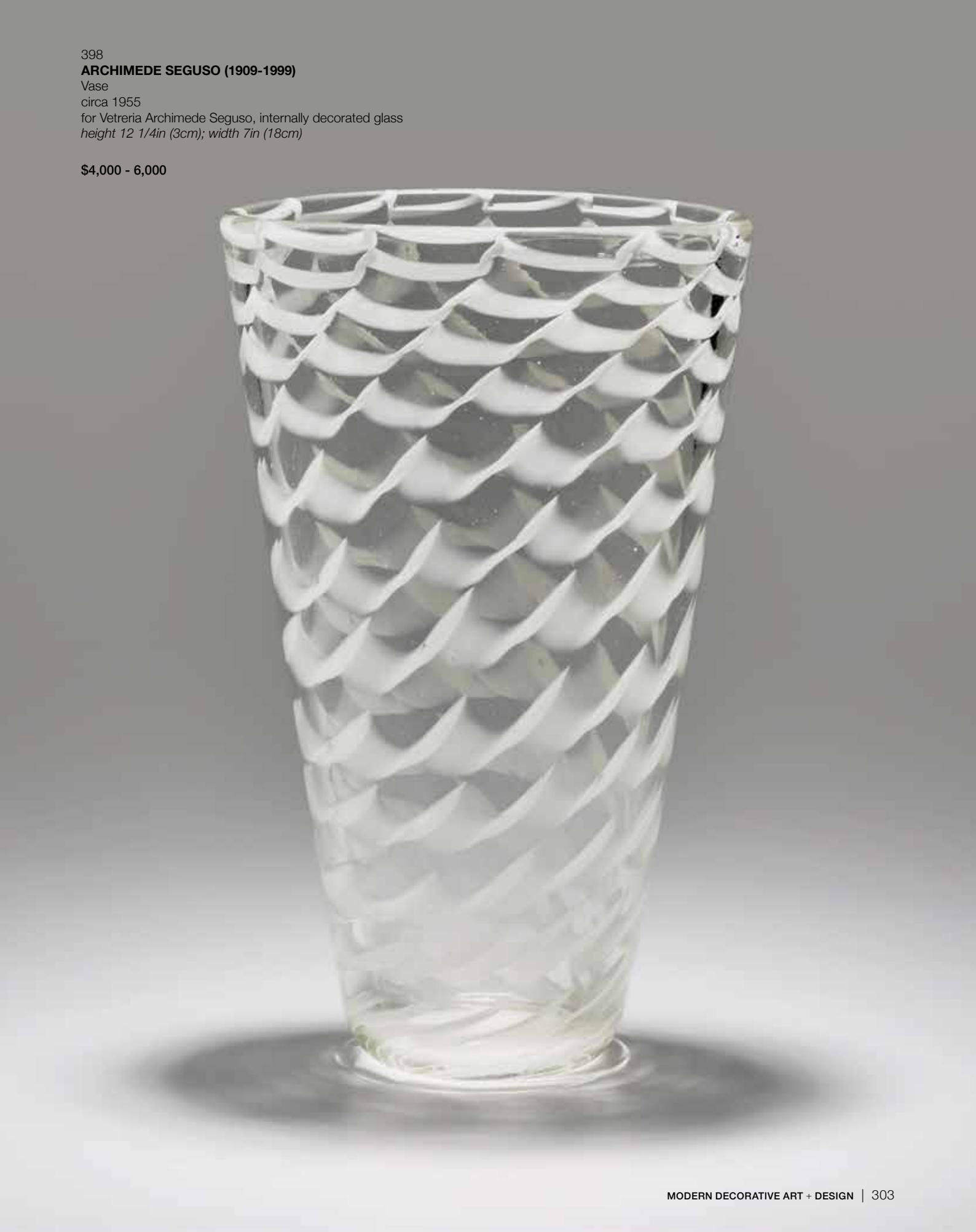
397
ARCHIMEDE SEGUSO (1909-1999)
Two Hen Sculptures
circa 1938
for Seguso Vetri d'Arte, corroso glass
heights 7 1/2in (19cm); 8in (20.5cm)

$3,000 - 5,000

Literature
Marina Barovier and Attilia Dorigato, 'Animals in Glass: A Murano Bestiary', Canal & Stamperia Editrice, 1996, p. 11 (model illustrated)

398
ARCHIMEDE SEGUSO (1909-1999)
Vase
circa 1955
for Vetreria Archimede Seguso, internally decorated glass
height 12 1/4in (3cm); width 7in (18cm)

$4,000 - 6,000



399
ARCHIMEDE SEGUSO (1909-1999)
Vase with Net of Bands
circa 1951
for Vetreria Archimede Seguso, internally decorated glass, engraved 'Archimede Seguso Murano'
height 6in (15cm); width 7in (18cm)

$15,000 - 25,000

Provenance
John Loring Collection, Palm Beach, Florida
Acquired from the above by the present owner

Literature
Umberto Franzoi, 'Art Glass by Archimede Seguso', Venice, 1991, p. 80 (model illustrated)

John Loring was the Design Director at Tiffany & Co from 1979 to 2009. During the 1980s he collaborated with Archimede Seguso and his workshop to produce a series of designs for Tiffany & Co. During this time he acquired a number of works by Archimede Seguso including the present lot.

400

400
ARCHIMEDE SEGUSO (1909-1999)
Losanghe Vase
circa 1956
for Vetreria Archimede Seguso, internally decorated glass
height 4 1/2in (11.5cm); width 9in (25cm); depth 9in (25cm)

$3,000 - 5,000

Literature
Umberto Franzoi, 'Art Glass by Archimede Seguso', Venice, 1991,
p. 93 (model variant illustrated)

401
ARCHIMEDE SEGUSO (1909-1999)
Fantasia Bianco-Azzuro Bowl
circa 1960
for Vetreria Archimede Seguso, internally decorated glass, engraved 'Archimede Seguso Murano'
height 2 7/8in (7.3cm); width 13in (33cm); depth 10 1/8in (25.5cm)

$4,000 - 6,000

Provenance
John Loring Collection, Palm Beach, Florida
Acquired from the above by the present owner

401

402
ARCHIMEDE SEGUSO (1909-1999)
Piume Vase
circa 1955
for Vetreria Archimede Seguso, internally decorated glass
height 6 1/2in (16.5cm); width 4 1/4in (11cm); depth 2 1/2in (6.5cm)

$4,000 - 6,000

Literature
Umberto Franzoi, 'Art Glass by Archimede Seguso', Venice, 1991, p. 117 (model variant illustrated)

403
ARCHIMEDE SEGUSO (1909-1999)
Merletto Con Pois Bowl
circa 1955
for Vetreria Archimede Seguso, internally decorated glass
height 4 1/2in (11 cm); diameter 8 3/4in (22cm)

$7,000 - 9,000

Provenance
Archimede Seguso Studio, Murano
John Loring Collection, acquired from the above, circa 1992
Acquired from the above by the present owner

Literature
Umberto Franzoi, 'Art Glass by Archimede Seguso', Venice, 1991, p. 89 (model variant illustrated)

402

402

404
ARCHIMEDE SEGUSO (1909-1999); ATTRIBUTED TO
Vase
circa 1960
for Vetreria Archimede Seguso, blown glass internally decorated with gold powders
height 10 1/4in (26cm); width 9in (23cm); depth 8in (20cm)

$1,500 - 2,000

405

406

405
ARCHIMEDE SEGUSO (1909-1999)
Ritorto Vase
circa 1955
for Vetreria Archimede Seguso, glass with gold leaf
height 11in (28cm); width 8in (20cm)

$2,500 - 3,500

406
ARCHIMEDE SEGUSO (1909-1999)
Ritorto Vase
circa 1955
for Vetreria Archimede Seguso, glass with gold leaf
height 5 1/2in (14cm); width 5in (13cm)

$1,500 - 2,500

407

407
ARCHIMEDE SEGUSO (1909-1999)
Two Unique Table Lamp Bases
circa 1955
for Vetreria Archimede Seguso, glass internally decorated with gold powders, one engraved 'A.Seguso Murano'
height of each 5in (13cm)

$3,000 - 5,000

Provenance
John Loring Collection, Palm Beach, Florida
Acquired from the above by the present owner

John Loring was the Design Director at Tiffany & Co from 1979 to 2009. During the 1980s he collaborated with Archimede Seguso and his workshop to produce a series of designs for Tiffany & Co. During this time he acquired a number of works by Archimede Seguso including the present lot.

408
ARCHIMEDE SEGUSO (1909-1999)
Two Unique Table Lamps
circa 1955
for Vetreria Archimede Seguso, blown glass internally decorated with gold powders, including one of 'ritorto' design
height 6 3/4in (17cm); 4 1/2in (11cm)

$3,000 - 5,000

Provenance
John Loring Collection, Palm Beach, Florida

408

409
ARCHIMEDE SEGUSO (1909-1999)
Three Unique Table Lamp Bases
circa 1955
for Vetreria Archimede Seguso, glass internally decorated with gold powders
height of two examples 5in (13cm); diameter 3 1/2in (9cm); one example height 4in (10cm); 3 1/2in (9cm)

$5,000 - 7,000

Provenance
John Loring Collection, Palm Beach, Florida
Acquired from the above by the present owner

John Loring was the Design Director at Tiffany & Co from 1979 to 2009. During the 1980s he collaborated with Archimede Seguso and his workshop to produce a series of designs for Tiffany & Co. During this time he acquired a number of works by Archimede Seguso including the present lot.

410
ALFREDO BARBINI (1912-2007); ATTRIBUTED TO
Shell Sculpture
circa 1950
clear glass with gold inclusions
height 4in (10cm); width 10 1/2in (27cm); depth 7in (18cm)

$3,000 - 5,000

411
ALFREDO BARBINI (1912-2007); ATTRIBUTED TO
Two Polar Bear Sculptures
circa 1935
for V.A.M.S.A., iridized glass
height 9in (23cm); width 8 1/2in (22cm); height 7 3/4in (19.5cm); width 8 1/2in (22cm)

$5,000 - 7,000

412

412
ERMANNO NASON (1928-2013); ATTRIBUTED TO
Janus Vase
circa 1960
clear and frosted glass inset with lattimo glass two sided face
height 8 3/4in (22cm); diameter 14 3/4in (37.5cm)

$3,000 - 5,000

413
ALFREDO BARBINI (1912-2007)
Pair of Door Handles
1947-49
for Vetreria Gino Cenedese, opaque glass with gold powder, cased in clear, brass mounts
each height 7 1/4in (18.5cm); width 5 1/4in (13cm); depth 3 1/4in (8cm)

$4,000 - 6,000

413

414

414
DINO MARTENS (1894-1970)
A Cane Vase
circa 1955
for Aureliano Toso, alternating ribbons with applied foot and gold leaf
height 7 1/2in (19cm); width 8 1/2in (22cm); depth 4 1/2in (11cm)

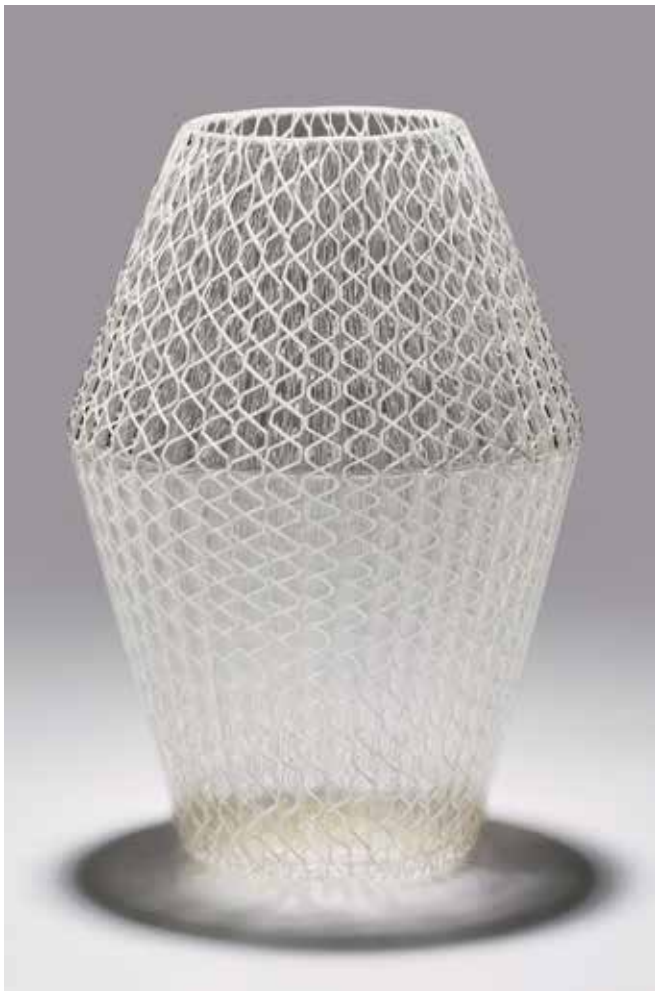
$2,000 - 3,000

415

415
DINO MARTENS (1894-1970)
Vase
circa 1949, for Aureliano Toso, internally decorated and iridized glass
height 9 1/2in (24cm); width 5 1/4in (13.5cm)

$2,000 - 3,000

Literature
Marc Heiremans, 'Dino Martens: Muranese Glass Designer', Arnoldsche, 1999, p. 55
Marc Heiremans, 'Vetreria Aureliano Toso, Murano 1938-1968: Designs by Dino Martens, Enrico Potz and Gino Poli', Stuttgart, 2016, p. 9 (drawing of model variant)



416

416
CHARLES LIN TISSOT (1904-1994)
Zanfirico vase
1955
for Venini, model no. 4704, blown glass internally decorated with type M lattimo canes, engraved 'venini italia'
height 8 3/8in (21.3cm); diameter 5in (13cm)

$3,000 - 5,000

Exhibited
'Paolo Venini and his Furnace', San Giorgio, Venice, 2016

Literature
Marino Barovier, 'Paolo Venini and his Furnace', Milan, 2016, p. 457 (the present lot illustrated)

417
ERMANNO NASON (1928-2013)
Barbarico Vase
circa 1960
for Vetreria Gino Cenedese, blown and applied glass
height 7 1/4in (18.5cm); width 9 1/2in (24cm)

$4,000 - 6,000

417

418
ERMANNO NASON (1928-2013)
Vase
circa 1965
for Vetreria Gino Cenedese, blown opaque iridescent glass with applied decoration
height 18 1/2in (47cm); width 8 1/4in (21cm); depth 5 1/2in (14cm)

$4,000 - 6,000

419
ERMANNO NASON (1928-2013)
Vase
1964-65
for Vetreria Gino Cenedese, Alexandrite glass with gilt highlights, paper label 'CENEDESE MURANO MADE IN ITALY SN'
height 9 1/2in (24cm); diameter 3 3/4in (9.5cm)

$3,000 - 5,000

Literature
Helmut Ricke, Eva Schmitt, 'Italian Glass Murano: Milan 1930-1970', Munich, 1997, p. 205 (model variant illustrated)

Exhibited
Corning Museum of Glass, Corning, 2003-2015 (present lot exhibited)

420
ERMANNO NASON (1928-2013)
Vase
1964-71
for Vetreria Gino Cenedese, clear glass with applied decoration and iridized surface
height 19 1/4in (49 cm)

$5,000 - 8,000

Provenance
Marina Merola and Stefano Secchi
Acquired from the above by the present owner

421

421
GINETTE GIGNOUS (1891-1982)
Piogge Vase
circa 1965
for Venini, fused glass
height 11 3/4in (30cm); width 41/2in (11.5cm); depth 3 1/2in (9cm)

$2,000 - 3,000

The design was conceived by Paolo Venini's wife, Ginette Gignous, after a fabric design by Finnish fashion firm Marimekko.

Literature
Anna Venini Diaz de Santillana, 'Venini: Catalogue Raisonne 1921-1986', Milan, 2000, p. 222

422
ANZOLO FUGA (1914-1998)
Large Vase
circa 1955
for A.V.E.M., glass with gold inclusions
height 19 1/2in (49.5cm); diameter 8in (20cm)

$3,000 - 5,000

422

423
VITTORIO RIGATTIERI
Dogon Sculpture
1968-73
for Seguso Vetri d'Arte, opaque scavo glass, engraved 'Seguso Vetri d'Arte' and with paper label 'Seguso Vetri d'Arte Murano Made in Italy C11'
height 21 3/4in (55.5cm)

$8,000 - 12,000

Provenance
Marco Arosio, Milan
Acquired from the above by the present owner

424

424
MARIO BELLINI (BORN 1935)
Sogni Infranti vase
1992
for Venini, blown and applied glass with iridized surface, engraved 'Mario Bellini Venini 1992/05'
height 19in (48cm); width 13 1/2in (34cm); depth 13in (33cm)

$4,000 - 6,000

425
MARIO BELLINI (BORN 1935)
Sogni Infranti vase
1992
for Venini, blown and applied glass with iridized surface, engraved 'Mario Bellini Venini 1992/05'
height 12 1/4in (31cm)

$3,000 - 5,000

425

426
FULVIO BIANCONI (1915-1996)
Untitled
circa 1975
for Seguso Vetri d'Arte, blown and applied glass
height 15 1/2in (39cm); diameter 6 1/2in (17cm)

$4,000 - 6,000

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793

Photographs

New York | 2 October 2020

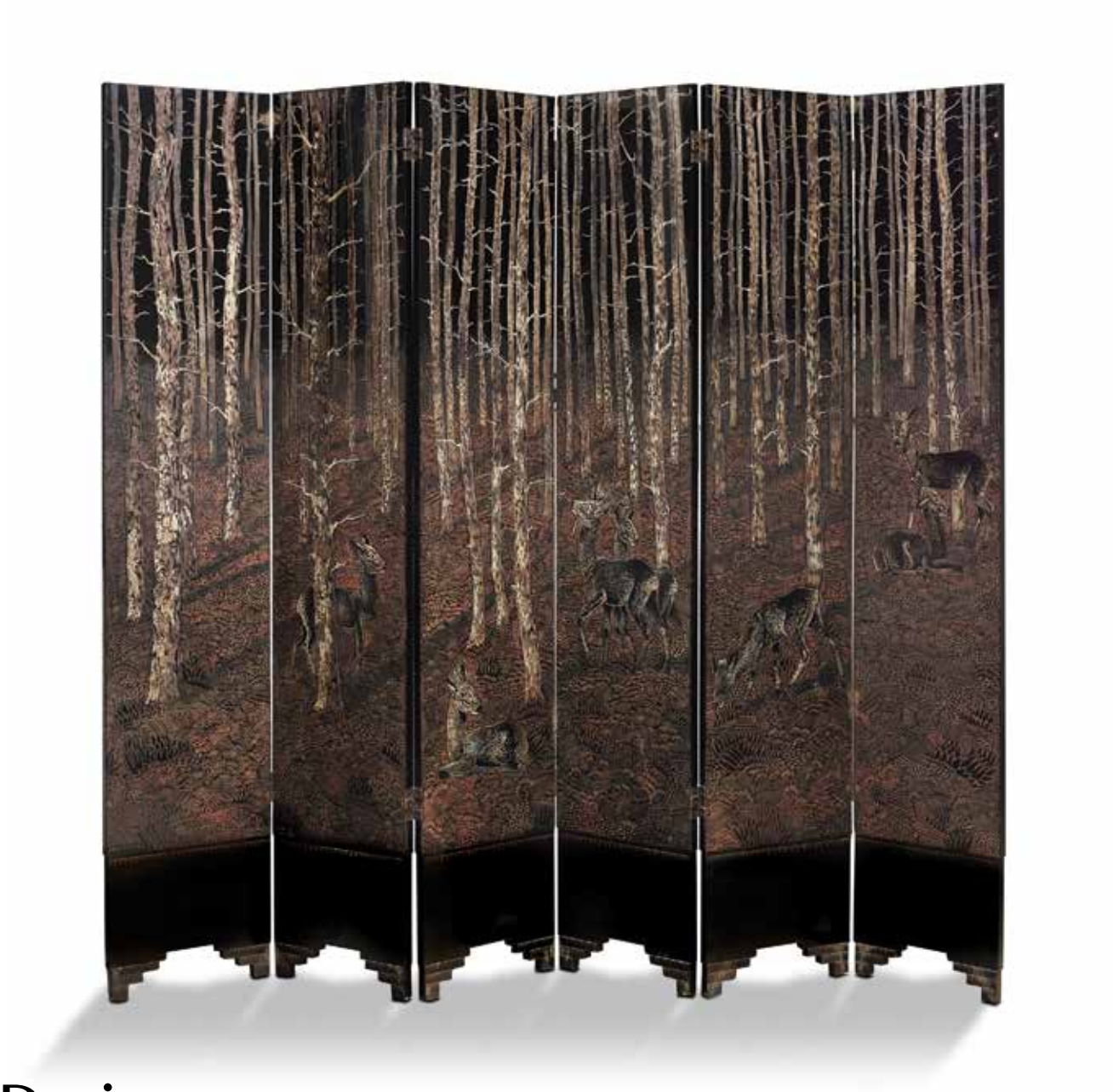
INQUIRIES
+1 (917) 838 3299
laura.paterson@bonhams.com
bonhams.com/photos

CHARLES SHEELER (1883-1965)
Brancusi's "La Negresse Blonde, 1926", c. 1950
Vintage gelatin silver print
9 1/2 x 6 7/8in (24.1 x 17.5cm)
$20,000 - 30,000

© 2020 Bonhams & Butterfields Auctioneers Corp. All rights reserved. NYC DCA Auction House License No. 2077070

Bonhams

AUCTIONEERS SINCE 1793



Design

New Bond Street, London | 14 October 2020

ENQUIRIES
+44 (0) 20 7468 5864
marcus.mcDonald@bonhams.com
bonhams.com/design

JEAN DUNAND
'Les Biches' folding screen, circa 1926
Lacquered wood.
200 x 237 x 2.5 cm fully extended
£50,000 - 70,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793

American Presidential Experience

New York | 14 October 2020

INQUIRIES
+1 (212) 461 6531
darren.sutherland@bonhams.com
bonhams.com/books

JOHN F KENNEDY PRESIDENTIAL LIMOUSINE, A 1963 WHITE LINCOLN CONTINENTAL CONVERTIBLE USED TO BRING THE PRESIDENT AND MRS. KENNEDY TO CARSWELL AIR FORCE BASE FOR THEIR FLIGHT TO DALLAS THE MORNING OF NOVEMBER 22, 1963.
$300,000 - 500,000

© 2020 Bonhams & Butterfields Auctioneers Corp. All rights reserved. NYC DCA Auction House License No. 2077070

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST $3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE $3,000 UP TO AND INCLUDING $400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $400,000 UP TO AND INCLUDING $4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER $4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US $5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale.

CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us.**
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

Buyer's guide

BIDDING & BUYING AT AUCTION
Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (212) 644 9001.

Catalogs
Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at
www.bonhams.com/us.

Previews
Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates
Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves
Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction
On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction
At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person
If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids
As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.bonhams.com/us**, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone
Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online
We offer live online bidding for most auctions and accept absentee bids online for all our auctions.
Please visit **www.bonhams.com/us** for details.

Bid Increments
Bonhams generally uses the following increment multiples as bidding progresses:

$50-200	by $10s
$200-500	by $20/50/80s
$500-1,000	by $50s
$1,000-2,000	by $100s
$2,000-5,000	by $200/500/800s
$5,000-10,000	by $500s
$10,000-20,000	by $1,000s
$20,000-50,000	by $2,000/5,000/8,000s
$50,000-100,000	by $5,000s
$100,000-200,000	by $10,000s
above $200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.
Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax
Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal
Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases
Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges
Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 15 October oversized lots (noted as W next to the lot number and/orlisted on page 331) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 28 October.
Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.
Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results
All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us.**

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 15 October. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON TUESDAY 20 OCTOBER.

Address
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected byThursday 15 October. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage..... $10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage..... $5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE
Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION
May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE
Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized lots

25	26	27	30	31	34	36	37	39	40	41	80	96	97	98
99	100	101	115	116	117	118	119	143	144	145	146	150	151	152
156	157	160	161	162	163	164	165	166	167	168	167	170	171	172
173	174	175	179	182	183	185	213							

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email or fax the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Sale title:	Sale date:
Sale no.	Sale venue:

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ②
next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793