

Lots 301 - 310



Lot #301: R. GLASSBY: PORTRAIT HEAD OF A YOUNG GIRL

White marble, incised, "R. Glassby, Sc. 1870," on veined pink and carrara marble socle and veined gray marble base; 16 3/4 x 11 1/2 x 8 in.

Estimate: \$ 1000.00 - \$ 2000.00



Lot #302: DUTCH GILT-METAL MOUNTED, PAINTED WOOD WALL CLOCK

The painted dial with windmill and fisherman with moving parts, pierced crest, sides and base cast with cherubs and lions centering swan armorial, set into wood shelf bracket with mermaids; 28 x 17 x 10 in.

Estimate: \$ 500.00 - \$ 700.00



Lot #303: SWEDISH NEOCLASSICAL CARVED GILTWOOD CARTEL CLOCK

The enamel dial signed "Lundmarck, Stockholm," within a beaded drum case surmounted by a wreath, laurel branches and cornucopia issuing coins, the sides with Mercury helmet, fasces and coin scales, on gadroon and acanthus bracket; 39 1/2 x 25 1/4 x 4 1/2 in.

Estimate: \$ 2000.00 - \$ 3000.00



Lot #304: SWEDISH NEOCLASSICAL CARVED, PAINTED AND PARCEL-GILT MANTEL CLOCK

The 5 in. enameled dial in a drum case surmounted by Venus and Cupid, on monopodial supports flanked by urns on pedestals with figure reliefs, on breakfront base; 24 x 16 x 5 1/2 in.

Estimate: \$ 1800.00 - \$ 2200.00



Lot #305: ITALIAN NEOCLASSICAL STYLE CARVED ALABASTER FIGURAL CENTERPIECE

Carved as The Three Graces supporting a floral ring, on concave-sided base with lion's heads at corners; 22 x 9 3/4 in.

Estimate: \$ 1200.00 - \$ 1800.00



Lot #306: CHINESE BRONZE FIGURE OF A WARRIOR

Modeled with bent left leg and raised arms holding a shield, wood stand; 8 1/4 x 5 1/4 in.

Estimate: \$ 800.00 - \$ 1200.00



Lot #307: PAIR OF CHINESE EXPORT GREEN-GROUND TÔLE- PEINTE TEA CANISTERS AND COVERS, MOUNTED AS LAMPS

Each cylindrical bowl centered by a figure in an arch and characters, beneath a sloping ten-sided shoulder; cans 17 1/2 in.
Estimate: \$ 300.00 - \$ 500.00



Lot #308: CHINESE EXPORT RED-GROUND TÔLE-PEINTE TEA CANISTER AND COVER, MOUNTED AS A LAMP

The cylindrical bowl centered by a figure and characters, beneath dome shoulder; can 17 3/4 in.
Estimate: \$ 150.00 - \$ 250.00



Lot #309: CHINESE FAMILLE VERTE GILT-METAL MOUNTED BALUSTER-FORM JAR AND COVER, MOUNTED AS A LAMP

Enamel decorated with a garden scene of children at play with ladies and attendants, fencing, pine boughs, rockwork, water cascade and clouds; 18 1/2 and 33 in.
Estimate: \$ 800.00 - \$ 1200.00



Lot #310: CHINESE SCHOOL: A PAIR OF ANCESTOR PORTRAITS

Gouache on paper laid down on silk; 46 x 20 1/4 in. (sight, sheet), 49 3/8 x 23 3/8 in. (frame).
Estimate: \$ 1200.00 - \$ 1800.00

Lots 311 - 320



Lot #311: CHINESE SCHOOL, 19TH C.: COUPLE IN EROTIC EMBRACE

Watercolor, unframed; 9 1/4 x 7 1/2 in. (sheet).

Estimate: \$ 200.00 - \$ 300.00



Lot #312: PERSIAN SCHOOL, EARLY 20TH C.: TWO EROTIC SCENES

Watercolor, matted and framed; 9 x 5 1/2 in. (sight), 12 1/2 x 9 1/2 in. (frame).

Estimate: \$ 200.00 - \$ 400.00



Lot #313: PERSIAN SCHOOL, EARLY 20TH C: TWO EROTIC SCENES

Watercolor, matted and framed; 8 3/4 x 5 in. (sight), 12 1/4 x 8 1/2 in. (frame).

Estimate: \$ 200.00 - \$ 300.00



*Property from the collection of Charles Ryskamp
Sold for the primary benefit of Princeton University*

Lots 314 - 362

Lot #314: THREE SMALL IMPRESSED GRAY POTTERY VESSELS, WARRING STATES

One a globular bowl with deep, thinly potted sides impressed with a fine mesh pattern and applied with two s-scroll appliques below the rim; the other two miniature globular jars, also impressed with fine mesh pattern and applied with pairs of flattened lug handles on the high shoulder (minor rim chips); 1 3/4, 2 1/4 and 3 1/2 in.

A similar jar with s-scrolls applied to the shoulder in the Buffalo Museum of Science is illustrated by Walter Hockstadter, "Pottery and Stonewares of Shang, Chou and Han," B.M.F.E.A., No. 24, pl. 24, no. 93.

For similar jars with lug handles see, Mitsura Uragami, Ancient Chinese Ceramics from the Neolithic Period to the Western Han, vol. II, Tokyo, 1994, p. 75, nos. 120, 124, 125 and 126; and Loehr, the catalogue of the exhibition, Relics of Ancient China, Asia House Gallery, New York, 1965, no. 64.



PROVENANCE: Christie's, New York, September 21, 1995, lot 1. The Hardy Collection of Early Chinese Ceramics and Works of Art from the Sze Yuan Tang.

Estimate: \$ 600.00 - \$ 800.00

Lot #315: CHINESE PAINTED GRAY POTTERY BOX AND COVER

The bowl and cover painted in salmon pink and pale greenish white with bands of sweeping interlaced scrolls set between decorative salmon-pink borders, the bowl raised on a shallow foot ring and the cover with a shallow rim encircling a central whorl motif, some rubbing of pigment (shallow rim chips); 7 1/2 x 7 1/2 in.



Compare a painted pottery bowl and cover illustrated in Sekai Toji Zenshu, vol. 8, Tokyo, 1955, no. 10. The shape and decoration of this lot closely follow contemporary lacquer pieces. See the bowl and cover, excavated from the tomb in Hubei in 1976, and currently in the Hubei Provincial Museum, illustrated by Wang Shixiang, Chinese Ancient Lacquer, Beijing, 1987, no. 12.

PROVENANCE: Christie's, New York, September 21, 1995, lot 17. The Hardy Collection of Early Chinese Ceramics and Works of Art from the Sze Yuan Tang.

Estimate: \$ 2000.00 - \$ 4000.00



Lot #316: CHINESE TERRACOTTA CEREMONIAL SPOON

The rectangular handle with applied serpent-formed decoration, the wide oval-shaped dish base, raised on two back feet; 2 1/4 x 3 1/2 x 4 3/4 in.

Estimate: \$ 200.00 - \$ 300.00

Lot #317: SMALL SICHUAN BLACK POTTERY AMPHORA JAR

Of gray pottery and black pigments, the amphora made in two vertical sections, of which the seams are visible, having been incorporated into the overall geometric design of the amphora. Oval in section, the vessel rests on a small circular foot ring and is topped by a short neck fashioned in an almond-shaped section that trumpets into a lozenge-shaped lip. Two broad, flat handles extend from the lip and are seamlessly absorbed into the vessel at its widest part. The vessel is decorated with two pairs of carved spirals situated at the waist, three bands of small, closely-packed vertical incisions encircle the neck in imitation of the lozenge shaped lip above. Four carved curved lines, in parallel, ripple outward from the lip on the looped handles, which is further ornamented by two finger impressions running the length of the handles; 6 3/4 x 6 7/8 in.



PROVENANCE: The Chinese Porcelain Co., NY.

Estimate: \$ 700.00 - \$ 900.00

Lot #318: SMALL SICHUAN BLACK POTTERY AMPHORA JAR

Of gray pottery and black pigments, the amphora made in two vertical sections, of which the seams are visible, having been incorporated into the overall geometric design of the amphora. Oval in section, the vessel rests on a small circular foot ring and is topped by a short neck fashioned in an almond-shaped section that trumpets into a lozenge-shaped lip. Two broad, flat handles extend from the lip and are seamlessly absorbed into the vessel at its widest part. The vessel is decorated with two pairs of carved spirals situated at the waist, three bands of small, closely-packed vertical incisions encircle the neck in imitation of the lozenge shaped lip above. Four carved curved lines, in parallel, ripple outward from the lip on the looped handles, which is further ornamented by two finger impressions running the length of the handles; 6 3/4 x 6 7/8 in.



PROVENANCE: The Chinese Porcelain Company, NY.

Similar examples: Krahl, Regina. Chinese Ceramics from the Meiyintang Collection, Vol.I, Azimutu Editions: London, 1994, p.52. pl.65.

Estimate: \$ 700.00 - \$ 900.00



Lot #319: CHINESE BRONZE VESSEL

The circular lip above the cylindrical neck and baluster-shaped body, raised on a circular foot; 14 1/4 in., 10 1/2 in. diam.

Estimate: \$ 1000.00 - \$ 1500.00



Lot #320: CHINESE RED POTTERY SIWA JAR

The red pottery jar of high shouldered-form with a waisted neck; the saddle-form mouth with two opposite straphandles. The body with some darker inclusions; the exterior and the interior of the mouth burnished to a glossy sheen; 7 3/4 in., diam. of mouth 7 3/4 in.

PROVENANCE: The Chinese Porcelain Company, NY;
Purchased from the above, 2005.
Estimate: \$ 1000.00 - \$ 1500.00

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Lots 321 - 330



Lot #321: TERRACOTTA JAR ON AN IRON TRIPOD STAND

The jar with traces of polychrome; 11 1/2 in., 7 1/2 in. diam.

Estimate: \$ 50.00 - \$ 100.00



Lot #322: GREEK BLACK GLAZED POTTERY KANTHAROS

With a wide outcurled lip flanked by exaggerated outscrolled handles, above the wasted body with a double ring decoration, raised on a circular domed foot; 5 1/4 x 6 1/2 in.

Estimate: \$ 600.00 - \$ 800.00



Lot #323: ETRUSCAN BUCCHERO POTTERY TREFOIL OINOCHOE

With a trefoil shaped mouth joined by an exaggerated outscrolled handle, above the ovoid-shaped body with incised geometric decoration, ending in a circular foot; 7 x 3 1/2 in.

Estimate: \$ 600.00 - \$ 800.00



Lot #324: ETRUSCAN MOLDED TERRACOTTA HEAD OF A WOMAN

Fitted with plain circular headdress with hair parted in the middle, above lidded almond-shaped eyes, a prominent nose, small lips and a rounded chin; 8 1/4 x 5 3/4 in.

Estimate: \$ 200.00 - \$ 300.00



Lot #325: REMBRANDT SCHOOL: A WARRIOR SEEN FROM BEHIND, A SOLDIER WITH SHIELD TO HIS LEFT

Pen and brown ink and wash with traces of red chalk; 5 1/4 x 5 1/8 in. The subject is not obvious, but was previously identified as David and Goliath.

PROVENANCE: Kunsthandel Gebr. Douwes, Amsterdam; George S. Abrams, Newton, Mass.; C.G. Boerner, Dusseldorf;

Acquired from the above, 1987.

Estimate: \$ 2000.00 - \$ 3000.00



Lot #326: LOUIS LAFITTE (1770-1828): MAN SKETCHING AT A RUINED TOWER

Pencil on wove paper; 7 x 9 1/2 in.

PROVENANCE: Thomas Williams Fine Art, Ltd, London;

Acquired from the above, 1998.

EXHIBITED: London, Thomas Williams Fine Art, Ltd at Daniel Katz, Ltd., A Life More Tranquil: Images of Nineteenth Century France, Drawings by Louis Lafitte (1770-1828), November 25 - December 23, 1999, no. 22; Yale 2010, no. 35.

Estimate: \$ 400.00 - \$ 800.00



Lot #327: GUISEPPE CESARI, CALLED IL CAVALIER D' ARPINO (ARPINO 1568-1640 ROME): BUST OF A MONK IN PROFILE

Red and black chalk on paper; 3 in. diam.
Estimate: \$ 400.00 - \$ 800.00



Lot #328: SIMON-JOSEPH-ALEXANDRE-CLÉMENT DENIS (1755-1813): LANDSCAPE WITH PATH AND OVERGROWN CLASSICAL RUINS, WITH A SHEPHERD IN THE DISTANCE

Pencil on paper, 15 x 9 in., inscribed l'intérieur de la porte doré in pencil center left.

PROVENANCE: Didier Aaron, New York;
Acquired from the above, 2008.

EXHIBITED: Yale 2010, no. 40.
Estimate: \$ 400.00 - \$ 800.00



Lot #329: ROBERT HILLS (1769-1844): BEECH TREES, KNOLE PARK, KENT

Watercolor and pencil on wove paper; 7 5/8 x 11 3/4 in., signed and inscribed R. Hills/Beech Knole lower right. Together with a Henry Moses, The Artist's Wife Looking Out to Sea, brown wash and pen and brown ink over pencil on wove paper, dated Aug.st 10th. 1844 lower left and further inscribed Mrs. M sitting on the Rocks lower center; 4 3/8 x 7 1/4 in.

PROVENANCE: The first, Lowell Libson, London;
Acquired from the above, 2008.

EXHIBITED: London, Lowell Libson, Robert Hills, Plein Air Studies, July, 2008, no. 9; Yale 2010, no. 73.
Estimate: \$ 1000.00 - \$ 2000.00



Lot #330: JOHN FLAXMAN R.A. (1755-1826): PAIR OF BOTANICAL STUDIES

Pen and brown ink over pencil on prepared paper, 7 1/3 x 6 in., both signed J. Flaxman.

PROVENANCE: Phyllis Gorlick King, London;
Thomas Todd, New York;
James Sansum, New York;
Acquired from the above, 2003.

EXHIBITED: Yale 2010, no. 70 & 71.
Estimate: \$ 4000.00 - \$ 8000.00

Lots 331 - 340



Lot #331: ATTRIBUTED TO FEDERICO ZUCCARO: HEAD OF A MAN

Red and black chalk on irregularly shaped paper, 3 1/4 x 3 3/8 in.

PROVENANCE: Richard Day, Ltd., London (as Federico Zuccaro);

Acquired from the above, 1978.

Estimate: \$ 400.00 - \$ 800.00

Lot #332: ATTRIBUTED TO ANNIBALE CARRACCI (BOLOGNA (1560-1609 ROME)): RECTO: EXTENSIVE LANDSCAPE WITH A CLUMP OF TREES; VERSO: STUDIES OF A SEATED MALE NUDE AND OF A SHOULDER AND UPPER ARM

Pen and brown ink (recto); pen and brown ink, black chalk on paper (verso); 5 1/2 x 13 in.

PROVENANCE: Sir Peter Lely (L.2092);

Jonathan Richardson, Sr. (L.2184);

Sir Joshua Reynolds (L.2364);

William Esdaile (L.2617);

Hamilton Easter Field (L.872a);

Mr. and Mrs. Lester Francis Avnet;

By whom sold, Sotheby's, New York, January 18, 1984, lot 183 (as Attributed to Agostino Carracci);

Pietro Scarpa, Venice;

Acquired from the above, 1988.

EXHIBITED: Morgan 2001, no. 6 (as Attributed to Agostino).

The landscape drawing of the Carracci have continued to present problems of attribution to scholars and connoisseurs. This lovely expansive view has been attributed to Agostino, but the description of the distant mountains and the open and free composition and handling are quite close to works generally given to Annibale, such as the extraordinary Landscape with a Smiling Sunrise in the Louvre.

The studies on the verso can be connected with the frescoes in the principal salone of Palazzo Magnani, Bologna, a commission planned and executed by the three Carracci together and completed around 1592. The seated male nude with his arms above his head and his legs crossed is most closely related to a Telamon generally attributed to Lodovico. The drawing has affinities with Lodovico's early style in the delicacy of the penwork, but there are also similarities with Annibale's slightly later study for Hercules in the Camerino Farnese.

Estimate: \$ 5000.00 - \$ 7000.00

Lot #333: PETER FENDI (1796-1842): SALZBURGH CASTLE

Watercolor over pencil on wove paper, 5 1/8 x 7 1/2 in., signed Fendi lower left.

PROVENANCE: Private collection, Vienna;

Sold, im Kinsky, Vienna, June 27, 1995, lot 116;

Arturo Cuèllar, Zurich.

Acquired from the above, 2007.

EXHIBITED: Yale 2010, no. 105.

Estimate: \$ 1500.00 - \$ 3000.00



Lot #334: PETER FENDI (1796-1842): MAN'S HEAD IN PROFILE

Watercolor over pencil on wove paper, 3 x 2 5/8 in., signed Fendi on the mount.

PROVENANCE: Galerie Arnoldi-Livie, Munich.

EXHIBITED: Yale 2010, no. 157.

Estimate: \$ 1500.00 - \$ 3000.00



Lot #335: JOST AMMAN (1539-1591): HUNTER WITH DOG

Black ink over black chalk on paper with a slight sketch of a head in black chalk on the left, 4 x 3 1/8 in., numbered 3 over figures head.

PROVENANCE: H. Shickman Gallery, New York;
Acquired from the above, 1966.

EXHIBITED: New York, H. Shickman Gallery, Exhibition of Old Master Drawings, 1965, cat. no. 36, reproduced, plate 36.
Estimate: \$ 1500.00 - \$ 3000.00



Lot #336: THOMAS STOTHARD R.A. (1755-1834): DESIGN FOR A MONUMENT TO MARIAMNE JOHNES

Gray wash with pen and brown ink, inscribed, Drawn by my Dear Friend Thomas Stothard RA/Idea for a Statue to the memory of Miss Johnes/Daughter of Col. Johnes of Hafod Southwales; 5 5/8 x 4 5/8 in.

PROVENANCE: William Drummond, London;
Acquired from the above, 1993.

EXHIBITED: Yale 2010, no. 174.
Estimate: \$ 600.00 - \$ 800.00



Lot #337: THOMAS STOTHARD R.A. (1755-1834): CHRISTIAN MAKING HIS ESCAPE FROM THE DUNGEON OF DOUBTING CASTLE AND GIANT DESPAIR

Brown wash and pen and brown ink over pencil, 3 1/2 x 3 7/8 in., signed T. Stothard lower right.

PROVENANCE: Basket and Day, London;
Acquired from the above, 1980.

EXHIBITED: London, Baskett and Day, An Exhibition of Drawings and Book Illustrations by Thomas Stothard R.A. (1755-1834), October-November, 1980, no. 25.
Estimate: \$ 600.00 - \$ 800.00



Lot #338: JOHN FLAXMAN, R.A. (1755-1826): PORTRAIT OF DELVALLE ELIZABETH REBECCA LOWRY (1800-1860)

Pencil on wove paper, 6 3/4 x 5 1/4 in. Inscribed on the original mount Flaxman lower right, inscribed Delvalle Lowry lower left and further later inscribed Delvalle Elizabeth Rebecca Varley (1800-1860)/(Daughter of the Engraver Wilson Lowry/ & 2nd wife of John Varley) on the reverse of the mount.

PROVENANCE: Wilson Lowry (1760-1824), the sitter's father; Spink, London;
W.M. Brady & Co., New York;
Acquired from the above, 1993.

EXHIBITED: Morgan 2001, no. 47; Yale 2010, no. 191.

The sitter was the daughter of Wilson Lowry, an engraver and founding member of the Geological Society, and Rebecca Delvalle (1761-1848). The sitter (like both her father and mother) became an authority on geology and in 1822 published Conversations on Mineralogy. In 1825 Delvalle married the artist John Varley (1772-1842), as his second wife, who had been a friend of her father since 1802. She went onto publish Rudimentary Treatise on Mineralogy. This charming drawing is thought to date from when the sitter was between ten and fifteen years old and originally formed part of a sketch-book of drawings of other family members by Flaxman.

Estimate: \$ 4000.00 - \$ 8000.00

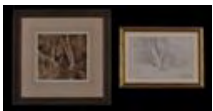
Lot #339: ROBERT HILLS (1769-1844): AN OAK TREE

Pencil on wove paper, inscribed with artist's notes center right; 9 7/8 x 7 1/2 in. Together with Samuel Jackson, A Woodland Pool, brown wash, heightened with scratching out on wove paper; 8 1/2 x 9 1/16 in.

PROVENANCE: The first, Sir John and Lady Witt; Lowell Libson, London;
Acquired from the above, 2004.

EXHIBITED: The first, London, Lowell Libson, Watercolors and Drawings, November-December, 2004, no. 30; Yale 2010, no. 85.

Estimate: \$ 1000.00 - \$ 2000.00





**Lot #340: ROBERT BALLAMANO AND RICHARD WESTALL: ILLUSTRATION TO COWPER'S POEM
"THE DOG AND THE WATER LILY"**

Watercolor over pencil on brown wash prepared paper, extensively inscribed: R Westall RA/From the collection of the late/
J Leigh Sotheby Esq/Illustration to Cowper's Poem/The Dog with the/Water lily on reverse; 5 3/4 x 5 1/8 in.

PROVENANCE: J.L. Sotheby; Alice Dodge, London;
Acquired from the above, 1972.
Estimate: \$ 600.00 - \$ 800.00

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Lots 341 - 350

Lot #341: SIR DAVID WILKIE, R.A. (1785-1841): STUDIES FOR DUKE OF WELLINGTON, REPRESENTING HIS GRACE WRITING TO THE KING OF FRANCE ON THE NIGHT BEFORE THE BATTLE OF WATERLOO

Watercolor over pencil heightened with black chalk and touches of white on wove paper, black chalk and pencil on the reverse, a double sided sheet; 9 1/8 x 10 3/4 in.

PROVENANCE: William Drummond, London;
Acquired from the above, 1999.

EXHIBITED: Morgan 2001, no. 66.

This double-sided sheet is a preparatory study for Wilkie's oil painting *The Duke of Wellington, Representing His Grace Writing to the King of France on the Night Before the Battle of Waterloo* (Aberdeen Art Gallery). Commissioned by Sir Willoughby Gordon (1772-1851), the painting was begun in 1830 but not completed until 1835 and later exhibited at the Royal Academy in 1836.

The painting shows Wellington seated at a table, writing a letter by lamplight, with a uniformed attendant standing behind. The present drawing depicts Wilkie's ideas for the details of the composition. The recto includes two studies of the table, a study of the duke's legs and a study for his hat. On the verso is a study of the duke's hand holding a quill, a study of the table top, the lamp and possibly the duke's hat or satchel. The verso also includes a design for a piece of furniture that does not appear in the finished oil painting (see Aberdeen City Art Gallery, Nottingham Castle Museum and the Scottish National Portrait Gallery).

Estimate: \$ 3000.00 - \$ 5000.00



Lot #342: SIR DAVID WILKIE, R.A. (1785-1841): STUDY FOR A PORTRAIT OF PRINCE AUGUSTUS FREDERICK, DUKE OF SUSSEX (1773-1843)

Pen and brown ink and brown wash heightened with gum Arabic on prepared wove paper; 1 3/4 x 1/14 in.

PROVENANCE: Richard L. Feigen, NY;
Acquired from the above, 2007.

EXHIBITED: Yale 2010, no. 173.

The present sheet is a preparatory study for Wilkie's portrait of Prince Augustus Frederick, Duke of Sussex (Royal Collection) and can be dated to circa 1833. The pen and ink drawing shows the Prince in full Highland dress accompanied by a hound. He was the sixth son and ninth child of George III and Queen Charlotte. Wilkie employed the technique of drawing on a very small scale as a way of planning compositions on other occasions. For example, a group of four pen and brown ink drawings, of a similar size and date, were included in a sale at Sotheby's on November 22, 2007, lot 122.

Estimate: \$ 4000.00 - \$ 6000.00



Lot #343: AFTER SIR THOMAS LAWRENCE, P.R.A. (1769-1830): PORTRAIT OF JAMES BOSWELL (1740-1795)

Blue wax crayon and red chalk with pencil on laid Athenaeum Club writing paper; 9 x 6 3/4 in.

PROVENANCE: L.G. Duke, C.B.E.,
his sale, Sotheby's, London, March 11, 1971, lot 51;
Sanders of Oxford, Oxford;
Acquired from the above, 1972.

EXHIBITED: Yale 2010, no. 146.

LITERATURE: Kenneth Garlick, 'A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence', The Walpole Society, 1962-64, vol. XXXIX, p. 217; John Ingamells, *Mid-Georgian Portraits 1760-1790*, 2004, pp. 62-63.

James Boswell, the flamboyant author of *Journal of a Tour to the Hebrides* (1785) and biographer of James Samuel Johnson (1791), is portrayed by an artist copying Sir Thomas Lawrence's drawing *James Boswell Esq. from Memory* (Tate Gallery, London). Rapidly executed on Athenaeum Club paper the work must date from after 1824 as the club was not founded until that year. The drawing indicates Boswell's continued popularity even 30 years after his death.

Estimate: \$ 3000.00 - \$ 6000.00



Lot #344: THÉODORE GÉRICAULT (1791-1824): A WOMAN ON HORSEBACK (UNE AMAZONE) AND A STUDY OF A HORSE'S HEAD: A DOUBLE-SIDED DRAWING

Pencil on wove paper, 3 1/2 x 4 1/2 in.



This drawing likely dates to Géricault's British period, circa 1821. The Amazone drawing relates to a full scale watercolor of the same subject in the Museum Boymans van Beuningen, Rotterdam and a painting of A Woman on Horseback, formerly in the Jean Stern collection.

PROVENANCE: Richard L. Feigen, NY.
Acquired from above, 2007.

EXHIBITED: Yale 2010, no. 97.
Estimate: \$ 1500.00 - \$ 3000.00

Lot #345: SAMUEL PALMER, R.W.S. (1805-1881): "THE SIMPLEST RUSTIC CAP"

Black chalk and pencil on wove paper, 7 1/8 x 4 3/8 in., inscribed carrying wood in pencil in the center and back view in black chalk center right; further inscribed the simplest rustic cap in pencil on the reserve.



PROVENANCE: Mrs. Peter Pardoe,
Her sale, Sotheby's, London, July 12, 1967, lot 206 (part of lot);
Paul Grinkle, London;
Acquired from the above.

EXHIBITED: Yale 2010, no. 137.

LITERATURE: Raymond Lister, Catalogue Raisonné of the Works of Samuel Palmer, 1988, p. 159, no. 445.

This rare study has been dated by Raymond Lister to 1848. The distinctive bell-shaped cap on the young child can also be seen in other finished works, such as The Piping Shepherd (Ulster Museum, Belfast).

Estimate: \$ 3000.00 - \$ 5000.00



Lot #346: FILIPPO INDONI (1842-1908): AT THE MASKED BALL

Pencil on paper heightened with white, 12 1/2 x 8 5/8 in., signed lower left.

Estimate: \$ 200.00 - \$ 300.00



Lot #347: PURPORTED FRAGMENT OF JAMES BOSWELL'S SASH WORN AT SHAKESPEARE JUBILEE

2 x 2 in.

Estimate: \$ 10.00 - \$ 20.00

Lot #348: JULIE BOZZI (b. 1943): MUNICIPAL GREEN BELT

Watercolor on paper, 11 x 14 in., signed, titled and dated Costa Mesa, CA 1983 below the image. Together with American School, 20th C., The House by the Sea, signed GERTA lower right, oil on masonite; 5 x 7 1/4 in.



PROVENANCE: The first, Texas Gallery, Houston;
Acquired from the above, 1984.
Estimate: \$ 200.00 - \$ 300.00



Lot #349: GREEK ICON OF THE HODIGITRIA MOTHER OF GOD

Inscribed in Greek with dedicatory inscription, tempera on wood, contained in glass-fronted shadow box; 15 1/4 x 10 1/2 in.
Estimate: \$ 800.00 - \$ 1200.00



Lot #350: AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDAUSI'S SHAHNAMA: THE BATTLE BETWEEN MANUCHEHR AND SALM AND TUR'S ARMY

Ink and gouache on paper, 8 x 4 in.
Estimate: \$ 200.00 - \$ 300.00

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Lots 351 - 360



Lot #351: LOUIS OSCAR ROTY (1846-1911): MICHEL EUGENE CHEVREUL (FRENCH, 1786-1889): A MEDAL

Patinated bronze; 2 3/4 in. diam., inscribed, signed O. Roty (obverse) and dated 1886 (reverse).

PROVENANCE: David and Constance Yates.

LITERATURE: Claude Roger-Marx, "The Renaissance of the Medal in France," *The Studio*, vol. 15, p. 15, illus. *Hôtel de la Monnaie, La Médaille en France de Ponscarne à la fin Belle Époque* (exhibition catalogue), Paris, June-September 1967, no. 840, pp. 125-126, illus. p. 12.

Estimate: \$ 300.00 - \$ 500.00



Lot #352: DUTCH DELFT DOUBLE GOURD VASE AND RECTANGULAR TEA CANISTER

Together with a white figure of a recumbent cow; 2 3/4 to 8 in.

Estimate: \$ 300.00 - \$ 600.00



Lot #353: MINIATURE DUTCH DELFT BLUE AND WHITE SHOE

Painted with tulips and dated 1708; 1 1/2 x 4 in.

PROVENANCE: James Robinson, New York.

Estimate: \$ 300.00 - \$ 600.00



Lot #354: THREE DUTCH DELFT BLUE AND WHITE TILES

5 1/4 x 5 1/4 in.

PROVENANCE: Anna Maria Woorhees Hegeman, David Bruce and Roger Norris.

Estimate: \$ 200.00 - \$ 300.00



Lot #355: PAIR OF ITALIAN MAIOLICA BLUE AND WHITE ARMORIAL PHARMACY JARS AND COVERS

Blue crown marks; 9 in.

PROVENANCE: Bordin Arte, Padova, Italy.

Estimate: \$ 300.00 - \$ 500.00



Lot #356: THREE CONTINENTAL FAIENCE WARES

Comprising a baluster-shaped jug with pewter cover, an Italian blue and white tazza and an Italian miniature jug inscribed SALUS; jug 9 in.

Estimate: \$ 400.00 - \$ 800.00



Lot #357: WEDGWOOD CREAMWARE RETICULATED OVAL BASKET AND STAND

Together with a Belleek pottery Masonic plate and three Spode blue and white transfer-printed soup plates, impressed factory marks; Belleek plate 10 1/2 in. diam.

PROVENANCE: Belleek plate: Kildare Antiques, Dublin.

Estimate: \$ 300.00 - \$ 400.00



Lot #358: ASSORTED ENGLISH PORCELAIN

Including a Bow blue and white leaf-molded butter boat, a Worcester blue and white 'Pine Cone' pattern scalloped plate and 'Mansfield' pattern sugar bowl and cover, open crescent marks; 1 7/8 x 4 3/4 in. x 3 1/4 to 7 1/2 in.
Estimate: \$ 300.00 - \$ 600.00



Lot #359: TWO ENGLISH PORCELAIN PLATES

Including a Chelsea plate with red anchor mark and a Chamberlain's Worcester Kakiemon pattern plate, with Script Chamberlain's Worcester mark in iron red; diameter of first 8 1/2 in.
Estimate: \$ 300.00 - \$ 600.00



Lot #360: PARIS PORCELAIN PART COFFEE SERVICE

Each piece painted with a paisley-pattern border, comprising a coffee pot, a sugar bowl and cover, a milk jug, five coffee cups and four saucers; height of tallest 8 in.
Estimate: \$ 700.00 - \$ 900.00

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Lots 361 - 370



Lot #361: ENGLISH CUT-GLASS CANDLESTICK, IN THE 18TH C. STYLE

The domed and undulated bobèche above the faceted nozzle, raised on a faceted standard above the domed base and the undulated base; 12 1/4 in., 6 3/4 in. diam.

Estimate: \$ 100.00 - \$ 150.00



Lot #362: GROUP OF THREE STANDS AND A FOOTSTOOL

Comprising bamboo, turned wood and painted wood; together with a needlework footstool; height of tallest stand: 18 1/2 in.

Estimate: \$ 200.00 - \$ 400.00

End of property from the collection of Charles Ryskamp.



Lot #363: SOUTH AMERICAN SCHOOL: CORONACIÓN VIRGEN MARIA

Oil on canvas, relined; 41 x 33 1/2 in.

Estimate: \$ 1000.00 - \$ 1500.00



Lot #364: ITALIAN SCHOOL: PORTRAIT OF A SAINT

Fragment of an oil on canvas, approx. 30 1/2 x 16 1/2 in.

Estimate: \$ 1200.00 - \$ 1800.00



Lot #365: MANNER OF FRANCESCO ALBANI: CHERUBS AT PLAY: A PAIR

Oil on canvas laid down on panel, 20 x 24 in. oval, 24 3/4 x 28 3/4 in. (frame).

Estimate: \$ 2000.00 - \$ 4000.00



Lot #366: EUROPEAN SCHOOL: JUDITH WITH THE HEAD OF HOLOFERNES

Oil on canvas, 52 x 37 3/4 in., relined, signed lower right J. Domach.
Estimate: \$ 2000.00 - \$ 4000.00



Lot #367: FRENCH SCHOOL: WOMAN AND CHILD

Oil on canvas laid down on panel, 30 x 20 x 1/4 in., signed lower right Henri Levy, unframed.
Estimate: \$ 200.00 - \$ 300.00



Lot #368: EDWARD ARMFIELD (1817-1896): HORSE WITH THREE DOGS

Oil on canvas, relined, 20 x 30 1/8 in., 24 x 34 in. (frame), signed lower right.
Estimate: \$ 1000.00 - \$ 2000.00



Lot #369: GEORGE HICKLIN (1821-1885): CHICKENS IN THE YARD

Oil on panel, 14 3/8 x 18 1/8 in., 18 5/8 x 22 1/2 x 2 in. (frame), signed and dated 1860 lower right.
Estimate: \$ 800.00 - \$ 1200.00



Lot #370: ENGLISH SCHOOL: AMERICAN CHAMPION "FOXHALL"

Oil on canvas, 15 x 18 in., not signed.
Estimate: \$ 600.00 - \$ 800.00

Lots 371 - 380



Lot #371: JAMES HENRY BEARD (1812-1893): THE BULLY
Oil on canvas, 25 x 30 in., signed "Jas. H. Beard" and dated 1878.
Estimate: \$ 2000.00 - \$ 4000.00



Lot #371A: RAMON PICHOT (1924-1966): "MATERNIDAD"
Oil on canvas, 15 x 18 in., 22 x 24 3/4 in. (frame), signed lower left, Hammer Galleries stamp on stretcher.
Estimate: \$ 300.00 - \$ 500.00



Lot #372: ALBERT NEYHUYS (1844-1914): "A STORM"
Oil on canvas, 21 3/4 x 17 in. (sight), signed lower right, label on back for American Galleries, Madison Square South, New York, NY, January 13, 1911.
Estimate: \$ 700.00 - \$ 900.00



Lot #372A: RAMON PICHOT (1924-1996): "DESNUDO EH TONAS CALIENTES"
Oil on canvas, 25 1/2 x 21 in., 33 1/2 x 28 3/4 in. (frame), signed lower left
Estimate: \$ 800.00 - \$ 1200.00



Lot #373: ENGLISH SCHOOL: PORTRAIT OF A LADY, ALLEGED TO BE MARY NESBITT
Oil on canvas, unsigned, framed; 35 3/4 x 27 3/4 in.
Estimate: \$ 500.00 - \$ 700.00



Lot #373A: ATTRIBUTED TO JOSEPH HIGHMORE: GIRL IN BLUE
Oil on canvas, relined, 30 x 25 in., unsigned.
Estimate: \$ 2000.00 - \$ 4000.00



Lot #374: FOLLOWER OF JOSEPH HIGHMORE (1692-1780): PORTRAIT OF A GENTLEMAN

Oil on canvas, relined, 36 1/8 x 28 in., 43 3/8 x 35 1/2 in. (frame). Provenance: Property from the Mildred Lane Kemper Art Museum, St. Louis, sold to benefit the Acquisition Fund.

Estimate: \$ 1500.00 - \$ 2500.00



Lot #375: MANNER OF FRANCIS COTES: PORTRAIT OF A LADY

Oil on canvas, relined, 26 x 23 in., 32 x 28 1/2 in. (frame), unsigned. Provenance: Property from the Mildred Lane Kemper Art Museum, St. Louis, sold to benefit the Acquisition Fund.

Estimate: \$ 1500.00 - \$ 2500.00



Lot #376: ATTRIBUTED TO PIETER POSTS: PORTRAIT OF A GENTLEMAN

Oil on canvas, 33 3/4 x 27 1/2 in., unsigned.

Estimate: \$ 1000.00 - \$ 1500.00



Lot #377: ITALIAN SCHOOL (18TH C.): HARBOR SCENE

Oil on canvas, 39 x 48 3/4 in., relined.

Estimate: \$ 2500.00 - \$ 5000.00



Lot #378: ITALIAN SCHOOL: ROMAN RUINS

Oil on canvas, 9 ft. x 10 ft. 7 in.

Estimate: \$ 4000.00 - \$ 8000.00



Lot #379: EUROPEAN SCHOOL: MARKET DAY

Oil on canvas, 14 1/2 x 22 3/4 x 5/8 in., unsigned.

Estimate: \$ 150.00 - \$ 300.00



Lot #379A: ITALIAN SCHOOL: FLORENTINE ROAD

Oil on canvas laid down on plywood, 23 1/16 x 16 7/8 x 5/16 in., signed Vittorio Nomellini lower right, unframed.

Estimate: \$ 100.00 - \$ 200.00



Lot #380: MANNER OF B.W. LEADER: HAYING

Oil on canvas, relined, 24 x 36 in., signed and dated 1876 [?] lower left.

Estimate: \$ 2000.00 - \$ 3000.00

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Lots 381 - 390



Lot #381: GEORGE W. DREW (1875-1968): "AUTUMN"

Oil on artistboard, 16 x 14 in., signed lower left and inscribed, dated 1935 and titled on verso.
Estimate: \$ 600.00 - \$ 800.00



Lot #382: GEORGE W. DREW (1875-1968): "WINTER SUNDOWN"

Oil on artistboard, 6 1/4 x 8 in., signed lower left and with artist's notes dated Dec 9/58 affixed to verso; together with newspaper clipping and a palette/color mixing guide signed and dated Nov. 27/58 by the artist.
Estimate: \$ 700.00 - \$ 900.00



Lot #383: GEORGE W. DREW (1875-1968): "SUMMER AFTERNOON"

Oil on canvas laid down on artistboard, 12 x 16 in., signed lower left and dated 192? and notated on verso.
Estimate: \$ 800.00 - \$ 1200.00



Lot #384: GEORGE W. DREW (1875-1968): STUDY OF A DECIDUOUS TREE

Oil on canvas laid down on artistboard, 13 5/8 x 9 3/4 in. (canvas), signed and dated 50 lower right.
Estimate: \$ 600.00 - \$ 800.00



Lot #385: ENGLISH SCHOOL: VILLAGE ON THE COAST

Oil on canvas, relined, 18 x 26 in., unsigned.
Estimate: \$ 700.00 - \$ 900.00



Lot #386: THOMAS CRESWICK R.A. (1811-1869): FATHER AND CHILDREN CROSSING THE RIVER

Oil on canvas, 16 1/2 x 21 1/4 in.
Estimate: \$ 1500.00 - \$ 2500.00



Lot #387: CHARLES S. MILLS (19TH/20TH C.): HOUSE BY A STREAM

Oil on canvas, 18 x 24 in., signed and dated 1894, unframed.
Estimate: \$ 400.00 - \$ 600.00



Lot #387A: ALBERT NAMATJIRA (1902-1959): CENTRAL AUSTRALIA
Watercolor, 10 x 14 in. (sight), 18 3/8 x 22 1/8 in. (frame), signed lower right.
Estimate: \$ 4000.00 - \$ 8000.00



Lot #388: HAROLD C. WOLCOTT (1898-1977): TRAVELING THROUGH SNOWY LANDSCAPE
Oil on canvas, 20 x 24 in., 25 1/4 x 29 1/4 x 2 1/2 in. (frame), signed lower left.
Estimate: \$ 700.00 - \$ 900.00



Lot #389: CLARKSON STANFIELD R.A. (1793-1867): STORM AT SEA
Oil on canvas, 9 1/2 x 13 1/4 in. (sight), signed and dated lower right 1836.
Estimate: \$ 1000.00 - \$ 1500.00



Lot #390: FRANK REED WHITESIDE (1866-1929): ROCKY SHORE
Oil on canvas, 14 x 20 x 3/4 in., signed and dated 1911 lower left, unframed.
Estimate: \$ 200.00 - \$ 400.00

Lots 391 - 400



Lot #391: WILLIAM HOWARD YORKE (1847-1921): JANE KILGOUR - CAPT. E. ROSEVEAR

Oil on board, 19 x 28 1/2 in., signed, titled and dated 1873.

Estimate: \$ 7000.00 - \$ 10,000.00



Lot #392: ALOYSIUS O'KELLY (1853-c.1941): A GAME OF CHESS

Oil on panel, 8 3/4 x 13 in., 15 1/2 x 19 3/4 x 2 1/4 in. (frame), signed lower right.

Estimate: \$ 3000.00 - \$ 5000.00



Lot #393: AFTER GIUSEPPE ARCIMBOLDO: "WINTER"

Oil on wood panel, 26 x 18 7/8 in.

Estimate: \$ 600.00 - \$ 800.00



Lot #394: RUSSIAN SCHOOL: COASTAL SEASCAPE

Oil on canvas, relined, 11 1/4 x 16 7/8 in., 17 x 22 3/4 in. (frame), signed and dated Aivazofsky 1888 lower left.

Provenance: The Elizabeth Darakjian Trust; A & E Darakjian.

Estimate: \$ 1000.00 - \$ 2000.00



Lot #395: DAVID BURLIUK (1882-1967): FARMING CHORES

Oil on masonite, 16 x 20 in., 20 1/4 x 25 1/2 in. (frame), signed Burliuk lower right.

Estimate: \$ 500.00 - \$ 700.00



Lot #395A: CAMILLE BOMBOIS (1883-1970): "LES FILLETES AUX FLEURS"

Oil on canvas, 18 1/2 x 25 3/4 in., signed lower left, with label from David B. Findlay Galleries, NY.

Estimate: \$ 8000.00 - \$ 12,000.00



Lot #396: AMERICAN SCHOOL (20TH C.): LOITERING

Oil on masonite, 6 1/2 x 8 3/4 in., 11 1/8 x 13 1/8 in. (frame, damaged), signed and dated E Kuhn 1957 lower right.

Estimate: \$ 300.00 - \$ 500.00



Lot #397: LOUIS DUMOULIN (1860-1924): KING DAVID HOTEL, JERUSALEM

Oil on panel, 12 x 20 in., signed lower left.

Estimate: \$ 800.00 - \$ 1200.00



Lot #397A: BERNARD CATHELIN (1919-2004): "BOUQUET DES REBATTIÈRES"

Oil on canvas, relined, 28 1/2 x 21 in., signed lower right.

Estimate: \$ 15,000.00 - \$ 25,000.00



Lot #398: CLARENCE HINKLE (1880-1960): JONQUILS ON RED TABLE

Oil on panel, 13 3/4 x 10 1/2 in., 20 3/4 x 17 1/2 x 2 1/4 in. (frame), signed lower left. Provenance: Santa Barbara Museum of Art, gift of Mabel Hinkle.

Estimate: \$ 3000.00 - \$ 5000.00



Lot #399: CLARENCE HINKLE (1880-1960): YELLOW ROSES

Oil on panel, 13 3/4 x 10 1/2 in., 20 x 16 7/8 x 1 3/4 in. (frame), signed lower right. Provenance: Santa Barbara Museum of Art, gift of Mabel Hinkle.

Estimate: \$ 2000.00 - \$ 4000.00



Lot #400: PETER ELLENSHAW (1913-2007): ROCKY LANDSCAPE

Oil on canvas, 16 x 24 in., 18 5/8 x 26 5/8 in. (frame), signed lower right and with copyright and 1368 stamped on verso.

Estimate: \$ 1200.00 - \$ 1800.00