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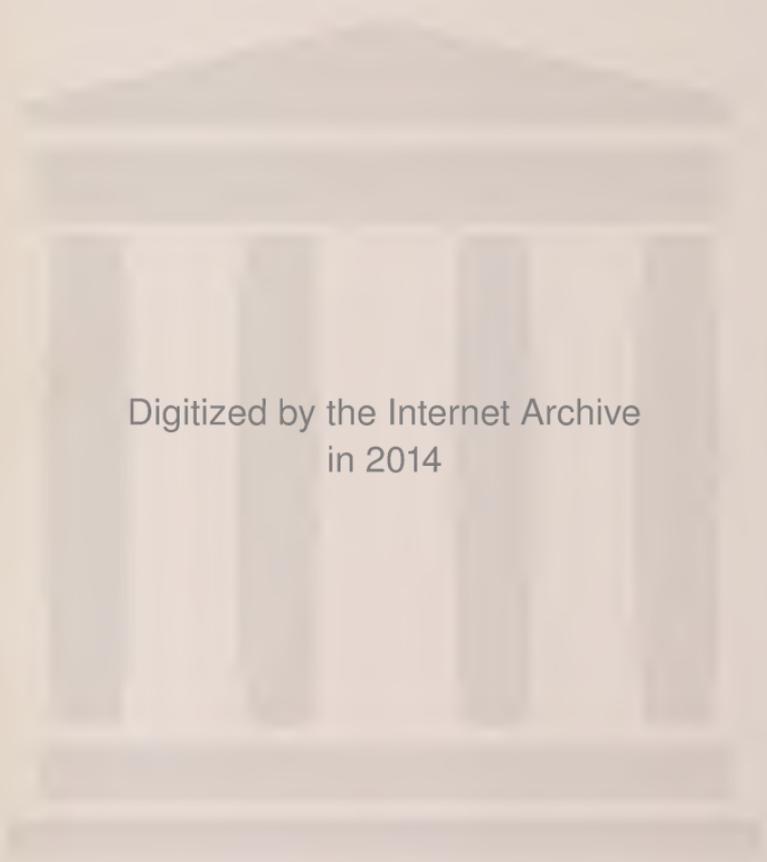


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EUROPEAN ARMS & ARMOR

OF THE XV-XVIII CENTURY

Collection of the Late

THEODORE OFFERMAN

*Sold by Order of the Executor
of His Estate*

The National City Bank of New York

TOGETHER WITH

GOTHIC SCULPTURES, PAINTINGS
OAK AND WALNUT FURNITURE
TAPESTRIES, SHIP MODELS
OTHER OBJECTS OF ART

Property of

MRS THEODORE OFFERMAN

Sold by Her Order

MITCHELL & VAN WINKLE, *Attorneys*



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

30 EAST 57TH STREET • NEW YORK

1937

PRICED CATALOGUES

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FOREWORD

THE value of the collection of arms and armor formed by the late Theodore Offerman lies in the high quality of the objects. Mr Offerman traveled widely, and having knowledge, leisure, and ample means, he succeeded in bringing together a collection that would be difficult to equal. His judgment in the field of arms and armor was admired by his collector friends in the Armor and Arms Club of New York City, who often foregathered in his atelier to see his new accessions. He was generous in his loans to the Metropolitan Museum of Art and to the Brooklyn Museum, as may be seen by the numerous references to loans recorded in the descriptions in this catalogue. He was to be found where beautiful arms and armor were seen or bought. He was eminently successful in selecting objects of fine quality, and many of his pieces may be traced back to classical collections, for example: The Armee Museum in Munich, the armories of the King of Saxony, Archduke Eugen of Austria, Prince Liechtenstein and Prince Radziwill, the Richard Zschille collection which was exhibited at the World's Fair in Chicago in 1893, and the notable collections of Frederic Spitzer, Henry Griffith Keasbey, S. J. Whawell, Miss Giulia Pertinax Morosini, and Bashford Dean.

POLE ARMS

Let us glance through the catalogue. The shafted weapons include business-like halberds of the fifteenth and sixteenth centuries, as well as arms of ceremony. Many of the processional shafted weapons are etched with heraldic arms and monograms, *i. e.* those of the Hapsburg Emperors, the Electors of Saxony and Bavaria, the Archbishops of Salzburg, and the State Guards of Charles VII of Austria and of Frederick the Great. These are all museum pieces.

FIREARMS

The collection is particularly rich in firearms of English, Scottish, German, and Italian origin. It includes a variety of all-metal pistols, rare and of excellent workmanship, as well as some firearms with pierced and sculptured metalwork and others with engraved and minutely inlaid stocks which

will convince the collector of the merit of these firearms as works of art. The Scottish snaphaunce pistol [Number 279] dated 1662 and the flintlock pistol [Number 283] bearing the heraldic arms of the Duke of Gloucester, son of George III, are among the noteworthy pieces.

SWORDS

The swords date from the fourteenth to the eighteenth century. Of especial interest is the series of two-handed swords of the type carried by the Munich Civic Guard. There is a good series of enriched sixteenth century rapiers and of cup-hilted rapiers of the seventeenth century. Many of their blades are by well-known masters, for example, Johannis Tesche (Solingen), Pietro Caino (Milan), Andrea Ferrara (Belluno), and Hortuno Aguir (Toledo). The eighteenth century court swords are outstanding. Their hilts were often the work of the medalist, and small portrait busts and other details are as carefully chased and skilfully modeled as cameo heads.

BODY ARMOR AND HELMETS

The suits are important. A complete Maximilian armor of the quality of the harness comprising Number 328 is rarely offered at public sale. The half armor [Number 327] worn by an officer of the Papal Guard is notable for its historical quality as well as for its rich decoration. The helmet and breastplate [Number 326] are of finest quality, and the three-quarter suits, the ornate half armors, and the English pikeman's armor are all desirable collector's harnesses.

The elements of armor include three fine fifteenth century helmets [Numbers 253 to 255] and a number of Brescian helmets (morions) with unusually high combs, forged from a single billet of steel and richly etched. There is also a helmet by the Augsburg armorer Peffenhauser, who made armor for the courts of Spain, Portugal, Bavaria, and Saxony. Among the shields are several examples of North Italian workmanship, etched in bands with picture trophies and allegorical figures.

DAGGERS

Daggers are rare in any collection. The Offerman collection includes a splendid series, among which may be mentioned two left-handed daggers with guards of steel skilfully pierced [Numbers 258 and 259], an unusually

fine English kidney dagger [Number 257], and a Saxon dagger with mountings of engraved silver [Number 260], which probably belonged to a noble of the court of the Elector August.

CANNON AND OTHER ITEMS

There are unusually fine maces, cannon and powder flasks in variety, stirrups of the type worn by Cortez during the Conquest of Mexico, as well as stirrups of bronze, gilded and sculptured in relief. The elements of horse armor, too, are good in workmanship as well as extremely rare. To continue to point out important pieces would duplicate the purpose of the catalogue.

* * *

The collector or museum curator who wishes specimens of unusual quality in a variety of forms will find in this sale an extraordinary opportunity to acquire them.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.

ORDER OF SALE

FIRST SESSION

THURSDAY AFTERNOON, NOVEMBER ELEVENTH

European Arms and Armor

1-187

SECOND SESSION

FRIDAY AFTERNOON, NOVEMBER TWELFTH

European Arms and Armor

188-365

THIRD AND LAST SESSION

SATURDAY AFTERNOON, NOVEMBER THIRTEENTH

Gothic and Renaissance Bibelots and Decorations	366-405
Gothic and Renaissance Sculptures	406-463
Ship Models	464-473
Stained Glass	474-482
Velvets and Embroideries	483-498
Tapestries	499-504
Paintings	505-519
Furniture	520-565
Books on Art	566-577

FIRST SESSION

Thursday, November 11, 1937, at 2 p. m.

CATALOGUE NUMBERS 1 TO 187 INCLUSIVE

1. BERDICHE *Russian, XVII Century*
Blade ornamented with numerous perforations; haft retains shoe.

2. HALBERD *German, Early XVI Century*
Blade bears mark; apical blade, diamond in section.

3. HALBERD *German, XV Century*
Blade and beak pierced; apical blade, diamond in section.

4. VOULGE *Swiss, XVI Century*
Beak bears mark.

Note: The voulge was the weapon used by the Swiss mountaineers in their early struggles with Austria; at Sempach and Morgarten it destroyed much splendid armor.

5. CHAUVE SOURIS *Italian, XVI Century*
Apical blade and prongs ribbed.

6. HALBERD *Italian, XVII Century*
Long apical blade; cutting blade and beak decorated with perforations. Haft ancient and reinforced with four steel straps running full length.

7. FAUCHARD *Italian, XVI Century*
Blade decorated with stamped ornaments and marks; stamped *Viva Chivincie*. With tassel.

8. FAUCHARD *Italian, XVI Century*
Blade stamped with letters FL on each side; blade retains original form. A splendid example.

- 15- 9. SWISS HALBERD *XVI Century*
 Quadrangular spike. Lightly notched axe-blade with concave edge and, on the sides, a cross formed by perforations, filled with brass. On the beak, three perforations. Peasant superstitions seems to have been responsible for the filling of the cross.
 Collection of Archduke Eugen of Austria. Anderson Galleries, Inc., 1927
- 25- 10. LINSTOCK *Italian, XVII Century*
 Chased with masks and chimerical heads; haft shoe is present.
- 40- 11. SPONTOON *French, XVIII Century*
 Blade engraved with figure of S. Catherine and inscribed *Compagnie 9*. On the reverse, heraldic arms supported by two lions and the inscription *Deo et Patriae*. Haft of cylinders of bone or stag horn elaborately carved.
- 70- 12. HALBERD *French, XVII Century*
 Blade inlaid with silver with an heraldic coat of arms. Ancient haft retains brass shoe.
- 40- 13. FAUCHARD *Italian, XVI Century*
 Blade decorated with stamped work and perforations and gilded. Haft ancient and broken.
- 25- 14. SPONTOON *German, dated 1784*
 Both sides of the blade etched and inscribed with the initials ZWOL, surmounted by a cross within a shield.
- 35- 15. MILITARY FORK *German, XVII Century*
 With two upright prongs, at the base of which are two decurved prongs. Haft studded with brass nails; shoe present.
- 30- 16. SABRE HALBERD *German, XVII Century*
 Sabre-like apical blade and crescentic cutting blade. Original haft. From the Armee Museum, Munich
- 20- 17. FAUCHARD AND TWO HALBERDS *Italian, XVI Century*
 A well-balanced decorative wall group; part of the haft of one halberd lacking.

18. FAUCHARDS AND TWO HALBERDS *Italian and German, XVI Century*
The halberds ornamented with perforations. A well-balanced decorative wall group.

19. MACE *Italian, XVI Century*
All steel; head of seven flanges.

20. WAR HAMMER *German (Saxon), about 1600*
Of polished steel.

21. THREE MINERS' CEREMONIAL AXES *German (Saxon), XVIII Century*
Hafts of carved wood, carved bone, and inlaid wood. Two bear heraldic arms of Saxony and one dated 1715.

22. WAR HAMMER *Italian, XV Century*
Of steel, engraved. Haft covered with green velvet studded with brass nails.

23. WAR HAMMER *German, XVI Century*
Of blackened steel. Belt hook present; grip covered with red velvet.

24. CANNON WITH CARRIAGE *German, dated 1514*
Bronze cannon chased with a portrait medallion and shield surmounted by a crown. May be a replica of an earlier cannon.

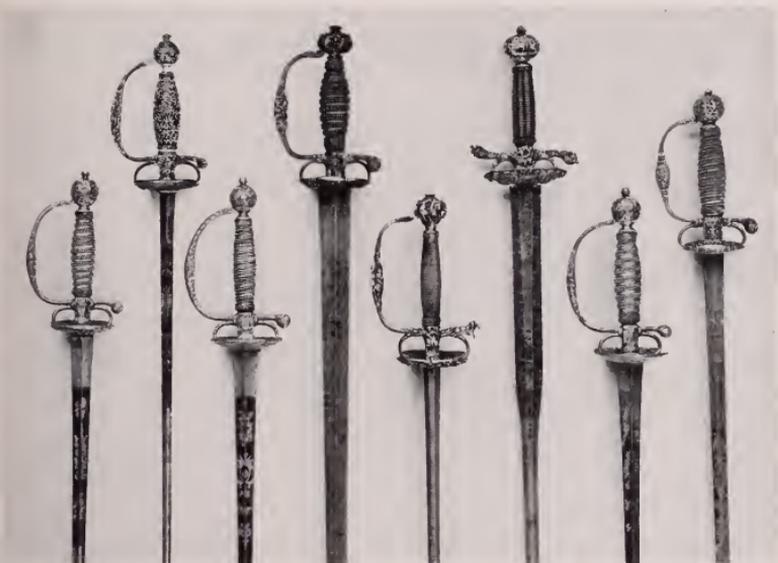
25. CANNON WITH CARRIAGE *German, dated 1563*
Bronze cannon chased with a portrait medallion and shield surmounted by a crown. May be a replica of an earlier cannon.

26. SWIVEL CANNON *Philippine Islands, XVII Century*
Of cast bronze and spirally grooved.

Note: This cannon illustrates the high degree to which the art of bronze casting was carried by the local artists. Cannon of this type were used by Chinese, Malay, and Moro traders and pirates, but more often were found in the possession of the warlike Moro datos or chieftains of the Philippine Islands, who used them skilfully in raiding villages in the neighboring islands and in attacking boats before the days of steam navigation.

Exhibited at the Metropolitan Museum of Art, 1918

- 140- 27. SWIVEL CANNON *Philippine Islands, XVII Century*
Of cast bronze and chased with foliation and palmettes.
Exhibited at the Metropolitan Museum of Art
- 10- 28. SWORD *Spanish, XVIII Century*
Shell guard; blade inscribed *Gio Knegt en Alemania*.
- 15- 29. SWORD *German, XVIII Century*
Guard in need of repair; blade inscribed *Solingen*.
- 12¹² 30. SWORD *French, XVIII Century*
Hilt of gilded bronze.
- 90- 31. SWORD *Italian, XVIII Century*
Steel hilt sculptured in relief; blade flamboyant.
- 30- 32. THREE SWORDS *English and American, XVIII-XIX Century*
Blade of the English sword bears the monogram GR surmounted by a crown.
- 30- 33. FIVE HUNTING SWORDS *French, XVIII Century*
Hilts of brass, chiseled and engraved, ivory, and stag horn; blades engraved.
- 25- 34. SWORD *Italian, XVIII Century*
Hilt chased with a checkered pattern; blade inscribed in brass *Anthanni Mailant*.
- 30- 35. PAGE'S SWORD *French, XVIII Century*
Hilt of silver and chased in relief. Blade blued, gilded, and inscribed *Hoc Lumine Vivo*.
Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933
- 12¹² 36. PAGE'S SWORD WITH SHEATH *French, XVIII Century*
Steel hilt inlaid with silver; blade engraved with foliations.
- 35- 37. SMALL SWORD *English, XVIII Century*
Silver hilt stamped with four hallmarks; blade inscribed *Justitia*.
Collection of Henry Griffith Keasbey, American Art Association, Inc., 1925



[262] [38] [261] [270] [268] [269] [271] [263]

38. COURT SWORD WITH SCABBARD *French, XVIII Century*

Hilt of blue steel chased in relief on a gold matted ground. The design is Chinese, the hilt having been executed in China for the French market.

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration]

39. PAGE'S SWORD *French, XVIII Century*

Steel hilt pierced and chiseled with foliation. Unusual shell guard made of three separate pieces, one fitting over the other. Blade inscribed *lohanis Tesche*.

Note: Tesche belonged to a family of distinguished Solingen bladesmiths.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration on page 42]

40. PAGE'S SWORD *French, 1720*
 Hilt of russeted steel, incised and overlaid with gold. Blade exceptionally ornate, the entire surface etched with portraits, flowers, and foliation and gilded.
 95- Collection of Henry Griffith Keasbey, American Art Association, Inc., 1924
 Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931
- 30- 41. COURT SWORD AND SCABBARD *French, XVIII Century*
 Hilt of chiseled steel, gilded. Blade inscribed *Briet Md Fourbisseur Pont St. Michel à La Justice & Tête Doir à Paris.*
- 18- 42. COURT SWORD *French, XVIII Century*
 Steel hilt chased in relief on a gold matted ground.
- 60- 43. SWORD WITH SCABBARD *French, XVIII Century*
 Hilt and mountings chased in relief with Chinese patterns on a gold ground. Scabbard covered with sharkskin.
- 25- 44. TOWN SWORD *French, XVIII Century*
 Chased in relief with portraits and gilded.
- 25- 45. SWORD CARRIER *Italian, XVIII Century*
 Of steel, chased with foliations and animal heads.
 [See illustration facing page 10]
- 15- 46. CENTRAL PLATE OF SADDLE POMMEL *Italian, 1570*
 Etched in bands enclosing elements of armor and other motives.
- 40- 47. DEMI-CHANFRON *German, 1560*
 With the upper plate of the crinet and ear defenses. Median ridge with roping, and roped borders at orbit, about the ears, and along lower border of the occipital element. Pewter rosaces for lacings.
 Collection of a New York Collector, American Art Association, Inc., 1923
- 95- 48. HORSE'S BIT *Italian, XVI Century Style*
 Bosses embossed in high relief with chimerical masks; branches damascened in gold.
- 37- 49. PAIR STIRRUPS *Moroccan, XVIII Century*
 Gilded bronze chased in relief with foliations and shells.

50. PAIR STIRRUPS *Italian, XVI Century*
 Gilded bronze decorated with cabling.
51. PAIR STIRRUPS *Mexican, XVII Century*
 Of iron, pierced and chased.
Note: Such stirrups were used by Hernando Cortez and the officers who accompanied him during the Conquest of Mexico.
52. HUNTING CROSSBOW *French, XVII Century*
 Walnut stock carved with chimerical figure in relief; steel bow and front and rear sights. This type of bow was used for shooting pellets.
53. POWDER FLASK *German, XVII Century*
 Of wood, with iron mountings; three tassels.
54. POWDER FLASK *German, XVII Century*
 Inlaid with engraved bone and brass strips; two tassels.
55. POWDER FLASK *German, XVII Century*
 Of engraved ivory with a silver inlaid plaque chased with a scene representing the Crucifixion.
56. POWDER FLASK *German, XVII Century*
 Inlaid with engraved bone; two tassels.
57. POWDER FLASK *German, XVII Century*
 Inlaid with bone; two tassels.
58. POWDER FLASK *Austrian, XVIII Century*
 Of wood carved in relief with stag and hounds; three tassels.
59. THREE POWDER FLASKS *German, XVII Century*
 Two of wood inlaid with bone, the third of wood covered with painted leather with chased mountings of iron. Each with two tassels.
60. TWO PRIMING FLASKS
 One of German seventeenth century origin; of bronze, chased with a knight in armor and gilded. The other Caucassian, nineteenth century; of horn with silver niello mountings.
61. TWO POWDER HORNS *American, XVIII-XIX Century*
 One a cow's horn, the other of copper embossed with hunting scenes.

- 25- 62. POWDER FLASK *French, XVII Century*
 Of wood covered with sharkskin; chased bronze mountings.
 Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

THE following fourteen lots [Numbers 63 to 76 inclusive] comprise an important group of English eighteenth century pistols, representative of some of the leading gunsmiths of the day.

- 40- 63. PAIR FLINTLOCK PISTOLS *English, XVIII Century*
 Inscribed *Grierson, London, Gunmaker to His Majesty*. In the original case.

Note: Charles Grierson was trained by Manton, London's leading gunsmith.

- 17- 64. DOUBLE-BARREL FLINTLOCK PISTOL *English, XVIII Century*
 Engraved lock signed *Richards*; a lead ball in each barrel.

- 35- 65. TINDER BOX *English, XVIII Century*
 Silver inlaid stock with engraved brass mountings; hammer and frizzen of steel.

- 15- 66. FLINTLOCK PISTOL *English, XVIII Century*
 Fishtail butt; all brass excepting lock, barrel, and belt hook. Proof marks.

- 30- 67. BLUNDERBUS WITH SPRING BAYONET *English, about 1800*
 Lock signed *London*; barrel inscribed *R and W* with two proof marks. Barrel and mountings of brass.

- 27- 68. FLINTLOCK BLUNDERBUS *English, Late XVIII Century*
 Lock signed *P. Annely*; barrel and mountings of bronze. Escutcheon bearing arms of the *Fust* family.

- 30- 69. FOUR-BARREL FLINTLOCK PISTOL *English, XVIII Century*
 Barrels and lock plate of brass. Locks engraved and signed *P. O'Brien, T. Pearsall, Bury*.
 Collection of Giulia P. Morosini, American Art Association-Anderson Galleries, Inc., 1932

- 45- 70. PAIR FLINTLOCK PISTOLS *English, XVIII Century*
 Locks and barrels inscribed *Clark, London*. Accessories are present. The trade card in the original box records the breech and pan invented by *Clark*.

71. FLINTLOCK PISTOL *English, XVIII Century*
Chased silver-mask butt cap; lock inscribed *Ketland*; proof marks.
Note: Ketland was a Birmingham gunsmith, active 1750-1829.
72. THREE-BARREL FLINTLOCK PISTOL *English, XVIII Century*
Stock inlaid with silver scrolling; chased silver butt cap with four hall marks. Barrel signed *G. Shetland & Co., London*.
73. PAIR DOUBLE-BARREL FLINTLOCK POCKET PISTOLS *English, XVIII Century*
All steel, engraved and inscribed *London*.
74. TRIPLE-BARREL FLINTLOCK PISTOL *English, XVIII Century*
Lock engraved and signed *Twig, London*; the barrels and lockplate of gilded brass. Two proof marks.
75. PAIR FLINTLOCK PISTOLS *English, XVIII Century*
Locks inscribed *T. Daniell Silver Lion Foster Lane London*. Four barrels of brass bear marks; stock inlaid with scrolls in silver; silver name plate; each silver butt plate bears five marks.
Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933
76. FLINTLOCK RIFLE *English, Late XVIII Century*
Lock signed *Manton*.
Note: Manton was the leading English gunsmith of his time.
77. PAIR DOUBLE-BARREL FLINTLOCK PISTOLS *Belgian, XVIII Century*
All steel, engraved and signed *L. Rouma à Liège*.
78. DOUBLE-BARREL FLINTLOCK PISTOL *Belgian, XVIII Century*
All steel, engraved and inscribed *M. Minick*.
79. KNIFE *Italian, XVIII Century*
Crystal grip; chased and gilded mountings.
80. DAGGER *German, Late XVI Century*
Recurved quillons, ring guard, faceted guard; blade with prominent ridge on each face.

- 120 81. DAGGER FOR LEFT HAND *German, Late XVI Century*
Pommel fluted; grip wrapping lacking.
- 87 82. EAR DAGGER *Italian, XV Century*
Of steel.
- 120 83. STILETTO *Italian, XVII Century*
Grip of steel, faceted; quillons and guard chased and perforated.
[See illustration]
- 65 84. STILETTO *Italian, XVII Century*
Hilt chased with diamond-shaped bosses; blade of irregular shape,
pierced and with reinforced point.
[See illustration]
- 47 85. RONDELLE DAGGER *German, 1540*
Hilt of blackened steel; mushroom-shaped pommel; ring guard.
[See illustration]
- 25 86. STILETTO *Italian, XVII Century*
Hilt of pierced and sculptured steel; baluster grip. Spherical pommel
and quillon terminals.
[See illustration]
- 15 87. STILETTO *Italian, XVII Century*
Pommel and quillons spirally grooved; grip spirally grooved and wire
wound; blade triangular in section.
[See illustration]
- 90 88. DAGGER *Italian, Late XVI Century*
Hilt inlaid with silver.
[See illustration]
- 80 89. DAGGER *Italian, XVI Century*
Hilt inlaid with silver; quillons decurved; grip spirally grooved.
[See illustration]
- 180 90. DAGGER *Italian, XVI Century*
Hilt of polished steel; baluster grip; pommel and quillons of pierced
interlaced strapwork.
[See illustration]



[NUMBERS 83 TO 90 ALSO 45-246-257-260]

91. TWO COLLETINS *Italian or German, XVI Century*
 One black and white; the other with bands, etched and gilded.
92. THREE SETS OF COLLETINS AND UPPER ARM DEFENSES *German, XVI Century*
 One bearing the Nuremberg mark.
 Collection of Archduke Eugen of Austria, Anderson Galleries, Inc.,
 1927
93. REINFORCING FACE AND CHEST DEFENSE *German, 1570*
 Lower lame embossed to fit over breastplate ridge.
94. PAIR ARM DEFENSES *Italian, 1570*
 Retain traces of etching.
95. GAUNTLET FOR LEFT HAND *German, 1570*
 Russet surface with engrailed borders.
96. SHIELD *Italian, XVI Century*
 Of steel covered with red velvet and with etched steel mountings;
 lantern hook present.
97. MAIL SHIRT *German, XVI Century*
 Links riveted.
98. BREASTPLATE *German, 1570*
 With prominent cabled borders; two tace lames are restorations.
99. BREASTPLATE *German, 1570*
 Etched with a knight kneeling before a crucifix.
 Collection of Prince Albrecht Radziwill
100. BREAST- AND BACKPLATE *Italian, 1570*
 Etched in bands with human figures, elements of armor, portrait medallions, and other motives; with stand.
101. BURGANET AND MORION *German, Late XVI Century*
 Each bowl forged in two pieces; decorated with alternating black and white bands.
102. CABASSET AND LOBSTER TAIL BURGANET *German, XVII Century*
 Cabasset forged from a single billet.

103. MORION AND LOBSTER-TAIL BURGANET *German, XVII Century*
 Morion forged in two pieces, decorated with black and white bands.
104. MORION *German, XVI Century*
 Forged in two pieces, embossed with *fleur de lis* on each side. Retains its original canvas quilted lining and ear flaps. Such helmets were worn by the Munich Royal Guard.
105. MORION *German, XVII Century*
 Forged in two pieces; blackened surface.
106. MORION *German, XVI Century*
 Forged from a single billet. Blackened surface; lining present.
107. MORION *German, XVI Century*
 Of polished steel and forged from a single billet; ancient foliated brass rosettes and plume holder present.
 Collection of Archduke Eugen of Austria, Anderson Galleries, Inc., 1927
108. MORION *Italian, 1580*
 Forged in two pieces; surface etched with strapwork and gilded.
 Collection of Giulia P. Morosini, American Art Association-Anderson Galleries, Inc., 1932
109. MORION *Italian, XVI Century*
 Forged in two pieces; surface etched with sun rays and trophies.
110. CABASSET *Italian, XVI Century*
 Forged from a single billet; etched with bands enclosing elements of armor.
111. CLOSE HELMET *French, 1570*
 Bowl forged from a single billet, polished steel. Colletin plates lacking; visor, ventail, and bevor pivoted at the sides.
 [See illustration on page 38]
112. MORION *Italian, 1570*
 Forged from single billet; etched strapwork enclosing warriors and elements of armor; brass plume holder present.

- 66- 113. MORION *Italian, 1570*
 Forged from a single billet; etched in bands enclosing elements of armor and medallions enclosing portraits. The comb unusually tall.
- 100- 114. MORION *Italian, 1570*
 Forged from single billet; etched in bands enclosing portrait busts and elements of armor.
- 110- 115. MORION *Italian, 1570*
 Forged from a single billet; entire surface etched with strapwork enclosing elements of armor.
- 195- 116. MORION-CABASSET *Italian, 1570*
 Embossed with foliations, masks, birds, and chimerical figures.
 [See illustration on page 36]
- 100- 117. SALADE *Italian, 1490*
 Spherical bowl with low roped comb, decorated on each side and along the border with etched bands of foliated designs. On each side of the bowl, a circular medallion enclosing the head of a man; around the bowl, a row of rivets for attaching lining. Back of bowl repaired.
 Collection of Henry Griffith Keasbey, American Art Association, Inc., 1925
- 25- 118. HALBERD *German, XVI Century*
 Reinforced apical point; blade bearing mark. Upper part of haft ancient.
- 20- 119. HALBERD *German, XVI Century*
 Most of the surface etched, but partly effaced; haft covered with red velvet.
- 30- 120. HALBERD *German, XVII Century*
 Blade decorated with punchwork and engraved with heraldic arms.
- 95- 121. SPONTOON *Austrian, 1745*
 Blade engraved with interlaced initials C and VII surmounted by a crown (Charles VII) and Austrian eagle and crown.
 Collection of Bashford Dean, American Art Association, Inc., 1921



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122. HALBERD

Italian, XVII Century

Long apical blade, at the base of which is a flattened ball engraved with portrait busts; blade and beak engraved and perforated. Below the blade, a chimerical half-figure sculptured in high relief. Haft ancient.

[See illustration]

123. HALBERD

Italian, XVII Century

Blade and beak perforated and engraved with chimerical animals.

[See illustration]

124. SPONTOON *German, XVIII Century*
 Typical sergeant's arm of the Seven Years' War. Both faces of the blade etched with the interlaced initials FR surmounted by a crown (Frederick the Great) and inscribed *H. Ferdinands Braunschweig Regiment*.
 Collection of a New York Collector, American Art Association, Inc.,
 1923
- 40-
125. NETHERLANDS GUARDSMAN'S HALBERD *XVII Century*
 The cutting blade and beak perforated and incised with birds and a dolphin. Apical blade with maker's mark. Ancient haft reenforced with steel straps and retaining its conical shoe.
 From Castle Emden in East Friesland
 Collection of Archduke Eugen of Austria, Anderson Galleries, Inc.,
 1927
- 50-
126. PARTISAN *Austrian (Salzburg), dated 1620*
 Both sides etched with foliations and the heraldic arms of Archbishop Paris Graf Lodron (1620-1653). From the Armee Museum at Munich, where it was deposited after being captured from the Bishop.
- 120-
127. PROCESSIONAL HALBERD *Bavarian, 1600-20*
 Richly etched with foliations, the heraldic arms of Bavaria, and the initials MICH B (Max Joseph, Churfürst Herzog in Bayern). Apical blade dated 1762; No. 32 engraved on the socket. Traces of gilding. An originally enriched arm of an earlier Churfürst modified by a later one.
 From the Armee Museum, Munich
- 100-
- 90-128. PROCESSIONAL HALBERD *Bavarian, 1600-20*
 Almost identical to the preceding.
 From the Armee Museum, Munich
129. STATE HALBERD *German (Saxon), 1600*
 Of the State Guard of Christian II. Blades etched with strapwork, the heraldic arms of Saxony, and the crossed swords of the Arch Marshalcy of the Holy Roman Empire and gilded. Tassel present; part of haft lacking.
 From the Royal Armory, Dresden
- 85-



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130. STATE HALBERD

German (Saxon), 1600

Almost identical to the preceding.
From the Royal Armory, Dresden

[See illustration]

131. MILITARY FORK AND TWO SPETUMS

Italian, XVI-XVII Century

The spetums with prominent median ridges.

132. THREE HALBERDS

Italian, XVI-XVII Century

One with *fleur de lis* terminals; another with armorer's mark repeated.

133. FAUCHARD AND TWO HALBERDS

Italian and German, XVI Century

Fauchard blade engraved; halberds stamped with armorers' marks.

134. FAUCHARD AND TWO SCYTHES
 40- Fauchard Italian of the sixteenth century; decorated in stamped work with foliation, mounted men in medallions, and other motives and gilded. Two military scythes, German of the seventeenth century.
135. HALBERD AND TWO LANCES *German, XVI Century*
 45- Halberd etched with foliation, ragged staves of Burgundy, and the initials FR (Ferdinand Rex); tassel present. A well-balanced decorative wall group.
136. SWORD *German, XII Century*
 50- An excavated piece with wheel pommel and straight guard. Grip lacking; entire surface rusted.
137. SWORD *German, XV Century*
 60- An excavated piece, the mark inlaid in copper on each face of the blade. Grip lacking and surface rusted.
138. SWORD *German, XVI Century*
 50- Blade bears mark of running wolf inlaid in brass. Straight quillons; guard of two branches; leather-covered grip.
139. SWORD *German, XVI Century*
 1213 Straight quillons, guard of two branches, and leather-covered grip.
140. SWORD *German, XVI Century*
 3112 Blade bears the initial S in a circle and a cross in a circle inlaid in copper. Decurved quillons; guard and counter-guard of crossed branches; leather-covered grip.
141. SWORD *Swiss, dated 1587*
 15- Hilt carved with a lion's head; guard and scabbard mountings of silver.
142. SWORD *German (Saxon), 1600*
 70- Hilt of blackened steel; blade bears mark.
143. RAPIER *Spanish, dated 1606*
 25- Hilt of polished steel; blade inscribed *Hortuno Aguir en Toledo, 1606.*

Note: This bladesmith is represented in the Royal Armories at Brussels, Dresden, Stockholm, and Vienna.

144. SWORD *German, XVI Century*
 Quillons and guard decorated with cabling; pommel chiseled with diamond repeat pattern. Blade inlaid in brass with the mark of Passau, the running wolf.
 [See illustration facing page 62]
145. TWO-HANDED SWORD *German, 1570*
 Flamboyant blade, leather-covered ricasso and grip. Three tassels on the grip, guard with *fleur de lis* ornaments.
 Collection of Prince Liechtenstein
146. TWO-HANDED SWORD *German, 1570*
 Blade bears mark on each face; grip is leather bound; guard with *fleur de lis* ornaments.
147. TWO-HANDED SWORD *German, 1570*
 Straight blade, leather-covered grip, S-shaped guard, straight quillons, and grooved pommel.
148. TWO-HANDED SWORD *German, 1570*
 Leather-covered ricasso and grip; *fleur de lis* guard; pommel and guard chased.
149. TWO-HANDED SWORD *German, 1570*
 Straight blade; pommel, guard, and quillons engraved and decorated with circular and key-hole perforations; grip leather bound.
150. THREE-QUARTER HARNESS *German, XVII Century*
 Comprising helmet, breast- and backplate, thigh and knee defenses, colletin, shoulder and arm defenses, and gauntlets. Colletin and loin defense, right thigh defense and left knee defense, lower arms and gauntlets are restorations. Breastplate has bullet dent indicating that armor is proof against musket balls.
151. PIKEMAN'S HALF ARMOR *English, 1620*
 Comprising helmet, colletin, breast and backplates, and tassets. With stand.
Note: This armor would be appropriate in a collection of American antiquities, since it is the type of armor worn by the Pilgrims.



[NUMBER 152]

152. HALF-ARMOR

Italian, 1570

240-
Comprising helmet (cabasset), colletin, breast- and backplate, shoulder and arm defenses. Elements etched in bands enclosing foliation, animals, and hunting scenes. The bowl of the helmet forged from a single billet of steel.

[See illustration]

153. BLACK AND WHITE HALF-ARMOR

German, 1580

110-
Comprising helmet, breast- and backplates, tassets, loin, colletin and shoulder defenses. Loin defense and tassets are restoration. Breast- and backplates and helmet bear marks of the city of Nuremberg.

154. HALF-ARMOR *Italian, about 1570*
Comprising helmet (morion), colletin, breast and backplates, tassets, shoulder and arm defenses. Helmet forged from a single billet of steel and etched with human figures, masks, and trophies of armor. Helmet of the same period but not *en suite* with the other elements. Armor etched in bands enclosing elements of armor, warriors, and chimerical figures. With stand.
155. FOUR PERCUSSION GUNS *XIX Century*
Including two double-barrel guns with barrels of laminated steel; one lock signed *Parker*.
156. FLINTLOCK POCKET PISTOL *German, XVIII Century*
With chased steel mountings.
157. FLINTLOCK PISTOL *German, XVIII Century*
With steel mountings.
158. MATCHLOCK, FLINTLOCK, AND PERCUSSION GUNS *XVII-XIX Century*
Stock of matchlock gun broken. Lock of flintlock rifle inscribed *London, Warranted*; mountings of engraved brass. German percussion gun with steel mountings richly engraved with hunting scenes; the lock signed *Klawitter, Herzberg*. This lot constitutes a desirable series of types.
159. FLINTLOCK GUN *Austrian, 1740*
Steel mountings chased and engraved. Barrel bears mark of the maker, *Cermak*, and the name of the place, *Prespurg*; lock inscribed *In Feldsberg*.
Collection of European Arms and Armor, American Art Association, Inc., 1926
160. FLINTLOCK SMOOTH-BORE GUN *Austrian, dated 1783*
Barrel octagonal, blued, with numerous poinçons of the royal factory of Naples, and the name of the personage for whom it was ordered (Fürst Carl zu Liechtenstein) in gold damascene, and the date. Lock bears signature *F. Adam in Feldsberg*. Mountings of butt, escutcheon, and counter lockplate, as well as the silver band reinforcing the wooden trigger guard, are engraved with rococo traceries.
Collection of European Arms and Armor, American Art Association, Inc., 1926

161. PAIR DOUBLE-BARREL FLINTLOCK POCKET PISTOLS

French, XVIII Century

50- With engraved locks.

162. CASE WITH THREE PISTOLS

French, XIX Century

70- Pair of percussion pistols with Damascus barrels. The odd pistol has a centre fire mechanism; the case is complete with accessories.

Note: The set belonged to some princely personage as indicated by the inlaid plaque on the case, which bears the initials P.G. surmounted by a crown.

163. PAIR FLINTLOCK PISTOLS

Italian, XVIII Century

55- Mountings of chased silver; barrels sculptured with masks in relief.

164. FLINTLOCK PISTOL

Italian, XVIII Century

140- All steel, with engraved brass butt; unusual safety on the counter lock side. Barrel bears two marks.

Loan Exhibition of European Arms and Armor, Metropolitan Museum, 1931

165. PAIR FLINTLOCK PISTOLS

Italian, XVII Century

280- Mountings of steel sculptured with masks, dolphins, and foliations.

[See illustration on page 60]

166. FLINTLOCK PISTOL

*Italian, XVII Century*195- Mountings of steel sculptured in relief. Lock inscribed *Picino Frusca*; barrel inscribed *Lazarino*.

[See illustration on page 60]

167. FLINTLOCK PISTOL

*Russian, XVIII Century*150- Mountings of bronze, gilded and engraved; lock and barrel bear the name *Jean Laticheff, St. Petersbourg*.

168. MATCHLOCK GUN, LINSTOCK, MATCH CORD AND BANDOLIER

German, XVII Century

80- Barrel bears mark. Linstock retains shoe.

169. WHEEL-LOCK GUN

German, XVII Century

170- Stock inlaid with engraved bone and mother of pearl; engraved lock. Front and rear tubular sights.

170. WHEEL-LOCK GUN *German, XVII Century*
 0- Stock inlaid with engraved bone and mother of pearl; engraved lock.
171. MATCHLOCK GUN AND LINSTOCK *German, XVII Century*
 Barrel bears marks. Linstock with fork and shoe of chased steel.
 ✓ Collection of Archduke Eugen of Austria, Anderson Galleries, Inc.,
 1927
172. MATCHLOCK GUN AND LINSTOCK *German, XVII Century*
 5- Barrel bears mark. Linstock has shoe.
173. SIX WROUGHT IRON GUN FORKS *Austrian, XVII Century*
 Shafts painted red; iron tips.
 ✓ Collection of Archduke Eugen of Austria, Anderson Galleries, Inc.,
 1927
174. SWORD *German (Saxon), circa 1600*
 Hilt with blackened surface; blade bears mark.
 0- From the Royal Armory, Dresden
175. RAPIER *Flemish, XVII Century*
 Steel hilt with pierced guard retains part of gilding. Blade bears name
 and mark of the Milanese bladesmith Caino.
 0-
Note: Pietro Caino was a celebrated bladesmith of Milan, active 1560-1600,
 in the Via degli Spadari (Street of the Swordsmiths).
 [See illustration on page 70]
176. FALCHION *Italian, XVI Century*
 0- Pommel sculptured as a man's helmeted head, quillon tips as turbaned
 heads; S-shaped quillons perforated to represent braided ornament;
 ecusson sculptured with reclining nude figures. Blade single-edged
 except near the point; ornamented with grooves which run its entire
 length and in which is stamped the maker's mark repeated.
 Loan Exhibition of European Arms and Armor, Metropolitan Mu-
 seum of Art, 1931
177. SWEPT-HILTED RAPIER *Spanish, XVII Century*
 ✓ Guard with two pierced shells; mark appears on two faces of ricasso.
178. HUNTING SWORD *German, XVIII Century*
 0- Grip of stag horn, chased with hunting scene; gilded bronze mountings,
 knife in sheath.

179. SWORD *Italian, XVII Century*
 60- Pommel sculptured as a negro's head: decurved quillons terminating in lions' heads; shell guard. Blade bears marks.
180. SWORD *German, XVII Century*
 20- Pommel sculptured as the head of a Chinaman: blade bears four marks inlaid in brass.
181. SWORD *Italian, XVII Century*
 25- Pommel chased in relief; shell guard.
182. RAPIER *Italian, XVII Century*
 25- Guard with two pierced shells; blade stamped with crescents. Blade of extraordinary length.
183. CUP-HILTED RAPIER *XVII Century*
 55- Blade inscribed *Feerara*, guard pierced and chased with foliations and birds.
184. SWORD *Spanish, dated 1720*
 17 1/2- Shell guard. Mark on both faces of ricasso; each side of blade inscribed *Ynte Domine En Pexavi Ano, 1720 No Con Fundam Ynetexnu Solige*.
185. CUP-HILTED RAPIER *Italian, XVII Century*
 40- Guard pierced and chased with foliation, birds, and animals; one quillon broken.
186. SWORD *Spanish, XVII Century*
 30- Blade bears mark on each face; hilt decorated with circular and elongated perforations.
187. SWORD *Spanish, XVII Century*
 90- Guard ornamented with two pierced shells. Mark appears on ricasso.

[END OF FIRST SESSION]

H 9480-

SECOND SESSION

Friday, November 12, 1937, at 2 p. m.

CATALOGUE NUMBERS 188 TO 365 INCLUSIVE

188. FAUCHARD *Italian, XVI Century*
Engraved with foliations and heraldic arms on a gilded ground.
189. FAUCHARD *Italian, 1500*
Apical blade quadrangular in section; crescentic cutting blade.
[See illustration on page 15]
190. LUCERNE HAMMER *Swiss, 1530*
Hammer of four prongs, quadrangular apical blade, and beak and side prongs. Ancient haft retains much of its original coloring.
191. CHAUVÉ SOURIS *Italian, XVI Century*
Apical blade and prongs ribbed; haft ancient; tassel present.
Note: This type of weapon derives its name from the large lateral prongs which develop a serrated margin like the wing of a bat.
192. CHAUVÉ SOURIS *Italian, XVI Century*
Similar to the preceding.
193. PARTISAN *Italian, XVII Century*
Engraved with foliations and portrait busts; haft ancient, covered with velvet and studded with nails; shoe and tassel present.
194. PARTISAN *Austrian, XVIII Century*
The blade chased with the arms of Austria and of a cardinal; gilded over all. Retains ancient carved and polychromed haft and ancient tassel and gilded shoe.
195. FAUCHARD *Italian, XVI Century*
Blade bears stamped ornament and letter R (Ravenna); a splendid example, the blade retaining its original form; ancient ferrule at base of haft.
196. PARTISAN *French, XVII Century*
Flamboyant blade with prominent mid ridge, sculptured on either side with a sun in splendor.

[See illustration on page 15]

197. THREE SHAFTED WEAPONS

Italian sixteenth century fauchard decorated in stamped work with foliations, mounted men in medallions, and other motives; gilded. Two German seventeenth century sabre halberds with crescentic cutting blade and sabre-like apical blade. From the Armee Museum, Munich.

198. THREE HALBERDS

German, XVI Century

One engraved with an heraldic coat of arms, on each side of which is the initial M surmounted by a crown; two richly etched with foliation. The lower half of each haft is lacking. Comprise a well-balanced and decorative wall group.

199. MACE

Polish, XVII Century

Of polished steel with fluted oval head; a dagger screws into the end.

200. COMBINATION PISTOL AND BATTLE AXE

German (Saxon), 1600

Etched with strapwork and foliations; pistol mechanism lacking.

201. MACE

Italian, XVI Century

Of blackened steel, the head with seven flanges and a ring at the end of the haft.

[See illustration]

202. COMBINATION WHEEL-LOCK PISTOL AND BATTLE AXE

German, 1600

The surface etched with strapwork and foliations.

203. MACE

Italian, XVI Century

All steel, chased with interlaced pattern and foliations; head with seven flanges with reinforced tips.

[See illustration]

204. MACE

Italian, XVI Century

All steel, chased in relief with foliations; head with seven flanges inlaid with gold.

[See illustration]



[259] [201] [203] [204] [258]

45- 205. BRONZE CANNON MODEL *French, XVIII Century*
Mounted on a carriage of naval type and chased with dolphins and masks.

40- 206. BRONZE CANNON ON CARRIAGE OF NAVAL TYPE *French, XVIII Century*
Decorated with *fleurs de lis* in high relief and with a coat of arms.

160- 207. SAKER (FELDSCHLANGE) WITH CARRIAGE *Austrian, dated 1693*
Slender steel barrel, rifled, octagonal at base, and with heavy acorn butt. Laffette low, straight, heavy-wheeled; color, brown and black. Type of light piece for mountain work, much used in the wars of Austrians with Turks. *Total length, 61 inches*
Collection of European Arms and Armor, American Art Association, Inc., 1926

[See illustration]

160- 208. CANNON MODEL *Austrian, 1740*
With carriage complete. Bronze barrel enriched with baluster turnings, baroque shield surmounted by a crown, and with scaled and large-tailed dolphin. Laffette slender with small wheels; color, olive-drab; sides and upper rim of long carriage strengthened with iron mounts which are richly cut out or embossed with baroque foliations. *Length, 43 inches*
Collection of European Arms and Armor, American Art Association, Inc., 1926

[See illustration]

200- 209. SWIVEL CANNON *Philippine Islands, XVII Century*
Of cast bronze, chiseled with a lizard near the muzzle: spirally grooved.

Note: This cannon illustrates the high degree to which the art of bronze casting was carried by the local artists. Cannon of this type were used by Chinese, Malay, and Moro traders and pirates, but more often were found in the possession of the warlike Moro datos or chieftains of the Philippine Islands, who used them skilfully in raiding villages in the neighboring islands and in attacking boats before the days of steam navigation.

Exhibited at the Metropolitan Museum of Art, 1918

130- 210. SWIVEL CANNON *Philippine Islands, XVII Century*
Similar to the preceding.



[NUMBER 208]



[NUMBER 207]

211. SADDLE PLATES *German, 1520*
 Pommel of three plates inlaid with strips of brass and with fluted surface. Cantle of two plates with fluted surface.
 100- Collection of Prince Albrecht Radziwill
212. CHANFRON *Italian, 1570*
 Bears armorer's mark; ear defenses present; etched in bands and retains some of the original gilding.
 50-
213. CHANFRON *German, 1510*
 Surface decorated with fluting; retains ear protectors, shield, and crinet plate. Crinet plate bears mark of the Nuremberg master Kunz Lochner.
 290- Collection of Prince Albrecht Radziwill
214. BIT *Italian, XVII Century*
 Of russeted steel and retaining much of its original gilding. Sides and bossets perforated and chiseled with scroll ornaments.
 180- Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931
215. PAIR STIRRUPS *Italian, XVII Century*
 Of bronze, gilded and engraved with a scale design; rectangular and oval indentations, probably for enamel.
 35- Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933
216. PAIR STIRRUPS *Italian, XVI Century*
 Of bronze heavily gilded and sculptured in relief with fauns, vases, masks, and other subjects.
 50-
217. PAIR STIRRUPS *Italian, XVI Century*
 Bronze gilded and chased in relief with human figures, masks, and other decoration.
 70-

218. PAIR STIRRUPS *Italian, XVI Century*
Of bronze, gilded and chased.
219. PAIR STIRRUPS *Mexican, XVII Century*
Of iron chased in relief with animals and foliation.
Note: Such stirrups were used by Hernando Cortez and the officers who accompanied him during the Conquest of Mexico.
220. PAIR STIRRUPS *Mexican, XVII Century*
Of iron, pierced and chased.
221. TWO ROWEL SPURS *Italian, XI Century*
Pierced and engraved; with long upward curved neck to reach under the horse armor.
Exhibited at the Wembley Exposition
Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931
222. FACE DEFENSE *German, 1570*
Lower lame embossed to fit over the breastplate border; spring pin permits adjustment of upper plate. Formed part of a Saxon jousting harness.
223. GORGET PLATE OF COLLETIN *French, XVII Century*
With russet surface; incised with foliations and gilded.
224. SHIRT OF MAIL *German, XVI Century*
Each link riveted.
225. BREASTPLATE *Italian, 1570*
Etched in bands enclosing strapwork, foliations, and a portrait medallion.
226. BREASTPLATE *German, 1580*
Engraved with a crucifix, before which a knight kneels. Bears mark of the city of Nuremberg as well as an unidentified armorer's mark.

227. BREASTPLATE WITH TACES *German, 1515*
 Of globose form and magnificent construction. Boldly roped turnovers, moveable gussets, and a tace of four plates, the lower lame of which is pierced for attachment of brayette. It bears the mark of one of the Seusenhofer family.
 575- Collection of S. J. Whawell, Sotheby's, London, 1927
 Described and illustrated in Laking, *European Armour and Arms*, Vol. III, p. 245, fig. 1031A
228. FIST SHIELD *Italian, XVI Century*
 90- Of steel, covered with red velvet and with applied steel ornaments, including interlaced crescents; lantern hook present.
229. TARGET *Scottish, XVIII Century*
 50- Of wood covered with leather studded with brass nails; brass boss at the centre.
230. ROUND SHIELD *Italian, 1570*
 80- Etched in bands enclosing elements of armor, warriors, and other subjects.
231. ROUND SHIELD *Italian, 1570*
 75- Etched in bands enclosing elements of armor and shields enclosing allegorical figures; the spike a restoration. A decorative wall piece.
232. SHIELD *Italian, 1570*
 165- Etched in bands enclosing strapwork and foliations and shields enclosing historical warriors and allegorical figures labeled: *Sipiono, Mucio, Fama, Cesar, and Curcio*.
233. REINFORCING SHOULDER DEFENSE OF TILTING ARMOR *German, 1570*
 210- Etched with foliations.
 From the Zschille collection
 Collection of Cornelius Stevenson
 Exhibited at the World's Fair, Chicago, 1893
Vide R. Forrer, *Die Waffensammlung des Herrn Stadtrath*
Rich. Zschille, No. 79, pl. 19

234. REINFORCING FACE AND CHEST DEFENSE OF TILTING ARMOR
German, 1550
 Forged from a single billet; with etched border and embossed to fit over colletin; five perforations for bolting to breastplate and helmet.
 From the Zschille collection
 Collection of Cornelius Stevenson
 Exhibited at the World's Fair, Chicago, 1893
*Vide R. Forrer, Die Waffensammlung des Herrn Stadtrath
 Rich. Zschille, Berlin, No. 78, pl. 19*
235. TWELVE CROSSBOW BOLTS
German, XV-XVI Century
 With rhomboid iron heads and leather feathered shaft.
 Collection of Archduke Eugen of Austria, Anderson Galleries, Inc.,
 1927
236. STIRRUP CROSSBOW
German, XV Century
 Of early form, with reflex-curved composite bow, with part of stipple-painted birch-bark covering. Walnut stock inlaid with bone and horn. Made of horn, a compressible substance for the belly; wood, to give stiffness to the centre; and sinew for the back, to give elasticity.
 Collection of Karl Gimbel
 Collection of Henry Griffith Keasbey, American Art Association, Inc.,
 1924
237. CROSSBOW WITH WINDER
German, dated 1569
 Stock inlaid with engraved bone plaques; bow of heavy steel; trigger dated 1569.
238. CROSSBOW
German (Saxon), XVI Century
 Inlaid with bone plaques engraved with hunting scenes, half figures, foliations, and other motives; steel bow.
239. POWDER FLASK
French, XVI Century
 Mountings gilded and sculptured in relief; traces of enamel; two tassels.



[NUMBERS 240 242 TO 245 354 AND 355]

240. POWDER FLASK *Italian, XVI Century*

Of tooled leather, with etched iron mountings.

[See illustration]

241. POWDER FLASK *Prussian, 1750*

Of horn, engraved with erotic motifs: lovers on one side; on the other, mating deer. Inscriptions, baroque borders; schematized trees. Spout of flask as curious head with mother of pearl eyes.

Collection of European Arms and Armor, American Art Association, Inc., 1928

242. POWDER FLASK WITH BULLET POUCH *German (Saxon), 1600*
 Steel mountings richly etched.
 Loan Exhibition of European Arms and Armor, Brooklyn Museum,
 1933

[See illustration]

243. POWDER FLASK *Italian, XVI Century*
 Of tooled and painted leather with iron mountings.
 Collection of Frederic Spitzer, Anderson Galleries, Inc., 1929

[See illustration]

244. POWDER HORN *German, XVI Century*
 Of stag horn carved in relief with a scene representing the Crucifixion;
 iron mountings and two tassels. Retains traces of gilding.

[See illustration]

245. POWDER HORN WITH BULLET POUCH *German (Saxon), 1590*
 Of wood richly carved with ornamental borders in acanthus pattern
 and with decorative panels. On the front, a splendid miniature repre-
 senting the guard of the Elector Christian II. Engraved bronze mount-
 ings heavily gilded.

From the Armory of the Electors of Saxony, Dresden

Loan Exhibition of European Arms and Armor, Brooklyn Museum,
 1933

[See illustration]

246. GUN REST *Italian, XVI Century*
 Of steel, pierced and chased with foliations and figures and horsemen
 in contemporary dress.
 Collection of S. J. Whawell, Sotheby's, London, 1927

[See illustration facing page 10]



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AT TOP: NUMBERS 248-249-247

247. MORION

North Italian, 1580

Forged from a single billet of steel and etched with strapwork enclosing warriors and elements of armor; etched brass plume holder and unusually tall comb.

190-

[See illustration]

248. MORION

Italian, 1575

Forged from a single billet; the surface etched all over with foliated scrolls, masks, and dolphins.

160-

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration]

249. CLOSE HELMET

Italian (Milanese), 1500

Etched in bands enclosing foliations and bordered by a repeated trefoil. Visor, ventail, and chin defense pivoted at the side. Brow protected by a triple plate; the bowl of the helmet, the reinforcing plate, and the overlapping visor; gorget plates lacking.

Note: Other elements of the armor to which this helmet belongs are in the collection of the Duke of Westminster.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

Vide Sir Guy Francis Laking, *A Record of European Armour and Arms*, Vol. IV, pp. 111-2, fig. 1198

[See illustration]

250. BURGANET

Italian, 1570

The blackened surface relieved with embossed decoration of foliage; on each side of the bowl, a classic head. The shield-shaped plume-holder embossed with the double-headed eagle of the Holy Roman Empire.

Collection of S. J. Whawell, Sotheby's, London, 1927

Exhibited at the Victoria and Albert Museum, London

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration]

251. MORION

German (Saxon)

A fine morion of the State Guard of Christian II, Elector of Saxony (1591-1611). Etched and gilded on a russet ground with the arms of Saxony and the Arch-Marshalcy of the Holy Roman Empire; also with the figures of Marcus Curtius and Mucius Scævola. Ear pieces are present. Bears mark of the city of Nuremberg. Lion-headed marginal rivets, with rings used for attaching garlands to celebrate victory.

[See illustration]



[111]

[256]

[252]

AT TOP: NUMBERS 255-253-254

252. TILTING HELMET

German (Augsburg), 1570

Bowl forged from a single billet; lower borders grooved to turn about the collar; brass plume holder.

340-

Note: This helmet is similar in style and workmanship to those made by the distinguished Augsburg armorer Anton Pefenhauser.

[See illustration]

253. BARBUTE

Italian, 1480

Forged from a single billet of steel; repaired in the forehead region.

130-

[See illustration]

254. BARBUTE

Italian (Milanese), 1460

Of polished steel; forged from a single billet. Bowl with median keel which is perforated for securing a panache; rows of rivets for securing lining and chin straps. Bowl cracked in the nape region. Bears mark repeated of the distinguished Milanese armorer Antonio Missaglia.

Note: This type of helmet resembles the most perfect helmet known in classical antiquity, the "Corinthian Casque" of the Greeks, and may possibly be a result of the widespread study of classical antiquities during the Renaissance. The Missaglia, a family of celebrated Milanese armorers, can be traced back to the fourteenth century.

Collection of Luigi Grassi, American Art Association, Inc., 1927

[See illustration]

255. BARBUTE

Italian, 1460

Forged from a single billet of steel and retains part of original panache holder. Median keel ridge; narrow band for securing the original velvet covering following contour of the face opening. Surface rusted.

Collection of Luigi Grassi, American Art Association, Inc., 1937

[See illustration]

256. CLOSE HELMET

German (Nuremberg), 1560

Ovoid bowl with prominent median ridge; visor, ventail, and chin defense pivoted at the sides; tubular plume holder riveted to the base of the bowl.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

Tide Sir Guy Francis Laking, *A Record of European Armour and Arms*, Vol. IV, p. 108, fig. 1191

[See illustration]

257. KIDNEY DAGGER *English, 1600*
 Horn hilt terminating in a cone-shaped pommel; short quillons drooping over the blade and sheathed on their inner side with a steel plate; diamond-section blade, eleven inches long, with short ricasso engraved with floral devices with traces of gilding; armorer's mark inlaid in copper; traces of inscriptions on blade.
- Note:* This dagger is characteristically English, similar to a number of known specimens: two in The Metropolitan Museum of Art, two in the Tower of London, one in Windsor Castle, and another in the Musée de l'Armée, Paris.
- 150 - From Woodbridge, Suffolk
 Collection of Sir Guy Francis Laking
 Collection of Henry Griffith Keasbey, American Art Association, Inc.,
 1924
 Loan Exhibition of European Arms and Armor, Brooklyn Museum,
 1933
Vide Sir Guy Francis Laking, *European Armour and Arms*, Vol. III,
 fig. 817 [See illustration facing page 10]
258. DAGGER FOR LEFT HAND *Italian, XVII Century*
 Triangular guard pierced with foliations and chased with a portrait medallion; guard with recurved edges to catch opponent's blade.
- 230 - Loan Exhibition of European Arms and Armor, Brooklyn Museum,
 1933 [See illustration facing page 26]
259. DAGGER FOR LEFT HAND *Spanish, XVII Century*
 The guard pierced and chased; blade with two perforations to catch opponent's blade.
- 200 - [See illustration facing page 26]
260. DAGGER WITH SHEATH *German (Saxon), 1580*
 Sheath of black morocco; mountings of engraved silver, bearing hall marks; two skewers present. Probably belonged to a noble of the court of the Elector August (1526-1586).
 From the Royal Armory, Dresden
 [See illustration facing page 10]
- 180 -

*I*N the eighteenth century the sword reached the climax of its perfection in the elegant featherweight arm called the court sword. The hilts of these swords were often the work of medallists; small portrait busts and other details are as carefully chased and skilfully modeled as a cameo head. The following eleven lots [Numbers 261 to 271] comprise an important and typical group.

261. COURT SWORD

French, XVIII Century

Hilt chiseled with trophies, masks, and foliations on a gold matted ground. Blade, which retains original bluing, inscribed on one face *Vive le Roy*; on either face, near the base, *Le Moine Md Fourbisseur Rue St. Honoré à La Garde d'Or Entre le Palais Royal & la Rue de Richelieu à Paris*.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration]

262. COURT SWORD WITH SCABBARD

French, XVIII Century

Hilt and scabbard mountings (tip lacking) chiseled with trophies and foliations on a gold matted ground; grip wound with silver wire. Blade, which retains original bluing and gilding, inscribed on one face, *De la Marque des Mouchettes à Solingen*; on the reverse, *Bourdin Gendre & Successeur du Sieur Giverne Md Fourbisseur de la Maison du Roy Pont Stt Michel à la Tête d'Or à Paris*.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration]

263. SMALL SWORD

German, 1760

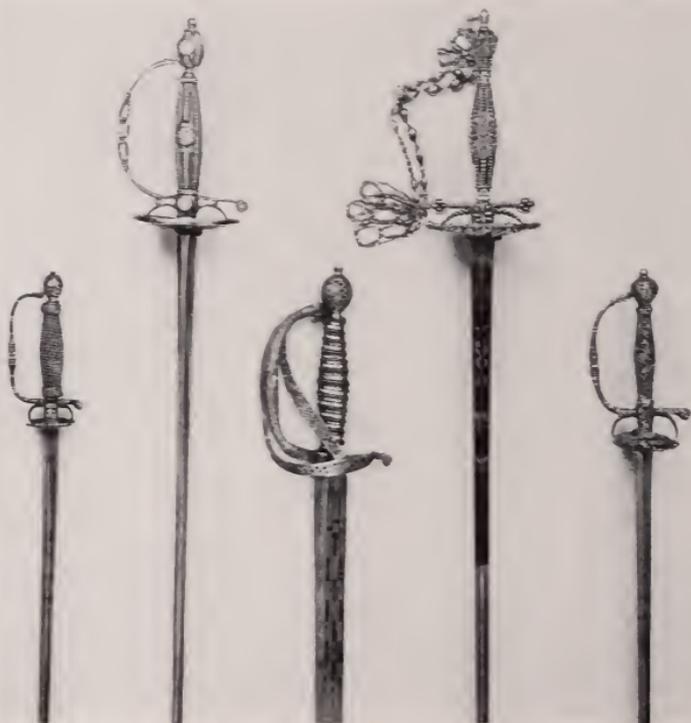
Silver hilt, pierced, chased, and gilded. Blade etched with figures symbolical of the Electors of the Holy Roman Empire; inscribed *Chur Bairn, Trier, Collen, Mäntz, Brunswig-Lunnebürg, Pfaltz, Brandenburg, Sachsen*.

Collection of S. J. Whawell, Sotheby's, London, 1927

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration]

Illustration of numbers 261 to 263, inclusive, on page 5



[267]

[264]

[265]

[266]

[39]

264. COURT SWORD

French, XVIII Century

Hilt of highly polished steel set with rows of rhinestones.

Loan Exhibition of European Arms and Armor, Brooklyn Museum,

1933

[See illustration]

265. SWORD

French, XVIII Century

Steel hilt chased and gilded; blade pierced and engraved.

[See illustration]

266. COURT SWORD

French, XVIII Century

Hilt of polished steel ornamented with numerous rows of faceted steel beads; survival of knuckle guard appearing in another row of faceted steel beads. Blade retaining original bluing and bearing on one face near the base the initials B S B.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration]

267. PAGE'S COURT SWORD

French, XVIII Century

Hilt of russet steel inlaid with gold.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration]

268. SWORD

Dutch, XVII Century

Steel hilt sculptured in high relief with battle scenes; blade inscribed on each face INRII MARIA.

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration on page 5]

269. SWORD

French, XVIII Century

Hilt chiseled with mounted warriors in relief and silvered, the background representing similar figures in gold overlay; inner shell fashioned to fit hip, an unusual structural feature. Faceted blade, tapering abruptly above the centre, inscribed near the base on either side *Vive Monseigneur le Duc de Savoie*.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration on page 5]

- 180-
270. SWORD *Dutch, XVII Century*
Hilt of steel sculptured in high relief with landscapes and men in Dutch costume; blade engraved and gilded.
Loan Exhibition of European Arms and Armor. Brooklyn Museum.
1933

[See illustration on page 5]

- 60-
271. COURT SWORD WITH SCABBARD *French, XVIII Century*
Hilt and mountings chased in relief on a gold matted ground; silver wire-wound grip. Blade engraved with the arms of France and inscribed *Vive Le Roy*.
Loan Exhibition of European Arms and Armor. Brooklyn Museum.
1933

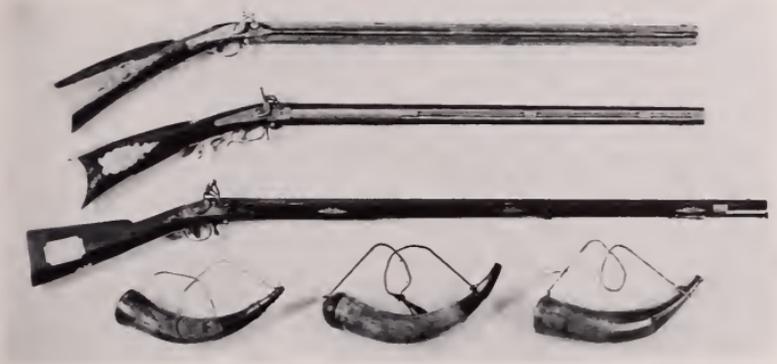
[See illustration on page 5]

- 130-
272. KENTUCKY FLINTLOCK RIFLE WITH ENGRAVED POWDER HORN *American, XVIII Century*
Silver mounts and plaque inscribed *Presented by John Krider to the 2nd Company State Fencibles, August 29th, 1842.*

[See illustration]

- 60-
273. KENTUCKY DOUBLE-BARREL RIFLE WITH ENGRAVED POWDER HORN *American, XVIII Century*
Converted from a flintlock to a percussion mechanism. Barrel inscribed *A. S. Besbing, Maker.*

[See illustration]



RIFLES TOP TO BOTTOM: NUMBERS 274-273-272

POWDER HORNS LEFT TO RIGHT: NUMBERS 272-273-274

274. KENTUCKY DOUBLE-BARREL PERCUSSION RIFLE, AND ENGRAVED
 POWDER HORN *American, XVIII-XIX Century*
 Lock of rifle signed *G. Goulcher*. Powder horn inscribed *Sir I hope
 you hant forgot alway to strike when th' iron hot. Richardson Miner's
 horn dated at Le Galatte Ang. 29, 1760.*

[See illustration]

THE Scottish, or Highland, pistol is a distinctly national type, unique both in form and in decoration. Its form is gracefully proportioned and its details finely finished. An outstanding feature is the use of metal, particularly steel, for the stocks. Scroll ornaments and Celtic strapwork, delicately engraved, cover the surface, and in many cases the stock is inlaid with intertwining lines of silver. The following group of five [Numbers 275 to 279] comprises representative specimens.

275. FLINTLOCK PISTOL *Scottish, XVIII Century*
All steel, engraved with foliations; lockplate signed *Meyer and Quiller*. Ram's horn butt; ramrod and belt hook present. Barrel inscribed *Edinburgh*.

Collection of Charles Noé Daly

[See illustration]

276. FLINTLOCK PISTOL *Scottish, XVIII Century*
All steel, engraved with motives including the thistle; ram's horn butt.

[See illustration]

277. FLINTLOCK PISTOL *Scottish, 1700*
All steel, beautifully engraved and fluted; ram's horn butt; lockplate signed *John Campbell*. Belt hook and ramrod present; button at butt lacking.

Note: John Campbell of Doune was a celebrated gunsmith.

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration]

278. FLINTLOCK PISTOL *Scottish, 1780*
All steel, engraved with scrolls; lockplate signed *T. Murdoch*. Ram's horn butt; ramrod and belt hook present.

Note: This is an outstanding piece; it has been exhibited at The Metropolitan Museum of Art. Thomas Murdoch of Leith was a distinguished gunsmith, and his work is represented in the Victoria and Albert Museum, London.

[See illustration]



[NUMBERS 275 TO 279 AND 319-348-361]

279. SNAPHAUNCE PISTOL

Scottish, dated 1662

All steel; ram's horn butt; belt hook and ramrod present. Barrel inlaid with engraved silver bands; lock engraved and dated 1662.

Note: Besides being a pistol of splendid workmanship, this specimen is a great rarity because of the position of the lock on the left side indicating that it was used by a left-handed marksman.

Collection of Charles Noé Daly

[See illustration]

280. FLINTLOCK BLUNDERBUS WITH SPRING BAYONET

English, Late XVIII Century

30- Lock signed *Archer*. Barrel and mountings of brass: proof marks present.

Note: William Archer was active in London in 1775; Thomas Archer was active in Birmingham from 1780-1812.

281. FLINTLOCK BLUNDERBUS

English, Late XVIII Century

35- Lock signed *P. Anne(ly)*. Barrel and mountings of brass engraved: an escutcheon bears the heraldic arms of the Fust family.

282. PAIR FLINTLOCK PISTOLS

English, XVIII Century

60- With mountings of silver. The butts are sculptured masks: on the grip of each pistol is a silver plaque engraved with an heraldic arms. Each barrel is inscribed *Londini* and the locks bear the name *John Havelan(?)*. Barrels unscrew.

Note: English pistols of this quality are rare.

283. FLINTLOCK PISTOL

English, 1770s

160- Lock and barrel signed *Wogdon and Barton*. The pistol is in mint condition, the barrel retaining its original browning: the stock is inlaid with a gold plaque engraved with the heraldic arms of the Duke of Gloucester, son of George III. The pistol is in its original mahogany case, which retains the powder flask, balls and flints, cleaning rod, bullet mold and screw driver, and oil bottle.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

284. FLINTLOCK PISTOL

Belgian, XVIII Century

50- All steel, engraved and inscribed *Martiny à Herstalle*: proof marks present.

285. HALBERD

Swiss, XV Century

70- Reinforced apical point: mark on beak. Burnt in the shaft *G H S Zurich* indicating that this weapon came from the Arsenal at Zurich.

Note. The German and Swiss types of halberd of the fifteenth century are essentially businesslike, simple in their outline and practically without decoration. In the country of their origin they are eagerly sought for by the collector.

[See illustration]



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286 HALBERD

Swiss, XV Century

Reinforced apical point: with three marks: haft ancient.

[See illustration]

287 HALBERD

German, Late XV Century

Blades ornamented with perforations: scalloped edges.

[See illustration]

288 HALBERD

Swiss, XV Century

Apical point reinforced: beak with armorer's mark.

[See illustration]

289. HALBERD *German, XV Century*
Blade with mark; haft ancient; apical blade with diamond section.

[See illustration on preceding page]

290. HALBERD *German, XV Century*
Heavy cutting blade; ancient haft; apical blade diamond in section; triangular beak.

291. NETHERLANDS GUARDSMAN'S HALBERD *XVII Century*

The cutting blade and beak perforated and incised with birds and dolphins; apical blade with maker's mark; ancient haft reinforced with steel straps and retaining its conical shoe.

From Castle Emden in East Friesland

Collection of Archduke Eugen of Austria, Anderson Galleries, Inc.,
1927

[See illustration on page 17]

292. STATE HALBERD *German (Saxon), 1600*
Of the State Guard of Christian II. Etched with foliation and heraldic arms of Saxony, and gilded; retains ancient blue and orange tassel.
From the Royal Armory, Dresden

293. STATE HALBERD *German (Saxon), 1600*
Of the State Guard of Christian II. Blades etched with strapwork, the heraldic arms of Saxony, and the crossed swords of the Arch-Marshalcy of the Holy Roman Empire; gilded. Tassel is present.
From the Royal Armory, Dresden

294. CEREMONIAL PARTISAN *Polish-Saxon, 1720*
Of the Swiss guard of Augustus the Strong. Basal prongs in the shape of a double-headed eagle, crowned, displayed, charged with pierced symmetrical design, and engraved.
From the Royal Armory, Dresden

[See illustration]



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[304]

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[295]

295. STATE PARTISAN

Polish-Saxon, XVII Century

Flamboyant blade; basal prongs in the form of the double-headed Imperial Eagle, etched and gilded, with the arms of Poland; above appears the sun in splendor charged with a Latin cross, behind which are two swords in saltire, hilts at base (personal device of John III. Sobieski, in his war against the Turks); all surmounted by the Royal Crown of Poland. Retains original tassel.

From the Royal Armory, Dresden

[See illustration]

296. CEREMONIAL HALBERD *Austrian, dated 1558*
Of the State Guard of Ferdinand I. Etched with foliations and the ragged staves of Burgundy, the initials F R (Ferdinand Rex), and the date 1558.

[See illustration on page 17]

297. PROCESSIONAL COUSE *Austrian, dated 1666*
Bearing heraldic arms and the initials L I (Emperor Leopold I. 1640-1705).

Note: A similar arm is in the Musée de l'Armée, Paris.

[See illustration on page 17]

298. STATE HALBERD *Austrian (Salzburg), dated 1611*
Both sides etched with strapwork and the heraldic arms of the Archbishop Wolf Dietrich von Raitenau (1559-1617).

Collection of Archduke Eugen of Austria. Anderson Galleries, Inc.,
1927

[See illustration on preceding page]

299. STATE PARTISAN *Austrian (Salzburg), 1620*
Both sides etched with foliations and the heraldic arms of Paris. Count Lodron, Archbishop of Salzburg.

300. PROCESSIONAL COUTEAU DE BRËCHE *Austrian, 1615*
Both sides etched with the heraldic arms of the Archduke Ferdinand of Styria (1578-1637) before he succeeded as Emperor Ferdinand II in 1619; the arms surmounted by the electoral bonnet and letter F and surrounded by the collar of the Order of the Golden Fleece.

Note: Similar weapons are in the Museum of the History of Art, Vienna, in the Wallace Collection, London, and in The Metropolitan Museum of Art, New York.

301. STATE COUTEAU DE BRËCHE *Austrian, dated 1564*

Carried by the guard of the Emperor Maximilian II. Knife-like blade etched on either face with the initials M M superimposed (Maximilian-Maria), above which, on one face, the arms of the Emperor surmounted by the date 1564 and, on the reverse, the firestones and ragged staves of Burgundy surmounted by a crown and the same date; parallel with the back edge on either side, the inscription *Devs Provi-
debit.*

Note: Such state weapons were often etched by artists of high rank. The brothers Daniel and George Hopfer, citizens of Augsburg, active in Nuremberg, were paid 397 gulden 42 kreuzer on June 7, 1566, for the making and etching of 110 new halberds commissioned the year previous by the Emperor Maximilian II for the State Guard.

[See illustration on page 51]

302. PROCESSIONAL HALBERD *Bavarian, 1600-20*

Richly etched with foliations, the heraldic arms of Bavaria, and the initials M I C H I B (Max Joseph Churfürst Herzog in Bayern). Apical blade dated 1762; No. 61 engraved on the socket. Traces of gilding. An originally enriched arm of an earlier Churfürst modified by a later one.

From the Armeemuseum, Munich

[See illustration on page 15]

303. PARTISAN *Austrian (Salzburg) dated 1620*

Both sides etched with foliations and the heraldic arms of Archbishop Paris, Graf Lodron (1620-1653).

Note: This partisan is from the Armeemuseum, Munich, where it was deposited after being captured from the Bishop.

Collection of Arms and Armor, Anderson Galleries, Inc., 1923

[See illustration on page 17]

304. PROCESSIONAL GLAIVE *Austrian (Salzburg), 1615*

The blade etched with foliations and the heraldic arms of Marcus Sittich von Hohenembs, Archbishop of Salzburg (1612-1617), surmounted with the cardinal's hat and cords.

Note: This glaive is from the Armeemuseum, Munich, where it was deposited after being captured from the Bishop. A similar specimen is in the Metropolitan Museum of Art, New York.

[See illustration on page 51]



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[395]

[395A]

395. SWORD

French, XIII Century

Semi-globular pommel and straight guard. Broad double-edged blade, slightly tapering, with traces of a design present.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration]

395A. SWORD

German, 1600

Faceted pommel, leather grip, recurved quillons, and guard of two rings joined by a curved branch. The blade double-edged with sunken median panel.

[See illustration]

306. SWORD

French, XIV Century

Wheel pommel inlaid on one side with a quatrefoil silver plaque enclosing a shield; grip lacking; quillons slightly decurved. Double-edged tapering blade with a broad groove on either face running two-thirds of the length.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

Exhibition of European Art (1450-1500) Presented by The Rockefeller Foundation Internes of the Brooklyn Museum, Brooklyn Museum, 1936

[See illustration]

307. SWORD

German, 1530

Flattened wide chiseled pommel; drooping quillons terminating in enlarged ends; single-roped ring guard, counter-guard and single pas d'âne. Tapering six-sided blade bearing traces of elaborate gilded decoration; maker's mark. Grip lacking.

Collection of S. J. Whawell, Sotheby's, London, 1927

[See illustration]

308. DRESS RAPIER

German (Saxon), 1580

Hilt of blued steel; at ricasso, the "viper" of Milan under the ducal crown and half-moon poinçon. The blade inscribed I H S. A rich sword, intact and in splendid preservation.

From the Royal Armory, Dresden

Collection of European Arms and Armor, American Art Association, Inc., 1926

[See illustration on page 71]

309. DRESS RAPIER

German (Saxon), 1580

Similar to the preceding.

From the Royal Armory, Dresden

[See illustration on following page]



[309]

[311]

[310]

310. SWORD AND DAGGER

German, XVII Century

Hilt retaining original bluing; armorer's mark, a stag in a circle, stamped on ricasso. Original sheaths of both sword and dagger retained; small knife in pocket of sword sheath.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration]

311. SWORD OF CHARLES I

English, 1630

Russeted steel hilt, pierced and sculptured with foliations and portrait heads in medallions. On one face of the shell of the guard, the crowned portrait bust of Charles I; on the reverse, that of Queen Henrietta. Blade, etched with strapwork and gilded, dating from the eighteenth century.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration]

312. CUP-HILTED RAPIER

Italian, 1650

Brass hilt, pierced, chased, and gilded. Blade inscribed *Hortuno Aguire en Toledo*.

Note: A cup-hilted rapier with gilded hilt is in the Wallace Collection, London.

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration on page 70]

313. TWO-HANDED SWORD

German, 1570

Flamboyant blade bearing the initials *w s* on one face and the mark on the opposite face. Ricasso and grip covered with leather; decurved prongs in ricasso region; quillons and guard forged with *fleurs de lis*.

Note: The fleur de lis was the badge of the civic regiment of the city of Munich and is the symbol of the Virgin.

Swords of this type were employed by special troops accompanying cavalry; when attacking an infantry square whose close-set pikes prevented a successful charge, these swordsmen were able to separate the pikes and make a way for the horsemen. To this end wavy blades were especially serviceable; they attached themselves to the pikes and could not be disengaged; nevertheless, since they were costly to make, they were more rarely used than straight swords and are said to have been carried by file leaders only.

[See illustration on following page]



[316] [315] [314] [313]

314. TWO-HANDED SWORD

German, 1570

In original condition, including the grip and the leather sheath at the base of the blade enclosing ricasso and false guard, and with its original tooling. Pommel and grip ornamented with file lines and chiselwork: scrolls of wrought iron on the guard. The original grip is divided into three zones, of which the highest and lowest retain their binding of brass wire.

70-

Collection of European Arms and Armour, American Art Association, Inc., 1926

[See illustration]

315. TWO-HANDED SWORD *German, 1570*
 Flamboyant blade bearing mark and heraldic arms; leather-covered ricasso and grip; engraved guard and pommel.

[See illustration]

316. TWO-HANDED SWORD *German, 1570*
 Grip and ricasso covered with leather; quillons and guard forged with *fleurs de lis*.

Note: This sword is of the type carried by the Munich Civic Guard.

[See illustration]

317. HAND-AND-HALF SWORD *German, 1570*
 Straight blade inscribed *Pardho Lome Mavrkh Ircher*. Leather-covered grip; guard of two rings; quillons straight.

318. PAIR CHILD'S FOWLING PIECES *Italian, XVII Century*
 Mountings of sculptured steel; each barrel signed *Bertolameo Timpino*.
 Collection of Giulia P. Morosini, American Art Association-Anderson Galleries, Inc., 1932

[See illustration on page 61]

319. FLINTLOCK PISTOL *Italian (Brescian), XVII Century*
 Stock (except butt cap) forged from a single piece of steel; stock, butt cap, and parts of lock chiseled in low relief with flowers, monsters, and human figures. Barrel octagonal at the breech. Lock-plate inscribed *Pietro. Cava. Fec. In. Bre (scia)*.

Collection of Raoul Richards

Collection of Henry Griffith Keasbey, American Art Association, Inc., 1924

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art

[See illustration on page 47]



TOP TO BOTTOM: NUMBERS 166-364-320-359 PAIR-165-322 PAIR-165

320. FLINTLOCK PISTOL

Italian (Brescian), XVII Century

Mountings of steel sculptured in relief with masks and chimerical figures; counter lockplate of engraved and pierced steel. Barrel bears maker's name, which is partly effaced. There is enough evidence present to identify the pistol as the work of Domenico Bonomino.

190-

[See illustration]



IN PAIRS TOP TO BOTTOM: NUMBERS 321-360-358-318

321. PAIR SNAPHAUNCE PISTOLS

Italian, XVII Century

Mountings of steel richly sculptured and engraved with masks and foliations; each barrel stamped with two marks. Of high quality.

— Exhibited at the Metropolitan Museum of Art
Loan Exhibition of European Arms and Armor, Brooklyn Museum,
1933

[See illustration]

322. PAIR FLINTLOCK PISTOLS

Italian, XVII Century

Museum pieces, the steel mountings of highest quality, richly sculptured in high relief.

[See illustration on page 60]

440-

323. COMPOSITE ARMOR

German, Late XVI and Early XVII Centuries

550 - Helmet, breast- and backplates of the seventeenth century; the tassets, shoulder and arm defenses, gauntlets, and leg defenses of the sixteenth century. Decorated with engraved lines as well as rows of brass rivets. Breastplate has removable lance-rest indicating the armor could be worn in the joust as well as in battle. Armor has minor restorations which include the colletin.

[See illustration]



[NUMBERS 323 AND 144]



[NUMBER 324]

324. THREE-QUARTER HARNESS

French, circa 1620

170- Comprising helmet, colletin, breast- and backplate, thigh and knee defenses, loin defense, complete shoulder and arm defenses, and gauntlets. Helmet decorated with fluting and engraved lines; numerous rivets form part of the decorative scheme of the other elements; breastplate has deep bullet dent showing it was proof against the musket ball; a few lames have been restored. With stand.

[See illustration]



[NUMBER 325]
(Sword Not Included)

325. THREE-QUARTER HARNESS

French, circa 1620

Exceptionally fine harness and practically without restoration, comprising helmet, breast- and backplates, thigh and knee defenses, shoulder and arm defenses, and gauntlets. Breast- and backplate each have a bullet dent indicating armor is proof against musket ball. With stand.

[See illustration]



[NUMBER 326]

326. HELMET AND BREASTPLATE

German, 1560

Helmet and breastplate are etched in bands enclosing strapwork, musical instruments, and other motives.

The helmet bowl is forged from a single billet of steel, the low crest with engrailed border; visor, ventaille and bevor pivoted at sides; lower border of bowl and bevor engrailed and grooved to turn about the colletin; ventaille a restoration.

The breastplate is a reinforcing defense which fitted over the principal breastplate, worn in the military sport of jousting: five perforations to secure and adjust the lance rest (lacking) and three holes with internal threads to bolt to the breastplate proper. With stand.

[See illustration]



[NUMBER 327]

327. HALF ARMOR

Italian, XVII Century

Worn by an officer of the Papal Guard. Comprising helmet, breast- and backplate, colletin, shoulder and upper-arm defenses. Elements retain original bluing; engraved foliate bands gilded. Contemporary helmet, associated, retains its original doeskin lining.

Note: An armor of this type is in the Stibberts Collection, Florence, Italy.

[See illustration]

328. COMPLETE ARMOR

German, 1520

The harness comprises helmet, colletin, breast- and backplate, taces, tassets, loin defense, pair of shoulder and arm defenses, pair of gauntlets, greaves and sabatons.

The helmet bowl is forged in one piece with the cabled comb; cheek pieces are hinged at sides overlapping in front at the chin, which is prominently embossed; visor pivoted at the sides; the lower border of the bowl and cheek plates are grooved to turn about the colletin. The bowl has been repaired, two patches being on the interior.

The globose breastplate has a removable lance rest. The front greave plates are stamped with the mark of Nuremberg. The tassets and loin defense are restorations.

Note: This fluted type of armor is called "Maximilian" after the Emperor Maximilian I. who inherited the Duchy of Milan and introduced the Milanese style into Germany. It is interesting to recall that the "milliner" of the present day was originally the "Milaner", so called from Milan, in Italy, which at this time gave the law to Europe in all matters of armor and dress.

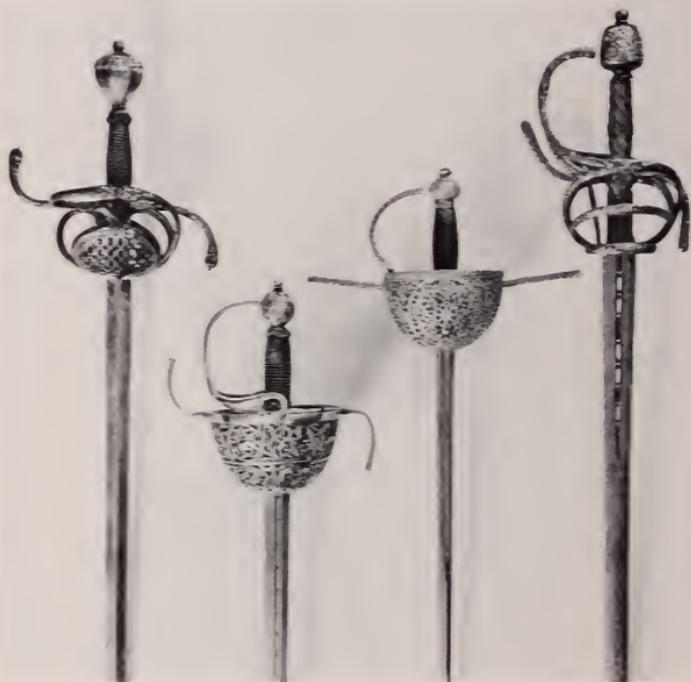
This is an exceptionally fine harness. Complete Maximilian harnesses with unrestored elements exist generally only in national museums.

[See illustration]



[NUMBER 328]

(Sword Not Included)



[175]

[329]

[312]

[330]

329. CUP-HILTED RAPIER

Italian, XVII Century

Guard pierced and chased with foliations and animals; blade with mark of the celebrated bladesmith Caino.

[See illustration]

160-

330. SWORD

Italian, 1600

Hilt retains much of the silver inlay.

[See illustration]

110-



[333]

[332]

[334]

[331]

[335]

[338]

331. CUP-HILTED RAPIER

*Spanish, XVII Century*The blade is German and inscribed on each face *In Solingen*.

[See illustration]

332. SWORD WITH SCABBARD

*Spanish, XVII Century*Engraved hilt gilded and with pierced shell plaques; blade bears mark on two faces of ricasso and is inscribed *Guerra Patria e Pope Geron*.

[See illustration]

333. SWORD

German (Saxon), 1580

Hilt of blackened steel; mark on ricasso.

From the Royal Armory, Dresden

[See illustration]

334. CUP-HILTED RAPIER *Spanish, XVII Century*
Hilt of polished steel.

[See illustration on preceding page]

335. SWORD *German (Saxon), 1600*
Hilt of blackened steel: single ring guard with slightly drooping ridged quillons; grip covered with fish skin; metal mount retained near grip; blade inscribed.

From the Royal Armory at Dresden
Collection of S. J. Whawell. Sotheby's, London, 1927

[See illustration on preceding page]

336. SWORD *Italian, XVII Century*
Shell guard and pommel; ricasso inscribed on two faces *Isepo Ginam*.

[See illustration]

337. SWEPT-HILTED RAPIER *Spanish, 1620*
All four faces of the ricasso bear marks; blade inscribed *Francisco Ruiz en Toledo*.

Note. This Toledo bladesmith is represented in the Tower of London and in the Royal Armories at Dresden, Madrid, Stockholm, and Turin.

[See illustration]

338. SWEPT-HILTED RAPIER *Italian, XVII Century*
Guard and counter-guard each of seven branches with pierced shell at the base; ricasso inscribed *Antonio Picinino*.

Note. The blade was made by Antonio Picinino (1509-1589), master bladesmith of Milan.

[See illustration]

339. CUP-HILTED RAPIER *Spanish, XVII Century*
Hilt of polished steel; blade inscribed on each face *Alonso de Sahagun*.

Note. Sahagun was a celebrated Toledo bladesmith.

[See illustration]



[338] [339] [341] [337] [340] [336]

340. SWEPT-HILTED RAPIER

Italian, XVII Century

Guard and counter-guard of seven branches, each with perforated shell at the base.

[See illustration]

341. SWEPT-HILTED RAPIER

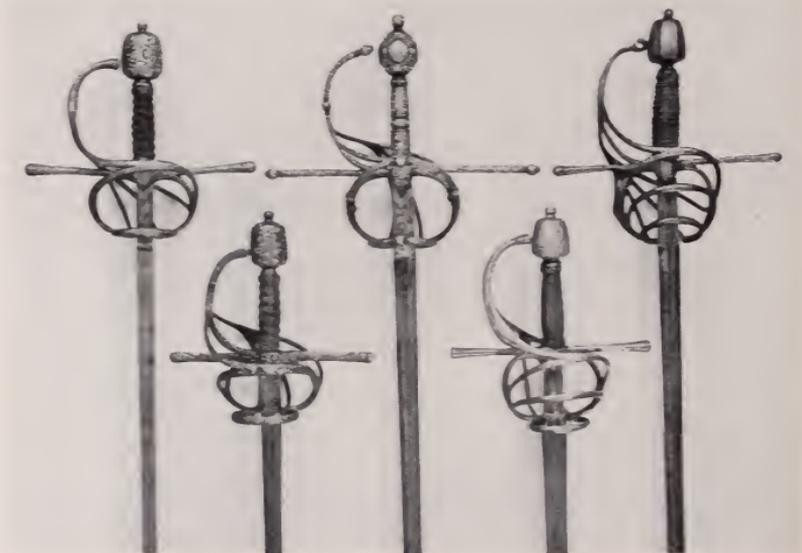
Italian, XVII Century

Fluted pommel and shell guard; ricasso inscribed *Caio* on two faces.

Note: Pietro Caio was a celebrated bladesmith of Milan, active 1560-1600, in the Via degli Spadari (Street of the Swordsmiths).

Collection of Henry Griffith Keasbey, American Art Association, Inc.,
1924

[See illustration]



[344]

[346]

[343]

[342]

[345]

342. SWEPT-HILTED RAPIER

Hilt inlaid with silver; blade inscribed *Toledo*.

Spanish, 1600

[See illustration]

85-

343. RAPIER

Steel hilt inlaid with silver; blade bears three marks on both sides of the ricasso and is inscribed *Valenciana Ennespasia*.

Spanish, 1600

Note: Blades from Valencia were highly esteemed.

[See illustration]

400-

344. SWORD *Italian, 1600*
 Steel hilt inlaid with silver; blade, triangular in section, bearing three marks on both faces of the ricasso; the back edge inscribed *Respice Fine*.
 Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933
 [See illustration]
345. SWEPT-HILTED RAPIER *Spanish, 1625*
 Hilt rusted but retaining part of the silver inlay; blade inscribed *Pedro Hernandez*.
Note: Hernandez was a celebrated Toledo bladesmith.
 [See illustration]
346. SWORD *Spanish, 1600*
 Steel hilt inlaid with silver; ricasso bears mark and the blade is inscribed *Domingo Rodrigun*.
Note: Work of this Toledo bladesmith is in the Royal Armory in Dresden.
 [See illustration]
347. SWORD WITH SCABBARD *Swiss, XVI Century*
 S-shaped quillons terminating in chased brass knobs; elongated pommel with foliated brass washers.
 [See illustration on page 54]
348. DOUBLE-BARREL FLINTLOCK PISTOL *German, XVIII Century*
 Engraved brass mountings; steel ramrod present.
 [See illustration on page 47]

- 130- 349. WHEEL-LOCK GUN *German, XVII Century*
Stock inlaid with engraved bone; tubular front and rear sights.
[See illustration]

- 120- 350. WHEEL-LOCK GUN *German, XVII Century*
Stock inlaid with engraved bone and mother of pearl; engraved lock; barrel blued and engraved; front sight and tubular rear sight.
[See illustration]

- 130- 351. WHEEL-LOCK RIFLE *German, XVII Century*
Stock inlaid with engraved bone.
[See illustration]

- 150- 352. WHEEL-LOCK RIFLE *German, XVIII Century*
Lock richly engraved; lock and barrel signed *Andreas M. Sigla Schlackenwerth*; hair trigger is present; leaf sight.
Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933
[See illustration]

- 180- 353. WHEEL-LOCK GUN *German (Saxon), dated 1589*
Stock inlaid with engraved bone and mother of pearl; barrel dated 1589 and bearing the initials Z H W H Z; the gilded bronze wheel housing engraved with the heraldic arms of Saxony. Lockplate bears a mark: a *fleur de lis* in a shield.
[See illustration]



TOP TO BOTTOM: NUMBERS 351-352-363-353



AT TOP: 356 (PAIR)

CENTRE: 349

BOTTOM: 350

354. WHEEL-LOCK PISTOL *German (Saxon), dated 1590*
Of the State Guard of the Elector Christian I. Stock of black wood incised with close-set bosssets; ball butt with engraved bone plaque bearing the heraldic arms of Saxony. The steel parts retain much of the original bluing; barrel bears gunsmith's mark, the initials H R, and the date 1590.

170- From the Royal Armory, Dresden

[See illustration on page 34]

355. WHEEL-LOCK PISTOL *German (Saxon), dated 1591*
Of the State Guard of the Elector Christian I. Stock of black wood incised with close-set bosssets; ball butt with engraved bone plaque bearing the heraldic arms of Saxony. The steel parts retain much of the original bluing. The barrel bears the initials G O and the date 1591.

120- From the Royal Armory, Dresden

[See illustration on page 34]

356. PAIR WHEEL-LOCK PISTOLS *German (Saxon), 1610*
Of the State Guard of the Elector Christian II. Long dags with pear-shaped butts; stocks enriched with engraved bone. Barrels signed H S (Hans Stockman, Dresden).

270- From the Royal Armory, Dresden

[See illustration facing page 76]

357. PAIR FLINTLOCK PISTOLS *Austrian, XVIII Century*
Mountings of bronze engraved and gilded; barrels blued, gilded, and inscribed *Jean ad Maerckle à Carlsbad*.

120-

358. PAIR FLINTLOCK PISTOLS *Austrian, 1740*

Walnut stock carved in low relief with mountings of bronze, gilded, chased, and engraved. On each of the pistols is a gilded plaque engraved with the heraldic arms of Liechtenstein under the Electoral crown. Locks engraved and signed. These pistols are unquestionably a pair, although the locks are signed by different masters. One lock is signed *Georg Keiser in Wienn*; the other, *Felix Meier in Wienn*. Each barrel stamped with the name *Coma*.

Note: Georg Keiser (1647-1737) was a skilled gunsmith. Examples of his work are in The Gewehr-galerie in Dresden, at Schless Dyck, and in the Kremlin at Moscow.

Collection of Prince Liechtenstein

Collection of European Arms and Armor, American Art Association, Inc., 1926

[See illustration on page 61]

359. PAIR FLINTLOCK PISTOLS *Austrian (Styrian), 1740*

Decorative barrel blued, with medallion of Diana. Stock of walnut with gilded mountings in interlaced scrolls. Escutcheon bears arms of the Liechtenstein with supporters. Lockplate engraved with hunting scene; lock and barrel signed *Scheffl in Graz*.

Note: There is in the Metropolitan Museum of Art a wheel-lock gun (28.125) the stock of which is signed by Johan Michael Maucher, the distinguished Swabian woodcarver, and the barrel of which is signed *I. C. Scheffl in Graz*.

Collection of Prince Liechtenstein

Collection of European Arms and Armor, American Art Association, Inc., 1926

[See illustration on page 60]

360. PAIR FLINTLOCK PISTOLS *German, XVIII Century*

Mountings of steel chased with masks, portraits, and foliations; each lock inscribed: T. MINICK. Each barrel bears four marks.

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

[See illustration on page 61]

361. PAIR FLINTLOCK PISTOLS

German (?), 1700

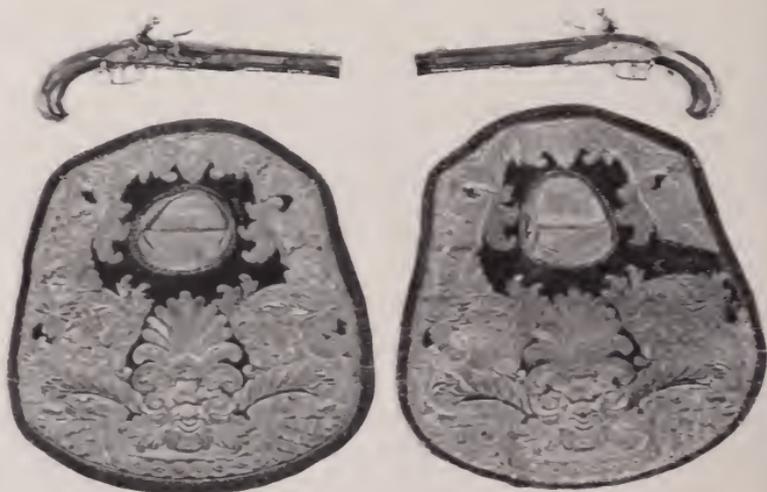
Interesting pair of pistols entirely mounted in steel. The barrels unscrew, and the butt is formed in halves brazed together. Stock decorated with flowers and acanthus. On the breech, a princely crown with stamped monogram C L (Liechtenstein). On the breech-flange, the maker's name, *Jean Entzinger*.

Collection of Prince Liechtenstein

Collection of European Arms and Armor, American Art Association, Inc., 1926

Loan Exhibition of European Arms and Armor, Metropolitan Museum of Art, 1931

[See illustration on page 47]



[NUMBER 362]

362. PAIR FLINTLOCK PISTOLS WITH HOLSTERS *German, XVIII Century*

Bronze mountings sculptured in relief and gilded; locks engraved; barrels blued, inlaid in gold, and bearing the maker's mark *Paul Breidenfelter*. With the pistols, a pair of richly embroidered holsters.

[See illustration]

363. FLINTLOCK GUN *German, XVIII Century*
 Stock richly carved with masks and foliations; barrel sculptured in relief and signed *Wolffenbütel*. Lock sculptured in relief and signed *S. Hauschka*. Mountings of bronze sculptured and gilded. A plaque on the stock bears the interlaced initials C with a crown. Inlaid in the stock is a portrait in mother of pearl. Barrel and lock retain original bluing.

✓ - Collection of Prince Liechtenstein
 Loan Exhibition of European Arms and Armor, Brooklyn Museum,
 1933

[See illustration facing page 76]

364. MIQUELET PISTOL *Spanish, 1700*
 Mountings of steel chased and inlaid with gold; barrel bears mark with the name *Lio Torrens*.

5 - [See illustration on page 60]

365. SIX WROUGHT IRON GUN FORKS *Austrian, XVII Century*
 Shafts painted red; iron tips.

0 - Collection of Archduke Eugen of Austria. Anderson Galleries, Inc.,
 1927

[END OF SECOND SESSION]

\$ 30327⁵⁰

THIRD AND LAST SESSION

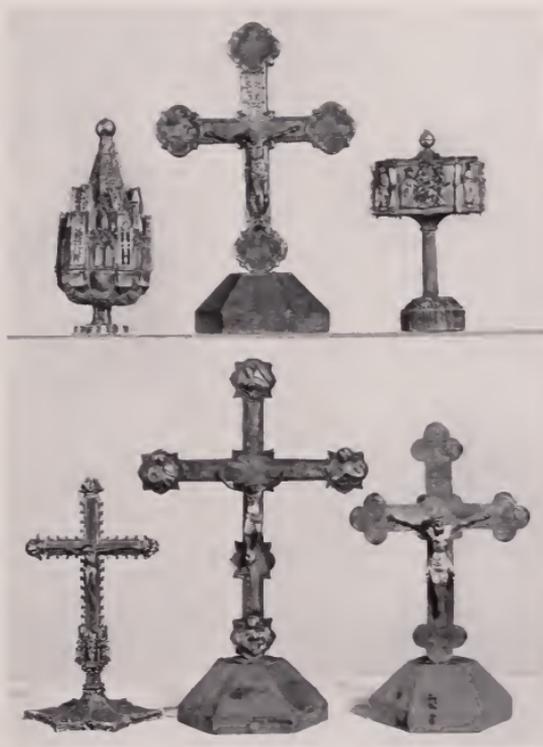
Saturday, November 13, 1937, at 2 p. m.

CATALOGUE NUMBERS 366 TO 577 INCLUSIVE

GOTHIC AND RENAISSANCE BIBELOTS AND DECORATIONS

366. THREE BRONZE BIBELOTS *Spanish, XVII-XVIII Century*
Two small antique bronze bells and a nest of weights. [Lot.]
Heights, 2½ to 6½ inches
367. TWO GOTHIC CARVED IVORY BAS RELIEF PLAQUETTES
French, XIV Century
One depicting the Virgin and Child with saints, the other the same, beneath a Crucifixion; from diptychs. *Heights, 3¼ and 3¾ inches*
368. FOUR CARVED WOOD BIBELOTS
Stag's-head powder horn, Greek Church pectoral cross with metal mounts, a medallion with exterior in filigree enamel set with paste stones, and a pine escutcheon carved with figure of S. James. [Lot.]
369. THREE CARVED WOOD VIOL HEADS *Italian, XVII-XVIII Century*
Scrolls, two terminating in carved female heads, the third in the head of a youth; for lutes or hurdy-gurdys. *Heights, 6 to 11 inches*
Collection of Philip J. Mosenthal, American Art Association, Inc., 1925
370. FOUR BRONZE BIBELOTS
Triptych icon of the Greek Church and pectoral cross elaborately chiseled with figures; late Gothic gilded bronze pax, depicting the Crucifixion, and Egyptian bronze plaquette with figure finial. [Lot.]
371. THREE IRON AND STEEL BOXES *XVII Century*
Steel jewel casket lined in Genoese crimson velvet, small iron canister, and a quadrangular box. [Lot.]
372. EBONIZED MINIATURE CABINET, MOUNTED IN PLATED SILVER
North Italian, XVII Century
Containing four small drawers paneled as six, the drawer fronts and cupboard doors mounted with *ajouré* plaquettes depicting cherubs amid leaf scrollings. *Height, 7½ inches*

- 129
373. FORGED IRON ESPETERA WITH SPOONS, AND OTHER UTENSILS
Scrolled forged iron rack with four old spoons; together with other utensils including two old Dutch silver spoons with ornamental handles, an incense bowl, and a wick lamp. As exhibited. [Lot.]
- 32-12
374. EIGHT SETS OF MONEYCHANGER'S WEIGHTS WITH SCALE
XVIII-XIX Century
An interesting collection, in original cases, with tables of weight. Together with a scale in 'fiddle' case. [Lot.]
- 40-
375. COLLECTION OF TWENTY-TWO KEYS
XI-XVIII Century
Including several Gothic keys and highly decorative gilded chamberlain's keys; as exhibited. Together with a lockplate with rosette pendants. [Lot.]
- 52-1
376. CHASED BRASS MORTAR
Flemish, dated 1607
Wrought with a band of *fleurs de lis* above a second of Renaissance scrollings and birds; the lip inscribed with name and dated. With two pestles.
Diameter, 7 $\frac{1}{4}$ inches
- 12-10
377. MINIATURE ILLUMINATED IN GOUACHE
Mughal School, Late XVII Century
Depicting a moonlit rocky landscape with a lake, with seven figures of female angels in the foreground, carrying food and wine to a sleeping holy man. Framed.
Height, 8 $\frac{3}{4}$ inches; length, 11 $\frac{3}{4}$ inches
- 15-
378. CHASED BRONZE MONASTERY BELL
Italian, dated 1768
Wrought with bands of floral ornament, votive medallions, and an inscription; has foundry crack, but is clear in tone. *Height, 12 $\frac{1}{2}$ inches*
- 35-
379. GILDED BRONZE CRUCIFIX
Italian, XI Century
Christ upon a cross with cartouche-shaped ends wrought with saints and a Pelican in her Piety, the reverse with busts of the Evangelists; has plinth.
Height, 16 $\frac{1}{2}$ inches
[See illustration]
- 105-
380. GOTHIC SILVER THURIBLE
Spanish, XVI Century
Ajouré work in the form of two tiers of Gothic window openings enclosed by castellated buttresses and surmounted by a pierced spire; hexafoil foot.
Height, 12 $\frac{1}{2}$ inches
[See illustration]



[381]

[379]

[382]

AT TOP: NUMBERS 380-383-384

381. GOTHIC PARCEL-GILDED SILVER CRUCIFIX *Italian, XVI Century*

Small figure of Christ upon a gilded cross terminating in lilies and bordered with crockets; with six tiny niches containing Apostles around the foot; hexafoil base. *Height, 13½ inches*

[See illustration]

382. GILDED BRONZE CRUCIFIX *Italian, XV Century*

Christ upon a trefoil cross incised with figures of saints and the emblems of the Evangelists; on plinth. *Height, 13 inches*

[See illustration]

383. TWO SILVER AND GILDED BRONZE CRUCIFIXES

Italian, XVI-XVII Century

55- Of elaborate design, terminating in cartouches with figures including the Evangelists; one finely engraved with foliations. [Lot.]

Heights, 24 and 14 inches

[See illustration of one]

384. TWO GILDED BRONZE RELIQUARIES

Italian Renaissance

90- Boat-form vessel with *repoussé* silver medallions of cherub heads and IHS, on chalice support; and an octagonal box wrought with figures of Apostles, the Nativity group, and a *Pietà*, on stand.

Heights, 6 $\frac{3}{2}$ and 11 $\frac{3}{2}$ inches

[See illustration of one]

385. CHINESE CARVED ROCK CRYSTAL BUDDHISTIC STATUETTE

ON PLINTH

XVIII Century

45- Squatting figure of a *iohan* in prayer, on round lotus plinth.

Height, 10 inches

386. TWO ENAMEL ICONS WITH BAS RELIEFS

Russian, XVII-XVIII Century

55- Polyptych with numerous scenes from the Passion and a plaquette with four scenes; both wrought in low relief in grounds of lapis blue enamels. [Lot.]

*Heights, 15 $\frac{3}{4}$ and 6 inches*387. EBONIZED COFFER PLAQUÉ WITH ALABASTER *Flemish, XVI Century*

30- The sides ornamented with turned colonnettes enclosing alabaster niches sculptured with foliations; velvet-lined interior.

Length, 12 $\frac{1}{2}$ inches

388. JAPANESE CARVED AND LACQUERED STATUETTE OF BUDDHA

XVIII Century

125- Serene squatting figure with flowing robes exposing the breast; retains some gilding.

Height, 11 $\frac{1}{4}$ inches

389. ROMANESQUE BRONZE STATUETTE

25- Archaistic smiling figure, with hooded robes, of a female saint with clasped hands.

Height, 13 $\frac{1}{2}$ inches

Collection of Harry Glenby, American Art Association, Inc., 1929

Illustration of numbers 383 and 384 on preceding page

390. ENGRAVED STEEL TREASURE CASKET *German, XVII Century*
The sides finely engraved with figures hunting, feasting, and in a garden: interior with finely preserved original lock. *Length, 12 inches*
391. PAIR FRENCH GOTHIC BRASS POCKET CANDLESTICKS
With ring-turned stem and bell foot. *Height 16 inches*
[See illustration on page 127]
392. BRONZE MONASTERY BELL *Italian, dated 1697*
Wrought with a votive inscription in double band and two small *bas-reliefs*; without clapper. *Height, 16 1/2 inches*
393. RARE CARVED AND PARCEL-GILDED SADDLE CASK *Italian, circa 1600*
Small barrel girt with bands of carved and gilded foliage; the ends beautifully carved with papal escutcheons of the Rezzonico family. *Length 18 1/2 inches*
394. TWO GOTHIC BRONZE PROCESSIONAL CRUCIFIXES
French and Italian, XIV Century
Crosses *bandonné*, one with figure of the Christ, with the Virgin and Child on the reverse, the other imperfect, with the Virgin's figure only; the former with knob inset with glass stones, the latter with hexagonal knob wrought with figures. *Heights, 23 1/2 and 26 inches*
395. REPOUSSÉ SILVER ICON *Russian, XVIII-XIX Century*
Depicting the figure of sandy bishop holding a crozier, before a mountainous landscape with figures of cattle in the foreground; background of leafy scrollings. *Height, 21 inches*
396. HURDY-GURDY (LIRA TEDESCA) *Italian, Early XVIII Century*
With well-preserved maple case enriched with bone and ebony, the scroll terminating in a carved head. Together with a brass *côr de charré*. *Length, 26 inches*
397. REPOUSSÉ PARCEL-GILDED SILVER CRUCIFIX *Italian, XV-XVI Century*
Christ upon a cross with medallions *repoussé* with figures of saints and, on the reverse, with emblems of the Evangelists; ornamented with blue-green work and paste gems; has plinth. *Height, 19 inches*
398. BRONZE MONASTERY BELL, IN FRAME *Italian, dated 1635*
Bell inscribed: *AMOR VINCIT OMNIA, 1635*; hung in a walnut frame carved with foliations. *Total height, 20 1/2 inches*

399. TWO REPOUSSE SILVER AND SILVER-PLATED SANCTUARY LAMPS

Italian Baroque

90- With bulbous bodies *repoussé* with collars of leafage and fluting; one silver-plated, the other silver with three gilded brass cherub heads. Fitted for electricity. *Heights, about 28 inches*

400. THREE REPOUSSÉ SILVER SANCTUARY LAMPS

Italian Baroque

40- Type of the preceding, but much smaller. *Heights, 9 to 10 inches*

401. BRONZE PROCESSIONAL CRUCIFIX

Italian, XI Century

35- Cross *fleurdelisé*, engraved with foliations and bearing the crucified Christ, with smaller applied figures of saints and an angel; with four plaquettes wrought with rude figures reserved in *champlevé* enamel. Has plinth. *Height, 36 $\frac{1}{2}$ inches*

402. THREE DECORATIVE BRASS DISHES

17- Large plaque engraved with the Creation of Eve, within a border of leaf scrollings and running animals; a sixteenth century bowl with medallion of pomegranates and a dish with stag medallion. [Lot.]

Diameters, 10 to 19 $\frac{1}{2}$ inches

403. POLYCHROMED BRONZE BUDDHISTIC STATUETTE

Late Ming or K'ang-hsi

37- Squatting figure with the long ears of Wisdom and knobbed headdress, polychromed blue; wearing a flowered robe and making a *mudra*.

Height, 23 inches

404. JAPANESE LACQUERED AND GILDED FIGURE OF BUDDHA

XVIII Century

35- Serene seated figure with crossed legs and joined hands, the thin gilded robe falling in loose catenary folds; on lotus plinth, with halo.

Total height, 31 inches

405. THREE ORIENTAL STATUETTES

14- Tibetan bronze figure of a seated Bodhisattva; and two carved and gold lacquered figures of smiling officials. [Lot.]

Heights, 14 $\frac{1}{2}$ to 18 $\frac{1}{2}$ inches

GOTHIC AND RENAISSANCE SCULPTURES

406. THREE CARVED BOXWOOD AND BONE CRUCIFIXES
XVII-XVIII Century
 An interesting group of figures. *Heights, 7½, 9, and 11 inches*
407. THREE CARVED IVORY CRUCIFIX FIGURES *XVII-XVIII Century*
 Rich patina; one with arm missing. *Heights, 6½ to 8½ inches*
408. SCULPTURED AND POLYCHROMED STONE STOUP *XVI Century*
 Square, the sides sculptured with dancing *putti* and medallions of foliage. *Height, 6 inches*
409. THREE CARVED IVORY AND BONE CRUCIFIX FIGURES
XVII-XVIII Century
 Emaciated figures, variously draped with *loin* cloths. *Heights, 7½ to 9 inches*
410. CARVED AND POLYCHROMED BAS RELIEF TRIPTYCH
Italian, XVI Century
 Depicting in fine miniature the Crucifixion with weeping figures of the Marys and S. John, the wings with figures of SS. Andrew, Peter, Veronica, and Paul. *Height, 8 inches*
411. TWO GOTHIC GILDED BRONZE CRUCIFIX FIGURES
Italian, XV Century
 Interesting early examples, one with original bronze cross. Together with a seventeenth century Venetian figure. *Heights, 7 and 7½ inches*
412. CARVED IVORY CRUCIFIX FIGURE
Alessandro Algardi, Roman, 1598-1654
 Finely sculptured nude figure with a *loin* cloth, the bent head with closed eyes; mounted on a plaque. *Height, 7 inches*
 Collection of Countess Agnes Minotto, American Art Association, Inc., 1925
413. FOUR CARVED AND GILDED BAS RELIEF PANELS
 DEPICTING THE LIFE OF THE VIRGIN *Spanish, circa 1600*
 Depicting the Visitation to S. Anne, the Annunciation, the Nativity, and the Presentation in the Temple, upon square panels. *Height, 10½ inches*

- 20- 414. CARVED AND POLYCHROMED BAS RELIEF *Italian, XVI Century*
Half-length figure of the Virgin holding the Child on her right arm,
within an oval medallion. *Height, 10½ inches*
- 12- 415. SCULPTURED WALNUT HAUT RELIEF *Italian Baroque*
Depicting the Deposition, with the three Marys and other mourners;
above hang the two crucified thieves, before the walls of a town.
Height, 10½ inches
- 80- 416. TWO GOTHIC CARVED WOOD GROUPS *XV-XVI Century*
Seated figure of the Virgin holding the Child on her lap; and a small
group depicting the Resurrection, with two bemused Roman soldiers.
[Lot.] *Heights, 11½ and 6½ inches*
- 32- 417. GOTHIC CARVED AND POLYCHROMED GROUP *Flemish, XV Century*
Depicting the Presentation in the Temple, the Virgin in green cloak
holding the Child and facing the High Priest, a witness between them.
Height, 10½ inches
- 75- 418. THREE GOTHIC AND RENAISSANCE CARVED WOOD RELIEFS
A pair depicting the Creation of Eve and Adam and Eve in the Gar-
den, in Renaissance interiors; and a fragment of an *haut relief* with
processional figures. [Lot.] *Heights, 11 to 12½ inches*
- 40- 419. GOTHIC CARVED AND POLYCHROMED GROUP OF THE VISITATION
Flemish, circa 1500
Seated figure of the Virgin supporting the Child, Who reaches for a
bunch of grapes held by S. Anne; arms imperfect.
Height, 11½ inches
- 60- 420. GOTHIC CARVED AND POLYCHROMED BUST OF S. JOHN THE BAPTIST
Franconian, XV Century
Beautifully modeled bearded head with long hair; red and green poly-
chrome upon the robe over the left shoulder; has stand.
Height, 8 inches

[See illustration]



[NUMBERS 421 AND (AT TOP) 420]

421. GOTHIC SCULPTURED AND POLYCHROMED LIMESTONE BUST

French, Early XI Century

Emaciated bust of the Savior, wearing a conventionalized crown of thorns and long curling hair; has been naturalistically polychromed; has plinth.

Height, 13½ inches

Collection Henri Daguerre, Paris

Collection of Philip J. Mosenthal, American Art Association, Inc., 1925

[See illustration]

422. CARVED WOOD HEAD OF THE SAVIOR

School of Lorenzo Bernini, Italian: XVII Century

Naturalistic bearded head with agonized features, mounted on a plaque.

Height, 11 $\frac{1}{2}$ inches

200-

423. POLYCHROMED TERRA COTTA GROUP OF THE PIETÀ

Italian, Early XVIII Century

Depicting the Virgin supporting the reclining body of the dead Christ, between two female mourning figures.

Length, 12 $\frac{1}{2}$ inches

200-



[424]



[425]



[426]

424. GOTHIC SCULPTURED IVORY GROUP OF THE VIRGIN AND CHILD

Spanish, probably XVII Century

Standing figure of the Virgin in hooded and elaborately draped robes, supporting the Child on her left arm.

Height, 14 inches

250-

[See illustration]

425. SCULPTURED BOXWOOD FIGURE OF THE SAVIOR
Spanish, XVI Century
 Emaciated nude half-length figure with crossed arms; mounted on a green velvet plinth. *Height, 9 inches*
 [See illustration]
426. GOTHIC CARVED AND GILDED GROUP *Franco-Flemish, circa 1500*
 Standing robed and hooded figure of S. Anne, holding miniature figures of the Virgin and Child upon her right arm; in velvet-lined case. *Height, 16½ inches*
 [See illustration]
427. LATE GOTHIC CARVED OAK HAUT RELIEF GROUP
German, Early XVI Century
 Depicting Christ falling under the weight of the cross, surrounded by three soldiers. *Height, 15 inches*
428. LATE GOTHIC SCULPTURED WALNUT GROUP *Flemish, XVI Century*
 Figure of S. Barbara, standing beside a tower from which peers a demon. *Height, 15½ inches*
429. TWO CARVED IVORY AND BONE CRUCIFIXES
Spanish, XVII-XVIII Century
 Naturalistic figures painted with streaming blood, on ebonized crosses. *Heights, 16½ and 18 inches*
430. CARVED, GILDED, AND POLYCHROMED BUST OF THE VIRGIN
Flemish, XVI Century
 Wearing blue robes and white hood with crown and holding a missal and double crown. *Height, 16½ inches*
431. SCULPTURED ALABASTER TRIPTYCH *Southern Italian, XVI Century*
 Depicting the Virgin and Child in a glory, the rounded pediment with Christ falling under the weight of the cross; the wings depict SS. John the Baptist and Catherine. *Height, 15 inches*



[NUMBER 432]

432. SCULPTURED OAK BUST OF A COUNCILLOR

Northern French, XI Century

175- Bust with short curling hair, mustache, and beard, in a flowing robe with gathered collar; a dignified portrait head. On a Genoese garnet velvet plinth.

Height, 14 inches

Collection of Charles E. Haviland, Limoges

Collection of Philip J. Mosenthal, American Art Association, Inc., 1925

[See illustration]

433. TWO SCULPTURED WALNUT HAUT RELIEF FRAGMENTS

Flemish or German, XI Century

110- One depicting the soldiers discovering the empty tomb of the Savior; the other, three male figures emerging in procession from a gateway.

Heights, 21 and 21 1/2 inches



[NUMBER 434]

434. SCULPTURED MARBLE GROUP OF THE VIRGIN AND CHILD

Franco-Flemish, XV Century

Three-quarter-length robed and hooded figure of the Virgin suckling the Child at her right breast; on plinth. *Total height, 17½ inches*

[See illustration]

435. POLYCHROMED TERRA COTTA BUST OF THE SAVIOR

Italian, XVI Century

Naturalistic bearded head, the shoulders wrapped in a scarlet robe.

Height, 17 inches



[NUMBER 436]

[NUMBER 437]

436. GOTHIC SCULPTURED ALABASTER HAUT RELIEF

Nottingham, XI Century

280- Depicting the Resurrection, the Savior stepping from the tomb surrounded by the bemused figures of the Roman soldiers. Traces of old polychrome. Mounted on a velvet-covered panel. *Height, 16½ inches*

[See illustration]

437. GOTHIC SCULPTURED ALABASTER HAUT RELIEF

Nottingham, XI Century

280- Depicting the Crucifixion with figures of soldiers and the populace and, in the foreground, the mourning figures of Joseph of Arimathea, a kneeling angel, and the Virgin supported by two attendants; repaired. Mounted on a velvet-covered panel. *Height, 20 inches*

[See illustration]

438. FOUR CARVED CHESTNUT HAUT RELIEFS *French Gothic Style*
 Depicting Christ on the Mount of Olives with the sleeping apostles, the Savior absolving sinners, the Last Supper, and a fragment of a fourth composition. *Heights, 22 to 23 inches*
439. PAIR SCULPTURED ALABASTER STATUETTES *Italian, XVI Century*
 Standing figure of the Virgin holding the nude Child; and of S. John the Baptist in cloak and robe of skins. Traces of gilding. On alabaster plinths. *Total heights, 20 and 19 inches*
440. TWO SCULPTURED LIMESTONE STATUETTES *XVI Century*
 Crowned figure of the Virgin holding the nude Child; and figure of a saintly bishop, lacking arms. *Heights, 17½ and 18 inches*
441. GOTHIC SCULPTURED STONE BAS RELIEF *French, circa 1400*
 Rudely sculptured with a Crucifixion between two mourning figures, in a sunk panel. *Height 17½ inches*
442. GOTHIC SCULPTURED ALABASTER HAUT RELIEF
Nottingham, XI Century
 Depicting a martyr tortured upon the rack before the seated figure of a king, who is flanked by councillors and executioners; beneath a Gothic canopy. Traces of old polychrome. Mounted on a velvet-covered panel. *Height, 16 inches*
443. CARVED IVORY CRUCIFIX FIGURE *Spanish, XVII-XVIII Century*
 Nude Christ with loin cloth, bleeding from his wounds; lacks arms. *Height, 16 inches*
444. SCULPTURED ALABASTER HAUT RELIEF
South German (?), XI Century
Pietà, with the robed and hooded Virgin supporting the nude Christ at the foot of the cross; in the background, a walled city. Framed. *Height, 17 inches*
445. INDO-TIBETAN SCULPTURED ALABASTER BUDDHISTIC STATUETTE
 Smiling seated figure with the long ears of Wisdom, and crossed legs, the right shoulder bare; lotus-carved stand. *Height, 17½ inches*
446. GOTHIC CARVED OAK GROUP OF S. ANNE WITH THE VIRGIN AND CHILD
 Standing figure in nun's robes holding a missal in her left hand and the Virgin and Child on her right arm. *Height, 24 inches*



[447]

[448]

[449]

447. GOTHIC SCULPTURED AND POLYCHROMED ALABASTER GROUP

Nottingham, XV Century

Three-quarter-length figure of S. Christopher holding the Christ Child on his right shoulder and a staff in his left hand. Remains of red and green polychrome. Has stand.

Height, 17½ inches

[See illustration]

448. CARVED AND POLYCHROMED HAUT RELIEF FIGURE OF S. GEORGE

French, XV Century

Kneeling figure in green and yellow Gothic armor, with shield and poised sword, upon the recumbent body of the dragon.

Height, 16 inches

[See illustration]

449. GOTHIC SCULPTURED ALABASTER HAUT RELIEF
Nottingham, XV Century
 Standing crowned figure of a virgin saint thrusting the staff of a crozier into the mouth of the dragon of Evil; on a velvet-covered plinth.
Height, 16 $\frac{1}{2}$ inches
 [See illustration]
450. GOTHIC CARVED OAK GROUP
South German, circa 1500
 In three sections, joined together; depicting the Descent from the Cross, the Resurrection, and the Deposition, with numerous figures in lively attitudes of grief; some restorations.
Height, 28 inches; length, 32 inches
 [See illustration on page 125]
451. GOTHIC CARVED LIMWOOD CRUCIFIXION GROUP IN TABERNACLE
 Depicting the crucified Christ between the weeping Mary and S. John, before a landscape background, in a sunk round-arched niche; framed.
Height, 18 inches
452. LATE GOTHIC CARVED, GILDED, AND POLYCHROMED GROUP
South German, XVI Century
 Depicting Joseph of Arimathea, the Virgin, and other mourning figures, grouped around the bier of the dead Christ. *Height, 21 inches*
 [See illustration on page 127]
453. PAIR BRONZE GROUPS
After Michaelangelo
 Reclining figures of Day and Night, from the Medici tombs; wood stands.
Lengths, 20 inches
454. SCULPTURED MARBLE GROUP OF THE VIRGIN AND CHILD
Flemish (?), XVI Century
 Standing robed and hooded figure supporting the Child on her right arm as he braces Himself against her body. *Height, 29 $\frac{1}{2}$ inches*
455. FRENCH GOTHIC SCULPTURED LIMESTONE GROUP OF THE VIRGIN AND CHILD
 Standing robed and hooded figure wearing a crown and suckling the Child at her right breast.
Height, 29 inches
456. CARVED AND POLYCHROMED CRUCIFIX
Italian, XVIII Century
 Emaciated figure of the crucified Christ with green loin cloth, upon an ebonized cross.
Height, 53 $\frac{1}{2}$ inches



[NUMBER 457]

457. GOTHIC SCULPTURED LIMESTONE CRUCIFIXION GROUP

French, XII Century

200- Finely executed group depicting the crucified Christ between the weeping figures of the Marys, beneath a crocketed arch; some imperfections.

Height, 36 1/2 inches

[See illustration]

458. GOTHIC SCULPTURED AND POLYCHROMED GROUP

French, XII Century

110- Standing robed and crowned figure, holding the Child on her left arm; has been tinted with a rose polychrome.

Height, 30 inches

459. SCULPTURED LIMESTONE GROUP OF THE VIRGIN AND CHILD
French, XVI Century
 Standing figure of the youthful Virgin in hooded cloak, supporting on her left arm the Child, Who holds a paten. *Height, 45 inches*
460. SCULPTURED LIMESTONE STATUETTE OF THE VIRGIN AND CHILD
French, XVI Century
 Standing cloaked and hooded figure of the Virgin, wearing a crown, supporting on her left arm the Child, Who holds an apple and Whose face is restored. *Height, 47 inches*
461. FOURTEEN GOTHIC CARVED WOOD PANELS
French and Spanish, XI-XVI Century
 Interesting examples variously carved with flamboyant fenestral tracery, including a chest front: together with a fragment with "Romaine" head. [Lot.]
462. LATE GOTHIC SCULPTURED OAK GROUP *French, XVI Century*
 Crowned figure of the Virgin holding the Child on her right arm: some arms missing. On carved oak pedestal. *Height of group, 35 inches: of pedestal, 45 inches*
463. TWO GOTHIC SCULPTURED WALNUT PANELS
 Frieze carved with the Virgin and Angel of the Annunciation and six saints in niches: and a panel with a tree of Jesse, of Rhenish workmanship, from the Spetz collection. [Lot.]

SHIP MODELS

464. MINIATURE MODEL OF A BRITISH FIRST-RATE MAN OF WAR
Circa 1800
 Fully rigged, with boxwood hull, and painted strakes and gun ports: in a glass case. *Height, 9 inches; length overall, 12½ inches*
465. CARGO SHIP AND BRIG MODELS
 [A] Cargo ship, French *circa* 1830, a walnut-frame rib-construction model in the ways: in a case. [B] Man of war brig, 14 guns and fully rigged. *Length, 13½ and 20 inches*



[NUMBER 466]

466. IMPORTANT ADMIRALTY MODEL OF A BRITISH SECOND-RATE
MAN OF WAR

Built-up model in mahogany and boxwood. Planked and ribbed throughout, bronze guns in hinged portholes, latticed and carved stern gallery; carved warrior figurehead. Complete in all details. In a glass case.

Length, 51 inches

[See illustration]

467. CARVED AND PAINTED WOOD MODEL OF A BRITISH 60-GUN FRIGATE
Type of ship used during the Battle of Trafalgar, fully rigged, with carved stern gallery and figurehead; black, brown and white hull.

Height, 21½ inches; length overall, 29 inches

468. CARVED AND PAINTED WOOD MODEL OF A BRITISH EAST INDIA
40-GUN FRIGATE

Completely rigged, with black, white, and brown hull and carved figurehead.

Height, 23½ inches; length overall, 34½ inches



[NUMBER 469]

469. SHIP-BUILDER'S MODEL OF A BRITISH FRIGATE *Circa 1775*
 A superb type of frigate, used during the American Revolution. Built-up model, painted and parcel-gilded; elaborate stern and quarter galleries, completely fitted, mounted on ways. In a glass case.

Length, 38 inches

[See illustration]

470. CARVED AND PAINTED WOOD MODEL OF AN ARMED BARQUE
 Mounted with guns and rigged; painted black, white, and brown hull.
Height, 25½ inches; length overall, 34½ inches

471. SHIP-BUILDER'S MODEL OF A BRITISH FRIGATE *Circa 1790*
 Hull of black and white strakes; carved, pierced, and latticed stern and quarter galleries; elaborate gilded carved figurehead of a rampant lion. Mechanical device for opening and closing gunports. In a glass case.
Length, 46 inches



[NUMBER 472]

472. MODEL OF H.M. SHIP "TRIUMPH"

British man of war, mounting 74 guns, with carved female figurehead and elaborate galleried stern with mounted lanterns. Completely rigged and with full details. *Height, 46 inches; length, 63 inches*

[See illustration]

473. DECORATIVE VOTIVE MODEL OF A SEVENTEENTH CENTURY
FIRST-RATE MAN OF WAR

Fully rigged, with painted hull, elaborate stern gallery, and figurehead. *Height, 44 inches; length overall, 54 inches*

STAINED GLASS

474. TWO STAINED AND PAINTED GLASS PANELS

Fragment depicting a bishop in a green robe, holding a missal, and two acolytes. Together with a German panel depicting the Virgin between two angels, in a ground of ruby leaf scrollings.

Height, 12 1/2 inches; width, 9 inches

Height, 15 inches; width, 9 1/2 inches

475. THREE STAINED AND PAINTED GLASS PANELS

Flemish and Dutch, XI-XVII Century

Pediment fragment depicting two angel musicians in yellow *grisaille* beneath crockets; a roundel with a male figure and escutcheon within a border of cherubs, also in yellow; and a panel with squares sketched with floral sprays, fragmentary figures, and a saintly nun. As exhibited. [Lot.]

476. GOTHIC STAINED AND PAINTED GLASS PANEL

S. Erhadus in the green robes of a bishop with crozier, seated within a ruby niche bordered in blue. Together with a stained and painted glass panel of the Crucifixion, in part of the seventeenth century.

Height, 26 inches; width, 18 inches

477. THREE ROMANESQUE STAINED AND PAINTED GLASS PANELS

Each depicting two full-length figures: the prophets Amos and Josiah, Obadiah and Joel, and SS. Sophia and Catherine, before blue backgrounds, each within a trefoil niche. *Height, 28 inches; width, 14 inches*

Note: Two of these are old reproductions of thirteenth century panels, sold in the Henry C. Lawrence collection in 1921.



[NUMBER 478]

478. TWO GOTHIC STAINED AND PAINTED GLASS PANELS

German, Late XV Century

260 - Figures of the Virgin and Child, in a crocketed ruby niche, and of a female donor in aubergine robe, with banderole, within a blue niche; largely reconstructed. *Height, 29 inches; width, 11 1/2 inches*

[See illustration]

479. SEVEN PAINTED GLASS DECORATIVE PANES *Dutch, XVIII Century*
 Various pairs and single figures of soldiery in pastel colors, in the manner of Hendrik Goltzius. Together with a sixteenth century diamond pane painted with a Crucifixion. [Lot.]
480. TWO DECORATIVE PAINTED GLASS MARINE PANELS
 Decorated with view of Dutch shipping, one showing a port scene with wharves, the other a merchantman in full sail. [Lot.]
Height, 18 inches; length, 30 inches
Height, 19½ inches; width, 15½ inches
481. TWELVE DECORATIVE PANES OF STAINED AND PAINTED GLASS
 Eight depicting British men of war, the other four a Dutch ship and three windmills. [Lot.]
482. FOUR DECORATIVE STAINED AND PAINTED GLASS PANELS
 Comprising: a pair depicting the legends of Narcissus and Orpheus in landscapes painted in brown *grisaille*; a standing figure of the painter Velasquez; and a landscape scene at sunset. [Lot.]

VELVETS AND EMBROIDERIES

483. SILVER-EMBROIDERED INDIGO BLUE VELVET SADDLE TRAPPING AND HOLSTER
Venetian, XVIII Century
 Richly worked in silver with rococo floral borders. Together with three embroidered Genoese ruby velvet fragments. [Lot.]
484. 'SPANISH' EMBROIDERED IVORY SILK SHAWL
 Sumptuously worked with huge crimson roses, purple lotus flowers, and garlands of smaller blossoms with green leafage; deep hand-knotted silk fringe.
485. 'SPANISH' EMBROIDERED IVORY SILK SHAWL
 Worked with large floral clusters at the corners in shades of mauve, blue, green, and beige; deep hand-knotted silk fringe.

486. 'SPANISH' EMBROIDERED CERISE SILK SHAWL

Lavishly worked with large peonies amid floral creepers: deep hand-knotted fringe.

30-

487. FRENCH GOTHIC ROSE AND OLD GOLD BROCATELLE ORPHREY

Fond d'or woven in old rose with cherub heads alternating with roundels of the Virgin and oval medallions of the Virgin in a glory: framed.

Length, 38 inches; width, 8 inches

12

488. APPLIQUÉ-EMBROIDERED GREEN VELVET VOTIVE PANEL

Italian, XVI Century

Depicting the Crucifixion with mourning figures of the Virgin and S. John appliqué on green velvet, within a Renaissance border of embroidered ruby velours: framed.

Height, 24 inches; width, 18½ inches

27/6

489. VEIL OR BROCATELLE AND RUBY VELVET CHASUBLE AND PAIR DALMATICS

XVII Century

Matched set in ruby velvet with borders, orphreys and apparels of old gold floral brocatelle.

40-

490. GOLD- AND SILK-EMBROIDERED AND NEEDLEPAINTED APPAREL

Spanish, XVI Century

Beautifully worked with the figure of S. Paul in a roundel surrounded by golden Renaissance scrollings of foliage: framed. *Length, 21 inches*

[See illustration]

100-

491. GOLD AND SILK NEEDLEPAINTED FRAPPÉ CRIMSON VELVET CHASUBLE

Spanish, XVI Century

Velvet stamped with a floral trellis design and showing the wear of great age: centring an orphrey panel embroidered in gold and silver with Renaissance scrollings of lilies and five oval medallions with needlepainted figures of the Virgin and Child, saints, and a coat of arms.

[See illustration]

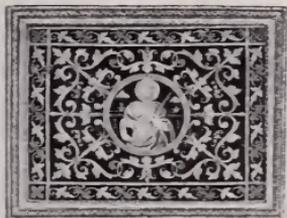
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492. APPLIQUÉ-EMBROIDERED GARNET VELVET FRONTAL

Spanish, circa 1600

With four panels embroidered with scrolling creepers centring oval medallions containing a Calvary, and figures of the Savior, the Virgin and Child, and a female saint. *Length, 56 inches; depth, 21½ inches*

65-



[NUMBERS 491 AND (AT TOP) 490]

493. GOLD AND SILK NEEDLEPAINTED GARNET VELVET CHASUBLE

Spanish, XVI-XVII Century

110- Dark red Genoese velvet, worn with age; orphreys worked with Renaissance niches containing figures of the Virgin and Child and saints, in gold and silver thread and colored silks.

494. GENOESE RUBY VELVET TABLE COVER

Italian, XVII Century

60- Three widths of finely preserved velvet, centred with traces of a former appliqué medallion depicting a monstrance with angel supporters.

Length, 7 feet; width, 5 feet 4 inches

495. DRAP D'OR AND EMBROIDERED AND NEEDLEPAINTED GENOESE VELVET ANTEPENDIUM

Spanish, XVI Century

285- Border of crimson velvet appliqué-embroidered with golden Renaissance strapwork and foliations and medallions with emblems of the Evangelists; enclosing two cloth of gold panels of somewhat later date, centring a large needlepainted panel worked in gold thread and colored silks with a seated figure of S. John.

Length, 9 feet 4 inches; depth, 39 inches

[See illustration]

496. CRIMSON SILK DAMASK TABLE COVER

Italian, XIX Century

10- With naturalistic floral design.

Length, 5 feet 6 inches; width, 58 inches

497. AMBER PLUSH VELOURS COVERLET AND CUSHION

15- *Semé* with a rosette design and trimmed with old gold fringed braid.

Length of coverlet, 7 feet 5 inches; width, 6 feet 6 inches

498. LOT OF CRIMSON VELVET

45- Fragments of Genoese crimson and garnet velvet, mainly of the sixteenth and seventeenth century, including two with *ciselé* Gothic *ferronnerie* pattern; nine pieces, as exhibited. [Lot.]



[NUMBER 495]

TAPESTRIES

499. OUDENAARDE HUNTING TAPESTRY PANEL Circa 1600

Depicting cavaliers armed with spear and musket on horseback, charging in to aid a footman carrying a boar spear and felled by a wounded animal; in the distance, a village and mountain landscape.

Height, 8 feet 2 inches; width, 45 inches

100-

500. OUDENAARDE VERDURE TAPESTRY XVIII Century

Depicting a grassy glade with trees at left and right, before a country house; two waterfowl are strutting on the grass beside a winding brook. Particolored *tête de nègre* and tan border on three sides with masses of blossoms, fruit, and foliage.

Height, 8 feet; length, 9 feet 6 inches

170-

501. FRENCH GOTHIC TAPESTRY PANEL Late XV Century

Fragment depicting a pastoral scene with shepherds and rustic maids in rose and blue costume, two in the foreground piling logs under a cauldron. In the rear, at the left, is a shepherd bearing a *houlette* with his flock; at the right, a second playing a *cornemuse* to a maid carrying a ewer and basket.

Height, 7 feet 2 inches; width, 5 feet 8 inches

370-

[See illustration]

502. LOUIS XV AUBUSSON VERDURE TAPESTRY PANEL XVIII Century

Depicting clusters of flowering shrubs at the foot of tall green trees, with a view of sunlit rolling country at the right.

Height, 8 feet 2 inches; width, 56 inches

110-



[NUMBER 501]



[NUMBER 503]

503. BRUSSELS RENAISSANCE TAPESTRY *Late XVI Century*

THE STORY OF APELLES. Extensive view of rolling wooded country with distant mountains and a walled town. In the foreground, the bearded Apelles, wrapped in a fawn and blue cloak, is drawing in a book, while a nymph leans over him holding an inkwell; his golden helmet lies at their feet beside the stream. Fine border of Renaissance pergolas supported by pairs of herms and monsters and hung with swags of flowers and fruit; enclosing figures of *putti* and allegorical female figures and four oval vignettes with bird monsters, together with wild animals at the lower corners. Weaver's monogram in the right selvage.

Height, 9 feet 3 inches; width, 6 feet 7 inches

[See illustration]

504. FLEMISH VERDURE TAPESTRY PANEL *XVII Century*

Depicting ducks swimming in a winding river, between hilly banks crowned with trees and undergrowth; in the distance are villages amid mountain scenery.

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

PAINTINGS

505. MADONNA AND CHILD WITH INFANT S. JOHN

School of Jan Gossaert (Mabuse), Flemish: XVI Century

The Virgin in red robe and dark green mantle, seated before columns and arches of a flagged terrace, a landscape with figures beyond the balustrade at right; the nude Child leans toward the infant S. John.

Panel: Height, 22 inches; width, 17 1/2 inches



[NUMBER 506]

506. PIETÀ: THE TRINITY

Master of La Seo de Urgel, Spanish: Late XI Century

175- God the Father, in richly jeweled brown and rose-crimson robes, enthroned, holding the nude body of the dead Christ upon His knees, the dove perched upon the Savior's shoulder. The throne, with crimson canopy and dark green damask back, is flanked by two angels in white.

Panel: Height, 15 inches; width, 11½ inches

[See illustration]



[NUMBER 507]

507. CHRIST BEARING THE CROSS

Follower of Hans Multscher, Swabian: Late XV Century

Christ in brown robe, under the weight of the cross, centring a crowd of soldiers in armor carrying various hafted weapons; in the foreground, two dwarfs in crimson and buff; at the extreme right, the mourning Virgin and John. Above the spearheads appears a landscape.

Cradled panel: Height, 26 $\frac{1}{2}$ inches; width, 18 $\frac{1}{4}$ inches

[See illustration]

508. THE ENTOMBMENT *Russian School, XVII Century*
 Two angels, S. John the Evangelist, and the three Marys mourning the dead Christ laid upon the tomb; emblems of the Passion at either side. Gold halos and inscriptions.

Panel: Height, 35½ inches; length, 63 inches

509. LAMENTATION OVER CHRIST *South German School, Early XVI Century*

The nude Christ supported by the mourning Virgin and S. John the Evangelist surrounded by civilians, Mary Magdalene, and S. Catherine. Landscape background.

Panel: Height, 23¾ inches; width, 19¾ inches

510. CABINET OF TWO PAINTINGS *Rodolphe Ernst, Austrian: b. 1854*

Tabernacle representing the entrance to a Moorish palace, enclosing the painting of an Arab guard before bronze doors, signed; opening to the figure of a nude woman upon a fur-covered divan, signed. As exhibited.

Total height, 26½ inches; width, 16½ inches

511. BACHI-BOUZOUCH: NUBIAN SOLDIER *Jean Léon Gérôme, French: 1824-1904*

Waist-length figure of a Nubian almost in profile to the right, in rose satin coat and high twisted multicolored turban; holding a rifle and two yataghans. Signed.

Height, 32 inches; width, 26 inches

512. THE HOUR OF REVERIE, ALGIERS *Fred'k A. Bridgeman, N.A., American: 1847-1927*

Two figures of harem women with musical instruments, upon a veranda overlooking a moonlit sea and a white courtyard. Signed.

Height, 20½ inches; length, 32½ inches

513. CAVALIERS *Dutch School, Early XVII Century*

Three cavaliers at a red-carpeted table, playing backgammon, two seated in white and gray doublets, the other standing, in a buff coat.

Cradled panel: Height, 12½ inches; length, 16 inches



[NUMBER 514]

514. THE FORGE OF VULCAN

David Teniers the Younger, Flemish: 1610-1694

Three smiths upon a platform at the right, surrounded by villagers awestruck by the approaching figure of Venus at the left, leading Cupid by the arm. In a pit in the foreground are various pieces of armor, cannons, and kettledrums. Signed with monogram DT.

Height, 21½ inches; length, 31 inches

[See illustration]

515. THE REDEEMER

Spanish School, XV Century

Christ at half-length erect in His tomb. His eyes closed in death. His hands extended before Him; surrounded by instruments and emblems of the Passion.

Panel: Height, 27½ inches; width, 20¾ inches

516. THE NATIVITY *Follower of Fra Filippo Lippi*
 Before an open shed and landscape, are the kneeling figures of the Virgin, S. Joseph, and an angel adoring the nude Infant.
Arched panel: Height, 37 inches; width, 22 inches
517. THE NATIVITY, WITH THE INFANT S. JOHN *Follower of Fra Filippo Lippi*
 The kneeling Virgin before the nude Christ Child, with the infant S. John between the ox and ass at left; a shed and landscape in the background. *Arched panel: Height, 38¾ inches; width, 22½ inches*
518. DIPTYCH: SS. MAGDALENE AND SEBASTIAN *Spanish School, XVI Century*
 Standing figures, the Magdalene in crimson and white robes in a field of flowers, beneath an apparition of God the Father.
Panel: Height, 27½ inches; width, 25 inches
519. MADONNA AND CHILD WITH ANGELS *Early Spanish School*
 Seated figure of the Madonna in crimson robe, holding the Child, an angel flying at either side. Traces of gold in the background and halos.
Panel: Height, 21¾ inches; width, 16 inches

FURNITURE

520. TWO CARVED WOOD BRACKETS
 One with a carved acanthus scroll, the other with festooned leaf scrollings centring shells.
Heights, 9½ and 12½ inches
521. THREE LEATHER FIRE BUCKETS *English, XVIII-XIX Century*
 One inscribed with name and dated 1791. [Lot.]
522. CARVED AND POLYCHROMED OAK COFFER *French Gothic Style*
 The top carved with strap scrollings centring masks, the front with two polychromed escutcheons enclosing an old forged iron lock.
Length, 20½ inches
523. CARVED AND POLYCHROMED TABLE CABINET IN THE CHINESE TASTE *XVIII Century*
 Collector's cabinet with three drawers divided into small compartments, the fronts carved with friezes of blossoms and Chinese fret-work.
Length, 24 inches

524. BRONZE GROUP, ON CARVED OAK STAND *A. Waagen, German: fl. 1865*
 Depicting an Algerian astride a horse with a wounded sheep, holding up in triumph the pelt of a lioness; three dogs are howling around the carcass of the animal, amid rocks strewn with palm leaves. Signed and dated 1869. Cast by L. Martin. On table support in the Jacobean style. [Lot.] *Height of group, 46 inches; of table, 32 inches*
525. CARVED AND PARCEL-GILDED WALNUT COFFER *Italian Baroque*
 With carved panels of vine scrollings on a gilded ground, the corners with sheathed figures of cherubs. *Length, 18 inches*
526. LOUIS XIII CAST IRON FIREBACK AND PAIR FORGED IRON ANDIRONS
 Fireback cast with the arms of France; crozier-top andirons of later date. Together with a pair of old forged iron basket-form wall sconces. [Lot.] *Height of andirons, 19½ inches*
527. PALISSANDRE MARQUETERIE TABLE CABINET *Italian Baroque*
 Portable cabinet fitted with drawers divided into oblong panels and bordered with circles of stringing. *Height, 18 inches; length, 22½ inches*
528. IRON TREASURE CHEST *XVII Century*
 Heavily banded, and ornamented with baroque cartouches and leaf scrollings. *Height, 21½ inches; length, 24½ inches*
529. CARVED OAK BIBLE BOX *Norwegian, dated 1691*
 The top and gabled slant front carved with strapwork arabesques, the lower front with rosetted guilloche border and inscription E.T.1691. *Length, 24 inches*
 [See illustration on following page]
530. TURNED OAK CRICKET TABLE *English, Early XVIII Century*
 Circular top on triangular underframing with blocked columnar legs. *Height, 24 inches; diameter, 29 inches*
531. JACOBEOAN CARVED OAK WAINSCOT CHAIR *English, XVII Century*
 Paneled back carved with a round-headed arch and crested by foliations and two reclining female figures; with turned arm supports and legs with box-stretcher. With restorations.



[NUMBER 532]

NORWEGIAN CARVED OAK BIBLE BOX: NUMBER 520

532. RICHLY CARVED OAK SIDE TABLE *Flemish, Late XVI Century*

Oblong top, deep frieze with front drawer richly carved in *bas relief* with pairs of Renaissance grotesques and birds terminating in leaf scrollings, the stiles with mascarons and pendent foliations; on cup-turned round legs with box-stretcher. Some restorations.

Height, 33 inches; length, 44½ inches

[See illustration]

533. TWO CARVED WALNUT AND OAK SGABELLI

Tyrolese, XVII-XIX Century

One carved with a pierced mascarón surrounded with leaf scrollings, the other with *adossés* bird figures and blossoms, centring a heart-shaped aperture.



[NUMBER 534]

534. THREE CARVED AND INLAID WALNUT ARMCHAIRS

Breton Renaissance

With quadrangular uprights enclosing two paneled slats bordered with carved strap volutes; flat arms on balustered quadrangular supports, panel seat on square legs with frontal stretcher matching the slats. With restorations.

[See illustration of two]

535. QUEEN ANNE OAK CRICKET TABLE

English, XVIII Century

Circular top on three flaring quadrangular legs with triangular under-shelf.

Height 29 inches; diameter, 27½ inches

536. MAHOGANY SLANT-FRONT WRITING DESK WITH SERPENTINE DRAWERS *Dutch, XVIII Century*

35- Slant top fitted with numerous drawers and detachable; surmounting a series of long drawers elaborately serpented, with oval brasses.
Height, 43 inches; length, 44 inches

537. HENRI II TURNED OAK PRIE-DIEU *French, XVI Century*

25- Semicircular top on four columnar supports; two knee rests.
Height, 32 inches; width, 16 inches

538. CARVED WALNUT ARMORIAL CASSONE *Veronese Renaissance*

40- Oblong with hinged top having carved edge, the front with a panel finely carved with a coat of arms with lion supporters between scrolling stems of lilies, enclosed by paneled stiles sculptured with large mascarons; gadrooned base on paw feet. Reconstructed.
Height, 22 inches; length, 5 feet 2 inches

539. CARVED WALNUT AND CRIMSON VELVET SIDE CHAIR *Neapolitan, (?) XVII Century*

10- With oblong back and seat covered in crimson velvet enclosed by *repoussé* brass border of foliage appliqués; crested with a coat of arms enclosed by floral scrollings. On turned and blocked legs with box-stretcher.

540. GOTHIC CARVED, GILDED, AND POLYCHROMED ALTAR PEDIMENT WITH SIX PAINTINGS *Spanish, XV Century*

115- Divided into six panels with carved and gilded fenestral tracery, each painted with figure of a saint; centred with an empty niche.
Height, 26 inches; length, 5 feet 9 inches

541. UMBRIAN CARVED WALNUT CREDENZINA

20- With drawer surmounting paneled double cupboards carved with rosettes, between stiles carved with festooned lappets; on lion-paw feet.
Height, 34 inches; length, 35 inches

542. CARVED WALNUT AND LEATHER ARMCHAIR *Piedmontese Renaissance*

17^{1/2}- Oblong back and seat in old brown leather, trimmed with large brass nails, on square stretched underframing, with a frontal stretcher of interlaced strapwork; reconstructed. Together with a walnut and leather nursing chair of the seventeenth century.



[NUMBER 543]

GERMAN GOTHIC CARVED OAK GROUP: NUMBER 450

543. CARVED AND INLAID WALNUT CENTRE TABLE

Swiss, XV-XVI Century

Massive square top, on frieze inlaid with a border of barberpole bandings, and inscription IOHANN GEORG, enclosing small sunk oblong panels inlaid with rosettes; inlaid and paneled long drawer below with sloping face; on scrolled supports joined by a double traverse and standing upon a box-stretcher.

Height, 30 inches; length, 45 inches

[See illustration]

- 70- 544. PAIR HENRI IV TURNED OAK PRIE-DIEU *French Renaissance*
With demilune top, on five turned supports; reconstructed.
Height, 31 inches; width, 20 inches
- 70- 545. CARVED WALNUT ARMCHAIR *Swiss, XVII Century*
Paneled back carved with a spray of leaf scrollings pendent from an oval iris medallion; flat bowed arms, on turned and blocked legs with cartouche-carved frontal stretcher. Seat in Genoese garnet velvet of the period, much worn.
546. CARVED OAK DRAW-LEAF LIBRARY TABLE *German, XVII-XVIII Century*
Oblong top, scratched all over with names and initials of scholars and having two draw leaves; on guilloche-carved frieze with scalloped apron and four bulbous legs with box-stretcher.
Height, 31½ inches; length extended, 8 feet 6 inches
547. FRENCH GOTHIC CARVED WALNUT ARMORIAL CHEST *French Gothic*
Oblong hinged top, the front carved with a row of pointed fenestral arches with crockets, enclosing rosaces, with tracery and two escutcheons; supported on couchant lions.
Height, 22½ inches; length, 5 feet 4 inches
548. TURNED WALNUT DRAW-TOP TABLE *Flemish Baroque*
With two draw leaves and small end drawer; on knob-turned flaring legs with box-stretcher.
Height, 31 inches; length extended, 5 feet 4 inches
549. CAROLEAN TURNED OAK REFECTORY TABLE *English, XVII Century*
Massive oblong cleated top, on plain molded frieze and ring-turned ovoid supports joined by a box-stretcher with median brace. A good original piece.
Height, 30½ inches; length, 7 feet 6 inches
550. CARVED AND SPIRALLY TURNED WALNUT LIBRARY TABLE *Spanish, XVII Century*
Oblong top, deep frieze with two drawers bossed with lozenge panels mounted with forged iron; spirally turned legs and stretchers. Some restoration to underframing.
Height, 31 inches; length, 54 inches
551. GOTHIC CARVED OAK LINENFOLD CABINET *French, XV Century*
Upright with sides and cupboard door divided into sunk panels carved with linenfolds; fine *fleurdelisé* hasps in forged iron.
Height, 5 feet 8 inches; width, 20½ inches



[NUMBER 552]

FRENCH GOTHIC BRASS CANDLESTICKS: NUMBER 391

GERMAN GOTHIC CARVED GROUP: NUMBER 452

552. FRENCH GOTHIC FINELY CARVED OAK CHEST

Carved with panels of flamboyant fenestral tracery between stiles of leaf imbrications; converted to a cupboard containing a case of two drawers.

Height, 37 inches; length, 5 feet 11 inches

[See illustration]

553. CARVED WALNUT LIBRARY TABLE

Tuscan Renaissance

Oblong top on frieze with four paneled drawers, and lyre-form end supports with lion-paw feet, joined by a shaped traverse: reconstructed.

Height, 32 inches; length, 7 feet 7 inches

554. CARVED CHESTNUT BEDSTEAD *Gothic Style*
 Headboard carved with panels of linetfold and low foot; with box
 spring and mattress. *Height, 42 inches; width, 54 inches*

555. INLAID ROOT WALNUT TALL-CASE CHIMING CLOCK
J. E. Caldwell & Co., New York
 Case with arched hood and paneled door inset with an oval medallion
 of plate glass; ornamented with inlays of scrollwork. Dial patterned
 with gilded brass leaf scrollings; painted phases of the moon.
Height, 7 feet 10 inches; width, 23½ inches

556. OAK DINING SUITE *William and Mary Style*
 [A.] Draw-top refectory table, with ring-turned ovoid legs and box
 stretcher.
 [B.] Buffet with two drawers having shaped sunk panels and knob-
 turned front legs with box-stretcher.
 [C.] Two armchairs and six side chairs with tall cane backs, turned and
 blocked frames, and caned seats with indigo velours cushions.
 Assembled set, in similar period styles.

557. PANELED OAK SIDEBOARD *William and Mary Style*
 With three drawers flanked by cupboards, having shaped sunk panels;
 stretchered columnar legs. *Height, 49 inches; length, 7 feet*

558. PHILADELPHIA CARVED WALNUT SCROLL-TOP SECRETARY-BOOKCASE
 Upper section with molded and scrolled pediment terminating in ro-
 settes and with three flaming urn finials; carved with leaf scrollings
 centring a shell, above paneled double cupboards opening to shelves
 and pigeonholes. Fitted slant-front desk below with shell carvings,
 surmounting four graduated long drawers.
Height, 8 feet 1 inch; width, 43 inches

[See illustration]

559. MESHED MEDALLION CARPET
 Mazarine blue field with marked *abrash*, centred with a gray octofol
 floral medallion, repeated in quarter segments at the spandrels; old
 rose border with an undulating gray lotus vine, and an inscribed
 plaquette at one end. Somewhat worn.
Length, 16 feet 6 inches; width, 13 feet 6 inches



[NUMBER 558]

560. JAPANESE BLACK AND GOLD LACQUER CABINET

75
Consisting of an antique shrine in plain black lacquer, the interior of the doors decorated with two Bodhisattvas on a gilded ground; refitted with eight gold lacquer trays. *Height, 48 inches; width, 25 inches*

561. TWO CARVED TEAKWOOD VITRINES

30
Shallow upright cabinets backed in green velours; with shaped quadrangular legs, in the Chinese style, and undershelf.
Heights, 6 feet 3 inches and 5 feet 10 inches; widths, 30 $\frac{1}{2}$ and 28 inches

562. THREE MAHOGANY VITRINES

40
Oblong cabinet on stand with columnar legs and undershelf and two flat table cabinets similar in style. With velvet-covered fittings, as exhibited. [Lot.]

563. TWO ANTIQUE CARVED OAK PEDESTALS

20
Tall bracket-form pedestals, one carved with a coat of arms.
Height, 57 $\frac{1}{2}$ inches

564. CHINESE CARVED TEAKWOOD GUÉRIDON, INSET WITH MARBLE

70
With square top inset with rose marble, flower-carved and fretted frieze, and square legs with undershelf.
Height, 32 inches; width, 17 inches

565. FRENCH BRONZE JARDINIÈRE

123
Two-handled cylindrical vase chiseled with a frieze of dancing nymphs; on support with festooned satyr masks. *Height, 34 inches*

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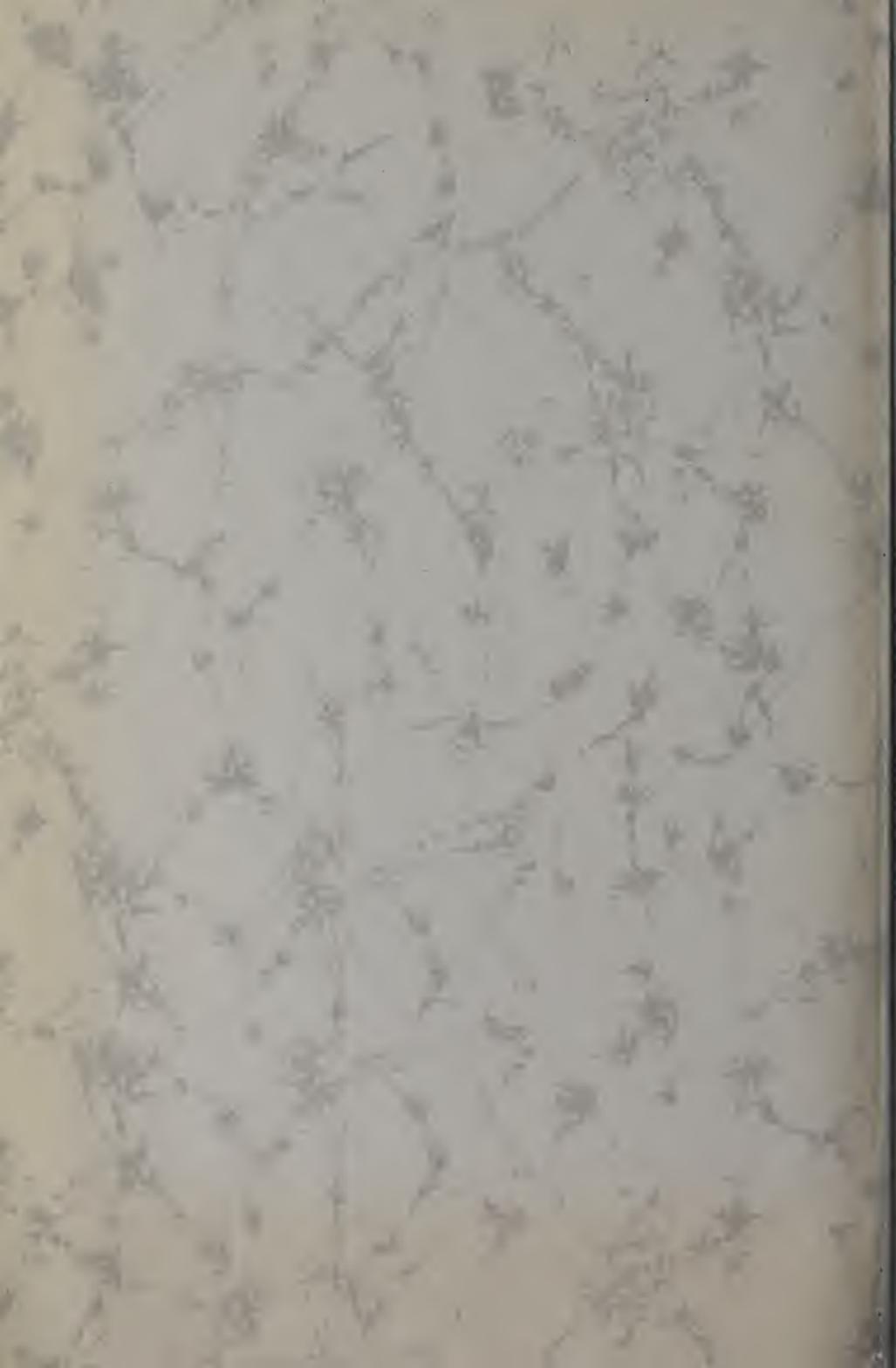
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