

EXHIBITION OF

Tapestries, Antique Furniture and  
Fabrics

LOANED BY

P. W. FRENCH & COMPANY, Inc.  
of New York

AND

Chinese Porcelains and Bronzes,  
Persian Potteries and Miniatures, and  
Oriental Rugs

LOANED BY

PARISH-WATSON & COMPANY, Inc.  
of New York

The Detroit Institute of Arts  
November Ninth to December Seventh, inclusive  
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These objects are For Sale

# Catalogue of Collections

P. W. FRENCH & COMPANY, INC., NEW YORK

AND

PARISH-WATSON & COMPANY, INC., NEW YORK

NOVEMBER NINTH TO DECEMBER SEVENTH INCLUSIVE

## Main Entrance Hall

No.

1. **Verdure Tapestry**

Brussels Seventeenth Century Verdure Tapestry, pastoral subject. The border is composed of voluted and decorated columns with cupids. Unusually fine in quality. Size: 12 feet wide by 13 feet high.

2. **Armorial Tapestry**

Sixteenth Century Flemish Tapestry, woven in Bruges, showing two amorini supporting a shield, bearing the coat-of-arms of a Spanish family. The selvage bears the weavers monogram and also the mark of the City of Bruges. It is interesting to note that very few tapestries of this period can be ascribed definitely to Bruges, although it is known that important looms flourished there at that time. The relief effect of the design in the tapestry is extraordinary. The tapestry is dated 1556 in the center of the border. Size: 8 feet 9 inches wide by 9 feet 1 inch high.

3. **Charles V and Isabella Tapestry**

An Early Sixteenth Century Brussels Tapestry representing an episode in the history of the Emperor Charles V and Isabella, sister of John III of Portugal. This tapestry is one of a set illustrating the courtship of this royal couple. In this tapestry is shown the envoy of the Emperor Charles completing arrangements for Isabella's hand. The tapestry was designed by Bernard van Orley and woven in Brussels between 1530 and 1540. Size 14 feet 3 inches wide by 11 feet 4 inches high.

4. **Large Leaf Verdure Tapestry**

Sixteenth Century Flemish Verdure Tapestry with large scrolling leaf and floral plans and figures of birds. Size: 8 feet 5 inches wide by 10 feet 10 inches high.

5. **Superb Gold Embroidered Velvet Pontifical Baldachino**

An elaborate floral scrolled medallion holds a modeled cartouche of rare workmanship, created with the Papal tiara and two crossed keys, and draped with cords and tassels. Its shield bears, on a blue field, six silver stars. The whole is surmounted by a large pontifical hat with pendant interlaced tassels of purple. It is finished with a remarkable, irregular arabesque border of leaf-scrolled basket panels, cartouches, baskets of fruit and festoons of flowers, with scrolled sea-horses supporting masks at the corners. It is executed in raised and modeled gold threads with slight passages of pink, silver, and yellow applique on lustrous velvet of a beautiful illusive quality, fluctuating from a delicate peachbloom to deeper peach and coral tones. Venetian of the time of Louis XIV. Size: 9 feet wide by 10 feet 7 inches high.

6. **Renaissance Garden Scene Tapestry**  
 Sixteenth Century Flemish Renaissance Tapestry. A garden scene with petits personages and wide upper and lower borders.  
 Size: 6 feet 4 inches wide by 11 feet high.
7. **Cyrus, a Seventeenth Century Flemish Tapestry**  
 This is one of a set of tapestries illustrating the story of Cyrus, founder of the Persian Empire. The set was woven by Michel Van Glabeke in Brussels during the first half of the seventeenth century, and is one of the few sets ever woven of this subject. There is another important surviving set in the Spanish Royal Collection. This tapestry represents Cyrus liberating the inhabitants of the conquered province, who appear before him in humble supplication. Cyrus is seated under a canopy with his Queen, surrounded by his generals. In the centre of the lower border is an inscription in old Latin, which, translated, reads: "Strength and force, united with wisdom, conquer all things."  
 Size: 15 feet wide by 11 feet 6 inches high.

### Center Room Main Floor

8. **America Tapestry**  
 Seventeenth Century Flemish Tapestry woven in Brussels. One of a set of four, representing the four quarters of the globe. This panel represents AMERICA and shows a tropical landscape, in the center of which is an Indian with bow and arrows, caressing a crocodile. Two children beside him are smoking pipes. In the background on a hill is seen a mission, and in the foreground a heap of fruits, flowers and precious objects, symbolic of the wealth of the New World. The border is composed of fruits and flowers with corner medallions representing North, East, South and West. On the lower selvage is the mark of the City of Brussels, and the signature of the weaver, Jean Van der Beurcht, who flourished between 1690 and 1710, and who was a member of a celebrated family of weavers of that time.  
 Size: 12 feet 3 inches wide by 15 feet high.
9. **King Solomon and Queen of Sheba**  
 An Early Sixteenth Century Flemish Gothic Tapestry, representing the story of King Solomon and the Queen of Sheba, and showing the Queen, having sent rich gifts to announce her arrival, admitted to the royal presence and kneeling before the mighty sovereign in the presence of the court. The tapestry is marked for the beauty of its weaving and for the richness of the colors in the costumes.  
 Size: 13 feet 5 inches wide by 11 feet 7 inches high.
10. **(Case of Seventeenth Century Chinese Porcelains)**
- Top Shelf—  
 Pair of Peach-bloom Rouge Boxes. Period Kang Hsi (1662-1722).  
 Semi-globular Peach-bloom Water Vessel. Period Kang Hsi (1662-1722).
- Bottom Shelf—  
 Clair de Lune Water Coupe. Period Kang Hsi (1662-1722).  
 Peach-bloom Water Coupe. Period Kang Hsi (1662-1722).  
 Peach-bloom Chrysanthemum Bottle. Period Kang Hsi (1662-1722).
11. **Highback Louis XIV Armchair**, frame carved and gilded, and the seat and back covered in antique PETIT POINT displaying clusters of flowers in natural colors on a mellow cream ground.



12. Cushion, covered with Renaissance embroidered panel displaying figure of a saint. Enclosed in old red figured velvet and gold galloon border, and lined with antique red damask.
13. **Vertumnus and Pamona**  
Sixteenth Century Flemish Tapestry representing an episode in the story of Vertumnus and Pamona, showing Vertumnus disguised as an old woman, embracing Pamona. In the center of the upper border is a coat-of-arms, and in the lower is an inscription in old Latin, which, translated, reads: "He disguised himself as an old woman in order to experience the joys of love. Heaven be praised! At last the potion gave him kisses." The tapestry is of fine quality and was formerly in the celebrated collection of the Duke D'Albe et Berwick.  
Size, 21 feet 10 inches wide by 14 feet 8 inches high.
14. Sixteenth Century Italian Walnut Cassone of architectural design.
15. Rare Chinese Yellow Jade Vase with ring handles, the cover surmounted with kylin. Period Chien Lung (1735-1795).
16. Chinese Bronze Pilgrim Bottle. Period, Han (206 B. C.-220 A. D.).
17. Small Rakka Vase. Persian, 12th-13th Century.
18. Seventeenth Century English Armchair, frame with bulbous turnings, covered in antique needlepoint, displaying conventional floral designs on a dark ground.
19. Cushion covered with Italian Renaissance embroidery, finely woven, displaying a medallion with crossed sabres, the remainder of the panel filled with scrollings. Backed with antique red damask.
20. Pair of Sixteenth Century Spanish Red Velvet Banners with heavily appliqued embroidery in gold and silver thread, one displaying a vase with floral scrollings and the other a stem of flowers and leafy branches from which hangs an oval shaped medallion enclosing various trophies. They are trimmed with deep gold metal fringe and large tassels.
21. Extraordinary Sixteenth Century Spanish Renaissance Altar Frontal, embroidered in gold thread and silk on a rich red velvet ground. Main panel contains three oval shaped medallions representing in the centre the miracle of St. John surviving the torture of the boiling oil of his Roman tormenters. On the right is St. John in discourse, the eagle of the Evangelist at his feet and angels guarding him. The third large orphrey shows the miraculous happening of Christ appearing in the heavens to prelates of the church, two of whom are archbishops and one, a cardinal. In the border are small circular medallions, representing, in the center one, the Crucifixion, and in the others the figures of saints. It is one of the finest examples of its type in existence. From the cathedral of the Church of St. John of the Kings in Toledo, Spain. It is enclosed in a carved and gilded frame in the Renaissance style.  
Size 10 feet 6 inches long by 4 feet 6 inches high.
22. A Sixteenth Century Italian Wrought Iron Lectern covered in antique red velvet and trimmed with fringe.

23. **A Verdure Tapestry with Personages**  
 Early Eighteenth Century Brussels—a pastoral subject in rich colors. Floral border.  
 Size: 10 feet 5 inches wide by 12 feet high.
24. A long walnut bench with spirally turned legs and stretchers. The seat is covered in rare antique English needlepoint, woven in blue and green tones displaying heads of cupids.
25. An Antique Italian Red Velvet Cushion. The top has a finely embroidered cuff in silk and gold with the arms of a cardinal on a red satin ground; backed with antique red damask.
26. Seventeenth Century Italian Cope of green velvet with rich lustrous pile and sheen, trimmed with old gold galloon and lace fringe.
27. A pair of Sixteenth Century Spanish carved and polychromed wood Candle Sticks.
28. A Louis XIV Needlework Suite consisting of one settee and two arm-chairs. Frames, original boiserie of the period and covered in finest quality needlepoint of the period. The back of the settee displays numerous personages in various groups, dancing, and playing musical instruments, and making merry. All executed in finest petit point. Backs of the arm-chairs contain petit point medallions with mythological figures. The remainder of the backs and seats occupied with figures of quaint animals and birds in petit point, and bold conventional designs in various colors on a dark ground. This set contains one settee and eight arm chairs. Both needlepoint and frames are in an exceptional state of preservation, and the set ranks as one of the finest examples of this period in existence.
29. An Italian Renaissance Embroidered Cushion displaying floral designs in gold and silk, outlined with gold metal and blue silk cord. Backed with antique red damask.  
 Size: 16½ inches by 15 inches.
30. **Verdure Tapestry**  
 Brussels Seventeenth Century, with PETITS PERSONAGES representing a hunting scene. Border composed of voluted columns decorated with clusters of flowers and floral swags. Fine coloring.  
 Size: 10 feet 8 inches wide by 12 feet high.
31. An Eighteenth Century English Fire Screen, frame finely carved and enclosing a medallion of original needlepoint, representing the episode of "The Fox and the Goat." The remainder of the panel is occupied with conventional floral designs in various colors on a dark ground.
32. A Spanish Renaissance Red Velvet Dalmatic with embroidered apparels in silk and gold thread, displaying floral scrollings and cornucopia. In the center are oval shaped medallions with figures depicting St. Martin and a bishop.
33. Under number 20 in catalogue.
34. **The Crucifixion**  
 Miniature Sixteenth Century Flemish Tapestry in wool, silk and gold, woven after the cartoons of Bernard Van Orley (1492-1540), pupil of Raphael. The panel shows Christ and the two thieves on the cross in the foreground; on the right, Roman soldiers, and to the left,

the mourning Mary. Enclosed in a floral border of rich rose ground. Date in the cartouche 1574.

Small panels of this type were undoubtedly woven for special order only, probably for private chapels. There are comparatively few complete small tapestries of this epoch extant today. Size, including frame: 3 feet 9 inches wide by 4 feet high.

35. A large carved, painted and polychromed Flemish Gothic Wood Figure of St. Catherine of Alexandria, holding a book in one hand and a sword in the other.
36. An Early Seventeenth Century Indo-Persian Miniature from the Shah's private collection in Teheran.
37. An Early Seventeenth Century Indo-Persian Miniature from the Shah's private collection in Teheran.
38. **Scenes from a Romance**  
An Early Sixteenth Century Flemish Gothic Tapestry, showing a queen surrounded by her court, awaiting the preparation of a document. There is a general interchange of documents among the courtiers at the right. This scene illustrates a great contemporary romance and is closely related to the "Court of Love" tapestries woven at this time. Formerly in the Georges Hoentschel and J. P. Morgan collections.  
Size: 12 feet 3 inches square.
39. One of a pair of Seventeenth Century English Walnut Side Chairs covered in antique red velvet and trimmed with red silk fringe.
40. A Sixteenth Century Italian Walnut Table with circular top, carved and gilded pedestal support, triangular base and carved paw feet.
41. Rakka Pottery Plate, decorated with a conventional arabesque design in black on a blue ground. This piece is largely covered with a magnificent iridescence. Persian, twelfth-thirteenth centuries.
42. A Sixteenth Century Spanish Walnut Armchair with carved finials. The seat is covered in antique red velvet, and the back with a gold embroidered panel. Trimmed with red and gold fringe.
43. A Sixteenth Century Spanish Red Velvet Cushion with cuff embroidered with silk and gold thread. Backed with antique red damask and trimmed with two gold and red silk tassels.
44. An Early Sixteenth Century Persian Rug. This is the type of rug generally conceded to have been woven at Herat, but known to collectors as ISPAHAN. This specimen is remarkable for its size and is in extraordinarily fine condition.
45. A Sixteenth Century Italian Chasuble; the panels of green velvet and gold embroidery, the center panel of embroidered orphreys with group scenes from the life of Christ, in silk and gold thread of beautiful coloring.
46. **Passion and Triumph of the Redeemer.**  
An Early Sixteenth Century Flemish Gothic Tapestry, woven about 1500, depicting various scenes from the Passion and Triumph of the Saviour, including Pilate washing his hands in a basin, Christ bearing His cross, the Crucifixion, the Entombment, Christ preach-

ing to the various spirits in prison, and Christ entering into His rest and sitting enthroned in the company of the faithful. The companion piece to this tapestry is in the Cathedral of Toledo in Spain.

Size: 15 feet wide by 12 feet 3 inches high.

47. An Important Sixteenth Century Italian Cassone with dome hinged top elaborately carved, and body also carved with quadroned motif and acanthus leaves at the angles, with an escutcheon in the center. Carved scallop shaped base with paw feet.
48. A Rhages Polychrome Pottery Bowl. Persian, twelfth century.
49. A Large Rakka Pottery Vase. The body is covered with a relief decoration of large Kufic characters upon which is encrusted an unusually fine iridescence from burial. Persian, eleventh-twelfth century.
50. A Persian Polychrome Pottery Bowl. Period Rhages, twelfth century.
51. A Sixteenth Century Italian Dalmatic of rich green velvet with embroidered panels in silk and gold thread containing medallions, representing "The Annunciation" on one side and the "Adoration of the Holy Child" on the other.
52. **The Chaste Suzanne**  
An Early Sixteenth Century Flemish Gothic Tapestry, representing an episode in the story of the Chaste Suzanne, showing in various scenes, the elders appearing before Daniel, one being led away for sentence; and above, the elders being stoned by several men. Enclosed in narrow floral border.  
Size: 12 feet 6 inches wide by 11 feet high.
53. A Sixteenth Century Spanish Walnut Armchair. The seat is covered in antique red velvet and the back with a panel of silk applique.
54. An Antique Italian Walnut Table with octagonal top and a carved and gilded triangular pedestal support.
55. Very Rare Persian Pottery Plate. Period Rakka, Mesopotamia, ninth century.
56. An Archaic Bronze Tripod of extraordinary size and quality. Period Chinese, Shang Dynasty (1783 B. C.-1123 B. C.).
57. One of a pair of Seventeenth Century English Walnut Side Chairs covered in antique red velvet and trimmed with red silk fringe.
58. The Front of a Spanish Gothic Chasuble, with panels of figured Drap d'Or Boucle red velvet displaying pomegranate designs, and a center panel composed of four orphreys representing biblical scenes enclosed in a gold galloon border. The group of orphreys in the panel are of rare quality. This panel is one of the finest examples of its type in existence.
59. **Case of Seventeenth and Eighteenth Century Porcelains)**  
Top shelf—  
Very fine pair of Flower Pots in three color enamels. Period early Kang Hsi (1662-1722).  
A Square Black Hawthorne SEASON Vase. The decoration con-

sists of the flowers of the four seasons executed in the most brilliant famille verte enamels on a black ground. This vase is one of the very finest specimens of its type in existence. Formerly in the Garland and J. P. Morgan collections. Period Kang Hsi (1662-1722).

#### Center shelf—

A Soft Paste Nankin Blue and White Vase. Formerly in the James W. Ellsworth collection. Period Kang Hsi (1662-1722).

A Famille Verte Mandarin Form Vase. Period Kang Hsi (1662-1722).

An Extremely Fine Famille Verte Mandarin Vase in brilliant five color enamels. A rare all-over decoration of fantastic animals in panels covers the vase. Period Kang Hsi (1662-1722).

A Semi-Soft Paste Blue and White Galipot Vase with pomegranate decoration. Period Chien Lung (1735-1795).

#### Bottom Shelf—

A Pair of Ruby-backed Egg-shell Porcelain Plates in brilliant Famille Rose enamels, one from the J. P. Morgan collection, the other from the Charles P. Taft collection. Period Yung Ching (1723-1735).

A Very Fine Famille Rose Vase with handles, after an ancient bronze form. Period Yung Ching (1723-1735).

60. A Sixteenth Century Spanish Red Velvet Cope, trimmed with wide gold galloon and fitted with a hood.
61. An Early Seventeenth Century Indo-Persian Miniature. From the Shah's private collection in Teheran.
62. A Walnut Wing Chair covered in antique red velvet. The back is decorated with a Spanish Renaissance embroidered strip down the center, which contains niches with figures of saints.
63. **The Burning of the Numidian Camp (203 B. C.)**  
A Sixteenth Century Flemish Tapestry woven at Brussels. This tapestry is part of a set depicting the deeds of Scipio Africanus during the second Punic war between the Carthaginians and the Romans. (B. C. 218-202.) It represents the defeat of the Carthaginian forces by the Romans under Scipio. The complete set of tapestries was woven after the cartoons of Giulio Romano, a pupil of Raphael. Fifteen of the original drawings for this set are now in the Louvre. The tapestry is woven in silk, wool and a great abundance of gold thread. The border consists of architectural porticoes with classic allegorical figures. The selvage bears the signature of Marc Cretif, who was the weaver. In the Spanish royal collection there is a similar set of Scipio tapestries. This tapestry is unquestionably one of the greatest Renaissance examples in existence. It is in a remarkable state of preservation.  
Size: 24 feet wide by 15 feet 6 inches high.
64. A bench with spirally turned legs and stretchers of walnut, covered with antique red velvet and trimmed with red and gold fringe.
65. A Rare Early Sixteenth Century Italian Walnut Table. It has an octagonal top with vertical fluted frieze containing a drawer, and resting on a pedestal support. The base is also octagonal and the legs, moulded. This is a fine example of the period.
66. An Early Sixteenth Century Flemish Carved and Polychromed Wood Figure of St. James, holding in his left hand an open book, and in his right, a sword.



67. An Archaic Chinese Four-legged bronze; the only four-legged bronze of the type known to exist. The ancient bronzes of this period were made by the lost wax process, which the Italian bronze-workers rediscovered almost three thousand years later. The piece is covered with a magnificent olive green patina, the result of long and undisturbed burial. Period Shang (1783-1123 B. C.)
68. An Unusually Fine Rakka Pottery Bowl, decorated in black arabesques on a blue ground. Persian, early thirteenth century.
69. A Sixteenth Century Spanish Red Velvet Cope, having a richly embroidered panel at the top, containing six oval-shaped medallions with figures of saints and fitted with a hood containing an oval-shaped medallion with the figure of a bishop. The remainder of the panel is covered with floral scrolling and vases in silk and gold thread.
70. An Embroidered Spanish Altar Frontal of the Sixteenth Century, representing "The Annunciation" in the center. The rest of the red velvet panel is covered with richly embroidered medallions. The gold valance is embellished with three coats of arms.  
Size: 8 feet 7 inches wide by 3 feet 10 inches high.
71. (Case of Sixteenth and Seventeenth Century Chinese Porcelains)
- Top shelf—
- A Pair of Double-gourd Sang-de-boeuf Bottles. Period Kang Hsi (1662-1722).
- A Unique Beaker-shaped Sang-de-boeuf Vase of extraordinary quality. Formerly in the J. P. Morgan collection. Period Kang Hsi (1662-1722).
- Center shelf—
- Large Apple Green Vase of ancient bronze form. Period Kang Hsi (1662-1722).
- Double Gourd Peau d'Orange Black Bottle of rare quality and in perfect condition. Period, Ming (1368-1644).
- Bottom shelf—
- A Pair of Famille Verte Bottles with blue and white necks. These bottles were formerly in the J. P. Morgan collection and the Garland collection and are rare collectors' pieces. Period Kang Hsi (1622-1722).
- ASang-de-beouf POINT Bottle of the finest quality. Period Kang Hsi (1662-1722).
72. An Early Seventeenth Century Indo-Persian Miniature from the Shah's private collection in Teheran.
73. Triumph of Jupiter
- A Late Seventeenth Century Flemish Tapestry depicting a scene at Mount Olympus. Jupiter is seated on a throne in the center, receiving the homage of the various gods and goddesses, among whom can be seen, Juno, Ceres, Apollo, Diana and others. The cartoon for this tapestry was painted by Nicholas van Schoor of Antwerp.  
Size: 19 feet 8 inches long by 11 feet 6 inches high.
74. Cushion of Eighteenth Century Italian needlepoint, displaying conventional flowers in green, red and tan silk, on a cream ground, and trimmed with needlework border and old gold lace. Backed with old linen.

75. Walnut Love Seat in the Queen Anne style. The seat, back and arms are covered in fine old needlepoint with petit point medallions in conventional floral designs on a cream ground of gros point.
76. An Important Sixteenth Century Italian Walnut Cassone with hinged top and front panel. It is carved in low relief with the head of a Cupid in the center. The base is carved in oval shaped medallions and rests on wide moulded feet.
77. A Thirteenth Century Cobalt Blue Persian Pottery Bottle. A frieze of animals and trees in relief covers the shoulders and body of the bottle. The lip is in the form of a lotus flower. Period Rhages, twelfth century.
78. An Extremely Rare Eighth Century Guebri Plate. In the center of the plate is a figure of a sphinx. The rim of the plate has a conventionalized Kufic inscription, on a soft blue ground with here and there medallions in brown and yellow. Period Sassanian, eighth century.
79. A Persian Pottery Ewer, decorated with large black Kufic inscriptions on a blue ground and covered with magnificent iridescence. Period Rakka, Mesopotamia, tenth century.
80. A Louis XIV Bench to match armchair described under number 11 in catalogue. Note: This set consists of two chairs and two benches as described.
81. A Sixteenth Century Spanish Cope of rare sapphire blue velvet, with a panel at the top embroidered in silk and gold. There are several architectural niches with figures of various saints and a hood depicting "The Annunciation."
82. An Early Sixteenth Century Flemish Carved and Polychromed Wood Figure representing a member of the tailors' guild. The figure is that of a man clad in armor with a turban-like hat and loose-fitting cloak. He carries in one hand a sword and in the other, an escutcheon with a pair of shears in relief to indicate his membership in the guild. This statue is from the Tailors' Guild in Amsterdam.
83. A Sixteenth Century Spanish Banner of red velvet with an escutcheon in the center, surmounted with the cap and tassels of a cardinal and closed in a border of entwining stems and flowers in wide gold galloon. An unusually fine example of the embroidered banners of the period. Size: 7 feet 10 inches wide by 11 feet high.
84. A Louis XV Brocaded Cope displaying clusters of flowers in natural colors in silver and silk on a lilac ground. (Behind bed.)
85. A Rare and Important Royal Louis XIV Bed, consisting of overhanging canopy, head-board and foot-board. The bed is covered in old green damask and fitted with needlework hangings, consisting of six valances and two curtains. The needlework is of Saint Cyr point with petit point medallions containing numerous personages of biblical and mythological subjects. The remainder of the panel is filled with conventional floral designs in various colors on a dark ground. This needlework is unquestionably one of the finest examples of Louis XIV point extant today. It is in its original state.
- 86-87 Two Panels of Italian Needlepoint containing petit point medallions depicting historical subjects with many personages, enclosed in a border of fruits and flowers in natural colors on a gold ground. These pieces are of



a type woven at the palace of the Princess Albincini in Fiorli, Italy, during the latter part of the seventeenth century. They are in their original state, never having been used.

88. Four-fold Screen containing panels of seventeenth century Flemish Tapestry, displaying clusters of flowers, fruits and figures of amorini. The tapestry is of very fine weave, and rich in color. The selvage bears a Brussels mark and the initials of the weaver, Guillaume van Leefdale, who flourished in Brussels during the third quarter of the seventeenth century. The panels are enclosed in a carved walnut frame.
89. A Royal Gobelin Tapestry woven about the middle of the eighteenth century from cartoons designed in Brussels in the fifteenth century attributed to Lucas van Leyden, and called the "Months of Lucas." The scene represents a falconing party. In the center of the top is one of the signs of the Zodiac (Leo) which represents the month of July. Size: 8 feet 3 inches wide by 11 feet 6 inches high.
90. A Seventeenth Century Venetian Brocaded Cover displaying floral designs in silver and gold on a green silk damask ground, and trimmed with old silver and tan silk fringe. Size: 5 feet by 5 feet 5 inches.
91. An Early Chinese Bronze Head of Buddhisatwa. This bronze was made at the time when the Greek influence, which lasted a little over a hundred years, was very strong in China. It will be noted that the planes of the face, the straight eyes, thin nose, and so forth, are extremely Hellenistic, while the crown is entirely Greek in conception. This bronze is a very fine specimen of combined Greek and Buddhist art. Bronzes of this period are very rare, as the T'ang sculptors worked almost entirely in either wood or stone. Period, first half of the T'ang Dynasty (618-906).
92. A Settee and Four Armchairs—part of a set of Louis XVI Royal Beauvais tapestry furniture, consisting of one settee, six armchairs, and two side chairs. The frames are carved and gilded and the tapestry covering is of the finest quality Royal Beauvais, with diamond shaped medallions of a dark blue ground on backs and sides enclosing figures of birds. The remainder of the panels is filled with floral designs.
93. (Case of Early Persian Potteries)
- On top of case—  
A Turquoise and Black Pottery Vase. Period Rakka, Mesopotamia, thirteenth century.
- Top shelf of case—  
A Persian Pottery Bowl with polychrome decoration, known as the "King and Queen" bowl. This was the prize piece in the famous ANGEL GROS collection in Paris and is without doubt the most astounding example of miniature portraiture on pottery in existence. It shows the Emperor and Empress of China in the conventional Persian costumes of the period on a background of ivory and gold. The brilliance of the coloring and the excellence of the drawing are without an equal in this field of collecting. Period, Rhages, twelfth-thirteenth century.  
A Rhages Pottery Jar decorated with scenes from the Shanamel, in cobalt and turquoise blue, manganese purple and brown. There are two plastically modeled lion-like animals joined to the neck and shoulders of the piece to form handles, while in the front and rear are two identical spouts formed by two conjoined tubes. Such lion handles are found on the heavy bronze mortars from Mossoul, but are very rarely found on pottery pieces. Period Rhages, twelfth-thirteenth century.

A Persian Pottery Bowl with polychrome decoration, known as the BAHRAM GUR bowl. It depicts the hunting party of King Bahram Gur and his favorite Azadeh. The colors employed in the decoration are cobalt blue, olive green and reddish brown. This bowl is also one of the finest Rhages polychrome pieces in existence. Period Rhages, twelfth-thirteenth century.

Center shelf of case—

Three Persian Polychrome Bowls of rare quality, one in yellowish-brown with relief decoration and pierced sides, another of cobalt blue on which is drawn in black a king and queen on a throne with two dancing figures, and the third a metallic lustre bowl in dark blue, light blue, green, and brown. Period Rhages, twelfth-thirteenth century.

Bottom shelf of case—

Brown Metallic Lustre Bottle of Persian Pottery. Period Rhages, twelfth-thirteenth century.

Persian Pottery Vase with relief decoration of cylindrical body and horizontal shoulders. The entire vase is covered with a thick translucent deep cobalt glaze. This vase was not turned on the wheel, but made in a mould consisting of two semi-cylindrical pieces, the decoration of which is not identical. The modeling was probably retouched by hand after the firing, but the sutures of the mould are still plainly visible. No trace of overglaze paint is visible. Such vases with relief decoration of dancers are rare. None of them is reproduced in Riviere's famous publication. A specimen of light turquoise blue may be seen in the Metropolitan Museum. Period Persia, early fourteenth century.

A Persian Turquoise and Black Pear-shaped Pottery Bottle, standing on a low foot rim and tapering gradually into a tall neck with bulbous head-piece and spreading lip. The greater part of the body is covered with a thick golden iridescence, which hides much of the decoration. Large circular medallions thickly outlined in black alternate with panels with four sided, curved outlines. These panels are sketched with Neskhi inscriptions on a turquoise background, with dots indicating floral ornament. Period Rakka, Mesopotamia, twelfth-thirteenth century.

94. An Early Seventeenth Century Indo-Persian Miniature Portrait. From the Shah's private collection in Teheran.

Note: These four portraits are from the ANGEL GROS collection in Paris. Other miniatures from the same album are now in the Louvre and still others are in the Baron de Rothschild collection. They are as fine examples of Persian miniature painting as exist.

95. Same as number 94.

96. Theatre Scene

A Large Seventeenth Century Flemish Tapestry, of very fine quality and color, representing Louis XIV and his court witnessing the presentation of one of Moliere's comedies. The tapestry bears the Brussels mark and "A. Castro," the nom-de-plume of the weaver, Jacques Van der Borgh. This tapestry is one of the greatest examples of the period.

Size: 22 feet 2 inches wide by 15 feet 4 inches high.

97. Chair described in number 28 of catalogue.

98. Chair described in number 28 of catalogue.

99. Tall Famille Verte Club-shaped Vase in brilliant five color enamels. Early Chinese vases of this size and period are very rare. Period Kang Hsi (1662-1722).
100. A Superb Chinese Ting Yao Bowl. Period, Sung (960-1279).
101. A Very Fine Louis XV Rosewood Library Table with rectangular top, fitted with the original dark green leather panel and enclosed with an ormolu band. The piece is signed "Bon Durand" a master cabinet maker, and dated 1761. This piece was formerly in the collections of Count Wandersee of Paris and Colonel O. H. Payne.
102. A Small Louis XV Walnut Armchair, covered in the finest needlepoint with numerous personages on back and seat. The needlework covering of this chair is of exceptional quality.  
Note: There is a pair of these chairs. They formerly belonged to the queen of Italy.
103. An Early Seventeenth Century Indo-Persian Miniature Portrait. From the Shah's private collection in Teheran. See note under number 94.
104. An Early Seventeenth Century Indo-Persian Miniature Portrait. From the Shah's private collection in Teheran. See not under number 94.
105. A Small Louis XVI Occasional Table of tulipwood, inlaid with marquetry. It has a rectangular top fitted with a drawer and lower shelf stretcher with incurving sides. The patina on this little piece is quite extraordinary.
106. A Slender Chinese Mandarin Form Sang-de-boeuf Vase of very fine color and in perfect condition. Period Kang Hsi (1662-1722).
107. (Case of Eleventh and Seventeenth Century Chinese Porcelain)

On top of case—

A Large Galipot Vase with relief decoration in typical three color enamels. This is an extremely rare example in size and quality. Period Ming (1368-1644).

Top shelf of case—

A Pair of Chinese Porcelain Figurines of Immortals in brilliant famille verte enamels. Period Kang Hsi (1662-1722).  
An Exceptionally Fine Chinese Apple Green Galipot. Period Kang Hsi (1662-1722).

Center shelf of case—

A Pair of Eleventh Century Chun Yao Flower Pots of rectangular shape. This is the only pair of Chun Yaos of this shape known. A similar single one can be seen in the British Museum and another single one in the Peters collection in New York. Period Sung (960-1279).

Note: Chun Yao of the Sung Dynasty is the rarest and costliest of all Chinese porcelains. Fine specimens are seldom found in the market, and are very highly prized by collectors.

A Unique Dove-Grey Chun Yao Incense Burner, with lotus flowers and leaves in relief around the neck. This is the only Chun Yao with relief decoration known. Period, Sung (960-1279).

Bottom shelf—

A pair of Triple Gourd Pea-green Bottles with chrysanthemum flowers in white outlined in black. This is a very rare pair of seventeenth century bottles from the standpoint of color and condition. Formerly in the Sir Richard Bennett collection, England. Period, Kang Hsi (1662-1722).

A Six Sided, Shaped Edged, Chun Yao Flower Pot of exceptional

size and quality. Period, Sung (960-1279). See note under Chun Yaos of center shelf.

108. **The Audience of the Prince**

An Early Eighteenth Century Royal Beauvais Tapestry. It is one of a set in Chinois style, woven from the cartoons of Vernansal, Fontenay and Dumons, and represents the story of a royal couple. The prince is seated on a throne in readiness to receive the princess, who is arriving from the left in her chariot. The other four tapestries of this set are in private collections in America. There were two sets woven from these cartoons, the other set being in the National Museum at Compiègne.

Size: 6 feet 7 inches wide by 10 feet 3 inches high.

109. A Louis XIV Poudreuse of rosewood and tulipwood with hinged top beautifully decorated with floral marquetry. The interior consists of a sliding mirrored panel and two side compartments. The piece has a very fine patina.

110. An Extraordinarily Fine Chinese Jade Carving in the shape of a pagoda. This piece is made from one large boulder and is carved in three sections. On the bottom of the piece is engraved the following in Chinese characters: "Made by Imperial command of the Emperor Chien Lung." Period, Chien Lung (1735-1795).

111. An Early Sixteenth Century Hindu Rug. This is the type of carpet woven at the court manufactory of the Great Moguls of India during the time of Akbar. No finer example of the rugs of the period exists in the world than this. Its condition is practically perfect. Formerly in the James W. Ellsworth collection. The border is a beautiful design of three broad intertwined arabesque ribbons in red, blue and tan on a cream ground. A similar design occurs in Persia on the so-called "Vase Rugs," very rarely on Herat rugs. The center field is a fine composition of medallions containing peony flowers, of which two are in the middle of the carpet and four are indicated in the corners. The spaces between are filled with peonies, lanceolated leaves, and so forth.  
Size: 5 feet 10½ inches by 12 feet 1 inch.

112. An Early Seventeenth Century Indo-Persian Miniature Painting from the Shah's private collection in Teheran.

113. A Large Famille Verte Jardiniere, decorated in brilliant five color enamels with rouge-de-fer predominating. Condition perfect. Period Kang Hsi (1662-1722).

114. An Important Louis XIV Brocaded Cope, displaying conventional floral designs of pale blue and tan, in silver and silk, on a mellow cream ground, and trimmed with old silver fringe. This is a remarkable example of the brocade weaver's art.

115. **The Performers**

An Eighteenth Century Royal Beauvais Tapestry woven from cartoons painted by Jean Baptiste Berain. This is one of a famous series of grotesques by Berain on a yellow ground which were woven at the Beauvais works under the direction of Behagle. The entertaining fantasy of the composition, together with the delicate drawing and beautiful ground coloring, makes this one of the finest grotesques of the eighteenth century. Berain (1638-1711) was designer to Louis XIV and was famous for his decorations. The tapestry is enclosed in a frame-like border.

Size 16 feet 5 inches wide by 9 feet 8 inches high.

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116. A Louis XVI Oval-shaped Marquetry Table with leather top, ormolu gallery, and lower shelf stretcher.
  117. A fine Chinese Burnt Orange Bottle. Period, Chien Lung (1735-1795).
  118. **Scene from the Story of Don Quixote**  
An Eighteenth Century Royal Aubusson Tapestry—"The Priest and Cardenio Meet Dorothy." The scene illustrates an episode in the story of Don Quixote based upon a set of paintings by Coypel, and originally designed for the Gobelins looms. It is signed "M. R. Daubisson, Mage. Picon," which indicates that the piece was woven at Aubusson under the supervision of Picon for Mage, a tapestry merchant.  
Size: 10 feet 6 inches wide by 9 feet 8 inches high.
  119. A Pair of Seventeenth Century French Occasional Walnut Side Chairs covered in rare jardiniere velvet.
  120. A Louis XV Inlaid Tulipwood Commode with finely serpentine front and ends. It is fitted with two drawers and inlaid with flowers and birds. It also has finely chased ormolu mounts with a shaped and moulded top of deep rose Breche d'Alpes marble. The piece is signed by Pierre Rous-sell, a celebrated French cabinet maker.
  121. A superb pair of Number 1 size Chun Yao Flower Pots. This is without doubt the finest pair of Chun Yao in the world. There is a single one of this size and shape in the Freer collection in Washington. Both perfect. Period, Sung (960-1279).
  122. A Unique Chun Yao Basin, once owned by the Empress Dowager and used by her for ablutions before sacrificing. Period, Sung (960-1279).
  123. A Sixteenth Century Flemish Needlework Panel of very fine quality. It has four square medallions representing biblical scenes. The remainder of the panels is filled with figures of animals, birds and flowers.  
Size 6 feet 6 inches wide by 1 foot 6 inches high.
  124. **A Renaissance Tapestry with Mythological Subject**  
A Sixteenth Century Flemish Renaissance Tapestry depicting a wooded landscape in the mid distance of which are the figures of the Centaur, Nessus, and Dejanira, wife of Hercules.  
Size: 6 feet 6 inches wide by 10 feet 4 inches high.