



IMPORTANT AMERICAN
FURNITURE, SILVER,
OUTSIDER AND FOLK ART
INCLUDING THE
BENJAMIN FRANKLIN SMALL SWORD

New York 20 September 2016

CHRISTIE'S



IMPORTANT AMERICAN FURNITURE, SILVER, OUTSIDER AND FOLK ART: INCLUDING THE BENJAMIN FRANKLIN SMALL SWORD

TUESDAY 20 SEPTEMBER 2016

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The Estate of Georgia P. Gosnell

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AUCTION

Tuesday 20 September 2016
at 2.00 pm (Lots 801-944)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	17 September	10.00 am - 5.00 pm
Sunday	18 September	11.00 am - 5.00 pm
Monday	19 September	10.00 am - 5.00 pm
Tuesday	20 September	10.00 am - 12.00 noon

AUCTIONEERS

John Hays (# 0822982)
Andrew Holter (# 1374229)

AUCTION CODE AND NUMBER

In sending absentee bids or
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[40]

Front cover: Lot 875
Inside front cover: Lot 854
Inside back cover: Lot 827
Back cover: Lot 808

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801

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

801

A RED, BLACK AND YELLOW BIRD: FRAKTUR DRAWING
 JACOB HENLEY, POSSIBLY NORTHERN LANCASTER OR
 HUNTINGTON COUNTY, PENNSYLVANIA, DATED 1819

inscribed *Jacob Henly his/ Quill 1819* right center
 3½ x 5½ in.

\$1,000-2,000

PROVENANCE:

Sold, Reinholds, Pennsylvania
 Mr. and Mrs. Richard Flanders Smith
 Sold, Christie's, 3 June 1995, lot 154

EXHIBITED:

Lancaster, Pennsylvania, The Heritage Center of Lancaster
 County, May - November 1979.

LITERATURE:

Frederick Sheely Weiser, *Fraktur: Pennsylvania German Folk Art*
 (Ephrata, 1973), p. 84.



802

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

802

**A RECLINING CAT WITH A PINEAPPLE:
 FRAKTUR DRAWING**

CECILIA E. SMITH, PENNSYLVANIA, CIRCA 1830

signed *Cecilia E. Smith* across center
 12¾ x 9½ in.

\$3,000-5,000

PROVENANCE:

Private Collection, Long Island, New York
 Robert E. Kinnaman and Brian A. Ramaekers, East Hampton,
 New York

David A. Schorsch, New York

Sold, Sotheby's, New York, 18 January 1998, lot 1384



803



803



804

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

803

A RED AND YELLOW BIRD AND FLOWERS AND A RED AND YELLOW HEART WITH FLOWERS: TWO FRAKTUR BOOKMARKS

ATTRIBUTED TO THE ENGRAVER ARTIST (ACTIVE 1791-1804), SOUTHEASTERN PENNSYLVANIA, CIRCA 1800

Each 3½ x 4 in.

\$1,500-3,000

PROVENANCE:

The heart: Sold, Sotheby's, New York, 10 October 1998, lot 234
 The bird: Sold, Sotheby's, New York, 10 October 1998, lot 257

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

804

A POLYCHROME HORSE AND RIDER: FRAKTUR DRAWING

THE "WASHINGTON-SUSSEL" ARTIST (ACTIVE 1760-1785), PROBABLY LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1770

(2) inscribed *Jakob ist mein nahme*
 4 x 3 in.

\$8,000-12,000



805

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

805

A BIRD WITH FLOWERS: FRAKTUR DRAWING

ATTRIBUTED TO THE ROCKHILL TOWNSHIP ARTIST, BUCKS COUNTY, PENNSYLVANIA, EARLY 19TH CENTURY

together with two fraktur drawings decorated with birds and flowers

From 4½ x 2½ in. to 8½ x 5¼ in.

\$2,000-4,000

PROVENANCE:

Rockhill Township Artist fraktur:

Mr. and Mrs. Paul Flack, Holicong, Pennsylvania

Sold, Christie's, 6 September 1997, lot 57

Larger bird with two blooms:

Sold, Sotheby's, New York, 18 January 1998, lot 1394

The Rockhill Township Artist fraktur is included in the Bucks County Fraktur Survey.

(3)



PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

806

A BLACK-PAINTED AND POLYCHROME FLORAL-DECORATED PINE LIFT-TOP BOX

ATTRIBUTED TO HEINRICH BUCHER, BERKS OR LANCASTER COUNTY, PENNSYLVANIA, LATE 18TH/ EARLY 19TH CENTURY

2½ in. high, 9½ in. wide, 8¼ in. deep

\$2,000-4,000

PROVENANCE:

Leigh Keno American Antiques, New York

806

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

807

**A PAINTED AND POLYCHROME-DECORATED PINE
HANGING BOX**

POSSIBLY BERKS COUNTY, PENNSYLVANIA, DATED 1841

inscribed on lid *Christina Hoffman, jahr 1841* and initialed
CH twice

8 $\frac{3}{8}$ in. high, 12 $\frac{7}{8}$ in. wide, 5 $\frac{1}{2}$ in. deep

\$10,000-15,000

PROVENANCE:

Mr. and Mrs. George W. Scott, Jr., Lancaster, Pennsylvania, 1956
Sold, Christie's, 10 and 11 June 1994, lot 529

The incised and geometric decoration of this hanging box bears a strong resemblance to the illuminated documents of Samuel Bentz, known as the "Mount Pleasant Artist." Bentz worked primarily in Lancaster County, Pennsylvania, and it is possible that the craftsman of this box was familiar with his work.







PROPERTY OF THE JACK WARNER FOUNDATION

808

**A MONUMENTAL CARVED, PAINTED
AND POLYCHROME-DECORATED
SPREADWING EAGLE**

ATTRIBUTED TO WILHELM
SCHIMMEL (1817-1890),
CUMBERLAND COUNTY,
PENNSYLVANIA, 1865-1890

26 in. high, 32 in. wide

\$100,000-150,000

PROVENANCE:

Private Collection, Delaware
Sold, Sotheby Parke Bernet, New York,
15 September 1979,
lot 131



The legacy of German immigrant Wilhelm Schimmel (1817-1890) rests in his wonderful pine, gesso and paint-decorated animals, which he carved in exchange for room and board from families around Carlisle, Pennsylvania. He fashioned lions, roosters, dogs and other figures, but his most successful sculptures are majestic spreadwing eagles. The example offered here is a monumental work, exceptional for its extremely rare large scale, crisp carving and elongated, delicate form. Using local pine, Schimmel carved the eagle's body and wings separately, articulating them with angular, choppy feathers and joining them in the final construction. He primed his surface and added color and depth through red, brown, green and yellow paints that bring the bird to life.



A notorious figure in Cumberland County, Pennsylvania, Schimmel was memorialized in an obituary published in the *Carlisle [Pennsylvania] Sentinel* 7 August 1890: "Old Schimmel, the German who for many years trampled through this and adjoining counties, died at the almshouse on Sunday. His only occupation was carving heads of animals out of soft pinewood. He was apparently a man of very surly disposition." For more information on Schimmel's life, see Karl H. Pass, "Wilhelm Schimmel: Cumberland County Image Maker (1817-1890)," *Folk Art*, vol. 28, no. 2, pp. 52-59. His work is in the collections of multiple major museums, including the Museum of Fine Arts, Boston, Winterthur Museum, the Philadelphia Museum of Art, and the New-York Historical Society.



809

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

809

ATTRIBUTED TO JOSHUA JOHNSON (1765-1830)

A Pair of Portrait Miniatures of a Lady and a Gentleman

oil on laid down canvas

Each 4½ x 3¾ in.

(2)

\$15,000-30,000

PROVENANCE:

Wilde Collection, Cambridge, Massachusetts
American Folk Art Gallery, New York

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

810

**A GROUP OF THREE WATERCOLOR AND INK
FRAKTUR BOOKPLATES**

PENNSYLVANIA, LATE 18TH/ EARLY 19TH CENTURY

the first with a heart flanked by two mermaids; the second attributed to Johan Adam Eyer, a songbook for Samuel Rener, dated 1789; the third for Diedrich Braun
From 3¾ x 6½ in. to 7½ x 6¾ in.

(3)

\$2,000-4,000

PROVENANCE:

Johan Adam Eyer bookplate: Sidney Gecker, New York



811

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

811

A TAUFSCHEIN FOR LIDIA ZELLER

ATTRIBUTED TO JOHANN CONRAD TREBITS,
SOUTHEASTERN PENNSYLVANIA,
EARLY 19TH CENTURY

watercolor and ink on paper; dated *October 15, 1817*
12 x 15½ in.

\$2,000-4,000

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

812

**RED, GREEN AND YELLOW LOLLIPOP BLOSSOMS ON
LEAFY STEMS: FRAKTUR DRAWING**

SARAH BRYAN, PENNSYLVANIA, DATED 1813

*together with two watercolor and ink bookplates; the first
by Susanna Miller and dated December 1835, the second a
double bookplate for Scheimer, attributed to Johannes Ernst
Spangerberg, circa 1790*
From 5½ x 3 in. to 8¼ x 6¾ in.

(3)

\$1,500-3,000

PROVENANCE:

Sarah Bryan drawing: Sold, Sotheby's, New York,
18 January 1998, lot 1391



PROPERTY OF THE JACK WARNER FOUNDATION

813

**A CARVED, PAINTED AND POLYCHROME-DECORATED
SPREADWING EAGLE**

ATTRIBUTED TO WILHELM SCHIMMEL (1817-1890),
CUMBERLAND COUNTY, PENNSYLVANIA, 1865-1890

10 $\frac{1}{4}$ in. high, 18 in. wide

\$15,000-30,000

PROVENANCE:

Sold, Sotheby Parke Bernet, New York, 15 November 1978, lot 280

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

814

**A CARVED, PAINTED AND POLYCHROME-
DECORATED BIRD ATOP A TURTLE**

NEW ENGLAND, POSSIBLY MAINE OR NEW
HAMPSHIRE, LATE 19TH/ EARLY 20TH CENTURY

8½ in. high, 5¼ in. wide, 11 in. long

\$4,000-8,000

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

815

A CARVED AND PAINTED PINE OWL

POSSIBLY NEW HAMPSHIRE, LATE 19TH/ EARLY
20TH CENTURY

17¾ in. high, 7¾ in. wide, 5¾ in. deep

\$5,000-10,000

PROVENANCE:

Patricia Guthman Collection

Sold, Sotheby's, New York, 18 January 1998, lot 1635

LITERATURE:

Roger Ricco and Frank Maresca, *American Primitive
Discoveries in Folk Sculpture* (New York, 1988), p. 222,
fig. 317.



814



815



PROPERTY FROM THE COLLECTION OF
GEORGE AND HOPEWICK

816

**A POLYCHROME-PAINTED
CAST-IRON CLOWN CARNIVAL
GALLERY TARGET**

MANUFACTURED BY J. T. DICKMAN,
LOS ANGELES, CALIFORNIA, EARLY
20TH CENTURY

marked *Pat'd. Sept. 19, 1911 by J.T.
Dickman, L. A. Cal.*

together with a later stand
20 in. high, 16 in. wide, 6 in. deep

\$3,000-5,000

PROVENANCE:

America Hurrah, New York, October 1994



PROPERTY FROM A GREENWICH, CONNECTICUT
COLLECTION

817

**A COTTON RED, WHITE AND
POLYCHROME APPLIQUÉ
ALBUM QUILT**

PROBABLY BALTIMORE, MARYLAND,
19TH CENTURY

one panel embroidered *Grand Lodge of
Maryland* another panel initialed *FLT*
81 in. long, 80½ in. wide

\$3,000-5,000



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

818

J. QUIGG, 19TH CENTURY

View of the Brooklyn Navy Yard, circa 1870

signed *J. Quigg*, lower right

oil on board

Sight 22¼ x 30¾ in.

\$10,000-20,000

PROVENANCE:

Leonardo L. Beans, Trenton, New Jersey

Sold, Sotheby's, New York, 30 April - 3 May 1980, lot 1136

Thomas G. Rizzo, New York

Sold, Sotheby's, New York, 29 April 1982, lot 23

EXHIBITED:

Williamsburg, Virginia, Abby Aldrich Rockefeller Folk Art Center,

The Folk Artist Looks at the Civil War, August - November 1960.

New York, Museum of American Folk Art, *Celebrate the Hudson*,
October - November 1980.



PROPERTY FROM THE COLLECTION OF GEORGE AND HOPE WICK

819
**AMERICAN SCHOOL,
 19TH CENTURY**

The Northern Coast of Maine

oil on academy board
 Sight 17½ x 22¼ in.

\$3,000-5,000

PROVENANCE:

Found in Waldboro, Maine, 1970s
 Kenneth & Ida Manko, Moody, Maine,
 August 1990

LITERATURE:

Steven M. L. Aronson, "Folk Art Idyll -
 Kenneth and Ida Manko," *Architectural
 Digest* (June 1988), p. 111.
 James R. Mellow, "Primitive Landscapes,
 American Paintings that Capture the
 Topography of Yesteryear," *Architectural
 Digest* (December 1989), pp. 190-191.



PROPERTY FROM THE COLLECTION OF GEORGE AND HOPE WICK

820
**ATTRIBUTED TO
 LAWRENCE LADD (LATE 19TH/
 EARLY 20TH CENTURY)**

*Scenes in a Foreign Depot, or Fast
 Express Train*

watercolor, graphite and ink on paper
 18 x 29 in.

\$3,000-5,000

PROVENANCE:

Steve Miller American Folk Art, New
 York, November 1991

EXHIBITED:

Utica, New York, Munson-Williams-
 Proctor Institute, *Panoramas for the
 People*, 3 March - 13 May 1984.



PROPERTY FROM THE ESTATE OF GEORGIA P. GOSNELL

821

RALPH CAHOON (1910-1982)

Jubilant Harbor Scene

signed *R. CAHOON* lower right corner

oil on Masonite

25¼ x 40 in.

\$20,000-40,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION IN NEW YORK

822

JAMES CASTLE (1899-1977)

Untitled (Books Displayed Along a Wall)

string, soot and spit on flattened *Arden Ice Cream* carton
4½ x 5½ in.

\$5,000-10,000

PROVENANCE:

J. Crist Gallery, Boise, Idaho

James Castle (1899-1977), born deaf and mute, learned to communicate and interact with the world around him via visual and tactile means. His soot and spit drawings range from naturalistic to surreal, often documenting scenes from his life on his family's farm. Here, Castle depicts his own drawings installed on a wall in his home. Castle's art has been the subject of multiple major museum exhibitions, including retrospectives organized by the Philadelphia Museum of Art, the Smithsonian American Art Museum, Washington, D.C., and the Museo Nacional Centro de Arte Reina Sofía, Madrid.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION IN
NEW YORK

823

JAMES CASTLE (1899-1977)

Untitled (Coat, double-sided)

soot and spit on found paper
4½ x 3¾ in.

\$5,000-10,000

PROVENANCE:

J. Crist Gallery, Boise, Idaho



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

824

BILL TRAYLOR (1854-1949)

Green Construction with Two Men and a Dog, 1939-1942

crayon on card

10% x 9% in.

\$30,000-50,000

PROVENANCE:

Hirschl & Adler, New York

The Mayor Gallery, London, 1990

After a lifetime on a plantation, former slave Bill Traylor (1854-1949) moved to Montgomery, Alabama. Crippled with rheumatism, he began to draw. From a doorstep on Monroe Street he rendered starkly modernist farm animals, architectural elements, dancing, drinking and fighting figures, and other images evoking his current and previous experiences. *Green Construction* is one of Traylor's "exciting events." The image is animated and alive, with lunging figures energetically pointing fingers while a barking dog leans into the scene, wagging his tail.



PROPERTY FROM A PROMINENT SOUTHERN COLLECTION

825

SAM DOYLE (1906-1985)

Lincoln, Indian Hill, circa 1980

initialed S.D. bottom center
paint on repurposed sheet metal
49 x 25 in.

\$12,000-18,000

PROVENANCE:

Carolyn Tolleson, purchased directly from the artist, circa 1983
Thence by descent in the family

Sam Doyle (1906-1985) opened his "Out Door Art Gallery" in his yard on St. Helena Island, South Carolina, in the late 1960s. His paintings depicted people from within his Gullah community, as well as important political and social figures ranging from Ray Charles to President Abraham Lincoln. Doyle spoke in interviews about Lincoln, and specifically cited interactions between the President and free African Americans at Indian Hill, St. Helena. While historical documents suggest Lincoln indeed issued instructions for for an official proclamation to be read at Indian Hill, there is no evidence Lincoln delivered the speech himself. Nevertheless, the myth of the President's visit remained incredibly powerful to Doyle. The artist's reverence for Lincoln is clear in this rendering. Depicted here orating to an enraptured audience, he towers over onlookers, self-possessed and gesturing with an inclusive stance.



PROPERTY OF AN IMPORTANT COLLECTOR

826

THORNTON DIAL (1928-2016)

Open Windows, 1992

initialed TD center right edge

Enamel, towels, tin, rope, carpet and industrial sealing

compound on canvas mounted on wood

60 in. high, 73½ in. wide, 2½ in. deep

\$20,000-40,000

PROVENANCE:

William Arnett, Atlanta (acquired directly from the artist)

EXHIBITED:

New York, American Folk Art Museum, and Paris, The American Center, *Thornton Dial: Image of the Tiger*, 1993.

LITERATURE:

Amiri Baraka and Thomas McEvilly, *Thornton Dial: Image of the Tiger* (New York, 1993), p. 131 and back cover.

Hailing from Alabama, Thornton Dial (1928-2016) had a long career as a railroad welder for the Pullman Standard Company before he turned to art. His first works developed around metal frames as he used his knowledge of steelworking for new purpose. Even as Dial's art evolved to wall-mounted constructions incorporating found materials from his community of Bessemer, he maintained the aesthetic of twisted metal in his art. The rope in this work visually evokes the structure and strength of his earlier armatures while also standing for the walls of a house and the skin of the tigers.

Throughout his practice, Dial repurposed found materials, sometimes in homage to their original purpose, sometimes in the service of new narratives. Here, towels, rope, cut metal and carpet are all incorporated into a work that depicts not only a building and tigers, but also references hard labor (towels, rope), industry (metal) and domesticity (carpet). Dial never shied away from addressing challenging themes, and the tigers climbing to the top of the building refer to the struggles of African Americans.

Dial has been the subject of several major retrospectives, including the 2011 touring exhibition *Hard Truths: The Art of Thornton Dial*, organized by the Indianapolis Museum of Art. His work is in many museum collections including the Metropolitan Museum of Art, New York, the Philadelphia Museum of Art, and the Smithsonian American Art Museum, Washington, D.C. Dial's work will feature prominently in an upcoming exhibition of Southern African American Vernacular Art at the Metropolitan Museum of Art.







PROPERTY FROM THE KORTLANDER FAMILY

827

WILLIAM EDMONDSON (1874-1951)

Critter, 1930s

limestone

12 in. high, 31½ in. long, 6 in. wide

\$50,000-150,000

PROVENANCE:

Elizabeth F. Kortlander (acquired directly from the artist, 1947 or 1948)

Thence by descent in the family

LITERATURE:

Edmund L. Fuller, *Visions in Stone: The Sculpture of William Edmondson* (Pittsburgh, 1973), pl. 103.

William Edmondson's *Critter*, an active animal complete with cocked ears, choppily-rendered fur and clawed, gripping feet, is an architectural sculpture as well as a figurative one. His bifurcated tail cuts negative space into interesting contours and shapes. The upturned rear of the base is a structural reality of the repurposed limestone but also makes the form active – literally lifting the critter's tail off the ground.

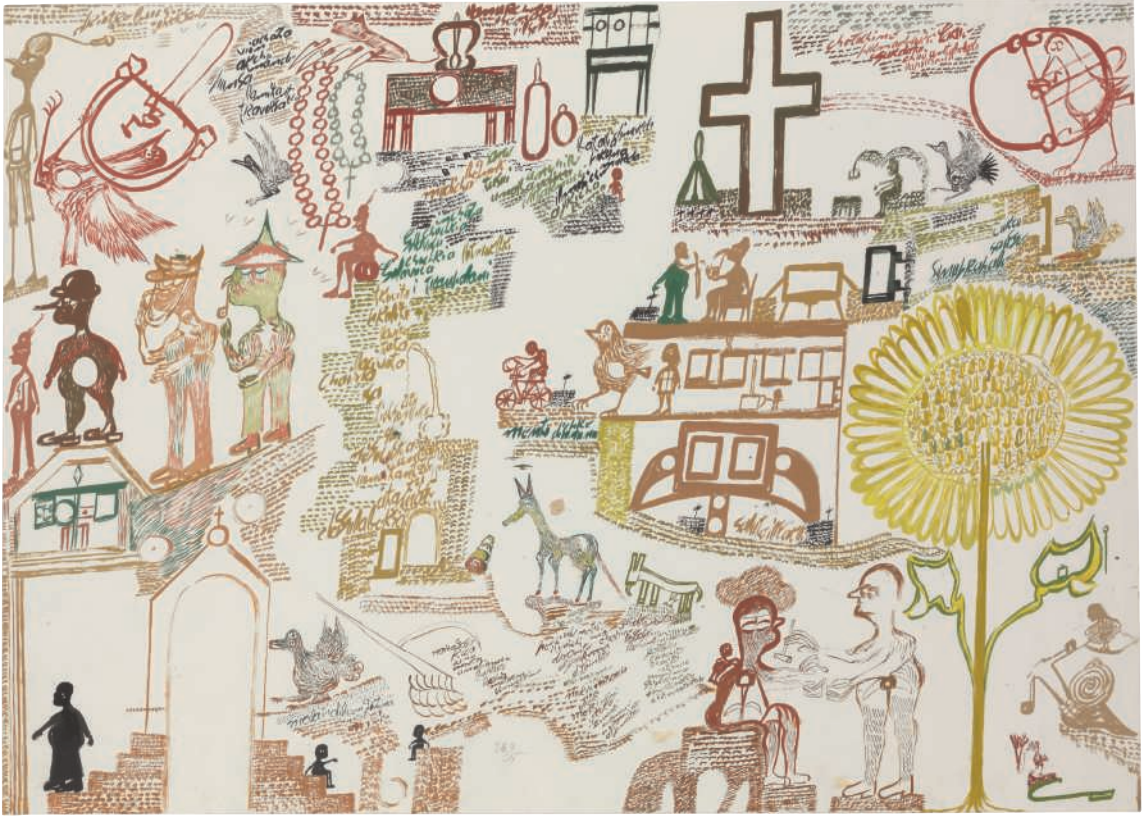
Edmondson (1874-1951) was born on a farm near Nashville, Tennessee, and moved with his family to Nashville proper around 1890. He held two jobs for much of his adult life: from 1900 to 1907 he worked for the Nashville, Chattanooga and St. Louis Railway, and from around 1907 to 1931 he served as a janitor at the Nashville Woman's Hospital. While he did not come to artmaking until his late fifties, Edmondson had long dabbled in stonemasonry. His first foray possibly occurred in the late 1890s, when he likely worked on the construction of stone fences at Whitland Farm in present-day southwest Nashville. He was employed again as a stonemason during the early years of the Great Depression. After losing his job at the Woman's Hospital in the early 1930s, Edmondson established a stonecutting business next to his home to create tombstones for his community; he also carved freestanding sculptures of religious figures, famous and local people, and various animals, and displayed them around his yard. The patina on *Critter* reveals its life outdoors. The darkened limestone speaks to Edmondson's outdoor placement of his "garden ornaments" and to the work's life after it left his custody.

Edmondson's yard attracted attention from art lovers. In 1936 Vanderbilt University affiliate Sidney Hirsch came across Edmondson's work, and he introduced his friends Alfred and Elisabeth Starr to the artist. The Starrs in turn brought *Harper's Bazaar* photographer Louise Dahl-Wolfe to the yard, and she photographed the artist and his work multiple times in 1936 and/or 1937. After seeing the Dahl-Wolfe photographs, Alfred H. Barr, Jr., then-director of the Museum of Modern Art, New York, authorized a 1937 exhibition of works by the sculptor, making Edmondson the first African American to have a solo exhibition at MoMA. Throughout the 1930s and 1940s Edmondson's home remained a destination, drawing visitors such as famed photographer Edward Weston.

Critter was purchased directly from Edmondson by Elizabeth Kortlander, then a young girl who visited the artist in his yard in the 1940s. She kept the work outdoors as he had. Photographed by researcher and collector Edmund Fuller in the early 1970s, *Critter* has been recognized and appreciated by Edmondson scholars for decades, but the work remained in the Kortlander family until now.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

828

CARLO ZINELLI (1916-1974)

Yellow Flowers, Trapped Birds, Brown Cross, 25-29

February 1972

tempera on paper

19½ x 27½ in.

\$10,000-20,000

PROVENANCE:

The Zinelli family, Verona, Italy

Phyllis Kind Gallery, New York

LITERATURE:

Vittorino Andreoli and Sergio Marinelli, *Carlo Zinelli: Catalogo Generale* (Venice, Italy, 2002), pl. 880, p. 615.

In 1947, 31-year-old Zinelli was released from military service, diagnosed with schizophrenia, and committed to a hospital in Verona. A decade later he began drawing, developing and evolving a distinctive, graphic style championed by artist Jean Dubuffet, among others. Works from the last few years of Zinelli's life are rendered in fine lines and vibrant colors, and his imagery included vignettes of men, animals and symbols in fanciful combinations and nonrealistic scales. Here, a giant sunflower towers over figures and buildings, while in the center of the page a trotting bird dwarfs the adjacent human form. Crosses are scattered throughout the composition, from a large, bold one in the top right, to rosaries and church-like architectural details on the left.

Chotakimo
pillemadat...
egukdaku
chuo yuntal...
Ull...
Laku



Liku
Sanyu
Sanyu Pakalle



PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

829

JUDITH SCOTT (1943-2005)

Untitled

found objects with yarn, fiber and thread

32 in. high, 7 in. wide, 6½ in. deep

\$20,000-40,000

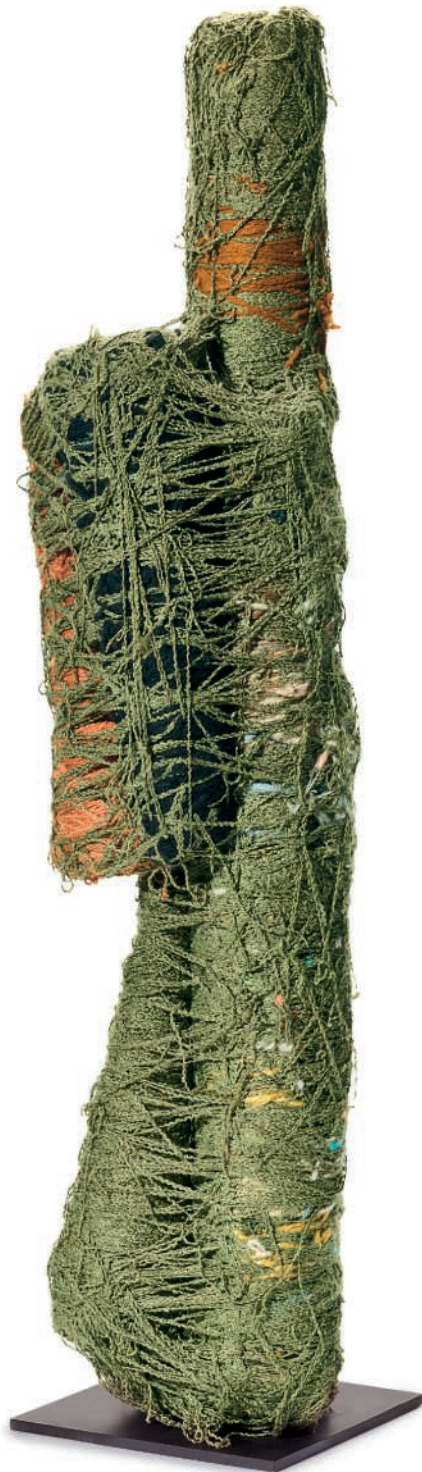
PROVENANCE:

Creative Growth, Oakland, California

Ricco Maresca Gallery, New York, 2002

Fiber artist Judith Scott (1943-2005) is renowned for her intricately wrapped sculptures that transform everyday found objects into cocoon-like, abstracted forms. Scott worked at the Creative Growth Art Center, Oakland, California, from 1987 until her death in 2005, where she developed her singular artistic voice. Delicately and carefully enveloping her chosen supports with layers of yarn, cloth and other fibers, Scott's sculptures reveal a painstakingly caring and laborious process through which she engaged with and interpreted the world around her. The artist was extremely close to her twin sister, and many of her works feature pairs or variations on twin-like themes, perhaps drawing on an intimacy developed in the womb and through their lives.

Born with Down Syndrome, the artist lost her hearing early in life, and artmaking became her main method of communication and lasting legacy. Scott's art was the subject of a major retrospective at the Brooklyn Museum, New York, held from October 2014 through March 2015, and her art is in the collections of the Museum of Modern Art, New York, the American Folk Art Museum, New York, and the Museum of Everything, London, among others.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

830

BILL TRAYLOR (1854-1949)

Old Man Holding Hip, 1939-1942

crayon and graphite on found card

11¼ x 7¾ in.

\$30,000-50,000

PROVENANCE:

Acme Art Gallery, San Francisco

The Mayor Gallery, London, 1988

Bill Traylor's modernist and near-abstracted forms are often built around hand-drawn geometric shapes and arced grid lines that undergird his designs.

The man's body has a strong, visible rectilinear underdrawing that guides his position on the card.





PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

831

MARTÍN RAMÍREZ (1895-1963)

Untitled (Landscape with Oxen and Woman)

crayon and graphite on brown paper

23 x 32½ in.

\$30,000-50,000

PROVENANCE:

Phyllis Kind Gallery, New York

This work perfectly exemplifies Martín Ramírez's ability to construct a personal visual language, balancing tradition and modernity while successfully integrating the figurative and the abstract. Ramírez worked from memory, away from his homeland and family during his long confinement in a California psychiatric institution. The drawing is part of an autobiographical oeuvre that visually narrates events and represents meaningful places. It depicts an industrious woman, probably his wife, plowing the land with the help of a pair of yoked oxen. Ramírez's work is characterized by recurring designs and motifs, yet there are only two drawings on this subject and no other similar version of this outstanding

composition has been identified. The composition of this piece is dominated by linear patterns depicting a river and the rugged terrain of Ramírez's property in Mexico, which is located on a hill surrounded by an small ravine. The patterns of repeating, concentric lines that dominate most of Ramírez's works are used here only to represent the grooves of the plowed land. The central character is also not enclosed by a proscenium. The absence of these two elements gives the composition a unique abstract appearance and sense of modernity. This version is also distinguished from the other piece on the same subject by the consistency and confidence of the lines and the skilled use of the limited materials to which Ramírez had access. It shows the artist in complete control of his abilities as a draftsman. The central female figure, traced on recycled brown paper with crayons and pencils as a simple silhouette, produces an eerie sense that one is contemplating a mix of Mexican and Egyptian folk art with an antique aura.

- Victor M. Espinosa

Untitled (Landscape with Oxen and Woman) has been granted clear title by the artist's estate.





recto

PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

832

CHARLES A. A. DELLSCHAU (1830-1923)

Aero gander (double sided), 1919

watercolor, graphite and collage on pieced paper
16¾ x 17¼ in.

\$15,000-30,000

PROVENANCE:

Ricco Maresca Gallery, New York

Sold, Christie's, New York, 27 January 2003, lot 9

EXHIBITED:

Raleigh, North Carolina, Gregg Museum of Art & Design,
*Farfetched: Mad Science, Fringe Architecture and Visionary
Engineering*, 17 January - 26 April 2013.

LITERATURE:

Thomas McEvilley et al., *Charles A. A. Dellschau* (Seattle, 2013),
p. 264.

Roger Manley and Tom Patterson, *Farfetched: Mad Science,
Fringe Architecture and Visionary Engineering* (Raleigh, 2013),
back cover.



verso

In Sonora, California, a mysterious group of aeronautical aficionados, including Peter Mennis, George Newell and Christian Axel von Roemeling founded the Sonora Aero Club. The club rendered plans for airships, held discussions about fuel components, debated engineering techniques and - most intriguingly - may have existed only in the mind of Charles A. Dellschau (1830-1923). To date, scholars do not know whether the club, or the discussed members, were real or figments of the artist's imagination (Thomas McEvilley et al., *Charles A. Dellschau* (Seattle, 2013), pp. 26, 41).

Dellschau, an immigrant from Berlin who settled in the Houston area, worked as a butcher for most of his life and turned to writing his memoirs and recording the accompanying airships only after his retirement. His connection with the real or imagined California-based Aero Club is chronicled in three memoir manuscripts, and later in notebooks that contained mixed-media "plates" (pages) of airships amidst "press blooms" (articles clipped from newspapers). Each page is dated and numbered sequentially, providing a clear chronology to the work. Twelve of these notebooks survive, though gaps in Dellschau's consistent numbering system indicates there were more.



PROPERTY FROM THE COLLECTION OF SUSAN AND STEPHEN PITKIN

833

THORNTON DIAL (1928-2016)

Singing about Trees, dated 2002

initialed TD lower right

charcoal and watercolor on paper

30 x 22¼ in.

\$3,000-5,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired directly from the artist)



PROPERTY OF A SOUTHERN LADY

834

SAM DOYLE (1906-1985)

Pistol (Sleeping Deer), circa 1983

initialed S.D. lower right
paint on repurposed board
37½ x 47½ in.

\$8,000-12,000

PROVENANCE:

Acquired by present owner directly from the artist, 1983

The present owner's account of acquiring *Pistol (Sleeping Deer)* in 1983:

I finished college in the spring of 1982. After graduation, I moved down to Beaufort, South Carolina. I would "go motoring" on the weekends and explore the islands, and on one such occasion, I could not believe my eyes when I saw a yard full of paintings that depicted the history of the South Carolina Sea Islands. When I met Sam Doyle, I was so impressed by his grace and kindness. He talked to me about his paintings and how the ideas came to him in dreams. I picked out a painting called *Sleeping Deer* because of its intriguing story. Mr. Doyle told me that it was the story of a man named Pistol who had always wanted to ride on a deer, and when he saw one asleep in the woods, he had tried to do so. When I came back to pick up the painting, the artist had modified parts of it. I have kept my piece all these years because of what in incredible person Sam Doyle was, and how his work depicted the strength and beauty of the people of the Sea Islands.



PROPERTY FROM THE COLLECTION OF SUSAN AND STEPHEN PITKIN

835

THORNTON DIAL (1928-2016)

Looking for Freedom in the Big Town,
dated 1992

initialed TD lower right
graphite and charcoal on paper
25¾ x 19¾ in.

\$2,000-4,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired directly
from the artist)



PROPERTY FROM THE COLLECTION OF SUSAN AND STEPHEN PITKIN

836

RONALD LOCKETT (1965-1998)

Beginning, 1993

cut and perforated sheet metal roofing panels, nails, plywood and construction lumber

45 x 46¾ in.

\$5,000-10,000

PROVENANCE:

William Arnett, Atlanta, Georgia (acquired directly from the artist)

Ronald Lockett (1965-1998), who lived in Bessemer, Alabama, near his older cousin and artistic mentor Thornton Dial, experimented with various media and techniques throughout his short career. In 1992 or 1993, he began working with rusted sheet metal, using the monochromatic material as figure and ground, perforating his surfaces to create mass from negative space. In *Beginning*, two fawns are outlined in puncture marks

and given shape through thin strips of metal. Their ground - an oasis on the stark panel - is formed from cut and nailed sections of the same surface. The flaking, rusting metal is an arid and barren landscape; the animals fade into this ground while simultaneously asserting their existence through strong outlines and alert postures. These fragile creatures embody Lockett's longstanding concerns of ephemerality, destruction and memory. By his death at age 32, the artist had created a body of work that considered memorialization on personal and large-scale levels; his pieces ranged in subject from his weakening body to national tragedy (including a series about the 1995 bombing of the Alfred P. Murrah Federal Building in Oklahoma City) to the disappearing natural world.

Lockett's work is the subject of a major traveling retrospective organized by the Ackland Art Museum at the University of North Carolina at Chapel Hill. The exhibition opened at the American Folk Art Museum, New York, in June 2016, and subsequent venues include the High Museum, Atlanta, and the Ackland.

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

837

BILL TRAYLOR (1854-1949)

Construction with Six Figures and a Dog, 1939-1942

label from collector Charles Shannon S-139

graphite on card

11½ x 7⅞ in.

\$30,000-50,000

PROVENANCE:

Galerie Karsten Greve, Cologne, Germany

Hirschl & Adler, New York

The Mayor Gallery, London, 1990

For more information on Bill Traylor, see lot 824.





PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

838

WILLIAM HAWKINS (1895-1989)

Ohio State Capitol

signed *WILLIAM L. HAWKINS* along lower

edge

enamel and metallic paint on board

31½ x 25½ in.

\$10,000-20,000

PROVENANCE:

Berry-Hill Galleries, New York



PROPERTY OF A PRIVATE COLLECTION

839

PETER ATTIE BESHARO (1898/9-1960)

Proking Harted Lincoln, circa 1950

acrylic and varnish on paperboard

22% x 28% in.

\$4,000-6,000

PROVENANCE:

Phyllis Kind Gallery, New York

EXHIBITED:

Baltimore, Maryland, The American Visionary Art Museum, *We Are Not Alone - Angels and Other Aliens*, 2 October 1999 - 3 September 2000.

In *Proking Harted Lincoln*, Abraham Lincoln follows an alien or space man down a river. Three all-seeing eyes hover above the men, revealing knowledge and insight to the American leader. Another space figure, an angel and an Egyptian figure occupy the left side of the work, their arms outstretched to the larger men walking towards them. Peter Attie Besharo (1898/9-1960) immigrated to America from Syria around 1912 and settled in Leechburg, Pennsylvania. He worked first as a peddler selling sundries in nearby mining camps, and later as a housepainter. After his death, Besharo's landlord discovered 69 visionary paintings inside a garage that the artist had rented. The works, which conflate history and religion with time and space travel, are rendered in rich jewel-like colors and articulated with writings.

840

HENRY DARGER (1892-1973)

The Pictures of Some of the Most Desperate Fighters in the Glandelinian Armies

watercolor, graphite and carbon transfer on paper and repurposed card
11½ x 17 in.

\$30,000-50,000

PROVENANCE:

Estate of Henry Darger, Chicago
Andrew Edlin Gallery, New York

Henry Darger (1892-1973) is widely recognized as one of the stars of Outsider Art. The artist had a difficult childhood, having lost both parents by age eight, and found stability in a job as a janitor at St. Joseph's Hospital in Chicago. Outside a brief stint in the army in late 1917, he worked in area hospitals from age seventeen until his retirement in 1963. If by day Darger led an unremarkable existence, by night, in a tiny apartment in Chicago's North Side, he created a magnificent, fantastical world in watercolor and in words. His magnum opus, a 15,000-page typed manuscript entitled *The Story of the Vivian Girls, in What is known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, Caused by the Child Slave Rebellion*, tells the story of a great war on an imaginary planet where child slaves, led by a group of pre-teens called the Vivian Girls, engaged in a series of battles with their adult overlords to gain freedom. Though he finished his manuscript in the 1930s, he continued to illustrate his world long after he finished the text.

Darger carefully considered the characters in his stories, chronicling them in both his manuscript and in didactic visual panels as seen here. *The Most Desperate Fighters* surveys high-ranking members of the Glandelinian army, providing portraits, names, and nicknames for the Generals. Modeled after images of Civil War soldiers, Darger employed carbon transfer techniques to render his characters. Additionally, each portrait has a different background color, and Darger used at least two different types of paint, implying that the portraits were perhaps created in two or more sessions and then assembled into this survey at a later point. The card on which the portraits are adhered provides an overarching narrative that links the figures.

Text plays a fundamental role throughout Darger's oeuvre, and it is employed to varying degrees in his different types of output. His manuscript relies on thick description, while his large-scale watercolors use text sparingly but with import, providing titles and settings for the imagery. This work straddles Darger's manuscripts and large-scale watercolors in purpose and visuals: text-heavy, it also relies on the artist's watercolor and carbon-transfer techniques. It bridges the stories of his book and the worlds brought to life in his drawings.

Henry Darger's work is in the collections of institutions including the Museum of Modern Art, New York, the Art Institute of Chicago, the Musée d'Art Moderne de la Ville de Paris, the American Folk Art Museum, New York, and the Collection de l'Art Brut, Lausanne, Switzerland.





GEN ABBOTT



GENERAL STANLAW



GEN HINDSALE ST CLAIR +



GENERAL LEO COSTELLO



GEN THOMAS CLEVELAND +
NICK NAMED BREAK IN THE NECK

THROUGHOUT THE WHOLE OF CALVERINIA MADE SO MANY SHERIFFS RAIDS AND WON SO MANY BLOODY BATTLES THAT HE WAS KNOWN AS A HUMAN TORNADO UNTIL THE END OF THE WAR HE BECAME FRIENDLY WITH THE VIVIAN GIRLS BUT CALLED TO RETURN AS YET TO ILLINOIS WHICH HE HAD FORSAKEN FOR THE LOSS OF HIS WIFE AND DAUGHTER KILLED IN THE CALMANDRINIA TYPHOON. THOMAS CLEVELAND ANOTHER HUMAN TORNADO WAS THE BEST FRIENDS THE VIVIAN GIRLS HAD AMONG THE SLANDERLIANS HINDSALE ST CLAIR WAS THEIR REAL WORSE ENEMY AND PROVED IT

RY. TWARD THEM THE OTHER THREE DID NOT KNOW THE VIVIAN GIRLS WERE LIKE HINDSALE ST CLAIR.



PROPERTY OF THE BASS MUSEUM OF ART

841

THORNTON DIAL (1928-2016)

Fishing for Love, 1992

initialed TD on verso

rope, card, walnuts, joint compound and enamel on canvas

46¼ x 58 in.

\$15,000-30,000



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

842

BILL TRAYLOR (1854-1949)

Red, Blue, Black and Brown Construction, 1939-1942

with graphite sketch of running figure on verso; signed *Charles*

Shannon in center verso

tempera and graphite on card

14 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in.

\$20,000-40,000

PROVENANCE:

Hirschl & Adler, New York

The Mayor Gallery, London, 1986

This work showcases several techniques and subjects employed by Bill Traylor. The recto features an abstracted, brightly-colored construction in opaque tempera, while the verso depicts a loosely-rendered graphite sketch of a man.

■843

A JOINED AND PAINTED OAK CARVED "SUNFLOWER" CHEST WITH TWO DRAWERS

POSSIBLY THE PETER BLIN (CIRCA 1640-1725) SHOP TRADITION, WETHERSFIELD AREA, CONNECTICUT, 1675-1710

interior lid fitted with two engraved silver plates detailing family history; *the top of a later date*

39 in. high, 48 in. wide, 21¼ in. deep

\$20,000-30,000

PROVENANCE:

Possible line of descent:

Nathaniel Foote (1647-1703), Wethersfield, Connecticut

Sarah (Foote) Olcott (1672-1756), *daughter*

Margaret (Olcott) Ely (1705-1767), *daughter*

Margaret (Ely) Pratt (1729-1802), East Hartford, *daughter*

Deacon Eliab Pratt (1767-1852), East Hartford, *son*

Dorcas (Pratt) Elmore (1799-1881), *daughter*

Emily Mary (Goodwin) Seymour (1817-1895), *niece*

Margaret Ely Seymour (1877-1952), *granddaughter, by bequest from above*

Emily Seymour (Goodwin) Holcombe (1852-1923), *cousin and by purchase from above in 1913*

John Marshall Holcombe, Jr. (1889-1951), Farmington, Connecticut, *son*

Marguerite Emily (Holcombe) Barlow (1921-2009),

Farmington, *daughter*

Buffy (Barlow) Bernhardt, *daughter and current owner*

Currently owned by direct descendants of Nathaniel Foote (1647-1703), a turner who lived in Wethersfield, Connecticut, this chest may provide new information on the production of "Sunflower" furniture over three hundred years ago. The Sunflower school of joinery flourished in central Connecticut during the late seventeenth and early eighteenth centuries and over eighty five examples are known today bearing the signature floral carving (once thought to be sunflowers, but now described as marigolds or stylized rosettes) as seen on this chest's central panel. With its large number of surviving examples, innovative design and construction and widespread influence, the Sunflower school is one of the most significant groups of early American furniture. Peter Blin (c.1640-1725), a French-speaking émigré, has long been associated with the production of Sunflower furniture as he arrived in Wethersfield in 1675, just prior to the production of the earliest known example of Sunflower furniture—a cupboard made for Rev. Joseph Rowlandson (1631-1678) in about 1677—and his inventory included both joiner's and turner's tools, indicating he was able to make both the chests and their applied turned ornaments. The Blin attribution remains conjectural as the large number of surviving chests, though remarkably consistent in ornament and construction, were undoubtedly made in several shops, perhaps concurrently or by apprentices emulating the practices of a master. In addition, two closely related but stylistically earlier chests with all-over carving and lacking applied ornament were made in Windsor, Connecticut. These chests are possible antecedents, which would indicate that the Sunflower tradition was locally born, rather than introduced by an immigrant such as Blin.

One of the woodworkers who may have had a role in the production of Sunflower furniture is Nathaniel Foote, the grandson of one of the founders of Wethersfield. Foote was among the three craftsmen cited by Kevin M. Sweeney as possible participants in the school and as a turner, may have executed the applied ornament seen on these forms. Furthermore, Sweeney notes Foote's account book now at the Wethersfield Historical Society includes several references indicating that he and Blin had dealings with one another (Kevin M. Sweeney, "Regions and the Study of Material Culture: Explorations along the Connecticut River," *American Furniture 1995*, Luke Beckerdite, ed. (Milwaukee, 1995), pp. 153, 164, fns. 18, 19). In the nineteenth century, the chest was owned by the Ely family. As the Ely family hailed from Lyme, Connecticut in the late seventeenth and early eighteenth centuries, it most likely entered this family at a later date, very possibly upon the 1730 marriage of Margaret Olcott (1705-1767) and Captain Richard Ely (1690-1767). Margaret's mother, Sarah Foote (1672-1756) was the daughter of Nathaniel Foote the Wethersfield turner and it is conceivable that Nathaniel made or helped make this chest on the occasion of his daughter's marriage to Thomas Olcott (1671-1732) in 1691.

Patriotism begins at home—in the family, in the school, in the city or town, and in the state... I know of no way in which we can better show our appreciation and respect for our Connecticut forefathers than by exerting our influence to establish Connecticut's just claim to so rare and fine a title as The Constitution State.

—Emily Seymour Goodwin Holcombe, parting words to the Ruth Wyllys Chapter of the Daughters of the American Revolution, cited in "Connecticut, the Constitution State" (New Haven: The Connecticut Press Corporation, 1903).

With these words, Emily Seymour Goodwin Holcombe (1852-1923) argued for the re-naming of Connecticut's moniker (which was eventually enacted by the state legislature over fifty years later) and demonstrated her passion for Connecticut's rich history. A great-great-great-great granddaughter of Sarah Foote and a later owner of the chest, Mrs. Holcombe was a pioneering preservationist—"a one-woman preservation society" as described by Connecticut historian Bill Hosley—who stands as one of the State's greatest advocates. She organized and served as regent of the Ruth Wyllys Chapter of the Daughters of the American Revolution, which in 1896 restored Hartford's Ancient Burying Ground and in 1903, she was instrumental in decorating the Oliver Ellsworth House in Windsor. The following year, she was on the Board of Lady managers for the St. Louis World's Fair and as commissioner of antiques and historic artifacts for the Connecticut Building, she assembled the largest ever display of early American antiques. She was also instrumental in raising funds to restore the Connecticut State House and in honor of her dedication to her home state, Mrs. Holcombe was granted rights to be buried in the Ancient Burying Ground (Bill Hosley, "Emily S. G. Holcombe: Champion of Connecticut State Pride," lecture at the Connecticut Historical Society, 20 March 2013). A note handwritten by her dated 1913, records her purchase of the chest from her first cousin once-removed, Margaret Ely Seymour (1877-1952), who had been left the chest by



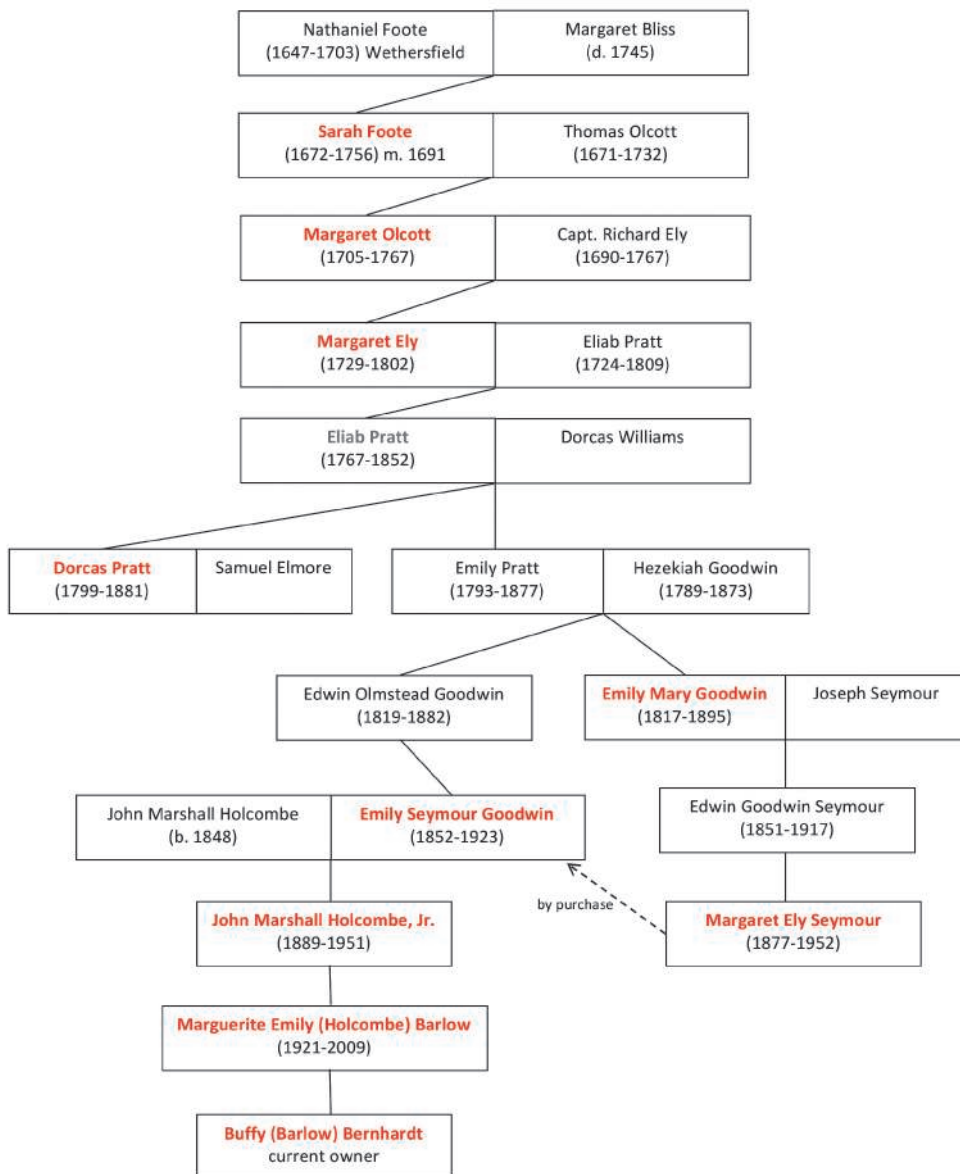


fig. 1 Family chart showing probable descent of the Sunflower chest from Nathaniel Foote of Wethersfield to the current owner.



Margaret's grandmother (and Emily's aunt), Emily Mary (Goodwin) Seymour (1817-1895) (handwritten note signed by Emily Seymour Goodwin Holcombe, dated 1913; for the lines of descent in the Pratt, Goodwin, Seymour and Holcombe families, see Charles B. Whittelsey, *The Ancestry and the Descendants of John Pratt of Hartford, Conn.* (Hartford, 1900), pp. 26-27, 40-41, 64, 102-103, 152-155).

While owned by Emily Seymour Goodwin Holcombe, the chest stood in her home at 79 Spring Street, Hartford, a large house that had been occupied by the Holcombe family since the 1840s (Anne Hamilton, "Shepherd Holcombe: A Passion For Hartford And Its History," *Hartford Courant*, 17 December 2012, available online). After she died in 1923, the chest passed to her son, John M. Holcombe, Jr. and his wife, Marguerite Chase (1886-1975) and the couple lived in the Chase family home, "Byde-a-Whyle," the 1815 house built by Timothy Cowles at 87 Main Street in Farmington and now part of Miss Porter's School. The chest has since descended to their granddaughter, a 10th generation direct descendant of Nathaniel Foote.

For more on "Sunflower" furniture, see Philip Zea, catalogue entries, *The Great River: Art and Society of the Connecticut Valley, 1635-1820* (Hartford, CT, 1985), cats. 78, 79, pp. 198-201; Susan Prendergast Schoelwer, "Connecticut Sunflower Furniture: A Familiar Form Reconsidered," *Yale University Art Gallery Bulletin* (Spring 1989), pp. 26-29; Robert F. Trent, catalogue entry, *American Furniture with Related Decorative Arts, 1660-1830: The Milwaukee Art Museum and the Layton Art Collection*, Gerald W.R. Ward, ed. (New York, 1991), pp. 37, 39; Martha H. Willoughby, "From Carved to Painted: Chests of Central and Coastal Connecticut, c. 1675-1725" (M.A. thesis, University of Delaware, Delaware, 1994), pp. 14-76; Joshua W. Lane and Donald P. White III, *Woodworkers of Windsor: A Connecticut Community of Craftsmen and Their World, 1635-1715* (Windsor, CT, 2003), pp. 60-61, 63, cats. 23, 25; Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art: I. Early Colonial Period: The Seventeenth-Century and William and Mary Styles* (New York, 2007), pp. 219-224.

■844

A CARVED OAK "HADLEY" CHEST WITH DRAWER
POSSIBLY HATFIELD AREA, MASSACHUSETTS, 1700-1725

the top an old replacement

34¼ in. high, 48 in. wide, 20½ in. deep

\$25,000-35,000

PROVENANCE:

Charles Nicoll Talbot (1802-1874), New York City and Northampton, Massachusetts

Edward Martin Talbot (1854-1927), son

John Alden Talbot (1890-1962), son

Thence by descent in the family

Bernard and S. Dean Levy, Inc., New York

LITERATURE:

Bernard and S. Dean Levy, Inc., *In Search of Excellence: Catalogue VIII* (New York, 1994), p. 3.

Possibly made for a member of the Belding family in Hatfield, this "Hadley" chest illustrates one of the most distinctive and identifiable joinery traditions from early America. Defined by the use of a repeating tulip-and-leaf template, this tradition flourished in central Massachusetts along the Connecticut River Valley during the first decades of the eighteenth century and with almost 200 survivals today, "Hadley" chests have long captured the attention and imagination of American furniture scholars and collectors alike. This chest is said to have been collected by Charles Nicoll Talbot (1802-1874), a successful New York City merchant, who summered in his father's 1825 Greek Revival house at 26 Prospect Street in Northampton, Massachusetts (later known as the Capen house and now part of Smith College). Talbot was evidently very fond of the arts from the region and was the original owner of Thomas Cole's celebrated masterpiece, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm* (1836), known as *The Oxbow*, now at the Metropolitan Museum of Art. For more on Talbot, see David Bjelajac, "Thomas Cole's *Oxbow* and the American Zion Divided," *American Art* (Spring 2006), pp. 60-83.

One of several Hadley chests collected by the Talbot family, this chest may have been made for a member of the Belding (Belden) family. Two others with Talbot provenance and

Belding associations are known: The RB and MB chests made and Rhoda Belding (1716-1740) and her half-sister Mary Belding (1705-1747) or possibly their aunt, Mary Belding (1679-1724), wife of Ichabod Allis (1675-1747) (Clair Franklin Luther, *The Hadley Chest* (Hartford, 1935), p. 72, no. 13 and Christie's, New York, 16 January 2004, lot 424). It is conceivable that all three were later purchased from a common source in the Northampton area. Rhoda and the younger Mary's grandfather and uncle, Samuel Belding, Sr. (1632-1713) and Samuel Belding, Sr. (1757-1737), were carpenters and joiners in Hatfield, the latter a partner of Ichabod Allis, and all three have been proposed as possible makers of these chests. Additional chests with Belding family associations include an SB chest possibly made for Rhoda's half-sister Sarah, and chests made for their first cousins, Lydia (1718-1789) and Hannah (1681-1747) Belding (see Sotheby's, New York, The Collection of Dr. and Mrs. Henry P. Deyerle, 26-27 May 1995, lot 376; Luther, pp. 71, 135, nos. 11, 12). For more on the Belding and Allis craftsmen, see Philip Zea, "The Fruits of Oligarchy: Patronage and the Hadley Chest Tradition in Western Massachusetts," *Old-Time New England: New England Furniture, Essays in Memory of Benno M. Forman*, vol. 72 (Boston, 1987), pp. 10-12, 34, 37; Luther, pp. 22, 25-31.

The Belding family included Samuel Belding, Jr. (1657-c.1737), a joiner who worked in association with Ichabod Allis (1675-1747) in Hatfield, both of whom have been proposed as possible makers of these chests (Philip Zea, "The Fruits of Oligarchy: Patronage and the Hadley Chest Tradition in Western Massachusetts," *Old-Time New England: New England Furniture, Essays in Memory of Benno M. Forman*, vol. 72 (Boston, 1987), pp. 10-12, 34, 37; Luther, pp. 22, 25-31). In addition, several other chests made for members of the Belding and Allis families share similar details of design and construction. These, with their all-over use of the tulip-and-leaf pattern, are among those categorized by Patricia E. Kane as Group III. As noted by Kane, Group III's exclusive and repetitive use of the same motif on all components of the facade created a visual effect that was new and original, one that contrasted from the more traditional appearance of Group I and II chests in which the decorative details varied to emphasize the different parts of the joined forms (Patricia E. Kane, "The Seventeenth-Century Furniture of the Connecticut Valley: The Hadley Chest Reappraised," *Arts of the Anglo-American Community* (Charlottesville, Virginia, 1975), pp. 92, 96, 100, figs. 15, 16).



PROPERTY OF A PRIVATE NEW YORK COLLECTION

■845

A WILLIAM AND MARY RED-STAINED GUMWOOD KAS
LONG ISLAND, NEW YORK,
EARLY 18TH CENTURY

78½ in. high, 73¼ in. wide, 26¼ in. deep

\$3,000-5,000

PROPERTY OF THE JACK WARNER FOUNDATION

■846

A QUEEN ANNE TURNED MAPLE SLAT-BACK ARMCHAIR
DELAWARE RIVER VALLEY,
1740-1760

patches to feet

45 in. high

\$800-1,200

PROVENANCE:

Carter Hall, Millwood, Virginia
Sold, Sotheby Parke Bernet, New York, 18
September 1976, lot 391

PROPERTY FROM A PRIVATE
NEW ENGLAND COLLECTION

■847

A QUEEN ANNE WALNUT SIDE CHAIR
NEWPORT, 1740-1760

bears plaque on rear seat rail inscribed
Chair Once Owned by HENRY BULL
of Newport, Rhode Island/ Governor of
Rhode Island in 1685 and 1690; chair with
rich brown color and old, dry surface
37¼ in. high

\$5,000-10,000



845



846



847

PROPERTY FROM A PRIVATE NEW ENGLAND
COLLECTION

■ 848

**A QUEEN ANNE FIGURED
MAHOGANY TRAY-TOP TEA TABLE**
NEWPORT, 1750-1780

26¼ in. high, 19½ in. wide, 30 in. deep

\$20,000-40,000



848



PROPERTY OF PRIVATE NEW YORK COLLECTORS

■849

**A CHIPPENDALE PARCEL-GILT MAHOGANY
LOOKING GLASS**

ENGLISH OR AMERICAN, 1750-1770

50 in. high, 24½ in. wide

\$3,000-5,000

PROVENANCE:

Fred J. Johnston, Kingston, New York, 1984

At the time of its sale in 1984, this looking glass was said to have been owned by the Cushing family.



PROPERTY FROM THE ESTATE OF VICTOR D.S. TROXELL, PACIFIC PALISADES, CALIFORNIA

■850

**A QUEEN ANNE FIGURED WALNUT HIGH
CHEST-OF-DRAWERS**

PROBABLY PHILADELPHIA, 1740-1760

top board inscribed in ink *Maria Rush / Mt. Holly May 12th 1836 / Moved to live with Samuel & Caroline Rush*
76½ in. high, 40¾ in. wide, 22¼ in. deep

\$3,000-5,000

Signed by its owner in elegant penmanship on the top board of the bottom case, this high chest was the property of Maria Rush (1794-1873) who in 1836 took up residence in the house of her brother Samuel (1789-1873) and his wife Caroline Lardnet (Laronet) (1795-1767). The extended Rush family lived in Mount Holly, New Jersey where Samuel is recorded in 1868-1869 as a carpenter and living on High Street (*Bordentown, Burlington & Mt. Holly Directory for 1868-69* (Bordentown, 1868), p. 100). This high chest may have descended to Maria's niece, Mary Ann Rush (b. 1833), to whom Maria gave all of her "Room furniture" in her will (for Maria's will, see ancestry.com, Photos & Scanned Documents).

PROPERTY OF A COLORADO COLLECTOR

■851

**A QUEEN ANNE FIGURED
MAHOGANY TRAY-TOP TEA TABLE**
NEWPORT, 1750-1780

repair to one foot

26½ in. high, 19¾ in. wide, 31 in. long

\$30,000-50,000



PROPERTY OF A PRIVATE RHODE ISLAND COLLECTOR

■852

**A QUEEN ANNE HIGHLY FIGURED MAPLE
DRESSING TABLE**
RHODE ISLAND OR EASTERN CONNECTICUT,
1740-1760

31¼ in. high, 34¾ in. wide, 20 in. deep

\$10,000-15,000

LITERATURE:

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF3003.

One of the most vibrant illustrations of figured maple on eighteenth-century American furniture, this dressing table contains chestnut secondary woods and was most likely made in Rhode Island or perhaps along the border in eastern Connecticut. The interior construction also reveals the idiosyncratic habits of a fastidious craftsman. Adjacent vertical glueblocks behind the legs are carefully planed to form a curvilinear surface and the drawer runners are finely shaped and tapered at their junctures with the backboard. While the recessed arch on the lower central drawer is a feature that appears on several Rhode Island dressing tables of the period, it is unusual to have this feature with a lower rail that is straight rather than blocked, as is the practice of placing the knee returns underneath rather than in front of the lower rail. For a walnut dressing table made in Rhode Island exhibiting these same details seen on the form offered here, see the Rhode Island Furniture Archive at the Yale University Art Gallery, RIF220.



Parade with us, my brave fellows... There is but a handful of the enemy, and we will have them directly!

—George Washington to his troops upon entering
the Battle of Princeton, January 3, 1777

PROPERTY OF THE YALE UNIVERSITY ART GALLERY SOLD TO THE BENEFIT OF ITS
ACQUISITION FUND

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**ATTRIBUTED TO PIERRE AUGUSTIN THOMIRE
(1724-1808), AFTER CHARLES WILLSON PEALE**

George Washington at Princeton, circa 1780

oil on canvas

61 x 44 in.

\$40,000-60,000

PROVENANCE:

Mlle de la Frenaye (Fresnaye), probably Marguerite de la Frenaye (circa 1856-1940), Paris and Verte-en-Drouais, France
Pierre Girauld de Nolhac (1859-1936), Paris and Verte-en-Drouais, *husband of niece of above*
Jacques Seligmann & Co., Inc., Paris and New York in joint account with M. Knoedler & Co., *purchased from above in 1922*
Mortimer Loeb Schiff (1877-1931), New York City and Oyster Bay, Long Island, *purchased from above in 1925*
John Mortimer Schiff (1904-1987), *son*

LITERATURE:

M. Knoedler & Co., advertisement, *Art and Decoration*, February 1922.
John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington* (1931), pp. 32-34, nos. 20, 27.
Gustavus A. Eisen, *Portraits of Washington*, vol. 2 (1932), p. 359.

Painted in about 1780 in France, this portrait stands as one of the earliest replicas of Charles Willson Peale's iconic portrayal of George Washington and symbolizes the Franco-American alliance that led to victory and American independence. In 1779, Peale was commissioned by the Supreme Executive Council of Pennsylvania to execute a likeness of the Commander-in-Chief and his life-size, full-length depiction of Washington celebrates a key moment in the Revolutionary War—the victories at the Battles of Trenton and Princeton on December 26, 1776 and January 3, 1777. After a year of defeat and retreat, the American forces were embattled by late 1776 when Thomas Paine famously declared, "These are the times that try men's souls" (*The American Crisis*, 23 December 1776). Under Washington's command, the tide turned with victories in Trenton and then Princeton, now known as "ten crucial days" by historians. While Peale's original portrait hung in the State House (Independence Hall), several copies painted by Peale were sent abroad to promote the ongoing fight for American Independence (Christie's, New York, *George Washington at Princeton* from the Collection of Mrs. J. Insley Blair, 21 January 2006, lot 547).

My heart has always been truly convinced that in serving the cause of America, I am fighting for the interests of France.

—The Marquis de Lafayette, 1778





fig. 1 *George Washington at Princeton*, 1779, by Charles Willson Peale. Sold, Christie's, New York, Property from the Collection of Mrs. J. Insley Blair, 21 January 2006, lot 547.

Evidence strongly indicates that the portrait offered here was painted by the French artist Pierre Augustin Thomire (1724-1808) and that he was directly inspired by the copy painted by Peale and presented to Louis XVI in 1779. In composition and execution, this portrait relates closely to an example signed "Thomire/ 1780" now in the Union Club in New York City and the two are undoubtedly by the same hand. Comparison with known works and signatures of Pierre Augustin Thomire confirm that he is the artist who signed the Union Club example. Born in Paris and recorded as living there in 1769, Thomire was also active in Bordeaux. In 1773, he is noted to have painted portraits of the French royal family for Catherine the Great, an association that suggests he would later have had access to Peale's portrait hanging at Versailles (for the discovery of the Thomire signature in 1933 and similarities

among these four portraits, see John Hill Morgan Research Files, The Frick Collection/ Frick Art Reference Library Archives, MS.08, Box 2, folders 1-41). Furthermore, of all the known versions by Peale, it is the example made for Louis XVI, as well as one other dated 1779 (fig. 1), that are closest to Thomire's renditions. As enumerated by Charles Coleman Sellers, Peale made subtle alterations to his versions of the portrait, which can be placed in chronological order. Peale's first portrait lacks the figures on the left and the blue flag on the right is at the height of Washington's head and below. In Peale's other 1779 portraits (fig. 1), the figures are included and the blue flag has been raised, but remains rigid. In later versions, Peale places the flag even higher and depicts it billowing in the wind while making further changes to Washington's dress to keep up-to-date with regulations for an officer's uniform, such as adding stars to the epaulettes and removing the blue sash (Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), pp. 225-233).

Dated 1780, the Union Club portrait was executed in the midst of the Revolution and before Peale had completed his series. Assuming that the example offered here was painted around the same time, its commission indicates that there was a significant appetite in France for imagery of the American General while he was fighting for independence. At least two other examples that appear to be by the same hand are known and are now in The Huntington in San Marino, California (fig. 2) and a private collection (see Sotheby's, New York, 3 December 1992, lot 19). The French government's military and financial support of the Revolution, secured by Benjamin Franklin in early 1778, meant that the French people were also heavily invested in the outcome of the War. Furthermore, although the French Revolution was nine years away, the American fight for liberty resonated deeply at this time among many of France's citizens. Thomire's renditions of Peale's portrait, therefore, are among the earliest works of art celebrating this important alliance.

While the four paintings all seemingly by Thomire vary in size, they are on a smaller scale than Peale's life-size full-lengths. Another artist known to have executed small-scale versions of the same scene was Charles Willson Peale's brother, James Peale, who beginning in 1779, worked in his brother's studio. Aside from differences in modelling and execution, James Peale's examples diverge from Thomire's in a number of details and depict Yorktown (rather than Princeton) in the background, George Washington with a ceremonial sword (rather than a sabre) and riding crop but lacking the blue sash and key fob, and green and white (rather than green and blue) standards at the lower right. All of these details contrast with Thomire's works, which are more faithful to the elder Peale's life-size portraits (Sellers, p. 226; for an example of James Peale's version, see The Metropolitan Museum of Art, accession no. 85.1).

The painting of Washington by Ch. W. Peale belonged to my aunt Mlle de la Fresnaye at the end of the last century. The tradition was that this painting was brought from America during the times of Louis XVI by a friend of Rochambeau. The painting was requested by the French Government for the World's Fair in St. Louis. It was taken to America to be placed in the salon of honor of the French Commissariat, among the Gobelins that decorated this salon.

-P. de Nolhac to Monsieur Seligmann, 26 December 1921

Although incorrectly identifying its artist and American origins, the above provides clues to the painting's nineteenth and perhaps late eighteenth-century history. It is an extract of a letter written by Pierre Girould de Nolhac (1859-1936), the last known family owner of the portrait, and provided by the art dealer Jacques Seligmann & Co. to later owners in the Schiff family. Nolhac was the curator at Versailles and his "aunt Mlle. de la Fresnaye" was most likely his wife's aunt Marguerite de la Fresnaye (circa 1856-1940). Nolhac's wife, Alix de Goÿs de Mézcyrac (1862-1939) was the daughter of Marie de la Fresnaye (1836-1897) and was very close to her aunt Marguerite who was only six years older. Marguerite remained unmarried and spent much of her time with the Nolhac family at their Paris residence, 3 Rue de Lille, or their country estate, the chateau Vert-en-Drouais. Among Alix and Marguerite's direct ancestors, there are several who were prominent in the French court around the time this painting was executed. One of these was "le marquis David de Lastours," who in 1789 was the King's first page. This very well could be the individual listed as "Charles-Henry David, vicomte de Lastours," a soldier in the Boulonnais regiment who fought under Rochambeau in the American Revolution and the basis for the family tradition that the painting was owned by a friend of Rochambeau's (Claire Salvy, *Pierre de Nolhac, 1859-1936* (2009), pp. 27-28, 31). Although no corroborating evidence can be found, it is likely that the painting offered here was, as Nolhac states, on display at the 1904 World's Fair in St. Louis. Nolhac's letter refers to another example—"a copy and inferior in technique"—in the collections at Versailles and it is this second painting that John Hill Morgan and Mantle Fielding claim was at the same fair. Hence, it seems very likely that at least one of these paintings was included and as Nolhac was curator at Versailles in 1904, his seems to be the most reliable information (Copy of letter, P. de Nolhac to Monsieur Seligmann, 26 December 1921, Yale University Art Gallery files).

World War I witnessed a revival of the Franco-American alliance and this painting's French provenance most likely greatly appealed to its next private owner, Mortimer Loeb Schiff (1877-1931) of New York City and Oyster Bay, Long Island. The painting was acquired directly from Nolhac by the firm of Jacques Seligmann & Co., who owned the painting in joint account with the firm M. Knoedler & Co. In 1925, Seligmann wrote to Schiff, his long-time client and friend, and gave a detailed account of its history in France no doubt because he knew of Schiff's allegiances. Eight years previously, Seligmann had written to Schiff from Paris days after America had joined the War: "I do not need to write you, because you certainly know it, that Paris is flagged with American and French flags, and the friendship which the French people have for the Americans and especially for you and Mr. Kahn [Schiff's business partner], because we often read in the papers of your kind charity for our countrymen" (letters, Jacques Seligmann to Schiff, April 17, 1917 and Jacques Seligmann & Co. to Mortimer L. Schiff, April 11, 1925, Jacques Seligmann & Co. records, Archives of American Art, Smithsonian Institution, Box 6, folder 11, no. 59 and Box 86, folder 18, no. 1). Schiff, active in the Jewish War Board, even travelled to France in 1918-1919 to assist with their work (Lee Joseph Levinger, *A Jewish Chaplain in France* (New York, 1921), pp. 108-109).



fig. 2 *Portrait of George Washington, after 1779.* ©Courtesy of the Huntington Art Collections, San Marino, California.

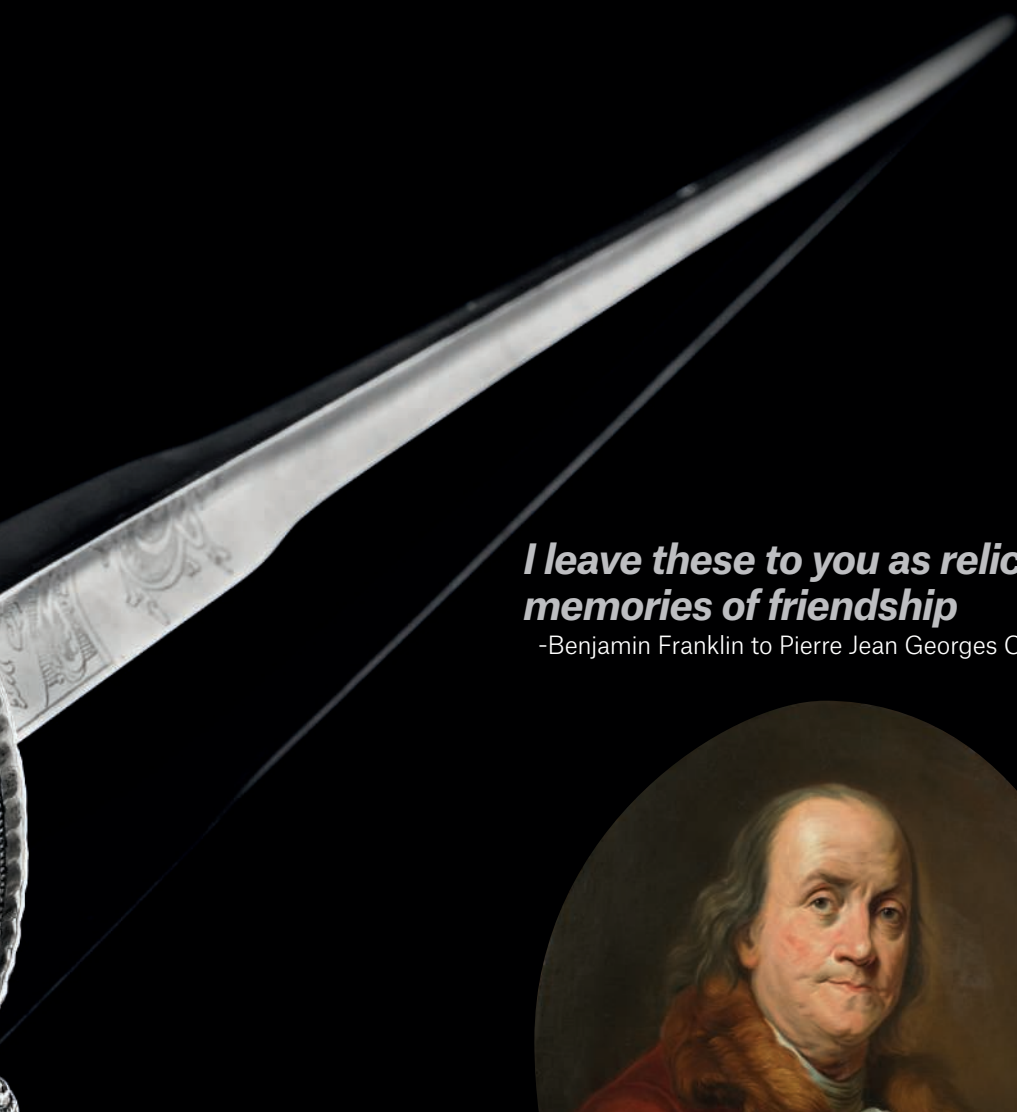
The son of a German immigrant, Schiff was a partner in his father's investment bank, Kuhn, Loeb and Company, and among his many interests, amassed an impressive collection of fine and decorative arts. This painting may have adorned his apartment on Fifth Avenue or his estate, Northwood, in Oyster Bay. After his death, the collection was inherited by his son, John M. Schiff, who sold much of it at auction. He worked in his father's firm, which in 1977 merged with Lehmann Brothers. This painting was among the art works of his father's that John M. Schiff kept and after his death in 1987, it was given to his alma mater, Yale University.

THE BENJAMIN FRANKLIN SMALL SWORD



fig. 1 Pierre Jean Georges Cabanis. Private collection.





***I leave these to you as relics and
memories of friendship***

-Benjamin Franklin to Pierre Jean Georges Cabanis, 1785



fig. 2 Portrait of Benjamin Franklin after Joseph Siffred Duplessis, Sold, Christie's, New York, 21 January 2011, lot 128.

PROPERTY FROM DIRECT DESCENDANTS OF
PIERRE JEAN GEORGES CABANIS

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THE BENJAMIN FRANKLIN SILVER-HILTED SMALL SWORD

POSSIBLY SPANISH, CIRCA 1760

with tapering Colichemarde blade of hollow triangular section, etched at the forte with scrollwork, and engraved inscription (a 19th century addition) in French *Épée que portait Benjamin Franklin dans les combats livrés en Amérique pour la cause de la Liberté. / Il la donna depuis à son ami P.J.G. Cabania* (sic) [Sword worn by Benjamin Franklin in the battles fought in America in the cause of Liberty. / He then gave it to his friend P.J.G. Cabanis], silver hilt comprising symmetrical shell-guard, quillion-block, knuckle-guard and pommel (rear-quillion missing) pierced with scrollwork and stylised trophies, and grip bound with silver wire and ribbon; with brown leather scabbard with silver locket decorated *en suite* with the hilt and struck on the reverse with a silversmith's mark, and later silver chape with iron finial; and later close-fitted velvet-lined leather-covered case with brass mounts

The sword: 33½ in. (85 cm.) blade; 40% in. (102.5 cm.) overall

The case: 42% in. (108.3 cm.) long

The locket (upper scabbard mount) bearing a silversmith's mark of SS in a rectangle, determined to be that of Samuel Soumaine (1718-circa 1769) of Annapolis, Maryland and Philadelphia, Pennsylvania. (2)

\$200,000-300,000

PROVENANCE:

Benjamin Franklin (1706-1790), Boston, Philadelphia, London and Passy, France

Pierre Jean Georges Cabanis (1757-1808), Auteuil and Paris, *by gift from above in 1785*

Geneviève Aminthe Cabanis (1793-1876), *daughter* and wife of Jean-Pierre Hecquet d'Orval (1783-1859), Abbeville, Somme, France

Emile Hecquet d'Orval (1816-1887),

Château du Bois de Bonance, Port-le-Grand, Somme, France, *son*

Fernand Hecquet d'Orval (1851-1911), circa 1893, *son*

Honoré Hecquet d'Orval (1892-

1950), circa 1929, *son*

Comtesse Nadine Hecquet d'Orval (1931-2005), *daughter*

Thence by descent in the family

EXHIBITED:

Chicago, Chicago World's Columbian Exposition, Pavillon National de la République Française, 1 May - 30 October 1893.

Paris, Musée Carnavalet, *Les Grands Salons Littéraires*, 15 March - 30 April 1927.

Paris, Hotel Jean Charpentier, *Les États-Unis & La France Au XVIIIe Siècle*, 26 June - 21 July 1929.

Rennes, France, Musée de Rennes, *Les Français dans La Guerre d'Indépendance Américaine*, 1976.

LITERATURE:

Pierre Jean Georges Cabanis, *Oeuvres Posthumes de Cabanis, Le Tome Cinquième de Ses Oeuvres Complètes* (Paris, 1825), p. 251.

Catalogue de l'Exposition Historique des Souvenirs Franco-Américains de la Guerre de l'Indépendance, Exposition Internationale de Chicago (Pavillon National de la République Française, Paris, 1893), p. 26, cat. 26.

Antoine Guillois, *Le Salon de Madame Helvétius; Cabanis et Les Idéologues* (Paris, 1894), p. 60.

Les Grands Salons Littéraires (Paris, 1927), p. 50, no. 324.


Les États-Unis & La France Au XVIIIe Siècle (Hotel Jean Charpentier, Paris, 1929), p. 59, no. 147.

United Press release, "Sword Worn by Franklin When Ambassador Found in France," 14 August 1929.

Claude-Anne Lopez, *Mon Cher Papa: Franklin and the Ladies of Paris* (New Haven, 1966), p. 299.

Les Français dans La Guerre d'Indépendance Américaine (Musée de Rennes, 1976), p. 100, no. 102.





Wielded in the courts and among likeminded philosophers rather than on the battlefield, this small sword is a testament to America's foremost statesman Benjamin Franklin (1706-1790) (fig. 2) and his unprecedented diplomatic, scientific and intellectual achievements. After fighting for his country's interests in London during the events leading up to 1776, Franklin secured military and financial support from the French government for the American Revolution with the 1778 Treaty of Alliance. His was a victory as great as any fought in combat as American independence depended upon French intervention. Franklin's biographer, the Yale historian Edmund S. Morgan has hailed Franklin's negotiations as "the greatest diplomatic victory the United States has ever achieved."¹ In addition to this treaty, Franklin was a key figure and signatory to the Declaration of Independence in 1776, the Treaty of Paris in 1783 and the United States Constitution in 1787 and stands as the only figure to have signed all of the most crucial documents relating to the founding of America. During his nine years in France, Franklin also won over the hearts and minds of the French people and one of these was Pierre Jean Georges Cabanis (1757-1808) (fig. 1), a young student of medicine and philosophy. Despite a fifty-year age gap, Cabanis and Franklin were true kindred spirits. Both men of the Enlightenment, they shared not only a love of scientific study but a broader interest humanism, morality and liberty.

The two developed a deep friendship and before departing back to America in 1785, Franklin gave this sword to Cabanis. Until the present sale, the sword has been in the possession of Cabanis' direct descendants and beginning with the 1893 Chicago World's Fair, long celebrated as a symbol of Franco-American amity.

With its scabbard locket bearing the silversmith's mark of Samuel Soumaine (1718-circa 1769), Franklin's neighbor in Philadelphia, the sword can be assuredly

With its scabbard locket bearing the silversmith's mark of Franklin's neighbor in Philadelphia, the sword can be assuredly ascribed to Franklin's ownership.

Épée que portait Benjamin Franklin dans les combats livrés en Amérique pour la cause de la Liberté.

Il la donna depuis à son ami P. B. G. Cabanis.

detail of blade with later 19th-century inscription: *Épée que portait Benjamin Franklin dans les combats livrés en Amérique pour la cause de la Liberté. / Il la donna depuis à son ami P.J.G. Cabania (sic)* [Sword worn by Benjamin Franklin in the battles fought in America in the cause of Liberty. / He then gave it to his friend P.J.G. Cabanis]

ascribed to Franklin's ownership. The mark on the scabbard, an SS in a rectangle, is virtually identical to that on several pieces ascribed to Soumaine. Born in New York, Samuel probably trained with the City's renowned silversmith Simeon Soumaine (circa 1685-1750) who was presumably one of his relations. In the early 1740s, the younger Soumaine moved to Annapolis and from 1754 to 1765 advertised in Philadelphia. There, he lived close to Franklin's house at 325 Market Street between Third and Fourth Streets. Franklin referred to Soumaine as "one of my Good Friends and Neighbours" and surviving correspondence indicates that the two families were in frequent contact. In 1755, Franklin offered employment to

Soumaine's lodger and in 1762 Franklin and Soumaine were both involved with a debt owed by a printer in Jamaica. When Soumaine's daughter, Elizabeth (Soumaine) Epsom, moved to England, Franklin wrote a letter of introduction and while Franklin himself was in London, his wife's letters from 1765 to 1769 often remark upon the deteriorating health of the Soumaines.²

The presence of Soumaine's mark indicates that the sword was in the silversmith's shop and thus can be placed in Philadelphia in the 1750s or 1760s. The sword was most likely with Soumaine when both he and Franklin were in Philadelphia at the same time: Between 1754 and 1757, when Soumaine first advertised in Philadelphia and before Franklin departed for London or between 1762 and 1764, when Franklin arrived back from London only to return again two years later. The sword's design is distinctive and seen on the shell-guard, knuckle-guard and scabbard locket are stylized motifs comprising a drum lying on its side, clusters of scroll-work and wing-like elements with inner borders and dots. These same details are seen on a Spanish sword in the Lattimer Family Collection with a blade marked "Toledo," a center of sword-making in central Spain.³ Supporting a possible Spanish attribution is the absence of assay marks and the lack of any parallels in England, France and America. Soumaine may have imported the sword or its component parts and assembled them in his shop or Franklin may have otherwise obtained the sword in Philadelphia. Alternatively, it is possible that while in London between 1757 and 1762, Franklin purchased the sword or received it as a gift and then when he returned to Philadelphia, he had reason to place it in Soumaine's shop for a minor repair or adjustment at which time the silversmith applied his mark to the scabbard. Confirming that the sword and scabbard are original to each other, metallurgical testing reveals that their composition of silver, copper and traces of lead and gold are consistent to each other and other examples of eighteenth-century silver.⁴ Furthermore, the decoration on the scabbard locket is en suite with the same scroll-work, drums and wing-like motifs. European small swords were fairly common in colonial America. Franklin also owned a French sword (fig. 4) and several of Washington's swords were London-made, including a 1767 small sword now at Mount Vernon.⁵

In the late 1750s and 1760s, Franklin twice served in London as an agent of various colonial assemblies and during this time he may have worn the sword. From 1757 to 1762, he represented the Pennsylvania Assembly, and from late 1764 to 1775 he represented Pennsylvania as well as Massachusetts, Georgia and New Jersey. A 1767 portrait of Franklin in London shows him wearing an elegant blue coat with gilt buttons and gold braid, a wig and spectacles (fig. 3). Here, he is dressed for court and a sword such as the one offered here would have completed the ensemble. An evolution of the



rapier, small swords or “dress” or “ceremonial” swords were standard accessories for a gentleman’s dress. In the same year, Franklin travelled to France where he was received by Louis XV in Versailles. From Paris, he wrote “I had not been here Six Days before my Taylor and Peruquier had transform’d me into a Frenchman” and noted that he wore a “bag wig,” which revealed the ears. Although not otherwise described, his dress was undoubtedly equally stylish and may also have included this sword.⁶ At this time, Franklin was still very much a loyal British subject and adhered to courtly customs. When he next visited Europe, he did so as an American patriot whose country had recently declared itself independent of Britain and its monarch. After securing French military support with the signing of the Treaty of Amity, Franklin and the other commissioners were officially received by Louis XVI in March 1778. Although ceremonial swords were generally required in court and porters were even on hand to lend such items to visitors, Franklin pointedly eschewed a sword, a wig and any formal attire. Instead, he proudly wore his signature simple brown suit and distinctive glasses, symbols of his persona that had already endeared him to the French nation.⁷ However, on other official occasions during his nine year stay in France, Franklin probably did carry a sword as the French example in fig. 4 is said to have been worn at the French court.

Regardless of Franklin’s adherence to customs in his dress, the statesman would have been acutely aware of the significance of swords as gifts. On the one hand, they could represent official recognition of services performed, such as the sword commissioned by Franklin on behalf of the American Congress in 1778 and presented to the Marquis de Lafayette to commemorate his successes in battle during the early years of the Revolution. Seven years later, Congress employed the same Parisian *fournisseur* to craft swords for ten other heroes of the War.⁸ However, when a sword was owned by the gift bearer, its offering signified a more personal connection. Among the gifts believed to have been exchanged between Washington and Lafayette, for example, was Lafayette’s French infantryman’s sword, which the Marquis is believed to have been given to Washington after his return from France in 1780.⁹

Just as Washington and Lafayette held each other in the highest esteem, Franklin and Cabanis formed a deep friendship based on professional admiration, likeminded political beliefs and great personal affection. They met in 1779 through Madame Helvétius (1722-1800) (fig. 5), a widow whose house in the Parisian suburb of Auteuil became a center for intellectuals such as Turgot, Condorcet, Voltaire and Diderot known as “L’Académie d’Auteuil.” At the time, Cabanis was a twenty-two year old student of medical philosophy living in an outbuilding on the property. He served as Mme. Helvétius’ secretary but became more like an adopted son and upon her death, she bequeathed him her Auteuil estate. Living nearby in Passy, Franklin was equally close to “Notre Dame” as he penned Mme. Helvétius. They enjoyed a witty repartee and close friendship that continued long after she politely declined Franklin’s marriage proposal in 1779.¹⁰ At the first meeting of Franklin and Cabanis, the American was struck by the younger man’s “passion and ardor” and is quoted as saying, “At your age, a man’s soul is still at the window, looking outside.”¹¹ For seven years, the two lived within walking distance and appear to have seen each other at least twice a week. They were both also members of *La Loge des Neuf Sœurs*, the Masonic lodge



fig. 3 Portrait of Benjamin Franklin by David Martin, 1767. ©2016 White House Historical Association.



fig. 4 French Sword owned by Benjamin Franklin. Courtesy of the Historical and Interpretive Collections of The Franklin Institute, Philadelphia, PA.



lot 854 in carrying case



fig. 5 Portrait of Madame Helvétius (1722-1800) by Louis-Michel Van Loo. Courtesy of The Granger Collection, New York.

of Nine Sisters. Cabanis was in awe of Franklin's scientific accomplishments and probably witnessed France's first lightning rod, which Franklin installed on the roof of his house in Passy.¹² Cabanis was even more impressed by his methods of self-improvement. While together, Franklin recounted his life history and began his autobiography, which included a chart for measuring his development of selected virtues. Now it was Cabanis' turn to discuss souls. "We touched this precious booklet," he later wrote, "we held it in our hands. Here was, in a way, the chronological story of Franklin's soul!"¹³

Their friendship continued after Franklin decided to return to Philadelphia in 1785. His departure from Auteuil was particularly difficult and as noted by Cabanis, "many honorable tears... were shed on both sides."¹⁴ To his various friends, Franklin bestowed several of his personal items to serve as mementoes. In addition to the sword offered here, Cabanis also received the hollow cane Franklin used for his experiments with oil and water.¹⁵ As recorded by Cabanis himself and published posthumously as part of his *Oeuvres* in 1825, Franklin said, "I leave them to you... as relics and as memories of friendship."¹⁶ The following year, Franklin made several of his French friends, including Cabanis, honorary members of the American Philosophical Society and upon the statesman's death in 1790, Cabanis wrote a detailed and extensive biographical note, "Notice Sur Benjamin Franklin," in which he faithfully recorded and extolled Franklin's many accomplishments.¹⁷



fig. 6 Bust of Pierre Jean Georges Cabanis at the Musée d'Histoire de la Médecine, Paris. Courtesy of Luca Borghi for Himetop—The History of Medicine Topographical Database (himetop.net).



fig. 7 Portrait of Charlotte Félicité de Grouchy, Cabanis' wife, and their daughter Geneviève Aminthe Cabanis, who probably inherited the sword after the death of her parents. Private Collection.

By this time, Cabanis was gaining increasing recognition and like Franklin, his career encompassed both politics and science. A physician and physiologist, he published a well-received treatise on the management of hospitals, served as Professor of hygiene at the Medical School of Paris and from 1789-1791, was the personal doctor of Honoré Gabriel Riqueti, comte de Mirabeau (1749-1791), the popular leader during the early years of the French Revolution. Cabanis was initially an ardent supporter of the Revolution and a member of the Council of Five Hundred and later the Senate, but during the Reign of Terror, he declined to be appointed as a representative to the United States, preferring to stay in France in order to help and protect his friends. He was also Deputy of the Seine, Member of the Académie Française and Commandeur of the Légion d'honneur. During the rule of Napoleon, he abandoned politics and concentrated on his academic career. His principal work, *Rapports du Physique et du Moral de l'Homme* [On the relations between the physical and moral aspects of man] (1802), was a groundbreaking study on the links between physiology and psychology and Cabanis is widely regarded as a major pioneer of modern neurology. In 1796, Cabanis married Charlotte Félicité de Grouchy (1768-1844) (figs. 7, 10) and for a time, the couple lived in Mme. Helvétius' Auteuil estate with their two daughters. After his sudden death in 1808, Cabanis was buried in Paris in the Pantheon, a church where the most distinguished of France's citizens are interred and was granted posthumously the title of Count of the Empire by Napoleon.

Since the early nineteenth century, the sword has passed down from generation to generation among Cabanis' descendants, many of whom had distinguished military careers, and its

significance as a symbol of Franco-American unity continues to resonate to this day. The sword presumably remained among the possessions of Cabanis' widow before passing to their eldest daughter, Geneviève Aminthe (1793-1876) (fig. 7), the wife of Jean-Pierre Hecquet d'Orval (1783-1859) and subsequently to their son Emile Hecquet d'Orval (1816-1887). At the time of its loan to the 1893 Chicago World's Fair, the sword was owned by Emile's son, Fernand Hecquet d'Orval (1851-1911), a veteran of the Franco-Prussian war who resided at Château du Bois de Bonance in Port-le-Grand in northern France, a house he had also inherited from his father (fig. 8). The house and sword continued to descend together to Fernand's son, Honoré Hecquet d'Orval (1892-1950) (fig. 9), who is recorded as the sword's owner when it was exhibited in Paris in the 1920s. A veteran of World War I and part of the French Resistance during World War II, Honoré would have personally experienced American reciprocity in the twentieth century for French military support in the eighteenth. More recently, the sword was featured in an exhibition celebrating French involvement in the American Revolution on the occasion of the two-hundredth anniversary of the Declaration of Independence in 1976 and has been treasured as a family heirloom (fig. 10). With no direct descendants to continue the tradition, the current owners have decided to sell the sword in America and celebrate the enduring legacy of one of its most famous and beloved Founding Fathers.

Christie's would like to thank Donald L. Fennimore, Curator Emeritus, Winterthur Museum, for his assistance with this essay.



fig. 8 Château du Bois de Bonance, Port-le-Grand, Somme, France, house of the Hecquet d'Orval family and where the sword was located during the late 19th and early 20th centuries.



fig. 9 Honoré Hecquet d'Orval (1892-1950).

ENDNOTES

1 Edmund S. Morgan, *The Birth of the Republic: 1763-89* (4th edition, Chicago, 2013), p. 83.

2 "From Benjamin Franklin to Daniel Fisher, 28 July 1755," "Charles Somersett Woodham to Samuel Soumain, 22 July 1762," "From Benjamin Franklin to Mary Stevenson, 4 May 1764" and "To Benjamin Franklin from Deborah Franklin, 8th-13 October 1765, 12 January 1766 and 4 October 1769," *The Papers of Benjamin Franklin*, ed. Leonard W. Labaree. (New Haven, 1959-1969), vol. 6, p. 113, vol. 10, pp. 135-136, vol. 11, p. 190, vol. 12, pp. 299-304, vol. 13, pp. 29-35 and *The Papers of Benjamin Franklin*, ed. William B. Willcox (New Haven, 1972), vol. 16, pp. 212-214. Unless otherwise noted, all letters cited are available at Founders Online, National Archives, <http://founders.archives.gov/documents/Franklin>.

3 Daniel D. Hartzler, *Silver Mounted Swords: The Lattimer Family Collection* (2000), p. 51, fig. 85.

4 Arms and Armour Research Institute, University of Huddersfield, "Analysis of a sword traditionally associated with Benjamin Franklin and presented to Pierre Georges Cabanis," 9 August 2016. Please contact the department for a copy of this report.

5 This second sword descended to Franklin's grandson William Franklin Bache and was given to the Franklin Institute in the late 19th century. See <http://www.benfranklin300.org/frankliniana/result.php?id=139&sec=2>. For Washington's 1767 small sword, see <http://www.mountvernon.org/preservation/collections-holdings/washingtons-swords/the-1767-silver-hilted-smallsword/>.

6 "From Benjamin Franklin to Mary Stevenson, 14 September 1767," *The Papers of Benjamin Franklin*, ed. Leonard W. Labaree (New Haven, 1970), vol. 14, pp. 250-255.

7 Walter Isaacson, *Benjamin Franklin: An American Life* (New York, 2003), p. 348.

8 See for example, The Metropolitan Museum of Art, acc. no. 17.87.3a, b.

9 See <http://www.mountvernon.org/preservation/collections-holdings/washingtons-swords/model-1767-epée/>.

10 For "L'Académie d'Auteuil," see Claude-Anne Lopez, *Mon Cher Papa: Franklin and the Ladies of Paris* (New Haven, 1966), pp. 273-301; Isaacson, pp. 363-375; Robert Middlekauff, *Benjamin Franklin and His Enemies* (Los Angeles, 1996), pp. 18-20; Martin S. Staum, *Cabanis: Enlightenment and Medical Philosophy in the French Revolution* (Princeton, 1980), pp. 17-18.

11 Lopez, op. cit., p. 273. See also Antoine Guillois, *Le Salon de Madame Helvétius; Cabanis et Les Idéologues* (Paris, 1894), p. 60.

12 R. William Weisberger, "Benjamin Franklin: A Masonic Enlightener in Paris," *Pennsylvania History* 53, no. 3 (July 1986), p. 168. Franklin was highly regarded among France's scientific elite and one of only a few non-French citizens elected to its most prestigious institutions, the Royal Academy of Sciences and the Royal Society of Medicine.

13 Lopez, op. cit., p. 277.

14 Lopez, op. cit., p. 299.

15 The cane descended along the same lines of descent as the sword and was included in the exhibition at the Musée de Rennes in 1976 cited in Literature, above.

16 Pierre Jean Georges Cabanis, *Oeuvres Posthumes de Cabanis, Le Tome Cinquième de Ses Oeuvres Complètes* (Paris, 1825), p. 251.

17 Cabanis, op. cit., p. 220-274. Staum, op. cit., pp. 17-18.



fig. 10 Comtesse Nadine Hecquet d'Orval (1931-2005) with bust of her ancestor, Cabanis' wife, Charlotte Félicité de Grouchy.





PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

■ 855

**A CHIPPENDALE PARCEL-GILT FIGURED MAHOGANY
LOOKING GLASS**

ENGLISH OR AMERICAN,
LAST QUARTER 18TH CENTURY

47 in. high, 22¾ in. wide

\$1,000-2,000

PROPERTY OF MR. AND MRS. MAX R. ZAITZ, PRINCETON, NEW JERSEY

■ 856

A CHIPPENDALE MAHOGANY CAMELBACK SOFA
NEW ENGLAND, 1770-1790

inside of front rail inscribed in graphite *Providence, R. I.*
July 1st, 1932 Vernon M. Whitman

36 in. high, 84 in. wide, 24½ in. deep

\$5,000-10,000



PROPERTY FROM AN AMERICAN COLLECTION

■857

**A CHIPPENDALE CARVED
MAHOGANY HAIRY-PAW
SIDE CHAIR**

BOSTON, 1755-1765

37½ in. high

\$12,000-18,000

The height of urban sophistication, this side chair is a Boston-made rendition of the *au courant* fashions of mid-eighteenth century Britain. Based on plate 12 of the 1754 edition of Thomas Chippendale's *Director*, the elaborately carved splat, along with the stop-fluted stiles, over-upholstered seat, asymmetric C-scroll knee carving and hairy-paw carved feet are a testament to the talents of a highly skilled chair maker and an accomplished carver. This design is a close copy of British examples, two of which are known to have been owned in Boston during the era. These comprise a side chair at the Museum of Fine Arts, Boston that was reputedly brought to Boston by William Phillips in the 1750s and an armchair at Winterthur Museum that was owned by the Beck family of Brookline in about 1900 (*Paul Revere's Boston: 1735-1818* (Boston, 1975), p. 50; Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods* (Winterthur, 1997), p. 106, fig. 2; for other English examples, see Luke Beckerdite, "Carving Practices in Eighteenth-Century Boston," *Old-Time New England: Essays in Memory of Benno M. Forman*, vol. 72 (Boston, 1987), fig. 7, p. 129 and fn. 3, p. 160). Furthermore, the chair offered here and others from the same shop have oak rear rails veneered in the back with mahogany, a technique favored in Britain and an unusual feature in American-made chairs indicative of this prolific Boston shop. Differences in secondary woods and execution of carving between these British examples and this chair, however, confirm their disparate origins and production by different individuals. The British chairs all have beech secondary woods whereas this chair and others made in the same shop employ American woods, such as oak and maple. Thus, the maker of the chair very possibly trained in Britain and after establishing a shop in Boston, continued to work with familiar designs and construction methods. For more on



the carved ornament, see Mary Ellen Hayward Yehia, "Ornamental Carving on Boston Furniture of the Chippendale Style," *Boston Furniture of the Eighteenth Century* (Charlottesville, 1974), pp. 201-204; Beckerdite 1987, pp. 123-135.

Recent research by Kemble Widmer indicates that this chair maker was Scottish immigrant, James Graham (1728-1808), who had arrived in Boston by 1754. The "loop and diamond" splat seen on this chair was the most intricate of Graham's designs and appears on four distinct sets all attributed to Graham's shop. These sets comprise those made for Moses Gill (1734-1800), Jonathan Belcher (168½-1757) and Elias Haskett Derby (1739-1799) and a fourth with unknown early history comprising this chair and one other known survival (Israel Sack, Inc., P6991). With an over-upholstered seat and hairy-paw feet, the set represented by the chair offered here illustrates the most elaborate of this chair maker's *oeuvre*. Widmer's study on Graham is the subject of a forthcoming article in *Boston Furniture, 1700-1900* (Boston: Colonial Society of Massachusetts), due to be published in 2016.

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

■ **858**

**A CHIPPENDALE MAHOGANY BLOCK-FRONT
BUREAU TABLE**

BOSTON, 1760-1780

appears to retain its original brasses
30 in. high, 35½ in. wide, 21¼ in. deep

\$20,000-40,000

PROVENANCE:

Yonder Hill Dwellers, Palisades, New York
Private New York and Florida Collection

859 No Lot





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

■860

**A CHIPPENDALE CARVED CHERRYWOOD
ARMCHAIR**

PHILADELPHIA, 1760-1780

splat reshaped

42½ in. high

\$2,000-4,000

PROVENANCE:

Sold, Christie's, New York, 24 January 1987,
lot 239



PROPERTY FROM A PRIVATE MARYLAND COLLECTION

■861

**A CHIPPENDALE CARVED AND
FIGURED MAHOGANY
SERPENTINE-FRONT CARD TABLE**

PHILADELPHIA, 1770-1790

28¾ in. high, 38½ in. wide, 18¾ in. deep

\$8,000-12,000

PROVENANCE:

Collection of Mrs. Daniel Baker, Sr., Baltimore,
Maryland
Thence by descent in the family

PROPERTY OF A PRIVATE NEW YORK COLLECTION

■862

A SET OF SIX CHIPPENDALE MAHOGANY SIDE CHAIRS

NEW YORK, 1760-1780

some restorations

37¼ in. high

\$5,000-10,000

(6)

PROVENANCE:

Bernard and S. Dean Levy, Inc., New York



Few prints have influenced history as much as Paul Revere's engraving of the Boston Massacre of 1770.

—D. Roylance, *American Graphic Arts*, Princeton, 1990, p. 48.

PROPERTY OF THE JACK WARNER FOUNDATION

863

REVERE, PAUL (1734-1818) ENGRAVER. *THE BLOODY MASSACRE PERPETRATED IN KING STREET, BOSTON, ON MARCH 5TH 1770, BY A PARTY OF THE 29TH REGT. BOSTON: ENGRAV'D PRINTED & SOLD BY PAUL REVERE, [MARCH 1770].*

Engraving with hand-coloring, (plate, 7 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in., with text, 9 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in. on a 11 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in. sheet). Several tears repaired on verso, marginal losses along top, left and bottom margin, all in-filled with paper and missing text replaced in ink, light soiling, and a few minor wormholes. Brigham 14; Stokes & Haskell, 1770-C-10, Stauffer, 2675. Second state with a small clock tower reading 10:20 (the clock reading 8:10 in the first state). Printed on laid paper with indistinct watermark at extreme left margin. Engraved caption at top, at bottom 18 lines of verse ("Unhappy Boston! See thy Sons deplore...") and a detailed list of the American casualties: "Sam'l Gray, Sam'l Maverick, James Caldwell, Crispus Attucks, and Patrick Carr," plus "Six wounded; two of them (Christr Monk & John Clark) Mortally."

11 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in.

\$80,000-120,000

PROVENANCE:

Sold, Christie's, New York, 24 September 1980, lot 274

Paul Revere's inflammatory engraving *The Bloody Massacre* was one of the most evocative propaganda pieces printed during the American Revolution. Revere lived in Boston and made his living as a silversmith, engraver and metalworker. A member of the Sons of Liberty, a militant group formed in 1765, he produced engravings with proto-revolutionary themes to raise money for the dissident organization. The best known among these are a depiction of the arrival of British troops in 1768 and the present depiction of the March 1770 Boston Massacre. Revere also made a Sons of Liberty punch bowl (Museum of Fine Arts, Boston) in 1768, which is widely regarded as the most famous example of American presentation silver.

The sanguinary events of 5 March 1770 in which five Bostonians died by British musketry took on great symbolic significance in the highly charged tenor of public affairs between England and its colonies, particularly Massachusetts. Revere immediately recognized the propaganda value of the incident, and "saw the opportunity of furthering the patriot cause by circulating so significant a print" (Clarence S. Brigham, *Paul Revere's Engravings*, (New York, 1969), pp. 52-53). Revere's powerful depiction was based on a sketch of the bloody confrontation by Henry Pelham. Revere's engraving was advertised for sale in the March 26th editions of the *Boston Evening Post* and the *Boston Gazette* as "a Print, containing a Representation of the late horrid Massacre in King-street." Two days later Revere noted in his Day Book that he paid the printers Edes & Gill to produce 200 impressions.

Revere was a ringleader in the Boston Tea Party of 16 December 1773, when, in protest of unfairly levied taxes, American colonists dumped tea into Boston Harbor from the British merchant ship *Dartmouth*. Revere's exalted place in American legend was cemented by Henry Wadsworth Longfellow's poem "The Midnight Ride of Paul Revere" (1860), which recounted the patriot's dangerous mission in April 1775 to warn colonists of the impending invasion of British troops. Famously, one lantern would be lit in the steeple of the North Church in Charlestown to alert townspeople if the British were arriving by land, and "two if by sea."

THE BLOODY MASSACRE perpetrated in King-Street BOSTON on March 5th 1770 by a party of the 29th REGT



Engraved Printed & Sold by Paul Revere at No. 21

Unhappy Victims for the Seat of plagues,
 The mangled Wombs are mangled Gore
 While Faithless P—s and his savage Bands
 With murderous Rancour stretch their bloody Hands
 Like fierce Barbarians coming o'er their Prey
 Approve the Carnage and enjoy the Day.

If Rakes & Scave Inmortalize from August 18th 1793
 If Spectacles Sorrows 100 times for a Tongue
 One's weeping World can ought appease
 The painful Obolts of Victims such as these
 The Gods's copious Fury for each are shed.
 O Citizens! Tribute which sustains the Dead.

But know ere famous to that awful Goal,
 Where Justice stops the bloody of his Soul
 Should vent! — to the scandal of the Land
 Since the vilest of Nations from her Hand
 Keen Executions on this Plate infernal
 Shall reach a Juncture who never can be quell'd

The unhappy Sufferers were — SAM^l GRAY SAM^l MAVERICK JAM^s CALDWELL CRIPUS ATTORNS & PAT^r COOK
 Killed &c. remember, one of them (CRIPUS ATTORNS & JOHN CLARK). H. H. H. H.

Bloody Massacre in Boston
 PAUL REVERE



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

■ 864

**A FEDERAL PARCEL-GILT AND INLAID MAHOGANY
LOOKING GLASS**

PROBABLY NEW YORK, 1800-1820

56 in. high, 22 in. wide

\$1,000-2,000



PROPERTY OF PRIVATE NEW YORK COLLECTORS

■865

**A FEDERAL BIRCH-INLAID AND CARVED
MAHOGANY SOFA**

NORTH SHORE MASSACHUSETTS, 1790-1810

37½ in. high, 83½ in. wide, 26 in. deep

\$5,000-8,000

PROVENANCE:

R. Sunshine, New York

Bernard & S. Dean Levy, Inc., New York, 1988





PROPERTY OF PRIVATE NEW YORK COLLECTORS

■866

**A GEORGE III INLAID MAHOGANY
SERPENTINE-FRONT
DRESSING MIRROR**

ENGLISH, LAST QUARTER
18TH CENTURY

24 in. high, 16 in. wide, 8 in. deep
\$1,000-1,500

PROVENANCE:

Fred J. Johnston, Kingston, New York,
1987



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

■867

**A FEDERAL INLAID AND SATINWOOD
VENEERED MAHOGANY
SERPENTINE-FRONT CARD TABLE**

PHILADELPHIA, 1800-1810

29 in. high, 36 in. wide, 17¼ in. deep
\$3,000-5,000



PROPERTY FROM AN AMERICAN COLLECTION

■ 868

A FEDERAL MAHOGANY AND SATINWOOD SECRETARY
ATTRIBUTED TO THE SHOP OF JOHN (1738-1818) AND
THOMAS (1771-1848) SEYMOUR, BOSTON, 1800-1810

45 in. high, 37 in. wide, 19 in. deep

\$8,000-12,000

PROVENANCE:

Captain Elisha Bangs, Brewster, Massachusetts
Louella Foster Bangs

LITERATURE:

Robert D. Mussey, Jr., *The Furniture Masterworks of John & Thomas Seymour* (Salem, Massachusetts, 2003), pp. 164-165, cat. no. 15.

With its “blind” hinged doors simulating tambour slides, this stylized Federal mahogany and satinwood secretary is one of three identified with related hinged upper-door treatments. Here, rather than using their noted three-dimensional tambour, the Seymours used two-dimensional imitation tambour. The result is a charming pattern punctuated by the Seymours’ exquisite inlay work in the form of three fluted pilasters with diagonal garlands and Doric plinths. The attenuated tapering legs of the secretary lend a sense of verticality to the piece, while the figured maple in the legs as well as the spade foot add interest. This is similar to a tambour secretary in the Museum of Fine Arts, Boston (acc. no. 39-225). Several similar examples can also be seen in Vernon C. Stoneman, *John and Thomas Seymour Cabinetmakers in Boston, 1794-1816* (Boston, 1959), figs. 19, 21, 22, 27.

PROPERTY OF THE JACK WARNER FOUNDATION

■869

A FEDERAL INLAID MAHOGANY DEMILUNE COMMODE

ATTRIBUTED TO JOHN (1738-1818) AND THOMAS
(1771-1848) SEYMOUR, BOSTON, 1800-1810

38¾ in. high, 47¾ in. wide, 23½ in. deep

\$15,000-30,000

PROVENANCE:

Ginsburg & Levy, Inc., New York

Boscobel Restoration, Garrison-on-Hudson, New York

Sold, Sotheby Parke Bernet, New York, 22 January 1977, lot 172

LITERATURE:

Vernon C. Stoneman, *John and Thomas Seymour* (Boston, 1959),
p. 255, pl. 162.



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

■870

**A FEDERAL INLAID MAHOGANY
FIVE-LEG DEMILUNE CARD TABLE**

NEW YORK, 1800-1820

28¾ in. high, 36 in. wide, 17¾ in. deep

\$3,000-5,000



870

PROPERTY OF THE JACK WARNER FOUNDATION

■871

A FEDERAL PINE DWARF CLOCK

ATTRIBUTED TO SAMUEL
MULLIKEN II (1761-1847),
NEWBURYPORT, MASSACHUSETTS,
1790-1810

restorations

60½ in. high, 10½ in. wide, 5½ in. deep

\$5,000-10,000



871

PROPERTY OF THE JACK WARNER FOUNDATION

■872

A FAUX-BAMBOO TURNED ROD-BACK WINDSOR SETTEE

NEW ENGLAND, 1800-1820

38½ in. high, 77 in. wide, 19¾ in. deep

\$1,500-3,000

PROVENANCE:

Sold, Sotheby Parke Bernet, 26-29 January 1977, lot 1187





PROPERTY FROM THE ROSEBROOK COLLECTION

873

**AMERICAN SCHOOL AFTER GEORGE COOKE,
19TH CENTURY**

The City of Washington from Beyond the Navy Yard

oil on canvas

35 x 50 in.

\$10,000-15,000

PROVENANCE:

Wayne Pratt, Inc., Woodbury, Connecticut, May 1997

LITERATURE:

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art*
(Winter/Spring 2009), p. 204.

This work was made after an 1833 painting of the same name by George Cooke (1793-1849). Cooke's painting was subsequently engraved by William James Bennett (1787-1844) and published in New York in 1834.

PROPERTY OF A MIDWEST COLLECTION

■874

**A FEDERAL MAHOGANY, BIRCH AND MAPLE
VENEERED BOW-FRONT SIDEBORD**

PORTSMOUTH, NEW HAMPSHIRE, 1800-1820

42¾ in. high, 65¾ in. wide, 24½ in. deep

\$7,000-10,000

PROVENANCE:

Nathan S. Liverant and Son, Colchester, Connecticut



PROPERTY OF THE JACK WARNER FOUNDATION

■ 875

**A PAIR OF CLASSICAL CARVED MAHOGANY
EAGLE-BASE CARD TABLES**

NEW YORK, 1820-1840

32¼ in. high, 36¼ in. wide, 18 in. deep (2)

\$40,000-80,000

PROVENANCE:

Nicholas J. Roosevelt (1767-1854), New York
Sold, Sotheby Parke Bernet, New York, 30 January 1980,
lot 1630







Large-scale and masterfully carved, the eagle supports on this pair of card tables are a powerful expression of American Classicism. The finely executed details, from the delineation of individual feathers, to the scaling on the legs and the mottled surfaces of the body, reveal the hand of a highly talented carver. Kientian in inspiration, large eagle supports were revived in England during the early nineteenth century, but only a few examples on the scale seen here survive from America. Related eagle figures with similarly rendered heads adorn two pairs of Federal card tables, including an example at the Museum of Fine Arts, Boston attributed to New York's renowned cabinetmaker, Duncan Phyfe (1769-1854). Known for his meticulous construction, Phyfe's shop stands as a possible maker for the tables offered here. The hinges joining the two tops are covered in veneer, a fastidious detail that indicates the high quality of their workmanship. Other New York shops known to have made card tables with related supports includes the firm of Deming and Bulkley (act. 1818-1840s).

For the related tables, see the Museum of Fine Arts, Boston website, acc. no. 58.19; see also David R. Barquist, Elisabeth Donaghy Garrett, and Gerald W.R. Ward, *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University* (New Haven, 1992), pp. 225-227, cat. 119; Richard Randall, Jr., *American Furniture in the Museum of Fine Arts, Boston* (Boston, 1965), pp. 136-137, no. 102 and 102A; Sotheby Parke Bernet, New York, 30 June-1 July 1983, lot 223; Maurie D. McInnis and Robert A. Leath, "Beautiful Specimens, Elegant Patterns: New York Furniture for the Charleston Market, 1810-1840," *American Furniture 1996*, Luke Beckerdite, ed. (Milwaukee, WI, 1996), fig. 19, p. 158.

PROPERTY OF A PRIVATE NEW YORK COLLECTION

■876

**A CLASSICAL CARVED MAHOGANY
ONE-DRAWER BREAKFAST TABLE**
NEW YORK, 1815-1825

28¾ in. high, 24¼ in. wide, 35¾ in. deep
\$3,000-5,000

PROPERTY OF A PRIVATE NEW YORK COLLECTION

■877

**A PAIR OF CLASSICAL MAHOGANY
LYRE-BACK SIDE CHAIRS**
NEW YORK, 19TH CENTURY

32½ in. high
\$2,000-4,000

(2)



876



877

PROPERTY OF A PRIVATE NEW YORK COLLECTION

■878

**A SET OF FOUR CLASSICAL CARVED BRASS-MOUNTED
MAHOGANY LYRE-BACK SIDE CHAIRS**

NEW YORK, 1815-1825

32½ in. high

(4)

\$3,000-5,000

PROVENANCE:

The Pell Family, New York and Rhode Island
Bernard and S. Dean Levy, Inc., New York

LITERATURE:

Bernard and S. Dean Levy, Inc., *In Search of Excellence:
Catalogue VIII* (New York, 1994), p. 52.





PROPERTY OF THE JACK WARNER FOUNDATION

879

CHINESE SCHOOL, EARLY 19TH CENTURY

The Apotheosis of Washington

inscribed *When FREEDOM first her glorious Day had won/
She smil'd on WASHINGTON her darling son/
Mild JUSTICE claims him as his virtues rise/
And LOVE and HONOR still attend the Prize*

cracks and restoration

oil on glass

28½ x 21 in.

\$1,500-2,500

PROVENANCE:

Gerrit Bogart, Albany, New York

Sold, Sotheby Parke Bernet, New York, 26-29 January 1977,

lot 835

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

■880

**A CLASSICAL FIGURED MAHOGANY THREE-PEDESTAL
DINING TABLE**

ENGLISH OR AMERICAN, 18TH/ 19TH CENTURY

the center section associated

28½ in. high, 84½ in. long, 47¼ in. deep

\$2,000-4,000

PROVENANCE:

Jess Pavey, Birmingham, Michigan

Sold, Christie's, New York, 22 January 1994, lot 525





881

PROPERTY OF THE JACK WARNER FOUNDATION

881
**A CLASSICAL PART-EBONIZED AND PARCEL-GILT
PINE SPREADWING EAGLE**
PROBABLY AMERICAN, 1815-1830

16½ in. high, 37¾ in. wide
\$8,000-12,000

PROVENANCE:

Sold, Sotheby Parke Bernet, New York, 26-29 January 1977,
lot 978

PROPERTY OF THE JACK WARNER FOUNDATION

882
**A PAIR OF CLASSICAL CARVED GILTWOOD CONVEX
LOOKING GLASSES**
ENGLISH OR AMERICAN, 1815-1830

44 in. high, 26 in. diameter
\$8,000-12,000

(2)

PROVENANCE:

Benjamin Ginsburg Antiquary, New York



882



PROPERTY FROM A PRIVATE COLLECTION

■-883

**A REGENCY GILTWOOD CONVEX
MIRROR**

ENGLISH, 1800-1820

41½ in. high, 28½ in. wide

\$2,000-4,000

PROVENANCE:

Henry and Nancy Fender Antiques, Glen
Cove, New York, December 1998

PROPERTY OF PRIVATE NEW YORK COLLECTORS

■884

**A CLASSICAL CARVED AND FIGURED MAHOGANY
WORK TABLE**

ATTRIBUTED TO THE SHOP OF DUNCAN PHYFE
(1768-1854), NEW YORK, 1810-1820

30¼ in high, 25¾ in. wide, 15¾ in. deep

\$30,000-50,000

PROVENANCE:

Israel Sack, Inc., New York, 1963

Mr. and Mrs. Bertram D. Coleman

Sold, Christie's, New York, 16 January 1998, lot 248

LITERATURE:

Israel Sack, Inc., advertisement, *The Magazine Antiques* (March 1963), inside front cover.

Sack, *American Antiques from Israel Sack Collection*, vol.1, brochure 11, May 1963, p. 261, no. 648.

Lita Solis-Cohen, "Living with Antiques: The Bryn Mawr Home of Mr. and Mrs. Bertram Dawson Coleman," *The Magazine Antiques* (April 1966), p. 576.

This work table combines sinuous curves and geometric casework to create one of the most sophisticated and elegant forms from New York's Classical era. Attenuated cabriole legs on classical furniture are rare and only found on a small group of card tables, work tables and a dressing table. This work table most closely resembles a pair of card tables in the collection of the Yale University Art Gallery with waterleaf-carved legs, paw feet and almost identical carved rosettes on the canted corners above the legs (Yale University Art Gallery, acc. no. 1930.2004a-b). A dressing table that descended in the family of Emily Phye Dunham, Duncan Phye's grandniece, bears legs similar to those on the Yale card tables and the work table offered here and provides the basis for the attribution to Phye's shop (Nancy McClelland, *Duncan Phye and the English Regency* (New York, 1939), pl. 152).

Recessed within rectangular reserves, the carved rosettes are unusual features. In addition to the Yale card tables, virtually identical rosettes are found on two pembroke tables, each with four baluster supports and hairy paw feet (one sold at Christie's, New York, 19 October 1990, lot 300; the other is in the collection of the Yale University Art Gallery and illustrated and discussed in David L. Barquist, *American Tables and Looking Glasses* (New Haven, 1992), cat. 69, pp. 158-162).



“..the statue is a good likeness of “the Father of the Republic”... There are connected with this work other devices, entirely American, which cannot fail to make it desirable to the Patriots of your country.”

—Excerpt from letter, Nicolas Dubuc to an unnamed Baltimore gentleman, 1815.

THE PROPERTY OF A DIRECT DESCENDANT OF
WILLIAM SHEPPARD WOODSIDE OF BALTIMORE

885

**THE WILLIAM SHEPPARD WOODSIDE FAMILY FRENCH
EMPIRE ORMOLU MANTLE CLOCK WITH A FIGURE OF
GEORGE WASHINGTON**

DIAL SIGNED BY JACQUES NICOLAS PIERRE FRANÇOIS
DUBUC, PARIS, 1815-1817

The enamelled dial signed *Dubuc/Rue Michel-le-Comte No.33/
A PARIS*

19¼ in. high, 14½ in. wide, 5½ in. deep

\$80,000-120,000

PROVENANCE:

William Sheppard Woodside (1799-1859), Ireland and
Baltimore, Maryland

James S. Woodside (1834-1917), Baltimore, *son*

Harry Malloy Woodside (1846-aft. 1930), Baltimore and Norfolk,
Virginia, *brother*

E. Rachel (Woodside) Benedict (1875-1955), Baltimore and
Parkdale, Oregon, *daughter*

Junia Lockwood (Benedict) Nelson (b. 1915), Mammoth Hot
Springs, Yellowstone National Park, Wyoming, *daughter*,
received by gift from above in 1953

Barry Benedict Nelson, *son and current owner*, received by gift
from above in 1994

Embodied with symbolism of American distinctiveness, strength and unity, these mantel clocks with the figure of George Washington have long stood as iconic representations of the country and for many, the maker's words cited above ring as true today as they did two hundred years ago. While the clocks have been celebrated in the scholarship of American decorative arts for over a century, it is only in the last decade that key details regarding their manufacture have been discovered, details that have implications for the understanding of the particular messages that these clocks were meant to convey. Research undertaken by Lara Pascali revealed that the clockmaker/bronzier listed at the address on the clocks' dials was Jacques Nicolas Pierre Francois Dubuc, rather than his younger brother Jean-Baptiste Charles Gabriel Dubuc, who had previously been credited as the maker. Furthermore, Pascali found an 1815 letter written by "l'aîné" (the elder) Nicolas Dubuc to an unnamed gentleman in Baltimore detailing his plan to make such clocks in two sizes for the American market. This letter, together with the fact that Nicolas Dubuc is listed at the address on the dial only until 1817, provides a short two-year time frame for the production of the clocks (Lara Pascali, "Desirable to the Patriots: French Washington Clocks for the American Market" (Winterthur Program in Early American Culture, 2006-2007), cited in Baltimore Museum of Art, "Symbols of the New Republic," (Teacher's Guide, 2014), available at artbma.org).



Made beginning in 1815 rather than in the few years following Washington's death, the clocks were not simply a memorial to the first President but also a response to the undercurrents of American life following the War of 1812. The Treaty of Ghent was signed in December 1814 and as demonstrated by Peter Kenny:

In this context the Washington clocks can be read as allegories for a renewed sense of national purpose and identity, as well harbingers of the next chapter in American political life: the Era of Good Feelings, a period associated with the years of the Monroe presidency (1817-1825) and marked by a national mood of unity (*E Pluribus Unum*) and the lack of partisan factions. We had fought one revolution for our political freedom and now another for our commercial freedom. And Washington, the father of our nation, whose exploits and attributes were already engraved in the minds of all Americans, stood in 1815 as the great unifying symbol of the nation. (Peter Kenny, "Going for the Gold: Two French Ormolu Washington Clocks at Classical American Homes Preservation Trust," <http://classicalamericanhomes.org/going-for-gold>, accessed 10 July 2016).

Dubuc's 1815 letter further reveals enticing information about the design process. The letter refers to "the mantle clocks, with the statue of Washington, which we had the honor to plan when you were here," indicating that the Baltimore gentleman had visited Paris and played an active role in the design. As the letter discusses the actual likeness of Washington separately later on, it appears that the Baltimorean was principally engaged in the design of the other decorative devices. Comprising paterae, anthemia, torches, laurel wreaths, trophies, feathered headdresses and eagles, these devices combine motifs from Antiquity with those that refer to America. While these devices were among the repertoire of craftsmen working throughout America in the Neoclassical style, they were particularly favored in Baltimore by furniture makers John and Hugh Finlay. Interestingly, Hugh Finlay travelled to Paris in 1810 and his travels reveal some of the close ties between artisans in Paris and Baltimore (Gregory R. Weidman and Jennifer F. Goldsborough, *Classical Maryland 1815-1845* (Baltimore, 1993), p. 99).

Dubuc proudly states that the figural representation of Washington is "a good likeness" "as no pains and expense were spared searching the Louvre, the galleries and hotels, which abound with efforts to perpetuate his memorable person." Among these sources were undoubtedly prints of the works of artists John Trumbull and Edward Savage. All surviving clocks in this group feature a figure based on Trumbull's 1792 painting, *George Washington at Trenton*, which was reproduced by British engraver Thomas Cheeseman in 1796. However, two different likenesses were used to portray Washington's head: The first, as seen on the clock offered here, was derived from Trumbull's 1780 painting, which was engraved by Valentine Green in 1781 and 1783 and the second was based upon Savage's 1789 portrait of a slightly older Washington (Jonathan Snellenburg, "George Washington in Bronze: A Survey of the Memorial Clocks," *Antiques & Fine Art* (2001), accessed online).

Entitled "French Ingenuity," an excerpt of Dubuc's letter was printed in advertisements for these clocks in newspapers in

Philadelphia, Charleston and Raleigh in 1815 and in the same year, clocks with "a large figure of Washington" were advertised in New York (Pascali and Kenny, op. cit.). Approximately thirty examples of these clocks are known today and in addition to displaying two variations on the likeness of Washington, were made in large and small sizes. Standing over 19 in. tall, the example offered here is the larger of the two, the one that Dubuc notes in his letter would have cost between 300 and 320 francs as opposed to the price of 220 to 250 francs for the 15 in. high model. Like almost all of the larger versions, the frieze of the base of the clock offered here features a figural mount described variously as depicting Washington or the Roman soldier Cincinnatus relinquishing his sword (Snellenburg, op. cit.).

This clock is distinguished by its long history in the Woodside family of Baltimore. Very few of the approximately thirty known examples of these clocks have survived with histories of ownership and it is interesting that this clock's earliest known owner lived in Baltimore, the home of the recipient of Dubuc's 1815 letter cited above. As recorded by Rachel (Woodside) Benedict in 1953, this clock was among the possessions of her grandfather Dr. William Sheppard Woodside (1799-1859) (Letter, Rachel Benedict to her daughter Junia, 2 March 1953, p. 7, family documents). Woodside was born in Ireland and in about 1820 immigrated to Baltimore where he married Rachel P. Beatty (1804-1885) in 1821. As Woodside arrived in America at a young age and several years after these clocks were made, it is unlikely though not impossible that he was the first owner. If he did not purchase this clock directly from a local retailer, he may have received it from his wife's family, who lived in Baltimore but about which little else is known, or otherwise acquired it during his successful forty-year career in the city. As Master of Transportation for the Baltimore and Ohio Railroad, Woodside was a powerful and influential member of the Baltimore community. The city directories indicate that he was also a dry goods merchant and lived in the city center at 36 Conway Street. Published in the *Federal Gazette*, his funeral was held at the Twelfth Presbyterian Church and he was buried in the city's Green Mount Cemetery.

According to his granddaughter, the clock passed from Woodside to his son, James S. Woodside (1834-1917) and thence to James' sole heir and younger brother, Harry M. Woodside (1846-after 1930). Like their father, James and Harry were well-known Baltimore merchants; James lived his entire life in Baltimore where he died at his home at 1020 St. Paul Street while Harry lived in his hometown until at least 1920 and later moved to Norfolk, Virginia where he is last recorded in the US Federal Census in 1930. He may have moved in about 1925 as family documents indicate that the clock, along with other treasured family heirlooms, were shipped at this time from Baltimore to Parkdale, Oregon, the home of Harry's daughter and the recorder of the clock's early history, Rachel (Woodside) Benedict (1875-1955). Its subsequent history is well documented in family papers, which reveal the exact dates on which the clock was passed to the following two generations. Never out of the family since at least the mid-nineteenth century, the clock is being offered at auction by Dr. William Sheppard Woodside's great-great grandson.



PROPERTY FROM CREDIT SUISSE'S
AMERICANA COLLECTION

886

**AFTER JOHN JAMES AUDUBON
(1785-1851)**

BY ROBERT HAVELL

Common American Swan
(Plate CCCCXI)

Cygnus columbianus

engraving with etching, aquatint, and
hand-coloring, on J. M. Whatman paper
watermark 1838, framed

Sheet: 25¼ x 38½ in. (641 x 968 mm.)

\$15,000-25,000



PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

887

**WILLIAM PIERCE STUBBS
(1842-1909)**

*The Nellie and the Bethian Racing off
Two Lights in Portland Harbor*

signed .Stubbs. at lower left

oil on canvas

22 x 31 ¾ in.

\$12,000-18,000

PROVENANCE:

Sold, Barridoff Galleries, Portland, Maine,
5 August 2011, lot 60

PROPERTY OF A CALIFORNIA COLLECTOR

■888

**A PAIR OF AESTHETIC
MOVEMENT CARVED GILT
WOOD PARLOR CHAIRS**

ATTRIBUTED TO HERTER
BROTHERS (1864-1906), NEW YORK,
1875-1885

36 in. high

(2)

\$15,000-30,000

Now in the collection of the Metropolitan Museum of Art, a closely related pair of parlor chairs was made for the 640 Fifth Avenue Mansion of William Henry Vanderbilt (1821-1885), son and heir of Cornelius 'Commodore' Vanderbilt (1794-1877). Although the Vanderbilt pair displays slight variations in the stop-fluting, and though not identical, their design, carving and execution suggests they were also made by Herter Brothers. The rectilinear proportions are finely complimented by the use of naturalistic motifs of swans and laurel leaves, which demonstrate the style of Anglo-Japanese aesthetic movement.



PROPERTY OF A CALIFORNIA COLLECTOR

■889

**A PAIR OF AESTHETIC MOVEMENT
BRASS AND MOTHER-OF-PEARL
INLAID EBONIZED LYRE-BACK
SIDE CHAIRS**

STAMPED BY HERTER BROTHERS
(1864-1909), NEW YORK, CIRCA 1865

rear rail stamped *HERTER BROS*

33 in. high

(2)

\$5,000-10,000





890



891



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 890

AN AESTHETIC MOVEMENT GILT-METAL AND ENAMEL NEWEL POST GASOLIER LAMP

AMERICAN, CIRCA 1880

45 in. high, 12¾ in. diameter

\$2,000-4,000

PROVENANCE:

Associated Artists, LLC., Southport, Connecticut, 2005

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 891

A PAIR OF AESTHETIC MOVEMENT GILT-METAL LAMPS

ENGLISH, 19TH CENTURY

adjustable knobs marked *Hinks's patent duplex*

Overall 33 in. high

(2)

\$2,000-4,000



892

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 892

AN EGYPTIAN REVIVAL MARBLE, PATINATED AND GILT-BRONZE THREE-PIECE CLOCK GARNITURE SET

AMERICAN, LAST QUARTER 19TH CENTURY

the clock dial marked *T. & E. Dickinson Buffalo NY*

The clock 18 in. high, 20¾ in. wide, 7¾ in. deep

The obelisks 23¼ in. high, 7½ in. wide x 5 in. deep

(3)

\$4,000-6,000

PROVENANCE:

Joel J. Einhorn, American Furniture and Clocks, Woodbury, Connecticut, 1991

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 893

A RENAISSANCE REVIVAL PARCEL-GILT, LEATHER-MOUNTED, BRASS AND MARQUETRY INLAID ROSEWOOD SERVER

ATTRIBUTED TO POTTIER AND STYMUS (1859-1910),
NEW YORK, CIRCA 1870

the doors open to an interior with adjustable shelves, marked
38752 on inside back edge of center door
47 in. high, 65 in. wide, 20 in. deep

\$8,000-12,000

PROVENANCE:

Gerald Peters Gallery, Santa Fe, 1991

Stingray Hornsby, Watertown, Connecticut, December 1991





PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTOR

■ 894

**A PAIR OF CARVED EBONIZED
CHERRYWOOD PEDESTALS**
AMERICAN, CIRCA 1860

32 in. high, 16½ in. wide, 13½ in. deep (2)

\$3,000-5,000



PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTOR

■ 895

**A RENAISSANCE REVIVAL
PARCEL-GILT INLAID AND CARVED
ROSEWOOD MARBLE-TOP
CENTER TABLE**

ATTRIBUTED TO HERTER
BROTHERS (1864-1909), NEW YORK,
CIRCA 1868

the D-shaped ends fitted with drawers;
the underside bears the partial label
Newel 883

28½ in. high, 46¼ in. wide, 31¼ in. deep

\$5,000-10,000

PROVENANCE:

Mimi Findlay Antiques, New York

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 896

A RENAISSANCE REVIVAL PARCEL-GILT AND PART-EBONIZED MARQUETRY INLAID FIGURED MAPLE AND MAHOGANY MARBLE-TOP CABINET

ATTRIBUTED TO ALLEN AND BROTHER,
PHILADELPHIA, CIRCA 1880

The door opens to reveal a divided interior with shelf
40 1/2 in. high, 31 1/2 in. wide, 16 1/4 in. deep

\$5,000-8,000

PROVENANCE:

Stingray Hornsby, Watertown, Connecticut, 1988

For a similar example see Page Talbott, "Allen and Brother,
Philadelphia Furniture Makers," *The Magazine Antiques*
(May 1996), p. 717, Pl. II.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 897

A PAIR OF RENAISSANCE REVIVAL PARCEL-GILT, GILT-METAL AND PORCELAIN-MOUNTED INLAID ROSEWOOD ARMCHAIRS

ATTRIBUTED TO HERTER, POTTIER AND COMPANY,
NEW YORK, 1853-1859

42 1/2 in. high

(2)

\$15,000-30,000

PROVENANCE:

Rathbone Family, Albany, New York

Stingray Hornsby, Watertown, Connecticut, March 1987





898 (detail)

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 898

**AN AESTHETIC MOVEMENT
CARVED MAHOGANY AND
SPECIMEN MARBLE-TOP CIRCULAR
SIDE TABLE**

AMERICAN, POSSIBLY NEW YORK,
LAST QUARTER 19TH CENTURY

frame stamped 189

29 in. high, 27 in. diameter

\$8,000-12,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■899

**A RENAISSANCE REVIVAL PARCEL-GILT, PART-
EBONIZED AND MARQUETRY-INLAID WALNUT CABINET**
ATTRIBUTED TO POTTIER AND STYMUS (1859-1910),
NEW YORK, CIRCA 1870

the upper section fitted with hinged lid opening to a well;
backside finished with ebonized modeled panels
49 in. high, 50½ in. wide, 20 in. deep

\$6,000-9,000

PROVENANCE:

Stingray Hornsby, Watertown, Connecticut, February 1989



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ **900**

**A RENAISSANCE REVIVAL METAL-MOUNTED,
PARCEL-GILT AND PART-EBONIZED ROSEWOOD
SPECIMEN MARBLE-TOP CENTER TABLE**

ATTRIBUTED TO POTTIER AND STYMUS (1859-1910),
NEW YORK, CIRCA 1870

30¼ in. high, 34½ in. diameter

\$8,000-12,000

PROVENANCE:

Stingray Hornsby, Watertown, Connecticut, June 1990



900 (detail)



900





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 901

**A SET OF FOUR NEO-GREC GILT-METAL-MOUNTED
CARVED PARCEL-GILT AND EBONIZED CHAIRS**
ATTRIBUTED TO POTTIER AND STYMUS (1859-1910),
NEW YORK, CIRCA 1870

comprising two armchairs and two side chairs

The armchairs 38 in. high; the side chairs 36 ¾ in. high (4)

\$15,000-30,000

PROVENANCE:

Stingray Hornsby, Watertown, Connecticut, May 1988

901



PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTOR

■902

**A RENAISSANCE REVIVAL
CARVED MAHOGANY AND
BRASS-MOUNTED SPECIMEN
MARBLE TOP CENTER TABLE
NEW YORK OR PHILADELPHIA,
CIRCA 1870**

31½ in. high, 33¼ in. wide, 33¼ in. deep
\$15,000-30,000

PROVENANCE:

Margot Johnson, Inc., New York, 1989

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 903

**AN AESTHETIC MOVEMENT INLAID, PARCEL-GILT AND
PART-EBONIZED CHERRYWOOD AND MAPLE CABINET**
ATTRIBUTED TO HERTER BROTHERS (1864-1906), NEW
YORK, CIRCA 1880

interior cabinet fitted with a single shelf, *base loose in interior*
68 in. high, 47 $\frac{7}{8}$ in. wide, 20 in. deep

\$20,000-40,000

PROVENANCE:

Stingray Hornsby, Watertown, Connecticut, 1991





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 904

AN EGYPTIAN REVIVAL GILT-METAL MOUNTED, PARCEL-GILT, EBONIZED AND INLAID ROSEWOOD PARLOR SUITE

ATTRIBUTED TO POTTIER AND STYMUS (1859-1910), NEW YORK, CIRCA 1870

comprising two armchairs, two side chairs and a sofa; one side chair with the inside of gilt hoof marked PS

The armchairs 42 in. high
the side chairs 39 in. high

\$25,000-50,000

(5)

PROVENANCE:

Henry Cabot Lodge, Cambridge, Massachusetts
Stingray Hornsby, Watertown, Connecticut, 1986 and 1990





PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTOR

■905

**AN AESTHETIC MOVEMENT
CARVED MAHOGANY AND PIETRA
DURA AND SPECIMEN MARBLE-TOP
CIRCULAR CENTER TABLE**

AMERICAN, LAST QUARTER
19TH CENTURY

29¾ in. high, 34 in. diameter

\$10,000-20,000

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■906

**AN EGYPTIAN REVIVAL PARCEL-GILT AND GILT
METAL-MOUNTED FIGURED WALNUT SOFA**

NEW YORK, LATE 19TH CENTURY

33 in. high, 76 in. wide, 33½ in. deep

\$5,000-8,000





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■907

**AN AESTHETIC MOVEMENT
PARCEL-GILT, PART-EBONIZED AND
MARQUETRY-INLAID MAHOGANY
CENTER TABLE**

ATTRIBUTED TO POTTIER &
STYMUS (1859-1910), NEW YORK,
19TH CENTURY

the underside of top numbered 33936
30 in. high, 44¼ in. wide, 20½ in. deep

\$6,000-9,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■908

**AN AESTHETIC MOVEMENT MIXED-METAL
AND MOTHER-OF-PEARL-INLAID CARVED
ROSEWOOD SETTEE**

ATTRIBUTED TO HERTS BROTHERS (ACTIVE 1872-
1937), NEW YORK, LAST QUARTER 19TH CENTURY

35½ in. high, 63¾ in. wide, 25 in. deep

\$5,000-10,000

PROVENANCE:

Associated Artists, LLC, Southport, Connecticut, 2005





detail



PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTOR

■ 909

**AN NEO-GREC REVIVAL
PARCEL-GILT AND METAL-
MOUNTED CARVED ROSEWOOD
MARBLE-TOP CENTER TABLE**

ATTRIBUTED TO POTTIER AND
STYMUS (1859-1910), NEW YORK,
CIRCA 1870

29¼ in. high, 51 in. wide, 34¼ in. deep

\$15,000-25,000

PROVENANCE:

Van Valkenburg Family
Stingray Hornsby, Watertown,
Connecticut, June 1987

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

■ 910

**A SET OF EIGHT AESTHETIC MOVEMENT CARVED OAK
DINING CHAIRS**

ATTRIBUTED TO HERTER BROTHERS (1864-1906),
NEW YORK, CIRCA 1880

comprising six side chairs and two armchairs; some side chair
legs stamped 704 and armchair legs stamped 705
The side chairs 35½ in. high; the armchairs 38½ in. high (8)
\$20,000-30,000

PROVENANCE:

Mimi Findlay Antiques/Design, New York, July 1998





911

PROPERTY OF A PENNSYLVANIA COLLECTOR

911
AN AMERICAN SILVER SOUP TUREEN
AND COVER

MARK OF EDWARD C. MOORE, TIFFANY & CO., NEW YORK, CIRCA 1856-1870

circular with ram's head and ring handles, Greek-key borders, engraved 'WALTERS'; marked underneath and numbered 578/2791 12 in. (30 cm.) high; 46 oz. 10 dwt. (1,448 gr.)

\$2,000-3,000



912

PROPERTY OF A PENNSYLVANIA COLLECTOR

912
AN AMERICAN SILVER BUTTER-
DISH AND COVER, AND A PAIR OF
STUFFING SPOONS

THE DISH MARK OF EDWARD C. MOORE, TIFFANY & CO., NEW YORK, CIRCA 1870-1875; THE SPOONS MARK OF JOHN POLHEMUS, TIFFANY & CO., NEW YORK, CIRCA 1865

the butter-dish and cover flat-chased with ivy and engraved with monogram, with removable silver-plated mazarine; the spoons engraved with ivy and crest, each marked underneath, the butter-dish numbered 1948/187

The spoons 12¾ in. (32.4 cm.) long; 33 oz. 14 dwt. (1,048 gr.) weighable silver (4)

\$800-1,000



913

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER

913

AN AMERICAN SILVER TRAY

MARK OF EDWARD C. MOORE, TIFFANY & CO.,
NEW YORK, 1860-1870

oval, with Greek-key borders and reeded handles, engraved with
crest, *marked underneath and numbered 1133/1095*
32 in. (81.3 cm.) wide; 195 oz. 10 dwt. (6,095 gr.)

\$4,000-6,000

PROPERTY FROM A NEW JERSEY COLLECTION

914

AN AMERICAN SILVER DISH

MARK OF TIFFANY & CO., NEW YORK, 1892-1902

shell-shaped with pierced cartouches, on four ball feet, engraved
with monograms 'HIG' and 'JMMG', *marked underneath and*
numbered 11145/6356

15¾ in. (40 cm.) long; 24 oz. 10 dwt. (746 gr.)

\$1,200-1,800



914



PROPERTY FROM A NEW JERSEY COLLECTION

915

**AN AMERICAN SILVER SEVEN-PIECE CHILD'S SET
MARK OF TIFFANY & CO., NEW YORK, 1891-1902**

each piece cast with children, comprising a bowl, plate, mug, napkin ring, fork, knife and spoon, *each marked underneath, in original case, stamped Tiffany*

The plate 7½ in. (19 cm.) wide; 36 oz. (1,127 gr.)

(7)

\$3,000-5,000

PROPERTY FROM A NEW JERSEY COLLECTION

916

**AN AMERICAN SILVER PITCHER, AND A
SQUARE DISH**

THE FIRST MARK OF TIFFANY & CO., NEW YORK, 1873-1891; THE SECOND DOMINICK & HAFF, NEW YORK, 1881

the pitcher baluster, chased and applied wave decoration, engraved with monogram, *marked underneath and numbered 7446/2320*; the dish chased and engraved with dragonflies and foliage, *marked underneath*

The pitcher 6¼ in. (16 cm.) high; 23 oz. (729 gr.) (2)

\$1,500-2,500



ANOTHER PROPERTY

917

AN AMERICAN SILVER BOWL

MARK OF GEORGE W. SHIEBLER, NEW YORK, CIRCA 1890

formed as a grape leaf, engraved with dated presentation inscriptions, *marked underneath, no. 287*

9 in. (22.8 cm.) long; 16 oz. (504 gr.)

\$3,000-5,000

Another leaf-form Shiebler bowl sold at Christie's NY, 18-19 January 2007, lot 160.



PROPERTY OF A MIDWESTERN COLLECTOR

918
**AN AMERICAN SILVER TUREEN
AND COVER**

MARK OF GORHAM MFG. CO.,
PROVIDENCE, 1884

quatrefoil-shaped, chased and
engraved with leaves and flowers,
the center with stalk finial, *marked
underneath*
12¾ in. (32.5 cm.) wide over handles;
54 oz. (1,684 gr.)
\$5,000-8,000

PROVENANCE:

Sotheby's, New York, 11 April 2000,
lot 237.



PROPERTY OF A PENNSYLVANIA COLLECTOR

919
**AN AMERICAN SILVER WATER
PITCHER**

MARK OF TIFFANY & CO., NEW YORK,
CIRCA 1891-1902

applied and etched with bellflowers, shells,
and scrolling foliage, front engraved with
monogram *ECR*, *marked underneath and
numbered 8464/5014*
9½ in. (24.1 cm.) high; 37 oz. 10 dwt. (1,175 gr.)
\$2,000-3,000

PROPERTY OF A PENNSYLVANIA COLLECTOR

920
A PAIR OF AMERICAN SILVER TAZZE
MARK OF TIFFANY & CO., NEW YORK,
1877-1891

in Saracenic style, chased with arabesques
and flowers, centers engraved with
monogram, *marked underneath and
numbered 4994/11230*
9 in. (23 cm.) diameter; 33 oz. (1,037 gr.) (2)
\$2,000-3,000





PROPERTY OF A PENNSYLVANIA COLLECTOR

921
**AN AMERICAN SILVER WATER
 PITCHER AND BOWL**

MARK OF TIFFANY & CO., NEW YORK,
 THE PITCHER 1870-1891, THE BOWL
 CIRCA 1890

each chased with flowers and foliage,
 pitcher engraved with monogram, bowl
 engraved with presentation inscription,
each marked underneath and numbered
3077/8937 and 9447/1354

The bowl 9½ in. (24.5 cm.) diameter
 48 oz. 10 dwt. (1,510 gr.)

(2)

\$3,000-5,000

PROPERTY OF A GENTLEMAN

922
**AN AMERICAN SILVER
 CENTERPIECE BOWL**

MARK OF DOMINICK & HAFF, NEW YORK,
 1882, RETAILED BY THEODORE B. STARR

chased and engraved with dragonflies and
 spiders amid trailing foliage, the rim engraved
 'SIMLA 1911 FIRST PRIZE POLO PONIES WON
 BY "DUCHESS"', marked underneath
 11¼ in. (30.5 cm.) diameter; 25 oz. (779 gr.)

\$4,000-6,000



VARIOUS PROPERTIES

923
**AN AMERICAN SILVER
 CENTERPIECE BOWL**

MARK OF TIFFANY & CO., NEW YORK,
 1895-1902

shaped circular, on scroll feet, the rim
 cast and applied with acanthus, engraved
 with monogram and date 'January 12th
 1911', marked underneath and numbered
 12299/2137

19 in. (48.2 cm.) diameter; 113 oz. (3,523 gr.)

\$8,000-12,000



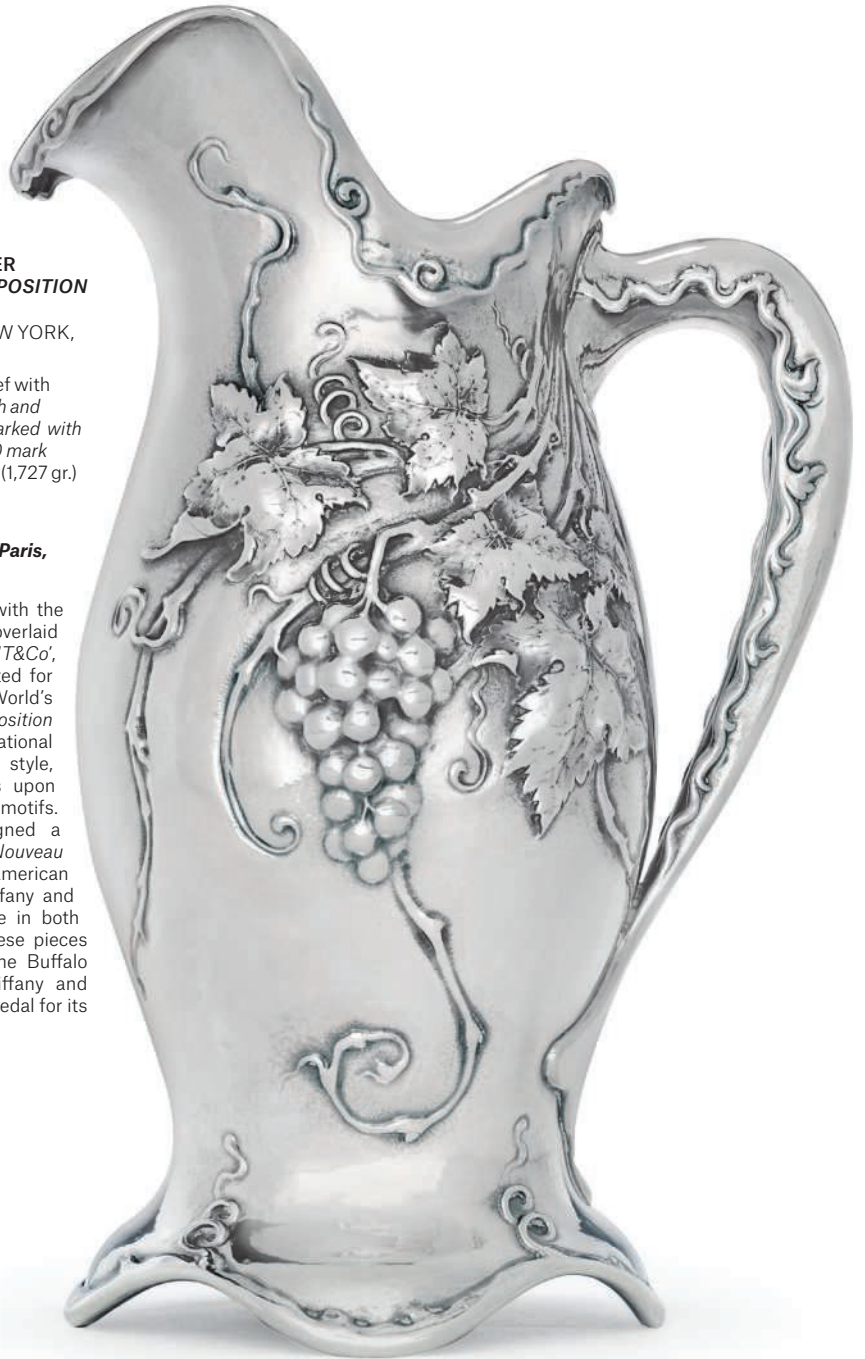
**924
AN AMERICAN SILVER WATER
PITCHER MADE FOR THE EXPOSITION
UNIVERSELLE DE PARIS**

MARK OF TIFFANY & CO., NEW YORK,
1900

pear-shaped, chased in high relief with
fruiting vines, *marked underneath and
numbered 13826/978, further marked with
Paris Exposition Universelle 1900 mark*
13½ in. (34.3 cm.); 55 oz. 10 dwt. (1,727 gr.)
\$15,000-25,000

**The Exposition Universelle de Paris,
1900**

Lots 924 and 925 are struck with the
mark of a peacock feather overlaid
with the interlocking letters 'T&Co',
indicating that they were created for
and displayed at the 1900 World's
Fair in Paris. The 1900 *Exposition
Universelle* was the first international
showcase of the *Art Nouveau* style,
recognizable for its emphasis upon
organic and natural decorative motifs.
Louis Comfort Tiffany designed a
number of exceptional *Art Nouveau*
pieces to be exhibited in the American
pavilion in Paris, for which Tiffany and
Company won the grand prize in both
silver and jewelry. Many of these pieces
went on to be displayed at the Buffalo
Exposition of 1901, where Tiffany and
Company again won the gold medal for its
silver display.





PROPERTY OF A PENNSYLVANIA COLLECTOR

925

**A SET OF TWO AMERICAN SILVER
PLATTERS AND A SECOND-
COURSE DISH FOR THE EXPOSITION
UNIVERSELLE DE PARIS**

MARK OF TIFFANY & CO., NEW YORK,
1900

each shaped circular, the borders applied with bellflowers incorporating cartouches, centers engraved with initial 'C', each marked underneath and the platters numbered 13927/1273, the dish numbered 13927/1272, all marked with Paris Exposition Universelle 1900 mark. The platters 15 in. (38 cm.), the dish 14 in. (35.5 cm.); 110 oz. 10 dwt. (3,439 gr.) (3)

\$6,000-9,000

See lot 924 for further information about the *Exposition Universelle de Paris*, 1900.



PROPERTY OF A MIDWESTERN COLLECTOR

926

**A PAIR OF AMERICAN SILVER
VEGETABLE DISHES AND COVERS**

MARK OF S. KIRK & SON CO.,
BALTIMORE, CIRCA 1900

chased with dense flowers and foliage, the interiors engraved with monogram, *marked underneath*

8½ in. (22 cm.) diameter; 47 oz. (1,464 gr.) (2)

\$3,000-5,000

ANOTHER PROPERTY

927

**A PAIR OF AMERICAN SILVER
FOUR-LIGHT CANDELABRA**
MARK OF DOMINICK & HAFF, NEW
YORK, 1901, ONE SOCKET MODERN

each in the rococo taste, with baluster
stems and detachable tops, bases
weighed, *marked underneath*
19½ in. (49.5 cm.) high; 83 oz. 10 dwt.
(2,605 gr.) weighable silver (2)
\$5,000-7,000



PROPERTY FROM A NEW JERSEY COLLECTION

928

EIGHT AMERICAN SILVER SERVERS
MARK OF TIFFANY & CO., NEW YORK,
CIRCA 1900

comprising: Wave Edge: a pair of salad
servers and three varied berry spoons;
Persian: a fish server; Olympian: a berry
spoon and a sugar sifter; *together with an*
American silver shell-shaped dish, mark
of Wood & Hughes, New York, late 19th
century, *marked underneath*
The fish server 11¼ in. (28.5 cm.)
31 oz. (967 gr.) (9)

\$2,000-3,000





ANOTHER PROPERTY

929

**AN AMERICAN SILVER
CENTERPIECE BOWL**

MARK OF THEODORE B. STARR,
NEW YORK, CIRCA 1900-1924

lobed oval body chased with flowers
and scrolling foliage around cartouches,
one engraved with monogram, *marked
underneath and numbered 4931*

15½ in. (39.4 cm.) long
59 oz. 10 dwt. (1,851 gr.)

\$4,000-6,000

PROPERTY FROM AN IMPORTANT CANADIAN FAMILY

930

**A PAIR OF AMERICAN MARTELÉ
SILVER VASES**

MARK OF GORHAM MFG. CO.,
PROVIDENCE, 1919

each chased with long foliate floral stems,
underside engraved with initials 'G.T.R.',
marked underneath and numbered 9584 RFP
10½ in. (26.7 cm.) high; 46 oz. (1,437 gr.) (2)

\$6,000-9,000

According to L.J. Pristo (*Martelé: Gorham's
Art Nouveau Silver*, Heritage Antiques, 2002,
p. 412), this model of vase required 90 hours
of manufacturing time and was priced at
\$225.





PROPERTY FROM AN IMPORTANT CANADIAN FAMILY

931

AN AMERICAN MARTELÉ SILVER THREE-HANDLED LOVING CUP
MARK OF GORHAM MFG. CO., PROVIDENCE, 1908

baluster, chased with foliage, acorns and ivy, underside engraved with initials 'G.T.R.', marked underneath and numbered 9584 P/KU
11¾ in. (30 cm.) high; 79 oz. 10 dwt. (2,484 gr.)

\$7,000-10,000

According to L.J. Pisto (*Martelé: Gorham's Art Nouveau Silver*, Heritage Antiques, 2002, p. 409), this cup required 235 hours of manufacturing time and was priced at \$340.



932

PROPERTY FROM A NEW JERSEY COLLECTION

932

**AN AMERICAN SILVER
CENTERPIECE BOWL**

MARK OF TIFFANY & CO., NEW YORK,
CIRCA 1892-1902

Chrysanthemum pattern, shaped circular
with fluted sides, center engraved with
monogram, *marked underneath and
numbered 11157/4991*

18 in. (45.7 cm.) diameter; 121 oz. (3,767 gr.)

\$10,000-15,000



933

PROPERTY FROM A NEW JERSEY COLLECTION

933

AN AMERICAN SILVER MEAT PLATTER

MARK OF TIFFANY & CO., NEW YORK,
CIRCA 1891-1902

Chrysanthemum pattern, oval, *marked
underneath and numbered 5734/4950*

16 in. (40.7 cm.) long; 50 oz. (1,568 gr.)

\$3,000-5,000

PROPERTY FROM A NEW JERSEY COLLECTION

934

AN AMERICAN SILVER COMPOTE

MARK OF TIFFANY & CO., NEW YORK,
1902-1907

Chrysanthemum pattern, *marked
underneath and numbered 8342/2456*

8½ in. (21.6 cm.) diameter; 26 oz. (813 gr.)

\$2,000-3,000

934



935

PROPERTY FROM A NEW JERSEY COLLECTION

935
AN AMERICAN SILVER FIVE-PIECE TEA AND COFFEE SERVICE WITH TRAY
 MARK OF TIFFANY & CO., NEW YORK, MOST 1881-1891; THE TRAY AND ONE CREAMER 1907-1947

Chrysanthemum pattern, each engraved with monogram 'MEM', comprising: a coffee pot, a teapot, a covered sugar bowl, two creamers, and a tray, each marked underneath and numbered 6718/3918; the tray numbered 5716/6555

The tray 13 in. (33 cm.) diameter
 108 oz. (3,368 gr.) gross weight (6)

\$7,000-10,000



936

PROPERTY FROM A NEW JERSEY COLLECTION

936
AN ASSOCIATED PAIR OF AMERICAN SILVER VEGETABLE DISHES AND COVERS
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1882-1891

Chrysanthemum pattern, shaped oval, one cover engraved with monogram, both marked underneath and numbered 6918/3828

11¾ in. (30 cm.) long
 81 oz. 10 dwt. (2,544 gr.) (2)

\$3,000-5,000



PROPERTY FROM A NEW JERSEY COLLECTION

937

AN AMERICAN SILVER BASKET

MARK OF TIFFANY & CO., NEW YORK,
1907-1947

Blackberry pattern, the sides pierced and engraved with blackberries and foliage, cast swing handle engraved with initial 'R', marked underneath and numbered 16201/10649

11 in. (28 cm.) diameter

36 oz. 10 dwt. (1,135 gr.)

\$5,000-8,000



PROPERTY FROM A NEW JERSEY COLLECTION

938

**TWO AMERICAN SILVER BOWLS
AND A PAIR OF COMPOTES**

MARK OF TIFFANY & CO.,
NEW YORK, THE BOWLS 1891-1907,
THE COMPOTES CIRCA 1907

the bowls Blackberry pattern, one engraved with monogram, the compotes with openwork borders of flowers and lattice, each marked underneath, the bowls numbered 14619/4448 and the compotes numbered 18888/1296

The bowls 9 in. (22.9 cm.) diameter

56 oz. 10 dwt. (1,790 gr.)

(4)

\$2,500-3,500

VARIOUS PROPERTIES

939

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, MA,
SECOND HALF 20TH CENTURY

Francis I pattern, with numerous serving pieces, *each piece marked under handle*

16½ in. (42 cm.) long

171 oz. (5,323 gr.) weighable silver (150)

\$6,000-8,000

Please refer to www.christies.com for a list of the pieces in the service.



940

AN AMERICAN SILVER FIVE-PIECE TEA AND COFFEE SERVICE WITH TRAY

MARK OF REED & BARTON, TAUNTON, MA,
SECOND HALF 20TH CENTURY

Francis I pattern, comprising: a coffee pot, a teapot, a covered sugar bowl, a creamer, a waste bowl, and an oval tray, *most marked underneath and numbered 570 A, the coffee pot 571 A, the tray 752 A*

The tray 30¼ in. (77 cm.) long

309 oz. 10 dwt. (9,634 gr.) gross weight (6)

\$10,000-15,000





941
AN AMERICAN SILVER FLATWARE SERVICE
 MARK OF TIFFANY & CO., NEW YORK,
 20TH CENTURY

English King pattern, service for twelve, with seven serving pieces, *each piece marked under handle*
 250 oz. 10 dwt. (7,797 gr.) weighable silver (158)
 \$6,000-9,000

Please refer to www.christies.com for a list of the pieces in the service.

942
AN AMERICAN SILVER FLATWARE SERVICE
 MARK OF TIFFANY & CO., NEW YORK,
 20TH CENTURY

Provence pattern, service for twelve with eleven serving pieces, *each marked under handle*
 The carving knife 14 in. (35.7 cm.) long
 151 oz. 10 dwt. (4,725 gr.) weighable silver (118)
 \$6,000-9,000

Please refer to www.christies.com for a list of the pieces in the service.



PROPERTY OF A PENNSYLVANIA COLLECTOR

943

**AN AMERICAN SILVER, COPPER
AND ENAMEL BOWL**

MARK OF TIFFANY & CO., NEW YORK,
1906-1907

the border inlaid with copper clovers and
enameled with yellow flower-heads, base
engraved '*R.W.P. to E.S.P. the second of
January 1884-1909*', marked underneath
and numbered 16667/4123

9 $\frac{1}{8}$ in. (23.2 cm.) diameter; 33 oz. 10 dwt.
(1,043 gr.)

\$3,000-5,000



ANOTHER PROPERTY

944

**AN AMERICAN SILVER
CENTERPIECE BOWL**

MARK OF BLACK, STARR, FROST-
GORHAM INC., NEW YORK, 1929-1940

with spot-hammered surface, tapering
circular with flared rim, on pierced foliate
foot, marked underneath

13 in. (33 cm.) diameter; 63 oz. (1,965 gr.)

\$3,000-5,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a

prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies

and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(i) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

- The auctioneer accepts bids from:
- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** of the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may decide such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C2 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTY

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owner or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched

the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of marks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(b)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a **lot** above and these categories.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(b)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a **lot** above and these categories.

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F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered

bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer:
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from

the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we may sell the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will use the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

You will not have collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** to our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport

and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSale@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you get it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2486. See the information set out at www.christies.com/shipping or contact us at ArtTransport@ny.christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horns, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will be liable for **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to

buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E(a) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners

to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic: a genuine example, rather than a copy or forgery of;
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.
due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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• Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

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Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

** "Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

** "Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

** "Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

** "Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

** "Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

** "After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

** "Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

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STORAGE AND COLLECTION

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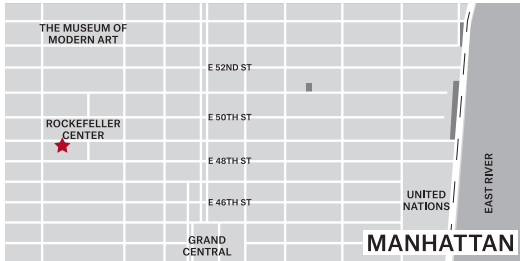
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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased Lots	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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The Arthur and Anita Kahn Collection: A New York Story
ALEXANDER CALDER (1898-1976)

Cow with Yellow Face

signed with the artist's initials and dated '71 CA' (on the side) • stabile-sheet metal, wire and paint
22 x 27 x 13 in. (55.9 x 68.6 x 33 cm.) • Executed in 1971

\$300,000-500,000

This work is registered in the archives of the Calder Foundation, New York, under application number A00665.

FIRST OPEN: POST-WAR AND CONTEMPORARY ART

New York, 28 September 2016

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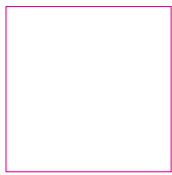
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