

**IMPORTANT AMERICAN FURNITURE,  
FOLK ART, SILVER AND PRINTS**  
NEW YORK 17-18 JANUARY 2019



**CHRISTIE'S**











## SPECIALISTS AND SERVICES FOR THIS AUCTION



John Hays  
Deputy Chairman  
jhays@christies.com



Cara Zimmerman  
Head of Sale  
American Folk Art  
czimmerman@christies.com



Jill Waddell  
Silver  
jwaddell@christies.com



Martha Willoughby  
American Furniture  
mwilloughby@christies.com



Sallie Glover  
American Furniture,  
Folk Art  
sglover@christies.com



Annsley McKinney  
Silver  
amckinney@christies.com

### SALE COORDINATOR

Cecilia Cascella  
ccascella@christies.com  
Tel: 212 636 2230  
Fax: 212 636 4921

### HEAD OF SALE MANAGEMENT

Nina Milbank  
smilbank@christies.com  
Phone: 212 636 2336  
Fax: 212 636 4921

### EMAIL

*For general enquiries about this auction, emails should be addressed to the Sale Coordinator.*

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# IMPORTANT AMERICAN FURNITURE, FOLK ART, SILVER AND PRINTS

**THURSDAY 17-FRIDAY 18 JANUARY 2019**

**AUCTION**

**Thursday** 17 January 2019  
at 3.00 pm (Silver, Lots 801-919)

**Friday** 18 January 2019  
at 2.00 pm (Lots 1200-1374)

20 Rockefeller Plaza  
New York, NY 10020

**VIEWING**

|           |            |                    |
|-----------|------------|--------------------|
| Saturday  | 12 January | 10.00 am - 5.00 pm |
| Sunday    | 13 January | 1.00 pm - 5.00 pm  |
| Monday    | 14 January | 10.00 am - 5.00 pm |
| Tuesday   | 15 January | 10.00 am - 5.00 pm |
| Wednesday | 16 January | 10.00 am - 5.00 pm |
| Thursday  | 17 January | 10.00 am - 5.00 pm |

**AUCTIONEERS**

- John Hays (#0822982)
- Robby Gordy (#2033717)
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**AUCTION LICENSE**

Christie's (#1213717)

**AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **RED-16796**

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[40]

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# CHRISTIE'S



THE HERSKOVIC COLLECTION:  
38 YEARS OF DEDICATED COLLECTING  
LOTS 801-857



The force behind the Herskovic Collection is the passion for the uniquely American silver that we became acquainted with at the time of our marriage 38 years ago.

During our visit to one of Christie's silver auction previews we came across a small bud vase by Tiffany and Co. It was decorated with insects and butterflies. We had never seen anything like it before. Since American sterling silver with other metals, like gold or copper were not popular at the time we decided to collect them. We frequented Mr. Shrubsole on 57th St. in Manhattan. He acquainted us with Martelé by Gorham Mfg. Co. of Providence, RI. Soon Mr. Samuel Wagstaff also became interested in the American aesthetic movement. Collecting this period of American silver demanded dedication and sacrifice, which ultimately filled our life with great pleasure. Since we are advanced in age we decided to release our collection to the younger generation that will carry-on to treasure and preserve the American heritage in fine silver.

—Drs. Thomas and Maria Herskovic



801

**AN AMERICAN SILVER PITCHER**

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

Baluster form, the hammered surface chased with  
a dragonfly and bird among leaves and flowers, the  
handle hammered, *marked on underside*

7 $\frac{5}{8}$  in. (19.4 cm.) high

28 oz. 17 dwt. (897 gr.)

\$2,500–3,500

**PROVENANCE:**

Christie's, New York, 11 January 2016, lot 283.



801



802



802

**AN AMERICAN SILVER AND MIXED  
METAL BOWL AND SIMILAR PLATE**

THE BOWL MARK OF GORHAM MFG. CO.,  
PROVIDENCE, RHODE ISLAND, 1880, THE  
PLATE MARK OF WHITING MFG., NEW  
YORK, CIRCA 1880

The rim of the plate and interior of bowl applied  
with shells, crabs, swimming fish and turtles, gilt  
interiors; *together with a spoon, with gilt bowl  
formed as a peapod, bowl and plate marked on  
undersides*

8 in. (20.4 cm.) diameter, the plate

19 oz. 18 dwt. (619 gr.)

\$4,000–6,000

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.





803

### 803

#### TWO AMERICAN PARCEL-GILT SILVER PLATES AND MATCHING BOWL

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1914-15

Circular, with spot-hammered surfaces, chased and applied with branches of blossoming gilt prunus, the bowl with up-turned rim and raised on short foot, underside of bowl engraved *Mary Jarvis Fish Oct. 6, 1915*, marked on undersides and with date symbols for 1914 and 1915

11 in. (28 cm.) diameter, the largest  
29 oz. 18 dwt. (930 gr.)

\$2,000–3,000

#### PROVENANCE:

Christie's, New York, 27 February 1898, lot 182A.



804

### 804

#### AN AMERICAN SILVER AND MIXED METAL PEPPER CASTER AND MATCHING SALT CELLAR

MARK OF DOMINICK & HAFF, NEW YORK, 1880

Both applied with copper birds and insects, together with a matching spoon, salt engraved on underside *MH 81*, marked on undersides

3 in. (7.6 cm.) high, the caster  
3 oz. 16 dwt. (119 gr.)

\$2,000–3,000



**805**

**AN AMERICAN PARCEL-GILT SILVER  
PITCHER**

MARK OF TIFFANY & CO., NEW YORK,  
CIRCA 1880

Of hexagonal baluster form, the spot-hammered  
surface applied with large gilt sprays of prunus,  
scroll monogram *CJB*, and gilt reeds, angular  
handle with bi-furcated scroll terminal, *marked on  
underside and numbered 5467-8113, 698*

9 in. (23 cm.) high  
30 oz. 18 dwt. (961 gr.)

\$8,000–12,000

A nearly identical, but smaller pitcher of  
hexagonal form and with bi-furcated handle  
terminal was sold Sotheby's, New York, 21 June  
1989, lot 71.





806

**806**

**AN AMERICAN SILVER TURKISH COFFEE POT**  
MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1883

Of blaster form with elongated neck and spout, spot-hammered surface, the lower body chased with overlapping shells, the neck with spirally-fluted knob, rattan-wrapped handle formed as a dolphin, marked on underside, numbered F95 and with date code for 1883

12¼ in. (31 cm.) high  
20 oz. (622 gr.) gross weight

\$2,000–3,000

**807**

**AN AMERICAN SILVER PUNCH BOWL**  
MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1884

Bombé circular with undulating everted rim and raised on a spreading circular foot, the spot-hammered surface etched P.K Jan'y 21st 1886, marked on underside, numbered 1915 and with date code for 1884, further stamped T.& Co. OLD SILVER

10¼ in. (26 cm.) diameter  
28 oz. 10 dwt. (886 gr.)

\$3,000–5,000

**PROVENANCE:**

Christie's, New York, 17 April 1989, lot 279.



807





**808**

**AN AMERICAN PARCEL-GILT SILVER PITCHER**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

The spot-hammered surface chased with spirals and applied with various beetles, a dragonfly and a fly, the rim with stylized gilt leaves, *marked on underside and numbered 5466-3448, 689* 7 $\frac{7}{8}$  in. (19.4 cm.) high  
22 oz. 10 dwt. (700 gr.)

\$8,000-12,000

An identical pitcher was sold at Sotheby's, New York, 29-31 January, 1994, lot 550. The design for the present example appears in Tiffany's pattern books as "Pitcher Wide Mouth." Five different versions of the pitcher were made, costing between \$20 and \$32 to manufacture, each weighing 22 ounces.



**809**

**AN AMERICAN SILVER AND COPPER THREE-PIECE TEA SERVICE**

MARK OF WHITING MFG., NEW YORK, CIRCA 1880, RETAILED BY JOHN LEVY & CO., SAN FRANCISCO, CALIFORNIA

Of baluster form raised on three ball feet, each applied with patinated copper insects, trees, strawberry vines and prunus, gilt interiors, *marked on undersides and with retailer's mark*

6 $\frac{5}{8}$  in. (16.7 cm.), over handle (the teapot)

25 oz. 6 dwt. (787 gr.) gross weight

\$4,000–6,000

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.





**810**

**AN AMERICAN SILVER KETTLE ON LAMPSTAND**

MARK OF DOMINICK & HAFF, NEW YORK, 1881 OR 1884, RETAILED BY THEODORE B. STARR, NEW YORK

The kettle and lampstand chased with lotus blossoms and reeds emerging from swirling tides, the kettle with dragonflies flying above, swing handle of kettle and standing supports of stand with faux rattan bindings, detachable lamp, *marked on underside of kettle and with retailer's mark*  
 12 $\frac{5}{8}$  in. (32 cm.) high, over handle  
 53 oz. (1,648 gr.) gross weight

\$6,000–8,000

**PROVENANCE:**

Christie's, 17 April 1989, lot 396.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.



detail



811

**811**

**AN AMERICAN SILVER AND COPPER CIGAR LIGHTER**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1882

Compressed circular form, the spot-hammered surface applied with copper fish and aquatic reeds, marked on underside, numbered 51 and with date code for 1882

5½ in. (13 cm.) long, over handle  
3 oz. 14 dwt. (115 gr.)

\$1,000–1,800

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**812**

**THREE AMERICAN SILVER AND MIXED METAL SNUFF BOXES**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA 1880

The patinated copper box spot-hammered, with applied silver figure of a man lifting a bench with his legs; the circular box spot-hammered and decorated with landscape scene; the oval box etched with smoking figure; each marked to interior 3½ in. (8.9 cm.) long, the silver oval box 4 oz. 18 dwt. (152 gr.) weighable silver

\$1,500–2,000

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.



812



813

**813**

**A GROUP OF FIVE AMERICAN SILVER-MOUNTED COPPER CIGAR HOLDERS**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1881-82

All with copper bodies applied with silver figures, comprising:

A cup applied with a juggling figure and blooms

A cup with a dragonfly and flowers

A cup applied with fish and lily pads

A cup applied with fisherman

A cup applied with olive branches and moth

Together with:

A square tray with an alligator, a figure with a tool and blossoms

5½ in. (13.6 cm.) long, the tray

\$2,500–3,500

**EXHIBITED:**

Example applied with juggler: Philadelphia, Philadelphia Museum of Art.





814

**814**

**AN AMERICAN SILVER MIXED-METAL BOWL**

MARK OF WHITING MFG., NEW YORK, CIRCA 1880

The circular bowl raised on a pedestal foot, the spot-hammered surface applied with prunus blossoms, a copper beetle and copper sprays of oak and elm, gilt interior, *marked on underside and numbered 818A*

7 ¾ in. (19.7 cm) diameter  
20 oz. 14 dwt. (644 gr.)

\$3,000–5,000

**815**

**AN AMERICAN SILVER AND COPPER CRUMBER AND TWO SPOONS**

THE CRUMBER MARK OF WHITING MFG., NEW YORK, CIRCA 1880, RETAILED BY BAILEY, BANKS & BIDDLE

The crumber spot-hammered, the handle terminal applied with a copper pomegranate; one spoon applied with copper cherries, engraved *JH Jr.* to underside of handle, *mark of Gorham Mfg Co.*; the other applied mixed metal flowers, *mark of Dominick & Haff*

12 in. (30.5 cm.) long, the crumber  
6 oz. 16 dwt. (211 gr.)

\$800–1,200



815





**816**

**AN AMERICAN SILVER AND 14-KARAT GOLD BOWL AND MATCHING PLATE**

MARK OF GEORGE W. SCHIEBLER & CO., NEW YORK, CIRCA 1880

The circular bowl with shaped rim, the sides finely chased and applied with gold and gilt lotus blossoms and veined leaves emerging from swirling tides, the circular plate with undulating border, spot-hammered and applied with gilt grasshopper, owl, fly, frog, salamander and crab spaced by gilt prunus and cattails, the center engraved with a coronet, *marked on undersides, bowl numbered 254X, plate 1437 and with two French import marks* 7 $\frac{3}{8}$  in. (18.8 cm.) diameter, the plate 13 oz. 2 dwt. (407 gr.)

\$3,000–5,000

**PROVENANCE:**

The bowl: Sotheby's, New York, 28-31 January 1993, lot 75.  
The plate: with Fortunoff, New York.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.



**817**

**AN AMERICAN SILVER PITCHER**

MARK OF WHITING MFG., NEW YORK, CIRCA 1880

Of squat baluster form, the lower body naturalistically chased with overlapping oyster, mussel and scallop shells, the neck with aquatic foliage, engraved under spout with script monogram *HJL*, marked on underside and numbered *1225Y*

7 in. (17.7 cm.) high

23 oz. 8 dwt. (728 gr.)

\$8,000–12,000

A similar, less elaborately chased pitcher, was sold Sotheby's, New York, 22 January 2010, lot 399.



818

**AN AMERICAN SILVER AND MIXED-METAL ALE SERVING TRAY**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1878

Of kidney shape with up-turned undulating rim, raised on four double-scroll supports, the spot-hammered surface chased and applied with copper vines from which copper-tipped furred leaves and two-toned Japanese gold hop blossoms extend, the flat handle applied with a large copper beetle, *marked on underside and numbered 5291-2633, 334*

14¾ in. (37.4 cm.) long

41 oz. 2 dwt. (1,278 gr.)

\$30,000–50,000

**PROVENANCE:**

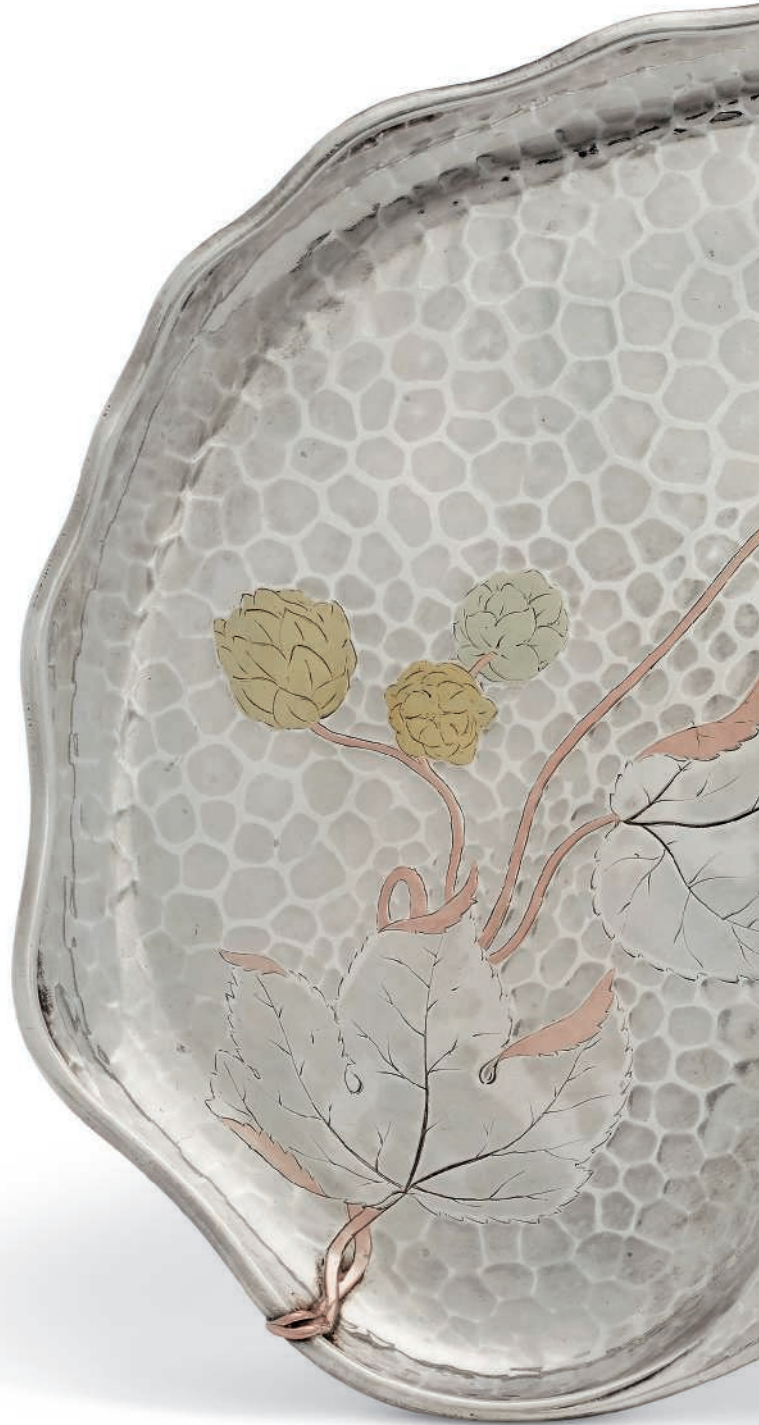
With Fortunoff, New York

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

This tray matches an unusual three-piece mixed-metal ale drinking set sold in these rooms on 19 January 2018, lot 255. Similarly spot-hammered and decorated with two-color Japanese gold hop blossoms on copper vines, the three-piece ale set included a covered jug (pattern number 5290) and pair of cans (pattern number 5292). Whereas the leaves on the present tray are tipped with copper, the jug and two cans feature ale drips suspending from the upper rim highlighted in copper. The ale set is now in the collection of the Munson Williams Proctor Art Institute, Utica, New York, purchased in part with funds from the Family of Theodore C. Max (2018.2.1-3).

Tiffany & Co. archives list this kidney-form model of tray as a "Waiter Hop." A tray of this shape, but with unadorned surface, was sold Sotheby's, New York, 23 June 1994, lot 50. The cataloguing for the Sotheby's lot notes that the manufacturing cost of the plain model was \$186, with an additional \$5 for gilding.



Matching three-piece ale set in collection of Munson Williams Proctor Arts Institute, Utica, New York (2018.2.1-3)







**819**

**AN UNUSUAL AMERICAN SILVER THREE-PIECE TEA SET**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Comprising a teapot, a covered sugar bowl and a cream jug, all of tomato-form, the spot-hammered bodies applied with Japanese beetles amid vines bearing tomatoes, the cream jug and sugar bowl with twig-form handles, the covers with tomato vine finials, cream jug and sugar bowl with gilt interiors, *marked on undersides, teapot numbered 5175-1781, sugar bowl and cream jug 5176-1781* 9 in. (22.8 cm.) long, over handle (the teapot) 30 oz. 14 dwt. (955 gr.) gross weight

\$10,000–15,000

**PROVENANCE:**

With Fortunoff, New York.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

This tea set is recorded in the Tiffany & Co. pattern books as "Tete a Tete Set (Tomato Shape)". A three-piece mixed-metal version of this model was sold Sotheby's, New York, 20 October 2016, lot 700.



**820**

**AN AMERICAN PARCEL-GILT SILVER VASE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Of pear shape, the body with spot-hammered surface, applied with a spider, seed pods and Japanese gold maple leaves and beetle, the neck with a scarab beetle, underside engraved 11-F-S, marked on underside and numbered 3567-2401, 495, neck with French import mark 7 $\frac{1}{8}$  in. (20 cm.)

9 oz. 6 dwt. (289 gr.)

\$8,000–12,000

**PROVENANCE:**

Christie's, New York, 16 February 1983, lot 314.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

Tiffany and Co. created two sizes of this vase, of which this is the larger size. They are referred to as "china shape" in Tiffany's silver pattern books. According to the Tiffany archives, the design for this vase dates to 1879. Another vase of similar shape, applied with maple leaves, a butterfly and dragonfly sold at Christie's, New York, 20 January 1990, lot 65.







**821**

**AN AMERICAN PARCEL-GILT SILVER SUGAR BOWL, CREAMER AND SUGAR SIFTER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

The sugar bowl and creamer of gourd form with spot-hammered surface, the two-handled sugar bowl applied with a spider, fly maple leaves, the creamer applied with seated and leaping frogs and engraved with reeds, both with gilt interiors, the sifter Lap Over Edge pattern applied with crabs and engraved *HM*, gilt bowl, marked on undersides, bowl numbered 5390-900, 429, creamer 5307-400, 587

5½ in. (14 cm.) long, over handles (sugar bowl)

16 oz. 6 dwt. (507 gr.)

\$5,000–7,000

**PROVENANCE:**

Sotheby's, New York, 18 February 1984, lot 216.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.



**822**

**AN AMERICAN SILVER AND MIXED-METAL PITCHER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1875

Of baluster form, the spot-hammered surface applied with a *mokume* moth, copper and Japanese gold flying dragonfly and a grasshopper on resting on extending reeds, further engraved with flowering plants and copper daisies, the loop handle with lobed bands, underside engraved with foliate script monogram *ALT*, marked on underside and numbered 3077-630

7½ in. (18 cm.) high  
23 oz. 16 dwt. (740 gr.)

\$25,000–35,000

**EXHIBITED:**  
Philadelphia, Philadelphia Museum of Art.







823

**823**

**AN AMERICAN PARCEL-GILT SILVER  
PITCHER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA  
1875

Of baluster form, the spot-hammered surface  
etched and applied with large gilt flowers, buds  
and leaves wrapping around the body and neck,  
the neck etched below spout with initials *MS*,  
gilt interior, *marked on underside and numbered*  
*3077-3387*

7¼ in. (18.4 cm.) high  
26 oz. 18 dwt. (837 gr.)

\$8,000–12,000



824

**824**

**AN AMERICAN SILVER CIGAR LIGHTER  
AND VESTA CASE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA  
1885

The lighter modelled as an oil lamp, on elongated  
foot with bi-furcated handle; the vesta case  
rectangular, spot hammered with scrolling  
graduated beaded tendrils, the hinged top with  
applied beetle, engraved on side with Japanesque  
initials *JMW* and engraved with date '*March 30th,*  
*1885*' on hinged top, *marked on underside of lighter*  
*and flange of case*

6 in. (15.3 cm.) high, the lighter  
8 oz. 14 dwt. (271 gr.)

\$1,200–1,800

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.



825

**AN AMERICAN SILVER PITCHER**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1881

Of pear form, the body vigorously chased in high relief with a dragon rising from turbulent seas, the asymmetrical handle formed as a knotty tree trunk emerging from overlapping crashing waves and with bi-furcated upper terminal formed as leafy branches wrapping around the pitcher's neck, *marked on underside, numbered 1110 and with date code for 1881*  
9 in. (23 cm.) high  
38 oz. (1,185 gr.)

\$15,000–25,000

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

The present pitcher closely relates to an 1880 Gorham punch bowl in the collection of the Museum of Fine Arts, Boston (1980.383-4); both of which are exuberantly chased with dragons in thrashing seas. Although Tiffany & Co. is largely credited with popularizing Japanese-inspired designs in American silver, having won the *grand prix* at the 1878 Paris Exposition Universelle for their work in mixed-metal, Gorham had introduced Japanese themes into their product lines nearly a decade earlier. The firm's first experimentations with Japanesque designs primarily consisted in the reproduction of wood block prints and Asian motifs into engraved decoration. Gorham's designs soon evolved into more vigorous and voluminous expressions evocative of movement, momentum and nature. An 1883 soup tureen and cover in the collection of the Art Institute of Chicago (2016.48) features similar cresting waves and swirling tides (see ed. Elizabeth McGoe, *American Silver in the Art Institute of Chicago*, 2016, pp. 161-63). A more restrained and later marine-themed pitcher (circa 1890) with a dragon handle was sold Sotheby's, 24 May 2007, lot 48.





826

**826**

**AN AMERICAN SILVER THREE-PIECE ISLAMIC STYLE COFFEE SERVICE AND MATCHING TRAY**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1875

With partly burnished surfaces and applied with die-roll bands, each engraved with foliate script monogram *KLB*, tray raised on four scroll bracket feet, comprising a coffee pot, a creamer, a sugar bowl and an oval tray, *marked on undersides, coffee pot numbered 4218-436, creamer 5054-9568, sugar bowl 4219-9568, tray 1962-4707*

10½ in. (26.6 cm.) high (the coffee pot); 14 in. (35.6 cm.) long (the tray)

61 oz. 12 dwt. (1,916 gr.) gross weight

\$4,000-6,000

**PROVENANCE:**

Phillips Son & Neale, New York, 27 January 1983, lot 194.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**827**

**AN AMERICAN SILVER PITCHER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1870

Ivy pattern, of baluster form with shaped rim, the body chased with scrolling ivy against a matte ground, the reeded loop handle with leafy terminals, *marked on underside and numbered 569-1026*

9¼ in. (23.5 cm.)

31 oz. 4 dwt. (970 gr.)

\$3,000-5,000

**PROVENANCE:**

Christie's, New York, 22 January 1983, lot 404.



827



**828**

**AN AMERICAN SILVER ICE BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1870

Of oval form, chased as a craggy iceberg and applied with suspending icicles, the handles mounted with polar bears, gilt interior, *marked on underside and numbered 125 and with date code for 1870*

10¾ in. (27.3 cm.) long  
238 oz. 6 dwt. (7,411 gr.)

\$15,000–25,000

**PROVENANCE:**

Christie's, New York, 28 June 1989, lot 250.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

Gorham lists this model for an ice bowl as No. 125 and it was first introduced on 15 April, 1870 at the manufacturing cost of \$81.96. Gorham made several different ice bowls; however, this model was the most popular and best-selling.

The iconography of this ice bowl relates to the 1867 purchase of Alaska from Russia for \$7.2 million. Also at this time, the Bostonian, Frederic Tudor (1783-1864) developed the technology to harvest, market, and sell ice to an affluent client base. Ice was a luxury in the late 19th century, and these silver bowls reflected its value and prestige. (See Samuel J. Hough, "The Class of 1870: Gorham Sterling Ice Bowls," *Silver Magazine*, September-October 1989, pp. 30-33).

An identical 1870 Gorham Ice Bowl was sold in these room on 20 January 2017, lot 757.





829

**829**

**AN AMERICAN SILVER PITCHER**

MARK OF WHITING MFG., NEW YORK, CIRCA 1880

Of squat baluster form, the spot-hammered surface vigorously chased with full-blown roses and sprays of violets against a ground of veined leaves, the neck engraved with stylized monogram *GBD*, marked on underside and numbered *785M*

7½ in. (18.1 cm.) high  
25 oz. 2 dwt (781 gr.)

\$4,000–6,000

**PROVENANCE:**

Christie's, New York, 22 January 2016, lot 282.

**830**

**AN AMERICAN SILVER CAKE BASKET**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1871

Of oval form raised on a spreading oval foot, the sides applied and engraved with morning glories, the fixed strap handle with buckle terminals, marked on underside and with date code for 1871

11½ in. (29.2 cm.) long  
20 oz. 6 dwt. (631 gr.)

\$3,000–5,000

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

An identical basket dated 1874 in the collection of the Peale Museum, Baltimore, MD, is illustrated Charles Carpenter, *Gorham Silver 1831-1981*, 1982, fig. 59, pp. 73-74.



830

831

**AN AMERICAN SILVER FRUIT BOWL**

MARK OF WILLIAM GALE FOR TIFFANY & CO., NEW YORK, CIRCA 1860

Of bellied circular form raised on a knopped stem and stepped circular foot, chased with scrolling vines of raspberries against a ground of overlapping leaf-tips, engraved with script monogram *LHJ* within a scroll cartouche, marked on underside and numbered 1076

8 $\frac{3}{8}$  in. (21.9 cm.) diameter

24 oz. 18 dwt. (774 gr.)

\$2,500–3,500



831

832

**AN AMERICAN SILVER TEAPOT**

MARK OF JOHN C. MOORE FOR TIFFANY, YOUNG & ELLIS, NEW YORK, CIRCA 1850

Oval, the sides chased with floral swags centered by rococo scroll cartouches, one side engraved with initial *H*, the angular handle engraved to match, hinged dome cover with eagle finial, marked on underside

10 $\frac{1}{4}$  in. (26 cm.) long, over handle

44 oz. 8 dwt. (1,381 gr.) gross weight

\$2,000–3,000

**PROVENANCE:**

Phillips Son & Neale, New York, 27 January 1983, lot 194.

An identical teapot made by Moore, circa 1851, is illustrated in Charles Carpenter, *Tiffany Silver*, 1997, fig. 65, p. 59.



832





833

**833**

**AN AMERICAN SILVER PITCHER**

MARK OF KIRK & SON, BALTIMORE, MARYLAND, 1846-1861

Of baluster form with shaped upper rim, chased overall with scrolling grapevine and grape bunches, the front engraved with script monogram *EHF*, the handle formed as a Celtic beast, *marked on underside*

7¾ in. (19.6 cm.)

19 oz. 4 dwt. (597 gr.)

\$1,500-2,500

**PROVENANCE:**

Sotheby's, New York, 27 January 1989, lot 882.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**834**

**AN AMERICAN SILVER COFFEE POT**

MARK OF KIRK & SON CO., BALTIMORE, MARYLAND, EARLY 20TH CENTURY

Of baluster form, finely chased with flowers and foliage against a matte ground, hinged cover with flower blossom finial, leaf-capped scroll handle chased to match, *marked on underside*

9¼ in. (23.5 cm.) high

18 oz. 4 dwt. (566 gr.)

\$1,500-2,500



834



**835**

**AN AMERICAN SILVER LARGE TWO-HANDLED WARMING DISH AND COVER**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA 1887

The circular dish raised on four bun feet, with compartment for hot water, the high domed cover chased in high relief and applied with merry making figures in a village scene after Tenniers, the finial formed as a man sitting astride a barrel holding a cup in one hand and a stein in the other, *marked on underside and with date code for 1887*

13¾ in. (35 cm.) long, over handles  
78 oz. 12 dwt. (2,444 gr.) gross weight

\$6,000–9,000

**PROVENANCE:**

Sotheby's, New York, 30 June 1983, lot 23.







836

**836**

**A PAIR OF AMERICAN SILVER CASTERS**  
 MARK OF GORHAM MFG. CO., PROVIDENCE,  
 RHODE ISLAND, 1901, MARTELÉ

Of blauster form on spreading shaped circular bases, the bodies chased with climbing bellflowers and whiplash foliage, conforming cover pierced with stylized flowers, *marked on undersides and coded AXH*

5½ in. (14 cm.) high  
 11 oz. 12 dwt. (360 gr.)

\$3,000–5,000

**PROVENANCE:**

Sotheby's, New York, 17 February 1984, lot 236.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 271.

Caster Set AXH was completed on 14 June 1901 with a price of \$280. The casters were raised in 52 hours and chased for 66 hours by George W. Sauthof (see Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 271.)



837

**837**

**AN AMERICAN SILVER CIGAR LIGHTER**  
 MARK OF GORHAM MFG. CO., PROVIDENCE,  
 RHODE ISLAND, 1898, MARTELÉ, RETAILED  
 BY SPALDING & CO. CHICAGO, ILLINOIS

Of teapot form, finely chased with sprays of Forget-Me-Nots, conforming stepped-domed lift-off cover, one side engraved with script monogram *HJG*, *marked on underside, coded 7660 and with retailer's mark*

5 in. (12.7 cm.) long, over handle  
 8 oz. (249 gr.)

\$2,000–3,000

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, illus p. 127, p. 231.

An archival photograph of Cigar Lighter 7660 is reproduced in Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, illus p. 127. Gorham's Martelé records indicate that the present lot was completed on 14 October 1898, and was originally part of a six-piece smoking set. Although the names of the silversmith and chaser are not recorded it is documented that the lighter was raised in 28 hours, chased for an additional 25 hours and priced at \$49 (Pristo, p. 231).

838

**1900 PARIS EXPOSITION UNIVERSELLE:  
AN AMERICAN SILVER VASE**

MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, 1899, MARTELÉ

Of square baluster form with elongated neck and undulating everted rim, the shaped square domed foot chased with crossed sprays of leaves, the lobed lower body with full-blown flowers and the neck chased with climbing flowers with whiplash stems, underside engraved with script monogram *NBC*, marked on underside and coded 1836

15¾ in. (40 cm.) high

72 oz. 2 dwt. (2,242 gr.)

\$6,000–8,000

**EXHIBITED:**

Exposition Universelle, Paris, 1900.  
Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 189.

Gorham's Martelé archives, as reproduced by Larry Pristo in *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 189, records that Vase 1836 was one of two vases exhibited at the 1900 Exposition Universelle in Paris. A similar smaller vase, 1837, featured gilding and slightly differing decoration. Vase 1836 was completed on 23 December 1899 with a price of \$300. It was raised in 35 hours and chased for 180 hours by William Gray.







839

**839**

**AN AMERICAN SILVER BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1906, MARTELÉ, RETAILED BY SPAULDING & CO., CHICAGO ILLINOIS

Shaped circular, the undulating everted border chased with maple leaves and seed pods, the sides with large maple leaves above short bud feet, underside engraved with script initials *EB*, gilt interior, marked on underside, coded *H/QA* and with retailer's mark

10 1/8 in. (25.6 cm.) diameter  
31 oz. 6 dwt. (973 gr.)

\$4,000–6,000

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, p. 331.

Gorham's Martelé archives, as reproduced by Larry Pristo in *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, p. 331, record that Bowl H/QA was raised in 38 hours by Thomas Singleton and chased for 39 hours by James G. Seton. It was priced at \$112 when completed on 23 February 1906.



840

**840**

**AN AMERICAN SILVER VASE**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1904, MARTELÉ

Of square baluster form with elongated neck and everted rim, chased overall with with flowers, buds and whiplash leaves, marked on underside and coded *GZM*

8 1/4 in. (21 cm.) high  
31 oz. 18 dwt. (992 gr.)

\$3,000–5,000

**PROVENANCE:**

Phillips Son & Neale, New York, 20 October 1983, lot 510.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, p. 312.

Gorham's Martelé records indicate that Vase GZM was completed on 20 September 1904 and was priced at \$100. It was raised by Charles A. Johnson in 35 hours and then chased by George W. Sauthof for 32 hours (see Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, illus p. 312).



**841**

**AN AMERICAN SILVER VEGETABLE TUREEN AND COVER**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1900,  
MARTELÉ

Oval with everted undulating rim and upswung loop handles, the sides and shaped oval foot chased with irises and whiplash foliage, conforming cover with openwork star and bud finial, *marked on underside and coded 4717*  
12 $\frac{7}{8}$  in. (32.7 cm.) long, over handles  
51 oz. 4 dwt. (1,593 gr.)

\$6,000–8,000

**PROVENANCE:**

With S.J. Shrubsole, New York.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 219.

Vegetable Tureen 4717 was completed on 3 December 1900, with a price of \$220 and was the only vegetable tureen in an extensive dinner service comprising thirty pieces (4715-4744). The tureen was raised in 55 hours and chased for 105 hours by William Grey. Grey was also recorded as the chaser of the only soup tureen in the service (see Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 219).





**842**

**AN AMERICAN SILVER COMPOTE**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1899, MARTELÉ

Shallow circular with crimped down-turned rim, raised on a stepped square foot chased with lobes and leaves, the surface chased with sprays of flowers spaced by whiplash foliage, *marked on underside and coded 1925*

11¼ in. (30 cm.) diameter

41 oz. 14 dwt. (1,297 gr.)

\$5,000–8,000

**PROVENANCE:**

With S.J. Shrubsole, New York.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 191.

Compote 1925 (also referred to as a Comport) was completed on 1 June 1899. Gorham's Martelé archives record that it was priced at \$160. The compote was raised in 32 hours and chased for 75 hours (see Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 189).



another view



**843**

**AN AMERICAN SILVER SIX-PIECE TEA AND COFFEE SERVICE AND TWO-HANDLED TRAY**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1917, MARTELÉ

Oval with undulating sides and rims, tea set chased with sprays of chrysanthemums, the tray with violets, all with chased script monogram *JR*, comprising: a kettle on lampstand, a teapot, a coffee pot, a creamer, a two-handled covered sugar bowl, a waste bowl and a two-handled oval tray, marked on undersides and coded *R/ZZ*, kettle *LPQ*, tray *LQY*

30½ in. (77.5 cm.) long, over handles (the tray); 11¼ in. (30 cm.) high (the kettle on lampstand)

362 oz. (11,258 gr.) gross weight

\$25,000–35,000

**PROVENANCE:**

Christie's, New York, 6 October 1983, lot 379 (cover lot).

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, pp. 378-79, 423-24.

Tea and Coffee Service *RZZ* was completed on 22 November 1917, after a model also coded *RZZ*, originally introduced in 1909. The tea set was raised in 315 hours and chased for an additional 244 hours. Gorham's Martelé archives indicate that Kettle *LPQ* was made to match Service *RZZ*. The kettle was completed on 20 November 1917. It was raised by Nels N. Ha(a) rklou in 136 ¾ hours and chased for 80 ½ hours. Tray *LQY* was finished on 21 May 1918. It was raised by Alexander McBeth in 76 ¼ hour and chased for an additional 148 hours. Upon completion the price of the tea and coffee service was \$1,330, with an additional \$581 for the tray (see Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, pp. 378-79, 423-24).





844

**844**

**A PAIR OF AMERICAN SILVER CANDLESTICKS**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1907, MARTELÉ

On square bases raised on stylized shell feet, bases and baluster stems chased with spiraling lobes, the upper stems further chased with climbing violets, conforming campana form sconces, undersides engraved MPH 1908, marked on undersides and coded M/UL  
 8 $\frac{3}{4}$  in. (22 cm.) high  
 24 oz. 8 dwt. (759 gr.)

\$6,000-8,000

**PROVENANCE:**  
 Christie's, New York, 31 March 1984, lot 168.

**EXHIBITED:**  
 Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**  
 Larry Pisto, *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, pp. 387, 391.

Although both Candlesticks are coded M/UL Gorham's Martelé archive only lists one candlestick under this code. The entry does mention however that M/UI is the same as Candlestick L/WY. Both candlesticks were competed on 24 May 1907 and chased by Edward F. Mason (See Larry Pisto, *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, pp. 387, 391).

**845**

**AN AMERICAN SILVER TALL CHAMBERSTICK**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1900, MARTELÉ

The spreading circular base chased with lobes and rising to an attenuated stem and deep bowl form scone chased with sprigs of flowers and berried buds, whiplash handle chased with foliage, detachable inner nozzle, marked on underside and coded 4142  
 6 $\frac{1}{2}$  in. (16.8 cm.) high  
 10 oz. 14 dwt. (333 gr.)

\$1,200-1,800

**PROVENANCE:**  
 With S.J. Shrubsole, New York.

**EXHIBITED:**  
 Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**  
 Larry Pisto, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 219.

Chamber Candlestick 4142 was completed on 8 May 1900 with a price of \$80. Gorham's Martelé archives indicate that Chamber Candlestick 4142 was raised in 31 hours and chased for 50 hours by Duncan Bernard McKenzie (see Larry Pisto, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 219).



845



846

#### 846

##### AN AMERICAN SILVER PORRINGER AND MATCHING PLATE

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1922, MARTELÉ

Both shaped circular and chased with lobes, *marked on undersides, porringer coded WLI, plate WLG*

7¼ in. (18.5 cm.) diameter, the plate  
15 oz. (466 gr.)

\$1,500-2,500

##### LITERATURE:

Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, p. 439.

Porringer WLI and Plate WLG were both completed on 30 December 1922 and were part of a larger eighteen-piece child's set. The porringer was raised by Wendell G. Arnold in 12 hours and chased for 8 ¾ hours. The plate was raised by Edward Zior Jr. in 9 hours and chased for 8 ½ hours (see Larry Pristo, *Martelé 950-1000 FINE Gorham's Nouveau Art Silver*, 2002, p. 439).

#### 847

##### AN AMERICAN SILVER PAPER KNIFE

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1906, MARTELÉ,  
RETAILED BY SPALDING & CO. CHICAGO, ILLINOIS

The handle chased with full-blown flowers and flower buds, the blade engraved with monogram *JMM*, *marked on reverse of blade, coded KRA and with retailer's mark*

10½ in. (26.6 cm.) long  
4 oz. 10 dwt. (140 gr.)

\$1,000-2,000

##### EXHIBITED:

Philadelphia, Philadelphia Museum of Art.

##### LITERATURE:

Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 367.

Paper Knife KRA was completed on 1 May 1906. Gorham's Martelé records, as reproduced by Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 367 indicate that the knife was raised in 10 hours and chased by Job. S. (Aspin) Washington for 17 hours. It was priced at \$22.50 and matched Letter Clip 8528.



847





848

**848**

**"FIRST SPECIAL ORDER OF MARTELÉ":  
AN AMERICAN SILVER CHILD'S CUP**  
MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, 1897, MARTELÉ, RETAILED  
BY THEODORE B. STARR, NEW YORK

Of inverted pear form on a wavy square foot,  
the body chased with sweeping sprays of Lily of  
the Valley and trumpet flowers, the loop handle  
chased to match, underside engraved *WDH from  
WPH Oct. 25 '98*, gilt interior, *marked on underside,  
coded 6812 and with retailer's mark*  
3 $\frac{3}{8}$  in. (9.2 cm.)

5 oz. 14 dwt. (177 gr.)

\$25,000–35,000

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art.

**LITERATURE:**

Larry Pristo, *Martelé 950-1000 Gorham's Nouveau  
Art Silver*, 2002, p. 225.

Gorham's Martelé archives as reproduced by  
Larry Pristo, *Martelé 950-1000 Gorham's Nouveau  
Art Silver*, 2002, p. 225 indicate that Child's Cup  
6812 was part of a three-piece set including a  
plate and bowl. Completed on 29 November  
1897, this set is recorded as the "FIRST SPECIAL  
ORDER OF MARTELÉ". Although the identity of  
the chaser was not documented, it is known that  
the bowl and present lot were raised by William  
C. Young.



849

**849**

**TWO AMERICAN SILVER PORRINGERS**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA  
1880, 1911

The first example spot-hammered with pierced  
handle; the second example spot-hammered and  
with pierced wooden handle, the sides applied  
with gilt foliage, engraved *James Jerome Belden  
and 1911* to underside; *both marked to underside*  
8 $\frac{1}{2}$  in. (25.6 cm.) long, over handle, the later  
example

13 oz. 18 dwt. (432 gr.), gross weight

(2)

\$2,000–3,000



**850**

**AN AMERICAN SILVER PITCHER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1890

Of spool form with lobed lower body, chased in high relief with a nude maiden emerging from the waves on the back of a dolphin and holding aloft a ribbon-tied bough of berried laurel, C-scroll handle, *marked on underside and numbered 10621-1961*

8¼ in. (21 cm.) high

29 oz. 14 dwt. (924 gr.)

\$4,000–6,000

**PROVENANCE:**

Arthur "Harpo" Marx (1888-1964).

A similar tankard chased with identical mermaid and dolphin sold at Sotheby's, New York, 21 January, 2005, lot 337.





851

**851**

**TWO AMERICAN SILVER CHILD'S BOWLS AND A PLATE**

BOTH MARK OF WHITING MFG., NEW YORK, 1885, 1919

One etched with three mice, the underside inscribed *Constant Lounsbury Johnson from Grandmother / June 7th 1887*; the second with matching saucer, both spot-hammered, marked on undersides 6½ in. (16.5 cm.) diameter, the larger saucer 16 oz. 4 dwt. (503 gr.)

\$1,000-1,500

**852**

**TWO AMERICAN SILVER CHILD'S BOWLS AND MATCHING PLATES**

MARK OF WILLIAM B. KERR, NEWARK, NEW JERSEY, CIRCA 1895; MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1895

The first bowl and saucer etched with acrobatic animals in a procession, with monogram to front rim on each; the second bowl and saucer with applied jungle animals, engraved *Carrie Daniels Harper* on bowl; each marked to underside

6½ in. (16.5 cm.) diameter, the larger plate 16 oz. 18 dwt. (526 gr.)

(4)

\$2,000-3,000



852

**853**

**AN AMERICAN SILVER TUREEN AND COVER**

MARK OF THE KALO SHOP, CHICAGO, ILLINOIS, FIRST QUARTER 20TH CENTURY

Circular, with lightly spot-hammered surface, low domed cover and two loop handles, *marked to underside*

12 in. (30.5 cm.) long, over handles

40 oz. 10 dwt. (1,260 gr.)

\$2,000–3,000



853



854

**854**

**AN AMERICAN SILVER CHILD'S BOWL AND MATCHING PLATE**

MARK OF THE KALO SHOP, CHICAGO, ILLINOIS, CIRCA 1930

The bowl engraved with *Edith, Polaco and Graziela* to sides and applied with various cut-card birds, *marked on underside*

10¼ in. (26 cm.) diameter, the plate

27 oz. (840 gr.)

\$2,000–3,000

**855**

**AN AMERICAN SILVER TWO-HANDLED TRAY**

MARK OF THE KALO SHOP, CHICAGO, ILLINOIS, CIRCA 1920

Rectangular, the loop handles with furred leaf terminals, underside engraved with monogram *T/JF* within a foliate cartouche, *marked on underside*

14 in. (36 cm.) long, over handles

19 oz. (591 gr.)

\$1,000–1,500

**PROVENANCE:**

Christie's, New York, 27 February 1989, lot 236.



855





856

**856**

**AN AMERICAN SILVER FLATWARE SERVICE**

MARK OF PORTER BLANCHARD, CALABASAS, CALIFORNIA, POST-1940

Modern Scroll pattern, comprising:

- Eight dessert spoons
- Eight teaspoons
- Eight dinner forks
- Eight fish forks
- Eight salad forks
- Eight oyster forks
- Eight dinner knives
- Eight fish knives
- Eight butter knives
- Two pairs of salad servers
- In an associated wood box
- 147 oz. 8 dwt. (44,584 gr.) weighable silver

\$4,000–6,000

Another Modern Scroll pattern service sold at Bonham's, Los Angeles, 27 October 2014, lot 199.

**857**

**TWO AMERICAN SILVER AND MIXED-METAL CIGAR HOLDERS AND TWO TRAYS**

POSSIBLY JOSEPH HEINRICH, NEW YORK, CIRCA 1910, RETAILED BY J.E. CALDWELL & CO.

The copper bodies applied with niello, Japanese gold and silver, one tray and cup engraved with initial *J* or *T*, stamped with retailer's mark only  
12 in. long (each tray)

\$4,000–6,000



857



PROPERTY FROM AN EAST COAST COLLECTION (LOTS 858 AND 859)

**858**

**A SET OF THIRTEEN AMERICAN SILVER-GILT PLACE PLATES**  
MARK OF TIFFANY & CO., NEW YORK, SECOND HALF 20TH CENTURY

Circular, the gadrooned rims with leaftips at intervals, *marked on undersides*  
*and numbered 17878*

10½ in. (26.7 cm.) diameter

256 oz. 14 dwt. (7,983 gr.)

(13)

\$8,000–12,000





**859**

**A SET OF FOUR SILVER-GILT 'STRAWBERRY BOXES'**  
 FOR TIFFANY & CO., NEW YORK, SECOND HALF 20TH CENTURY,  
 DESIGNED BY VAN DAY TRUEX

Each formed as a wood farm stand basket, *marked on bases TIFFANY & CO.*  
*STERLING PORTUGUAL*

5½ in. (14.3 cm.) long

116 oz. (3,608 gr.)

\$3,000–5,000

Van Day Truex (1904–79) served at Tiffany & Co.'s design director from 1956–79. Before joining Tiffany he was an art professor at the Parson's School of Design in Paris. Truex cared little for the austere Art Deco designs, which he found contrived and "pointlessly grasping at the retreating shadows of eighteenth-century opulence" (John Loring, *Magnificent Tiffany Silver*, 2001, p. 250). Not unlike Edward C. Moore, Truex found his inspiration in nature,

and was quoted in the *New York Herald Tribune* as saying "Every designer should take himself to the [Natural History] Museum and look at the bugs and the butterflies and shells. Nature is still the best designer". In the same article the *Tribune* notes of Truex "...when it comes to the question of taste he's splendidly opinionated, emphatically outspoken and dead right" and further "He's for positive designs, whether they're plain or elaborate, that are personal and look as though they were made for an individual rather than for the statistics on mass taste" (8 December 1960).

(4)

Truex designed the firm's famous Bamboo pattern flatware, which was introduced in 1960 and won an International Design award. An advertisement showcasing an identical "Strawberry Box" bearing a spray of yellow wildflowers, originally published in *House & Garden* magazine, is reproduced in John Loring, *Tiffany's 20th Century A Portrait of American Style*, 1997, pp. 160–162.

PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN

**860**

**AN AMERICAN SILVER BOWL**

MARK OF ARTHUR STONE, GARDNER, MASSACHUSETTS, CIRCA 1930

Circular with slightly flaring rim, chased with arches and berried buds, *marked on underside, further stamped T for Herbert A. Taylor*

8½ in. (21 cm.) diameter

18 oz. 6 dwt. (569 gr.)

\$2,500–3,500

**PROVENANCE:**

Skinner, Boston, 7 February 1997, lot 10.



860



861

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

**861**

**AN AMERICAN SILVER BOWL**

MARK OF ARTHUR STONE, GARDNER, MASSACHUSETTS, 1908-1937

Circular, chased with oak leaves and acorns, *marked to underside and further stamped T for Herbert A. Taylor*

9½ in. (24 cm.) diameter

21 oz. 18 dwt. (775 gr.)

\$2,500–3,500





862

PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN (LOT 862-867)

**862**

**AN AMERICAN SILVER SALAD BOWL**  
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1940

'Tomato or Pumpkin Vine' pattern, the hemispherical bowl applied with five vertical panels of stylized tomatoes and foliage, *marked on underside and numbered 22888*

9½ in. (24.2 cm.) diameter

26 oz. 4 dwt. (753 gr.)

\$3,000–5,000

The "Tomato or Pumpkin Vine" salad bowl was first introduced in 1940, and was featured in Tiffany's display in the House of Jewels pavilion at the 1939-40 New York World's Fair. This model of bowl was designed to accompany a parcel-gilt salad serving set, which was designed three years earlier by Norwegian staff designer Olaf Wilford (1894-1980). "Tomato or Pumpkin Vine" pattern was produced in limited numbers until the early 1950's, and is illustrated in Jewel Stern's *Modernism in American Silver*, 2005, figs. 8.15 and 8.16, p. 177.



863

**863**

**AN GROUP OF AMERICAN SILVER FLATWARE SERVERS**

MARK OF TIFFANY & CO., NEW YORK, 19TH/20TH CENTURY

Various patterns, comprising:

A berry spoon, parcel-gilt, Chrysanthemum pattern

An asparagus server, Chrysanthemum pattern

A berry spoon, English King pattern

A sardine fork, parcel-gilt, English King pattern

Two serving spoons, Persian pattern

An asparagus server, Colonial pattern

A vegetable spoon, Colonial pattern

A tomato server, Colonial pattern

A preserves spoon, parcel-gilt, King's pattern

A sugar spoon, parcel-gilt, King's pattern

35 oz. (1,057 gr.)

(11)

\$2,500–3,500



**864**

**AN AMERICAN SILVER THREE-PIECE COFFEE SET AND  
MATCHING TRAY**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1920

All etched with arabesques and flowers on scrolling vines, engraved with monogram *ES*, comprising a Turkish coffee pot, creamer and covered sugar bowl and oval tray, *marked on undersides, coffee pot numbered 9922A-8382, creamer 9922A-8384, sugar bowl 9922A-8383, tray 19914A-6217*

16¼ in. (41.2 cm.) long, the tray  
82 oz. 8 dwt. (2,563 gr.) gross weight

\$5,000–7,000

**PROVENANCE:**

Acquired Marks Antiques, London, June 2005.





865

**865**

**AN AMERICAN SILVER RETICULATED CENTERPIECE BOWL**

MARK OF TIFFANY & CO., NEW YORK, 1896-1902

Shaped ovoid on four scroll feet, the base applied with decorative shells, scrolls, and cornucopia, the sides pierced with scrolling foliage, the rim beaded, the field chased with a flower, *marked on underside and numbered 12760-8301*  
 12 $\frac{3}{4}$  in. (32 cm.) long  
 29 oz. 1 dwt. (905 gr.)

\$3,000-5,000

**PROVENANCE:**

The Van Cliburn Collection, Christie's, New York, 17 May 2012, lot 77.

**866**

**AN AMERICAN SILVER CENTERPIECE BOWL**

MARK OF WHITING MFG., NEW YORK, CIRCA 1900

The rim chased with full-bloom flowers, engraved with initial S, *marked to underside*

12 $\frac{1}{4}$  in. (31 cm.) diameter

22 oz. 8 dwt. (697 gr.)

\$1,000-1,500



866



**867**

**AN AMERICAN SILVER LARGE TWO-HANDLED TRAY**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1905

Oval, the border with foliate scrolls spaced by beaded tendrils, the incurved-reeded handles capped with acanthus and with foliate terminals, *marked on underside and numbered 6905-6110*

26¾ in. (68 cm.) long, over handles

189 oz. 8 dwt. (5,890 gr.)

\$6,000–9,000

**PROVENANCE:**

Acquired MS Rau Antiques, New Orleans, May 2004.





PROPERTY OF A GENTLEMAN

**868**

**AN AMERICAN SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1900

English King pattern, engraved with script monogram *JDH*, comprising:

- |                                      |  |  |
|--------------------------------------|--|--|
| Twelve dessert spoons                | Twelve fruit knives, gilt                  | A mustard ladle, parcel-gilt   |
| Twelve chowder/gumbo spoons          | Eleven butter spreaders                    | A small mustard ladle, parcel-gilt   |
| Twelve teaspoons                     | An asparagus tongs                         | Two large butter spreaders   |
| Eleven ice cream spoons, parcel-gilt | A soup ladle                               | A sugar tong   |
| Twelve chocolate spoons, parcel-gilt | A fish slice                               | Two lemon forks  |
| Twelve coffee spoons, parcel-gilt    | A ice cream slice, parcel-gilt             | Four salt spoons   |
| Three tablespoons                    | A pastry server, parcel-gilt               | in fitted Tiffany chest; <i>together with</i> four Tiffany silver-plated butter spreaders, a Whiting serving spoon, two Durgin serving spoons and a German sugar spoon |
| Twelve dinner forks                  | A two-piece salad serving set, parcel-gilt | 345 oz. 4 dwt. (10,736 gr.) weighable silver   |
| Twenty-four luncheon forks           | A serving spoon, parcel-gilt               |  |
| Twelve fish forks                    | A serving fork                             |  |
| Eleven pastry forks, parcel-gilt     | A berry spoon, parcel-gilt                 |  |
| Twelve oyster forks                  | A vegetable spoon                          |  |
| Twelve dinner knives                 | A sauce ladle                              |  |
| Twenty-seven luncheon knives         | A cream ladle, parcel-gilt                 |  |
| Twelve fish knives                   | A olive spoon, parcel-gilt                 |  |
|                                      | A pickle fork, parcel-gilt                 |  |
|                                      | A preserves spoon, parcel-gilt             |  |

\$15,000-25,000

The monogram *JDH* is that of Jennie D. Hoskins.





**869**

**A SET OF FOUR AMERICAN SILVER CANDLESTICKS**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1910

Chrysanthemum pattern, the baluster stems and domed bases applied with chrysanthemum blossoms, raised on four scroll feet, conforming detachable nozzles, stems engraved with a crest, *marked on undersides and numbered 16380-8274*

9¾ in. (24.7 cm.) high

46 oz. (1,431 gr.)

\$10,000-15,000



PROPERTY FROM A TEXAS CHEMICAL COMPANY FOUNDER

**870**

**A MONUMENTAL AMERICAN SILVER RENAISSANCE REVIVAL  
JARDINIÈRE CENTERPIECE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1907, DESIGN  
ATTRIBUTED TO PAULDING FARNHAM

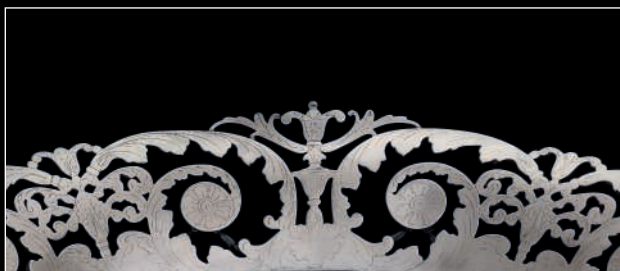
Of oval form with openwork sides boldly cast with urns spaced by scrolling acanthus and rosettes linked by laurel swags, the ends with up-turned tightly scrolled leaves, the lower body chased with lobes, raised on an oval foot applied with radiating foliage, the interior sides etched with foliage, *marked on underside and numbered 16539-3298*

32¼ in (82 cm.) long, over handles

512 oz. (15,923 gr.)

\$60,000–90,000

The present jardinière centerpiece relates to a group of Renaissance Revival silver designed by Paulding Farnham for the 1900 Exposition Universelle in Paris. A 32 ½ in. long centerpiece made for the 1900 Exposition and featuring similar foliate scrolls and rosettes linked by bellflower swags was sold Sotheby's, New York, 23 June 1994, lot 53. Tiffany's archives record the 1900 centerpiece to have had a manufacturing cost of \$4,828.25, making it one of the firm's most costly works. Another similar massive centerpiece bowl (31 in. long), dated 1904, was sold in these rooms on 10 December 1998, lot 351 and is illustrated in John Loring, *Tiffany's 150 Years*, 1987, pp. 124-125. The 1904 centerpiece bowl is described in Tiffany's pattern books as "CenterPiece Geo. III,"







PROPERTY FROM A NEW YORK COLLECTION

871

**1900 PARIS EXPOSITION UNIVERSELLE: AN AMERICAN SILVER AND ENAMEL "POMPEIAN" VASE**

MARK OF TIFFANY & CO., NEW YORK, DESIGNED BY PAULDING FARNHAM

On spreading circular base with gadrooned rim, rising to an amphora-form body chased with lobes spaced by reeded arches, the shoulders enameled with stylized red lyres and yellow flowers above scrolling green foliage, neck chased with shells and flowering vines, the upswung openwork handles cast with climbing vines and terminating in two swan heads, the handles topped by stylized pierced rosettes, *marked on underside, numbered 13899-1120 and with 1900 Paris Exposition mark*

18½ in. (47 cm.) high

98 oz. 16 dwt. (3,073 gr.)

\$25,000–35,000

**PROVENANCE:**

Mr. & Mrs. Issac Albert, to their daughter,  
Dr. Barbara S. Miller, thence by descent to the present owner.

**EXHIBITED:**

Exposition Universelle, Paris, 1900.  
Boston, Massachusetts, Museum of Fine Arts, Boston,  
*The Silver of Tiffany & Co. 1850-1987*, 9-September - 8 November 1987.  
Brooklyn, Brooklyn Museum of Art.

**LITERATURE:**

Charles H. Carpenter, Jr. and Janet Zapata, *The Silver of Tiffany & Co. 1850-1987*, 1987, cat. no. 22, pp. 42, 55.  
John Loring, *Magnificent Tiffany Silver*, 2001, p. 215.

George Paulding Farnham (1859-1927), the creative genius behind some of Tiffany's greatest works in silver, first exhibited this vase at the 1900 Exposition Universelle in Paris. As head of the jewelry and silver departments at Tiffany & Co., Farnham's artistic direction enabled the company to win gold medals in the jewelry and silver divisions at the Paris fair in 1900 and at the Pan-American Exposition in Buffalo the following year. He was a prolific designer; John Loring notes "There was no style of silver design that Farnham was not at home with; and many of the styles, although named for other cultures, seemed to be purely of his own invention. In addition to the Neo-Classical style of the present lot, Farnham exhibited a myriad styles at the 1900 fair including Renaissance-revival, Viking, Native American, Burmese, Russian, and Middle Eastern (John Loring, *Magnificent Tiffany Silver*, 2001, p. 204).

Farnham began his twenty-three year career at Tiffany in the firm's jewelry department in 1885. His mastery of color, incorporation of mixed materials and sense of proportion was likely developed during this stage of his early career. Former Tiffany archivist, Janet Zapata writes that Farnham "was first and foremost a jewelry designer" and his "silver was a kind of jewelry, both in conception and manufacture" (Janet Zapata, "The Rediscovery of Paulding Farnham, Tiffany's designer Extraordinaire, Part II: Silver," *The Magazine Antiques*, April 1991, pp. 718-729). Farnham's talent for jewelry design is evident in the present "Pompeian" Vase. The delicacy of the openwork climbing vine handles and pierced rosettes are truly jewel-like in their composition and execution. Nearly identical openwork handles terminating in swan heads can be found on a silver and copper krater-form wine cooler, also designed by Farnham for the 1900 Exposition Universelle, now in the collection of the Art Institute of Chicago (1978.442). Moreover, the pierced rosettes are very similar in design to a multi-color sapphire and diamond brooch designed by Farnham for the 1900 Exposition, illustrated in John Loring, *Paulding Farnham: Tiffany's Lost Genius*, 2000, p. 136, and sold in these rooms on 20 June 2017, lot 171.









PROPERTY FROM THE LOGAN FAMILY COLLECTION

**872**

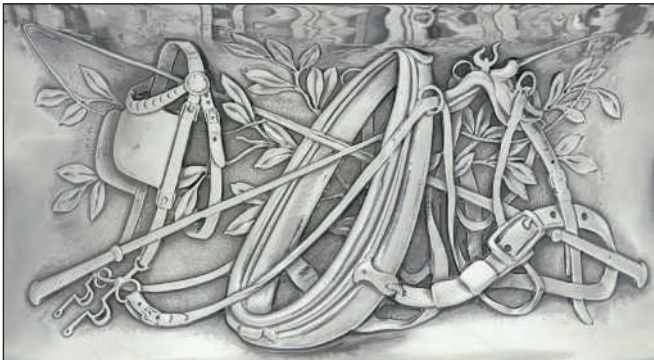
**AN AMERICAN SILVER LARGE TWO-HANDLED PRESENTATION PUNCH BOWL**

MARK OF WHITING MFG. CO., NEW YORK, CIRCA 1892

The deep circular bowl raised on a spreading base, the rim applied with foliate scrolls, berried laurel and horseshoes, one side finely etched with stallion leaping through climbing flames emerging from a chased pyre of logs and further etched within the flames *BON-FIRE 1892*, the other side with etched inscription *The First American Championship Cup for BON-FIRE National Horse Show Association Madison Square Garden, New York, 1892*, above tack, the handles applied with horseshoes and acanthus and springing from wheels, *marked on underside*

20 in. (51 cm.) long, over handles  
158 oz. (4,915 gr.)

\$10,000–15,000



The National Horse Show is the oldest continually held horse show in the United States. It was founded in 1883 by a group of affluent sportsman in New York, and held there until 2002, when it moved to Florida and then to Kentucky. Bred by a Captain John A. Logan from Oriole Stud Farm in Ohio, Bonfire, a Hackney Stallion, was sent to New York in 1892 to compete in what would be a winning victory for the stallion. 1892 was a significant year for the National Horse Show as it was the first year where they offered a formal championship for Hackney Stallions.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

**873**

**AN AMERICAN SILVER PUNCH BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1890

Hemispherical, the shaped rim applied with furred acanthus and shells, the body boldly chased with scrolling grapevine, raised on four conforming bracket feet, gilt interior, *marked on underside, numbered 2985 and with date code for 1890*

14¼ in. (36.2 cm.) diameter

101 oz. 12 dwt. (3,160 gr.)

\$8,000–12,000





PROPERTY FROM A NEW YORK CITY ESTATE

**874**

**THE WASHINGTON AUGUSTUS ROEBLING AMERICAN PARCEL-GILT SILVER PRESENTATION TRAY**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1889

Of shaped rectangular form, the undulating border chased in high relief with sprays of violets and scrolling foliage, applied with a gilt inner border of running berried laurel, the surface finely engraved with a view of the Brooklyn Bridge stretching into the distance and inscribed *1865-Roebling-1890* all surrounded by stylized clouds, *marked on underside and with date symbol for 1899*

27½ in. (70 cm.)

268 oz. 14 dwt. (8,357 gr.)

\$60,000–80,000

**PROVENANCE:**

Washington Augustus Roebling and his wife Emily Warner Roebling on their 25th wedding anniversary.

**LITERATURE:**

Charles Carpenter, *Gorham Silver 1831-1981*, 1982, fig. 165, pp. 167, 170.

Washington Augustus Roebling (1837-1926) was the civil engineer responsible for building the Brooklyn Bridge, a project that was begun by his father, John A. Roebling. W.A. Roebling was trained at Rensselaer Polytechnic Institute in Troy, New York and began his career building bridges with his father, such as the Allegheny Bridge project and the Cincinnati-Covington Bridge. In 1869, Roebling was named chief engineer of the Brooklyn Bridge project after the death of his father, who had succumbed to an injury related to work on the bridge. When Roebling's own health was compromised by the project (he was afflicted with "the bends" or decompression sickness), his wife, Emily Warner Roebling, took over the day-to-day supervision of the project. The bridge, which took 13 years to complete, opened to great fanfare in 1883 and was deemed the 8th Wonder of the World.

Roebling's long and successful career included the reprisal of his role as president of John A. Roebling's Sons at the age of 80. The firm was the largest worldwide supplier of wire - furnishing telegraph and electrical wire, and bridge cable, and was the exclusive supplier to the Panama Canal.

This massive tray relates to the extensive Gorham silver-gilt dinner service weighing 4,863 oz. sold Christie's, New York, 30 June 2015, lot 150. The silver-gilt service was a special order and based on the violet pattern, which was delivered on 1 August 1889. Similar to the present lot, a large number of the pieces in the gilt dinner service were of rectangular form and many engraved *1865-Roebling-1890*. Additional pieces were added, circa 1960, and were likely ordered by Mary G. Roebling, granddaughter-in-law of W.A. Roebling and mother of Paul Roebling, the last Roebling descendant to own the dinner service. Her trail-blazing career in finance included roles as the first woman to lead a major American bank, when she was named President of Trenton Trust Company in 1937. Mary G. Roebling was also the first female governor of the American Stock Exchange and Chairman of National State Bank. She advocated passionately for equal rights for women and their place in the world of business. As *Forbes Magazine* noted: "Mary G. Roebling didn't wait for women's lib, she was ahead of it, way ahead."

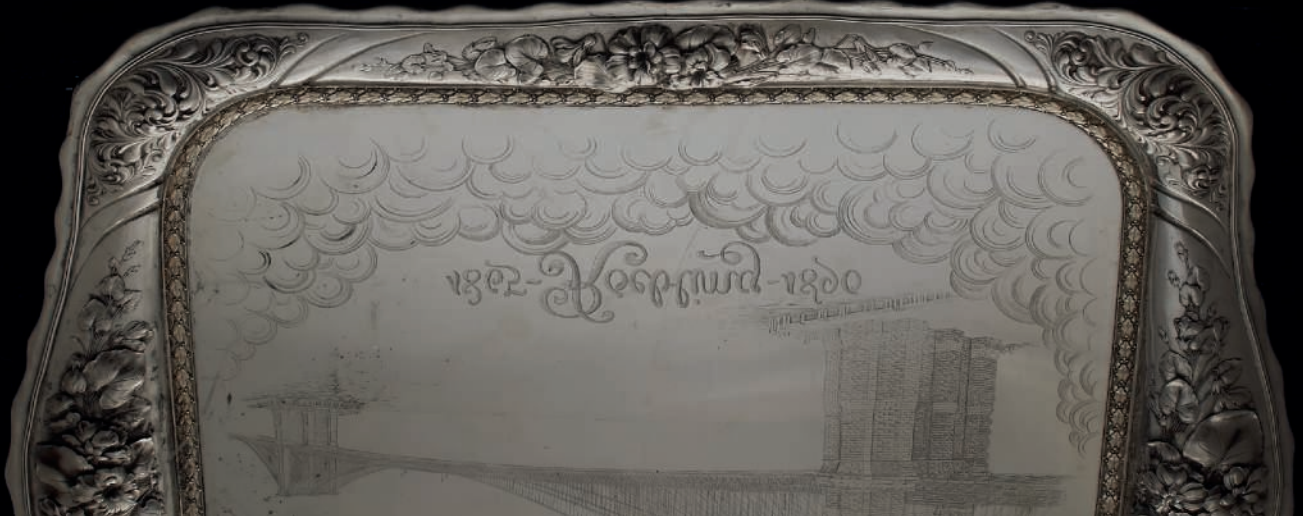


Portrait of Washington A. Roebling, 1899 (oil on canvas), Chartran, Theobald (1849-1907) / Brooklyn Museum of Art, New York, USA / Bridgeman Images



CURRIER, Nathaniel (1813-1888) and James Merritt IVES (1824-1895). The Great East River Suspension Bridge. Connecting the Cities of New York and Brooklyn. View from Brooklyn Looking West. New York: Currier and Ives, 1883.









875

PROPERTY OF A GENTLEMAN

**875**

**AN AMERICAN SILVER TWO-HANDLED VASE**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1895

Tapered cylindrical raised on a circular base and four bracket feet headed by scrolls, with elongated leaf-capped reeded loop handles, engraved on one side with script monogram *FCC* under a crest, *marked on underside and numbered 13746-2458*

23½ in. (59.6 cm.) high  
91 oz. 4 dwt. (2,836 gr.)

\$5,000–7,000



876

**876**

**AN AMERICAN SILVER PRESENTATION VASE OF PRESIDENTIAL INTEREST**

MARK OF GALT & BRO., ALEXANDRIA, VIRGINIA, CIRCA 1900

Fluted, with applied ribbon-tied floral swags, the rim and base modeled with roses and leaves, engraved with crest and inscribed *To Mr. & Mrs. J. Milne Barbour, on the Occasion of their Marriage. June 1st 1899, from The Vice President of the United States of America, and Mrs. Garret A. Hobart, marked on underside*

18 in. (45.7 cm.) high  
50 oz. 6 dwt. (1,564 gr.)

\$3,000–5,000

Sir John Milne Barbour (1865-1951) was a Northern Irish politician and baronet, and a member of the William Barbour Linen Thread Company of Hilden. He married Elise Barbour in June 1899. Vice President Garrett Hobart died later that year on 21 November 1899. The two were likely familiar with each other through diplomatic international relations.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**877**

**AN AMERICAN PARCEL-GILT SILVER DESSERT FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Lap Over Edge pattern, the spot-hammered handles applied with various gilt creatures, flora and fauna, gilt bowls and tines, comprising:

Six dessert spoons

Six two-tine dessert forks

Six dessert knives

*marked on reverse of handles, most with French import marks*

21 oz. 18 dwt. (681 gr.) weighable silver

(18)

\$5,000–8,000





878

PROPERTY FROM A CANADIAN COLLECTION

**878**

**A SET OF TWENTY-FOUR SILVER SPOONS**  
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Lap Over Edge pattern, reverse of handle terminals engraved with initials *MW*, comprising: twelve dessert spoons and twelve teaspoons, all etched with various flowers, animals and insects, *marked on reverse of handle*  
 34 oz. 10 dwt. (1,057 gr.) (24)

\$3,500-5,000

**879**

**AN AMERICAN SILVER AND MIXED-METAL CASTER**  
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Of gourd form with spot-hammered surface, applied with copper dragonfly and a gourd and with Japanese gold moth and flower on leafy vines, *marked on underside and numbered 5174-1844, 320*  
 3½ in. (9 cm.) high  
 1 oz. 12 dwt. (50 gr.)

\$1,500-2,000



879

PROPERTY OF DESCENDANTS OF FRANCIS HOPKINSON

**880**

**AN AMERICAN PARCEL-GILT SILVER  
PUNCH LADLE AND TWO MATCHING  
SAUCE LADLES**

MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, CIRCA 1885, RETAILED BY  
BAILEY, BANKS & BIDDLE, PHILADELPHIA

Narragansett pattern, the parcel-gilt handles  
realistically cast and chased with encrusted shells,  
and fish swimming through seaweed scrolls, the  
punch ladle with fluted gilt shell shaped bowl and  
sauce ladles with burnished gilt clam shaped bowls,  
with leather presentation case embossed with fish  
and aquatic foliage, the interior lined with red  
velvet and maize silk, *ladles marked on reverse of handles,*  
*the presentation case with clasps marked for Gorham*  
*and interior silk lining with retailer's mark*  
14 in. (35.5 cm.) long, the punch ladle; 7¼ in. (18.4  
cm.) long, the sauce ladles  
13 oz. 16 dwt. (429 gr.)

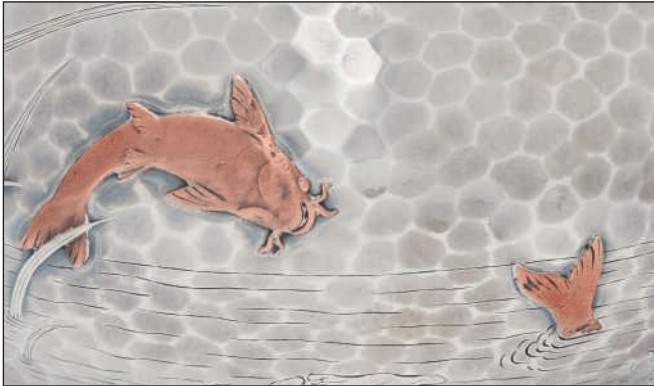
\$12,000-18,000

Another Narragansett-pattern punch ladle sold in  
these rooms, 21 May 2014, lot 55.



detail of original presentation case





PROPERTY OF A PRIVATE COLLECTOR

**881**

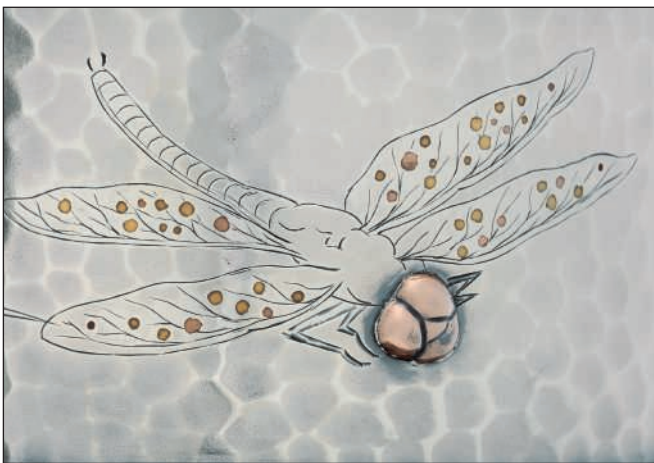
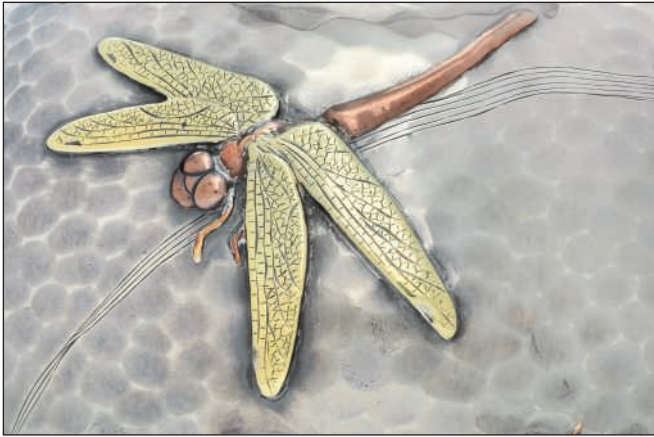
**AN AMERICAN SILVER AND MIXED-METAL PITCHER**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Of baluster form with spot-hammered surface, applied with a copper and Japanese gold dragonflies flying over tranquil waters from which copper fish swim and leap, also with copper and silver irises and bamboo emerging from the water's surface, the loop handle with copper bands, underside engraved with foliate script monogram *LHY* over *Xmas 1880*, marked on underside and numbered 3077-1929

7½ in. (19 cm.) high

26 oz. 18 dwt. (836 gr.)

\$30,000–50,000









PROPERTY FROM A CALIFORNIA COLLECTION

**882**

**AN AMERICAN SILVER AND MIXED-METAL SUGAR BOWL AND COVER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1878

Square form raised on four bracket feet, the spot-hammered body applied with a *mokume* moth flying amid a copper spider and gourds suspended from scrolling vines, the loop handles pierced with stylized leaves, the low domed cover applied with a Japanese gourd and two copper flies, with carved nephrite finial, gilt interior, *marked on underside, numbered 5048-891, 741 and with French import marks*

5½ in. (14.3 cm.) long, over handles  
14 oz. 4 dwt. (442 gr.) gross weight

\$15,000-25,000

This model was one of Tiffany & Co.'s most successful creations in the Japanesque style. It's design was created by Edward C. Moore, Tiffany's legendary design director, for the 1878 Exposition Universelle in Paris. Tiffany's exhibit of Japanesque-style silver won world-wide acclaim at the Exposition, as well as the *grand prix* for silverware. Moore's genius lay in the combination of colorful metallic alloys with organic forms and ornament derived from nature.

A nearly identical Tiffany mixed-sugar bowl and cover, circa 1878, but with spherical nephrite finial was sold in these rooms on 18-19 January 2002, lot 259 (\$41,000). A similar square mixed-metal teapot with carved nephrite finial matching the present lot was sold in the same sale, lot 258.



PROPERTY OF A FLORIDA GENTLEMAN

**883**

**AN AMERICAN SILVER AND MIXED-METAL TEAPOT**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1878

Of baluster form with spot-hammered surface, applied with copper dragonfly, moth and beetles and with copper and Japanese gold gourds suspended from leafy branches and scrolling vines, domed cover with copper stem form finial, *marked on underside and numbered 4872-9270, flange with French import mark* 9¼ in. (23.5 cm.) long, over handle 26 oz. 2 dwt. (812 gr.) gross weight

\$25,000-35,000







884

PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN

**884**

**AN AMERICAN PARCEL-GILT SILVER PUNCH LADLE**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND,  
 CIRCA 1880

Spot-hammered with seed-pod shaped bowl, the handle applied with a fish  
 and a crab, *marked to reverse of handle*

13 in. (33 cm.) long  
 7 oz. 6 dwt. (227 gr.)

\$800-1,200



885

PROPERTY FROM THE WESTERVELT COMPANY

**885**

**AN AMERICAN SILVER LARGE PRESENTATION WATER  
 PITCHER**

MARK OF J. CONNING, MOBILE, ALABAMA, CIRCA 1869

Of tall vase form with elongated neck and raised on a domed foot,  
 chased overall with grapes and leaves on scrolling engraved vines,  
 grapevine scroll handle, the front engraved *WON BY George C. Wallis  
 HORSE HORATIO DRIVEN BY HIS OWNER to waggon best time a last  
 half mile in 1.14 13.NOV. 1869, marked on underside*

16½ in. (42.2 cm.) high  
 52 oz. 18. dwt (1,645 gr.)

\$3,000-5,000

James Conning (1813 - 1872) was a Confederate-era silversmith,  
 jeweler and swordsmith. Born in New York City, Conning established  
 himself as a prominent jeweler in Mobile, Alabama, around 1841. By  
 the 1850's, Conning was producing swords and other military goods  
 for the Alabama volunteer militia corps with the same decorative  
 implementation as the present repousse water pitcher. During the  
 war and through to his death, Conning continued his production  
 simultaneously maintaining a burgeoning retail business. Examples  
 of silver objects executed by Confederate smiths, such as the present  
 water pitcher, are far less commonly found than those of their northern  
 counterparts.



886

PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

**886**

**AN AMERICAN SILVER FIVE-PIECE TEA AND COFFEE SERVICE**

MARK OF SAMUEL KIRK & SON CO., BALTIMORE, MARYLAND, EARLY 20TH CENTURY

Etruscan pattern, the bodies each modeled with various architectural scenes, the handles and bases with leaves and blooms, comprising: a coffee pot, a teapot, a creamer, a two-handled covered sugar bowl, and a waste basket, *marked to undersides*

12 in. (30.5 cm.) high, the coffee pot  
98 oz. 8 dwt. (3,060 gr.) gross weight

(5)

\$4,000–6,000

PROPERTY FROM THE DESCENDANTS OF JOHN GRESHAM MACHEN

**887**

**AN AMERICAN SILVER CENTERPIECE BOWL**

MARK OF SAMUEL KIRK & SONS, BALTIMORE, MARYLAND, 1861-1868

The deep circular bowl raised on four elongated scroll supports topped by large leaves and terminating in claw-and-ball feet, all supported on a base ring, the bowl chased with dense flowers and foliage on a matte ground, engraved with scroll monogram *HHW*, *marked on underside*

10 in. (29.9 cm.) high, 9 in. (25.5 cm.) diameter  
40 oz. 18 dwt. (1,272 gr.)

\$2,500–3,500



887



PROPERTY FROM THE WESTERVELT COMPANY

**888**

**AN AMERICAN SILVER TEAPOT**

MARK OF PAUL REVERE JR., BOSTON, MASSACHUSETTS,  
CIRCA 1797

Of vase shape raised on a reel-shaped foot, with slightly curved swan-neck spout, the hinged domed cover with ball finial, body engraved with contemporary foliate script monogram *RRG* on one side and *SPG* on the other, marked to foot rim with Kane mark *C*, underside of base scratched with weight 21.13 oz. making \$21, cost \$46-25, and Feb. 2 1799

8½ in. (21.5 cm.) high

22 oz. 10 dwt. (700 gr.) gross weight

\$20,000-30,000

**PROVENANCE:**

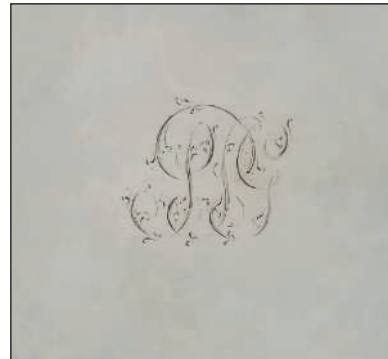
Rebecca Russell Gardner and Samuel Pickering Gardner, married 1797, to their son, George Gardner, to his daughter, Clara Gardner Brooks, to her daughter, Helen Brooks Emmons, thence by descent, Sotheby's, New York, 23-24 June 1994, lot 97.

**LITERATURE:**

Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 838.

The engraved monograms are those of Samuel Pickering Gardner (1767-1843) and his wife Rebecca Russell Lowell. Samuel Pickering Gardner was born in Salem on 14 May 1767 to John Gardner (1760-1792) and his second wife Elizabeth Pickering (1737-1823). He graduated from Harvard in 1786 and soon after moved to Charleston, South Carolina where he engaged in the mercantile business with his older brother John. Upon the death of his brother John in 1794, Samuel returned to Boston and re-connected with his former classmate John Lowell, Jr., son of the Hon. John Amory Lowell (1743-1802) of Roxbury.

Although Gardner was a frequent visitor to the Lowell home, the Judge must have been surprised when on 13 June 1794 he received a letter from Gardner proclaiming the twenty-eight-year old's affections for the Judge's fifteen-year-old daughter Rebecca. Gardner writes: "Such was the extreme improbability of even the existence of sentiments which I possess that they were either not seen, or if seen at all, were probably misconstrued. To prevent any erroneous conclusions I determined (after considerable conflict with my feelings) to discover to you an attachment which (from the disparity of age), I have not dared to disclose to anyone; and I dread your disapprobation will be equal to your surpriz [sic.], when I inform you the object of it is your daughter Rebecca. [She] is probably ignorant of the passion she has excited in me." In asking for permission to court Rebecca, Gardner asks of the Judge "Whatever your decision I beg you to return me an answer in writing." and should the answer be no, Garner requests that his sentiments "may forever remain a secret with yourself and Mrs. Lowell." Three days later the reluctant Judge wrote to Gardner granting permission to pursue a courtship with Rebecca but requested that they should not marry until after her eighteenth birthday. After a long engagement the couple married on 19 September 1797 (Chaim M. Rosenberg, *Yankee Colonies Across America, Cities Upon the Hill*,



Monogram of Samuel Pickering Gardner, as seen on the reverse

2015, pp.128-129). They raised six natural children as well as an adopted daughter at their home on Summer Street, where the family lived for over fifty years. Samuel died on 16 December 1843, and Rebecca on 11 May 1853.

A circa 1704 tankard by John Noyes, Boston, owned by the couple and engraved *This Tankard belonged to John Gardner Great Grand father of Saml. P. Gardner and was probably made prior to the year 1700*, is in the collection of the Museum Fine Arts, Boston (see Jeanne Falino and Gerald W. R. Ward, *Silver of the America's, 1600-2000 American Silver in the Museum of Fine Arts, Boston*, 2008, no. 420. pp. 511-512). A pair of circa 1730 black walnut chairs, descended from the Gardners through their grandniece, Eliza Blanchard, are in the Bayou Bend Collection at the Museum of Fine Arts Houston (see David B. Warren, Michael K. Brown, Elizabeth Ann Coleman, and Emily Ballew Neff, *American Decorative Arts and Paintings in the Bayou Bend Collection*, 1998, pp. 22-23).

The form of this teapot relates closely to a 1798 coffee pot attributed to Revere Jr. also in the collection of the Museum of Fine Art, Boston (Falino and Ward, 2008, pp. 212-13, fig. 172). Engraved with the monogram of William Smith and his wife Hannah Carter, the coffee pot bears a nearly identical swan-neck spout, concave neck and ball-form finial to that of the present lot. A Revere Jr. two-handled punch urn and cover, dated 1796, and presented to Samuel Brown, Esqr. by the Boston Theater, also displays a simplified vase-form silhouette with high domed cover and ball finial (see David Warren, Katherine S. Howe and Michael K. Brown, *Marks of Achievement: Four Centuries of American Presentation Silver*, 1987, no. 110, p. 98). A circa 1800 Revere Jr. sugar urn and cover with similar high domed cover and bud finial was sold in these rooms on 17 January 2008, lot 155.







PROPERTY FROM AN EAST COAST COLLECTION

**889**

**AN AMERICAN SILVER-MOUNTED 18-KARAT GOLD  
THREE-PIECE TEA SET**

MARK OF UBALDO VITALI, MAPLEWOOD, NEW JERSEY,  
LATE 20TH CENTURY

Based on 18th century New York forms, each applied with a cast silver eagle bearing an American flag in its beak, the teapot engraved on both sides *For my sweetheart my Gracie Love, Bobby*, marked on underside U.VITALI 18K 6¼ in. (16 cm.) high, the teapot 52 oz. 16 dwt. (1,642 gr.) weight without handle

\$50,000-80,000

The forms represented in this tea set are based on important colonial works made by three celebrated 18th century American silversmiths. The globular body of the teapot was a silhouette employed a number of times by Boston silversmith Jacob Hurd in the 1730's. Examples of Hurd's teapots made for the Storer and Henchmen families can be found in the collection of the Museum of Fine Arts, Boston (see Kathryn C. Buhler, *American Silver 1655-1825 in the Museum of Fine Arts Boston*, 1972, pp. 205-07, 218-21). The baluster-form milk pot with symmetrical scrolls flanking the supports is based on a model by New York silversmith Myer Myers in the 1750's. An example of this form of milk pot is illustrated in David L. Barquist, *Myer Myers Jewish Silversmith in Colonial New York*, 2001, fig. 5, p. 84. Lastly, the covered sugar bowl with slightly flared lip and reel-shaped handle is reminiscent of a 1738-45 sugar bowl and cover by New York silversmith Simeon Soumain in the Mabel Brady Garvan Collection at the Yale University Art Gallery and illustrated Kathryn C. Buhler and Grahm Hood, *American Silver Garvan and Other Collections in the Yale University Art Gallery*, 1970, fig. 603, pp. 56-57.

THE BURT COLLECTION OF AMERICAN SILVER  
LOTS 890- 919



890

**890**

**A SET OF FOUR AMERICAN SILVER  
CANDLESTICKS**

MARK OF TIFFANY & CO., NEW YORK,  
CIRCA 1895

On trumpet form bases, applied with die-rolled  
bands of cornucopia spaced by shells and scrolls,  
conforming slip-lock nozzles, bases engraved  
with foliate script monogram SAS, marked on  
undersides and numbered 6780-954

8¼ in. (21 cm.)

54 oz. 8 dwt. (1,692 gr.)

(4)

\$3,000-5,000

A pair of candlesticks of this model are illustrated  
in Charles Carpenter, *Tiffany Silver*, 1997, fig 84,  
p. 68.

**891**

**AN AMERICAN SILVER FRUIT BOWL**

MARK OF TIFFANY & CO., NEW YORK,  
CIRCA 1910

Circular with scalloped rim and raised on four  
scroll feet, the sides flat-chased with leaves  
spaced by scrolls, bellflowers and panels of  
diaper, engraved with monogram VJE, marked on  
underside and numbered 17871D-2515

9½ in. (23.2 cm) diameter

29 oz. 6 dwt. (911 gr.)

\$2,000-3,000



891





**892**

**AN AMERICAN SILVER BERRY BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1897,  
MARTELÉ, RETAILED BY BAILEY, BANKS AND BIDDLE

Of lobed circular form, the everted rim chased with overlapping veined leaves, the sides with strawberries and blossoms, on short shaped circular foot, gilt interior, *marked on underside, coded 9036 and with retailer's mark, lower body engraved W.C. Codman and F.A. Jordan*

9 in. (22.8 cm.) diameter

25 oz. (778 gr.)

\$3,000–5,000

**LITERATURE:**

Charles Carpenter, *Gorham Silver 1831-1981*, 1982, figs. 245-46, p. 233-34.

Larry Pristo, *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 247.

Gorham's Martelé archives record that Berry Bowl or Fruit Dish 9036 was completed on 2 October 1897, and was priced at \$88. The bowl was raised in 30 hours and chased for an additional 35 hours although the names of the silversmiths were not recorded (see Larry Pristo, *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 247).



**893**

**AN AMERICAN SILVER PITCHER AND STAND**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1909,  
MARTELÉ, RETAILED BY BY THEODORE B. STARR, NEW YORK

The pitcher of baluster form with undulating rim and terminating in a square base, the sides and wavy loop handle chased with dandelion blossoms and leaves in varying stages of maturation, the shaped square stand with conforming chased border, both engraved with monogram *HKMcC*, marked on undersides and coded 8213, pitcher also with retailer's mark 9¼ in. (24.7 cm.) high, the pitcher; 10 in. (25.4 cm.) long, the stand 76 oz. 18 dwt. (2,392 gr.)

\$7,000–10,000

**LITERATURE:**

C.M. McClinton, *Collecting American 19th Century Silver*, 1968, p. 102.  
Charles Carpenter, *Gorham Silver 1831-1981*, 1982, fig. 260., p. 244.  
Larry Pristo, *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 234.

According to Gorham's Martelé archives, as reproduced by Larry Pristo in *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 234, pitcher and stand 8213 were completed on 8 December 1909. The set was raised in 50½ hours by Nels N. Ha(a)rklou and then chased for an additional 54 hours by George W. Sautof. The price at the time of completion was \$148. Charles Carpenter notes that two nearly identical pitchers featuring dandelion decoration were made twice 1899 and 1906, with slight variations to the placement of the chased decoration. It is likely that this set was originally designed by Gorham's chief designer William Christmas Codman. Charles Carpenter notes "the undulating chased sides of the tray are so typical of Codman's work that one could call it a trademark" (Charles Carpenter, *Gorham Silver*, 1982, p. 244)





**894**

**AN AMERICAN SILVER TEA CADDY**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880, DESIGNED BY EDWARD C. MOORE

Rectangular raised on four bracket supports formed as curved beaks or trunks, the sides applied with die-roll border of cranes and ferns spaced by basketweave, below applied male and female Japanese figures and climbing bamboo plants, the flat cover with ball and bracket finial, gilt interior, *marked on underside and numbered 3233-6320*

5 in. (12.6 cm.) long

14 oz. (435 gr.)

\$3,000–5,000

This caddy is of exceptional interest as it displays the influence of English design reformer Christopher Dresser on his American friend and colleague, Edward C. Moore. At Moore's behest, Dresser travelled to Japan in 1877 to buy examples of Japanese handicrafts and artwork, some of which were later auctioned by Tiffany's in New York, and some of which Moore retained for his personal collection (donated to the Metropolitan Museum of Art on his death in 1891). Moore's direct access to Japanese objects was extremely influential; in addition to providing a new and exotic decorative vocabulary. The finial on this caddy appears to be another tribute to Dresser, as the severe rod-and-ball design relates to Dresser's purely geometric silver designs produced by Hukin & Heath and James Dixon & Sons from 1878 through the early 1880s.

A closely-related tea caddy, with matching finial and feet, is illustrated in a Tiffany's archival photograph from the 1878 Paris Exposition (see John Loring, *Tiffany's Magnificent Silver*, 2001, p. 35).



**895**

**AN AMERICAN SILVER WATER PITCHER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1875

Slightly tapered cylindrical, the body applied with swimming fish and a worm amongst engraved seaweed, all against a slightly matted ground and within die-rolled borders, *marked on underside and numbered 3854-7357*

9 $\frac{1}{2}$  in. (23.7 cm.) high  
37 oz. 14 dwt. (1,172 gr.)

\$8,000–12,000

A similar and slightly later example without matte finish was sold Sotheby's New York, 13 October 2000, lot 88.





896

**896**

**AN AMERICAN SILVER CAKE BASKET AND TWO SMALL DISHES**  
 MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND,  
 SECOND HALF 19TH CENTURY

The cake basket of oval form with canted rim, the interior gilt and chased with geometric patterns, with two open handles and raised on four turtle-form feet; the dishes square, each chased in the center with swallows; *marked on undersides*

15¼ in. (38.8 cm.) long over handles, the basket  
 39 oz. 2 dwt. (1,226 gr.)

(3)

\$2,000–3,000

**897**

**AN AMERICAN SILVER COMPOTE AND EWER**  
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1870-75

The compote of circular form, the strapwork handles with applied doves, on conical stepped base chased with flowers; the ewer of vase form, the rim applied with an eagle, the upper body applied with a crane, the two forming the handle; *marked to undersides, compote numbered 31, ewer 2223-4010*  
 11 in. (82 cm.) long over handles, the compote  
 39 oz. 14 dwt. (1,235 gr.)

(2)

\$3,000–5,000



897



898

**1893 WORLD'S COLUMBIAN EXPOSITION: TWO AMERICAN PARCEL-GILT SILVER 'INDIAN SPOONS'**

MARK OF TIFFANY & CO., NEW YORK, 1893, DESIGNED BY CHARLES GROSJEAN

Comprising one 'Beggar Dance' spoon with enamel shield and moccasins and one 'Buffalo Dance' spoon, both with gilt bowls decorated on both sides with geometric ornament, the undersides of bowls with cast buffalo head where joins stems, bowls engraved with script monogram ECS, marked on reverse of handles, numbered 608 and with 1893 Worlds Columbian Exposition mark 8 in. (20.3 cm.) long 6 oz. 2 dwt. (190 gr.)

(2)

\$4,000-6,000

**EXHIBITED:**

World's Columbian Exposition, Chicago, Illinois, 1893.

The 'Indian Spoon' series was designed by Charles Grosjean in 1885 and a complete service was ordered by William Randolph Hearst in 1927. The figural flatware was inspired by George Catlin's Illustrations of North American Indians and objects in the National Museum, Washington, D.C. The series is depicted in William P. Hood, Jr., Tiffany Silver Flatware 1845-1905: When Dining Was an Art, 1999, illus. pp. 259-61.







899

**899**  
**AN AMERICAN SILVER SOUP TUREEN  
 AND COVER**

MARK OF WHITING MFG., NEW YORK,  
 CIRCA 1886

Of oval boat form with lobed sides, raised on four paw feet headed by furred acanthus, handles with conforming terminals, domed cover with finial rising from radiating leaves, one side engraved with foliate script monogram *JMW*, underside engraved *FROM Mr. & Mrs. Hiram Sibley June 23rd 1886, marked on underside*

11½ in. (29.2 cm.) long, over handles  
 60 oz. 4 dwt. (1,872 gr.)

(2)

\$3,000-5,000



900

**900**  
**AN AMERICAN SILVER SOUP TUREEN  
 AND COVER**

MARK OF WILLIAM K. VANDERSLICE & CO.,  
 SAN FRANCISCO, CALIFORNIA, CIRCA 1870

Circular with lightly matte finish and bright-cut and engraved borders of leaves, scrolls and pendants, tapered bowl and U-shape handles with furred acanthus terminals, engraved with monogram *C.V.J.*, low domed cover with conforming finial, *marked on underside*

11½ in. (29.2 cm.) long, over handles  
 56 oz. 4 dwt. (1,754 gr.)

(2)

\$3,000-5,000

William K. Vanderslice (1823-1899) is one of the best-known San Francisco silversmiths, who along with George C. Shreve pioneered the industry in the city in mid-19th century. After the discovery of the Comstock Lode in Nevada, silver became readily available on the West Coast. Silversmiths such as Vanderslice, came from the East Coast to cater to the newly wealthy and important population (Katherine Morrison McClinton, *Collecting American 19th Century Silver*, 1968, pp. 56-57). Vanderslice opened his silver shop in 1858, after training and working in Philadelphia. Shortly after establishing himself, and setting up his workshop, Vanderslice received commissions from important individuals like Henry Goode Blasdel, the first elected governor of the state of Nevada. Throughout his career, Vanderslice maintained his sophisticated clientele (McClinton, pg. 59).



**901**

**AN AMERICAN SILVER FIVE-PIECE TEA AND COFFEE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1870, DESIGNED BY EDWARD C. MOORE

Ivy pattern, each chased with scrolling vines of berried ivy against a lightly tooled surface, pinecone finials, engraved with monogram *HBM* on one side, comprising: a teapot, a coffee pot, a creamer, a covered sugar bowl, and a waste bowl, *marked to underside, teapot, coffee pot and waste bowl numbered 2243-4380, creamer 2243-4054, sugar bowl 2243-4052*

8¾ in. (22.2 cm.) high, the coffee pot  
85 oz. 16 dwt. (2,668 gr.) gross weight

(5)

\$6,000–8,000

**EXHIBITED:**

Montclair, New Jersey, Montclair Historical Society, *Repousse Silver*,  
September - October, 1986.



902

**902**

**AN AMERICAN SILVER VEGETABLE DISH AND COVER**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1871

Oval with die-roll borders of bosses, the bowl raised on a spreading oval foot, the handles applied with shields, the convertible cover with slip-lock lion finial and applied with four scroll supports decorated with vegetable pendants, *marked on underside and with date code for 1871*

11 $\frac{3}{4}$  in. (28.9 cm.) long, over handles  
44 oz. 16 dwt. (1,393 gr.)

(2)

\$2,000–3,000

**LITERATURE:**

Charles Carpenter, *Gorham Silver 1831-1981*, 1982, fig. 73, pp. 82-83.

**903**

**TWO LARGE AMERICAN SILVER WATER PITCHERS**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA 1860, 1866

The earlier example chased with grapes and vines, with a scroll cartouche under spout enclosing foliate script monogram *ARB*, the loop handle with graduated beads; the later example chased with grapes, foliate and geometric banding around center, engraved with script initial *M* under spout and dated 1866; *both marked to undersides*

12 in. (30.5 cm.) high, the larger  
66 oz. (2,053 gr.)

(2)

\$3,000–5,000



903







**904**

**AN AMERICAN SILVER CENTERPIECE BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND,  
CIRCA 1867

The circular base supported on four block feet cast with female masks, the conforming central support flanked by two classically draped maidens, topped by a shallow circular bowl with ribbons at handle terminals, side of bowl applied with two shields flanked by fruit pendants and drapery swags, one engraved *EJB*, the other *Anniversary June 5, 1867*, marked on underside and numbered 390

13 $\frac{3}{4}$  in. (34 cm.) long, over handles  
78 oz. 12 dwt. (2,444 gr.)

\$5,000–7,000



905

**905**

**AN AMERICAN SILVER COMPOTE**

MARK OF JOHN C. MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1851-55

Of circular bellied form on a stepped circular base, bowl and base chased with bands of water lilies and leaves, side engraved with a crest, *marked on underside and numbered 230*

7 $\frac{5}{8}$  in. (19.3 cm) diameter

18 oz. 16 dwt. (585 gr.)

\$1,500-2,000

**EXHIBITED:**

Probably New York, New York Historical Society, *Tiffany Silver*, Spring 1980.



906

**906**

**AN AMERICAN SILVER BERRY DISH**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1858, DESIGNED BY EDWARD C. MOORE

The bellied circular bowl raised on knopped stem and circular base with Greek key border, body and foot applied with strawberry vines, side engraved *LVT 1824, JTS 1849, FML 1905 and A 1936*, gilt interior, *marked on underside and numbered 375-2618*

10 $\frac{1}{8}$  in. (25.6 cm.) diameter

32 oz. (995 gr.)

\$3,000-5,000

**LITERATURE:**

Charles Carpenter, *Tiffany Silver*, 1997, fig. 78, p. 67

A nearly identical Tiffany Berry Dish, 1859, is in the collection of the Art Institute of Chicago (1978.443) and is illustrated ed. Elizabeth McGoey, *American Silver in the Art Institute of Chicago*, 2016, pp. 136-138.



**907**

**AN AMERICAN SILVER FOUR-PIECE TEA SERVICE**  
MARK OF WOODWARD & GROSJEAN, NEW YORK, CIRCA 1850,  
RETAILED BY JONES, BALL & POOR, BOSTON, MASSACHUSETTS

Of generous baluster form, the lobed upper bodies chased with leaf-tips, the lower bodies with climbing flowers and foliage, the lobed domed covers chased with leaves and with figural finials emblematic of the contents, engraved with monogram *AMB*, comprising a teapot, a covered creamer, a covered sugar bowl and a waste bowl, *marked on undersides*  
8 $\frac{3}{8}$  in. (22 cm.) high, the teapot  
78 oz. (2,426 gr.) gross weight

(4)

\$4,000–6,000





**908**

**AN AMERICAN SILVER BASKET AND WATER PITCHER**

MARK OF FORD & TUPPER, AND F.W. COOPER, NEW YORK, MID-19TH CENTURY

The basket of oval form, engraved *Hattie* in the center, the two open scroll handles applied with sparrows and ivy leaves, the base applied with holly leaves, berries on vine, and two sparrows; the water pitcher of baluster form decorated with fruits and blooms, the leaf-capped scroll handle with lions head and suspended ring at center of terminal, on four bun feet, the upper body engraved with script letter *F* and coat-of-arms; each marked to underside 12½ in. (31.8 cm.) long over handles, the basket 56 oz. 2 dwt. (1,745 gr.) (2)

\$3,000–5,000



909

**909**

**A PAIR OF AMERICAN SILVER VASES AND WATER PITCHER**

MARK OF WOOD & HUGHES, NEW YORK, MID-19TH CENTURY

The vases decorated with blooms and berries, each with two central cartouches, the top of each openwork handle with a medallion and terminating in bows; the water pitcher of baluster form, with a floral cartouche enclosing an applied female medallion and applied with a band of geometric pattern and beads, engraved with script monogram *FJ*; each marked on underside

11½ in. (29.2 cm.) high, the pitcher  
68 oz. 8 dwt. (2,127 gr.) gross weight

(3)

\$3,000–5,000

**910**

**AN AMERICAN SILVER PITCHER**

MARK OF WOOD & HUGHES, NEW YORK, CIRCA 1870

Of baluster form, applied in front with cast female mask flanked by chased floral sprays and scrolls against a matte ground, engraved below spout with cartouche enclosing German presentation inscription *Einem freum Freunde*, leaf-capped handle terminating in a female mask, marked on underside

12½ in. (31.7 cm.) high  
37 oz. (1,151 gr.)

\$2,000–3,000



910



911

**AN AMERICAN SILVER PART FLATWARE SERVICE**

MARK OF GORHAM, MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA 1865

Medallion pattern, variously engraved, comprising:

- |   |  |
|---|--|
| Eleven dessert spoons                   | An ice tong                              |
| Twelve ice cream spoons                 | Three sugar tongs                        |
| Six tablespoons                         | Three large butter knives                |
| Seven teaspoons                         | Two small butter knives                  |
| Sixteen dinner forks                    | Two salt spoons                          |
| Fourteen luncheon knives, in two styles | A large sugar sifter                     |
| Two cake knives                         | A small sugar sifter                     |
| A stilton scoop                         | A straining ladle                        |
| A mustard spoon                         | A large soup ladle                       |
| A cream spoon                           | A small ladle                            |
| Two large berry spoons                  | A fish slice                             |
| A large serving spoon                   | A serving fork                           |
| A small berry spoon                     | A pierced ladle                          |
| An olive spoon                          | Together with, nine salad forks and      |
| A crumber                               | fifteen serving pieces of various makers |
| A server tong                           | 132 oz. (4,106 cm.) (90)                 |

\$3,000-5,000

John Wilkinson, designer for Gorham, was awarded the second United States design patent for 'Medallion' flatware in 1864. The first patent was granted John Wendt two years earlier. Wendt and Wilkinson were reportedly in business together in the early 1860's, and therefore it is likely Wilkinson was involved in the first ever patented design for Medallion style flatware (D. Albert Soeffing, *Silver Medallion Flatware*, 1988, pg. 13). The inspiration for the Medallion cameo portraits is seemingly derived from the mid-19th century design books, and is why the same standard portraits can be seen on various manufacturer's versions of the pattern (Soeffing, pg. 19). In the 1880's, George W. Schiebler started to use cameo medallions as decoration on other mediums such as hollowware, a fashion which many other companies soon imitated (Soeffing, pg. 15).





912

**912**

**A NEAR PAIR OF AMERICAN SILVER COMPOTES**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA 1865

Both with circular bowls applied with masks and engraved foliate borders, the handles formed as roundels enclosing male and female classical busts, supported on tapered cylindrical stems and circular bases, one with square knob engraved *MM* and *1866* and with gilt interior, both marked on underside of base and numbered *260*, one with retailer's mark *S&M*  
11 in. (28 cm.) long, over handles  
75 oz. (2,333 gr.)

\$4,000–6,000



**913**

**AN AMERICAN SILVER TEAPOT AND SALVER**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1863, 1888

The teapot applied with female medallions, the mouth of the spout formed as a beast; the salver chased with radiating decoration and geometric rim, on four scrolled feet; both marked to underside  
14 in. (35.5 cm.) long, the salver  
50 oz. 6 dwt. (1,564 gr.) gross weight

(3)

\$2,000–3,000



913



**914**

**A GROUP OF AMERICAN SILVER DESSERT FLATWARE SERVICE**

MARK OF BALL, BLACK & CO., NEW YORK

Medallion pattern, variously engraved, comprising:

Nineteen dessert spoons

Twelve ice cream spoons

Twelve teaspoons

Thirteen dessert forks

Six dessert knives

Three serving spoons

A sugar sifter

A stilton scoop

Three berry spoons

Three sauce ladles

A crumber

A sandwich tong

An ice cream slice

A cake server

Two butter knives

An lemon fork

One serving fork

*Together with*, a spoon matching spoon holder and a pitcher

161 oz. 16 dwt. (5,032 gr.)

\$2,500-3,500

(97)





915

**915**

**AN AMERICAN SILVER SUGAR BOWL AND BUTTER DISH**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1869

The sugar bowl of circular form with dual gadrooned border, and applied with female medallions, on three elongated paw feet, with hinged handle, engraved *A.B.*; the butter dish of circular form, the removable top with berried bud finial and geometric pattern, the base on four scrolled feet with strapwork handle and removable pierced liner; *marked on undersides, sugar bowl numbered 657-7428, butter dish 2456-2495*

9 $\frac{3}{8}$  in. (24.5 cm.) long over handles, the butter dish  
34 oz. 18 dwt. (1,085 gr.)

\$1,500-2,000



**916**

**AN AMERICAN SILVER WATER PITCHER AND TWO BASKETS**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA 1869

The pitcher of globular form, with a dentil mid-rib with two applied female medallions and engraved with scrolls, the vertical handle applied with a female medallion at top, engraved monogram *SD* and crest to front; the larger basket of oval form, with upturned rim, ends applied with floral medallion and with triangular handles; the smaller basket of oval form on pierced foot, with pierced handles modeled as female medallions, gilt interior; *each marked to underside*

16 in. (40.7 cm.) long over handles, the larger basket  
92 oz. 16 dwt. (2,886 gr.)

\$4,000-6,000

(3)



916





917



**917**

**AN AMERICAN SILVER CAKE BASKET AND SALVER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1860

The cake basket chased with mythical beasts and scrolls, each end applied with masks, with swing handle; the salver chased with leaves, blooms and C-scrolls; marked on undersides, basket numbered 914-2310, salver 345-1908

12¾ in. (32.5 cm.) long, the basket

57 oz. 12 dwt. (1,791 gr.)

(2)

\$3,000–5,000

**918**

**AN AMERICAN SILVER WATER PITCHER**

MARK OF JOHN C. MOORE FOR TIFFANY, YOUNG & ELLIS, NEW YORK, 1850-52

Of paneled baluster form, the elongated neck flat-chased and engraved with stylized pineapple form cartouches, applied with bearded mask below spout, capped double-scroll handle, engraved with monograms MS and NPS, marked on underside and numbered 13

9½ in. (24.4 cm.) high

35 oz. 14 dwt. (1,110 gr.)

\$1,500–2,000

**EXHIBITED:**

Probably New York, New York Historical Society, Tiffany Silver, Spring 1980.

**LITERATURE:**

Charles Carpenter, *Tiffany Silver*, 1997, fig. 20, pp. 15-16.



918



919

**A PAIR OF AMERICAN SILVER PRESENTATION EWERS**  
 MARK OF BOYCE AND JONES, NEW YORK, CIRCA 1825

Of bellied form applied with die-roll bands of running flowers and foliage, the mid-section chased with acanthus scrolls against a matte ground and centered by a laurel cartouche flanked by American flags and engraved *Presented to Colonel James Lee by the Officers of the 3rd Regiment NYS Artillery May 1827*, and motto *Honor Meriti Praemium*, scroll handles with leaves and rosebuds, marked on undersides

11½ in. (29.5 cm.) high

72 oz. (2,239 gr.)

(2)

\$4,000–6,000

On May 24, 1827, Colonel James Lee was presented with the present pair of silver ewers for his military service. An article written on June 2, 1827, in 'The New-York Mirror and Ladies' Literary Gazette,' reports, 'The officers of the Third Regiment assembled at the new Masonic Hall in Broadway, for the purpose of presenting Colonel James Lee, late commandant of the Regiment, with a pair of splendid silver pitchers, manufactured by Jones & Boyce expressly for the occasion, as a testimonial of their regard and friendship.' The article indicates that 'the pitchers, a beautiful specimen of workmanship', were available for public viewing following the presentation ceremony.



For Lots 1001-1162,  
Please see separate catalogue,  
**OUTSIDER AND VERNACULAR ART**  
10.00 am Friday January 18, 2019



(Lot 1038)



# IMPORTANT AMERICAN FURNITURE, FOLK ART AND PRINTS

Lots 1200 to 1374

2.00 pm Friday January 18, 2019

PROPERTY OF A PRIVATE COLLECTOR

## ■ 1200

### A WILLIAM AND MARY MAPLE DIMINUTIVE GATE-LEG TABLE

MASSACHUSETTS OR RHODE ISLAND, 1710-1740

26¾ in. high, 12 in. wide, 29¾ in. deep

\$12,000-18,000

#### PROVENANCE:

The Collection of Mitchel M. Taradash (1889-1973), Ardsley-on-Hudson, New York  
Thence by descent in the family

Displaying exceptional height in its feet and an old surface, this gate-leg table is an outstanding survival of the form. The well-proportioned, bilaterally symmetrical baluster turnings are typical of Massachusetts design of the early eighteenth century, but the presence of chestnut secondary woods raises the possibility that it was made in Rhode Island. Several related tables with similar turnings are recorded in the Rhode Island Furniture Archive that are noted to have been made in Massachusetts or Rhode Island (see The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF921, RIF4499, RIF4624, RIF6235). For a virtually identical example, see Israel Sack, Inc., *American Antiques from Israel Sack*, vol. 8, p. 2186, P5656 (lower image).





1201

PROPERTY FROM THE WESTERVELT COMPANY

**1201**

**A PAINT-DECORATED CARVED PINE EAGLE**

POSSIBLY BY JOHN HALEY BELLAMY (1836-1914), KITTERY POINT, MAINE, LATE 19TH/ EARLY 20TH CENTURY

10 in. high, 52 in. wide

\$3,000–5,000

PROPERTY FROM THE NAMITS COLLECTION

**•1202**

**A GILDED MOLDED WEATHERVANE OF A TROTTING HORSE**

POSSIBLY BY L.W. CUSHING AND SONS (ACTIVE 1865-1933), WALTHAM, MASSACHUSETTS, LATE 19TH CENTURY

19 in. high, 22 in. wide

\$3,000–5,000



1202

PROPERTY FROM A NEW ENGLAND FAMILY

**1203**

**A FEDERAL INLAID CHERRYWOOD MINIATURE  
CHEST-OF-DRAWERS**

MID-ATLANTIC STATES, 1790-1810

11 in. high, 8¾ in. wide, 6½ in. deep

\$5,000-10,000



1203

PROPERTY FROM THE ECKENHOFF COLLECTION

■ • **1204**

**A CHIPPENDALE FIGURED MAPLE DIMINUTIVE  
SLANT-FRONT DESK**

PROBABLY PENNSYLVANIA, 1760-1780

27½ in. high, 22 in. wide, 13⅞ in. deep

\$4,000-6,000

**PROVENANCE:**

Sold, Northeast Auctions, Portsmouth, 20 March 1999, lot 549



1204



***I find that all these things only become what they are to me  
when I see them together with the color red.***

–Henri Matisse

ESTATE OF RICHARD AND IRENE GACHOT

**1205**

**AMMI PHILLIPS (1788-1865)**

*Girl in a Red Dress with a Dog*

oil on canvas

32½ x 26¾ in.

Painted circa 1830-1835

\$800,000–1,200,000

**PROVENANCE:**

James Abbe (1912-1999), Oyster Bay, New York, 1969

**EXHIBITED:**

New York, The Museum of American Folk Art and Chicago, The Terra Museum of American Art, *Children in Red by Ammi Phillips*, 10 December 1985-16 February 1986 (New York) and 7 March-27 April 1986 (Chicago).

**LITERATURE:**

Mary Black, "Ammi Phillips: The Country Painter's Method," *The Clarion* (Winter 1986), pp. 35, 36.

Leigh Rehner Jones and Shirley A. Mearns, "Ammi Phillips's Portraits with Animals," *Hudson Valley Regional Review*, vol. 4, no. 2 (September 1987), pp. 67, 68, 80, 81.

Stacy C. Hollander and Howard P. Fertig, *Revisiting Ammi Phillips: Fifty Years of American Portraiture* (New York, 1994), pp. 40, 54, 79, pl. XXXVII.

Stacy C. Hollander, *American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum* (New York, 2001), p. 400.

Stacy C. Hollander, "The Seduction of Light: Ammi Phillips, Mark Rothko, Compositions in Pink, Green and Red," *Folk Art* (Fall 2008), pp. 27, 29.

Arresting, sublime and with timeless appeal, *Girl in a Red Dress with a Dog* is one of Ammi Phillips' "four children in red," the most iconic and exalted group of American folk portraiture. With her large blue eyes steadfastly meeting the viewer's gaze, the young sitter almost seems aware of the enduring and powerful impact her likeness possesses today. From record-breaking sales in the 1980s to the subject of modern literary fiction and appearance on a US postage stamp, examples from this group have captured the imagination of connoisseur and neophyte alike. Together, the group comprises three girls and a boy, the girls seated facing their right and unidentified (lot 1205, figs. 2, 4), while the boy sits in mirror image and is identified as Andrew Jackson Ten Broeck (1832-1850), painted in 1834 (fig. 3). While Phillips painted several other children in red clothing, these four works are the only that show the same combination of identical red dress, seated pose on stool, arms in parallel position and dog in foreground. Of the girls in this small group, the portrait offered here is the only one remaining in private hands and its sale offers a rare chance to acquire an undisputed masterpiece of American folk art.

*Girl in a Red Dress with a Dog* is a quintessentially American work of art. On one level, it illustrates the growing prosperity of a new country, one where large segments of its population were able to achieve a degree of material wealth previously only enjoyed by a select few. That Ammi Phillips was able to make a living in nineteenth-century rural New York and Connecticut by rendering possibly as many as two thousand likenesses during the course of his lifetime speaks to the relative affluence and aspirations of the populace. On another level, Phillips' portraits are strikingly modern and their innovative abstraction affirms Phillips' ability to transcend the constraints of his time. The astonishing beauty of these portraits is achieved largely through the use of modernist reductive principles, a theme explored by Stacy Hollander in her 2008 article comparing the works of Phillips and Mark Rothko. As argued by Hollander, Phillips' art breaks with the norm of the day by ridding the canvas of "clutter" and creating large expanses of bold color that like the creations of Rothko have a mesmerizing effect upon the observer. Thus, in approach and in result, these masterful works by Phillips can be viewed as precursors





Fig. 1 Ammi Phillips, *Mrs. Mayer and Daughter*, 1835-1840. Gift of Edgar William and Bernice Chrysler Garbisch, 1962. The Metropolitan Museum of Art.

of Abstract Expressionism, which dominated the American art scene over a century later (see Stacy C. Hollander, "The Seduction of Light: Ammi Phillips, Mark Rothko, Compositions in Pink, Green and Red," *Folk Art* (Fall 2008), pp. 9-29).

In this vein, the portrait offered here comes closest to a minimalist ideal. The portraits of Ten Broeck (fig. 3) and *Girl in a Red Dress* (fig. 4) feature more background detail, the sitters wear red slippers and occupy a smaller percentage of the overall canvas. All these factors diminish the impact of the singular mass of red of the dress. In contrast, the portrait offered here and that in fig. 2 have proportionally larger dresses, black slippers and the dark backgrounds are punctuated only by the dog's face and the corner of the stool. Finally, the portrait in fig. 2 has several additional details not seen in the portrait offered here, such as the cat in the girl's arms, extra lace ruffles on the arms of the dress and a second layer of pantaloons. The absence of these details in the portrait offered here affords a purer geometric composition that enhances the interplay of dark, light and red. Vividly contrasting with the background and the hue of the sitter's skin, the red of the dress may have also had symbolic meaning. As Hollander argues, the expense of vermilion during medieval times led to its use for the Virgin Mary's clothing and an association of red with innocence may have directed Phillips' choice of palette for these portraits of children (Hollander 2008), p. 10).

Within Phillips' oeuvre, *Girl in a Red Dress with a Dog* epitomizes the artist's Kent period, dated from 1829 to 1838 and characterized by highly stylized figures in a bold, vibrant palette. Phillips also relied on repeated devices and in addition to the three other portraits of children in red discussed above, several of Phillips' likenesses from this period feature similarities in dress, pose and props. A number of details in the portrait offered here are also seen in Phillips' portrait, *Mrs. Mayer and Daughter* (fig. 1). This double-portrait is the only other example of Phillips' work that features a red dress of the same pattern as that seen in the four children in red. Furthermore, like the

girl in the portrait in the current lot, the daughter has a three-strand coral necklace and both sitters hold similar leafy sprigs. Previously, they have been identified as oak, but as observed by David R. Allaway, the leaves resemble parsley stalks. They may also represent a flower like chrysanthemum, which has buds similar to those included in the sprigs depicted in these two portraits. No other Phillips portraits are known with the same bud, but similar leafy sprigs are seen on seven of his portraits of women, and one of a young girl, all dated to the 1830s or as late as c.1840 (email correspondence with David R. Allaway, 7 December 2018; Christie's would like to thank David R. Allaway for sharing his research).

The pose, comprising a seated figure diagonally filling the canvas from upper right corner to lower left, with arms in parallel position on a similar diagonal, is seen in a c.1829 portrait of Mary Margaret Deuel, two c.1832 portraits of girls in pink and a c.1835 portrait of James Mairs Salisbury. While the others hold strawberries, one of the girls in pink, like the portrait offered here, has raised hands that finger the lowermost strand of the sitter's coral necklace (Christie's, 20 January 2017, lot 630; Sotheby's, 21-22 January 2011, lot 303; Hollander 2008, *op. cit.*, p. 22; Stacy C. Hollander and Howard P. Fertig, *Revisiting Ammi Phillips: Fifty Years of American Portraiture* (New York, 1994), plate XXXVIII). The latter three examples depict dresses of the same overall shape as those seen on the children in red portraits, but with triangular folds on the sleeves and more extensive white piping, contrast with the simplicity of the dresses of the children in red series. Distinguished by his brown oval patch on the forehead, the same beagle depicted in the children in red series appears in several additional portraits by Phillips executed in the 1830s. As argued by Leigh Rehner Jones and Shirley A. Mearns, it is likely that the dog was the artist's pet. Obediently lying by the sitters' feet, the dog may have encouraged Phillips' young subjects to remain still while the artist rendered their likenesses (Leigh Rehner Jones and Shirley A. Mearns, "Ammi Phillips's Portraits with Animals," *Hudson Valley Regional Review*, vol. 4, no. 2 (September 1987), pp. 67-72).



## AMMI PHILLIPS' FOUR CHILDREN IN RED



Fig. 2 Ammi Phillips, *Girl in Red Dress with Cat and Dog*, 1830-1835. Gift of Ralph Esmerian. 2001.37.1. Photo: John Parnell. American Folk Art Museum/ Art Resource, NY.



Lot 1205



Fig. 3 Portrait of Andrew Jackson Ten Broeck, Clermont, New York, 1834. Private Collection.



Fig. 4 Ammi Phillips, *Girl in a Red Dress*, c.1835. Terra Foundation for American Art, Daniel J. Terra Collection, 1992.57. Photography @ Terra Foundation for American Art, Chicago.





1206

PROPERTY FROM A NEW ENGLAND FAMILY

**1206**  
**A POLYCHROME WOOL AND COTTON HOOKED RUG**  
AMERICAN, 19TH CENTURY

mounted on board  
30½ in. high, 56 in. wide

\$2,000–4,000

ESTATE OF RICHARD AND IRENE GACHOT

**1207**  
**A PAINTED SHEET-IRON DOVE AND TULIP DIRECTIONAL**  
OHIO, CIRCA 1835

15 in. high, 24 in. wide

\$4,000–6,000

**PROVENANCE:**

John Gordon, New York City, 1968

**LITERATURE:**

Robert Bishop, *American Folk Sculpture* (New York, 1974), p. 67, no. 99.

Attributed to Ohio by Robert Bishop, this directional features motifs favored by Pennsylvania settlers, many of whom moved west in the nineteenth century.



1207



PROPERTY FROM THE WESTERVELT COMPANY

**1208**

**JACOB MAENTEL (1763-1863)**

*A Pair of Portraits of a Man and a Woman*

watercolor on paper

12 x 8 in. (each)

executed circa 1815

(2)

\$8,000-12,000

**PROVENANCE:**

Stanley F. Todd Collection

Samuel T. Freeman, Philadelphia, Pennsylvania, 1966

Dr. and Mrs. Edward Bohne, Pennsylvania

Private Collection, Falmouth, Maine

Berry-Hill Galleries, Inc., New York

Facing each other in profile, their hair and garments finely rendered and standing on a small tuft that hints at a larger space, the figures in this pair of portraits well illustrate the distinctive style of German immigrant artist Jacob Maentel (1763-1863) and in particular his work dating from circa 1810 to 1820.



PROPERTY FROM THE WESTERVELT COMPANY

**1209**

**EDWARD HICKS (1780-1849)**

*Peaceable Kingdom*

in the original black painted and gilded pine frame; the reverse with label with partial transcription of Isaiah 11:6-9

oil on canvas

17½ x 23½ in.

Painted circa 1833

\$800,000-1,200,000

**PROVENANCE:**

Alice Emma (Trainer) Miner (b. 1863), Ontario, Canada, Chicago and Plattsburgh, New York  
State University of New York  
Sold, Sotheby's, New York, 26 October 1991, lot 62

**LITERATURE:**

Carolyn J. Weekley, *The Kingdoms of Edward Hicks* (Williamsburg, 1999), p. 198, cat. 33.  
Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 22, 89.

***The wolf also shall dwell with the lamb,  
and the leopard shall lie down with the kid;  
and the calf and the young lion and the  
fatling together; and a little child shall  
lead them.***

***And the cow and the bear shall feed; their  
young ones shall lie down together: and  
the lion shall eat straw like the ox.***

***And the sucking child shall play on the  
hole of the asp, and the weaned child shall  
put his hand on the cockatrice' den.***

***They shall not hurt nor destroy in all my  
holy mountain: for the earth shall be full of  
the knowledge of the Lord, as the waters  
cover the sea.***

Isaiah 11:6-9

Fully developed and optimistic, this *Peaceable Kingdom* is a particularly powerful rendition of Edward Hicks' famous series. Hicks' repetition of the same scene was a deeply personal undertaking, almost an act of faith, rather than a source of income and as such, the variations seen among these iconic works reflect the changing state of Hicks' world, his Quaker community and his own mind. Sanguine and abundant, the animals in this work evoke a positive world, one where the prophecy of Isaiah (see above) has come to pass and traditional foes have put aside their differences to live in harmony. This canvas exemplifies Hicks' Middle Kingdom works from the 1830s, after the more tentative early years, before the weariness of his old age and when hope reigned supreme. Here, Hicks has found a successful, balanced composition that evokes this outlook.

Within Hicks' series, the closest parallel to the example offered here is the *Peaceable Kingdom* formerly in the Garbisch Collection and now in the collection of the National Gallery of Art (fig. 1). Both display a large number of animals—fourteen in the work offered here and fifteen in fig. 1—and they are similarly arranged tightly encircling the central lion. They are also the only two within the entire series to feature the enduring scene in the foreground with an angel reaching out to caress the nose of a supplicant leopard. The presence of a female lion, which appears in most Middle Kingdom iterations, has been associated with Hicks' concern with family and motherhood. Hicks' own mother died when he was only one year old, an event that would have









Fig. 1 *Peaceable Kingdom*, Edward Hicks, c. 1834, Oil on canvas, Gift of Edgar William and Bernice Chrysler Garbisch, The National Gallery of Art, Smithsonian Institution



Fig. 2 *Edward Hicks Painting the Peaceable Kingdom*, Thomas Hicks, 1839, Oil on canvas, National Portrait Gallery, Smithsonian Institution.

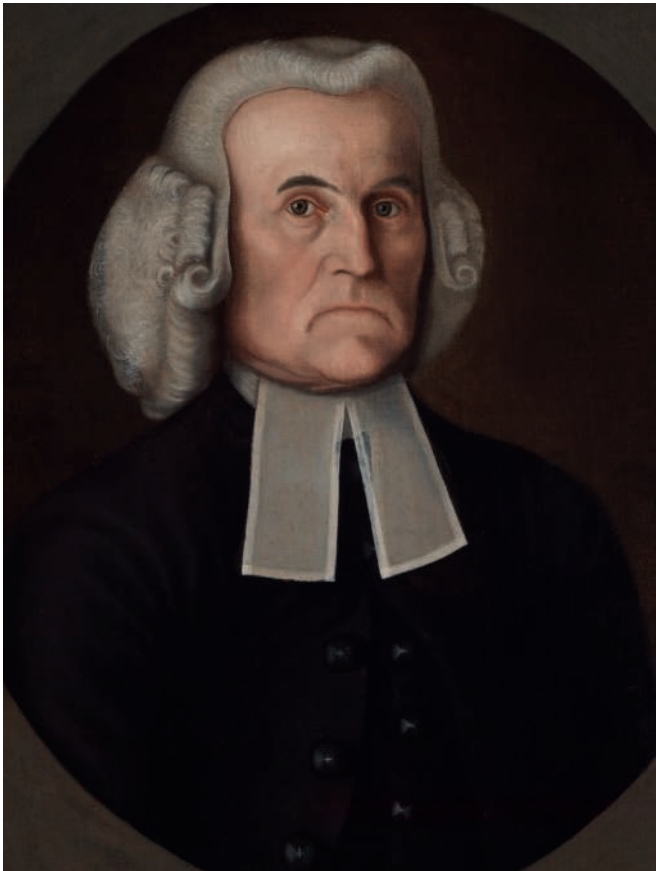
had a profound effect throughout his whole life. Furthermore, women were afforded significant status within the Quaker ministry, so the inclusion of this second lion reveals the priorities of his immediate community.

Middle Kingdom versions also contain a scene depicting the signing of Penn's Treaty in the background, which further balances the composition. In 1683, William Penn negotiated a peace treaty with the local Lenape tribespeople and as a demonstrable instance of peace and harmony, this historical subject struck at the core of Hicks' beliefs. This event is also placed on ground that is separated by a chasm-like divide from the foreground with the animals. Such a visual break in the overall picture probably refers to discord between the Hicksite and Orthodox Quakers, a conflict that culminated in the great schism of 1827. Few survivals of the Middle Kingdom subgroup remain in private hands and in addition to the painting in fig. 1, similar examples are in the collections of the Worcester Art Museum, Abby Aldrich Rockefeller Folk Art Center, Pennsylvania Academy of Fine Art and Brooklyn Museum of Art.

In articulating his religious and personal beliefs through the strokes of his paintbrush, Hicks created a masterful body of works that attest to his enduring legacy.







PROPERTY FROM A WEST COAST INSTITUTION

**1210**

**WINTHROP CHANDLER (1747-1790)**

*A Pair of Portraits of The Reverend and Mrs. Quackenbush*

oil on canvas  
24 x 18 in. (each)  
Painted circa 1785

\$20,000-40,000

**PROVENANCE:**

Steven Van Pelt Quackenbush (1889-1973), Scranton, Pennsylvania, descendant of the sitters  
Private collection, New York  
Israel Sack, Inc., New York, c.1955  
Hirschl & Adler Galleries with M. Knoedler & Co., New York, 1970  
John D. Rockefeller 3rd and Blanchette Hooker Rockefeller, New York, 1970-1993  
Acquired from the above by the present owner

(2)

**EXHIBITED:**

New York, M. Knoedler & Co., *American Primitive Exhibition*, 1969 (nos. 19, 20 in accompanying catalogue).  
New York, Hirschl & Adler Galleries, Inc., *Plain and Fancy: A Survey of American Folk Art*, 30 April - 23 May 1970 (nos. 7, 8 in accompanying catalogue).  
San Francisco, M.H. de Young Memorial Museum and New York, the Whitney Museum of American Art, *American Art: An Exhibition from the Collection of Mr. and Mrs. John D. Rockefeller 3rd*, 17 April - 31 July 1976 (San Francisco) and 16 September - 7 November 1976 (New York).  
San Francisco, M.H. de Young Memorial Museum, *The Rockefeller Collection of American Art at the Fine Arts Museum of San Francisco*, 25 June - 13 November 1994.

**LITERATURE:**

E. P. Richardson, *American Art: An Exhibition from the Collection of Mr. and Mrs. John D. Rockefeller 3rd* (San Francisco, 1976), pp. 50-53, nos. 15, 16.  
Marc Simpson, *The Rockefeller Collection of American Art at the Fine Arts Museum of San Francisco* (San Francisco, 1994), pp. 78-79, nos. 16, 17.



Edw. Hicks to his beloved  
friend Mary Roberts sendeth  
Greeting



PROPERTY FROM A PRIVATE FAMILY COLLECTION

1211

**EDWARD HICKS (1780-1849)**

*Landscape with a Stream*

reverse bears original label hand-inscribed in ink *Edw. Hicks to his beloved/ friend Mary Roberts sendeth/ Greeting*; in its original walnut and tiger maple frame with old handwritten inscription in graphite *Gunsmith Adkinson/ New Towne, Pa.*

oil on board  
8 x 10 in.  
Painted circa 1846

\$50,000-100,000

**PROVENANCE:**

By family tradition, the Roberts family, Bucks County, Pennsylvania  
Probably Hannah Doane (Tomlinson) Van Pelt (1837-1900), Pineville and Upper  
Makefield, Bucks County, Pennsylvania  
Clara (Van Pelt) Woolsey (b. 1872), daughter  
William Van Pelt Woolsey (b. 1909), Lumberville, Bucks County, Pennsylvania,  
1972, son  
Acquired from the above in 1972

**EXHIBITED:**

Williamsburg, Virginia, Abby Aldrich Rockefeller Folk Art Center, *Kingdoms of Edward Hicks*, 5 February-5 September 1999, Philadelphia, Philadelphia Museum of Art., 10 October 1999-2 January 2000, Denver, Denver Museum of Art, 12 February-30 April 2000, Cooperstown, New Jersey, Fenimore Art Museum, 3 June-4 September 2000, San Francisco, Fine Arts Museum of San Francisco, 25 September-31 December 2000.

**LITERATURE:**

Eleanore Price Mather, *Edward Hicks: His Peaceable Kingdoms and Other Painting* (East Brunswick, 1983), p. 201, no. 112.  
Carolyn J. Weekley, *The Kingdoms of Edward Hicks* (Williamsburg, 1999), pp. 172, 208.

Poignantly inscribed by the artist, a label on the reverse of this work reveals that this landscape was a personal gift from celebrated American folk painter, Edward Hicks, to his "beloved" friend, Mary Roberts. Small in size and realistically rendered, the work diverges from Hicks' oeuvre as seen in lot 1209 and is a rare illustration of another dimension of his talents. Nevertheless, there are elements in the composition that echo other paintings by Hicks. For example, a similar leaning central tree can be seen in *The Residence of Thomas Hillborn* in the collection of the Abby Aldrich Rockefeller Folk Art Center. Also, similar curves of branches on the right hand side of the painting can be seen in many of his depictions of *The Grave of William Penn* (Eleanore Price Mather, *Edward Hicks: His Peaceable Kingdoms and Other Painting* (East Brunswick, 1983), p. 201).

As noted in 1972 by the last family owner, William Van Pelt Woolsey (b. 1909), this work is thought to depict the Roberts family pasture in Bucks County. Woolsey further stated that the Roberts were related to the Tomlinsons, including coachmaker William Tomlinson with whom Edward Hicks lived and trained from 1793 to 1800. Although Mary Roberts has not been identified, it is possible she was Mary Roberts (1778-1857), the daughter of Amos Roberts (1756-1835). In 1846, around the time this landscape was painted, Hicks records in his memoirs the death and funeral of his "dear friend" Elizabeth Roberts, wife of "one of our aged members" David Roberts (Edward Hicks, *Memoirs of the Life and Religious Labors of Edward Hicks* (Philadelphia, 1851), p. 198). These individuals were most likely David Roberts (1772-1856) and Elizabeth (Stokes), uncle and aunt of the Mary Roberts noted above. Woolsey's maternal grandmother was a Tomlinson and as he referred to the Roberts-Tomlinson connection, it is likely that the painting was inherited or somehow acquired by her in the late nineteenth century.



PROPERTY OF A DIRECT DESCENDANT OF EDWARD SPAULDING BREWER

■ 1212

**A CARVED AND PAINTED OAK "HADLEY" CHEST WITH TWO DRAWERS**

HAMPSHIRE COUNTY, PROBABLY HATFIELD, MASSACHUSETTS, 1700-1725

central front panel with initials LG  
44¾ in. high, 44 in. wide, 19 in. deep

\$30,000–50,000

**PROVENANCE:**

Probably Edward Spaulding Brewer (1846-1911), Springfield and Longmeadow, Massachusetts  
Edward Harris Brewer (1874-1964), Springfield, Massachusetts and Chicago, Illinois, son  
Current owner, great-granddaughter

Displaying exceptional height in its feet, an old painted surface and the rare two-drawer model, this chest is a particularly notable survival of the "Hadley" chest tradition. The chest closely relates to nine other known examples that together suggest the work of a single shop operating during the early eighteenth-century in Hatfield, Massachusetts. Acquired in New Hampshire in the late nineteenth century, the chest has been in the family of the current owner for over a hundred years.











This chest and the nine classified by Patricia E. Kane as type 3, subgroup C share details in form, design and construction that distinguish them as a distinct iteration of the Hadley chest tradition. Aside from one example that lacks its drawer section, all other chests in this group have two drawers rather than the one-drawer form seen on the vast majority of Hadley chests. Like all type 3 chests, this group displays the repeating tulip-and-vine motif on all components of the façade. However, unlike subgroup A and B chests, this motif is placed across the seams between the stiles and drawer fronts, as well as between the stiles and lower rails. On other type 3 chests, this motif ends at these junctures and the full length of the stiles are embellished with the motif placed in a vertical position. Subgroup C is also marked by the use of a cursive “E” line that fills the void below the tulips on the drawer fronts; the chest offered here displays a slight variation and while it features the cursive “E” under the outermost tulips, the inner tulips have a double-scroll below, a detail seen on subgroup B chests. To fill the central space on the drawers and lower rails, the maker of this group of chests used a repertoire of whimsical shapes, such as the lozenge, inverted heart, and “maypoles” seen on the chest offered here (see Richard Lawrence Greene, “Fertility Symbols on the Hadley Chests,” *The Magazine Antiques* (August 1977), p. 256, fig. 9). None of the chests in this subgroup display the mushroom or head-like devices seen on other type 3 chests. Inside the chest,

the drawers are side-hung with the channel on the drawer side bisecting the single dovetail joining the drawer side and front. In contrast, subgroup A and B chests have the single dovetail placed either above or below the channel. For a full discussion, see Patricia E. Kane, “The Hadley Chest Reappraised,” in *Arts of the Anglo-American Community in the Seventeenth Century*, Ian M. G. Quimby, ed. (Winterthur, Delaware, 1975), pp. 92-102; Philip Zea, “The Fruits of Oligarchy: Patronage and Joinery in Western Massachusetts, 1630-1730 (MA Thesis, University of Delaware, 1984), p. 118, fn. 1.

The known family histories of the other subgroup C chests strongly suggest that this group originated in a shop in Hatfield, just north of Hadley, Massachusetts. With varying degrees of certainty, six of the nine other subgroup C chests were made for members of the Belding (2), Dickinson, Field, Kellogg, and Meekins families, all of which were among the early settlers of Hatfield and feature as landowners in the town plan of 1661 (Horatio Dana Allis, *Genealogy of William Allis of Hatfield, Mass.* (Hartford, 1919), p. 3). While the early family history of the chest offered here is unknown, extensive research of Hampshire County genealogical records have revealed only one young woman with the initials LG who was living in the county during the early decades of the eighteenth century. Lydia Graves (1692-1777) was the daughter of Isaac Graves (1655-1740), a prominent figure in Hatfield and as noted by Philip Zea, one of the woodworkers who may have been involved in the production of Hadley chests (Zea 1984, p. 100). Furthermore, Lydia’s grandfather and great uncle, John Graves (1622-1677) and Isaac Graves (c.1620-1677), were, like previous generations of the first owners of subgroup C chests, among those who received land allotments in the layout of Hatfield in 1661. In 1719, Lydia married her second cousin, Thomas Graves (1693-1784) and in the 1730s, the couple moved to Belchertown, Massachusetts.

As recorded on the back of an old photograph, the chest was purchased in New Hampshire and at the time, had many layers of later paint which were removed. The notation bears the initials EHB, for Edward Harris Brewer (1874-1964), the present owner’s great-grandfather and in all likelihood, the chest was part of the renowned collection of his father, Edward Spaulding Brewer (1846-1911). Described in 1893 as “one of the largest and most perfect of exciting collections of furniture, household belongings, china, literature, documents, and other curious pertaining to the colonial period and the earlier years of the United States,” this collection also included an uncarved, paint-decorated Hadley chest (“Personal Gossip,” *The New York Times*, 2 November 1893, accessed online; Christie’s New York, 22 January 2016, lot 56).

The other nine chests in Kane’s type 3, subgroup C classification comprise the following forms with their initials, their presumed first owners and references: HB, Hannah Belding (Luther 11, Kane 48); LB, Lydia Belding, Old Sturbridge Village (Luther 12, Kane 49, Zea 1984, cat. 10); HD, Hepzibah Dickinson (Luther 23, Kane 50, Zea 1984, p. 118); SF, Sarah Field, Museum of Fine Arts, Boston, 68.176 (Luther 34, Kane 51); SK, Sarah Kellogg (Luther 46, Kane 52, Zea 1984, p. 118); MM, Mary Meekins, Forbes Library, Northampton (Luther 54, Kane 53); SW, Sarah Williams (Luther 96, Kane 54); MS, Smith family (Luther 74, Kane 55); HM, possibly Moody family (Luther 48, Kane 56).



PROPERTY FROM THE MARVILL COLLECTION

• 1213

**A CARVED WOOD SCULPTURE OF AN EAGLE**

AMERICAN, 19TH CENTURY

18 in. high, 13 in. wide, 7 in. deep

\$1,000–2,000



1213



1214

PROPERTY FROM THE NAMITS COLLECTION

• 1214

**TWO CUT AND MOLDED DIRECTIONALS**

AMERICAN, 19TH CENTURY

16½ in. high, 27¼ in. long; 9 in. high, 24 in. long

\$2,000–3,000

PROPERTY FROM A NEW JERSEY FAMILY

■ • 1215

**A QUEEN ANNE CHERRYWOOD HIGH CHEST-OF-DRAWERS**

SUFFIELD, CONNECTICUT, 1760-1780

89 in. high, 37¼ in. wide, 19½ in. deep

\$3,000–5,000

**PROVENANCE:**

Thomas and Karen Schwenke, Rye, New York

**LITERATURE:**

Thomas and Karen Schwenke, advertisement, *The Magazine Antiques* (April 1979), p. 647.



1215



ESTATE OF RICHARD AND IRENE GACHOT

**1216**

**JOSEPH WHITING STOCK (1815-1855)**

*Boy with Book and Apple*

oil on canvas

36 x 29 $\frac{3}{4}$  in.

\$10,000–20,000

**PROVENANCE:**

Hemingway Galleries, Jamestown, New York, 1977





PROPERTY OF A NEW YORK GENTLEMAN

**1217**

**A LARGE NATIVE AMERICAN RED-PAINTED BURLWOOD  
OPEN-HANDLED BOWL**

AMERICAN, POSSIBLY NORTHEASTERN WOODLANDS, LATE 17TH/  
EARLY 18TH CENTURY

9¾ in. high, 25 in. wide, 19¼ in. deep

\$40,000–60,000

**PROVENANCE:**

Henry Francis du Pont, Chestertown House, Southampton, New York

George E. Schoelkopf, New York

Sold, Sotheby's, New York, 26 January 1990, lot 1016

Marguerite and Arthur Riordan, Stonington, Connecticut

Sold, Christie's, New York, 18 January 2008, lot 240

Leigh Keno, Inc., New York

Exceptional in size and condition, this burlwood bowl was likely used as a feast bowl by Native Americans of the Northeastern woodlands. Burl, a sacred material for Native peoples, is dense, irregular in grain and extremely strong, all of which make it hard to carve. Furthermore, with unusually thin walls and carved out handles, this bowl suggests the hand of a master carver (Trotta-Bono, correspondence, 18 November 2016).



PROPERTY OF A DESCENDANT OF THE WILCOX, PERRY AND BUCKLEY  
FAMILIES OF MARYLAND

**1218**

**JOSHUA JOHNSON (C.1763-AFTER 1824)**

*A Pair of Portraits: A Boy and Girl with Butterflies*

oil on canvas

the boy: 25 x 20½ in. (sight), the girl: 25 x 17½ in. (sight) (2)

\$40,000–60,000

**PROVENANCE:**

By descent to Susanna (Susan) Helen (Wilcox) Dietrich (1873-  
1962), Baltimore

Current owner, great-grandson





With young subjects, a vivid palette and delightful details, the four portraits in lots 1218 to 1220 are a delightful and extremely rare discovery of the work of America's first professional African American portrait painter, Joshua Johnson (c. 1763-after 1824). All four feature a background comprised primarily of a flowering bush while the two in the pair offered here also include a butterfly, details that based on a comparison to Johnson's other works, indicate they were made in the early years of the nineteenth century when the artist was at the prime of his career. For the 1987-1988 exhibition, *Joshua Johnson: Freeman and Early American Portrait Painter*, the catalogue authors recorded three portraits by Johnson with a similar

background and butterfly, all of which are now in public collections. Two of these have identified sitters, Sarah Maria Coward (1802-1860) and Adelia Ellender (c.1803-after 1841) (fig. 1) and thus can be dated between 1803 and 1805. Titled *In the Garden*, the third related portrait in the exhibition depicts an unidentified girl and since 1988, at least two other portraits, both also with unidentified subjects, with flowering bushes and a butterfly have sold at auction. In all these portraits, the children point toward the butterfly, a gesture whose meaning is not clear. One possibility, as noted in the catalogue for the above exhibition, is that the butterfly was a Christian symbol. Representing resurrection after the cocoon stage, butterflies are



Fig. 1 Joshua Johnson, Portrait of Adelia Ellender, ca. 1803-1805. Smithsonian American Art Museum, Washington, DC/ Art Resource, NY.

depicted alongside Christ in 16th and 17th century European works and its presence in Johnson's portraits may reference the resurrection of all men (Carolyn J. Weekley, Stiles Tuttle Colwill et al., *Joshua Johnson: Freeman and Early American Portrait Painter* (Williamsburg, VA and Baltimore, 1987), pp. 114-115, 119-121, cats. 17, 23, 25; Christie's New York, 21-22 January 1994, lot 218; Skinner, 18 February 2007, lot 164).

Additional details—in technique, execution and composition—clearly illustrate the work of Joshua Johnson. In all four portraits, the shaping of the children's ovoid eyes, small mouths, fingers thickly outlined in reddish hues and red shoes, are all seen with great frequency in Johnson's portraits of children. Furthermore, in the portrait of the girl in the lot offered here, the index finger has a noticeably wavy tip, an individualistic rendering that is also seen in several of Johnson's portraits, including that of Adelia Ellender (fig. 1). Mirror images of each other, the poses in the pair offered here are similar to that of the unidentified girl whose portrait sold at Skinner in 2007 (cited above), with outstretched arm bent at the elbow and pointing downward and other arm hanging straight down.

His work identified by J. Hall Pleasants in 1939, Joshua Johnson remains an enigmatic figure. Family histories and a listing as a "free coloured person" in the 1816/7 Baltimore City Directory indicated that he was African American but his background was unknown until the 1990s when newly discovered court records revealed his mixed-race heritage. The records include a 1764 bill of sale from William Wheeler to George Johnson (Johnston) for a "mulatto boy named Joshua" and a 1782 manumission order for Joshua Johnson that reveals his age at the time as "upwards of Nineteen Years" and that he was the son of his owner, George Johnson. In 1782, he was apprenticed to a blacksmith but little is known of his life until 1796, when he is listed as a portrait painter in the Baltimore City Directory. Two years later, he placed his first advertisement, in which he noted that he was a "self-taught genius." Additional advertisements and directories indicate

his various addresses until 1824, after which there is no record of his life (Jennifer Bryan and Robert Torchia, "The Mysterious Portraitist Joshua Johnson," *Archives of American Art Journal*, vol. 36, no. 2 (1996), pp. 2-7; Carolyn J. Weekley, "Who Was Joshua Johnson?" in Weekley and Stiles, *op. cit.*, pp. 47-67).

In all likelihood, the four portraits offered here have descended together in the family of the sitters for over two hundred years. They can be traced back as heirlooms inherited by Susanna (Wilcox) Dietrich (1873-1962), the great-grandmother of the current owner and almost certainly depict her ancestors, most likely one of her grandparents and his or her siblings. While little is known of her maternal grandparents, James St. Lawrence Perry and Anna (Ann) Sophia Buckley, and her paternal grandmother has not been identified, her paternal grandfather, William Littleton Wilcox (1804-1881) may be the sitter in the portrait of a boy offered in the current lot or perhaps in lot 1220. He was the son of Thomas Wilcox and Nancy Littleton and in the 1810 census, their household included two boys under 10 years old, one girl under 10 and one girl aged 10-16, which could reflect the four children in the portraits if the child in lot 1220 is male. Furthermore, Thomas Wilcox married secondly in 1808 Ann Baker. Her name is fairly common, but it is also the name of the mother of Sarah Maria Coward, whose portrait Phillips painted in c.1804. As marriage dates, directories and census records seem to preclude the possibility of this being the same woman, it may indicate a genealogical tie between the Coward and Wilcox families. Although Thomas Wilcox lived in Dorchester, Maryland and cannot be placed in Baltimore during the time these portraits were executed, William Littleton Wilcox was in Baltimore by 1831 where he lived on North Gay Street, the same street where Joshua Johnson lived from c.1803-1809. If Wilcox is one of the sitters, the portraits presumably passed down to his son and namesake, William Littleton Wilcox (1838-1910) and then to his daughter Susanna (Susan) Helen Wilcox who in 1898 married Andrew Jackson Dietrich (1864-1943), all of whom lived in Baltimore.





PROPERTY OF A DESCENDANT OF THE WILCOX,  
PERRY AND BUCKLEY FAMILIES OF MARYLAND

**1219**

**JOSHUA JOHNSON (C.1763-AFTER 1824)**

*Seated Girl with Strawberries*

oil on canvas mounted on board  
19¾ x 15¾ in.

\$30,000–50,000

**PROVENANCE:**

By descent to Susanna (Susan) Helen (Wilcox) Dietrich (1873-1962)  
Current owner, great-grandson

A rare instance of Joshua Johnson portraying a child in a sitting position, this portrait of a girl contains several props favored by the artist. As discussed in the previous lot, the rendering of the facial features and hands, along with the girl's red shoes and the flowering bush, illustrate Johnson's distinctive style and more specifically his known practices from the years c.1803 to 1805. Here, the girl holds a strawberry in a half-raised right arm, a pose Johnson used in several other portraits including those of Mrs. Andrew Bedford Bankson and Son, Gunning Bedford Bankson and Emma Van Name, while her left arm cradles a basket of strawberries, as seen in a portrait of the McCormick family, all of which are dated to the same period (Carolyn J. Weekley, Stiles Tuttle Colwill et al., *Joshua Johnson: Freeman and Early American Portrait Painter* (Williamsburg, VA and Baltimore, 1987), pp. 116, 123-124, 127-129, cats. 20, 28, 32). Furthermore, the meticulously painted upholstered stool illustrates why Johnson was known as the "brass tack artist" before his identity was discovered in 1939. For more on Joshua Johnson and the family history of the portrait, see essay for the previous lot.



1220

PROPERTY OF A DESCENDANT OF THE WILCOX, PERRY AND BUCKLEY FAMILIES OF MARYLAND

**1220**

**JOSHUA JOHNSON (C.1763-AFTER 1824)**

*Standing Child with Strawberries*

oil on canvas mounted on board  
27 x 22 in.

\$5,000–10,000

**PROVENANCE:**

By descent to Susanna (Susan) Helen (Wilcox) Dietrich (1873-1962)

Current owner, great-grandson

Like the works in the previous two lots, this portrait of a standing child well illustrates the talents of Joshua Johnson, who worked in late eighteenth and early nineteenth-century Baltimore and is hailed as America's first professional African American artist. The child's pose, with right arm half-raised and holding a strawberry while the left arm is poised downward above a container of strawberries, closely follows that seen in Johnson's iconic work, the c. 1805 portrait of Emma Van Name now at the Metropolitan Museum of Art (Carolyn J. Weekley, Stiles Tuttle Colwill et al., *Joshua Johnson: Freeman and Early American Portrait Painter* (Williamsburg, VA and Baltimore, 1987), pp. 127-129, cat. 32). The background of a flowering bush was favored by Johnson around the same time as it appears in a small group of portraits, two of which can be fairly precisely dated between 1803 and 1805 (see lot 1218, fig. 1). As young boys were clothed in dresses, the gender of the sitter in this portrait is unclear. While most of Johnson's young male subjects are clothed in trousers, several with known sitters portray boys in dresses and in at least two instances, also wearing necklaces as seen in the portrait offered here (see Weekley and Stiles, *op. cit.*, pp. 116, 123-124, 131-132, cats. 20, 28, 37). If the sitter of this portrait is a boy, it would support the likelihood that the sitters were members of the Wilcox family whose household included two boys and two girls in 1810. For more on the family history and the artist, see lot 1218.



1221

PROPERTY OF A PRIVATE COLLECTOR

■ **1221**

**A WILLIAM AND MARY BLACK-PAINTED MAPLE CORNER CHAIR**

PROBABLY RHODE ISLAND, 1730-1760

31¼ in. high

\$8,000–12,000

**PROVENANCE:**

The Collection of Mitchel M. Taradash (1889-1973), Ardsley-on-Hudson, New York

Thence by descent in the family

A corner or roundabout chair with closely related turnings and similarly shaped cut-outs in the splats descended in the Hazard family of Narragansett and is now in the collection of the Newport Restoration Foundation. Noted to have probably been made in Rhode Island, this related chair is recorded in the Rhode Island Furniture Archive at the Yale University Art Gallery, RIF4834.





ESTATE OF RICHARD AND IRENE GACHOT

**1222**

**ATTRIBUTED TO THE BEARDSLEY LIMNER (ACTIVE 1785-1805)**

*Boy with Hat*

oil on canvas

26½ x 20¼ (sight)

\$5,000-10,000

**PROVENANCE:**

James Abbe, Oyster Bay, New York, 1967



1223

PROPERTY OF A COLLECTOR

**1223**

**A POLYCHROME PAINTED SERPENT CARVED CANE**  
AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

40 in. high

\$1,000–2,000

PROPERTY FROM THE NAMITS COLLECTION

**•1224**

**A CARVED AND POLYCHROME TRAMP ART BIRD TREE**  
AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

30½ in. high

\$3,000–5,000



1224





PROPERTY FROM THE WESTERVELT COMPANY

**1225**

**JOHN LEWIS KRIMMEL (1789-1821)**

*Self-Portrait of John Lewis Krimmel with Susannah Krimmel and Her Children*

oil on canvas

14 x 12 in.

Painted 1809-1821

\$20,000-30,000

**PROVENANCE:**

George Frederick Krimmel, brother of the artist  
Duke Kahanamoku Estate, Hawaii  
Schwarz Gallery, Philadelphia

**LITERATURE:**

Milo M. Naeve, *John Lewis Krimmel: An Artist in Federal America* (Cranbury, NJ, 1987), p. 95, no. 47.  
Schwarz Galleries, *American Paintings* (Philadelphia, 1998), no. 10, cover.  
Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 26, 91.

In this intimate household scene, John Lewis Krimmel depicts his reunion with his brother George's family. Krimmel joined them in Philadelphia in 1809, two years after their arrival from Germany. After one year of working and living with his brother, John became an artist. He is often referred to as the first genre painter in America. As recalled by Abraham Ritter, Jr., a close friend of the family, the subject painting hung over the door of the back entrance at George's home on Eleventh and Market Street. George, absent from the group, is depicted in his portrait hanging on the wall. It is thought that Krimmel was inspired by the genre paintings of Sir David Wilkie and this scene shows similarities to Wilkie's *Blind Fiddler* (Tate Britain, N00099) including the composition of the figures and the group of objects pictured in the foreground (Milo M. Naeve for Schwarz Galleries, *American Paintings* (Philadelphia, 1998), no. 10).



PROPERTY FROM THE COLLECTION OF LARRY DUMONT

**1226**

**RALPH CAHOON (1910-1982)**

*The Dance*

signed *R. Cahoon 9* (illeg) lower right corner

oil on plywood

26 x 21¾ in.

\$5,000-10,000

**EXHIBITED:**

Cotuit, Massachusetts, Cahoon Museum of American Art, *Consider the*

Source: *Influences on Ralph and Martha Cahoon's Early Paintings*, 8 August - 1 October 2006.

*The Dance* exhibits many compositional elements taken directly from William Sidney Mount's *Rustic Dance After a Sleigh Ride*, 1830 (Museum of Fine Arts, Boston, 48.458) including the central figures, tall case clock and garland decoration.





PROPERTY FROM THE WESTERVELT COMPANY

**1227**

**FRANCOIS-JOSEPH BOURGOIN (ACTIVE 1762-1817)**

*Family Group in a New York Interior*

signed and dated *J. Bourgoin pt/ New-York-1807* lower right

oil on canvas

30 x 42 in.

Painted in 1807

\$20,000–30,000

**LITERATURE:**

Peter M. Kenny, *Honoré Lannuier: Cabinetmaker from Paris* (New York, 1998), p. 66, pl. 27.

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 26, 197.

Depicting a stylish interior, this work may portray the family of John Robert and Eliza Livingston. Livingston's brother was Chancellor Robert Livingston who served as the American minister to France from 1801-1804. As noted by Peter Kenny, this scene illustrates the mix of French and English styles that were popular with wealthy New Yorkers of the time.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**1228**

**ATTRIBUTED TO CHARLES C. HOFFMAN (1821-1882)**

*View of the Schuylkill County Almshouse*

inscribed view of the Schuylkill County Almshouse Property, Pa 1881/*The Union forever and notice: Positively no admittance on Sunday. Visitors to the almshouse will be admitted only on Thursday's of each week from 9 AM to 5 PM above a list of the officer's: Directors of the Poor: James Grant, George Kaufman, John Morgan; Steward: Reese J. Davis; Clerk: John McVeigh, Dr. Thomas J. Birch; Matron: Gwonie Davis; Officers of the insane hospital: James J. Grant, Edward Dolan; Baker-Shoemaker: George Huntzinger, Louis Lutz*

oil on canvas

30¼ x 42 in.

Painted in 1881

\$30,000-50,000

**PROVENANCE:**

Sold, Christie's, New York, 26 January 1991, lot 184

It is believed that due to his intemperance, Charles Hoffman lived only in the almshouses along the Schuylkill River in Pennsylvania. He often painted views of these buildings to sell to the administrative staff, the county board of directors and the local tradesmen. Said to have smelled from a considerable distance, almshouses were considered horrible places. However, Hoffman did not portray the almshouses in this light and instead he painted them with lush vegetation, colorful buildings and surrounded by people and animals mingling along the roads (Tom Armstrong, *American Folk Painters of Three Centuries* (New York, 1980), pp. 103-109). For similar examples see Christie's, New York, 21-22 January 1994, lot 195 and Armstrong, *op. cit.*, p. 107.





PROPERTY FROM THE SAUNDERS COLLECTION

**1229**

**ANNA MARY ROBERTSON 'GRANDMA' MOSES (1860-1961)**

*Birthday Cake*

signed *MOSES*, lower right; dated *aug 28. 1952* and inscribed with title and number 1548 on label affixed to reverse

oil on board

19½ x 25¾ in.

Painted in 1952

\$20,000–40,000

**PROVENANCE:**

Hammer Galleries, New York, December 1964

**LITERATURE:**

Otto Kallir, *Grandma Moses* (New York, 1973), p. 311, no. 1057.

The copyright for this picture is reserved to Grandma Moses Properties, Co., New York.



1230

PROPERTY FROM A SOUTHERN COLLECTION

• 1230

**WILLIAM MATTHEW PRIOR (1806-1873)**

*Young Boy with Horn*

oil on canvas

27¼ x 23 in.

\$3,000–5,000

ESTATE OF RICHARD AND IRENE GACHOT

**1231**

**PRIOR-HAMBLIN SCHOOL (19TH CENTURY)**

*Portrait of a Woman*

inscribed on the reverse *E.W. Blake*

oil on board

14½ x 9½ (sight)

\$3,000–5,000

**PROVENANCE:**

John Gordon, New York City, 1968



1231



PROPERTY OF A NEW YORK FAMILY

■ 1232

**A WILLIAM AND MARY GUMWOOD DROP-LEAF TABLE**

NEW YORK, 1720-1750

28¾ in high, 44½ in. long, 25 in. wide (leaves down)

\$5,000-8,000

**EXHIBITED:**

New York, The Metropolitan Museum of Art, circa 1990-2018.



PROPERTY FROM A DESCENDANT IN THE COOPER FAMILY,  
PIONEERING SETTLERS OF PENNSYLVANIA

1233

**THE POWEL-GRIFFITTS FAMILY QUEEN ANNE  
CARVED WALNUT COMPASS-SEAT SIDE CHAIR**  
PHILADELPHIA, CIRCA 1750

retains its original leather upholstery; chair frame marked *VIII*,  
with its slip-seat frame from the same original set marked *II*  
42½ in. high

\$200,000–300,000

**PROVENANCE:**

The Powel and Griffitts families, Philadelphia  
Probably by descent in the Lewis and Barnard families to  
Milton Conrad Cooper (1865–1961), Bird-in-Hand, Lancaster  
County, Pennsylvania and Philadelphia  
Current owner, grandchild



Fig. 1 Armchair, Philadelphia, 1745–1755. Philadelphia Museum  
of Art, Purchased with the Thomas Skelton Harrison Fund,  
1955–69-1.

Magnificent in its pure, untouched state, this side chair is a stunning survival of eighteenth-century Philadelphia furniture. For at least a hundred years if not its whole life, the chair has remained in the same Pennsylvania family and most recently has stood unobtrusively in an entry way collecting mail while giving little indication of its lofty beginnings. Such fortuitous “benign neglect” over its lifetime has helped maintain this recently discovered 250-year old chair in an outstanding state of preservation. Its surface is “in the black” fully revealing the crispness of the pronounced carving and its slip-seat bears the original leather upholstery. Neatly folded over the incurvate compass-shaped slip-seat frame, the leather is meticulously affixed with 56 hand-forged nails to the underside of the frame along the front and sides and to the rear edge of the back. Tools marks on the wood indicate that the leather was trimmed after being nailed in place. Thus, the condition provides a rare glimpse of the artistry of the carver and upholsterer and the original appearance of one of the most sophisticated seating forms made in mid-eighteenth century Philadelphia.

The chair is further distinguished by its ownership in the prominent Powel and Griffitts families of Philadelphia. Close comparison with an armchair at the Philadelphia Museum of Art (fig. 1) reveals they were made *en suite*, identical in size, material and construction. They also display the same design, although the egg-and-dart shoe carving on this side chair is not present on the armchair. At the time of its publication in 1935, the armchair was owned by a direct descendant of Samuel Powel (1704–1759) and was hailed as “The Samuel Powel Armchair” (William MacPherson Hornor, *Blue Book of Philadelphia Furniture* (Washington, D.C., 1935), pl. 83). It was Powel’s son of the same name who was Mayor of Philadelphia at the time of the 1776 Second Continental Congress that produced the Declaration of Independence and whose 3rd Street house with elaborate interiors now







preserved at the Metropolitan Museum of Art and Philadelphia Museum of Art stood next to the John Penn house, George Washington's headquarters from November 1781 to March 1782. A matching armchair also without shoe carving at Winterthur Museum provides additional evidence for this history as it descended separately but was still noted to have been owned in the Powel and Griffitts families by the dealer who sold it to Henry Francis du Pont. Six other side chairs from this set are known today (see below) and if the Roman numerals incised on the seat frames correspond to the number of chairs made *en suite*, the original set comprised upwards of 17 chairs. Of the known survivals, this side chair is the only to retain its original leather seat; it thus reveals the entire set's upholstery treatment, which may be discernible in period documentation. Samuel Powel's parlor was furnished with "2 Arm'd red Leather Chairs," and the 1759 inventory of his widow, Mary (Morris) Powel (d. 1759), includes thirteen leather chairs and two leather arm chairs. Interestingly, one of the listings for the armchairs specifies it was fitted with a cushion. If the maker of the set knew that the armchairs would be used with cushions, it may explain why these forms were fashioned with plain shoes. Alternatively, this side chair may be one of the eight "black walnut" chairs in Mary Powel's back chamber. Valued at 30 shillings each, these were the most expensive side chairs in the inventory (cited in Hornor, *op. cit.*, caption for pl. 83; "Inventory of the Estate Late of Mary Powell deced," *Philadelphia Wills*, Book L, p. 347).



Incorporating the most elaborate and costly options into a well-integrated whole, the design of the chair reveals the urbanity and finesse of Philadelphia's furniture makers in the late 1740s and 1750s. Every component curving along one if not two planes, the chair is a masterful illustration of William Hogarth's "line of beauty" while the incurvate seat rail and ball-and-claw feet indicate the emerging Rococo aesthetic. This design has long been given iconic status in the field of American furniture after chairs of the same model were sold in the landmark 1929 sale of the collection of Howard Reifsnyder. Since then, several closely related sets, including that represented by the chair offered here, have been favorably linked to the so-called "Reifsnyder chairs."

Along with the cosmopolitan design, the quality of the workmanship indicates that this chair was made by the city's leading craftsmen. The chair's feet are slightly underscale and the rear talon has a noticeable knuckle, two features noted by Luke Beckerdite and Alan Miller that characterize ball-and-claw feet made in Philadelphia during the 1740s and early 1750s. Closely related feet adorn forms with carving attributed to Nicholas Bernard (d. 1789), and he, as well as his master, Samuel Harding, stand as likely craftsmen responsible for the chair's carved ornament. In addition, several high chests and dressing tables with carving possibly by Bernard or Harding display similar knee carving centered by a large triangular gouge and flanked by overlapping acanthus leaves and in his discussion of a chair from the same set







Fig. 2 Side Chair, Philadelphia, 1750-1780, From the Collections of The Henry Ford.



Fig. 3 Portrait of Milton Conrad Cooper (1865-1961) by Frank Snyder, 1954. Privately owned.

as that offered here, Beckerdite describes its knee carving as a “miniature version” of that on these case pieces, while also noting the use of nearly identical knee returns (Luke Beckerdite and Alan Miller, “A Table’s Tale: Craft, Art, and Opportunity in Eighteenth-Century Philadelphia,” *American Furniture* 2004, Luke Beckerdite, ed. (Milwaukee, 2004), pp. 8-11, figs. 13, 14, 16, 18; Luke Beckerdite, “An Identity Crisis: Philadelphia and Baltimore Furniture Styles of the Mid Eighteenth Century,” *Shaping a National Culture: The Philadelphia Experience, 1750-1800*, Catherine E. Hutchins, ed. (Winterthur, Delaware, 1994), pp. 254-263, figs. 9-15, 19, 21). Both Harding and Bernard were among the leading carvers of their day. After this chair was made, Harding carved much of the interior architecture of the Pennsylvania State House, now known as Independence Hall, and, in partnership with carver Martin Jugiez (d. 1815), Bernard fashioned some of the most renowned survivals of Philadelphia Chippendale furniture, including furniture and architectural carving for General John Cadwalader.

The chair may have descended along lateral family lines from the Powel and Griffiths families to the present owner, a direct descendant of several of Pennsylvania’s pioneer Quaker families brought over by Gov. William Penn to settle colonial Philadelphia and Germantown as well as nearby Chester and Lancaster Counties. The ancestors of the chair’s current owner were allied by marriage to the family that previously owned the pair that sold in the Jeffords sale, the only other side chairs from the set with any family history. The last family owner of the Jeffords Collection chairs was Dr. Everett Pusey Barnard (1875-1957), whose brother Henry Walter Barnard (b. 1873) married Ella Sidney Cooper (b. 1876), the sister of Milton Conrad Cooper (1865-1961) (fig. 3), who was the grandfather of the consignor of the chair in the current lot (Truman Coates, *A Genealogy of Moses and Susanna Coates* (1906), p. 72; John Franklin Meginness, *Biographical Annals of Lancaster County, Pennsylvania* (1903), p. 570). With similar losses to the shells on the front rail (those on the Jeffords Collection chairs were later repaired) and complementary frame and slip-seat numbers on the chair offered here and that in lot 218 in the 2004 sale noted below, it is very likely that the three chairs had a shared history in the nineteenth century. This history probably included earlier descent along Barnard family lines, as the consignor recalls that Dr. Everett Pusey Barnard had tried to acquire this chair from his grandfather believing it had come from the Barnard family. The Barnards were related to the Griffiths as Dr. Barnard’s grandfather, Pusey Barnard (1810-1884), was the third cousin of Ellis Lewis (1798-1871) who married Hester Griffiths (b. c.1795), the great granddaughter of Samuel Powel (1704-1759) (John W. Jordan, ed., *Colonial Families of Philadelphia*, vol. 1 (New York, 1911), p. 113). On its own, this distant family connection does not seem a likely route for the descent of the chair, but other family ties or perhaps geographic proximity may have caused a lateral descent at some point in the nineteenth century.

Known chairs from the same set comprise the armchair at the Philadelphia Museum of Art (fig. 1), an armchair at Winterthur Museum (Joseph Downs, *American Furniture: Queen Anne and Chippendale Periods* (New York, 1952), no. 30), a side chair at the Henry Ford Museum (fig. 2) and five chairs owned privately (a side chair marked *X* and *I*, Christie’s New York, 25 September 2013, lot 7; a side chair marked *XVII*, Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. 5, pp. pp. 1220-1221, P4161, same chair illustrated in Beckerdite 1994, cited above, figs. 19, 21 and Joseph Kindig, *The Philadelphia Chair, 1685-1785* (York, Pennsylvania, 1978), no. 66; David Stockwell, Inc., advertisement, *The Magazine Antiques* (October 1973), p. 497; a pair of chairs, marked *II* with seat *VIII* and *X* with seat *X* respectively, Sotheby’s, New York, The Collection of Mr. and Mrs. Walter M. Jeffords, 28-29 October 2004, lots 218, 219). Based on photographs, the dramatic graining on the splat of the chair offered here appears to match that on the chair at the Henry Ford Museum (fig. 2), indicating they were cut from the same flitch of wood.

Christie’s would like to thank Alexandra Kirtley, The Montgomery-Garvan Curator of American Decorative Arts and Chris Storb, Dietrich Foundation Project Conservator at the Philadelphia Museum of Art for their assistance with the preparation of this essay.







1234

PROPERTY FROM THE ECKENHOFF COLLECTION

■ • 1234

**A CHIPPENDALE MAHOGANY DISH-TOP TEA TABLE**  
PHILADELPHIA, 1760-1780

29¾ in. high, 34 in. diameter

\$3,000-5,000

**PROVENANCE:**

H.L. Chalfant, West Chester, Pennsylvania, 1994

PROPERTY FROM THE ROSEBROOK  
COLLECTION

■ 1235

**A QUEEN ANNE CARVED WALNUT  
DRESSING TABLE**  
PHILADELPHIA, CIRCA 1760

29 in. high, 36 in. wide, 20¾ in. deep

\$5,000-8,000

**PROVENANCE:**

Sold, Sotheby's, New York, 1-4 February  
1978, lot 1273

**EXHIBITED:**

Washington D.C., The Diplomatic  
Reception Rooms, United States  
Department of State.



1235



PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

■ 1236

**A CHIPPENDALE CARVED WALNUT HIGH CHEST-OF-DRAWERS**

MARYLAND OR PHILADELPHIA, 1760-1790

96½ in. high, 44½ in. wide, 24 in. deep

\$20,000-40,000

**PROVENANCE:**

The Estates of S.R. and A.A. Laslocky, Riverside,  
New Jersey  
Parke-Bernet Galleries, Inc., New York, 28 January  
1967, lot 101

**LITERATURE:**

David B. Warren et al., *American Decorative  
Arts and Paintings in the Bayou Bend Collection*  
(Houston, 1998), p. 80.

Embellished with highly inventive carved ornament, this high chest was almost certainly made *en suite* with a dressing table now in the collections of Bayou Bend at the Museum of Fine Arts, Houston. Both forms exhibit oversize shells in the skirts, the same skirt profile, fluted quarter columns and knee carving of the same design. These case pieces appear to have been made in the same shop as a high chest now at the Baltimore Museum of Art, which features an upper shell drawer virtually identical to that on the piece offered here, as well as a similarly executed base. In addition to their similarities in design, all three pieces display ball-and-claw feet with noticeable notches at the top of each rear talon. Such idiosyncratic rendering highly suggests the hand of the same individual. Found near Chestertown on Maryland's Eastern Shore, the related high chest is attributed to Annapolis. However, the overall model is clearly derived from Philadelphia sources and the shop that made these pieces may have been based in either locale (David B. Warren et al., *American Decorative Arts and Paintings in the Bayou Bend Collection* (Houston, 1998), pp. 79-80, cat. F130; William Voss Elder III and Jayne E. Stokes, *American Furniture 1680-1880 from the Collection of the Baltimore Museum of Art* (Baltimore, 1987), pp. 74-76, cat. 50).



PROPERTY FROM A CONNECTICUT FAMILY

■ 1237

**A SET OF SIX QUEEN ANNE CARVED  
WALNUT SIDE CHAIRS**

PHILADELPHIA, 1745-1765

39½ in. high

(6)

\$50,000-100,000

**PROVENANCE:**

Leigh Keno American Antiques, New York







PROPERTY FROM A CONNECTICUT FAMILY

■ 1238

**A QUEEN ANNE WALNUT DISH-TOP CANDLESTAND**  
PHILADELPHIA, CIRCA 1765

28 in. high, 21½ in. diameter

\$15,000–25,000

**PROVENANCE:**

Leigh Keno American Antiques, New York





PROPERTY FROM A CONNECTICUT FAMILY

■ 1239

**A CHIPPENDALE MAHOGANY  
UPHOLSTERED EASY CHAIR**

NEW YORK, CIRCA 1760

47 in. high

\$30,000-50,000

**PROVENANCE:**

Leigh Keno American Antiques, New York







PROPERTY FROM A CONNECTICUT FAMILY

■ 1240

**A CHIPPENDALE CARVED MAHOGANY OVER-UPHOLSTERED SIDE CHAIR**

THE CARVING ATTRIBUTED TO JOHN POLLARD (1740-1787), POSSIBLY MADE IN THE SHOP OF BENJAMIN RANDOLPH (1737-1791), PHILADELPHIA, CIRCA 1770

interior of rear and proper left side rail marked III  
39 in. high

\$50,000-100,000

**PROVENANCE:**

Israel Sack, Inc., New York  
A Private Midwestern Collection  
Sold, Sotheby's, New York, 17 January 1999, lot 835  
Leigh Keno American Antiques, New York

**LITERATURE:**

Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. VII, p. 2055, P54559.

Displaying exquisitely controlled modelling, London-inspired designs and an old surface, the carved ornament on this side chair demonstrates the hand of John Pollard (1740-1787), an émigré carver of exceptional talent. From the raised cabochons set against leafy clusters in the ears to the pendant bellflowers on the splat and the overlapping acanthus tendrils on the knees, the passages seen in this chair closely echo work on related forms attributed to Pollard. These include the set of chairs made for Charles Thomson, which while displaying a different splat design, feature closely related carved ears and knees. Furthermore, both sets of chairs are over-upholstered and their splats sit behind the shoe and fit directly into the rear rail, a not uncommon practice but one that varies from the more typical method of fitting the splat directly into the shoe. Pollard's oeuvre includes the Deshler suite

of furniture, which was probably made in late 1769. The Deshler chairs' cabochon ears, pendant bellflowers on the knees, and two-part scrolling clusters on the knee returns are all seen in closely replicated form on the chair offered here, suggesting that it was made around the same time. See Christie's, New York, 28 September 2011, lot 13; Christie's, New York, Philadelphia Splendor: The Collection of Mr. and Mrs. Max R. Zaitz, 22 January 2016, lots 173, 174; for more on Pollard, see Luke Beckerdite, "Pattern Carving in Eighteenth-Century Philadelphia," *American Furniture 2014*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2014), pp. 114-129; Luke Beckerdite, "Thomas Johnson, Hercules Courtenay, and the Dissemination of London Rococo Design," *American Furniture 2016*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2016).

From his arrival in Philadelphia in 1765 to the establishment of his own business in 1773, Pollard worked in the shop of Benjamin Randolph and after the departure of Hercules Courtenay in the summer of 1769, was the shop's leading carver. Thus, chairs with carved ornament by Pollard made before 1773 were likely made in Randolph's shop. The renowned hairy-paw saddle-seat side chairs firmly ascribed to Randolph's shop and made for John Cadwalader in 1769-1770 also feature splats joined like those on this chair and the Thomson set, adding more evidence to a possible Randolph attribution. For more on Randolph, see Andrew Brunk, "Benjamin Randolph Revisited," *American Furniture 2007*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2007).

Four other chairs from this set are known: A single chair at Winterthur Museum (Joseph Downs, *American Furniture: Queen Anne and Chippendale Periods* (New York, 1952), no. 131); a pair of chairs at Colonial Williamsburg, acc. no. 1930-173,1 (Milo M. Naeve, "The American Furniture," *The Magazine Antiques* (January 1969), p. 132); a single chair illustrated in Israel Sack, Inc., *American Antiques from Israel Sack*, vol. I, p. 175, no. 459.







## ■ 1241

### A CHIPPENDALE CARVED MAHOGANY DRESSING TABLE THE CARVING ATTRIBUTED TO THE CRAFTSMAN KNOWN AS "SPIKE," PHILADELPHIA, 1760-1775

appears to retain its original pierced brasses  
31½ in. high, 36⅞ in. wide, 21½ in. deep

\$40,000–80,000

#### PROVENANCE:

The Collection of Cecil Franklin Backus (1885-1966), Portsmouth, Virginia, Wilmington and Greenville, Delaware and Easton, Maryland  
Sold, Sotheby's, New York, 25 October 1992, lot 270  
Leigh Keno American Antiques, New York  
A Private Collection, Long Island  
Sold, Sotheby's, New York, 22 October 1995, lot 30  
A Midwest Private Collection

Distinguished by the wide gouge cuts that extend through the tips of the acanthus leaves, the carving on this dressing table can be attributed to an unnamed carver identified and nicknamed "Spike" by Alan Miller and Luke Beckerdite. Miller has described this craftsman as "one of the important Philadelphia carvers of the 1760s and early 1770s" and examples such as the Lawrence high chest at the Metropolitan Museum of Art, the Wistar desk-and-bookcase at the Philadelphia Museum of Art and the Gratz dressing table at Winterthur Museum demonstrate his virtuosity and artistic range. His talents were certainly held in high regard by his fellow woodworkers as his work appears on forms made in the shops of leading cabinetmakers Benjamin Randolph and Henry Clifton and alongside or in close association with the work of eminent carvers such as the "Garvan high chest" carver, Hercules Courtenay and John Pollard. Several forms with carving by either

Courtenay or Pollard feature shell-carved drawers closely related to that on the dressing table offered here and among these are the renowned Van Pelt high chest at Winterthur and the Hollingsworth high chests and dressing tables. See Alan Miller, catalogue entry, in Clement E. Conger and A.W. Rollins, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the US Department of State* (New York, 1991), cat. 28; the Potter-Crouch-Jordan family tea table, sold Keno Auctions, 31 January 2015, lot 1; a high chest with carving by "Spike" and attributed to Randolph's shop, was offered by Christopher T. Rebollo Antiques at the 2016 Delaware Antiques Show. For a side chair with carving by the same hand, see lot 1263 in this sale.

Another dressing table with a similar shell-carved drawer attributed to "Spike" may have been made in the same cabinet shop as that offered here. Both feature closely related front skirt shaping with pendant lobes and distinctive astragal-shaped cut-outs at each end as well as the same combination of tops with cusped corners, fluted quarter columns, shell-carved knees and robustly shaped ball-and-claw feet (see Christie's New York, 24 September 2012, lot 41). The table offered here is further distinguished by its original pierced brasses and for another dressing table with brasses of the same design, see *Treasures of State, op. cit.*, cat. 29.

The dressing table was previously owned by Cecil Franklin Backus (1885-1966), who formed an important collection of early American furniture during the 1920s and early 1930s. During these years, Backus resided in Wilmington and Greenville, Delaware and would have been influenced by several of his work colleagues who were avid collectors as well as Henry Francis du Pont who was forming the renowned collection of Winterthur around the same time. For more on Backus, see Sotheby's New York, 22 January 2011, lot 124.







1242

PROPERTY OF A PRIVATE COLLECTOR

■ 1242

**A QUEEN ANNE MAHOGANY DISH-TOP  
CANDLESTAND**

PENNSYLVANIA, 1740-1760

28 in. high, 22½ in. diameter

\$6,000-9,000

**PROVENANCE:**

The Collection of Mitchel M. Taradash (1889-1973), Ardsley-on-Hudson, New York

Thence by descent in the family

PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ 1243

**A PAIR OF CHIPPENDALE WALNUT SIDE CHAIRS**

PHILADELPHIA, 1760-1780

40¼ in. high

\$5,000-10,000



1243





PROPERTY FROM A CONNECTICUT COLLECTOR

■ 1244

**A QUEEN ANNE MAHOGANY TRAY-TOP TEA TABLE**

POSSIBLY RHODE ISLAND, 1760-1780

28 in. high, 30 $\frac{1}{2}$  in. wide, 19 $\frac{3}{4}$  in. deep

\$30,000-50,000

**PROVENANCE:**

Israel Sack, Inc., New York

Sold, Sotheby's, New York, 28, 29, 31 January 1987, lot 1329

**LITERATURE:**

Israel Sack, Inc., *American Antiques from Israel Sack, Inc.*, vol. IV, p. 1019, P3811.

Rhode Island Furniture Archive at the Yale University Art Gallery, RIF1599.





PROPERTY FROM A CONNECTICUT FAMILY

■ 1245

**A CHIPPEDALE MAHOGANY BLOCK-AND-SHELL CARVED TALL-CASE CLOCK**

THE DIAL SIGNED BY SERIL DODGE (1759-1802), PROVIDENCE, RHODE ISLAND, CIRCA 1785

the engraved brass dial signed *S Dodge*; further engraved *TEMPUS EDAX RERUM* (Time Destroys All Things) and *THE APPLICATION OF A MINUTE, IS ALL THE GOLDEN VALUE IN IT*

85¾ in. high, 20 in. wide, 10¾ in. deep

\$100,000–150,000

**PROVENANCE:**

Possibly Mrs. Barker, Bristol, Rhode Island  
Harry Arons, Ansonia, Connecticut  
Thomas Mellon (1911–1997) and Betty Barton (1923–2013) Evans  
Sold, Sotheby's, New York, 19 June 1998, lot 2022  
Leigh Keno American Antiques, New York

**LITERATURE:**

Wendy A. Cooper and Tara L. Gleason, "A Different Rhode Island Block-and-Shell Story: Providence Provenances and Pitch-Pediments," *American Furniture 1999*, Luke Beckerdite, ed. (Milwaukee, WI, 1999), pp. 175, 191, figs. 11, 35.

Frank L. Hohmann III et al., *Timeless: Masterpiece American Brass Dial Clocks* (New York, 2009), pp. 290–291, no. 88.

Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650–1830* (New Haven, 2016), p. 111 (fn.4), p. 112 (fn.37).

See DAPC, The Winterthur Decorative Arts Photographic Collection Online Resource, 2006.0506.

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF2109.

An outstanding survival of both American cabinetmaking and clockmaking, this tall-case clock demonstrates the vitality and talent of craftsmanship in post-Revolutionary Providence. Its dial is signed by Seril Dodge (1759–1802), a meticulous clockmaker and successful silversmith. Born in Pomfret, Connecticut, Dodge trained in the Norwich shop of Thomas Harland (1735–1807), one of early America's most prolific and influential clockmakers and evidence of his training can be seen in the engraving on the dial, which resembles that of Harland and another of Harland's apprentices, Daniel Burnap. Furthermore, Harland's movements are joined by pillars that are distinctive for their "cigar" shaping; similarly shaped pillars are seen on Dodge's movements, including that on the clock offered here. An unusual detail seen on this clock, as well as at least one other by Dodge, is a moonphase dial with exceptionally small teeth around its circumference. Rotating more frequently but at smaller increments, Dodge's moonphase dials would have displayed the changes in the moon at a smoother pace, a subtle and sophisticated improvement on standard versions of moonphase dials. The reverse of the moonphase dial features evenly spaced engraved arcs extending from each tooth toward the center, indicating how Dodge laid out his design before cutting the teeth. This movement is also distinguished by its incorporation of a seconds sweep hand, a feature seen with some frequency on eighteenth-century Pennsylvania clocks but rarely in New England. See Frank L. Hohmann III et al., *Timeless: Masterpiece American Brass Dial Clocks* (New York, 2009), pp. 291, 330–331; for the other Dodge clock with similar moonphase dial, see Christie's, New York, The Collection of Mr. and Mrs. Joseph K. Ott, 20 January 2012, lot 142.





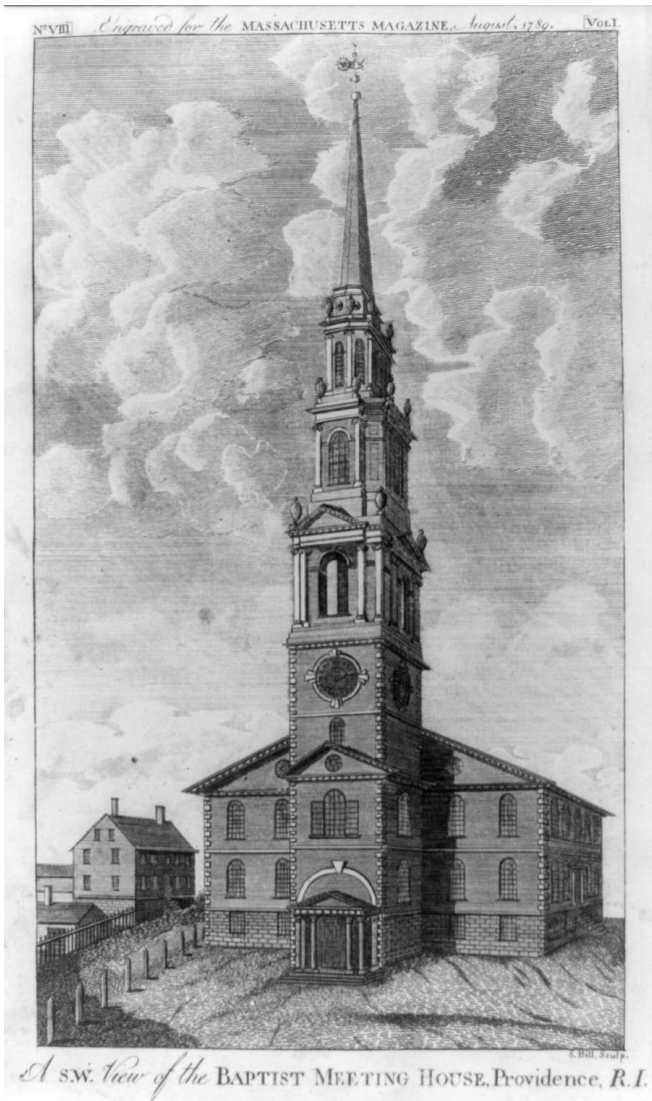


Fig. 1 Samuel Hill, A S.W. View of the Baptist Meeting House, Providence, R.I./S. Hill sculp, 1789. Retrieved from the Library of Congress. Seril Dodge's house is depicted on the left.

Despite Dodge's evident expertise, few clocks signed by Dodge are known today and the clock offered here is an extremely rare survival of his work. In addition to the example offered here, only four are included in the Rhode Island Furniture Archive and comprise two tall-case clocks with block-and-shell cases, a tall-case clock with plain case and, in the collection of the Rhode Island Historical Society, a shelf clock (see RIF2304 (formerly in the Ott Collection, cited above), RIF393, RIF3313 and RIF2325; another clock in what appears to be a Massachusetts case was advertised by R. Jorgensen Antiques in [www.antiquesandfineart.com](http://www.antiquesandfineart.com); finally, in addition to RIF2304 and RIF2325, three tall case clocks with Seril Dodge dials are discussed but not illustrated in George Leland Miner, *Angell's Lane: The History of a Little Street in Providence* (Providence, 1948), pp. 81-82 and may represent three additional clocks or duplicate references to those already cited). The dials on this clock and the three other tall-case clocks cited in RIFA exhibit closely related engraving with freestanding colonettes in the lower corners and, on this clock and RIF2301, birds' or serpents' heads in the upper corners. This clock differs from the others in three ways: it lacks a seconds dial (as it has a seconds sweep hand), bears a small, upturned (rather than arched) date aperture and is signed *S. Dodge* (rather than *Seril Dodge*). Such differences may indicate that it was made earlier than the others, before the clockmaker established a working template.

Exhibiting an ambitious design, accomplished carving and refined details, the case on the clock offered here was almost certainly made in one of the leading cabinet shops in late eighteenth-century Providence. As argued by Wendy Cooper and Tara Gleason, it was made in the same shop as another tall-case clock with a movement by London clockmaker George Sommersall. Based on external photographs, a third clock, also with a London-made movement, signed by Samuel Toulmin, also appears to be a product of the same shop. All three clocks have the boxed pediments associated with Providence, seemingly identically carved rosettes, block-and-shell carved waist doors, and bases with canted corners embellished with floral-carved lambs-tongues. Cooper and Gleason further note that the hoods of the Sommersall clock and that offered here are constructed in the same distinctive manner with similarly placed through-tenons and, standing at around 85 in. high, are approximately 10 in. shorter than most clocks of this period (see Wendy A. Cooper and Tara L. Gleason, "A Different Rhode Island Block-and-Shell Story: Providence Provenances and Pitch-Pediments," *American Furniture 1999*, Luke Beckerdite, ed. (Milwaukee, WI, 1999), pp. 175, 191-192, figs. 10, 11, 34, 35, 37, 38; for the Toulmin clock, now at Brown University, see RIF6172). With additional door moldings, variant shell-carving, shell-carved bases and "spandrel" carving above the door and in the base, the Sommersall and Toulmin clocks feature elements not seen on the clock offered here that may reflect the preferences of the client and/or the work of different carvers within the same shop. Based on these elements, Cooper and Gleason link the Sommersall clock to a larger body of work including furniture associated with the cabinetmaker Grindal Rawson (1719-1803). This same body of work is expanded and further discussed by Patricia E. Kane and Gary Sullivan in catalogue entries, *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 314-320, cats. 61, 62.



While the early history of this clock is unknown, its design, workmanship and materials indicate it was a costly item undoubtedly owned by an individual of substantial means. The boxed pediment design, coupled with the family histories of the Sommersall and Toulmin clocks and with Seril Dodge's known associations, raise the possibility that the production and ownership of these three clocks were intrinsically linked to Providence's ruling elite, the Brown family. Joseph Brown (1733-1785), the second oldest of the four merchant brothers, built a brick house at 50 Main Street in 1773-1774 with a pediment with raised ends that closely resembles the boxed pediments of Providence furniture made in the following two decades. Furthermore, he owned two monumental nine-shell examples of boxed-pediment furniture, while his brother John Brown (1736-1803) owned a chest-on-chest with this feature (Cooper and Gleason, figs. 1-3; RIF578, RIF1432 and RIF137). The Sommersall clock was made for Jabez Bowen (1739-1815), who in 1762 married Sarah Brown (1742-1800), a cousin of the four Brown brothers who was raised in the same household. The Toulmin clock has been traced back to Rev. David Benedict (1779-1874), but was probably made for a previous generation. Joseph Brown stands as a possibility as David Benedict's wife, Margaret Hubbell Gano (1785-1868), was the step-daughter of Joseph's daughter, Mary (Brown) Gano (1760-1800). Finally, Seril Dodge purchased a house lot in 1786 from fellow Quaker Moses Brown (1738-1836), the youngest of the brothers, on Angell's Lane (now Thomas Street) opposite the Baptist Meeting House, which had been built according to Joseph's adapted designs by the Brown brothers just over a decade earlier. On this lot and the adjacent lot, Seril Dodge built two houses, a two-story wood-frame house in 1786 (fig. 1), which later became the home of the widow of Nicholas Brown (1729-1791), the eldest of the brothers, and a three-story brick house in 1790, both of which he eventually sold back to Moses Brown and still stand today (Miner, pp. 70-78; Robert P. Emlen, "A House for Widow Brown: Architectural Statement and Social Position in Providence, 1791," *Old-Time New England* (Fall/Winter 1999), pp. 5-32). Dodge's close ties to the Brown family and the histories of the two clocks probably made in the same shop, raise the possibility that the clock offered here was also commissioned by a member or extended member of the Brown family.

At the time of its sale in 1998, the clock was noted to have previously been owned by a "Mrs. Barker" of Bristol, Rhode Island. She has not been further identified, but one of the three other Seril Dodge tall-case clocks, the example previously in the Ott Collection cited above, was owned by Mrs. Huldah Swenson Barker of nearby Tiverton in the mid-20th century. Such a similarity of name may illustrate a coincidence, an inaccurate recollection or perhaps a shared history.





1246

PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ • 1246

**A GEORGE III CARVED AND PARCEL-GILT MAHOGANY  
LOOKING GLASS**

CIRCA 1760

*together with* a sampler and 8 silver spoons  
67½ in. high, 29 in. wide

(10)

\$4,000–6,000

**PROVENANCE:**

According to family history, the Bass Family of Braintree, Massachusetts  
Elizabeth Daniel Antiques, North Carolina

According to family history this looking glass descended in the family of Samuel Bass IV of Norfolk County, Massachusetts. This individual was most likely Samuel Bass (1681-1768), whose first cousin, John Adams (1690-1761) was the father of President John Adams (1735-1826). A sampler and eight silver spoons also with Bass family history are included in this lot.

PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

■ 1247

**A CHIPPENDALE MAHOGANY BLOCK-  
FRONT SLANT-FRONT DESK**

BOSTON, 1760-1790

44½ in. high, 42 in. wide, 23 in. deep

\$5,000–8,000



1247



PROPERTY FROM THE CLIFTON COLLECTION

■ • 1248

**A FEDERAL INLAID MAHOGANY CANDLESTAND**  
NEW ENGLAND, 1780-1800

27 in. high, 19 in. wide, 19 in. deep

\$3,000-5,000

**PROVENANCE:**

Shreve, Crump & Low, Boston



1248

PROPERTY FROM THE ROSEBROOK COLLECTION

■ 1249

**A QUEEN ANNE WALNUT AND MAPLE EASY CHAIR**  
PROBABLY BOSTON, CIRCA 1740

43½ in. high

\$8,000-12,000



1249



PROPERTY FROM A CONNECTICUT FAMILY

■ 1250

**THE HOWLAND FAMILY CHIPPENDALE MAHOGANY  
BLOCK-FRONT CHEST-OF-DRAWERS**

BOSTON, CIRCA 1770

appears to retain its original brasses  
31½ in. high, 37 in. wide, 21½ in. deep

\$100,000–200,000

**PROVENANCE:**

According to family history:

The Reverend John Howland (1721-1804), Plympton (later Carver),  
Massachusetts

Charles Howland (1765-1826), Walpole, New Hampshire, son

Aaron P. Howland (1801-1867), Walpole, son

Henry E. Howland (1835-1913), Walpole and New York City, son

Katherine (Howland) Bellows (1841-1928), Walpole, sister

Mary Howland (Bellows) Quincy (1878-1943), Walpole, daughter

David Howland (2011-2006), New Haven, Connecticut, New York and Bedford,  
Massachusetts, first cousin once removed

Leigh Keno American Antiques, New York, by purchase from above

**LITERATURE:**

Leigh Keno American Antiques, advertisement, *The Magazine Antiques* (May  
1993), p. 648.

Fitted with a dressing slide and bearing a distinguished New England  
provenance, this chest-of-drawers is an exceptional survival of the block-  
front form. The presence of a dressing slide is a rare and sophisticated detail  
that is only occasionally seen in eighteenth-century American furniture  
and in New England, largely limited to the urban centers of Boston, Salem,  
Providence and Newport. With its top joined on sliding dovetails, case sides  
embellished with facing strips, drawer grain that runs from front to back  
and a "giant" dovetail joining the base molding to the bottom of the case,  
this chest exhibits hallmarks of Boston construction. For a chest attributed  
to Massachusetts with a dressing slide (but with lopers unlike the present

example), similar blocking and foot facings, see the Rhode Island Furniture  
Archive at Yale University Art Gallery, RIF1819.

For over two hundred years, this chest-of-drawers descended in the  
Howland family of Plympton (later Carver), Massachusetts and Walpole,  
New Hampshire. The family hails from John Howland (1592-1672), who  
immigrated to America on the *Mayflower* from which he famously survived  
a fall overboard (see P.J. Lynch, *The Boy Who Fell Off the Mayflower, or John  
Howland's Good Fortune*, 2015). Howland was the personal secretary of  
John Carver, the author of the *Mayflower* compact and the first Governor of  
Plymouth, and one of the leaders of the early colony. This chest is thought  
to have been made for his namesake and great grandson, the Reverend John  
Howland IV (1720-1804) of Carver, Massachusetts. After graduating from  
Harvard in 1741, Howland was instated as the minister of the town's second  
Congregational Church in 1746, a position he held for almost sixty years until  
his death in 1804. The chest passed to his son, Charles Howland (1765-  
1826), a cabinetmaker who after living in Boston had removed to Walpole,  
New Hampshire and thence to his son, Aaron Prentiss (Prentice) Howland  
(1801-1867), a noted local architect. Aaron built the family home, an 1840s  
Classical and Gothic Revival cottage, which still stands in Walpole on the  
corner of Pleasant and Elm Streets. The house and its contents including  
this chest passed down through the generations to Aaron's granddaughter,  
Mary Howland (Bellows) Quincy (1878-1943) and upon her death, it was  
inherited by David Howland (1911-2006), the son of Mary's first cousin,  
Charles Prentice Howland (1869-1932). Fifty years later, this chest and a  
turret-top card table, also from eighteenth-century Boston and with the  
same history, was sold by him to Leigh Keno. See Franklyn Howland, *A Brief  
Genealogical and Biographical History of Arthur, Henry and John Howland and  
Their Descendants* (New Bedford, Massachusetts, 1885), pp. 338-340; "The  
Howland-Schofield House," *Historic American Buildings Survey, Library of  
Congress, HABS NH-65*; Leigh Keno American Antiques, advertisement,  
*The Magazine Antiques* (May 1993), p. 649.







PROPERTY FROM THE WESTERVELT COMPANY

■ 1251

**THE NATHANIEL BRADLEE CHIPPENDALE MAHOGANY TALL-CASE CLOCK**

THE DIAL SIGNED BY SIMON WILLARD (1753-1848), ROXBURY, MASSACHUSETTS, 1780-1790

the brass composite dial with upper rondel signed *Simon Willard/Roxbury*  
94 in. high, 20 in. wide, 10½ in. deep

\$30,000–50,000

**PROVENANCE:**

Nathaniel Bradlee (1746-1813), 36 Hollis Street, Boston  
Elizabeth (Bradlee) Doggett (1781-1869), 36 Hollis Street, Boston, daughter  
Nathaniel Bradlee Doggett (1818-1906), 36 Hollis Street and Commonwealth  
Avenue, Boston, son  
Samuel Bradlee Doggett (1858-1938), 36 Hollis Street and Commonwealth  
Avenue, Boston, son  
Brewster Dayton Doggett (b. 1909), Wiscasset, Maine  
Richard W. Oliver Auction Gallery, Kennebunk, Maine, June 1988  
Emile T. Dumont (1928-2011), Chelmsford, Massachusetts and Hampton Falls,  
New Hampshire  
Israel Sack, Inc., New York

**LITERATURE:**

Rita Reif, "Auctions," *The New York Times*, 24 June 1988.  
Rita Reif, "Antiques; Americana's Finest: Rich Pickings," *The New York Times*,  
17 July 1988.  
Israel Sack, Inc., *American Antiques from Israel Sack*, vol. 10, pp. 2670-2671,  
P6394.  
Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American  
Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001),  
p. 24.

Hailed as "the Boston Tea Party clock," this tall-case clock created a stir in the marketplace and set a record for an American clock when it sold at auction in 1988. Today, its selling price of \$440,000 remains an auction record for a clock by Simon Willard (1753-1848), early America's most inventive clockmaker. Although the clock was made after the Boston Tea Party, it stood for over a hundred years in the Hollis Street house of Nathaniel Bradlee (1746-1813), one of the key players in the 1773 drama. It was in this house on the corner of Tremont Street that Bradlee and his cohorts disguised themselves as Native Americans before embarking on their mission to dump the tea from British ships into Boston harbor. The house had been built by Bradlee, a carpenter, in 1771 and several years after his death, was purchased by his son-in-law, Noah Doggett (1770-1842), husband to Bradlee's daughter Elizabeth (1781-1869). Their son, Nathaniel Bradlee Doggett (1818-1906) inherited the house where the clock remained until the historic structure was torn down in 1898. In the 1900 Census, Nathaniel Bradlee Doggett is recorded as living on Commonwealth Avenue with his son, Samuel Bradlee Doggett (1858-1938), the family historian and subsequent owner of the clock. After his death, the clock was on loan to the Museum of Fine Arts, Boston for over twenty years and in 1988, Brewster Dayton Doggett (b. 1909), the last family owner of the clock, consigned the clock to auction ("Passing of Bradlee house-Boston Tea Party Assumed Indian Guise in its Kitchen," *The New York Times*, 22 October 1898; Samuel Bradlee Doggett, *A History of the Doggett-Daggett Family* (Boston, 1894), pp. 405-407, 429-430, 468; Rita Reif, "Auctions," *The New York Times*, 24 June 1988).







PROPERTY OF A PRIVATE COLLECTOR

■ 1252

**A CHIPPENDALE CARVED MAHOGANY TALL-CASE  
CLOCK**

READING, PENNSYLVANIA, 1750-1780

93¾ in. high, 19 in. wide, 10¼ in. deep

\$8,000-12,000

**PROVENANCE:**

The Collection of Mitchel M. Taradash (1889-1973), Ardsley-on-Hudson, New York  
Thence by descent in the family

Made of mahogany and profusely decorated with applied carved ornament, the case of this tall-case clock is an outstanding example of the Reading school, which flourished at the end of the eighteenth and beginning of the nineteenth centuries in Pennsylvania's Berks County. Besides the appliqué, the carved dentils and molding in the swan's-neck pediment and double-lobed shaping to the top of the door are also details employed by craftsmen working in this tradition. As noted by Alan Miller, virtually all survivals from this school are clock cases and a single high chest represents the only known instance of a variant form in this group (for the high chest, see Christie's, New York, 21 January 2010, lot 354; for a related clock case with works signed by Jacob Klingman (1758-1806), see Christie's, New York, 20 January 2012, lot 129; for an additional example with works signed by Benjamin Hill, Jr. see Christie's, New York, 19 January 2018, lot 168.)





**1253**

**JOHN SINGLETON COPLEY (1738-1815)**

*Portrait of a Gentleman, possibly John Adams*

oil on canvas

30 x 25 in.

\$15,000-25,000

**PROVENANCE:**

The Collection of Mitchel M. Taradash (1889-1973), Ardsley-on-Hudson, New York

Thence by descent in the family

**LITERATURE:**

"American Furniture in the Taradash Collection," *The Magazine Antiques* (December 1946), p. 394.

PROPERTY OF A NEW YORK FAMILY

■ 1254

**A CHIPPENDALE CHERRYWOOD TALL-CASE CLOCK**

THE DIAL SIGNED BY LEVI (1761-1855) AND ABEL (1763-1853) HUTCHINS, CONCORD, NEW HAMPSHIRE, CIRCA 1790

the brass dial engraved *Levi & Abel Hutchins/ CONCORD* and above, *Warranted/ No. 52*

89½ in. high, 20½ in. wide, 10½ in. deep

\$5,000–10,000



1254

PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ 1255

**A CHIPPENDALE WALNUT DESK-AND-BOOKCASE**

MASSACHUSETTS, 1760-1780

95¼ in. high, 39½ in. wide, 21½ in. deep

\$15,000–30,000

**PROVENANCE:**

Craig & Tarlton Antiques, Raleigh, North Carolina



1255



PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

■ 1256

**A CHIPPENDALE MAHOGANY SERPENTINE-FRONT  
CHEST-OF-DRAWERS**

MASSACHUSETTS, 1760-1780

appears to retain its original brasses  
31½ in. high, 35¾ in. long, 19¼ in. wide

\$10,000-15,000





1257

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ • 1257

A GEORGE I MAHOGANY WING CHAIR

CIRCA 1740

46 in. high

\$3,000–5,000



1258

PROPERTY FROM THE ECKENHOFF COLLECTION

■ • 1258

A CHIPPENDALE MAHOGANY REVERSE  
SERPENTINE-FRONT SLANT-FRONT  
DESK

EASTERN MASSACHUSETTS, 1770-1785

appears to retain its original bail handle brasses  
44¼ in. high, 41¾ in. wide, 22¾ in. deep

\$4,000–6,000



PROPERTY FROM THE ROSEBROOK COLLECTION

■ 1259

**A CHIPPENDALE MAHOGANY BLOCKED AND  
SERPENTINE-FRONT CHEST-OF-DRAWERS**  
MASSACHUSETTS, CIRCA 1770

appears to retain its original brasses; backboards with firebrand *IF*  
31 in. high, 36 in. long, 20½ in. deep

\$10,000–15,000

**PROVENANCE:**

Wayne Pratt, Woodbury, Connecticut, October 1995





1260

PROPERTY FROM THE CLIFTON COLLECTION

■ • 1260

**A CHIPPENDALE CARVED MAHOGANY  
SLANT-FRONT DESK**  
NEWBURYPORT, MASSACHUSETTS, 1760-  
1780

44 in. high, 42 in. wide, 20¼ in. deep

\$3,000-5,000

PROPERTY OF A NEW YORK FAMILY

■ 1261

**A QUEEN ANNE STYLE MAHOGANY  
MARBLE-TOP SIDE TABLE**

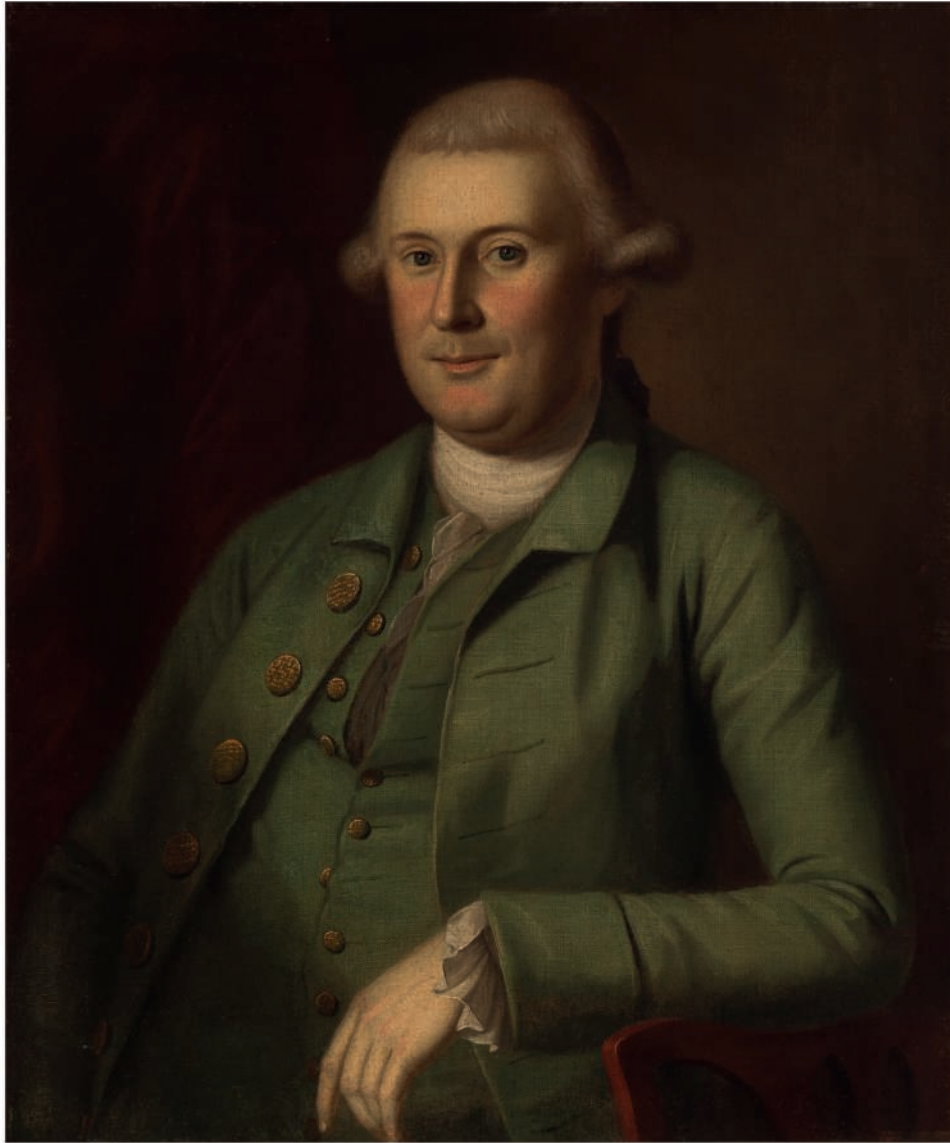
28¼ in. high, 49 in. wide, 20 in. deep

\$3,000-5,000



1261





PROPERTY OF A BARNES FAMILY DESCENDANT

**1262**

**CHARLES WILLSON PEALE (1741-1827)**

*Portrait of John Barnes*

oil on canvas laid down on board

30 x 25 in.

Painted in 1775

\$10,000-20,000

**PROVENANCE:**

Probably Richard Barnes (d. 1804), Montpelier, Clear Spring, Maryland, brother of the sitter

John Thomson Mason (1765-1824), Montpelier, Clear Spring, Maryland and Baltimore, nephew of the sitter

Abraham Barnes Thomson Mason Barnes (1807-1863), son

John Thomson Mason Barnes (1833-1913), Baltimore, son

Elizabeth "Bettie" Mason (Barnes) Judson (1869-1940), daughter

Mildred Mason (Pennypacker) Lewis (1906-1946) (Mrs. Arthur Hamilton

Watson Lewis), Wilmington, Delaware and Providence, Rhode Island, niece

Thence by descent in the family

**LITERATURE:**

Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale* (Philadelphia, 1952), p. 27, no. 20.

On October 27, 1775, Charles Willson Peale recorded in his diary, "Finished Mr. John Barnes portrait," thereby documenting the portrait offered here. At the time, Peale was in Annapolis and this painting is included on a list of works the artist entrusted to his brother before he left for Philadelphia a few days later. John Barnes (1743-1800) was from a prominent Maryland family. His father, Col. Abraham Barnes, was a successful merchant whose Georgian mansion, Tudor Hall, now houses the St. Mary County Historical Society. A planter and merchant, John also served in the Maryland Assembly in 1777 and 1779. Due to his incurring large debts, his father cut him out of his will and left all his property to John's younger brother, Richard (d. 1804). John never married and died while living on Richard's estate, Montpelier, in Hagerstown, Maryland (Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale* (Philadelphia, 1952), p. 27). This portrait was probably briefly the property of Richard until his own death four years later when his estate passed to his and John's nephew John Thomson Mason (1765-1824), a renowned lawyer and Attorney General of Maryland. The portrait then passed to Mason's son, Abraham Barnes Thomas Mason Barnes (1807-1863), who on the decree of Richard Barnes' will had to adopt the Barnes surname after his father's death in order to receive the Barnes inheritance. Peale's portrait has descended in the family until the present day.

PROPERTY FROM A CONNECTICUT FAMILY

■ 1263

**THE MARSHALL FAMILY CHIPPENDALE CARVED MAHOGANY SIDE CHAIR**

THE CARVING ATTRIBUTED TO THE CRAFTSMAN KNOWN AS 'SPIKE' AND JOHN POLLARD (1740-1787), PHILADELPHIA, CIRCA 1770

chair frame marked V; slip-seat frame from the original set marked VII  
40¼ in. high

\$20,000-40,000

**PROVENANCE:**

Possibly Humphry Marshall (1722-1801) and his wife, Sarah Pennock (b. 1720), Marshallton, West Bradford Township, Chester County, Pennsylvania  
Abraham Marshall (1747-1829), nephew of Humphry and his wife, Alice Pennock (1761-1836), niece of Sarah, Chester County, Pennsylvania, circa 1786  
Abraham Marshall (1799-1836), Marshallton, Pennsylvania, son  
Henry V. Marshall (1828-1909), West Chester, Pennsylvania and Chicago, Illinois, son  
Joseph B. Marshall (1866-1958), son  
Mary E. (Marshall) Varney (1908-1996), daughter  
Daughter of above  
Leigh Keno American Antiques, New York, by purchase from above, 1997

Exhibiting the talents of two of the most accomplished carvers working in Philadelphia during the 1760s and 1770s, this side chair is from a well-known set of chairs and as the only example that survives with a family provenance, provides crucial evidence for the history of the entire set. The crest carving is distinguished by long, attenuated acanthus leaves with wide gouge cuts and the presence of a few crescent-shaped gouge cuts relieving the top surfaces of two of the leaves. These traits are among the hallmarks of an unnamed carver identified and nicknamed "Spike" by Alan Miller and Luke Beckerdite. Monumental survivals of this carver's work, such as the Lawrence high chest and matching dressing table at the Metropolitan Museum of Art and the Wistar desk-and-bookcase at the Philadelphia Museum of Art, demonstrate that this craftsman was one of the most significant carvers of the period. For more on this carver, see Alan Miller, catalogue entry, in Clement E. Conger and A.W. Rollins, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the US Department of State* (New York, 1991), cat. 28. For a dressing table with carving attributed to the same hand, see lot 1241 in this sale.

Possibly revealing an artisanal hierarchy, the knee carving of this set of chairs is attributed to John Pollard (1740-1787), an immigrant who arrived in Philadelphia in the mid-1760s. Tightly organized, highly sculptural and confidently executed, Pollard's carving is among the most accomplished from eighteenth-century Philadelphia. Seemingly identical knee carving is seen on an easy chair at Winterthur Museum (acc. no. 1959.1202) and it is

possible that it was made *en suite* with the set of chairs represented by the example offered here (Charles F. Hummel, *American Chippendale Furniture: Middle Atlantic and Southern Colonies* (Winterthur, DE, 1976), p. 56, pl. VIII). Prior to establishing a business with Richard Butts in 1773, Pollard worked in the shop of cabinetmaker Benjamin Randolph and a high chest attributed to his shop displays closely related knee carving, raising the possibility that the set of chairs represented by the example offered here was made in the same shop (Andrew Brunk, "Benjamin Randolph Revisited," *American Furniture 2007*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2007), figs. 20, 23). For more on Pollard, see lot 1240 in this sale.

Until 1997, the chair descended in the Marshall family who in the eighteenth and early nineteenth century resided in Chester County, Pennsylvania. According to family history, the chair was given as a wedding gift in 1786 to Abraham Marshall (1747-1829) and his wife, Alice Pennock (1761-1836). As the chairs were made at least ten years previously, the set likely hailed from a previous generation. His uncle and her aunt, Humphry Marshall (1722-1801) and Sarah Pennock (b. 1720), who had married in 1748, stand as possible first owners. A cousin of John Bartram and friend of Benjamin Franklin, Marshall was a renowned botanist and keen astronomer. After receiving an inheritance from his father's estate, Humphry Marshall built a stone house, which still stands today, complete with an observatory and extensive gardens in Marshallton, West Bradford Township. The house was finished in 1773-1774 and thus it was likely he would have commissioned new furniture around the time these chairs were made. Also, the presumed early owners of the chair offered here, Abraham and Alice (Pennock) Marshall, were both orphaned at a young age so may very well have been brought up by their uncle and aunt who were childless and may have inherited from their estates. See "Humphry Marshall," in online exhibition, "Southern Nature: Scientific Views of the Colonial American South," American Philosophical Society (2001), available at [amphilsoc.org/exhibits/nature/marshall.htm](http://amphilsoc.org/exhibits/nature/marshall.htm); Gilbert Cope, *Historic Homes and Institutions and Genealogical and Personal Memoirs of Chester and Delaware Counties, Pennsylvania*, vol. 1 (New York, 1904), pp. 21-22.

Six other chairs from the same set are known and comprise those marked III and VIII, sold, Christie's, New York, Property from the Collection of Mr. and Mrs. E.J. Nusrala, 21 January 2006, lot 578; a chair marked I, sold Sotheby's, New York, 19 October 1996, lot 332; a chair in the collections of the High Museum of Art, acc. no. 1986.99; a chair illustrated in *Girl Scouts Loan Exhibition of Colonial and Early Federal Furniture, Portraits and Glass* (New York, 1929), no. 654; a chair sold Sotheby's, New York, 23 October 1982, lot 187.







PROPERTY FROM THE ECKENHOFF COLLECTION

■ 1264

**A CHIPPENDALE CHERRYWOOD HIGH  
CHEST-OF-DRAWERS**

PHILADELPHIA, CIRCA 1760

appears to retain its original brasses  
80¾ in. high, 44½ in. wide, 25 in. deep

\$10,000–20,000

**PROVENANCE:**

Ginsburg & Levy, Inc., New York  
G.K.S. Bush, Inc., Washington, D.C., 1984



PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ 1265

**A CHIPPENDALE CARVED MAHOGANY  
DRESSING TABLE**

PHILADELPHIA, 1760-1780

29 in. high, 32¼ in. wide, 21½ in. deep

\$20,000-40,000



PROPERTY FROM A CONNECTICUT FAMILY

■ **1266**

**A CHIPPENDALE CARVED AND FIGURED MAHOGANY CARD TABLE**

NEW YORK, 1760-1780

29 in. high, 35 in. wide, 17 in deep

\$60,000-90,000

**PROVENANCE:**

Possibly Ginsburg & Levy, Inc., New York, circa 1945  
Caroline Clendenin Ryan Foulke (1910-1987), New York and Palm Beach,  
Florida, until 1976  
Stratford Hall, Virginia  
Christie's, New York, 8 October 2004, lot 40  
Leigh Keno American Antiques, New York

**LITERATURE:**

Possibly Ginsburg & Levy, Inc., advertisement, *The Magazine Antiques* (June  
1945), p. 317.  
Mary Tyler Cheek, "Stratford Hall, The Virginia Home of the Lees," *The  
Magazine Antiques* (May 1981), p. 643, pl. II.



1266 (open)



Its top with dramatic sweeping curves accentuated by pronounced gadrooning, this card table illustrates the bold and robust style of the Type I or Van Rensselaer-type card tables as categorized by Morrison H. Heckscher. The striated C-scroll carving further links this table to subgroup A, examples of which are in the collections of the Metropolitan Museum of Art, the Museum of Fine Arts, Boston and the Museum of the City of New York. Like other tables in this category and in contrast to Type II or Beekman-type tables, the card table offered here has partially carved rear legs, gadrooning on both the side and front rails and inner rails that are shaped similarly to the outer serpentine contours. However, this table varies from other of its type with its top attached from above and feet with rear talons that are not flush with the rear line of the leg, two details that are noted by Heckscher to be found on the Beekman-type group. Furthermore, this table lacks an inner drawer and its pristine underside indicates that it was never fitted with such a drawer. See Morrison H. Heckscher, "The New York Serpentine Card Table," *The Magazine Antiques* (May 1973), pp. 974-983. While the early history of this table is not known, it was part of the collection of Caroline Clendenin Ryan Foulke (1910-1987) and appears to be the same table as that illustrated by Ginsburg & Levy in 1945 (see Literature, above). She was a client of the New York firm and purchasing furniture around this time. In 1976, she donated her collection of early American Furniture to Stratford Hall, a historic house museum that was the plantation home of the Lee family of Virginia, where this table was displayed in the parlor until it was deaccessioned in 2004. See Mary Tyler Cheek, "Stratford Hall, The Virginia Home of the Lees," *The Magazine Antiques* (May 1981), pp. 642-651.





1267

PROPERTY OF A NEW YORK FAMILY

■ 1267

A CHIPPENDALE CARVED MAHOGANY SIDE CHAIR  
NEW YORK, 1760-1780

37¾ in. high

\$5,000-8,000

EXHIBITED:

New York, The Metropolitan Museum of Art, circa 1990-2018.



1268



PROPERTY FROM A CONNECTICUT FAMILY

■ **1268**

**A CHIPPENDALE MAHOGANY UPHOLSTERED  
CAMEL-BACK SOFA**

NEW YORK, CIRCA 1780

40 in. high, 93½ in. long, 31½ in. deep

\$30,000–50,000

**PROVENANCE:**

Sold, Sotheby's, New York, 10 October 1998, lot 375  
Leigh Keno American Antiques, New York



PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ 1269

**A CHIPPENDALE CHERRYWOOD PEMBROKE TABLE**

PENNSYLVANIA, 1760-1780

28½ in. high, 19 in. wide, 32 in. deep

\$10,000-15,000

**PROVENANCE:**

C.L. Prickett Antiques, Yardley, Pennsylvania



PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ 1270

**A CHIPPENDALE CARVED MAHOGANY  
ARMCHAIR**

NEW YORK, 1760-1780

seat frame marked VI, with its original slip-seat frame  
similarly marked

38½ in high

\$15,000-25,000

**PROVENANCE:**

According to tradition, the descendants of Governor  
Joseph Talcott (1669-1741), Hartford, Connecticut  
Mrs. Wainwright, Hartford, Connecticut

Israel Sack, Inc., New York

Marjorie Doyle Rockwell, Loudonville, New York

Sold, Northeast Auctions, Portsmouth, 5 November  
1995, lot 505

Israel Sack, Inc., New York

**LITERATURE:**

Israel Sack, Inc., *American Antiques from the Israel Sack  
Collection* (New York, 1962), vol. I, p. 226, no. 570.

Esther Singleton, *The Furniture of our Forefathers*  
(Garden City, New York, 1922), p. 417.

Featuring a pierced splat with tassel decoration and  
rocaille crest carving, this armchair displays a classic  
New York design. It also includes the distinguishing  
feature of shaped arms ending in eagle carved  
handholds. This design is often referred to as the Van  
Rensselaer pattern as many surviving examples have  
a history of descent in the family. Examples of the  
Van Rensselaer pattern chairs are in many notable  
collections including The Metropolitan Museum of  
Art, Winterthur and The White House. However, this  
chair differs slightly from the Van Rensselaer family  
examples in the carving on the crest rail and does not  
include applied gadrooning on the seat rail.



This chair is said to have descended in the family  
of Governor Joseph Talcott, who was governor  
of Connecticut from 1724-1741. A nearly identical  
example to this armchair, likely from the same set,  
was sold at Sotheby's, 23 January 2011, from the  
Hascoe Family Collection (lot 99). Additionally, an  
example of a side chair from this set can be found in  
the collection of The Henry Ford (29.1365.11).





1271



1272

PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ • 1271

**A PAIR OF CHIPPENDALE CARVED WALNUT SIDE CHAIRS**

42½ in. high

\$3,000–5,000

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

■ 1272

**A CHIPPENDALE CHERRYWOOD BOWFRONT CHEST-OF-DRAWERS**  
NEW ENGLAND, 1770-1800

33 in. high, 38¾ in. wide, 24¼ in. deep

\$2,000–4,000

PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ 1273

**A QUEEN ANNE MAHOGANY DRESSING TABLE**  
PHILADELPHIA, 1740-1760

appears to retain its original brasses  
29¼ in. high, 33½ in. wide, 20½ in. deep

\$20,000-40,000

**PROVENANCE:**

Elizabeth Daniel Antiques, North Carolina





1274

PROPERTY FROM THE ROSEBROOK COLLECTION

■ • 1274

**A PAIR OF CHIPPENDALE BRASS ANDIRONS**  
NEW YORK OR PHILADELPHIA, CIRCA 1770

*together with related tongs, shovel and fender*  
24¾ in. high

(5)

\$3,000–5,000

**PROVENANCE:**

Wayne Pratt, Inc., Woodbury, Connecticut, September 1985

For a similar example see Christie's, New York, 15-16 January 1999, lot 668.



PROPERTY FROM THE ROSEBROOK COLLECTION

■ • 1275

**A PAIR OF CHIPPENDALE BRASS ANDIRONS**  
NEW YORK, 1770-1780

*together with related fender, shovel and tongs*  
24¾ in. high

(5)

\$3,000–5,000

**PROVENANCE:**

Jess Pavey, Birmingham, Michigan, September 1974

For a similar example see Christie's, New York, 21 January 2011, lot 117.



1275







PROPERTY FROM THE WESTERVELT COMPANY

■ 1276

**A FEDERAL EAGLE-INLAID MAHOGANY CANDLESTAND**  
NEW YORK, 1795-1810

29¼ in. high, 22 in. wide, 21½ in. deep

\$8,000-12,000

**PROVENANCE:**

Sold, Sotheby's, New York, 15 October 1999, lot 62

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 160-161.

One of the most popular symbols of the Federal Period, the bald eagle became associated with the new Republic upon its incorporation into the Great Seal of the United States in 1782. This candlestand depicts a bald eagle sitting on an olive branch bearing a shield with thirteen stripes and holding a scroll with sixteen stars. The eagle is also surrounded by sixteen stars. This inlay possibly commemorates the statehood of Tennessee, the sixteenth state, in 1796 (Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 160-161).

PROPERTY FROM THE WESTERVELT COMPANY

■ 1277

**A FEDERAL SATINWOOD AND MAHOGANY VENEERED  
WRITING TABLE**

ATTRIBUTED TO DUNCAN PHYFE (1768-1854), NEW YORK,  
CIRCA 1810

29½ in. high, 22½ in. wide, 18 in. deep

\$12,000-18,000

**PROVENANCE:**

Israel Sack, Inc., New York  
Gloria and Richard Manney  
Sold, Sotheby's, New York, 23-24 June 1993, lot 455  
Israel Sack, Inc., New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American  
Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001),  
pp. 207, 210.



1277 (side view)



This table is a rare example of Neoclassical American furniture with both front and rear front-facing feet. For a similar example attributed to Phife with cabriole legs and paw feet see Sotheby's, New York, 30 January 1988, lot 1810. Another related example attributed to Phife is in the collection of The Metropolitan Museum of Art (60.13).



PROPERTY FROM A NEW ENGLAND FAMILY

■ 1278

**A FEDERAL MAHOGANY DWARF TALL-CASE CLOCK**

THE DIAL SIGNED BY JOSHUA WILDER (1786-1860), HINGHAM, MASSACHUSETTS; THE CASE ATTRIBUTED TO ABIEL WHITE (1766-1844), WEYMOUTH, MASSACHUSETTS, 1815-1825

the white-painted dial signed *J. Wilder/ Hingham*

46 in. high, 11 in. wide, 6 in. deep

\$20,000-30,000

An excellent example of the bell-top model, this dwarf tall-case clock exhibits the talents of clockmaker Joshua Wilder (1786-1860) of Hingham and cabinetmaker Abiel White (1766-1844) of Weymouth. Along with Wilder's kinsman Reuben Tower (1795-1881), these craftsmen were largely responsible for the popularity and production of dwarf clocks in Southeastern Massachusetts from about 1815 to 1825. Wilder and White met during the former's training in the Hanover shop of John Bailey II (1751-1823) and as indicated by surviving forms, they collaborated extensively during this time period producing two models of dwarf clocks, those with pierced frets and French feet and as seen here, those with a sarcophagus or "bell" top and straight bracket feet. Though the latter represents a less costly form, their cases, as noted by Gary R. Sullivan "are ingenious in their simplicity." With case sides running the full length from the top to bottom boards, the outset bases are effected by the application of panels and simple moldings applied to the top board and below the dial door create the illusion of a removable hood. These details, along with the wedge-shaped cleats supporting the saddleboard, are among the cabinetmaking practices indicative of Abiel White's work, which was remarkably consistent over time. One detail that did evolve among White's bell-top forms is the foot construction. White's later examples have integral feet and bases, which contrast with the separate molded base seen here and its presence may indicate that the clock was made closer to 1815 than 1825. Made with similar considerations, Wilder's movement features a passing strike rather than a separate striking mechanism, a cost-effective way of creating a chiming clock. See Gary R. Sullivan, catalogue entry, in Brock Jobe, Gary R. Sullivan and Jack O'Brien, *Harbor & Home: Furniture of Southeastern Massachusetts, 1710-1850* (Hanover, 2009), pp. 312-320, cat. 103.





PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ 1279

**A FEDERAL CARVED MAHOGANY BARREL-BACK ARMCHAIR**  
NEW YORK, 1810-1815

41¾ in. high

\$5,000-8,000

**EXHIBITED:**

New York, The Metropolitan Museum of Art, *19th Century America: Furniture and Decorative Arts*, 16 April - 7 September 1970.

**LITERATURE:**

Berry B. Tracy, *19th Century America: Furniture and Decorative Arts* (New York, 1970), no. 28.



1279

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ 1280

**A PAIR OF CLASSICAL CARVED MAHOGANY AND BRASS-MOUNTED CIRCULAR TABLES**  
BOSTON, CIRCA 1820

29¾ in. high, 18 in. diameter

(2)

\$8,000-12,000

These circular tables are part of a group with identical drawer arrangement consisting of two short drawers above a single long drawer and legs terminating in brass paw feet supporting a molded circular platform. The group has been variously described as sewing, work or basin tables. For examples from this group see Christie's, New York, 22 January 2016, lot 121, one from the collection of the Peabody Essex Museum illustrated in Berry B. Tracy, et al., *19th-Century America: Furniture and Other Decorative Arts* (New York, 1970), cat. no. 13, and Israel Sack, Inc., *American Antiques from the Israel Sack Collection*, vol. VII, p. 2044, P5343.



1280



PROPERTY FROM A CONNECTICUT FAMILY

■ **1281**

**A FEDERAL MAHOGANY ACCORDION-ACTION EXTENSION  
DINING TABLE**

NEW YORK OR POSSIBLY PHILADELPHIA, CIRCA 1810

with old wooden case for five leaves  
28 in. high, 149 $\frac{7}{8}$  in. long, 59 $\frac{1}{2}$  in. wide

\$80,000–120,000

**PROVENANCE:**

Colonel Guy Warren Walker, Jr., Beverly, Massachusetts  
Parke-Bernet Galleries, Inc., New York, 22 October 1966, lot 174  
John Walton, Jewett City, Connecticut  
Northeast Auctions, 3 November 1996, lot 456  
Leigh Keno American Antiques, New York

In 1996, furniture conservator Robert Fileti discovered the inscription *GW 1811* incised into the underside of one of the fixed ends. Now obscured by a supporting board, this inscription suggests that the table was made in 1811 and possibly by the New York cabinetmaker George Woodruff. Woodruff is listed in the New York City directories from 1808 to 1816 and a pembroke table bearing his label is in the collection of Winterthur Museum (see Charles F. Montgomery, *American Furniture: The Federal Period* (New York, 1966), p. 351, no. 378).



1282

PROPERTY FROM A CONNECTICUT FAMILY

■ 1282

**A FEDERAL INLAID AND VENEERED MAHOGANY SERPENTINE-FRONT SIDEBOARD**

BALTIMORE, MARYLAND, CIRCA 1795

appears to retain its original brasses  
39¼ in. high, 72 in. wide, 26½ in. deep

\$12,000–18,000

**PROVENANCE:**

A Baltimore family  
Sotheby's New York, 19 October 1996, lot 257

For a closely related sideboard of the same form and virtually identical inlaid ornament, see Sotheby's, New York, 17 May 1999, lot 225.

PROPERTY OF A PRIVATE COLLECTOR

■ 1283

**A FEDERAL INLAID MAHOGANY SIDEBOARD**

NEW YORK, 1800–1815

42½ in. high, 73 in. wide, 30 in. deep

\$10,000–15,000

**PROVENANCE:**

The Collection of Mitchel M. Taradash (1889–1973), Ardsley-on-Hudson, New York  
Thence by descent in the family



1283





PROPERTY FROM THE WESTERVELT COMPANY

■ 1284

**A PAIR OF FEDERAL GILT AND EGLMISE PIER MIRRORS**  
AMERICAN OR ENGLISH, 1800-1815

47 in. high, 24½ in. wide

\$8,000-12,000

**PROVENANCE:**

Possible line of descent:  
General Abraham J. Berry (1798-1865), Brooklyn  
John Berry (c.1835-1915), son  
Anita (Annie)(Berry) Varet (b. c. 1867), daughter  
Elvina Louise (Varet) Martin (b. c. 1892), daughter  
Virginia Varet (Martin) de Margitay (b. 1926), daughter  
Sold, William Doyle Galleries, New York, April, 1975  
Ronald S. Kane, New York  
Sold, Christie's, New York, 22 January 1994, lot 431

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 21.

(2)

Pairs of pier mirrors are extremely rare, with only two other sets known, both of which are in museums. One pair, labeled by John Doggett, is in the Bybee Collection while the other two are in the Metropolitan Museum of Art (Venable, *American Furniture in the Bybee Collection* (Dallas, 1989), p. 92, fig. 42; Davidson and Stillinger, *The American Wing* (New York, 1985), fig. 227). Looking glasses of this size were extremely expensive at their time of manufacture. The imported silvered glass and gold leaf alone were extravagant costs to both the manufacturer and client. John Doggett, for example, sold a pair slightly larger in size and probably with carved elements to Boston merchant Andrew Cunningham in 1807 at the exorbitant cost of \$327.00 (see Venable, p. 29, fig. 42). The bacchanal églomisé scene and classical elements depicted on the frame of this pair of looking glasses reflect the enthusiasm for the antique in early nineteenth-century America.

These mirrors have survived with a family history going back to Abraham J. Berry (1798-1865), a prominent Brooklyn physician and Surgeon General of the 2nd Army Corps in the Civil War. His family owned large tracts of land in Williamsburg and, in 1852, he served as Williamsburg's first mayor. According to family tradition, this pair of mirrors is *en suite* with the General Abraham Berry card tables (Christie's, New York, 25 September 2013, lot 125); it is possible that they may well have originally been placed over the tables in General Berry's home in Brooklyn as was often the fashion.

■ 1285

**THE HERRESHOFF FAMILY SET OF FOUR FEDERAL CARVED MAHOGANY SIDE CHAIRS**

ATTRIBUTED TO THE SHOP OF JOHN CARLILE & SONS, PROVIDENCE, RHODE ISLAND, 1789-1803

39¼ in. high

(4)

\$10,000-15,000

**PROVENANCE:**

Possibly commissioned by John Brown (1736-1803) for the 1801 wedding of his daughter, Sarah Brown (1774-1846) and Charles Frederick Herreshoff II (1763-1819), Point Pleasant Farm, Poppasquash Point, Bristol, Rhode Island

Charles Frederick Herreshoff III (1809-1888), *son of above*, and his wife, Julia Ann Lewis (1811-1901), Point Pleasant Farm, Poppasquash Point and 142 Hope Street, Bristol, Rhode Island

Nathanael Greene Herreshoff (1848-1938), Bristol, Rhode Island, *son, by gift from above in 1884*

Algernon Sydney DeWolf Herreshoff (1886-1977), *son*

Halsey Chase Herreshoff (b. 1933), *son*

Sotheby's New York, 17 June 1998, lot 1197

**LITERATURE:**

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF3006 (along with 4 additional chairs from the original set).

As indicated by the chairs' construction and details of the carved ornament, the set of four chairs was most likely made in the Providence shop of John Carlile & Sons. The kylix-carved splat was a popular design made by several shops in Providence and probably elsewhere in Rhode Island. While numerous examples survive today, only four, or possibly five, survive with the label of John Carlile & Sons and as the labelled chairs display consistency in construction and carving, the practices of this shop are readily identifiable. As seen on the labelled examples and the four chairs offered here, the side rails are joined to the rear stiles with through tenons, the medial stretchers are tenoned to the side stretchers and the inner corners of the front legs are chamfered. Furthermore, from the realistic crest leaf-carving with the central leaf overlapping the top bead of the crestrail to the central swags abutting the central ring and ten lobes on each side of the kylix, the carved details on the chairs offered here are very closely related to those on the labelled Carlile chairs. They differ in the execution of the rosettes and leaf-carved (rather than reeded) flaring base below the kylix, but given the overall similarities, such minor variations suggest the normal day-to-day variations in a shop with several woodworkers. For a full discussion on the Carlile labelled chairs, see Jennifer N. Johnson, catalogue entry, in Patricia E. Kane et al., *Art & Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 430-432, cat. 102.

The set of four chairs descended in the Herreshoff family of Bristol, Rhode Island and at the time of their sale in 1998, the last family owner, Halsey Chase Herreshoff, noted that the chairs were originally a set of eight owned by his great grandparents, Charles Frederick Herreshoff III (1809-1888) and Julia (Lewis) Herreshoff (1811-1901). As they were born after the chairs were made, the chairs were probably inherited from a previous generation. A likely occasion for their commission is the 1801 wedding of Herreshoff's parents, Charles Frederick Herreshoff II (1763-1819) and Sarah Brown (1774-1846).

(cont'd)



1285



1286

An accomplished musician and later a celebrated scientist, she was the daughter of renowned Providence merchant John Brown (1736-1803). The couple married in Brown's Power Street house and as a wedding gift, he gave the couple "the elegantly furnished Point Pleasant Farm homestead" in Bristol (see Richard V. Simpson, "Point Pleasant Farm," *Historic Bristol: Tales from an Old Rhode Island Seaport*, 2008). With their kylix-carved splats and over-upholstered serpentine-front seats, these chairs would have been a fashionable addition to an early nineteenth-century interior and may have been ordered by John Brown to furnish this homestead. One of the chairs from the same original set was illustrated in Wendy Cooper, "The Purchase of Furniture and Furnishings by John Brown, Providence Merchant, Part II: 1788-1803," *The Magazine Antiques* (April 1973), pp. 737, 738, fig. 5.

PROPERTY FROM A CONNECTICUT FAMILY

■ 1287

**A PAIR OF FEDERAL CARVED MAHOGANY SIDE CHAIRS**  
PROVIDENCE, RHODE ISLAND, 1795-1810

38½ in. high

\$3,000-5,000

Like the chairs in the previous lot, the pair of chairs offered here displays the design associated with the Providence shop of John Carlile & Sons but not the construction nor details of execution seen in the known labelled examples. Lacking through tenons in the side rails and with dovetailed medial stretchers, this pair follows the practices seen in the chairs in the previous lot and it is possible that all eight were made in the same shop though small variations in the details of the carved ornament suggest the work of a different carver.

PROPERTY FROM A CONNECTICUT FAMILY

■ 1286

**AN ASSEMBLED SET OF SIX FEDERAL CARVED MAHOGANY SIDE CHAIRS**

PROVIDENCE, RHODE ISLAND, 1795-1810

39¼ in. high

(6)

\$10,000-15,000

**PROVENANCE:**

one pair of chairs:

Israel Sack Inc., New York

Mr. and Mrs. William B. Hysan, Jr., Baltimore

Sotheby Parke-Bernet, New York, 30 January -2 February 1980, lot 1608

another pair of chairs:

Descended in the family of Theophilus Parsons (1750-1813), Boston

Israel Sack, Inc., New York

The Lansdell K. Christie Collection

Sotheby Parke-Bernet, New York, 21 October 1972, lot 71

all six chairs:

Thomas Mellon Evans (1911-1997) and Betty Barton Evans (1923-2013), New York

Sotheby's, New York, 19 June 1998, lot 2131

**LITERATURE:**

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF1377 (all six chairs), RIF2838 (a pair of chairs).

Displaying virtually identical designs, construction and details of execution, the six chairs in the current lot were acquired as three separate pairs by Thomas Mellon Evans (1911-1997). They closely resemble the set of four chairs attributed to the shop of John Carlile & Sons in the previous lot but they differ in construction and workmanship and were most likely made in a competing shop. Contrasting with the evidence seen in chairs bearing the Carlile shop label and the four in the previous lot, the chairs offered here lack the through tenons in the side rails and have medial stretchers joined with dovetails rather than tenons. Furthermore, the crest carving is abstracted, with gouge cuts creating the effect of feathers. For more on chairs of this type, see Jennifer N. Johnson, catalogue entry, in Patricia E. Kane et al., *Art & Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 430-432, cat. 102.



1287



PROPERTY OF A NEW YORK FAMILY

■ 1288

**A FEDERAL GILTWOOD AND EGLMISE LOOKING GLASS**  
NEW YORK, 1800-1815

55 in. high, 23¼ in. wide

\$8,000-12,000

**LITERATURE:**

Albert Sack, *The New Fine Points of Furniture: Early American* (New York, 1993), p. 230 (listed as "Masterpiece").

"This is one of the supreme mirrors of this group, and it is in superb original condition."--Albert Sack, 1993

Illustrating one of the most celebrated forms from Federal-era New York, this looking glass features a view of New York from Hoboken. The scene is based upon a 1796 sketch by Scottish artist Alexander Robertson (1772-1841), which was etched and published in London in 1800 by Francis Jukes. For another looking glass with the same scene, see Dean A. Fales, Jr., *American Painted Furniture, 1660-1880* (New York, 1986), p. 120, fig. 198.



1288

PROPERTY OF A NEW YORK FAMILY

■ 1289

**A FEDERAL GILTWOOD AND EGLMISE LOOKING GLASS**  
PROBABLY NEW YORK, 1790-1810

62½ in. high, 23¼ in. wide

\$8,000-12,000



1289

PROPERTY FROM THE WESTERVELT COMPANY

■ 1290

**A SET OF SIX CLASSICAL MAHOGANY VENEERED  
DINING CHAIRS**

NEW YORK, CIRCA 1810

comprised of two arm chairs and four side chairs  
32¼ in. high

\$10,000-15,000

**PROVENANCE:**

Estate of Harriet Woodward  
Freeman Fine Arts Company, Philadelphia, 26-28 October, 1989, lot 953  
Ronald S. Kane, New York  
Sold, Christie's, New York, 22 January 1994, lot 428

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 20.

- (6) With croisillon backs, contrasting veneers and carved paw feet, this set of chairs illustrates the sophistication of New York furniture makers in the early nineteenth century. A similar set of two arm and four side chairs attributed to Duncan Phyfe is illustrated in John C. R. Tompkins, advertisement, *The Magazine Antiques* (January 1963), p. 65. A related set with two arm and six side chairs also attributed to Phyfe is illustrated in Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. 1, p. 46, no. 144.





1291

PROPERTY FROM A CONNECTICUT FAMILY

**1291**

**WILLIAM HENRY BARTLETT (1809-1854)**

*New York from Weehawken*

signed and dated *W.H. Bartlett 1841* lower left;

inscribed *New York* lower center

oil on canvas

25 x 30 in.

Painted in 1841

\$8,000-12,000

**PROVENANCE:**

Leigh Keno American Antiques, New York



1292

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ **1292**

**A FEDERAL INLAID MAHOGANY  
SERPENTINE-FRONT CHEST-OF-DRAWERS**

MASSACHUSETTS, 1790-1810

34¾ in. high, 42 in. wide, 22¾ in. deep

\$5,000-10,000





1293 Label

PROPERTY OF A NEW YORK FAMILY

■ 1293

**A FEDERAL MAHOGANY AND SATINWOOD VENEERED CARD TABLE**

LABELED BY JOHN (1738-1818) AND THOMAS (1771-1848) SEYMOUR, BOSTON, 1793-1796

bears remnants of printed paper label on rear rail *JOHN SEYMOUR.../ CABINET[illeg]KERS,/ CREEK SQUARE/ BO[illeg]*; upper leaf replaced 28¾ in. high, 36 in. wide, 17½ in. deep

\$12,000-18,000

**PROVENANCE:**

Israel Sack, Inc., New York

**EXHIBITED:**

New York, The Metropolitan Museum of Art, circa 1990-2018.

**LITERATURE:**

Robert D. Mussey, *The Furniture Masterworks of John and Thomas Seymour* (Salem, 2003), pp. 336-337, cat. 101.





1294

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ • 1294

**A CLASSICAL CARVED MAHOGANY SIDE CHAIR**

PROBABLY BY THOMAS SEYMOUR (1771-1848) FOR ISAAC VOSE & SON, BOSTON, CIRCA 1820-1824

33 in. high

\$3,000-5,000

**EXHIBITED:**

New York, The Metropolitan Museum of Art, *19th Century America: Furniture and Decorative Arts*, 16 April - 7 September 1970.

**LITERATURE:**

Berry B. Tracy, *19th Century America: Furniture and Decorative Arts* (New York, 1970), no. 30.

Displaying the distinctive joinery and decorative devices of Thomas Seymour, this elegant lyre-carved side chair was likely made by the celebrated Boston cabinetmaker for Isaac Vose & Son. As recently discussed by Robert D. Mussey, Jr. and Clark Pearce, Seymour employed a unique seat rail "shelf" in the joining of the side and rear seat rails, a detail seen on the chair offered here. Furthermore, the chair has nearly identical carving to an example attributed to Thomas Seymour, probably for Isaac Vose & Son currently at The Metropolitan Museum of Art (1971.180.29) (Robert D. Mussey, Jr and Clark Pearce, *Elegant Rather Than Showy: The Classical Furniture of Issac Vose* (Boston, 2018), inside front cover, pp. 264-267, fig. 332).

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ ~ 1295

**A CLASSICAL MAHOGANY AND BRASS-MOUNTED SOFA TABLE**

BOSTON, 1820-1835

appears to retain its original faceted glass and brass drawer pulls

28½ in. high, 36 in. wide, 21½ in. deep

\$5,000-8,000

**PROVENANCE:**

Israel Sack, Inc., New York

**LITERATURE:**

Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. VI, p. 1487, no. P4505.



1295



PROPERTY FROM THE WESTERVELT COMPANY

■ **1296**

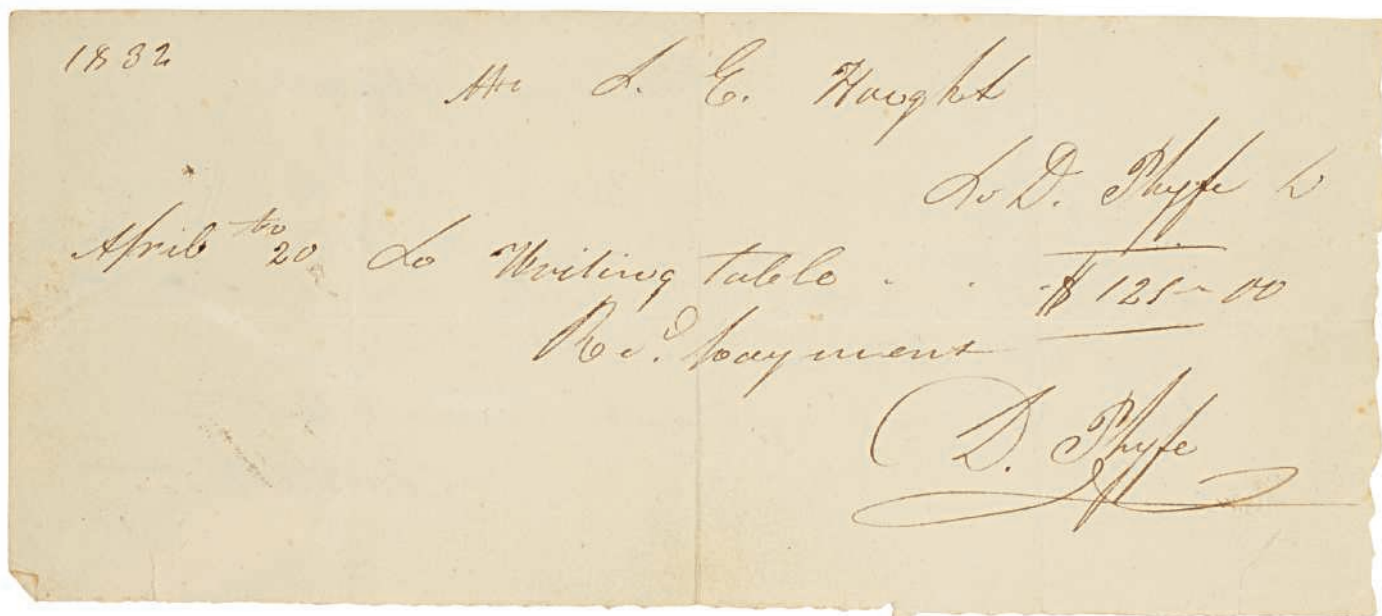
**A CLASSICAL CARVED MAHOGANY ACCORDION ACTION  
DINING TABLE**

POSSIBLY PHILADELPHIA, 1815-1825

28 in. high, 141½ in. long, 53¾ in. wide

\$30,000–50,000





1297 Bill of Sale

PROPERTY FROM THE ESTATE OF JOHN GURDON BREWSTER

■ 1297

**A CLASSICAL MAHOGANY SECRÉTAIRE A ABBATANT DOCUMENTED TO DUNCAN PHYFE (1768-1854), NEW YORK, 1832**

together with original bill of sale from Duncan Phyfe to John E. Haight dated April 20th, 1832  
63¾ in. high, 36 in. wide, 19 in. deep

\$25,000-50,000

**PROVENANCE:**

John E. Haight (1786-1844), New York City  
Mary Haight (1784-after 1850), sister  
Edward Paul Arthur (c.1833-1873), nephew  
Lavinia (Haight) Arthur (1840-1885), wife  
Pauline (Arthur) Piffard (1864-1947), New York City and Geneseo, New York, daughter, 1937  
Porter Chandler (c.1899-1979), New York City and Geneseo and Piffard, New York, possibly by purchase from above  
Carroll Hardwood Brewster, New York City and Ridgewood, Connecticut, possibly by gift from above, 1937  
Blandina Worcester (1902-1984), wife  
John Gurdon Brewster (1937-2017), son

Not only is the subject work a rare form of New York classical furniture, but it is documented by its original bill of sale from Duncan Phyfe. This bill of sale records the sale of a writing table from Phyfe to John E. Haight on April 20th 1832 for \$128. John E. Haight (1786-1844) was a successful merchant who in 1831-1832 lived at 154 Greenwich Street, two blocks south of Phyfe's Fulton Street shop. Then, the following year, Haight moved to 129 Hudson Street and likely purchased this secrétaire a abattant to furnish his new home. Haight died childless and after his death, the secrétaire descended in the lateral family lines before being gifted to the current owner's family in 1937.

"One of the boldest and most architectonic furniture forms introduced into America in the first two decades of the nineteenth century was the secrétaire á abattant" (Wendy Cooper, *Classical Taste in America: 1800-1840* (New York, 1993), p. 162). The form itself is distinctly French and inspired by plates published in Pierre de la Mésangère's *Collection des Meubles et Objets de Goût* between 1802 and 1826, including plate 57 from the 1803 version, which highlights the use of large sheets of figured veneers and ormolu capitals and bases on the columns (Peter M. Kenny and Michael K. Brown, *Duncan Phyfe: Master Cabinetmaker in New York* (New York, 2011), p. 214). The relatively few surviving New York examples of the form suggest that it had limited appeal and, in fact, was not included in the city's price book for cabinetmaking until the 1834 edition (Kenny and Brown, p. 214). Their tight, compact size made them better suited for a lady's use in the dressing room or parlor as not only a writing desk but also for the display of fashionable busts, clocks or lamps.





1298

PROPERTY FROM THE ECKENHOFF COLLECTION

■ • 1298

**A FEDERAL CHERRYWOOD TALL-CASE CLOCK**  
CONNECTICUT OR EASTERN RHODE ISLAND, 1790-1810

92½ in. high, 17½ in. wide, 10 in. deep

\$3,000-5,000

**PROVENANCE:**

G.K.S Bush, Inc., Washington, D.C.

196



1299

PROPERTY FROM THE CLIFTON COLLECTION

■ • 1299

**A FEDERAL INLAID MAHOGANY DRESSING MIRROR**  
PROBABLY SALEM, MASSACHUSETTS, 1790-1810

22½ in. high, 24 in. wide, 9¼ in. deep

\$3,000-5,000



1300

PROPERTY FROM A MIDWESTERN COLLECTION

■ 1300

**A FEDERAL INLAID CHERRYWOOD BOW-FRONT CHEST-OF-DRAWERS**

ATTRIBUTED TO NATHAN LUMBARD (1777-1847), SUTTON,  
MASSACHUSETTS, 1800-1820

35 in. high, 40½ in. wide, 22½ in deep

\$3,000-5,000



PROPERTY FROM A CONNECTICUT FAMILY

■ **1301**

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

NEW YORK, CIRCA 1795

49½ in. high, 21½ in. wide

\$4,000–6,000

**PROVENANCE:**

Leigh Keno American Antiques, New York



PROPERTY FROM A DURHAM, NORTH CAROLINA  
ESTATE

**1302**

**A SET OF THREE GEORGE III MAHOGANY  
SILVER-MOUNTED KNIFEBOXES**

MID 18TH CENTURY

14½ in. high

(3)

\$12,000–18,000





1303

PROPERTY FROM A CONNECTICUT FAMILY

■ 1303

**A FEDERAL PARCEL-GILT LOOKING GLASS**

AMERICAN, LATE 18TH/ EARLY 19TH CENTURY

57 in. high. 22¼ in wide

\$4,000–6,000

**PROVENANCE:**

Mrs. Eleanor Cannaday, New York  
Richard L. Cannaday, son  
Leigh Keno American Antiques, New York

PROPERTY FROM A CONNECTICUT FAMILY

■ 1304

**A PAIR OF FEDERAL BRASS URN-TOP ANDIRONS**

AMERICAN, POSSIBLY PHILADELPHIA, CIRCA 1790

the urns with chased swag and plinths with further decorative chasing; with conforming log stops  
20¾ in. high (2)

\$3,000–5,000

**PROVENANCE:**

Leigh Keno American Antiques, New York



1304

PROPERTY FROM A CONNECTICUT COLLECTION

■ • 1305

**A NEOCLASSICAL GILTWOOD  
LOOKING GLASS**

ENGLISH OR AMERICAN, EARLY 19TH  
CENTURY

49 in. high, 18½ in. wide

\$3,000–5,000



1305



1306



PROPERTY FROM A DURHAM, NORTH CAROLINA  
ESTATE

• 1306

**A PAIR OF FEDERAL INLAID MAHOGANY  
KNIFE BOXES**

AMERICAN OR ENGLISH, 1790-1810

14¾ in high

(2)

\$4,000–6,000

**PROVENANCE:**  
James Craig





1307

PROPERTY FROM THE CLIFTON COLLECTION

■ • 1307

**A PAIR OF REGENCY GILTWOOD  
LOOKING GLASSES**

LATE 18TH/ EARLY 19TH CENTURY

40½ in. high, 17½ in. wide

\$3,000–5,000

(2)



1308

PROPERTY FROM A CONNECTICUT FAMILY

■ 1308

**A CHIPPENDALE CARVED PINE  
FIREPLACE SURROUND**

AMERICAN, LATE 18TH/ EARLY 19TH  
CENTURY

lacking painted surface

55½ in high, 84 in. wide, 15 in. deep

\$10,000–20,000



PROPERTY FROM A DURHAM, NORTH CAROLINA ESTATE

■ 1309

**A FEDERAL INLAID MAHOGANY BRASS-MOUNTED TALL-CASE CLOCK**

DIAL SIGNED BY LEBBEUS BAILEY (1763-1827), HANOVER, MASSACHUSETTS, 1784-1791

the white-painted dial signed *LEBBEUS BAILEY*  
94¾ in. high, 18½ in. wide, 10 in. deep

\$6,000-9,000

Signed by Lebbeus Bailey (1763-1827), this clock illustrates the talents of the Bailey family of clockmakers of Hanover, Massachusetts who enjoyed considerable influence during late eighteenth- and early nineteenth-centuries. Lebbeus probably trained with his older brother, John Bailey II (1751-1823) and is recorded as a clockmaker in Hanover from 1784 to 1791, when he removed to Yarmouth, Maine. For more on the family, see Gary R. Sullivan, "Clockmaking in Southeastern Massachusetts: The Bailey Family of Hanover," in Brock Jobe, Gary R. Sullivan and Jack O'Brien, *Harbor & Home: Furniture of Southeastern Massachusetts, 1710-1850* (2009), pp. 39-44.



1310

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

■ 1310

**A FEDERAL MAHOGANY TAMBOUR SIDEBOARD**  
MASSACHUSETTS, 1790-1810

central drawer fitted with a writing compartment  
40½ in. high, 61¼ in. wide, 25¼ in. deep

\$4,000–6,000

PROPERTY OF A NEW YORK CITY FAMILY

■ 1311

**A FEDERAL INLAID MAHOGANY SOFA**  
NEW YORK, CIRCA 1800

84 in. long, 35 in. high, 23 in. deep

\$5,000–8,000

**PROVENANCE:**

Sold, Christie's, New York, 16 June 1999, lot 210



1311





1312

PROPERTY FROM THE CLIFTON COLLECTION

■ • 1312

**A FEDERAL MAHOGANY LOLLING CHAIR**

NEW ENGLAND, 1800-1820

42½ in. high

\$3,000-5,000

**PROVENANCE:**

Shreve, Crump & Low, Boston



1313

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ • 1313

**A FEDERAL CARVED MAHOGANY EASY CHAIR**

NEW YORK, CIRCA 1800

44 in. high

\$3,000-5,000

PROPERTY FROM A MIDWESTERN COLLECTION

■ 1314

**A FEDERAL INLAID MAHOGANY BOW-FRONT CHEST-OF-DRAWERS**

ATTRIBUTED TO ABIEL WHITE (1766-1844), WEYMOUTH, MASSACHUSETTS, 1800-1820

the backboards branded twice, S • HARRIS; appears to retain its original brasses 35¼ in. high, 39 in. wide, 24 in. deep

\$3,000-5,000

With its distinctive central pendant bellflowers and string inlay that sweeps below the keyhole surrounds, this chest-of-drawers closely resembles several other examples attributed to the Weymouth, Massachusetts cabinetmaker, Abiel White (1766-1844). Details in the construction of the chest offered here, such as the top joined with sliding dovetails and the use of a multitude of small glueblocks, illustrate White's known practices and confirm that it was made in his shop, which thrived in the early nineteenth century. White is also known for his diminutive tall-case clock cases, an example of which is lot 1278 in this sale. For more on White, see Jack O'Brien and Derin Bray, "Shaped by the Sea: Cabinetmaking in Southeastern Massachusetts," and Derin Bray, catalogue entry, in Brock Jobe, Gary R. Sullivan and Jack O'Brien, *Harbor & Home: Furniture of Southeastern Massachusetts 1710-1850* (Hanover, 2009), pp. 35-38, 190-192, cat. 65.



1314



1315

PROPERTY OF A WEST COAST COLLECTOR

**1315**

**A MARBLE BUST OF GEORGE WASHINGTON**  
RAIMONDO TRENTANOVE (ITALIAN, 1792-1832),  
CIRCA 1824

28½ in. high

\$8,000–12,000

PROPERTY FROM A CONNECTICUT FAMILY

**1316**

**A NIDERVILLER BISCUIT PORCELAIN FIGURE  
GROUP OF LOUIS XVI AND BENJAMIN FRANKLIN  
NEGOTIATING THE TREATY OF ALLIANCE**

LATE 18TH CENTURY, AFTER THE MARBLE OF 1778  
BY CHARLES-GABRIEL SAUVAGE, CALLED LEMIRE

12¼ in. high

\$25,000–35,000

**PROVENANCE:**

Lavoisier & Gueilhers, France, October 2002  
Leigh Keno American Antiques, New York

On the 6th of February 1778, two treaties were signed in 'secret' by Louis XVI and Benjamin Franklin. These 'secret' negotiations, known as the Treaty of Amity and Commerce or the Treaty of Alliance, were followed shortly thereafter by a formal court reception. The present group likely commemorates the formal announcement and the reception of Franklin at the French Court, an act that recognized American independence and promised military aid to one another should England interfere with their trade. Two-hundred years later, an image of this biscuit porcelain sculpture was reproduced on a United States postage stamp, issued to commemorate the Bicentennial of the signing of the treaty.

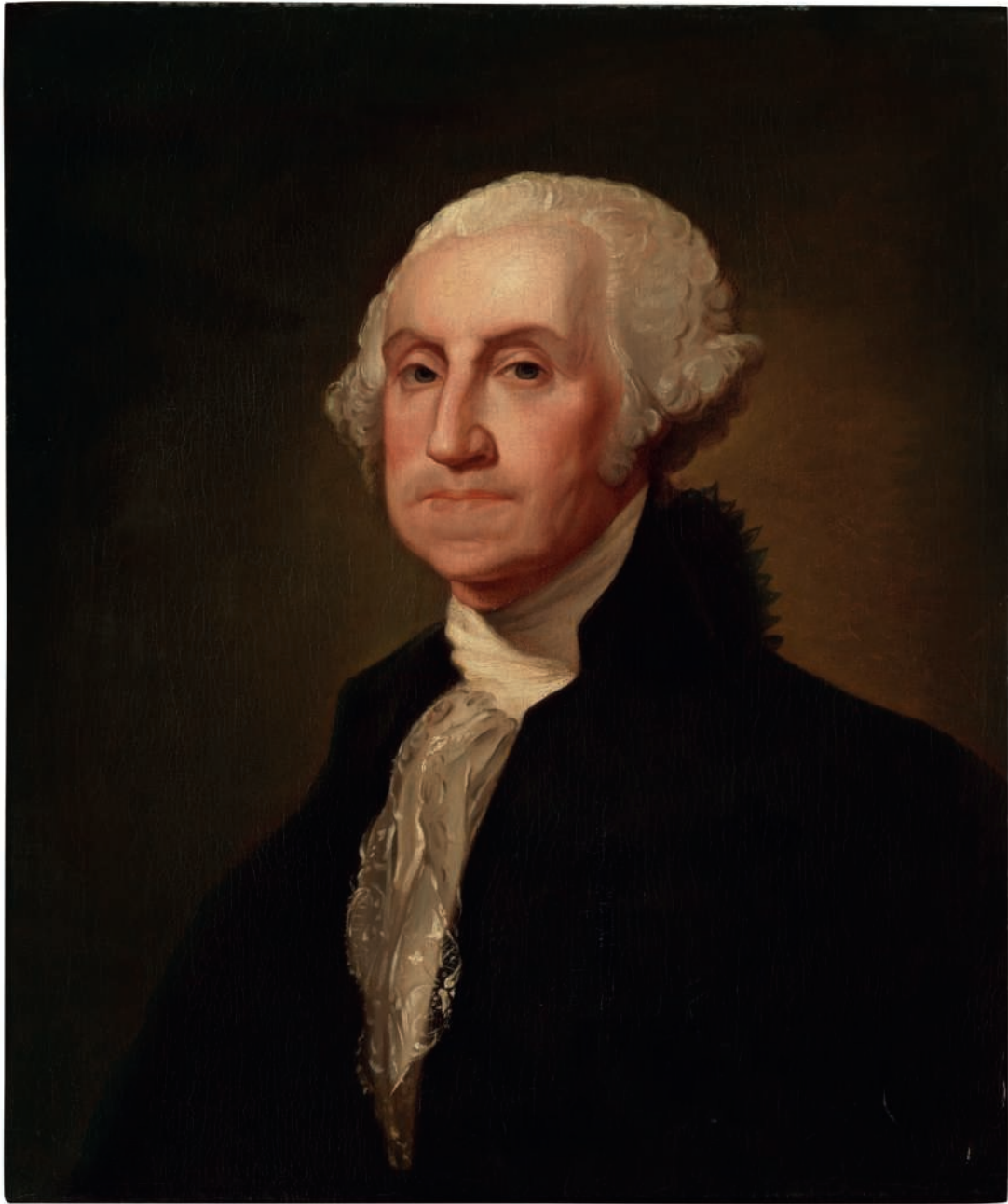
The design of the group is attributed to Charles Gabriel Sauvage (1741-1827). Sauvage (called Lemire) arrived at the Niderviller works in the early 1780s and is shortly thereafter noted as the principal modeler and artistic director. See Aileen Dawson, *French Porcelain, A Catalogue of the British Museum Collection* (London, 1994), pp. 283-285 for a discussion on Lemire and the factory's history.

Further examples are documented at the Metropolitan Museum of Art, New York (83.3.260, gift of William H. Huntington, 1883); the Henry Francis du Pont Winterthur Museum (1957.790); the U.S. State Department Diplomatic Reception Rooms, Washington D.C.; the Princeton University Art Museum, Princeton, New Jersey; and at the Western Reserve Historical Society, Cleveland, Ohio.

For additional information, see the Bulletin of the Metropolitan Museum of Art, Vol. XX, November 1925, pp. 271-273 and Clement E. Conger, *Treasures of State, Fine and Decorative Art in the Diplomatic Reception Rooms of the U.S. Department of State* (New York, 1991), pp. 252-253 and p. 262.



1316



PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

**1317**

**AFTER GILBERT STUART (1755-1828)**

*Portrait of George Washington*

oil on canvas

30¼ x 25 in.

\$30,000-50,000

An early and faithful copy of Gilbert Stuart's famous Athenaeum-type portrait, this likeness of George Washington may have been executed by an artist working in Philadelphia during the early nineteenth century. In meticulous detail, the lace shirt ruffle in this portrait of Washington closely replicates the design of that in Stuart's Athenaeum-type portrait now in the US Senate Collection at the United States Capitol. The Senate portrait was commissioned probably around 1798 by Edward Pennington (1766-1834), a keen supporter of the arts in Philadelphia and whose portrait was painted by Stuart in 1802. See Carrie Reborá Barratt and Ellen G. Miles, *Gilbert Stuart* (New York, 2004), pp. 155-156, 231-234, fig. 96, cat. 63.





1318

PROPERTY FROM AN EAST COAST COLLECTION

**1318**

**A MAHOGANY BUST OF GEORGE WASHINGTON**  
POSSIBLY SALEM, MASSACHUSETTS, 19TH CENTURY

21½ in. high

\$8,000-12,000

**PROVENANCE:**

Israel Sack, Inc., New York, 1985

PROPERTY FROM THE WESTERVELT COMPANY

**1319**

**A MAHOGANY BUST OF ABRAHAM LINCOLN**  
AMERICAN, LATE 19TH CENTURY

14½ in. high

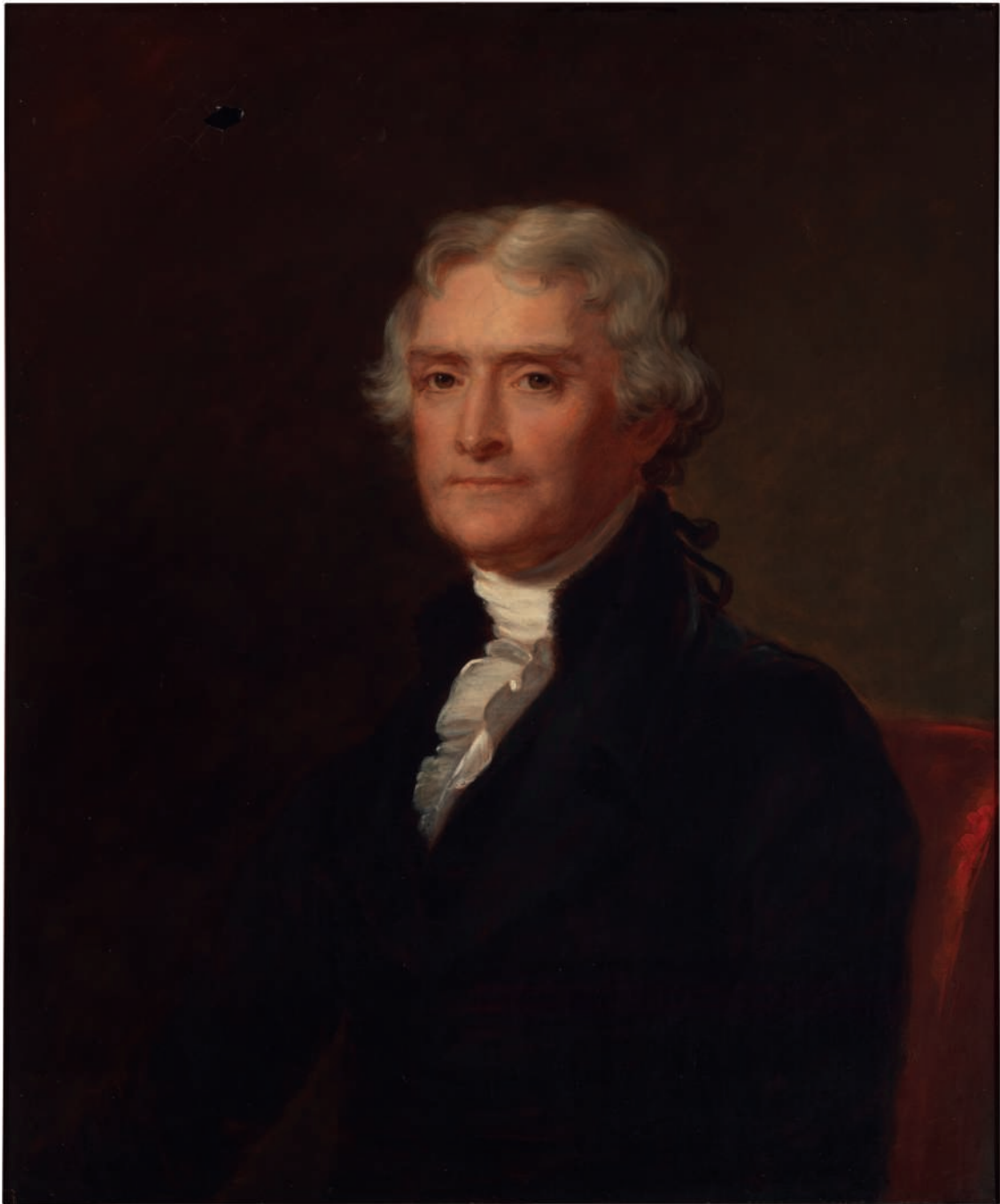
\$5,000-8,000

**PROVENANCE:**

Israel Sack Inc., New York



1319



PROPERTY OF A PRIVATE COLLECTOR

**1320**

**AFTER GILBERT STUART (1755-1828)**

*Portrait of Thomas Jefferson*

oil on canvas

29¾ x 25 in.

\$20,000-40,000

**PROVENANCE:**

The Collection of Mitchel M. Taradash (1889-1973), Ardsley-on-Hudson, New York

Thence by descent in the family

**LITERATURE:**

"American Furniture in the Taradash Collection," *The Magazine Antiques* (December 1946), p. 395.



1321

PROPERTY OF A NEW YORK FAMILY

•1321

**AN ENAMELED OPAQUE WHITE GLASS MUG**  
ENGLISH OR AMERICAN, 19TH CENTURY

enameled with a displaying eagle between berried laurel, the word 'Liberty' gilt above  
5 in. high

\$300-500

**EXHIBITED:**

New York, The Metropolitan Museum of Art, circa 1990-2018.

PROPERTY FROM A PRIVATE COLLECTION, MASSACHUSETTS

**1322**

**A STAFFORDSHIRE PEARLWARE FIGURE OF BENJAMIN FRANKLIN**

LATE 18TH CENTURY, ATTRIBUTED TO THE WOOD FAMILY

modeled standing with head tilted slightly back, his right hand extended and his left holding an open book resting against his thigh, on a stepped square pedestal, three sides molded with a flower-head medallion, the front labeled *Dr Frankling* [sic]

13½ in. high

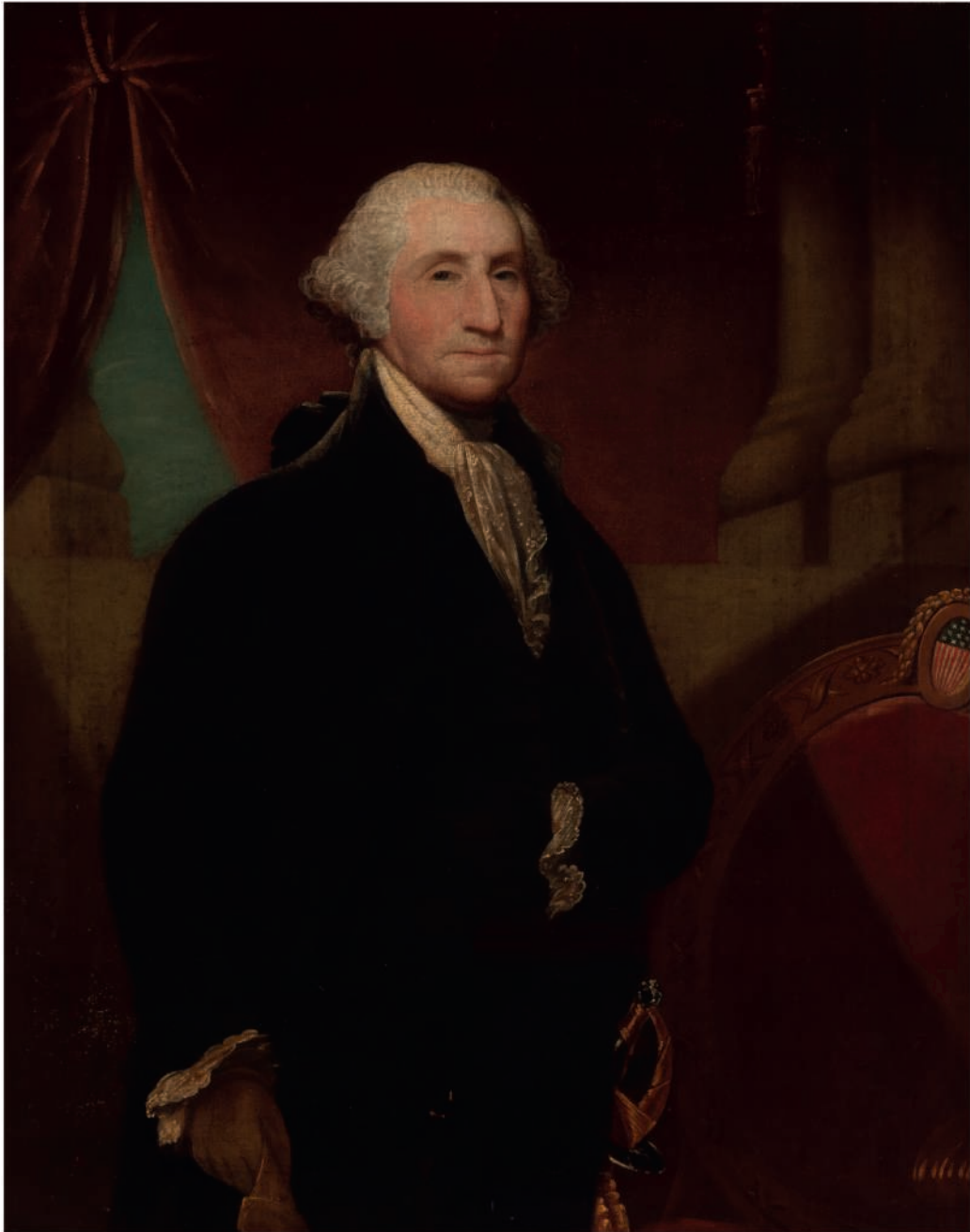
\$4,000-6,000

See Frank Falkner, *The Wood Family of Burslem* (London, 1912), p. 16, pl. IX, illus. no. 37. Here the author notes that the portrait 'shows a lifelike expression of the American philosopher, who in 1757 met with such appreciation in England.' Also compare the example sold in the Collection of Mrs. J. Inslay Blair, sold Christie's, New York, 21 January 2006, lot 502.



1322





PROPERTY FROM THE SHEEDY FAMILY COLLECTION

**1323**

**POSSIBLY BY WILLIAM WINSTANLEY (ACTIVE 1775-1806)**

*Portrait of George Washington*

oil on canvas

49 x 39 in.

Circa 1800

\$8,000–12,000

**PROVENANCE:**

Mrs. E. Henry H. Simmons (d. 1942), New York

Mrs. Bryan de F. Sheedy (d. 1988), New York

Thence by descent in the family

**EXHIBITED:**

New York, The Museum of the City of New York, 1934 to 2018.

This portrait closely resembles the work of William Winstanley, an English artist, who traveled to America where he was known, perhaps infamously, for copying Gilbert Stuart's likenesses of George Washington. Here, the head is based on Stuart's Vaughan-type portrait, a copy of which Winstanley is known to have owned, and the background includes details seen in Stuart's Lansdowne-type portraits. Winstanley also painted landscapes, several of which were purchased by George Washington and remain at Mount Vernon today.



PROPERTY FROM THE WESTERVELT COMPANY

**1324**

**LOUIS-CHARLES-AUGUSTE COURDER (1790-1873)**

*Siege of Yorktown*

signed *Aug te. Courder* lower left

oil on canvas

14½ x 17¼ in.

\$8,000–12,000



PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

**1325**

**AFTER GILBERT STUART (1755-1828)**

*Portrait of George Washington*

the reverse with paper label hand-inscribed in ink *Mrs. H.J. Bradbury/285 Comm. Ave./ frame City*  
oil on canvas  
30 x 25 in.

\$15,000-25,000

**PROVENANCE:**

Possibly George Robert White (1847-1922), Boston and *Lilliothea*, Manchester, Massachusetts  
Harriet J. (White) Bradbury (1851-1930), Boston

As indicated by a hand-inscribed label on the reverse, this portrait was owned by Mrs. Harriet J. (White) Bradbury (1851-1930), a noted philanthropist

in early twentieth-century Boston. The label refers to her city residence, a townhouse at 285 Commonwealth Ave, where Mrs. Bradbury lived from the building's completion in 1903-1904 until her death in 1930. She may have purchased the portrait offered here or inherited it from her brother, George Robert White (1847-1922). An owner of a drug company and a real estate investor, White amassed a fortune and formed a substantial collection of art. He lived with his sister and her husband Frederick T. Bradbury (1848-1919) in Boston while maintaining a large mansion in Manchester and in his will, bequeathed his picture collection to his sister. White was a major benefactor to the Museum of Fine Arts, Boston, which bears a wing in his name and, said to have been the City's highest tax payer at the time of his death in 1922, he left \$5 million to the City of Boston. After his death, his sister Harriet continued her brother's charitable endeavors and upon her own death, left a large bequest to the Museum (see [backbayhouses.org/285-Commonwealth](http://backbayhouses.org/285-Commonwealth) and [www.mfa.org](http://www.mfa.org), acc. no. 30.503).





1326 verso



1326 recto

PROPERTY FROM THE WESTERVELT COMPANY

•1326

**A STANDARD FROM THE LIGHT INFANTRY  
REGIMENT OF THE WASHINGTON  
GUARDS, MASSACHUSETTS MILITIA**

AMERICAN, CIRCA 1838

42½ x 47¾ in. (including frame)

\$8,000–12,000

**PROVENANCE:**

The Collection of Boleslaw and Marie-Louise  
D'Otrange Mastai

Sold, Sotheby's, New York, 10 October 2002, lot 124

**LITERATURE:**

Boleslaw and Marie-Louise D'Otrange Mastai,  
*The Stars and the Stripes; The American Flag as  
Art and as History from the Birth of the Republic to  
the Present* (Old Saybrook, Connecticut, 1973), pp.  
90–91.

This magnificent double-sided standard depicting  
both a Federal and State image was presented to  
the Washington Guards, a corps of Massachusetts  
militia which formed in 1810, on July 4, 1838.

Finely rendered in oil colors on a silk ground, one  
side displays an eagle surrounded by twenty-six  
gilt stars representing the flag's age, while the  
other side depicts the coat of arms of the state of  
Massachusetts.



PROPERTY FROM THE WESTERVELT COMPANY

■ 1327

**A CLASSICAL CARVED MAHOGANY SOFA**

NEW YORK, CIRCA 1820

36 in. high, 91 in. wide, 27½ in. deep

\$15,000-25,000

**PROVENANCE:**

Hirschl & Adler Galleries, New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 20, 168, 188.

"The dramatic dolphin-ended sofas made in New York and Philadelphia are among the most scintillating pieces of early nineteenth-century American seating furniture, and a distinctly American expression" (Wendy A. Cooper, *Classical Taste in America* (Baltimore, 1993), p. 150). The carved dolphins on this sofa are an elaborate and sophisticated survival of New York's Classical style. Rich with symbolic meaning, the dolphin motif was drawn from the designs of antiquity and can be seen in classical mosaics and Minoan Pottery. The dolphin motif also alluded to Lord Nelson's maritime defeat of Napoleon and at the same time, had associations with the dauphin, the title of the heir apparent to the King of France. Although this title was dissolved with the creation of the French Republic in 1791, the dolphin continued to appear in French furniture designs in the nineteenth century (Elizabeth and Stuart Feld, *The World of Duncan Phyfe: The Arts of New York, 1800-1847* (New York, 2011), p. 67). For a similar example see Christie's, New York, 16 December 2005, lot 6. For a related example with dolphin head feet see Christie's, New York, 25 September 2013, lot 109.







1328



Options to buy parcels: A parcel is a sequence of lots carrying the same estimates and consisting of the same type of a similar lot. In this sale, the buyer of the first lot (Lot 1328) of a parcel will have, at the discretion of the auctioneer, the option to take the next lot (Lot 1329) in the parcel for the same price. If the option is not exercised on lots (Lot 1329) in the same parcel, the auctioneer will open bidding on this lot.



1329



1328

PROPERTY FROM THE WESTERVELT COMPANY

■ 1328

**A CLASSICAL CARVED AND GILDED GIRANDOLE MIRROR**  
BOSTON OR SALEM, MASSACHUSETTS, 1800-1815

51 in. high, 24¼ in. wide

\$25,000–35,000

**PROVENANCE:**

Charles Woolsey Lyon, New York, circa 1948  
Israel Sack, Inc., New York  
A New Orleans, Louisiana private collection  
Israel Sack, Inc., New York  
Mr. and Mrs. Eddy G. Nicholson, Hampton, New Hampshire  
Sold, Christie's, 27-28 January 1995, lot 1154

**LITERATURE:**

C.W. Lyon, Inc., advertisement, *The Magazine Antiques* (March 1948), p. 3.  
Albert Sack, *The New Fine Points of Furniture* (New York, 1993), p. 233  
(described as "Masterpiece").



1329

PROPERTY FROM THE WESTERVELT COMPANY

■ 1329

**A CLASSICAL CARVED AND GILDED GIRANDOLE MIRROR**  
BOSTON OR SALEM, MASSACHUSETTS, 1800-1815

51 in. high, 24¼ in. wide

\$25,000–35,000

**PROVENANCE:**

Jess Pavey, Birmingham, Michigan  
John A. Callahan, Detroit, Michigan and Palm Beach, Florida  
Christie's, New York, 22 January 1994, lot 484

**EXHIBITED:**

Salem, Massachusetts, The Francis Tuckerman Parker House.

**LITERATURE:**

Samuel Chamberlain, *Salem Interiors: Two Centuries of New England Taste and Decoration* (New York, n.d.), pp. 84-85.  
Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 167.



PROPERTY FROM THE WESTERVELT COMPANY

■ 1330

**A NEOCLASSICAL SCULPTED WHITE MARBLE FIREPLACE SURROUND**

ENGLISH, CIRCA 1798

58 in. high, 71¾ in. long, 5 in. deep

\$30,000–50,000

**PROVENANCE:**

According to family tradition Gouverneur Morris (1752-1816), Morrisania, New York  
Sotheby's, New York, 18 January 1998, lot 1708

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 163-164.

According to family tradition, this intricately carved fireplace is said to have been from the home of Gouverneur Morris a signer of the Constitution who started his career as a lawyer. Morris also served on the New York Provincial Congress and the Continental Congress, was a delegate to the Constitutional Convention and United States minister to France and was elected United States Senator. In 1788, after serving as a Pennsylvania delegate to the Constitutional Convention, Morris purchased his New York estate Morrisania. The house was renovated in 1798 and this was likely when the subject fireplace surround was installed. The central frieze of the fireplace surround has a relief depicting Aegis of Pallas Athena, the peacemaker, in the center. On either side of her is Mother England and a Native American binding up the instruments of war (Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 173, 188).





PROPERTY FROM THE WESTERVELT COMPANY

■ 1331

**A PAIR OF FEDERAL CARVED TRIPOD TABLES**  
NEW YORK, CIRCA 1815

28 in. high, 25½ in. wide, 17¾ in. deep

(2)

\$5,000–8,000

**PROVENANCE:**

Mrs. Joseph Buckingham Sheffield  
Sheffield Bunker  
Plaza Galleries, New York  
Ronald S. Kane, New York  
Sold, Christie's, New York, 22 January 1994, lot 423

At the time of their sale in 1994 these tables were said to be made for the great-great-grandfather of Sheffield Bunker in 1814. These two matching tables are a rare survival as a pair and their tops were cut from the same flitch of highly figured mahogany. For an example with a similar top and carved legs ending in paw feet attributed to Duncan Phyfe see Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. VII, p. 1737, no. P4868.



1331

PROPERTY FROM THE WESTERVELT COMPANY

■ 1332

**A SET OF SIX CLASSICAL MAHOGANY**  
**GONDOLA CHAIRS**

PROBABLY DOCUMENTED TO DUNCAN PHYFE  
(1768-1854), NEW YORK CITY, CIRCA 1833

33 in. high

(6)

\$8,000–12,000

**PROVENANCE:**

Luman Reed, New York  
Mary Mulford, granddaughter  
Sold, Robert Smith Auction, Pleasant Valley, New York 1966  
Ronald S. Kane, New York  
Sold, Christie's, New York, 22 January 1994, lot 358

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 183.

Based on family history, this set of six gondola chairs was made by Duncan Phyfe for Luman Reed, a prominent American Art patron. Reed commissioned Phyfe to furnish his new home at 13 Greenwich Street. These chairs were originally a set of twelve as they are marked I, II, III, VIII, X, XII on the inner seat rails. This set could be the "12 Mahogany Chairs" in the Parlour or the Picture Gallery both listed in Reed's 1836 property inventory. For a very similar example see John L. Scherer, *New York Furniture at the New York State Museum* (Virginia, 1984), p. 76, no. 76. Another nearly identical example is illustrated in Charles L. Venable, *American Furniture in the Bybee Collection* (Austin, 1989), pp. 148-149, no. 68. Another set of six chairs of the same form are in the collection of Bayou Bend (B.64.39.1-6).



1332

PROPERTY FROM THE WESTERVELT COMPANY

■ ~ 1333

**A CLASSICAL CARVED AND ORMOLU-MOUNTED  
ROSEWOOD CELLARET**

ATTRIBUTED TO DUNCAN PHYFE (1768-1854), NEW YORK,  
CIRCA 1815

26 in. high, 23 in. wide, 23 in. deep

\$8,000-12,000

**PROVENANCE:**

Mr. and Mrs. Charles Phinizy, Augusta, Georgia  
Mary Lou Phinizy, daughter, until 1977  
Mr. Inman Mays, nephew, until 1985  
Hirschl & Adler Galleries, New York, 1985-1987  
Private collection, 1987-1992  
Hirschl & Adler Galleries, New York, 1992

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 203.

A form that gained popularity in the early nineteenth century when dining rooms became increasingly prevalent, the cellaret was used to store bottles brought up from the cellar during meals. They were often made *en suite* with sideboards and stored under the central portion of the sideboard. The inside of the subject cellaret is divided into four caddies to hold upright bottles and also includes concave channels around the perimeter to hold bottles. An extremely similar cellaret with similarly shaped case and four front facing lion's paw feet is said to have been made by Phyfe for his own home. This piece descended in his family and is illustrated in Peter M. Kenny and Michael K. Brown, *Duncan Phyfe: Master Cabinetmaker in New York* (New York, 2011), pp. 195-197, pl. 24. Another similar example *en suite* with a sideboard and also attributed to Phyfe was sold Christie's, New York, 3 October 2007, lot 121. A third related example is in the collection of Bayou Bend (B.67.31).



1333

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ 1334

**A CLASSICAL CARVED MAHOGANY SOFA**

POSSIBLY BOSTON, 1815-1825

36½ in. high, 91 in. wide, 24½ in. deep

\$8,000-12,000



1334

■ ~1335

**A CLASSICAL BRASS-INLAID ROSEWOOD ORMOLU-MOUNTED WORK TABLE**

BOSTON, CIRCA 1815

underside of top drawer with remnants of paper label hand-inscribed in ink  
*This [illeg]/ to Margaret.../April...*  
29. in high, 20¼ in. wide, 17½ in. deep

\$12,000–18,000

**PROVENANCE:**

Sold, Christie's, New York, 21 June 1995, lot 305  
Hirschl & Adler Galleries, New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 179, 205.

Fashioned from costly imported materials, this work table was a luxurious form and a supreme example of Boston's Classical style. From the lyre-supports to the sabre legs and anthemion mounts, the form contains several references to Antiquity and speaks to the cosmopolitan tastes of Boston's early nineteenth-century elite. Three other examples feature the same overall model, made of rosewood with octagonal tops, lyre-supports and inlaid and applied brass ornament, and were undoubtedly made in the same shop. One, like the example offered here, has a fully turned stretcher and feet fitted with casters, while the other two illustrate a slight variation with a partly squared stretcher and paw feet (see Sotheby's, New York, 24-25 January 2014, lot 375, J. Michael Flanigan, *American Furniture from the Kaufman Collection* (New York, 1986), pp. 202-203, no. 82 and, now at the Grand Rapids Art Museum, that illustrated in Peter Hill, advertisement, *The Magazine Antiques* (January 1979), p. 131). The example offered here is the only one of the four with front canted corners embellished with mounts in the form of bees, possibly referring to the Barberini family of Renaissance Rome or more recently, Napoleon's rule in France.





PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ 1336

**A CLASSICAL PARCEL-GILT AND EBONIZED MAPLE ARMCHAIR**  
POSSIBLY DUNCAN PHYFE (1768-1854), NEW YORK, CIRCA 1825

32½ in. high

\$12,000-18,000

This parcel-gilt and ebonized arm chair exemplifies the grandeur and sophistication of New York furniture from the classical period. With its scroll-form arms and carved paw feet this chair shows influence from the Egyptian Revival. In the 1820s Egyptian mummies were brought to the United States for study and imagery from ancient Egypt became very popular with wealthy

New Yorkers including merchant Stephen Whitney, who owed a set of armchairs nearly identical to the subject chair. These armchairs are now in the collection of the Museum of the City New York (36.110.1ab, .2ab). Another extremely similar chair is in the collection of the Saint Louis Art Museum (18:2012). Both institutions attribute the chairs to Duncan Phyfe. An additional pair, also attributed to Phyfe, is illustrated in Elizabeth Feld and Stuart P. Feld, *The World of Duncan Phyfe: The Arts of New York, 1800-1847* (New York, 2011), pp. 70-71, no. 32. A related example, also attributed to Phyfe, is in the collection of the Classical American Homes Preservation Trust. This chair has a very similar form and carving but lacks a gilt and ebonized surface. Other related examples can be seen in the collections of Winterthur (57.739) and the Morris-Jumel Mansion.



PROPERTY FROM THE WESTERVELT COMPANY

■ 1337

**A CLASSICAL CARVED MAHOGANY AND ORMOLU  
WALL BEDSTEAD**

NEW YORK, CIRCA 1815

88½ in. high, 117 in. wide, 62 in. deep

\$10,000–15,000

**PROVENANCE:**

Sumpter Priddy, Richmond, Virginia  
Israel Sack, Inc., New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 25, 204-205.

With one side placed against the wall and the hangings attached to the bed crown, this form of bed completely enclosed the occupant and provided the same coverage as four-poster beds. For a similar example attributed to Charles-Honoré Lannuier in the Bartow-Pell Mansion Museum, see Wendy Cooper, *Classical Taste in America: 1800-1840* (Baltimore, 1993), p. 131, no. 90.



PROPERTY FROM THE WESTERVELT COMPANY

■ 1338

**A CLASSICAL MAHOGANY  
ARMOIRE**

PROBABLY DOCUMENTED TO  
DUNCAN PHYFE (1768-1854), NEW  
YORK, CIRCA 1833

87½ in. high, 66¾ in. wide, 28¼ in. deep

\$10,000–15,000

**PROVENANCE:**

Luman Reed, New York  
Mary Mulford, granddaughter  
Robert Smith Auction, Pleasant Valley,  
New York, 1966  
Ronald S. Kane, New York  
Sold, Christie's, New York, 22 January 1994,  
lot 361

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and  
Wendell Garrett, *An American Odyssey: The  
Warner Collection of Fine and Decorative  
Arts* (New York, 2001), p. 183.

This massive armoire descended in the family of American Art patron Luman Reed with a history of manufacture by Duncan Phyfe. Reed turned to Phyfe to furnish his new home at 13 Greenwich street in New York. Included on the bill of sale between Reed and Phyfe was an armoire which is likely the subject piece. This piece displays many characteristics of Phyfe's work including highly figured mahogany veneers, crossbanding and water leaf and paw feet. Three other armoires by Phyfe are known including a pair he made for James Lefferts Brinckerhoff, which survives with a documented bill of sale from 1816 (Jeanne Sloane, "A Duncan Phyfe Bill And The Furniture It Documents," *The Magazine Antiques* (May, 1987), pp. 1106-1113, fig. 3) and one that descended in the family of Phyfe's daughter, Eliza Phyfe Vail.

Phyfe's personal signed copy of the 1810 *New York Revised Prices for Manufacturing Cabinet and Chair Work* included an entry for "A French Press" with "two flat paneled doors, with two panels in each" from which he would have been aware of the form (Winterthur Museum Printed Book and Periodical Collection). Phyfe may also have received copies of La Mésangère's 1813 issue of *Meubles et Objets de Gout* in which plate 368 was a design for a "Secrétaire" very similar to this example with overhanging cornice, frieze, columns with gilt capitals and bases on square plinths (Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 182-184).







1339

PROPERTY FROM THE WESTERVELT COMPANY

**1339**

**JOHN STOBART (B. 1929)**

*Decks Awash - Aboard the Cutty Sark - The Great Tea Race*

oil on canvas  
24 x 36 in. (sight)  
Painted in 1972

\$12,000-18,000



1340

PROPERTY FROM THE WESTERVELT COMPANY

**1340**

**JOHN STOBART (B. 1929)**

*South Street, New York*

signed and dated *Stobart/ ©1975* lower right  
oil on canvas  
18 x 24 in.  
Painted in 1975

\$12,000-18,000

**PROVENANCE:**

Kennedy Galleries, Inc., New York

PROPERTY FROM THE SAUNDERS COLLECTION

**1341**

**ANTONIO NICOLO GASPARO JACOBSEN  
(1850-1921)**

*Steamship Otranto*

signed and dated *A. Jacobsen 1890/705. Palisade  
Av. West Hoboken. NJ* lower right

oil on canvas

22 x 36 in.

Painted in 1890

\$4,000-6,000

**PROVENANCE:**

The Parker Gallery, London, 1958

**LITERATURE:**

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*  
(New York, 1984), line 16, pp. 230-231.

Built in Hull, England in 1877 by Earle's Co., the  
screw steamship *Otranto* was owned by the  
Wilson Line and was active until 1869.



1341

PROPERTY FROM THE ROSEBROOK COLLECTION

**1342**

**PETER HANSON (1821-1887)**

*Country Landscape*

signed and dated *P Hanson/ NY/ 1868* lower right

oil on canvas

31 x 46 in.

Painted in 1868

\$3,000-5,000

**PROVENANCE:**

Wayne Pratt, Inc., Woodbury, Connecticut, 1997



1342



PROPERTY FROM THE WESTERVELT COMPANY

■ ~ 1343

**A PAIR OF CLASSICAL ROSEWOOD CARVED AND PARCEL-GILT CARD TABLES**

NEW YORK, CIRCA 1820

28½ in. high, 36¼ in. wide, 18 in. deep

(2)

\$30,000–50,000

**PROVENANCE:**

Private Collection, 1970-1991

Hirschl & Adler Galleries, Inc., New York, January 1992

**EXHIBITED:**

New York, Hirschl & Adler Galleries, *Neo-Classicism in America: Inspiration and Innovation*, 27 April - 7 June 1991.

**LITERATURE:**

Hirschl & Adler Galleries, Inc., *Neo-Classicism in America: Inspiration and Innovation* (New York, 1991), p. 31, no. 15.

Peter M. Kenny, *Honoré Lannuier: Cabinetmaker from Paris* (New York, 1998), p. 166, fig. 95.

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 26, 206-207.

With dramatically sweeping caryatid figures, this pair of card tables is a powerful expression of New York's Classical style. From the rounded corners of the top to the narrow turnings on the rear supports and the dynamic shaping to the base, details of these tables replicate the known practices of master cabinetmaker Duncan Phyfe. A pair of card tables firmly attributed to Phyfe displays similar figures and turnings, as well as closely related bases and well illustrates the "ornamented Grecian style" adopted by the cabinetmaker in the 1810s (Christie's, New York, 25 September 2013, lot 101). Representing a departure from Phyfe's earlier, more delicate forms, the style reflects the influence of published French and English designs as well as the output of his principal competitor, Charles-Honore Lannuier (1779-1819). Sculptural supports on tables played an important role in the design of the new style, but expensive and requiring the talents of a specialist carver, they appear to have been reserved for Phyfe's more important commissions and survive in relatively few numbers today. The rounded corners design seen on these tables supplanted the earlier canted corner model in New York in about 1820 and was particularly favored in Phyfe's shop (see Peter M. Kenny and Michael K. Brown, *Duncan Phyfe: Master Cabinetmaker in New York* (New York, 2011), pp. 79, 200). Diverging from Phyfe's practices are the carved legs, which are distinguished by their large, bulbous feet. Similar renditions are seen in the work of New York cabinetmaker Michael Allison (Kenny and Brown, *op. cit.*, p. 80, fig. 82). It is possible that the tables offered here illustrate a collaboration between the two makers or perhaps the work of specialist carvers who worked for both Phyfe and Allison.









1344

PROPERTY FROM THE WESTERVELT COMPANY

■ 1344

**A CARVED AND PARCEL-GILT MAHOGANY ARMCHAIR**  
PHILADELPHIA, CIRCA 1815

32 in. high

\$3,000–5,000

**PROVENANCE:**

Sold, Sotheby's, New York, 23-24 June 1993, lot 496  
Israel Sack, Inc., New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 173, 188.

A similar armchair with carved and gilded eagles supporting the arms of the chair can be seen in Henry Sargent's (1770-1845) painting *The Tea Party* (Museum of Fine Arts, Boston). Although this painting depicts a drawing room in Boston, the scene would have resonated with people in Philadelphia as well (Alexandra Kirtley and Peggy Olley, *Classical Splendor: Painted Furniture for a Grand Philadelphia House* (New Haven, 2016), p. 49).

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ • 1345

**A PAIR OF CLASSICAL CARVED MAHOGANY AND BRASS-MOUNTED SIDE CHAIRS**  
NEW YORK, CIRCA 1815

first chair marked VIII, second chair marked XIII, both with original slip-seat frames similarly marked

(2)

33¾ in. high  
\$3,000–5,000



1345





PROPERTY FROM A CONNECTICUT FAMILY

■ 1346

**A PAIR OF CLASSICAL GILTWOOD CONVEX TWO-LIGHT MIRRORS**

AMERICAN OR ENGLISH, FIRST QUARTER 19TH CENTURY

37½ in. high, 23½ in. wide

(2)

\$12,000–18,000

**PROVENANCE:**

Sold, Sotheby's, New York, 19 June 1998, lot 2104  
Leigh Keno American Antiques, New York





Fig. 1 Dining Room, Van Rensselaer Manor House, 1860-1873, Albany Institute of History & Art.

PROPERTY FROM THE WESTERVELT COMPANY

■ 1347

**THE STEPHEN VAN RENSSELAER PAIR OF CLASSICAL MAHOGANY SCROLL ARM BERGERES**

ATTRIBUTED TO DUNCAN PHYFE (1768-1854), NEW YORK, CIRCA 1825

36½ in. high

\$30,000–50,000

**PROVENANCE:**

Stephen Van Rensselaer III (1764-1839), Rensselaerwyck, New York  
 Stephen Van Rensselaer IV (1789-1868), Rensselaerwyck, New York, son  
 Harriet Van Rensselaer (1838-1911), Rensselaerwyck, New York  
 Stephen Van Rensselaer Crosby, Boston  
 Berry B. Tracy, New York  
 Sold, Sotheby's, New York, 1 February 1985, lot 779  
 Hirschl & Adler Galleries, New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 27, 207.

Understated and refined, these chairs exhibit the fully developed interpretation of the Classical Revival style of the early nineteenth century. Illustrating the final phase of Classicism, the Grecian Plain style, they display a more restrained and sleek design than earlier more intricately designed pieces. Attributed to Duncan Phyfe, the pair displays well-proportioned Grecian Scrolls on the arms and legs. The chairs also have slightly convex discs attached to the circular points of the scrolls on both the arms and legs. A hallmark of Phyfe, these discs were likely derived from the winged discs used in Egyptian symbolism and the powerful coved cornices on

their temples (Peter M. Kenny and Michael K. Brown, *Duncan Phyfe: Master Cabinetmaker in New York* (New Haven, 2011), p. 95).

(2) These chairs were first owned by Stephen Van Rensselaer III (1764-1839) who was a prominent New York soldier, Federalist politician and businessman. After graduation from Harvard University he took control of his family's manor, Rensselaerwyck, near Albany, making him the largest landowner in New York. As a dedicated supporter of the economic development of his state, Stephen III served in both the New York Assembly and State Senate. He was also Lieutenant-Governor from 1795-1801 and served in the United States House of Representatives. Appointed Major General in the state militia in the 1780s, he was later decorated as commander of American troops in the War of 1812. A staunch supporter of education, he was a Regent of the University of the State of New York and founder of the Rensselaer Polytechnic University.

Stephen III married Margaret Schuyler and they moved into the newly rebuilt family Manor house in 1785. He lived there until his death in 1839 when his son Stephen Van Rensselaer IV inherited the property. Both Stephen III and Stephen IV were patrons of Duncan Phyfe and remnants of invoices from Phyfe remain in the Van Rensselaer family papers (Kenny and Brown, *op. cit.*, pp. 140-142). One of these chairs or a very similar example appears in a late 19th century photograph of the dining room in the Van Rensselaer manor (fig. 1).

A nearly identical pair that lacks the carved scroll above each foot was sold at Christie's, New York, 25 September 2013, lot 115. This pair also descended from Stephen Van Rensselaer III and IV and was in the collection of the Westervelt Company.





1348

PROPERTY FROM THE WESTERVELT COMPANY

**1348**

**A PAIR OF GILT AND ENAMEL-DECORATED PORCELAIN PITCHERS**  
 ATTRIBUTED TO WILLIAM ELLIS TUCKER  
 (ACTIVE 1827-1838), PHILADELPHIA,  
 CIRCA 1830

one with Napoleon taking leave [of Josephine] and  
 a hunting scene, the other with Napoleon at the  
 burning of Moscow and hunting scene  
 111 in. high (2)

\$5,000–8,000

**PROVENANCE:**

John Wanamaker, Philadelphia, Pennsylvania  
 Hirschl & Adler Galleries, New York City

PROPERTY FROM THE WESTERVELT COMPANY

**1349**

**A PORCELAIN BALUSTER VASE**  
 ATTRIBUTED TO TUCKER AND HEMPHILL  
 CHINA FACTORY (ACTIVE 1826-1832),  
 PHILADELPHIA, CIRCA 1826

painted on one side with a flower filled urn and the  
 other with bouquet of flowers flanked by winged  
 female term handles  
 11¾ in. high

\$1,000–1,500

**PROVENANCE:**

Hirschl & Adler Galleries, New York, 1996



1349

PROPERTY FROM THE WESTERVELT COMPANY

**1350**

**A PAIR OF PORCELAIN MONOGRAMMED  
 AND RETICULATED COMPOTES**  
 BY WILLIAM ELLIS TUCKER (ACTIVE 1827-  
 1838), PHILADELPHIA, 1827-1838

The interior of each basket gilt with MCM  
 monogram

10½ in. high (each)

(2)

\$8,000–12,000

**PROVENANCE:**

Mary Carpenter Smith Mayer (Ms. George Mayer),  
 Lancaster, Pennsylvania  
 Mr. and Mrs. J.W.B. Bausman, Jr., Exton,  
 Pennsylvania  
 Christie's, New York, 2 June 1990, lot 107  
 Hirschl & Adler Galleries, New York, 1991

**EXHIBITED:**

Philadelphia, The Philadelphia Museum of Art,  
*Tucker China, 1825-1838*, 1957.  
 New York, Hirschl & Adler Galleries, *Neo-  
 Classicism in America: Inspiration and Innovation*,  
 27 April - 7 June 1991.

**LITERATURE:**

Hirschl & Adler Galleries, Inc., *Neo-Classicism In  
 America: Inspiration and Innovation* (New York,  
 1991), p. 112, no. 84.  
 Tom Armstrong, Amy Coes, Ella Foshay, and  
 Wendell Garrett, *An American Odyssey: The  
 Warner Collection of Fine and Decorative Arts* (New  
 York, 2001), p. 194.

These compotes bear the monogram MCM  
 for Mary Carpenter Mayer (1784-1853), wife of  
 Colonel George Mayer. Colonel Mayer was an  
 ironmonger and hardware merchant of Lancaster,  
 Pennsylvania (Hirschl & Adler Galleries, Inc., *Neo-  
 Classicism In America: Inspiration and Innovation*  
 (New York, 1991), p. 112, no. 84).



1350



PROPERTY FROM THE WESTERVELT COMPANY

■ 1351

**THE DERBY FAMILY CLASSICAL GILTWOOD  
GIRANDOLE MIRROR**

ENGLISH OR AMERICAN, CIRCA 1810

43 in. high, 34 in. wide

\$10,000–15,000

**PROVENANCE:**

Elias Hasket Derby Family, Salem, Massachusetts  
By descent to Sarah Derby, until 1989  
Hirschl & Adler Galleries, New York

**EXHIBITED:**

Portland, Maine, Portland Museum of Art, 1970–88.  
New York, Hirschl & Adler, *Neo-Classicism in America:  
Inspiration and Innovation*, 27 April – 7 June 1991.

**LITERATURE:**

Israel Sack, Inc., *American Antiques from the Israel Sack  
Collection*, vol. IX, no. P6151, p. 2531.  
Hirschl & Adler Galleries, Inc., *Neo-Classicism In America:  
Inspiration and Innovation* (New York, 1991), no. 44, p. 67.  
Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett,  
*An American Odyssey: The Warner Collection of Fine and  
Decorative Arts* (New York, 2001), pp. 22, 211.

The mate to this grand convex mirror can be found in the collection of The Portland Museum of Art (1984.351). The museum attributes their mirror to John Doggett (1780–1857), a clock case, frame and mirror maker from Roxbury, Massachusetts. This pair of mirrors is thought to have been first owned by descendants of Elias Hasket Derby, the renowned merchant of late eighteenth-century Salem, Massachusetts.



1351

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY

■ 1352

**A CLASSICAL INLAID MAHOGANY AND FIGURED-  
MAPLE BRASS-MOUNTED CARD TABLE**

BOSTON, 1815–1825

30 in. high, 34½ in. long, 18¾ in. deep

\$8,000–12,000

For a similar example see Israel Sack, Inc., *American Antiques  
from the Israel Sack Collection* (New York, 1974), vol. III, p.  
720, P3247.



1352

PROPERTY FROM THE WESTERVELT COMPANY

■ ~ 1353

**A CLASSICAL BRASS-INLAID CARVED AND PARCEL-GILT  
ROSEWOOD CARD-TABLE**

PROBABLY DUNCAN PHYFE (1768-1854), NEW YORK, CIRCA 1820

bears several impressions of a later stamp *H. LANNUIER, NEW YORK*, appears to retain its original marbled paper lining  
30¼ in. high, 35¾ in. wide, 18 in. deep

\$8,000-12,000

**PROVENANCE:**

Berry B. Tracy, New York  
Ronald S. Kane, New York City  
Sold, Christie's, New York, 22 January 1994, lot 364

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 181.

This elaborate card table exhibits many elements of high-style New York furniture including figurative carving, parcel-gilt elements and brass banding. While previously attributed to Charles-Honoré Lannuier, it has been

determined that the stamps on this table are spurious. The *estampille* was believed to have been applied to tables with rounded corners like those of the subject table (Peter M. Kenny, *Honoré Lannuier: Cabinetmaker from Paris* (New York, 1998), p. 154). These corners are not featured on any documented tables by Lannuier; however, they were often used by Duncan Phyfe, who started incorporating rounded corners around 1820 (Peter M. Kenny and Michael K. Brown, *Duncan Phyfe: Master Cabinetmaker in New York* (New York, 2011), p. 85). The subject card table also exhibits hocked feet often associated with Phyfe and has unique gilded acanthus leaves on the feet that "billow upward from the crease and engage the... plinth, terminating in a sprightly outward flip" (Kenny and Brown, *op. cit.*, p. 206).

For a similar example attributed to Phyfe with swan and lyre carving and rounded corners see Peter M. Kenny, "Opulence Abroad: Charles-Honoré Lannuier's Gilded Furniture in Trinidad de Cuba," *American Furniture 2004*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2004), p. 252, fig. 17. Attributes of both Venus and Apollo, the swan and lyre motifs were derived from sources from antiquity and particularly favored by New York cabinetmakers during the early nineteenth century (Wendy Cooper, *Classical Taste in America* (New York, 1993), p. 142).



PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

**1354**

**THOMAS SULLY (1783-1872)**

*Portrait of Matthew Ralston, Jr.*

signed [*illeg*] 1843 lower right

oil on canvas

24¼ x 20 in.

Painted in 1843

\$8,000–12,000



1354

PROPERTY FROM THE WESTERVELT COMPANY

■ **1355**

**A CLASSICAL CARVED MAHOGANY CHEST-OF-DRAWERS**

PROBABLY BY JOSEPH B. BARRY & SON  
(ACTIVE 1810-1822), PHILADELPHIA, CIRCA  
1815

second drawer divider with handwritten

inscription in graphite *RB Sille* [*illeg*]

42 in. high, 47 in. wide, 23½ in. deep

\$10,000–15,000

**PROVENANCE:**

Hirschl & Adler Galleries, New York

**EXHIBITED:**

New York, Hirschl & Adler, *Neo-Classicism in America: Inspiration and Innovation*, 27 April - 7 June 1991.

**LITERATURE:**

Hirschl & Adler Galleries, Inc., advertisement, *The Magazine Antiques* (May 1990), p. 1004.

Hirschl & Adler Galleries, Inc., *Neo-Classicism In America: Inspiration and Innovation* (New York, 1991), no. 71, p. 99.

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 173.

For a very similar example attributed to Joseph B. Barry see Donald L. Fennimore, "Egyptian Influence in Early Nineteenth-Century American Furniture," *The Magazine Antiques* (May 1990), p. 1198, pl. IV. The attribution of this group of chests is solidified by an advertisement that Barry placed in the January 11, 1810 issue of Philadelphia's *Aurora General Advertiser* in which he was selling "3 pair Eliptic Bureaus, columns and Egyptian figures." Barry is thought to have been one of the first cabinetmakers to capitalize on American's interest in Egyptian culture and motifs in his furniture. That influence can be seen in this piece with the elaborately carved, figural columns. The beehive-shaped reeded feet on the subject chest are also characteristic of pieces attributed to Barry. Another related example with carved male figures wearing turbans can be seen in Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. VII, p.1822, no. P5039. Another example is in the collection at The Henry Ford (62.73.7). For further information on Barry see Donald L. Fennimore and Robert T. Trump, "Joseph B. Barry, Philadelphia Cabinetmaker," *The Magazine Antiques* (May 1989), pp. 1212-1225.



1355





PROPERTY FROM THE WESTERVELT COMPANY

■ 1356

**THE CHRIST CHURCH PAIR OF CLASSICAL CARVED  
MAHOGANY ALTAR ARMCHAIRS**

STAMPED BY THOMAS CONSTANTINE & CO. (W. 1817-1826), NEW  
YORK, 1824-1825

rear casters stamped *T. CONSTANTINE N. YORK*, front casters stamped  
*BIRMINGHAM PATENT*

27 in. high

\$10,000-15,000

**PROVENANCE:**

Christ Church, 79 Anthony (now Worth) Street and subsequent locations, New  
York City, 1824-1825 until 1975

Christ and St. Stephen's Church, 120 W. 69th Street, New York, 1975

Christie's, New York, 22 January 1994, lot 297

Hirschl & Adler Galleries, New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American  
Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001),  
pp. 20, 22, 199.

Matthew A. Thurlow, "Aesthetics, Politics, and Power in Early-Nineteenth-  
Century Washington: Thomas Constantine & Co.'s Furniture for the United  
States Capitol, 1818-1819," *American Furniture 2006*, Luke Beckerdite, ed.  
(Milwaukee, WI, 2006), figs. 36b, 44.

New York City's second oldest Episcopalian church, Christ Church, was  
founded in 1793 in response to the City's expanding population. First situated

(2)

on Ann Street, the Church relocated to a new building at 79 Anthony (now  
Worth) Street in 1823. The pair of armchairs offered here was undoubtedly  
ordered for the furnishing of this second building and as noted by Matthew  
Thurlow, was probably used by the rector and his assistant. The rector  
at this time was Dr. Thomas Lyell (1775-1848), a prominent figure in the  
clergy, who had previously served as chaplain to Congress under the  
administrations of Presidents John Adams and Thomas Jefferson. His ties  
to Congress may have led him to patronize the firm of Thomas Constantine  
& Co., which had secured the sizable commission to re-furnish the newly  
rebuilt US Capitol in 1818-1819. Though short-lived, Thomas Constantine's  
manufactory produced furniture on a large scale with a preference for the  
designs of London designer Thomas Hope. The carved-wing arms on these  
chairs are abbreviated renditions of chimeras, which adorn the ends of a  
sofa illustrated in plates 5 and 29 of Hope's *Household Furniture and Interior  
Decoration* (London, 1807). The base of these chairs, comprising tapering  
turned and reeded front legs and downswept reeded rear legs, is based on  
pl. 59 in the same volume and virtually identical legs appear on an armchair  
in the collection of Winterthur Museum. See "Christ Church. Rev. Hugh  
Miller Thompson's Congregation," *The New York Times*, 28 September  
1874, accessed online; Matthew A. Thurlow, "Aesthetics, Politics, and Power  
in Early-Nineteenth-Century Washington: Thomas Constantine & Co.'s  
Furniture for the United States Capitol, 1818-1819," *American Furniture 2006*,  
Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2006), pp. 210, 217, figs. 35, 36,  
44. The chairs remained in the possession of Christ Church, which in 1975  
merged with St. Stephens, for over 150 years before being sold at auction  
in 1994.



PROPERTY FROM THE WESTERVELT COMPANY

■ 1357

**A PAIR OF CLASSICAL MAHOGANY ARM CHAIRS**

ATTRIBUTED TO JOSEPH B. BARRY (1757-1838), PHILADELPHIA, CIRCA 1810

each with impressed *W* on inner rear rail  
35 in. high

\$10,000–15,000

**PROVENANCE:**

Weightman Family, Philadelphia  
Israel Sack Inc., New York

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), pp. 20, 166.

A sofa attributed to Joseph Barry with similar armrests carved in the shape of a dog's head was made for Louis Clapier of Philadelphia. These armrests are thought to be typical of the figural carving that Barry did before the War of 1812 (Robert T. Trump, "Joseph B. Barry, Philadelphia cabinetmaker," *The Magazine Antiques* (January 1975), pp. 162-163). An armchair and side chair with similar ogee carving on the crest rail and the same reeded legs as the subject pair are also attributed to Barry. These chairs also originally belonged to the The Weightman family who were prominent manufacturing chemists in Philadelphia. Another related sofa with extremely similar plumage carving and ogee cutout on the crest rail is attributed to Barry, and is illustrated, along with the aforementioned armchair in Donald L. Fennimore and Robert T. Trump, "Joseph B. Barry, Philadelphia cabinetmaker," *The Magazine Antiques* (May 1989), p. 1222.

(2)





1358

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD

■ 1358

**A FEDERAL MAHOGANY AND FIGURED MAPLE WORK TABLE**

MASSACHUSETTS, 1790-1810

appears to retain its original brasses  
30¾ in. high, 22 in. wide, 19½ in. deep

\$5,000-8,000

PROPERTY FROM THE WESTERVELT COMPANY

■ 1359

**A PAIR OF MAHOGANY CURULE BASED STOOLS**

AMERICAN, CIRCA 1825

16½ in. high, 21 in. wide, 15½ in. deep

\$3,000-5,000

For a very similar example attributed to Duncan Phyfe see the collection of The Metropolitan Museum of Art (66.221.7).



1359



1360

PROPERTY FROM THE WESTERVELT COMPANY

■ 1360

**A CLASSICAL MAHOGANY VENEERED LYRE-BASE CARD TABLE**

NEW YORK, CIRCA 1810-1820

29½ in. high, 36 in. wide, 18 in. deep

\$8,000-12,000

**PROVENANCE:**

Israel Sack Inc., New York

**LITERATURE:**

Israel Sack, Inc., *American Antiques from the Israel Sack Collection* (New York, 1974), vol. IV, p. 1040, P3830.

For a similar lyre base card table at Winterthur Museum, see Charles F. Montgomery, *American Furniture: The Federal Period* (New York, 1966), p. 340, no. 319.



PROPERTY FROM THE WESTERVELT COMPANY

■ **1361**

**A LATE CLASSICAL MAHOGANY VENEERED LIFT-TOP WASH STAND**

NEW YORK, 1825-1840

33½ in. high, 21 in. wide, 18½ in. deep

\$1,000-1,500

**PROVENANCE:**

Sold, Sotheby's, New York, 23 October 1994, lot 220

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 22.



1362



1361

PROPERTY FROM THE WESTERVELT COMPANY

■ **1362**

**A FEDERAL MAHOGANY ADJUSTABLE PIANO STOOL**

NEW YORK, 1810-1820

22 in. high

\$800-1,200

**LITERATURE:**

Tom Armstrong, Amy Coes, Ella Foshay, and Wendell Garrett, *An American Odyssey: The Warner Collection of Fine and Decorative Arts* (New York, 2001), p. 23.

PROPERTY FROM THE WESTERVELT COMPANY

■ **1363**

**A LATE CLASSICAL MAHOGANY VENEERED MARBLE-TOP NIGHTSTAND**

POSSIBLY NEW YORK, CIRCA 1840

36½ in. high, 18¾ in. diameter

\$1,000-1,500

With its cylindrical body and shelved interior, this nightstand served as a discrete storage unit for a chamber pot and was also known as a "pillar commode." A similar example of the form in the collection of the Metropolitan Museum of Art is documented to Duncan Phyfe by an 1841 bill of sale (see Peter M. Kenny et al., *Duncan Phyfe: Master Cabinetmaker in New York* (New York, 2011), p. 253, plate 57).



1363



1364

**1364**

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

**BY ROBERT HAVELL (1793-1878)**

*Snowy Owl (Plate CXXI)*

*Strix nyctea*

engraving with etching, aquatint and hand-coloring, on J Whatman paper, circa 1831, framed

Sheet: 38¼ x 25⅝ in. (972 x 651 mm.)

\$80,000–120,000



1365

**1365**

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

**BY WILLIAM HOME LIZARS (1788-1859)**

*Great American cock Male (Plate I)*

*Meleagris gallopavo*

*Variant 1*

engraving with etching, aquatint and hand-coloring, on J Whatman paper partial watermark 1826, circa 1827, framed

Sheet: 38⅝ x 26 in. (975 x 660 mm.)

\$40,000–60,000

**1366**

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

**BY ROBERT HAVELL (1793-1878)**

*Iceland or Jer Falcon (Plate CCCLXVI)*

*Falco Islandicus*

engraving with etching, aquatint and hand-coloring, on J Whatman paper watermark 1837, circa 1837, framed  
Sheet: 38 $\frac{1}{8}$  x 25 $\frac{1}{2}$  in. (968 x 318 mm.)

\$40,000-60,000



1366

**1367**

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

**BY ROBERT HAVELL (1793-1878)**

*Canvas backed Duck (Plate CCI)*

*Fuligula vallisneria*

engraving with etching, aquatint and hand-coloring, circa 1836, framed  
Sheet: 25 $\frac{1}{2}$  x 38 $\frac{3}{8}$  in. (648 x 975 mm.)

\$35,000-45,000



1367

**1368**

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

**BY ROBERT HAVELL (1793-1878)**

*Canada Goose (Plate CCI)*

*Anser canadensis*

engraving with etching, aquatint and hand-coloring, on J Whatman Turkey Mill paper watermark 1831, circa 1831, framed  
Sheet: 38 $\frac{3}{4}$  x 25 $\frac{3}{4}$  in. (984 x 654 mm.)

\$25,000-35,000



1368





1369

**1369**

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

**BY ROBERT HAVELL (1793-1878)**

*Great White Heron (Plate CCLXXXI)*

*Ardea occidentalis*

engraving with etching, aquatint and hand-coloring, on J Whatman paper watermark 1835, circa 1835, framed  
Sheet: 25½ x 38 in. (638 x 965 mm.)

\$25,000-35,000



1370

**1370**

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

**BY ROBERT HAVELL (1793-1878)**

*Mallard Duck (Plate CCXXI)*

*Anas boschas*

engraving with etching, aquatint and hand-coloring, on J Whatman paper watermark 1836, circa 1834, framed  
Sheet: 25¼ x 38 in. (641 x 965 mm.)

\$30,000-50,000



1371

**1371**

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

**BY ROBERT HAVELL (1793-1878)**

*Barn Owl (Plate CLXXI)*

*Strix flammea*

engraving with etching, aquatint and hand-coloring, on J Whatman paper watermark 1833, circa 1833, framed  
Sheet: 38¼ x 25¼ in. (972 x 641 mm.)

\$20,000-30,000

**1372**

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

**BY ROBERT HAVELL (1793-1878)**

*American Robin (Plate CXXXI)*

*Turdus migratorius*

engraving with etching, aquatint and hand-coloring, on J Whatman paper  
watermark 1834, circa 1832, framed  
Sheet: 37 $\frac{3}{4}$  x 25 $\frac{1}{8}$  in. (956 x 638 mm.)

\$15,000-25,000



1372

**1373**

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

**BY ROBERT HAVELL (1793-1878)**

*Passenger Pigeon (Plate LXII)*

*Columba migratoria*

*Variant 2*

engraving with etching, aquatint and hand-coloring, on J Whatman paper  
watermark 1836, circa 1836, framed  
Image: 26 x 20 $\frac{1}{2}$  in. (660 x 521 mm.)  
Sheet: 30 $\frac{1}{4}$  x 24 $\frac{3}{4}$  in. (768 x 629 mm.)

\$7,000-10,000



1373

**1374**

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

**BY ROBERT HAVELL (1793-1878)**

*American Widgeon (Plate CCCXLV)*

*Anas americana*

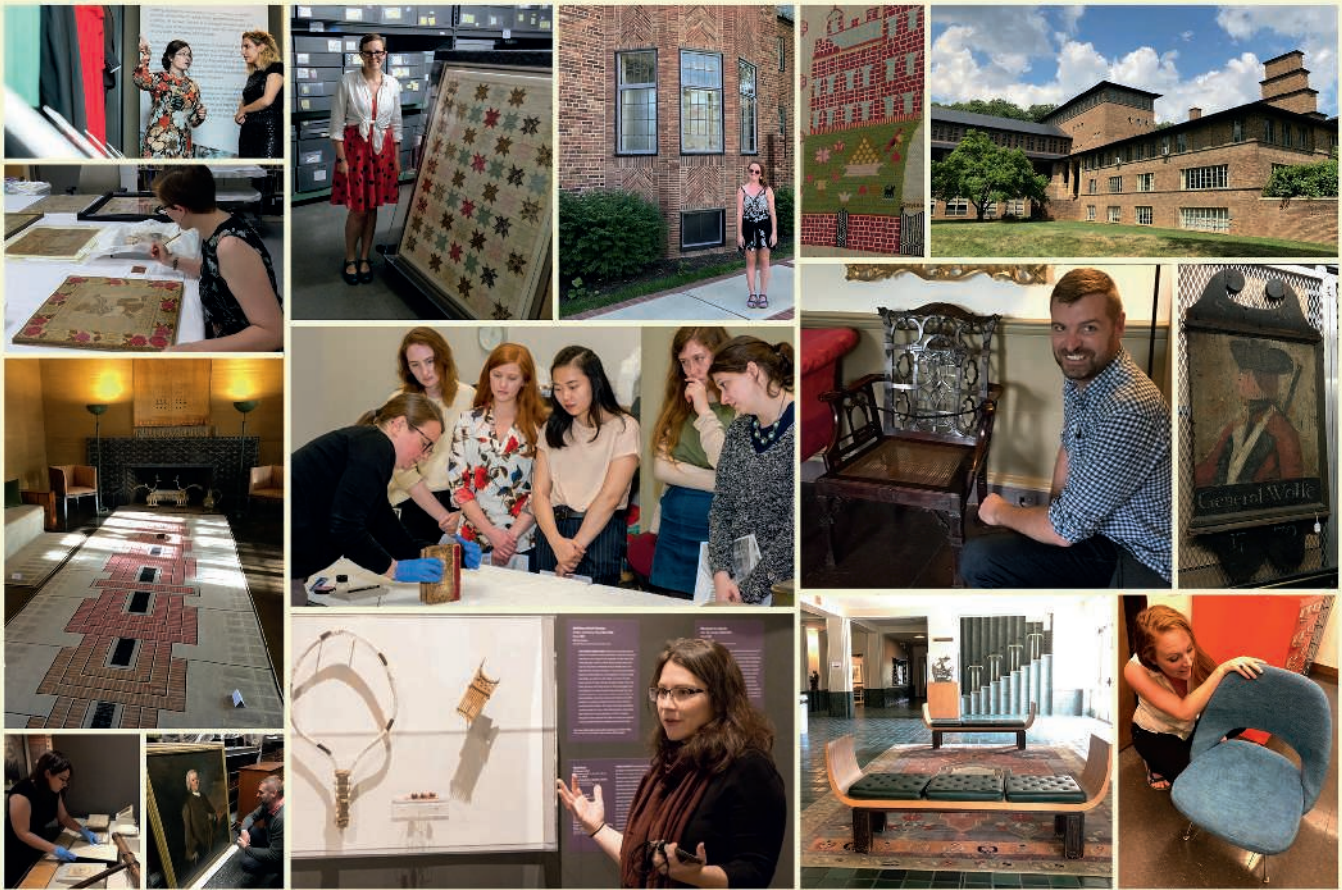
engraving with etching, aquatint and hand-coloring, on J Whatman paper  
watermark 1836, circa 1836, framed  
Image: 15 x 19 $\frac{3}{4}$  in. (381 x 502 mm.)  
Sheet: 26 $\frac{1}{2}$  x 39 $\frac{1}{4}$  in. (673 x 997 mm.)

\$2,500-3,500



1374





Classical American Homes Preservation Trust  
*and*  
 The Decorative Arts Trust  
*present the third annual*

# Emerging Scholars Colloquium

Sunday, January 20, 2019

9 am - 12 pm

George F. Baker Carriage House

69 East 93<sup>rd</sup> Street, New York City

Classical American Homes Preservation Trust, in conjunction with the Decorative Arts Trust, is pleased to offer our third annual Colloquium featuring students and young professionals in the decorative arts field.

Join us for a morning speaker series on new research by young scholars! Featuring:  
 Carrie Grief | Mariah Gruner | Tammy Hong | Steven McNeil | Elisabeth Mallin

This event is sponsored in part by the Wunsch Americana Foundation and is a benefit for the Decorative Arts Trust's Emerging Scholars Program.

**Register by January 13** | [www.decorativeartstrust.org/emerging-scholars-colloquium-2019](http://www.decorativeartstrust.org/emerging-scholars-colloquium-2019)

Founded in 1993 by Richard H. Jenrette, Classical American Homes Preservation Trust is a non-profit organization dedicated to the preservation of a collection of classical American historic homes with fine and decorative arts of the first half of the 19<sup>th</sup> century, along with their surrounding landscapes and scenic trails.



The mission of the Decorative Arts Trust, a non-profit organization, is to promote and foster the appreciation and study of the decorative arts. We achieve our mission through educational programming, collaboration with museum and preservation organizations, and support for graduate students and young professionals.



# 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

- 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".
- 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

- 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.
- 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
  - 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);
  - 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
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- 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(1) 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](http://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](http://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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- 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** for 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 deem 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 C3 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. 245

## 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 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners 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
- (b) 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 give notice to 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:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.

- (c) 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.
  - (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
  - (e) 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.
  - (f) 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**.
  - (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
  - (h) In order to claim under the **authenticity warranty** you must:
    - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
    - (ii) 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
    - (iii) 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.
  - (i) 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.
  - (j) **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:
    - (a) This additional **warranty** does not apply to:
      - (i) the absence of blanks, 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;
      - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - (iii) books not identified by title;
      - (iv) **lots** sold without a printed **estimate**;
      - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) 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.
- (k) **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(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) 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**").

- (b) 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.
- (c) 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:
  - (i) 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.
  - (ii) Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. 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.

- (iii) 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
- (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th 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

- (a) 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 F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) 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;
  - (iii) we can pay 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;
  - (iv) 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;
  - (v) 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);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) 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;
  - (viii) 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
  - (ix) we can take any other action we see necessary or appropriate.
- (b) 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 use 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

- (a) You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.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 import 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 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@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 horn, 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 buy that **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 Ψ 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 E2(i) 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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-U.S. 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](http://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](http://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 **Qualified Headings** on the page of the catalogue 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](http://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.



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

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

Δ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

#### ◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

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.

18/05/17



# GORHAM SILVER

DESIGNING BRILLIANCE  
1850-1970

ON VIEW MAY 3-DEC 1, 2019

For information on the exhibition publication and programming, including the opening celebration and full-day symposium, visit [rismuseum.org](http://rismuseum.org).  
*Gorham Silver: Designing Brilliance 1850-1970* will also be on view at the Cincinnati Art Museum and The Mint Museum, Charlotte, NC in 2020.

**RISD  
MUSEUM**

224 Benefit Street  
Providence, RI 02903  
[RISDMUSEUM.ORG](http://RISDMUSEUM.ORG)



Gorham Manufacturing Company, *Fruit Stand* (detail), 1872.  
The Gorham Collection, Gift of Textron Inc.

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

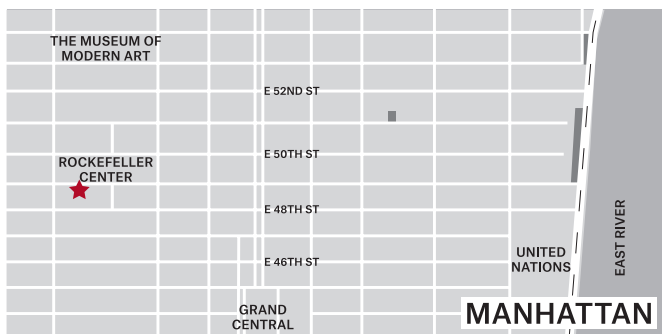
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

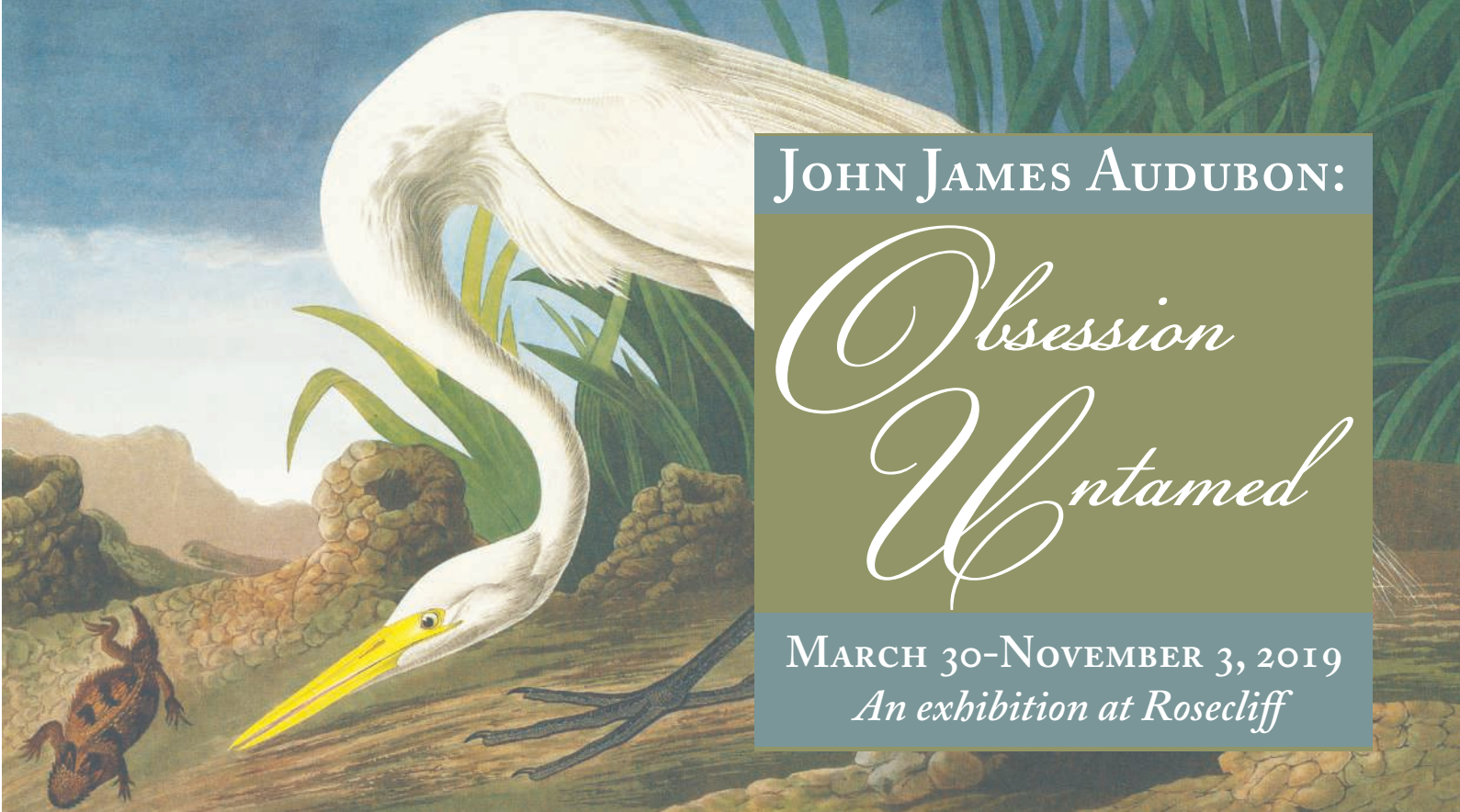
nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**





JOHN JAMES AUDUBON:

*Obsession  
Untamed*

MARCH 30-NOVEMBER 3, 2019  
*An exhibition at Rosecliff*



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**LITTLE CASSIOBURY: THE COLLECTION  
OF SUSAN LYALL**

*New York, 16 January 2019*

**VIEWING**

12-15 January 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Emily Shwajlyk  
eshwajlyk@christies.com  
+1 212 636 2227

[www.christies.com/americana](http://www.christies.com/americana)

**CHRISTIE'S**



LACQUER • JADE • BRONZE • INK

THE IRVING COLLECTION

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LACQUER • JADE • BRONZE • INK

THE IRVING COLLECTION

*New York, March 2019*

SALE DATES

Evening sale, 20 March 2019

Day sale, 21 March 2019

Online sale, 19-26 March 2019

VIEWING

14 - 26 March

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Tina Zonars

[Irving@christies.com](mailto:Irving@christies.com)

+1 212 636 2180

CHRISTIE'S



CHRISTIE'S

SAVE THE DATE

**The Wunsch Americana Foundation**

requests the pleasure of your company at a reception  
for the annual presentation of the

**Eric M. Wunsch Award for  
Excellence in the American Arts**

honoring The Decorative Arts Trust and Thomas Jayne

**Wednesday, January 16, 2019**

20 Rockefeller Plaza  
New York NY 10020

**RECEPTION**

5:30pm - 7:30pm

**PRESENTATION**

6pm

**RSVP**

[rsvp5@christies.com](mailto:rsvp5@christies.com)





# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
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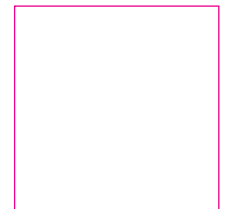
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