



IMPORTANT AMERICAN FURNITURE,
FOLK ART AND SILVER

NEW YORK 24 JANUARY 2020

CHRISTIE'S





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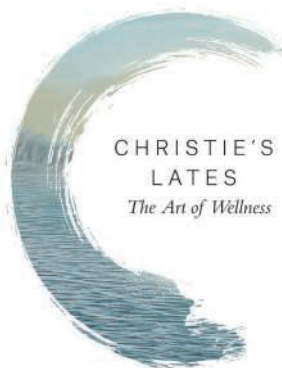
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IMPORTANT AMERICAN FURNITURE, FOLK ART AND SILVER

FRIDAY 24 JANUARY 2020

AUCTION

Friday 24 January 2020
at 10.00 am (Lots 201-468)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Wednesday	15 January	10.00 am - 5.00 pm
Thursday	16 January	10.00 am - 5.00 pm
Friday	17 January	10.00 am - 5.00 pm
Saturday	18 January	10.00 am - 5.00 pm
Sunday	19 January	1.00 pm - 5.00 pm
Monday	20 January	10.00 am - 5.00 pm
Tuesday	21 January	10.00 am - 5.00 pm
Wednesday	22 January	10.00 am - 5.00 pm
Thursday	23 January	10.00 am - 5.00 pm
Friday	24 January	10.00 am - 12.00 pm

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CHRISTIE'S

IMPORTANT AMERICAN FOLK ART
(LOTS 201-274)

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

201

A CARVED PINE STATUE OF LIBERTY
AMERICAN, 20TH CENTURY

22 in. high

\$2,000-3,000

LITERATURE:

Roger Ricco and Frank Maresca, *American Primitive: Discoveries in Folk Sculpture* (New York, 1988), p. 276.



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

202

**A CARVED AND PAINTED WOOD SCULPTURE
OF A BALD EAGLE ATOP A FISH**

SIGNED BY JOHN D. BARNHART, AMERICAN,
DATED 1892

based incised *AUG. 1. 1892/ By/ John D. Barnhart*
42½ in. high, 14½ in. wide, 11½ in. deep

\$3,000-5,000

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED
PRIVATE COLLECTOR

203

**A NORTHERN WHITE CEDAR
PHRENOLOGY HEAD**

POSSIBLY MAINE, 19TH CENTURY

11½ in. high

\$8,000-12,000

PROVENANCE:

Kenneth and Ida Manko, Moody, Maine
Ricco Maresca Gallery, New York, August 1987

EXHIBITED:

New York, Museum of American Folk Art,
Discoveries in Folk Sculpture, 7 December 1989 - 15
April 1990.

LITERATURE:

Roger Ricco and Frank Maresca, *American
Primitive: Discoveries in Folk Sculpture* (New York,
1988), pp. 100-101.

Phrenology is a pseudoscience in which bumps on the skull are measured and analyzed to determine character and mental traits. This Phrenology head has been confirmed to be northern white cedar by scientific wood analysis. This supports the idea that the piece, which was found in Maine, was likely made in that area as well.





AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

204

A STYLIZED WOODEN WEATHERVANE
POSSIBLY NEW ENGLAND, LATE 19TH CENTURY

46½ in. wide, 12½ in. high, 1 in. deep

\$1,500-3,000

PROVENANCE:

Ricco Maresca Gallery, New York, January 1990

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

205

A HOOKED RUG DEPICTING A RUNNING HORSE

AMERICAN, 19TH CENTURY

with initials *NSB*; mounted on board with velcro
35 x 59¼ in.

\$4,000-6,000



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

206

A WOOD PAINT-DECORATED DOLL'S HOODED CRADLE

POSSIBLY NEW ENGLAND, DATED 1874

1874 inscribed on underside
12½ in. high, 21¼ in. deep, 10¼ in. wide

\$3,000-5,000

PROVENANCE:

Ricco Maresca Gallery, New York, February 1987

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

207

**A CARVED WOOD AND POLYCHROME PAINT-DECORATED
HEAD OF A WOMAN**

AMERICAN, 19TH CENTURY

15 in. high

\$3,000-5,000

PROVENANCE:

Ricco Maresca Gallery, New York, April 1989

Found in south-central Ohio, this object was likely used as a display for a milliner.



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

208

A CARVED STONE CAPITAL DEPICTING ANGELS

AMERICAN, LATE 18TH/ EARLY 19TH CENTURY

9¾ in. high, 9¼ in. wide, 9 in. deep

\$3,000-5,000

PROVENANCE:

Ricco Johnson Gallery, New York, December 1984

LITERATURE:

Roger Ricco and Frank Maresca, *American Primitive: Discoveries in Folk Sculpture* (New York, 1988), p. 263.





PROPERTY OF A NEW YORK CITY COLLECTOR

209

ATTRIBUTED TO AMMI PHILLIPS (1788-1865)

A Pair of Portraits: Judge Isaac Smith and Mrs. Phoebe Lewis Smith

oil on canvas

33 x 26½ in. (each)

(2)

\$14,000-18,000

PROVENANCE:

By descent in the Smith Family, Dutchess County, New York, to 1968
 Private Collection, Dutchess County, New York, to 1996
 Sold, Northeast Auctions, Manchester, New Hampshire, 3 March 1996, lot 756
 Sold, Christie's, New York, 21 January 2000, lot 31
 Sold, Christie's, New York, 18 June 2003, lot 90

LITERATURE:

S. Velma Pugsley, *Nineteenth Century Art in Dutchess* (1976), nos. 25 and 26.

One of the more prolific and important itinerant portrait painters of early 19th century America, Ammi Phillips (1788-1865) portrayed his sitters in a literal and immediate manner. Among the numerous portrait painters traveling and working at this time, Phillips is distinguished by the variety and individuality of his various painting styles. The portraits of Judge Isaac Smith and his wife Phoebe Lewis Smith are painted in the characteristic format and mode of Phillips' 1820s portraits, with dark background and brightly pigmented shawl

and facial features. The inclusion of a newspaper whose banner is just legible and refers to a publication specific to the time and place of his sitter, another feature often seen in Phillips' work. The pendant portraits illustrated here also bear a more desirable feature of American 19th century folk portraiture in the conversant nature of the scrolling arms of the sofa on which the subjects sit.

Married on 28 January 1794, Isaac Smith and Phoebe Lewis Smith lived near Amenia, New York, and had seven children. In addition to the responsibilities of a growing family, Isaac Smith was a prominent citizen in Amenia. He served as a Judge, on the Commission to build the Dutchess County Turnpike, as a head of the Federal Company of Amenia, and in 1816 as member of the New York State Assembly. The newspaper Smith holds in his hand, *The Plough Boy*, may be a reference to what Smith considered his most important accomplishment. Beyond the civic duties Smith fulfilled, he also ran a sizeable farm whose 6,000 sheep produced wool for the burgeoning textile industry of New York and adjacent areas.

The Plough Boy and Journal of the Board of Agriculture was published in Albany, New York from 1819 to 1822. The limited publication run of this paper provides not only important information in narrowing the date range in which this pair of portraits was painted, but it also shows Phillips' use of a strong, dark palette somewhat earlier than his work has previously been credited.



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■210

**A WHITE PAINTED SHEET IRON
WEATHERVANE IN THE FORM OF CERES**
NEW ENGLAND, MID TO LATE 19TH
CENTURY

41 in. high, 33 in. wide

\$12,000-18,000

PROVENANCE:

Robert F. Kinnaman and Brian A. Ramaekers,
Wainscott, New York, January 1989

This sheet iron weathervane of Ceres, the Roman goddess of agriculture and grain, depicts her traditional symbols, a sickle and sheaf of wheat. This image of earth's fertility would have been especially relevant in the agrarian society of 19th century America.

...[the leopard] springs to a gorgeous prime...

—Eleanore Price Mather, introduction, *Edward Hicks: A Gentle Spirit* (New York, 1975).

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

211

EDWARD HICKS (1780-1849)

Peaceable Kingdom

oil on canvas

24 x 31¼ in.

Painted 1844-1846

\$1,500,000-3,500,000

PROVENANCE:

John Albert Harney (1913-1990) and Lillian Marion (Lang) Harney (1911-2005), Trenton, New Jersey, prior to December 1948

Leonardo List Beans (1904-1979), Trenton, acquired from above by December 1948

Sold, Sotheby Parke Bernet Inc., New York, 30 April-3 May 1980, lot 235

EXHIBITED:

"Newtown 275th Anniversary", 1959, no. 6.

Williamsburg, Virginia, The Abby Aldrich Rockefeller Folk Art Collection, *Edward Hicks 1780-1849: A Special Exhibition Devoted to His Life and Work*, 30 September - 30 October 1960.

New York, Andrew Crispo Gallery, *Edward Hicks: A Gentle Spirit*, 16 May - 28 June 1975.

LITERATURE:

Frick Art Reference Library, New York, no. 109J.

"Shop Talk," *The Magazine Antiques* (May 1950), p. 340.

Leonardo L. Beans, *The Life and Works of Edward Hicks* (1951), pp. 2, 3, 14.

Alice Ford, *Edward Hicks: Painter of the Peaceable Kingdom* (Philadelphia, 1952), p. 93.

Mary C. Black and Alice Ford, *Edward Hicks 1780-1849: A Special Exhibition Devoted to His Life and Work* (Williamsburg, 1960), p. 19, no. 41.

Eleanore Price Mather, introduction, *Edward Hicks: A Gentle Spirit* (New York, 1975), n.p. and probably no. 15.

Jean Lipman and Tom Armstrong, *American Folk Painters of Three Centuries* (New York, 1980), p. 91.

Eugenia Cook, "Newtown artist's work brings \$270,000," *Trenton Evening Times*, 22 November 1980, p. 1.

Eleanore Price Mather and Dorothy Canning Miller, *Edward Hicks: His Peaceable Kingdoms and Other Paintings* (New York, 1983), p. 139, no. 46.

Alice Ford, *Edward Hicks: His Life and Art* (New York, 1985), pp. 172-173, 176, 181.

Carolyn J. Weekley, *The Kingdoms of Edward Hicks* (Williamsburg, 1999), p. 202, no. 48.

Majestic in its composition and execution, this *Peaceable Kingdom* reveals the mastery and confidence of Edward Hicks working at the peak of his career. One of the artist's so-called "Late Kingdoms" that illustrate the culmination of years of experimentation, this *Kingdom* stands as one of the most successful examples of his famous subject, a view that evidence indicates was shared by the artist himself. The painting offered here differs only in minor details to an example now at Colonial Williamsburg (fig. 1), a work described by Hicks as "one of the best I ever done" (Letter, Edward Hicks to Joseph Watson, September 23, 1844, Colonial Williamsburg, acc. no. 1961.1400.1).

A triumvirate of grace, poise and aggression, the primary figures of the ox, lion and leopard are carefully placed in a triangular composition that enhances the dramatic impact of the scene. Various descriptions of the primary leopard as "risen" or "arching," the distinctive pose of the primary leopard has long received particular praise in the scholarship of Hicks. In her discussion of the work offered here, Hicks scholar Eleanore Price Mather notes that in contrast to the renditions of leopards in the Middle Kingdoms, the animal "springs to a gorgeous prime in the Leonardo Beans canvas, where an arching leopard snarls above his recumbent mate" (Eleanore Price Mather, introduction, *Edward Hicks: A Gentle Spirit* (New York, 1975), n.p.). Whereas Carolyn Weekley observes, "The arched leopard provided a heightened sense of drama and tension that was new and is rarely observed in these pictures" (Carolyn J. Weekley, *The Kingdoms of Edward Hicks* (Williamsburg, 1999), p. 151); see also Alice Ford, *Edward Hicks: His Life and Art* (New York, 1985), pp. 176-179). Hicks introduced this pose in the 1844 *Kingdom* in fig. 1 and it features in only four other examples with the *Kingdom* offered here the only of these in private hands; besides the work in fig. 1, the others are in the collections of the Dallas Museum of Art, the Fine Arts Museum San Francisco and the Denver Art Museum. The Dallas example is of similar size and closely related in composition to those offered here and illustrated in fig. 1, whereas the latter two show an increasing relaxation of the tight, triangular composition. Such a progression suggests an approximate order in which these five works were executed within a three-year timespan. As dated by Carolyn Weekley, the group begins with the 1844 work at Williamsburg, followed by the example offered here and that at the Dallas Museum within the ensuing two years, followed by the San Francisco work and ending with the Denver example, which is inscribed "Painted by Edward Hicks in his 67th year," indicating a date of 1847 (Weekley, pp. 201-202, 204, nos. 47, 49, 51, 59).





Fig. 1 Edward Hicks (1780-1849), *The Peaceable Kingdom*, 1844, The Colonial Williamsburg Foundation. Museum Purchase.

Hicks' 1844 letter to Joseph Watson, who commissioned the work in fig. 1, reveals considerable information relevant to the work offered here. Dated September 23, 1844, the letter reads:

Newtown 2nd morn, 9 moth 23rd 1844

Dear Joseph

I send thee by my son one of the best paintings I ever done (& it my be the last) The price as agreed upon is twenty dollars with the additional sum of one dollar 75 cents which I give Edward Trego for the fraim I thought it a greatele cheaper than thee would be likely to get a fraim with ten coats of varnish any where else --- Thee can pay the money to Isaac who can give thee a receipt if necessary but I have no account against thee --- With gratitude & thankfulness for thy kind patronage of the poor painter & a grateful rememberence of many favours from thy kind parents --- I bid the dear child & affectionate farewell
Edw. Hicks

Virtually identical in composition and with a canvas of the same size as the work discussed by Hicks above, the *Kingdom* offered here probably also cost \$20. It probably originally had a similar walnut frame. Hicks reveals that the frame for the work in fig. 1 was made by Edward Trego (1812-1886), a Newtown cabinetmaker, had ten coats of varnish and cost \$1.75.

Like Joseph Watson, the first owner of the work offered here may well have been a family friend of the artist. The earliest known owners of this work were John Albert Harney (1913-1990) and his wife, Lillian Marion Lang (1911-2005), of Trenton, New Jersey. Both were children of Hungarian immigrants and grew up within twenty-five miles of Newtown, Pennsylvania

where Hicks lived most of his life. In 1936, John and Lillian married and four years later are recorded as living in the household of Lillian's mother at 252 Bellevue Avenue in Trenton, New Jersey. John was an avid collector of Washingtonia and Lillian or perhaps both were collectors/dealers of Hicks works. In addition to the example offered here, Lillian owned Hicks' *James Cornell's Prize Bull* which she sold to the Abby Aldrich Rockefeller Folk Art Collection at Colonial Williamsburg (acc. no. 1958.101.11,A). Furthermore, John is listed as the owner of *View of Trenton* by Hicks' cousin, Thomas Hicks (Letha Clair Robertson, "The Art of Thomas Hicks and Celebrity Culture in Mid-Nineteenth-Century New York" (PhD. Dissertation, University of Kansas, 2010), p. 248, no. 93).

The Harneys were good friends with Leonardo List Beans (1904-1979), who obtained this *Kingdom* from them prior to December 1948 when he sent a photograph of the work to the Frick Art Reference Library. Hailing from Newtown, where he grew up "a five minute walk from Edward Hicks' workshop," Beans moved to Trenton in 1928. There, he ran an antiques shop with a focus on Washington material and works by Hicks. In addition to the work offered here, he owned at least six other Hicks paintings including one of *Washington at the Delaware*, which he later gave or sold to the Harneys (see Mather and Miller, pp. 156, 158, 168, 170, 193, 207, nos. 61, 65, 78, 80, 104, 118). The painting was most likely the "Peaceable Kingdom" featured in an exhibition of Beans' collection in August-December 1949 in honor of the 100th anniversary of Hicks' death and the 150th anniversary of Washington's death and was illustrated in Beans' 1951 publication on Hicks, one of the earliest dedicated studies of artist ("Collection of Art to Be Exhibited," *Trenton Evening Times*, 17 August 1949, p. 26; see Literature above; for more on Beans and the Harneys, see Eugenia Cook, "Newtown artist's work brings \$270,000," *Trenton Evening Times*, 22 November 1980, pp. 1, 20).





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

212

ATTRIBUTED TO NOAH NORTH (1809-1880)

Family Group Portrait

oil on canvas
44 x 48 in.

\$15,000-25,000

PROVENANCE:

Sold, Sotheby Parke Bernet Inc., New York, 28 January 1982, lot 50

Born in June of 1809 in Alexander, New York, Noah North was the third of eight children. He began painting in the early 1830s and was a relatively unknown portraitist whose career lasted about a decade. He is known to have painted in the areas of Alexander, Holley and Rochester, New York as well as in Cleveland and Cincinnati, Ohio, and into Kentucky. His work, executed in simple linear painting style associated with earlier New England limners, shows a remarkable similarity to that of Milton William Hopkins. Hopkins was most likely North's painting instructor. The two men lived in close proximity to each other in Genesee and Orleans counties and as Jacquelyn Oak has proposed, census records suggest North may have

boarded in the Hopkins household during his training (see Jacquelyn Oak, *Face to Face: M.W. Hopkins and Noah North* (Lexington, MA, 1988), p. 23).

This family group represents one of the most fully developed works by North. It shows great confidence in composition and places the family within a highly decorated interior. It exhibits key details that are often associated with North's painting style such as sharply delineated facial features, long, narrow fingers with blunt nails and very detailed ribbon, lace and jewelry (see Nancy C. Muller and Jacquelyn Oak, "Noah North (1809-1880)," *The Magazine Antiques* (November, 1977), p. 943). While the identities of the sitters are unknown, the book open on the shelf is *Common Sense*, suggesting that this family was linked to the American Revolution. Their elaborate dress and the large scale picture suggest that this family held a prominent social position.



213

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

213

AMERICAN SCHOOL (1801-1850)

Two Children with a Tea Set

oil on canvas
25 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in.

\$4,000-6,000

PROVENANCE:

Lyman Allyn Museum, New London, Connecticut
George Schoellkopf, New York

LITERATURE:

Frick Art Reference Library, New York, American School (1801-1850), 100,
(Two Children with Tea Set).

Correspondence with Juliette Tomlinson in the Frick Art Reference Library records states this piece was exhibited in an unidentified exhibition on children's portraiture prior to 1982 (Frick Art Reference Library, New York, American School (1801-1850), 100, (Two Children with Tea Set).

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

214

ATTRIBUTED TO GEORGE C. LAMBDIN (1830-1896)

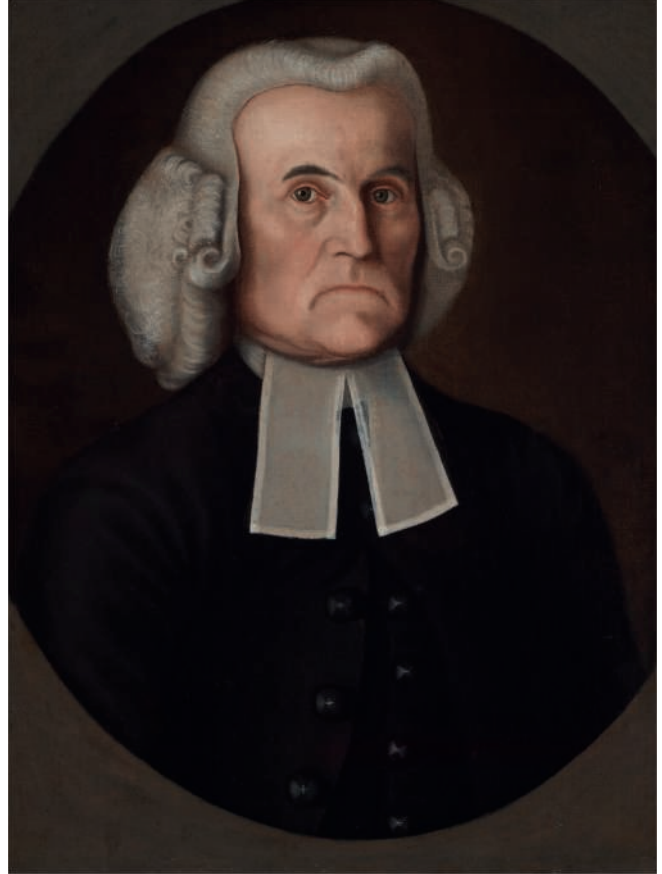
Portrait of Youth

inscribed *George C. Lambdin Philadelphia* in graphite on reverse of frame
oil on canvas
22 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.

\$3,000-5,000



214



PROPERTY FROM A WEST COAST INSTITUTION

215

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

\$5,000-10,000

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.

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■216

A CAST-IRON HORSE WEATHERVANE
PROBABLY ROCHESTER IRON WORKS, NEW HAMPSHIRE, LATE 19TH CENTURY

23 in. high, 29 in. wide, 4½ in. deep

\$3,000-5,000

PROVENANCE:

Allan Stone Gallery, New York, April 1981

For a related example see Christie's, New York, 12 November 2007, lot 610.



216



217

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■217

**A MOLDED COPPER AND CAST ZINC
STANDING HORSE WEATHERVANE
WITH SHEET COPPER TAIL**
AMERICAN, LATE 19TH CENTURY

one ear detached

22 in. high, 34¼ in. wide

\$3,000-5,000

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

218

**A WOOD AND METAL HORSE
WEATHERVANE**
POSSIBLY AMERICAN, 19TH CENTURY

38 in. long, 28 in. high, 2½ in. deep

\$2,000-3,000

PROVENANCE:

Ricco Maresca Gallery, New York, 1986



218





219

JOSHUA JOHNSON (C.1763-AFTER 1824)

A Pair of Portraits: Boy with Squirrel and Girl with Dog

oil on canvas
30 x 24 in.

(2)

\$100,000-150,000

PROVENANCE:

Dr. Francis S. Grubar (1924-1992), Chesapeake Beach, Maryland and Washington D.C.

Sold, Christie's, New York, 21 January 1994, lot 218

Among the most vividly colored and exquisitely detailed of Joshua Johnson's work, this pair of portraits stands as a masterful survival by America's first African-American professional painter. The girl, with the expanse of her white dress, takes up a large percentage of the canvas area and stares directly at the viewer despite the nearby distractions of a butterfly and dog. Combined with a palette of contrasting colors and highlights in red and pink, this composition heightens the dramatic impact of the likeness. The sitter's ovoid eyes, fingers thickly outlined in reddish hues and a pointing finger with noticeably wavy tip are hallmarks of Johnson's style as seen throughout his career while the props and background point more specifically to a date during the first few years of the nineteenth century, possibly slightly earlier. The rose bush and butterfly feature in several of Johnson's works of children including two with identified sitters, Sarah Maria Coward (1802-1860) and Adelia Ellender (c.1803-after 1841). As these subjects appear to be aged between one and three years, their portraits can be dated between 1803 and 1805. Furthermore, the distinctive white dog with bushy tail appears in four other Johnson portraits. In three of these, dated between 1800 and 1805, the dog sits sideways or away from the viewer. However, the fourth, of Mary Buchanan Smith (1788-1868) painted in 1797-1798, has a frontal view of the dog's head, as does the portrait offered here, and both feature very similar squared heads with large, round snout-like noses. See Carolyn J. Weekley, Stiles Tuttle Colwill et al., *Joshua Johnson: Freeman and Early American Portrait Painter* (Williamsburg, VA and Baltimore, 1987), cats. 2, 10, 13, 22, 23, 25; see also, Christie's New York, 18 January 2019, lots 218-220.

The portrait of the girl is also one of very few by Johnson that includes buildings in the background. In the 1987 catalogue, the most comprehensive study of the artist, only one has such architectural detail. The circa 1804 portrait of Charles Herman Stricker Wilmans (1797-1833) shows two three-bay houses, with the



furthest set back. Here, the houses have two bays, are similarly staggered and have an additional long, low building suggestive of a farm setting, possibly illustrating the family home or a country house. See Weekley and Colwill, *op. cit.*, cat. 22 and Baltimore Museum of Art, acc. no. 1944.6.

Like his presumed sister, the boy holds the viewer's gaze while his left hand holds a nut for his pet squirrel, a scene of arrested play that Joshua Johnson was particularly adept at portraying. The sitter's dress, pose and props suggest an early nineteenth-century date of production, in keeping with the evidence for the companion portrait of the girl. His left hand has the nut held delicately between the thumb and an outstretched forefinger, the other three fingers curling inward. In execution and layout, this passage is virtually identical to the right hand of Emma van Name as she prepares to eat a strawberry in her circa 1805 portrait now at the Metropolitan Museum of Art. A popular pet among the well-to-do since Renaissance times through the early nineteenth century, the squirrel in this portrait sits atop a wooden home, and subtle brushworks indicate he or she has a mate inside the box. Johnson's circa 1804 double portrait of the Rutter children shows the boy in a similar pose. Instead of a squirrel and a nut, the Rutter boy has a bird, but likewise holds its food out to his side and the bird's "home," a wooden pole, is also included in the work. See Weekley and Colwill, *op. cit.*, cats. 26, 32).

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 Colwill, *op. cit.*, pp. 47-67).

Little is known of the history of the pair of portraits. Prior to their sale at auction in 1994, the works were in the collection of Dr. Francis Grubar (1924-1992), a specialist in nineteenth-century American paintings and prior to his death, professor emeritus at George Washington University in Washington D.C. As much of his professional career related to more academic artists working later in the century, these portraits by Johnson, perhaps because of their vibrant palette and imagery, must have had a particular appeal.



PROPERTY FROM A COLORADO COLLECTION

220

A POLYCHROME PAINT-DECORATED BOX
PENNSYLVANIA, LATE 18TH/ EARLY 19TH CENTURY

the paint possibly later
4¾ in. high, 12 in. wide, 7½ in. deep

\$3,000-5,000

PROVENANCE:

Nan and David Pirnack Antiques and Decorative Arts

For a similar example of a box with sliding lid decoarted with red, white and blue tulip motifs see Wendy A. Cooper and Lisa Minardi, *Paint, Pattern and People: Furniture of Southeastern Pennsylvania* (Winterthur, 2011), p. 87, fig. 2.42. For other related examples see Henry J. Kauffman, *Pennsylvania Dutch: American Folk Art* (New York, 1964), pp. 117, 125.



220

ANOTHER PROPERTY

Δ221

A CARVED AND POLYCHROME PAINT-DECORATED TRAMP ART BIRD TREE

AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

30½ in. high

\$3,000-5,000

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

222

A FLORAL APPLIQUE QUILT

POSSIBLY PENNSYLVANIA, 19TH/ 20TH CENTURY

74 x 86 in.

\$2,000-4,000



221



222



PROPERTY OF A NEW YORK CITY COLLECTOR

223

SHELDON PECK (1797-1868)

Portrait of a Woman in Ruffled Bonnet and Lace Collar

oil on panel
24 x 21½ in.

\$15,000-25,000

PROVENANCE:

Sold, Christie's, New York, 16-17 January 2003, lot 371

EXHIBITED:

New York, Whitney Museum of American Art, *Sheldon Peck*, 8 August - 5 October 1975.

LITERATURE:

Marianne Balazs, *Sheldon Peck*, Whitney Museum of American Art exhibition catalogue (New York, 1975-1976), fig. 15.

With piercing eyes, prominent brows and a locked, serious gaze, this portrait exhibits classic trademarks of Sheldon Peck's early Vermont work. Painted on panel and set in half-length against a spare, dark background, the subject's bonnet is embellished with Peck's signature three stroke decorative motif often referred to as a rabbit paw. This powerful portrait relates to early works such as the portraits of Mary Parker Peck (c. 1824), the painter's sister-in-law, and Mrs. Murray (c. 1825), both discussed and illustrated in Marianne E. Balazs, "Sheldon Peck," *The Magazine Antiques* (August 1975), plate II and figure 4, pp. 273-84.



224

PROPERTY FROM A EUROPEAN COLLECTION

224
AN ENGRAVED POWDER HORN
 AMERICAN, CIRCA 1766

engraved with a map depicting rivers and towns including labels for New York, *River Missiuppy*, and *Moutriall* and dated 1766
 13 in. long

\$6,000-9,000

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR



225

225

A SANDSTONE CLOCK HOLDER
DEPICTING A FACE AND ANIMALS
 PROBABLY AMERICAN, 19TH/ 20TH CENTURY

13¾ in. high, 16 in. wide, 6 in. deep

\$3,000-5,000

PROVENANCE:
 American Primitive and Ricco Maresca Gallery,
 New York, October 1988

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

226

TWO CAST IRON HORSE HEADS
 POSSIBLY AMERICAN, LATE 19TH CENTURY
 mounted on wood

12 in. high, 10¼ in. wide, 12½ in. deep (the larger) (2)

\$2,000-3,000

These cast iron horse heads were possibly used as hitching posts or water spouts.



226



PROPERTY FROM A MASSACHUSETTS ESTATE

227

RALPH CAHOON (1910-1982)

Port of Pleasure

signed R. CAHOON/PiNXT lower right

oil on board

20 x 33¼ in. (sight)

\$30,000-50,000



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ 228

**A CARVED AND PAINTED PINE, METAL AND LEATHER
FIGURE OF MAN**

AMERICAN, EARLY 19TH CENTURY

with key hanging on one side and hammer on back
38¾ in. high

\$3,000-5,000

The keys and hammer included with this figure suggest that he is possibly a jailer or a train conductor.



PROPERTY OF A NEW JERSEY COLLECTOR

■ 229

A CAST IRON MILE MARKER

AMERICAN, 19TH CENTURY

two sides inscribed 75 M/ TO/ PHILA and two sides inscribed
15 M/ TO/ JCTY
67½ in. high

\$3,000-5,000

■230

A CARVED AND POLYCHROME PAINT-DECORATED CIGAR STORE FIGURE OF 'PUNCH'

POSSIBLY THE WORKSHOP OF SAMUEL ANDERSON ROBB (1851-1928), NEW YORK, LATE 19TH CENTURY

71 in. high

\$70,000-90,000

PROVENANCE:

Hirschl & Adler Folk, New York

EXHIBITED:

New York, Hirschl & Adler Folk, *Source and Inspiration: A Continuing Tradition*, January - February 1988.

LITERATURE:

Hirschl & Adler Folk, *Source and Inspiration: A Continuing Tradition* (New York, 1988), p. 31.

Used to lure customers into the store to try his brand of tobacco, the menacing Punch was a very popular cigar store figure form. This figure exhibits Punch's classic costume, hunchback and grimace. A very similar example attributed to the workshop of New York carver Samuel Robb was sold at Pook and Pook Inc., Downingtown, Pennsylvania, on 18 April 2008 (lot 296). Both examples have similar poses and forms, and share the same details including smile-like grimaces, costumes with a wide, square collar and short, stout legs. Samuel Robb was a well-known New York carver who worked for William Demuth & Co. A Punch example is illustrated in Demuth's catalogue as no. 32. For further information on Samuel Robb and William Demuth see Frederick Fried, *Artists in Wood: American Carvers of Cigar-Store Indians, Show Figures, and Circus Wagons* (New York, 1970).



A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■231

**A CARVED AND POLYCHROME PAINT-
DECORATED CIGAR STORE FIGURE OF A
'HIGHLAND LASSIE'**

AMERICAN, LATE 19TH CENTURY

84 in. high

\$30,000-50,000

The highland lassie is a rare form. For another example see Ralph Sessions, *The Shipcarvers' Art: Figureheads and Cigar-Store Indians in Nineteenth-Century America* (Princeton, 2005), p. 152.



A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■232

A CARVED AND POLYCHROME PAINT-DECORATED CIGAR STORE FIGURE OF A 'HIGHLANDER'

POSSIBLY THE WORKSHOP OF SAMUEL ANDERSON ROBB (1851-1928), NEW YORK, LATE 19TH CENTURY

90 in. high

\$30,000-50,000

PROVENANCE:

Sold, Christie's, New York, 26 January 1985, lot 109

Highlander figures are most often associated with snuff stores. With his outstretched hand, this figure is likely holding out a pinch of snuff. For a similar example of a Highlander figure attributed to the shop of Samuel Robb see *An American Sampler: Folk Art from the Shelburne Museum* (Washington DC, 1987), p. 105.



■233

A CARVED AND POLYCHROME PAINT-DECORATED CIGAR STORE FIGURE OF A 'THEATRICAL FIGURE'

AMERICAN, LATE 19TH CENTURY

66½ in. high

\$20,000-30,000

Their short pantaloons considered risqué, theatrical-form tobacconist figures were likely displayed in theaters as well as cigar stores. For an example of a 'theatrical figure' from the Demuth catalogue see Frederick Fried, *Artists in Wood: American Carvers of Cigar-Store Indians, Show Figures, and Circus Wagons* (New York, 1970), p. 44.



A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■234

**A CARVED AND POLYCHROME PAINT-DECORATED WOOD
CIGAR STORE FIGURE OF A 'MOORISH QUEEN'**

POSSIBLY SAMUEL ANDERSON ROBB (1851-1928), NEW YORK,
CIRCA 1880

84 in. high

\$70,000-90,000

PROVENANCE:

Mr. and Mrs. Francis Andrews, Lincoln, Massachusetts
Sold, Sotheby Parke Bernet, New York, 1 May 1980, lot 618

EXHIBITED:

Lincoln, Massachusetts, deCordova Sculpture Park and Museum, *Folk
Sculpture: The Andrews Collection*, 2 April - 11 June 1978.

The 'Moorish Queen' was one of the most popular Demuth figures. For an
example of a 'Moorish Queen' from the Demuth catalogue see Frederick
Fried, *Artists in Wood: American Carvers of Cigar-Store Indians, Show
Figures, and Circus Wagons* (New York, 1970), p. 52, no. 52.



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

235

A HOOKED RUG DEPICTING A BASKET OF FLOWERS
AMERICAN, 19TH CENTURY

mounted on frame
37½ x 38.12 in.

\$2,000-4,000

PROVENANCE:

America Hurrah, New York, January 1990



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■**236**

A GILT MOLDED COPPER-AND-ZINC SPREAD-WINGED EAGLE
ARCHITECTURAL FINIAL
AMERICAN, 19TH CENTURY

32 in. high, 53½ in. wide, 23 in. deep

\$2,000-4,000

A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■237

A CAST IRON MILL WEIGHT IN THE FORM OF AN EAGLE

AMERICAN, 19TH CENTURY

20½ in. high, 20 in. wide, 2½ in. deep

\$3,000-5,000



237

A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■238

A CARVED AND POLYCHROME PAINT-DECORATED MODEL OF A CIRCUS WAGON

ATTRIBUTED TO CARL FURST, SEBASTIAN WAGON CO., NEW YORK, EARLY 20TH CENTURY

11½ in. high, 20 in. wide, 7 in. deep

\$8,000-12,000

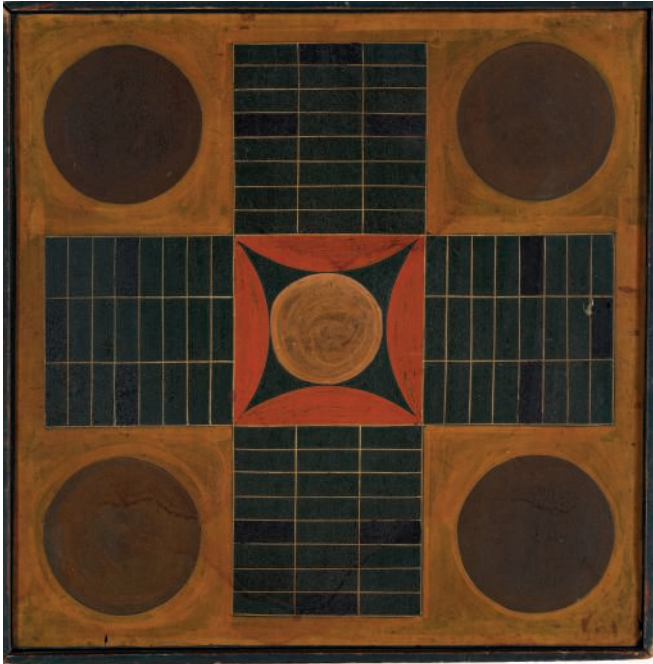
PROVENANCE:

Sold, Sotheby Parke Bernet, New York, 3 February 1979, lot 1057

The present lot is a model of Pawnee Bill's Wild West Show bandwagon, which was made by the Sebastian Wagon Company in 1903. On one side, a tableau illustrates Columbus' arrival in America; on the other, a tableau depicts Pocahontas saving Captain John Smith. The full-sized wagon is illustrated in Robert Bishop, *American Folk Sculpture* (New York, 1974), p. 274-275.



238



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

239

A POLYCHROME PAINT-DECORATED WOOD PARCHEESI GAME BOARD

AMERICAN, 19TH CENTURY

with a checkers board painted on reverse
21 x 20¾ in.

\$3,000-5,000

PROVENANCE:

Ricco Maresca Gallery, New York, November 1997

For similar examples see Bruce and Doranna Wendel, *Gameboards of North America* (New York, 1986).



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

240

A POLYCHROME PAINT-DECORATED WOOD PARCHEESI GAME BOARD

AMERICAN, 19TH CENTURY

with a checkers board painted on reverse
24 X 18¾ in.

\$2,000-4,000

PROVENANCE:

Ricco Maresca Gallery, New York, November 1997

For similar examples see Bruce and Doranna Wendel, *Gameboards of North America* (New York, 1986).



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

241

A POLYCHROME PAINT-DECORATED WOOD GAMEBOARD

AMERICAN, LATE 19TH CENTURY

with a checkers board painted on reverse
18½ x 11½ in.

\$2,000-3,000

PROVENANCE:

Ricco Maresca Gallery, New York, November 1997



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

242

A PAIR OF APPLIQUE SCHOOLHOUSE QUILTS WITH FLAG CENTERS

AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

mounted on board

84 x 75 in. (the larger)

(2)

\$8,000-12,000

PROVENANCE:

Quilts of America, Inc., New York, February 1990

For related examples with schoolhouse patterns see Carleton L. Safford and Robert Bishop, *America's Quilts and Coverlets* (New York, 1972), pp. 212-213.

A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■243

A CARVED AND POLYCHROME PAINT-DECORATED ZINC CIGAR STORE FIGURE OF A 'SQUAW'

WILLIAM DEMUTH (1835-1911), NEW YORK, CIRCA 1875

Stamped *COPYRIGHT 1875 BY WM. DEMUTH & CO./ 501 BROADWAY, NEW YORK*

70½ in. high

\$30,000-50,000

A similar example of a 'squaw' holding cigars and tobacco boxes is illustrated in Demuth's catalogue as No. 61. For further information see Frederick Fried, *Artists in Wood: American Carvers of Cigar-Store Indians, Show Figures, and Circus Wagons* (New York, 1970), p. 47.





A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■244

**A ZINC POLYCHROME PAINT-DECORATED CIGAR STORE
FIGURE OF A 'SQUAW WITH A PAPOOSE'**

AMERICAN, LATE 19TH CENTURY

69½ in. high

\$30,000-40,000



A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

■245

**A CARVED AND POLYCHROME PAINT-DECORATED CIGAR
STORE FIGURE OF AN 'INDIAN CHIEF'**

AMERICAN, LATE 19TH CENTURY

75 in. high

\$20,000-40,000



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■ 246

A CARVED AND POLYCRHOME PAINT-DECOARTED CARNIVAL BALL AND RING TOSS

AMERICAN, 20TH CENTURY

33 in. high, 17½ in. wide, 27 in. deep

\$2,000-3,000

PROVENANCE:

Ricco Maresca Gallery, New York, January 1991



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■ 247

A FOUR-TIER CAST IRON SHOOTING GALLERY TARGET

AMERICAN, EARLY 20TH CENTURY

depicting animals including a camel, swan, bull and donkey

38½ in. high, 37 in. wide, 3½ in. deep

\$2,000-4,000

PROVENANCE:

Ricco Maresca Gallery, New York, January 1991

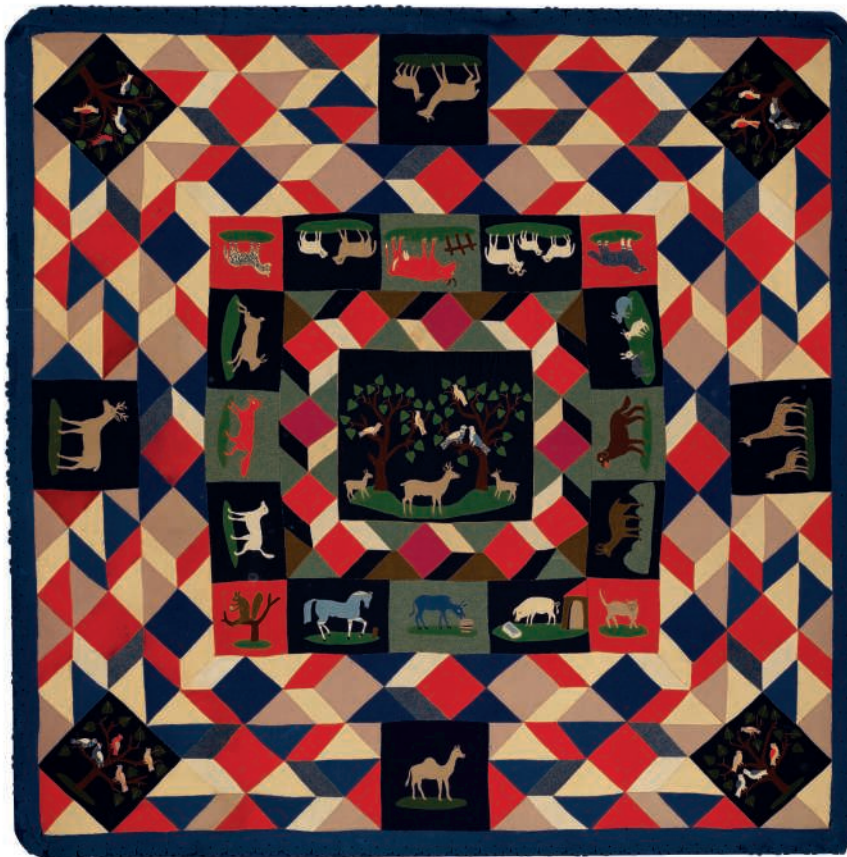
AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

248

A FELT APPLIQUED TABLE RUG
AMERICAN, 19TH CENTURY

mounted on stretcher
55½ x 55½ in.

\$4,000-6,000



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

249

A COTTON APPLIQUED TABLE RUG
AMERICAN, LATE 19TH CENTURY

26 x 34¾ in.

\$3,000-5,000

PROVENANCE:

America Hurrah, New York, January 1987





PROPERTY OF A WEST COAST COLLECTOR

250

JOHN STOBART (B. 1929)

South Street, New York, in 1880

signed and dated © 1986 Stobart lower left

oil on canvas

10 x 14 in.

Painted in 1986

\$10,000-15,000

EXHIBITED:

Denver, Colorado, Colorado Historical Society.



PROPERTY FROM AN EAST COAST COLLECTION

251

**ANTONIO NICOLO GASPARO JACOBSEN
(1850-1921)**

City of Macon

signed and dated A. Jacobsen 1888. / 705

PALISADE AV. WEST HOBOKEN NJ lower right

oil on canvas

22 x 36 in.

Painted in 1888

\$5,000-10,000

As noted in Harold Sniffen's *Antonio Jacobsen - The Checklist, Paintings and Sketches by Antonio N.G. Jacobsen, 1850-1921* (pp. 70-71), the screw steamship *City of Macon* was built by John Roach & Son of Chester, Pennsylvania. It was owned by Ocean S.S. Co. and based in Savannah, Georgia. Jacobsen painted and sketched three versions of this vessel between 1878 and 1888.



A SELECTION OF PROPERTY FROM THE COLLECTION OF GARY HERMAN DUBNOFF

252

JAMES BARD (1815-1897)

The San Rafael

signed and dated *J. BARD. NY. 1877* lower right

watercolor on paper

20 x 40¼ in. (sight)

Painted in 1877

\$50,000-80,000

PROVENANCE:

Sanford & Patricia Smith Galleries, Ltd., New York, December 1994

LITERATURE:

Anthony J. Peluso, Jr., *J. & J. Bard* (New York, 1977), p. 121.

Anthony J. Peluso, Jr., *The Bard Brothers: Painting America Under Steam and Sail* (New York, 1997), p. 42.

"By far the prettiest boat that ever cleft the waters of the San Francisco Bay"-
The San Francisco Call

Benjamin C. Terry of Keyport, New Jersey, a major client of the Bards, built two steamers in 1870, *San Rafael* and *Saucelito*. Both ships were built in component parts in Brooklyn and then transported across the United States by rail to San Francisco where they were assembled. There is no record of whether Bard painted these steamers in Brooklyn or San Francisco but it seems unlikely that he would have painted ships that he never saw fully constructed (Anthony J. Peluso, Jr., *The Bard Brothers: Painting America Under Steam and Sail* (New York, 1997), p. 42).



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

253

**A PAIR OF CARVED AND POLYCHROME
PAINT-DECOARTED FIGURES OF A MAN
AND A WOMAN**

AMERICAN, EARLY 20TH CENTURY

17 in. high

(2)

\$2,000-3,000

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

254

A HOOKED COTTON RUG DEPCITING THREE DUCKS

AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

mounted on board

13 x 18¾ in.

\$1,000-2,000

PROVENANCE:

America Hurrah, New York, January 1987



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED
PRIVATE COLLECTOR

255

A PAINT-DECORATED SWAN DECOY
POSSIBLY SOUTHERN, EARLY 20TH
CENTURY

26½ in. high, 10 in. wide, 29 in. deep

\$1,000-2,000

PROVENANCE:

John Dillworth

Ricco Maresca Gallery, New York, April 1987

LITERATURE:

Roger Ricco and Frank Maresca, *American
Primitive: Discoveries in Folk Sculpture* (New York,
1988), p. 153.



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

256

AN APPLIQUE WOOL TABLE RUG
AMERICAN, LATE 19TH CENTURY

mounted on board
39¾ x 62 in.

\$3,000-5,000

PROVENANCE:

Ricco Maresca Gallery, New York, April 1989



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

257

A POLYCHROME COTTON HOOKED RUG
DEPICTING A HORSE RACE
AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

with *the horse race* on upper left and *No. 5 won* on lower right; affixed with velcro to modern frame
30 x 55 in.

\$1,000-2,000



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

258

A WOOL HOOKED RUG DEPICTING A HOUSE AND TREES
AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

mounted in a frame
31¾ x 53 in.

\$2,000-4,000

PROVENANCE:

American Hurrah, New York, June 1983



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■259

JACOB KASS (1910-2000)

The Ice House

signed *J.J. Kass/ -1978* (front), *J.J. Kass/ Vershire Vt.* (back)

Magna acrylic and oil on repurposed saw

12 in. high, 47½ in. wide

Executed in 1978

\$5,000-7,000



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■261

JACOB KASS (1910-2000)

The Ice House

signed and dated *J.J. Kass/ ©* (front); *J.J. Kass/ Vershire, Vt.* (back)

Magna acrylic and oil on repurposed saw

15 in. high, 64 in. wide

Executed in 1979

\$4,000-6,000

PROVENANCE:

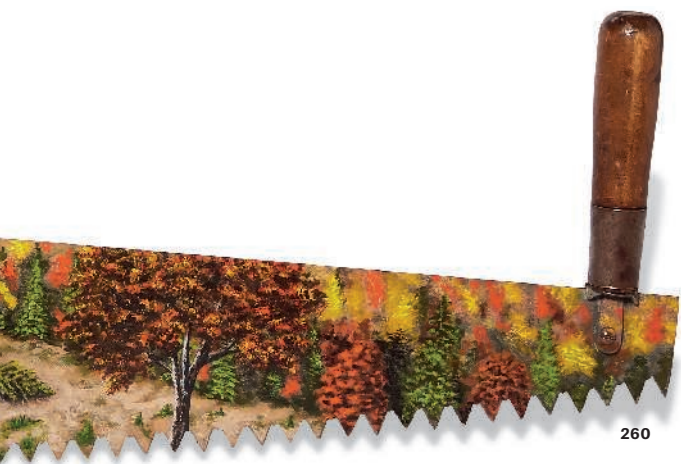
Allan Stone Gallery, New York, 1982

EXHIBITED:

Miami, Florida, Lowe Art Museum; Fort Myers, Florida, Florida Gulf Coast Art Center; Brevard, North Carolina, Brevard Art Center and Museum and Blacksburg, Virginia, Virginia Polytechnic Institute and State University Art Gallery, *Jacob J. Kass: Painted Saws*, 14 October – 28 November 1982 (Miami), 4- 23 December 1982 (Fort Myers), 8-30 January 1983 (Brevard) and 8 February – 4 March 1983 (Blacksburg).

New York, American Folk Art Museum, Little Rock, Arkansas, Arkansas Art Center, Carlsbad, California, William D. Cannon Art Gallery and Winston Salem, North Carolina, Southeastern Center for Contemporary Art, *Painted Saws/ Jacob Kass*, 20 July 2002- 13 July 2003 (New York), 31 July - 28 September 2003 (Little Rock), 8 May -26 June 2004 (Carlsbad) and 61 July - 26 September 2004 (Winston Salem).





AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■ 260

JACOB KASS (1910-2000)

Logging

signed and dated *J.J. Kass/ -79* (front), *J.J. Kass/ Vershire, Vt.* (back)
 Magna acrylic and oil on repurposed saw
 8 in. high, 41¾ in. wide
 Executed in 1979

\$4,000-6,000

PROVENANCE:

Allan Stone Gallery, New York, 1982

EXHIBITED:

Miami, Florida, Lowe Art Museum; Fort Myers, Florida, Florida Gulf Coast Art Center; Brevard, North Carolina, Brevard Art Center and Museum and Blacksburg, Virginia, Virginia Polytechnic Institute and State University Art Gallery, *Jacob J. Kass: Painted Saws*, 14 October – 28 November 1982 (Miami), 4- 23 December 1982 (Fort Myers), 8-30 January 1983 (Brevard) and 8 February – 4 March 1983 (Blacksburg).

New York, American Folk Art Museum, Little Rock, Arkansas, Arkansas Art Center, Carlsbad, California, William D. Cannon Art Gallery and Winston Salem, North Carolina, Southeastern Center for Contemporary Art, *Painted Saws/ Jacob Kass*, 20 July 2002- 13 July 2003 (New York), 31 July - 28 September 2003 (Little Rock), 8 May -26 June 2004 (Carlsbad) and 61 July - 26 September 2004 (Winston Salem).





PROPERTY OF A WEST COAST COLLECTOR

262

CHARLES WYSOCKI (1928-2002)

A Warm Connecticut Christmas Love

signed © Charles Wysocki lower right

oil on canvas
29¾ x 29¾ in.

\$10,000-20,000

PROPERTY OF A WEST COAST COLLECTOR

263

CHARLES WYSOCKI (1928-2002)

Dining Sweethearts

signed © Charles Wysocki lower left

oil on canvas
19¾ x 24 in. (sight)

\$5,000-10,000





PROPERTY OF A WEST COAST COLLECTOR

264

CHARLES WYSOCKI (1928-2002)

Olde Bucks County

signed © Charles Wysoki lower right

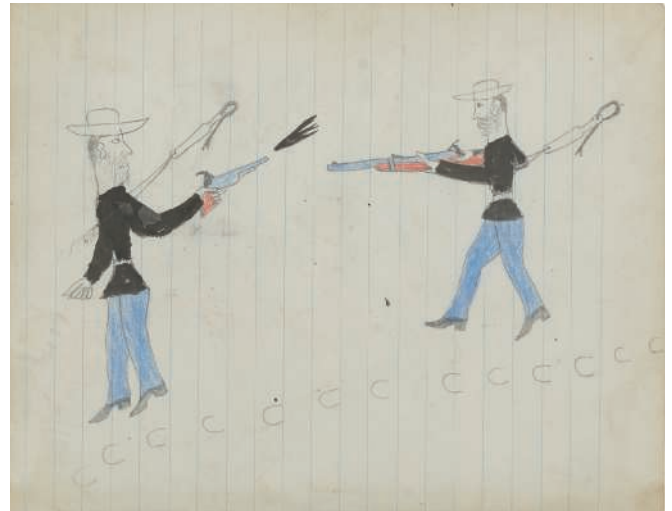
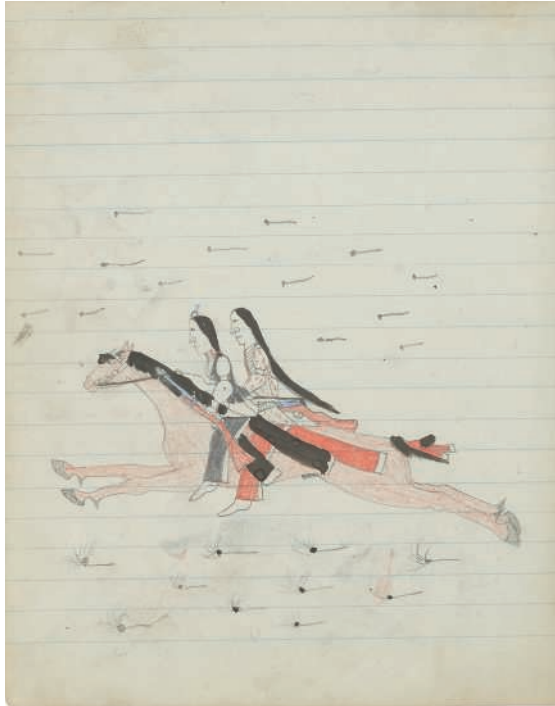
oil on canvas

23¾ x 48 in.

\$10,000-20,000

PROVENANCE:

Carson Gallery, Denver, Colorado



265 (reverse)

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

265

AMERICAN SCHOOL (LATE 19TH CENTURY)

An Arapaho Ledger Drawing

double sided
graphite, colored pencil and watercolor on lined paper
7 x 5½ in.

\$3,000-5,000

PROVENANCE:
American Hurrah, New York, August 1992



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

266

PENNSYLVANIA SCHOOL, 19TH CENTURY

A Calligraphic Drawing of a Lion

ink on paper
19¾ x 27½ in. (sight)

\$800-1,200

PROVENANCE:
Frank Miele Folk Art, New York, August 1992

For similar examples of calligraphic drawings of animals attributed to Pennsylvania see Jean Lipman and Alice Winchester, *The Flowering of American Folk Art 1776-1876* (New York, 1974), p. 107, no. 139 and Henry J. Kauffman, *Pennsylvania Dutch American Folk Art* (New York, 1946), p. 55.

PROPERTY FROM A PRIVATE TEXAS COLLECTION

■267

A WILLIAM AND MARY BLUE-PAINTED TAVERN TABLE
LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1750

26¾ in. high, 26¾ in. wide, 24¾ in. deep

\$20,000-30,000

PROVENANCE:

Joe Kindig, York, Pennsylvania

Philip Bradley, Downington, Pennsylvania

David Wheatcroft, Westborough, Massachusetts, 2005

Dinah and Stephen Lefkowitz, Old Saybrook, Connecticut

Sold, Northeast Auctions, Manchester, New Hampshire, 3-5 August 2007, lot 651

Chuck White Folk Art & Antiques, Warwick, New York





PROPERTY FROM A COLORADO COLLECTION

268

**A MINIATURE PINE AND MAPLE POLYCHROME PAINT-
DECORATED CHEST**

PROBABLY SOUTHEASTERN NEW ENGLAND, 1730-1760

11¼ in. high, 19½ in. wide, 10½ in. deep

\$12,000-18,000

PROVENANCE:

Nan and David Pirnack Antiques and Decorative Arts

Embellished with a variety of floral and vegetal motifs, scrolling thick stems and birds in flight, this small chest references several distinct early eighteenth-century painting traditions from Southeastern New England. The paired birds are simply outlined in white with speckled bodies and striated wings and bear a remarkable resemblance to the work of Robert Crozman (1707-1799) of Taunton, Massachusetts. However, their somewhat static stance and shortened beaks indicate they were executed by a different hand. Firmly outside of Crozman's known oeuvre are the thick stems enlivened with a series of dots, which recall the paint-decorated chests associated with the Guilford/Saybrook area in coastal Connecticut, as do the thistle-like buds and flowers with outward splaying leaves (for examples from these related groups, see a diminutive chest-of-drawers, sold, Christie's, New York, 21 January 2006, lot 519; a high chest at Winterthur Museum, acc. no. 1957.1110). Such disparate influences suggests the work of a paint-decorator perhaps working slightly later in the eighteenth century with awareness of the decorative traditions of both areas.

■269

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

the central front panel with initials *SB*; the top an old replacement
34¼ in. high, 48 in. wide, 20½ in. deep

\$15,000-25,000

PROVENANCE:

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

Edward Martin Talbot (1854-1927), son

John Alden Talbot (1890-1962), son

Thence by descent in the family

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

Sold, Christie's, New York, 20 September 2016, lot 844

LITERATURE:

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

Possibly made for a member of the Belding family in Hatfield, this "Hadley" chest illustrates one of the most distinctive and identifiable joinery traditions from early America. Defined by the use of a repeating tulip-and-leaf template, this tradition flourished in central Massachusetts along the Connecticut River Valley during the first decades of the eighteenth century and with almost 200 survivals today, "Hadley" chests have long captured the attention and imagination of American furniture scholars and collectors alike. This chest is said to have been collected by Charles Nicoll Talbot (1802-1874), a successful New York City merchant, who summered in his father's 1825 Greek Revival house at 26 Prospect Street in Northampton, Massachusetts (later known as the Capen house and now part of Smith College). Talbot

was evidently very fond of the arts from the region and was the original owner of Thomas Cole's celebrated masterpiece, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm* (1836), known as *The Oxbow*, now at the Metropolitan Museum of Art. For more on Talbot, see David Bjelajac, "Thomas Cole's *Oxbow* and the American Zion Divided," *American Art* (Spring 2006), pp. 60-83.

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





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■270

A LATE FEDERAL POLYCHROME-PAINTED DRESSING TABLE
PROBABLY NEW HAMPSHIRE, 1810-1825

37¼ in. high, 31¼ in. wide, 17 in. deep

\$3,000-5,000

AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

■271

A GREEN PAINTED ROD BACK WINDSOR WRITING ARMCHAIR

PROBABLY ANDREW AND ROBERT MCKIM,
RICHMOND, VIRGINIA, 1785-1795

36 in. high

\$5,000-8,000

PROVENANCE:

Sumpter Priddy III, Inc., Alexandria, Virginia,
January 2001

This green painted Windsor writing armchair was likely made by Andrew and Robert McKim of Richmond, Virginia. This lot exhibits many similar features to a labeled McKim chair in the collection of the Museum of Early Southern Decorative Arts (acc. no. 3182) including the rod back with straight crest, the seat shape including the tab-like projection supporting the writing arm and bamboo-form stretchers. Another example attributed to the McKim brothers can be found in the collection of Colonial Williamsburg (acc. no. 1994-50).





PROPERTY OF AN IMPORTANT EAST COAST COLLECTOR

■ 272

A SET OF TWELVE FEDERAL PAINT-DECORATED DINING CHAIRS

BALTIMORE, EARLY 19TH CENTURY

comprising 10 side chairs and 2 arm chairs; 9 appear to retain original painted rush seats with sea grass padding

32¾ in. high

(12)

\$5,000-8,000

This set of chairs exhibits classic Baltimore features such as painted decoration, rare surviving rush seats and stretchers with central medallions. For more information on Baltimore painted furniture see *The Baltimore Museum of Art, Baltimore Painted Furniture 1800-1840* (Baltimore, 1972).



PROPERTY OF AN IMPORTANT EAST COAST COLLECTOR

■273

**A SET OF FOUR FEDERAL PAINT-
DECORATED CANED CHAIRS**

BALTIMORE, 19TH CENTURY

comprising 2 side chairs and 2 armchairs
32 in. high

(4)

\$4,000-6,000



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■274

**A FEDERAL PAINTED-DECORATED AND
PARCEL-GILT PIER TABLE**

BALTIMORE, CIRCA 1815

feet cut down; stretcher probably replaced
31 in. high, 39 in. wide, 20¼ in. deep

\$2,000-3,000

PROVENANCE:

Mrs. Frederick Leiter

EXHIBITED:

Baltimore, The Baltimore Museum of Art,
*Baltimore Furniture: The Work of Baltimore and
Annapolis Cabinetmakers from 1760 to 1810*, 21
February - 6 April 1947.

LITERATURE:

*Baltimore Furniture: The Work of Baltimore and
Annapolis Cabinetmakers from 1760 to 1810*
(Baltimore, 1947), p. 163.

IMPORTANT AMERICAN AND ENGLISH CERAMICS
(LOTS 275-290)



275

**AN AMERICAN (JOHN BARTLAM) SOFT PASTE PORCELAIN
BLUE AND WHITE SAUCER**

CIRCA 1765-70, CAIN HOY, SOUTH CAROLINA

Printed with a figure crossing a fretwork bridge as another paddles a small boat upon a river, all among various pagodas and trees, a painted fretwork band at the rim

4¾ in. (12 cm.) diameter

\$15,000-20,000

PROVENANCE:

The Watney Collection, London, a gift to the present owner by Bernard Watney's widow in September 1998.

EXHIBITED:

London, Museum of London in conjunction with the English Ceramic Circle, *Isleworth Pottery and Porcelain, recent discoveries*, 5-13 June 2003 (as Isleworth).

LITERATURE:

Anton Gabszewicz and Roderick Jellicoe, *Isleworth Porcelain*, 1998, no. 24 (as Isleworth).

Roger Massey, et. al, *Isleworth Pottery and Porcelain, recent discoveries*, exhibition catalogue, 5-13 June 2003, p. 105 (as Isleworth).

Using a combination of archaeological evidence and scientific analysis of the clay, the present saucer has recently been identified as one of the earliest pieces of porcelain made in Colonial America, manufactured at the factory operated by the Staffordshire potter John Bartlam at Cain Hoy, outside of Charleston, South Carolina 1765 to 1770.

Little but the basics outlined in the 2007 edition of *Ceramics in America* (R. Hunter, "John Bartlam: America's First Porcelain Manufacturer", The Chipstone Foundation, Milwaukee, 2007, pp. 193-195) and in Robert Hunter's January/February 2011 article for *The Magazine Antiques* is known about John Bartlam, the master potter from Staffordshire who came to South Carolina circa 1763 to start a factory using light quality local raw materials. Pottery was first produced, then soft paste porcelain. In 1770, Bartlam moved production from Cain Hoy to the city of Charleston, where shards have been unearthed that correspond in both decoration and chemical analysis to the present lot. By 1773, he had closed his factory and returned to England, where all of the presently known Cain Hoy pieces have been found. The most recent discovery is a teapot sold by Woolley & Wallis in February of 2018, now in the collection of the Metropolitan Museum of Art in New York. The decoration on one side of the Metropolitan Museum's teapot corresponds with that on the present saucer, though glaze on the teapot appears to have run somewhat in the firing.

Excluding the present example, there are less than a ten known examples from the Bartlam factory. These include the aforementioned teapot; a teabowl sold Christie's, New York, 25 January 2013; a teabowl in the Philadelphia Museum of Art (accession no. 2012-77-1); a teabowl and saucer in the same pattern as the present lot, sold Woolley & Wallis, 19 February 2019, lot 309, and now in a private collection; and a saucer on loan from a private collection at the Museum of Early Southern Decorative Arts in Winston-Salem.



276

A LONDON DELFT POLYCHROME FIGURAL SALT

CIRCA 1655-80

Modeled as a sulking youth holding a shaped-oval basin painted with lozenge and scroll ornament, seated on a waisted fluted stool and wearing shoes with rosette buckles

7¼ in. (19.8 cm.) high

\$40,000-60,000

PROVENANCE:

Frances L. Dickson.

Vivian J. Scheidemantel.

Anonymous sale; Sotheby's, London, 30 July 1963, lot 78 (to Tilley & Co. on behalf of Kenneth Chorley).

Jean and Kenneth Chorley; Christie's, New York, 25 January 1993, lot 16.

LITERATURE:

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, pp. 236-237, no. D212.

Based on an earlier Flemish figure, only four figures from this mold are known to exist. These include the example formerly in the Rous Lench Collection, sold Christie's, London, 29 May 1990, lot 10; the example from the Glaisher collection now in the Fitzwilliam Museum, Cambridge; and the polychrome example at the Victoria & Albert Museum (museum no. C.102-1950). See M. Archer, *Delftware, the Tin-glazed Earthenware of the British Isles*, Norwich, 1997, pp. 325-6, no. G.2 for the example at the V & A for a further discussion of the model.

277

**AN ENGLISH DELFT BLUE AND WHITE DATED AND INITIALED
POSSET POT AND COVER**

DATED 1688, LONDON OR BRISTOL

Decorated throughout in the Chinoiserie taste with birds, flowers and foliage, the spout flanked by inscriptions of 1688 and the initials T/I*, the double scroll handles painted with blue lines, on three bird-form feet
6½ in. (16.5 cm.) high

\$20,000-30,000

PROVENANCE:

With Jonathan Horne, London, 2001.

EXHIBITED:

London, Jonathan Horne Antiques, *English Pottery and Related Works of Art*, 2001.

LITERATURE:

Jonathan Horne, *English Pottery and Related Works of Art*, London, 2001, no. 01/5.

(2)

Popular in the 17th century, posset was a hot beverage made of milk curdled with wine or other liquor. It was sometimes taken medicinally, but it was also consumed socially at parties. On the 6th of January 1668, Samuel Pepys is recorded as serving his guests posset, and afterwards they "went to dancing and singing again unti two in the morning." See M. Archer, *Delftware, the Tin-glazed Earthenware of the British Isles*, Norwich, 1997, p. 261 for a further discussion of the form.





278

**A LONDON DELFT ARMORIAL BLUE AND WHITE
RECTANGULAR SALT**

CIRCA 1635, SOUTHWARK, PICKLEHERRING QUAY OR
MONTAGUE CLOSE

The long sides molded with winged masks, each end with the arms of the City of London, the interior with a simple leaf spray within concentric lines and cell-pattern border, with paw feet below leaves to each corner
4½ in. (11.5 cm.) long

\$7,000-10,000

PROVENANCE:

With Jonathan Horne, London, 1999.

LITERATURE:

J. Horne, *A Collection of Early English Pottery*, London, 1999, Part XIX, no. 552.

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, *Delftware*, London, 2000, p. 231, no. D207.

Leslie Grigsby notes that this is one of six known examples of this form in English delftware, and the only in blue and white. Two similar examples in polychrome can be found in the collections of the British Museum (no. 1887,0307,E.9) and the Victoria and Albert Museum (no. C.12-1958), discussed further in M. Archer, *Delftware: The Tin-Glazed Earthenware of the British Isles*, London, 1997, p. 325, no. G.1. An additional example in polychrome was sold at Christie's, London 14 October, 1985, lot 8.

279

**A LONDON DELFT INSCRIBED AND INITIALED BLUE AND
WHITE WINE-BOTTLE**

CIRCA 1640, PROBABLY SOUTHWARK

With loop handle, painted with a rampant beast within a laurel-wreath below the initials D/D.A., flanked by the inscription WHEN.THIS.YOV.SE / REMEMBER.ME

6½ in. (15.5 cm.) high

\$15,000-25,000

PROVENANCE:

J.H. Taylor Collection; Sotheby's, London, 13 November 1930, lot 278.

G. E. Howard Collection; Sotheby's, London, 24 July 1956, lot 59.

Thomas George Burn, The Rous Lench Court Collection; Sotheby's, London, 1 July 1986, lot 16.

EXHIBITED:

London, Vintners' Hall, *Loan Exhibition of Drinking Vessels*, June 1933.

LITERATURE:

G. E. Howard, *Early English Drug Jars*, London, 1931, pl. 21, no. 76.

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 246, no. D220.

Howard *op.cit.* has suggested that the beast on the front of this bottle is a 'prancing fox.' It has also been described as a rampant dog or possibly a griffin, though no firm identification can be made.





280

**AN ENGLISH DELFT DATED ROYAL ARMORIAL POLYCHROME
HEART-SHAPED APOTHECARY'S TILE**

DATED 1664

Painted in ochre and blue with the royal arms below the initials CR for Charles Rex and 1664 and above the motto BEATI PASSIFISI in a cartouche, at the bottom the initials NB joined by a strapwork flourish, pierced twice at the top for hanging

9¼ in. (23.5 cm.) high

\$50,000-70,000

PROVENANCE:

D. Clare Collection; Sotheby's, London, 18 January 1972, lot 242.
Thomas George Burn, The Rous Lench Court Collection; Sotheby's, London, 1 July 1986, lot 14.

LITERATURE:

- A. Lothian, 'The Armorial London Delft of the Worshipful Society of Apothecaries,' *Connoisseur* 127, March 1951, pp. 21-26.
- L. B. Grigsby, 'Dated English Delftware and Slipware in the Longridge Collection,' *The Magazine Antiques* 155, June 1999, p. 881, pl. 8.
- L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, pp. 458-459, no. D410.
- L.G. Matthews, 'Apothecaries' Pill Tiles,' *Transactions of the English Ceramic Circle* 7, no. 3, 1970, pp. 200-209.
- L. L. Lipski, *Dated English Delftware: Tin-Glazed Earthenware 1600-1800*, ed. Michael Archer, London, 1984, p. 391, no. 1677.
- T.D. Whittet, 'A Survay of Apothecaries' tokens,' *Pharmaceutical Journal* 228, 1982, pp. 719-724.

Matthews *op.cit.* suggests the initials may be those of Nathaniel Bateman, admitted to the Society of Apothecaries in 1653. Whittet *op.cit.* suggests Nicholas Bannister admitted in April 1657.



281

AN ENGLISH DELFT POLYCHROME INITIALED AND INSCRIBED HAND-WARMER

LATE 17TH CENTURY, LONDON

Of book form, the hollow spine with ribbing separating blue scrolls, the front and back covers both with yellow diamonds flanked by the initials R/S surrounded by a blue and white border, the pages with inscription EXSEPT/OF/THIS/MY/HART/WITH/AL/MY/LOVE/IS/GREAT/THOE/THIS/BE/SMAL

3 $\frac{3}{4}$ in. (9.3 cm.) high

\$8,000-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 July 1982, lot 222.

Anonymous sale; Sotheby's, New York, 20 October 1993, lot 21.

LITERATURE:

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 392, no. D354.

282

AN ENGLISH DELFT POLYCHROME INITIALED AND DATED GORGE

DATED 1686, PROBABLY LONDON

The mug painted with the initials A.N./1686, within an entwined wreath flanked by birds, one with a berried branch and one eating seeds off the ground, below an ochre and blue lined rim

3 $\frac{1}{2}$ in. (9.2 cm.) tall

\$7,000-10,000

Mugs such as this, known as 'gorges' for their narrow necks, were popular in England in the late 17th and early 18th centuries, deriving their form from larger imported 15th century German stoneware ale mugs.



283

AN ENGLISH DELFT CIRCULAR CLOCK DIAL

CIRCA 1745, PROBABLY LONDON

Decorated in manganese with a band of Roman chapters for the hours and an outer band of Arabic numerals for the minutes, with a later pierced winding hole beneath the central hole for the hand shaft

7 $\frac{1}{2}$ in. (19.4 cm.) diameter

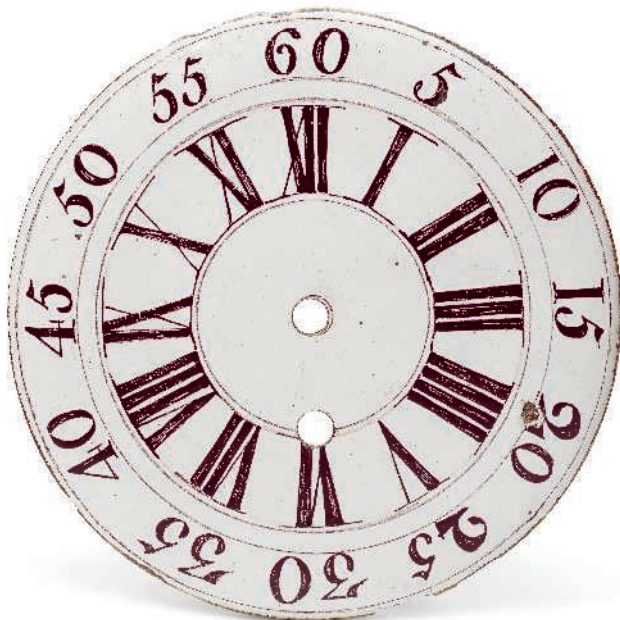
\$2,000-3,000

LITERATURE:

J. Horne, *A Collection of Early English Pottery*, London, March 1996, Part XVI, no. 454.

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 431, no. D385.

Clock dials in delftware are rare. Two similar dial plates are illustrated by Sampson and Horne, *English Pottery and Related Works of Art*, Exhibition Catalogue, London, 2007, no. 07/24, and another by Garry Atkins, *Exhibition Catalogue*, London, 1999, no. 24. Another circular example mounted on a metal backplate, was sold from The Sampson and Horne Collection, Bonhams, London, 28 April 2010, lot 432.





284

A LONDON DELFT POLYCHROME FLASK MODELED AS A TURK

CIRCA 1665

Modeled as a bust, a crescent to his turban, a necklace about the moustached figure's neck, the underside with the initials *W/T.M.*

4½ in. (11.4 cm.) high

\$35,000-45,000

PROVENANCE:

Anonymous sale; Phillips, London, 13 December 2000, lot 75.
With Alistair Sampson, London.

LITERATURE:

A. Dunsmore, ed., *This Blessed Pot, This Earth, English Pottery Studies in Honour of Jonathan Horne*, London, 2011, pp. 182-4, fig. 2.

The present flask possibly depicts Murad IV, the sultan of the Ottoman Empire from 1623-40. It has been posited that it was likely made to decorate one of London's 'Turk's head' coffeehouses, which began proliferating around Exchange Alley around 1662. That year, *The Kingdom's Intelligencer*, a weekly paper, reported that the Turk's Head coffeehouse had opened, and was selling proper coffee, as well as "Sherbets made in Turkie, of lemons, roses, and violets perfumed; and Tea, or Chaa, according to its goodness. The house seal was Morat the Great." See John Timbs, *Club Life of London*, vol. II, London, 1866. Also see Dunsmore, ed., *op. cit.*, pp. 182-4.



(overhead view)

285
AN ENGLISH DELFT BLUE AND WHITE PUZZLE OR FUDDLING CUP

1700-30, LONDON OR BRISTOL

Modeled as a curved spout and six small baluster cups connected by a hollow ring, also linked by two sponged-blue ropetwist bands, the cups decorated with blue painted Chinoiserie vignettes of birds and foliage, all raised on four bun feet

9¾ in. (24.8 cm.) diameter

\$15,000-20,000

PROVENANCE:

Anonymous sale; Christie's, London, 28 June 1993, lot 187.

LITERATURE:

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, pp. 320-321, no. D294.

Popular in England from the 16th to early 18th centuries, fuddling cups are thought to have been used in pubs or other social drinking settings as a form of drinking game or entertainment. Most known examples have three to four cups connected by small internal holes. These cups were filled with alcohol and the 'befuddled' drinker would have to choose which cup to drink out of so the liquid in the other cups flowed through the holes instead of spilling out. In the rare six-cupped example shown here, alcohol would have likely been poured into all six bowls, then drunk via the straw through the connecting hollow ring. Though less of a puzzle than examples previously mentioned, this object would have still provided a source of entertainment as it is not immediately apparent that the cups are connected, and they cannot be drunk from in the manner of a normal cup.

286

**A LONDON DELFT POLYCHROME ROYAL
PORTRAIT CHARGER OF QUEEN ANNE**
CIRCA 1702-14

Painted in blue, yellow and green with a portrait of the Queen, crowned, holding an orb and sceptre, between the initials *AR* and sponged trees, within blue-dash border
13¾ in. (34.9 cm.) diameter

\$6,000-8,000

PROVENANCE:

The Ralph Moore Collection of Blue Dash Chargers: The Property of Mrs. E. Moore; Sotheby's, London, 17 April 1973, lot 204. With Jonathan Horne, London.

LITERATURE:

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, pp. 66-67, no. D33.



287

**A LONDON DELFT POLYCHROME ROYAL
PORTRAIT CHARGER**
SECOND QUARTER OF THE 18TH CENTURY,
POSSIBLY NORFOLK HOUSE

Painted in blue, green and yellow with a portrait of a King, either George I or George II, crowned, holding an orb and sceptre, standing between the initials *GR* and sponged trees, within a blue-dash border
13¾ in. (35.2 cm.) diameter

\$6,000-8,000

PROVENANCE:

With D. M. and P. Manheim, New York.

LITERATURE:

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, *Delftware*, London, 2000, p. 76, no. D45.

Stylistically this charger dates to the late 1720s or 1730s; although the initials would suggest the subject is George I it is also possible that the portrait represents George II.



288

A STAFFORDSHIRE SLIPWARE INSCRIBED DISH
CIRCA 1695-1720, HANLEY, SIGNED JOSEPH GLASS

The pale-ochre ground decorated in cream, light and dark brown slips with a magnificent bird, its wing raised, surrounded by foliage and flower-heads, the well with a band of interlocking ovolo-ornament within a trellis-pattern border, the lower part inscribed IOSEPH:GLASS within a rectangular cartouche
18 $\frac{1}{2}$ in. (47.3 cm.) diameter

\$40,000-60,000

LITERATURE:

J. Horne, *A Collection of Early English Pottery*, London, 1997, Part XVII, no. 483.
L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, pp. 76-77, no. S17.

Josiah Wedgwood's list of Staffordshire potteries active around 1700-15 includes a Joseph Glass of Hanley who made "*Clowdy and a sort of dishes painted with different coloured slops.*" For a dated cradle of 1703 see B. Rackham, *Catalogue of The Glaisher Collection of Pottery & Porcelain in the Fitzwilliam Museum Cambridge*, vol. 1, Woodbridge, 1987, no. 345, pl. 23F. See *ibid.* no. 215, pl. 19C for a 'Pelican in its Piety' dish by Ralph Simpson with a similar bird. No other dish by Joseph Glass appears to be recorded.



289

A NORTH DEVON SLIPWARE INSCRIBED AND DATED HARVEST JUG

DATED 1757, SIGNED THOMAS FIELDS

Incised with a compass rose centered by a three-masted ship at sea, flanked by mermaids, hippocampi, smiling fish, and birds, a heart below the scroll handle inscribed, "The larger monsters of the deep on the command attendance keep by thy commision sport and play and cleave along the foming way if god his choice of tempest rears Leviathan lyes still and fears / W M Langdon 1757" 12½ in. (32 cm.) tall

\$10,000-15,000

PROVENANCE:

The family of William Langdon and by decent. Anonymous sale; Bonhams, London, 10 June, 2003, lot 94.

For another jug signed by Thomas Fields and dated 1735, see L. B. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993, pp. 34-35.



290

A WROTHAM SLIPWARE DATED PUZZLE TYG

DATED 1668, ATTRIBUTED TO HENRY IFIELD

With four double-loop handles, two hollow, the dark-brown ground decorated in raised cream slip with stud and dot-ornament, the sides with a rectangular panel enclosing the date 1668 above the initials HI, a circular geometric shield above a lion's mask, an angel above the initials C:B and an oval fleur-de-lys medallion above an animal

6½ in. (16.8 cm.) high

\$10,000-15,000

LITERATURE:

L. B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, p. 116, no. S52.

L. B. Grigsby, 'Some Dated English Drinking Vessels with Trailed-Slip Decoration 1612-1752,' *The Magazine Antiques* 147, no. 6, June 1995, 877, pl. 8.

Twenty-two vessels have been attributed to Henry Ifield from 1644 to the year of his death in 1673, many of which are of similar form to the present lot. Henry Ifield, along with John, and Thomas Ifield, were part of a group of Wrotham potters who all used similar dark clay bodies with applied cream colored reliefs as decoration. See Leslie B. Grigsby, *English Slip-Decorated Earthenware at Williamsburg* (Williamsburg, VA: The Colonial Williamsburg Foundation, 1993), 22-25 for further discussion.



*...the only idea that we now have of George Washington,
is associated with Stuart's Washington.*

—John Neale, 1823.1

PROPERTY OF THE DIRECT DESCENDANT OF JOSHUA BATES

291

GILBERT STUART (1755-1828)

George Washington

oil on canvas

29½ x 24 in.

Painted 1796-1803

\$200,000-300,000

PROVENANCE:

Probably Colonel Thomas Lloyd Moore (1759-1813), Philadelphia

Thomas Moore Willing (1805-1850), Philadelphia, *grandson*

With Bernard Moore Carter (1780-1743), Virginia, Philadelphia and London,
father-in-law

Joshua Bates (1788-1864), Boston and London, by purchase from above in 1841

Elizabeth Ann Sturgis (Bates) van de Weyer (1817-1878), *daughter*

Victor William Bates van de Weyer (1839-1915), London, *son*

Sold, Phillips, Son & Neale, 21, Arlington Street, Piccadilly, W.: A Catalogue of
the Valuable Contents of the Residence, 16-18 December, 1912, lot 629

Purchased from above by a member of the family

Thence by descent

LITERATURE:

Mantle Fielding, *Gilbert Stuart's Portraits of George Washington* (Philadelphia,
1923), p. 180, no. 59.

Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works*, vol. 2
(New York, 1926), p. 876, no. 60.

George Barton, "Painter of the Washington We Know," *New York Times
Magazine*, February 21, 1932, p. 11.

John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and
Their Replicas* (Philadelphia, 1931), pp. 287-288, no. 59.

Gustavus A. Eisen, *Portraits of Washington*, vol. 1 (New York, 1932), pp. 156,
267, fig. 20, pl. LXIII.

The Frick Art Reference Library, ref. 121-20.

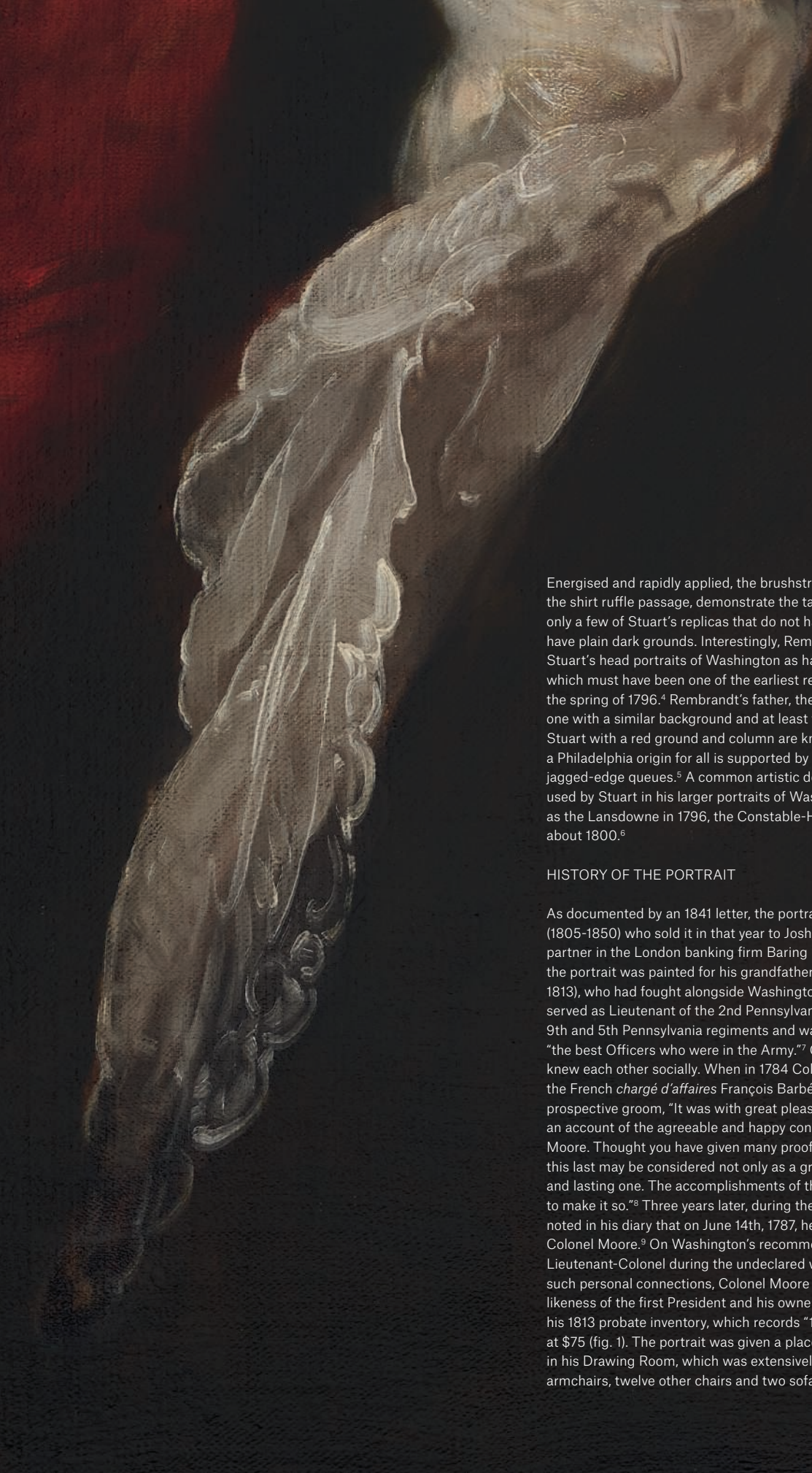
Margaret C. Conrads, *American Paintings and Sculpture at the Sterling and
Francine Clark Art Institute* (New York, 1990), pp. 195-196.

Ellen G. Miles, catalogue entry, in Carrie Reborra Barratt and Ellen G. Miles,
Gilbert Stuart (New York, 2004), p. 158.

An early rendition displaying the artist's signature virtuosity, this Athenaeum-type portrait is a particularly significant survival of the most recognizable and oft-reproduced image of George Washington. Gilbert Stuart painted over seventy five replicas and, disseminated by countless other portraitists and engravers, including the designers of the US one dollar bill, the likeness remains today the primary image of America's first President. The original canvas was painted from life in 1796 and details of composition and execution indicate that the work offered here was painted within the following few years. Remarkably well preserved, the portrait is further distinguished by its history. Likely first owned by Colonel Thomas Lloyd Moore (1759-1813), a hero of the Revolution, the work can be documented as early as 1841 in the Willing family of Philadelphia and later descended in an aristocratic English family.

The shaping of the head, lace shirt ruffle and background all suggest that the portrait was executed during Stuart's years in Philadelphia and prior to his move to Washington D.C. in 1803. As discussed by Ellen Miles, Curator Emeritus at the National Portrait Gallery, Stuart's replicas painted in Philadelphia feature a face more rectangular in shape than the original work, an intricate lace shirt ruffle and queue with jagged profile, details seen on the work offered here that contrast with later renditions painted during Stuart's years in Boston with a rounder face, linen shirt ruffle and ribboned queue. Stuart's mastery is particularly evident in the execution of the lace shirt ruffle. His technique was to paint the black of the coat to the edges of the ruffle and then delineate the ruffle in shades of grey with white highlights, creating the appearance of a gauzy, semi-transparent fabric.² Here, the shirt ruffle passage is marked by the briefest of strokes executed with supreme fluidity, illustrating Stuart's mastery and confidence. Like Stuart's replicas in general, no two shirt ruffles are exactly the same. However, the hint of cross-hatching, arc-shaped brushstrokes and edging with bright white highlights seen here closely relate to two now in the collections of the National Gallery of Art, an example in the US Capitol and one that sold at auction in 2015, the last two with documented early ownership in Philadelphia.³





Energised and rapidly applied, the brushstrokes on the red ground and column, like the shirt ruffle passage, demonstrate the talents of the artist. This portrait is one of only a few of Stuart's replicas that do not have a plain background and the majority have plain dark grounds. Interestingly, Rembrandt Peale later described one of Stuart's head portraits of Washington as having "...a Crimson Curtain Background..." which must have been one of the earliest replicas as it was exhibited by Stuart in the spring of 1796.⁴ Rembrandt's father, the artist Charles Willson Peale, owned one with a similar background and at least two other Athenaeum-type portraits by Stuart with a red ground and column are known. In addition to the Peale provenance, a Philadelphia origin for all is supported by their inclusion of lace shirt ruffles and jagged-edge queues.⁵ A common artistic device, a column with red drapery was also used by Stuart in his larger portraits of Washington executed in Philadelphia, such as the Lansdowne in 1796, the Constable-Hamilton in 1797 and the Munro-Lenox in about 1800.⁶

HISTORY OF THE PORTRAIT

As documented by an 1841 letter, the portrait was owned by Thomas Moore Willing (1805-1850) who sold it in that year to Joshua Bates (1788-1864) (fig. 2), a senior partner in the London banking firm Baring Brothers. In the letter, Willing states that the portrait was painted for his grandfather, Colonel Thomas Lloyd Moore (1759-1813), who had fought alongside Washington during the Revolution. He variously served as Lieutenant of the 2nd Pennsylvania Battalion, Captain and Major in the 9th and 5th Pennsylvania regiments and was described by Washington as among "the best Officers who were in the Army."⁷ Colonel Moore and Washington also knew each other socially. When in 1784 Colonel Moore's sister Elizabeth married the French *chargé d'affaires* François Barbé-Marbois, Washington wrote to the prospective groom, "It was with great pleasure that I received from your own pen an account of the agreeable and happy connection you are about to form with Miss Moore. Thought you have given many proofs of your predilection to this country, yet this last may be considered not only as a great and tender one, but as a pleasing and lasting one. The accomplishments of the lady and her connections cannot fail to make it so."⁸ Three years later, during the Constitutional Convention, Washington noted in his diary that on June 14th, 1787, he dined at "Maj'r Moore's," possibly Colonel Moore.⁹ On Washington's recommendation, Colonel Moore was appointed Lieutenant-Colonel during the undeclared war with France in 1798-1800. Thus, with such personal connections, Colonel Moore would have been desirous to acquire a likeness of the first President and his ownership of such a portrait is confirmed by his 1813 probate inventory, which records "1 Portrait of General Washington" valued at \$75 (fig. 1). The portrait was given a place of honor in the household and hung in his Drawing Room, which was extensively furnished with marble tables, twenty armchairs, twelve other chairs and two sofas.¹⁰

A member of the upper echelons of society, Colonel Moore lived amongst the most well-to-do and fashionable of Philadelphia, many of whom were patrons of Stuart. He was born in 1759 to merchant William Moore (1731-1793) and Sarah Lloyd (1736-1789) and while he joined the Revolutionary forces at the age of 16, his father furthered the Patriot cause politically and economically. William Moore served as President of the Supreme Executive Council of Pennsylvania toward the end of the War and in 1780 he along with Robert Morris was among the three highest subscribers who each paid a £10,000 bond to the Bank of Pennsylvania for the creation of a fund to support the Continental army. The next highest subscribers at £5,000 each were merchants Thomas Willing (1731-1821) and William Bingham (1752-1804), both of whom were to become Colonel Moore's relations.¹¹ In 1783, Colonel Moore married Sarah Stamper (1764-1826) and the couple lived in a mansion on Pine Street, near Second, on part of the block bought entirely by her grandfather, John Stamper (d. 1782). Their home was in the most prestigious area of the city and described as "a fine, dashing gentleman...[who] lived in style," Colonel Moore was clearly part of Philadelphia's most elite social set.¹²

distinction, as to secure to him the esteem and friendship of the GREAT WASHINGTON." The same newspaper notice requested the attendance of the Philadelphia Society of Cincinnati at the funeral for "their Brother Member" at his Pine Street home; furthermore, in remembrance, they were to "wear crape on the left arm for thirty days."¹⁷ The portrait likely descended to his daughter and son-in-law, Richard Willing, who was an appraiser of his estate and thence to their son, Thomas Moore Willing.

While it is highly likely that the portrait offered here was owned by Colonel Moore, Willing wrote another letter in 1845 claiming the same history for a Stuart Athenaeum-type portrait of Washington now owned by the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.¹⁸ While it is possible, though not recorded in the 1813 probate inventory, that Moore owned two such portraits, it is much more likely that Willing inherited one of these from his grandfather and obtained the other from another source. As many in his family hailed from known patrons of Stuart, he may have inherited or acquired the second portrait from his relations in the Willing, Bingham, Lee and Carter families. In both letters, Willing claimed that each

Drawing Room			
13 Marble Tables		25	
1 Looking Glass		40	
2 Girindoles	16. 1/2	56	
1 Portrait of General Washington		75	
Carried Forward		196 00	526 5

Fig. 1 Detail, Richard Willing, "A true and perfect Inventory and appraisement of the Goods & Chattels, Rights and Credits of Thomas L. Moore..." Philadelphia, 23 October 1813.

Colonel Moore's wife was the first cousin of William Bingham who along with his wife Anne Willing (1764-1801), were the undisputed King and Queen of Philadelphia society during the 1790s. At one time, the Bingham's were neighbors of the Moores, living in John Stamper's 1764 mansion, which housed the famous Stamper-Blackwell parlor now installed at Winterthur Museum. They were also Stuart's most important patrons. The Bingham's had first met the artist in London in 1784 or 1785, when they commissioned a family portrait. Over ten years later in Philadelphia, the couple commissioned several portraits from Stuart of Washington including the original Lansdowne full-length portrait, as well as their own likenesses.¹³ In 1804, Colonel Moore's daughter, Eliza, married Anne's brother Richard Willing (1775-1858) and a year later Richard was listed as one of the beneficiaries of William Bingham's estate.¹⁴ Many other associates of Colonel Moore patronized Stuart. These include Samuel Blodget, John Craig, William Cramond, Thomas Fitzsimons, Philip Nicklin and John Vaughan, all of whom served along with Colonel Moore as Directors of the Insurance Company of North America; they all also appear on the list of "gentlemen who are to have copies of the Portrait of the President of the United States" drawn up by Stuart in 1795.¹⁵ Several of these as well as others involved with the company had their own portraits painted by the artist, as did many of Colonel Moore's extended family and neighbors.¹⁶

portrait was painted from life and that his grandfather posed for Stuart for his execution of Washington's legs in the full-length Lansdowne portrait. Both claims are not supported by evidence and they illustrate Willing's awareness that a life portrait rather than a copy would enhance their monetary value. Although Willing claimed that the portraits were being sold on account of his moving house, he was in fact in need of money after taking out a loan in 1840 that he could not repay.¹⁹ As the portrait offered here was sold first, it is likely though conjectural that it was the one painted for Moore and that after its successful sale, Willing used the same information to sell another example four years later.

Willing's 1841 letter, dated May 12th from Philadelphia, does not identify the recipient, but this individual is known to be Joshua Bates (1788-1864) as the letter descended with the portrait to the current owner. Born just outside of Boston in Weymouth, Massachusetts, Bates rose from modest circumstances to become the managing partner of the banking firm Baring Brothers in London, where he resided from the 1820s until his death. However, from April to August 1841, he travelled to America, first to New York, then by May 1st to Washington and by May 25th, he was back in New York. As Willing begins his May 12th letter with "It escaped me altogether yesterday to mention to you that I had a picture of Genl Washington painted by Stewart..", it can be surmised that Bates stopped en route from Washington to New York in Philadelphia where he met with Willing on May 11th.²⁰ Willing's letter also specifies that he was entrusting the sale of the

Upon Colonel Moore's death in 1813, he was hailed as "a Patriot and Hero of the Revolution, whose military services... were performed with so much

portrait with a "Mr. Carter." This was undoubtedly his father-in-law, Bernard Moore Carter (1780-1843), who in 1840 travelled to London where through his stock sales was known to have been in touch with Baring Brothers.²¹

Bates may have seen other Stuart portraits of Washington through his work colleagues the Baring family, known patrons of Stuart. He may also have been particularly keen to own such a portrait as his father, Colonel Joshua Bates (1755-1804) had fought in the Revolutionary War. Although Bates lived in London, he remained an ardent supporter of America throughout his life. In 1852, he founded the Boston Public Library with a donation of \$50,000 and thirty thousand books, a legacy honored by the naming of the institution's Bates Hall. Besides the portrait offered here, he owned Mason Chamberlin's 1762 portrait of Benjamin Franklin now at the Philadelphia Museum of Art and the sale of the collection of his grandson included many portraits of American statesmen probably inherited from Bates.²² Bates married Bostonian Lucretia Augusta Sturgis (1787-1863) and at the time of the purchase of this portrait, the couple lived at 46 Portland Place in London. In 1851, they moved to 21 Arlington Street, near Green Park, and the portrait likely remained at this address until its sale in 1912. Their daughter, Elizabeth Ann Sturgis Bates (1817-1878) (fig. 3) married Jean Sylvain Van de Weyer (1802-1874), the Belgian minister to the Court of St. James and the 8th Prime Minister of Belgium. The portrait was in the collection of their son, Lt. Colonel Victor William Bates Van de Weyer (1839-1915), when it was sold along with the other contents of the 21 Arlington Street mansion in 1912. At this sale, it was purchased by a relative, also a descendant of Bates, and has remained in the family ever since.

- 1 Ellen G. Miles, catalogue entry, in Carrie Rebora Barratt and Ellen G. Miles, *Gilbert Stuart* (New York, 2004), p. 153.
- 2 Miles, pp. 157, 162.
- 3 Miles, pp. 157-158, figs. 97, 98; https://www.senate.gov/artandhistory/art/artifact/Painting_31_00004.htm; Dallas Auction Gallery, 5 November 2015, lot 20.
- 4 Miles, p. 147.
- 5 New-York Historical Society, acc. no. 1867.303; Christie's, New York, 21 May 2015, lot 16; Sotheby's New York, 2 December 2010, lot 3.
- 6 Miles, pp. 166-175, 183-190, cats. 45, 48, 49.
- 7 Letter, T.M. Willing to unspecified recipient, 12th May 1841, the John Morgan Hill Research Files, Frick Art Reference Library Archives, Box 6, folder 34; Miles, p. 157.
- 8 Thompson Westcott, *The Historic Mansions and Buildings of Philadelphia* (Philadelphia, 1877), p. 27.
- 9 "Extracts from Washington's Diary, Kept while Attending the Constitutional Convention of 1787," *The Pennsylvania Magazine of History and Biography* (October 1887), p. 301; this may also refer to another man of the same name, see W.S. Long, "Judge James Moore and Major James Moore, of Chester County, Pennsylvania," *The Pennsylvania Magazine of History and Biography*, 12:4 (January 1889), p. 473.
- 10 Administration [of the estate of] Thomas L. Moore, Book L, p. 111, Administration Files, No 174-221, 1813 in Ancestry.com. Pennsylvania, Wills and Probate Records, 1683-1993 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2015.
- 11 Charles P. Keith, *The Provincial Councilors of Pennsylvania* (Philadelphia, 1883), pp. 23-24; Westcott, pp. 27, 340.
- 12 Westcott, p. 27; Rufus Wilnot Griswold, *The Republican Court; or, American Society in the Days of Washington* (New York, 1856), pp. 256, 271, 299-300; Ethel E. Rasmusson, "Democratic Environment - Aristocratic Aspiration," *The Pennsylvania Magazine of History and Biography*, 90 (1966), p. 160.
- 13 Miles, pp. 166-168, 170-172, 175, 195-198, 203-206, cats. 45, 46, 51, 53; see also Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works* (New York, 1926), vol. I, cats. 81-85, vol. II, cats. 3, 18, 19.
- 14 Philadelphia County, Pennsylvania Wills, 1:365, 17 September 1805.
- 15 *A History of the Insurance Company of North America* (Philadelphia, 1885), pp. 12, 127-129, 131-133, 149; Stuart's 1795 list is transcribed in Miles, p. 133.
- 16 Miles, pp. 199-202; Lawrence Park, vol. I, cats. 48, 88-89, 96, 432, vol. II, cats. 538, 581-582, 633, 634, 869, 926-928; Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), pp. 177-178.
- 17 *Political and Commercial Register*, 31 August 1813, p. 5.
- 18 Miles, pp. 157-159, cat. 41; Margaret C. Conrads, *American Painting and Sculpture at the Sterling and Francine Clark Institute* (New York, 1990), pp. 195-196.
- 19 Eliza Cope Harrison, *Best Companions: Letters of Eliza Middleton Fisher and Her Mother, Mary Hering Middleton* (Columbia, South Carolina, 2001), p. 129.
- 20 For Bates' travel dates, see *National Gazette*, 27 April 1841, p. 1, *Nantucket Inquirer*, 1 May 1841, p. 2 and *North-Carolinian*, 31 July 1841, p. 3.
- 21 Last Will and Testament of B.M. Carter, dated 8 June 1840 (misfiled as 1849) in Ancestry.com. Pennsylvania, Wills and Probate Records, 1683-1993 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2015.
- 22 Philadelphia Museum of Art, acc. no. 1956-88-1; Phillips, Son & Neale, 21, Arlington Street, Piccadilly, W.: A Catalogue of the Valuable Contents of the Residence, 16-18 December 1912, lots 597, 623, 624, 626, 630-632.

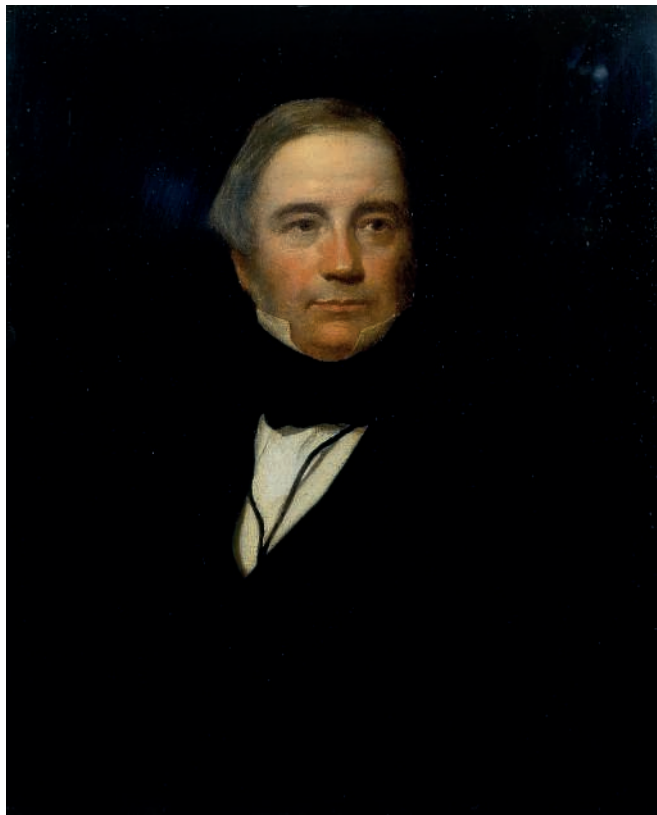


Fig. 2 Unknown artist, *Joshua Bates*, circa 1856. Reproduced by the courtesy of The Baring Archive Ltd.



Fig. 3 After T. Sully, *Portrait of Elizabeth Ann van de Weyer*. Stipple, etching and engraving on chine collé. © The Trustees of the British Museum.





PROPERTY OF A DESCENDANT OF ROBERT E. LEE

292

BENJAMIN FRANKLIN REINHART (1829-1885)

Portrait of Robert E. Lee

signed *Reinhart* center right

oil on board

16 x 13¾ in.

\$20,000-40,000

LITERATURE:

The Old Print Shop Portfolio (October 1963), vol. 23. p. 45.

The Frick Art Reference Library, Digital Photoarchive, New York, 3107100206916.

Depicting a younger Robert E. Lee with dark hair, this portrait shows the Commander in Chief of the army of the Confederate States of America in a uniform from the 1860s, likely that of a Brigadier General. It is thought that this portrait was painted by Reinhart in England possibly from a photograph or daguerreotype of Lee just after the Mexican-American War (*The Old Print Shop Portfolio* (October 1963), vol. 23. p. 45). This piece is thought to possibly remain in its original frame. A portrait of General P.G.T. Beauregard painted by Reinhart in a similar frame sold at Neal Auction Company, New Orleans, 5 February 2000, lot 201.



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

293

A RESTAURATION ORMOLU MANTEL CLOCK
FRENCH, SECOND QUARTER 19TH CENTURY

the white enameled dial signed *Delahoussaye h.er/ A PARIS*; the

figure of Benjamin Franklin associated and pair of books later

inscribed *Bon Homme Richard*

14¼ in. high, 11½ in. wide, 4½ in. deep

\$5,000-8,000

PROVENANCE:

Sold, Christie's New York, Property from the Estate of Mrs. Charles W. Engelhard, 18 March 2005, lot 184

Delahoussaye is recorded in the rue Saint-Denis, Paris, in 1830.



PROPERTY FROM A PRIVATE COLLECTION

■294

FERDINAND BARBEDIENNE (FRENCH, 1810-1892), AFTER THE MODEL BY JEAN-ANTOINE HOUDON (FRENCH, 1741-1828)

Bust of Benjamin Franklin

signed 'Houdon 1778 - F. Barbodienne. Fondeur Paris, France' along back edge of shoulders

bronze, green patina

22 in. (55.5 cm.) high, 14¼ in. (36.8 cm.) wide, on socle

\$8,000-12,000



PROPERTY FROM THE MICHAEL HALL COLLECTIONS

■295

GEORGE GREY BARNARD (1863-1938)

Abraham Lincoln

inscribed *George Grey Barnard/ 1918* proper right side

marble

21½ in. high

Executed in 1918

\$5,000-8,000

George Grey Barnard was commissioned to create an 11 foot statue of Abraham Lincoln for Lytle Park in Cincinnati, Ohio in 1917. This statue commemorated the centenary of Lincoln's birth and was inspired by Leonard Wells Volk's life mask of Lincoln without a beard. After this commission he continued to explore Lincoln's character and created a number of other images including a similar example at The Metropolitan Museum of Art (acc. no. 29.161). Barnard was also a collector of medieval art and artifacts, and his collection was the basis for The Cloisters, now a part of The Metropolitan Museum of Art.

PROPERTY FROM THE WUNSCH AMERICANA FOUNDATION, INC.

■296

**THE GOULD FAMILY QUEEN ANNE CARVED WALNUT HIGH
CHEST-OF-DRAWERS**
NEWPORT, 1750-1770

appears to retain its original finial and brasses
81½ in. high, 39½ in. wide, 21¼ in. deep

\$300,000-400,000

PROVENANCE:

The Gould family, Rhode Island
Du Mouchelles Auction House, Detroit, Michigan, 1950-1960
Jess Pavey, Birmingham, Michigan
Mr. and Mrs. Adolph Henry Meyer, Bloomfield Hills, Michigan, by purchase
from above
Sold, Sotheby's, New York, 20 January 1996, lot 170
A Private Collection, Virginia

LITERATURE:

Glenn Adamson, "Collector Profile: Make Americana Great Again, The
Wunsch Family Has a Plan," *The Magazine Antiques* (November / December
2016), p. 46.
Albert Sack, *The New Fine Points of Furniture: Early American* (New York,
1993), p. 192.
The Rhode Island Furniture Archive at the Yale University Art Gallery,
RIF3002.







Declared "Masterpiece" by Albert Sack, this Newport high chest is remarkable for its exquisite design and uncommon state of preservation. The cabriole legs are exceptionally curvaceous and create a lightness and delicacy to a predominantly rectangular form. Descending in the Gould family of Rhode Island, this high chest is further distinguished by its previous ownership in the acclaimed collection of Mr. and Mrs. Adolph Henry Meyer of Bloomfield Hills, Michigan. The collection was largely formed by dealer Jess Pavey and is renowned for his predilection for forms in pristine condition such as the chest offered here. With its untouched surface, original brasses and original finial, this high chest appears today much as it did over two hundred and fifty years ago.

The acorn finial is an unusual feature and similarly executed ornaments appear on at least three other high chests in the collections of the Newport Restoration Foundation, the Yale University Art Gallery and the New Haven Museum and Historical Society (The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF4372, RIF1180 and RIF5033). All three also display related carved shells in the skirt and numbers inscribed in chalk on the drawers. Here, the numbers are placed on the exterior of the drawer sides near the front, whereas the other forms have numbers in various locations. Such commonalities suggest that they may have been made in the same shop, perhaps one with multiple workers.

The Newport craftsman responsible for this chest worked with close knowledge of the designs and practices of father and son cabinetmakers Christopher (1701-1787) and John (1733-1809) Townsend. Bonnet-top high chests made by or attributed to these makers from the late 1740s and 1750s display cabriole legs of similar stance and delicacy, skirts with the same fillets between the lobes and cornice and mid-moldings of the same profile. Furthermore, four of the five Townsend examples from this period have three-quarter round cut-outs in the upper backboard echoing the shaping of the tympanum as seen on the chest offered here. While the others display convex shells or concave shells with fleur-de-lys centers, one in this group signed by both Christopher and John Townsend has a similar concave shell on the skirt set within an arched recess and an inner C-scroll with a solid center (Philadelphia Museum of Art, acc. no. 1975-61-1). Small differences, however, suggest a different carver. The lower edge of the solid center of the C-scroll is lobed on the chest offered here, but arched on PMA example and the juncture of the lowermost lobes and inner C-scroll varies on each. Construction details, such as the lack of shallow rabbets in the backboard housing the upper blocks of the rear legs, the shaping of the tops of the drawer sides and backs and a top board that protrudes in back, contrast with the work of the Townsends, as does the numbering on the drawers, a practice that deviates from the Townsends who invariably marked their drawers with letters (The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF817, RIF811, RIF3606, RIF5171 and RIF816).

Ralph Emerson Carpenter, Jr. (1909-2009)

Our beloved friend and colleague Ralph Carpenter liked to refer to himself as “a born-again patriot”. Ralph began his career upon graduation from Cornell University in the depths of the Depression in 1931. With perseverance, he eventually joined and rose to partner at the New York financial firm Reynolds Securities. Like many other collectors in the field, his professional success underwrote his passion for Colonial America, particularly for the unique style developed in Newport, and specifically for the furniture made by the Goddard and Townsend cabinetmaking families who lived and worked on the wharves of that famous harbor.

In 1953, Ralph curated the pioneering exhibition, *The Arts and Crafts of Newport, Rhode Island 1640-1820*, and his accompanying catalogue remains a valuable scholarly source to this day. At the same time, he championed the restoration of Nichols-Wanton-Hunter House, the first of his many endeavors to preserve Newport’s eighteenth-century past. Along with his many like-minded friends, including Doris Duke, Angela Brown Fischer, Carter Brown, Nicholas Brown, Darby Ott and J. William Middendorf, Ralph inspired professionals and amateurs to deepen their study and celebration of the City’s architecture, furniture and decorative arts.

Ralph began to form his personal collection in the late 1940s. Alongside paneling and woodwork from historic structures, his growing assemblage of furniture decorated Mowbra Hall, his Scarsdale, New York home he shared with his first wife, Cynthia Ramsey. In 1978, Ralph married Roberta “Bobbie” Lowy (1938-



Ralph Carpenter on the steps of the Hunter House. Photograph courtesy Antiques and The Arts Weekly, issue April 25, 1997.

2019) and the couple moved to Newport where they enjoyed thirty-one years together.

After the 1953 exhibition, Ralph spearheaded numerous projects into his 100th year. In 1992, Ralph conceived The Newport Symposium as a forum for the study of European and American decorative arts and their intersections over the last four hundred years. Today scholars and collectors return to Newport each spring for the Symposium to present and debate new discoveries and revelations in the decorative arts field. He also continued to advance scholarship with his study of Providence cabinetmakers such as John Carlisle.

In April 2009 at the Newport Symposium, Dean Failey in his tribute to Ralph observed that, “when George Washington made his fourth and final visit to Newport, Rhode Island in August 1790, he was met by large and joyous crowds which led him into the City. They would have passed the Hunter House, the Brick Market, the White Horse Tavern, Trinity Church and the Redwood Library. Today, we too can make the same tour as Washington as each of these buildings have been carefully restored and preserved by the devotion and passion of a group of Americans inspired and led by Ralph Carpenter.”

For the last ten years, Ralph’s treasures have been under Bobbie’s attentive stewardship but after her death last year, it is time for them to find new homes. This January Christie’s is honored to present works from Collection of Ralph E. Carpenter, Jr., lots 297 to 336 and 451 to 468.

—John Hays, December 2019



Ralph and Bobbie Carpenter

PROPERTY FROM THE COLLECTION OF
RALPH E. CARPENTER, JR.

■297

A PAIR OF FEDERAL BRASS ANDIRONS
PHILADELPHIA OR NEW YORK, 1790-1810

together with English fire tools of the same design and a
pair of King of Prussia marble fire tool rests
24 in. high, 20½ in. deep, 13 in. wide

\$6,000-9,000

PROVENANCE:

The andirons: Purchased from I. Winick, Inc., New York,
October 1948

The tool rests: Purchased from Lillian Ullman, Tarrytown,
New York

The tools: Purchased from Edwin Jackson, New York,
November 1948

With their distinctive diamond-and-flame finials above
spiral-fluted baluster shafts and double spur legs ending
in ball and claw feet these andirons exhibit all elements of
this classic form. For a similar example with double spurs
see Christie's, New York, 27-28 January 1995, lot 1078.

For similar flame and diamond firetools see Christie's,
New York, 27-28 January 1995, lot 1077.



(6)



PROPERTY FROM THE COLLECTION OF
RALPH E. CARPENTER, JR.

■298

**A CHIPPENDALE CARVED MAHOGANY
EASY CHAIR**

NEW YORK, 1760-1780

47 in. high, 38¾ in. wide, 24 in. deep

\$8,000-12,000

PROVENANCE:

Purchased from William Richmond, Old
Greenwich, Connecticut, June 1949

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■299

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

ENGLISH, CIRCA 1750

appears to retain its original glass
39½ in. high, 15¾ in. wide

\$2,000-3,000



PROPERTY FROM THE COLLECTION OF
RALPH E. CARPENTER, JR.

■300

**A QUEEN ANNE PLUM-PUDDING
MAHOGANY DROP-LEAF TABLE**

PROBABLY BOSTON, 1740-1760

27 in. high, 13 in. wide (closed), 40 in. wide (open),
40½ in. deep

\$6,000-9,000





PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 301

A WILLIAM AND MARY MAHOGANY TALL-CASE CLOCK

THE DIAL SIGNED BY WILLIAM CLAGGETT (1694-1748), NEWPORT, 1730-1748

the composite brass dial signed *W Claggett / Newport*; inscribed 1868 / 1727 / 141 in graphite on inside of door

93¾ in. high, 21 in. wide, 11 in. deep

\$30,000-50,000

PROVENANCE:

Purchased from John S. Walton, New York

EXHIBITED:

Newport, The Hunter House, The Preservation Society of Newport County, *The Arts and Crafts of Newport, Rhode Island, 1640-1820*, Summer 1953.

LITERATURE:

The Magazine Antiques (April 1953), frontispiece.

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport, Rhode Island, 1640-1820* (Newport, 1954), pp. 55-56, 201, no. 29.

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part I," *Connoisseur* (June 1972), p. 82, fig. 5.

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), pp. 118, 120-121.

Donald L. Fennimore and Frank L. Hohmann III, *Claggett: Newport's Illustrious Clockmakers* (Winterthur, 2018), p. 242, WC-26.

The Rhode Island Furniture Archive at Yale University Art Gallery, RIF1468.

Displaying the expertise of colonial New England's most talented and prolific clockmaker, this tall-case clock is also a notable survival of early Newport cabinetmaking. Born in Southwark, just outside London, William Claggett (1694-1748) was in Boston by 1714 and by the end of 1716, had moved to Newport. Over the next thirty two years, he produced over fifty clocks ranging from square-dial examples in William and Mary style sarcophagus cases to arched-dial clocks housed in elaborate bonnet-top forms. Here, the stylistically early case bears an arched dial in one of Claggett's favored formats with a strike/silent dial in the arch and a seconds dial, calendar aperture and rectangular nameplate in the center of the chapter rings. The nameplate showcases Claggett's exceptional engraving skills. With gothic-style letters within a multitude of scrolls, the *W Claggett* passage illustrates a style known as "German Text" as revealed by Donald L. Fennimore and Frank L. Hohmann III. These authors go on to note that Claggett's "...supreme expression for artistic lettering is embodied in German Text...Here, he manipulates his graver to create crisply defined and visually stunning letters that are further embellished with a halo of sinuous flourishes and calligraphic knots." In contrast, *Newport* below is in a style known as "Roman Print" (Donald L. Fennimore and Frank L. Hohmann III, *Claggett: Newport's Illustrious Clockmakers* (Winterthur, 2018), pp. 71, 73, figs. 156, 157).

Made in Newport in the 1730s or 1740s, the clock's case survives in an exceptional state of preservation. The juncture of the saddleboard to the case is undisturbed and lacks any alterations and the hood and base survive largely with their original components. Claggett's known clocks indicate that he patronised a number of different cabinetmakers in both Newport and Boston to house his works. Of these, two in the collections of the Society for the Preservation of Long Island Antiquities (SPLIA) and Rhode Island School of Design relate closely to the example offered here and may illustrate the work of a single cabinet shop. All three display the same configuration of moldings in the hood, with the straight, projecting cornice above the arched dial composed of three relatively narrow strips of ogee, fascia and cove moldings. In contrast, a group of Claggett clocks in Newport-made veneered cases have their projecting cornice moldings constructed with a greater number of molding strips. The SPLIA clock case features a concave blocked and shell-carved case door with similarities to the work of brothers Job and Christopher Townsend and like the clock offered here, rests on a foot molding with scrolling profile (see Fennimore and Hohmann, pp. 180-181, cat. 9; The Rhode Island Furniture Archive at Yale University Art Gallery, RIF1176 and RIF6201 (SPLIA and RISD clocks), RIF956, RIF5021, RIF2321, RIF2496, RIF3139 (Claggett clocks with veneered cases); for another clock with similar plain arched door and related frieze carving, but with greater number of cornice molding strips, see RIF203).





Fig.1 Coat-of-Arms of the Fiennes Family.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

302

THE COLONEL GEORGE LEONARD WOOL-ON-CANVAS EMBROIDERED COAT-OF-ARMS OF THE FIENNES FAMILY
 WROUGHT BY RACHEL LEONARD (1727-1805), DESIGNED BY MRS. SUSANNA CONDY (1686-1747), BOSTON, DATED 1740

lower banners with *RACHEL LEONARD AGED 13 1740/ GEORGE LEONARD/ AGED 42*; retains its original carved frame possibly made by William Price (1684-1771), Boston
 17 x 16¾ in.

\$30,000-50,000

PROVENANCE:

Made for Col. George Leonard (1698-1778), Norton, Massachusetts, the maker's father
 Florene Maine, White Plains Antiques Show, 1949
 David Stockwell, purchased from above
 Purchased from above in 1949

EXHIBITED:

New York, The Metropolitan Museum of Art, *American Art from American Collections*, 1963.

LITERATURE:

James Biddle, *American Art from American Collections* (1963), p. 114, no. 250.
 Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part 2," *Connoisseur* (August 1972), pp. 288-289.
 Betty Ring, *Girlhood Embroidery: American Samplers & Pictorial Needlework, 1650-1850*, vol. 1 (New York, 1993), pp. 63, 66, fig. 65.
 Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), pp. 118-119.

...these elegant status symbols... were... unquestionably peculiar to the families of wealth and prominence and were probably the most costly embroideries undertaken by American schoolgirls.

-Betty Ring, *Girlhood Embroidery*, vol. 1, p. 75.

The earliest dated embroidered coat-of-arms made in America, this needlework is a remarkable window into eighteenth-century craftsmanship and female entrepreneurship. As indicated in the stitched text in the banners, its young seamstress, Rachel Leonard (1727-1805), rendered the arms of her English ancestors, the Fiennes family, for her father, Col. George Leonard (1698-1778) when she was thirteen years old in 1740. Betty Ring, the recognized authority on American needlework, noted that the appearance and content (a girl's name and her father's) of the stitched text is so closely related to two others dated 1745, that they all indicate the work of the same designer/instructor. Through surviving receipts, one of these, that by Katharine (Greene) Armory (1731-1777) (fig. 2), is known to have been made under the tutelage of Mrs. Susanna Condy (1686-1747). Born Susanna Hiller, Mrs. Condy was one of the leading seamstresses in Boston during the first half of the eighteenth century and is thought to have been the original designer of the famous "fishing woman pictures" (Laurel Thatcher Ulrich, *The Age of Homespun: Objects and Stories in the Creation of an American Myth* (New York, 2001), pp. 149-150). She married Jeremiah Condy (d. 1744) in 1806 and as early as 1736, advertised her business of selling household textiles and supplying patterns in local newspapers. In 1738, she focused on the latter:

To be had at Mrs. Condy's near the Old North-Meeting House: All sorts of beautiful Figures on Canvas for Tent Stick [sic]; the Patterns from London, but drawn by her much cheaper than English Drawing: All sorts of Canvas without Drawing; also Silk Shades, Slacks, Floss, Cruells of all Sorts, the best White Chapple Needles, and every Thing for all sorts of Work" (*Boston News-Letter*, 27 April 1738, p. 2).

She may have also been providing instruction at this time and in 1742, opened a school: "Mrs. Condy opens her School next Week, and Persons may be supplied with the Materials for the Works she teaches..." (*Boston Evening-Post*, 22 March 1742, p. 2). Dated 1740, Rachel Leonard's work was wrought from one of Mrs. Condy's patterns and perhaps executed under her instruction. After the death of her husband in 1742, Mrs. Condy must have relied heavily upon the income from her business and upon her own death, her estate papers revealed she was highly concerned that her daughter would have some economic independence. While her son was tasked with distributing the funds, Mrs. Condy stipulated that these should be given "into her [Mrs. Condy's daughter's] own proper Hands, and not into the Hands of her said Husband... for her sole & separate Use and her said Husband to have no meddling with the same" (cited in Vivan Bruce Conger, "If Widow, Both Housewife and Husband May Be: Widows' Testamentary Freedom in Colonial Massachusetts and Maryland," in *Women and Freedom in Early America*, Larry Eldridge, ed. (New York, 1997), pp. 259-260).





Fig. 2 Katherine Greene Amory (American (Boston, Massachusetts), 1731-1777), Rufus Greene family coat of arms, 1745. Framed in ornate gold frame made by Boston cabinet maker, William Price (1684-1771) and embroidered under the tutelage of Susanna Condy (died 1747). The Museum of Fine Arts, Boston.

Receipts relating to the coat-of-arms in fig. 2 indicate that Boston cabinetmaker William Price (1684-1771) supplied the frame for Katharine's work. While the two frames differ in design, Price may very well have also crafted the frame for Rachel's work offered here. Born and trained in London, Price arrived in Boston in 1714 where in addition to cabinetmaking, he sold a variety of goods including maps, prints, japanned work, picture varnishes, looking glasses, toys and musical instruments. His advertisements also indicate he made frames and examples include "...all Sorts of Picture-Frames made by William Price" (*New-England Courant*, 28 May 1722, p. 2), "...Carv'd Frames Gilt..." (*Boston Gazette*, 17 June 1728, p. 2) and "...Sells and Frames all sorts and sizes of the newest fashion'd Looking-Glasses" (*Boston Gazette*, 29 January 1733, p. 4). An organist, Price was also involved in several interior and exterior architectural projects at Boston's Trinity Church and Christ Church. Just over a year before Rachel Leonard stitched her coat-of-arms, Price was hired by the trustees of Trinity Church to "Treat with a Carver about the Corinthian Capitals" indicating that his expertise was highly regarded (cited in Alan Miller, "Roman Gusto in New England: An Eighteenth-Century Boston Furniture Designer and His Shop," *American Furniture* 1993, Luke Beckerdite, ed. (Milwaukee, 1993), pp. 161-162).

William Price was also well-connected to Boston's elite and Col. George Leonard, for whom this coat-of-arms was made and who probably paid for its production, would have been a likely customer. From one of the wealthiest families in Massachusetts' Bristol County, Leonard very likely hailed from aristocratic stock. While the genealogical record is unclear, some sources claim that his great-great grandfather, Thomas Leonard, was the youngest son of Sampson Leonard/Lennard (1544-1611) and Lady Margaret Fiennes, Baroness Dacre (1540-1611), renowned for their lavish hospitality at the Fiennes-family home, Hurstmonceux Castle

in Sussex, at one time the largest private residence in England. That Rachel Leonard stitched the Fiennes coat-of-arms indicates that there was (or at least the family believed there was) a previous Fiennes-Leonard family connection. As the youngest son, Thomas had to seek his own fortune and did so through establishing ironworks in Wales and later in Taunton, Massachusetts.

The ironworks established by Thomas Leonard ran for over two hundred years and provided substantial wealth to subsequent Leonard family owners. Col. George Leonard held numerous civic and political posts in Norton, such as Royal Councillor, Representative to the General Court, Selectman, Justice of the Peace, Town Clerk, Judge of Common Pleas and Judge of Probate for Bristol County. He also commanded a regiment, rising to the rank of Colonel. One of his terms of representative to the General Court was from 1740 to 1742, so he would have been in Boston frequently during the time that his daughter may have been receiving schooling from Mrs. Condy. Interestingly, in 1770, George Leonard's nephew, also named George Leonard, sold land with houses and mills to brothers Jonathan (1726-1797) and John Amory (1728-1803), the latter the husband of Katharine (Greene) Amory who had wrought the coat-of-arms in fig. 1 twenty-five years earlier. It is possible that the Leonard, Greene and Amory families had previous ties in 1740s Boston (D. Hamilton Hurd, comp., *History of Bristol County, Massachusetts* (Philadelphia, 1883), pp. 604, 618, 624-626).

In 1756, Rachel Leonard married Rev. David Barn(e)s (1732-1811) of Scituate. It is not known if she inherited her work after her father's death in 1778, but one of her daughters followed in her footsteps and wrought a coat-of-arms of the Leonard family (Betty Ring, p. 66; for the Leonard family coat-of-arms, see *The Magazine Antiques* (January 1992), p. 105). In 1949, the needlework was in the White Plains Antique Show booth of Connecticut dealer, Florene Maine, and Ralph Carpenter bought it through David Stockwell (Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), p. 119).

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 303

A QUEEN ANNE MAHOGANY DRESSING TABLE
NEWPORT, 1740-1770

appears to retain its original brasses
30¼ in. high, 36 in. wide, 22 in. deep

\$20,000-40,000

PROVENANCE:

Purchased from Teina Baumstone, New York

LITERATURE:

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part 2," *The Connoisseur* (August 1972) p. 286, fig. 4.

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art*, (Summer 2005), pp. 118, 121.

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF338.

With its shaped skirt, pointed slipper feet and highly arched skirt with drop finial this dressing table exhibits classic Newport cabinetmaking. For similar examples see Sotheby's, New York, 20-22 January 2006, lot 559 and Teina Baumstone, advertisement, *The Magazine Antiques* (June 1970), p. 816.



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 304

THE TILLINGHAST FAMILY PAIR OF QUEEN ANNE WALNUT SIDE CHAIRS

POSSIBLY JOHN GODDARD (1723/4-1785), NEWPORT, 1760-1770

en suite with the following lot; one chair with frame, slip-seat and back of crest marked IIII; the other chair with back of crest marked II, and frame and slip-seat marked V

37¼ in. high

(2)

\$15,000-25,000

PROVENANCE:

Possibly Charles Tillinghast (1729-1775), West Greenwich, Kent County, Rhode Island

Phebe (Tillinghast) James (1768-1848), daughter

General Charles Tillinghast James (1805-1862), son

Thence by descent in the family

Arthur B. Ladd (1868-1954) and his wife, Maude Lorie (Cross) Ladd (1874-1966), by 1953

Received by gift from Mrs. Ladd, above, by 1957

EXHIBITED:

Newport, The Hunter House, The Preservation Society of Newport County, *The Arts and Crafts of Newport, Rhode Island, 1640-1820*, Summer 1953.

LITERATURE:

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport, Rhode Island, 1640-1820* (Newport, 1954), p. 40, no. 14.

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part I," *Connoisseur* (June 1972), pp. 83-84, figs. 6-7.

Sotheby's New York, Property of the Goddard Family, 22 January 2005, p. 75, fig. 11 (one of the pair).

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* 6 (Summer 2005), pp. 115-118.

Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), p. 357, fn4, fig. 2 (one of the pair).

The Rhode Island Furniture Archive at Yale University Art Gallery, RIF4190.

The distinctive strapwork splats, workshop markings and family history all suggest that this pair of chairs and the *en suite* pair in the following lot were made by famed Newport cabinetmaker, John Goddard (1723/4-1785). As noted by Philip Zea, the splats on these chairs, comprised of interlocking C-scrolls and a pierced baluster body, relate closely to the celebrated corner chairs made by Goddard for John Brown in 1760 (fig. 1). On the chairs offered here, the C-scrolls are continuations of the crest with smaller scrolling volutes within whereas those on the corner chairs, lacking the integration with the crest, are each composed of two interlocking C-scrolls of equal size. The splat design appears to be a Newport interpretation of the designs of Thomas Chippendale and Robert Manwaring, which may have in turn been derived from the 1743 patterns published by De La Cour, a French engraver. Though less elaborate than the corner chairs and other casepieces and tables, these chairs illustrate the curvilinear style of Newport furniture of the 1750s and 1760s that Zea argues was largely the innovation of Goddard (Philip Zea, "The Serpentine Furniture of Colonial Newport," *American Furniture 1999*, Luke Beckerdite, ed. (Milwaukee, 1999), p. 262; Nancy Goyno Evans, "A Pair of Distinctive Chairs from Newport, Rhode Island," *The Magazine Antiques* (January 1994), pp. 186-93).

All the chairs in this lot and the preceding lot display Roman numerals on the backs of the crests, a fastidious practice associated with Newport workmanship and Goddard's shop in particular. The corner chairs discussed above have such numbers on the underside of the arms and a set with similar splats attributed to Goddard made for John Brown's brother, Nicholas, have such numbers on the backs of the crests, splats, shoes, rear rails and rear stretchers (Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 336, 340, 342, 344, fig. 1).

Six other side chairs exhibiting the same splat design of these chairs are known. Like the chairs in this lot and the following lot, a slipper chair has a crest with solid triangular areas between the upper scrolls and may have been made to match these larger chairs. Three side chairs, possibly from a single set, vary primarily with voids in these triangular areas. A pair of chairs at Winterthur Museum also have pierced crests, but unlike all these others, are made of sabcicu rather than walnut, have shaped rather than straight



Fig. 1 The John Brown corner chair, documented to John Goddard, 1760. Wunsch Americana Foundation, Inc.



stiles and ball-and-claw rather than pad feet (Rhode Island Furniture Archive at the Yale University Art Gallery, RIF4956, RIF3610, RIF3990, RIF4955 and RIF1413). Interestingly, two of the three side chairs are inscribed *Providence* or an abbreviation of the same. As the chairs exhibit hallmarks of Newport construction, such as rounded tenons joining the side stretchers to the legs, also seen on the chairs offered here, such notations probably refer to a shipping destination. Furthermore, the “P” with a large full-height loop and left-leaning looped “d” is remarkably similar to the same letters in the word “Pounds” written by Goddard in his 1760 bill to John Brown (for an image of the Providence inscription, see Nancy Goyne Evans, cited above, p. 191, fig. 2; for the John Brown bill, see Kane et al., p. 334, fig. 1).

Further supporting a possible Goddard attribution, these chairs were previously owned by General Charles Tillinghast James (1805-1862) whose ancestors were related to known patrons of the cabinetmaker. The pair offered here descended with this family history, while one chair in the following lot has its slip-seat inscribed *C.T. James* in graphite, confirming a common origin. James’ maternal grandfather, Charles Tillinghast (1729-1775) married Abigail Allen (1732-1792) in 1761, around the time these chairs were made and this couple may have been the original owners. A high chest, dining table and tea table, variously attributed to Goddard or noted to be probably/possibly by his hand, descended in the Tillinghast family and their first owner may have been Joseph Tillinghast (d. 1777) or Thomas Tillinghast

(Rhode Island Furniture Archive at the Yale University Art Gallery, RIF803, RIF1218 and RIF1387). These individuals were probably brothers Joseph (1697-1776) and Thomas (1742-1821), uncles of Charles Tillinghast. Born in East Greenwich, Charles moved to North Kingston where he married first Mercy Green (1729-1759) and secondly Abigail Allen. Around 1771, he moved to Quiddisset Neck and four years later was commissioned by the General Assembly to recruit soldiers for Washington’s army. He was apparently so successful in his duties that he became a target of the British forces. In November 1775, Tories broke into his household, kidnapped Charles and took him to Block Island where he died seventeen days later as a result of his injuries (*Commemorative Biographical Record of Tolland and Windham Counties, Connecticut* (Chicago, 1903), p. 332). Charles and Abigail’s daughter, Phebe (1768-1748) married Silas (or Simon) James (1788-1836), parents of General Charles Tillinghast James, from whom these chairs descended. A pioneer in the development of steam mills and rifled projectiles, Gen. James lived in Providence and served in the US Senate from 1850 to 1857. The chairs in the current lot are then noted to have descended in his family and at the time of their exhibition in Newport in 1953, were owned by Arthur B. Ladd (1868-1954), a jeweller in North Kingston, and his wife, Maude Lorie Cross (1874-1966). Arthur died the year after the exhibition and soon after, Maude gifted the chairs to Ralph Carpenter who obtained the matching pair in the following lot from a Connecticut dealer.



Fig. 2 The Nicholas Brown Side Chair, attributed to John Goddard, Newport, circa 1762. Sold, Christie’s, New York, 20 January 2012, lot 115.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■305

THE TILLINGHAST FAMILY PAIR OF QUEEN ANNE WALNUT SIDE CHAIRS

POSSIBLY JOHN GODDARD (1723/4-1785), NEWPORT, 1760-1770

en suite with the preceding lot; one chair marked I on crest, frame and slip-seat; the other chair marked VI on crest and frame, with slip-seat from the same original set marked III and also inscribed twice in graphite, *C.T. James* 37¼ in. high (2)

\$15,000-25,000

PROVENANCE:

Possibly Charles Tillinghast (1729-1775), West Greenwich, Kent County, Rhode Island
Phebe (Tillinghast) James (1768-1848), daughter
General Charles Tillinghast James (1805-1862), son
Purchased from George Arons, Ansonia, Connecticut

LITERATURE:

Ralph E. Carpenter, Jr., “Mowbra Hall and a Collection of Period Rooms: Part I,” *Connoisseur* (June 1972), pp. 83-84, figs. 6-7.
Laura Beach, “The Past Is Present in Newport: A Couple’s Lifelong Love of Antiques,” *Antiques and Fine Art* 6 (Summer 2005), pp. 115-118.
Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), p. 357, fn4.
The Rhode Island Furniture Archive at Yale University Art Gallery, RIF333.

See essay to previous lot.





PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■306

A QUEEN ANNE JAPPANED WALNUT MIRROR

ENGLISH, 1720-1740

appears to retain its original glass

36½ in. high, 15½ in. wide

\$2,000-4,000



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■307

**A CHIPPENDALE CARVED CHERRYWOOD TILT-TOP
TEA TABLE**

PENNSYLVANIA, 1760-1790

27½ in. high, 33¾ in. diameter

\$3,000-5,000

PROVENANCE:

Purchased from I. Winick, Inc., New York, February 1948



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 308

**A QUEEN ANNE WALNUT DROP-LEAF OVAL
TABLE**

NEW ENGLAND, 1735-1755

27 in. high, 12 in. wide (closed), 35½ in. wide (open), 35¾ in.
deep

\$4,000-6,000



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 309

**A QUEEN ANNE MAHOGANY TURRET-TOP CARD
TABLE**

MASSACHUSETTS, 1745-1765

28¼ in. high, 32 in. wide, 16 in. deep

\$8,000-12,000

PROVENANCE:

Purchased from Israel Sack Inc., New York, December 1948



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■310

**THE CHRISTOPHER CHAMPLIN PAIR OF CHIPPENDALE
CARVED MAHOGANY STOP-FLUTED SIDE CHAIRS**
POSSIBLY BY JOHN GODDARD (1723/4-1785) OR DANIEL
GODDARD (B. 1747), NEWPORT, 1770-1785

38 in. high

(2)

\$20,000-30,000

PROVENANCE:

Christopher Champlin (1731-1805), Newport
By descent in the family, possibly to Mrs. Oliver Hazard Perry, nee
Elizabeth Champlin Mason (1791-1858), Newport
Sold, sale of the contents of the Perry House, Parade (Washington
Square), Newport, 1858
The King family, Newport and Albany, purchased from above
Peter King, by descent
Sold to Ralph E. Carpenter, Jr. (1909-2009), Newport, 1953

EXHIBITED:

Newport, The Hunter House, The Preservation Society of Newport
County, *The Arts and Crafts of Newport, Rhode Island, 1640-1820*,
Summer 1953.

Fig. 1 Detail of fig. 2. Photograph, Gavin Ashworth.
The Dietrich American Foundation.





LITERATURE:

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport, Rhode Island, 1640-1820* (Newport, 1954), p. 30, cat. 4.
Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part I," *Connoisseur* (June 1972), p. 87, figs. 11-12.
Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* 6, (Summer 2005), pp. 118-121.
Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), p. 376, fn2.
The Rhode Island Furniture Archive at Yale University Art Gallery, RIF1471.

The splats embellished with gadrooning, leafy clusters and C-scrolls, these chairs are among the most elaborately carved examples to survive from colonial Newport. Details in the carved ornament relate to other forms made by or attributed to cabinetmaker John Goddard (1723/4-1785) or his son, Daniel Goddard (b. 1747). Anthemion-shaped in outline, the central crest carving consists of a spray of leaves centering an S-shaped "tear drop." In inverted form, similarly shaped clusters with pendant tear drops feature on the knees of tables by Goddard (Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 328-333, cats. 66, 67). Significantly, on other tables with related knees by John Townsend (1733-1809), this tear-drop motif is absent (Morrison H. Heckscher, *John Townsend Newport Cabinetmaker* (New York, 2005), pp. 186-187, cat. 60; Kane, p. 304, fig. 3).

The presence of gadrooning is a rare detail on eighteenth-century Newport furniture, but is seen on two bureau tables, one of which bears the signature Daniel Goddard (Kane, p. 293, fig. 2; The Rhode Island Furniture Archive at Yale University Art Gallery, RIF678 and RIF792). Like the chairs' crest ornament, the gadrooning on the tables is similarly comprised of evenly sized

convex lobes. The bureau tables also have related leaf carving on the feet, a detail also seen on a block-and-shell desk-and-bookcase attributed to the elder Goddard (Kane, pp. 298-301, cat. 57). Morrison H. Heckscher attributes the signed Daniel Goddard bureau table to John Goddard, while Patricia Kane notes that Daniel may have been only partly responsible for the form (Heckscher, p. 190, fig. 64; Kane, p. 291). As Daniel trained in his father's shop, all these examples with related carving support the likelihood that the chairs offered here were made in one of these Goddard shops. Furthermore, John Goddard was probably one of the earliest Newport cabinetmakers to carve stop-fluted legs. Most stop-fluted furniture from Newport post-dates 1780, but a 1769 bill from Goddard to Aaron Lopez for mahogany tables includes an extra charge for "fluting legs" and indicates that Goddard was executing this design over a decade earlier (Kane, p. 374, 376, fn. 4).

Further supporting a John Goddard attribution, the first owner of these chairs, Christopher Champlin (1731-1805), purchased "10 Mahogany Chaire Frames" at £44 each from the cabinetmaker in 1775 (the history of the chairs is recorded in curatorial files, The Preservation Society of Newport County, PSNC.1804.1-.4; the invoice is cited in Kane, p. 374, 376, fn. 4). The pair offered here were purchased along with four others from the same set, which are part of the collections of the Preservation Society of Newport County and on display at the Hunter House. It is likely that these six chairs were from a larger set, very possibly a set of ten as recorded in Goddard's invoice to Champlin. A set of four, two armchairs and two side chairs, with the same early history are probably from the same set, although the crest carving varies in minute detail with only one rather than two circular motifs below each tear drop. The only other chairs of this design known comprise a set of six noted to have descended from Gov. Joseph Wanton (1705-1780) (The Rhode Island Furniture Archive at Yale University Art Gallery, RIF4942).



Fig. 2 Bureau table, Daniel Goddard, Newport or Shelburne, Nova Scotia, 1780-1795. Photograph, Gavin Ashworth. The Dietrich American Foundation.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 311

A CHIPPENDALE MAHOGANY MIRROR

ENGLISH, 1760-1780

29¼ in. high, 17 in. wide

\$1,000-1,500



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 312

A CHIPPENDALE CARVED MAHOGANY DROP-LEAF TABLE

PROBABLY BOSTON, 1760-1780

one long rail with hand painted inscription *Colo-Crafts*

28¼ in. high, 54 in. wide, 18½ in. deep (closed), 53 in. deep (open)

\$5,000-8,000

LITERATURE:

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part 2," *The Connoisseur* (August 1972) p. 287, fig. 6.
Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), p. 114.
The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF359.





PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 313

A QUEEN ANNE CHERRYWOOD CORNER CHAIR
SOUTHEASTERN NEW ENGLAND, POSSIBLY RHODE ISLAND,
1740-1770

29.5/6 in. high

\$3,000-5,000

PROVENANCE:

Purchased from Israel Sack, Inc., New York

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 314

A CHIPPENDALE MAPLE CHEST-OF-DRAWERS
PROBABLY RHODE ISLAND, 1760-1790

appears to retain the majority of its original brasses
39 $\frac{1}{4}$ in. high, 36 $\frac{1}{2}$ in. wide, 18 $\frac{1}{2}$ in. deep

\$500-800

PROVENANCE:

Purchased from William Richmond, Old Greenwich, Connecticut

LITERATURE:

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms:
Part I," *The Connoisseur* (June 1972), p. 83, fig. 6.



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 315

A CHIPPENDALE CARVED MAHOGANY CARD TABLE
NEWPORT, 1770-1790

27¾ in. high, 36 in. wide, 17½ in. deep

\$30,000-50,000

PROVENANCE:

Purchased from William Bluck & Co., Hamilton, Bermuda, April 1968

LITERATURE:

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part I," *The Connoisseur* (June 1972), p. 81, figs. 3-4.

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), p. 121.

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF332.

Made of densely figured mahogany and exhibiting hallmarks of Newport craftsmanship, this card table was a proud discovery made by Ralph Carpenter on a trip to Bermuda. The serpentine-shaping to the top and frame, corner blocking and stop-fluted legs are features seen on a number of models made in late eighteenth-century Rhode Island. Furthermore, the cross-hatching on the apron with applied molding above was particularly favoured by renowned cabinetmaker John Townsend (1733-1809). With only four rather than five flutes on each leg and a singular medial brace as opposed to as many as six, details in the carving and construction indicate that it was not made by this master cabinetmaker, though probably by someone familiar with his designs. For a similar table that also has a drawer of unusually small width in one side, see The Rhode Island Furniture Archive at Yale University Art Gallery, RIF304. The applied moldings inserted in grooves on two sides of each leg above the stop-fluting is a sophisticated embellishment that distinguishes this table from others of the same model.



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■316

A CHIPPENDALE MAHOGANY MIRROR

ENGLISH, 1770-1800

43¼ in. high, 21¼ in. wide

\$1,000-1,500

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■317

A QUEEN ANNE WALNUT EASY CHAIR

MASSACHUSETTS, 1740-1770

45½ in. high, 35 in. wide, 23 in. deep

\$5,000-8,000

PROVENANCE:

Purchased from William Richmond, Old Greenwich, Connecticut, October 1949



316

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■318

A SET OF SIX CHIPPENDALE WALNUT SIDE CHAIRS TOGETHER WITH THREE CHAIRS OF THE SAME DESIGN

NEWPORT, 1750-1770

chair frames marked I-VI with original slip-seat frames similarly marked

38 in. high

(9)

\$12,000-18,000

PROVENANCE:

Found in Wickford, Rhode Island

Purchased from John Walton, New York, June 1953

EXHIBITED:

Newport, The Hunter House, The Preservation Society of Newport County, *The Arts and Crafts of Newport, Rhode Island, 1640-1820*, Summer 1953.

LITERATURE:

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport, Rhode Island, 1640-1820* (Newport, 1954), p. 44, no. 18.

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part I," *Connoisseur* (June 1972), p. 78.

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part 2," *Connoisseur* (August 1972), p. 289.

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), pp. 114, 116-117.

The Rhode Island Furniture Archive at Yale University Art Gallery, RIF1865.



318 (part)

With "beak" shaped crest ears and pierced, inverted baluster spat, these chairs illustrate a design popular in Newport during the second half of the eighteenth century. As discussed by Jennifer N. Johnson, most examples have upward scrolls on the shoulders of the splat while chairs with plain shoulders, as seen here, survive in smaller numbers. An assembled set of six chairs is closely related to the examples offered here and also display plain shoulders and circular separators in the splats with pierced holes. Two of this other set are inscribed "Brown," indicating that they were owned by the Brown family of Providence. The distinctive shaping of the crest was employed to a lesser degree by chairmakers in other New England

locales, but the medial stretchers with conical ends and side stretchers with pronounced rings near the back indicate their Newport origins (Jennifer N. Johnson, catalogue entry, in Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 265, 267; for a chair of closely related design at Winterthur Museum, see Nancy E. Richards and Nancy Goynne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods* (Winterthur, 1997), pp. 62-64, cat. 35, left; for the related assembled set of six, see The Rhode Island Furniture Archive at Yale University Art Gallery, RIF655).



318 (part)

PROPERTY FROM THE COLLECTION OF
RALPH E. CARPENTER, JR.

■ 319

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

PHILADELPHIA, 1750-1780

29¾ in. high, 19¾ in. wide, 20 in. deep

\$4,000-6,000

PROVENANCE:

Purchased from Williams Antique Shop, Old
Greenwich, Connecticut, May 1942



PROPERTY FROM THE COLLECTION OF
RALPH E. CARPENTER, JR.

■ 320

**A CHIPPENDALE CARVED WALNUT
SLANT-FRONT DESK**

NEWPORT, 1760-1780

43 in. high, 42 in. wide, 24¾ in. deep

\$5,000-10,000

PROVENANCE:

Purchased from John S. Walton, New York

LITERATURE:

Laura Beach, "The Past Is Present in Newport: A
Couple's Lifelong Love of Antiques," *Antiques and
Fine Art* (Summer 2005) p. 125.

The Rhode Island Furniture Archive at the Yale
University Art Gallery, RIF1470.



PROPERTY FROM THE COLLECTION OF
RALPH E. CARPENTER, JR.

■ 321

**A CHIPPENDALE CHERRYWOOD STOP-
FLUTED SIDE CHAIR**

NEWPORT, 1780-1800

chair frame marked II, slip-seat marked I
38 in. high

\$2,000-3,000

PROVENANCE:

Purchased from John Walton, Inc., New York, 1954

Based on a 1765 design by London designer Robert Manwaring, the double-looped splat pattern was made by chairmakers working throughout New England and the Mid-Atlantic States. Whereas woodworkers in other areas favored shell-carved crests and cabriole legs, Newport's chairs of this type feature crests with central cross-hatched lobes and straight, either stop-fluted or molded, legs. For a similar chair at Winterthur Museum, see Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods* (Winterthur, 1997), pp. 82-83, cat. 47.



PROPERTY FROM THE COLLECTION
OF RALPH E. CARPENTER, JR.

■ 322

**A CHIPPENDALE MAHOGANY STOP-
FLUTED PEMBROKE TABLE**

NEWPORT, 1780-1800

appears to retain its original brass
27½ in. high, 20½ in. wide (closed), 36 in. wide
(open), 33¾ in. deep

\$8,000-12,000

PROVENANCE:

Purchased from Teina Baumstone, New York,
before 1957

For a closely related table also with stop-fluting
and solid cross stretchers and attributed to
Benjamin Baker (1734/5-1822), see The Rhode
Island Furniture Archive at the Yale University Art
Library, RIF4233.





PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■323

A CHIPPENDALE CARVED MAHOGANY HIGH CHEST-OF-DRAWERS

POSSIBLY BENJAMIN BAKER (1735-1822), NEWPORT, 1765-1795

appears to retain its original brasses
70¾ in. high, 41 in. wide, 20¾ in. deep

\$20,000-40,000

PROVENANCE:

John S. Walton, New York, 1951
By purchase from above in 1954

LITERATURE:

"Silver Jubilee Exhibitors," *The Magazine Antiques* (October 1951), p. 262.
Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part 2," *The Connoisseur* (August 1972) p. 286, fig. 5.
Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), p. 124.
The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF339.

Displaying idiosyncratic construction and carving details, this high chest may represent the work of cabinetmaker, Benjamin Baker (1735-1822) whose contributions to Newport cabinetmaking have only recently come to light. Baker worked alongside cabinetmakers John Townsend (1733-1809) and John Goddard (1723/4-1785) on Newport's Easton Point and his work shows the influence of these renowned craftsmen. Previously attributed to Townsend, a high chest was found to bear Baker's signature and offers insights into his woodworking practices. Unlike Townsend's known work, the high chest has vertical drawer dividers in the lower case that extend down behind the skirt and are flush with the skirt's edge. Their ends are sharply tapered and each is flanked by glueblocks that are also flush with and shaped to the contours of the skirt. Identical practices are seen on the high chest offered here. In contrast, Townsend vertical drawer dividers end at the opening of the central drawer and are flanked by short glueblocks. Furthermore, the rear talons on the signed Baker high chest are noted to have a "fleshy bulge" at the top, a detail also seen on the chest offered here (Dennis Andrew Carr, "The Account Book of Benjamin Baker," *American Furniture 2004*, Luke Beckerdite, ed. (Milwaukee, 2004), pp. 46-89; Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 302-305, cat. 58; Eric Gronning and Amy Coes, "The Early Work of John Townsend in the Christopher Townsend Shop Tradition," *American Furniture 2013*, Luke Beckerdite, ed. (Milwaukee, 2013), p. 14, fig. 23).

Furthermore, the shells on the signed Baker high chest and a dressing table also signed by him are in keeping with the skirt shell on the chest offered here. While they and this high chest display three different means of embellishing the interior of the C-scrolls, all have the lowermost lobes continuing and forming the volutes in the C-scrolls with the raised lobes above all abutting the edge of the C-scroll (for the dressing table, see Carr, cited above, pp. 52-53, figs. 8-10). Only one other form is known by Baker, a clock case, and differences between details of construction of the signed high chest and dressing table prevent a definitive understanding of Baker's techniques. On the high chest, Baker marked the drawers with letters on the insides of the drawer backs, a practice of Goddard's, whereas the dressing table appears to lack such as system (Kane, p. 305; The Rhode Island Furniture Archive at Yale University Art Gallery, RIF981). Here, the drawers are marked with paired numbers in chalk at the interior corners of the drawers, a system similar to that of Goddard's nephews, Daniel Spencer (1741-1801) and Thomas Spencer (1752-1840) (Kane, pp. 308-313, 358-361, cats. 60, 75).



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

324

SCHOOL OF JOHN SMIBERT (1685-1793)

Two Portraits of Young Boys

oil on canvas
30 x 25 in. (each) (2)
\$6,000-9,000

PROVENANCE:

Purchased from Lloyd Hyde, New York, 1949

LITERATURE:

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), pp. 117 (boy in blue), 123.

The portraits in the current and following lots were found in New Brunswick, Canada and are thought to depict members of the Evetts family. While there are a few individuals of this name in New England in the early to mid-eighteenth century, it is possible that these works portray descendants of James Evetts (c.1654-1706) of London and New York. He was one of the original vestrymen of Trinity Church and the architect of New York's second City Hall, built in c.1700. His daughters married members of the Townley family of Elizabethtown, New Jersey and in turn their descendants married into the Badgley family, many of whom were Loyalists. That the portraits surfaced in Canada supports the possibility that they were previously owned by a family with Loyalist sympathies. See John Ross Delafield, "Appendix 6: The Evett Family of London and New York," in *Delafield: The Family History* (1945), pp. 502-504; Estelle Clark Watson, *Loyalist Clarks, Badgleys, and Allied Families* (Rutland, Vermont, 1954), pp. 15-16, 76, 83.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

325

SCHOOL OF JOHN SMIBERT (1685-1793)

Three Portraits: A Lady and Two Gentlemen

oil on canvas
30 x 25 in. (each) (3)
\$6,000-9,000

PROVENANCE:

Purchased from Lloyd Hyde, New York, 1949

LITERATURE:

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), pp. 122-123.

See essay to previous lot.



324



325

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■326

A CHIPPENDALE CARVED WALNUT SIDE CHAIR
RHODE ISLAND OR MASSACHUSETTS, 1765-1785

chair marked III, seat marked I
36½ in. high

\$2,000-4,000



PROPERTY FROM THE COLLECTION
OF RALPH E. CARPENTER, JR.

■327

**A CHIPPENDALE CARVED WALNUT
DROP-LEAF TABLE**
BOSTON, 1760-1785

28¾ in. high, 43 in. wide, 42½ in. deep (open), 15½
in. deep (closed)

\$4,000-6,000

PROVENANCE:

Purchased from John S. Walton, New York

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■328

**A CHIPPENDALE MAHOGANY BLOCKED AND REVERSE
SERPENTINE CHEST-OF-DRAWERS**

BOSTON, 1760-1785

31½ in. high, 31 in. wide, 21¼ in. deep

\$5,000-10,000

PROVENANCE:

Purchased from I. Winick, Inc., New York, August 1943





329

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■329

A QUEEN ANNE MAHOGANY TILT-TOP STAND
MASSACHUSETTS OR CONNECTICUT, 1790-1810

29 in. high, 20½ in. wide, 21 in. deep

\$3,000-5,000

PROVENANCE:

Purchased from Williams Antique Shop, Old Greenwich, Connecticut, May 1942

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■330

A PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS

MASSACHUSETTS, 1760-1780

one chair frame marked IIII with slip-seat frame from the original set marked II; the other chair frame marked V with original slip-seat frame similarly marked
37 in. high (2)

\$5,000-8,000

PROVENANCE:

Purchased from I. Winick, Inc., New York, December 1943

LITERATURE:

Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), pp. 118-119.



330



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■331

A FEDERAL WALNUT LOLLING CHAIR
MASSACHUSETTS, 1790-1810

42 in. high

\$4,000-6,000

PROVENANCE:

Purchased from I. Winick, Inc., New York

PROPERTY FROM THE COLLECTION
OF RALPH E. CARPENTER, JR.

■332

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

NEWPORT, 1780-1800

appears to retain its original brasses; interior of
lower three drawer backs marked in graphite, *B*,
C and *D*

33½ in. high, 38¼ in. wide, 22 in. deep

\$4,000-6,000

PROVENANCE:

Purchased from John S. Walton, New York

EXHIBITED:

Newport, The Hunter House, The Preservation
Society of Newport County, *The Arts and Crafts of
Newport, Rhode Island, 1640-1820*, Summer 1953.

LITERATURE:

Ralph E. Carpenter, Jr., "The Newport Exhibition,"
The Magazine Antiques (July 1953), p. 42, fig. 15.
Ralph E. Carpenter, Jr., *The Arts and Crafts of
Newport Rhode Island 1640-1820* (Newport, 1954),
p. 62, no. 36.
The Rhode Island Furniture Archive at the Yale
University Art Gallery, RIF1503.

For a closely related chest also with serpentine-
shaping, bail brasses and bracket feet of classic
Newport design, see The Rhode Island Furniture
Archive at the Yale University Art Gallery,
RIF1509.





333

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ **333**

A FEDERAL CARVED CHERRYWOOD CANDLESTAND
CONNECTICUT, 1740-1770

27½ in. high, 14 in. diameter

\$2,000-3,000

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ **334**

A FEDERAL CHERRYWOOD SOFA
CONNECTICUT, 1795-1815

38 in. high, 70¼ in. wide, 30 in. deep

\$3,000-5,000

PROVENANCE:

Purchased from John S. Walton, New York



334

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 335

A FEDERAL CHERRYWOOD CANDLESTAND
CONNECTICUT, 1780-1800

27 in. high, 12 in. diameter

\$1,000-2,000



335

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

■ 336

A FEDERAL INLAID MAHOGANY DEMILUNE CARD TABLE
RHODE ISLAND, 1795-1815

28¾ in. high, 35½ in. wide, 17 in deep

\$3,000-5,000

PROVENANCE:

Purchased from Teina Baumstone, New York, March 1953

With urn-inlaid legs and delicate flowering stems on the front rail, this card table illustrates motifs seen on both Newport and Providence forms of the Federal period. Newport cabinetmakers Thomas and Stephen Goddard and Holmes Weaver employed similar urns, but with different shaping and detailing, do not appear to have been made by the hand that create those on the table offered here. The cornucopia on the front rail is an unusual detail, but the issuing stems are similar to that seen on a number of small Providence sideboards, previously associated with the cabinetmaker Thomas Howard.



336

PROPERTY OF A NEW YORK FAMILY

■337

A CHIPPENDALE CARVED MAHOGANY DRESSING TABLE
CARVING ATTRIBUTED TO THE "SPIKE CARVER," PHILADELPHIA,
1760-1780

31½ in. high, 37¼ in. wide, 21 in. deep

\$60,000-90,000

PROVENANCE:

T. Van C. Phillips, Jr., Westtown Township, Chester County, Pennsylvania Sold,
James G. Pennypacker, Reading, Pennsylvania, 23 November 1970, lot 184
Dr. and Mrs. Henry P. Deyerle, Charlottesville, Virginia
Sold, Sotheby's, New York, 26-27 May 1995, lot 576
Alan Miller, Quakertown, Pennsylvania
Philip B. Steer, Kansas City, Missouri
Sold, Sotheby's, New York, 22 January 2000, lot 669
Alan Miller, Quakertown, Pennsylvania
Sold, Christie's, New York, 24 September 2012, lot 41

Superbly rendered and carved out of a rich walnut, this dressing table has a finely executed shell drawer decorated with a central flower-head flanked by long flowing tendrils. The ornament continues below to a shell-carved apron, raised on similarly shell-carved cabriole legs ending in boldly carved ball-and-ball feet. Distinguished by elongated leafy tendrils and gouge cuts that run through the ends of leaf tips and shell lobes, the carving on this dressing table can be attributed to the unidentified carver nicknamed "Spike" by Alan Miller and Luke Beckerdite. According to Miller, this carver's work was very important in Philadelphia through the 1760s and early 1770s. This carver's capable and exuberant carved decoration from this pre-Revolutionary era can be observed on the Lawrence-Palmer high chest and matching dressing table at the Metropolitan Museum of Art and the Wistar-Sharples desk-and-bookcase at the Philadelphia Museum of Art. 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; *Philadelphia: Three Centuries of American Art* (Philadelphia, 1976), pp. 104-105, cat. 84; Morrison H. Heckscher, *American Furniture in the Metropolitan Museum of Art* (New York, 1985), pp. 255-258, 351, cats. 166, 167.





■338

THE FISHER-FOX FAMILY CHIPPENDALE MAHOGANY DISH-TOP TEA TABLE

PHILADELPHIA, CIRCA 1760

27¾ in. high, 32¼ in. diameter (at narrowest width)

\$10,000-15,000

PROVENANCE:

Probably a member of the Fisher, Fox, Pleasants or Wharton families

By descent to:

William Wharton Fisher (1786-1838) and his wife Mary Pleasants (Fox) (1790-1872), Philadelphia

Hannah Wharton (Fisher) King (b. 1816), Philadelphia and New York, daughter Thence by descent in the family

Sold, Christie's, New York, 3 October 2007, lot 95

Descending in the same family as the Fisher-Fox family tea table with scalloped top and carving attributed to the "Garvan high chest" carver, this example displays similar construction details, raising the possibility that both were made in the same shop (see Christie's New York, 3 October 2007, lot 94). The dimensions of the squared birdcages are identical and the baluster and ring birdcage turnings are closely related. Furthermore, evidence of their surface history suggests that they were both later treated by the same individual. The tops and birdcages have an old but later finish that was not applied to the bases and, with the centers of the slides unfinished, was applied with all the component parts in place. This table's inverted baluster pedestal is a rare design seen only occasionally on Philadelphia tripod furniture of this period. Closely related turned pedestals are seen on tea tables in The Metropolitan Museum of Art and the Bayou Bend Collection and fire screens in the collections of Colonial Williamsburg and the Dietrich American Foundation (Morrison H. Heckscher, *American Furniture in The Metropolitan Museum of Art* (New York, 1985), cat. 130; David B. Warren, *Bayou Bend: American Furniture, Paintings and Silver in the Bayou Bend Collection* (Houston, 1975), cat. 62; Alexandra W. Rollins, "Furniture in the collection of the Dietrich American Foundation," *The Magazine Antiques* (May 1984), p. 1119).



PROPERTY OF A NEW ENGLAND GENTLEMAN

■339

**A CHIPPENDALE CARVED MAHOGANY MARBLE SLAB TABLE
BOSTON, 1750-1770**

25½ in. high, 43¼ in. wide, 22 in. deep

\$15,000-25,000

PROVENANCE:

CRN Auctions, Cambridge, Massachusetts, 27 January 2019, lot 103

Marble slab tables were among the costliest and most prestigious furniture forms in mid-eighteenth century America. While based on Georgian prototypes, the table offered here has white pine secondary woods as indicated by microanalysis, thus confirming its American, and most likely Boston, origin. A closely related table is in the collections of Winterthur Museum (fig. 1) and displays a virtually identical frame design with frieze, bead molding and coved skirt. Furthermore, the table at Winterthur has canted similar to those on the table offered here. The vestigial C-scroll shaping on the knees is an unusual feature. Dated from 1745 to 1755, the Winterthur table has fully carved C-scroll knees and stylistically earlier small ball-and-claw feet, suggesting that the table in the current lot was made in the 1750s or 1760s. See Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur* (Winterthur, Delaware, 1997), pp. 250-251, cat. 128).



Fig. 1 Table, Boston, 1745-55, Mahogany, maple, tulip poplar, marble, 1960.1068, Gift of Henry Francis du Pont, Courtesy of Winterthur Museum.





PROPERTY OF A NEW YORK FAMILY

■340

**A CHIPPENDALE CARVED WALNUT
ARMCHAIR**

PHILADELPHIA, 1760-1780

the chair frame marked //, the slip-seat frame
marked /
42¾ in. high

\$20,000-30,000

PROVENANCE:

Hamilton Estate, Arch Street, Philadelphia
John S. Walton, New York
Selma and Jerome W. Blum, Connecticut
Sold, Northeast Auctions, Portsmouth, New
Hampshire, 15 August 2015, lot 669



PROPERTY OF A NEW YORK FAMILY

■341

A CHIPPENDALE MAHOGANY CAMELBACK SOFA
PHILADELPHIA, 1770-1790

38 1/2 in. high, 98 in. wide, 26 1/2 in. deep

\$15,000-25,000

PROVENANCE:

Joe Kindig, Jr. & Son, York, Pennsylvania
Howard and May Joynt, Alexandria, Virginia
Christie's, New York, 24 September 2015, lot 18



PROPERTY OF A WEST COAST FAMILY

■342

**A QUEEN ANNE CARVED WALNUT HIGH CHEST-OF-DRAWERS
AND MATCHING DRESSING TABLE**

MASSACHUSETTS, 1750-1780

appear to retain their original brasses

89 in. high, 40¾ in. wide, 21½ in. deep (the high chest)

30½ in. high, 36 in. wide, 20½ in. deep (the dressing table)

\$30,000-50,000

PROVENANCE:

Israel Sack, Inc., New York

Henry A. Hoffman (1873-c.1953), Litchfield, Connecticut and Barrington,
Rhode Island

Israel Sack, Inc., New York

LITERATURE:

Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. II, p. 466,
P1147.

(3)

An exceedingly rare survival of a high chest and matching dressing table, these forms fashioned with three flat arches across the front skirts, fan carved drawers and cabriole legs with pad feet illustrate classic features of Massachusetts cabinetmaking. Few examples of Queen Anne matching high chests and dressing tables of related form exist. A pair with similar fan carving, volute knee returns and pad feet from the collection of Diane and Norman Bernstein was sold at Sotheby's, New York, 22 January 2006, lot 48. Another similar Massachusetts example from the collection of Mr. and Mrs. Hugh B. Cox sold Christie's, New York, 16 June 1984, lot 435. A pair signed by Benjamin Frothingham, Jr. is in the collection at Winterthur and illustrated in Nancy E. Richards and Nancy Goayne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods* (Winterthur, 1997), nos. 162-163, pp. 313-318.







343

PROPERTY FROM A NEW ENGLAND COLLECTION

343

AFTER BENJAMIN WEST (LATE 18TH/EARLY 19TH CENTURY)

The Death of General Wolfe

reverse with paper label hand-inscribed in brown ink, *Sir Benjamin West/ death of/ General Wolfe/ from/ Ness Castle*
oil on canvas

37½ x 53¾ in. (sight)

\$20,000-40,000

PROVENANCE:

Probably commissioned by a member of the Fraser family, London and Inverness, Scotland

An owner of Ness Castle, Inverness, possibly Simon Fraser (1727-1810), his daughter Margery Fraser, Lady Saltoun (1754-1851) or her son Hon. William Fraser (1791-1845)

LITERATURE:

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), pp. 206, 207-208.

One of the most celebrated images of 18th-century historical painting, *The Death of General Wolfe* hails the victory of the British over the French during the Seven Years' War. This event established British dominance in North America and dictated the cultural heritage of the future United States of America. At the same time, the American origins of its original artist, Benjamin West (1738-1820), and his meteoric rise in the British art world points to the strengths and talents of the emerging nation. West's decision

to depict the figures in contemporary dress was a radical departure from the traditional practice of using clothing and settings from Antiquity and ultimately one that brought him the greatest fame. After completing the original 6 x 8 foot canvas commissioned in 1770 by Lord Grosvenor, West executed four other renditions on a similar grand scale during the following decade for the likes of King George III and Friedrich, Prince of Waldeck. The artist of the work offered here may have copied directly from one of West's paintings or based his work on the widely disseminated 1776 print by William Woollett (1735-1785), engraver to the King.

Bearing a paper label on the reverse handwritten in what appears to be 19th-century script, this painting was in the collection of Ness Castle, the Inverness, Scotland residence of one branch of the Fraser family. The castle was built by Simon Fraser (1727-1810), a wealthy merchant in London and a director of the East India Company. He ran his business from Kings Arms Yard in the City of London and resided at Dartmouth House, Blackheath, Kent. With substantial means, Fraser was well positioned to commission a copy of West's famous painting, various versions of which were exhibited in London in the 1770s and later popularised by William Woollett's engraving. After his death, Ness Castle was occupied by his daughter Margery, the widow of Alexander Fraser, 15th Saltoun (1758-1793) and later owned by his grandson, Hon. William Fraser (1791-1845). For more on the merchant Simon Fraser and his descendants, see Alexander Fraser, *The Frasers of Philorth*, vol. I (Edinburgh, 1879), pp. 209-210, 216, 312-313.

Interestingly, one of the figures in the foreground is General Simon Fraser (1726-1782), also from Inverness but from a different branch of the Fraser family. After the General's father, Simon "the Fox" Fraser, 13th Lord Lovat



344

(1670-1747) was beheaded in the Tower of London and his family's estates confiscated for his part in the Jacobite uprising of 1745, the younger Simon sought to regain his family's fortunes through military service to the Crown. He raised a regiment, the King's 78th Highlanders, and fought under General James Wolfe in Canada. Due to previous injuries, he, like several other of the identifiable figures in West's painting, was not present at the battle. Nevertheless, he is clearly recognizable wearing the Fraser tartan, the second from the left in the cluster surrounding the dying Wolfe. West's depiction of Fraser in full Highland dress was significant because after the uprising in 1745, the dress had been banned as part of the Disarming Act, yet General Fraser had convinced General Wolfe to allow the 78th Highlanders to wear the traditional dress during the Battle of Quebec. General Fraser was living in London in the early 1770s and from 1775 until his death in 1782, resided at 12 Downing Street. He may have commissioned this copy during this time. In 1774, by an Act of Parliament, his family estates were restored in recognition of his military service, yet five years later, he had incurred substantial debts, forcing him to place his estate in trust. Besides a distant familial connection, General Fraser had ties to the merchant of the same name and if the former commissioned the work, it could have later passed into the possession of the latter. General Fraser was enlisted in the East India Company's military and was known to have influence within the Company. Furthermore, the merchant Simon Fraser was close friends with Alexander Fraser (1733-1794), from yet another Inverness branch of the family, who oversaw the settlement of General Fraser's estates. For more on General Simon Fraser, see John Anderson, *Historical Account of the Family of Frisell or Fraser, Particularly Fraser of Lovat* (London, 1825), pp. 161-164; Alexander MacKenzie, *History of the Frasers of Lovat* (Inverness, 1896), pp. 486-501.

PROPERTY FROM THE WESTERVELT COMPANY

344

JAMES WALKER (1819-1889)

The Decisive Battle for Los Angeles

oil on canvas

41 in. x 61 in. (sight)

\$30,000-50,000

PROVENANCE:

Gerald Peters Gallery, Santa Fe, New Mexico, 2003

James Walker volunteered as an interpreter for the American Army during the Mexican-American War. These firsthand experiences of battle helped shape his artistic perspective and influenced many of his works. Walker's unique style portrays figures and animals as if they are stuck in time allowing the viewer to appreciate the details of his intricate scenes (Julie Schimmel, *The West Explored: The Gerald Peters Collection of Western American Art* (Santa Fe, 1988), p. 60). In his depiction of the Battle of Los Angeles, Walker illustrates the United States Army being surrounded by the Mexican troops trying to maintain control of the Pueblo de Los Angeles.

PROPERTY OF A PRIVATE COLLECTOR

■345

A QUEEN ANNE MAHOGANY DISH-TOP CANDLESTAND
PENNSYLVANIA, 1740-1760

28 in. high, 22½ in. diameter

\$2,000-3,000

PROVENANCE:

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



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■346

A CHIPPENDALE FIGURED MAPLE TALL CHEST-OF-DRAWERS
RHODE ISLAND, 1760-1780

58¼ in. high, 39¼ in. wide, 19½ in. deep

\$1,000-1,500





PROPERTY OF A GENTLEMAN

347

SCHOOL OF ROBERT FEKE (1707-1752)

Portrait of a Gentleman, probably a member of the Sloat family

the reverse with paper label hand-inscribed in ink, *Capt. John/ Sloat*; the frame with later inscription, *Copley*

oil on canvas

37¾ x 28½ in. (sight)

\$5,000-10,000

The formal pose, sumptuous clothing and details of execution of this grand portrait suggests the work or influence of Robert Feke (1707-1752), one of Colonial America's most significant portraitists. A label on the reverse identifies the sitter as "Capt. John Sloat," possibly the man of that name who was born in 1754 in Sloatsburg, New York and died there at the young age of twenty seven in 1781. However, the style of the portrait suggests an earlier date of production and it is possible that the likeness portrays John's father, Stephen Sloat (1726-1806). During the American Revolution, Stephen's house, which still stands today in Sloatsburg, was used as headquarters by George Washington when he tried to block the path of British troops traveling from New York City to Albany.



348



349

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■348

A LATE CHIPPENDALE FIGURED MAPLE TALL-CASE CLOCK
THE DIAL SIGNED BY PHILIP MAUS (B. 1763), WASHINGTON,
LEBANON COUNTY, PENNSYLVANIA, 1785-1800

the white painted dial signed PHILIP MAUS/ Washington, No. 228
90 in. high, 18 in. wide, 10½ in. deep

\$4,000-6,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■349

A FEDERAL INLAID MAHOGANY SHELF CLOCK
THE DIAL SIGNED BY SAMUEL MULLIKEN (1761-1847),
NEWBURYPORT, MASSACHUSETTS, 1800-1820

the white painted dial signed *Saml Mulliken*
32¾ in. high, 12¼ in. wide, 6¼ in. deep

\$3,000-5,000

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

350

AMERICAN SCHOOL, 19TH CENTURY

Portrait of Nathaniel Treadwell

the reverse hand-inscribed in graphite, *Nathaniel Treadwell/ Landlord of Hotel Agawam/ Ipswich/ Massachusetts/ [illeg.]1884*
oil on board
26 x 21 in.

\$3,000-5,000

As indicated by the inscription on the reverse, this portrait depicts Nathaniel Treadwell (1769-1835), who built an inn at 26 North Main Street in Ipswich, Massachusetts in 1806. His grandfather and grandmother, Nathaniel (1700-1777) and Hannah (Endicott) Treadwell were known as Landlord and Landlady Treadwell and ran an inn favored by the likes of John Adams in the eighteenth century. The younger Treadwell's inn was similarly renowned and hosted Daniel Webster and during his 1824 tour, the Marquis de Lafayette. Later in the nineteenth century, the inn was re-named the Agawam Hotel and remained the town's premier hotel until the 1930s (William M. Varrell, *Images of America: Ipswich* (Ipswich, 2001), p. 110; Joseph B. Felt, *History of Ipswich, Essex, and Hamilton* (Cambridge, Massachusetts, 1834), p. 207).

PROPERTY OF A NEW ENGLAND GENTLEMAN

■351

TWO VIRTUALLY IDENTICAL CHIPPENDALE FIGURED MAPLE TALL CHESTS-OF-DRAWERS

NEW ENGLAND, 1780-1800

54½ in. high, 40 in. wide, 20¾ in. deep

54¼ in. high, 40½ in. wide, 20¾ in. deep

(2)

\$5,000-8,000



350



351



352

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■~352

**A LATE FEDERAL LAMINATED ROSEWOOD AND EGLMISE
ACORN SHELF CLOCK**

DIAL SIGNED BY THE FORESTVILLE MANUFACTURING COMPANY,
BRISTOL, CONNECTICUT, CIRCA 1845

the white painted dial signed *Forestville Manufg/ Bristol Ct. US[A]*
24 in. high, 15 in. wide, 5 in. deep

\$1,000-2,000

PROPERTY FROM A PRIVATE COLLECTOR

353

**A PAIR OF CLASSICAL CARVED MAHOGANY FOOT STOOLS
POSSIBLY NEW YORK, 19TH CENTURY**

10 in. high, 18 in. wide, 9¾ in. deep (each)

(2)

\$3,000-5,000



353





PROPERTY FROM A PRIVATE TEXAS COLLECTION

■ 354

A FEDERAL INLAID MAHOGANY TALL-CASE CLOCK
DIAL SIGNED BY AARON WILLARD (1757-1844), BOSTON, CIRCA 1800

the white-painted dial signed *Aaron Willard*/ BOSTON; inside of door with paper label engraved by Paul Revere with setting up instructions
95¼ in. high, 19½ in. wide, 9¾ in. deep

\$15,000-25,000

PROVENANCE:

Sold, CRN Auctions, Cambridge, Massachusetts, 19 May 2007, lot 135
G.K.S. Bush, Inc.



PROPERTY FROM A NEW YORK ESTATE

■355

**A MINIATURE FEDERAL SATINWOOD AND INLAID MAHOGANY
ROLL-TOP DESK**

BALTIMORE, 1790-1810

appears to retain its original brasses; dressing mirror of the period but possibly added

32 in. high, 15 $\frac{3}{4}$ in. wide, 10 in. deep

\$4,000-6,000

With its shaped skirt, French feet and oval inlay this unusual form exhibits classic Baltimore features. For a chest of drawers with a similar shaped skirt with two lobes forming a central cutout see *Baltimore Furniture: The Work of Baltimore and Annapolis Cabinetmakers from 1760-1810* (Baltimore, 1947), p. 136, fig. 86.

■356

**THE HOOPER FAMILY FEDERAL INLAID MAHOGANY
AND FLAME-BIRCH VENEERED WORK TABLE**
SALEM, MASSACHUSETTS, CIRCA 1810

appears to retain its original brasses
29½ in. high, 20 in. wide, 15¼ in. deep

\$8,000-12,000

PROVENANCE:

Probably John Hooper (1776-1854) and Eunice (Hooper) Hooper (1781-1866), Marblehead, Massachusetts and Boston Samuel Hooper (1808-1875), Boston and Washington D.C., *son* John Henry Hooper (1803-1884), Pana, Christian County, Illinois, *brother*

Eunice Hooper (b. 1843), *daughter*

Quintilla Cave Rust (1830- 1912) and her son, James Harvey Rust (1856-1912), Kentucky and Cincinnati, Ohio, *aunt and first cousin of above*, by inheritance

Emma Virginia (Wiles) Rust (1858-1940), *widow of James*

Virginia Wiles (Lucas) Rogers, Abilene, Kansas, *niece*

Thence by descent in the family

With elaborate veneers and elegant form, this work table demonstrates the refinement of Salem cabinetmakers in the early years of the nineteenth century. The turned legs, with plain capitals, tapering reeded columns and ring-turned and swelled feet, are distinctive and appear on the work of several Salem craftsmen. This suggests that the design was executed by a specialist turner who supplied the town's woodworkers. Forms with legs of the same design include a suite of wedding furniture made in 1809 by William Hook (1777-1867), an 1809-1810 card table documented to Nehemiah Adams (1769-1840), a drawing table by Thomas Needham (w.1811-1858), all of Salem, and an 1809 desk-and-bookcase by Cotton Bennett (1786-1859) of Beverly. One turner known to have supplied parts for all these cabinetmakers was Joseph True (1785-1873), who established his shop in Salem in 1809, around the time these turnings appear on Salem-made furniture (Museum of Fine Arts, Boston, acc. nos. 39.555, 39.556, 55.379; Margaret Burke Clunie, "Joseph True and the piecework system in Salem," *The Magazine Antiques* (May 1977), pp. 1006-1011, pl. I, figs. 5-7). For a virtually identical table at Winterthur Museum see Charles Montgomery, *American Furniture: The Federal Period* (New York, 1966), pp. 406-407, no. 405.

Consigned by a Hooper-family descendant, this table has remained in the family for which it was made. Its ownership can be traced to Samuel Hooper (1808-1875) and it is likely that it was commissioned by his parents, John Hooper (1776-1854) and Eunice (Hooper) Hooper (1781-1866) of Marblehead and Boston. In 1802-3, John Hooper built a Federal mansion in Marblehead, which still stands at 187 Washington Street, sideways to the street and just three doors down from the house of his father, Robert Hooper (1741-1814). Noted to have been a man of "great business energy and shrewdness," John was also exceptionally prosperous. He was President of the Marblehead Bank for many years and served as a representative to the General Court from 1819 to 1821. In 1799, John had married his cousin Eunice Hooper (1781-1866) and her circa 1790 sampler and elegant Empire satin wedding dress survive today (Charles Henry Pope, *Hooper Genealogy* (Boston, 1908); pp. 136-137; Harold B. Nelson, "Collecting American Samplers in Southern California," *The Magazine Antiques* (May/June 2013), p. 145. Eunice's wedding dress is in the collection of the Museum of Fine Arts, Boston, acc. no. 48.1198a-b). For a high chest inherited by John from his father, see Christie's, New York, 11 December 2014, lot 16.





PROPERTY FROM THE WUNSCH AMERICANA FOUNDATION, INC.

■357

A FEDERAL MAHOGANY VENEERED AND BRASS-MOUNTED TALL-CASE CLOCK

THE DIAL SIGNED BY AARON WILLARD JR. (1783-1864), BOSTON, CIRCA 1815

the white-painted dial signed *Aaron Willard Jr./BOSTON*; inside of case door with printed label engraved by Paul Revere detailing the setting up of the clock; door also with later label hand-inscribed in ink with details of the clock and its recent history; illegible hand inscription in graphite on back of dial; fret and finials replaced

102¼ in. high, 21 in. wide, 10 in. deep

\$10,000-15,000

PROVENANCE:

Estate of James Hoffner, Boyertown, Pennsylvania
 Pennypacker Auction House, Reading, Pennsylvania, 5 May 1965
 Mrs. Karl E. Miller, by purchase from above
 Leigh Keno, New York

As noted by the author of a note on the inside of the case door, the dial on the clock offered here may have been painted by Spencer Nolen (1784-1849), brother-in-law of the clockmaker, Aaron Willard, Jr. Nolen was previously in partnership with Aaron's father, Aaron Willard, Sr., and lived in the elder clockmaker's compound on Washington Street in Boston. Nolen moved to Philadelphia in 1817 but as noted by Paul J. Foley, he may have continued to supply dials to Aaron Willard, Jr. after this time (Paul J. Foley, *Willard's Patent Timepieces* (Norwell, Massachusetts, 2002), p. 292). For a clock dial with related country scene painted in the arch attributed to Nolen, see Christie's New York, 25 September 2013, lot 26.



PROPERTY OF A PRIVATE COLLECTOR

■358

**A CLASSICAL MAHOGANY VENEERED TREBLE
ELLIPTICAL TRICK LEG CARD TABLE**

NEW YORK, CIRCA 1815

29 in. high, 36 in. wide, 12¾ in. deep

\$5,000-10,000

For a similar example with a treble elliptical form top, urn base and trick leg attributed to Duncan Phyfe see Charles Over Cornelius, *Furniture Masterpieces of Duncan Phyfe* (New York, 1923), pl. XXXV.

PROPERTY OF A PRIVATE COLLECTOR

■359

A CLASSICAL MAHOGANY BARREL-BACK ARMCHAIR
POSSIBLY BOSTON, 1815-1825

35 in. high

\$4,000-6,000

For a related example of barrel back form with exposed frame and carved columns supporting the arms made for the Boston State House, see Charles F. Montgomery, *American Furniture: The Federal Period* (New York, 1978), no. 134, p. 177.





ANOTHER PROPERTY

■▲360

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
The Westervelt Company, Tuscaloosa, Alabama

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).

■361

**A CLASSICAL CARVED MAHOGANY AND INLAID SATINWOOD
WORK TABLE**

PROBABLY DUNCAN PHYFE (1768-1854), NEW YORK, 1810-1815

with inscribed paper label from The Hudson-Fulton Celebration on underside
31 in. high, 24 in. wide, 13 in. deep

\$25,000-35,000

PROVENANCE:

Mr. and Mrs. Robert W. de Forest, New York

EXHIBITED:

New York, The Metropolitan Museum of Art, *The Hudson-Fulton Celebration*,
September - November 1909.

LITERATURE:

Henry Watson Kent and Florence N. Levy, *The Hudson-Fulton Celebration:
Catalogue of an Exhibition Held in The Metropolitan Museum of Art Volume II*
(New York, 1909), p. 74, no. 208.

Charles Over Cornelius, *Furniture Masterpieces of Duncan Phyfe* (New York,
1923), pl. xxx.

Mary Hubbard, "Edward V. Jones Lectures: Good Restoration Hard Work,"
Antique Monthly (November 1973), p. 11c.

This work table was previously owned by Robert W. de Forest who was
a prominent New York lawyer, financier and philanthropist. He served

on the board of trustees of the Metropolitan Museum of Art in 1889 and
was elected the museum's fifth president in 1913. De Forest's wife, Emily
Johnston, was the daughter of the Museum's first president, John Taylor
Johnston. She shared de Forest's passion for American decorative arts and
together they conceived the idea of The American Wing.

During the 1909 Hudson-Fulton celebration, de Forest served as Chairman,
Committee on Arts Exhibits, giving him an integral role in the exhibition.
This exhibition was held at the Metropolitan Museum to commemorate
the tercentenary of Henry Hudson's discovery of the Hudson River and the
centenary of the first use of steam navigation on the Hudson River by Robert
Fulton. This exhibition included American paintings and decorative arts
from the colonial times to the time of Fulton's death in 1815. It exposed many
people to American decorative arts for the first time. For more information on
de Forest and The Metropolitan Museum of Art see Alexandr Gelfand, "This
Weekend in Met History: October 20," *Now at The Met*, 18 October, 2013,
www.metmuseum.org/blogs/now-at-the-met.

For a very similar work table with astragal ends, hinged writing flap and
tray compartments attributed to Duncan Phyfe see Peter Kenny, *Duncan
Phyfe: Master Cabinetmaker in New York* (New York, 2011), pp. 172-173, pl.
9. This example, now in the collection of The Metropolitan Museum of Art,
also features an urn base, four splayed legs with acanthus leaf carving and
reeding and carved paw feet.





PROPERTY FROM A DESCENDANT OF THE FISKE FAMILY

■362

A FEDERAL INLAID MAHOGANY AND BRASS-MOUNTED TALL-CASE CLOCK

DIAL SIGNED BY SIMON WILLARD (1753-1848), ROXBURY, MASSACHUSETTS, CIRCA 1800

white painted dial signed *Simon Willard* with *No 1519* inside seconds chapter ring; inside of case door with printed label of Simon Willard printed by I.

Thomas Jr.; same door with label handwritten in graphite, *John Fiske/ born Aug 28 1741/ died Nov 15 1819/ Great-Great-/ Grandfather to/ Susan Fiske/ Rumsey/ Purchased this Clock*

84 in. high, 20 in. wide, 10½ in. deep

\$5,000-15,000

PROVENANCE:

John Fiske (1741-1819), Framingham, Massachusetts

Col. Nat Fiske (1772-1841), Framingham and Westmoreland, New Hampshire, son

William Fiske (1806-1873), Framingham and Buffalo, New York, son

Frank William Fiske (1832-1914), Massachusetts and Buffalo, son

Susan Reid (Fiske) Rumsey (1857-1941), Buffalo, daughter

Current owner, great grandson

As recorded on the interior of the door, this clock was first owned by John Fiske (1741-1819) of Framingham, Massachusetts. Fiske was among the first to fight in what would become the War of Independence and as part of Capt. Simon Edgell's company, marched on the Alarm on April 19th, 1775 to Concord and Cambridge. Fiske served throughout the War and afterwards enjoyed considerable prosperity through his business ventures. A prominent figure in Framingham, he served on numerous civic committees and was one of the town's selectmen for thirteen years. In 1812, he built a Federal mansion, which still stands today at 13 Salem End Road. The clock probably stood in this house and since Fiske's death, has passed down in seven generations of the same family. For more on the Fiske family, see Josiah Howard Temple, *History of Framingham, Massachusetts* (Framingham, 1887), pp. 277-278, 310, 422, 565; Frederick Clifton Pierce, *Fiske and Fisk Family* (Chicago, 1896), pp. 270, 400-401.



363

PROPERTY FROM A FAMILY COLLECTION

363

ATTRIBUTED TO JURGEN FREDERICK HUGER (1809-1878)

Bay of Naples

inscribed J.F. Huger/ Bay of Naples on reverse; stamped PREPARED/BY/
EDWD DECHAUX/NEW YORK on reverse

oil on canvas
22½ x 30¼ in.

\$8,000-12,000

PROPERTY OF A NEW YORK CITY FAMILY

■ **364**

A FEDERAL INLAID MAHOGANY SOFA

NEW YORK, CIRCA 1800

35 in. high, 84 in. wide, 23 in. deep

\$3,000-5,000

PROVENANCE:

Sold, Christie's, New York, 16 June 1999, lot 210



364



PROPERTY OF A NEW YORK FAMILY

■365

THE PELEG ARNOLD FEDERAL INLAID MAHOGANY AND BRASS-MOUNTED TALL-CASE CLOCK

BY CALEB WHEATON (1757-1827), PROVIDENCE, RHODE ISLAND, 1790-1810

the pendulum engraved *Caleb Wheaton/ Providence*; inside of case door with history of the clock written by Maria Arnold Ide (1821-1895) in 1888
99¼ in. high, 20½ in. wide, 10 in. deep

\$6,000-9,000

PROVENANCE:

According to 1888 history recorded by Maria Arnold Ide in 1888: Chief Justice Peleg Arnold (1751-1820), Smithfield, Rhode Island Thomas F. Buffum (1776-1852), Smithfield, nephew, by gift from above David Buffum (1811-1899), Smithfield, Rhode Island and Brooklyn, New York, son, by purchase Israel Sack, Inc., New York

LITERATURE:

Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. 2, p. 454, pl. 1129.
Israel Sack, Inc., advertisement, *The Magazine Antiques* (January 1964), inside front cover.
The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF1555.

The history of the clock is recorded on a label on the inside of the case door and indicates it was first owned by Chief Justice Peleg Arnold (1751-1820). After graduating from Rhode Island College (now Brown University), Arnold practiced law and ran a successful tavern, which still stands today on Woonsocket Hill Road in North Smithfield, Rhode Island. He represented the state during the 1787-1788 Constitutional Convention in Philadelphia and from 1795 to 1812 served as the Chief Justice of Rhode Island Supreme Court. Peleg's sister, Lydia (1746-1828) married William Buffum (1741-1829) and their son, Thomas F. Buffum (1776-1852) received the clock after Peleg Arnold's death in 1820. In 1888, the clock was owned by Thomas' son, David Buffum (1811-1899). A first cousin of David, Maria Arnold Ide (1821-1895) recorded this history in 1888.



ADMIT
Zill
ONE
01/24/2020

ADMIT
Amley
ONE
01/24/2020



366

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

366

A GROUP OF AMERICAN SILVER AND ENAMEL CIRCUS FIGURES

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1990, DESIGNED BY GENE MOORE

Comprising a horse supporting a female acrobat, a juggling clown, a clown in a barrel, a roller skating bear, a ring leader with a whip, a lion, a circus cage on wheels with a hinged door, a clown car, and a female clown with a baby in a carriage, each cast in silver and with various color enamel, *marked TIFFANY & CO, STERLING, some further marked 925*

5½ in. (13 cm.) high, the circus cage
81 oz. 2 dwt. (2,522 gr.)

\$6,000-8,000

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

367

A GROUP OF AMERICAN SILVER AND ENAMEL CIRCUS FIGURES

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1990, DESIGNED BY GENE MOORE

Comprising two standing harlequin clowns, a clown on a weighted ball, a giraffe, a group of three stacked strongmen holding up a barbell on a rug, a lady equilibrist with flying ponytail, a poodle standing on a platform, a clown in an octagonal wheel, and a bear in a driving cap, goggles, and flying scarf in a car, each cast in silver and with various color enamel, *marked TIFFANY & CO, STERLING, some further marked 925*

4½ in. (11.3 cm.) high, the giraffe
82 oz. 6 dwt. (2,560 gr.)

(14)

\$6,000-8,000



367

(11)

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

368

A GROUP OF AMERICAN SILVER AND ENAMEL CIRCUS FIGURES

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1990, DESIGNED BY GENE MOORE

Comprising a ballerina with a billowing scarf atop an elephant, a baby elephant, a seal balancing a ball, a juggling clown, a female snake charmer, a stilt walker, a clown car, and a standing clown on a half sphere, each cast in silver and with various color enamel, *marked TIFFANY & CO., STERLING, some further marked 925*

5¾ in. (4.5 cm.) high, the stilt walker
72 oz. 8 dwt. (2,252 gr.)

(10)

\$6,000-8,000





PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

369

AN AMERICAN PARCEL-GILT SILVER AND ENAMEL MUSICAL CAROUSEL

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1990, DESIGNED BY GENE MOORE

The carousel on parcel-gilt circular, stepped base, and set with silver and enamelled horses, giraffe, rabbit, zebra, tiger and camel, all surmounted by a vari-colored silver and enamel tent with flags and canopy, with battery-operated musical mechanism which moves the carousel animals up-and-down while revolving to the tune of the "Carousel Waltz.", *marked to underside* 16 in. (40.6 cm.) high
 363 oz. 14 dwt. (11,311 gr.) gross weight (10)

\$50,000-80,000

Gene Moore joined Tiffany & Co. in 1955 as a window display designer, becoming famous for avante garde windows and his relationship with contemporary artists such as Robert Rauschenberg and Jasper Johns. Over his 39 years with the firm Moore decorated more than 5,000 windows, along with designing fanciful items such as the carousel and circus figures offered here. A nearly identical example was sold in these rooms, 19 May 2010, lot 183. A carousel of the same design is illustrated in Gene Moore's *My Time at Tiffany's*, 1990, p. 201.







370

PROPERTY FROM THE ESTATE OF CLIFFORD
CHAPMAN, PISMO BEACH

370

**A SET OF TWELVE AMERICAN SILVER
PLACE PLATES**

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

Plain circular with wide flat borders, *marked on
undersides*

11 in. (28 cm.) diameter

239 oz. (7,433 gr.)

(12)

\$3,000-5,000

PROPERTY FROM THE ESTATE OF CLIFFORD
CHAPMAN, PISMO BEACH

371

**A SET OF TWELVE AMERICAN SILVER
PLACE PLATES**

LATE 20TH CENTURY

Plain circular with wide flat borders, *marked on
undersides with a maker's mark a city skyline and
stamped STERLING SILVER*

11 in. (28 cm.) diameter

311 oz. (9,672 gr.)

(12)

\$4,000-6,000



371

PROPERTY FROM A PRIVATE PHILADELPHIA
COLLECTION

372

**THE 'BOSTON LIGHT': A MASSIVE
SILVER-PLATED FIGURAL COCKTAIL
SHAKER**

MARK OF MERIDEN SILVER PLATE CO.,
MERIDEN, CONNECTICUT, CIRCA 1930

Tapering cylindrical form with windows, railing and
architectural details, detachable top, the underside
with handle for pouring, *marked under base and
numbered '343'*

21¼ in. (54 cm.) high

\$8,000-12,000

The iconic Boston Light, located on Little
Brewster Island in outer Boston Harbor, was the
first lighthouse in North America. Built in 1716
and destroyed during the American Revolution,
the lighthouse was rebuilt in 1783 and is the
last lighthouse that is still actively staffed by the
US Coast Guard. Today it is the second oldest
working lighthouse in the USA and a designated
historic landmark.

The model for the present lot was designed
in 1927 by E. G. Webster and Son. During
Prohibition, large-scale decorative cocktail
shakers were designed to be less recognizable
vessels for concealing alcohol that could be
readily displayed. A similar version is in the
collection of the Museum of Fine Arts, Boston
(2009.2784) and another smaller version of this
cocktail shaker sold in these Rooms 22 January
2015, lot 8.



Boston Light in Boston Harbor, circa 1906
Courtesy of Detroit Publishing Company





373

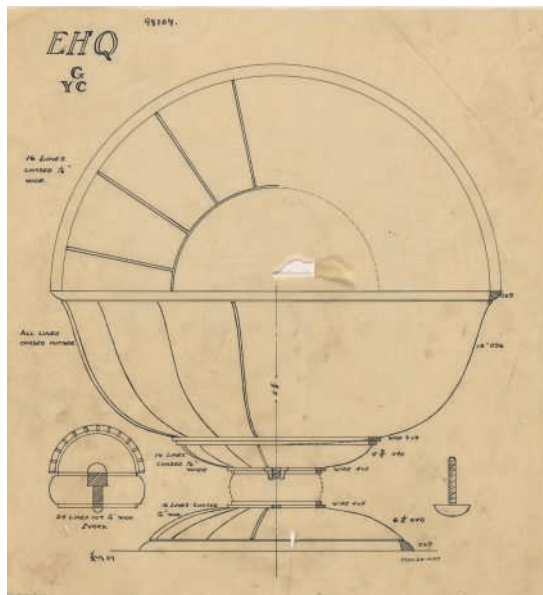
AN AMERICAN SILVER CENTERPIECE BOWL DESIGNED BY ERIK MAGNUSSEN

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1926

The circular bowl and domed foot with chased panels, conforming composite stem, *marked to underside*
 10 1/8 in. (25.3 cm.) diameter
 40 oz. 14 dwt. (1,266 gr.) weighable silver

\$4,000-6,000

At the quarter century, American taste had veered toward modernism. Silver by designers of Scandinavian origin like Josef Hoffman and Georg Jensen were particularly popular (David Barquist, "Designing Gorham Silver: The Restless Laboratory," *Designing Brilliance*, 2019, pp. 114-147). American silversmiths were lagging in innovation and had not reached the success of their European contemporaries in designing Art Deco holloware. It had been 25 years since an American company exhibited at an overseas international fair, and even Gorham, who boasted a history of award winning showpieces, did not participate in the Exposition des Arts Décoratifs et Industriels Modernes in Paris in 1925 (Elizabeth Williams, "Creating Gorham Silver: The Most Perfect System," *Designing Brilliance*, 2019, pp. 164-917).



Erik Magnussen was an established designer in Denmark when he was hired by Gorham in 1925 to modernize their production. His work was exhibited throughout Europe and South America (Barquist, p. 141). Magnussen was given his own studio, and his works were assigned their own series of numbers along with his signature zigzag mark (Williams, p.193). The present lot is an example of Magnussen's early output at Gorham dating from 1926. The drawing for this lot, now in the collection of RISD (2005.118.45.844), bears the same three letter code *EHQ* that correspond to the design. It illustrates Magnussen's impressive preparation and attention to detail, and reads much like an architectural blueprint. Each incised radial line on the silver bowl and ivory insulator are carefully measured counted, and the proportions of each piece precisely designated. The final result, however, appears anything but calculated in its elegant simplicity. According to the Gorham archives, only three examples of this model were produced.

In the following year, Magnussen produced his most famous work, the Cubic Coffee Service. The original design drawing and service are now both in RISD's collection (1991.126.488 and 2019.6). Gorham accentuated Magnussen's celebrity during his short tenure, and much like Albert Angell Southwick did for Tiffany & Co., as discussed in lot 380, capitalized on his unique European design perspective (Williams, p.193).

Erik Magnussen *Design for a Bowl*, 1927.
 Gift of Lenox, Incorporated, 2005.118.45.844
 Courtesy of the RISD Museum, Providence, RI

374

THE JULES E. HEILNER TROPHY: A MONUMENTAL AMERICAN SILVER-PLATED TWO-HANDLED YACHT RACING TROPHY MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, 1927

The urn form body chased with floral swags, the rim modeled as a laurel wreath, the angular handles surmounted by bears, one side engraved with a scene of Bear Mountain and an enamel Colonial Yacht Club burgee with inscriptions *HEILNER TROPHY* under rim and *BEAR MOUNTAIN RACE / COLONIAL YACHT CLUB* to body, all on a detachable ebonized wooden base applied with commemorative plaques, *marked to underside* 42 in. (106.5 cm.) high, 20 in. (51 cm.) wide, overall (2)

\$6,000-8,000

The inscription reads *Presented by Jules E. Heilner to the Colonial Yacht Club as a Perpetual Champions Prize for the annual Heilner Trophy Bear Mountain Open Invitational Race.*

This trophy was donated to the Colonial Yacht Club by Commodore Jules E. Heilner in 1927 for the annual Bear Mountain Race. Heiler was largely responsible for the initiation of this motor boat race in 1925. The course ran up the Hudson river starting at the clubhouse at 77th street to Bear Mountain Bridge and back again, approximately 70 miles. A January 1927 article from *MotorBoat* predicted "the permanent trophy will bring forth a larger number of entries in the 1927 race than ever before." Another 1933 article from the same publication announced that the "Heilner Trophy," as it became known, would be used for the Middle Atlantic Outboard Association Annual Motor Boat Classic. This race ran from Albany to Manhattan, and the amateur outboarder was awarded "one of the handsomest prizes in the outboard world." The trophy is recorded as the premier prize in subsequent annual races, and the commemorative plaques date from 1925 to 1963.



Archival image of the Heilner Trophy
Courtesy of *MotorBoating* magazine,
January 1927, Volume XXXIX, No. 1, p. 58



PROPERTY FROM THE ESTATE OF CLIFFORD CHAPMAN, PISMO BEACH

375

**AN AMERICAN SILVER FOUR-PIECE TEA AND COFFEE SERVICE
AND MATCHING TRAY**

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

Francis I pattern, comprising a teapot, a coffee pot, a creamer, a two-handled
sugar bowl and cover, and a two-handled oval tray, each of baluster form and
chased with fruit, flowers and foliage, and cornucopia, *marked on undersides*
30½ in. (77.5 cm.) long, over handles, the tray; 11 in. (28 cm.) high, the coffee pot
285 oz. 12 dwt. (8,882 gr.) gross weight (5)

\$7,000-10,000



376

PROPERTY FROM THE ESTATE OF CLIFFORD CHAPMAN, PISMO BEACH

376

AN AMERICAN SILVER LUNCHEON FLATWARE SERVICE
 MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, 20TH
 CENTURY

Francis I pattern, comprising:

Forty-eight teaspoons

Twenty-four luncheon forks

Forty-eight salad forks

Twenty-four luncheon knives

Four casters

184 oz. 12 dwt. (5,741 gr.) weighable silver

(148)

\$5,000-8,000

PROPERTY FROM A MICHIGAN COLLECTION

377

A PAIR OF AMERICAN SILVER TRUMPET VASES

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1915

The upper bodies engraved with bellflower pendant garlands, on stepped

circular bases, *marked under base and numbered 18871A-2045*

19¾ in. (50.2 cm.) high

51 oz. 12 dwt. (1,605 gr.)

(2)

\$4,000-6,000

An identical single vase was sold in these rooms on 17 May 2011, lot 220.



377



378

A SEVEN-PIECE 14-KARAT ROSE GOLD VANITY SET
 MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, EARLY
 20TH CENTURY

Comprising a hand mirror, a hair brush, an oblong hair brush, a clothes brush, a nail buffer and stand, and two cut-glass bottles with gold covers, each engraved with scrolling flowers and foliage against a striated ground, *marked near rims; together with a matching oval cover, a similar 14-K yellow gold-mounted comb, and two 18-K gold-mounted nail scissors, maker's marks obscured*

9½ in. (23.3 cm.) long, the buffer stand
 10 oz. 8 dwt. (325 gr.) weighable gold

\$12,000-18,000

(10)

The Robert B. and Beatrice C. Mayer Family Collection represents a remarkable moment in the history of twentieth-century art. Acquired with unstinting zeal across a quarter century, the Collection is renowned not only for its quality and breadth (encompassing important Impressionist paintings, Chinese ceramics and Asian art, alongside postwar and contemporary masterpieces), but also for the mastery with which it was realized—a pioneering pursuit of the new that positioned Bob Mayer and his wife, Buddy Mayer, as watershed figures in the evolution of Contemporary art. “I collect because I believe that I am building for posterity....” Bob declared. “I collect because I believe it adds dimension and perspective to my way of life.... I collect for the thrill of discovery”.



PROPERTY OF A MANHASSET FAMILY

379

AN AMERICAN 14-KARAT GOLD SERVING BOWL
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1949

The circular bowl raised on short stepped foot, the upper body engraved with running foliage, one side with foliate script monogram *MTF*, the other side with date *1949*, marked on underside and numbered *23661*

10 in. (25.4 cm) diameter
29 oz. 8 dwt. (914 gr.)

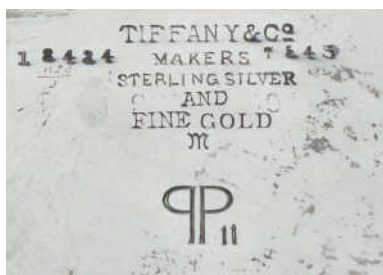
\$18,000-22,000



Archival photograph of works created for the 1915 Panama-Pacific International Exposition, San Francisco
 Courtesy of a Private Collection

Louis Comfort Tiffany was a master at creating beautiful objects that were sought after during his life time and today have stood the test of time. For the 1915 Panama-Pacific Exposition, held in San Francisco, he created thirteen silver and gold objects. This vase was exhibited at this exposition. It is number 3465. Ben Macomber, who wrote articles about the exhibition for *The San Francisco Chronicle*, was particularly impressed with the Tiffany display, "...the visitor will be struck by the small but exquisite exhibit in gold, enamel and precious stones. of Louis Comfort Tiffany." Tiffany rarely depicted nude women on his silver vessels. But, the women's bodies on this urn seem to "float" on the vase, giving an ethereal impression of a woman. All the objects Tiffany displayed at the exposition were stamped with the Tiffany & Co. mark as well as a special mark indicating they were designed by Mr. Tiffany. Tiffany's exhibit was located in the Department of Fine Arts at the Panama Pacific International Exposition in the Sculpture Department. This vase is a rare example of Tiffany's work.

—Janet Zapata, author of *The Jewelry and Enamels of Louis Comfort Tiffany*



Panama-Pacific International Exposition Mark

PROPERTY FROM A PRIVATE GEORGIA COLLECTION

380

1915 PANAMA-PACIFIC INTERNATIONAL EXPOSITION: AN IMPORTANT AMERICAN SILVER, GOLD AND ENAMEL VASE
 DESIGNED BY LOUIS COMFORT TIFFANY, MARK OF TIFFANY & CO.,
 NEW YORK 1915

Of octagonal ovoid form, raised on slightly spreading foot rim, the gently undulating upper rim and shoulders etched and enameled with *champleve* knotted strapwork in variegated tones of blue, maize, and aubergine from which gold roundels stylized as ancient coins depicting profiles against a pink ground are suspended, each panel with a tasseled shield form reserve applied with a plaque bordered in gold and enameled with a luminous maiden dancing with a billowing blue ribbon against a faintly matted ground, *marked on underside, numbered 18434-7545, engraved with firm's Panama-Pacific Exposition mark and numbered 11*

12¼ in. (31 cm.) high
 68 oz. 16 dwt. (2,140 gr.)

\$100,000-150,000

PROVENANCE:

Acquired Henry Nord Antiques, New York, 2 December 1941.
 By descent to the present owner.

EXHIBITED:

San Francisco, Panama-Pacific International Exposition, 1915.
 New York, *The Art Work of Lewis Comfort Tiffany*, 1916.

LITERATURE:

Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, 1993, p. 157, illus. p. 160.
 John Loring, *Louis Comfort Tiffany at Tiffany & Co.*, 2002, illus. p. 170.





Archival image of the present lot
Courtesy of a Private Collection



Archival photograph of the present lot on display at the 1915 Panama-Pacific International Exposition, San Francisco
Courtesy of a Private Collection

Quietly preserved in the same family collection since December 1941, the present lot represents a remarkable rediscovery of one of Louis Comfort Tiffany's (LCT) most important works in silver. This silver, gold and enamel vase was one of thirteen pieces designed by LCT to represent Tiffany & Co. at the 1915 Panama-Pacific International Exposition in San Francisco, for which the firm won the Gold Medal. In sharp contrast to the hundreds of objects sent by the firm to previous international expositions, Tiffany & Co. chose to send only a very edited selection to the 1915 Exposition, all of which were designed by LCT, who had joined his father's firm as Design Director in 1902. Executed in a number of styles and materials but linked through the inclusion of sophisticated enamel decoration, the selection included three works of silver, four pieces of jewelry, three works of copper, and three works in gold. All thirteen works were engraved with the firm's special exposition mark and numbered 1 through 13. The present vase is numbered PP11.

Listed under "Sculpture," Tiffany's display was showcased in Gallery 71 of the Palace of Fine Arts, alongside pictures by William Merritt Chase, Childe Hassam, James Abbott McNeil Whistler and John Singer Sargent. *The Jeweler's Circle* notes that the Tiffany's works were presented in three cases—two stand-alone cases for large scale works, and one long case housing eleven works (Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, 1993, p. 153). Archival images of the long case at the Exposition and similar studio shots show the present vase as the centerpiece of the long case. Flanking the vase are two gold cups, and below, on a lower level, are three copper works, four pieces of jewelry and a gold and enamel tea screen.

Of the thirteen works sent to the Panama-Pacific Exposition, only six pieces are known to be extant. A silver covered jar (PP13) with enamel frieze





based on an 1898 painting titled "Spring" by Louis Comfort Tiffany is in the collection of the Allentown Museum of Art, Allentown, PA (see Zapata 1993, p. 148). A gold and pique-a-jour enamel cup (PP12) illustrated by John Loring in *Louis Comfort Tiffany at Tiffany & Co.*, 2002, p. 174, was purchased at the 1915 Exposition by Henry Walters and is preserved in the collection of the Walters Art Gallery, Baltimore, MD. The gold and enamel tea screen (PP7), based on LCT's "Parakeets and Goldfish Bowl" stained glass window originally shown at the 1893 World's Columbian Exposition in Chicago, was formerly in the collection of the Louis C. Tiffany Garden Museum, Matsue, Japan, and is presently in a private collection (see Loring 2002 p. 177). A small copper vase (PP6) is in a private collection, and the colored glass and gold "Mistletoe" pendant necklace (PP5) was sold in these rooms on 12 April 2011, lot 51 (\$182,500).

It was around the time of Louis Comfort Tiffany's birth in 1848 that his father's fancy good and jewelry firm, Tiffany, Young & Ellis, expanded their ventures into silver. By 1851, they had partnered with John C. Moore to produce silver exclusively for the firm, with Moore's son, Edward C. Moore, installed as head of manufacturing and the primary designer. Regarded as one of America's greatest and most important silversmiths, Edward C. Moore's illustrious career at Tiffany would continue until his death in 1891. LCT demonstrated a propensity for the arts at a young age and it is thought that he was likely one of Moore's earliest pupils in his emerging "Tiffany School," a training ground for apprentices to learn to draw and model from organic objects. Moore's mentorship probably began around age twelve, and his influence would have a profound resonance on LCT throughout his professional career and personal collecting interests (Zapata 1993, pp. 18-22).

It wasn't until five years into his tenure as Design Director at his father's firm, Tiffany & Co., that Louis Comfort Tiffany progressed from creating

enameled copper wares to enameled silver and gold. Equipped by Moore and later John T. Curran, Tiffany & Co.'s enameling studios had already become well-established and were entirely capable of producing the finest enameled holloware in the United States. In 1908 LCT promoted Albert Angell Southwick to oversee the firm's silver production. Southwick, who had trained in Berlin, Dresden, Vienna and Paris, had a unique personal style that was influenced both by the organic Art Nouveau and more academic Beaux-Arts movements. His ordered yet delicately sinuous designs appealed to LCT, who's own style displayed a compatible rhythm. Gustav Stickley noted of Southwick's design work at Tiffany & Co. "...where freedom of thought is permitted there is a new art feeling, the using of simple designs in permanently beautiful effects." LCT and Southwick worked closely until 1919, and it is believed that Southwick is likely responsible for the finished drawings of works originally conceived and sketched by LCT, including those works designed for the 1915 Panama-Pacific Exposition (John Loring, *Magnificent Tiffany Silver*, 200, pp. 227-231).

Louis Comfort Tiffany's silver designs were born into life on the sixth floor workshop of Tiffany & Co.'s store on 37th St. in Manhattan. For enameled works such as the present vase, LCT and Southwick collaborated with Dr. Parker McIlhiney, who oversaw enamel wares at Tiffany Studios before joining Tiffany & Co. It is not known how many enameled silver and gold works were designed by LCT, but 1912-1916 appears to have been his most productive period. In 1916, LCT gathered the works he considered his "true artistic achievements" to be displayed at Tiffany Studios on Madison Avenue as part of a retrospective of his life's work titled "The Art Work of Louis Comfort Tiffany." The exhibition showcased six of the thirteen works created for the 1915 Panama-Pacific Exposition. The present vase is noted to have been displayed in case 146 and is visible in archival images of the exhibition (Zapata 1993, pp143, 159-160). It is likely that the 1916 retrospective of the works LCT believed to be his most important artistic contributions is the last time this vase was seen by a public audience.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

381

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF BALTIMORE SILVERSMITHS MFG. CO., BALTIMORE, MARYLAND, CIRCA 1905

With hammered surface, all monogrammed LCF, comprising:

- Twelve tablespoons
- Twenty-three teaspoons
- Twelve soup spoons
- Twelve buillon spoons
- Twelve iced tea spoons
- Twelve grapefruit spoons
- Twelve coffee spoons
- Twelve dinner forks
- Twelve luncheon forks
- Twelve salad forks
- Twelve ice cream forks
- Twelve oyster forks
- Twelve dinner knives
- Twelve luncheon knives
- Eleven butter spreaders
- Two-piece carving set
- Two-piece salad serving set
- Two-piece fish serving set
- Six serving spoons
- One nut pick
- One olive spoon
- One pair of poultry shears
- Eight casters
- One pitcher
- One round tray
- One small oval tray
- 14½ in. (35.7 cm.) diameter, the round tray
- 226 oz. 8 dwt. (7,041 gr.) weighable silver (216)

\$6,000-9,000



part



part



382



382 (detail)

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

382

AN AMERICAN SILVER EARLY ARTS AND CRAFTS TWO-HANDLED BOWL

MARK OF WHITING MFG., NEW YORK, CIRCA 1900

The shallow circular bowl with gently undulating rim, the sides applied with pendant squiggle scrolls, the bracket form handles pierced with pine trees flanked by scrolls, gilt interior with delicate matte finish and engraved with monogram *CMP*, marked on underside

11¼ in. (30 cm.) long, over handles

20 oz. 8 dwt. (634 gr.)

\$3,000-5,000

PROPERTY FROM THE ESTATE OF CLIFFORD CHAPMAN, PISMO BEACH

383

AN AMERICAN SILVER TRUMPET VASE

EARLY 20TH CENTURY

With lightly spot-hammered surface and openwork oak branch rims, the upper body and domed base applied with acorns and oak leaves, lower stem partly weighted, underside marked *STERLING*

22½ in. (56.2 cm.) high

71 oz. 18 dwt. (2,236 gr.) gross weight

\$2,500-3,500



383

PROPERTY FROM A PROMINENT ALABAMA COLLECTION

384

A SET OF TWELVE AMERICAN SILVER DINNER PLATES

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1906, MARTELÉ

Shaped circular with undulating borders and rims and spot-hammered surface, the borders chased with witch hazel blossoms and leaves, centers engraved in script *FK & CLH*, the undersides engraved *FROM Mr. & Mrs. A.C. Bartlett and 1881 May 26th 1906, marked on undersides and with Martelé code KXJ* 10 $\frac{1}{8}$ in. (27 cm.) diameter 263 oz. 4 dwt. (8,186 gr.) (12)

\$8,000-12,000

According to Gorham's Martelé archives, as reproduced by Larry Pristo in *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 369, Service Plates KXJ were completed on 27 April 1906. The twelve plates were made by James Leckenby, Thomas J. Docker and Alexander MacBeth in 83 hours and then chased by Edward Zior Sr. for 329 hours. The net price at the time of completion was \$720.



384

PROPERTY FROM THE ESTATE OF CLIFFORD CHAPMAN, PISMO BEACH

385

AN AMERICAN SILVER CENTERPIECE BOWL

MARK OF CODMAN & CODMAN, PROVIDENCE, RHODE ISLAND, 1904-05

Shaped rectangular, the undulating border chased with sprays of flowers and foliage, both handles engraved with script initials *GM*, gilt interior, *marked on underside*

19 $\frac{1}{2}$ in. (49.2 cm.) long, over handles

65 oz. 2 dwt. (2,025 gr.)

\$3,000-5,000

Edwin and Frank Codman were the sons of William Christmas Codman, the head designer for Gorham Mfg. Co. from 1891 to 1914 and creator of the firm's Martelé line of Art Nouveau silver. In 1904, Edwin, who had worked at Gorham with his father and older brother William, formed an independent firm with his brother Frank in Providence, Rhode Island. Under the mark of Codman & Codman, the brothers created hammered silver holloware in a similar Art Nouveau style as Gorham's Martelé, such as seen in the present lot. This venture was short lived though, as only a year later the firm was bought by Gorham, where Edwin continued to design until 1914 when he left after the retirement of his father.



385



PROPERTY OF A NEW JERSEY COLLECTOR

386

1900 PARIS EXPOSITION UNIVERSELLE: A NEAR PAIR OF AMERICAN SILVER VASES
 MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1899, MARTELÉ

The complimentary vases both on undulating and lobed square bases rising to baluster stems and with undulating everted rims, the vases chased with different forms of climbing flowers and veined leaves, both marked on undersides, numbered 1481 and with date symbol for 1899

14 $\frac{7}{8}$ in. (37.8 cm.) high
 80 oz. 18 dwt. (2,516 gr.)

(2)

\$15,000-20,000

In *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 187, Larry Pristo notes that there were two vases model 1481 made. One vase was completed on 24 April 1899 and was raised for 45 hours and then chased for an additional 80 hours. Pristo also notes that model 1481 was exhibited at the Paris Exposition Universelle in 1900.





388

PROPERTY FROM THE COLLECTION OF MARION OATES CHARLES

387

A SET OF TWENTY-ONE AMERICAN SILVER SOUP PLATES AND THIRTEEN MATCHING DINNER PLATES

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1907, MARTELÉ

All circular with undulating rims, the borders chased with sprays of daisies and engraved with a coat-of-arms, *marked on undersides, the soup plates coded MHG, dinner plates coded MHH, all further marked with retailer's mark Spaulding & Co., Chicago*

10 $\frac{3}{8}$ in. (26.3 cm.) diameter, the soup plates; 10 $\frac{1}{4}$ in. (26 cm.) diameter, the dinner plates

655 oz. 10 dwt. (20,386 gr.)

(34)

\$20,000-30,000

Gorham's archives, as reproduced by Larry Pristo in *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 388, reveal that Soup Plates MHG and Service Plates MHH were completed on 13 July 1907. The original service included twenty-four soup plates made by K. Danielson and Nels N. Ha(a) rklou and forty-eight dinner plates made by Samuel R. Wood and George A. Schart. All of the plates were then chased by Emil Stursberg.

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

388

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, EARLY 20TH CENTURY

Love Disarmed pattern, comprising:

- Eleven cream soup spoons
- Eleven bouillon spoons
- Eleven iced tea spoons
- Six teaspoons
- Three tablespoons
- Eleven citrus spoons
- Eighteen coffee spoons
- Eighteen five o'clock spoons
- Eleven luncheon forks
- Eleven salad forks
- Eleven cake forks
- Eleven ice cream forks
- Eleven oyster forks
- Eleven luncheon knives
- Eleven butter knives
- One lemon fork

172 oz. 4 dwt. (5,355 gr.) weighable silver

(167)

\$10,000-15,000



389

PROPERTY FROM THE COLLECTION OF A LADY

389

AN AMERICAN SILVER SIX-PIECE TEA AND COFFEE SERVICE AND MATCHING TRAY

MARK OF TOWLE SILVERSMITHS, NEWBURYPORT, MASSACHUSETTS, EARLY 20TH CENTURY

Comprising a coffee pot, a teapot, a hot milk jug, a creamer, a covered sugar bowl, a waste bowl, and a two-handled tray, all applied with various flowers including irises, daffodils, and roses, blossom finials, engraved with script monogram *LCP*, *marked to undersides*

31½ in. (80 cm.) long, over handles, the tray; 8¾ in. (22.2 cm.) high, the coffee pot

293 oz. (9,112 gr.) gross weight

(7)

\$6,000-8,000



390

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

390

AN AMERICAN SILVER SEDAN-FORM VASE

MARK OF WILLIAM B. DURGAN, CONCORD, NEW HAMPSHIRE, DIVISION OF GORHAM MFG. CO., EARLY 20TH CENTURY

The front and back cast and chased as doors decorated with flowers and oval windows enclosing female busts, the sides applied with door handles, with openwork scroll rim and supported on four scroll supports, monogrammed *GM* to one door, gilt interior, *marked to base*

8 in. (20 cm.) high

30 oz. 18 dwt. (961 gr.)

\$2,000-3,000



391

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

391

AN AMERICAN SILVER ASPARAGUS DISH AND LINER
 MARK OF WHITING MFG., NEW YORK, CIRCA 1900

Shaped rectangular, the border boldly chased with large flower blossoms and scrolls, the liner pierced with a floral spray, *marked to underside of dish and liner numbered 6523*

16¼ in. (41.5 cm.) long, the dish
 41 oz. 2 dwt. (1,278 gr.)

\$3,000-5,000

PROPERTY FROM THE ESTATE OF CLIFFORD CHAPMAN, PISMO BEACH

392

AN AMERICAN SILVER CENTERPIECE BOWL
 MARK OF THE MAUSER MANUFACTURING COMPANY, NORTH
 ATTLEBORO, MASSACHUSETTS OR NEW YORK, CIRCA 1895

Circular, the openwork everted rim cast with chrysanthemums, daisies, roses and scrolls, raised on a conforming domed foot, *marked on underside*

17¼ in. (45 cm.) diameter
 108 oz. 12 dwt. (3,377 gr.)

(2)

\$5,000-8,000



392



393

A SET OF TWELVE AMERICAN SILVER DINNER PLATES

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

Shaped circular with reeded rims, border pierced at intervals with flowers and scrolls, the center engraved with a coat-of-arms, *marked on undersides and numbered 14353-2667*

10 in. (25.4 cm.) diameter

178 oz. 10 dwt. (5,551 gr.)

(12)

\$10,000-15,000

The arms are those of Craven.

PROPERTY FROM A WEST COAST COLLECTION

394

1900 PARIS EXPOSITION UNIVERSELLE AND 1901 BUFFALO PAN-AMERICAN EXPOSITION: AN AMERICAN SILVER PEPPER MILL

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

Of reel form, chased with spiral flutes, the top and base with acanthus, *marked to underside and numbered 18961-1819 with marks for the 1900 Paris Exposition Universelle and 1901 Buffalo Pan-American Exposition*

4 in. (10 cm.) high

6 oz. 18 dwt. (215 gr.) gross weight

\$2,000-3,000

While Tiffany & Co. presented works at multiple international exhibitions, specific marks were created to denote pieces sent to the exhibitions in Chicago in 1893, Paris in 1900, and Buffalo in 1901. The feather and beaver marks found on the pepper mill presented here, in addition to the normal Tiffany & Co. marks, show that it was exhibited at both the Paris Exposition Universelle, and in Buffalo, New York at the Pan-American Exposition the following year. It is rare to find a piece with multiple exposition marks.



394



395

395

A PAIR OF AMERICAN SILVER BERRY BASKETS

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

The deep circular bowls pierced and chased with blackberry vines, the slightly everted rim and swing handle applied with matching blackberry clusters and scrolls, *marked on undersides and numbered 16201-1902, 3625*

11½ in. (28.2 cm.) diameter

78 oz. (2,426 gr.)

(2)

\$5,000-8,000

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

396

AN AMERICAN SILVER LARGE WATER PITCHER

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

The ovoid body raised on a short spreading foot applied with flowerheads, the neck partly chased with sweeping lobes and applied with grapes and scrolling grapevine, the conforming up-swung loop handle terminating in a bacchic mask, engraved on one side with initials *PH*, underside later engraved *Hunt Phelan Jan. 1930*, *marked on base rim*

15½ in. (40.2 cm.) high

73 oz. 6 dwt. (2,280 gr.)

\$4,000-6,000

An identical Tiffany pitcher numbered 6570-9070 sold in these room 21-25 January 2010, lot 35.



396



397

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

397

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

Shaped rectangular, the border cast with furred acanthus scrolls and sprigs of clover, the center engraved with a swan crest, *marked on underside and numbered 10620-6098*

30¾ in. (78 cm.) long, over handles

226 oz. 12 dwt. (7,047 gr.)

\$3,000-5,000



398

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•398

AN AMERICAN SILVER PAGE TURNER
MARK OF GEORGE W. SHIEBLER & CO., NEW YORK, CIRCA 1895

With lozenge form terminal cast on both sides with foliate arabesques, the blade engraved with script monogram *LLK*, *marked on reverse and numbered 7434*

12¼ in. (31.5 cm.) long

4 oz. 18 dwt. (152 gr.)

\$400-600



399

AN AMERICAN SILVER CENTERPIECE BOWL
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1895

Circular, the undulating everted rim cast and pierced with scrolls enclosing lattice panels centered by flowerheads amongst husks of wheat and sprays of flowers and grapes, on conforming circular base and six paw feet, *marked on underside and numbered 11229-5537*

20¼ in. (51.5 cm.) diameter

122 oz. 12 dwt. (3,813 gr.)

\$7,000-10,000

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

400

AN AMERICAN SILVER TWO-HANDED CUP

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

Of reel form with lobed lower body, one side chased in high relief with a nymph bearing a berried laurel wreath on the back of a mustachioed dolphin, the other side engraved with in script *JRH Jan 20th 1897 From Grandma Hall 1919*, loop handles, gilt interior, marked on underside and numbered 8573-6142 10¼ in. long (26 cm.) long, over handles 29 oz. 6 dwt. (911 gr.)

\$3,000-5,000

A pitcher with nearly identical decoration of a mermaid on the back of a mustachioed dolphin sold in these rooms, 18 January 2019, lot 850, for \$9,375.

PROPERTY FROM THE ESTATE OF ROSA STRYGLER

401

AN AMERICAN SILVER WATER PITCHER
MARK OF REED & BARTON, TAUNTON,
MASSACHUSETTS, CIRCA 1895

Of baluster form, embossed and chased under the spout with a nymph emerging from swirling clouds and sprinkling rosebuds, all flanked by large scrolling tulips, the leaf-capped loop handle applied with rocaille, gilt interior, marked on underside and number 126/D

9½ in. (24 cm.) high
30 oz. 16 dwt. (957.88 gr.)

\$3,000-5,000



400



401



PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•402

AN AMERICAN SILVER TAZZA

MARK OF BLACK, STARR & FROST, NEW YORK, CIRCA 1895

With openwork border and foot cast with winged putti bearing floral boughs centered by female masks, the stem formed as three draped putti, *marked to underside and numbered 0587*

12 in. (30 cm.) diameter

56 oz. 6 dwt. (1,751 gr.)

\$2,250-3,250

402



PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•403

AN AMERICAN SILVER THREE-HANDLED LOVING CUP

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

Finely chased overall with architectural scenes in a landscape, with leaf-capped handles, on a stepped base, *marked to underside and numbered 1562*

12½ in. (31.8 cm.) high

58 oz. 12 dwt. (1,822 gr.)

\$2,000-3,000

403



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

404

AN ASSEMBLED AMERICAN SILVER FLATWARE SERVICE
MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND,
CIRCA 1890

Versailles pattern, engraved with monograms *R*, *ERC*, or *ERJ*, comprising:

Fourteen soup spoons

Three citrus spoons

Twenty-six coffee spoons

Twenty-six dinner forks

Thirty cake forks

Eighteen oyster forks

Thirteen dinner knives

Ten fruit knives

Two-piece large carving set

Two-piece small carving set

One carving knife

One knife sharpener

116 oz. 12 dwt. (3,626 gr.) weighable silver

(288)

\$12,000-18,000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

405

AN AMERICAN SILVER FLATWARE SERVICE
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1900

St. James pattern, most engraved with monograms *S* or *KCP*, comprising:

- Twelve cream soup spoons
- Eleven teaspoons
- Six dessert spoons
- Eight parcel gilt orange spoons
- Twelve ice cream spoons
- Twelve round bowl ice cream spoons
- Twelve coffee spoons
- Twelve dinner forks
- Twelve luncheon forks
- Twelve salad forks
- Twelve oyster forks
- Twelve luncheon knives
- Twelve dinner knives
- Twelve steak knives
- Twelve fruit knives
- Twelve butter spreaders
- Two-piece carving set

183 oz. 2 dwt. (5,694 gr.) weighable silver

(83)

\$10,000-15,000



406

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

406
AN AMERICAN SILVER COFFEE POT
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1890

In the Persian taste, the body of undulating baluster form, densely chased with flowers, foliage and whiplash arabesques against a matted ground, with slender elongated spout and scroll handle chased to match, hinged domed cover with bud finial, *marked on underside and numbered 1758-9924*
 9¼ in. (23.5 cm.) high
 16 oz. 16 dwt. (522 gr.) gross weight
 \$3,000-5,000

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•407
AN AMERICAN SILVER AND 14-KARAT GOLD SERVING DISH AND TWO SERVING SPOONS
 MARK OF GEORGE W. SHEIBLER & CO., NEW YORK, CIRCA 1880

Homeric pattern, all applied with gold portrait busts and engraved with cracks, large spoon engraved with initial *B*, *marked on reverse of handles*
 9½ in. (24 cm.) long, the dish
 9 oz. 14 dwt. (302 gr.)
 \$1,200-1,800



407



408 (front)



408 (reverse)

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

408

AN AMERICAN SILVER "ANGEL AND DEVIL" LARGE FLASK
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1885

Finely etched overall, one side with a heavenly scene featuring two angels playing a lyre and double flute flanking initials *JP* rising from a bough of flowers with four winged putti below, the opposite side with warty devils spearing a tortured being amongst flying dragons, bats, and a furry spider, the lower portion a removable cup with gilt interior, marked on underside of the flask and numbered 6998-6852

7¼ in. (19.5 cm.) high
18 oz. (560 gr.)

\$4,000-6,000

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•409

A PAIR OF AMERICAN SILVER ICE TONGS
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1905

Vine pattern, applied with daisies, pierced bowl and claw foot, marked reverse of handle

5¼ in. (14.5 cm.) long
3 oz. 14 dwt. (115 gr.)

\$500-800

PROVENANCE:

Acquired 22 November 1987.



409



410

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

410

AN AMERICAN SILVER WATER PITCHER

MARK OF WHITING MFG., NEW YORK, CIRCA 1880

Of blaster form, the body finely chased with overlapping oyster shells, the shoulders, neck and loop handle spot-hammered, the base engraved with monogram *LKB*, marked on underside and numbered 813A

7¼ in. (18.4 cm.) high

27 oz. 4 dwt. (846 gr.)

\$3,000-5,000

A pitcher with identical chased shell decoration, and applied with a copper crab was sold in these rooms on 23 January 2014, lot 44.

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

411

AN AMERICAN SILVER LARGE VASE

MARK OF WHITING MFG., NEW YORK, CIRCA 1885

Of slender baluster form with undulating rim, etched with draped maidens with seahorse armbands and bearing oars emerging from swirling turbulent seats, applied with rosettes beneath rim, marked on underside and numbered 1246 and with retail mark of *M W Galt Bros & Co.*

15½ in. (39 cm.) high

41 oz. 8 dwt. (1,288 gr.)

\$4,000-6,000

PROVENANCE:

Acquired 15 November 1989.



411



PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

412

AN AMERICAN SILVER WATER PITCHER

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

Of ovoid form, the body embossed and chased with mermaids with flowing locks on the backs of mustachioed dolphins, the scrolled handle in the form of a dolphin, marked to the base and numbered 7227-6489 with later presentation inscription dated 1925

13½ in. (33.5 cm.) high

64 oz. 2 dwt. (1,994 gr.)

\$6,000-8,000

Based on similar examples, this pitcher was likely designed by Charles Osborne for Tiffany & Co. An example of similar dripping seaweed and high relief figures can be found on one of Osborne's trophies for the Goelet Bennett yacht races in the collection of the Indianapolis Museum of Art (Accession Number 2016.362). Additionally, similar figures can be found on The Ogden Goelet and James Gordon Bennett Cup of 1894, sold in these rooms, 20 January 2005, and on the Goelet Trophy Bowl in the collection of the Museum of the City of New York (Accession Number M39.1.1). Finally, a coffee pot sold in these rooms, 19 January 2018, lot 247, displays Osborne's distinctive curling pearl decoration, reminiscent of octopus tentacles, such as seen around the neck of the present lot.

Charles Osborne left a position as chief designer at Whiting Manufacturing Company to take a design position at Tiffany in 1878, where he worked until 1887. During his tenure at Tiffany, Osborne was known for his marine motifs and swirling forms, as described above, as well as his mastery of Japanesque design.



413

AN AMERICAN SILVER FIVE-DISH EPERGNE CENTERPIECE

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

Raised on four shell feet, the domed square base and baluster central support with openwork panels of lattice centered by flowerheads and spaced by densely chased and applied flowers and fruit, the large central dish and four smaller dishes all shaped square and chased to match, the base applied on two sides with a pelican in piety crest and motto *VIRESCIT VULNERE VIRTUS*, marked on undersides of dishes and numbered 5598-2358

16½ in. (41 cm.) high

170 oz. 4 dwt. (5,293 gr.)

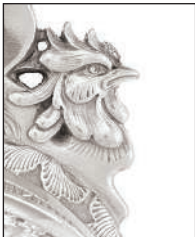
\$15,000-25,000

The applied crest is that of Stewart or Stuart.





414



PROPERTY FROM A PROMINENT ALABAMA COLLECTION

414
AN AMERICAN SILVER SOUP TUREEN AND COVER
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

In the Chinese taste, shaped rectangular, on a conforming foot, the body and cover chased with peonies against foliage, the handles pierced with

cloud scrolls and rooster heads, the paneled domed cover with loop finial applied with peonies, *marked on underside and numbered 4627-3351*
 16¼ in. (41.2 cm.) long, over handles
 99 oz. 6 dwt. (3,088 gr.)

\$8,000-12,000

A nearly identical silver-gilt model of this tureen was sold in these rooms on 19 May 2010, lot 198.

PROPERTY FROM A PROMINENT ALABAMA COLLECTION

415
AN AMERICAN SILVER WATER PITCHER
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

In the Chinese taste, of rectangular baluster form, the sides, short spout, and loop handle densely bright-cut and chased with chrysanthemum blossoms and scrolling ferns, underside engraved with foliate script monogram *EVO*,

marked on underside and numbered 5526-3456
 8¼ in. (21 cm.) high
 29 oz. 18 dwt. (930 gr.)

\$2,500-3,500



415



416

PROPERTY FROM A PROMINENT ALABAMA COLLECTION

416

AN AMERICAN SILVER WATER PITCHER
 MARK OF BIGELOW, KENNARD & CO.,
 BOSTON, MASSACHUSETTS, CIRCA 1885

Of baluster form, densely chased on one side with clusters of cherries and foliage, the other side with blackberries and foliage, all against a chased scroll ground, short spout applied with shell and with attenuated beaded drop below, lightly knuckled loop handle chased to match, *marked on underside*
 8½ in. (20.6 cm.) high
 27 oz. 6 dwt. (849 gr.)

\$2,000-3,000

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

417

AN AMERICAN SILVER TWO-HANDLED CUP
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1893

Of reel form with lobed lower body, the body chased with winged beasts, a mermaid, and Triton, upper rim engraved *Hugh J. Grant and January the first 1893*, the base engraved *A Good Neighbor and Dear Friend*, loop handles, *marked on underside and numbered 10621-2717*

14 in. (35.5 cm.) long, over handles
 37 oz. 14 dwt. (1,172 gr.)

\$4,000-6,000



417

418

AN AMERICAN SILVER AND ENAMEL VASE

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

Of baluster form with elongated neck, the lightly lobed body with stylized enamel buds of variegated tones and leafy sprigs in green, aubergine, crimson, and cream, the interior gilt, *marked to underside 9350-197 and with French import mark to rim*

5¼ in. (13.4 cm.) high

8 oz. 6 dwt. (258 gr.)

\$8,000-12,000

The complex shaded enamel decoration seen on this vase is indicative of the work of John T. Curran, and it is likely that Curran was responsible for the vase's design circa 1887. From a young age, Curran studied under the tutelage of Tiffany's greats Edward C. Moore and Charles Osborne. Under Moore, Curran learned how to employ the complex techniques of matte enamelling, but it was Osborne who greatly influenced Curran's swirling Art Deco design style. Curran is thought to have collaborated on The Orchid Vase for the 1889 Paris Exposition with Moore, and later himself designed the monumental and impressive "Magnolia" vase, now in the collection of the Metropolitan Museum of Art (99.2.)





419

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

419

AN AMERICAN SILVER THREE-PIECE SMOKING SET
MARK OF WHITING MFG., NEW YORK, CIRCA 1883

Comprising an oblong tray etched with a hookah, cigar, two pipes and a tobacco plant; a cigar beaker etched with four smoking heads representing various Continents springing from tobacco plants; and a lamp-form table lighter etched with tobacco leaves, *all marked to base and numbered 1000-A*

12 $\frac{7}{8}$ in. (33 cm.) long, the tray
24 oz. 4 dwt. (753 gr.)

(3)

\$3,000-5,000



420

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

420

AN AMERICAN SILVER TURKISH COFFEE POT
MARK OF WHITING MFG., NEW YORK, CIRCA 1880

Of baluster form with elongated neck and hinged onion-dome cover, chased overall with dense scrolling flowers, foliage and leaf-tips, *marked on underside and numbered 890A*

11 $\frac{1}{2}$ in. (29.2 cm.) high
24 oz. 10 dwt. (762 gr.) gross weight

\$2,000-3,000

PROPERTY FROM THE ESTATE OF ROSA STRYGLER

421

AN AMERICAN SILVER SOUP TUREEN AND COVER
MARK OF DOMINICK & HAFF, NEW YORK, 1882

Bombé oval with spot-hammered surface, finely chased and engraved with dragonflies, grasshoppers, and wasps, flying amongst stylized clouds and aquatic plants emerging from swirling tides, knuckled handles and finial, marked to underside and numbered 108 with retailers mark GEO.C. SHREVE. 13¼ in. (336 cm.) long, over handles
58 oz. 4 dwt. (1,810 gr.)

(2)





422

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•422

AN AMERICAN SILVER TURKISH COFFEE POT
 MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1882

Of baluster form with elongated neck, the body and hinged onion-dome cover spot-hammered, with rope-twist spout and stylized bamboo loop handle, *marked on underside and with date symbol for 1882*

11¾ in. (29.8 cm.) high

19 oz. 8 dwt (616 gr.) gross weight

\$1,500-2,500

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•423

AN AMERICAN SILVER AND COPPER TRAY
 MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1882

The shaped oval form engraved with clouds and applied with dragon and salamander, *marked on underside and with date letter for 1882*
 11¾ in. (9.8 cm.) long

\$1,000-1,500

PROVENANCE:

Acquired Antiques at 80 Charles Street, Boston, Massachusetts, 17 October 1999.



423



PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•424

A PAIR OF AMERICAN PARCEL-GILT SILVER CHAMBER CANDLESTICKS

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1884

Of canted square form, the spot-hammered surface etched with gilt thistles, engraved 1859 M 1884 to wells and underside, with detachable nozzles, marked to undersides and numbered 7168-7683

4 $\frac{3}{8}$ in. (12.4 cm.) long, over handles

11 oz. 2 dwt. (345 gr.)

(2)

\$2,500-3,500

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•425

A PAIR OF AMERICAN PARCEL-GILT SILVER SALAD SERVERS

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

Lap Over Edge applied pattern, spoon applied with seed pod, the fork with crabs, reverse engraved with script initials JS, gilt bowl and tines, marked on reverse and numbered 911, 912

10 $\frac{1}{2}$ in. (26.7 cm.) long

8 oz. 6 dwt. (258 gr.)

(2)

\$1,800-2,200





426

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

426

AN AMERICAN SILVER THREE-PIECE TEA SERVICE

MARK OF DOMINICK & HAFF, NEW YORK, 1880

Comprising a teapot, a creamer, and a wastebowl, of flattened rectangular form, the bodies spot-hammered and chased with diagonal bands of bamboo with flowerheads at corners, knotty loop handles, the underside of the teapot engraved *ANNIE WILLIS WARD / from her husband / April 20th 1876 / April 20th 1881*, the creamer and wastebowl with stylized monogram *AWW*, marked to undersides and numbered 154, and with retailers mark 8½ in. (22 cm.) long over handle, the teapot 29 oz. 16 dwt. (927 gr.) gross weight

(3)

\$3,000-5,000

PROVENANCE:

Acquired 18 November, 1999.



427

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

427

AN AMERICAN SILVER VASE

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

In the Japanese taste, tapered rectangular form raised on beak form bracket feet, the body finely chased with diagonal bands of geometric patterns with die-rolled borders of key pattern with cranes and exotic plants, with stylized initials *HK*, marked to underside and numbered 2979-2466

7½ in. (19 cm.) high
10 oz. 12 dwt. (329.7 gr.)

\$3,000-5,000



428 (two views)

PROPERTY OF A GENTLEMAN

428

A RARE AMERICAN SILVER AND MIXED-METAL TEA CADDY

MARK OF TIFFANY & CO., NEW YORK, 1877-1891

Attenuated rectangular form, two sides inset with large *mokume* panels, the other two sides spot-hammered and applied with a butterfly, dragonfly and copper flowering tree, the interior gilt marked to underside 4921-9630
5 in. (12.7 cm.) high

\$15,000-20,000

The present lot is a rare example of Tiffany's use of *mokume* panels on a larger scale. The process, inspired by Japanese technique, consists of hammering soldered layers of gold, silver and copper alloys to create a unique material resembling woodgrain. Tiffany typically employed this process in smaller expanses such as on butterfly wings and gourds. For a similar, rectangular shaped vase fully applied with *mokume* panels at the 1878 Exposition Universelle in Paris illustrated by the Tiffany & Co. archives, see M. Masinter, *Tiffany's Mastery of Mokume Paris 1889*, Master of Arts in the History of Decorative Arts, The Cooper Hewitt Museum and the Parsons School of Design, 1991, figs. 25 and 26. Another rare example of Tiffany's larger *mokume* works is a dish sold in these rooms on January 22 2016, lot 276.



cover



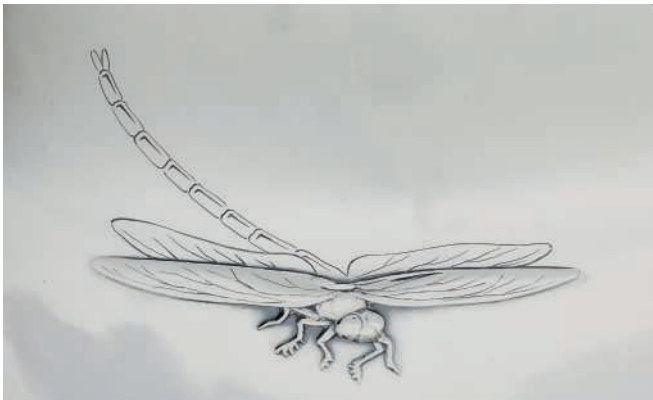
PROPERTY FROM A PROMINENT ALABAMA COLLECTION

429

AN AMERICAN SILVER CENTERPIECE OR PUNCH BOWL
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

The circular bowl with undulating rim, the side engraved with a large spider web and applied with a spider, spray of reeds and a dragonfly, the domed base raised chased with rockwork and applied with turtles and a salamander, on three bracket feet, *marked on underside and numbered 5547-688 and 915*
 11½ in. (29.2 cm.) diameter
 61 oz. 16 dwt. (1,922 gr.)

\$7,000-10,000





PROPERTY OF A PROMINENT EUROPEAN COLLECTOR

430

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 sea creatures, insects, flora and fauna, comprising:

- Six dessert spoons
- Six two-tine dessert forks
- Six dessert knives
- 32 oz. 14 dwt. (1,0167 gr.)

\$5,000-8,000

(18)

Another portion of this dessert set consisting of eighteen pieces was sold in these rooms, 18 January 2019, for \$16,250.

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

431

AN AMERICAN SILVER FIVE-PIECE TEA SERVICE

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

Comprising a teapot, a kettle on lampstand, a creamer, a covered sugar bowl and a waste bowl, all in the Persian taste, the ovoid bodies densely chased with flowers and foliage, undersides engraved with monogram, marked on undersides, teapot, creamer, sugar bowl and waste bowl numbered 3740-1689, kettle on lampstand numbered 4202-2825 15½ in. (39.6 cm.) high, the kettle on lampstand 155 oz. 2 dwt. (4,824 gr.) gross weight (6)

\$7,000-10,000

PROVENANCE:

Acquired Al & Judy Bagon Antiques, Fallsburg, New York, 1992.





PROPERTY FROM A PROMINENT ALABAMA
COLLECTION

432

**AN AMERICAN SILVER WINE COOLER
VASE**

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

With applied double entrelac borders and
detachable reel-form shoulders and neck, the
ovoid body applied on both sides with friezes of
Theseus and Dionysus with jaguars, the handles
fully modeled as bacchic masks, raised on a
circular domed foot and four bracket supports
topped with maiden heads, interior fitted with
bottle sleeve, *marked on underside and numbered*
2360-5955

13½ in. (34.2 cm.) high

89 oz. 2 dwt. (2,771 gr.)

\$10,000-15,000





433

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

433

AN AMERICAN SILVER CENTERPIECE DISH
MARK OF GORHAM MFG. CO., PROVIDENCE,
RHODE ISLAND, 1872

The shallow circular bowl with die-rolled border of pagodas and cranes in an exotic landscape, the center engraved with a medallion, raised by three female supports draped in *kimono*, all on a tripartite base, marked to underside and with date letter for 1872

13 in. (33 cm.) diameter
69 oz. 13 dwt. (2,116 gr.)

\$3,000-5,000

The present lot is a unique example of Gorham's early adoption of Japanese principles of design. While the tripartite base and form recall the typical Neo-Classical design, the interchange of certain decorative elements shows the marked transition into the celebrated "Japanesque" halloware produced in the later 1870's and 1880's. The supports, usually in the form of classically draped women, are replaced with women in Japanese *kimono*. The standard die-roll bands incorporate Japanese flowering trees and idyllic landscapes, likely inspired by the Japanese woodblock prints that were known to be on hand in the Gorham manufactory.



434

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•434

AN AMERICAN SILVER FIGURAL VASE
MARK OF GORHAM MFG. CO., PROVIDENCE,
RHODE ISLAND, 1884

Formed as a *rhyton* with undulating rim emerging from a fully modeled ram's head, marked on underside and with date symbol for 1884

9 3/8 in. (23.7 cm.) long
25 oz. 6 dwt. (787 gr.)

\$1,200-1,800



PROPERTY FROM A PROMINENT ALABAMA COLLECTION

435

AN AMERICAN SILVER TWO-HANDLED CENTERPIECE BOWL
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1875

The circular bowl with wrapped-reeded borders and applied with die-roll band of wild flowers and scrolling foliage, raised on a banded trumpet form foot and domed base etched with floral scrolls, the sides applied with fully modeled walrus head handles with elongated tusks, *marked on underside and numbered 3406-2566*

14¼ in. (36.2 cm.) long, over handles

64 oz. 4 dwt. (1,997 gr.)

\$8,000-12,000





436

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

436
AN AMERICAN SILVER FOUR-PIECE
COFFEE SERVICE

MARK OF WILLIAM GALE JR., NEW YORK, 1866-1868

Comprising a coffee pot, a creamer, a covered sugar bowl, and a waste bowl, chased with dense flowers and foliage against a matte ground, applied with Egyptian profile medallions, pharaoh head finials, and engraved with script initials *HL*, marked on undersides

11¾ in. (30 cm.) high, the coffee pot 77 oz. 14 dwt. (2,416 gr.) gross weight (4)

\$3,000-5,000

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•437
AN AMERICAN SILVER CENTERPIECE
FRUIT DISH

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1873

With die-roll borders of Vitruvian scroll, the circular bowl engraved to center and supported by a classically draped maiden with raised arms, marked to underside, numbered 166 with date letter for 1873

11½ in. (29.5 cm.) high 39 oz. 9 dwt. (1,227 gr.)

\$2,000-3,000



437

438

AN AMERICAN SILVER SOUP TUREEN AND COVER

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

Oval, applied with die-rolled borders of linked ovolos enclosing flowerheads and egg-and-dart, the handles formed as fully modeled oxen heads, domed cover with conforming ring finial, *marked on underside and numbered 878-1088*
16½ in. (42 cm.) long, over handles
78 oz. 8 dwt. (2,438 gr.) (2)

\$8,000-12,000



PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•439

AN AMERICAN SILVER WATER PITCHER

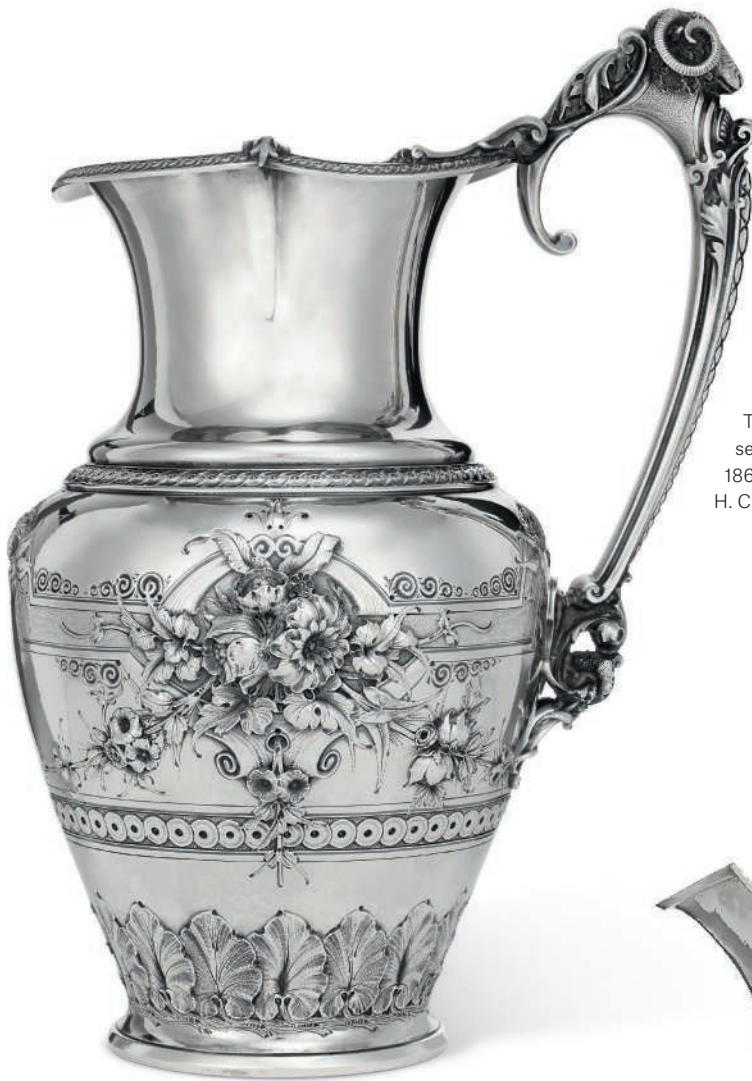
MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, CIRCA 1860

Of vase form, the body embossed and chased with sprays of flowers and foliage linked by entrelac bands, the lower body chased with water leaves, shaped rim applied with guilloché band, lobed loop handle topped with rams head and terminating in bi-furcated scrolls, *marked on underside*

12½ in. (32 cm.) high
47 oz. 8 dwt. (1,474 gr.)

\$2,500-3,500

The chased floral decoration and rams head is nearly identical to the seven-piece tea and coffee service acquired by Mary Todd Lincoln in 1861, shortly after the inauguration of Abraham Lincoln (See Charles H. Carpenter Jr., *Gorham Silver 1831-1981*, 1982, pp. 54-57).



439

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•440

AN AMERICAN SILVER WATER PITCHER

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

Of pear form, chased with roundels of flowers linked by flat-chased and engraved strapwork, the front engraved with initial *D*, angular handle topped by classically draped female bust, *marked to underside and numbered 510*

12¼ in. (31 cm.) high
42 oz. 8 dwt. (1,319 gr.)

\$2,000-3,000



440



PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

441

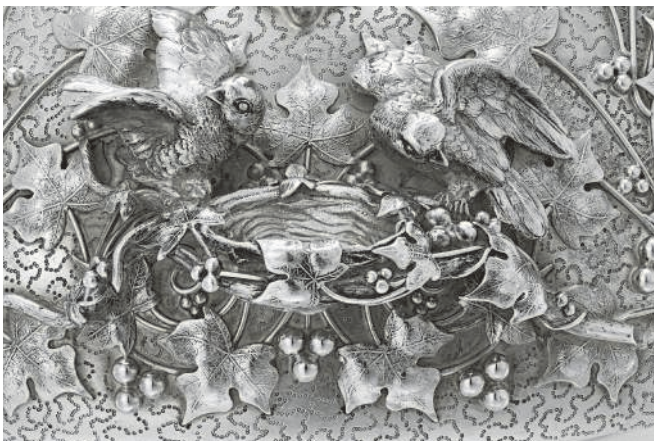
AN AMERICAN SILVER SEVEN-PIECE TEA AND COFFEE SERVICE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1865 AND LATER

Comprising a hot water kettle on lampstand, a coffee pot, a teapot, a covered sugar bowl, a creamer, a hot milk jug and a waste basket, all finely chased and applied with scrolling vines and birds, the finials modelled as birds, engraved with script monogram *HCD*, marked to underside
 13¾ in. (35 cm.) high, the kettle on lampstand
 241 oz. 6 dwt. (7,504 gr.)

(8)

\$15,000-20,000





442

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

442
AN AMERICAN SILVER TWO-HANDLED CENTERPIECE BOWL
 MARK OF BALL, BLACK, & CO., NEW YORK, CIRCA 1865

Oval, one side applied with medallion of Mercury, the opposite with circular cartouche enclosing initials *ML*, the upswung rod handles with flowerhead terminals, on oval foot, *marked to underside* 16 in. (40.7 cm.) long, over handles 76 oz. 4 dwt. (2,370 gr.)

\$4,000-6,000

PROPERTY FROM THE ESTATE OF MYRNA AND BERNARD POSNER

•443
TWO SIMILAR AMERICAN SILVER BUTTER DISHES, COVERS, AND LINERS
 MARK OF BALL, BLACK & CO., NEW YORK, CIRCA 1865

Of lozenge form, covers applied with profile medallions, one with serpent finial the other with helmet finial, variously engraved, with removable pierced liners, *marked on underside of dishes* 8 3/8 in. (20.5 cm.) long 28 oz. 18 dwt. (899 gr.)

\$1,000-1,500

(6)



443



Portrait of Dr. John Kearsley Mitchell
Courtesy of the Wellcome Collection

PROPERTY FROM THE ESTATE OF ROSA STRYGLER

444

AN AMERICAN SILVER WATER PITCHER

MARK OF THIBAUT & BROTHERS, PHILADELPHIA, PENNSYLVANIA, CIRCA 1830

The ovoid body and stepped circular foot applied with die-roll bands of running grapevine, with acanthus leaf scrolled handle, engraved below spout with presentation inscription, *marked twice to underside*
13 $\frac{3}{8}$ in. (34 cm.) high
58 oz. 12 dwt. (18,225 gr.)

\$2,000-3,000

The presentation inscription reads: *To / Dr. John K. Mitchell. / THE CITY OF / Philadelphia / GREATFUL / for his disinterested and / intrepid exertions / in a / PERIOD OF PUBLIC / CALAMITY / "Transeat in exemplum"*

John Kearsley Mitchell (1798 - 1858) was a physician in Philadelphia who played an important role during a number major epidemics that struck the city in the mid-19th Century. This pitcher was given as a gift to Mitchell from the city of Philadelphia in gratitude for his service during the cholera epidemic that struck the city in 1832 (See The National Cyclopaedia of American Biography Volume IX, page 346).



444

PROPERTY FROM THE ESTATE OF ROSA STRYGLER

445

A NEAR PAIR OF AMERICAN SILVER CAKE BASKETS

MARK OF FRANCIS & FELIX THIBAUT, PHILADELPHIA, PENNSYLVANIA, CIRCA 1820

Both of rectangular boat form with applied grapevine borders, the handles formed as two cornucopia joined by a rosette, on rectangular foot, one engraved with crest and script initial *W*, *marked to underside*
16 in. (40.5 cm.) long, over handles, the larger
76 oz. (2,364 gr.)

(2)

\$3,000-5,000



445



PROPERTY FROM A NEW YORK FAMILY

446

AN IMPORTANT SILVER CAUDLE CUP

MARK OF JURIAN BLANCK JR., NEW YORK, CIRCA 1680

Baluster form, on circular foot, with two caryatid-form handles, one side engraved *Gertruy Crook* within vine leaf cartouche, the other side engraved circa 1780 with a coat-of-arms with a shield-shaped cartouche, the base later engraved with history of descent, *marked on body and under base*
8 ¼ in. (20.6 cm.) long, over handles
17 oz. 10 dwt. (556 gr.)

\$20,000-30,000

LITERATURE:

Roderic H. Blackburn and Ruth Piwonka, *Remembrance of Patria: Dutch Arts and Culture in Colonial America, 1609-1776*, 1988, no. 313, pp. 286-87, illus. p. 31.

ENGRAVED:

John Crook/Gertruy de Haas/1679

John Crook /Katrine Jansen/1710

Maria Crook /Petrus Edmundus Elmendorf/April 29, 1744

John Elmendorf/Margaret Zabriskie/Oct 17, 1773

Peter Zabriskie Elmendorf/Maria La Grange Van Veghten/May 24, 1821

Mary Crook Elmendorf/Eugeune Aug's Hoffman/April 19, 1852

Jurian Blanck Jr.'s surviving work comprises the earliest known silver made in New York. While his father is recorded as working in New Amsterdam as early as 1643, no pieces exist that can be ascribed to his hand. Therefore Jurian Blanck, Jr., baptized in 1645, is considered New York's first silversmith. The cast handles on this caudle cup, with their caryatids above auricular ornament, reflect very literally the Dutch origins of New York's first generation of silversmiths (Deborah Dependahl Waters, *Elegant Plate: Three Centuries of Precious Metals in New York City*, 2000, p. 15).

John Crook was a successful cooper and landowner in New York City. He was associated with a group of wealthy New Yorkers who opposed Jacob Leisler's populist rebellion in 1689-91. An altercation between Crook and Leisler took place on June 8, 1690 when a group confronted Leisler and "Jno Crook strooke a full blow with his cooper's adz, ... and truck him on the chest. Leisler drew his sword and made his way through the crowd" (Roderic H. Blackburn and Ruth Piwonka, *Remembrance of Patria: Dutch Arts and Culture in Colonial America, 1609-1776*, 1988, p. 287).





447

PROPERTY FROM THE ESTATE OF ROSA STRYGLER

447

AN AMERICAN SILVER THREE-PIECE TEA SERVICE
 MARK OF CHAUDRON & CO., PHILADELPHIA, PENNSYLVANIA,
 CIRCA 1810

Comprising a teapot, a creamer and a two-handed covered sugar bowl, lobed lower bodies, the shoulders with die-rolled bands depicting eagles on berried laurel branches, *marked to underside of teapot and sugar bowl*

8¾ in. (22.2 cm.) high, the teapot
 58 oz. 8 dwt. (1,816 gr.) gross weight

(4)

\$2,500-3,500

PROPERTY FROM THE ESTATE OF ROSA STRYGLER

448

AN AMERICAN SILVER WATER PITCHER
 MARK OF BALDWIN GARDINER, PHILADELPHIA,
 PENNSYLVANIA, CIRCA 1820

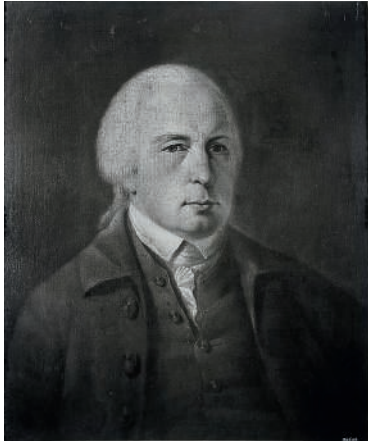
Of vase form, applied with die-roll bands of entrelac and beading, the lower body chased with stiff leaves below four sets of monograms and a coat-of-arms, acanthus-capped loop handle with berried foliage, *marked on base*

12½ in. (31.5 cm.) high
 46 oz. 2 dwt. (1,434 gr.)

\$2,000-3,000



448



Portrait of Ebenezer Hazard attributed to Charles Willson Peale, Private Collection. Photograph by Ira W. Martin. Courtesy of the Frick Art Reference Library

449

AN AMERICAN SILVER PORRINGER

MARK OF JOSEPH RICHARDSON JR., PHILADELPHIA, PENNSYLVANIA, CIRCA 1783

The pierced keyhole handle and front side engraved with foliate script monogram *EAH*, underside with later presentation inscription, *marked to the rim IR in a rectangle*
 7½ in. (19.5 cm.) long
 7 oz. 6 dwt. (227 gr.)

\$3,000-5,000

PROVENANCE:

Ebenezer Hazard and his wife Abigail Arthur, Philadelphia, Pennsylvania, *presumably by descent to their great granddaughter Katherine Hazard Huntington*

The engraved monogram is that of Ebenezer and Abigail Hazard, married in 1783 and mentioned in the later presentation inscription added to the base in 1896 by their great grand daughter. Ebenezer Hazard (1744 - 1817) was the third Post Master General under the Continental Congress, serving from 1782 to 1789. He then went on to edit and publish his two-volume *Historical Collections*, which became the primary source for historical documents related to the United States of America for the next century.



249

450

AN AMERICAN SILVER TODDY LADLE

MARK OF MYER MYERS, NEW YORK, CIRCA 1770

The *bombé* circular bowl with slightly flaring rim, with conical handle socket, the elongated knopped ebony handle with vase form terminal, *marked on underside of bowl Myers in conforming punch*
 16¼ in. (41 cm.) long
 2 oz. 12 dwt. (81 gr.) gross weight

\$4,000-6,000



450

AMERICAN SILVER FROM THE CARPENTER COLLECTION



Ralph and Bobbie Carpenter

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

451

AN AMERICAN SILVER PORRINGER

MARK OF JACOB HURD, BOSTON, MASSACHUSETTS, CIRCA 1740

The pierced keyhole handle engraved with block initials *C/S*T*, marked on underside of handle *HURD* in a rectangle (Kane mark *D*)

8½ in. (20.7 cm.) long

8 oz. 6 dwt. (258 gr.)

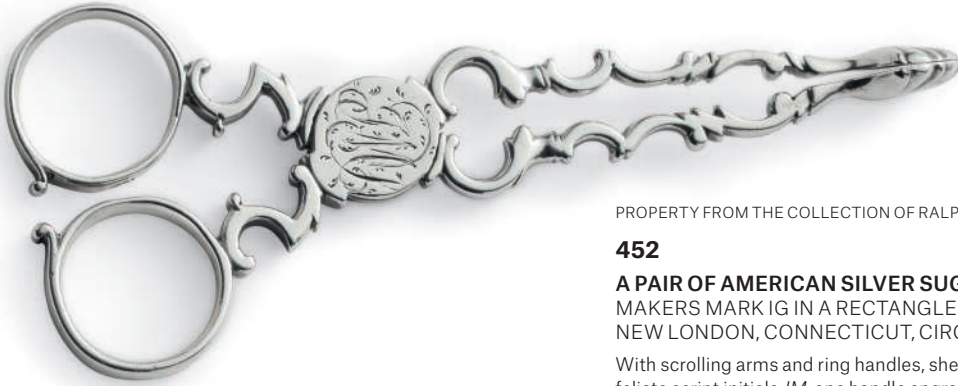
\$2,000-3,000

PROVENANCE:

Stephen and Temperance Clapp, Bristol County, Massachusetts.
Acquired at an antiques show by 1957.

The engraved monogram is that of Stephen Clapp (1677-1756) and his wife Temperance Gorham (1678-1768).





PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

452

A PAIR OF AMERICAN SILVER SUGAR NIPS

MAKERS MARK IG IN A RECTANGLE POSSIBLY FOR JOHN GARDNER, NEW LONDON, CONNECTICUT, CIRCA 1760

With scrolling arms and ring handles, shell grips, engraved on the hinge with foliate script initials *JM*, one handle engraved *JS* in block script, *marked to both handles*

4 $\frac{7}{8}$ in. (12.2 cm.) long

1 oz. 12 dwt. (50 gr.)

\$1,500-2,000



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

453

AN AMERICAN SILVER PORRINGER

MARK OF JACOB HURD, BOSTON, MASSACHUSETTS, CIRCA 1740

The pierced keyhole handle engraved *C/ST to RL*, the base engraved *1757*, *marked on underside of handle HURD in a cartouche (Kane mark F)*

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

8 oz. 14 dwt. (271 gr.)

\$1,500-2,000

PROVENANCE:

Stephen and Temperance Clapp, Bristol County, Massachusetts, *to their daughter.*

Rachel Clapp Leonard, Boston, Massachusetts

Acquired Ginsburg & Levy, New York, by 1955.

LITERATURE:

Hollis French, *Jacob Hurd and His Sons Nathaniel and Benjamin, Silversmiths, 1702-1781*, 1941.

Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, 598.

The engraved monograms are those of Stephen Clapp (1677-1756), his wife Temperance Gorham (1678-1768), and their daughter Rachel Clapp Leonard (1701-1783).



454

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

454

**AN AMERICAN SILVER-MOUNTED COWRIE SHELL
SNUFF BOX**

MARK OF WILLIAMS NICHOLS, NEWPORT, RHODE
ISLAND, CIRCA 1780

Of typical form, silver mount with scalloped rim, hinged cover
engraved with wrigglework border and monogram *JPG*, marked
interior of cover NICHOLS in a rectangle
2½ in. (6.3 cm.) long

\$700-1,000

LITERATURE:

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport Rhode Island
1640-1820*, 1954, p. 187.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

455

A PAIR OF AMERICAN SILVER CANNES

MARK OF BENJAMIN H. TISDALE, NEWPORT, RHODE
ISLAND, CIRCA 1820

Of baluster form on a circular foot with flat capped-scroll handle,
each engraved to the front with script monogram *WAC*, marked on
bases *B.H.Tisdale in a rectangle with canted corners, NEWPORT
R.I., and PURE COIN*

4¾ in. (11.8 cm.) high
24 oz. 6 dwt. (756 gr.)

(2)

\$1,200-1,800



455



456

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

456

AN AMERICAN SILVER PORRINGER

MARK OF BENJAMIN BRENTON, NEWPORT, RHODE ISLAND, CIRCA 1745

The pierced keyhole handle engraved with block initials *R/W*E*, marked inside bowl and underside of handle *BB* in a rectangle
8 in. (20.3 cm.) long
9 oz. (280 gr.)

\$2,000-4,000

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

457

AN AMERICAN SILVER CREAM JUG

MAKERS MARK BB PROBABLY FOR BENJAMIN BRENTON, NEWPORT, RHODE ISLAND, CIRCA 1740

Of baluster form on stepped molded foot, capped double-scroll handle, underside of foot engraved with block initials *E*R*, marked on underside *BB* a rectangle

4 $\frac{3}{8}$ in. (11.1 cm.) high
5 oz. 4 dwt. (162 gr.)

\$2,000-4,000

LITERATURE:

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport Rhode Island 1640-1820*, 1954, p. 165.



457



458

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

458

AN AMERICAN SILVER SOUP LADLE

MARK OF THOMAS ARNOLD, NEWPORT, RHODE ISLAND, CIRCA 1780

The handle with bright-cut and engraved feather border, rounded down-turned terminal engraved with foliate script monogram *ISE*, marked reverse of handle *TA* in a rectangle and *ARNOLD* in a rectangle
13 in. (33 cm.) long
5 oz. 10 dwt. (171 gr.)

\$1,500-2,000

PROVENANCE:

Acquired from a church, 9 September 1949.

LITERATURE:

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport Rhode Island 1640-1820*, 1954, p. 194.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

459

AN AMERICAN SILVER PORRINGER

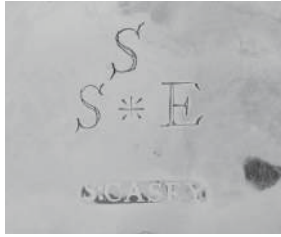
MARK OF JONATHAN CLARKE, NEWPORT, RHODE ISLAND, CIRCA 1750

The pierced keyhole handle engraved with block initials *S*B*, marked to underside of handle *J CLARKE* in an oval
7½ in. (19.2 cm.) long
6 oz. 14 dwt. (208 gr.)

\$1,200-1,800



459



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

460

AN AMERICAN SILVER CREAM JUG

MARK OF SAMUEL CASEY, SOUTH KINGSTON, RHODE ISLAND, CIRCA 1750

Of baluster form with scalloped rim, raised on three scroll supports terminating in trefid feet, leaf-capped scroll handle, the underside engraved with block initials S/S*E, the front later engraved in script *MES to LES, marked on underside S:CASEY in a rectangle*

4 in. (10.2 cm.) high

3 oz. (93 gr.)

\$2,000-3,000

PROVENANCE:

Acquired Christie's New York, 22-23 January 1993, lot 225.



460



461

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

461

AN AMERICAN SILVER PORRINGER

MARK OF DANIEL RUSSELL, NEWPORT, RHODE ISLAND, CIRCA 1735

The pierced keyhole handle engraved with block initials *A*A to A*E*, marked to underside of handle with *DR in a shaped rectangle*

7 $\frac{5}{8}$ in. (19 cm.) long

8 oz. 14 dwt. (271 gr.)

\$1,500-2,000



462



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

462

AN AMERICAN SILVER CREAM JUG

MARK OF SAMUEL CASEY, SOUTH KINGSTON, RHODE ISLAND, CIRCA 1750

Of baluster form with scalloped rim, raised on three scroll supports terminating in trefid feet, leaf-capped scroll handle, underside engraved with block initials *R/B*H*, marked on underside *S:CASEY* in a rectangle
 3 7/8 in. (9.8 cm.) high
 3 oz. 4 dwt. (100 gr.)

\$3,000-5,000

PROVENANCE:

Acquired James Graham, by 1957.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

463

AN AMERICAN SILVER PORRINGER

MARK OF SAMUEL VERNON, NEWPORT, RHODE ISLAND, CIRCA 1725

The pierced keyhole handle later engraved with script initials *TT*, marked inside bowl and underside of handle *SV* a device below in a heart
 7 1/2 in. (19 cm.) long
 7 oz. (218 gr.)

\$3,000-5,000

PROVENANCE:

Acquired Christie's New York, 7 February 2007, lot 273.



463

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

464

AN AMERICAN SILVER TABLESPOON AND DESSERT SPOON
 MARK OF SAMUEL VERNON, NEWPORT, RHODE ISLAND, CIRCA 1720

Both with rat-tail joins to bowls, tablespoon with trefid terminal engraved on reverse *Ann Green*, dessert spoon with rounded up-turned terminal, engraved on reverse with block script *R + V*, both marked to reverse with *SV* in a heart
 8¼ in. (21 cm.) long, the tablespoon
 3 oz. 6 dwt. (103 gr.) (2)

\$2,000-3,000

PROVENANCE:

The Tablespoon:

Ann Green (1720-1748), daughter of John Green (1686-1758) and Mary (Green) Green (1687-1783) of Warwick, Rhode Island, to their grandniece Mary "Polly" Greene Clapp, to her grandniece in 1861
 Eliza Woodward Tiffany, by decent to Martha E. Allen, East Greenwich, Rhode Island, thence by decent Aquired Christie's New York, 16-17 January 2003, lot 122 (\$5,019)

The spoon engraved for Ann Green is part of a larger extant group of silver known to have belonged to the Green family of Warwick, Rhode Island and sold in these rooms. A silver handled cup by Samuel Vernon belonging to Ann's sister Mary was sold 21 January 2000, lot 327. A pair of porringers by Samuel Casey, engraved with the initials of Ann's parents, were sold along with a second pair of porringers by Casey and caudle cup by Samuel Vernon, 25 June 1991, lots 37, 39, and 40.



464



464 (mark)



465

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

465

AN AMERICAN SILVER PORRINGER
 MARK OF SAMUEL VERNON, NEWPORT, RHODE ISLAND, CIRCA 1725

The pierced keyhole handle engraved with block initials *P/I*M*, marked inside bowl *SV* a device below in a heart
 7 in. (17.8 cm.) long
 6 oz. 10 dwt. (202 gr.)

\$1,000-1,500

PROVENANCE:

Cornelius C. Moore

LITERATURE:

Ralph E. Carpenter, Jr., *The Arts and Crafts of Newport Rhode Island*, 1954, p. 184.

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

466

A GEORGE II SILVER SALVER

MARK OF ROBERT ABERCROMBY, LONDON, 1743

Shaped circular, the rim applied with rocaille and leafy scrolls, the surface similarly flat-chased with panels of trellis, the center engraved with a coat-of-arms in a rococo cartouche, *marked on underside and engraved with weight 120=5*
21¼ in. (54 cm.) diameter
115 oz. 4 dwt. (3,583 gr.)

\$3,000-5,000

PROVENANCE:

Acquired Aux Trois Arcades, Geneva, 17 May 1975.



466

PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

467

A GEORGE II SILVER KETTLE ON LAMPSTAND

MARK OF PETER ARCHAMBO I, LONDON, 1738

Of globular form, flat chased with rocaille and engraved with two coats-of-arms, spout and handle terminals cast with rocaille, lampstand apron of masks and floral swags on three shell feet, *marked on underside of kettle and lid with lion passant, lampstand and lamp apparently unmarked*
13 in. (33 cm.) high
63 oz. 19 dwt. (1,987 gr.) gross weight

(2)

\$3,000-5,000

PROVENANCE:

Acquired Douglas Lorie, Inc., Palm Beach, Florida, February 1974.



467



PROPERTY FROM THE COLLECTION OF RALPH E. CARPENTER, JR.

468

A GEORGE II SILVER PUNCH BOWL

MARK OF DAVID WILLAUME, LONDON, 1728

Circular on stepped formed foot, *marked to underside*

10 in. (25.4 cm.) diameter

48 oz 18 dwt. (1,523 gr.)

\$6,000-9,000

PROVENANCE:

Acquired Douglas Lorie, Inc., Palm Beach, Florida, 23 March 1973.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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- 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.

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- 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 Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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.aspx>.

(c) Written Bids

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

C CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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:

- 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
- 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(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.

- 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.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 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

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we 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;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can 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

- You must collect purchased **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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- 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**. You 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- 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 seller's 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

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

- 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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.

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.CHRESTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 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, 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.

△
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.

□
Bidding by interested parties

•
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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ 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 △ next to its lot number. 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.

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

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

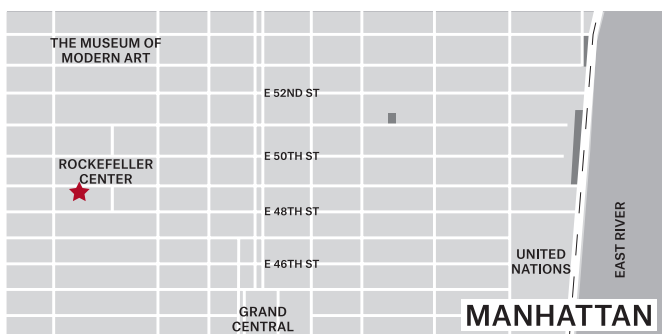
Email: PostSaleUS@christies.com

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

PostSaleUS@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

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

BALTIMORE PATRIOT
EVENING ADVERTISER

Friday Evening, Sept. 21
OF BOWEN & PETERS,
No. 41, SOUTH BALTIMORE.

THE PATRIOT.

History of Fort Mifflin.
The following history of Fort Mifflin, which is now a ruin, is given in the appendix to the "History of the War of 1812," published by the War Department, and is here reprinted for the interest of our readers.

The fort was built by the British in 1794, and was named in honor of the Marquis de Mifflin, an American general who had distinguished himself in the Revolutionary War.

The fort was situated on the western bank of the Delaware River, and was one of the most important positions in the State.

The fort was captured by the British in 1777, and was held by them until the evacuation of Philadelphia in 1778.

The fort was rebuilt by the British in 1794, and was named in honor of the Marquis de Mifflin.

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THE STAR SPANGLED BANNER
Baltimore Patriot & Evening Advertiser, 20 September 1814.

The rare, first dated printing of "The Star-Spangled Banner" — appearing four days after Francis Scott Key wrote the lyrics following the bombardment of Fort Mifflin. One of four complete copies currently known extant and the only example recorded to ever be offered for sale, the present is a duplicate from the American Antiquarian Society being sold to benefit their Collections Fund.

\$300,000 - 500,000

FINE PRINTED BOOKS & MANUSCRIPTS
INCLUDING AMERICANA
New York, 21 April 2020

VIEWING
17-20 April 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Peter Klarnet
pklarnet@christies.com
+1 212 636 2668

CHRISTIE'S



BILL TRAYLOR (CIRCA 1853-1949)
Red Man on Blue Horse with Dog, 1939-1942
tempera and graphite on repurposed card
22½ x 14¼ in.
\$150,000-250,000

OUTSIDER ART

New York, 17 January 2020

VIEWING

11-16 January 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Cara Zimmerman
czimmerman@christies.com
+1 212 636 2230

CHRISTIE'S

CHRISTIE'S

The Wunsch Americana Foundation

and

The Directors of Christie's

request 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

Laura Beach, Editor-at-Large, *Antiques and the Arts Weekly*

Lita Solis-Cohen, Senior Editor, *Maine Antique Digest*

Mira Nakashima, architect, designer and author

Wednesday, January 22, 2020

RECEPTION

5:30pm – 7:30pm

PRESENTATION

6pm

20 Rockefeller Plaza

New York, NY 10020

RSVP

rsvp6@christies.com



Leslie P. and George H. Hume

American Furniture Study Center



New expanded location at Yale West Campus
A three-dimensional textbook of American furniture
dating from 1650 to the present

Collection Studies Center, Yale West Campus | 900 West Campus Drive | West Haven, CT

The Hume Furniture Study and the Anne T. and Robert M. Bass Sack Family Archive are open by appointment. Weekly free public tours of the Hume Furniture Study are offered on Fridays. For more information, visit artgallery.yale.edu/furniture-study.

Free and open to the public | artgallery.yale.edu

f t i ▶ @yaleartgallery

YALE UNIVERSITY ART GALLERY



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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