



Sotheby's EST. 1744

IMPORTANT
AMERICANA

INCLUDING FURNITURE, FOLK ART,
SILVER, CHINESE EXPORT AND PRINTS

NEW YORK | 17 & 20 JANUARY 2019



FRONT COVER
LOT 1471
BACK COVER
LOTS 99, 57, 139
THIS PAGE
LOT 1525



IMPORTANT
AMERICANA

INCLUDING FURNITURE, FOLK ART, SILVER,
CHINESE EXPORT AND PRINTS



IMPORTANT AMERICANA

INCLUDING FURNITURE, FOLK ART, SILVER,
CHINESE EXPORT AND PRINTS

AUCTION IN NEW YORK
17 & 20 JANUARY 2019
SALE N10005

SESSION ONE:
THURSDAY 17 JANUARY AT 12 PM

SESSION TWO:
SUNDAY 20 JANUARY APPROXIMATELY AT 11:30 AM

Immediately following
“The History of Now: The Important American
Folk Art Collection Of David Teiger”

**ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC**

Friday 11 January
10 am-5 pm

Saturday 12 January
10 am-5 pm

Sunday 13 January
1 pm-5 pm

Monday 14 January
10 am-5 pm

1334 York Avenue
New York, NY 10021
+1 212 606 7000
sothebys.com

FOLLOW US @SOTHEBYS
#SOTHEBYSAMERICANA
#SOTHEBYSDECARTS

Tuesday 15 January
10 am-5 pm

Wednesday 16 January
10 am-5 pm

(Session Two Only)

Thursday 17 January
10 am-5 pm

Friday 18 January
10 am-5 pm

**IMPORTANT NOTICE TO PURCHASERS –
CHANGE OF PROPERTY LOCATION
POST SALE**

Purchasers may pay for and pick up their purchases from any of our Americana Week sales taking place from January 17-20, 2019, at our York Avenue headquarters until the close of business on Sunday, January 20, 2019. After this time, all property (sold and unsold) will be transferred to our offsite facility, Crozier Fine Art, One Star Ledger Plaza, 69 Court Street, Newark, New Jersey 07102. Once property has been transferred from our York Avenue location, it will not be available for collection at Crozier Fine Arts until Friday, January 25, 2019. Crozier's hours of operation for collection are from 9:00 AM to 5:00 PM, Monday-Friday. **Please note, certain items of property, including but not limited to jewelry, watches, silver and works on panel will remain at 1334 York Avenue.** Invoices and statements will indicate your property's location. For more information regarding collection from our offsite facility, please visit sothebys.com/pickup.

Sotheby's EST. 1744

Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.

AMERICANA



Erik Gronning
*Head of Department,
Americana*
+1 212 606 7130
erik.gronning@sothebys.com



Benjamin Fisher
*Associate Specialist,
Americana*
+1 212 606 7130
benjamin.fisher@sothebys.com



Sarah Goslin
*Administrator,
Americana & Ceramics*
+1 212 606 7130
sarah.goslin@sothebys.com

BOOKS



Richard Austin
*Head of Department,
Books and Manuscripts*
+1 212 606 7385
richard.austin@sothebys.com

AMERICAN PAINTINGS



Kayla Carlsen
Head of Department, American Art
+1 212 606 7280
kayla.carlsen@sothebys.com



Colton Klein
Associate Cataloguer, American Art
+1 212 606 7280
colton.klein@sothebys.com

PRINTS



John Maher
*Associate Specialist,
Prints*
+1 212 606 7117
john.maher@sothebys.com

CHINESE WORKS OF ART



Justin Cheung
*Sale Coordinator,
Chinese Works of Art*
+1 212 606 7332
justin.cheung@sothebys.com

SILVER



John D. Ward
*Head of Department,
Silver*
+1 212 606 7160
john.ward@sothebys.com



Alessandra Merrill
*Specialist,
Silver*
+1 212 606 7160
alessandra.merrill@sothebys.com



Kevin Tierney
*Senior Consultant,
Silver*
+1 212 606 7160
kevin.tierney.associate@sothebys.com



Christina Prescott-Walker
*Division Director, Asian Art
and Decorative Arts*
+1 212 606 7332
christina.prescott-walker@sothebys.com

SALE NUMBER

N10005 "WHEELER"

BIDS DEPARTMENT

+1 212 606 7414

FAX +1 212 606 7016

bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of \$5,000 and above.

SALE ADMINISTRATORS

Sarah Goslin

Americana

sarah.goslin@sothebys.com

+1 212 606 7130

FAX +1 212 606 7018

Emily Carney

Silver

emily.carney@sothebys.com

+1 212 606 7160

FAX +1 212 894 1392

Meaghan Hecksher

Prints

meaghan.hecksher@sothebys.com

+1 212 606 7117

FAX +1 212 894 1365

Amanda Muscato

Chinese Works of Art

amanda.muscato@sothebys.com

+1 212 606 7332

FAX +1 212 606 7018

Kacie DeSabra

American Paintings

kacie.desabra@sothebys.com

+1 212 606 7280

FAX +1 212 606 7039

POST SALE SERVICES

Meghan McCarthy

Post Sale Manager

meghan.mccarthy@sothebys.com

FOR PAYMENT, DELIVERY
AND COLLECTION

+1 212 606 7444

FAX +1 212 606 7043

uspostsaleservices@sothebys.com

CATALOGUE PRICE

\$45 at the gallery

FOR SUBSCRIPTIONS CALL

+1 212 606 7000 USA

+44 (0)20 7293 5000

for UK & Europe

Sotheby's gratefully acknowledges the contributions of Amy Coes and Peyton Lambert towards the preparation of this catalogue.



Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
6	SESSION ONE: LOTS 1–167
100	SESSION TWO: LOTS 1401–1784
375	ABSENTEE BID FORM
377	CONDITIONS OF SALE
378	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
379	BUYING AT AUCTION
381	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX IMPORTANT NOTICES
382	GLOSSARY OF TERMS





SESSION
ONE

NEW YORK
THURSDAY
17 JANUARY 2019
12PM

LOTS 1-167

1



1

**AN AMERICAN SILVER "CIRCA '70"
TEA AND COFFEE SET, DESIGNED BY
DONALD COLFLESH FOR GORHAM
MFG. CO., PROVIDENCE, RI, 1960**

comprising a Teapot, Coffee Pot, Creamer, covered Sugar Bowl and Tray with a black Formica center
marked on bases, with date mark for 1960, tea and coffee set numbered 1461-64, tray numbered 1081

89 oz gross excluding tray
2768 g

height of coffee pot 11 $\frac{1}{8}$ in.; diameter of tray 18 in.; 29.5 cm; 45.7 cm

An example of this coffee set is illustrated in Jewel Stern, *Modernism in American Silver*, p. 260-61.

This set is part of the contemporary sterling collection that Gorham introduced in 1960 called *Circa '70*, which featured atomic designs inspired by space travel. Designed by Donald Colflesh, the line shows the influences of studio silversmith Frederick A. Miller, one of his teachers at Cleveland Institute of Art.

\$ 5,000-7,000

2



2

**AN AMERICAN SILVER FOURTEEN-
PIECE PUNCH SET WITH SILVER-
PLATED TRAY, INTERNATIONAL
SILVER CO., MERIDEN, CT AND E.G.
WEBSTER & SON, BROOKLYN, NY,
DATED 1940**

comprising twelve Cups, a Ladle, Tray, all initialed O, and a Punch Bowl engraved with presentation inscription "Oscar Olson/ Superintendent Engineer/ United States Line Company/ At Sea and Ashore/ 1897-1940/ Presented to him by his many friends/ Associates and shipmates on the occasion/ of his retirement from active duty."

marked on bases, the bowl also stamped Paul Revere Reproduction

123 oz 10 dwt excluding tray
3844 g

diameter of tray 22 $\frac{1}{4}$ in.; 56.5 cm

\$ 6,000-8,000

3

**AN AMERICAN SILVER CORDIS PATTERN
FLATWARE SET, TIFFANY & CO., NEW YORK,
20TH CENTURY**

comprising:

- 12 dinner knives
- 12 dinner forks
- 12 butter spreaders
- 12 salad forks
- 12 cocktail forks

- 24 teaspoons
- 12 dessert spoons
- 3 tablespoons
- 3 serving forks
- 1 gravy ladle
- 103 pieces
- 122 oz 15 dwt weighable
- 3819 g

\$ 5,000-7,000



3



4



5

4

PROPERTY FROM A NORTHEAST COLLECTION

AN EXTENSIVE AMERICAN SILVER FAIRFAX PATTERN FLATWARE SET, GORHAM MFG. CO., PROVIDENCE, RI AND WHITING MFG. CO., NEW YORK, 20TH CENTURY

engraved with initial *B* or *RB*, comprising:

- 30 dinner knives
- 30 dinner forks
- 30 lunch knives
- 32 lunch forks
- 18 dessert knives
- 18 butter spreaders
- 30 salad forks
- 18 terrapin forks
- 6 ramekin forks
- 30 teaspoons
- 12 dessert spoons
- 30 soup spoons
- 18 bouillon spoons

- 16 citrus spoons
- 12 coffee spoons
- 20 demitasse spoons
- 42 iced tea spoons
- 4-piece carving set
- 7 various serving forks
- 7 various serving spoons
- 4 various serving knives
- 2 pierced spatulas
- 1 gravy ladle
- 1 pastry server
- 2 sugar servers
- 1 ice tongs
- 1 tea strainer
- 1 bottle opener
- 423 pieces, with two fitted wood cases
- 384 oz weighable
- 11942 g

See Sothebys.com for a detailed listing of the servers.

\$ 10,000-15,000

5

AN AMERICAN SILVER GRAMERCY PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, 20TH CENTURY

monogrammed *DHC*, comprising:

- 12 dinner knives
- 12 dinner forks
- 12 lunch knives
- 12 lunch forks
- 11 butter spreaders
- 12 salad forks
- 12 cocktail forks
- 24 teaspoons
- 12 dessert spoons
- 12 soup spoons
- 12 bouillon spoons
- 11 demitasse spoons
- 12 iced tea spoons
- 4 tablespoons
- 4 cold meat forks
- 174 pieces
- 233 oz 10 dwt weighable
- 7265 g

\$ 3,500-4,500



6

6

AN AMERICAN SILVER SEVEN-PIECE TEA AND COFFEE SET WITH SIMILAR TRAY, TIFFANY & CO., NEW YORK, CIRCA 1930

comprising a Teapot, Coffee Pot, Hot Milk Jug, Kettle on Lampstand, covered Sugar Bowl, Creamer, Waste Bowl, and two-handled Tray engraved with crest and motto
marked on bases, tea and coffee set numbered 21157-6258 through 6264, tray 384-4533
 292 oz 10 dwt gross
 9100 g
 height of kettle on lampstand 13½ in., length of tray over handles 28¼ in.; 34.3 cm, 71.8 cm

\$ 5,000-7,000

7

A PAIR OF AMERICAN SILVER VASES, TIFFANY & CO., NEW YORK, CIRCA 1926

of trumpet form with molded borders, each with Deco monogram G?MH in circle
marked on bases and numbered 20689/6364 and 6243
 116 oz 5 dwt
 3620 g
 height 17 in.; 43.2 cm

\$ 6,000-8,000



7

8

**AN AMERICAN SILVER AND ENAMEL
THREE-PIECE COFFEE SET, TIFFANY
& CO., NEW YORK, CIRCA 1926**

comprising a Coffee Pot, Creamer, covered
Sugar Bowl, and matching two-handed Tray,
all with stylized foliate enameling in green, blue
and cream

*marked on bases and numbered 20700-
6881/2/3/4*

79 oz gross

2457 g

height of coffee pot 11 in.; length of tray over
handles 15¾ in.; 28 cm; 40 cm

\$ 18,000-22,000



8

9

PROPERTY FROM A NORTHEAST COLLECTION

**AN AMERICAN SILVER
COCKTAIL SET AND SMOKING
SET, INTERNATIONAL SILVER
CO., MERIDEN, CT AND GRAFF,
WASHBOURNE & DUNN, NEW YORK,
CIRCA 1925**

all with spot-hammered surface, the cocktail
set comprising a cocktail shaker and 12 cups,
the smoking set with braided borders and
comprising a seven-compartment tray with
detachable lighter monogrammed *EFL* and 6
ashtrays, 21 pieces

marked on bases

124 oz

3856 g

length of tray 13⅞ in.; 34 cm

\$ 3,000-5,000



9



10

10

PROPERTY FROM A PRIVATE BOSTON AND
PALM BEACH COLLECTION (LOTS 10-14)

**A SET OF TWELVE AMERICAN
SILVER FLORENZ PATTERN
DINNER PLATES AND TWELVE
BREAD PLATES, GORHAM MFG. CO.,
PROVIDENCE, RI, 1927**

with chased borders of winged demi-figures
issuing scrolling foliage alternating with shields,
one initialed *B*, a die rolled rim of oak leaves
applied at intervals with Bacchic masks, 24
pieces

*marked on bases, dinner plates numbered
A12792, bread plates A12793*

309 oz 15 dwt

9635 g

diameters 10¾ and 6½ in.; 27.3 and 16.5 cm

\$ 8,000-12,000



11

11

**A PAIR OF AMERICAN SILVER
FLORENZ PATTERN FIVE-LIGHT
CANDELABRA AND PAIR OF
CANDLESTICKS, GORHAM MFG. CO.,
PROVIDENCE, RI, 1926 AND 1928**

en suite with the preceding, the candelabra with
detachable tops, *both pairs with weighted bases
marked on bases, the candelabra numbered
A12791, candlesticks A12948*
height 15⅝ in.; 39.7 cm

\$ 4,000-6,000



12

12

AN AMERICAN SILVER FLORENZ PATTERN SIX-PIECE TEA AND COFFEE SET WITH TRAY, GORHAM MFG. CO., PROVIDENCE, RI, 1928

en suite with the preceding, comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer, covered Sugar Bowl, Waste Bowl, and matching two-handed Tray marked on bases and numbered A12951 through A12957

317 oz gross

9859 g

height of kettle on lampstand 14 in., length of tray over handles 30 in.; 35.5 cm, 76.2 cm

\$ 5,000-7,000

13

A GROUP OF AMERICAN SILVER FLORENZ PATTERN TABLE ARTICLES, GORHAM MFG. CO., PROVIDENCE, RI, 1925-27

en suite with the preceding, comprising a centerpiece Bowl with Stand and plated Flower Grid, a Cake Plate, Tazza, 11 Cups lacking liners, 11 Saucers, and a 3-piece demitasse set including a Coffee pot, Creamer and Sugar

Bowl, and a small two-handed Tray, 31 pieces marked on bases and numbered A12736/39/86/87/90/95 A12961/62/63/64 242 oz excluding flower grid 7526 g

length of tray over handles 16¾ in.; 42.5 cm

\$ 8,000-12,000



13



14

14

PROPERTY FROM A PRIVATE BOSTON AND PALM BEACH COLLECTION (LOTS 10-14)

A GROUP OF AMERICAN SILVER FLORENZ PATTERN TABLE ARTICLES, GORHAM MFG. CO., PROVIDENCE, RI, 1927

en suite with the preceding, comprising: a Meat Dish, Sauce Boat and Stand, Entree Dish and Cover with slip-lock handle, Water Pitcher, 4 Salts, 4 Pepper Shakers, and 12 Bouillon Cups, *lacking liners, 26 pieces*

marked on bases and numbered A12959/66/68/69/73, A12788, and A13555/56

220 oz

7464 g

length of meat dish 17⁷/₈ in.; height of pitcher 10⁵/₈ in.; 45.5 cm; 27 cm

\$ 5,000-7,000



15

15

PROPERTY FROM A NORTHEAST COLLECTION

A SET OF TWELVE AMERICAN SILVER DINNER PLATES AND TWELVE BREAD PLATES, MAUSER MFG. CO., NEW YORK, RETAILED BY BRAND-HIER CO., NEW YORK, LATE 19TH CENTURY

the border with foliate strapwork on matted ground with shields at intervals

marked on bases and numbered 1092A and 1079A

430 oz 5 dwt

13385 g

diameters 10¹/₂ and 7 in.; 26.7 cm and 17.8 cm

\$ 9,000-12,000



16

16

A SET OF EIGHTEEN AMERICAN SILVER DINNER PLATES AND EIGHTEEN BREAD PLATES, GORHAM MFG. CO., PROVIDENCE, RI, 1914-19

borders pierced with scrolling foliage, shields, and flower baskets

marked on bases and with retailer marks for Spaulding & Co., Chicago

561 oz 15 dwt

17472 g

diameters 11¼ and 6⅞ in.; 28.5 and 17.5 cm

\$ 10,000-15,000

17

A GROUP OF AMERICAN SILVER SERVING ARTICLES, GORHAM MFG. CO., PROVIDENCE, RI, 1915-16

en suite with the preceding, comprising two Tazzas, two Bread Baskets, two Meat Dishes, and one large Meat Dish, 7 pieces
marked on bases and with retailer marks for Spaulding & Co., Chicago

226 oz

7029 g

length of largest 21 in.; 53.3 cm

\$ 5,000-8,000



17



18

18

PROPERTY FROM A NORTHEAST COLLECTION

AN AMERICAN SILVER SIX-PIECE FRANCIS I PATTERN TEA AND COFFEE SET WITH MATCHING TRAY, REED & BARTON, TAUNTON, MA, 1948

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer, covered Sugar Bowl, Waste Bowl, and matching two-handled Tray *marked on bases and numbered 570A, the tray 572A*

370 oz 5 dwt gross

11519 g

height of kettle on lampstand 13 $\frac{3}{4}$ in.; length of tray over handles 30 $\frac{3}{4}$ in.; 33.7 cm; 78 cm

\$ 12,000-18,000

19

AN AMERICAN SILVER AND SILVER-GILT FRANCIS I PATTERN FLATWARE SERVICE, REED & BARTON, TAUNTON, MA, 20TH CENTURY

comprising:

- 24 dinner knives, 12 gilt
- 24 dinner forks, 12 gilt
- 24 lunch knives, 12 gilt
- 24 lunch forks, 12 gilt
- 12 butter spreaders, gilt
- 9 flat-handled butter spreaders
- 24 salad forks, 12 gilt
- 12 cocktail forks, gilt
- 36 teaspoons, 12 gilt
- 12 dessert spoons, gilt
- 24 soup spoons, 12 gilt
- 12 iced tea spoons, gilt
- 12 salt spoons, gilt
- 9 small teaspoons
- 8 demitasse spoons
- 7 citrus spoons
- 2 tablespoons
- 1 vegetable spoon, gilt
- 3 cold meat forks, 2 gilt
- 6 salad servers, 4 gilt
- 2 carvers, gilt
- 2 gravy ladles, 1 gilt
- 1 punch ladle, gilt
- 1 pastry server, gilt
- 1 sugar tongs

292 pieces, in a fitted wood case

360 oz 5 dwt weighable

11208 g

\$ 14,000-18,000



19



20

20

**A PAIR OF AMERICAN SILVER
FIVE-LIGHT CANDELABRA, REED
& BARTON, TAUNTON, MA, EARLY
20TH CENTURY**

applied with lilies throughout
marked on bases
134 oz
4167 g
height 17 in.; 43.2 cm

\$ 6,000-8,000

21

PROPERTY FROM A SOUTHERN PRIVATE
COLLECTION

**AN AMERICAN SILVER COVERED
PUNCH BOWL ON STAND,
GORHAM MFG. CO., PROVIDENCE,
RI, RETAILED BY GROGAN CO.,
PITTSBURGH, DATED 1923**

the bowl engraved underneath "Louise M.
Packard 1923", the stand with mirror glass
center
both marked underneath and coded RMQ and
RMR
213 oz gross
6624 g
height overall 16½ in.; diameter of stand 18¾
in.; 42 cm; 47.5 cm

Louise M. Packard was described in mid-
century articles as "Pittsburgh's outstanding
woman caterer" who could produce dinners
for 300-400 guests at 24 hours notice, "skilled
in the domestic arts, homemaker and club
member," and as "a collector of rare antiques."

\$ 15,000-20,000



21

19



22



23



24

22

AN AMERICAN SILVER CENTERPIECE, TIFFANY & CO., NEW YORK, DATED 1911

shaped circular, raised on four foliate feet, the rim applied with acanthus, center engraved *LCM and January 12th 1911* marked on base and numbered 12299-2137
112 oz 15 dwt
3508 g
diameter 20 in.; 50.8 cm

\$ 9,000-12,000

23

AN AMERICAN SILVER SIX-PIECE TEA AND COFFEE SET, GORHAM MFG. CO., PROVIDENCE, RI, 1898

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer, covered Sugar Bowl, Waste Bowl. Together with a two-handed silver Tray by the same, 7 pieces marked on bases, the set numbered A3400, the tray 727
249 oz gross
7744 g
height of kettle on lampstand 15 in., length of tray over handles 25¼ in.; 38 cm, 64 cm

\$ 5,000-7,000

24

AN AMERICAN SILVER VASE, TIFFANY & CO., NEW YORK, CIRCA 1895

the base and collar with borders of scrolling foliage, flowers and diaper, the shaped rim applied with flower pendants, gilt interior marked on base and numbered 12493-1432
39 oz
1213 g
height 23 in.; 58.5 cm

\$ 3,000-5,000



25

25

A PAIR OF AMERICAN SILVER FIVE-LIGHT CANDELABRA, TIFFANY & CO., NEW YORK, CIRCA 1891

circular bases applied with scrolling foliate rim and on four paw feet, the detachable tops with scrolling reeded arms

marked on bases and numbered 11021-9970

118 oz

8670 g

height 16 in.; 40.7 cm

\$ 10,000-15,000

26

A SET OF TWELVE AMERICAN SILVER DINNER PLATES, GORHAM MFG. CO., PROVIDENCE, RI, LATE 19TH CENTURY

borders chased with fruit swags hung from ribbon-bows, the center with foliate monogram
ABJW

marked on bases and numbered A1749

249 oz

7744 g

diameter 10⁵/₈ in.; 27 cm

\$ 6,000-8,000



26



27

27

**A PAIR OF AMERICAN SILVER
THREE-LIGHT CANDELABRA,
TIFFANY & CO., NEW YORK, CIRCA
1902-07**

the bases chased with flowers and with
pierced diaper at the angles, on four paw
feet, the detachable tops with acanthus-
capped reeded arms, the sconces with fixed
flower petal drip pans

*marked on bases and numbered 12249-
2802*

100 oz 15 dwt

3135 g

height 16 in.; 40.5 cm

\$ 8,000-12,000

△ 28

**AN AMERICAN SILVER-MOUNTED
CUT-GLASS EWER, TIFFANY & CO.,
NEW YORK, CIRCA 1902-07**

applied with a Bacchus mask flanked by
grapevine, the cut-glass body etched with
stalks of flowers

marked below rim near handle
height 15½ in.; 39.5 cm

\$ 2,500-3,000



28

29

PROPERTY OF A SOUTHERN COLLECTOR

**A PAIR OF LARGE AMERICAN
SILVER-GILT EWERS, TIFFANY &
CO., NEW YORK, DATED 1905**

one ewer chased with two putti representing fire
and wind on one side and earth and water on the
other, the other ewer with putti representing day
and night, both engraved on front with foliate
monogram *GNEF* and dates 1855 and 1905, the
bases engraved "From A.L. Norrie / Gordon
Norrie and Emily F. Norrie / April 11, 1905"
*marked on bases and numbered 12431-3452
and 12431-7122*

164 oz 15 dwt

5125 g

height 23¼ in.; 59 cm

\$ 30,000-50,000



29





30

30

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ

**AN AMERICAN SILVER ART
NOUVEAU ASPARAGUS DISH AND
LINER, MARTELÉ, GORHAM MFG.
CO., PROVIDENCE, RI, 1904**

the rim chased with flowerheads, leaves and acanthus, engraved in center with presentation inscription, the conforming liner geometrically pierced with flowers and foliage
marked on undersides and with code G/TT
54 oz 4 dwt
1686 g
length 14 in.; 35.5 cm

The dish is engraved "BP- HHP from ST and KNT" and with dates 1856 and 1906.

Gorham's Martelé archives list the asparagus dish and liner as completed on 7 October 1904 with a net factory price of \$130. The dish required 35 hours to raise and was worked by Josiah Poyton. The chasing of the dish was done by Emil Stursberg and took 22 hours. The piercing of the liner, also called a drainer, was completed in 10 hours.

\$ 4,000-6,000



31

31

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION (LOTS 31 AND 32)

**A PAIR OF AMERICAN SILVER VASES,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1914**

spiral trumpet form with waved rim and chased with daisies
marked on base and coded G/RV
23 oz 15 dwt
740 g
height 8 in.; 20.3 cm

PROVENANCE

Sotheby's New York, January 22, 2000, lot 48

Gorham's Martelé archives indicate that these vases were completed on December 30, 1914 and that a total of four were made. They had a net factory price of \$67.50 each. It took 35 hours to make and 22 hours to chase each vase.

\$ 3,000-5,000



32



**A PAIR OF AMERICAN SILVER
BUD VASES AND SMALL PLATE,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1913 AND 1905**

the vases chased with foliage and flowers, the dish chased with maple leaves and pods
marked on bases, the vases coded A/FT, the dish H/TY

26 oz

809 g

height of vases 6¼ in., diameter of dish 6⅞ in.;
16 cm, 17.5 cm

Gorham's Martelé archives indicate that the vases were completed on April 22, 1913 and had a net factory price of \$52.50. They took 14 hours to make and then were chased for an additional 25 hours by George Joseph Enzinger. The small plate was part of a seven-piece child's set and was completed on April 10, 1905. It took 10 hours to make by William C. Young and was chased for another 14 hours by Emil Stursberg. It had a net factory price of \$30.

\$ 2,500-3,500

PROPERTY FROM A NEW YORK STATE
COLLECTION (LOTS 33-35)

**AN AMERICAN SILVER PLATEAU,
MARTELÉ, GORHAM MFG. CO.,
PROVIDENCE, RI, 1899**

shaped square with plain center, surrounded by cavetto densely chased with water lilies, irises, tulips, lotus, and other flowers, waved and rippling rim, the reverse engraved with signature *W.C. Codman and F.A. Jordan*
marked on base and coded 8615

64 oz 5 dwt

2003 g

length 16½ in.; 42 cm

PROVENANCE

Acquired October, 1989

According to Gorham's Martelé archives, this plateau was finished August 28, 1899 and had a net factory price of \$220. It took 35 hours to make, then 75 hours of chasing by Ernest W. Regester. The notes on the slip are "no decoration in center - for pitcher or vase - aquatic flower decoration." Another note suggests that the piece was a special order for Bailey, Banks & Biddle, Philadelphia.

Frederick A. Jordan (b. 1847) was foreman of the chasing room. After apprenticing at Gorham, he worked at Tiffany & Co. before returning to Gorham. When the firm opened their new factory in 1890, he was in charge of the room of 45 chasers. In 1900, his salary was raised to \$50 per week, making him the highest paid person in the chaser's room. At the 1900 Paris Exhibition, William Christman Codman and F.A. Jordan were both awarded gold medals. Jordan retired May 19, 1907.

\$ 10,000-15,000



34

PROPERTY FROM A NEW YORK STATE
COLLECTION (LOTS 33-35)

**AN AMERICAN SILVER CIGAR
LIGHTER, MARTELÉ, GORHAM MFG.
CO., PROVIDENCE, RI, 1900**

teapot-form, chased with elongated panels
enclosing flowers and ribbed foliage, chained
spout cover

marked on base and coded 3867

9 oz

280 g

length 5 in.; 12.7 cm

PROVENANCE

Acquired January, 1992

Gorham's Martelé archives indicate that this piece was finished September 15, 1900 and was part of a series of twelve. The making on this one and several others is noted as being by a "boy", or apprentice, and this example took 40 hours, making it one of the most complex of the group. The chasing was by G.A. Achillertim for 35 hours, again one of the longest times in the group, and the net factory price was \$60.

\$ 3,000-5,000



34

35

**AN AMERICAN SILVER VASE,
GORHAM MFG. CO., PROVIDENCE,
RI, 1905**

chased with elongated ribs and ruffled-petal
flowers, the base with monogram *MHS*

marked on base and coded H/YR

20 oz

622 g

height 10 $\frac{1}{8}$ in.; 25.7 cm

PROVENANCE

Acquired June, 1992

Larry Pristo records in *Martelé: Gorham's Nouveau Art Silver* that there are no dates given for this item, but that the "Cost of Making" ledger indicates June 7, 1905. The vase was made by Charles A. Johnson over 22 hours, then chased by Paul L. Hansen for 48 hours. The net factory price was \$86.

\$ 3,000-5,000



35

A GROUP OF AMERICAN SILVER SERVERS, CIRCA 1900

comprising 4 salad servers and 1 serving spoon in the Love Disarmed pattern, 4 salad servers in the Les Six Fleurs pattern, *all by Reed & Barton*; 2 salad servers in Labors of Cupid pattern by *Dominick & Haff*; 2 salad servers with cupids riding dolphins by *Howard & Co.*; 2 salad servers in the Les Six Fleurs pattern, 3 serving spoons in a Les Six Fleurs variant pattern, *all by Gorham*; 1 ice cream slice with a woman holding an iris by *Alvin Mfg. Co.*; 1 crumber with poppies by *Schiebler*. Together with 1 silver-plated serving knife engraved with aesthetic movement decoration and 2 German silver fish servers with women holding a bouquet, 23 pieces

122 oz 15 dwt excluding plated knife
3819 g
length of longest 13½ in.; 34.3 cm

\$ 4,000-6,000



A GROUP OF AMERICAN SILVER SERVERS, CIRCA 1900

comprising 2 salad servers and 1 serving spoon with hibiscus, 2 serving spoons with water lilies, 1 punch ladle with lilies, *all by Whiting*; 2 salad servers in Iris pattern by *Durgin Co.*; 1 serving spoon with hibiscus by *R. Blackinton & Co.*; 2 salad servers with roses by *Alvin Mfg. Co.*; 1 serving spoon with daffodils by *Towle*. Together with 2 serving spoons with chrysanthemum bowls, *possibly Chinese Export*, one stamped Sterling, the other K&K and with Chinese characters, 14 pieces

74 oz 5 dwt
2314 g
length of longest 12¼ in.; 31.2 cm

\$ 3,000-4,000





38

38

**AN AMERICAN SILVER YACHTING
PITCHER, TIFFANY & CO., NEW
YORK, CIRCA 1892**

the base rim cast as shells, the rim, shoulder
and handle applied with trailing seaweed, the
body engraved with several yachts racing
marked on base and numbered 11455-456
32 oz 5 dwt
1008 g
height 8 $\frac{1}{8}$ in.; 20.7 cm

\$ 6,000-8,000



39

39

**WORLD'S COLUMBIAN EXPOSITION,
CHICAGO: AN AMERICAN SILVER
AND CUT-GLASS FLASK, TIFFANY &
CO., NEW YORK, 1893**

the silver cover etched with strapwork and
pierced with scrolls, the matching silver base
formed as a detachable two-handled cup, the
glass cut with a grape cluster between waved
lines and the sides with flowerheads
*marked on base of cup and numbered 14269-
4159, with mark for 1893 World's Columbian
Exposition, Chicago*
height 8 in.; 20.3 cm

\$ 5,000-7,000



40

40

PROPERTY FROM GALLISON HALL,
CHARLOTTESVILLE, VIRGINIA: THE JAMES F.
SCOTT COLLECTION

**LOUISIANA PURCHASE EXPOSITION,
ST. LOUIS: AN AMERICAN SILVER
CENTERPIECE BOWL, GORHAM MFG.
CO., PROVIDENCE, RI, 1904**

oval, chased with old roses, interior with foliate
monogram *HSS*
*marked on base, coded FFL and with interlaced
SL Fair mark*
55 oz
1710.5 g
length over handles 14 $\frac{1}{4}$ in.; 36.2 cm

PROVENANCE

Christie's New York, January 18, 1997, lot 27

\$ 4,000-6,000



41

41

**AN AMERICAN SILVER SIX-LIGHT
CANDELABRUM CENTERPIECE,
DOMINICK & HAFF, NEW YORK,
LATE 19TH CENTURY**

the shaped rim applied with scrolling acanthus
with sprays of applied and chased laurel at
intervals, with detachable matching arms with
shellwork drip pans and nozzles
marked on base, the arms numbered

165 oz 15 dwt

5156 g

length 28¼ in.; 71.8 cm

\$ 7,000-10,000

42

PROPERTY FROM A NEW YORK STATE
COLLECTION

**AN AMERICAN SILVER CREAMER
AND SUGAR BOWL, WHITING MFG.
CO., NEW YORK, NY, LATE 19TH
CENTURY**

the bodies etched with leafy branches and
the scroll handles with whiplash terminals, gilt
interiors. Together with a tea caddy chased with
flowers and scrolls by *Eoff & Shepherd, New
York and retailed by Ball, Black, & Co., NY, circa
1855, 3 pieces*
marked on bases

18 oz

560 g

length of sugar bowl over handles 4½ in.; height
of caddy 5⅞ in.; 11.5 cm; 15 cm

\$ 3,000-5,000



42

43



43

AN AMERICAN SILVER OLD BARONIAL PATTERN FLATWARE SET, GORHAM MFG. CO., PROVIDENCE, RI, EARLY 20TH CENTURY

monogrammed *HBD*, some pieces parcel-gilt (pg) comprising:
 12 dinner knives
 12 dinner forks
 12 lunch knives
 12 lunch forks
 12 fish knives
 12 fish forks
 12 butter spreaders
 12 salad forks (pg)
 12 cocktail forks
 12 ice cream forks (pg)
 24 teaspoons
 12 soup spoons
 12 citrus spoons (pg)
 12 coffee spoons (pg)
 12 iced tea spoons
 12 ice cream spoons (pg)
 3 tablespoons
 5-piece carving set
 2 fish servers
 2 salad servers (pg)
 1 cold meat fork
 2 serving forks
 2 serving spoons
 1 gravy ladle (pg)
 1 cream ladle (pg)
 1 cheese knife
 1 cheese scoop
 2 pastry servers, in sizes
 1 master butter knife

30

SOTHEBY'S

44



1 lemon forks (pg)
 1 pickle fork
 1 sugar spoon (pg)
 1 sugar tongs
 232 pieces, in fitted wood case
 257 oz weighable
 7993 g
 \$ 8,000-10,000

44

AN AMERICAN SILVER VERSAILLES PATTERN FLATWARE SERVICE, GORHAM MFG. CO., PROVIDENCE, RI, LATE 19TH CENTURY

most engraved with a crest, comprising:
 24 dinner knives
 24 dinner forks
 23 lunch knives
 24 lunch forks
 21 butter spreaders
 24 cocktail forks
 6 salad forks
 24 teaspoons
 24 tablespoons
 16 dessert spoons
 10 coffee spoons
 11 demitasse spoons
 4 salt spoons
 1 gracy ladle
 1 master butter knife
 1 lemon fork
 238 pieces
 263 oz weighable
 8179 g

\$ 6,000-8,000

IMPORTANT AMERICANA

45



45

PROPERTY OF SERENA RHINELANDER STEWART

A FRENCH AND AMERICAN SILVER FLATWARE SERVICE, CHARLES-SALOMON MAHLER, PARIS AND GORHAM MFG. CO., PROVIDENCE, RI, MID 19TH CENTURY AND LATER

engraved with initials *LS* and crest with motto, extended by Gorham, comprising:
 24 dinner knives
 47 dinner forks
 23 lunch knives
 36 lunch forks
 24 fish knives
 23 fish forks
 20 teaspoons
 36 dessert spoons
 36 tablespoons
 4 serving spoons
 2 gravy ladles
 1 punch ladle
 276 pieces, in fitted wood case. Together with 8 matching carvers with matched crests by *L. Bruneau, Paris* and 17 variant King George pattern butter spreaders with matched initials and crests by *Gorham*. 301 pieces total.
 527 oz 10 dwt weighable
 16408 g

\$ 8,000-12,000

PROPERTY OF A DESCENDENT OF GEORGE W. CARR

MANHATTAN ATHLETIC CLUB: AN AMERICAN SILVER PUNCH BOWL, GORHAM MFG. CO., PROVIDENCE, RI, 1890

with applied shell and foliate rim, one side applied with enameled symbol and engraved with presentation inscription "Presented to/ George W. Carr,/ by a number of fellow members of/ the Manhattan Athletic Club/ at the banquet given by them/ in honor of the Building Committee of the New Club House,/ in recognition of his indefatigable services to the successful completion./ Delmonicos. December 27, 1890."

marked on base and numbered 1989

75 oz

2332.5 g

diameter 12½ in.; 31.8 cm

PROVENANCE

George Washington Carr (1850-1925) was born in Newport, RI, and graduated from Brown and Columbia Law School, later helping with the prosecution of Boss Tweed. He was one of the founders and the first President of the Manhattan Athletic Club, described as "one of the most popular men in New York who take an interest in amateur or professional sporting affairs". The new 1890 club building, at Madison and 45th, included one of the largest gymnasiums in the world, but heavy debts caused the original club to be dissolved in 1893.

\$ 6,000-8,000



46

A LOUIS XVI STYLE BIDET CHAIR WITH AN AMERICAN SILVER BASIN, TIFFANY & CO., NEW YORK, LATE 19TH CENTURY

the carved and painted chair fitted with a silver basin and two sponge containers with detachable pierced liners, with a detachable upholstered seat cover

the silver marked on bases and numbered 7714,

the rims with French swan import mark

64 oz

1990 g

height of chair 31¾ in.; length of basin 14¾ in.;

81 cm; 37.5 cm

\$ 7,000-10,000



47



48

48

**AN UNUSUAL RUSTIC AMERICAN
COPPERED AND SILVERED METAL
FLATWARE SET, R. WALLACE & SONS
MFG. CO., WALLINGFORD, CT, EARLY
20TH CENTURY**

initialed Z, comprising:

- 10 dinner knives
- 11 dinner forks
- 11 lunch knives
- 12 lunch forks
- 12 butter spreaders
- 24 teaspoons
- 12 dessert spoons
- 12 soup spoons
- 12 demitasse spoons
- 6 tablespoons
- 2 dessert forks
- 2 carvers
- 2 fish servers
- 1 tea strainer

Together with:

10 similar cheese knives, monogrammed EMG
139 pieces total, in a fitted wood case

\$ 2,500-3,500

49

PROPERTY FROM A EUROPEAN COLLECTION

**A RARE PAIR OF AMERICAN PARCEL-
GILT SILVER INDIAN PATTERN
SALAD SERVERS, TIFFANY & CO.,
NEW YORK, CIRCA 1890**

the handles and gilt bowls engraved with arrows and geometric symbols, one finial cast with the "scalp dance", the other with the "buffalo dance"

marked on the backs of handles and numbered 640-7885

10 oz

311 g

lengths approx 10¼ in.; 26 cm

"Indian", or "American Indian" pattern, was patented by Charles Grosjean in 1885, derived from George Catlin's drawings of American Indians, see William P. Hood Jr., Roslyn Berlin and Edward Wawrynek, *Tiffany Silver Flatware, 1845-1905: When Dining was an Art*, pp. 259-261. In the 1890s, William Randolph ordered a service of over 300 pieces based on this pattern.

\$ 5,000-7,000



49

**AN AMERICAN SILVER
PRESENTATION BOWL, TIFFANY &
CO., NEW YORK, DATED 1904**

the pedestal base with fully-modeled figures of an Inuit with spear and a Cuban with rifle, the stem applied with tall leafy stalks, the bowl etched with topographical maps of Alaska, Cuba and part of Florida, and the Philippine Islands, the front etched with initials *ER* below the U.S. coat of arms, the rim applied with two eagles grasping crossed rifles, with hinged laurel ring handles, etched underneath foot with presentation inscription dated 1904 and 25 monograms

marked on base and numbered 16008-5940

158 oz 10 dwt

4932.5 g

length over eagles 13¾ in.; 35 cm

The inscription reads "Presented to Hon Elihu Root Ex Secretary of War by his friends of the War Department, April 1904."

Elihu Root (1845-1937) served as Secretary of War from 1899-1904 under President William McKinley and President Theodore Roosevelt and Secretary of State from 1905-1909 under Roosevelt. As Secretary of War, he established American policies for new colonial possessions, including the Philippines and Cuba.

Root was an isolationist and differed from President Roosevelt when it came to U.S. involvement in other nations' crises. He

helped design the Foraker Act of 1900 which established a civilian government in Puerto Rico, the Platt Amendment of 1901 which authorized American intervention in Cuba only if needed to maintain a stable government, and the Philippine Organic Act of 1902 which inaugurated Filipino self-governance. As Secretary of State, he worked with Great Britain to arbitrate between the U.S. and Canada on the Alaska boundary dispute and competition in the North Atlantic fisheries.

Despite his reluctance to involve the United States in issues in which it had limited interests, Root negotiated arbitration treaties with 24 nations. He was awarded the Nobel Peace Prize in 1912 for his work on international arbitration.

\$ 12,000-18,000





51



52



53



54

51

AN AMERICAN SILVER CIGAR SMOKING SET, WHITING MFG. CO., NEW YORK, NY, CIRCA 1880

all with Asian-style monogram *ESB*, comprising a Tray etched with a hookah, two pipes, a cigar and a tobacco plant, a cigar Cup with four heads representing the Continents "flowering" from tobacco plants, an Ashtray with a shrimp, grasshopper, frog and fish each smoking a cigar, and a Lighter with tobacco leaves *marked on bases and numbered 1000A*

27 oz

840 g

length of tray 12 $\frac{7}{8}$ in.; 32.7 cm

\$ 6,000-8,000

52

PROPERTY FROM A NEW YORK STATE COLLECTION

AN AMERICAN SILVER SMOKING SET, TIFFANY & CO., NEW YORK, CIRCA 1916

all with borders etched with scrolling foliage, comprising a four-compartment Tray, a Lighter and 6 Ashtrays. Together with a Japanese-style lighter etched with initials *RR* and applied with maple leaves and seed pods and a beetle by *Tiffany & Co.*, circa 1880, 9 pieces *marked on bases, the tray and lighter numbered 19048-6827, the ashtrays 19099-7142, the Japanesque lighter 5914-3709*

60 oz 5 dwt

1878 g

length of tray 13 $\frac{1}{2}$ in.; 34.3 cm

\$ 3,500-5,000

53

AN AMERICAN SILVER AND MIXED-METAL CREAMER, TIFFANY & CO., NEW YORK, CIRCA 1878

Japanese-style, the sides applied with a copper dragonfly, two butterflies, and gourd and a mokume gourd, with pierced handle *marked on base and numbered 5135-891, the rim with French import marks*

3 oz 15 dwt

118 g

length 3 $\frac{3}{4}$ in.; 9.5 cm

\$ 5,000-7,000

54

AN AMERICAN SILVER INKWELL, TIFFANY & CO., NEW YORK, CIRCA 1882

Japanese-style, the spot hammered surface applied with leafy vines, two butterflies, and a beetle on the cover, interior fitted with glass liner

marked on base and numbered 6771-2542

height 4 $\frac{1}{4}$ in.; 10.8 cm

\$ 4,000-6,000



55

55

**AN AMERICAN SILVER TRAY,
TIFFANY & CO., NEW YORK, CIRCA
1881**

Japanese-style, spot-hammered surface etched
with pine branch and pine cones
marked on base and numbered 6492-3615
26 oz 10 dwt
827 g
diameter 12 in.; 30.5 cm

\$ 7,000-10,000

56

PROPERTY FROM A EUROPEAN COLLECTION

**AN AMERICAN COPPER TEAPOT-
FORM LIGHTER AND OIL LAMP,
GORHAM MFG. CO., PROVIDENCE, RI,
1905 AND 1882**

the teapot-form lighter applied with a silver
crab, snail and prunus branch, with dragon
handle; the oil lamp raised on bird-claw feet,
with dragon-head handles, the neck with a
silver band chased with classical scenes of
shepherders and fishermen, the glass shade
with frosted laurel and torches
marked on bases
height of lamp with shade 21 $\frac{7}{8}$ in.; 55.5 cm

\$ 5,000-7,000



56

**AN AMERICAN SILVER AND MIXED-METAL PITCHER, TIFFANY & CO.,
NEW YORK, CIRCA 1875**

Japanese-style, the spot-hammered surface and handle applied with trailing gold vines with copper leaves, one copper gourd, and two mokume gourds, the other side with a copper dragonfly with silver wings, also applied with with two silver butterflies, one with copper body, and a copper grasshopper with silver wings

marked on base and numbered 3859-8282

26 oz 10 dwt

827 g

height 7⁵/₈ in.; 19.4 cm

\$ 40,000-60,000







59

58

**AN ASSEMBLED AMERICAN SILVER
LAP OVER ETCHED FLATWARE
SERVICE, TIFFANY & CO., NEW
YORK, LATE 19TH CENTURY**

etched with various animals, insects, fruits,
flowers, and plants, also engraved and etched
with various monograms, comprising:

- 12 dinner knives
- 12 dinner forks
- 12 lunch forks
- 9 variant lunch forks
- 12 fish knives
- 12 fish forks
- 11 dessert knives
- 12 pastry forks
- 6 fruit knives
- 12 melon forks
- 8 salad forks
- 11 strawberry forks
- 12 teaspoons
- 12 dessert spoons

- 8 bouillon spoons
- 4 carvers
- 2 fish servers
- 2 salad servers
- 1 lettuce fork
- 1 serving spoon
- 1 asparagus fork
- 1 tomato server
- 1 egg server
- 1 sandwich tongs
- 1 punch ladle
- 1 sauce ladle
- 1 cheese knife
- 1 olive fork
- 1 olive spoon
- 1 jelly spoon
- 1 sugar spoon
- 180 pieces
- 253 oz weighable
- 7868 g

\$ 50,000-60,000

59

PROPERTY FROM A WASHINGTON D.C.
COLLECTION

**AN AMERICAN SILVER AND MIXED-
METAL PITCHER, TIFFANY & CO.,
NEW YORK, CIRCA 1870-74**

Japanese-style, the spot-hammered surface
engraved with a pond with applied swimming
and jumping copper koi and gold bamboo
stalks, one side applied with irises with copper
stems and partially engraved leaves, the other
side with engraved dragonfly with copper head
and copper and gilt speckled wings, the front
applied with a dragonfly with copper body and
gold wings, the handle with copper bands inlaid
with silver leaves

*marked on base and numbered 3077-9458, rim
with French control mark*

25 oz
777.5 g
height 7 in.; 17.8 cm

\$ 40,000-60,000



60

60

**AN AMERICAN SILVER THREE-PIECE
DAISY WORK PATTERN TEA SET,
DESIGNED BY EDWARD C. MOORE,
TIFFANY & CO., NEW YORK, CIRCA
1872**

in Japanese-style, comprising a Teapot, Creamer, and covered Sugar Bowl with pierced handles, all applied with trailing flowers with engraved leaves, also engraved on one side with foliate monogram *EWC?*
marked on bases and numbered 3024-2514, all with French import mark
34 oz
1057 g
length of teapot 8 in.; 20.3 cm

Edward C. Moore's drawing for the "Daisy Work" pattern is dated October 30, 1872, making it among the earliest of Moore's Japanese-style pieces, antedating Tiffany's Japanese-inspired pieces shown at the 1876 Philadelphia and 1878 Paris exhibitions. The design also shows the influence of Christopher Dresser, with whom Moore was collaborating during this period. John Loring's *Magnificent Tiffany Silver*, p. 34, reproduces a teapot of this pattern, but without the additional engraved foliate decoration seen here around the applied daisies and bars.

\$ 6,000-9,000

61

**A JAPANESE EXPORT SILVER BOWL,
SHIGEMITSU, CIRCA 1900**

the double walled bowl applied with chrysanthemums
marked on base with maker's mark
95 oz 5 dwt
2967 g
diameter 12 $\frac{5}{8}$ in.; 32 cm

\$ 6,000-8,000



61



62

62

**A CHINESE EXPORT SILVER TRAY,
LUEN WO, SHANGHAI, LATE 19TH
CENTURY**

the shaped rim applied with prunus, on
matching openwork feet, the center engraved
with peacocks, cranes, other birds and insects
within a landscape of prunus and bamboo trees,
centered by monogram *EVF* within Greek key
border

marked on base

52 oz 5 dwt

1630 g

length 17¼ in.; 43.8 cm

\$ 6,000-8,000

63

**A CHINESE EXPORT SILVER
EPERGNE AND BOWL, WANG HING,
HONG KONG AND SHING FAT, CIRCA
1900**

the epergne with three vases pierced with
bamboo and fitted with glass liners, the foot
chased to match; the bowl applied with prunus,
an owl and other birds

marked on bases

58 oz 10 dwt excluding glass

1822.5 g

height of epergne 16⅞ in.; diameter of bowl 8⅞
in.; 41 cm; 22.5 cm

\$ 6,000-8,000



63



64

64

**AN AMERICAN SILVER FIVE-BASKET EPERGNE,
GORHAM MFG. CO., PROVIDENCE, RI, 1882**

the base with a band of Roman warriors with horses and chariots, matched below detachable central square dish, also fitted with two large and two small detachable dishes on bases of scrolling classical foliage

marked on bases

236 oz 10 dwt

7358 g

length 22½ in.; 57.2 cm

One of this model made in 1881 is illustrated in Charles H. Carpenter, *Gorham Silver, 1831-1981*, 1982, no. 76, p. 84.

\$ 10,000-15,000



65

65

PROPERTY OF A SOUTHERN COLLECTOR

**AN AMERICAN SILVER WATER PITCHER,
TIFFANY & CO., NEW YORK, CIRCA 1856-59**

the body chased with a band of classical figures on horseback on lightly matted ground, the handle applied with a mask, the cover with helmet finial

marked on base and numbered 809-9920

41 oz 15 dwt

1300 g

height 13 in.; 33 cm

\$ 4,000-6,000



66



66

66

PROPERTY FROM A CALIFORNIA COLLECTION
**AN AMERICAN SILVER PUNCH BOWL AND
 LADLE, GORHAM MFG. CO., PROVIDENCE, RI,
 RETAILED BY STARR & MARCUS, NY, 1871**

the base with lions and four scroll feet headed by lion masks, the bowl monogrammed *HM* and applied at the shoulders with two fully-modeled Bacchic figures with musical instruments, grapevine handles and matching ladle with leaf-form bowl and lion-head terminal. Together with a cane with gold handle, the top monogrammed *LWM* and engraved at midband *Buen Amigo de Nicaragua*, 3 pieces marked on bases

178 oz
 5536 g
 length over handles 21 in.; 53.3 cm

The initials are those of Henry Meiggs (1811-1877), Gilded Age entrepreneur and industrialist. He made a first fortune selling lumber in San Francisco during the Gold Rush, then turned to real estate. Meigg's Wharf covered part of the area now occupied by Fisherman's Wharf, Pier 39, and Pier 45. Becoming overextended, he issued fraudulent warrants on the city's Street Fund, then fled California for Chile in 1854. He became a successful railroad builder there and in adjoining South American countries, paid back his San Francisco debts, and constructed a mansion in Santiago. He expanded to Peru in the mid 1860s where, known as "Don Enrique", he became virtual dictator of the country, dying there in 1877.

\$ 20,000-30,000



67

67

A PAIR OF AMERICAN SILVER THREE-LIGHT CANDELABRA, TIFFANY & CO., NEW YORK, CIRCA 1897

the circular bases raised on winged paw feet, chased with bands of Kirk-style flowers on matted ground, with detachable tops, nozzles and finials
marked on bases and numbered 13488-888
 49 oz 10 dwt
 1543 g
 height 13¾ in.; 35 cm

\$ 3,000-5,000

68

PROPERTY FROM A NEW YORK STATE COLLECTION

A GROUP OF THREE AMERICAN SILVER SMOKING ARTICLES, NEW YORK, SECOND HALF 19TH CENTURY

comprising a tobacco jar chased with flowers and acanthus by *Schiebler & Co.*, *retailed by Howard & Co.*; a pipe stand with rococo rim by *Black, Starr & Frost*; and a cigar stand with slots for seven cigars, two detachable lighters and a gilt ashtray by *William Gale & Son*, engraved with inscription "Presented to Samuel Schoch Esq. by the Officers and Employers of the Morris & Essex Rail Road Co. May 24th 1865."
 41 oz 5 dwt
 1287.5 g
 height of tobacco jar 7¾ in.; 19.7 cm

\$ 3,500-4,500



68

69

AN AMERICAN SILVER CENTERPIECE, DOMINICK & HAFF, NEW YORK, RETAILED BY THEODORE B. STARR, 1881

marked on base and numbered 312
 44 oz 15 dwt
 1393 g
 length over handles 17 in.; 43.2 cm

\$ 3,000-5,000



69



70

70

AN AMERICAN SILVER SIX-PIECE TEA AND COFFEE SET WITH TRAY, KIRK & SON, BALTIMORE, MD, CIRCA 1935

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer, Sugar Bowl, Waste Bowl and matching two-handled Tray. Together with matching salt, salt spoon, and pepper shaker, *by the same, 10 pieces marked on bases*

245 oz gross

7619.5 g

height of kettle on lampstand 12⁹/₈ in., length of tray over handles 26³/₄ in.; 32 cm, 68 cm

\$ 6,000-9,000

71

AN AMERICAN SILVER LARGE BIRD'S NEST PATTERN WATER PITCHER, EDWARD C. MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1870

marked on base and numbered 2130-4635

51 oz 15 dwt

1611 g

height 11¹/₈ in.; 28.3 cm

\$ 7,000-10,000



71

72



72

A MONUMENTAL AMERICAN SILVER-PLATED TEA URN, ROGERS, SMITH & CO., HARTFORD, CT, CIRCA 1860

the body chased with flowers and foliage enclosing three cartouches on each side, one side engraved "W.L.M. / 126 Prince St." and flanked by two idyllic river scenes with buildings along the banks, the other side with two river scenes, one with a fisherman and dog on a bridge, the matching cover with cartouches containing birds, *lacking burner, but with an associated burner cover*

applied on base with disc and stamped Patented Feb. 23, 1858

height 31 in.; 78.7 cm

PROVENANCE

At the time of purchase, this piece was said to come from the Hotel Astor in Soho.

\$ 3,000-5,000

73

AN AMERICAN SILVER SIX-PIECE TEA AND COFFEE SET, EDWARD LOWNES, PHILADELPHIA, CIRCA 1820

comprising two Teapots, a Coffee Pot, Creamer, covered Sugar Bowl, and Waste Bowl, with applied borders of shells, scrolls and flowers, bird-head spouts and flame finials

marked on bases

175 oz gross

5442.5 g

height of coffee pot 12¼ in.; 31.1 cm

\$ 7,000-10,000

73





74

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK CITY

**AN AMERICAN SILVER FOUR-PIECE
TEA AND COFFEE SET, FLETCHER &
GARDINER, PHILADELPHIA, CIRCA
1820-30**

comprising a Teapot, Coffee Pot, Creamer and
covered Sugar Bowl, applied with bands of
beaded shells linked by foliage, the shoulders
chased with lobe-and-dart bands, with leaf and
berry bud finials above leafy pateraes
marked on bases
143 oz gross
4447 g
height of coffee pot 10 $\frac{1}{8}$ in.; 25.7 cm

PROVENANCE

Dr. Larry McCallister, sold
Sotheby's New York, January 26, 2013, lot 535

A matching five-piece tea set (with wood
handles) by Fletcher & Gardiner is in the
collection of the Philadelphia Museum of Art
and is illustrated in Donald L. Fennimore and
Ann K. Wagner, *Silversmiths to the Nation
Thomas Fletcher & Sidney Gardiner 1808-1842*,
2007, No. 41, p. 169.

• \$ 6,000-8,000

74



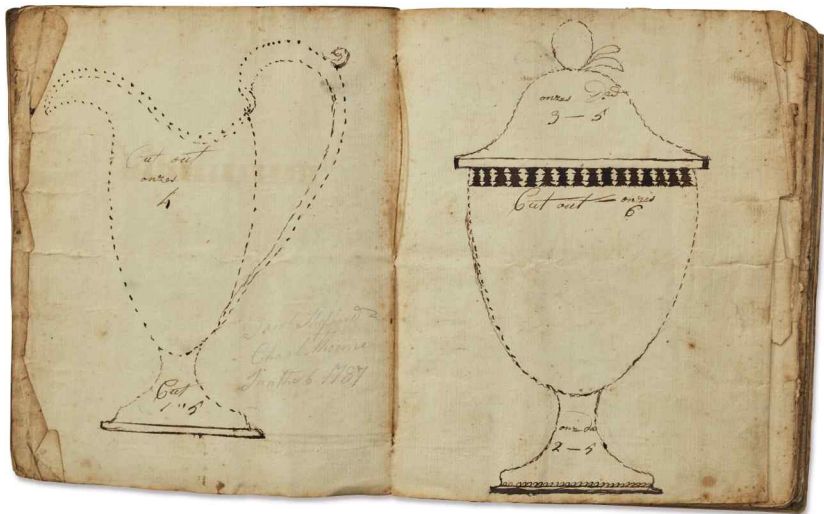
75

**A PAIR OF AMERICAN SILVER
ENTREE DISHES, FLETCHER &
GARDINER, PHILADELPHIA, CIRCA
1820**

of good weight, the gadroon rim with shells and
acanthus at the angles
*marked on bases FLETCHER & GARDINER /
PHILA.*
86 oz 10 dwt
2693 g
length 12 $\frac{1}{4}$ in.; 31.1 cm

\$ 3,000-5,000

75



76

76

PROPERTY FROM A HISTORICAL MILITARY COLLECTION, WASHINGTON, PA

SILVERSMITH'S DESIGNS: FIVE DRAWING BOOKS, JACOB SCHAFFER, WASHINGTON, PA, DATED 1787, 1817, 1821, 1823, AND 1825

with a variety of marbled paper or illustrated paper covers, roughly sewn together, with outline drawings for hollowware and Masonic badges, designs for borders and evening, cartouches, initials, sword mountings, scrolls, and springs; see on-line for specifics total about 75 leaves of which approximately 30 bear drawings and sketches by several hands height 7⁵/₈ by width 6¹/₂in.; 19.7 by 16.5 cm

Jacob Schaffer served in the York County Militia during the Revolution, then apprenticed with silversmith Charles Hall in Lancaster County, PA. In 1787 he moved to the frontier town of Washington, PA., southwest of Pittsburgh near the Ohio border, where bought a lot and built a house and shop. During the War of 1812 he provided goods for the U.S. Navy on Lake Erie, including buttons, "fittings for uniforms and adornments for officers swords". A pair of silver-hilted swords with Schaffer's mark were sold by James D. Julia in October, 2015, lot 3325, for \$14,950; another was in the Lattimer family collection (Hartzler p. 135). Schaffer appears as a silversmith on the tax lists until 1850; spoons and sugar tongs with his marks survive, and these sketchbooks suggest that he also supplied Masonic jewels. See Clay Kilgore, "Looking Back: The Silversmith of Washington, PA." Observer-reporter.com.

\$ 2,000-3,000



77

77

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY

AN AMERICAN SILVER COFFEE POT WITH CARVED HANDLE, HARVEY LEWIS, PHILADELPHIA, CIRCA 1815

with beaded borders, the spout topped with a shell, domed cover with acorn finial, the upper terminal of the ivory handle carved as a dog's head

marked twice on base H. Lewis in rectangle with serrated ends

48 oz 15 dwt gross

1518 g

height 11⁵/₈ in.; 29.5 cm

PROVENANCE

Sotheby's New York, January 25, 2013, lot 215

© \$ 3,000-5,000



78





79

78

AN AMERICAN SILVER SUGAR BOWL AND COVER AND A PAIR OF SUN SPECTACLES, HARVEY LEWIS, PHILADELPHIA / DIMOND CHANDLER, NEW YORK, CIRCA 1820

the sugar bowl with beaded borders and acorn finial, *marked twice on base Harvey.Lewis in rectangle and once PHILA in rectangle*, the spectacles with hinged side pieces and sliding temples, *marked D.CHANDLER/NEW-YORK*, with *papier-mâché* case, 2 pieces
17 oz
529 g
length over handles 7¾ in.; 19.7 cm

\$ 1,200-1,800

79

A LARGE AMERICAN SILVER AGRICULTURAL PRIZE PUNCH BOWL, ISAAC HUTTON, ALBANY, DATED 1810

engraved on one side with the arms of Albany, the other with inscription "STATE OF NEW YORK/ By the SOCIETY for the Promotion of USEFUL ARTS/ This PREMIUM is AWARDED/ to George Booth of / the County of Dutchess, for the Best Specimen/ of WOOLEN CLOTH Cloth of FAMILY MANUFACTURE/ Exhibited the present year 1810."
marked on base HUTTON and ALBANY and with two pseudo hallmarks of birds
66 oz 15 dwt
2077.5 g
diameter 12 in.; 30.5 cm

This bowl is one of a group of silver objects commissioned by Albany's Society for the Promotion of Useful Arts to be given as agricultural prizes. The society was chartered in 1804, aiming to "make improvements in agriculture" in New York.

This first prize bowl was awarded to George Booth on March 14, 1810 and is documented in the *Transactions of the Society of Useful Arts* published in 1814: "to George Booth of the county of Dutchess, for the best specimen of county family manufactured woollen cloth, a premium of 150 dollars, in a piece of plate."

Another bowl awarded to George Booth by the Society and made by Isaac Hutton was part of the collection of Roy and Ruth Nutt, sold Sotheby's, New York, January 24, 2015, lot 443. That bowl is slightly smaller and was awarded in 1809 as the third prize. Hutton also made for the Society another similar bowl given in 1811 and a teapot given in 1813, both at the Metropolitan Museum of Art, and a bowl at the Albany Institute.

\$ 30,000-50,000



80

80

PROPERTY OF A DIRECT DESCENDENT

**AN AMERICAN SILVER LARGE
COFFEE POT, JOSEPH & NATHANIEL
RICHARDSON, PHILADELPHIA,
CIRCA 1785-90**

with beaded borders, fluted and leaf-capped
spout, and pineapple finial, one side engraved
with contemporary initials *AM* within bright-
cut oval hung from a ribbon-bow and between
crossed palms
*marked twice on base | [pellet] NR conjoined in
rectangle*

40 oz 5 dwt gross

1256 g

height 14¼ in.; 36.2 cm

PROVENANCE

Ann Waln (1760-1814) of Philadelphia, m.
Thomas Morgan (1760-1804), to their daughter
Susan Waln Morgan (1801-1871), m. Benjamin
Rodman (1794-1876) of New Bedford, Mass., to
their daughter

Elizabeth Rodman (1821-1876), m. Francis
Minot Weld (1817-1900) of Boston, to their
daughter

Cora Weld (1848-1914), m. 1872 Rev. Francis
Greenwood Peabody (1847-1936), to their
daughter

Gertrude Weld Peabody (1877-1938) of
Cambridge Mass., to her niece
Gertrude Peabody (1910-1967) of Boston, then
by descent to the present owner

Ann Waln was one of six surviving children of
Robert Waln and Rebecca Coffin. Her father
was born on the Waln plantation in Northern
Liberties, Philadelphia, and was a successful

merchant with a fleet of ships; he signed the
non-importation resolutions of 1765. He died in
1782, leaving bequests to his wife and children,
and one for supporting a free negro school.
Ann's brother Robert continued the family
business and later built a cotton factory at
Trenton, New Jersey.

Ann Waln married Thomas Morgan, also of
Philadelphia. Both Ann and Thomas died fairly
young, leaving their son Charles W. Morgan as
head of the family by the time he was 22. His
sister Rebecca married William R. Rodman of
New Bedford in 1813; at the wedding Charles
met Sarah Rodman, whom he married in 1819,
and in 1820 Charles and Rebecca's sister Susan
married Benjamin Rodman, triply linking the
two families.

\$ 15,000-25,000

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK CITY

**AN AMERICAN SILVER TEAPOT,
JOSEPH & NATHANIEL
RICHARDSON, PHILADELPHIA,
CIRCA 1785**

drum form with applied beaded borders,
engraved on one side with a contemporary crest
and motto, the shoulders engraved with band of
scrolls, shellwork and foliage, the lift-off cover
connected to upper handle socket with a chain
marked twice on base I [pellet] NR in a rectangle
20 oz 15 dwt gross
646 g
length 10 in.; 25.4 cm

PROVENANCE

Iris Schwartz Collection, sold
Sotheby's New York, January 20, 2017, lot
3208

The crest and motto are those of Ross.

\$ 6,000-8,000



PROPERTY OF THE GRANDDAUGHTER OF
HAROLD LLOYD

**AN AMERICAN SILVER TABLESPOON,
PAUL REVERE, JR., BOSTON, CIRCA
1790**

the rounded terminal engraved with
contemporary block initials *IDH*, in a fitted
presentation case with interior plaque
engraved "Silver spoon/ fashioned by/ Paul
Revere/ patriot/ Grand Master of the Grand
Lodge/ of Masons in Massachusetts, 1794-
1797/ Presented to/ Harold Lloyd/ Imperial
potentate, A.A.O.N.M.S./ by Aleppo Temple of
Boston/ August 29, 1949"
marked on back of handle REVERE in rectangle
(Kane mark C or D)
2 oz 5 dwt
68.4 g
length 9 in.; 22.8 cm

PROVENANCE

Harold Clayton Lloyd (April 20, 1893 – March 8,
1971), acquired 1949
by descent to current owner

Harold Clayton Lloyd was an American
comedian and film producer best known for his
silent comedy films. He made over two hundred
comedy films between 1914 and 1947 and was
more prolific than his contemporary Charlie
Chaplin.

In 1925, Lloyd entered into Freemasonry
at the Alexander Hamilton Lodge No. 535
of Hollywood, and then joined Al Malaikah
Shrine in Los Angeles. In recognition of his
services to the nation and Freemasonry, he
was vested with the Rank and Decoration of
Knight Commander Court of Honor (KCCH) and

eventually with the Inspector General Honorary,
33rd degree. As his movie work declined, he
devoted more time to Masonry, becoming
Potentate of the Los Angeles Temple in 1939.
By 1949, he had become Imperial Potentate of
the Shrine in North America and was installed
into this prestigious position at Soldier Field in
Chicago with Harry S. Truman, then President
of the United States and fellow Shriner, in
attendance.

\$ 10,000-15,000



83



84

83

AN AMERICAN SILVER WINE CUP,
MYER MYERS, NEW YORK, CIRCA
1775

the foot with gadroon rim, baluster stem, gilt
interior
marked twice on base Myers in shaped punch
8 oz 10 dwt
267.5 g
height 6 $\frac{3}{8}$ in.; 16.2 cm

\$ 10,000-15,000

84

AN AMERICAN SILVER WINE CUP,
MYER MYERS, NEW YORK, CIRCA
1775

matching the preceding
marked twice on base Myers in shaped punch
8 oz 5 dwt
261 g
height 6 $\frac{3}{8}$ in.; 16.2 cm

\$ 10,000-15,000

85

**AN AMERICAN SILVER CANN,
SAMUEL BARTLETT AND JOSEPH
LORING, BOSTON, CIRCA 1785**

the double-scroll leaf-capped handle with block
initials C/E*M

marked on base (Bartlett: Kane mark B, Loring:
Kane mark I)

13 oz

404 g

height 5¾ in.; 14.6 cm

LITERATURE

Magazine Antiques, no. 68 (July 1955), p. 26

Patricia Kane, *Colonial Massachusetts*

Silversmiths and Jewelers, 1998, pp. 180, 669

\$ 2,000-3,000



85

86

**A GEORGE III SILVER COFFEE POT,
WILLIAM GRUNDY, LONDON, 1764**

engraved on one side with arms in rococo
cartouche, the other side with a crest between
flower sprigs

marked on base and cover

40 oz gross

1244 g

height 13 in.; 33 cm

The arms are those of Pascall or Paschall,
Much-Badowe, and Springfield, Essex.

\$ 4,000-6,000



86



87

87

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA (LOTS 87-95)

**AN AMERICAN SILVER SALVER, JOHN BAYLY,
JR., PHILADELPHIA, CIRCA 1775**

with shaped shell and scroll rim, center with foliate initials
HK, on three claw-and-ball feet
marked on base three times IB in rectangle
12 oz 5 dwt
386 g
diameter 8¾ in.; 21 cm

PROVENANCE

Mr. and Mrs. Walter M. Jeffords, sold
Sotheby's New York, October 28, 2004, lot 638

EXHIBITED

Philadelphia 1956: The Philadelphia Museum of Art,
Philadelphia Silver, 1682-1800, April 14-May 27, 1956, no. 37.

The monogram may be for a member of the Kinsey family
of New Jersey and Philadelphia, prominent patrons of
Bayly.

The same feet occur on a salver by John Bayly, Jr., for the
Gray family, formerly in the Cornelius Moore collection
(sold Sotheby's, New York, January 31, 1986, lot 140A, as
John Bayly [no indication of Senior or Junior]).

\$ 12,000-18,000

88



88

**AN AMERICAN SILVER SALVER, THOMAS
SHIELDS, PHILADELPHIA, CIRCA 1770**

the gadroon border with clasps at intervals, the cavetto
and surface both embossed and chased with floral swags,
the center engraved with contemporary script monogram
AL in Rococo cartouche, on three claw-and-ball feet
marked on base TS in rectangle
7 oz
218 g
diameter 6½ in.; 16.5 cm

PROVENANCE

Mr. and Mrs. Walter M. Jeffords, sold
Sotheby's New York, October 28, 2004, Lot 640

EXHIBITED

Philadelphia 1956: The Philadelphia Museum of Art,
Philadelphia Silver, 1682-1800, April 14-May 27, 1956, no.
469, illus.

Boston 1956: The Museum of Fine Arts, Boston. *Colonial
Silversmiths: Masters and Apprentices, 1682-1800*, 1956,
no. 331, p. 96-7, Kathryn Buhler, curator.

LITERATURE

Ian Quimby, *American Silver at Winterthur*, 1995, p. 447

Kathryn Buhler identified the script *AL* monogram as being
for Anne Lawrence, sister of Captain James Lawrence (b.
1781), hero of the War of 1812. However, as the dates make
this unlikely, it may be for Ann Lawrence (b. 1751), aunt
of Captain James. The daughter of Elisha Lawrence and
Elizabeth Brown, she married Reynold Keen of Philadelphia
in 1782. In 1772, Keen was one of 84 persons in the city
owning a carriage.

\$ 3,000-5,000



89

89

**AN AMERICAN SILVER COFFEE POT,
PHILIP SYNG, JR., PHILADELPHIA,
CIRCA 1760**

with leaf-capped shell spout, shell upper handle socket, and double domed cover with baluster finial
marked twice under base PS and with Syng's leaf mark, lightly engraved with scratchweight 38=2

38 oz 10 dwt gross
1207 g
height 11 $\frac{5}{8}$ in.; 29.5 cm

PROVENANCE

Christie's New York, January 18, 2007, lot 72

A nearly identical coffeepot by Syng with castings from the same molds was in the collection of Mrs. Ruth Nutt, illustrated in Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania*, 1999, fig. 211, pp. 188-189.

\$ 15,000-25,000



90

90

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA (LOTS 87-95)

**AN AMERICAN SILVER CANN, JOHN
BAYLY, JR., PHILADELPHIA, CIRCA
1770**

engraved with arms in a Rococo cartouche, with
double-scroll leaf-capped handle, engraved on
base *Ann Willing Morris*
marked on base IB in oval
7 oz 5 dwt
224 g
height 4 $\frac{1}{8}$ in.; 10.5 cm

\$ 2,500-3,500



91

91

**AN AMERICAN SILVER CREAMER,
JOHN BAYLY, JR., PHILADELPHIA,
CIRCA 1770**

with shaped rim and double-scroll handle, the
base engraved with block initials *R/W+F*
marked on base twice IB incuse
4 oz 5 dwt
137 g
height 4 $\frac{1}{4}$ in.; 10.8 cm

\$ 1,500-2,500



92

**AN AMERICAN SILVER PORRINGER,
SAMUEL VERNON, NEWPORT, RI,
CIRCA 1730**

the keyhole handle monogrammed *TMD*
marked in center of bowl and back of handle
9 oz
280 g
length 7 $\frac{5}{8}$ in.; 19.4 cm

PROVENANCE

Mr. and Mrs. Walter M. Jeffords, sold
Sotheby's New York, October 28, 2004, Lot
664

\$ 3,000-5,000



92

**AN AMERICAN SILVER TANKARD,
THOMAS SAVAGE, SR., BOSTON,
CIRCA 1720**

tapered cylindrical with molded rim and baseband, stepped domed cover shaped at front and flanking hinge, corkscrew thumbpiece above hinge with applied wrigglework, scroll handle engraved with line borders enclosing contemporary initials *B/IK*, heart shaped terminal

marked left of handle, near center of base, and cover above thumbpiece TS in rounded rectangle (Kane mark B)
23 oz 10 dwt
734 g
height 6 $\frac{3}{8}$ in.; 16.2 cm

PROVENANCE

Mr. and Mrs. Walter M. Jeffords, sold Sotheby's New York, October 28, 2004, Lot 683

\$ 20,000-30,000



94



94

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA (LOTS 87-95)

**AN AMERICAN SILVER TANKARD,
SAMUEL VERNON, NEWPORT, RI,
CIRCA 1720**

tapered cylindrical with molded borders,
stepped domed cover with short baluster finial,
scroll handle engraved with initial *R/I*M* and
terminated by a Louis XV coin dated 1720
*marked on body left of handle, on handle, and
on cover near thumbpiece SV quatrefoil below in
heart-shaped punch*

29 oz
902 g
height 7¾ in.; 19.7 cm

PROVENANCE

The honorable Jonathan Binney (1725-1767) of
Hull, Massachusetts and Halifax, Nova Scotia or
Jonathan Bliss (1742-1822) of Boston and New
Brunswick (by family tradition)
Bishop Hibbert Binney (1819-1887) and Mary
Bliss (1829-1903), Halifax, Nova Scotia, great-
grandson and granddaughter of the preceding;
to their daughter
Emily (Binney) Belfield (d. 1883), *to her
daughter*
Mary Clare (Belfield) McConnel (b. 1883), *to her
son-in-law*
Sotheby's New York, January 17, 2002, Sale
7756, Lot 472

The initials on the handle have not been
identified and belong to an earlier generation
than the Hon. Jonathan Binney. Jonathan
Binney was born in Halmes and was a
successful merchant and ship-owner in
Boston, but left for Halifax, Nova Scotia in
1753. Jonathan Bliss moved to New Brunswick
in 1784, having gone to England during the
revolution. Bliss served in St. John's and later
Fredericton, as lawyer to Benedict Arnold and
became the first Chief Justice.

A blocked slant-front desk owned by Jonathan
Bliss was sold Christie's, New York, October
2001, lot 116, and his chest on chest was sold
Christie's, New York, January 18, 1997, lot 203.

\$ 20,000-30,000



95

95

**AN AMERICAN SILVER TANKARD,
THOMAS SAVAGE, BOSTON AND
BERMUDA, CIRCA 1705**

tapered cylindrical with molded baseband, flat-domed cover with shaped front, scroll handle springing from elongated drop and ending in cherub-head finial, cut-card work at lower handle mount, moon and dolphin thumbpiece above hinge applied with wrigglework marked left of handle and center of base TS above star in heart (Kane mark A)
25 oz 10 dwt
796 g
height 7 in.; 17.8 cm

PROVENANCE

Oma La Grange
Robert Ensko, New York (advertised March, 1935)
Mr. and Mrs. Walter M. Jeffords, sold Sotheby's New York, October 28, 2004, Lot 693

LITERATURE

The Magazine Antiques 27 (March, 1935), p. 109 (advertisement for Robert Ensko).
Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 188 (described with later engraved name on cover)

The form of this tankard, particularly the flat-domed top, associates it with three tankards by Savage with Bermuda histories (illustrated Hyde, nos. 403-405, pp. 178-79), including one at Christ Church, Warwick, Bermuda.

Thomas Savage, Sr. (1664-1749) was born in Boston and accepted as a freeman on March 22, 1689/90. He moved with his wife and children to Bermuda about 1706 and remained there until 1714. A number of pieces with Savage's mark surviving in Bermuda or Bermuda families attest to the success of his business there.

\$ 15,000-25,000



96

96

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

JOHN JAMES AUDUBON (AFTER)

Wild Turkey Male (Plate I)

Hand-colored aquatint, engraving and etching,
1827, by W. H. Lizars, retouched by R. Havell
Junr, on wove paper with the J Whatman Turkey
Mill 1834 watermark, framed
sheet: 955 by 645 mm 37³/₈ by 25³/₈ in

\$ 30,000-50,000



97

97

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

JOHN JAMES AUDUBON (AFTER)
Carolina Pigeon or Turtle Dove
(Plate 17)

Hand-colored aquatint, engraving and etching, 1827, by R. Havell, on wove paper with the J Whatman Turkey Mill 1828 watermark, framed plate: 680 by 524 mm 26¾ by 20½ in; sheet: 958 by 620 mm 37¾ by 24½ in

\$ 10,000-15,000

61



Carolina Parrot.

PSITTACUS CAROLINENSIS, Linn.
Males & Females Young 3.
Cockle-bur, *Carythus strumarium*.

Engraved by John L. Audubon, F.R.S.E.L.S.

Engraved by Thomas G. Fisher, Del. & J. H. R. Scudder, Sculp.



Snowy Owl. STRIX NYCTEA. Linn. *Male, Female?*

Engraved from a drawing by J.S. Silliman, F.R.S., F.L.S.

Engraved, colored & collated by W. Wood, London.



101

100

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

JOHN JAMES AUDUBON (AFTER)
Snowy Owl (Plate CXXI)

Hand-colored aquatint, engraving, and etching, 1831, by R. Havell, on wove paper with the J Whatman 183* watermark, framed sheet: 960 by 636 mm 37⁷/₈ by 25¹/₈ in

\$ 80,000-120,000

101

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

JOHN JAMES AUDUBON (AFTER)
Great Horned Owl (Plate LXI)

Hand-colored aquatint, engraving and etching, 1829, by R. Havell, on wove paper with the J Whatman 1837 watermark, framed sheet: 962 by 650 mm 37³/₄ by 25¹/₂ in

\$ 30,000-40,000



102

102

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

JOHN JAMES AUDUBON (AFTER)
Fish Hawk (Plate 81)

Hand-colored aquatint, engraving and etching, 1830, by R. Havell Jun^r, on wove paper with the J Whatman 1830 watermark, framed sheet: 978 by 649 mm 38½ by 25½ in

\$ 25,000-40,000



103

103

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

JOHN JAMES AUDUBON (AFTER)
Summer or Wood Duck (Plate CCVI)

Hand-colored aquatint, engraving and etching, 1834, by R. Havell, on wove paper with the J Whatman Turkey Mill 1834 watermark, framed sheet: 951 by 645 mm 37¾ by 25¾ in

\$ 15,000-25,000



104

104

JOHN JAMES AUDUBON (AFTER)
Canada Goose (Plate CCI)

Hand-colored aquatint, engraving and etching,
 1834, by R. Havell, on wove paper with the J
 Whatman 1838 watermark, framed
 sheet: 974 by 652 mm 38³/₈ by 25⁵/₈ in

\$ 15,000-25,000



105

105

FROM A PRIVATE COLLECTION

JOHN JAMES AUDUBON (AFTER)
Yellow Crowned Heron
(CCCXXXVI)

Hand-colored aquatint, engraving and etching,
 1836, by R. Havell, on wove paper with the J
 Whatman 1838 watermark, framed
 sheet: 970 by 650 mm 38¹/₈ by 25¹/₂ in

PROVENANCE

Acquired from Victor Audubon in 1850 by the
 City of New York;
 Sotheby's, New York, *John James Audubon*
The Birds of America, October 18-19, 1985,
 sale 5373, lot 336, with the accompanying
 certificate of Provenance signed by Mayor
 Edward I. Koch.

\$ 15,000-20,000



106

106

PROPERTY FROM A NEW YORK ESTATE

JOHN JAMES AUDUBON (AFTER)

Trumpeter Swan (Plate CCCCVI)

Hand-colored aquatint, engraving and etching,
1838, by R. Havell, on wove paper with the J
Whatman 1838 watermark, framed
sheet: 657 by 968 mm 25 $\frac{7}{8}$ by 38 $\frac{1}{8}$ in

\$ 40,000-60,000



107

107

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

JOHN JAMES AUDUBON (AFTER)

Long-billed Curlew (Plate
CCXXXI)

Hand-colored aquatint, engraving and etching,
1834, by R. Havell, on wove paper with the J
Whatman 18** watermark, framed
sheet: 632 by 960 mm 23⁷/₈ by 37³/₄ in

\$ 30,000-50,000



108

108

PROPERTY FROM THE COLLECTION OF
WILLARD AND ELIZABETH CLARK

JOHN JAMES AUDUBON (AFTER)
Frigate Pelican (Plate CCLXXI)

Hand-colored aquatint, engraving and etching,
1835, by R. Havell, on wove paper with the J
Whatman 1835 watermark, framed
sheet: 966 by 667 mm 38 by 26¼ in

\$ 8,000-12,000

109

JOHN JAMES AUDUBON (AFTER)
Shoveller Duck (Plate CCCXXVII)

Hand-colored aquatint, engraving and etching,
1836, by R. Havell, on wove paper with the J
Whatman 1836 watermark
sheet: 648 by 973 mm 25½ by 38¼ in

\$ 5,000-7,000



109



110

110

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

JOHN JAMES AUDUBON (AFTER)
American Snipe (Plate CCXLII)

Hand-colored aquatint, engraving and etching, 1835, by R. Havell, on wove paper with the J Whatman 1834 watermark, framed plate: 311 by 494 mm 12¼ by 19½ in; sheet: 641 by 957 mm 25¼ by 37¾ in

\$ 3,000-4,000



111

111

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

JOHN JAMES AUDUBON (AFTER)
Swamp Sparrow (Plate 64)

Hand-colored aquatint, engraving and etching, with touches of gum arabic, 1829, by R. Havell, on wove paper with the J Whatman Turkey Mill 18** watermark, framed plate: 492 by 311 mm 19¼ by 12¼ in; sheet: 951 by 638 mm 37½ by 25 in

\$ 1,000-1,500



112

112

JOHN JAMES AUDUBON (AFTER)
House Wren (Plate 83)

Hand-colored aquatint, engraving and etching, 1830, by R. Havell Junr, on wove paper with the J Whatman 1830 watermark, framed plate: 490 by 310 mm 19¼ by 12½ in; sheet: 992 by 663 mm 39 by 26 in

\$ 2,000-3,000



113

113

JOHN JAMES AUDUBON (AFTER)
Arkansas Flycatcher. Swallow Tailed Flycatcher. Says Flycatcher. (Plate CCCLIX)

Hand-colored aquatint, engraving and etching, 1837, by R. Havell, on wove paper with the J. Whatman 1837 watermark, framed plate: 553 by 353 mm 21¾ by 13½ in; sheet: 964 by 650 mm 37¾ by 25½ in

\$ 1,800-2,400



114

114

JOHN JAMES AUDUBON (AFTER)
Chipping Squirrel (Plate VIII)

Hand-colored lithograph, 1845, by J.T. Bowen,
 on wove paper, framed
 sheet: 685 by 549 mm 27 by 21 $\frac{5}{8}$ in

\$ 1,000-1,500



115

115

PROPERTY FROM AN IMPORTANT AMERICAN
 COLLECTION

JOHN JAMES AUDUBON (AFTER)
**Sciurus Capistratus. Fox Squirrel
 (Plate LXVIII)**

Hand-colored lithograph, 1845, by J. T. Bowen,
 on wove paper, framed
 sheet: 544 by 692 mm 21 $\frac{3}{8}$ by 27 $\frac{1}{4}$ in

\$ 300-400



116

116

**JOHN WOODHOUSE AUDUBON
 (AFTER)**

The Cougar (Plate XCVII)

Hand-colored lithograph, 1846, by J.T. Bowen,
 on wove paper, framed
 sheet: 545 by 697 mm 21 $\frac{1}{2}$ by 27 $\frac{3}{8}$ in

\$ 2,000-3,000

117

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**JOHN WOODHOUSE AUDUBON
(AFTER)**

Common or Virginia Deer (Plate CXXXVI)

Hand-colored lithograph, 1848, by J. T. Bowen,
on wove paper, framed
sheet: 549 by 691 mm 21½ by 27¼ in

\$ 3,000-5,000



117

118

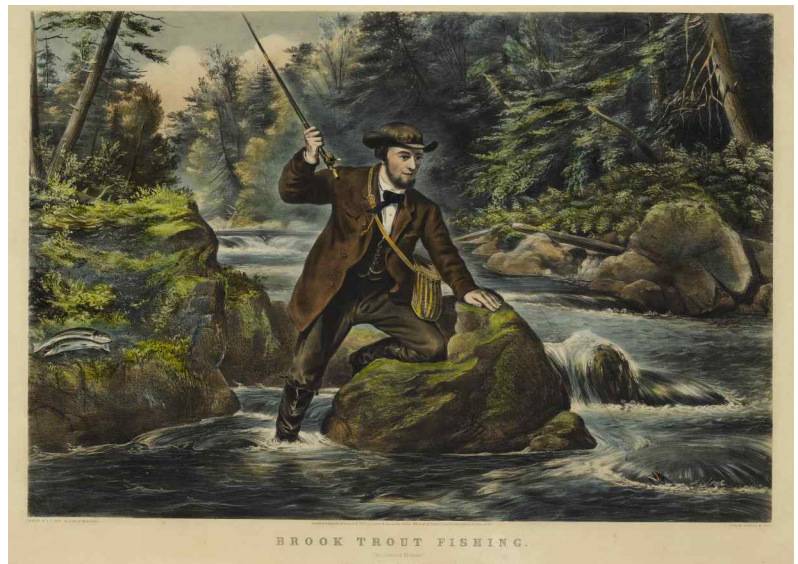
PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

CURRIER & IVES (PUBLISHERS)

Brook Trout Fishing. "An Anxious Moment"; Wild Duck Shooting; and Quail Shooting (Gale 789, 7208 and 5414)

Three hand-colored lithographs, 1852-62,
on wove paper, together with F.J. Weiss
(publishers), *Life in the Woods. The Hunters
Camp*, 1867, hand-colored lithograph, on wove
paper, each framed (4 prints)
sheet (largest): 580 by 800 mm 22¾ by 31½ in

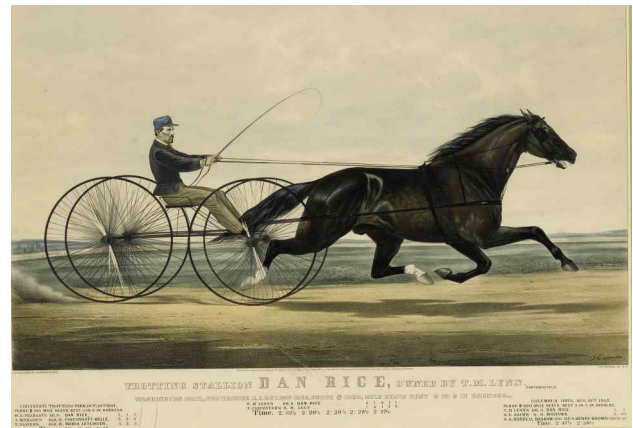
\$ 1,200-1,500



118 (PART)



119 (PART)



120 (PART)



121



121

119

CURRIER & IVES (PUBLISHERS)

Small Hopes and Lady Mac; Fast Trotters on Harlem Lane N.Y.; and "Four in Hand" (G. 5960, 2071 and 2271)

Three hand-colored lithographs, 1878, 1870 and 1861, on wove papers, each framed (3 prints) sheet (the first): 650 by 948 mm 25 $\frac{5}{8}$ by 37 $\frac{1}{4}$ in; sheet (the third): 472 by 728 mm 18 $\frac{5}{8}$ by 28 $\frac{5}{8}$ in

\$ 1,000-1,500

120

N. CURRIER AND CURRIER & IVES (PUBLISHERS)

Trotting Stallion Dan Rice; Sontag and Flora Temple; and "Centreville" and Black Douglas" (G. 6686, 6019 and 1049)

Three hand-colored lithographs with touches of gum arabic, more prevalent on the first, 1853-66, on wove papers, each framed (3 prints) sheet (largest): 618 by 830 mm 24 $\frac{3}{8}$ by 32 $\frac{5}{8}$ in

\$ 800-1,200

121

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

CURRIER AND IVES (PUBLISHERS)
American Farm Scenes. No. 1 and No. 2 (G. 146 and 147)

Two hand-colored lithographs with touches of gum arabic, 1853, on wove paper, each framed (2 prints) sheets approx.: 555 by 710 mm 21 $\frac{5}{8}$ by 28 in

\$ 1,000-1,500

122

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

EDWARD LEAR

1812 - 1888

White-Headed Eagle; and Osprey

Two hand-colored lithographs with touches of gum arabic, 1832-37, printed by C. Hullmandel, on wove paper, each framed (2 prints) sheets approx.: 544 by 360 mm 21 $\frac{3}{8}$ by 14 $\frac{1}{4}$ in

\$ 500-700



122



122



123 (PART)



123 (PART)



123 (PART)



124 (PART)



124 (PART)



124 (PART)

□ 123

PROPERTY OFFERED WITHOUT RESERVE

MARK CATESBY
1672 - 1749

The Natural History of Carolina,
Florida and the Bahama Islands:
four prints

Four hand-colored engravings, 1731-43, on laid
paper, each framed (4 prints)
plates approx.: 355 by 258 mm 14 by 10 1/8 in;
sheets approx.: 513 by 358 mm 10 1/4 by 14 in

PROVENANCE
Arader Galleries, Philadelphia.

\$ 500-1,500

□ 124

PROPERTY OFFERED WITHOUT RESERVE

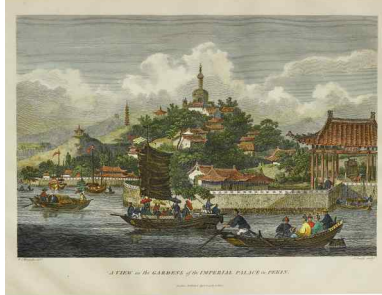
JOHN GOULD (AFTER)

A Monograph of the Trochilidae,
or Family of Humming-Birds: six
prints

Six hand-colored lithographs, 1849-61, by J.
Gould and H.C. Richter, on wove paper, each
framed (6 prints)
sheets approx.: 550 by 374 mm 21 5/8 by 14 3/4 in

PROVENANCE
Arader Galleries, Philadelphia.

\$ 1,000-3,000



125

125

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

FOUR HAND-COLORED ENGRAVINGS AFTER WILLIAM ALEXANDER, EACH DATED 1796

each depicting a titled scene of China, engraved by Benjamin Pouncy, published by George Nicol in London April 12, 1796; including *Chinese Barges of the Embassy passing through a Sluice on the Grand Canal*; *A View in the Gardens of the Imperial Palace in Pekin*; *View of the Western Gates of the City of Pekin*; and *Chinese Military drawn out in Compliment to the British Ambassador*, framed (4)

each plate impression 11¾ x 15¼ in.; 30 x 38.7 cm

PROVENANCE

The Old Print Shop, Inc., New York, 1980.

In 1792, the artist William Alexander (1767-1816) accompanied Lord Macartney, first British envoy to China, as a junior draughtsman on the first successful China expedition. During the expedition Alexander created over two thousand works depicting scenes of China.

\$ 1,500-2,500

126



126

A PAIR OF CHINESE REVERSE GLASS PAINTINGS OF ELEGANT LADIES, LATE QING DYNASTY

one depicting a lady in three-quarter view, delicately holding a red and gilt sash in one hand, wearing a blue gown with black trim, the hair swept into an elaborate top knot secured with a floral diadem and gilt hair pin; the other shown seated at a table, holding a fan in one hand, wearing a voluminous blue robe, green jade earrings and hair ornaments, both beneath swagged blue drapery, within possibly original red-lacquered and gilt wood frames with backboards

20½ x 14¼ in.; 52.1 x 36.2 cm

\$ 3,000-5,000



127

127

PROPERTY FROM THE MELLON FAMILY
COLLECTION

**A VIEW OF THE HONGS AT CANTON,
QING DYNASTY, CIRCA 1820**

oil on canvas, depicting a panorama of the waterfront at Canton, with the European-style factories of the Spanish, American, British and Dutch, each flying their respective flags, the foreground with sampans, junks, skiffs and a small white sailing boat flying the Union Jack, all moored in the placid waters of the Pearl River, gilt-wood frame
18 x 23½ in.; 45.7 x 59.7 cm

PROVENANCE

Berry Hill Galleries, New York (stamped on frame).
Collection of Mr. and Mrs. Paul Mellon, and thence by descent.

The rapid pace of development along the Canton waterfront signals the city's economic and cultural significance to the Western communities residing there. Its changing outline was well chronicled and captured by both Western and Chinese artists. This wealth of documentation provides the means to place the present painting within a specific time frame. The painting depicts features that place it after 1815 when the powerful East India Trade Company paid to update their facades as seen in the columned balcony, large windows along the upper story and pediment roof but before the devastation of the 'Great Fire' of 1822. Winds carried the flames from a small bakery a mile and half away and within 36 hours had left the waterfront in ruins. For further reading on this topic see Patrick Conner, *The Hongs of Canton*, London, 2009, p. 73 and pp 89-103.

A painting nearly identical to the present in the Sze Yuan Tang Collection is illustrated in Patrick Conner, *Paintings of the China trade, The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong Maritime Museum, Hong Kong, 2013, pl. 2, and again in *op.cit.* pl. 2.42. Two closely related views were sold in these rooms, the first of the same *hongs* but a slightly earlier view, January 22, 2016, lot 1153 and the second painting of the same view as the present example but painted on copper from from the Elinor Gordon Collection, January 23, 2010, lot 54.

\$ 10,000-15,000



128

128

PROPERTY FROM THE MELLON FAMILY COLLECTION

A VIEW OF TWO HOUSES ON THE BUND, SHANGHAI, STUDIO OF CHOW KWA, QING DYNASTY, MID-19TH CENTURY

oil on canvas, a finely detailed and spacious rendering of two European trading houses, separated by a large expanse of lush green lawn dotted with a pair of grazing sheep, an ornamental water fountain, and a trellised gazebo, with further houses in the background, the foreground with two porters strolling along walled and gated road, gilt-wood frame. Chow Kwa (fl. 1850-1880) studio label on the back of the frame

20¼ x 32 in.; 51.4 x 81.3 cm

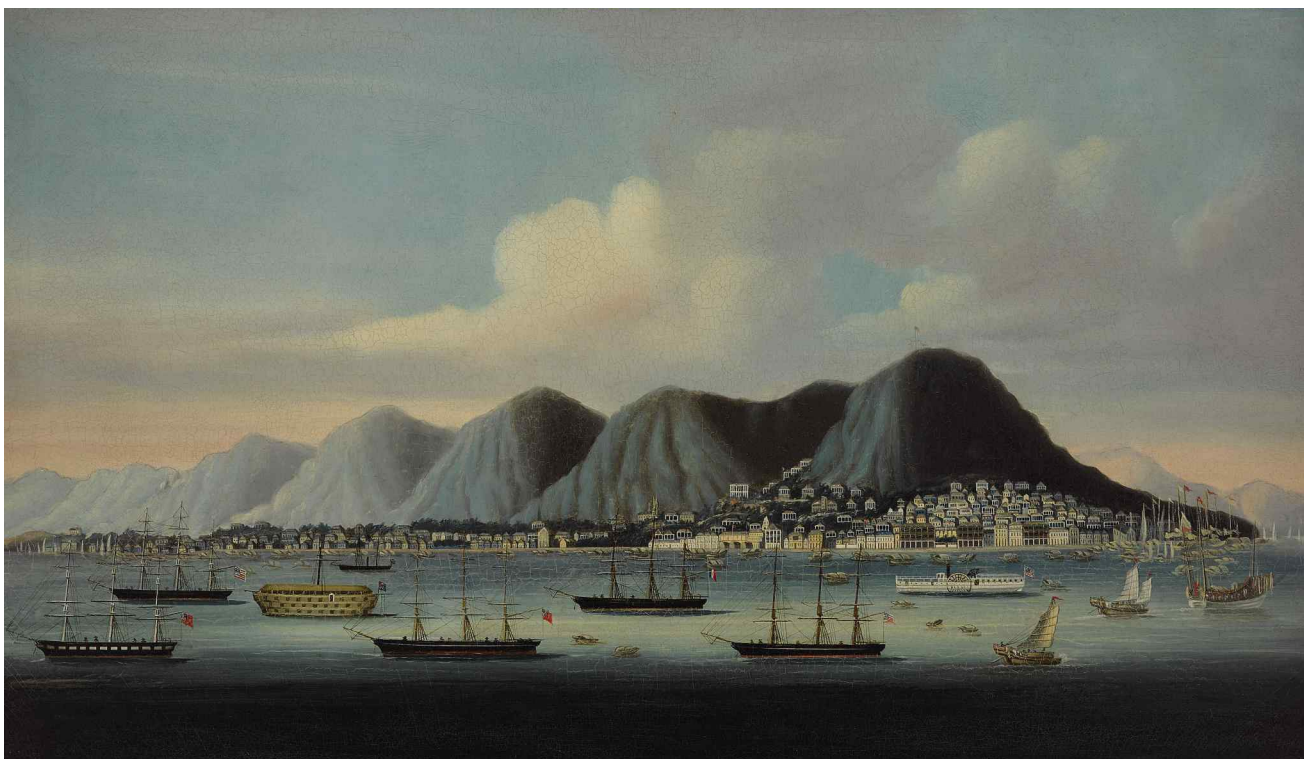
PROVENANCE

Child's Gallery, Boston (inscribed on frame).
Collection of Mr. and Mrs. Paul Mellon, and thence by descent.

The present painting bears the studio label on the back which gives both the westernized name Chow Kwa as well as the Chinese name Su Zhaocheng to identify the artist. Chow Kwa's refined painting style, technical ability and panoramic compositions earned him both high regard and success among collectors of the genre. The artist's skillful handling of light, particularly as it interacts with clouds and water, is one of many traits that distinguish his work.

A closely related painting of a house on the Bund ascribed to Chow Kwa is illustrated in Patrick Conner, *Paintings of the China Trade, The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong Maritime Museum, Hong Kong, 2013, pl. 39. A panoramic view of the Bund of larger dimension from the Albright Knox Collection was sold in these rooms, March 19, 2007, lot 365.

\$ 20,000-30,000



129

129

PROPERTY FROM THE MELLON FAMILY
COLLECTION

**A VIEW OF HONG KONG FROM THE
HARBOR, QING DYNASTY, MID-19TH
CENTURY**

oil on canvas, depicting the view from Kowloon,
the city of Victoria along the shoreline dotted
with many identifiable European-style buildings
and further clusters of buildings rising up the
slopes toward the Peak, in the foreground
American and British ships, including a white
steamer, flying their colors alongside junks and
sampans sailing or moored in the calm harbor
waters, carved black-lacquered and gilt-wood
frame

17½ x 30½ in.; 44.5 x 77.5 cm

PROVENANCE

Collection of Mr. and Mrs. Paul Mellon, and
thence by descent.

A painting with a nearly identical view is
illustrated in Patrick Conner, *Paintings of the
China Trade, The Sze Yuan Tang Collection
of Historic Paintings*, Hong Kong Maritime
Museum, Hong Kong, 2013, pl. 51. The author
notes that a dark blue flag of the famous
trading company Jardine Matheson is visible
as is the clock tower built in 1862, also visible is
St. John's Cathedral and Government House,
ibid p. 64.

Closely related paintings sold in these rooms
include two from the Elinor Gordon Collection,
January 23, 2010, lot 52, oil on canvas and lot
59, watercolor and gouache on paper. Compare
also a painting of the same view attributed
to Youqua sold in our London rooms, July 12,
2006, lot 96.

\$ 20,000-30,000



130

130

**THREE-MASTERED AMERICAN SHIP
'VANCOUVER' OFF THE COAST OF
HONG KONG, QING DYNASTY, CIRCA
1850**

oil on canvas, the ship depicted full sail with sailors aboard, flying the American flag, trailed by a small junk along calm waters, the mountainous coast of Hong Kong in the distance with stormy clouds overhead, framed 25 x 38 in.; 63.9 x 96.8 cm

The painting inscribed on the back:
'Ship -"Vancouver" A. M. Lunt; Commander.
'Built 1845, Medford, Mass. By F. Waterson +
H. Ewell
for D. C. Bacon, Boston
Wrecked off China, May 1859'

\$ 5,000-7,000

□ 131

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

**A BLUE AND WHITE CHINESE KRAAK
DISH, MING DYNASTY, WANLI
PERIOD**

painted with a central lobed octafoil cartouche enclosing a lady seated by an open terrace looking out to a spotted deer beneath a willow tree, framed by bracketed diaper borders, the lobed rim molded with eight panels, alternately enclosing fruiting and flowering branches and precious objects, the underside with further panels enclosing fruiting peach and *lingzhi* diameter 11⁷/₈ in.; 30.2 cm

PROVENANCE

Peters, Tilburg, April 1983.
The Sengers Collection, no. 156.
S. Marchant & Son, London, 2001.

EXHIBITED

*Exhibition of Ming Blue and White Porcelain. The
Drs. A. M. Sengers Collection, S. Marchant &
Son, London, 2001, cat. no. 49.*

LITERATURE

Maura Rinaldi, *Kraak Porcelain. A Moment in the
History of Trade*, London, 1989, pl. 85.

\$ 1,500-2,000



131

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

**A PAIR OF CHINESE BLUE AND
WHITE MOLDED BALUSTER VASES,
QING DYNASTY, KANGXI PERIOD**

each globular body petal-molded at the belly
with overlapping panels enclosing boughs of
flowering plants below jardinières of leafy plants
divided by molded petal-edged circular floral

medallions, surmounted by a smaller bulbous
section with further molded upright petals
reserving flowers, the waisted tall neck flaring
to a lipped rim similarly decorated, all raised
on a splayed base with rounded foot encircled
with a demi-floral border, the base with a *lingzhi*
spray (2)

height 18½ in; 46.6 cm

PROVENANCE

Christie's London, November 13, 2001, lot 217.

\$ 10,000-15,000





133

□ 133

PROPERTY OFFERED WITHOUT RESERVE

THREE CHINESE EXPORT 'TOBACCO LEAF' PATTERN VASES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1785

each enameled with a large puce flower, surrounded by tobacco leaves painted in turquoise, yellow and blue, comprising: a pair of cylindrical gu-shaped vases and a small ormolu-mounted baluster vase
height of taller 10 in.; 25.5 cm

PROVENANCE

Pair of vases:
Sotheby's New York, April 19-20, 2001, lot 187
Ormolu-mounted vase:
Sotheby's New York, April 19-20, 2001, lot 188 (part)

\$ 3,000-5,000

□ 134

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A PAIR OF CHINESE EXPORT 'TOBACCO LEAF' PATTERN SALT CELLARS, QING DYNASTY, QIANLONG PERIOD, CIRCA 1785

each of circular form with scalloped rim, enameled with a large puce flower, surrounded by tobacco leaves painted in turquoise, yellow and blue

PROVENANCE

Sotheby's New York, April 19, 2001, lot 198.

\$ 1,500-2,000

135

FOUR CHINESE EXPORT 'TOBACCO LEAF' PATTERN SOUP PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1785

each painted in the center with a large yellow and puce flower, surrounded by large turquoise, yellow and blue tobacco leaves, all within a scalloped rim
diameter 9 in.; 22.9 cm

\$ 6,000-8,000



134



135

**A RARE CHINESE EXPORT
EUROPEAN SUBJECT OVAL BARBER'S
BOWL, QING DYNASTY, QIANLONG
PERIOD, CIRCA 1750**

the center painted with two birds facing each other with beaks close to touching and wings spread above a floating quiver next to a pine tree, set against a landscape, the rim with puce enameled shaped vignettes depicting floral motifs and Chinese inspired landscapes
length 13 $\frac{3}{8}$ in.; 34 cm

PROVENANCE

An English Collection
Collection of Tom Tiberio, Seattle
Retrospection Antiques, Portland
Acquired by the present owners in 2004
The original pattern, often called 'Valentine' or 'Altar of Love' contains amatory emblems, and usually depicts a pair of birds, Cupid's quiver and bow, an altar with two flaming hearts, a pine tree and a pulled-back garlanded curtain to the right. The present example is perhaps a variant of the original pattern. The original source print of the 'Valentine' pattern is not yet known, but has been attributed to designs by Pierre Brett, who was known to have provided the original drawing for the armorial service (circa 1743) made for Commodore George Anson. A teabowl and saucer of the 'Valentine' or 'Altar of Love' pattern is illustrated in David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, cat. no. 355. For an example of the Anson service, see David Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 323, J5.

\$ 2,000-3,000

137

PROPERTY FROM A PHOENIX PRIVATE
COLLECTOR

**A PAIR OF CHINESE EXPORT
FIGURES OF PHOENIX BIRDS, 19TH /
EARLY 20TH CENTURY**

each modeled perched on a multi-colored
rockwork base molded atop with *lingzhi*, the
plumage molded and brightly enameled
height 14 in.; 35.6 cm

\$ 1,000-1,500



136



137



138

138

PROPERTY OF A LADY

A RARE AND LARGE CHINESE EXPORT 'BOTANICAL' CHARGER, QING DYNASTY, YONGZHENG/QIANLONG PERIOD, CIRCA 1735

delicately and meticulously painted in the center with a butterfly hovering above a spray of blue iris and pink clematis with two crawling caterpillars, the rim decorated with a bold elaborate scrolling foliate border diameter 17¼ in.; 43.7 cm

Perhaps one of the most recognizable examples of the botanical subject plates in Chinese export porcelain, the design of the present example was often attributed to Maria Sibylla Merian (1646-1717). A trained botanist with a father who was an engraver, Merian traveled to the Dutch West Indies in 1698 to collect specimens for her well-known illustrated book *Histoire Generale des Insectes de Surinam et de toute l'Europe*. However, this attribution was challenged by Christiaan J. A. Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and*

Qing Dynasties, Amsterdam, 1997, cat. no. 334, where the author notes that no source print has been found yet from the collection of Merian's works. One example of the same size with later decoration was sold in these rooms, September 14, 1972, lot 261, previously in the Fonthill Heirlooms collection at Fonthill Abbey. A smaller example with the same decoration was in the Collection of Khalil Rizk, sold in these rooms, April 25, 2008, lot 131. Another example was sold at Christie's New York, January 18, 2017, lot 313.

\$ 12,000-18,000



139

139

PROPERTY FROM A GEORGIA PRIVATE COLLECTOR

A RARE AND IMPORTANT CHINESE EXPORT ARMORIAL LARGE CHARGER, QING DYNASTY, KANGXI PERIOD, CIRCA 1705

Painted in the Chinese *imari* palette, the center with the arms of Thomas Pitt above a standing stork crest and flanked by flowering branches of peonies and chrysanthemums, all within further flowering plants
 diameter 17³/₁₆ in.; 43.7 cm

PROVENANCE

Thomas Pitt, thence by descent
 Heirloom and Howard

This important charger is an example from a service one of the earliest Chinese export services bearing British arms, and was made for Thomas Pitt, Governor of Fort St. George and President of Madras in India between 1698 and 1709. He was known for his purchase of a diamond weighing 127 carats which was resold it to the Regent of Orleans. It later became the most precious stone in the Crown of France in 1722, and known as the 'The Pitt Diamond'. The crown was subsequently used for the coronations of Louis XV and XVI, and the diamond was later set into a sword for Napoleon Bonaparte's coronation as Emperor. The diamond currently is part of the French Crown Jewels in the Louvre, Paris.

An identical charger, previously in the collection of Mildred and Rafi Mottahedeh, was sold in these rooms, January 30, 1985, lot 72. For the arms and additional background on Thomas Pitt, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 114 and 176, B1. Additional information regarding the Pitt services, see Angela Howard, 'The Pitt Services: Porcelain for a Political Dynasty', *American Ceramics Circle Journal*, Vol. XVIII, pp. 50-81.

\$ 8,000-12,000

140

PROPERTY FROM A GEORGIA PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT ARMORIAL SAUCER DISHES, QING DYNASTY, KANGXI PERIOD, CIRCA 1705

en suite with the preceding lot, painted with the arms of Pitt
diameter 8³/₈ in.; 21.3 cm

PROVENANCE

Thomas Pitt, thence by descent
Heirloom and Howard

\$ 3,000-5,000

141

PROPERTY FROM A GEORGIA PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT ARMORIAL SAUCER DISHES, QING DYNASTY, KANGXI PERIOD, CIRCA 1705

en suite with the lot 139, painted with the arms of Pitt
diameter 8⁵/₁₆ in.; 21.1 cm

PROVENANCE

Thomas Pitt, thence by descent
Heirloom and Howard

\$ 3,000-5,000



140



141





142

142

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A CHINESE EXPORT VERTE-IMARI 'PROVINCES' BARBER'S BOWL, CIRCA 1720

the center brightly enameled with the arms of Gelderland surrounded by peonies and butterflies, the rim reserved with with five animal vignettes on an underglaze-blue diaper ground, the top pierced with two suspension holes.
width 10 $\frac{5}{8}$ in; 27.4 cm

PROVENANCE

The Collection of Benjamin F. Edwards, Christie's New York, January 22, 2002, lot 41.

\$ 8,000-12,000



143

143

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A FINE CHINESE EXPORT ARMORIAL SOUP PLATE, QING DYNASTY, QIANLONG PERIOD, CIRCA 1743

lavishly painted in the center with the arms of Okeover quartering Byrmingham (probably) and Leake and impaling Nichol, flanked and supported by a pair of hippocampi and pennants, the rim elaborately decorated with four rococo cartouches, either inscribed with the LMO monogram or painted with a dragon crest above a crown
 diameter 8¾ in.; 22.4 cm

PROVENANCE

The Collection of Colonel Sir Ian Walker-Okeover, Bt., D.S.O., sold at Christie's London, March 3, 1975, one of lots 173-176
 J. Rochelle Thomas, New York
 Sotheby's New York, January 20, 1998
 Henry Moog, Atlanta
 Collection of Mary Porter Walsh
 Sotheby's New York, January 21-22, 2000, lot 218

Elaborately decorated, the Leake Okeover service is considered one of the greatest examples of Chinese export armorial services produced. The opulent service was made for Leake Okeover (1702-65), who married his wife Mary Nichol about 1730, but who died without heirs. His estate was passed on to his cousin,

whose descendant, Sir Ian Walker-Okeover, Bt. sold around a hundred pieces of the service in March 1975. The original painted design for the arms is the only recorded example for a complete armorial service known to survive, and still remains with the family. Illustrated in David S. Howard, *A Tale of Three Cities: Canton, Shanghai and Hong Kong*, London, 1997, p. 57, cat nos. 53 (original pattern) and 54 (an example from the service),

A collection sixteen examples of various size from the service, from the collection of James F. Scott, were sold in these rooms, October 15, 2018, lots 223-232.

\$ 7,000-9,000



144

□ 144

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT ARMORIAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1740

each painted in the center with the arms of Masterman impaling Metclaf
diameter 9 in.; 22.9 cm

PROVENANCE

Collection of Dr. Robert A. Doyle
Christie's New York, January 21, 1998, lot 216

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 947, G1.

\$ 800-1,200



145

□ 145

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT ARMORIAL PLATES FOR THE DUTCH MARKET, QING DYNASTY, QIANLONG PERIOD, CIRCA 1745

each painted in the center with the arms of Theodorus van Reverhorst
diameter 9 in.; 22.9 cm

PROVENANCE

Sotheby's New York, January 25, 1989, lot 349

For the arms and an identical example, see David Howard and John Ayers, *China for the West*, Vol. II, New York, 1978, pp. 400-401, no. 398, it was sold in these rooms first in January 27, 1988, lot 437, then again in these rooms October 15, 2018, lot 132.

\$ 2,000-3,000



146

□ 146

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A CHINESE EXPORT ARMORIAL SMALL OVAL PLATTER, QING DYNASTY, QIANLONG PERIOD, CIRCA 1755

painted in the center with the arms of Wilson, inscribed with the motto *VIRTUS SIBI PERÆIUM*
length 10¼ in.; 26 cm

PROVENANCE

Philip Suval, New York
Collection of Herbert G. McKay
Sotheby's New York, January 21, 2000, lot 238

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 555, Q5.

\$ 800-1,200

147

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

FOUR CHINESE EXPORT ARMORIAL OCTAGONAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1760

each painted in the center with the arms of Wood width 9 in.; 22.9 cm

PROVENANCE

Collection of Donald H. Garbow, San Francisco, CA and Portland, OR

EXHIBITED

One:

The M. H. de Young Memorial Museum, San Francisco, *Luxury for the West: Chinese Export Porcelain from Bay Area Collections*, July 18, 1990- January 20, 1991, no. T#90.51.49

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 552, Q4.

\$ 3,000-5,000



147

148

SIX CHINESE EXPORT ARMORIAL PLATES, SECOND HALF 18TH CENTURY

comprising: an octagonal plate painted in the center with the arms of Lindsay with the motto inscribed *PATIENTIA VINCIT*; a circular soup plate painted in the center with the arms of Fazakerley quarterly impaling Lutwyche; an octagonal plate painted in the center with the arms of Hopper; a small berry dish painted in the center with the arms of del Chieff accollée Nauta; an octagonal plate painted in the center with the arms of Louthian; a small berry dish painted in the center with the arms of Watson with Darrell in pretence width of largest 9 in.; 22.9 cm

PROVENANCE

Lindsay:

The Century, St. James's London
The Tripp Collection (?), no. 114 (label now missing)
Sotheby's New York, January 24, 1990, lot 431

Fazakerley quarterly impaling Lutwyche:

Sotheby's New York, January 16, 1997, lot 1405

Hopper and del Chieff accollée Nauta:

Sotheby's New York, January 16, 1997, lot 1443 (part lot)

Louthian:

Sotheby's New York, January 16, 1997, lot 1453

For the arms in this lot see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 496, P21 (Lindsay); p. 352, L4 (Fazakerley quarterly impaling Lutwyche); p.421, P11 (Hopper); p. 561, Q6 (Louthian); p. 493, P20 (Watson with Darell in pretence).

For the arms of del Chieff accollée Nauta, see J.-B Rietstap, *Armorial Général*, vol. II, London, pp. 1223 and 299, respectively.

\$ 1,000-1,500



148 (PART)



149



□ 149

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

TWO CHINESE EXPORT OCTAGONAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1755 AND 1768

comprising: a plate painted on the rim and extending over the well the arms of Archer impaling Meares, the center painted with floral sprays; and a soup plate painted in the center with the arms of Louthian, inscribed with the motto *NON DORMIT: QUI CUSTODIT* width of larger 9¹/₁₆ in.; 23 cm

PROVENANCE

Christie's New York, January 23, 2002, lot 138

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 362, M1 (Archer impaling Meares) and p. 561, Q6 (Louthian).

\$ 2,000-3,000



150



□ 150

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

TWO CHINESE EXPORT ARMORIAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1740 AND 1750

comprising: a soup plate painted in the center with the arms of Blackwell quartering Tyringham, and a scalloped-rim plate painted in the center with the arms of Langton diameter 9 in.; 22.9 cm

PROVENANCE

Blackwell quartering Tyringham:
Cecil H. Bullivant Collection
The Lucile and Robert H. Gries Charity Fund
Western Reserve Historical Society
Christie's New York, January 25, 2000, lot 250
Langton:
Sotheby's New York, January 21, 2000, lot 231

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 271, F5 (Blackwell quartering Tyringham), and p. 952, M3 (Langton).

\$ 2,000-3,000



151



□ 151

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT ARMORIAL OCTAGONAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1775

each painted in the center with the arms of Gamon width 9 in.; 22.9 cm

PROVENANCE

Christie's New York, January 21, 1998, lot 249

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 260, N2.

\$ 1,000-1,500

□ 152

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A PAIR OF LARGE CHINESE EXPORT ARMORIAL OVAL PLATTERS, QING DYNASTY, QIANLONG PERIOD, CIRCA 1750

each painted in the center with the arms of Amyatt
length 18½ in.; 47 cm

PROVENANCE

Christie's New York, January, 21, 1998, lot 233

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 556, Q6.

\$ 1,000-1,500



152



□ 153

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT ARMORIAL OCTAGONAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1755

each painted in the center with the arms of Martin
width 9⅞ in.; 23.2 cm

PROVENANCE

Christie's New York, January 21, 1998, lot 251

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 588, R4.

\$ 1,000-1,500



153

□ 154

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT ARMORIAL PLATES, QING DYNASTY, QIANLONG PERIOD, CIRCA 1745

each painted on the rim and well with the arms of Pole
diameter 9⅞ in.; 23.2 cm

PROVENANCE

Christie's New York, January 25, 2000, lot 253

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 326, J5.

\$ 1,000-1,500



154



155

□ 155

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

A PAIR OF CHINESE EXPORT CHAMFERED RECTANGULAR PLATTERS, QING DYNASTY, QIANLONG PERIOD, CIRCA 1785

each painted in the center with the arms of Manning length 13¾ in.; 34.8 cm

PROVENANCE

Elinor Gordon, Villanova

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 662, T9.

\$ 1,000-1,500

□ 156

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

THREE CHINESE EXPORT ARMORIAL PLATES FOR THE FRENCH MARKET, QING DYNASTY, QIANLONG PERIOD, CIRCA 1765

comprising: one charger and a pair of plates, each painted in the center with the arms of (possibly) Aguado de Las Marismas and inscribed with the motto *NIGRA SUM SED* diameter of largest 11½ in.; 29.2 cm

PROVENANCE

Christie's New York, January 21, 1998, lot 236

These arms were previously identified as the arms of Pigenot, however, they are identified as the arms of Aguado de Las Marismas in Antoine Lebel, *Armoiries françaises et suisses sur la porcelain de Chine au XXVIIIe siècle*, Brussels, 2009, p. 237.

\$ 1,500-2,500



156

□ 157

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION

A CHINESE EXPORT ARMORIAL CHAMFERED RECTANGULAR TUREEN, COVER AND STAND, QING DYNASTY, QIANLONG PERIOD, CIRCA 1770

each piece painted with the arms of Callenberg of Austria accollée with de Pascale of Spain and Brabant, the cover surmounted by a pomegranate knob length of tureen 14½ in.; 36.9 cm

PROVENANCE

Christie's Monte Carlo, December 7, 1987, lot 36
Sotheby's New York, January 24, 1990, lot 423

For the arms of Callenberg and de Pascale, see J.-B Rietstap, *Armorial Général*, Vol. I, London, p. 355, and Vol. II, p.391.

\$ 2,000-3,000



157

□ 158

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

**A CHINESE EXPORT ARMORIAL CHAMFERED
RECTANGULAR PLATTER, QING DYNASTY,
QIANLONG PERIOD, CIRCA 1780**

printed in the center with the arms of Hamilton
length 12¹⁵/₁₆ in.; 32.9 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial
Porcelain*, Vol. I, London, 1974, p. 655, T5.

\$ 800-1,200



158

□ 159

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

**A GROUP OF CHINESE EXPORT ARMORIAL
WARES, QING DYNASTY, SECOND HALF OF
18TH- EARLY 19TH CENTURY**

comprising: a cylindrical mug painted with the arms of
Roddam quarterly impaling Clinton; a cylindrical mug with
strapwork handles painted with the arms of Forrester, and
inscribed with the initials G.F. and motto *VERUM DICIT*; a
sugar bowl and cover with a coat of arms painted with two
doves; a helmet shaped cream jug and a sugar bowl and
cover with a mantled shield with a dove crest and inscribed
with initial W. Together with a 'Mandarin Palette' tea canister
and a silvered-metal cover
height of tallest mug 5¹/₄ in.; 13.3 cm

PROVENANCE

Roddam quarterly impaling Clinton:
Heirloom and Howard, West Yattoo
Sotheby's New York, January 21-22, 2000, lot 226
Forrester:
Sotheby's New York, April 16, 1998, lot 283 (part lot)

For the arms of Roddam quarterly impaling Clinton, see
David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol.
II, Chippenham, 2003, p. 387, Q3. For the arms of Forrester,
see Vol. I, London, 1974, p. 709, V10.

\$ 1,200-1,800



159

□ 160

PROPERTY OFFERED WITHOUT RESERVE

PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

**A RARE CHINESE EXPORT ARMORIAL
SOAP DISH, COVER AND LINER FOR THE
PORTUGUESE MARKET, QING DYNASTY,
JIAQING PERIOD, CIRCA 1810**

the cover painted with the arms of Silveira impaling Távora
and inscribed with the motto *FINDIT QUAS CUM QUA*, the
liner pierced, the exterior of the dish with a scale diaper
border and crossed foliate sprigs
length 5¹/₈ in.; 13 cm

PROVENANCE

Christie's New York, January 25, 2000, lot 40

For the arms and a hot water plate from the service, see
Jose Roberto Teixeira Leite, *As Companhias das Índias
e a Porcelana Chinesa de Encomenda*, São Paulo, 1986,
cat. no. 76. Another example from the service, a soup
plate, is in the collection of the Fine Art Museums of San
Francisco, accession number 55.2.2, previously in the
Helena Woolworth McCann Collection, a gift of The Winfield
Foundation.

\$ 1,000-1,500



160

PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA, PENNSYLVANIA

**A CHINESE EXPORT PART TEA AND
COFFEE SERVICE, QING DYNASTY,
JIAQING PERIOD, CIRCA 1810**

each piece painted in the center in sepia or *en grisaille* with an oval vignette depicting a landscape with two towers on the right and bushes on the left with two bare trees, all underneath an elaborate and intertwining neoclassical border, comprising: a light house coffee pot and cover, a teapot and cover, a sugar bowl and cover, a helmet-shaped cream

jug, a tea canister and cover, a bowl, a small saucer dish, two small plates, six cylindrical handled coffee cups and saucers and six teabowls and eight saucers. 39 pieces. height of coffee pot 9½ in.; 24.1 cm

PROVENANCE

Matthew and Elisabeth Sharpe, Spring Mill,
Pennsylvania, December 26, 1978

\$ 4,000-6,000



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA, PENNSYLVANIA

**A CHINESE EXPORT PART
DINNER SERVICE, QING DYNASTY,
QIANLONG PERIOD, CIRCA 1785**

each piece painted in the center with a purple floral spray, within a border of flower and fruit festoons, comprising: an oval tureen, cover and stand, a pair of vegetable dishes and covers, a pair of sauce boats and stands, an oval basin and stand, three oval platters of varying sizes, a pair of butter tubs, covers and stands, a

mustard pot and cover with a spoon, a small sweetmeat dish, a cylindrical potted meat pot, cover and stand, a charger, eighteen plates and eleven small plates. *59 pieces.*
length of tureen stand 17½ in.; 44.4 cm

PROVENANCE

Matthew and Elisabeth Sharpe, Spring Mill,
Pennsylvania, January 9, 1978

\$ 10,000-15,000





163

163

PROPERTY FROM A FLORIDA PRIVATE COLLECTOR

A RARE CHINESE EXPORT FAMILLE-ROSE PUNCH BOWL, QING DYNASTY, QIANLONG PERIOD, CIRCA 1765

boldly painted around the exterior with a fenced garden issuing peonies, the center with a gilt handled tripod censer decorated with a lion mask, flanked by two further vessels on either side all supported by blue rockwork, the interior painted with further peony sprays beneath a gilt and iron-red scale border interspersed with ruyi-heads

diameter 16 in.; 40.6 cm

PROVENANCE

Acquired in New York 1940-50s, thence by descent

A larger similarly decorated example is illustrated in David Sanctuary Howard, *New York and the China Trade*, New Jersey, 1984, cat. no. A15, from the collection of the Albany Institute of History and Art, and previously in the collection of Mr. John V.L. Pruyn of Albany. This example was known as the *Regents Punchbowl*, after the Board of Regents of New York where Mr. Pruyn was chancellor and where it was used to serve punch. Howard suggests that this particular type of decoration was popular in Europe in 1760s, and specifically ordered in China possibly through a merchant in New York. Another example of this large size and decoration, was sold in these rooms, October 28-29, 2004, lot 201, from the collection of Mr. and Mrs. Walter M. Jeffords.

\$ 5,000-7,000

164

PROPERTY FROM A RHODE ISLAND COLLECTOR

A PAIR OF RARE AND UNUSUAL CHINESE 'DEHUA' 'ARMORIAL' PRUNUS TREES, QING DYNASTY, JIAQING PERIOD, CIRCA 1800

possibly for the American market, each modeled with flowering branches pointing upwards with further buds awaiting bloom, set inside a circular jardiniere with the rim decorated with a blue enamel band, the exterior painted in blue enamels and gilding with a mantled shield, painted in the center with a gilt flower sprig, between two blue enamel bands encircling the jardiniere

height of taller 7⁷/₈ in.; 20 cm



164

PROVENANCE

Collection of Anita Wheelwright Baker Hinckley (1884-1972), Providence, thence by descent to the current owner, her grand daughter

EXHIBITED

Museum of Art, The Rhode Island School of Design, Providence, *Inherited and Collected: Decorative Arts from Rhode Island Homes*, October-November, 1982

Museum of Art, The Rhode Island School of Design, Providence, *Rhode Island Collects Ceramics*, February-April, 1997, no. 38

LITERATURE

Thomas S. Michie and Jayne E. Stokes, *Rhode Island Collects Ceramics: An exhibition in celebration of the fiftieth anniversary of the Pottery and Porcelain Club, Providence, Providence, 1997, cat. no. 38*

The unusual decoration on the present examples is most often associated with porcelains made for the American market around 1800. Anita Wheelwright Baker Hinckley (1884-1972) was an author and collector, and resided in 72 Waterman Street, built in 1799 and named Edward Dexter House in Providence, Rhode Island, which later became the residence of the collector Charles L. Pendleton. He had given his collection to the Rhode Island School of Design in 1904, where his bequest is displayed in a space that is modeled after his house.

\$ 2,500-3,500

165

A GROUP OF FIVE CHINESE EXPORT PORCELAIN REFERENCE BOOKS

comprising: Maria Antónia Pinto de Matos, *The RA Collection of Chinese Ceramics: A Collector's Vision*, 3 volumes, London, 2011; Rócio Diaz, *Chinese Armorial Porcelain for Spain*, London, 2010; Maria Antónia Pinto de Matos and Rose Kerr, *Tankards and Mugs: Drinking from Chinese Export Porcelain*, London, 2016; Helen Espir, *European Decoration on Oriental Porcelain 1700 – 1830*, London, 2005; Maria Antónia Pinto de Matos, *Global by Design: Chinese Ceramics from the R. Albuquerque Collection*, London, 2016. 7 volumes.

\$ 2,000-3,000

166

TWO CHINESE EXPORT ART REFERENCE BOOKS IN CHINESE AND ENGLISH

both edited by Jorge Welsh, comprising: *Out of the Ordinary: Living with Chinese Export Porcelain*, London, 2014 (English with separate volume containing Chinese supplement); *Hua Cai Zhan Fang: Tongtai hua falang qi (China of All Colours: Painted Enamels on Copper)*, London 2015 (Chinese). 3 volumes.

\$ 200-300

167

A GROUP OF EIGHT CHINESE EXPORT ART REFERENCE BOOKS

all books edited by Jorge Welsh, comprising: *A Time and A Place: Views and Perspectives on Chinese Export Art*, London, 2016; *Biscuit: Refined Chinese Famille Verte Wares*, London 2012, *Turn of The Sea: Art from Eastern Trade Routes*, London 2017; *Ko-sometsuke: Chinese Porcelain for the Japanese Market*, London, 2013; *Art of the Expansion and Beyond*, London, 2009; *The 'Osaka to Nagasaki Sea Route' Map Screens*, London, 2007; *The West Lake Garniture*, London, 2007. 8 volumes.

\$ 800-1,000

END OF SESSION ONE



165, 166, 167

THIS PAGE
LOT 1654



SESSION TWO

NEW YORK
SUNDAY
20 JANUARY 2018
11:30 AM

LOTS 1401-1784





1401

1401

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOT 1401-1404)

ENGLISH WILLIAM AND MARY BEADWORK BAG, CIRCA 1690

of fine polychrome beads threaded on net ground, four individual panels, each with white ground and floral spray alternating between rose and carnation, joined together with needle looping, lined in blue silk satin; now mounted on a wooden post and base with a Perspex case Height without straps 4 in.

PROVENANCE

Joe Kindig, Jr. & Son, York, Pennsylvania

\$ 4,000-6,000

1402

CHARLES II SATIN, VELVET, AND SEED PEARL NEEDLEWORK CASKET, CIRCA 1660

depicting scenes from the Book of Esther and pastoral scenes with animals, flowers and insects; worked in polychrome silk and metallic threads on white satin and decorated with seed pearls, the front with figures in raised work with painted wooden faces (restored); the back in satin and laid work; the casket with two doors and a hinged lid opening to reveal an arrangement of drawers and compartments with secret drawers and a later arrangement of mirror panels, lined in pink silk; the sides with later brass carrying handles and raised on brass bun feet; with a protective Perspex case Height 11 ¾ in. by Width 11 in. by Depth 7 ½ in.

PROVENANCE

Philip Budrose, Marblehead, Massachusetts

LITERATURE

A similar casket depicting the story of Esther and King Ahasuerus was in the celebrated Percival D. Griffiths Collection, illustrated in Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 2nd Edition (London 1954), Vol.I, Fig. 22, p.108.

\$ 8,000-12,000



1402

1403

**CHARLES II BEADWORK BASKET,
CIRCA 1680**

in multi-coloured beads worked on a cream silk ground with openwork sides; the base with a raised-work courting couple flanked by a leopard, lion, castle, pear and orange trees; the sides and handles in blue and white with flowers in each corner; with a protective Perspex case; losses and restoration to openwork

Height 5 ½ in. by Width 21 in. by Depth 18 in.

PROVENANCE

Leslie Maas

EXHIBITED

Milwaukee Art Museum, *Strung, Woven, Knitted and Sewn: Beadwork from Europe, Africa, Asia and the Americas*, November 21, 1997- January 18, 1998

Beadwork baskets are also called layette baskets, as their form is based on silver baskets meant to hold the linen of a newborn child at its christening. It is also suggested they were offered as gifts for a betrothal or wedding, as they could hold the gloves of the bride or spices and herbs traditionally passed around during the nuptial ceremony. Like needlework trays and caskets, beadwork objects formed part of the domestic arts practised by wealthy ladies during the 17th century using glass beads imported from Venice or Amsterdam and wire frameworks supplied by specialist manufacturers.

Baskets of a similar form depicting King Charles II and Queen Catherine of Braganza are in the Metropolitan Museum of Art and The Colonial Williamsburg Foundation, illustrated in A. Morrall and M. Watt, *English Embroidery from the Metropolitan Museum 1580-1700*, 'Twixt Art and Nature, New York, Bard Graduate Center, 2008, p.34-35.

\$ 10,000-15,000



1403



1404

1404

**CHARLES II BEADWORK BASKET,
DATED 1662**

initialed MB and dated 1662 on a white beaded ground, the base depicting a man and woman flanking the Royal Oak with the face of Charles II surrounded by deer, a leopard, dogs and a fox; the openwork sides and handles worked in multicolor stripes; some losses

Height 7 in. by Length 18 ½ in. by Depth 13 ½ in.

PROVENANCE

Alistair Sampson Antiques, Ltd., London

EXHIBITED

Milwaukee Art Museum, *Strung, Woven, Knitted and Sewn: Beadwork from Europe, Africa, Asia and the Americas*, November 21, 1997- January 18, 1998

The couple flanking the Royal Oak could

theoretically represent King Charles II and Queen Catherine of Braganza, as 1662 was the year of their marriage. The Royal Oak refers to the oak tree on the Boscobel Estate where Charles hid from Cromwell's troops following his defeat in 1651 in the Battle of Worcester during the English Civil War. From there he was able to escape to France and remained in exile until the Restoration of the monarchy in 1660. It is likely this basket was originally in the possession of a Royalist family.

\$ 8,000-12,000



1405

1405

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOT 1405-1409)

CHARLES II BEADWORK BOX, THE BEADWORK CIRCA 1670

of rectangular form; multicolored beads on a white ground depicting a courtly couple on the lid; the front with a leopard and leaping hare, the sides and back with flowers and insects; the borders with metallic thread braiding; the interior and bottom lined with marbled paper, on wooden bun feet
Height 5 in. by Width 8 in. by Depth 5 ¼ in.

PROVENANCE

Christie's South Kensington, 1994, lot 406

\$ 5,000-8,000



1406

1406

A CHARLES II BEADWORK CASKET, POSSIBLY DUTCH, CIRCA 1680

of rectangular form with domed lid; the black ground with multicoloured glass beads decorated with floral sprays on all sides; the interior lined in red silk
Height 4 ¾ in. by Width 11 in. by Depth 7 ½ in.

PROVENANCE

Leslie Maas

EXHIBITED

Milwaukee Art Museum, *Strung, Woven, Knitted and Sewn: Beadwork from Europe, Africa, Asia and the Americas*, November 21, 1997 - January 18, 1998

A virtually identical casket, almost certainly from the same workshop, was in the Simon Sainsbury collection, sold Christie's London, *Simon Sainsbury: the Creation of an English Arcadia*, June 18, 2008, lot 189.

\$ 8,000-12,000



1407

1407

CHARLES II LINEN AND SILK BEADWORK BOX, THE BEADWORK CIRCA 1680

depicting allegories of the Cardinal and Theological virtues; the top with Charity flanked by two children; the front with Temperance holding vessels and Prudence holding a serpent; the sides with Fortitude holding columns and blindfolded Justice with a balance and sword; the back panel showing Hope with an anchor and Faith reading a Bible; all surrounded by richly varied flora and fauna; the interior with compartments, drawers and secret drawers, red-painted and decorated with punched gold borders and hand-coloured engravings of hunting scenes; on a support covered in green felt and red velevet (worn)
Height 7 in. by Width 12 ¼ in. by Depth 9 ¼ in.

PROVENANCE

Leslie R. Maas

\$ 10,000-15,000

1408

**CHARLES II BEADWORK BASKET, THE
BEADWORK CIRCA 1660**

mounted on wood, depicting a King and Queen worked on satin ground flanked by a tent and houses; the sides with flowers, fruits, trees, a deer, leopard, kingfisher and parrot and covered on the outside with green silk; raised on a base decorated with insects and flowers

Height 3 ¾ in. by Width 16 in. by Depth 12 in.

PROVENANCE

Mary Bellis, Hungerford
Christie's London, The Mary Bellis Collection, May 21, 1987,
lot 76
Leslie Maas

\$ 5,000-8,000



1408

1409

**CHARLES II BEADWORK BASKET, THE
BEADWORK CIRCA 1660**

mounted on wooden boards, the slanted sides worked in brightly coloured beads depicting a genteel couple with silk faces and hands flanking a manor house with mica windows; the sides with female allegories of the senses with silk faces and hands, flanked by a camel, leopard, stag and unicorn and flowers and insects; the external sides covered in green silk brocade with silver-thread ribbon borders

Height 4 in. by Width 19 in. by depth 14 ½ in.

PROVENANCE

Sir Frederick Henry Richmond, Bt (1873-1953)
Christie's South Kensington, *An Important Collection of
Needlework*, June 23, 1987, lot 118
Garry Atkins, London

EXHIBITED

Victoria & Albert Museum, London
Milwaukee Art Museum, *Strung, Woven, Knitted and Sewn:
Beadwork from Europe, Africa, Asia and the Americas*,
November 21, 1997- January 18, 1998

A similar beadwork basket with decoration on a white ground and signed and dated *sarah gurnall august 24 anno 1659* is in the Victoria and Albert Museum, London.

The Richmond Collection was one of the finest collections of English needlework assembled in the 20th Century, started in 1907 by Sir Frederick Richmond, the chairman of Harvey Nichols and Debenhams' department stores. Among other treasures, it included the purse that had belonged to Admiral Sir William Penn, father of the founder of Pennsylvania. On his death the collection was divided between his two children and gradually sold in a series of auctions in London at Christie's in 1987 and 2001 and at Bonham's in 2011.

\$ 6,000-9,000



1409



1410

1410

PROPERTY OF VARIOUS OWNERS

**VERY FINE AND RARE PILGRIM
CENTURY TURNED AND JOINED
MAPLE AND OAK LEATHER
UPHOLSTERED "CROMWELLIAN"
SIDE CHAIR, BOSTON,
MASSACHUSETTS, CIRCA 1690**

Height 36 $\frac{3}{4}$ in.

PROVENANCE

Christie's, *The Collection of the Late Lillian Blankley Cogan, Farmington, Connecticut*, September 7, 1992, sale 7556, lot 38; Henry S. and Lorene Purcell Cone, Springfield, Pennsylvania; Northeast Auctions, Portsmouth, New Hampshire, *Annual Summer Americana Auction*, August 1-3, 2008, lot 1450.

\$ 6,000-8,000

1411

PROPERTY FROM THE DUDLEY & CONSTANCE
GODFREY FOUNDATION

**RARE WILLIAM AND MARY
TURNED MAPLE DAYBED, BOSTON,
MASSACHUSETTS, CIRCA 1725**

finials replaced.

Height 38 $\frac{3}{8}$ in. by Length 67 in. by Depth 21
 $\frac{1}{2}$ in.

\$ 500-700



1411

PROPERTY FROM THE COLLECTION OF MARY LOU SHARTLE, NEW MEXICO

THE 'LUCINDA WHEELER' VERY RARE PILGRIM CENTURY JOINED AND CARVED OAK, MAPLE AND PINE CHEST WITH TWO DRAWERS, ATTRIBUTED TO PETER BLIN (CIRCA 1675-1725), WETHERSFIELD, CONNECTICUT, CIRCA 1685

the central panel initialed *LW*; retains majority of its original applied ornament and remnants of its original painted surface; *bottom 5-inches of feet replaced.*

Height 40 ¼ in. by Width 47 in. by Depth 20 ⅞ in.

PROVENANCE

Ricco-Johnson Gallery, New York.

LITERATURE

Ricco-Johnson Gallery, advertisement, *Magazine Antiques*, 128:1, January 1983, p. 147; Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art: Early Colonial Period: the Seventeenth-Century and William and Mary Styles* (New Haven, CT: Yale University Press, 2007), p.224, no. 1 (refereed).

Very few Wethersfield chests survive with initials carved into their central panel. Fewer yet retain much of their original paint decoration. When this chest was initially published it was stated to be the chest for a Lucinda Wheeler. Current research has not yet been able to identify the presence of this person in Hartford County, Connecticut in the late seventeenth or early eighteenth century.

Six other chests survive with initials in the central panel. They include one in the collection of Metropolitan Museum of Art initialed "DC"; one in the collection of Historic Deerfield initialed "HW"; one in the American Museum in Britain, Bath, England initialed "W/SR" for Samuel and Rebecca Wright who were married in Glastonbury, Connecticut in 1686; on in a private collection initialed "MG"; and two other unpublished examples in private collections respectively initialed "DH" and "SB" (see Dean Fales, *The Furniture of Historic Deerfield* (New York: E.P. Dutton & Co., 1976), no. 354; Victor Chinnery, *Oak Furniture: The British Tradition: A History of Early Furniture in the British Isles and New England*, (Woodbridge, England: Antique Collectors' Club, 1979), fig. 4.211; H and R Sandor, advertisement, *Magazine Antiques*, vol. 124, July 1983, p. 7).

\$ 15,000-25,000



1413

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**VERY RARE WILLIAM AND MARY
PANELED WALNUT BLANKET CHEST
ON STAND, PENNSYLVANIA, CIRCA
1720**

Height 40 1/8 in. by Width 48 3/4 in. by Depth 24
1/2 in.

PROVENANCE

Joseph Kindig III, York, Pennsylvania;
Christie's, New York, *The Collection of May and
Howard Joynt, Alexandria, Virginia*, January
19-20, 1990, sale 7012, lot 471;
Property of a Distinguished Family;
Sotheby's, New York, *Important Americana*,
January 19, 2001, sale 7590, lot 752;
C.L. Prickett Antiques, Yardley, Pennsylvania.

\$ 2,500-3,500



1413



1414

1414

PROPERTY FROM THE COLLECTION OF MARY LOU SHARTLE, NEW MEXICO

VERY FINE AND RARE PILGRIM CENTURY CARVED AND PAINT-DECORATED WHITE PINE SIX-BOARD CHEST WITH DRAWER, CONNECTICUT RIVER VALLEY, CIRCA 1700

Height 32 in. by Width 48 in. by Depth 18 in.

PROVENANCE

Christie's, New York, *Fine American Furniture, Silver and Decorative Arts*, January 23, 1982, sale 5114, lot 318A.

LITERATURE

Judith and Martin Miller, *The Antiques Directory: Furniture*. (New York: Portland house, 1985), p. 80, no. 6.

This chest is in remarkable untouched condition and retains a majority of its original paint decoration. Only one other six-board American chest in the collection of Winterthur Museum (acc. no. 2014.0007) is known with such an elaborately carved front. Typically six-board chest from the Connecticut River Valley have crease molded fronts or are sometimes carved with the initials of the original owner. For an in depth review of the form see William N. Hosley, Jr. and Philip Zea, "Decorated Board chests of the Connecticut river Valley," *Magazine Antiques*, May 1981, pp. 1146-51 and Robert Trent, *American Furniture with Related Decorative Arts, 1660-1830 / The Milwaukee Art Museum and The Layton Art Collection*, ed. Gerald W.R. Ward, (New York: Hudson Hills Press,1991), p. 39-40, entry for no. 6.

\$ 8,000-12,000

1415

PROPERTY FROM A MIDWEST INSTITUTION

VERY FINE AND RARE WILLIAM AND MARY TURNED GUMWOOD, BIRCHWOOD AND CHERRYWOOD SIDE TABLE, NEW YORK OR HUDSON RIVER VALLEY, CIRCA 1725

Height 25 ½ in. by Width 30 in. by Depth 19 in.

PROVENANCE

John Walton, Jewett City, Connecticut; Virginia and Robert V. Krikorian, Milwaukee, Wisconsin.

LITERATURE

American Furniture with Related Decorative Arts, 1660-1830 / The Milwaukee Art Museum and The Layton Art Collection, ed. Gerald W.R. Ward, (New York: Hudson Hills Press,1991), p. 86-7, no. 30.

As Robert Trent noted this table can be attributed to New York or the Hudson River Valley for two reasons. First, the top is made of sweet gum (*Liquidambar styraciflua*), a timber much used in these areas. Second, is the presence of an inverted ogee-sided urn turning that is characteristic of New York furniture. This table's turnings relate to those on the Sir William Johnson gateleg table in the collection of Albany Institute of History and Art. The feet of both tables are also the same heavy suppressed balls with heavy necks. Small tables with medial stretcher arrangements probably were meant to be used as dressing tables or writing tables.

\$ 30,000-50,000



1415

PROPERTY OF THE MONMOUTH COUNTY
HISTORICAL ASSOCIATION

**VERY FINE AND RARE PAIR OF
QUEEN ANNE CARVED, TURNED
AND JOINED GRAIN-PAINTED
MAPLE SIDE CHAIRS, ATTRIBUTED
TO JOHN GAINES III (1704-1743),
PORTSMOUTH, NEW HAMPSHIRE,
CIRCA 1735-1743**

each retains an early 19th century grain-painted
surface over likely the original painted surface.
one chair with losses to front feet.
Height 40 $\frac{5}{8}$ in.

PROVENANCE

Mrs. J. Amory Haskell, Oak Hill Farm, Red Bank,
New Jersey.

Rarely do chairs appear in the marketplace with as much integrity as this pair. Originating from the workshop of John Gaines III, these two chairs are very important documents to the variety seating furniture made in the shop. The only securely documented seating by Gaines are four surviving chairs from a set he made for personal use. The chairs descended in the Brewster family of Portsmouth, New Hampshire until sold at Northeast Auctions in two pairs of chairs on November 8, 1998, lots 1097 and 1098. The currently offered chairs display striking similarities in the carving of the crest and turning profiles to the Brewster set. The only noticeable difference is the profile of the splat which on the currently offered chairs has a cyma curve above the baluster as opposed to the Brewster splat's cavetto. Another pair of chairs survive that may be part of the same set as the currently offered lot (see *American Antiques from Israel Sack Collection*, vol. 8, (Washington, DC: Highland House Publishers Inc., 1986), p.2236, no. P5775). Their family history notes that they descended in the Tufts family.

Structurally there is another difference. The generally accepted understanding is that Gaines chairs have brush feet constructed from the solid. One chair from this pair has solid feet while the other chair's feet was built up with laminates and then carved. The loss to the chair's toes demonstrates likely why Gaines adapted the practice of making his feet from the solid. Any moisture from the floor would negatively react with the hide glue used to secure the foot and those small pieces would go missing. Therefore these chairs broaden our understanding of the various splat styles and foot construction emanating from the Gaines shop. For a thorough analysis of John Gaines II and III seating furniture see Robert F. Trent, Erik Gronning and Alan Anderson, "The Gaines Attributions and Baroque Seating Furniture in Northeastern New England," *American Furniture* 2010, ed. Luke Beckerdite, (Milwaukee, WI, Chipstone Foundation, 2010), pp. 140-193.

\$ 40,000-60,000



1416

1417

PROPERTY FROM THE COLLECTION OF MARY
LOU SHARTLE, NEW MEXICO

**VERY FINE AND RARE WILLIAM AND
MARY FIGURED MAPLE HIGH CHEST
OF DRAWERS, MASSACHUSETTS OR
CONNECTICUT, CIRCA 1725**

appears to retain its original hardware.
Height 67 in. by Width 39 ¼ in. by Depth 20
¾ in.

\$ 15,000-30,000



1417

PROPERTY OF THE MONMOUTH COUNTY
HISTORICAL ASSOCIATION

**AN IMPORTANT WILLIAM AND MARY
TURNED CHERRYWOOD TAVERN
TABLE, VIRGINIA, CIRCA 1730**

appears to retain its original surface; remnants of a paper label on bottom of drawer inscribed *...sident Thomas Jefferson...purchased from the heirs by Beard of Richmond, VA. the society preserving the home, Monticello, asked for a photograph* another remnant label shows the signature of Mrs. Haskell; there is a pencil inscription on the proper right drawer *"this table was formerly the property of Thos. Jefferson President of USA.*
Height 27 in. by Width 26 ¾ in. by Depth 18 ½ in.

PROVENANCE

According to family history, this table descended in the Gilmer and Grattan families and was originally owned by Thomas Jefferson at Monticello, Virginia;
Given to George Gilmer (1743-1795), of Penn Park, in Albemarle County, Virginia;
To his son, Peachy Ridgeway Gilmer (1779-1836);
To his daughter, Elizabeth Thornton Gilmer, who married Major Robert Grattan (1769-1841) of "Contentment," in Rockingham County, Virginia;
To their daughter, Eliza Francis Grattan (died 1866), who married George Rockingham Gilmer (1790-1859);
Thence by descent to Robert Grattan of Ashland, Virginia, the last family owner, 1925; J. K. Beard, Richmond, Virginia;
Mrs. J. Amory Haskell, Oak Hill Farm, Red Bank, New Jersey;
Collection of Monmouth County Historical Association.

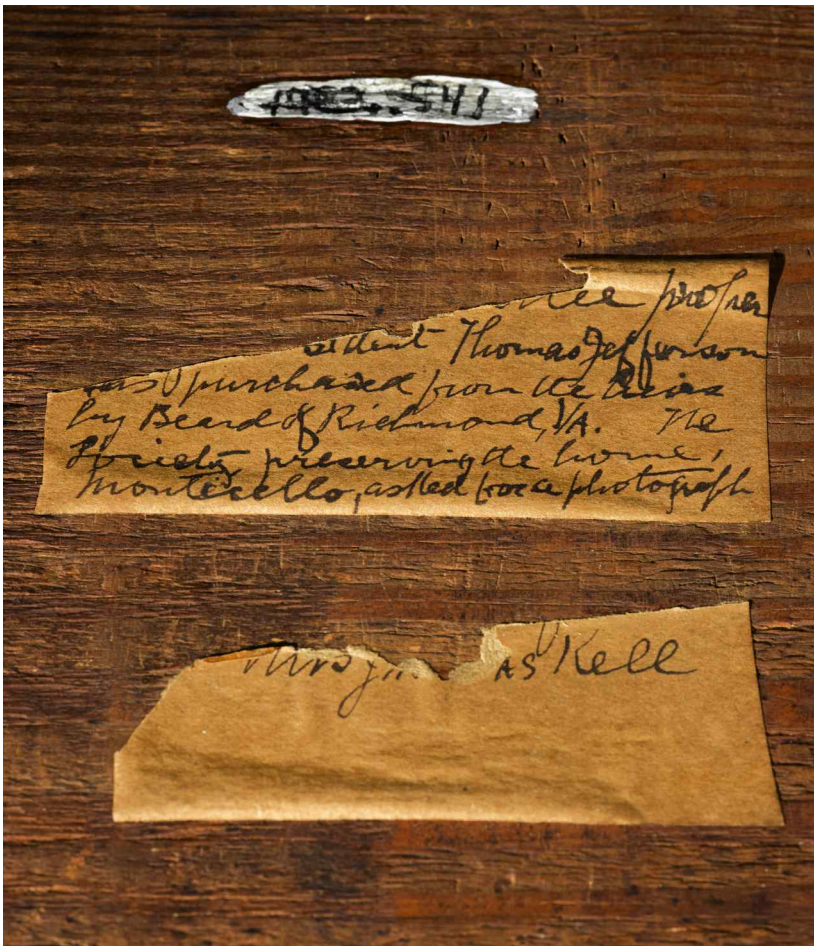
When Mrs. J. Amory Haskell purchased this tavern table, it was accompanied by two letters which were written and signed by a previous owner, Robert Grattan, and dated July 17, 1925. The letters recount the table's history from Thomas Jefferson through the Gilmer and Grattan families of Virginia. Mr. Grattan states that Thomas Jefferson gave this table to George Gilmer (1743-1795), of Pen Park, Virginia, who was his friend, neighbor and physician. Born in Williamsburg in 1743, George was the son of the Scottish physician George Gilmer and his wife, Mary Peachy Walker. He studied at the College of William and Mary before studying medicine with his uncle Dr. Thomas Walker at the University of Edinburgh.

In May 1766, George Gilmer provided Thomas Jefferson with a letter of introduction to Dr. John Morgan of Philadelphia, in order for Jefferson to obtain a smallpox inoculation. The following December, Gilmer announced his plan to pursue "the practice of medicine and the art of midwifery" in Williamsburg. He married his first cousin Lucy Walker and moved to Charlottesville before the Revolution. By 1782, they were living at Pen Park, a few miles north of town.

After his arrival in Albemarle County, Dr. Gilmer served as the attending physician to Jefferson and his family and his services to the Jefferson family from 1771-1775 are itemized in his personal "day book." In the summer of 1776, he attended the Fifth Virginia Convention in Williamsburg, acting in Jefferson's stead. During the Revolution, he became a Lieutenant in the Albemarle County First Independent Company of Gentleman Volunteers as well as a military surgeon. On August 9, 1780, Jefferson wrote to his friend stating his intention, while Governor, to contribute rice and money to Dr. Gilmer's hospital.

After Jefferson gave this table to George Gilmer, it descended for four generations through the Grattan branch of his family to Robert Grattan, who sold it in 1925. Mr. Grattan's letters regarding the tavern table's history will accompany this lot. Additional information regarding Dr. George Gilmer is in the *Thomas Jefferson Encyclopedia* and available on Monticello's website www.monticello.org/site/research-and-collections/george-gilmer.

\$ 12,000-18,000





1418

PROPERTY FROM AN IMPORTANT MASSACHUSETTS COLLECTION

EXCEPTIONAL WILLIAM AND MARY WALNUT AND MAPLE CHILD'S SLANT FRONT DESK, MASSACHUSETTS, CIRCA 1720

appears to retain its original surface and cast and engraved brass hardware; the maple sides are grain painted.

Height 23 ½ in. by Width 19 ¼ in. by Depth 12 ⅛ in.

PROVENANCE

William 'Willy' Richmond, Greenwich, Connecticut;

Acquired by William Richmond's brother, Jacob Richmond, who was a prominent attorney in western Massachusetts. Jacob and his family resided in a large Historic Home built in 1791 by General Alexander Field, and the present lot (as well as another important Child's Desk, lot 1420) were part of an important collection of American furniture formed by Jacob Richmond and his wife primarily during the 1950's and 1960's from the advice of his brother William. The present desk has remained in the "period rooms" of the Richmond residence in Massachusetts for nearly 60 years until its arrival in New York for the current auction; by descent to his son Robert Richmond, the current owner.

With its perfect proportions, untouched surface and exceptionally well-turned feet this child's desk stands as a masterpiece of the form. Herbert F. Schiffer and Peter B. Schiffer explain in *Miniature Antique Furniture*, (Wynnewood, PA: Livingston Pub. Co., 1972) that children's or miniature furniture were not made as "samples" but rather as a luxury goods for either the children of wealthy colonists or for the wealthy adults themselves. The labor of making a diminutively sized piece was nearly as great as a full size version and the additional hardware, locks, and hinges were the same cost as full sized models. While many surviving children's desks are made out of pine or maple, that this desk's front was made of imported Virginia or Pennsylvania walnut is testament to its cost at the time. Additionally the desk's meticulous joinery and quality turnings demonstrate that it was made in a highly skilled cabinetmaking shop.

Understanding the heavy use many underwent, very few William and Mary children's desks survive today. A child's desk that descended in the Jordan and Gay families of Biddeford, Maine with ball feet and three drawers is the closest equivalent to the currently offered lot. It however did not have valances placed above the pigeon holes and the interior drawers were replaced (see Samuel Pennington; Thomas M. Voss; Lita Solis-Cohen, *Americana at Auction*, (New York: E. P. Dutton, 1979), no. 341 and Sotheby Parke Bernet, New York, *Fine American Furniture and Related Decorative Arts*, May 1, 1981, sale 4590Y, lot 941 where it sold for \$18,000). Another slightly later desk is in the collection of the Metropolitan Museum of Art (acc. no. 10.125.93) (see Morrison H. Heckscher, *American Furniture in the Metropolitan Museum of Art*, (New York: The Metropolitan Museum of Art, 1985), p 264, no. 171). Other related New England ball foot children's desks are illustrated in Schiffer, *Miniature Antique Furniture*, pp. 178-80, nos. 180, 181, 183.

\$ 50,000-100,000



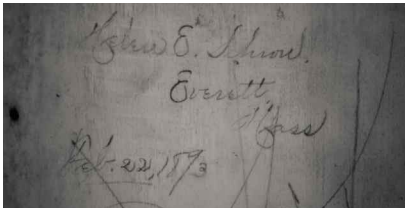


PROPERTY FROM AN IMPORTANT MASSACHUSETTS COLLECTION

THE IMPORTANT CLARK FAMILY QUEEN ANNE HIGHLY FIGURED MAPLE CHILD'S SLANT FRONT DESK-ON-FRAME, LONDONDERRY, NEW HAMPSHIRE, CIRCA 1734

appears to retain its original surface and cast brass hardware; inscribed on proper left letter drawer *Helen E. Schrow Everett Mass Feb. 22 1893*

Height 39 ¾ in. by Width 26 in. by Depth 16 in.



1420, DETAIL



1420
ALTERNATE VIEW

PROVENANCE

James Clark (1691-1768) m. Elizabeth Fulton (1697-1732), Londonderry, New Hampshire; Samuel Clark (1726-1792) m. Mary Folsom, Londonderry, New Hampshire; John Clark (1761-1817) m. Sally Sarah Gray (1773-1857), Acworth, New Hampshire; Judieth Sleeper Clark (1805-1859) m. Robert E. Clark (1791-1851), Unity, New Hampshire; Sophia Judith Clark (1837-1915) m. Henry Schrow (1832-1919), Unity, New Hampshire; Helen Elizabeth Schrow (1875-1964) married Edward LeBaron (1873-1961), Everett, Massachusetts;

William Richmond, William's Antique Shop, Old Greenwich, Connecticut;

Acquired by William Richmond's brother, Jacob Richmond, who was a prominent attorney in western Massachusetts. Jacob and his family resided in a large Historic Home built in 1791 by General Alexander Field, and the present lot (as well as another important Child's Desk, lot 1419) were part of an important collection of American furniture formed by Jacob Richmond and his wife primarily during the 1950's and 1960's from the advice of his brother William. The present desk has remained in the "period rooms" of the Richmond residence in Massachusetts for nearly 60 years until its arrival in New York for the current auction; by descent to his son Robert Richmond, the current owner.

Many American cabinetmakers were ingenious with their creations. This exceptional figured maple child's desk-on-stand is the embodiment of their wonderful ingenuity. Given the care that went into crafting this desk, the cabinetmaker most certainly had a close association to its recipient. The cabinetmaker selected the most brilliantly figured maple to make the case and drawer faces and they then fitted the interior with drawers, a prospect area and even vertical letter drawers. The cabinetmaker's usage of a complexly molded base molding with a scalloped edge further energizes the desk's appearance.

The child, for whom this desk was made, was quite fortunate. Their parent, assuming that their child would outgrow the small desk, had commissioned apparently from the same cabinetmaker a lower case which the desk could be placed upon; a child's desk-on-stand. Its idiosyncratic construction methods suggest that the craftsman who made this desk-on-frame had not made this form before. The cabinetmaker made a unique joint by having the base molding of the lower case cross over the apex of the cabriole leg's knee. Generally pieces that have base moldings are not crafted with cabriole legs. A related base molding joint also appears on much later Dunlap desks with cabriole leg (see Charles S. Parsons, *The Dunlaps & Their Furniture*, (Manchester, NH: Currier Gallery of Art, 1970)). A child's desk in the collection of the Metropolitan Museum of Art (acc. no. 42.139) had a slightly later taller frame made for it in order to elevate it up (see Morrison H. Heckscher, *American Furniture in the Metropolitan Museum of Art*, (New York: The Metropolitan Museum of Art, 1985), p. 265-5, no. 172.

This remarkable desk-on-stand stayed in the same family for 225 years. When it was purchased from Mrs. Edward LeBaron it was accompanied with a note that identified the desk was made in 1734 and descended through the Clark family of Unity, New Hampshire. The first Clark to live near Unity was John Clark (1761-1817) of Acworth, New Hampshire which is only eight miles away. Given the proposed date of manufacture, it is however much more likely that the desk was made for his father Samuel Clark (1726-1792) who live in Londonderry, New Hampshire and would have been 8 years old at the time he received this desk.

The brilliance of regional cabinetmakers was their ability to use standard forms as a foundation of design and then create wonderful new objects, that in this instance, transcend the norm and place it as a masterpiece of American colonial design.

\$ 50,000-100,000



1420



1421

1421

PROPERTY OF VARIOUS OWNERS

GEORGE BROOKSHAW (AFTER)

Pomona Britannica; or, A Collection of the Most Esteemed Fruits: Two Aquatint Engravings

Two aquatint engravings with some stipple, printed in colours and finished by hand, [London]: G. Brookshaw, [1804-1812].

lot includes: [Pineapple] Jagged Leaf Black Antigua. [Pl. XLV] — [Pineapple] Brown Havannah Pine. [Pl. XLIII].

sheet sizes approximately: 565 by 444 mm 22 1/4 by 17 1/2 in

See catalogue note at SOTHEBYS.COM

\$ 4,000-6,000

1422

PROPERTY FROM A MIDWEST INSTITUTION

WILLIAM AND MARY VENEERED AND FIGURED WALNUT FLAT-TOP HIGH CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, 1695-1720

stretcher is replaced.

Height 62 1/2 in. by Width 41 1/8 in. by Depth 22 1/2 in.

PROVENANCE

Mr. and Mrs. William H. Coburn, Chestnut Hill, Massachusetts.

EXHIBITED

Museum of Fine Arts, Boston, 1971-1972.

LITERATURE

The Magazine Antiques, 97:4 (April 1970), p. 493;

American Furniture with Related Decorative Arts 1660-1830, The Milwaukee Art Museum and the Layton Collection, ed. Gerald Ward, (New York: Hudson Hills Press, 1991), p. 78-80, cat. no. 26, illus. in color p. 62.

\$ 10,000-15,000



1422

1423

PROPERTY FROM THE ESTATE OF EMILY
KIDWELL: A GAY FAMILY DESCENDANT

**THE GAY FAMILY FINE QUEEN ANNE
CARVED CHERRYWOOD BONNET-
TOP HIGH CHEST OF DRAWERS,
BOSTON OR CHARLESTOWN,
MASSACHUSETTS, CIRCA 1760**

appears to retain its original hardware and
finials

Height 87 ½ in. by Width 41 ¼ in. by Depth 21
½ in.

PROVENANCE

Ebenezer Gay (1696-1787), Hingham,
Massachusetts, father of American
Unitarianism;
Martin Gay (1726-1809), Boston and Hingham,
Massachusetts, copper smith and merchant;
Ebenezer Gay (1771-1842), Hingham,
Massachusetts;
Winckworth Allan Gay (1821-1910), Hingham,
Massachusetts, painter; Arthur W Gay (1901-
1958);
Mary Otis Gay (1861-1933);
Elizabeth Neall Willcox (1899-1964);
Emily Magee Kidwell (1929-2017);
to the current owner.

\$ 15,000-25,000



1423



1424



1425

1424

PROPERTY OF VARIOUS OWNERS (LOTS 1424-1425)

ROBERT JOHN THORNTON & PETER HENDERSON

The Temple of Flora: A Pair of Aquatint and Stipple Engravings

Two hand-colored and color-printed aquatint and stipple engravings by Hopwood and Warner, London: June 1st., 1802. Framed.

includes: The Quadrangular Passion Flower — The Winged Passion Flower

each sheet approximately: 498 by 362 mm 19 5/8 by 14 1/4 in

See *catalogue note* at SOTHEBYS.COM

\$ 4,000-6,000

1425

QUEEN ANNE TURNED AND FIGURED MAHOGANY DISH-TOP TILT-TOP CANDLESTAND, PHILADELPHIA, CIRCA 1770

appears to retain traces of a dark, historic surface

Height 29 1/4 in. by Width 22 7/8 in. by Depth 22 5/8 in.

\$ 10,000-15,000

PROPERTY OF A PRIVATE FLORIDA
COLLECTOR

**THE DUBLOIS-WESSON FAMILY
VERY FINE AND RARE PAIR OF
QUEEN ANNE SHELL-CARVED
WALNUT COMPASS-SEAT SIDE
CHAIRS, BOSTON, MASSACHUSETTS,
CIRCA 1750**

one marked // with matching slipseat, the other
marked VI with slipseat I.
Height 38 ½ in.

PROVENANCE

Descended in the Dublois and Wesson Families,
Boston, Massachusetts;
Estate of James A. Wesson;
Sotheby's, New York, *Important American
Furniture, Folk Art, and Folk Paintings*, October
25, 1992, sale 6350, lot 319;
Alan Miller, Quakertown, Pennsylvania;
Christie's, New York, *Property from the
Collection of George and Lesley Schoedinger*,
January 18, 2008, sale 2109, lot 488;
C.L. Prickett, Yardley, Pennsylvania

EXHIBITED

St. Louis, Missouri, Saint Louis Art Museum,
*Useful Beauty: Early American Decorative Arts
from St. Louis Collections*, June 19-August 15,
1999.

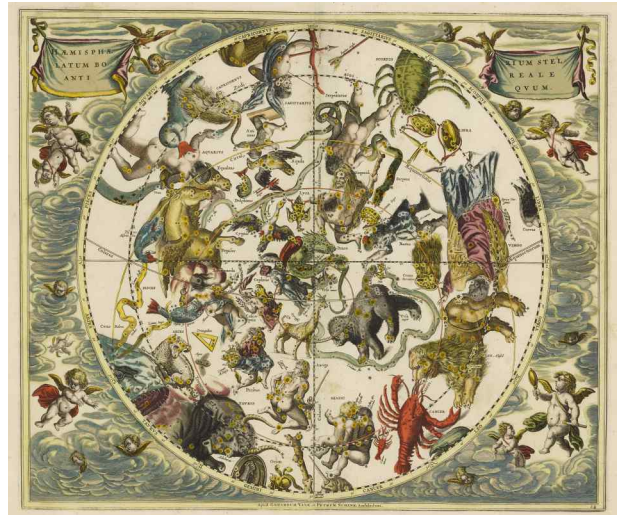
LITERATURE

David H. Conradsen, *Useful Beauty: Early
American Decorative Arts from St. Louis
Collections* (St. Louis, 1999), p. 22, fig. 4;
C.L. Prickett Advertisement, *Antiques & Fine
Art*, Autumn/Winter 2009, vol. IX, issue 6, p. 1.

\$ 25,000-50,000



1426



1427

1428

1427

PROPERTY OF VARIOUS OWNERS (LOTS 1427-1428)

ANDREAS CELLARIUS

Harmonia Macrocosmica seu Atlas Universalis et Novus: A Pair Copper-engraved Celestial Maps

Copper-engraved celestial maps, with full original color, Amsterdam: G. Valk & P. Schenk, 1708. Framed.

lot includes: [The Northern Celestial Hemisphere, with the Terrestrial Hemisphere beneath] *Hæmispheerium stellatum boreale cum subiecto hæmispheerio terrestri* — [The Southern Celestial Hemisphere superimposed over the Terrestrial Sphere] *Hæmispheerium Stellatum Australe Æquali Sphærarum Proportione*

each sheet approximately: 502 by 578 mm 19 3/4 by 22 3/4 in

See *catalogue note* at SOTHEBYS.COM

\$ 6,000-8,000

1428

ANDREAS CELLARIUS

Harmonia Macrocosmica seu Atlas Universalis et Novus: A Pair Copper-engraved Celestial Maps

Copper-engraved celestial maps, with full original color, Amsterdam: G. Valk & P. Schenk, 1708. Framed.

lot includes: [The Northern Celestial Hemisphere of Classical Antiquity] *Hæmispheerium Stellatum Boreale Antiquum* — [The Northern Celestial Hemisphere, with the Terrestrial Hemisphere beneath] *Hæmispheerium stellatum boreale cum subiecto hæmispheerio terrestri*
sheet sizes: 521 x 616 mm 20 1/2 x 24 1/4 in — 502 x 578 mm 19 3/4 x 22 3/4 in

See *catalogue note* at SOTHEBYS.COM

\$ 6,000-8,000

1429

PROPERTY OF A PRIVATE FLORIDA
COLLECTOR

**FINE QUEEN ANNE CARVED AND
FIGURED MAHOGANY TILT-TOP
CANDLESTAND, PHILADELPHIA,
CIRCA 1760**

Height 29 in. by Width 19 $\frac{7}{8}$ in. by Depth 19 $\frac{5}{8}$
in.

PROVENANCE

C.L. Prickett, Yardley, Pennsylvania

\$ 5,000-7,000



1429

1430

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**QUEEN ANNE CARVED WALNUT
CLOTHES PRESS, PENNSYLVANIA,
CIRCA 1760**

Height 92 $\frac{1}{2}$ in. by Width 49 $\frac{1}{4}$ in. by Depth 22
 $\frac{5}{8}$ in.

PROVENANCE

Christies, New York, *Important American
Furniture, Silver, Prints, Folk Art and Decorative
Arts*, January 26, 1995, Sale 8076, Lot 165;
C.L. Prickett Antiques, Yardley, Pennsylvania.

\$ 5,000-7,000



1430



1431



1431

PROPERTY OF VARIOUS OWNERS

JAN VAN HUYSUM

A Pair of Proof Mezzotints

Two mezzotints, engraved by Richard Earlom, proofs before titles, London: John Boydell, 1781; 1778. Gilt frames.

lot includes: [A Fruit Piece] — [A Flower Piece] each sheet approximately: 636 by 597 mm 25 by 23 1/2 in

See catalogue note at SOTHEBYS.COM

\$ 4,000-6,000

1432

PROPERTY OF A PRIVATE FLORIDA COLLECTOR (LOTS 1432-1433)

QUEEN ANNE CARVED WALNUT ROUNDABOUT ARMCHAIR, BOSTON, MASSACHUSETTS, CIRCA 1760

front leg knee returns are replaced.
Height 31 1/2 in.

PROVENANCE

C.L. Prickett, Yardley, Pennsylvania

\$ 6,000-8,000



1432

1433

**FINE CHIPPENDALE CARVED AND
FIGURED MAHOGANY BLOCK-FRONT
DESK-AND-BOOKCASE, SALEM,
MASSACHUSETTS, CIRCA 1770**

appears to retain the original finials, inscribed
Samuel L. Moody to the underside of one
candlestick; *finial plinths and drop pendant*
replaced.

Height 92 ½ in. by Width 42 in. by Depth 23
½ in.

PROVENANCE

Joe Kindig, Jr., York, Pennsylvania, 1937;
C.L. Prickett, Yardley, Pennsylvania.

\$ 25,000-50,000



1433



IMPORTANT PHILADELPHIA FURNITURE FROM
DESCENDANTS OF THE WHEELER FAMILY

**THE SCOTT FAMILY IMPORTANT
CHIPPENDALE CARVED AND FIGURED
MAHOGANY DRESSING TABLE, CABINETWORK
POSSIBLY BY THOMAS AFFLECK (1740-1795);
CARVING ATTRIBUTED TO JAMES REYNOLDS
(C. 1736-1794), PHILADELPHIA, CIRCA 1770**

appears to retain its original surface and its original cast
brass hardware. *Lacking front molding beneath top.*
Height 30 ¾ in. by Width 37 ¼ in. by Depth 21 ¾ in.

PROVENANCE

Col. Thomas Alexander Scott (1823-1881), Franklin County,
Pennsylvania, married Anna Dike Riddle (1839-1901);
Edgar Thomson Scott (1871-1918), Philadelphia;
Susan Scott Wheeler (1908-1975), Philadelphia;
Sons of Susan Scott Wheeler, the current owners,
Philadelphia.

\$ 500,000-800,000





Figure 1. Chimney back, Aetna Furnace, Burlington County, New Jersey, 1767–1775. Cast iron. H. 31", W. 29 3/4". (Courtesy, Winterthur Museum.)

Representing a distinctly American 18th century case form, this dressing table stands as a magnificent example of the fully developed Rococo aesthetic associated with Philadelphia's colonial craftsmen. With its accomplished casework attributed to Thomas Affleck (1740-1795) and exceptional carving attributed to James Reynolds (c. 1736-1794), it ranks among the best examples of its form made in Philadelphia before the American Revolution. It has survived in remarkable condition and retains its original surface and cast brass hardware.

The combination of masterful naturalistic and delicate relief and intaglio carving relates this dressing table to a small group of case pieces with carving attributed to James Reynolds, the highly talented carver who arrived in Philadelphia on August 21, 1766. He advertised his architectural shop and furniture carving from "his house in Dock Street opposite Lodge Alley." For the carving on this dressing table, Reynolds took extraordinary care in executing the shell drawer by using an extremely fine veining tool to delineate the flutes with a V-shaped dart. He joined the flutes in the center with a ruffled border and a trilobed device above a bellflower with broad petals. The knees display carving comprised of bilaterally symmetrical leaves separated by a V-shaped dart beneath a flower head. The same gradually attenuated flower heads as those found on the shell drawer of this dressing table are displayed on a chimney back molded from a carving by James Reynolds and made by Aetna Furnace in Burlington County, New Jersey.¹



Figure 3. High chest, Philadelphia, circa 1770. Mahogany, yellow pine, poplar and Atlantic white cedar. H. 90", W. 41 3/4". (Courtesy, American Museum in Bath, Bequest of Henry Francis du Pont, acc. no. 1961.1)



Figure 2. Dressing table, Philadelphia, circa 1770. Mahogany, yellow pine, poplar and Atlantic white cedar. H. 28 3/4", W. 33 3/4", D. 19 3/4". (Courtesy, Metropolitan Museum of Art, The Leslie and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973, acc. no. 1973.356.41)



Detail of lot 111



Figure 4. Detail of shell-carved drawer of figure 3



Figure 4. High chest, Philadelphia, circa 1770. Mahogany, yellow pine, poplar and Atlantic white cedar. H. 103½", W. 44", D. 23". (Courtesy, Sewell C. Biggs Museum of American Art)

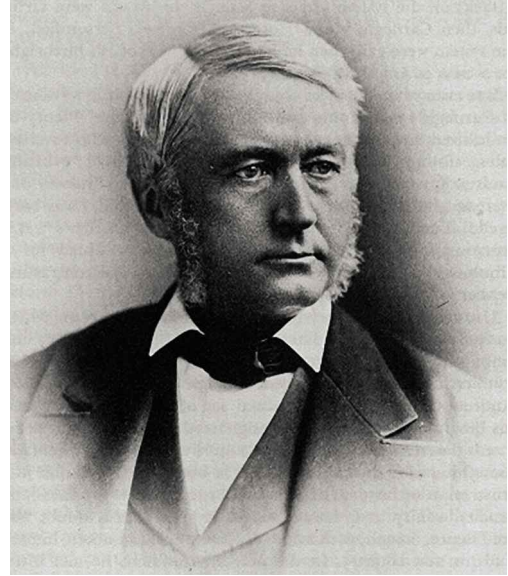


Figure 6. Col. Thomas Alexander Scott (1823-1881)

James Reynolds was regularly contracted for his work by Thomas Affleck, the Philadelphia cabinetmaker who likely made this dressing table. A dressing table and two high chests are known with similar construction and carving. All exhibit the unusual and distinctive detail of fluted quarter columns that start at the same height as the lower drawer bottoms, rather than close to the knees. The related dressing table in the collection of the Metropolitan Museum of Art once belonged to James Read of Delaware.² It displays a nearly identical shell carved drawer and a similarly shaped top. A high chest donated by Henry Francis du Pont to the American Museum in Bath, England also exhibits the same shell-carved drawer, but offers a more elaborate skirt profile and lacks the V-shaped dart with a flower head.³ Another related high chest with a very similar shell carved drawer and skirt profile has a history of descent in the Eckard family from the Signer George Read (1733-1798). It sold at Sotheby Parke Bernet and is currently in the collection of the Sewall C. Biggs Museum of American Art.⁴

This dressing table was owned in the 19th century by Colonel Thomas Alexander Scott (1823-1881), Assistant Secretary of War to President Abraham Lincoln, president of the Pennsylvania Railroad, and founder of the Texas and Pacific Railroad. He was born on December 28, 1823 in Fort Loudon, Pennsylvania, the 7th child of Thomas Scott and his wife, Rebecca (Douglas). His father ran a stagecoach line and Thom's Scott's Tavern on the Franklin County turnpike between Philadelphia and Pittsburgh. Though his formal education was limited, Scott was well read and educated himself through books.



Detail of lot 1434

In 1840, he began working as a clerk in the State of Pennsylvania's office in Columbia, Pennsylvania. In 1850, he began his long career at the Pennsylvania Railroad as a station agent in Duncansville. After receiving numerous promotions, Scott became general superintendent of the railroad in the 1850s. In 1859, he became first vice president in charge of all operations and was a close advisor to J. Edgar Thomson, the company's president. As he ascended the corporate ladder, Scott discovered and personally mentored a young Andrew Carnegie, who also rose quickly through the ranks of the railroad.

During the Civil War, Scott served as Assistant Secretary of War in charge of supervising all government railways and transportation lines.

Scott returned to the Pennsylvania Railroad as president of the western division. In 1874, he became president after the death of J. Edgar Thomson and was at the helm of the

world's largest railroad under one management. He went on to found the Texas and Pacific Railroad before retiring in 1880. He died on May 21, 1881 at Woodburne, his home near Darby, Pennsylvania. In 1992, he was inducted into the Railroad Hall of Fame.

1 Luke Beckerdite, "Pattern Carving in Eighteenth-Century Philadelphia," *American Furniture*, edited by Luke Beckerdite (Hanover: Chipstone Foundation, 2014); fig. 42, p. 107.

2 Morrison Heckscher, *American Furniture in The Metropolitan Museum of Art* (New York: Random House, 1985); pp. 252-3, no. 64.

3 Joseph Downs, *American Furniture: Queen Anne and Chippendale Periods in the Henry Francis du Pont Winterthur Museum* (New York: MacMillan Company, 1952); no. 196; Michael Podmaniczky, "Downs, no. 196: A Philadelphia Rococo High Chest," *American Museum in Britain*, col. 41, pp. 15-19.

4 Sotheby Parke Bernet, New York, *Auction of American*, November 8, 1975, sale 3804, lot 1258; Philip D. Zimmerman, *The Sewell C. Biggs Collection of American Art, Volume I Decorative Arts* (Dover, DE: Biggs Museum of American Art, 2002), pp. 100-1, no. 78.

IMPORTANT PHILADELPHIA FURNITURE FROM
DESCENDANTS OF THE WHEELER FAMILY

**THE STRATTON-CARPENTER-WHEELER
FAMILIES IMPORTANT CHIPPENDALE
CARVED AND FIGURED MAHOGANY CHEST-
ON-CHEST, CABINETWORK ATTRIBUTED
TO JOHN FOLWELL (W. 1762-1780); CARVING
ATTRIBUTED TO JAMES REYNOLDS,
PHILADELPHIA, CIRCA 1770**

retains its original carved cartouche and its original cast
brass hardware. It retains a sumptuous dark rich historic
surface. Inscribed on back board "*This chest of [drawers]
on lowboy was the property of my great great grandmother
Mrs. Hugh Creighton of Haddonfield N.J. whose daughter
Mary (Pretty Polly Creighton) married Dr. James Stratton of
Swedesboro N.J. When during the Revolution[ary] War the
British Troops entered Haddonfield and search the houses
for arms. Her mother pulled this chest of drawers out from
the corner and wrapping blankets around Polly, then a girl of
15 hid her behind it until the soldiers were gone. / This was
given to Andrew Wheeler in the year 1918 by his aunt Mary
Creighton.*" Bottom 2 1/2 inches of foot-facings and proper
back left foot facing are replaced.

Height 98 in. by Width 44 1/4 in. by Depth 21 in.

PROVENANCE

Hugh Creighton (1723-1804) and his wife Mary Elizabeth
Louisa McCulloch Creighton (1716-1781);

To their daughter Mary "Pretty Polly" Creighton Stratton
(1762-1847) and her husband Dr. James Stratton (1755-
1812), Haddonfield, New Jersey (married January 1, 1787);
To his daughter from a previous marriage Sarah Stratton
Carpenter (1781-1852), who married Edward Carpenter I
(1777-1813) of Glassborough, New Jersey on September 5,
1799;

To their son Edward Carpenter II (1813-1889) of Philadelphia,
who married Anna Maria Howey (1818-1883) on November
16, 1837;

To their daughter Sarah Caroline Carpenter Wheeler
(1843-1904), who married Andrew Wheeler (1832-1903) of
Philadelphia on January 18, 1865;

To their eldest son Andrew Wheeler, Jr. (1866-1926), who
married Mary Wilcox Watson (1863-1892), a descendent
of Edward Shippen, first mayor of Philadelphia, on May 14,
1887. Andrew Wheeler later had two sons by his second
wife, Jennie Pearce (1876-1941) - John Pearce Wheeler and
Alexander Bowman Wheeler;

\$ 300,000-500,000







Figure 1. Indian King Tavern in Haddonfield, New Jersey.



Detail of the top of lower case inscribed *JF*

To John Pearce Wheeler (1909-1964) of Philadelphia;
 To his brother Alexander Bowman Wheeler (1913-1991) of Philadelphia;
 To the children of Alexander Bowman Wheeler, the current owners of Philadelphia.

Attesting to the magnificence to which the Philadelphia area's elite aspired during the Colonial period, this imposing and architectonic chest-on-chest was originally owned by Hugh Creighton (1723-1804), the owner of the historic Indian King Tavern in Haddonfield, New Jersey. The tavern was the site of a meeting of the New Jersey General Assembly in 1777 that officially ratified the Declaration of Independence and adopted the state's Great Seal. This chest was likely commissioned before Creighton purchased the tavern in 1777 and resided before that time in his home in Haddonfield. The chest descended to his daughter, Mary "Pretty Polly" Isabel Creighton (1762-1847), who married Dr. James Stratton (1755-1812), a successful and distinguished physician, graduate of the University of Pennsylvania, and President of the Medical Society of New Jersey. Subsequently, the chest-on-chest descended through the Carpenter and Wheeler branches of their family for six generations until the present time. It has survived in remarkable condition and retains its original masterfully carved basket-and-flower cartouche, cast brass hardware, and rich historic surface.

In 1777 and 1778, Haddonfield was a center of British soldier activity. As documented on the back boards of the chest-on-chest and noted in a period account, Mary Creighton and her family experienced the torment of war first-hand. Mary's account states that on April 5, 1778, American troops in Haddonfield were warned to depart the town before the impending arrival of 500 British light





Figure 2. Chest-on-chest, Philadelphia, circa 1770. Mahogany, poplar and Atlantic white cedar. H. 98½", W. 48", D. 23½". (Courtesy, Philadelphia Museum of Art, purchased, Elizabeth S. Shippen fund, acc. no. 26.19.1)

infantrymen. Only sixteen years old at the time, Mary and her mother, Mary Elizabeth, were awakened by soldiers who were destroying and plundering their property. A militiaman messenger who came upon the British troops was attacked and his horse killed, directly in front of the Indian King Tavern. Although he had been bayoneted thirteen times by the British soldiers, the messenger survived and was brought into the tavern where Mary and her mother nursed him through his recovery.¹

Both the scale and opulence of this chest must have offered visitors to the Indian King Tavern a bold statement of Hugh and Mary Elizabeth Creighton's wealth and taste. In 1775, Thomas Affleck charged James Pemberton the significant sum of £21 for a "Chest of Mahogany draws Chest on Chest" which now resides in the collection of Colonial Williamsburg (acc. no. 1983.292). Its design and construction follows what has been accepted as the shop tradition of Thomas Affleck (1740-1795). Trained in Edinburgh and London, Affleck was one of the few cabinetmakers in Philadelphia who owned a personal copy of Thomas Chippendale's, *The Gentleman & Cabinet-Maker's Director*, which underscored and emphasized his and his patron's interest in emulating high-style English furniture in the latest London fashion. The design for this chest-on-chest was based upon several "Library Bookcase" and "Desk & Bookcase" designs illustrated in the 1762 edition with the scroll pediment, blind fretwork, basket-and-flower cartouche and dentil molding all taken from Chippendale's patterns.²

The top board of the lower case of this chest on chest however are carved with very large conjoined initials *JF*. The placement of such large initials in an obscure place suggests that these are the markings of a proud maker and not that of an owner. A little discussed Philadelphia cabinetmaker who was very active in Philadelphia at the time this piece was likely crafted was John Folwell (w. 1762-1780). In 1775, John



Detail of lot 1435



Figure 3. Chest-on-chest cartouche, Philadelphia, circa 1770. Mahogany. (Courtesy, Philadelphia Museum of Art, purchased, Elizabeth S. Shippen fund, acc. no. 26.19.1)



Figure 4. William M. Hornor, *Blue Book Philadelphia Furniture*, (Washington, DC: Highland House Publishers, 1988), pl. 173.



Figure 5. Chest-on-chest, Philadelphia, circa 1770. Mahogany, poplar and Atlantic white cedar. H. 90½", W. 46¾", D. 24¼" (Courtesy, Baltimore Museum of Art, Dorothy McIlvain Scott Collection, acc. no. 2012.286)

Folwell planned to print, by subscription, a furniture design book based on the *Director*; however, the Revolutionary War halted his scheme. John Folwell was so skilled that he was commissioned to create an enclosure for David Rittenhouse's magnificent orrery. Therefore, considering the quality of the chest-on-chest's construction, probable date of manufacture, and inscriptions, it is conclusive that John Folwell was the maker of this chest-on-chest.

While John Folwell would be the shop owner, a piece with this complexity required the involvement of a number of outsourced specialists. For instance, the exceptional basket-and-flower cartouche and foliate carved rosettes displayed on this chest are hallmarks of the work of the celebrated immigrant carver, James Reynold (c. 1736-1794), who came to Philadelphia about 1766 and set up shop on Front street, between Walnut and Chestnut streets. Surviving period records indicate that various cabinetmakers used Reynolds services frequently, including for the important Cadwalader commission. A chest-on-chest in the collection of the Philadelphia Museum of Art displays a closely related cartouche by Reynolds (acc. no. 26.91.1)(fig. 2). Two other chest-on-chests with a related cartouche carved by Reynolds include one published in *Blue Book Philadelphia Furniture* by William Hornor and one in the collection of the Baltimore Museum of Art (figs. 3-4).³ Another made of mahogany is in the collection of the Carnegie Museum of Art. (acc. no. 74.45).

This new discovery is highly important in the advancement in the understanding of the products of different Philadelphia craftsmen. Without those inscribed letters this chest-on-chest would have easily been ascribed to the work shop of Thomas Afleck. This discovery will hopefully lead to a reevaluation of attributions in many institutions.

¹*Descendants of Thomas McCulloch, Generations 1, 2, and 3* (Haddonfield, NJ: Historical Society of Haddonfield); Thomas Cushing and Charles E. Sheppard, *History of the Counties of Gloucester, Salem, and Cumberland, New Jersey* (Philadelphia: Everts & Peck, 1883): p. 35; Frank H. Stewart, *Notes on Old Gloucester County, New Jersey* (Woodbury: Gloucester County Historical Society), vol. III, pp. 67-8; Garry Wheeler Stone, *Haddonfield Time Line: The American Revolution* (Manuscript, Indian King Tavern Historic Site); Penelope Watson, *Preservation Plan for the Indian King Tavern Museum* (Bridgeton, NJ: Watson & Henry Associates, 2013): pp. 12-3.

²Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director* (London, 1762): plates XC, XCI, XCIII, XCV, and CVII.

³Bea Garvan, *Philadelphia: Three Centuries of American Art* (Philadelphia: Philadelphia Museum of Art, 1976): no. 76, p. 96, and 119-20; Morrison Heckscher and Leslie Green Bowman, *American Rococo, 1750-1775* (New York: Harry Abrams, Inc., 1992): pp. 204-5; William M. Hornor, *Blue Book Philadelphia Furniture* (Washington, D.C.: Highland House Publishers, 1988): pl. 173; William Voss Elder III and Jayne Stokes, *American Furniture, 1680-1880* (Baltimore: Baltimore Museum of Art, 1987): no. 57, pp. 84-5.

PROPERTY OF A PRIVATE FLORIDA
COLLECTOR

**FINE CHIPPENDALE CARVED AND
FIGURED MAHOGANY TILT-TOP
TEA TABLE, SIGNED BY JOSEPH
SANFORD, NEWPORT, RHODE
ISLAND, CIRCA 1765**

signed in white chalk on the underside of the
top, *J. Sanford*.
Height 29 ¼ in. by Width 33 in. by Depth 32
¾ in.

PROVENANCE

Jeremiah Lee House, Marblehead,
Massachusetts;
Ginsburg and Levy, Inc., New York;
Benjamin and Cora Ginsburg;
Sotheby's New York, *Important Americana*,
October 7, 2006, sale 8209, lot 328;
C.L. Prickett, Yardley, Pennsylvania.

\$ 25,000-35,000

LITERATURE

Helen Comstock, *American Furniture* (The
Viking Press, 1962) no. 397;
Ginsburg & Levy Advertisement, *Antiques*, 97:5
(May 1970), p. 633;
Patricia E. Kane, "The Palladian Style in
Rhode Island Furniture: Fly Tea Tables,"
American Furniture 1999, Luke Beckerdite, ed.
(Milwaukee, WI: The Chipstone Foundation,
1999), fig. 14, p. 12.

Displaying skilled craftsmanship and
signed by its maker, this tea table stands
as a rare and important survival of Newport
furniture. Paralleling the fashion for tea
drinking, the form was introduced during the
second quarter of the eighteenth century and
appears to have been made with the greatest
frequency in Newport during the 1760s and
1770s. Numerous references in Job Townsend,
Jr.'s daybook/ledger indicate that the cost of
mahogany examples of the form fluctuated
from 65 to 80 shillings during the 1760s.
Surviving bills and accounts indicate the
Newport woodworkers John Goddard, Benjamin
Baker and James Taylor also made the form.
The only Newport example signed by its maker,
this table reveals that a fifth craftsman, Joseph
Sanford (1740-1784) was also a maker of fly-
top tea tables.

As the only known work signed by
Joseph Sanford (1740-1784), the table is a
crucial document of his work. Previously,
his profession was only evident in the written
record.¹ Like many woodworkers, he appears
to have supplemented his income through the
trade of goods for in 1763, he advertised the
sale of "teneriffe wine" and is identified as a
joiner.² His inventory, taken on November 15,
1784, includes "Sundry Joiner's Tool, Bench"
valued at 3 pounds 12 shillings as well as a
large quantity of lumber.³ The son of Captain
Esbon (1693-1743) and Mary (Woodward),
Joseph may have trained under his father
whose probate papers identify him as a house
carpenter and owner of "carpenter and joiners
tools." Alternatively, he may have trained
under his sister's brother-in-law, Constant
Bradley (1717-1801), a documented Newport
cabinetmaker working in the 1750s. Along
with several of his brothers and sisters, Joseph
removed to Newport, Nova Scotia in 1760 and,
as indicated by the advertisement cited above,
was back in Newport, Rhode Island by 1763.
The following year he married Mary Clark(e)
(1740-1811) and upon his death in 1784, was
buried in Newport's Common Burial Ground.⁴



Detail of signature to underside

Closely related to three other tea tables, this table and its signature identify one of the woodworkers involved in their production. No two of the tables are exactly alike, yet all display at least one component part this is identical to another. Thus, a comparison of the four tables reveals a complex interaction of at least two shops and specialized craftsmen who either worked in more than one shop or supplied separate shops with their turned and carved component parts. As Sanford is identified as a joiner rather than a turner, it is likely that the table was for the most part made in his shop. The turned pedestal, knee carving and foot carving may also have been executed by Sanford, but could also have been done by as many as three different individuals. The knee carving is identical to that on a table in a private collection and was undoubtedly carved by the same hand, yet that table with a birdcage support and variant cleats was clearly constructed in a different shop. Both tables also have identical shaping relieving the

underside of the legs and base of the support and it is possible that the same craftsman who embellished the knees also provided the decorative detailing in these areas.

Two additional tables, one in a private collection and one whose location is unknown, may also have been made in Sanford's shop. The table in a private collection has an identical top with a thin molded lip as well as the same knee carving, yet its pedestal, with a fluted column and a spiral-reeded ball, suggests the work of yet another specialized turner. With an elaborate molded rim and more extensive knee carving, the fourth table displays further differences, which while possibly indicating another shop, could also reflect variant designs made in the same shop or by the same carver. This table's turned pedestal appears identical in both design and proportion to that on the Sanford table and was most likely executed by the same craftsman. The feet carving provide the final point of comparison. Those on the

Sanford table differ from the other by having the lowermost part of the leg visually abutting the ball, with partial scribe line delineating the two elements. This contrasts with the other tables, which have the lower leg or outer tendons curving over the ball.

- 1 Wendell Garrett, "The Newport Cabinetmakers: A Corrected Checklist," *Antiques* (June 1958), p. 560.
- 2 The advertisement reads, "To be sold by Joseph Sanford joiner and Joseph Smith, Living near the Point Bridge, Teneriffe Wine." *The Newport Mercury*, June 27, 1763 (recorded under "Joseph Sanford" in the card catalogue at the Newport Historical Society).
- 3 *Newport Probate Court Records*, Book 1, pp. 214-215.
- 4 G. Andrews Moriarty, "President Joseph Sanford of Portsmouth, R.I. and His Family," *New England Historic and Genealogical Register*, vol. 103 (October 1949), p. 272; "Notes," vol. 104 (January 1950), pp. 73-75; Rhode Island Historical Cemeteries Database, www.newenglandancestors.org. Joseph Sanford's sister Hannah (b. 1725) married Joseph Bailey (b. 1719), the brother of Constant Bailey. For more on Constant Bailey, see Ethel Hall Bjerko, *The Cabinetmakers of America* (New York: Bonanza Books, 1957), p. 36 and William C. Ketchum, Jr., *American Cabinetmakers: Marked American Furniture, 1640-1940* (New York: Crown Publishers, 1995), p. 20.



1436



1437

PROPERTY OF THE DIRECT DESCENDANTS OF
THE ORIGINAL OWNER IN THE WHITEHORNE
FAMILY

**THE EXCEPTIONAL SAMUEL
WHITEHORNE CARVED MAHOGANY
BONNET-TOP HIGH CHEST OF
DRAWERS, GODDARD-TOWNSEND
SCHOOL, NEWPORT, RHODE ISLAND,
CIRCA 1760**

appears to retain its original surface and cast
brass hardware.
Height 86 $\frac{3}{4}$ in. by Width 40 $\frac{1}{2}$ in. by Depth
23 in.

\$ 150,000-300,000

PROVENANCE

Samuel Whitehorne (baptized November 4,
1744-died April 1, 1796) of Newport, Rhode
Island, who married Ruth (Gibbs) (1748-1824)
on December 19, 1771;
To their son, Captain Samuel Whitehorne Jr.
(1779-1844) of Newport, who married Elizabeth
(Rathbone) (1778-1856) on August 24, 1802;
To their daughter, Eliza (1803-1894), who
married William Ennis (1801-1849), of Newport;
To their son, William Ennis (1841-1938) of
Newport, who married Andrine (Peirce) (1850-
1945);

To their son, William Pierce Ennis Sr. (1878-
1969), who married Eda (Totten) (1878-1972);
To their son, William Pierce Ennis Jr. (1904-
1989) of Newport, who married Frances
(Dwyer) (1903-1991) on April 27, 1927;
Thence by descent in their family to the current
owners.



1437



Samuel Whitehorne house, 428 Thames Street, Newport, Rhode Island



Whitehorne Bureau Table, James Goddard, Jr., (b. 1752), Newport, Rhode Island, 1775-85 (private collection)

Retaining its original surface, this exceptional high chest was originally owned by Samuel Whitehorne (1744-1796), the prosperous merchant and distiller of Newport, Rhode Island. It descended to his son, Samuel Whitehorne Jr. (1780-1844), also a successful merchant, and stood in his house on Thames Street in Newport. His daughter, Eliza (Whitehorne) Ennis (1803-1894), inherited the high chest next and it descended through five generations of the Ennis family until this sale. A block-and-shell kneehole desk also originally owned by Samuel Whitehorne of Newport and surviving with its original finish was sold in these rooms, *Important Americana: The Collection of Mr. and Mrs. Adolph Henry Meyer*, January 20, 1996, sale 6801, lot 48.

A masterpiece of American furniture, this high chest displays numerous details of construction and ornament that firmly tie it to the Goddard and Townsend craft tradition. Its proportions are exceptionally planned, from the manner in which the curve of the tympanum board is echoed in the

pediment board and again in the shape of the paired applied plaques on the bonnet façade, to the delicate spring of the cabriole legs to the shaped front skirt with its deep reverse curved centering the recessed shell. The fact that the back is dovetailed to the sides in both the upper and lower case, and that the detachable legs, housed within the lower case are supported by glue blocks and extended to roughly half the height of the lower case, further confirm its history of Newport, Rhode Island manufacture. Even the distinctly fashioned central plinth, fluted on its three visible sides and mounted by a corkscrew and cupcake finial, speaks to the attentiveness to the detail practiced by its craftsmen. Its overall understatement in design and ornament attests to the unique aesthetic sensibility of the conservative Quaker community on Easton's Point in Newport, where the Goddard and Townsend school thrived from roughly 1750 to 1780.

A similar high chest of drawers made in Newport also featuring a concave shell with an open center and slipper feet sold in these rooms, *Important Americana: The Collection of Mr. and Mrs. Adolph Henry Meyer*, January 20, 1996, sale 6801, lot 170. It was owned by the Gould family of Rhode Island. Another with an identical escutcheon plate centered in the top drawer of the lower case was given to the Metropolitan Museum of Art by Mrs. E. P. Moore in memory of Rear Admiral E. P. Moore.¹ The latter displays carving on all four knees and claw and ball feet with open talons. A high chest at the State Department is of the same form and similarly displays the distinctive scrolled knee returns.² Another related example with a closed bonnet and pad feet sold in these rooms, *Important Americana*, January 17, 1997, sale 6957, lot 776.

Samuel Whitehorne (1744-1796) was the son of John Whitehorne (1699-1766), a distiller, and his wife Abigail (Langworthy) (born 1707), who married at Trinity Church in Newport on April 16, 1732. Samuel married Ruth Gibbs (1748-1824), the daughter of the Newport merchant, George Gibbs and his wife Ruth (Hart), at Trinity Church on December 19, 1771. Samuel was active in Trinity Church as vestryman, warden and senior warden and all of his 10 children were baptized in the church. He was a Loyalist during the American Revolution and in July of 1780 "Samuel Whitehorne, merchant," was named with others in an act of the General Assembly at Providence barring British sympathizers from the state. In September 1780, the Assembly voted at Newport that the families of Lieutenant Goldsmith, Bernard Penrose, Samuel Whitehorne, Joseph Durfee, Isaac Lawton and William Wanton be permitted to remove from Newport to New York with "their household furniture and wearing apparel" under the direction of the Honorable Major General Heath. At some point, Samuel lived in Bristol, but was obliged to move to New York with his family on an allowance of a dollar a day after the British evacuated Rhode Island. Later, he and his family returned to Newport. On March 27, 1786, after the Treaty of Peace was signed, the American claims Commission rejected Samuel Whitehorne's claim for his distillery, which had been destroyed by the Revolutionary Army.

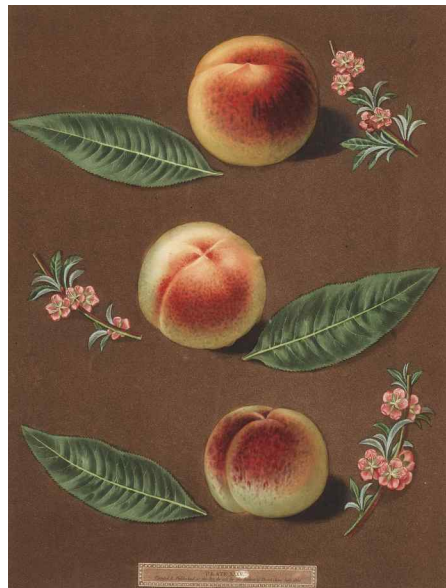
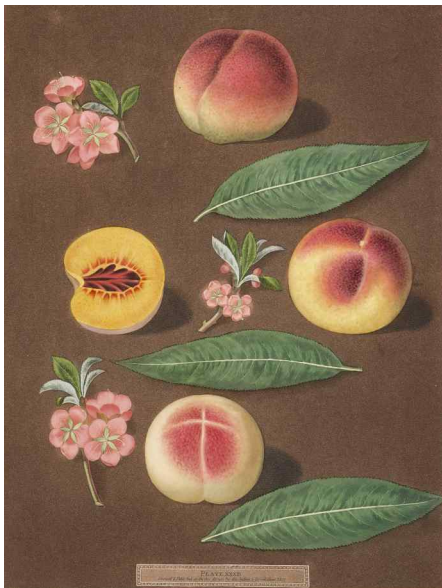
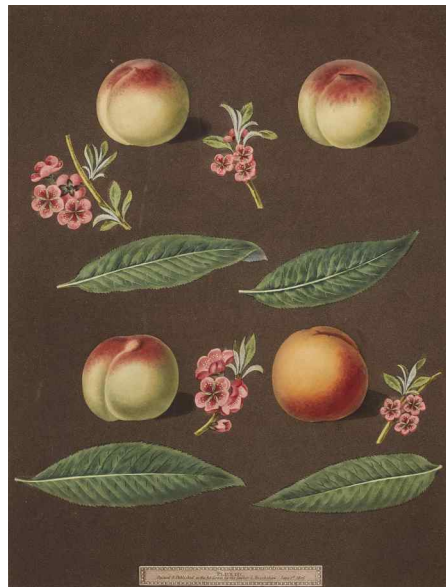
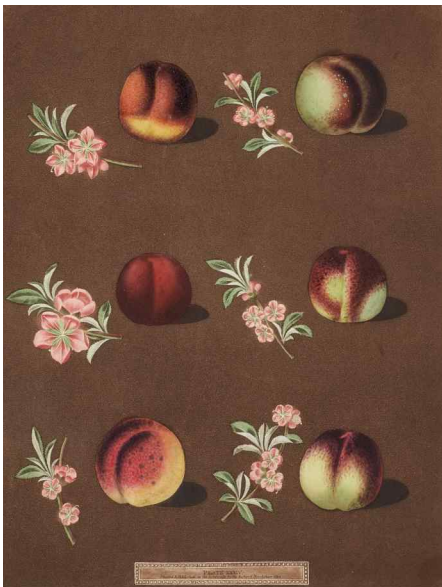
On July 12, 1794, Samuel Whitehorne purchased property at 428 Thames Street in Newport from Henry Hunter, distiller, for 1050 pounds, according to the city deeds. This high chest was likely among the furnishings in this house. Captain Samuel Whitehorne Jr. (1779-1844) owned this chest next and it probably stood in the house he built in 1811 at the southwest corner of Thames and Dennison Streets, on land bought in March 1810 from Jabez Dennison. He was a merchant and shipping magnate in Newport in partnership with his brother, John. They were involved in several commercial enterprises including a distillery, an iron foundry, and a bank.

Captain Whitehorne married Elizabeth Rathbone (1778-1856) in Newport on August 24, 1802 and they had eight children, four of whom died in infancy. This chest descended to their daughter, Eliza (1803-1894), who married William Ennis (1801-1849) on April 9, 1832. He was the son of Lieutenant William Ennis (1758-1831), who served in the Continental Army during the American Revolution and was an original member of the Rhode Island Society of the Cincinnati. This chest descended from Eliza and William Ennis to their son, William (1841-1938), and next to his son, William Pierce (1878-1969), both West Point graduates and Brigadier Generals of the Army. William Pierce Ennis Jr. (1904-1989) owned this high chest next. Like his father and grandfather, he was a West Point graduate (1926) and had a distinguished military career in the Army, rising to the

rank of Lieutenant General. For his service in World War II, he was awarded the Legion of Merit and the Bronze Star Medal. He received a distinguished service medal and Silver Star for his service during the Korean War. This high chest is the property of his grandchildren. It has remained in the Whitehorne-Ennis family for nearly 260 years and has never been published or offered for sale until the present time. It is an extremely rare and historic survival of its form for retaining its original finish.

1 Metropolitan Museum of Art, Accession number 1980.139.
2 Clement Conger and Alexandra Rollins, *Treasures of State* (New York: Harry N. Abrams, 1991): fig. 25, p. 106.





1438

1438

PROPERTY OF VARIOUS OWNERS (LOTS 1438-1440)

GEORGE BROOKSHAW (AFTER)

Pomona Britannica; or, A Collection of the Most Esteemed Fruits: Four Aquatint Engravings

Four aquatint engravings with some stipple, printed in colors and finished by hand, [London]: G. Brookshaw, [1804-1812]. Each framed.

lot includes: [Peach] White Avant Peach; Bears Red Avant; White Magdalen; Red Magdalen. [Pl. XXV] — [Peach] Marlborough Peach; Rombullion Peach; Double Mountain Peach. [Pl. XXXII] — [Peach] Bourdine Peach; Nevet Peach; Late Admirable Peach. [Pl. XXV] — [Nectarines] Vermash Nectarine; Violet Hâtive Nectarine; Roman Nectarine; North's Scarlet Nectarine; Elrouge Nectarine; Peterborough Nectarine. [Pl. XXXIV].

each sheet approximately: 616 by 457 mm 22 1/4 by 18 in

See catalogue note at SOTHEBYS.COM

\$ 4,000-6,000

1439

**VERY FINE AND RARE CHIPPENDALE
CARVED AND FIGURED MAHOGANY
SERPENTINE-TOP GAMES TABLE,
NEWPORT, RHODE ISLAND, CIRCA
1790**

fitted with a small drawer behind the swing leg.
Height 28 $\frac{5}{8}$ in. by Width 34 in. by Depth 15
 $\frac{1}{2}$ in.

\$ 8,000-12,000



1439

1440

**THE HAZARD FAMILY RARE QUEEN
ANNE CARVED AND FIGURED
MAHOGANY DRESSING TABLE,
SOUTH KINGSTOWN, RHODE
ISLAND, CIRCA 1760**

Height 32 $\frac{7}{8}$ in. by Width 36 $\frac{3}{4}$ in. by Depth 23
 $\frac{3}{4}$ in.

PROVENANCE

Probably Carder Hazard (1734–1792), South
Kingstown, Rhode Island, or his brother, George
Hazard (1724–1791), South Kingstown and
Newport, Rhode Island;

by descent to Carder Hazard son Dr. George
Hazard (1763–1829), South Kingstown, Rhode
Island;

by descent to his daughter Mrs. Attmore
Robinson (née Laura Hazard, 1819–1915),
Wakefield, Rhode Island;

by descent to her son, George Hazard Robinson
(1847–1919), New York;

by descent to his daughter, Mrs. William B.
Donnell (née Laura Robinson, born 1874), New
York;

by descent to her granddaughter;

Collection of Mr. and Mrs. Leo S. Bing;
Christie's, New York, *Important American
Furniture* January 16, 2004, sale1279, lot 433;
Juliana Terian, New York;

to the present owner.

LITERATURE

Patricia E. Kane (et al.), *Art and Industry in Early
America: Rhode Island Furniture, 1650–1830*,
exh. cat. (New Haven, Conn.: Yale University Art
Gallery, 2016), p. 232–233, no. 37;
Rhode Island Furniture Archive, no. 214.

\$ 10,000-12,000



1440



1441

1441

PROPERTY OF THE MONMOUTH COUNTY HISTORICAL ASSOCIATION

BROWN PAINTED AND VOLUTE-CARVED BOW-BACK WINDSOR SIDE CHAIR, CONNECTICUT-RHODE ISLAND BORDER REGION, CIRCA 1795-1805

retains a dark, rich surface, bearing accession no. 83.9.14 to the underside. Height 37 7/8 in.

A similar bow-back Windsor chair with near identical volute carving at the Winterthur Museum (accession no. 64.1173) is illustrated in Nancy Goyne Evans, *American Windsor Chairs*, (New York: Hudson Hill Press, 1996), p. 313, fig. 6-139.

\$ 5,000-7,000



1442

1442

PROPERTY OF VARIOUS OWNERS

VERY FINE AND RARE TURNED AND GREEN-PAINTED WINDSOR CHILD'S SACK-BACK HIGH CHAIR, LIKELY NEW YORK, CIRCA 1800

appears to retain a dark, historic surface; *lacking footrest*. Height 37 1/4 in.

\$ 8,000-12,000

1443

PROPERTY FROM THE COLLECTION OF MARY LOU SHARTLE, NEW MEXICO

EXCEPTIONAL CHIPPENDALE BROWN GRAIN-PAINTED PINE APOTHECARY STEP-BACK CUPBOARD, NEW ENGLAND, CIRCA 1800

original blue paint under later nineteenth century grain paint. Height 85 1/4 in. by Width 51 1/2 in. by Depth 22 1/2 in.

\$ 6,000-8,000





1444

IMPORTANT AMERICAN FURNITURE FROM THE ESTATES OF GEORGE AND ESTELLE FARREL GOSS

EXCEPTIONAL QUEEN ANNE INLAID AND FIGURED WALNUT DRESSING TABLE, BOSTON, MASSACHUSETTS, CIRCA 1730

appears to retain its original surface and six graduate drops; drawer side indistinctly inscribed with an apparent name in period chalk, *Fairbank*.

Height 32 ¼ in. by Width 32 ⅝ in. by Depth 21 ½ in.

PROVENANCE

Berry, purchased in 1921.

Retaining its original surface and six of its drops, this dressing table is an exceedingly rare example of the form made with seven graduated drops – five on the front and two on the sides. With its use of vibrant walnut veneers, herringbone and crossbanded borders, deep cyma-profiled skirt, and bold cabriole legs with cushioned pad feet, it is a lavish example of Boston furniture in the Queen Anne style. The top is enhanced with a large central panel of veneer divided into four sections, surrounded by a narrow band of herringbone, all within a wide outer border of crossbanded veneer. The two-tiered six drawer arrangement is unusual for the form as are the paired arches cut high in the skirt, flanking the central drop. The cushioned pad feet relate to those found on several groups of chairs made in Northeastern Massachusetts.¹

One other closely related Boston dressing table of this type designed with seven drops is known in the collection of Historic New England.² It was rescued from a fire in 1945 and consequently has replaced drops, knee brackets and other repairs. Additional examples of the form made in the Boston area with simpler skirts include a dressing table at the Museum of Fine Arts, Boston and one at Winterthur Museum.³

¹ See Nancy Richards and Nancy Evans, *New England Furniture at Winterthur* (Winterthur: The Henry Francis Du Pont Winterthur Museum, 1997): no. 7, pp. 14-5.

² See Brock Jobe and Myrna Kaye, *New England Furniture: The Colonial Era* (Boston, Houghton Mifflin Company, 1984): no. 30, p. 184-6.

³ See Richard Randall, Jr., *American Furniture in the Museum of Fine Arts, Boston* (Boston: Museum of Fine Arts, 1965): no. 45, pp. 57-9 and Richards and Evans, no. 158, pp. 302-4.

\$ 200,000-300,000





1444

IMPORTANT AMERICAN FURNITURE FROM
THE ESTATES OF GEORGE AND ESTELLE
FARREL GOSS

**VERY FINE AND RARE WILLIAM
AND MARY FIGURED WALNUT AND
MAPLE DRESSING TABLE, BOSTON,
MASSACHUSETTS, CIRCA 1715**

Height 30 $\frac{7}{8}$ in. by Width 32 $\frac{3}{8}$ in. by Depth 21
 $\frac{7}{8}$ in.

This dressing table is representative of a type of William and Mary case form made in Boston, with a richly veneered surface, dovetailed board case, trumpet turned legs, and flat serpentine stretchers. It displays striking panels of burl walnut with herringbone borders of walnut on the top and front of the case. The sides are ornamented with vibrant tiger maple veneers. The boldly turned legs are painted to simulate

tortoiseshell. The stretchers are veneered in maple. The design follows the English taste that was fashionable in Boston in the early 18th century, particularly the stretchers centering an oval platform which directly derives from English furniture made in the late 17th century.¹ The dressing table survives in a fine state of preservation and retains its original turned drops, faux tortoise shell paint on the legs, and cast brass and engraved hardware.

Several other William and Mary high chests from Boston reflect a similar design and combination of woods. One formerly in the collection of Mr. and Mrs. William Coburn of Chestnut Hill, MA is in the collection of the Milwaukee Art Museum.² Another from the collection of George S. Parker II was sold in these rooms, *The Highly Important Americana Collection of George S. Parker II from the*

Caxambas Foundation, January 19, 2017, sale 9605, lot 2025. Another with a history in the Pickering family has a related lower case and an attribution to Theophilus Pickering of Salem.³

¹ See identical stretchers with an oval platform on a table at Beningborough Hall and one at Drayton House illustrated in Adam Bowett, *English Furniture, 1660-1714: From Charles II to Queen Anne*, plates 9:14 and 9:35.

² See Brock Jobe, et al, *American Furniture with Related Decorative Arts, 1660-1830* (New York, 1991), no. 26, pp. 78-80.

³ See Israel Sack Inc., *American Antiques from Israel Sack Collection*, Volume III, no. 1417, pp. 628-9.

\$ 40,000-80,000



1445



IMPORTANT AMERICAN FURNITURE FROM
THE ESTATES OF GEORGE AND ESTELLE
FARREL GOSS

**VERY RARE CHIPPENDALE CARVED
AND FIGURED MAHOGANY HIGH
CHEST OF DRAWERS, CARVING
ATTRIBUTED TO JOHN POLLARD
(1740-1787) AND/OR RICHARD BUTTS
(W. ABT 1765-1775), PHILADELPHIA,
CIRCA 1765**

*finials, cartouche and majority of applied carving
is replaced.*

Height 93 in. by Width 45 in. by Depth 25 ¼ in.

\$ 80,000-120,000

This exceptional high chest a monumental statement of the Rococo aesthetic in Philadelphia, where cabinetmakers excelled at integrating rococo designs on case pieces and specialist carvers executed the most sophisticated carved decoration in the colonies. Its *en suite* dressing table is in the collection of the U.S. Department of State.¹

The distinctive pendant bellflower with beads on the skirt is a trademark motif found in the work of the Philadelphia carver, John Pollard (1740-1787), who executed very similar ones on commode seat side chairs with hairy paw feet commissioned by John Cadwalader (1742-1786) from Benjamin Randolph (1737-1792) in circa 1769.² John Pollard was the principle carver in Randolph's shop at the time of the Cadwalader commission and is believed to be responsible for the masterful carving of the commode seat chairs.³ As Pollard was known to reuse his carving repertoire, this motif is found on other examples of his work, including a set of chairs made for David Deshler (d. 1792), a set of chairs made for Charles Thomson and a tea table made for the Biddle family.⁴

Pollard was trained in London and working in Philadelphia by December of 1765, when Benjamin Randolph (1737-1792) recorded in his receipt book a payment for Pollard's rent. Randolph financed Pollard's emigration and employed him by indenture. He worked in the Randolph shop during the 1760s and early 1770s. By 1773, Pollard had established a business with Richard Butts on Chestnut Street, between Third and Fourth Streets, opposite Carpenter's Hall.⁵ On February 22nd of that year, the *Pennsylvania Gazette* reported that Pollard and Butts could provide "all manner of carving" at the Sign of the Chinese Shield.⁶

This high chest and its matching dressing table were likely made during Pollard's tenure with Richard Butts. Several other very closely related high chests and dressing tables represent the same shop tradition. These include a high chest at Winterthur Museum with a history in the Turner family; a high chest in the Karolik Collection owned by Judge Stacy Potts of Trenton, New Jersey; and a high chest and dressing table that belonged to Joseph Moulder (c. 1722-1779) of Philadelphia.⁷ A dressing table at Bayou Bend also appears to be part of this group of related case furniture.⁸



Matching Dressing Table to lot 1446 (The Diplomatic Reception Rooms, U.S. Department of State, Washington, D.C., Funds donated by The Allegheny Foundation, acc. no. RR-1971.0141)

1 See Clement Conger and Alexandra Rollins, *Treasures of State* (New York: Harry N. Abrams, 1991): no. 57, p. 141.

2 For two chairs from the Cadwalader suite, see Leroy Graves and Luke Beckerdite, "New Insights on John Cadwalder's Commode-Seat Side Chairs," *American Furniture 2000*, figs. 3 and 5, pp. 154-5. See also Andrew Brunk, "Benjamin Randolph Revisited," *American Furniture 2007*, fig. 48, p. 33.

3 See Graves and Beckerdite, pp. 153 and 156.

4 One chair from the Deshler set is illustrated in Israel Sack Inc., *American Antiques from Israel Sack Collection*, Volume VI, P3920, p. 48. See one chair from the Thomson set at Chipstone in Oswaldo Rodriguez Roque, *American Furniture at Chipstone*, Madison, 1984, no. 63, pp. 144-5 and for the tea table, Christie's, January 18-19, 2001, lot 119.

5 See *Philadelphia: Three Centuries of American Art*, Philadelphia, 1976, p. 114.

6 See Andrew Brunk, "Benjamin Randolph Revisited," *American Furniture 2007*, p. 6.

7 See Joseph Downs, *American Furniture* (New York: The MacMillan Company, 1952): no. 195, Edwin Hipkiss, M. and M. Karolik *Collection of Eighteenth-Century American Arts* (Boston: The Museum of Fine Arts, Boston, 1950): no. 33, p. 58, Morrison Heckscher, *American Furniture in the Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1985): no. 165, and William Voss Elder and Jayne Stokes, *American Furniture, 1680-1880* (Baltimore: Baltimore Museum of Art, 1987): no. 63.

8 See David Warren, et al, *American Decorative Arts and Paintings in the Bayou Bend Collection* (Houston: The Museum of Fine Arts, Houston, 1998): F128, p. 78.



1446



1447

1447

IMPORTANT AMERICAN FURNITURE FROM
THE ESTATES OF GEORGE AND ESTELLE
FARREL GOSS (LOTS 1447-1449)

**FEDERAL CARVED MAHOGANY
'SHIELD-BACK' SIDE CHAIR, NEW
YORK, CIRCA 1800**

Height 38 ½ in.

PROVENANCE

Miss Romaine, purchased in 1921.

\$ 500-800

1448

**QUEEN ANNE WALNUT EASY CHAIR
CIRCA 1750**

Height 46 ¼ in.

\$ 1,500-3,000



1448

1449

VERY FINE AND LARGE GEORGE
II PARCEL-GILT AND FIGURED
MAHOGANY LOOKING GLASS, CIRCA
1745

62 by 35 1/8 in.

\$ 8,000-12,000





1450

1450

IMPORTANT AMERICAN FURNITURE FROM THE ESTATES OF GEORGE AND ESTELLE FARREL GOSS (LOTS 1450-1452)

VERY FINE AND RARE CHIPPENDALE CARVED MAHOGANY AND MAPLE TESTER BEDSTEAD, POSSIBLY BY JOHN AND/OR THOMAS SEYMOUR, BOSTON, MASSACHUSETTS, CIRCA 1800

Height 90 in. by Width 52 in. by Length 77 5/8 in.

PROVENANCE

Israel Sack, Inc., New York, purchased in 1926

This sophisticated mahogany bedstead displays design elements consistent with the fine craftsmanship of John (1738-1818) and Thomas Seymour (1771-1849) of Boston. The precisely executed acanthus carving and reeding, use of rich materials, and unity of form are common in their shop practice. In particular, the acanthus-leaf and reeding of the lower footposts follows a familiar pattern executed by Thomas Wightman, the English trained carver responsible for the high style carving in the Seymour shop from circa 1797 to 1815. He executed related carving on several mahogany sideboards that are firmly attributed to the Seymours, including one in the collection of Mark and Sandra Keily, one in the collection of the Metropolitan Museum of Art, one at the Peabody Essex Museum, and one in a private collection.¹

A related bedstead at Winterthur Museum attributed to John and Thomas Seymour with carving attributed to Thomas Wightman has similar carved foot posts with elongated reeded vase turnings.² It survived with a history in the Derby family and may have been one of the six bedsteads in the estate inventory of Elizabeth Derby West of Salem and Danvers.

¹ See Robert D. Mussey Jr., *The Furniture Masterworks of John & Thomas Seymour* (Salem: Peabody Essex Museum, 2003, no. 44, pp. 222-3, no. 43, pp. 220-1, no. 41, pp. 216-7, and no. 37, p. 208-9.

² see *Ibid.*, no. 151, p. 436-7.

\$ 5,000-8,000

1451

FEDERAL INLAID MAHOGANY TESTER BEDSTEAD CIRCA 1800

Height 86 3/4 in. by Width 59 in. by Length 84 1/2 in.

PROVENANCE

Israel Sack, Inc., New York, purchased in 1926.

\$ 2,500-3,500



1451

1452

**VERY RARE CLASSICAL FIGURED
MAHOGANY ACCORDIAN-ACTION
DINING TABLE, NEW YORK, CIRCA
1815**

including original storage crate for leaves and
eight separate leaves.
Height 29 ¾ in. by Width 59 ½ in. by Length
209 in. (fully extended)

PROVENANCE

Morson, purchased in 1923.

\$ 20,000-40,000



alternate view



1452



1453



1454

1453

IMPORTANT AMERICAN FURNITURE FROM THE ESTATES OF GEORGE AND ESTELLE FARREL GOSS (LOTS 1453-1457)

VERY RARE WILLIAM AND MARY CARVED PINE HANGING SLANT-LID WALL BOX, PROBABLY NEW YORK, CIRCA 1725

Height 10 $\frac{3}{4}$ in. by Width 7 in. by Depth 6 $\frac{1}{2}$ in.

\$ 2,500-3,500

1454

VERY FINE QUEEN ANNE CARVED CHERRYWOOD PIPE BOX, CONNECTICUT OR NEW YORK, CIRCA 1750

Height 13 $\frac{7}{8}$ in. by Width 4 $\frac{1}{2}$ in. by Depth 4 $\frac{3}{8}$ in.

\$ 2,500-3,500

1455

RARE ASH AND PINE ROUND-ABOUT WRITING-ARM WINDSOR CHAIR, CONNECTICUT, CIRCA 1805

Desk fitted with drawer.
Height 30 $\frac{1}{2}$ in. by Width 32 in.

PROVENANCE

Palmer estate.

\$ 1,500-2,500



1455

1456

**FINE GEORGE II PARCEL GILT AND
FIGURED MAHOGANY LOOKING
GLASS, CIRCA 1740**

33 ½ by 18 ¼ in.

\$ 800-1,200



1456

1457

**THREE LOUIS VUITTON
MONOGRAMMED LEATHER TRUNKS,
LIKELY PARIS, EARLY 20TH
CENTURY**

comprising a wardrobe trunk (serial no. 767003) and two trunks (serial no. 784634 and 787662) with removable tray and set on metal wheels, one retains the original leather strap; each bears a *B. Altman & Co. New York* leather label and impressed metal plaque. Height of first 21 ¾ in. by Width 45 in. by Depth 22 in.

PROVENANCE

B. Altman & Co, New York

\$ 3,000-5,000



1457



1458

PROPERTY FROM GALLISON HALL,
CHARLOTTESVILLE, VIRGINIA; THE JAMES F.
SCOTT COLLECTION

**RARE AND IMPORTANT
CHIPPENDALE CARVED AND
INLAID CHERRYWOOD BONNET-
TOP SERPENTINE-FRONT CHEST-
ON-CHEST, ATTRIBUTED TO
COTTON WHITE, HATFIELD,
MASSACHUSETTS, CIRCA 1790**

bird finial replaced.

Height 91 in. by Width 51 in. by Depth 22 in.

PROVENANCE

Solomon Stoddard (b.1736/d.1827) of
Northampton, Massachusetts, married Martha
Partridge (b.1739/d.1772);
to their son, Solomon Stoddard (b.1771/d.1860
or 1852) of Northampton, Massachusetts, who
married Sarah Tappan (b.1771/d.1852);
to their son Solomon Stoddard, Jr.

(b.1800/d.1827), of Northampton,
Massachusetts and Middlebury, Vermont, who
married Frances Greenwood (b.1808/d.1882);
to their daughter, Sarah Stoddard
(b.1839/d.1912) of Middlebury, Vermont and
Northampton, Massachusetts, who married A.
Lyman Williston (b.1834/d.1915);
at some point, the Chest-on-Chest was
acquired by several cousins -- James Stoddard
of Belmont, Massachusetts and jointly owned
by siblings, Mary Stoddard, Wm. Stoddard,
Dorothy Glasscock;
in 1922 sold to Harry Stoddard Williston
(d.1942) of Northampton, Massachusetts, who
married Sydney Stevens Williston (d.1944) of
Northampton, Massachusetts, who inherited
the Chest-on-Chest upon the death of her
husband;
thence inherited by the current owner from his
mother;
Sotheby's, New York, *Important Americana*,
January 26, 1990, sale 5968, lot 1223.

\$ 100,000-200,000

Boldly proportioned and flamboyantly
ornamented, this chest-on-chest stands as an
ambitious example of Connecticut River Valley
craftsmanship as well as an exuberant rural
interpretation of the Federal style. Retaining
its original brasses, this chest also retained its
original bird finial until the 1960s when it was
stolen while the chest was on loan to a library in
Northampton, Massachusetts. A replacement
finial has been made to the specifications of the
original one. An extant photograph of the piece
with the original finial will be provided to the
purchaser together with a detailed drawing of
the finial with dimensions.

This chest is attributed to Cotton White
(ca. 1774-1826), a cabinetmaker working in
Hatfield, Massachusetts, based on comparisons
with a tall-case clock signed and dated by
him in a private collection.¹ With a history of
descent in the family of the Hatfield historian
Daniel White Wells (b. 1842), this clock has a
movement by Isaac Gere (1771-1812) and is
signed by White on the backboard and dated
"Jany th 26 1795." Cotton White was the son



1458

of David (1748-ca. 1778) and Roxcella Warner White and he owned both a blacksmith shop and cabinet shop on the main road in Hatfield. He was also an inventor for his 1826 estate inventory listed patents for "a machine for making wheels" and a lathe to turn broom handles.

Cotton White's signature on the clock at Historic Deerfield has allowed for a group of related case pieces with a similar combination of lavish carved, turned and inlaid decoration to be ascribed to him. The surviving body of work indicates that he made large and impressive case pieces for wealthy patrons in the Northampton area. He used Georgian design principles to construct his case pieces, which he ornamented with design motifs

popular since the 1740s, such as bracket feet, chamfered pilasters, and deep cornice moldings, combined with neoclassical elements such as the swags and inlaid decoration.

One piece from the group is a bonnet-top secretary bookcase at Historic Deerfield with a history in the Billings family of Hatfield and Deerfield.² It has identical details to this chest including a drapery swag-carved tympanum, flowerhead-carved terminals, pierced Corinthian capitals, lattice-work frieze, herringbone inlays, drawers with beaded edges, and a three-dimensional bird finial. The finial on the Deerfield example is apparently original and differs from the finial made as a replacement for this chest in that the wings are slightly raised. A cherry chest-on-chest at

Historic Deerfield with the same history in the Billings family as the aforementioned desk-and-bookcase also represents the White shop tradition. It features the details found on this chest of a cornice containing a frieze of Gothic arches, an egg-and-dart molding, and clusters of herringbone inlays on the lower sections of the fluted canted corners.³

Additional pieces that are similar to this chest on chest and part of this group of casework attributed to Cotton White include a cherry chest-on-chest nearly identical to the one at Historic Deerfield that sold at Parke-Bernet Galleries, January 11-13, 1945, lot 611 as the property of Mrs. J. Ramsay Hunt; a cherry desk-and-bookcase in the Holzer Collection with closely related carved Corinthian capitals and a history in the Flagg family;⁴ and a cherry desk-and-bookcase closely related to the aforementioned example but with solid paneled doors that was sold by GKS Bush to Mr. and Mrs. Forbes Ramsey. With their block-and-shell facades and scrolled bracket feet, the latter two pieces showcase Cotton White's ability to work in the fashionable urban styles of nearby Boston and Newport. One other related piece includes a desk-and-bookcase cited by Historic Deerfield that is illustrated in *The Magazine Antiques* (May 1974): p. 979.

This chest has a history in the Stoddard family of Northampton, Massachusetts and was originally owned by Solomon Stoddard (1736-1827), grandson of Solomon Stoddard (1643-1729), the pastor of the Congregationalist Church in Northampton and the major religious leader in the area at the time known as the "Puritan Pope of the Connecticut River Valley." Solomon was a graduate of Yale College in 1765 and High Sheriff of Hampshire County. He married Martha Stoddard (1739-1772) and this chest was likely among the furnishings at the Manse, their home on Prospect Street in Northampton, which still stands today. The chest-on-chest was next owned by their son, Solomon Stoddard (1771-1860). A graduate of Yale in 1790, he studied under Caleb Strong, a Northampton attorney, U.S. senator, and future Massachusetts governor. Solomon became a successful lawyer in Northampton while also serving in the civic roles of register of deeds, town clerk, chief justice of the court of sessions, court clerk, and state representative. He and his wife, Sarah (1771-1852), had eight children and lived at a house on Elm Street in Northampton, which is today part of Smith College. This chest was next owned by their son Solomon Stoddard Jr. (1800-1847) and his wife, Frances (1808-1883). It descended to their daughter and then to cousins before it was sold out of the family in 1922.

1 See Gerald Ward and William M. Hosley, eds. *The Great River, Art and Society of the Connecticut Valley, 1635-1820* (Hartford: Wadsworth Atheneum, 1985): fig. 243.

2 Historic Deerfield accession no. HD 1232. See Dean A. Fales, Jr., *The Furniture of Historic Deerfield* (New York: E.P. Dutton and Company, 1976): no. 481, 481a-c, pp. 242-3.

3 See *ibid.*, no. 452.

4 See Philip Holzer, *Philip and Ann Holzer Collection* (privately printed, 1990): no. 26, pp. 74-81.



1458



PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

JOHN SINGLETON COPLEY
1738 - 1815

Mrs. Elizabeth Coffin Amory

titled *Mrs. Elizabeth Coffin Amory/wife of/ Thomas Amory Esq.* and dated 1775 on an original label affixed to the stretcher oil on canvas

30 ¼ by 25 in.; (76.8 by 63.5 cm)

PROVENANCE

Edward Dexter Sohier, Longwood, Massachusetts, 1873 (the sitter's son-in-law); Dr. Julia T. and Miss Sarah I. Metcalf, Los Angeles, California, (his granddaughters, by descent); Louisa Metcalf, Winthrop, Massachusetts, by 1966 (their niece, by descent); Estate of the above (sold: Sotheby's, New York, *American Paintings, Drawings and Sculpture*, November 30, 2000, sale 7656, lot 119); Acquired by the present owner at the above sale.

LITERATURE

Augustus T. Perkins, *Sketch of the Life and a List of Some of the Works of John Singleton Copley*, (Boston, Massachusetts: Privately printed, 1873), p. 31;
Gertrude E. Meredith, *The Descendants of Hugh Amory*, (London: Cheswick Press, 1901), p. 347;
Barbara Neville Parker and Anne Bolling Wheeler, *John Singleton Copley: American Portraits*, (Boston, Massachusetts: Museum of Fine Arts, 1938), p. 25, pl. 124;
Jules David Prown, *John Singleton Copley: In America 1738-1774*, vol. I, (Cambridge, Massachusetts: Harvard University Press, 1966), p. 207, pl. 305 (as *Mrs. Thomas Amory II*);
Carrie Reborra Barratt and Paul Staiti, *John Singleton Copley in America*, (New York: The Metropolitan Museum of Art: Distributed by H.N. Abrams, 1995), pp. 278, 280.

Born in Boston, Mrs. Elizabeth Coffin Amory (1743-1823) was the daughter of William Coffin, a successful distiller, and Anne Holmes. She married Thomas Amory II (1722-1784) in 1764 and resided in the Governor Belcher House at Washington and Harvard Streets in Boston. Her husband was the eldest son of Thomas and Rebecca (Holmes) Amory. His father was a prominent merchant and rum distiller who died when Thomas II was six years old. He later studied Divinity at Harvard before taking over his family's distilling business alongside his two younger brothers. Though notably unpretentious, he enjoyed hosting lavish social gatherings and was close friends with the unusually wealthy and stylish merchant Nicholas Boylston, who Copley painted three times. The marriage between Elizabeth and Thomas II represented a significant merger between two rival distilling families.

Thomas II's younger brother, John, was the first member of the family to commission a portrait from Copley. In 1763, his wife Katherine Greene sat for a portrait that is now in the collection of the Museum of Fine Arts, Boston. Five years later, John commissioned his own portrait (Museum of Fine Arts, Boston) and in about 1770 he ordered a posthumous pastel of his father. According to Carrie Reborra Barratt and Paul Staiti, John asked Thomas II to pay a portion of the fee for their father's portrait and it likely through this arrangement that the older brother was introduced to the artist. In the following years, Thomas II commissioned a half-length portrait of himself and the present bust-length portrait of his wife. Both pictures wonderfully captured the refined elegance and unassuming modesty that characterized the couple and their lives together.

\$ 200,000-300,000



1459

PROPERTY FROM A PROMINENT AMERICAN COLLECTION

THE HIGHLY IMPORTANT LEE FAMILY CHIPPENDALE CARVED AND FIGURED MAHOGANY DESK-AND-BOOKCASE, POSSIBLY BY GEORGE BRIGHT, BOSTON, MASSACHUSETTS, CIRCA 1765-1785

retains its original cast brass hardware, *lacking trailing garlands from rosettes*.
Height 97 in. by Width 49 in. by Depth 26 in.

PROVENANCE

Descended in the Lee family of Salem and Boston, Massachusetts;
Likely originally owned by Joseph Lee (1744-1831) of Salem and Boston, who married Elizabeth Cabot (1746/47-1786);
To their son Henry Lee (1782-1867), of Boston, who married Mary Jackson Lee (1783-1860);
To their son, Colonel Francis L. Lee (1823-1886);
Willed to Alice Lee of Sacramento, California;
To Mr. and Mrs. Matthew Hale of Cambridge, MA, her niece and nephew;
Guy Hunter Lee of Wellesley, MA;
Francis and Jeanne Lee of Boston and Connecticut;
George Subkoff, a Connecticut dealer;
David Stockwell, Wilmington, DE;
Collection of Mr. and Mrs. Eddy Nicholson; Christie's, *The Collection of Mr. and Mrs. Eddy Nicholson*, January 27-28, 1995, sale 8082, lot 1093.
A Private Connecticut Collection;
A Private New Jersey Collection.

LITERATURE

Brock Jobe and Myrna Kaye, *New England Furniture: The Colonial Era*, (Boston, 1984), fig. 50d and 50e, p. 256.
David Stockwell advertisement, *Magazine Antiques* (January 1976): 1.
Michael Moses, *Master Craftsmen of Newport: The Townsends and Goddards*, (Tenafly, NJ, 1984), fig. 3.40, p. 121.

\$ 120,000-150,000

This opulent desk and bookcase is an iconic example of American craftsmanship with a design influenced by English shop traditions and design sources. With its use of finely-figured mahogany, block-front façade, richly carved ornamentation, pilasters with Corinthian capitals, mirrored paneled doors, and imposing interior composed of a multitude of shelving, drawers and cubbyholes, this desk represents the highest level of furniture production in pre-Revolutionary Boston and reveals the exceptional cabinetmaking skills of its maker. It is distinctive for its massive hairy paw feet with separated hairy talons grasping a ball, the design for which has been taken directly from feet on a desk-and-bookcase pattern illustrated by Thomas Chippendale in *The Gentleman & Cabinet-Maker's Director* (London, 1754, pls. CX). The originality of these feet to the case has been conclusively determined by a surface analysis conducted by Jennifer L. Maas, Ph.D., President of Scientific Analysis & Fine Art.¹

Handsomely proportioned and rare in form, the desk served as conspicuous proof to the prosperity of its original owner, a member of the Lee family of Boston. It was likely originally owned by Joseph Lee (1744-1831), son of the Boston merchant Thomas Lee and himself a sea captain and successful merchant in Boston, Beverly and Salem. He was a skilled naval architect and Captain during the Revolutionary War and built a fleet of ships that he sent out as privateers. He operated his own merchant business with his father-in-law, Joseph Cabot (b. 1746), as Cabot & Lee, maintaining mercantile trade with the West Indies and Spain. His son, Henry Lee (1782-1867) was likely the next owner of the desk. He was a Boston merchant and educated at Phillips Academy in Andover. His son, Colonel Francis Lowell Lee (1823-1886), a farmer and Colonel of the Massachusetts Volunteer Infantry during the Civil War, owned the desk next and it descended through four more generations of the Lee family until it was sold to George Subkoff, a Connecticut dealer in the mid-twentieth century.

This desk possibly stems from the shop of George Bright (1726-1805), one of Boston's most accomplished cabinetmakers, on the basis of many shared similarities with his known work. Born in 1726 into a large Boston cabinetmaking family, he probably apprenticed to his father, John Bright, who was a chair-maker. He was considered by his contemporaries to be "an extraordinary good Workman" and "esteemed the neatest workman in town."² He was chosen by his peers to lead the Boston cabinetmakers in the Federal Procession of Mechanics and Artisans in 1788 and in the Washington procession in 1789. His clientele included the prominent Bostonians, Thomas Hancock (1703-1764), a merchant, and Caleb Davis (1738-1797), a merchant and

member of the Sons of Liberty, among others, and his account books record professional connections with the Ipswich cabinetmaker, John Cogswell (1738-1819), and the carver, Simeon Skillin Jr. (1756-1806).

The Lee family desk closely relates closely to a bombé desk-and-bookcase signed by George Bright and made for the Boston merchant, Samuel Barrett. It is currently in the collection of the Museum of Fine Arts, Boston.³ The two pieces similarly exhibit common design elements such as the profile of the scrolled pediment, cornice molding arrangement, serpentine molding of the bookcase doors, the double beading on the interior shelves of the upper case, and similar articulation and stance of the pronounced hairy paw feet. They also exhibit identical brass hardware. Both display carved gilt eagles, with the eagle on the present desk dating to the period but not original to the piece. The Lee family desk also has a carved fan with fourteen lobes identical to the one found on a block-front chest of drawers in the Society for the Preservation of New England Antiquities documented to George Bright by an extant bill of sale dated August 10, 1770.⁴

A desk-and-bookcase likely representing the same shop tradition with a closely related form and hairy paw feet is in the collection of the Society for the Preservation of New England Antiquities.⁵ It was originally owned by William Foster (1745-1821), a Boston merchant and ardent patriot. Both case pieces have similar block-front facades, desk interiors, and upper case details, including identical bands of carving along the upper edges of the pediment moldings. Although the catalogue entry for the Foster desk describes the feet as replacements, they could be original to that piece, given their similarity to the original hairy paw feet of this desk, but later altered.

Another Boston-area block-front desk-and-bookcase of the same form with very closely related original hairy paw feet probably representing the work of the same carver is illustrated in Wallace Nutting, *Furniture Treasury*, Volume I (New York, 1948), no. 707.⁶ Hairy paw feet of the same pattern and execution are featured on a Boston slab table at Winterthur Museum.⁷

1 See the Scientific Analysis & Fine Art Report that accompanies this lot, dated March 13, 2016. It was conducted by Jennifer L. Maas, Ph.D. and President of Scientific Analysis & Fine Art.

2 Brock Jobe and Myrna Kaye, *New England Furniture: The Colonial Era*, (Boston, 1984), p. 144.

3 See Richard Randall, *American Furniture in the Museum of Fine Arts*, Boston (Boston, 1965), fig. 64, p. 89.

4 See Jobe and Kaye, no. 15, pp. 142-6.

5 Ibid, no. 50, pp. 241-6.

6 This desk is also illustrated in Luke Vincent Lockwood, *Colonial Furniture in America*, Volume II (New York, 1926), fig. LV.

7 See Nancy Richards and Nancy Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods*, (Winterthur, 1997), no. 129, p. 252.





1461



1462



1463

1461

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**AMERICAN SCHOOL, 19TH CENTURY
AUGUST STILL LIFE WITH WATERMELON**

watercolor theorem on velvet
likely Pennsylvania
circa 1820
Height 19 ¾ in. by Width 27 in.

PROVENANCE

American Folk Art Gallery, New York

\$ 5,000-7,000

1462

PROPERTY OF A PRIVATE COLLECTOR, CALIFORNIA

**FINE EMBOIRDERED NEEDLEWORK
SAMPLER, ELIZABETH STEPHENS,
BOSTON, MASSACHUSETTS, 1799**

*Elizabeth Stephens is my name and England is my nation
Boston is dwelling / Place and Christ is my salvation
when I am d[e]ad and in my grave and all my bones are ro / rotten
when this you see remember me that im ant be forgotten.
I did this in 11 / year of my age in 1799.
19 ¼ x 16 ¼ in.*

\$ 8,000-12,000

1463

PROPERTY OF VARIOUS OWNERS (LOTS 1463-1465)

QUEEN ANNE CARVED MAPLE
PORRINGER-TOP TEA TABLE,
RHODE ISLAND OR EASTERN
CONNECTICUT, CIRCA 1760

Height 26 ½ in. by Width 24 ¼ in. by Depth
29 in.

\$ 5,000-8,000

1464

CHIPPENDALE CARVED AND
FIGURED MAHOGANY SERPENTINE-
FRONT CHEST OF DRAWERS,
BOSTON, MASSACHUSETTS, CIRCA
1775

Height 31 ¾ in. by Width 39 in. by Depth 20
½ in.

\$ 6,000-8,000



1464

1465

FINE QUEEN ANNE CARVED AND
INLAID CHERRYWOOD SLANT-
FRONT DESK, ATTRIBUTED TO
SCHOOL OF PETER BARTLETT,
CONCORD, NEW HAMPSHIRE, CIRCA
1785

Height 43 by Width 38 ¾ in. by Depth 18 ¾ in.

\$ 6,000-8,000



1465



1466



1466

1466

PROPERTY OF VARIOUS OWNERS

GEORGE DIONYSIUS EHRET (AFTER)

Plantae Selectae: A Pair of Engravings

Two engravings colored by hand, by J.J. or J.E.Haid, [Nuremberg]: 1750-1773. Framed.

lot includes: Ananas [Pineapple]. [Pl. III] — Ananas [Pineapple]. [Pl. II]

each sheet approximately: 470 by 316 mm 18 1/2 by 12 1/2

See catalogue note at SOTHEBYS.COM

\$ 3,000-5,000



1467

1467

PROPERTY FROM A NEW YORK STATE
COLLECTION

ATTRIBUTED TO THOMAS
CHAMBERS (1808-1869)

Seascape

oil on canvas
14 1/8 by 18 1/8 in.; (35.9 by 46 cm)

PROVENANCE

Maxim Karolik, Newport, Rhode Island;
Estate of the above (sold: Parke-Bernet
Galleries, Inc., New York, *Art Property of the
Estate of the Late Maxim Karolik*, June 17-19,
1964, sale 2290, lot 187).

EXHIBITED

Boston, Massachusetts, Museum of Fine Arts,
n.d.

\$ 5,000-8,000

1468

PROPERTY OF VARIOUS OWNERS

CHIPPENDALE CARVED
CHERRYWOOD REVERSE
SERPENTINE FRONT CHEST OF
DRAWERS, POSSIBLY NORWICH,
CONNECTICUT, CIRCA 1785

Height 33 3/4 in. by Width 40 1/4 in. by Depth 19
in.

\$ 5,000-8,000



1468



1469

1469

PROPERTY FROM THE DUDLEY AND
CONSTANCE GODFREY FOUNDATION

**FINE AND RARE CHIPPENDALE
FIGURED MAHOGANY TALL
CASE CLOCK, WORKS BY JOHN
RODGERS (1724-1815), NEWTON,
MASSACHUSETTS, CIRCA 1785**

dial inscribed *John Rogers / Newton*.
Height 91 in. by Width 19 7/8 in. by Depth 10 1/4
in.

\$ 3,000-5,000





1470

1470

PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTION

JAMES EDWARD BUTTERS WORTH
1817 - 1894

Yacht Race in N.Y. Bay (Yachts
Rounding the Sandy Hook Light-
house)

signed *J.E. Buttersworth* lower right
oil on board
10 by 14 in.; (25.4 by 35.6 cm)

PROVENANCE

Kennedy Galleries, New York.

\$ 30,000-50,000

1470

173

This was the property of
Mona Cutting and given
to Florence Cutting, who gave
it to her father Charlie + wife
Probably has been in existence since
before 1800 Whitingham, Vermont

DETAIL



1471

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER

**EXCEPTIONAL CUTTING FAMILY
FEDERAL POLYCHROME GRAIN
PAINT-DECORATED PINE TWO-
DRAWER BLANKET CHEST, SOUTH
SHAFTSBURY, VERMONT, CIRCA 1820**

inside of lid inscribed in graphite *This was the property of Nioma Cutting and given to Florence Cutting who gave it to her brother Charles and wife, probably has been in existence since before 1800, Whittingham, Vermont.*

Height 40 1/2 in. by Width 41 1/4 in. by Depth 18 1/4 in.

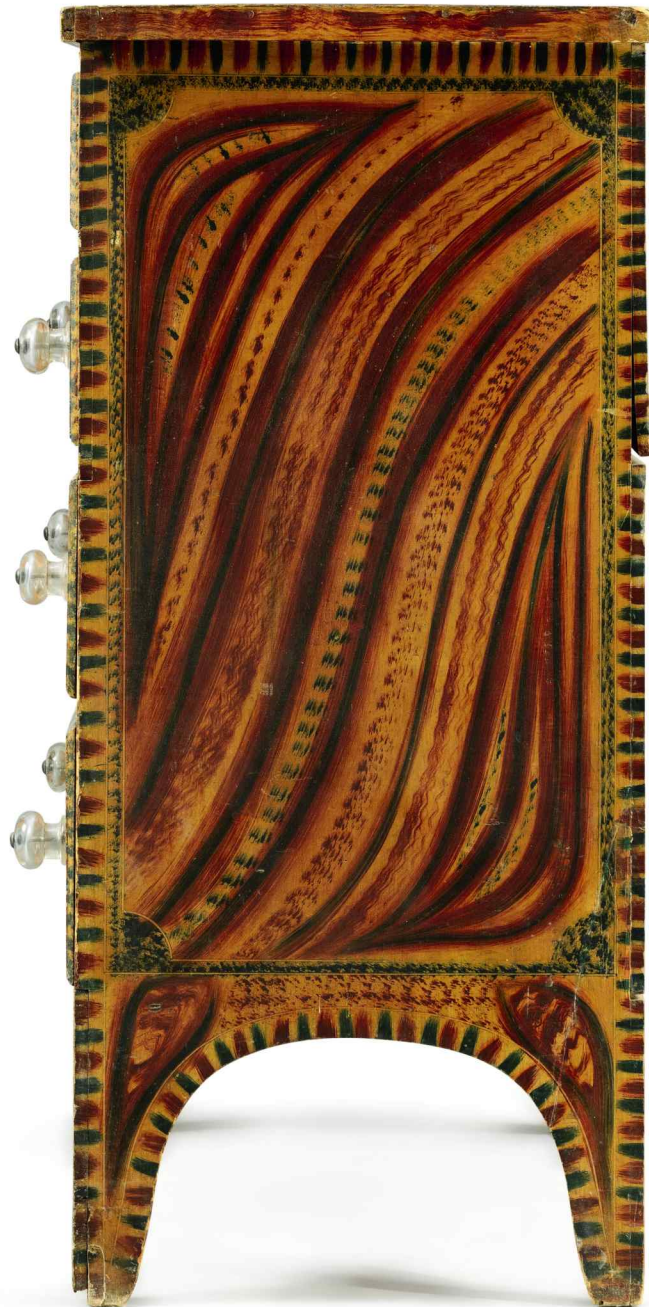
PROVENANCE

The Cutting Family, Whittingham, Vermont;
Mr. Robert Ellison, New York;
Gerald Kornblau American Folk Art, New York.

LITERATURE

Dean A. Fales, Jr., *American Painted Furniture 1660-1880*, (New York: E.P. Dutton, 1973), p. 233, no. 397.

With its lavish painted decoration inspired by fashionable furniture of the Federal period, this blanket chest represents the best of high style furniture made by rural craftsman in Vermont during the early 19th century. This imaginative maker enlivened the façade of a plain chest in imitation of the vibrantly grained mahogany, satinwood, flame birch, tiger maple and bird's-eye maple veneers found on expensive furniture made in urban areas. The graphite inscription on the lid recounts its history in the Cutting family of Whittingham, Vermont, from Nioma Cutting to Florence Cutting and next to her brother, Charles Cutting. Many members of this family are buried in the Cutting Cemetery in Whittingham. The name written here may refer



1471



to Charles Cutting (1830-1888) of Whittingham, son of James Cutting (1800-1857) and his wife Cynthia Winchester (1807-1843), who married on July 11, 1824. Charles later married Lovina Fairbanks (1838-1914).

The blanket chest is one of a group of chests made in the Shaftsbury area that share identical construction characteristics and ornamental painting in mustard, green, red, and brown. One was formerly in the collection of Leigh Keno and sold at Christie's, *Important American Furniture, Folk Art, Silver & Chinese Export*, January 20, 2012, sale 2433, lot 188. Another is in the collection of the Bennington Museum in Bennington, Vermont. Three others are illustrated by Dean Fales Jr. in *American*

Painted Furniture 1660-1880 (New York: E.P. Dutton & Company, 1972): nos. 371-3, p. 221. Two of the aforementioned examples are signed and dated 1824 by Thomas Matteson of South Shaftsbury. This group of chests is the focus of Caroline Hebb's article "A Distinctive Group of Early Vermont Painted Furniture," in *The Magazine Antiques* (September 1973): 458-461. Recent research indicates that these inscriptions likely refer to ownership rather than a maker.¹

¹ Cynthia van Allen Schaffner, "Matteson Group Chests," *Encyclopedia of American Folk Art* (New York: 2004): pp. 307-308.

\$ 120,000-180,000



1472

1472

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1472-1474)

**RARE WILLIAM AND MARY BROWN-
PAINTED PINE AND TURNED MAPLE
RECTANGULAR-TOP TAVERN TABLE,
NEW ENGLAND, CIRCA 1730**

Height 25 ½ in. by Width 29 ⅞ in. by Depth 19
⅛ in.

PROVENANCE

Roger Bacon, Exeter, New Hampshire;
Jay and Nancy Glazer, Philadelphia.

\$ 2,000-3,000

1473

**VERY FINE AND RARE WILLIAM AND
MARY PINE AND MAPLE OVAL-TOP
SIDE TABLE, NEW ENGLAND, CIRCA
1750**

retains traces of an early red wash.
Height 25 ¼ in. by Width 18 ⅞ in. by Depth 13
¾ in.

PROVENANCE

Sotheby's, New York, *Important American Folk
Art and Furniture: The Distinguished Collection
of the Late Stewart E. Gregory*, January 27,
1979, sale 4209, lot 357;
George Schoellkopf, New York.

\$ 2,500-3,500



1473

1474

FINE AND RARE COBALT-BLUE-
DECORATED STONEWARE TWO-
HANDLED SIX-GALLON 'STAG AND
DOES' CROCK, HAXTON, OTTMAN
& COMPANY, FORT EDWARD, NEW
YORK

Height 13 1/8 in. by Diameter 13 1/4 in.

PROVENANCE

Bruce & Crandall Galleries, Inc., *A Most
Important Auction of American Folk Art*,
September 21, 1973, lot 50A;
Leah and John Gordon American Folk Art
Gallery, New York.

\$ 8,000-12,000



1474



1475



1476

1475

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1475-1477)

**SHAKER TURNED AND BROWN-
PAINTED PINE AND MAPLE SPLAY-
LEGGED SIDE TABLE, HUDSON
RIVER VALLEY, CIRCA 1780**

the underside inscribed *Property of Mrs. F.
Stanley Hall... purchased at William F. Mayo
Auction - Petersborough New Hampshire - June
1934*

Height 29 1/8 in. by Width 47 by Depth: 28 3/4 in.

PROVENANCE

George Schoellkopf, New York

\$ 2,000-3,000

1476

**PAINTED PINE CABINET WITH
DOOR, NEW ENGLAND, CIRCA 1750**

Height 69 1/4 in. by Width 26 in. Depth 14 3/4 in.

PROVENANCE

Gary C. Cole American Decorative Arts, New
York.

\$ 1,500-3,000

1477

**GROUP OF SIX CONTINUOUS
ARM SADDLE-SEAT WINDSOR
ARMCHAIRS, TWO BY JAMES
BERTINE, NEW YORK CITY, CIRCA
1790**

comprising four brace-back examples and
two without the brace, the two are branded *J.
Bertine / N. York* to the underside of the seat.
Height of tallest 37 ½ in.

\$ 6,000-8,000



1477 (DETAIL)



1477



1478

1478

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1478-1481)

**FEDERAL PINE, RED-PAINTED
MAPLE AND OAK TAVERN TABLE,
NEW ENGLAND, LATE 18TH
CENTURY**

together with a Shaker maple and pine tavern
table, likely of Niskayuna, New York origin, circa
1820.
Height 26 in. by Width 43 ¾ in. by Depth 26 in.

PROVENANCE

Federal table: Gary C. Cole, American
Decorative Arts, New York.
Shaker table: Celeste and Edward Koster
Antiques, Chatham, New York.

\$ 1,500-2,500



1479

1479

**THREE QUEEN ANNE MAPLE
OVAL TOP BUTTON-FOOT TAVERN
TABLES, NEW ENGLAND, 18TH
CENTURY**

the underside of one table is inscribed in pencil
For Fred Gannings Table...
Height 26 7/8 in. by Width 33 in. by Depth 22
7/8 in.

PROVENANCE

Inscribed table: Gary C. Cole, American
Decorative Arts, New York.

\$ 3,000-5,000

1480

VERY FINE SET OF FOUR DARK-GREEN-PAINTED AND CARVED WINDSOR SIDE CHAIRS, NEW ENGLAND, PROBABLY MASSACHUSETTS, CIRCA 1800

Each with a shaped crest rail and six turned spindle-form uprights, the saddle-seat with chip-carving on the reverse and supported on boldly splayed tapering legs joined by conforming stretchers, most retaining some traces of original dark bottle-green paint. Height 38 ¼ in.

\$ 5,000-7,000



1480

1481

IMPORTANT WILLIAM AND MARY BLACK-PAINTED MAPLE OVAL-TOP HUTCH TABLE, HUDSON RIVER VALLEY, CIRCA 1720

Height 26 ½ in. by Length 51 ½ in. by Depth 38 ¼ in.

PROVENANCE

Norma Bury, Bockville, New York
Roger Bacon, Exeter, New Hampshire
Private Collection
Northeast Auctions, Concord, New Hampshire,
August 1980
Marguerite Riordan, Stonington, Connecticut

LITERATURE

"27th Annual Event in New York City Marked by Large Gates and Strong Business," *Antiques and the Arts Weekly*, January 30, 1981, p. 25; *Maine Antiques Digest*, March 1981, p. 2-B

\$ 10,000-20,000



1481



1482

1482

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1482-1483)

**VERY FINE FEDERAL POLYCHROME
GRAIN PAINT-DECORATED PINE
ONE DRAWER BLANKET CHEST,
NEW ENGLAND, PROBABLY
VERMONT, CIRCA 1820**

retains its original stamp brass pulls and
keyhole escutcheons.

Height 26 ½ in. by Width 36 ¼ in. by Depth 17
in.

PROVENANCE

Marguerite Riordan, Stonington, New York.

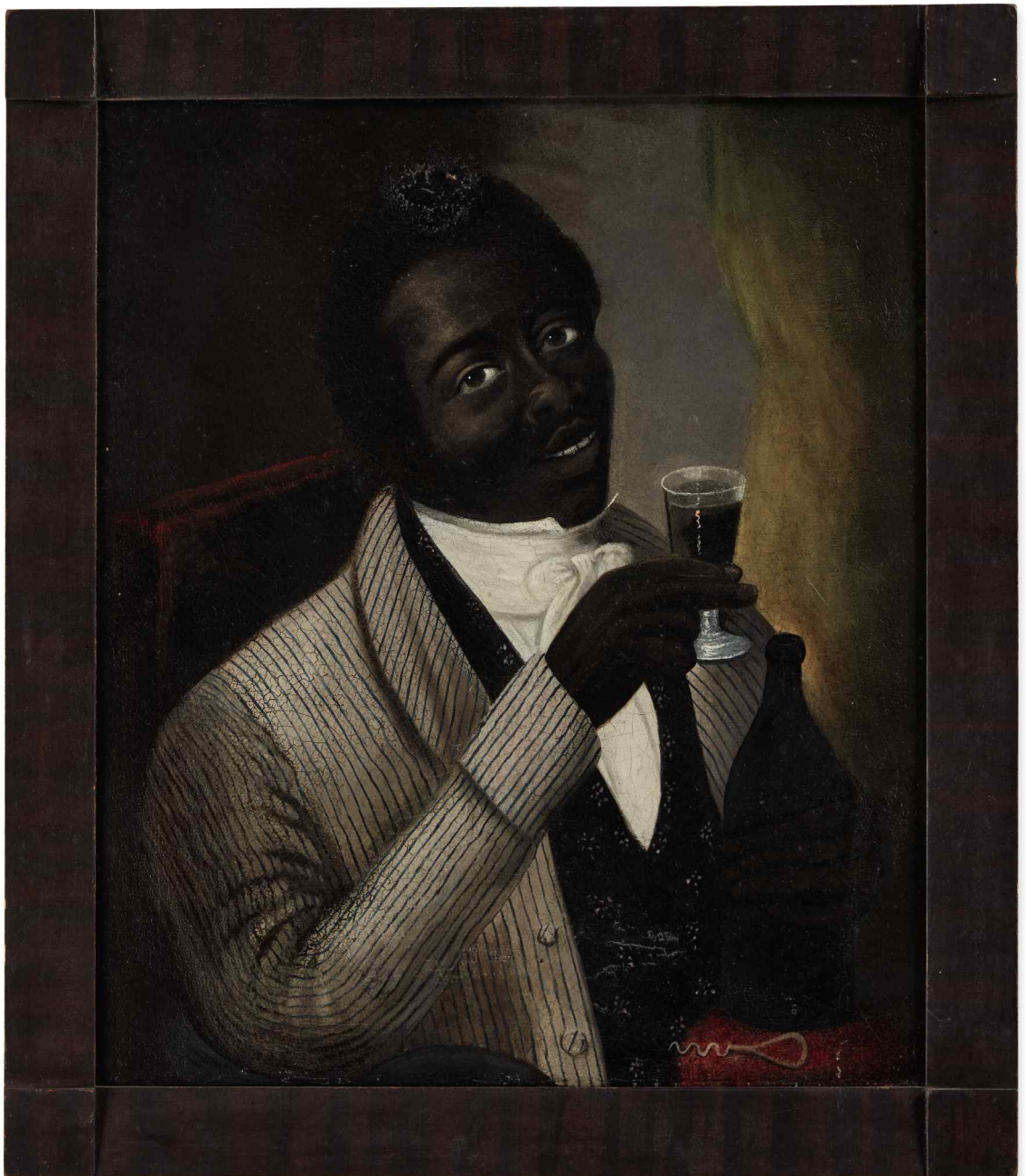
LITERATURE

The Collector-Investor, April 1982, p. 14;

Lin Smith, "Marguerite Riordan," *Art & Auction*,
January 1985, p. 109.

\$ 40,000-60,000





1483

1483

AMERICAN SCHOOL, 19TH CENTURY

*Portrait of a Black Gentleman
Lifting a Glass of Wine*

Oil on canvas, in a grain-painted frame

Circa 1820

Height 23 $\frac{3}{4}$ in. by Width 20 in.

\$ 20,000-30,000

1484

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1484-1487)

**FINE QUEEN ANNE FIGURED
MAPLE OVAL-TOP TEA TABLE,
NEW ENGLAND, PROBABLY
CONNECTICUT, CIRCA 1750**

Height 26 in. by Width 39 in. by Depth 28 in.

PROVENANCE

John Gordon American Antiques and Folk Art,
New York.

\$ 2,500-3,500

1485

**RARE PINE AND TURNED MAPLE
CLEAT-BOARD TOP 'WINDSOR'
TAVERN TABLE, POSSIBLY RHODE
ISLAND, CIRCA 1800**

Height 24 in. by Width 35½ in. by Depth 23¼
in.

PROVENANCE

Gary C. Cole, American Decorative Arts, New
York.

\$ 2,000-3,000



1486

RARE COBALT-BLUE-DECORATED
STONEWARE TWO-HANDLED FOUR-
GALLON 'SPOTTED DOG AND BIRDS'
CROCK, HAXSTUN, OTTMAN &
COMPANY, FORT EDWARD, NEW
YORK

Height 11 $\frac{3}{8}$ in. by Diameter 11 $\frac{7}{8}$ in.

PROVENANCE

Bruce & Crandall Galleries, Inc., *A Most
Important Auction of American Folk Art*,
September 21, 1973, lot 29;

Leah and John Gordon American Folk Art
Gallery, New York.

\$ 3,000-5,000



1486

1487

RARE COBALT-BLUE-DECORATED
STONEWARE TWO-HANDLED TWO-
GALLON 'RECUMBENT STAG AND
HOUSE' CROCK, J. & E. NORTON,
BENNINGTON, VERMONT, CIRCA
1855

lacking its cover

Height 12 in. by Diameter 8 $\frac{1}{2}$ in.

PROVENANCE

Gary C. Cole, *American Decorative Arts*, New
York.

\$ 3,000-5,000



1487



1488



1489



1490

1488

PROPERTY FROM THE COLLECTION OF ADELAIDE DE MENIL AND EDMUND CARPENTER (LOTS 1488-1492)

FINE VOLUTE-CARVED COMB-BACK WINDSOR ARMCHAIR, NEW ENGLAND, CIRCA 1780

Height 42 ¼ in.

PROVENANCE

John Gordon American Antiques and Folk Art, New York

\$ 600-1,200

1489

AMERICAN BLUE-PAINTED PINE AND BIRCH CAMPAIGN TABLE, NEW ENGLAND, CIRCA 1800

top secured by cleats and tension.

Height 25½ in. by Width 43 ½ in. by Depth 31 in.

PROVENANCE

Mr. and Mrs. Jerome Blum, Willow Corners Ltd., Lisbon, Connecticut

\$ 800-1,200

1490

BENTWOOD CIRCULAR BLACK PAINT DECORATED 'WHALE' DITTY BOX, AMERICAN, 19TH CENTURY

Height 3 in. by Diameter 7¼ in.

\$ 500-800

1491

RARE WILLIAM AND MARY MAPLE
SPLAY-LEG TAVERN TABLE, NEW
HAMPSHIRE, CIRCA 1730

Height 27 ¼ in. by Width 33 ½ in. by Depth 22
¼ in.

\$ 1,500-2,500

1492

RARE RED-PAINTED AND INCISED
PINE AND GUMWOOD CROSS-BAR
TABLE, HUDSON RIVER VALLEY,
CIRCA 1780

Height 26 ½ in. by Width 49 ½ in. by Depth
35 in.

PROVENANCE

George Schoellkopf, New York

\$ 2,000-3,000



1491



1492



1493

1493

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1493-1495)

**FINE SHAKER PINE AND MAPLE
WORK TABLE, POSSIBLY ENFIELD,
NEW HAMPSHIRE, 19TH CENTURY**

Height 29 in. by Length 72 ¼ in. by Depth 32
⅜ in.

PROVENANCE

George Schoellkopf, New York

\$ 1,500-2,000

1494

**SHAKER PINE AND MAPLE MEETING
HOUSE BENCH, PROBABLY ENFIELD,
NEW HAMPSHIRE, CIRCA 1840**

the underside inscribed *Meeting Room New
House.*

Height 33 ⅞ in. by Length 120 in.

PROVENANCE

John Keith Russell Antiques, South Salem, New
York;

George Schoellkopf, New York.

\$ 800-1,200



1494

**RARE SHAKER RED-STAINED
PINE TALL CASE OF DRAWERS,
WATERVLIET, NEW YORK, CIRCA
1840**

Height 76 ½ in. by Width 47 in. by Depth 21 in.

PROVENANCE

Celeste and Edward Koster, Old Chatham, New York

The complex cornice molding and applied bracket base of this chest are characteristic of case pieces made in the Shaker community of Watervliet, New York. Originally known as Niskeyuna, this community became the second

Shaker village organized in America in 1787 and, together with the Mount Lebanon and Groveland communities, formed the New York Bishopric.

Based on surviving documented examples, Watervliet case pieces display several distinctive construction characteristics such as a raised stile on either side of pieces with cupboard doors, a complex cornice molding consisting of a quarter-round or ovolo in combination with a deep cove profile and an astragal, and an arched dovetailed bracket base. Retaining its original red stain, this chest displays the latter characteristics, with a particularly wide overhanging cornice and bracket base that unusually tall and broad.

A similar cupboard and base of drawers made in Watervliet in circa 1830 is in the collection of the New York State Museum in Albany.¹ It features a related cornice and bracket base, as well as identical turned knobs. Another example exhibiting these features acquired directly from the South Family Shaker, Watervliet, in 1939 is illustrated in *Community Industries of the Shakers: A New Look* (Shaker Heritage Society, 1983): p. 18.

¹ See Timothy Rieman and Jean Burks, *The Encyclopedia of Shaker Furniture* (Atglen, PA: Schiffer Publishing, 2003): fig. 293, p. 217.

\$ 30,000-60,000



1495

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER

**EXCEPTIONAL SHAKER BUTTERNUT
LARGE COMMUNAL DINING
TABLE, PROBABLY HANCOCK,
MASSACHUSETTS, 1800-1850**

lacking drawers.

Height 28 in. by Length 258 in. by Depth 35 in.

PROVENANCE

The Henry Francis du Pont Winterthur Museum,
Winterthur, Delaware

Leah and John Gordon, American Folk Art
Gallery, New York

\$ 20,000-30,000

Measuring over 21 feet in length, this dining table is attributed to the Shaker Village in Canterbury, New Hampshire. It is a rare survival of Shaker furniture as most surviving tables of this type were shortened at a later date to make them more usable and versatile. This table, or a nearly identical 21 1/2' example, was deaccessioned by Winterthur Museum, having been sold to Henry Francis du Pont by Edward Ford of Marshfield, Massachusetts, who acquired it from the Shakers at Canterbury in the late 1920s.¹ Another was made at the Canterbury Shaker Village and remains there today. The form is similar to that made by Shakers at the Mount Lebanon Village.

¹ See Timothy Rieman and Jean Burks, *The Encyclopedia of Shaker Furniture* (Atglen, PA: Schiffer Publishing, 2003): p. 414, fig. 634.





1496



1497

1497

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1497-1499)

**RARE STACK OF SEVEN SHAKER
BENTWOOD GRADUATED LIDDED
BOXES, AMERICAN, MID-19TH
CENTURY**

The largest with five tapering swallow tail
fasteners, the second, third and fourth with
four swallow tail fasteners, the fifth, sixth and
smallest with three swallow tail fasteners;
unpainted but with wonderful patina.
Height of largest 6 in. by Width 13 1/2 in. by
Depth 9 5/8 in.

\$ 1,500-2,500

1498

**RARE SHAKER MAPLE AND PINE
HINGED-TOP TRESTLE-BASE TILT-
TOP TABLE, CIRCA 1840**

Height 27 1/4 in. by Width 38 1/2 in. by Depth 21
3/4 in.

PROVENANCE

John Keith Russell Antiques, Inc., South Salem,
New York;
George Schoellkopf, New York

\$ 500-800



1498

1499

IMPORTANT SHAKER GREEN-PAINTED PINE AND MAPLE HUTCH TABLE, NEW ENGLAND, 19TH CENTURY

retains wood wheels.

Height 29 in. by Width 72 ¾ in. by Depth 49 ½ in.

PROVENANCE

Celeste and Edward Koster Antiques, Chatham, New York

Marguerite Riordan, Stonington, Connecticut
Gary C. Cole, American Decorative Arts, New York

Retaining remnants of gray paint on its base, this handsome hutch table is very rare for having been made with and retaining its wheels, which allowed for it to be easily movable or fixed in place with the insertion a small pin. With its generous overhanging top, thick tapering legs, heavy stretchers, and mortise and tenon joinery, this massive table has been constructed to withstand decades and decades of daily use.

\$ 20,000-30,000



caption



1499

1500

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1500-1501)

**RARE SHAKER CHERRYWOOD
MEETING HOUSE TABLE, NEW
LEBANON, NEW YORK OR HANCOCK,
MASSACHUSETTS, CIRCA 1830**

*table reduced in length, lacking two pillar
supports.*

Height 28 in. by Length 144 in. by Width 34 ¼
in.

PROVENANCE

Richard and Berry Ann Rasso Antiques, East
Chatham, New York

\$ 6,000-12,000



1500

1501

**RARE SHAKER RED-PAINTED PINE
AND FIGURED MAPLE TWO-DRAWER
WORK TABLE, PROBABLY NEW
HAMPSHIRE, CIRCA 1850**

Height 31 in. by Length 99 ¾ in. by Depth 34 in.

PROVENANCE

Gary C. Cole, American Decorative Arts, New York

This worktable has an overall form that relates it to Shaker tables made in New Hampshire. Its large size required supporting legs that are thick at the top but though exceptionally tapered at the bottom. The turned knobs

are characteristic of like tables made in New Hampshire. A related worktable believed to have been made in Canterbury, New Hampshire in circa 1820 is in the collection of the Canterbury Shaker Village.¹ Made of birch and maple with salmon paint, it was likely used for the ironing of large sheets and storage of ironing boards when not in use. This table may have served a similar purpose.

¹ See Timothy Rieman and Jean Burks, *The Encyclopedia of Shaker Furniture* (Atglen, Pennsylvania: Schiffer Publishing, 2003): p. 414, fig. 633.

\$ 20,000-30,000



1501



1502

1502

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1502-1504)

**RARE TURNED BIRCH, WROUGHT-
AND TINNED-SHEET-IRON TEN-
LIGHT CHANDELIER, CIRCA 1830**

Height 31 1/2 in. by Diameter 51 in.

\$ 4,000-6,000

1503

**SHAKER REVOLVING CHAIR, MOUNT
LEBANON, NEW YORK, CIRCA 1860**

Height 26 1/2 in.

PROVENANCE

Ed Clerk Antiques, Bethlehem, Connecticut

The revolving chair, also known as a revolving stool or swivel chair, was made in many styles and sizes at the Shaker village in Mount Lebanon as early as 1860 and as late as the 1940s. The earliest examples stood on long legs and were often used in the brethren's shops. Low revolving chairs such as this example, with Windsor-like comb backs, were rarely made before 1840.

An identical revolving chair made in Mount Lebanon around the same time as this chair is pictured in *The Encyclopedia of Shaker Furniture* by Timothy D. Rieman and Jean M. Burks (Atglen, PA: Schiffer Publishing, 2003): p. 199, fig. 264. It is of the same form, with a rounded spindled back, a circular seat, a tapered stem, and a pair of arched legs. A nut imbedded in the stem allowed the seat to be raised or lowered as it turned. Another similar example in the collection of the Metropolitan Museum of Art (#66.10.26) was made in circa 1840-1870 and appears illustrated in June Sprigg, *Shaker Design* (Whitney Museum of American Art, 1986), cat. 34.

\$ 3,000-5,000



1503

**RARE SHAKER PINE AND MAPLE
MEETING-HOUSE TRESTLE
TABLE, PROBABLY HARVARD,
MASSACHUSETTS, CIRCA 1850**

Height 27 ½ in. by Length 156 in. by Depth 37 ½ in.

PROVENANCE

Private Collection, New Hampshire;
Richard and Berry Ann Rasso Antiques, East
Chatham, New York.

This trestle table was likely used as a communal dining table at the Shaker community in Harvard, Massachusetts, which served as the bishopric seat. A very similar table of cherrywood made in Harvard in circa 1830 is in a private collection.¹

Tables made in the Harvard Shaker community are distinctly different in design from counterparts made in other Shaker communities. They are characterized by having unusually thin bases that are shaped with one

continuous curve from the toe to the end of the horizontal cleat; a trestle assembly of vertical standards that are flat in cross section with shaped, rounded edges; vertical members that are thru-tenoned into the arched foot with pointed toe and tenoned into the cross member above; and standards supported by a bridle joint into a heavy understructure of a longitudinal stretcher with shaped cross cleats screwed into the top. Most required an additional metal or wooden brace added sometime after construction, to support the bridle joint which served to be inadequate.

A trestle table of this type appears in a photograph of a Harvard interior that is in the collection of the Fruitland Museums.² It shows two women seated at a table of this type set for a meal with six place settings.

¹ See Timothy Rieman and Jean Burks, *The Encyclopedia of Shaker Furniture* (Atglen, PA: Schiffer Publishing, 2003): p. 357, fig. 535.

² see *ibid.*

\$ 20,000-30,000



1504



1505

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1505-1508)

**SHAKER CAST- AND WROUGHT-IRON
WOOD STOVE, NEW ENGLAND, 19TH
CENTURY**

together with a two-piece vent pipe.
Height of stove 21 in. by Length 32³/₄in. by
Width 13 ¹/₂ in.

\$ 300-600

1506

**RARE SHAKER RED-PAINTED PINE
AND TURNED-MAPLE LONG TABLE,
NEW LEBANON, NEW YORK, CIRCA
1840**

Height 27 ¹/₂ in. by Width 97 ³/₄ in. by Depth 29
¹/₄ in.

PROVENANCE

Celeste and Edward Koster Antiques, Chatham,
New York

\$ 5,000-7,000



1507

**RARE SHAKER RED-PAINTED PINE
TWO-DOOR CUPBOARD, ENFIELD,
CONNECTICUT, CIRCA 1830**

Height 85 in. by Width 32 in. by Depth 13 7/8 in.

PROVENANCE

Richard and Betty Ann Rasso, East Chatham,
New York

\$ 8,000-12,000

1508

**RARE SHAKER PINE MEETING
HOUSE TRESTLE TABLE, MAINE,
CIRCA 1840**

Height 28 1/2 in. by Length 72 in. by Depth 32 in.

PROVENANCE

Shaker/Americana Auction, Portland, Maine,
June 26, 1981, lot 85

This pine meeting-house table likely served an early 19th century prototype for tables made by Brother Delmer C. Wilson (1873-1961) at the Shaker village in Sabbathday Lake, Maine in 1925. A table made by Brother Wilson that is very similar to this one is pictured in the dining room of the Church family dwelling house at Sabbathday Lake.¹ The dining room is located in the lower rear of the 1883-1884 dwelling and the family ate its first meal there on Thanksgiving Day in 1884.

The present example was originally in the downstairs kitchen of the Trustees House at Sabbathday Lake. It was purchased from Eldress Prudence Stickney in 1933.

¹ See Timothy Rieman and Jean Burks, *The Encyclopedia of Shaker Furniture* (Atglen, PA: Schiffer Publishing, 2003): p. 490, fig. 777.

\$ 6,000-8,000



1507



1508

1509

PROPERTY FROM THE COLLECTION
OF ADELAIDE DE MENIL AND EDMUND
CARPENTER (LOTS 1509-1511)

**RARE SHAKER PINE AND MAPLE
MEETING HOUSE TRESTLE TABLE,
WATERVLIET, NEW YORK, CIRCA
1830**

Height 28 ½ in. by Length 108 in. by Depth 35
¼ in.

PROVENANCE

Celeste and Edward Koster Antiques, Chatham,
New York

Measuring 9 feet in length, this trestle table follows the design of tables made at the Shaker community in Watervliet, New York. Closely related tables made in Watervliet include one of cherrywood and curly maple and another of maple and pine both illustrated in Timothy Rieman and Jean Burks, *The Encyclopedia of Shaker Furniture* (Atglen, PA) Schiffer Publishing, 2003): p. 231, fig. 320 and fig. 322, p. 232. The tables display the like details of a top with rounded or beveled edges and vertical uprights that are rectangular in cross section

and shaped like pilasters. The latter were made with shaped bases and capitals, in order to add stability to the arched feet and cross members above. The longitudinal stretcher on the tables is dropped somewhat below the top and tenoned through the uprights and fastened with two heavy dowel pins.

In 1812, the use of dining tables of this type at Watervliet was described by Thomas Brown, who was a member of the community there: "The brethren and sisters generally eat at the same time at two long tables placed in the kitchen, men at one and women at the other; during which time they sit on benches, and are all silent. They go to their meals walking in order, one directly after the other; the head of the family or Elder, takes the lead of the men, and one called Elder Sister takes the lead of the women. Several women are employed in cooking and waiting on the table – they are commonly relieved weekly by others."¹

¹ Timothy Rieman and Jean Burks, *The Encyclopedia of Shaker Furniture* (Atglen, PA) Schiffer Publishing, 2003), p. 232.

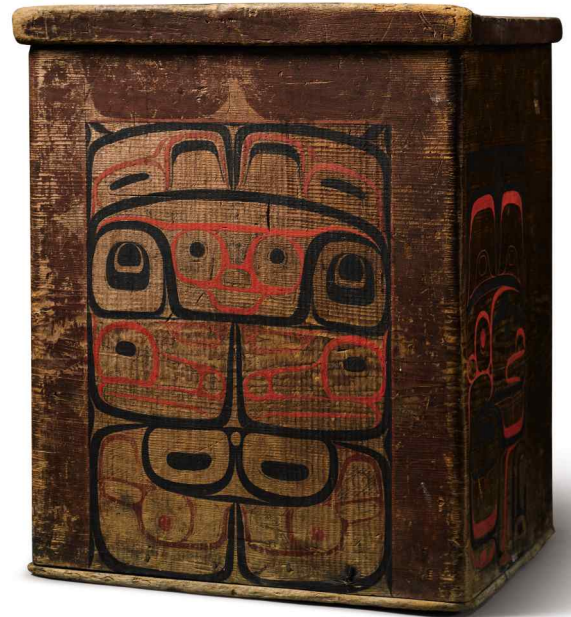
\$ 4,000-6,000



1509



1510



1511

1510

**POLYCHROME WOOD BOX,
NORTHWEST COAST**

with replacement lid.

Height 28 $\frac{1}{8}$ in. by Width 21 $\frac{3}{4}$ in. by Depth 19 $\frac{7}{8}$ in.

PROVENANCE

Michael R. Johnson, Seattle
Acquired from the above on November 23,
1972

LITERATURE

Bill Holm and William Reid, *Form and Freedom:
a Dialogue on Northwest Coast Indian Art*,
Houston, 1975, cat. no. 47

\$ 15,000-20,000

1511

**POLYCHROME WOOD BOX,
NORTHWEST COAST, POSSIBLY
HEILTSUK (BELLA BELLA)**

Height 23 in. by Width 19 $\frac{1}{8}$ in. by Depth 14 $\frac{3}{8}$
in.

PROVENANCE

Michael R. Johnson, Seattle
Acquired from the above on December 7, 1972

LITERATURE

Bill Holm and William Reid, *Form and Freedom:
a Dialogue on Northwest Coast Indian Art*,
Houston, 1975, cat. no. 49

\$ 10,000-15,000



1512

1512

PROPERTY FROM THE COLLECTION OF ADELAIDE DE MENIL AND EDMUND CARPENTER (LOTS 1512-1513)

POLYCHROME WOOD BOX, NORTHWEST COAST

Height 30 in. by Width 19 in. by Depth 18 ¼ in.

PROVENANCE

Acquired prior to 1985

\$ 7,000-10,000

1513

POLYCHROME WOOD BOX, NORTHWEST COAST

Height 32 in. by Width 22 in. by Depth 19 in.

PROVENANCE

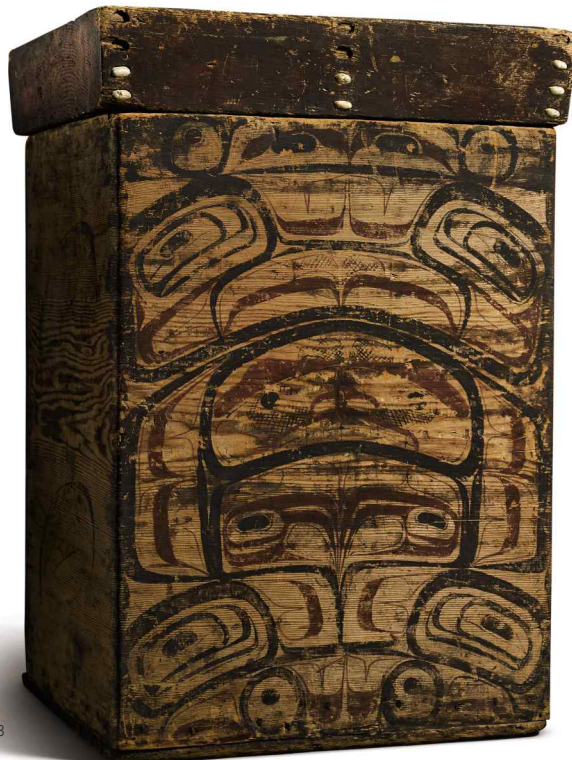
Michael R. Johnson, Seattle

Acquired from the above on November 23, 1972

LITERATURE

Bill Holm and William Reid, *Form and Freedom: a Dialogue on Northwest Coast Indian Art*, Houston, 1975, cat. no. 46

\$ 5,000-7,000



1513



1514

1514

PROPERTY OF VARIOUS OWNERS (LOTS 1514-1515)

**FINE QUEEN ANNE CHERRYWOOD TRAY-TOP
TEA TABLE, OLD LYME, CONNECTICUT, CIRCA
1760**

Height 26 in. by Width 30 ¼ in. by Depth 18 ¾ in.

PROVENANCE

Estate of Siro R. Toffolon, Old Lyme, Connecticut.

A related example likely by the same hand, having a near identical apron and cabriole legs, sold *in these rooms*, January 29, 1988, sale 5680, lot 1285.

\$ 10,000-20,000

1515

**QUEEN ANNE CARVED CHERRYWOOD
FLAT-TOP HIGH CHEST OF DRAWERS,
WETHERSEFIELD, CONNECTICUT, CIRCA 1770**

Height 78 ¼ in. by Width 41 ½ in. by Depth 22 ¼ in.

\$ 12,000-18,000



1515



1516 (PART)



1516

PROPERTY OF VARIOUS OWNERS (LOTS 1516-1518)

PAUL DECKER (AFTER)

The Twelve Months in allegory: Twelve copper-engravings with contemporary hand-coloring

Twelve copper-engravings with contemporary hand-coloring by Martin Engelbrecht after Paul Decker, Augsburg; Jeremias Wolff, [no date but circa 1740]. Framed.

each sheet approximately: 356 x 229 mm 14 x 9 in

Beautiful fashionably-dressed young women representing the months of the year, set within an appropriate interior or landscape and accompanied by the relevant signs of the Zodiac.

\$ 4,000-6,000

1517

THOMAS MOORE LASTREA FILIX-MAS, POLYPODIUM VULGAR

The Ferns of Great Britain and Ireland: Six Color Nature-printed Engravings

Six nature-printed engravings in color, London: Bradbury & Evans, 1855 [-1856]. Framed.

lot includes: Lastrea Filix-mas [Male Crested Wood Fern], [Pl. XIV] — Polypodium vulgare [Brake Root], P. vulgare acutum [Pointed Brake Root], P. vulgare bifidum [Clefted Brake Root], [Pl. I] — Polypodium Dryopteris [Smooth Three-Branched Polypody, or Oak Fern], [Pl. V] — Lastrea dilatata dumetorum [Broad Prickly-toothed Buckler Fern], [Pl. XXV] — Osmunda regalis [Buckthorn Brake], [Pl. L] — Asplenium Adiantum - nigrum acutum [Black Spleenwort], [Pl. XXXVII]

each sheet approximately: 546 x 368 mm 21 1/2 x 14 1/2 in

See catalogue note at SOTHEBYS.COM

\$ 2,500-3,500

1518

SIR HENRY WILLIAM BUNBURY (AFTER)

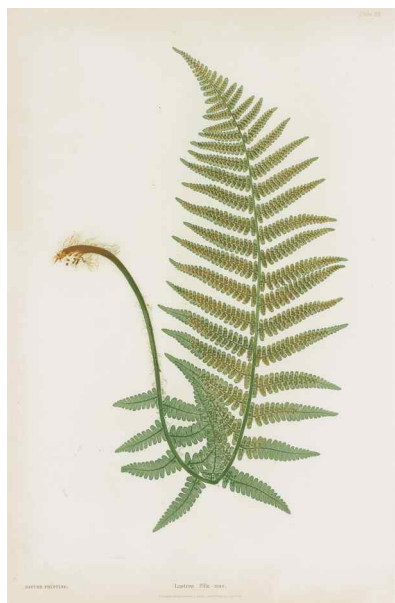
"A City Hunt" and "Hyde Park": A Pair of Copper Engravings

Two black and white copper engravings, by James Bretherton, London: 8 February 1781. Framed.

framed dimensions: 695 x 1,740 mm 27 3/8 x 68 1/2 in — 521 x 616 mm 20 1/2 x 24 1/4 in

See catalogue note at SOTHEBYS.COM

\$ 6,000-8,000



1517 (PART)





1519

PROPERTY OF VARIOUS OWNERS

**NAPOLEONIC PRISONER-OF-WAR
BONE SHIP MODEL, CIRCA 1805--1815**

Depicting a three-masted ship of twenty-four guns, fully rigged and detailed with horn banding.

Height: 11 ¾ inches

Length: 13 inches

\$ 7,000-10,000

1520

PROPERTY FROM A MIDWEST INSTITUTION

**QUEEN ANNE CARVED AND
FIGURED MAHOGANY HIGH CHEST
OF DRAWERS, BOSTON OR SALEM,
MASSACHUSETTS, 1755-75**

appears to retain original cast brass hardware, *finials and drop pendants replaced.*

Height 85 ½ in. by Width 41 in. by Depth 22 in.

PROVENANCE

Descended in the Manniere family of Boston, Massachusetts;
Ginsburg and Levy, New York;
Gift of Friends of Art (accession no. M1969.13).

LITERATURE

American Furniture with Related Decorative Arts 1660-1830, The Milwaukee Art Museum and the Layton Collection, ed. Gerald Ward, (New York: Hudson Hills Press, 1991), p. 169-171, cat. no. 63.

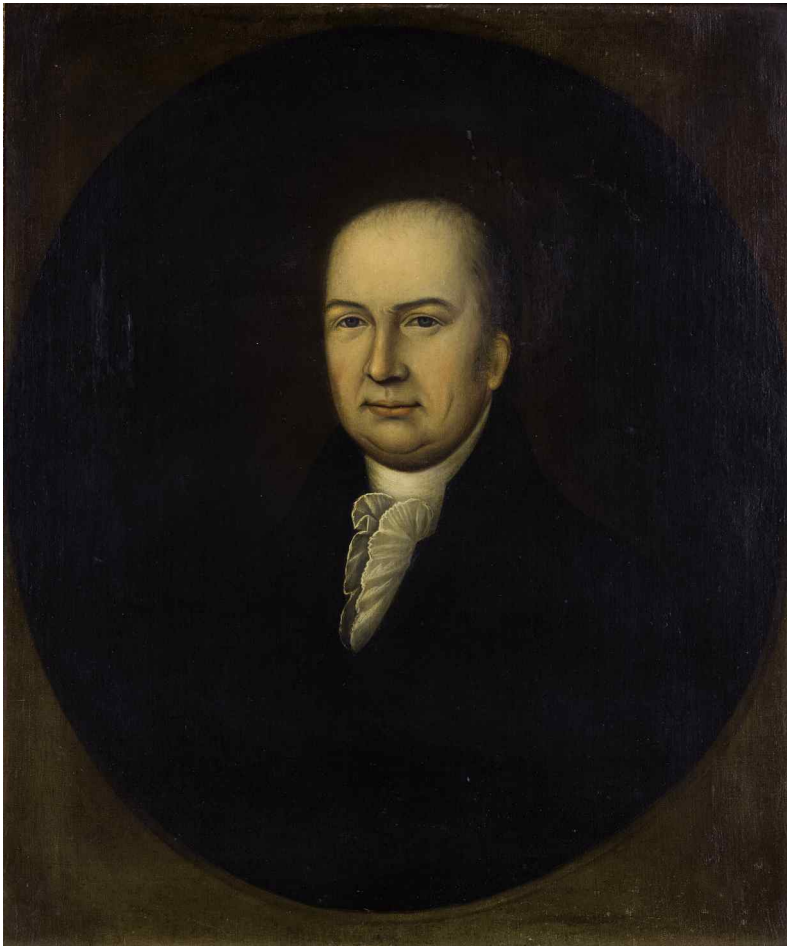
\$ 10,000-15,000



1519



1520



1521



1521

PROPERTY FROM A PRIVATE COLLECTION,
MARYLAND

JOSHUA JOHNSON (1765 - 1865)

Dr. Andrew Aitkin (1757-1809),
Mrs. Andrew Aitkin (Elizabeth
Aiken, 1761-1811) and her daughter,
Eliza Aitkin (1798-1885)

oil on canvas

Baltimore, Maryland

circa 1805

Each portrait: 32 by 26 3/4in.

together with an embroidered needlework
sampler by the hand of the daughter Eliza,
inscribed *Eliza Aitkin is my name and with my
needle I work the same And By This Work you
may plainly see The Care my parents took of
me / Baltimore November the 19 1804 Aged 6
years.*

PROVENANCE

Descended in the family of Eliza Aitkin (1798-
1885), who married Alfred Crawford;
To their son, William Crawford (b. 1825), who
married Mary E. Trumble (b. 1834);
To his daughter, Mary Blair Crawford (b. 1855),
who married John E. Briscoe;

To their son, William Crawford Briscoe (b.
1892), who married Sophie Gaither Smith (b.
1896);
To the present owner.

EXHIBITED

Travelling Exhibition, *Joshua Johnson: Freeman
and Early American Portrait Painter*, Baltimore,
Maryland, Maryland Historical Society; Colonial
Williamsburg, The Abby Aldrich Rockefeller Folk
Art Center; New York, The Whitney Museum
of American Art; Stamford, Connecticut, The
Whitney Museum of American Art, September
1987-November 1988, cat. no. 29 and 30.



1521

LITERATURE

Carolyn Weekley and Stiles Tuttle Colwill, *Joshua Johnson: Freeman and Early American Portrait Painter*, (Baltimore, Maryland and Colonial Williamsburg: Maryland Historical Society and Addy Aldrich Rockefeller Folk Art Center, 1987), p. 124-125, cat no. 29 and 30.

Dr. Andrew Aitkin was born in Paisley, Scotland, coming to America sometime prior to 1780, when he married Elizabeth Aitkin of Philadelphia. His obituary in the *Baltimore Federal Gazette* (April 10, 1809) mentions

his service during the Revolutionary War as a surgeon under the command of General Richard Montgomery. Around 1783, Andrew and Elizabeth moved to Baltimore, soon after he opened a drug store in Fells Point. Listed among the debts of his estate was \$9.99 by a Joshua Johnson, though it is unclear if this is the artist of the presently offered works or the some other similarly named person.¹

Elizabeth (born Aiken) was born in Philadelphia in 1761. Her brother, George Aiken (1765-1832), was a well-known silversmith who moved from Philadelphia to Baltimore around

the time that Elizabeth and her new husband relocated there. Elizabeth and Andrew had ten children, including Eliza who is shown with her mother. Eliza was born in Baltimore in 1798 and died there in 1885.²

¹ Weekly and Colwill, *Joshua Johnson: Freeman and Early American Portrait Painter* (1987), p. 29.

² See *ibid.*, p. 31.

\$ 60,000-80,000



1522

1522

PROPERTY OF A LADY

A CHINESE EXPORT REVERSE GLASS PICTURE, 18TH CENTURY

depicting Sisygambis, the mother of Darius, pleading with Alexander the Great and Hephaestion, within a blue ground *églomisé* frame with gilt metal corner mounts height 45 ½ in., width 27 ¾ in.; 115.5 cm, 70.5 cm

PROVENANCE

Albert Amor, London
Chinese Porcelain Company, New York

\$ 10,000-15,000

1523

PROPERTY OF VARIOUS OWNERS

[NEW YORK]

**View of Madison Square, N.Y.,
Looking North**

Hand-colored wood engraving, laid down on Japan paper, New York: *The Daily Graphic*, April 26, 1873. Matted and framed, metal leaf, silk mat over gold bevel.

sheet size: 514 by 695 mm 20 1/4 by 27 3/8 in
See catalogue note at SOTHEBYS.COM

\$ 1,000-5,000



1523

1524

PROPERTY FROM THE HIGHLY IMPORTANT
AMERICANA COLLECTION OF GEORGE
S. PARKER II FROM THE CAXAMBAS
FOUNDATION

**VERY RARE CHIPPENDALE CARVED
AND FIGURED MAHOGANY DESK-
AND-BOOKCASE, NEW YORK, CIRCA
1765**

top drawers re-veneered, door panels replaced.
Height 101 in. by Width 47 in. by Depth 24¼ in.

PROVENANCE

Leigh Keno American Antiques, New York.

This remarkable piece is one of the few surviving Colonial New York desk-and-bookcases. From its beautiful pagoda-like flattened bonnet to its masterfully carved ball-and-claw feet this secretary stands as a monument of Colonial New York cabinetry. A very closely related piece is in the collection of the Diplomatic Reception Rooms of the U.S. Department of State (see Clement E. Conger and Alexandra W. Rollins, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State*, (New York: Harry N. Abrams, Inc., 1991), p. 187, no. 98). Another desk-and-bookcase from the same shop was exhibited at the Museum of the City of New York in 1957 (see V. Isabelle Miller, *Furniture by New York Cabinetmakers: 1650 to 1860*, (New York: Museum of the City of New York, 1956), p. 37, no. 48). This desk-and-bookcase originally belonged to Dr. John Bard (1716-1799) the progenitor of John Bard who founded Bard College. It unfortunately appears to be lacking its original detachable bonnet unlike the currently offered lot which still retains it.

\$ 15,000-30,000



1524



1525

PROPERTY FROM THE HIGHLY IMPORTANT
AMERICANA COLLECTION OF GEORGE
S. PARKER II FROM THE CAXAMBAS
FOUNDATION

**EXCEPTIONAL CHIPPENDALE
CARVED AND FIGURED MAHOGANY
BONNET-TOP HIGH CHEST OF
DRAWERS, CARVING ATTRIBUTED
TO JOHN POLLARD, PHILADELPHIA,
CIRCA 1770**

appears to retain its original cast brass
hardware, *finials and cartouche replaced*.
Height 99¾ in. by Width 46 in. by Depth 23 in.

PROVENANCE

Mabel Brady Garvan, Roslyn, New York;
Israel Sack Inc., New York;
Private Collection;
Christie's, New York, *Important American
Furniture including Silver, Folk Art, Prints and
Decorative Arts*, January 18, 1997, sale 8578,
lot 221;
Alan Miller, Quakertown, Pennsylvania.

\$ 150,000-250,000



This high chest is a monumental statement of the Rococo aesthetic in Philadelphia, where cabinetmakers excelled at integrating Rococo designs on case pieces and specialist carvers executed the most sophisticated carved decoration in the colonies.

Representing the apex in carving excellence, the carved decoration on this high chest is attributed to the acclaimed craftsman, John Pollard (1740-1787). He was likely trained in London and working in Philadelphia by December of 1765, when Benjamin Randolph (1737-1792) recorded in his receipt book a payment for Pollard's rent. Randolph financed Pollard's emigration and employed him by indenture. During the 1760s and early 1770s, he was the principal carver in Randolph's shop, where he worked alongside the carver

Hercules Courtenay for a time and supervised a number of apprentices and journeymen. By 1773, he established a business with Richard Butts on Chestnut Street, between Third and Fourth Streets, opposite Carpenter's Hall.¹ On February 22nd of that year, the *Pennsylvania Gazette* reported that Pollard and Butts could provide "all manner of carving" at the Sign of the Chinese Shield."²

While working for Randolph, Pollard executed carving on a set of commode seat side chairs and a pier table commissioned by John Cadwalader (1742-1786) in circa 1769.³ He appears to have executed some of the architectural carving for the parlors of the Stamper-Blackwell house in Philadelphia and the Thomas Ringgold house in Chestertown, Maryland.⁴ He is also responsible for the

carving on a suite of furniture made for David Deshler, a set of chairs made for Charles Thomson, including an armchair offered as lot 2162 in this sale, tea tables made for the Eyre and Biddle families and a set of seating furniture for the Wistar family.⁵

Pollard's Rococo embellishments are sculptural and carefully rendered, achieving a depth with minimal use of surface veining. His highly refined vocabulary was inspired by Rococo designs illustrated in English pattern books, such as Thomas Johnson's *A New Book of Ornaments* and Chippendale's *Director*, both published in 1762 prior to his emigration to America. He incorporated recurring motifs into his designs, such as the distinctive acanthus-carved rosettes, flame finials, shell-carved drawers flanked by acanthus leaves,



Courtesy of Philadelphia Museum of Art
Gift of Ms. W. Logan MacCoy, 1964



central shell of the skirt and acanthus carved knees found on this high chest. These motifs are repeated in a nearly identical manner on other high chests with carving attributed to him, including on two commissioned by Levi Hollingsworth (1739-1824). One of these is in the collection of the Philadelphia Museum of Art and the other was formerly in the collection of the Chipstone Foundation.⁶ The same shell-carved drawers, shell skirt pendants and carved knees are exhibited on the dressing tables made *en suite* with the aforementioned high chests.⁷ Pollard also carved a tea table commissioned by Levi Hollingsworth

The high relief C-scroll applied tympanum, shell-carved drawers and serpentine skirt relate this high chest to one with the same patterns

in the Karolik Collection at the Museum of Fine Arts, Boston with a history in the Potts family.⁸

Another side chair with carving attributed to Pollard with a history in the Longstreet family of Philadelphia was formerly in the collection of Mrs. J. Insley Blair.⁹

1 See *Philadelphia: Three Centuries of American Art*, Philadelphia, 1976, p. 114.

2 See Andrew Brunk, "Benjamin Randolph Revisited," *American Furniture 2007*, p. 6.

3 See Leroy Graves and Luke Beckerdite, "New Insights on John Cadwalader's Commode-Seat Side Chairs," *American Furniture 2000*, fig. 3 and 5, pp. 154-5 and fig. 17, p. 159.

4 See *ibid.*, figs 10, 12 and 13, pp. 157-8.

5 For a side chair from the Deshler suite, see Israel Sack Inc., *American Antiques from Israel Sack Collection*, Volume VI, p. 48, P3920. For another chair from the Thompson set, see Oswaldo Rodriguez Roque, *American Furniture at Chipstone*, Madison, 1984, cat.

63, pp. 144-5. For the tea tables, see Christie's, *The Britton Collection*, January 16, 1999, sale 9068, lot 592 and Christie's, January 18-19, 2001, lot 119. For the Wistar chairs, see Christie's, *Property from the Collection of Mrs. J. Insley Blair*, January 21, 2006, sale 1618, lot 535.

6 Philadelphia Museum of Art, 1964-142-1, Gift of Mrs. W. Logan MacCoy. The high chest is illustrated in William Hornor, *Blue Book Philadelphia Furniture, 1977*, p. 136. The Chipstone high chest was sold Christie's, *The Important Hollingsworth Family High Chest, Dressing Table, and Chair*, January 16, 1998, sale 8882, lot 501.

7 The dressing table made *en suite* with the Philadelphia Museum of Art high chest is in a private collection and illustrated in Hornor, pl. 136. The dressing table formerly in the collection of Chipstone was sold at the aforementioned Christie's sale.

8 See Edwin Hipkiss, *M. and M. Karolik Collection of Eighteenth-Century American Arts*, Boston, 1950, no. 33, p. 58.

9 See Christie's, *Property from the Collection of Mrs. J. Insley Blair*, January 21, 2006, sale 1618, lot 536.

PROPERTY FROM THE COLLECTION OF JANET AND RICK SHERLUND, NANTUCKET, MA (LOTS 1526-1527)

EXCEPTIONAL RED-PAINTED COMB-BACK BRACE-BACK WINDSOR ARMCHAIR, NANTUCKET, MASSACHUSETTS, CIRCA 1795

Height 42 1/2 in.

PROVENANCE

Descendants of the original owners, Nantucket, Massachusetts;
Purchased by Frank and Karen Miele in 1981;
Sotheby's, *The American Folk Art Collection of Frank and Karen Miele*, January 28, 1984, sale 5143, lot 46;
Wayne Pratt, Inc., Woodbury, Connecticut.

During the second half of the eighteenth century, Windsor chairs served a utilitarian function in the American home, where they were used both in and out of doors. The form was introduced into America from England in the mid-eighteenth century and local chair makers adapted the pattern to suit regional preferences.



This Windsor armchair is a very rare and exceptional example of the high fan-back form manufactured on Nantucket, where it was owned by descendants of the original owners until 1981. This form appeared in probate records on the island beginning in 1783 and several local chairmakers were known to have included it in their shop production. Though not common, surviving chairs of this type can be categorized into 3 groups, based on back posts and crest patterns.¹ This one is part of the third group of chairs, with projecting crest scrolls, modified lower back posts consisting of an inverted baluster, and a medial stretcher in the bamboo style.

This chair is of exceptional quality and considerable size, with a generous crest rail with projecting scrolls, curved arms, and handholds boldly carved with knuckles and scrolls echoing the crest scrolls. It retains a later nineteenth century red paint over the original green painted surface. Its high back encloses seven spindles that pinch together at the top, a characteristic noted on most braced examples. The flat blocked post faces that receive the arms form elongated, squared diamonds. The scooped seat offers an overhang. The leg turnings are robust and particularly fine, with the balusters of the strongly raked arm supports and legs echoing one another. The bracing spindles are attached to large wedge-shaped blocks that are attached to the seat backs.

Two other Nantucket armchairs of this type are in the collection of Winterthur Museum.² Both appear to have originated in the same shop, although they were acquired by Winterthur separately. Like the present chair, the Winterthur examples were originally painted green and are now covered with a late nineteenth century paint and line decoration. Collectively, these 3 chairs are the only inverted-baluster Windsor armchairs known with bracing spindles.

¹ Nancy Goyné Evans, *American Windsor Chairs* (New York: Hudson Hills Press, 1996), pp. 380-82.

² see *ibid.*, fig. 6-235.

\$ 20,000-30,000

1527

EXCEPTIONALLY FINE AND RARE QUEEN ANNE RED-STAINED FIGURED MAPLE TRAY-TOP SERVER, RHODE ISLAND OR EASTERN CONNECTICUT, CIRCA 1770

Height 36 ¼ in. by Width 28 in. by Depth 17 in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 50,000-100,000



1527

1528

PROPERTY FROM THE COLLECTION OF JANET
AND RICK SHERLUND, NANTUCKET, MA (LOTS
1528-1529)

**VERY FINE AND RARE QUEEN ANNE
CARVED AND BLACK PAINTED
MAPLE TRAY-TOP TEA TABLE,
CONNECTICUT, CIRCA 1755**

appears to retain a dark, historic surface.
Height 26 in. by Width 27³/₈ in. by Depth 19 ⁵/₈
in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 30,000-50,000



1528

**VERY FINE CHIPPENDALE
CARVED CHERRYWOOD DESK-
AND-BOOKCASE, COLCHESTER,
CONNECTICUT, CIRCA 1775**

Height 83 ¼ in. by Width 39 in. by Depth 20 in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut

This desk-and-bookcase was made by a craftsman familiar with the established shop practices of Colchester, Connecticut. It most closely relates to pieces identified by Thomas and Alice Kugelman as the earliest of the Colchester groups, so named the Lord group for a high chest of drawers that belonged to Epaphras Lord, Jr. (1743-1819) of Colchester.¹ This group represents a long shop tradition extending from circa 1765 to 1795, with multiple generations of craftsmen contributing to the body of work.

This desk displays many notable design features associated with the Colchester school such as a steeply sloped pediment, rosettes carved with fylfots with four leaves and freehand carving between them, a dentil cornice molding, cubical capped side plinths, an unroofed bonnet cavity that is closed at the rear, the small notch on each of the circular cutouts, use of cherry as the primary wood, and bookcase doors that conform to the bonnet arch. Two related examples from this group with many of the same trademark features include a desk-and-bookcase and chest-on-chest owned by Julius (1755-1838) and Dorothy (Champion) Deming (1759-1830), who had lived in Colchester, Connecticut before their marriage in 1781. Both case pieces are in the collection of Historic Deerfield and illustrated as cat. nos. 96 and 97 of the Kugelman's book.² Another related desk-and-bookcase in a private collection with several differing details is likely the work of a Colchester-trained craftsman working in Williamstown, Massachusetts.³

¹ See Thomas Kugelman and Alice Kugelman, with Robert Lionetti, *Connecticut Valley Furniture* (Hartford: Connecticut Historical Society Museum, 2005): cat. No. 94, pp. 212-4.

² See *ibid.*, pp. 217-220.

³ See *ibid.*, cat. 97a, p. 219.

\$ 40,000-60,000





1530

PROPERTY FROM THE COLLECTION OF JANET AND RICK SHERLUND, NANTUCKET, MA

VERY FINE AND RARE CHIPPENDALE CARVED AND FIGURED MAHOGANY BLOCK-FRONT CHEST-ON-CHEST, POSSIBLY BENJAMIN FROTHINGHAM, JR. (1734-1809), BOSTON OR CHARLESTOWN, MASSACHUSETTS, CIRCA 1775

appears to retain the original cast brass hardware; *proper back left foot replaced*. Height 88 ¼ in. by Width 43 ¾ in. by Depth 22 ¼ in.

Surviving with its and this magnificent chest-on-chest is representative of a regional case form made in the Boston-area and on the North Shore of Massachusetts, with an upper case of flat drawers flanked by fluted pilasters combined with a block-fronted lower case. Although it follows the classic type, is exceptional for its richly conceived design, stately vertical proportions, and use of choice highly figured mahogany.

This chest-on-chest is attributed to Benjamin Frothingham, Jr. (1734-1809) of Charlestown on the basis of a chest-on-chest displaying his label with a very similar overall configuration. That chest descended in the Fiske family of Weston, Massachusetts and is currently in a private collection.¹ Both chests are of the same form with fluted pilasters, a blocked lower case, a related drawer configuration, and identical pilaster plinths. Many of the same parallels are displayed on a chest-on-chest with Frothingham's signature that descended in the Cabot-Perkins family of Boston from either Samuel Cabot, Sr. (1758-1819) or Thomas Handasyd Perkins (1764-1854).² A chest of drawers with Frothingham's label exhibits closely related blocking, knee returns and bracket feet.³ A carved shell similar to the one articulated on the present chest is found on an oxbow-front chest-on-chest attributed to Frothingham illustrated as a "masterpiece" in Albert Sack, *The New Fine Points of Furniture*, New York, 1993, p. 122.

Born in 1734, Frothingham may have established his own business by 1753, the year he made the desk-and-bookcase with his signature in the collection of the U.S. Department of State.⁴ A member of the First Church of Charlestown and a founding member of The Ancient Fire Society, he served in the military during the war, attaining the rank of Major, and joined the Society of the Cincinnati. His workshop was destroyed during the War and likely rebuilt afterwards, since the years following the War appear to have been his most productive. Most of his surviving furniture, including this chest-on-chest, appears to date from this period.

¹ See Richard Randall, "Benjamin Frothingham," in *Boston Furniture of the Eighteenth Century*, 1974, fig. 1, p. vi.

² Christie's, *Important American Furniture, Silver, Prints, Folk Art, and Decorative Arts*, January 16, 1999, sale 9054, lot 702.

³ See Randall, no. 170, p. 244.

⁴ See Clement Conger and Alexandra Rollins, *Treasures of State*, New York, 1991, no. 13, pp. 94-5.

\$ 60,000-120,000





1531

1531

PROPERTY FROM THE COLLECTION OF JANET AND RICK SHERLUND, NANTUCKET, MA (LOTS 1531-1533)

VERY FINE AND RARE QUEEN ANNE BROWN PAINTED MAPLE OVAL TOP TEA TABLE, RHODE ISLAND, CIRCA 1755

Height 27 ¼ in. by Width 32 ¼ in. by Depth 27 ½ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 8,000-12,000

1532

QUEEN ANNE CARVED AND FIGURED WALNUT GAMES TABLE, PHILADELPHIA, CIRCA 1760

Retains remnants of a dark historic surface. Appears to retain original cast brass hardware. Height 28 ¼ in. by Width 33 in. by Depth 16 ¾ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 6,000-8,000



1532

1533

**VERY FINE CHIPPENDALE FIGURED
MAHOGANY BLOCK-FRONT
CHEST OF DRAWERS, BOSTON,
MASSACHUSETTS, CIRCA 1770**

Height 30 ½ in. by Width 35 ¾ in. by Depth 21
¼ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 50,000-80,000



1533



1534

1534

PROPERTY FROM THE COLLECTION OF JANET AND RICK SHERLUND, NANTUCKET, MA (LOTS 1534-1536)

**FINE FEDERAL INLAID
CHERRYWOOD PEMBROKE TABLE,
CONNECTICUT, CIRCA 1805**

Height 28 ¼ in. by Width 19 ¼ in. by Depth 31 in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 3,000-5,000

1535

**FINE AND RARE FEDERAL INLAID
AND FIGURED MAHOGANY CHEST
OF DRAWERS, MASSACHUSETTS,
CIRCA 1805**

drawer pulls replaced.

Height 33 ½ in. by Width 38 ¾ in. by Depth 22 ⅛ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut

\$ 6,000-10,000



1535

**VERY RARE FEDERAL INLAID
AND FIGURED MAHOGANY DROP-
LEAF SIDEBOARD, POSSIBLY
BY JACOB FORSTER (1764-1838),
CHARLESTOWN, MASSACHUSETTS,
CIRCA 1805**

Height 29 ¾ in. by Width 44 ½ in. by Depth 22 ¾ in.

PROVENANCE

Maryland collection;
Wayne Pratt, Inc., Woodbury, Connecticut.

This sophisticated sideboard displays distinctive inlaid decoration comprised of curving stems ending in oval petaled flowers that is commonly found in labeled work by Jacob Forster (1764-1838) of Charlestown, Massachusetts. Inlays of this type are featured on a Federal mahogany side chair and card table at Winterthur, both with Forster's label, and considered a signature of his work.¹

After living in Berwick, Maine and serving his apprenticeship in Watertown, Massachusetts, Forster moved to Charlestown in 1786. In 1793, he purchased land at the west corner of Main and Union Streets, on which he erected a large wooden building to house his cabinet shop.² He worked there until circa 1810 and died in 1838, after which time his son Charles Forster (1798-1866) carried on in the business with Edward Lawrence, under the name Forster and Lawrence. Over the course of his career, Forster used at least two labels for his furniture, which he made in the Chippendale and Federal styles. One reads "J. Forster, Charlestown, Massa." with the incomplete date "179__" printed below; the other reads "Jacob Forster, Cabinet Maker, Charlestown, Massachusetts, Where are Made, Tables of all kinds, In the newest and best mode, Desks, Book Cases, Mahogany Chairs, Sofas, Lolling & Easy Chairs, Clock Cases, &c." The latter is signed by the printer, either Nathaniel Coverly, Sr. (c. 1744-1816) or Nathaniel Coverly, Jr. (c. 1775-1824) of Charlestown.

A chest with Forster's dated label is published in *The Magazine Antiques*, June 1925, p. 316 as the property of Mrs. Albert E. Davies of Brookline, Massachusetts. Other labelled pieces by Forster include: a side chair in a private collection illustrated in Jonathan Fairbanks and Elizabeth Bates, *American Furniture, 1620 to the present*, 1981, p. 209; a work table illustrated in *American Antiques from Israel Sack Collection*, Vol. II, p. 498, no. 1207; a card table at Yale University illustrated in David Barquist, *American Tables and Looking Glasses*, 1992, p. 191-93, no. 93; a lap desk illustrated in *The Magazine Antiques*, October 1944, p. 205; and two card tables illustrated in *The Magazine Antiques*, December 1929, p. 481, and June 1966, p. 775.

¹ See Charles Montgomery, *American Furniture, The Federal Period*, 1966, pp. 87-8, no. 32, and p. 324, no. 287.

² Timothy Sawyer, *Old Charlestown*, Boston, 1902.

\$ 15,000-25,000



1536

PROPERTY FROM THE COLLECTION OF JANET AND RICK SHERLUND, NANTUCKET, MA

IMPORTANT FEDERAL TURNED AND JOINED POLYCHROME PAINT DECORATED PINE TRADE SIGN, BRUNSWICK, MAINE, DATED 1802

inscribed 1802 and R Estabrooks; lacking central finial.

Height 39 ¾ in. by Width 28 ½ in. by Depth 2 in.

PROVENANCE

Parke Bernet, New York, *Early American Furniture: The Major Portion of Stock of Helena Penrose, New York*, February 5, 1960, sale 1948, lot 41;

Harvey and Isobel Kahn; Northeast Auctions, Portsmouth, New Hampshire, August 19, 2006, lot 894.

EXHIBITED

New York, Museum of American Folk Art, *Eight Great Masterpieces of Folk Art*, 1971; Amherst, Massachusetts, Mead Art Building, Amherst College, *American Folk Art*, October 1-30, 1974, cat. no. 15.

During the eighteenth and nineteenth centuries, trade signs helped identify local establishments licensed to provide entertainment to travelers, with entertainment being the period term for essential services including food, drink, and lodging as well as feeding and stabling horses. The proprietors were required to mark these dwellings with a sign and extant period examples usually display the owners name and the date the license was first granted. Signs of this type were the collaborative effort of a woodworker, sign painter and blacksmith. Most survive with multiple paint layers since they were often repainted after a business changed hands or if the sign became damaged or faded by the weather. As the volume of travel increased, innkeeping became more commercial and signs became marketing tools. Here the anchor was likely intended to solicit the patronage of sailors.

This double-sided tavern sign of the post and rails type incorporates a fashionable shield, a motif that became popular for tavern signs made during the Federal period. The name "R. Estabrooks" and the date "1802" replace the name "C. Foot" and earlier date of "1797." This sign perhaps advertises an establishment

operated by a member the Estabrook family of Brunswick, Maine. One prominent family member -- Colonel Thomas S. Estabrook -- came to Brunswick in 1801 and operated a bakery before engaging in trade. He was one of the first mail-carriers between Brunswick and Augusta and ran the first passenger coach between these towns. He was a Freemason, a fireman and started the first light infantry company, where he was a commander. He served in the War of 1812 and later operated a tavern in Brunswick from 1815 to 1817. This tavern was built in 1802, the same year that Bowdoin College opened its doors. It served as a public meeting place, an inn and restaurant, a place where students could pick up packages and mail, and a store where candles, glassware, pots and pans, coffee, tea and other items were sold.

For further discussion of early American tavern signs, see Susan Schoelwer, ed., *Lions, Eagles and Bulls: Early American Tavern and Inn Signs from the Connecticut Historical Society* (Hartford, Connecticut, 2000).

\$ 30,000-50,000

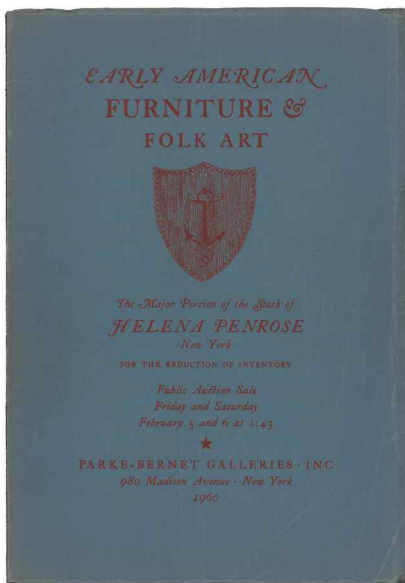


Image of Sign on Cover of Helena Penrose Sale Catalogue



1537



1538



1538

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1538-1541)

FINE PAIR OF DUTCH ENGRAVED BRASS CANDLESTICKS, CIRCA 1700

Height 6 ¾ in.

PROVENANCE

Estates of Irving and Dorothy Minett, Bloomfield Hills, Michigan; Northeast Auctions, Portsmouth, New Hampshire, *Spring Americana Auction*, March 28, 2010, lot 788.

\$ 1,200-1,800



1539



1539

TWO RARE AND LARGE MID-DRIP PAN BRASS CANDLESTICKS WITH BELL BASES, PROBABLY NUREMBURG, GERMANY, 17TH CENTURY

Height of tallest 9 in.

PROVENANCE

Sotheby's New York, *Selections from Israel Sack, Inc.*, January 20, 2002, sale 7761, lot 1281.

\$ 3,000-5,000



1540



1540

FINE PAIR OF HEEMSKIRK BRASS CANDLESTICKS, DUTCH, CIRCA 1640

Height 9 in.

PROVENANCE

Sotheby's New York, *The Collection of Alice and Murray Braunfeld*, January 17, 2004, sale 7961, lot 1237.

\$ 1,500-2,500



1541



1541

VERY FINE AND RARE WILLIAM AND MARY CARVED AND TURNED BLACK-PAINTED MAPLE BANNISTER BACK SIDE CHAIR, SALEM, MASSACHUSETTS, CIRCA 1720

Height 47 ¾ in.

PROVENANCE

The Connecticut Historical Society, Hartford, Connecticut; Northeast Auctions, Portsmouth, New Hampshire, *Spring Americana Auction*, March 28, 2010, lot 685.

LITERATURE

"Connecticut Chairs in the Collection of the Connecticut Historical Society," (Hartford, Connecticut: Connecticut Historical Society, 1956), p. 24-25, illus.

\$ 10,000-15,000



1541



1542

1542

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1542-1545)

GROUP OF FOUR ENGRAVED BRASS AND COPPER BOXES

comprising three tobacco boxes and a powder box.

\$ 800-1,200

1543

GROUP OF FIFTEEN BRASS CANDLESTICKS, 17TH CENTURY AND LATER

comprising pairs and individuals sticks. Various sizes

\$ 4,000-6,000



1543

1544

**QUEEN ANNE RED-PAINTED PINE
MINIATURE ONE-DRAWER BLANKET
CHEST, NEW ENGLAND, PROBABLY
CONNECTICUT, CIRCA 1750**

Height 19 ½ in. by Width 21 ¼ in. by Depth 10 in.

PROVENANCE

Philip H. Bradley Co. Antiques, Downingtown,
Pennsylvania;
Brunk Auctions, Asheville, North Carolina,
Thomas A. Gray Collection, March 29, 2010,
lot 144.

\$ 2,000-3,000



1544

1545

**FINE AND RARE PILGRIM CENTURY
JOINED OAK AND CHESTNUT
BLANKET CHEST, ESSEX COUNTY,
MASSACHUSETTS, 17TH CENTURY**

Height 25 ¾ in. by Width 44 ⅝ in. by Depth 20
¼ in.

PROVENANCE

Joseph Kabe Estate Auctions, Milford,
Connecticut.

\$ 6,000-12,000



1545



1546

1546

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1546-1548)

VERY FINE QUEEN ANNE CARVED AND HIGHLY FIGURED WALNUT COMPASS-SEAT SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1750

seat rail and slip seat marked *l*; appears to retain its original slip seat.

Height 41 ½ in.

PROVENANCE

Sotheby's New York, *Property from a Private West Coast Collection*, December 4, 2003, sale N07954, lot 148.

\$ 5,000-8,000

1547

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR

FINE AND RARE QUEEN ANNE CARVED AND FIGURED MAPLE CHILD'S DESK ON STAND, CONNECTICUT, CIRCA 1740

appears to retain its original cast brass hardware.

Height 34¼ in. by Width 26 ¼ in. by Depth 14 ¼ in.

PROVENANCE

G.K.S. Bush, Washington, DC;

Brunk Auctions, Ashville, North Carolina, *Thomas A. Gray Collection*, March 29, 2010, lot 44.

Similar examples are illustrated in *American Antiques from Israel Sack Collection, vol. 7*, (Washington, D.C.: Highland House Publishing, 1983), p. 1919, P5281, and in Joseph Downs' *American Furniture: Queen Anne and Chippendale Periods in the Henry Francis du Pont Winterthur Museum*, (Exton, Pennsylvania: Schiffer Publishing, 2001), cat no. 216.

\$ 12,000-20,000



1547

1548

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR

VERY FINE AND RARE QUEEN ANNE GILT AND TROMP-L'OEIL DECORATED FIGURED WALNUT FLAT-TOP HIGH CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, CIRCA 1735

appears to retain its original hardware and an early dark, historic surface.

Height 69 ½ in. by Width 39 in. by Depth 22 in.

PROVENANCE

Israel Sack, Inc., New York;

David Brooks Gendron;

Christie's New York, October 5, 2000, lot 75;

Northeast Auctions, Manchester, New Hampshire, *Annual Summer Americana Auction*, August 7, 2010, lot 857.

Similar chests are illustrated in the catalog for the New York City Loan Exhibition of *Eighteenth and Early Nineteenth Century Furniture & Glass....For the Benefit of the National Council of Girl Scouts, Inc.*, September 25 through October 9, 1929, no. 568; and *American Antiques from the Israel Sack Collection, volume 7*, (Washington, D.C.: Highland House Publishing, 1983), p. 1718-1719.

\$ 50,000-70,000





1549

1549

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1549-1551)

VERY FINE AND RARE QUEEN ANNE SHELL-CARVED WALNUT COMPASS-SEAT SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1750

seatrail and slip seat marked *l*.
Height 38 ½ in.

PROVENANCE

Mr. and Mrs. Ted Samuel, San Francisco, California; Sotheby's, New York, *Property from a Private West Coast Collection*, December 4, 2003, sale N07954, lot 58.

LITERATURE

"Living with Antiques - Mr. and Mrs. Ted Samuel, San Francisco," *The Magazine Antiques*, 65:1, (January 1954), 47.

\$ 15,000-25,000



1550

1550

RARE CHIPPENDALE CHERRYWOOD SCALLOPED-TOP TILT-TOP BIRD-CAGE TEA TABLE, ATTRIBUTED TO ELIPHALET CHAPIN (1741-1807), WINDSOR AREA, CONNECTICUT, CIRCA 1780

The underside of the top inscribed *EDW Parsons 145 Capital Avenue, Hartford, Conn.*
Height 28½ in. by Width 36⅞ in. by Depth 35½ in.

PROVENANCE

Christie's New York, January 23, 1988, *Fine American Furniture, Silver, Folk Art and Decorative Arts*, lot 379; Israel Sack Inc., New York, NY; Sotheby's New York, January 23, 2011, *Property from the Hascoe Family Collection*, sale 8724, lot 70

For a closely related table probably made by Eliphalet Chapin, see John T. Kirk, *Connecticut Furniture of the Seventeenth and Eighteenth Centuries*, Hartford, CT, 1967, fig. 169.

\$ 10,000-20,000

1551

RARE QUEEN ANNE CHERRYWOOD OPEN ARMCHAIR, CONNECTICUT, CIRCA 1750

Height 41 ½ in.

PROVENANCE

Descended in the family of Connecticut Governor William Pitkin (1694-1769); Israel Sack Inc., New York, NY, 1986; Sotheby's, New York, *Property from the Hascoe Family Collection: Important American and English Furniture, Fine and Decorative Arts*, January 23, 2011, sale 8724, lot 217.

EXHIBITED

The Society of the Founders of Norwich, Norwich Historical Exhibition, *Craftsman & Artists of Norwich*, 1965, illus. p. 52; The Lyman Allyn Museum, New London, CT, *New London County Furniture*, 1974, illus. pl. 29.

\$ 30,000-50,000





1552

1552

PROPERTY OF A PROMINENT PRIVATE
CONNECTICUT COLLECTOR (LOTS 1552-1554)

**VERY FINE AND RARE QUEEN ANNE
CARVED AND FIGURED MAPLE
HIGH CHEST OF DRAWERS, RHODE
ISLAND, CIRCA 1750**

appears to retain its original cast brass
hardware and a rich, historic surface.
Height 70 in. by Width 37 ½ in. by Depth 20
½ in.

PROVENANCE

Sotheby's New York, *The Collection of Alice
and Murray Braunfeld*, January 17, 2004, sale
N07961, lot 1159.

LITERATURE

Lita Solis-Cohen, "Braunfeld Collection Sells
for \$3,710,740," *Maine Antique Digest* (March
2004): 15-D, illus.;
Rhode Island Furniture Archive no. 187.

\$ 25,000-35,000

1553

**FINE QUEEN ANNE SHELL-CARVED
AND FIGURED WALNUT COMPASS-
SEAT SIDE CHAIR, BOSTON,
MASSACHUSETTS, CIRCA 1750**

seat rail and slip seat marked V.
Height 39 in.

\$ 5,000-8,000

1554

**VERY FINE AND RARE QUEEN ANNE
FIGURED MAPLE SLANT-FRONT
DESK, ATTRIBUTED TO PETER
BARTLETT, NEW HAMPSHIRE, CIRCA
1785**

Height 42 ¾ in. by Width 38 in. by Depth 18 in.

PROVENANCE

Israel Sack, Inc., New York;
Property of a New England Collector;
Christie's New York *Important American
Furniture Silver and Folk Art*, January 19, 2002,
sale 1003, lot 381.

\$ 10,000-20,000



1554



1555

1555

PROPERTY OF A PROMINENT PRIVATE
CONNECTICUT COLLECTOR (LOTS 1555-1557)

**ENGLISH DELFTWARE
POLYCHROME PUNCH BOWL, CIRCA
1760-70**

Height 5 $\frac{3}{8}$ in. by Diameter 11 $\frac{5}{8}$ in.

\$ 1,000-1,500

1556

**VERY FINE AND RARE QUEEN ANNE
CARVED AND FIGURED WALNUT
COMPASS-SEAT SIDE CHAIR,
BOSTON, MASSACHUSETTS, CIRCA
1750**

retains a dark rich color, chair marked VIII.
Height 41 $\frac{1}{2}$ in.

\$ 10,000-20,000



1556

**VERY FINE AND RARE CHIPPENDALE
CARVED AND FIGURED MAHOGANY
REVERSE SERPENTINE SLANT-
FRONT DESK, ATTRIBUTED
TO WILLIAM KING, SALEM,
MASSACHUSETTS, CIRCA 1775**

appears to retain its original cast brass hardware and traces of an early surface. Height 44 ½ by Width 42 ¼ in. by Depth 23 ½ in.

PROVENANCE

Ex Collection of Timothy Pickering, Salem, Massachusetts;
Skinner, Inc., Boston, Massachusetts,
November 6, 2005, lot 149.

Another slant-front desk attributed to William King from *The Collection of the Late Mrs. George Maurice Morris* was sold at Christie's New York on January 22, 1983 (lot 310), and displays a similar gadrooning carved at the top

of the bracket foot. The Morris example is also illustrated in *Antiques* (November 1944, p. 262) as the frontispiece for the magazine. On the opposite page of the Morris example (p. 263) there is a chest of drawers attributed to King that displays a near identical decorative drop as well as the gadrooning to the feet.

\$ 25,000-50,000



1557



1558

1558

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1558-1560)

DUTCH DELFT BLUE AND WHITE DISH, 18TH CENTURY

Diameter 14 1/8 in.

PROVENANCE

Sotheby's, New York, sale 7761, lot 1151

\$ 700-1,000

1559

RARE CHIPPENDALE SIX-LEG MAHOGANY DROP-LEAF DINING TABLE, ATTRIBUTED TO BENJAMIN FROTHINGHAM, JR. (1734-1809), CHARLESTOWN, MASSACHUSETTS, CIRCA 1770

Top replaced and one leg with repairs.
Height 28 3/4 in. by Width 20 3/4 in. by Depth 61 in.

PROVENANCE

Frank Hancock, the grand-nephew of John Hancock (1737-1793);
Waldo Adams (1836-1892);
Clara Adams, daughter;
Waldo Kennard (1876-1947), son;
Alice Fraser, niece.

See catalogue note at SOTHEBYS.COM

\$ 4,000-6,000



1559

1560

**A RARE AND MASSIVE CHINESE CANTON
FAMILLE-ROSE 'ROMANCE OF THE THREE
KINGDOMS' BOWL, 19TH CENTURY**

sturdily potted set on a straight short foot rising up to a slightly flaring rim, the exterior finely decorated all over with blossoms, fruits and butterflies, with two circular reserves painted with peonies issuing from rockwork, and four shaped reserve panels decorated with figures in garden pavilions, the interior painted with a continuous scene of characters from the *Romance of the Three Kingdoms* reserved on a bright yellow ground diameter 23 in.; 58.5 cm

PROVENANCE

Sotheby's New York, January 15, 2004, lot 105

The combination of the high quality of painting, the subject, and the massive size of the present example is rare. The interior is painted with characters from the Chinese classic by Luo Guanzhong, *Romance of the Three Kingdoms*, including depictions of major characters such as *Guan Yu*, *Zhang Fei*, *Zhuge Liang* and *Sima Yi*.

\$ 10,000-15,000



1560

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1561-1562)

A CHINESE EXPORT INITIALED PART DINNER SERVICE, QING DYNASTY, JIAQING PERIOD, CIRCA 1805

each piece painted in the center in sepia with an oval vignette initialed in gilding *W.O.*, all underneath a neoclassical border, comprising: an oval tureen and cover, two shaped two-handed vegetable dishes and covers, two circular two handed tureens and two covers, two oval sauce tureens,

covers and stands (one stand associated), two butter tubs, covers and stands, two lighthouse-shaped coffeepots and covers, two sugar bowls and covers, two lozenge-shaped spoon trays, a two-handed bowl and cover and an oval platter. 39 pieces.

length of tureen 14 in.; 35.6 cm

PROVENANCE

J. Rochelle Thomas, London, May 19, 1937
The Doris Duke Collection
Christie's New York, June 3-5, 2004 lot 459

\$ 10,000-15,000



A CHINESE EXPORT INITIALED PART DINNER SERVICE, QING DYNASTY, JIAQING PERIOD, CIRCA 1805

possibly for the American market, each piece painted in the center in sepia with an oval vignette depicting a country house and initialed in gilding *J.V.C.*, all underneath a neoclassical border, comprising: a large tureen and cover, two rectangular vegetable dishes and one cover, a shaped two-handled vegetable dish, liner and cover, a large oval vegetable dish and cover, a medium oval vegetable dish and cover, a small oval vegetable dish and cover, five vegetable dish bases of varying sizes, two oval platters, a vegetable tureen liner, eight plates and a small plate. 31 pieces. length of tureen 14½ in.; 36.9 cm

PROVENANCE

Northeast Auctions, Portsmouth, New Hampshire, August 18, 2001, lot 713

The oval vignettes on the pieces from the present lot are identical to a service made for the Stagg family of Staten Island and initialed *J.S.* Two leaf shaped dishes from that service are illustrated in David Sanctuary Howard, *New York and the China Trade*, New York, 1984, cat. no. c67. John and Thomas Stagg, the presumed owner of the service, were builders in New York City.

An oval soup tureen and cover, as well as two oval vegetable dishes and covers from the same service as the present lot were sold in these rooms January 18, 1997, lot 1278 and 1279. The tureen was accompanied by a note that indicated that the tureen belonged to Frances Folsom Cleveland, the wife of President Grover Cleveland, and was used by her at "Oak View", the Cleveland's estate in Washington. It has been speculated that the mansion depicted in the oval vignette perhaps is a generic view of an English country house, rather than a specific building.

\$ 10,000-15,000



1562



1563

1563

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1563-1566)

AN ASSEMBLED CHINESE EXPORT BLUE AND WHITE PART DINNER SERVICE, QING DYNASTY, EARLY 19TH CENTURY

each painted with a riverscape with buildings atop mountains, comprising: three oval vegetable dishes and covers, a rectangular vegetable dish and cover, two rectangular sauce tureens with rabbit head handles and covers, a square salad bowl, a circular scalloped-rim dish, a reticulated stand, two circular serving dishes, two rectangular serving dishes, two chamfered rectangular small platters, a sauce boat, a plate, a small footed plate, a coffee pot and cover, a cider jug and cover, two small jugs, three coffee cups, one teabowl, five saucers and one small oval sauce tureen cover. Together with a group of variously decorated blue and white wares, comprising: a large 'Fitzhugh' pattern platter, a 'Fitzhugh' pattern helmet-shaped cream jug, a 'Fitzhugh' pattern reticulated stand, a large bowl, a soup plate painted with floral motifs, a square-form baluster vase and cover and a Japanese small scalloped-rim plate. 48 pieces. width of salad bowl 9 in.; 22.9 cm

PROVENANCE

Sotheby's New York, December 4, 2003, lot 121

\$ 4,000-6,000

1564

A LARGE CHINESE BLUE AND WHITE BALUSTER JAR AND A COVER, 19TH / 20TH CENTURY

the early 20th century baluster form jar painted in the center with a continuous riverscape scene with figures and mountains in the distance, below a stylized foliate border, the 19th century cover similarly decorated height overall 24½ in.; 62.3 cm

PROVENANCE

Sotheby's New York, January 15, 2004, lot 59

\$ 4,000-6,000



1564

1565

**A CHINESE EXPORT BLUE AND
WHITE 'TEA CULTIVATION'
CHARGER, QING DYNASTY,
QIANLONG PERIOD, CIRCA 1740**

Painted in the center with two figures writing on boxes, with an official holding a pipe supervising and two further figures observing, all within a rococo-style border with enlarged shell motifs, the base with numeral '3.' in underglaze-blue diameter 12³/₈ in.; 31.4 cm

PROVENANCE

Sotheby's New York, January 15, 2004, lot 67

\$ 2,000-3,000



1565

1566

**A CHINESE FAMILLE-VERTE
HEXAGONAL BALUSTER VASE, QING
DYNASTY, KANGXI PERIOD**

each side painted with alternating panels of flowers among rockwork, and 'hundred antiques' height 20¹/₈ in.; 51.3 cm

\$ 3,000-5,000



1566

1567



1567

PROPERTY OF A PROMINENT PRIVATE
CONNECTICUT COLLECTOR (LOTS 1567-1569)

**VERY FINE FEDERAL INLAID
AND FIGURED MAHOGANY TILT-
TOP OCTAGONAL CANDLESTAND,
PROBABLY PORTSMOUTH, NEW
HAMPSHIRE, CIRCA 1800**

Height 28 $\frac{3}{4}$ in. by Width 15 $\frac{3}{4}$ in. by Depth 21
 $\frac{5}{8}$ in.

PROVENANCE

Jess Pavey, Birmingham, Michigan;
Irving and Dorothy Minett, Bloomfield Hills,
Michigan;
Northeast Auctions, Portsmouth, New
Hampshire, *Spring Americana Auction*, March
28, 2010, lot 747.

\$ 2,000-3,000

1568

**FINE FEDERAL FIGURED MAPLE
INLAID MAHOGANY EIGHT-LEGGED
SOFA, NEW HAMPSHIRE OR ESSEX
COUNTY, MASSACHUSETTS, CIRCA
1800**

Width 77 $\frac{3}{4}$ in.

\$ 5,000-10,000

1568



1569

**EXCEPTIONAL FEDERAL INLAID
AND FIGURED MAHOGANY
AND BIRCHWOOD SIDEBOARD,
PORTSMOUTH, NEW HAMPSHIRE,
CIRCA 1805**

appears to retain its original drawer pulls,
together with four keys.

Height 42 ½ in. by Width 73 in. by Depth 28 in.

• \$ 30,000-50,000



1569



1570



1571



1570

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1570-1572)

FINE PAIR OF REGENCY GILTWOOD TWO-LIGHT EAGLE SCONCES, CIRCA 1790

Height 34 1/2 in.

\$ 3,000-5,000

1571

PAIR OF REGENCY GILTWOOD TWO-LIGHT EAGLE SCONCES, CIRCA 1790

Height 33 1/4 in.

\$ 3,000-5,000

1572

**VERY FINE AND RARE PAIR OF
FEDERAL INLAID AND FIGURED
MAHOGANY AND BIRCHWOOD
GAMES TABLES, CIRCA 1805**

one of the pair inscribed WS to the underside.

\$ 25,000-35,000



DETAIL OF LOT 1572



1572

1573

PROPERTY OF A PROMINENT PRIVATE
CONNECTICUT COLLECTOR

**VERY FINE AND RARE FEDERAL
INLAID AND FIGURED MAHOGANY
TAMBOUR ROLL-TOP DESK-AND-
BOOKCASE, ATTRIBUTED TO THE
SHOP OF JOHN AND THOMAS
SEYMOUR, BOSTON, MASSACHUSETTS,
CIRCA 1810**

appears to retain its original hardware, baize
writing surface, interior robin's egg blue paint to
the pigeonholes.

Height 83 1/2 in. by Width 35 in. by Depth 22 in.

PROVENANCE

Philip Flayderman, Boston, Massachusetts;
Christie's New York, *Property from the Collection
of Mrs. J. Insley Blair*, January 21, 2006, sale 1618,
lot 591.

Very few Federal desk-and-bookcases with
cylinder lids survive; this example demonstrates
a refinement of proportions that distinguish it
from other surviving secretaries. This desk-and-
bookcase achieves an elegant presence by the
design of the lower case, which features a drawer
configuration comprising two short drawers
over a single long drawer; most surviving desk-
and-bookcases feature two long drawers and
much shorter legs. By omitting the second long
drawer and retaining the characteristic overall
height, the cabinetmaker has created a masterful
overall design in which the tall reeded legs are
proportionately longer and contribute to its visual
success.

Robert Mussey's *The Furniture Masterworks
of John and Thomas Seymour* (Salem,
Massachusetts: Peabody Essex Museum, 2003),
identifies numerous construction methods as
specific to their shop and a cause for attribution.
This desk-and-bookcase exhibits a number of
methods that are associated with the work of the
Seymours. These include the use of small, finely
crafted dovetails joining the drawer fronts and
drawer backs to the drawer sides, the bottom
boards running side to side, the presence of small
glue blocks spaced evenly behind the drawer
fronts and tightly spaced long glue blocks securing
the drawer sides and drawer bottoms. Other
decorative elements include the use of "robin's-
egg" blue paint for the desk interior, the C-scroll
returns and turned bosses at the tops of the legs.
There are a few related examples that are
attributed to the workshops of John and Thomas
Seymour; of these, a virtually identical desk-and-
bookcase is illustrated in Vernon C. Stoneman,
*John and Thomas Seymour, Cabinetmakers in
Boston 1794-1816* (Boston, 1959), pp. 130-131,
pl. 64. Others include one in the Atlanta State
House and is illustrated in Israel Sack, *American
Antiques from Israel Sack Collection, vol. II* (New
York), p. 358; one in the collection of Historic
Deerfield and is illustrated in Dean A. Fales, Jr.,
The Furniture of Historic Deerfield (New York,
1976), p. 244, fig. no. 482.



1573

• \$ 150,000-180,000



1573



1574

1574

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1574-1577)

FEDERAL INLAID MAHOGANY LOLLING CHAIR, NEW ENGLAND, CIRCA 1800

Height 44 $\frac{3}{8}$ in.

\$ 3,000-5,000

1575

FEDERAL WHITE-PAINTED PINE DRESSING TABLE, ATTRIBUTED TO JOHN DOGGETT AND STILLMAN LOTHROP, SALEM, MASSACHUSETTS, CIRCA 1805

Height 39 in. by Width 36 $\frac{3}{4}$ in. by Depth 14 in.

PROVENANCE

Bernard & S. Dean Levy Inc., New York, NY, 1984.

\$ 1,500-2,500

1576

FEDERAL INLAID AND FIGURED MAHOGANY SERPENTINE-TOP GAMES TABLE, MASSACHUSETTS, CIRCA 1800

appears to retain an early surface.

Height 29 $\frac{1}{4}$ in. by Width 35 $\frac{3}{8}$ in. by Depth 16 $\frac{3}{4}$ in.

\$ 1,500-2,500



1575

1577

THE ROPES-WALD FAMILY SET OF SIX FEDERAL CARVED MAHOGANY SHIELD-BACK SIDE CHAIRS, ATTRIBUTED TO SAMUEL MCINTIRE (1757-1811), SALEM, MASSACHUSETTS, CIRCA 1795

Each appears to retain its original surface.
Height 38½ in.

PROVENANCE

Sotheby's, New York, *Important Americana*, October 23, 1994, sale no. 6613, lot 365;
Sotheby's, New York, *Important Americana*, October 9, 1997, sale no. 7025, lot 485.

Federal chair in the collections of the Museum of Fine Arts, Boston has an identically carved crest rail which Dean T. Lahikainen has attributed to Samuel McIntire in his book *Samuel McIntire: Carving and American Style*, (Salem, MA: Peabody Essex Museum, 2007), p. 56, fig. 3-11.

This set of chairs had been used for decades in the Ropes family home at 124 Federal Street in Salem, Massachusetts. Research, deeds and probate records have shown that John Ropes bequeathed the land and house on it to his son Jonathan when he died in 1754. The Wald family retained ownership until 1818 after which the house was passed to John Holman, a mariner, to Reverend John Brazer of the North church, and to Captain Thomas Perkins, a shipmaster and merchant. Much of the interior architectural detail in the main portion of the house is attributed to Samuel McIntire, with chimney pieces carved with drapery swags and baskets of flowers and fruit.

\$ 15,000-25,000



1576



1577

1578

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1578-1581)

VERY FINE AND RARE FEDERAL CARVED MAHOGANY SHIELD-BACK SIDE CHAIR, ATTRIBUTED TO STEPHEN BADLAM (1751-1815), DORCHESTER, MASSACHUSETTS, CIRCA 1805

Height 37 ¾ in.

PROVENANCE

Israel Sack, Inc., New York; Christie's New York, *Property from the Collection of Mr. & Mrs. E.J. Nusrata*, January 21, 2006, sale 1745, lot 698.

LITERATURE

Patricia E. Kane, *Living with Antiques: A Saint Louis couple collects*, "The Magazine Antiques," May 2002, p. 119, pl. X.

\$ 4,000-6,000



1578

1579

FEDERAL CARVED GILTWOOD AND GESSO EAGLE FINIAL, CIRCA 1800

together with an associated pedestal.
Height of figure 38 in.

\$ 8,000-12,000



1579

1580

VERY FINE AND RARE FEDERAL
PUNCH-DECORATED GILTWOOD
AND ÉGLOMISÉ PANEL "GODDESS OF
LIBERTY" LOOKING GLASS, LIKELY
NEW YORK STATE, CIRCA 1815

43 x 24 5/8 in.

\$ 2,000-3,000

1581

SET OF SIX FEDERAL BROWN
STAINED BIRCHWOOD SIDE CHAIRS,
PROBABLY RHODE ISLAND, CIRCA
1800

Appear to retain their original slip seats with
original rush.
Height 38 3/4 in.

PROVENANCE

Descended through the Brown Family of
Providence, Rhode Island.

\$ 5,000-7,000



1580



1581



1582

1582

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1582-1584)

VERY FINE AND RARE FEDERAL GILTWOOD AND ÉGLOMISÉ PANEL 'WASHINGTON MEMORIAL' LOOKING GLASS, LIKELY NEW YORK STATE, CIRCA 1810

43 ½ x 26 in.

\$ 3,000-5,000

1583

PAIR OF FEDERAL INLAID AND FIGURED MAHOGANY OCTAGONAL CARD TABLES, HOLMES WEAVER, NEWPORT, RHODE ISLAND, CIRCA 1800

each retains a portion of a *Holmes Weaver* paper label; two back legs of one are replaced.

Height 28 7/8 in. by Width 35 ¼ in. by Depth 17 ¼ in.

\$ 12,000-18,000



1583



DETAIL OF HOLMES WEAVER PAPER LABEL



1584

1584

ANGE-JOSEPH ANTOINE ROUX (1765-1835)

U.S. Frigate *President*

watercolor on paper

1803

Height 18 ½ in. by Width 29 ¾ in.

signed in the lower right corner *Ant. Roux Marseilles. 1803-247.*

PROVENANCE

Northeast Auctions, Portsmouth, New Hampshire,
Portsmouth Weekend Auction, August 22, 2004, lot 967.

\$ 80,000-120,000



1585

1585

PROPERTY OF A PROMINENT PRIVATE
CONNECTICUT COLLECTOR (LOTS 1585-1587)

**FINE FEDERAL INLAID AND
FIGURED MAHOGANY GAMES TABLE,
BALTIMORE, MARYLAND, CIRCA 1805**

Height 28 5/8 in. by Width 36 in. by Depth 17 3/4
in.

\$ 5,000-7,000

1586

**RARE FEDERAL INLAID AND
FIGURED MAHOGANY ROLL-TOP
DESK , PHILADELPHIA, CIRCA 1805**

Height 43 1/4 in. by Width 38 1/1 in. by Depth
20 1/4 in.

\$ 3,000-5,000



1586

1587

**VERY FINE CARVED AND FIGURED
MAHOGANY FIVE-PEDESTAL
ACCORDIAN-ACTION EXTENSION
DINING TABLE, PHILADELPHIA,
CIRCA 1810**

Height 29 in. by Length 185 $\frac{5}{8}$ in. by Width 59
 $\frac{5}{8}$ in.

PROVENANCE

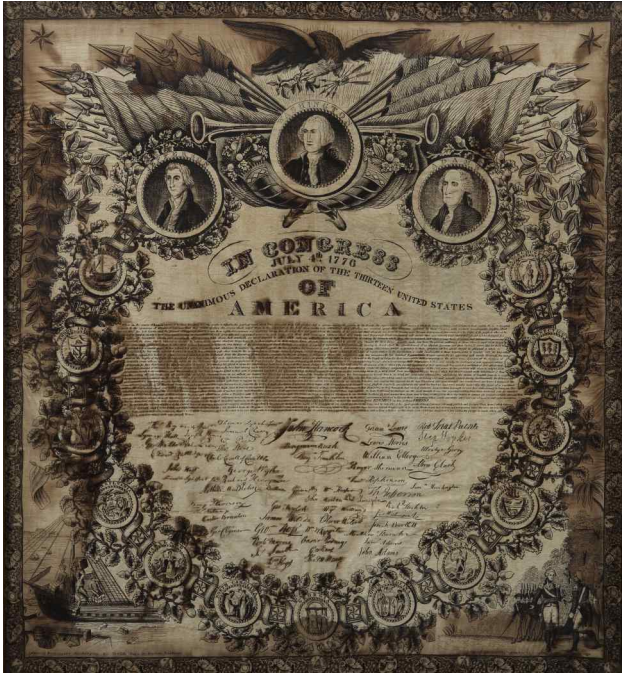
Collection of John D. Schapiro, Monkton,
Maryland;
Israel Sack, Inc., New York;
Northeast Auctions, Manchester, New
Hampshire, *New Hampshire Auction*, August 2,
2003, lot 790.

A similar dining table with five pedestals is
illustrated and discussed in *The Magazine
Antiques*, April 1953, pages 342 to 345.

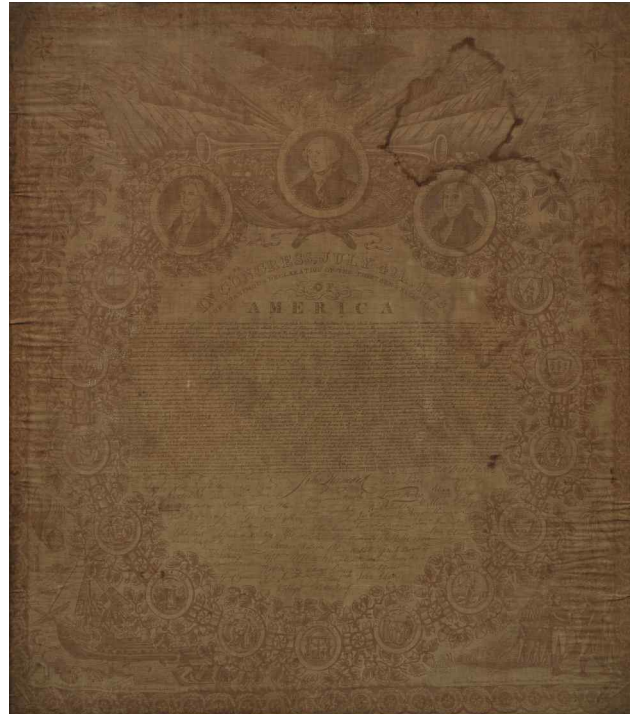
\$ 40,000-60,000



1587



1588



1588



1589

1588

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1588-1592)

GROUP OF FIVE PRINTED 'DECLARATION OF INDEPENDENCE' KERCHIEFS ON LINEN, 19TH CENTURY

34 x 31³/₈ inches (of largest)

PROVENANCE

Sotheby's, New York, *Sinking Springs Farms: The Appell Family Collection*, January 18, 2003, sale N07867, lots 1011 and 1098.

\$ 4,000-6,000

1589

PAIR OF FEDERAL GRAIN-PAINTED AND STENCILED SIDE CHAIRS, MASSACHUSETTS, CIRCA 1820

Height 33 ⁵/₈ in.

PROVENANCE

Northeast Auctions, Portsmouth, New Hampshire, *New Hampshire Weekend Auction*, November 1, 2003, lot 1463.

\$ 800-1,200

1590

FEDERAL INLAID WALNUT SAILOR'S BOX, NEW ENGLAND, CIRCA 1810

with a fitted, removable tray to the interior and an oval portrait frame mounted to the inside of the lid

Height 5 $\frac{3}{4}$ in. by Width 15 $\frac{1}{4}$ in. by Depth 10 $\frac{3}{4}$ in.

\$ 1,500-2,500



1590

1591

FEDERAL PAINTED PINE 'NAUTICAL' VALUABLES BOX, NEW ENGLAND, 19TH CENTURY

Height 4 $\frac{1}{2}$ in. by Width 13 $\frac{3}{8}$ in. by Depth 11 in.

PROVENANCE

Jess Pavey, Birmingham, Michigan;
Estates of Irving and Dorothy Minett, Bloomfield Hills, Michigan;
Northeast Auctions, Portsmouth, New Hampshire, *Spring Americana Auction*, March 28, 2010, lot 1094.

\$ 5,000-7,000



1591

1592

PAINTED MODEL OF THE SEVEN-MASTED "THOMAS A. LAWSON" SCHOONER

Length 59 $\frac{1}{2}$ in.

PROVENANCE

Northeast Auction, Portsmouth, New Hampshire, *Marine, China Trade, Sporting Art & Historical Americana*, August 22, 2010, lot 977.

\$ 6,000-12,000



1592



1593

1593

PROPERTY OF A PROMINENT PRIVATE CONNECTICUT COLLECTOR (LOTS 1593-1596)

FEDERAL INLAID AND FIGURED MAHOGANY MINIATURE CABINET, POSSIBLY NEW ENGLAND, CIRCA 1820

Height 18 ½ in. by Width 19 ¼ in. by Depth 9 ⅞ in.

PROVENANCE

Skinner, Inc., Boston, Massachusetts, *American Furniture & Decorative Arts*, November 1, 2003, sale 2241, lot 27.

\$ 3,000-5,000

1594

CLASSICAL INLAID AND FIGURED MAHOGANY MINIATURE CHEST OF DRAWERS, NEW ENGLAND, CIRCA 1820

Height 19 ⅜ in. by Width 21 ½ in. by Depth 11 ½ in.

© \$ 2,500-3,500



1594

1595

**GEORGE III INLAID MAHOGANY
WITH SYCAMORE AND HAREWOOD
MARQUETRY OCTAGONAL TOP
WORK TABLE, CIRCA 1790**

the interior mounted with a drawing of a floral bouquet.

Height 29 in. by Width 18 7/8 in. by Depth 18 1/2 in.

\$ 3,000-5,000



1595

1596

**VICTORIAN RENAISSANCE
REVIVAL CARVED AND FIGURED
WALNUT DESK, WOOTEN DESK
MANUFACTURING COMPANY,
INDIANA, CIRCA 1880**

together with an associated chair.

Height 72 in. by Width 41 1/2 in. by Depth 28 1/4 in.

PROVENANCE

Private Georgia Collection;
Sotheby's, New York, *Important Americana*,
January 23, 2010, sale 8605, lot 593.

\$ 8,000-12,000



1596

1597

PROPERTY OF VARIOUS OWNERS

**EXCEPTIONAL FEDERAL INLAID
AND FIGURED MAHOGANY
SIDEBOARD, ATTRIBUTED TO
WILLIAM LLOYD (1779-1845),
SPRINGFIELD, MASSACHUSETTS,
CIRCA 1811-1815**

retains a rich vibrant color.

Height 42 ¾ in. by Width 71 ¾ in. by Depth 27 ½ in.

PROVENANCE

Israel Sack, Inc., New York

LITERATURE

Israel Sack, Inc., *American Antiques from the Israel Sack Collection*, vol. I, (Washington, DC: Highland House, 1969), p. 252, no. 624.

This outstanding sideboard can be attributed to William Lloyd based upon a very closely related example dated 1811 and bearing the cabinetmaker's label (see Sotheby's, New York, *Fine Americana*, October 10, 1998, sale 7195, lot 390). Both sideboards feature the same overall design and nearly identical inlaid kylix panel. Another sideboard, attributed to William Lloyd, has nearly identical interlocking string inlay on its legs and sold at Christie's, New York, *Important American Furniture, Folk Art and Silver*, sale 13791, lot 665. Lloyd produced a variety of form at all price points. For a detail analysis of the Lloyds other furniture see Joshua Lane, "New Perspectives on Connecticut River Valley Cabinetmakers," *Historic Deerfield*, Winter 2010, pp. 37-45.

\$ 30,000-50,000



Detail



1597

1598

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**EXCEPTIONAL FEDERAL INLAID
SATINWOOD LADY'S WRITING DESK,
NEW YORK, CIRCA 1810**

tambour slides open to reveal five short
drawers flanked by four pigeon holes.
Height 41 in. by Width 24 ¾ in. by Depth 18 ½ in.

PROVENANCE

Isaacs Family, New York;
W. Favo, Edgewater, New Jersey;
Ex-collection of Mr. and Mrs. Andrew Varick
Stout;
Sotheby's, New York, *Important American
Furniture, Decorations, Silver, and Chinese
Export Porcelain*, January 26/28, 1984, sale
5142, lot 852;
Sotheby's, New York, *Selections from Israel
Sack, Inc.*, January 20, 2002, sale 7761, lot 1372;
C.L. Prickett Antiques, Yardley, Pennsylvania.

EXHIBITED

American Art Galleries, New York, *Girl Scouts
Loan Exhibition*, September 25-October 9,
1929, no. 766;
The Metropolitan Museum of Art, New York,
1930.

LITERATURE

Nancy McClelland, *Duncan Phyfe and
the English Regency*, (New York: Dover
Publications, 1939), p. 98, pl. 87;
Israel Sack, Inc., *American Antiques from
Israel Sack Collection*, vol. 8, P5553, p. 2095
(declared a 'Satinwood Masterpiece').

The diminutive proportions, graceful design
and elegant woods of this ladies desk place
it among the supreme examples of the form

and indicate it was made by one of New York's
premier cabinetmakers. It is illustrated in the
Girl Scout Loan Exhibition as "a rare avis in the
net of the collector of American furniture, and
when the name Phyfe can be authoritatively
associated with it even a collector may well be
satisfied. This lady's desk has the true Phyfe
turnings and the inlays and borders of rosewood
are in his manner

• \$ 30,000-50,000



1598



1599

1599

PROPERTY OF A PRIVATE FLORIDA COLLECTOR

CHIPPENDALE CARVED AND FIGURED MAHOGANY LOOKING GLASS, LIKELY PHILADELPHIA, CIRCA 1790

44 ¼ x 21 ¼ in.

PROVENANCE

Jess Pavey, Birmingham, Michigan
C.L. Prickett, Yardley, Pennsylvania

\$ 1,500-2,500



1600

1600

PROPERTY OF VARIOUS OWNERS

GILBERT STUART (1755 - 1828)

MRS. GARRETT COTTRINGER (BRIDGET CULLEN)

oil on canvas
likely Alexandria, Virginia
circa 1800
29 by 24 in.

PROVENANCE

The sitter;
to her last surviving daughter, Washington, D.C.;
to her daughter, Ms. Eleanor Brent Hunt O'Donoghue (1910-1997), Arlington, Virginia;
to her daughter, the present owner.

EXHIBITED

Alexandria Association, Virginia, *Our Town 1749-1865: Likenesses of this place & its people taken from life*, April 12 - May 12, 1956.

LITERATURE

George Mason, *The Life and Works of Gilbert Stuart*, (New York: Charles Scribner's Sons, 1879), p. 165.

Lawrence Park, *Gilbert Stuart: An Illustrated List of His Works, Vol. I*, (New York: William Edwin Rudge, 1926), p. 242, no. 193.

Bridget Cullen, the daughter of Thomas and Sabina (Doyle) Cullen, married Mr. Garrett Cottringer (d. 1804) at St. Joseph's Church in Philadelphia, on May 26, 1785. Mr. Cottringer worked for Robert Morris (1734-1806), a member of the Continental Congress and a signor of the Declaration of Independence.

\$ 12,000-18,000

1601

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**VERY FINE AND RARE CHIPPENDALE
CARVED AND FIGURED MAHOGANY
GAMES TABLE, PHILADELPHIA,
CIRCA 1770**

Height 28 $\frac{5}{8}$ in. by Width 33 $\frac{1}{4}$ in. by Depth 16
 $\frac{3}{4}$ in.

PROVENANCE

C.L. Prickett Antiques, Yardley, Pennsylvania.

\$ 15,000-25,000



1601



1602

1602

PROPERTY OF VARIOUS OWNERS (LOTS 1602-1604)

NICOLAS MARIE GATTEAUX (AFTER)
 [Trompe l'oeil of paper money and other printed financial ephemera]

Engraving, coloured by hand, by Tardieu, after Gatteaux, circa 1792. Louis XVI style gold leaf frame.

sheet size: 812 by 679 mm 32 by 26 3/4 in
 See catalogue note at SOTHEBYS.COM

\$ 1,000-2,000



1603

1603

EDWARD SHERIFF CURTIS (AFTER)
The North American Indian: A Pair of Photogravures

Two photogravures after Edward Curtis, printed by John Andrew & Son, and by the Suffolk Engraving Company, [Boston]: [1907-1930]. Inlaid wood frames.

lot includes: Pima baskets — Cochiti and Sia Pottery

each sheet approximately 457 by 559 mm 18 by 22 in

See catalogue note at SOTHEBYS.COM

\$ 3,000-5,000



1604

1604

CHIPPENDALE STYLE CARVED MAHOGANY FOUR-POSTER BEDSTEAD

headboard, headposts and rails replaced.
 Height 87 in. by Width 85 in. by Depth 67 in.

PROVENANCE

Sotheby's, New York, *Property from the Hascoe Family Collection: Important American and English Furniture, Fine & Decorative Arts*, January 23, 2011, sale 8724, lot 244.

\$ 800-1,200

1605

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**THE MCMURTIE FAMILY VERY
FINE AND RARE CHIPPENDALE
CARVED AND FIGURED MAHOGANY
SIDE CHAIR, CARVING ATTRIBUTED
TO 'NICHOLAS BERNARD',
PHILADELPHIA, CIRCA 1755**

the seat rail marked VI with slip seat III, appears
to retain a dark rich historic surface.
Height 40 1/2 in.

PROVENANCE

The McMurtie Family;
Miss Eleanor Cuyler Patterson;
Richard H. Dietrich;
C.L. Prickett Antiques, Yardley, Pennsylvania.

LITERATURE

William Macpherson Hornor, Jr., *Blue Book,
Philadelphia Furniture*, (Philadelphia: Hornor,
1935), p. 153, pl. 232;
C.L. Prickett, advertisement, *Magazine
Antiques*, vol. 135, no. 4, April 1989, p. 793.

Another chair from the same set is in the Mabel
Brady Garvan Collection at the Yale University
Art Gallery (see Patricia E. Kane, *300 Years of
American Seating Furniture*, (Boston: New York
Graphic Society, 1976), p. 135, no. 114).

\$ 20,000-30,000



1605



1606

1606

PROPERTY OF VARIOUS OWNERS (LOTS 1606-1607)

VERY FINE AND RARE PAIR OF FEDERAL CAST BRASS AND WROUGHT IRON LEFT AND RIGHT ANDIRONS, PROBABLY NEW YORK, CIRCA 1790

Height 23 ½ in. by Width 13 ¾ in. by Depth 29 in.

\$ 4,000-6,000

1607

CHIPPENDALE CARVED AND FIGURED MAHOGANY TILT-TOP TEA TABLE, NEW YORK, CIRCA 1770

Height 28 ¼ in. by Width 30 by Depth 30 ½ in.

PROVENANCE

Sotheby's, New York.

\$ 5,000-7,000



1607

1608

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

VERY FINE AND RARE QUEEN ANNE SHELL-CARVED WALNUT ARMCHAIR, ATTRIBUTED TO JOHN ELLIOT, SR. (1713-1793), PHILADELPHIA, CIRCA 1755

Height 39 $\frac{7}{8}$ in.

This rare armchair can be attributed to John Elliott, Sr. (1713-1793) based on a chair illustrated in William MacPherson Hornor, Jr., *Blue Book: Philadelphia Furniture*, (Washington, DC: Highland House Pub., 1977), pl. 68 that was original made for Charles Norris for £8-2-0. A nearly identical side chair is also illustrated by Hornor, pl. 26 that descended in the Elliott family. A pair of chair possibly from the same set was sold at Sotheby's, New York, *Property from the Collection of Irvin & Anita Schorsch: Hidden Glen Farms*, January 20, 2016, sale 9466, lot 259.

\$ 15,000-25,000



1608

1609

PROPERTY FROM A MIDWEST INSTITUTION

VERY RARE QUEEN ANNE CARVED MAHOGANY DRESSING TABLE, CASE ATTRIBUTED TO THE 'IRISH CABINETSHOP', CARVING ATTRIBUTED SAMUEL HARDING, PHILADELPHIA, CIRCA 1750

appears to retain original hardware. Underside of the middle drawer is inscribed *John Y. Mackey*.

Height 30 $\frac{3}{4}$ in. by Width 32 $\frac{1}{4}$ in. by Depth 21 $\frac{1}{4}$ in.

PROVENANCE

Virginia and Robert V. Krikorian, Milwaukee, Wisconsin.

A dressing table with a nearly identical skirt profile and carving sold at Sotheby's, New York, *Important Americana including Property from the Collection of Joan Oestreich Kend*, January 20, 2017, sale 9607, lot 4236. Another dressing table from the same shop sold in these rooms *Important Americana*, January 19, 2008, sale 8400, lot 237.

\$ 12,000-18,000



1609



1610

1610

J. H. HILL

Landing a Salmon

oil on paper laid down on board
12 by 18 ¼ in.; (30.5 by 46.4 cm)

PROVENANCE

Private collection;
By descent to the present owner.

\$ 4,000-6,000

1611

PROPERTY OF VARIOUS OWNERS
(LOTS 1611-1612)

**VERY FINE AND RARE QUEEN ANNE
CARVED AND FIGURED MAHOGANY
BONNET-TOP HIGH CHEST, BOSTON,
MASSACHUSETTS, CIRCA 1750**

Height 88 ¼ in. by Width 40 ½ in. by Depth
21 in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

This Boston high chest exhibits a very rare characteristic of having C-scrolls carved behind its knees. While this attribute can be found on contemporaneous Boston chairs and games tables, it is rarely found on high chests. A very similar high chest with larger proportions is illustrated in Albert Sack's *The New Fine Points of Furniture Early American*, (New York: Crown Publishers, Inc., 1993), p. 194. Another related high chest, albeit without having 'waisted' brass, was advertised by Israel Sack, Inc., advertisement *Magazine Antiques*, 137:5 (May 1990) inside cover.

\$ 30,000-50,000



1611

1612

**ROBERT FURBER (AFTER PIETER
CASTEELS)**

***Twelve Months of Flowers: A Pair
of Engravings***

Two engravings, colored by hand, by Henry
Fletcher, London, 1730. Each in gold leaf frame.

lot includes: January — July

sheet size approximately: 448 by 337 mm 17
5/8 by 13 1/4

See catalogue note at SOTHEBYS.COM

\$ 4,000-6,000

1613

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**THE EDWARD-HARRIS FAMILY VERY
FINE AND RARE CHIPPENDALE
CARVED AND FIGURED MAHOGANY
SIDE CHAIR, WORKSHOP THOMAS
TUFFT, CARVING ATTRIBUTED TO
MARTIN JUGIEZ, PHILADELPHIA,
CIRCA 1775**

the back seat rail is inscribed 1756 / W.B.; seat
rail marked II and the slip seat IIII. Patch to rear
left, stile at juncture with seat rail and minor
repair to front left foot.

Height 38 in.

PROVENANCE

Richard Edwards (1744-1799), Lumberton, New
Jersey;
Joe Kindig III, York, Pennsylvania;
Sotheby's, New York, *Important Americana*,
January 17, 1997, sale 6957, lot 999;
C.L. Prickett Antiques, Yardley, Pennsylvania.

This chair is part of an important suite of
furniture ordered by Richard Edwards (1744-
1799) Lumberton, New Jersey, from Thomas
Tufft (d. 1788). The chairs are documented
in Richard Edward's General Store and
Household Account Book which reads as
follows: Page 24, 3 mo., 1775. *Thos. Tuifts Acc't
For my Funiture: six mahogany chairs, open
backs, an Elbow Chair to Suit. £ 13.8.*

Two chairs from the set were sold at en
suite with an elaborate matching high chest
of drawers and dressing table (see Christie's,
New York, *Important Philadelphia Chippendale
Furniture from the Edwards-Harrison Family*,
May 28, 1987, sale: 6400A, lot: 201). The
catalog note includes extensive research by
Carl M. Williams on both Richard Edwards
and Thomas Tufft. A related chair sold at
Freeman's, Philadelphia, *American Furniture,
Decorative & Folk Arts*, April 13, 2011, lot
190. Another related pair of chairs was sold
at Schwenke Auctioneers, *June Americana
& Fine Estates Auction*, June 26, 2016. Two
other related Tufft chairs with Edwards family
history sold at Chrtistie's, New York, *Important
American Furniture, Folk Art and Silver*, January
19, 2018, lot 139.

\$ 8,000-12,000



1612



1612



1613



1614



1614



1615

1614

PROPERTY FROM A NEW YORK STATE COLLECTION

JAMES SHARPLES
1751 - 1811

A Lady and Gentleman: A Pair of Portraits

Each: pastel and pencil on tan paper
Each: 10 by 8 in.; (25.4 by 20.3 cm)
executed circa 1790

PROVENANCE

Mrs. William H. Bender, Bronxville, New York;
Estate of the above (sold: Sotheby Parke
Bernet, *Americana*, New York, April 29, 1977,
sale 3981, lot 448);
Private collection (acquired at the above sale).

\$ 3,000-5,000

1615

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION

**FINE CHIPPENDALE MAHOGANY
BEDSTEAD, PHILADELPHIA, CIRCA
1780**

Height 88 in. by Width 49 in. by Depth 76 in.

PROVENANCE

Joe Kindig III, York, Pennsylvania.

\$ 400-600

1616

PROPERTY OF VARIOUS OWNERS

AMERICAN SCHOOL, 19TH CENTURY
Portrait of a Young Girl in a White Dress

oil on canvas
circa 1830
24 ½ by 29 ¼ in.

\$ 5,000-7,000



1616

1617

PROPERTY FROM A MIDWEST INSTITUTION

**QUEEN ANNE FIGURED
AND VENEERED WALNUT
BONNET-TOP HIGH CHEST OF
DRAWERS, PROBABLY BOSTON,
MASSACHUSETTS, CIRCA 1750**

*hardware, finial, and central finial plinth
replaced.*

Height 87 ¾ in. by Width 40 ½ in. by Depth 22
½ in.

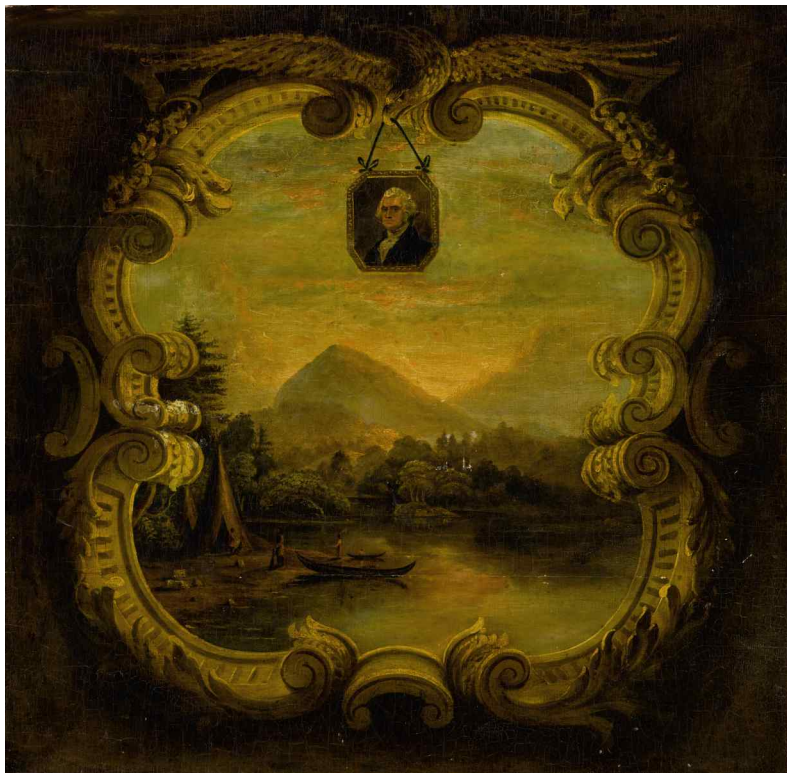
PROVENANCE

Virginia and Robert V. Krikorian, Milwaukee,
Wisconsin.

\$ 20,000-30,000



1617



1618

1618

PROPERTY FROM A NEW YORK COLLECTION
**AMERICAN SCHOOL, 19TH CENTURY
NATIVE AMERICANS IN A RIVER
LANDSCAPE**

oil on wood panel
26 ¼ x 26 ½ in.

\$ 8,000-12,000

1619

PROPERTY OF A PRIVATE FLORIDA
COLLECTOR

**VERY FINE AND RARE QUEEN ANNE
MAHOGANY TRAY-TOP SLIPPER-
FOOT TEA TABLE, GODDARD-
TOWNSEND SCHOOL, NEWPORT,
RHODE ISLAND, CIRCA 1750**

retains a dark rich historic surface.
Height 25 7/8 in. by Width 32 ¼ in. by Depth 21
½ in.

PROVENANCE

C.L. Prickett, Yardley, Pennsylvania.

\$ 6,000-12,000



1619

1620

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**FINE AND RARE CHIPPENDALE
CARVED MAHOGANY SIDE CHAIR,
ATTRIBUTED TO THOMAS TUFT
(1740-1788), PHILADELPHIA, CIRCA
1765**

chair marked III; left side knee return of a later
date.

Height 39 in.

PROVENANCE

Joe Kindig, Jr., York, Pennsylvania;
Henry Francis DuPont, Winterthur, Delaware;
Sotheby's, *The Collection of Mr. and Mrs.
Lammot Du Pont Copeland*, January 19, 2002,
sale 7757, lot 359.

EXHIBITED

New York, *Girl Scout Loan Exhibition*, April 8 -
May 8, 1948, no. 621.

LITERATURE

Heckscher, Morrison H., "Living with Antiques:
Mount Cuba in Delaware," *Magazine Antiques*,
May 1987, p. 1079, pl. II.

Chairs like this one, with a trefoil-pierced
splat taken directly from Thomas Chippendale's
The Gentleman and Cabinet Maker's Director
(pl. XI11, 1754 edition and pl. X, 1762 edition),
were extremely popular in Philadelphia during
the second half of the eighteenth century.

This example is closely related to chairs
labeled by James Gillingham (1736-1781), a
cabinetmaker working on Second Street in
Philadelphia from 1768, to 1773. One Gillingham
chair is in the collection of the Dietrich
Americana Foundation and illustrated in
Magazine Antiques, November 1959, p. 394.

Philip D. Zimmerman conducted an
analysis on this chair in 1996 and concluded
that it was made in the same shop as a set
of six chairs at Winterthur Museum, one of
which is illustrated in Joseph Downs, *American
Furniture: Queen Anne and Chippendale
Periods*, 1952, no. 139. Also from the same shop
is a chair once owned by Matthew and Elisabeth
Sharpe, later sold to Israel Sack Inc.

\$ 8,000-12,000

1621

PROPERTY OF VARIOUS OWNERS

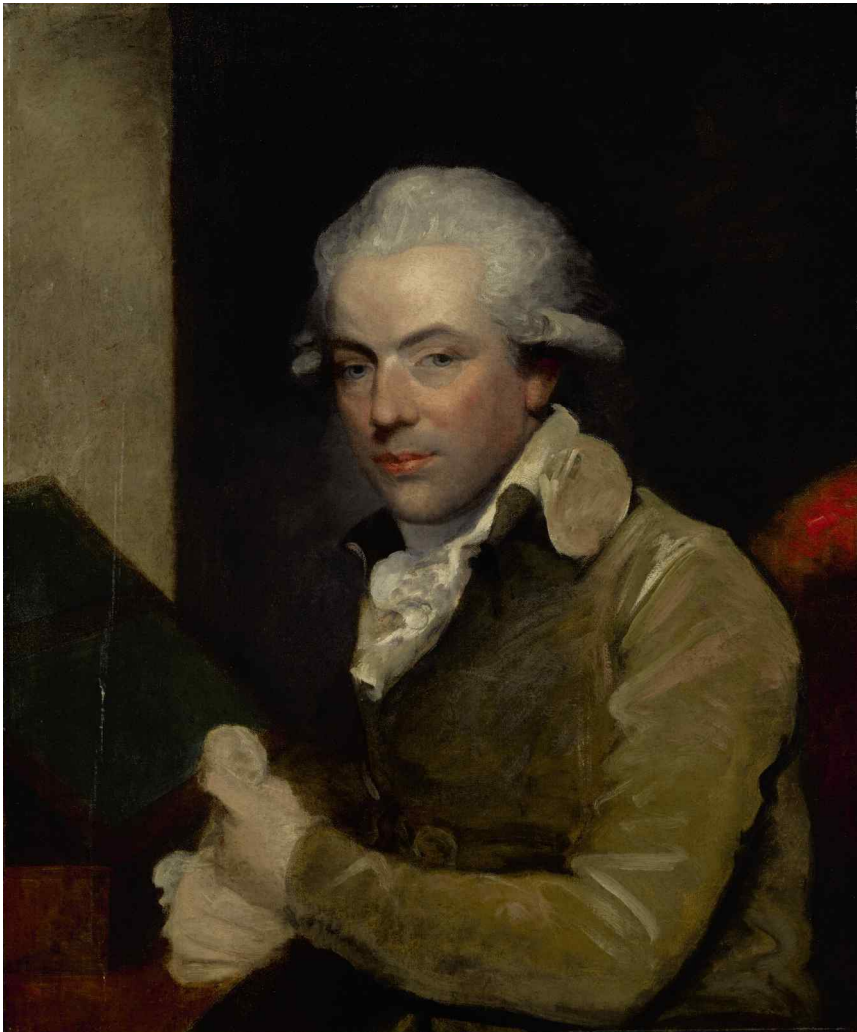
**VERY RARE CHIPPENDALE FIGURED
MAPLE CHEST OF DRAWERS, RHODE
ISLAND, CIRCA 1780**

Height 31 ½ in. by Width 38 ⅛ in. by Depth 20
⅛ in.

\$ 6,000-8,000



1621



1622

1622

PROPERTY FROM A NEW YORK STATE
COLLECTION

GILBERT STUART

1755 - 1828

Portrait of Ozias Humphrey, R.A.

oil on canvas
30 by 25 in.; (76.2 by 63.5 cm)
painted in 1787

PROVENANCE

The sitter;
Dr. Crompton, Cranleigh, England;
Stephen Rowland, London, 1891 (by descent);
Charles Henry Hart, Philadelphia, Pennsylvania,
1914 (acquired from the above);
Mrs. Charles Henry Hart, New York (his wife, by
descent);
Mr. and Mrs. Charles S. Payson, New York
(sold: Parke-Bernet Galleries, Inc., New York,
Fifty Paintings Sculptures and Drawings;
Donated for the Benefit of the Building and

*Endowment Fund of the Whitney Museum of
American Art*, May 11, 1966, sale 2438, lot 33);
Dr. John J. McDonough, Youngstown, Ohio,
by 1975 (acquired at the above sale; sold:
Sotheby Parke-Bernet, *Fine American Paintings:
The Property of Dr. John J. McDonough*,
Youngstown, Ohio, New York, March 22, 1978,
sale 4098, lot 9).

EXHIBITED

Traveling Exhibition. *A Panorama of American
Painting: The John J. McDonough Collection*,
New Orleans, Louisiana, New Orleans Museum
of Art; San Diego, California, Fine Arts Gallery
of San Diego; San Antonio, Texas, Marion
Koogler McNay Art Institute; Little Rock,
Arkansas, Arkansas Arts Center; Greensburg,
Pennsylvania, Westmoreland Museum of Art;
Raleigh, North Carolina, The North Carolina
Museum of Art; Oklahoma, Oklahoma City,
Oklahoma Art Center; Youngstown, Ohio, Butler
Art Institute, April 1975-October 1976, p. 61, no.
54, illus pl. 3.

LITERATURE

Connoisseur, June 1914, p. 85 (as *Unidentified
Portrait*);
George C. Williamson, *Life and Works of Ozias
Humphrey, R.A.*, (London: Bodley Head, 1918),
opp. p. 218;
Arts and Decoration, November 1922, p. 35;
Lawrence Park, *Gilbert Stuart: An Illustrated
Descriptive List of His Works*, vol. I, (New York:
William Edwin Rudge, 1926), p. 423, no. 423;
vol. III, p. 255.

Ozias Humphrey was born in 1742 in
Honiton, Devonshire, England. He studied
drawing under William Shipley in London
and miniature painting under Samuel Collins
at Bath before settling in London in 1764.
Soon thereafter, Humphrey was regarded as
England's foremost miniaturist and received
patronage from the Royal family and the
country's highest nobility. He was elected a
member of the Royal Academy in 1791.

\$ 20,000-30,000

1623

PROPERTY OF VARIOUS OWNERS

**VERY FINE CHIPPENDALE CARVED
AND FIGURED WALNUT CHEST-ON-
CHEST, PHILADELPHIA, CIRCA 1750**

appears to retain original finials and cast brass
hardware; retains a rich dry surface.

Height 98 1/2 in. by Width 45 in. by Depth 23
5/8 in.

\$ 30,000-50,000



1623



1624



1624



1624



1625

1624

PROPERTY OF VARIOUS OWNERS (LOTS 1624-1625)

KARL BODMER

Reise in das innere Nord-America: Four Hand-colored Engravings

Four hand-coloured aquatint engraving by John Outhwaite after Bodmer, blindstamp, issue with no date after English imprint, Paris, Coblentz and London: [1839-1842]. Each framed in bird's-eye maple, gold liner, French mat.

lot includes: Tower-Rock view on the Mississippi — Punka Indians camped on the banks of the Missouri — Beaver Hut on the Missouri — Cave-In-Rock. View on the Ohio

each sheet approximately: 572 by 635 mm 22 1/2 by 25 in

See catalogue note at SOTHEBYS.COM

PROVENANCE

Donaldson, Lufkin & Jenrette Americana Collection

\$ 3,000-5,000

1625

KARL BODMER (AFTER)

"Péhriska-Rúhpa": Hand-colored Aquatint Engraving of a Moennitarri Warrior in the Costume of the Dog Dance

Hand-colored aquatint engraving by René Rollet after Bodmer, [Leipzig: Schmidt and Guenther, 1922]. Framed.

sheet size: 648 x 498 mm 25 1/2 x 19 5/8 in

One of the greatest image to emerge from the picturing of the American West, and certainly Bodmer's most famous.

\$ 4,000-6,000



1626



DETAIL

1626

PROPERTY FROM A PRIVATE COLLECTION, PHILADELPHIA, PENNSYLVANIA (LOTS 1626-1627)

RARE AMERICAN 'CITY OF PHILADELPHIA' ENGRAVED POWDER HORN, ENGRAVING BY JACOBUS DE HART, LIKELY PHILADELPHIA, CIRCA 1778

inscribed *JACOBUS deHART II P^A R^{EGT} 1778*, together with an associated stand. Length 13 5/8 in.

PROVENANCE

W. Graham Arader III Galleries, Philadelphia, Pennsylvania

\$ 6,000-8,000

1627

KENTUCKY FIGURED MAPLE LONG RIFLE, J. FORD, BERKS COUNTY, CIRCA 1840

the stock is patched.
Length of barrell 43 1/8 in.

\$ 4,000-6,000



1627



1628

1628

PROPERTY FROM A NEW YORK STATE
COLLECTION

GILBERT STUART
1755 - 1828

Mrs. Joseph Wetmore Story

oil on panel
32 ¾ by 25 ½ in.; (83.2 by 64.8 cm)
painted in 1819

PROVENANCE

Sarah Waldo Wetmore Story (the sitter);
William Wetmore Story, Rome, Italy (her son,
by descent);
Julian Story (his son, by descent);
Mrs. Elaine Story (his wife, by descent);
George Harry Webster, Esq., Haverhill,
Massachusetts, 1921 (acquired from the
above);

Newhouse Galleries, New York;
Colonel and Mrs. Louis Johnson;
Ruth M. Johnson (by descent);
Estate of the above (sold: Sotheby's, New York,
*Important American 19th and 20th Century
Paintings, Drawings and Sculpture*, December 8,
1983, sale 5124, lot 11).

EXHIBITED

Boston, Massachusetts, Museum of Fine Arts,
Gilbert Stuart Memorial Exhibition, October-
December 1928, no. 70, n.p.;
(probably) New York, M. Knoedler & Co., *Stuart
Centennial*, 1936.

LITERATURE

Lawrence Park, *Gilbert Stuart: An Illustrated
Descriptive List of His Works*, vol. I, (New York:
William Edwin Rudge, 1926), p. 714, no. 792; vol.
III, p. 489.

Sarah Waldo Wetmore Story, the daughter
of Judge William Wetmore and Sarah (Waldo)
Wetmore, was born in Salem, Massachusetts in
1784. In 1808, she married Joseph Story in the
North Church of Boston, Massachusetts. Their
son, William Wetmore Story, was the noted
American sculptor, art critic, poet, and editor.
Joseph Story was the son of Doctor Elisha
and Mehitabel (Pedrick) Story of Marblehead,
Massachusetts. He graduated from Harvard
University in 1798 and was elected to Congress
in 1808. He served as a Supreme Court Justice
from 1811 to 1845, as the Dane Professor of
Law at Harvard from 1829-1845, and as a
member of the American Philosophical Society,
the Massachusetts Historical Society, and a
Fellow of the American Academy. Sarah Waldo
Wetmore Story died in 1855, ten years after the
death of her husband.

\$ 25,000-35,000

PROPERTY OF VARIOUS OWNERS

**VERY FINE AND RARE FEDERAL
CARVED AND FIGURED MAHOGANY
DEMILUNE GAMES TABLE, CARVING
ATTRIBUTED TO SAMUEL MCINTIRE
(1757-1811), SALEM, MASSACHUSETTS,
CIRCA 1795**

appears to retain its original surface; *the proper front left leg has been partially replaced.*
Height 29 ¼ in. by Width 37 in. by Depth 18 ¼ in.

The table is a new discovery in the body work of Samuel McIntire (1757-1811). With its elaborate festoons tied together with drapery

knots, the legs are clad in carvings of grape leaves and vines, while the edges of the top are carved in a stylized egg-and-dart motif and a brilliantly carved basket of flowers is placed in the visual center of the table. Note how McIntire carved the basket in a manner to provide the average standing viewer to have a better perspective of the fruit retained within it. Taken together the table is ornamented in a tour de force of many of McIntire's various carving motifs. Lastly the selection of mahogany for the table's top is exceptional and further accentuates the luxurious nature of the table.

While the table has no early provenance, the Derby family of Salem is the most likely

candidate. The carved and applied grapevines that extend down the legs are identical to those found on the legs of the oval back Derby chairs as well as on an exceptional avant-garde demilune commode in the collection of Henry Ford Museum. Comparison of the carving strongly suggests that these pieces may have originally been made as one large suite of furniture for the Derby family. For additional information on Samuel McIntire see Dean T. Lahikainen, *Samuel McIntire: Carving an American*, (Salem, Massachusetts: Peabody Essex Museum; 2007).

\$ 10,000-20,000



1630

IMPORTANT AMERICAN FURNITURE FROM THE COLLECTION OF W. FORBES AND JANE RAMSEY (LOTS 1630-1632)

VERY FINE CHIPPENDALE CARVED AND FIGURED MAHOGANY BLOCK-FRONT CHEST OF DRAWERS, PROBABLY IPSWICH, MASSACHUSETTS, CIRCA 1760

the backboard inscribed *Stanwood and Harr...*, appear to retain its original cast brass hardware; *proper front right side foot facing is replaced.*

Height 31 in. by Width 36 ¾ in. by Depth 21 ½ in.

PROVENANCE

Sotheby's New York, *Important American Furniture and Folk Art*, October 14, 1989, sale 5905, lot 355;

Wayne Pratt & Company American Antiques, Marlboro, Massachusetts.

A closely related example from the collection at the Henry Ford Museum is illustrated in Comstock's *American Furniture* (Atglen, Pennsylvania: Schiffer Publishing Ltd., 1962), p. 156, no. 297.

\$ 30,000-50,000



1630

1631

**FINE AND RARE QUEEN ANNE
CARVED AND FIGURED WALNUT
OPEN ARMCHAIR, BOSTON,
MASSACHUSETTS, CIRCA 1750**

Height 41 in.

PROVENANCE

Sotheby's New York, *Important Americana:
Furniture and Folk Art*, January 18, 1998, sale
7085, lot 1725;
G.K.S. Bush, Washington, D.C.

\$ 5,000-8,000



1631

1632

**VERY FINE SET OF THREE QUEEN
ANNE SHELL-CARVED WALNUT
COMPASS-SEAT SIDE CHAIRS,
BOSTON, MASSACHUSETTS, CIRCA
1760**

marked II, V, and VI, appears to retain a dark,
historic surface.
Height 39 in.

\$ 8,000-12,000



1632

285



1633

1633

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1633-1636)

**FINE QUEEN ANNE WALNUT EASY
CHAIR, MASSACHUSETTS, CIRCA
1760**

Height: 46 ½ inches

PROVENANCE

Sotheby Parke Bernet, Inc., New York, *Property
from the Collection of the late Helen Janssen
Wetzel, Vol. 2, October 4, 1980, sale H-3, lot
2125.*

\$ 3,000-5,000

1634

**VERY FINE CHIPPENDALE CARVED
AND FIGURED MAHOGANY
SERPENTINE CHEST OF DRAWERS,
MASSACHUSETTS, CIRCA 1760**

appears to retain the original hardware; retains
a rich dark historic surface.

Height 32 ¾ in. by Width 39 ¼ in. by Depth 19
¾ in.

PROVENANCE

Keith F. Goodenough, Charlottesville, Virginia.

\$ 5,000-8,000



1634

1635

FINE PAIR OF QUEEN ANNE SHELL-CARVED WALNUT COMPASS-SEAT SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1760

one chair and slipseat marked V and the other chair marked X with slipseat III.
Height 41 ½ in.

PROVENANCE

John Walton, Inc, Hewett City, Connecticut.

\$ 5,000-8,000



1635

1636

FINE CHIPPENDALE CARVED AND FIGURED MAHOGANY BLOCK-FRONT SLANT-FRONT DESK, MASSACHUSETTS, CIRCA 1770

appears to retain its original cast brass hardware.

Height 43 ¾ in. by Width 40 ½ in. by Depth 23 in.

PROVENANCE

David Stockwell, Inc., Wilmington, Delaware.

LITERATURE

Israel Sack, Inc., advertisement, *Magazine Antiques*, vol. 68, no.4, October 1955, cover;
David Stockwell, Inc., advertisement, *Magazine Antiques*, vol. 122, no. 5, November 1982, p. 845.

\$ 15,000-25,000



Detail of interior



1636



1637

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY

**THE SCHUYLER FAMILY VERY FINE
AND RARE CHIPPENDALE CARVED
AND FIGURED MAHOGANY TURRET-
TOP CARD TABLE, NEW YORK, CIRCA
1760**

with a fitted top.

Height 29 in. by Width 34 ½ in. by Depth 17 in.

PROVENANCE

Descended in the Schuyler family;
Israel Sack, Inc., New York.

A closely related card table is illustrated
in Hecksher's *American Furniture in the
Metropolitan Museum of Art, Volume II*, (New
York: Random House, 1985), p. 173, no. 104.

\$ 40,000-60,000



1637



1638



1639

1638

IMPORTANT AMERICAN FURNITURE FROM THE COLLECTION OF W. FORBES AND JANE RAMSEY (LOTS 1638-1641)

CHIPPENDALE CARVED AND FIGURED MAHOGANY SIDE CHAIR, PHILADELPHIA, CIRCA 1760

seatrail marked *///*, the slipseat marked *V*.
Height 40 1/2 in.

\$ 2,000-3,000

1639

SET OF THREE CHIPPENDALE SHELL-CARVED CHERRYWOOD SIDE CHAIRS, PHILADELPHIA, PENNSYLVANIA, CIRCA 1760

marked *I*, *II*, and *IIII*.
Height 40 5/8 in.

PROVENANCE

Ebenezer Alden House Antiques, Union, Maine.

\$ 3,000-5,000

1640

CHIPPENDALE CARVED CHERRYWOOD TALL CASE CLOCK, WORKS BY DAVID RITTENHOUSE, PENNSYLVANIA, CIRCA 1790

the interior inscribed *Cleaned July 30, 1821 / John Pittman*.
Height 94 1/2 in. by Width 23 in. by Depth 12 in.

PROVENANCE

David Stockwell, Wilmington, Delaware.

\$ 3,000-5,000



1640

**VERY FINE AND RARE CHIPPENDALE
CARVED AND FIGURED MAHOGANY
BONNET-TOP DESK-AND-BOOKCASE,
ATTRIBUTED TO JOHN TOWNSEND,
NEWPORT, RHODE ISLAND, CIRCA 1770**

replaced prospect door and finial.

Height 90 in. by Width 40 in. by Depth 22 ½ in.

PROVENANCE

The Boardman Collection;
G.K.S. Bush, Inc., Washington, D.C.

LITERATURE

G.K.S. Bush, Inc., advertisement, *Magazine Antiques* vol. 137, no. 6, June 1990, p. 1244.

Newport desk and bookcases with a flat front lower case represented here are extremely rare. This one exhibits exceptional workmanship, a refined design, supreme carving, high quality materials and broad proportions. Adding to its significance is its attribution to John Townsend (1733-1809), the acclaimed Newport cabinetmaker. This basis for this attribution rests in the similarities of its design and construction with that of a slant-front desk that descended in the Townsend family made by John Townsend for his daughter, Mary Townsend Brinley. That desk is currently in the collection of the Newport Restoration Foundation and illustrated in Morrison Heckscher, *John Townsend: Newport Cabinetmaker*, New York, 2005, no. 30, pp. 136-7. It is virtually identical to the lower case of this one in its overall design, dimensions, interior, shell carving, profile of the ogee feet, and foot construction. The same interior is found on a block-front fall-front desk in the collection of the U.S. Department of State with Townsend's label and dated 1765.¹

Townsend's flat-fronted case furniture consisted principally of desks like the present example with four graduated thumbnail-edged drawers, interiors of a standard Newport design, and ogee bracket feet. Typical of Townsend's work, this desk displays a prospect door shell carved with consummate skill with flowing lobes and with his distinctive central C-scroll contained within an incised border. Heckscher notes that about a dozen other desks and one desk-and-bookcase survive of consistent design that can be linked to Townsend because of that distinctive attribute. Included among these is one initialed "IT" pictured in a Harry Arons advertisement in *The Magazine Antiques* (July 1968): 37 and a desk with a partial Townsend label sold in these rooms, *Important Americana*, January 20-23, 2005, sale 8053, lot 1193. The desk-and-bookcase also with a closed bonnet descended from its original owner, Jonathan Nichols (1700-1774), and is currently in a private collection.² A desk with a similar interior sold at Northeast Auctions, March 1-2, 2003, lot 470.

¹ Heckscher, Morrison, *John Townsend: Newport Cabinetmaker*, New York, 2005, no. 17, p. 108.

² Heckscher, no. 29, pp. 134-5.



1641

\$ 30,000-50,000



1642

1642

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1642-1646)

**GEORGE III PARCEL-GILT AND
FIGURED MAHOGANY LOOKING
GLASS, CIRCA 1775**

57 by 25 in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

LITERATURE

G.K.S. Bush, Inc., Advertisement, *Antiques*,
February 1986, vol. CXXIX, no. 2, p. 323.

\$ 3,000-5,000

1643

**QUEEN ANNE CARVED MAHOGANY
EASY CHAIR, NEW YORK, CIRCA 1760**

Height 44 ¾ in.

PROVENANCE

William Bayard (1761-1826), New York,
prominent merchant and ship owner;
James Curran, Philadelphia;
Samuel T. Freeman and Co., Philadelphia,
Pennsylvania, March 12, 1940, lot 251;
Sotheby Parke Bernet, Inc., New York, *Property
from the Collection of the late Helen Janssen
Wetzel, Vol. 2, October 4, 1980, sale H-3, lot
2151.*

\$ 2,500-3,500



1643

1644

GEORGE II PARCEL-GILT, CARVED
AND FIGURED MAHOGANY LOOKING
GLASS, CIRCA 1750

41 ½ x 22 ½ in.

PROVENANCE

Swan Tavern Antiques, Yorktown, Virginia.

\$ 3,000-5,000

1645

FINE AND RARE QUEEN ANNE
CARVED WALNUT SIDE TABLE,
BOSTON, MASSACHUSETTS, CIRCA
1760

Height 26 ½ in. by Width 26 in. by Depth 15 in.

PROVENANCE

Sotheby Parke Bernet Inc., *The Garbisch
Collection: Volume Four: Important American
Furniture and Related Decorative Arts*, May 23,
1980, sale H-2, lot 698.

\$ 6,000-8,000

1646

FINE QUEEN ANNE CARVED
WALNUT EASY CHAIR, BOSTON,
MASSACHUSETTS, CIRCA 1765

Height 46 ¾ in.

\$ 5,000-8,000



1644



1645



1646



1647

1647

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1647-1650)

**FINE AND RARE CHIPPENDALE FAN-
CARVED CHERRYWOOD PIPE BOX,
CONNECTICUT, CIRCA 1800**

together with a pipe.
Height 19 $\frac{3}{8}$ in. by Width 8 $\frac{1}{4}$ in. by Depth 7 $\frac{1}{4}$
in.

PROVENANCE

David Stockwell, Inc., Wilmington, Delaware.

\$ 3,000-5,000



1648

1648

**FINE PAIR OF QUEEN ANNE SHELL-
CARVED WALNUT COMPASS-
SEAT SIDE CHAIRS, BOSTON,
MASSACHUSETTS, CIRCA 1760**

one chair marked / with matching slipseat, the
other marked V/ with slipseat V.
Height 41 $\frac{1}{4}$ in.

PROVENANCE

John Walton, Inc, Hewett City, Connecticut

\$ 5,000-8,000



1649

1649

**FINE QUEEN ANNE CARVED
WALNUT DRESSING TABLE,
PROBABLY WETHERSFIELD,
CONNECTICUT, CIRCA 1770**

knee returns replaced.
Height 33 $\frac{3}{8}$ in. by Width 35 by Depth 20 $\frac{1}{4}$ in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

LITERATURE

G.K.S. Bush, Inc., advertisement, *Magazine
Antiques*, vol. 130, no. 1, July 1986, p. 25.

\$ 6,000-8,000

1650

**FINE AND RARE QUEEN ANNE
CARVED CHERRYWOOD FLAT-
TOP HIGH CHEST OF DRAWERS
WITH STEPS, ATTRIBUTED TO
SAMUEL BROWN, COLCHESTER,
CONNECTICUT, CIRCA 1770**

Height 83 in. by Width 37 1/2 in. by Depth 19 in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

EXHIBITED

G.K.S. Bush, Inc. Advertisement, *Antiques*,
March 1986, vol. CXXIX, no. 3, p. 471.

One of the earliest chests known in the Colchester style and rare for surviving with its original stepped superstructure, this high chest is nearly identical to a high chest in a private collection signed by Samuel Brown (born 1748), who likely signed it as a shop apprentice.¹ He married Prudence Sawyer at the age of 20 in 1768 and they moved to Norwich, Vermont in 1769. The signed chest has a long history of ownership in the Welles family home located in the Gilead parish of Hebron, North of Colchester. It may have been originally owned by John Howell Welles (1744-1826) and his wife Mary (Bill) (1744-1794), who married on November 16, 1769. It could also have been owned by John's father, Edmund Welles (1721-1805), who built the family homestead in 1764.

Although lacking side finials and with inset brasses on the long drawers, this chest is otherwise identical to the chest signed by Samuel Brown. Both display design and construction characteristics associated with the Colchester style such as a distinctive shell design, scrolled knee returns, and prominent ankle hocks. They also exhibit the construction techniques of backboards nailed in rabbets to the case sides and top; drawer runners that are nailed to the case sides; drawer sides that are flat on top; and dovetails pins that are small and triangular.

A third related Colchester style example with similar steps is in the collection of the Henry Ford Museum.² It likely represents another shop tradition as it differs in drawer proportions, shaping of the bonnet opening and carving of the shells.

¹ See Thomas P. Kugelman and Alice K. Kugelman, *Connecticut Valley Furniture* (Hartford: Connecticut Historical Society Museum, 2005): no. 120, pp. 264-7.
² See *ibid.*, cat. 120B, p. 266.

\$ 8,000-12,000



1650



1651

1651

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1651-1654)

**FINE CHIPPENDALE CARVED
MAHOGANY OPEN ARMCHAIR,
ATTRIBUTED TO JOSEPH SHORT,
NEWPORT, MASSACHUSETTS, CIRCA
1760**

Height 42 in.

PROVENANCE

Israel Sack, Inc., New York;
Private Delaware Collection;
Sotheby's New York, *Important Americana*,
January 31, 1987, sale 5551, lot 1314;
G.K.S. Bush, Washington, D.C.

\$ 5,000-8,000



1652

1652

**FINE AND RARE QUEEN ANNE
MAHOGANY DISH-TOP TILT-TOP
CANDLESTAND, ATTRIBUTED
TO THE SCHOOL OF ELIPHALET
CHAPIN, POSSIBLY ELIPHALET
CHAPIN, CONNECTICUT, CIRCA 1765**

Height 26 in. by Width 21 1/8 in. by Depth 20
3/4 in.

PROVENANCE

Nathan Liverant and Son, Inc., Colchester,
Connecticut.

LITERATURE

Maine Antiques Digest, May 1999, p. 16-E.

\$ 5,000-7,000



1653

1653

**RARE CHIPPENDALE SHELL-CARVED
CHERRYWOOD SIDE CHAIR, SCHOOL
OF ELIPHALET CHAPIN, WINDSOR,
CONNECTICUT, CIRCA 1780**

Height 39 1/2 in.

PROVENANCE

Harkness Family, New York and Connecticut;
Bernard & S. Dean Levy, New York.

\$ 3,000-5,000

1654

**FINE AND RARE QUEEN ANNE
CARVED CHERRYWOOD DRESSING
TABLE, PROBABLY NEW LONDON
COUNTY, CONNECTICUT, CIRCA 1765**

Height 29 in. by Width 37 ¾ in. by Depth 25
½ in.

PROVENANCE

George Goss, Guilford, Connecticut;
Christie's New York, 1983, lot 379;
H&R Sandor Inc., New Hope, Pennsylvania.

EXHIBITED

Hartford Connecticut, Morgan Memorial, *Three
Centuries of Connecticut Furniture 1635-1935*,
June 5-October 15 1935, cat. no. 122.

LITERATURE

*Three Centuries of Connecticut Furniture, 1635-
1935* (Hartford, Connecticut: Case, Lockwood &
Brainard Co., 1935), cat. no. 122;
H & R Sandor Inc. Advertisement, *Antiques*, vol.
124, no. 3, September 1983, p. 323.

\$ 20,000-30,000



1654

1655

IMPORTANT AMERICAN FURNITURE FROM THE
COLLECTION OF W. FORBES AND JANE RAMSEY (LOTS
1655-1657)

**FINE QUEEN ANNE CARVED AND FIGURED
MAPLE BONNET-TOP HIGH CHEST OF
DRAWERS, SUFFIELD, CONNECTICUT, CIRCA
1745**

Height 85 in. by Width 38 in. by Depth 19 ½ in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

Made of vibrantly figured tiger maple and supported on tall cabriole legs with pronounced rounded knees, this closed bonnet-top high chest of drawers is an early example of Queen Anne case furniture from the Suffield, Connecticut area. It closely relates in design to two flat-top high chests with histories in northern Connecticut: one of curly maple belonged to Reverend Stephen Williams (1722-1795) of Longmeadow and his wife Martha Hunt (1725-1786) of Northampton, who married in 1748;¹ the other made of cherry descended in the Spencer family of Suffield.² These three high chests have the same general massive shaping of the upper and lower cases, front and side aprons with flattened arches and pendant drops, carved shells with the rectangular block below, and slender cabriole legs of the same distinct shape. A tiger maple dressing table with ribbed pad feet in the collection of the Museum of Fine Arts, Boston is also part of this group.³

Similar tall cabriole legs with pronounced knees are found on several case pieces identified by Thomas and Alice Kugelman in their Connecticut furniture study as the "spool-foot group."⁴ They note that the high chests and dressing tables included in the group were made in one shop operating in the Windsor area during the 1740s with the master possibly being Samuel Stoughton II (1702-1789).⁵ Aside from the rounded knee cabriole legs, this chest displays several other notable features associated with the other pieces, such as a midmolding divided horizontally into two parts and attached to the upper and lower cases, front and side aprons with flattened arches, pendant drops, and brasses inset on the long drawers to create a waisted effect.

¹ See Thomas P. Kugelman and Alice K. Kugelman, *Connecticut Valley Furniture* (Hartford: Connecticut Historical Society Museum, 2005): cat. 10a, p. 32.

² See *ibid.*, cat. 10, pp. 32-4

³ See *ibid.*, cat. 10d, p. 34.

⁴ See *ibid.*, p. 24-31.

⁵ See *ibid.*, p. 24.

\$ 15,000-25,000



1655

1656

**FINE QUEEN ANNE SHELL-CARVED WALNUT
COMPASS-SEAT SIDE CHAIR, BOSTON,
MASSACHUSETTS, CIRCA 1765**

the rail marked II with slipseat IIII; the knee returns are replaced.

Height 41 ¼ in.

\$ 2,000-3,000

1657

**VERY FINE AND RARE QUEEN ANNE
CARVED MAHOGANY TRAY-TOP TEA TABLE,
WETHERSFIELD, CONNECTICUT, CIRCA 1760**

appears to retain the original knee returns, tray moldings are replaced.

Height 25 ¾ in by 27 ¾ in. by Depth 20 in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

LITERATURE

G.K.S. Bush Advertisement, *Magazine Antiques*, vol. 128, no. 2, August 1985, p. 177;

Albert Sack, "Regionalism in early American tea tables," vol. 131, no. 1, *Magazine Antiques*, January 1987, p. 258, fig. 10;

Albert Sack, "Regionalism in early American tea tables," *American Antiques from Israel Sack Collections: Vol. 10*, (New York: 1992), p. 69, fig. 10.

With its elegant design, fine craftsmanship and graceful proportions, this tea table reflects the perfection attained by cabinetmakers working in the Wethersfield style. The use of imported mahogany as a primary wood speaks to the prosperity of patrons in Wethersfield.

A virtually identical tea table made of cherrywood is in the collection of Bayou Bend.¹ It was owned by Colonel Thomas Belden (1732-1782) of Wethersfield, who married Abigail Porter (1737-1798), daughter of Ezekial Porter (1702-1775), on August 1, 1753. Both tables similarly display a top with a heavy molded edge, a front cyma-shaped apron, side aprons with a high center arch, knee returns that are applied to the front of the apron, and slender cabriole legs ending in bowl-shaped pad feet on a truncated cone supporting pad.

A mahogany flat-top high chest of drawers and matching dressing table at the Brooklyn Museum with the same apron and leg profile were also owned by Colonel Thomas and Abigail Belden.² All three pieces may have been part of Abigail's dowry and correspond to a chest with drawers, dressing table, and square cherry table listed in Colonel Belden's 1782 estate inventory.

¹ See Thomas P. Kugelman and Alice K. Kugelman, *Connecticut Valley Furniture* (Hartford: Connecticut Historical Society Museum, 2005) p. 57, cat. 19a.

² See *ibid.*, cats. 18 and 19, pp. 54-57.

\$ 15,000-25,000



1656



1657



1658

1658

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1658-1659)

**VERY FINE AND RARE CHIPPENDALE
CARVED CHERRYWOOD CHEST-
ON-CHEST, SIGNED H.A. LANDON,
COLCHESTER, CONNECTICUT,
CIRCA 1785**

signed *H.A. Landon* on the left side of the top
right small drawer.
Height 84 in. by Width 39 ½ in by Depth 20 ½
in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

LITERATURE

G.K.S. Bush, Inc., Advertisement, *Antiques*,
December 1999, vol. CLVI, no.6, p. 746.

\$ 30,000-50,000

1659

FINE QUEEN ANNE SHELL-CARVED
CHERRYWOOD BONNET-TOP HIGH
CHEST OF DRAWERS, ATTRIBUTED
TO WILLIAM MATHER, WHATELY,
MASSACHUSETTS, CIRCA 1770

knee returns replaced.

Height 85 ¾ in. by Width 40 ½ in. by Depth
22 in.

PROVENANCE

Kemble's Antiques, Norwich, Ohio.

\$ 12,000-18,000



1659

301



1660

1660

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1660-1663)

**VERY FINE CHIPPENDALE INLAID
AND FIGURED MAHOGANY
REVERSE-SERPENTINE CHEST OF
DRAWERS, MASSACHUSETTS, CIRCA
1795**

Height 32 ½ in. by Width 44 7/8 in. by Depth 23
in.

PROVENANCE

G.K.S Bush, Inc., Washington, D.C.

\$ 3,000-5,000



1661

1661

**CHIPPENDALE INLAID
AND FIGURED MAHOGANY
SERPENTINE CHEST OF DRAWERS,
CONNECTICUT, CIRCA 1800**

Height 33 in. by Width 39 3/8 in. by Depth 20
7/8 in.

PROVENANCE

Mr. and Mrs. Jerome Blum, Willow Corners
Antiques, Lisbon, Connecticut.

\$ 3,000-5,000

1662

**FEDERAL RED-WASH DECORATED
CHERRYWOOD TRAY-TOP
CANDLESTAND WITH DRAWER,
CONNECTICUT, CIRCA 1790**

Height 27 ¼ in. by Width 15¼ in. by Depth 14
¼ in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

\$ 800-1,200

1663

**FEDERAL CARVED AND RED-
PAINTED MAPLE CUPBOARD,
CONNECTICUT RIVER VALLEY,
CIRCA 1780**

Height 70 ½ in. by Width 24 ¾ in. by Depth 18
½ in.

PROVENANCE

Mr. & Mrs. Jerome Blum, Willow Corners
Antiques, Lisbon, Connecticut.

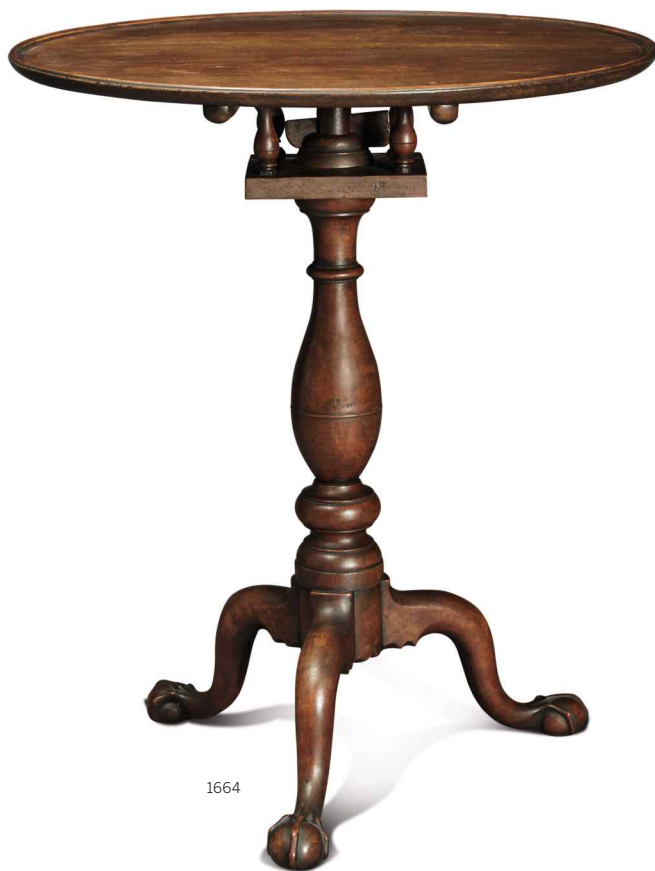
\$ 5,000-7,000



1662



1663



1664

IMPORTANT AMERICAN FURNITURE FROM THE COLLECTION OF W. FORBES AND JANE RAMSEY (LOTS 1664-1666)

QUEEN ANNE WALNUT DISH-TOP TILT-TOP CANDLESTAND, PROBABLY CHESTER COUNTY, PENNSYLVANIA, CIRCA 1770

Height 28 ½ in. by Width 23 ¼ in. by Depth 22¾ in.

PROVENANCE

Elizabeth R. Daniel, Gooseneck Antiques, Chapel Hill, North Carolina

LITERATURE

Elizabeth R. Daniel Advertisement, *Antiques*, August 1980, vol. CXVIII, no. 2, p. 219.

\$ 5,000-7,000

1665

CHIPPENDALE CARVED WALNUT TILT-TOP TEA TABLE, MID-ATLANTIC STATES, CIRCA 1770

appears to retain remnant of a dark, historic surface.
Height 26 ¾ in. by Width 32 ¾ in. by Depth 32 ¼ in.

PROVENANCE

Anne Wood Ltd., Charlottesville, Virginia.

\$ 3,000-5,000



1666

**FINE FEDERAL PAINTED PINE DOWER CHEST,
MONTGOMERY COUNTY, PENNSYLVANIA,
DATED 1788**

inscribed 17 ELIZABETH BINDERN 88.
Height 28 5/8 in. by Width 50 in. by Depth 23 1/4 in.

PROVENANCE

William K. DuPont;
Ginsburg & Levy, Inc., New York;
G.K.S. Bush, Inc., Washington, D.C.

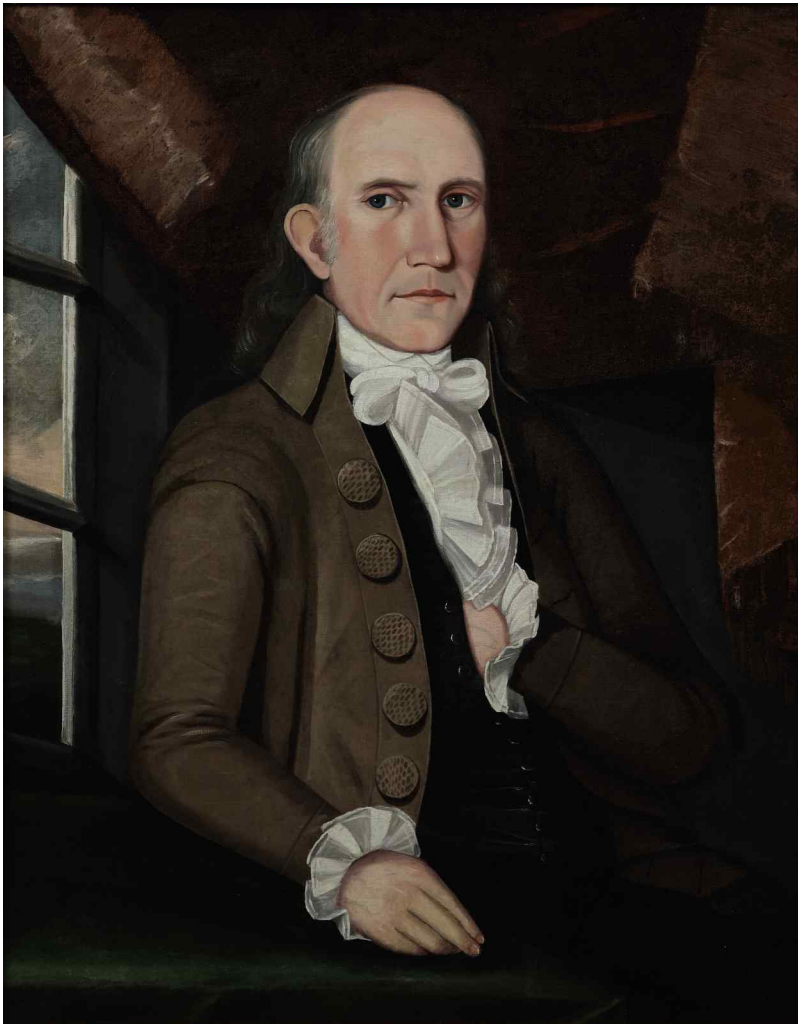
LITERATURE

Monroe Fabian, *The Pennsylvania-German Decorated Chest*,
(New York: Universe Publishing, 1978), pl. 126.

\$ 8,000-12,000



1666



1667

1667

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1667-1669)

SARAH PERKINS (1771 - 1831)

Major Andrew Billings

oil on canvas
circa 1785
Height 30 ½ by Width 24 in.

PROVENANCE

Maze Pottinger Antiques, Bloomfield Hills,
Michigan;
Mr. and Mrs. William E. Wiltshire III; Sotheby's
New York, April 30, 1981, sale 4593, lot 62;
Mr. and Mrs. Albert B. Earl;
Christie's New York, *Fine American Furniture,
Silver, Folk Art and Decorative Arts*, January 21,
1989, sale 6742, lot 383.

EXHIBITED

The Virginia Museum, Richmond, Virginia,
*American Folk Paintings: Selections from the
Collection of Mr. and Mrs. William E. Wiltshire III*,
November 1977-June 1979;
American Federation of Arts, New York,
*American Folk Paintings: Selections from the
Collection of Mr. and Mrs. William E. Wiltshire
III*, No. 2;
Yorktown, Virginia Bicentennial Commission,
Patriotic Folk Art, November 1979-March 1980.

LITERATURE

Colleen Heslip and Helen Kellogg, "The
Beardsley Limner Identified as Sarah Perkins,"
Antiques, September 1984, pp. 548-565, pl. IV.

\$ 15,000-25,000



1668



1669

1668

SARAH PERKINS (1771 - 1831)

Mrs. Dr. Elisha Perkins (d. 1795)

pastel on paper
circa 1795
18 ¾ x 15 ¾ in.

stretcher inscribed *Mrs. Dr. Elisha Perkins Plainfield, Conn.*, and affixed paper label is inscribed, *Portrait of Sarah Douglas, wife of Dr. Elisha Perkins of Plainfield, Connecticut and mother of the late Mrs. Charles Marsh of Woodstock, Vermont. Died on Aug. 10. 1795 ae 57.*

PROVENANCE

Nathan Liverant and Son, Inc., Colchester, Connecticut.

\$ 6,000-8,000

1669

SARAH PERKINS (1771 - 1831)

Portrait of a Blonde Haired Young Boy in a Blue Suit with White Ruffled Collar Embracing his Pet Dog

pastel on paper
CIRCA 1800
Height 20 in. by Width 14 ¾ in.

PROVENANCE

George E. Schoellkopf;
Sotheby's New York, *Important Americana*,
January 26, 1990, sale 5968, lot 933.

\$ 20,000-30,000



1670

1670

IMPORTANT AMERICAN FURNITURE FROM
THE COLLECTION OF W. FORBES AND JANE
RAMSEY (LOTS 1670-1674)

**VERY FINE WILLIAM AND MARY
RED-PAINTED CHERRYWOOD
BUTTERFLY DROP-LEAF TABLE,
LIKELY CONNECTICUT, CIRCA 1740**

retains a rich, historic surface.
Height 28 ½ in. by Width 15 ⅛ in. by Depth 36
¼ in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

\$ 6,000-8,000

1671

**PILGRIM CENTURY TURNED ASH
AND MAPLE POMMEL-HANDLE
ARMCHAIR, SPRINGFIELD,
MASSACHUSETTS, CIRCA 1700**

pommels replaced.
Height 41 ¼ in.

\$ 5,000-7,000



1671

1672

**RARE QUEEN ANNE CARVED AND
TURNED MAPLE OPEN ARMCHAIR,
ALBANY, NEW YORK, CIRCA 1730**

Height 48 ⅝ in.

PROVENANCE

Bernard & S. Dean Levy, New York.

LITERATURE

Bernard & S. Dean Levy Advertisement,
Antiques, 126:3 (September 1984), p. 378.

\$ 2,000-3,000



1672

1673

**FINE AND RARE CHIPPENDALE
CARVED CHERRYWOOD REVERSE
SERPENTINE CHEST OF
DRAWERS, BATES HOW (B.1776),
NORTHWESTERN CONNECTICUT,
CIRCA 1795**

appears to retain the original hardware.
Height 36 in. by Width 39 in. by Depth 20 in.

PROVENANCE

Mr. E.H. Mooers, Melville Fams, Burgess and
Richmond Virginia;
Robert E. Crawford Antiques, Crozier, Virginia;
Sotheby's New York, *Important Americana: The
Collection of Dr. and Mrs. Henry P. Deyerle*, May
27, 1995, sale 6716, lot 652.

A similar three-drawer reverse-serpentine chest
of drawers, with near identical gadrooning to
the base molding, and signed by Bates How
resides in the Mabel Brady Garvan Collection
at Yale University Art Gallery (accession no.
1930.2154), and is illustrated Gerald W. R.
Ward, *American Case Furniture in the Mabel
Brady Garvan and Other Collections at Yale
University* (New Haven, Connecticut: Yale
University Art Gallery, 1988), 142-44, no. 63.

\$ 6,000-8,000



1673

1674

**QUEEN ANNE CARVED
CHERRYWOOD DRESSING TABLE,
CONNECTICUT RIVER VALLEY, CIRCA
1770**

Height 27 ¼ in. by Width 33 in. by Depth 19 ¼
in.

PROVENANCE

Teina Baumstone, New York;
Sotheby Parke Bernet Inc., *The Garbisch
Collection: Volume Four: Important American
Furniture and Related Decorative Arts*, May 23,
1980, sale H-2, lot 767.

\$ 15,000-25,000



1674



1675

1676

**CHIPPENDALE BLOCK-AND-SHELL
CARVED AND FIGURED MAHOGANY
CHEST OF DRAWERS**

Height 34 in. by Width 35 in. by Depth 20 ½ in.

PROVENANCE

David Stockwell, Inc., Wilmington, Delaware.

\$ 1,500-2,500



1676

1677

**QUEEN ANNE CARVED AND FIGURED
MAPLE CHILD'S DESK-ON-FRAME**

Height 34 ¼ in. by Width 28 in. by Depth 14 ½ in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

LITERATURE

G.K.S. Bush, Inc., Advertisement, *Antiques*,
June 1988, vol. CXXXIII, no. 6, p. 1212.

\$ 600-800



1677

1678

GEORGE II PARCEL-GILT, CARVED
AND FIGURED MAHOGANY LOOKING
GLASS, CIRCA 1740

44 ½ x 22 ¼ in.

\$ 2,500-3,500



1678

1679

QUEEN ANNE FIGURED MAHOGANY
PORRINGER-TOP TEA TABLE,
CONNECTICUT, CIRCA 1760

Height 26 ½ in. by Width 30 ¾ in. by Depth 19
¾ in.

\$ 6,000-8,000



1679



1680

1680

PROPERTY FROM A NEW YORK STATE
COLLECTION

**AMERICAN SCHOOL, EARLY 19TH
CENTURY**

Portrait of a Young Boy

oil on canvas laid down on board
15 ¾ by 11 ¾ in.; (40 by 29.8 cm)

\$ 2,500-3,500

1681

PROPERTY OF VARIOUS OWNERS (LOTS 1681-
1682)

**FEDERAL INLAID AND FIGURED
MAHOGANY DEMI-LUNE GAMES
TABLE, BALTIMORE OR NEW YORK,
CIRCA 1810**

Height 28 ½ in. by Width 36 in. by Depth 17 ¾
in.

\$ 4,000-6,000



1681



1682

1682

GRANDMA MOSES

1860 - 1961

Our Old Saw Mill

signed *MOSES.* lower right; also dated *March 1950*, numbered *M1398* and titled *Our Old Saw Mill* on an original Grandma Moses label affixed to the reverse (copyright reserved to Grandma Moses Properties, New York)
oil, tempera and pencil on Masonite
16 by 19 in.; (40.6 by 48.3 cm)

PROVENANCE

Maxwell Galleries, Ltd., San Francisco, California;
Eleanore Fleming.

LITERATURE

Otto Kallir, *Grandma Moses*, (New York: H.N. Abrams. 1973), p. 307, no. 905.

\$ 40,000-60,000



1683

1683

PROPERTY OF VARIOUS OWNERS (LOTS 1683-1684)

CURRIER & IVES (PUBLISHER)

"Partridge Shooting": Hand-colored Lithograph

Hand-colored lithograph, by Frances Palmer after her own painting, New York: N. Currier, 1865. Gold liner, French mat, and bird's-eye maple frame.

sheet size (sight): 368 x 537 mm 14 1/2 x 21 1/8 in

See catalogue note at SOTHEBYS.COM

PROVENANCE

Donaldson, Lufkin & Jenrette Americana Collection

\$ 2,000-4,000



1684

1684

JOHN GOULD

The Birds of Asia: A Pair of Hand-colored Lithographs

Two hand-colored lithographs by Joseph Wolf and H.C.Richter, and John Gould and W. Hart, [London: by the Author, 1850-1883]. Framed.

lot includes: Pucrasia darwini [Darwin's Pucras Pheasant] — Lobiophasis castaneicaudatus [Chesnut-tailed Lobed Pheasant]

each sheet approximately: 375 by 546 mm 14 3/4 by 21 1/2 in

See catalogue note at SOTHEBYS.COM

\$ 2,000-4,000



1685

1685

PROPERTY FROM A MIDWEST INSTITUTION

FEDERAL INLAID AND FIGURED MAHOGANY AND BIRCHWOOD BOW-FRONT CHEST OF DRAWERS, PORTSMOUTH, NEW HAMPSHIRE, 1800-20

Inscribed on underside, "Bowen c... lent to Mrs. Tucker". Appears to retain original brass drawer pulls. Retains a key. Height 37 in. by Width 40 7/8 in. by Depth 21 1/4 in.

PROVENANCE

Philip Budrose Antiques, Marblehead, Massachusetts; Purchase, Acquisition Fund Gift of Collector's Corner (M1967.24).

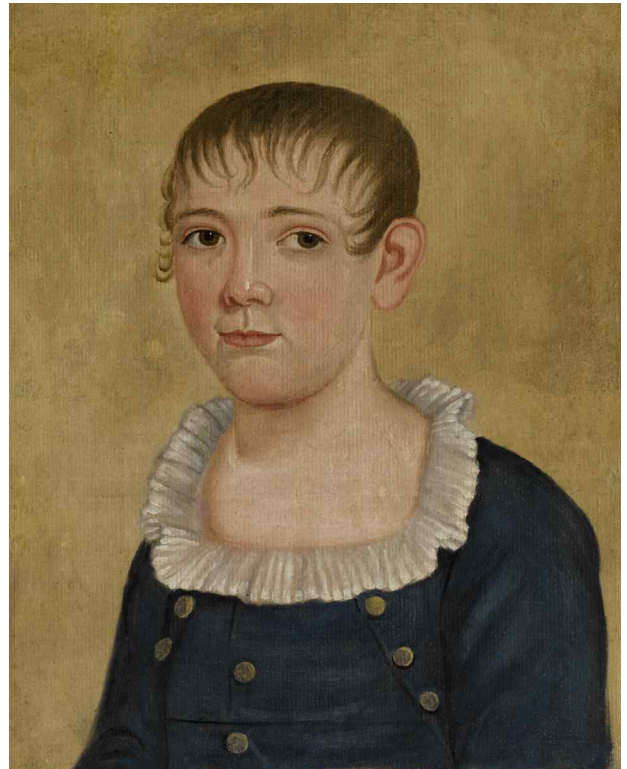
LITERATURE

Jones, Karen M., "American furniture in the Milwaukee Art Center," *Antiques*, 107:5 (may 1975), p. 980, pl. v; *American Furniture with Related Decorative Arts 1660-1830, The Milwaukee Art Museum and the Layton Collection*, ed. Gerald Ward, (New York: Hudson Hills Press, 1991), p. 231-232, cat. no. 91.

\$ 1,500-1,800



1686



1686

1686

PROPERTY FROM A NEW YORK STATE COLLECTION

THE BURPEE-CONANT LIMNER

A Young Lady in a Peach Colored Dress
and a Boy in a Blue Jacket: A Pair of Paintings

Each: oil on paper mounted on panel
Each: 10 by 8 in.; (25.4 by 20.3 cm)

PROVENANCE

T. D. Williams, Maine;
Edgar William and Bernice Chrysler Garbisch;
Baltimore Museum of Art, Baltimore, Maryland (gift from the above; sold: Sotheby Parke Bernet, *American 19th Century and Folk Paintings, Drawings and Sculpture*, January 28, 1982, sale 4784M, lot 7).

\$ 8,000-12,000

1687

PROPERTY FROM A MIDWEST INSTITUTION

**FEDERAL INLAID AND FIGURED MAHOGANY
AND ROSEWOOD SOFA TABLE, POSSIBLY
BOSTON, MASSACHUSETTS, 1805-15**

Height 29 $\frac{3}{4}$ in. by Width 36 in. by Depth 28 $\frac{3}{4}$ in.

PROVENANCE

Gift of Virginia and Robert V. Krikorian

\$ 2,000-3,000



1687



1688

1688

PROPERTY OF VARIOUS OWNERS (LOTS 1688-1690)

THOMAS E. MOSES

b. 1943

Waiting for Train

signed *THOMAS E. MOSES* © and dated 2005 lower right; also dated 7/2005, numbered 780 and titled *WAITING FOR TRAIN* on a Thomas E. Moses label affixed to the reverse (copyright reserved to Thomas E. Moses, Eagle Bridge, New York)

tempera on board
15 ¾ by 24 ¼ in.; (40 by 61.6 cm)

\$ 4,000-6,000

1689

MOTHER-OF-PEARL AND REVERSE PAINTED GLASS PAINTING: GREAT ROCK ISLAND ROUTE, EARLY 20TH CENTURY

the reverse inscribed *This Picture To Remain the Property of the Chicago Rock-Island & Pacific RY and Subject to order of J. Sebastian G.P.A*

16 ½ by 89 ¼ in.

\$ 30,000-50,000



1689



1690

1690

GRANDMA MOSES

1860 - 1961

Moonlight

signed *MOSES.* lower right; also dated *July 28, 1942*, numbered 236 and titled *Moonlight* on an original Grandma Moses label affixed to the reverse (copyright reserved to Grandma Moses Properties, New York)

tempera on Masonite
13 by 14 ¾ in.; (33 by 37.5 cm)

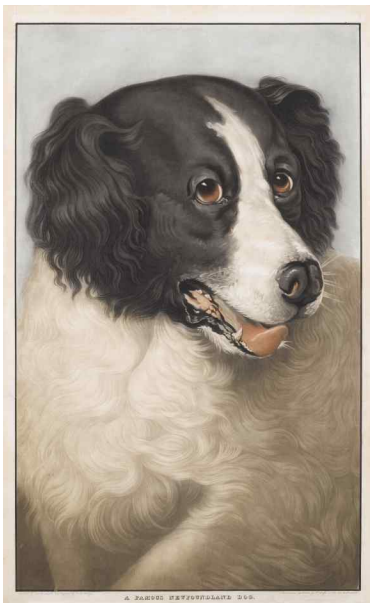
PROVENANCE

Mr. and Mrs. John Chemidlin, North Hoosick, New York.

LITERATURE

Otto Kallir, *Grandma Moses*, (New York: H.N. Abrams, 1973), p. 287, no. 84.

\$ 15,000-25,000



1691

1691

PROPERTY OF VARIOUS OWNERS

**CHARLES HOWARD HODGES, AFTER
H. B. CHALON**

A Famous Newfoundland Dog

Mezzotint printed in colors. Amsterdam: F. Buffa & Sons, circa 1810. In a gold leaf frame.

sheet: 756 x 438 mm 29 1/4 by 17 1/4 inches
See catalogue note at SOTHEBYS.COM

\$ 3,000-5,000

1692

PROPERTY FROM A NEW YORK STATE
COLLECTION

**AMERICAN SCHOOL, EARLY 19TH
CENTURY**

**Portrait of a Boy with a Flintlock
Rifle**

oil on canvas
18 3/4 by 15 3/4 in.; (47.6 by 40 cm)

PROVENANCE

Parke-Bernet Galleries, Inc., New York, October 22, 1969, lot 9;
Hirschl & Adler Galleries, New York (acquired at the above sale; sold: Sotheby Parke Bernet, New York, *The American Heritage Society: Auction of Americana*, November 18, 1977, sale 4048, lot 466).

EXHIBITED

New York, Hirschl & Adler Galleries, *Plain and Fancy: A Survey of American Folk Art*, April-May 1970, no. 42, illustrated p. 38.

\$ 2,500-3,500



1692

1693

PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA, PENNSYLVANIA

**FEDERAL INLAID AND FIGURED
MAHOGANY SIDEBOARD, PROBABLY
NEW YORK, CIRCA 1805**

appears to retain original white metal hardware.
Height 38 1/4 in. by Width 72 3/4 in. by Depth 25 1/2 in.

\$ 3,000-5,000



1693

1694

PROPERTY OF VARIOUS OWNERS

**VERY FINE AND RARE CLASSICAL
ORMOLU-MOUNTED, INLAID AND
FIGURED MAHOGANY WORK TABLE,
POSSIBLY MICHEL BOUVIER (1792-
1874) OR JOSEPH BEALE (1774-1841),
PHILADELPHIA, CIRCA 1815**

Height 29 in. by Width 20 ½ in. by Depth 15
½ in.

\$ 8,000-10,000



1694

PROPERTY OF VARIOUS OWNERS (LOTS 1695-1696)

**AFTER ALBERT BIERSTADT
CHROMOLITHOGRAPH "SUNSET:
CALIFORNIA SCENERY" BY L PRANG
BOSTON 1868**

Sunset: California Scenery

Chromolithograph printed on canvas, by L. Prang after Bierstadt, with original advertising labels affixed to verso, Boston: 1868. Elaborate gilt and plaster frame.

canvas: 457 x 311 mm 18 x 12 1/4 in

One of the most successful examples of the chromolithograph ever printed, brilliantly capturing the qualities of the original oil painting. Prang himself described the print thus:

"It represents a rocky California valley, where nature has remained undisturbed in her grandeur and solitude. The rays of the setting sun have bathed the river, and the rocks on its bank, in a flood of golden light, while impenetrable darkness already hovers over the foreground."

\$ 12,000-16,000



1696

**AFTER ALBERT BIERSTADT HAND
COLORED ENGRAVING "THE ROCKY
MOUNTAINS" (LANDERS PEAK) 1866**

The Rocky Mountains (Lander's Peak)

*Hand-colored engraving, by James Smillie
after Albert Bierstadt, circa 1866. Matted,
framed, and glazed.*

*sheet size approximately: 730 x 457 mm 28
3/4 x 18 in*

*This striking engraving shows a Plains
Indian encampment at the foot of the Rocky
Mountains, where Bierstadt traveled in
1859. Smillie was an esteemed engraver
and accomplished artist, and it took him
nearly three years to craft and publish
the magnificent print as he labored under
Bierstadt's close observation.*

\$ 12,000-16,000



1696

321



1697

1697

PROPERTY OF VARIOUS OWNERS (1697-1698)

[ANGLO-CHINESE SCHOOL]

“Calycanthus” and “Prunus”: A Pair of Original Watercolors

Two original watercolors, Original water-colour on Whatman wove paper, titled in both English, and Chinese characters, [N.P., N.D., but circa 1794]. Painted bamboo frames with silk mats with gold bevels.

each sheet: 445 x 349 mm 17 1/2 x 13 3/4
See *catalogue note* at SOTHEBYS.COM

\$ 1,000-3,000



1698

1698

[AMERICAN REVOLUTION] — J. F. RENAULT (AFTER)

“Defeat at Yorktown...Virginia, October, 1781”: Hand-colored Copper Engraving

Hand-colored copper engraving, [Philadelphia]: Tanner, Vallance, Kearny & Co., [1819]. Framed.

sheet size: 616 x 876 mm 24 1/4 x 34 1/2 in
Scarce American print depicting the British surrender at Yorktown.

\$ 7,000-9,000

1699

PRIVATE COLLECTION, PHILADELPHIA

PAIR OF EMPIRE MAHOGANY VENEER MARBLE-TOP PIER TABLES, ATTRIBUTED TO DUNCAN PHYFE, NEW YORK, CIRCA 1820

Height 36 in. by Width 42 in.

\$ 5,000-8,000



1699

1700

PROPERTY OF VARIOUS OWNERS (LOTS 1700-1701)

CURRIER & IVES (PUBLISHER)

“Wild Duck Shooting”: Hand-colored Lithograph

Hand-colored lithograph, by Frances Palmer after her own painting, New York: N. Currier, 1852. Gold liner, French mat, and bird's-eye maple frame.

sheet size (sight): 375 x 540 mm 14 3/4 x 21 1/4 in

See *catalogue note* at SOTHEBYS.COM

PROVENANCE

Donaldson, Lufkin & Jenrette Americana Collection

\$ 2,000-4,000



1700

1701

VERY FINE AND RARE CLASSICAL CARVED AND FIGURED MAHOGANY SLEIGH BED, ATTRIBUTED TO DUNCAN PHYFE, NEW YORK, CIRCA 1825

Height 44 3/4 in. by Length 97 in. by Width 56 in.

A similar example sold *in these rooms* January 28, 1984, sale 5142, lot 812.

\$ 8,000-12,000



1701



1702

1702

PROPERTY FROM A NEW YORK STATE
COLLECTION

WILLIAM JENNYS

1755 - 1840

Portrait of Miss Charlotte Hoyt

oil on canvas
30 by 25 in.; (76.2 by 63.5 cm)
painted circa 1815

PROVENANCE

David David, Inc., Philadelphia, Pennsylvania;
Private collection (sold: Sotheby Parke Bernet,
Inc., New York, *Important American 19th
and 20th Century Paintings, Drawings and
Sculpture*, April 30, 1981, sale 5124, lot 11);
Private collection (acquired at the above sale);
Private collection, 1985 (acquired from the
above).

LITERATURE

David David Inc., "A Very Rare and Fine Group
of Family Portraits by William Jennys, circa
1815," *The Magazine Antiques*, September 1967,
vol. XCII, no. 3, p. 255.

\$ 1,500-2,000



1703

1703

PROPERTY FROM A MIDWEST INSTITUTION

FINE FEDERAL CARVED MAHOGANY EASY CHAIR, PROBABLY NEW ENGLAND, 1790-1810

Height 44 $\frac{7}{8}$ in. by Width 33 in. by Depth 25 in.

PROVENANCE

Gift of the Collector's Corner (accession no.
M1967.37).

LITERATURE

Thomas S. Michie, ed. Gerald Ward, *American
Furniture with Related Decorative Arts 1660-
1830, The Milwaukee Art Museum and the
Layton Collection*, (New York: Hudson Hills
Press, 1991), p. 220-221, cat. no. 85.

\$ 2,000-3,000



1704

1704

PROPERTY OF VARIOUS OWNERS

AMERICAN SCHOOL LATE 19TH
CENTURY

Baseball game

oil on canvas

Height 17 in. by Width 22 in.

\$ 30,000-40,000



1705

1705

PROPERTY OF VARIOUS OWNERS (LOTS 1705-1706)

ALBERT GENICK (AFTER)

Griechische Keramik: Four Color-printed Lithographs

Four color-printed lithographs by Ernst Wasmuth after Albert Genick, Berlin: Ernst Wasmuth, 1883. Frames.

lot includes: Amphoren (V), [Pl. V] — Trinkgefasse/Schopfkelte, [Pl. XXV] — Schalen, [Pl. XXVII] — Kannen (XXXV), [Pl. XXXV]

each sheet approximately: 445 x 660 mm 17 1/2 x 26 in

See catalogue note at SOTHEBYS.COM

\$ 3,000-6,000

1706

QUEEN ANNE CARVED AND FIGURED MAHOGANY DRESSING TABLE, ATTRIBUTED TO THE WORKSHOP OF BENJAMIN FROTHINGHAM, SR. (1708-1765), CHARLESTOWN, MASSACHUSETTS, CIRCA 1760

Height 30 7/8 in. by Width 34 in. by Depth 20 in.

\$ 20,000-30,000



1706



1707

1707

PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

AMERICAN SCHOOL, 19TH CENTURY
Portrait of Two Children with a
Riding Horse

oil on canvas laid to masonite
circa 1830
34 x 26 3/4 in.

\$ 5,000-7,000

1708

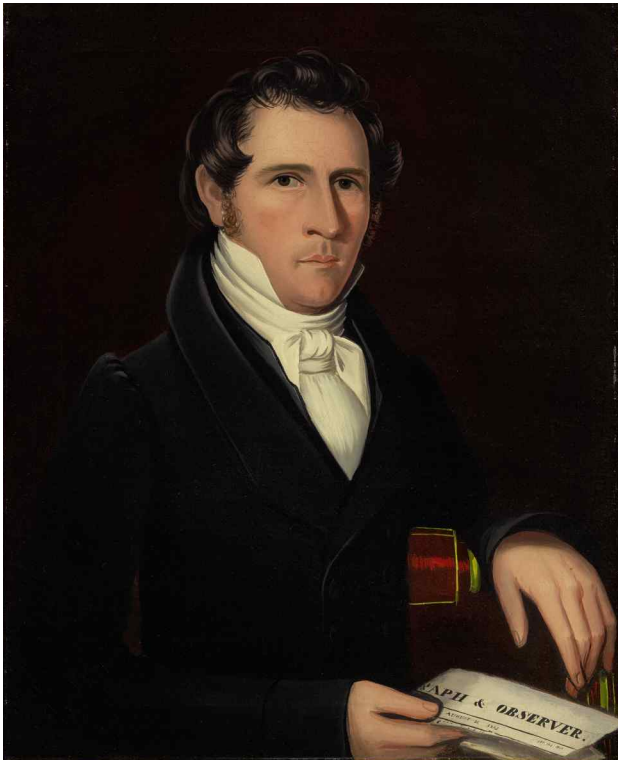
PROPERTY OF VARIOUS OWNERS

FINE QUEEN ANNE CARVED AND
FIGURED MAHOGANY BONNET-TOP
HIGH CHEST, MASSACHUSETTS,
CIRCA 1760

\$ 15,000-30,000



1708



1709

1709

PROPERTY FROM A NEW YORK STATE COLLECTION

AMMI PHILLIPS
1788 - 1865

Portraits of a Gentleman and a Lady: A Pair

Each: oil on canvas
Each: 30 3/4 by 24 3/4 in.: (78.1 by 62.9 cm)

\$ 5,000-8,000

1710

PROPERTY OF A PRIVATE FLORIDA COLLECTOR

FEDERAL EGLUMISE AND REVERSE-PAINTED GLASS MOUNTED MAHOGANY BANJO CLOCK , NEWPORT, RHODE ISLAND, DAVID WILLIAMS, CIRCA 1820

the dial inscribed *J.B. Wilbour*
Height 33 in.

PROVENANCE

Willis Henry Auctions, Dedham, Massachusetts,
Winter Antique Auction, February 21, 2004
Delaney Antique Clocks, West Townsend, Massachusetts

\$ 5,000-8,000

1711

PROPERTY FROM A MIDWEST INSTITUTION

FEDERAL CARVED AND WHITE PAINTED PINE DOORWAY, BRISTOL, RHODE ISLAND, 1790-1815

Height 11 feet 10 1/2 in. by Width 7 feet 2 1/2 in. by Depth 16 1/4 in.

PROVENANCE

Private homeowner, Bristol, Rhode Island;
Elizabeth Dimond Church, Bristol, Rhode Island;
Joe Kindig, Jr., and Son, York, Pennsylvania;
Gift of Mr. Bolling Jones III, Thomasville, Georgia (accession no. M1974.184)

LITERATURE

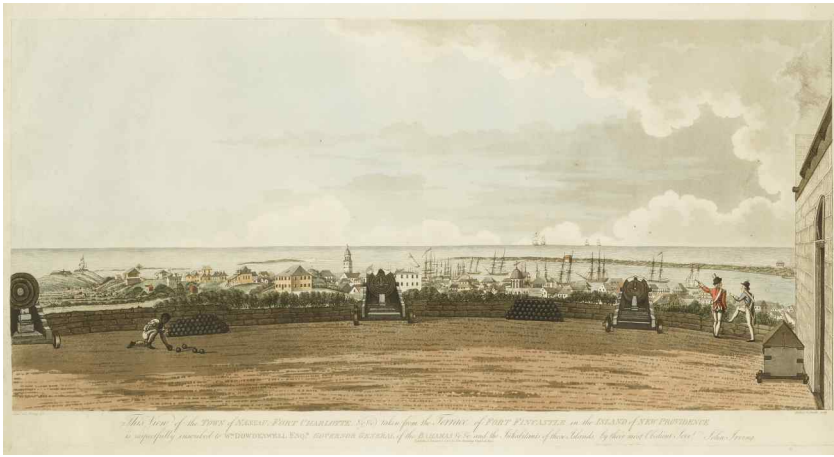
Jones, Karen M., "Museum Accessions,"
Antiques, 110:4 (October 1976, p. 701;
American Furniture with Related Decorative Arts 1660-1830, The Milwaukee Art Museum and the Layton Collection, ed. Gerald Ward, (New York: Hudson Hills Press, 1991), p. 209-210, cat. no. 78.

\$ 2,500-3,500



1710





1712

PROPERTY OF VARIOUS OWNERS (LOTS 1712-1714)

LIEUTENANT JOHN IRVING

Large-scale Views of Nassau, Bahamas: A Pair of Aquatints

Two hand-colored aquatints, London: Edward Harding, 1802. Framed.

lot includes: View of the Town of Nassau, Fort Charlotte, taken from the Terrace of Fort Fincastle in the Island of New Providence — View of Fort Charlotte, the Town of Nassau & in the Island of New Providence, taken from Silver Key at the Entrance of the Harbour

each sheet approximately: 648 by 978 mm 25 1/2 by 38 1/2

Two large-scale views of Nassau, Bahamas: among the rarest printed views of British colonial possessions in the Americas. Originally separately-issued, these views are amongst the earliest visual representations of Nassau.

\$ 8,000-10,000



1712

1713

JOHN GOULD

The Birds of Asia: A Pair of Hand-colored Lithographs

Two hand-colored lithographs by Joseph Wolf and H.C.Richter, and John Gould and W. Hart, [London: by the Author, 1850-1883]. Framed.

lot includes: [Vieillot's Crested Fireback (Lophura ignita rufa)] Euplocomus vieilloti — [Sonnerat's Jungle Fowl] Gallus sonnerati

each sheet approximately: 375 by 546 mm 14 3/4 by 21 1/2 in

See catalogue note at SOTHEBYS.COM

\$ 2,000-4,000



1713

1714

JOHN GOULD

A Monograph of the Ramphastidae, or Family of Toucans: A Pair of Hand-colored Lithographs

Two hand-colored lithographs by John and Elizabeth Gould, [London: by the Author, 1835]. Framed.

lot includes: *Ramphastos citreopygus* [Lemon-rumped Toucan] — *Ramphastos osculans*. Osculant Toucan [*Ramphastos osculans*]
each sheet approximately: 483 by 362 mm 19 by 14 1/4 in

See *catalogue note* at SOTHEBYS.COM

\$ 3,000-5,000



1714

1715

PROPERTY OF A PRIVATE FLORIDA COLLECTOR

FEDERAL CARVED AND FIGURED MAHOGANY CARD TABLE, JOHN AND THOMAS SEYMOUR, BOSTON, MASSACHUSETTS, CIRCA 1805

Height 29 1/2 in. by Width 36 1/2 in. by Depth 18 in.

PROVENANCE

Ex George Horace Lorimer Collection; Joel J. Einhorn American Furniture & Clocks, Woodbury, Connecticut.

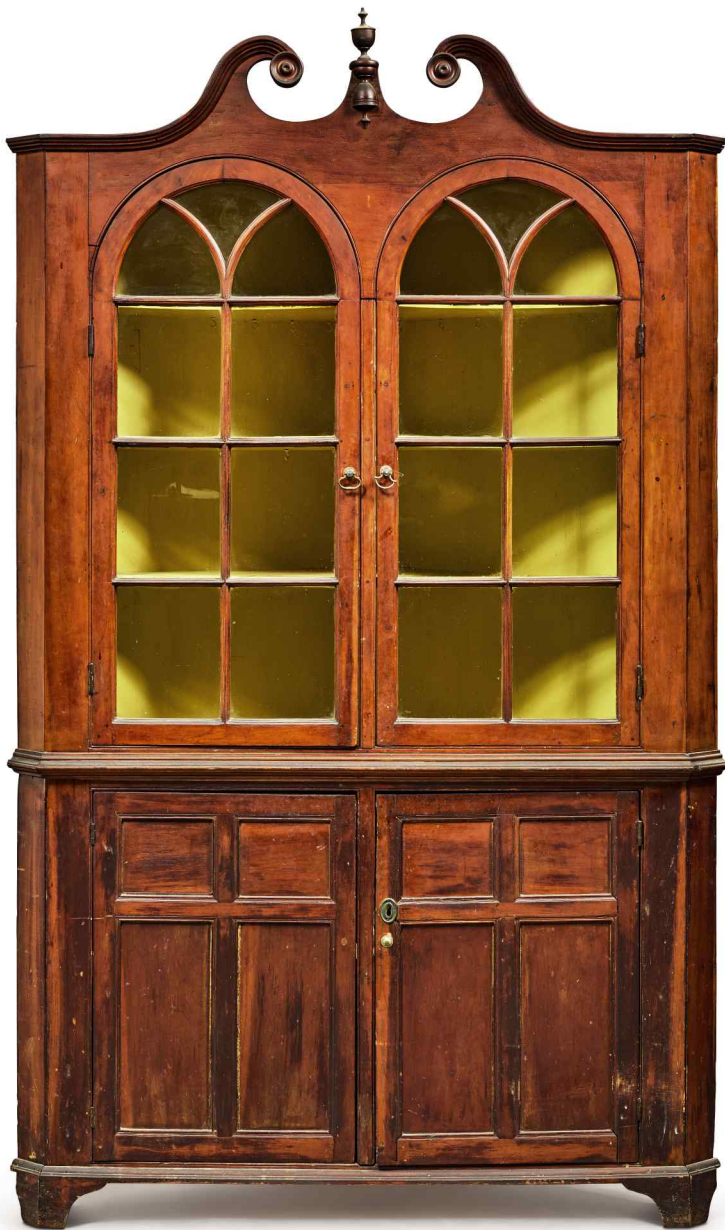
A near identical pair of games tables by the Seymour were sold in these rooms, January 23, 2016, sale 9456, lot 1603.

\$ 5,000-8,000



1715

331



1717



1716

1716

PROPERTY FROM A NEW YORK STATE
COLLECTION

AMERICAN SCHOOL, 19TH CENTURY

Portrait of Two Children

oil on canvas
36 by 28 in.; (91.4 by 71.1 cm)
painted circa 1830

\$ 5,000-8,000

1717

PROPERTY FROM THE ESTATE OF EMILY
KIDWELL: A GAY FAMILY DESCENDANT

**FEDERAL CHERRYWOOD CORNER
CUPBOARD, POSSIBLY SWISEGOOD
SCHOOL, NORTH CAROLINA, CIRCA
1810**

backboards replaced.
Height 90 $\frac{3}{4}$ in. by Width 52 in. by Depth 23
 $\frac{1}{4}$ in.

\$ 5,000-7,000

1718

PROPERTY FROM A MIDWEST INSTITUTION

FEDERAL INLAID AND FIGURED MAHOGANY GAMES TABLE, BOSTON, MASSACHUSETTS OR NEW ENGLAND, 1780-90

Height 31 in. by Width 36 ¼ in. by Depth 18 in.

PROVENANCE

Gift of Collector's Corner

\$ 1,500-3,000



1718

1719

PROPERTY OF VARIOUS OWNERS

VERY FINE FEDERAL EAGLE-INLAID AND FIGURED MAPLE AND MAHOGANY TAMBOUR WRITING DESK, BOSTON, MASSACHUSETTS, CIRCA 1800

the tambour doors opening to two small drawers above three pigeonholes.
Height 47¾ in. by Width 39¾ in. by Depth 18¾ in.

PROVENANCE

The Museum of the City of New York, New York; Sotheby's, New York, *Important Americana: Furniture, Folk Art, Silver, Porcelain, Prints and Carpets including Property sold by the Philadelphia Museum of Art*, January 25, 2013, sale 8950, lot 367.

© \$ 5,000-8,000



1719



1720

1720

PROPERTY OF VARIOUS OWNERS

**VERY FINE AND RARE FEDERAL
INLIAD AND FIGURED MAHOGANY,
ROSEWOOD, AND BIRCHWOOD
CHEST OF DRAWERS, PORTSMOUTH,
NEW HAMPSHIRE, CIRCA 1805**

bears an impressed mark to the backboard G.
M^cClean, appears to retain original cast brass
hardware and carrying handles.

Height 38 1/4 in. by Width 40 3/4 in. by Depth 21
1/8 in.

PROVENANCE

George McClean (d. 1820, Portsmouth, New
Hampshire).

George McClean (d. 1820), a Portsmouth ship
captain and merchant, married Anna Frye in
1806. Upon his death, their home on Congress
Street was sold to Supply Ham for \$1,425,
while the contents of the house were valued
at \$824.97 and included: "one Sopha [\$] 14"
in the parlor and "one Sopha \$8 on Pembroke
Table \$4" in the front sitting room (old series,
docket 10175, Rockingham County, [N.H]
Probate.)¹

¹ Brock Jobe [et al.], *Portsmouth Furniture: Masterworks
from the New Hampshire Seacoast*, (Boston,
Massachusetts: Society for the Preservation of New
England Antiquities, 1993), p. 433.

• \$ 25,000-35,000



Detail of brand on backboard



1721

1721

PROPERTY FROM THE COLLECTION OF
KENDRA AND ALLAN DANIEL

AMERICAN SCHOOL, 19TH CENTURY

Portrait of a girl seated in red
dress

oil on canvas
New England
31 ½ by 27 in.

\$ 12,000-15,000

1722

PROPERTY OF VARIOUS OWNERS

**QUEEN ANNE CHERRYWOOD TALL
CASE CLOCK, WORKS BY WILLET
HICKS, LONG ISLAND, NEW YORK,
CIRCA 1785**

the dial is inscribed *Willet Hicks / Long Island*.
Height 87 in.

\$ 20,000-30,000



1722

1723

PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA, PENNSYLVANIA

**RARE QUEEN ANNE CARVED
GUMWOOD FLAT-TOP HIGH CHEST,
NEW YORK, CIRCA 1740**

Height 71 in. by Width 43 ½ in. by Depth 22 in.

\$ 5,000-7,000



1723

1724

PROPERTY OF VARIOUS OWNERS (1724-1725)

KARL BODMER (AFTER)

**Sih-Chidä & Mahchsi-Karehde:
Hand-colored Aquatint Engraving
of the Mandan Indians**

Hand-colored aquatint engraving by Hürlimann
after Bodmer, Paris, Coblenz and London: April
1th (sic) 1841. Framed.

sheet size: 632 x 451 mm 24 7/8 x 17 3/4 in

See *catalogue note* at SOTHEBYS.COM

\$ 3,000-5,000

1725

**QUEEN ANNE FAN-CARVED WALNUT
BONNET-TOP HIGH CHEST OF
DRAWERS, MASSACHUSETTS, CIRCA
1770**

appears to retain the original cast brass
hardware

Height 88 1/4 in. by Width 41 in. by Depth 22 in.

\$ 15,000-25,000



1724



1725



1726

1726

PROPERTY OF VARIOUS OWNERS (LOTS 1726-1727)

CURRIER & IVES (PUBLISHER)
 "Wild Duck Shooting — Good Day's Sport": Hand-colored lithograph

Hand-colored lithograph, by Arthur Fitzwilliam Tait, New York: N. Currier, 1854. Gold liner, French mat, and bird's-eye maple frame.
 sheet size (sight): 381 x 533 mm 15 x 21 in

See catalogue note at SOTHEBYS.COM

PROVENANCE

Donaldson, Lufkin & Jenrette Americana Collection

\$ 2,000-4,000



1727



1727

JOHN GOULD AND RICHARD BOWDLER SHARPE

Birds of New Guinea and the adjacent Papuan islands, including many new species recently discovered in Australia: A Pair of Hand-colored Lithographs

Two hand-colored lithographs by John Gould and William Hart, London: Taylor and Francis for Henry Sotheran & Co., 1875-88. Curly Maple frame, with dark amber finish.

lot includes: [New Guinea Eagle] *Harpyopsis Novae Guineae* — [Goshawk] *Erythrotriorchis Doriae*.

each sheet approximately: 550 by 365 mm 21 5/8 by 14 3/8 in

See catalogue note at SOTHEBYS.COM

\$ 2,000-4,000

1728

PROPERTY FROM A MIDWEST INSTITUTION

FEDERAL INLAID AND FIGURED MAHOGANY AND BIRCHWOOD GAMES TABLE, MASSACHUSETTS, CIRCA 1805

Height 29 5/8 in. by Width 37 3/8 in. by Depth 17 7/8 in.

PROVENANCE

Gift of Mr. and Mrs. R. V. Krikorian

\$ 1,200-1,800



1728

1729

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

J.G.O. BECKER, 19TH CENTURY)

VINE VALLEY, N.Y.

oil on canvas
New York State
1888
17 x 24 ¾ in.

signed, dated and titled, l.l.

\$ 5,000-7,000



1729

1730

PROPERTY OF VARIOUS OWNERS (LOTS 1730-1731)

CURRIER & IVES (PUBLISHER)

“Woodcock Shooting”: Hand-colored lithograph

Hand-colored lithograph, by Frances Palmer after her own painting, New York: N. Currier, 1852. Gold liner, French mat, and bird's-eye maple frame.

sheet size (sight): 381 x 540 mm 15 x 21 1/4 in

See *catalogue note* at SOTHEBYS.COM

PROVENANCE

Donaldson, Lufkin & Jenrette Americana Collection

\$ 2,000-4,000



1730

1731

FEDERAL INLAID AND FIGURED MAHOGANY SIDBOARD, BOSTON, MASSACHUSETTS, CIRCA 1800

Height 39 7/8 in. by Width 64 1/4 in. by Depth 22 5/8 in.

\$ 8,000-12,000



1731



1732

1732

PROPERTY FROM A NEW YORK STATE COLLECTION

AMERICAN SCHOOL, EARLY 19TH CENTURY

Two Children on a Path

watercolor and pencil on paper partially laid down on board
8 ½ by 7 ¾ in.; (21.6 by 19.7 cm)

\$ 5,000-8,000

1733

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION

FINE QUEEN ANNE CARVED CHERRYWOOD FLAT-TOP HIGH CHEST OF DRAWERS, SALEM, MASSACHUSETTS, CIRCA 1770

appears to retain its original cast brass hardware and retains a rich historic surface. Height 71 ¼ in. by Width 40 ¾ in. by Depth 22 in.

\$ 5,000-8,000



1733

1734

PROPERTY OF VARIOUS OWNERS (LOTS 1734-1735)

VERY RARE AND IMPORTANT EMBROIDERED AND PAINTED SILKWORK PICTURE: THE LADY OF THE LAKE, GODFREY FOLWELL (1799-1855), PHILADELPHIA, CIRCA 1814

inscribed in the lower right, *G Folwell del et pinxt / Philade.*
27 x 31½ in.

LITERATURE

Eleanor H. Gustafson, "Collector's Notes," vol. 130, no. 4, *Magazine Antiques*, p. 646, fig. 1.

This work is based off of Sir Walter Scott's *The Lady of the Lake*, first published in 1810. This scene was apparently a favorite of George Folwell who took over his father's business after his death in 1813. This example is one of only two known embroidery's that are signed by George. George Folwell soon abandoned this career and worked as a silver chaser, first in Baltimore, and finally in Philadelphia. For additional information on George Folwell and his father Samuel Folwell see Betty Ring, *Girlhood Embroidery: American Samplers & Pictorial Needlework, 1650-1850*. (New York: A.A. Knopf, 1993), pp. 378-387, fig. 418.

\$ 5,000-10,000



1734

1735

**FINE AND RARE QUEEN ANNE
FIGURED MAHOGANY TILT-TOP
CANDLESTAND, LABELED BY
THOMAS BURLING, NEW YORK,
CIRCA 1790**

bearing a Thomas Burling paper label to the
underside of the top, appears to retain a rich,
historic surface.
Height 28 5/8 in. by Width 22 in. by Depth 22 in.

\$ 5,000-10,000



1735



1736



1737

1736

PROPERTY OF VARIOUS OWNERS (LOTS 1736-1738)

EDWARD SHERIFF CURTIS (AFTER)
The North American Indian: A
 Pair of Photogravures

Two photogravures after Edward Curtis, printed by the Suffolk Engraving Company, [Boston]: [1907-1930]. Framed.

lot includes: A Walpi Snake Priest. [Pl. 429] — Snake Dancer in Costume. [Pl. 430]

each sheet approximately 457 by 559 mm 18 by 22 in

See *catalogue note at* SOTHEBYS.COM

\$ 4,000-6,000

1737

EDWARD SHERIFF CURTIS (AFTER)
The North American Indian: A
 Pair of Photogravures

Two photogravures after Edward Curtis, printed by the Suffolk Engraving Company, [Boston]: [1907-1930].

lot includes: Bull Chief - Apsaroke. [Pl. 128] — Fish Shows - Apsaroke. [Pl. 135]

each sheet approximately 457 by 559 mm 18 by 22 in

See *catalogue note at* SOTHEBYS.COM

\$ 4,000-6,000

1738

ANTONIO JACOBSEN (1850 - 1921)
FIDELIA (OF THE BLACKBALL
LINE)

oil on paperboard

dated 1913

13 ¼ by 21 in.

signed *ANTONIO JACOBSEN 1813*, lower right.

\$ 5,000-7,000



1738

1739

PROPERTY FROM A MIDWEST INSTITUTION

RARE FEDERAL INLAID AND
FIGURED MAHOGANY SERPENTINE-
FRONT SIDEBOARD TABLE,
PHILADELPHIA OR POSSIBLY
MARYLAND, CIRCA 1805

bottom four inches of legs replaced.

Height 35 in. by Width 50 ⅛ in. by Depth 23 ¼ in.

PROVENANCE

Lee Nichols, Central Pennsylvania;

Red Mill Antiques, Bloomsburg, Pennsylvania;

Virginia and Robert V. Krikorian, Milwaukee,

Wisconsin (accession no M1987.33).

LITERATURE

American Furniture with Related Decorative Arts 1660-1830, The Milwaukee Art Museum and the Layton Collection, ed. Gerald Ward, (New York: Hudson Hills Press, 1991), p. 242-243, cat. no. 96.

\$ 6,000-8,000



1739



1741

1740

PROPERTY FROM THE COLLECTION OF SUSAN & MARK LARACY

PAINTED AND GLASS MOUNTED WROUGHT-IRON 'F. KEITH COMPANY' TRADE SIGN, LIKELY MASSACHUSETTS, CIRCA 1860

the panel inscribed **TRADEMARK REG. U.S. PAT. OFF. G^o F KEITH COMPANY**
35 ¼ x 24 ¼ in.

\$ 8,000-12,000

1741

PROPERTY OF VARIOUS OWNERS (LOTS 1741-1743)

THREE CARVED AND POLYCHROMED WOOD CANES

The first example depicting the exodus of Moses and the Jews from Egypt; the next in the form of a rifle surmounted by a grotesque face and serpent; the last depicting an eel eating a fish.

Heigh of longest 39 ½ in.

\$ 10,000-15,000



1740

1742

RALPH E. CAHOON, JR. (1910-1982)

USS Constellation

oil on masonite
10 7/8 x 10 7/8 in.

signed *R. Cahoon* to the right at the horizon

\$ 6,000-12,000



1742

1743

RALPH E. CAHOON, JR. (1910-1982)

Out to Sea

oil on masonite
10 7/8 by 10 7/8 in.

signed *R. Cahoon* on the right above the horizon

\$ 6,000-12,000



1743



1744

1744

PROPERTY OF VARIOUS OWNERS

**EXCEPTIONAL CARVED AND
PAINTED RED OAK STORE BUST,
TENNESSEE, CIRCA 1875**

Height 22 ½ in.

PROVENANCE

This bust was found in Tennessee.

\$ 8,000-12,000

1745

PROPERTY FROM THE COLLECTION OF SUSAN
& MARK LARACY

**POLYCHROMED WOOD, SHEET
METAL AND WIRE SCHOONER
WEATHERVANE , FRANK ADAMS,
EAST TISBURY, MASSACHUSETTS,
CIRCA 1920**

Length 24 ¾ in.

\$ 2,000-4,000



1745



1746

1746

PROPERTY OF VARIOUS OWNERS

FRANK FINNEY (B. 1947))

HUMMINGBIRD HAVEN

carved and polychrome painted pine

CIRCA 2012

Height 23 in.

marked with a seraph F and engraved *Frank Finney* to the underside of the base.

\$ 4,000-6,000

1747

FRANK FINNEY (B. 1947))

HOLLY TREE AND BIRDS

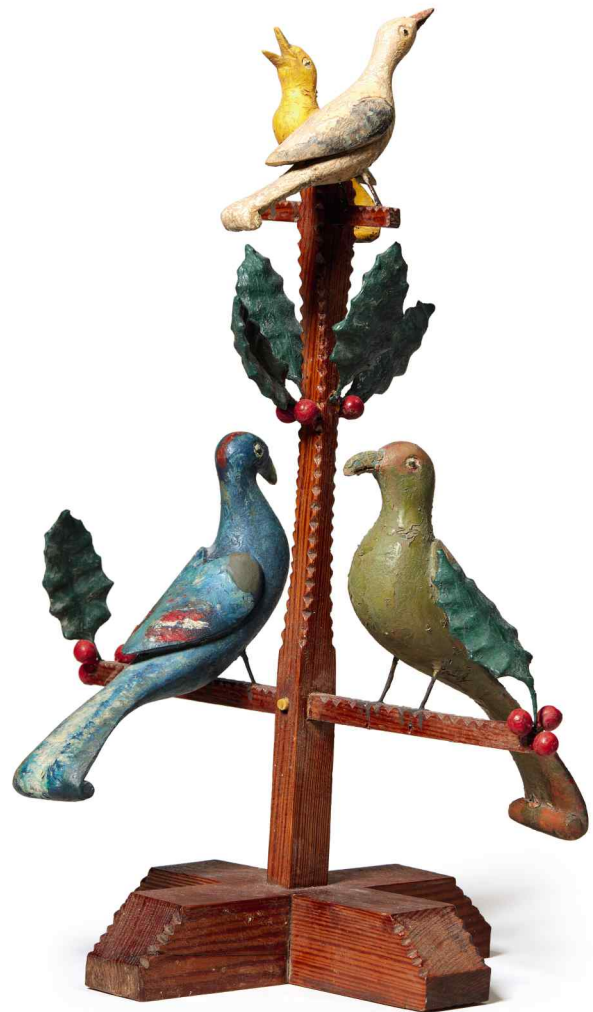
carved and polychrome painted pine

CIRCA 1990

Height 15 1/2 in.

marked with a seraph F to the underside of the base

\$ 5,000-7,000



1747



1748

1748

PROPERTY OF VARIOUS OWNERS

IVAH SPINNEYEAGLE

PORTSMOUTH, NEW HAMPSHIRE

circa 1920

Height 23 in. by Width 36 1/8 in. by Depth 15 in.

the base stamped *CARVER / IVAH W. SPINNEY / PORTSMOUTH / NEW HAMPSHIRE*

\$ 5,000-7,000

1749

PROPERTY OF MR. J.B. RICHARDSON OF
WESTPORT, CONNECTICUT

**CARVED AND POLYCHROME
PAINT DECORATED PINE SPREAD
WING EAGLE, ATTRIBUTED
TO WILHEM SCHIMMEL (1817-
1890), CUMBERLAND COUNTY,
PENNSYLVANIA, CIRCA 1880**

restorations to the beak and wing tips.

Width 9 7/8 in.

\$ 6,000-8,000



1749

1750

PROPERTY OF VARIOUS OWNERS

MOLDED COPPER 'ARABIAN REARING HORSE' WEATHERVANE, ATTRIBUTED TO A.L. JEWELL & CO., WALTHAM, MASSACHUSETTS

Length 18 in.

\$ 5,000-8,000



1750

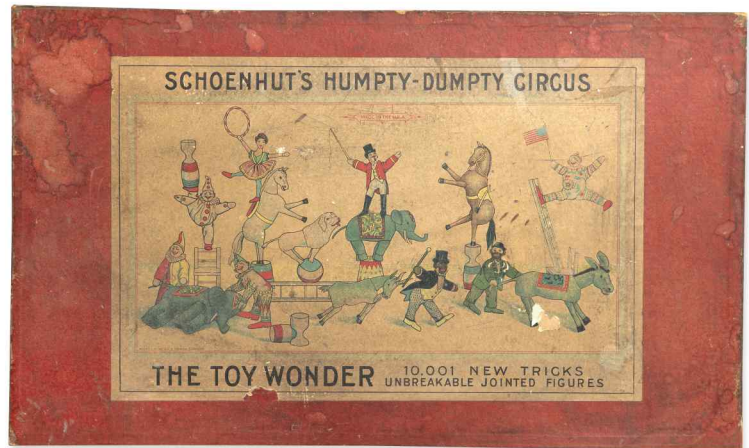
1751

COLLECTION OF "SCHOENHUT'S HUMPTY-DUMPTY CIRCUS" CARVED AND POLYCHROME DECORATED WOOD FIGURES, PHILADELPHIA, 1903-1935

comprising the Ringmaster, a ballerina, a strongman, five clowns, three lions, three horses, two camels, two giraffes, a leopard, an ostrich, a bison, a tiger, an alligator, a black bear, a zebra, a hippopotamus, two elephants, a monkey, 6 chairs, three ladders, two fences, four cylindrical pedestals, four square pedestals, a stool, a barrel, an ovoid plinth, a balancing ball and a Schoenhut Humpty-Dumpty Circus box.

Height of the ringmaster 8 5/8 in.

\$ 7,000-10,000



1751



1752

1752

PROPERTY FROM THE ESTATE OF BETTY
MARCUS (LOTS 1752-1756)

**PRIOR-HAMBLIN SCHOOL, 19TH
CENTURY**

**Blonde Girl with Red Dress and
Knitting Tools**

Pastel on paper
Height 17 ½ in. by Width 15 in.
17 ½ x 14 ½ inches

\$ 3,000-5,000



1753

1753

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

Yellow Dress with Flowers

Pastel on paper
Height 15 in. by Width 11 ½ in.

\$ 5,000-8,000



1754

1754

**PRIOR-HAMBLIN SCHOOL 19TH
CENTURY**

**Portrait of a Young Girl in a Blue
Dress with a Basket of Flowers**

oil on canvas
Height 27 in. by Width 22 in.

PROVENANCE

Sotheby's, New York, *Important Americana:
Furniture, Folk Art, and Decorations*, October 15,
1999, sale 7350, lot 212
Sotheby's, New York, *Important Americana*,
January 17-18, 2002, sale 7756, lot 297

\$ 8,000-12,000

1755

AMERICAN SCHOOL, 19TH CENTURY
Young Child with Kittens: Portrait
of Charles C. Jones

oil on canvas
circa 1840
Height 32 ¼ in. by Width 25 ¾ in.

PROVENANCE

Margaret Clark, granddaughter of the sitter,
Cambridge, Massachusetts
Sotheby's, New York, *Fine Americana and
Silver*, June 17, 1999, sale 7329, lot 111.

\$ 10,000-15,000



1755

1756

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

Portrait of a Boy in a Blue Dress
Holding a Whip and Pull Car

Oil on canvas
Height 27 ½ in. by Width 22 in.

PROVENANCE

Edgar William and Bernice Chrysler Garbisch;
Baltimore Museum of Art, Baltimore, Maryland
(acc. no. 62.8);
Sotheby's Parke Bernet, Inc., *American 19th
Century & Folk Paintings, Drawings & Sculpture*,
January 28, 1982, sale 4784M, lot 23.

EXHIBITED

Baltimore, Maryland, Baltimore Museum of Art

\$ 15,000-25,000



1756



1757

1757

PROPERTY FROM THE ESTATE OF BETTY
MARCUS (LOTS 1757-1759)

AMERICAN SCHOOL, 19TH CENTURY
Portrait of a Child Wearing a Red
Dress Seated on a Green Cush-
ion Holding a Rattle and a Dog
Pull Toy

pastel on paper
Height 29 in. by Width 25 in.

Executed circa 1840, in what appears to be the
original giltwood frame.

PROVENANCE

Sotheby's, New York, *Important Americana:
Furniture and Folk Art*, January 18, 1998, sale
7085, lot 1496.

\$ 5,000-7,000

1758

AMERICAN SCHOOL, 19TH CENTURY
Portrait of a Boy in Red

oil on canvas
Height 14 ¾ in. by Width 13 in.

\$ 3,000-5,000



1758

1759

AMERICAN SCHOOL, 19TH CENTURY
Portrait of a Girl in a White Dress
with Blue Barrettes

Oil on canvas
circa 1840
43 by 34 in.

PROVENANCE

Sotheby's, New York, *Important Americana and
Silver*, June 17, 1999, sale 7329, lot 93.

\$ 5,000-7,000





1760

1760

PROPERTY FROM THE ESTATE OF BETTY MARCUS (LOTS 1760-1764)

AMERICAN SCHOOL, 19TH CENTURY

Child in Blue Holding a Bird

pastel on paper
Height 13 ½ in. by 9 ¾ in.

PROVENANCE

Sotheby's, New York, *Fine Americana and Silver*, June 17, 1999, sale 7329, lot 90

\$ 3,000-5,000

1761

WILLIAM M.S. DOYLE (1769 - 1828)

Portrait of Abby Ann Duchesne Seated in a Bamboo Chair

pastel on paper
Circa 1814
27 by 23 ¾ in.

signed and dated, l.l.

PROVENANCE

Sotheby's, New York, *Important Americana: Furniture, Folk Art, and Decoration*, October 15, 1999, sale 7350, lot 252.

\$ 15,000-25,000



1761

1762

ATTRIBUTED TO WILLIAM MATTHEW PRIOR (1806 - 1873)

Double Portrait: George and Martha Washington

reverse painted glass
Height 17 ½ in. by Width 23 ½ in.

\$ 1,000-2,000



1762



1763

1763

JOHN CARLIN 1813 - 1891

Portrait of a Young Girl in Blue Dress with Dog

Oil on canvas

1836

36 in. by 28 in.

signed J. CARLIN 1836, l.r.

PROVENANCE

Sotheby's New York, *The Collection of Alice and Murray Braunfeld*, January 17, 2004, 7961 lot 1053.

\$ 4,000-6,000



1764

1764

AMERICAN SCHOOL, 19TH CENTURY

Portrait of a Rosy-Cheeked Girl with a Basket of Fruit

oil on canvas

circa 1840

Height 33 in. by Width 28 in.

PROVENANCE

Sotheby's, New York, *Important Americana*, January 19, 2003, sale 7865, lot 713.

\$ 5,000-8,000



1765

1765

PROPERTY FROM THE ESTATE OF BETTY MARCUS (LOTS 1765-1768)

COLLECTION OF FOURTEEN CARVED WOOD HAT MOLDS, VARIOUS MAKERS, MOSTLY NEW YORK, LATE 19TH/EARLY 20TH CENTURY

comprising examples by the Empire Hat Block Co., the Able Hat Block Co., the New York Hat Block Co. and other unmarked examples. Height of tallest 10 ¼ in.

\$ 1,000-2,000



1766

1766

CARVED AND PAINTED WOOD POINTER, LATE 19TH/EARLY 20TH CENTURY

Length 50 ½ in.

\$ 5,000-7,000



1767

1767

IRON GAS-LIT BICYCLE TRADE SIGN, LATE 19TH/EARLY 20TH CENTURY

Length 26 in.

\$ 1,500-2,500



1768

1768

MOLDED COPPER 'FIRE PUMPER'
WEATHERVANE , CIRCA 1880

Length 57 1/2 in.

\$ 50,000-70,000



1769

1769

PROPERTY FROM THE ESTATE OF BETTY MARCUS (LOTS 1769-1772)

UNUSUAL CARVED AND PAINTED PINE 'AX SHARPENER' WHIRLIGIG, OHIO

Height 16 in. by Length 24 ½ in.

EXHIBITED

Boca Raton, Florida, Florida Atlantic University, Ritter Art Gallery, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, (Exhibition sponsored by Manufacturers Hanover Trust, Florida), March 1-April 7, 1984; Vero Beach, Florida, Florida Center for the Arts, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, September 7-November 16, 1986.

\$ 2,000-3,000

1770

MOLDED COPPER AND CAST-ZINC INDEX HORSE WEATHERVANE, LATE 19TH CENTURY

lacking the horizontal support.
Length 18 in.

\$ 6,000-8,000



1770

1771

MOLDED COPPER MERINO RAM WEATHERVANE, ATTRIBUTED TO L.W. CUSHING & SONS, WALTHAM, MASSACHUSETTS, LATE 19TH CENTURY

Length 35 in.

EXHIBITED

Boca Raton, Florida, Florida Atlantic University, Ritter Art Gallery, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, (Exhibition sponsored by Manufacturers Hanover Trust, Florida), March 1-April 7, 1984; Vero Beach, Florida, Florida Center for the Arts, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, September 7-November 16, 1986; Sioux City, Iowa, Sioux City Art Center, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, September 12-November 6, 1987; West Palm Beach, Florida, Ann Norton Sculpture Gardens, *Selection of 19th & 20th Century American Weathervanes from the Collections of The Chase Manhattan Bank, N.A. and Mr. & Mrs. Robert P. Marcus*, April-June, 1989.

\$ 15,000-25,000

1772

MOLDED AND GILDED COPPER 'COD' WEATHERVANE, J.W. FISKE & CO., NEW YORK, CIRCA 1890

Length 39 1/2 in.

PROVENANCE

Sanford Smith, New York.

EXHIBITED

Boca Raton, Florida, Florida Atlantic University, Ritter Art Gallery, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, (Exhibition sponsored by Manufacturers Hanover Trust, Florida), March 1-April 7, 1984; Vero Beach, Florida, Florida Center for the Arts, *Two Centuries of American Folk Art: 19th &*

20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus, September 7-November 16, 1986; Coral Gables, Florida, The Metropolitan Art Center, *American Folk Art: The Folk Art Center of the Americas*, November, 1986; West Palm Beach, Florida, Ann Norton Sculpture Gardens, *Selection of 19th & 20th Century American Weathervanes from the Collections of The Chase Manhattan Bank, N.A. and Mr. & Mrs. Robert P. Marcus*, April-June, 1989.

LITERATURE

Steve Miller; *The Art of the Weathervane*, (Exton, Pennsylvania: Schiffer Publishing Ltd: 1984), pg. 79.

\$ 10,000-15,000



1771



1772



1773

1773

PROPERTY FROM THE ESTATE OF BETTY MARCUS (LOTS 1773-1775)

MOLDED COPPER 'MOUNTAIN BOY AND SULKY' WEATHERVANE, NEW ENGLAND

retains polychrome and traces of gilt.
Length 34 in.

\$ 8,000-12,000

1774

RARE MOLDED COPPER 'LION OF JUDAH' WEATHERVANE, LATE 19TH CENTURY

retains a verdigris patina with traces of gilt.
Length 33 ½ in.

PROVENANCE

Henry Ellenwein, Utica, New York.

\$ 8,000-12,000



1774

1775

FINE MOLDED COPPER 'GODDESS
OF LIBERTY' WEATHERVANE, NEW
ENGLAND

Height 35 ½ in.

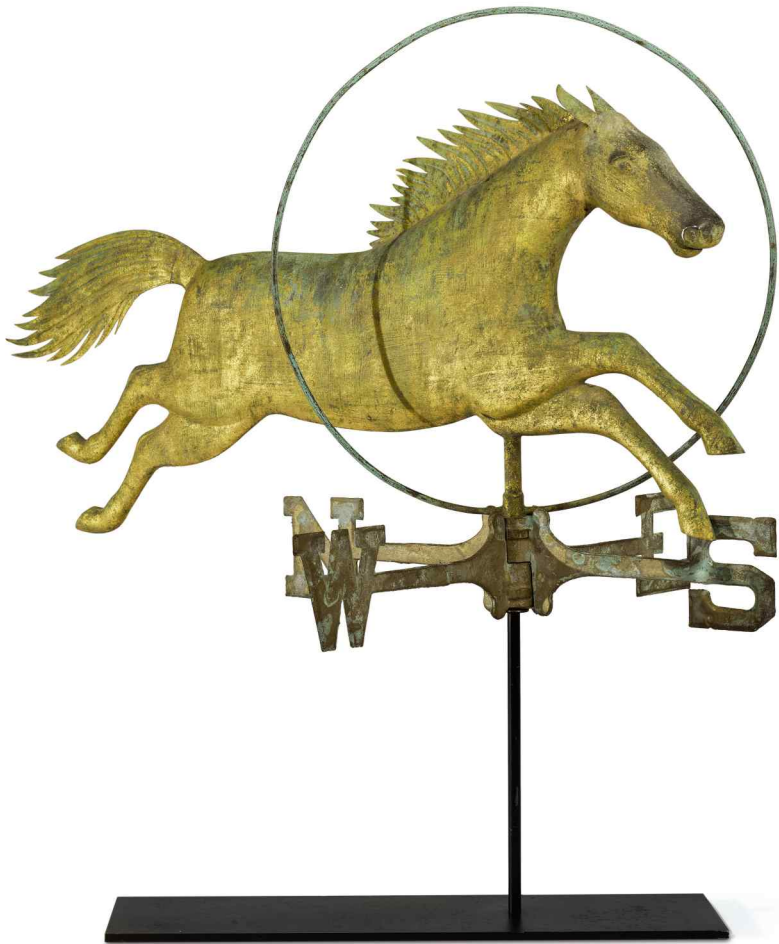
Estimate available upon request



1775



1776



1777

1776

PROPERTY FROM THE ESTATE OF BETTY MARCUS (LOTS 1776-1778)

**MOLDED AND GILDED COPPER
'SHORT-TAILED TROTTER'
WEATHERVANE, ATTRIBUTED TO
J.W. FISKE & CO., NEW YORK, CIRCA
1885**

Length 31 ¾ in.

EXHIBITED

Aspen, Colorado, Aspen Art Museum, November 1983-February 1984
Boca Raton, Florida, Florida Atlantic University, Ritter Art Gallery, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, (Exhibition sponsored by Manufacturers Hanover Trust, Florida), March 1-April 7, 1984
Vero Beach, Florida, Florida Center for the Arts, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, September 7-November 16, 1986

Sioux City, Iowa, Sioux City Art Center, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus*, September 12-November 6, 1987

West Palm Beach, Florida, Ann Norton Sculpture Gardens, *Selection of 19th & 20th Century American Weathervanes from the Collections of The Chase Manhattan Bank, N.A. and Mr. & Mrs. Robert P. Marcus*, April-June, 1989

\$ 10,000-15,000

1777

**MOLDED AND GILT COPPER
HORSE AND HOOP WEATHERVANE,
ATTRIBUTED TO A.L. JEWELL & CO.,
WALTHAM, MASSACHUSETTS, CIRCA
1860**

Length 30 ¾ in.

Estimate available upon request

1778

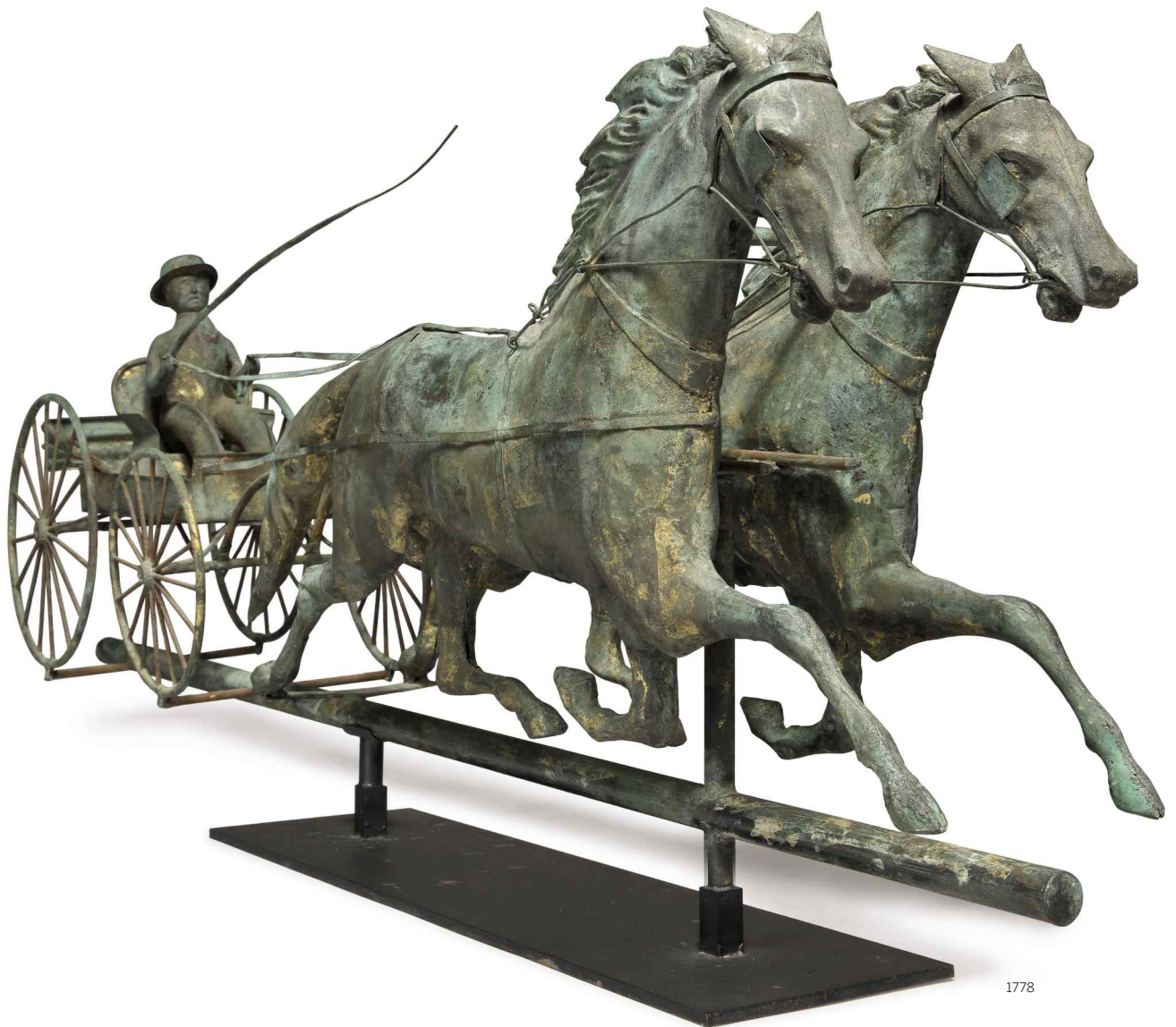
**MOLDED COPPER FOUR-WHEEL
WAGON TEAM WEATHERVANE, J.W.
FISKE & CO., NEW YORK, CIRCA 1880**

retains a weathered surface with traces of gilt.
Length 44 $\frac{3}{4}$ in.

LITERATURE

Steve Miller; *The Art of the Weathervane*,
(Exton, Pennsylvania: Schiffer Publishing Ltd:
1984), p. 33

\$ 40,000-60,000



1778



1779

PROPERTY FROM THE ESTATE OF BETTY MARCUS (LOTS 1779-1781)

MOLDED COPPER HORSE AND SULKY WEATHERVANE, ATTRIBUTED TO A.L. JEWELL, WALTHAM, MASSACHUSETTS, CIRCA 1860

retains traces of gilt.
Length 40 ½ in.

\$ 7,000-9,000

1780

RARE MOLDED AND PARCEL GILT COPPER 'ANGEL GABRIEL' WEATHERVANE, ATTRIBUTED TO L.W. CUSHING & CO., CIRCA 1885

retains traces of a verdigris patina and gilt.
Length 32 in.

PROVENANCE

Sotheby's, New York, *Highly Important Americana from the Stanley Paul Sax Collection*, January 16-17, 1998, sale 7087, lot 336.

\$ 10,000-15,000



1781

MOLDED COPPER AND CAST-IRON 'INDIAN' WEATHERVANE, LATE 19TH/EARLY 20TH CENTURY

Height 22 ¾ in.

\$ 40,000-60,000



1781



1782

1782

PROPERTY FROM THE ESTATE OF BETTY
MARCUS (LOTS 1782-1784)

MOLDED AND GILDED COPPER
'FLYING STEEPLECHASE'
WEATHERVANE , ATTRIBUTED TO
A.L. JEWELL & COMPANY, NEW YORK

Height 30 in. by Length 36 ¼ in.

\$ 25,000-35,000

1783

**MOLDED COPPER AND SHEET IRON
PEACOCK WEATHERVANE, LIKELY
19TH CENTURY**

retains polychrome decoration.
Height 29 ¼ in.

\$ 3,000-5,000



1783

1784

**MOLDED COPPER AND CAST-
ZINC HUNTER ON HORSEBACK
WEATHERVANE**

Length 41 ½ in.

\$ 20,000-30,000

END OF SALE



1784

AMERICANA WEEK

AUCTIONS NEW YORK 17–24 JANUARY

Exhibitions open

11 January

**Symposium on 7th floor
followed by Americana
opening reception**

15 January

Important Americana

Session 1

Auction 17 January

**A Collecting Legacy:
Property from the
Collection of Nelson
& Happy Rockefeller**

Auction 18 January

**The Collection of Anne H.
and Frederick Vogel III**

Auction 19 January

The History Of Now:

**The Important American Folk
Art Collection of David Teiger
Sold to Benefit Teiger
Foundation for the Support
of Contemporary Art**

Auction 20 January

Important Americana

Session 2

Auction 20 January

**Fine Manuscript and Printed
Americana**

Auction 24 January

Please join us for our

Americana Week Symposium

on the subjects of silver, ceramics,
American furniture, folk art and needlework
celebrating the Collections of Anne H. &
Frederick Vogel III, Nelson & Happy Rockefeller
and David Teiger.

72nd & York

Tuesday 15 January

10am–6pm

Featured speakers will include Glenn Adamson, Leslie Grigsby,
Erik Gronning, Alexandra Kirtley, Angelika Kuettner,
Clark Pearce, Letitia Roberts, Robert Shaw, Jeanne Sloane
Jay Stiefel, Robert Trent, John Ward, and Melinda Watt

EXHIBITIONS FREE AND OPEN TO THE PUBLIC 11–18 JANUARY

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7130 ERIK.GRONNING@SOTHEBYS.COM

SOTHEBYS.COM/AMERICANA #SOTHEBYSAMERICANA

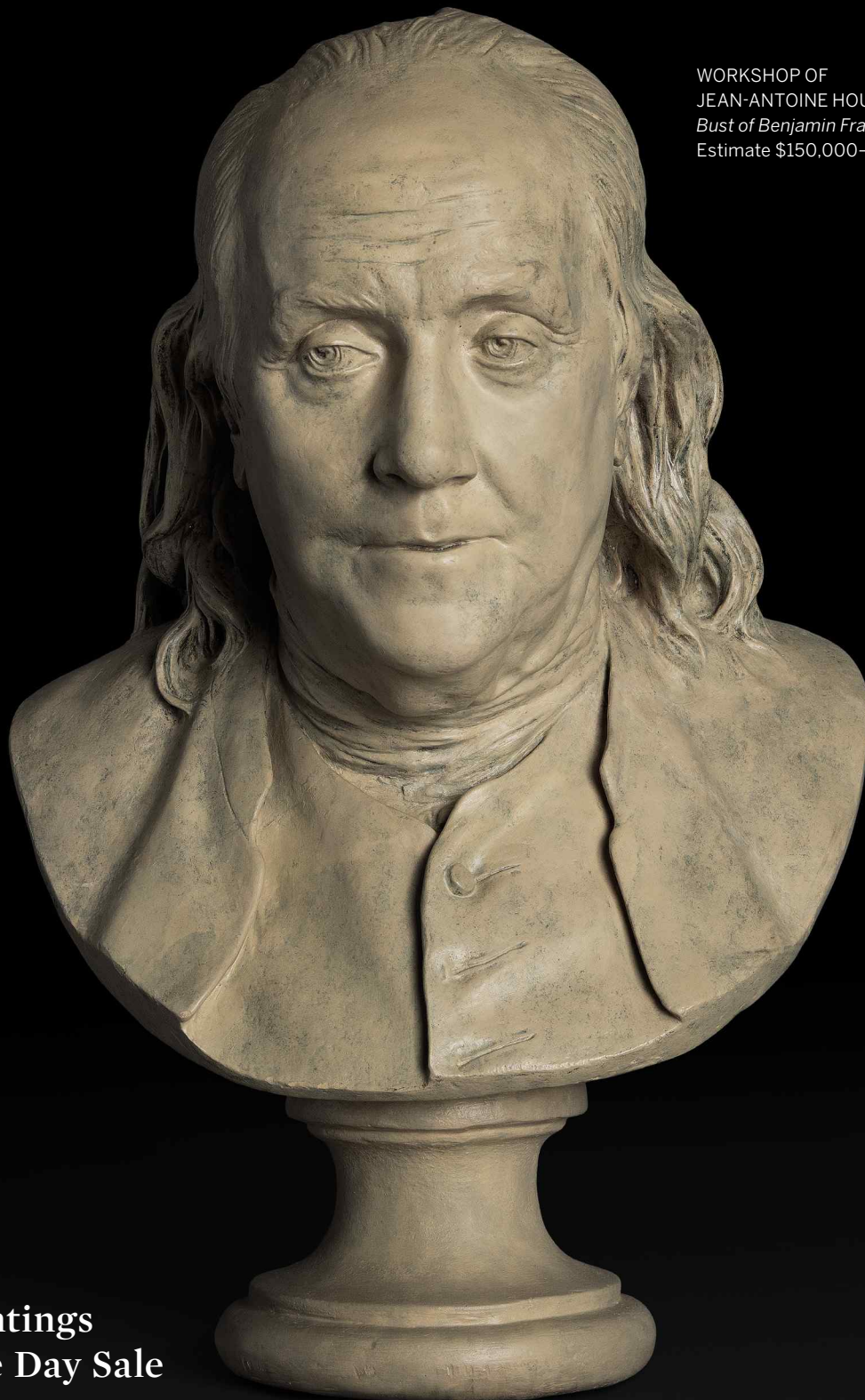


The History of Now:
The Important American Folk Art
Collection of David Teiger
Sold to Benefit Teiger
Foundation for the Support
of Contemporary Art
Miss Liberty, circa 1875
Estimate \$25,000 –50,000



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST.
1744



WORKSHOP OF
JEAN-ANTOINE HOUDON
Bust of Benjamin Franklin, dated 1778
Estimate \$150,000–250,000

Master Paintings & Sculpture Day Sale

AUCTION NEW YORK 31 JANUARY

EXHIBITION FREE AND OPEN TO THE PUBLIC 25–30 JANUARY

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7406 MARGI.SCHWARTZ@SOTHEBYS.COM
SOTHEBYS.COM/MASTERSWEEK #SOTHEBYSMASTERS



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Fine Manuscript and Printed Americana

AUCTION NEW YORK 24 JANUARY

A fine example of
Paul Revere's stirring engraving
The Bloody Massacre, Boston, 1770
Estimate \$150,000-200,000

EXHIBITION FREE AND OPEN TO THE PUBLIC 11-18 JANUARY

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7385 SELBY.KIFFER@SOTHEBYS.COM
SOTHEBYS.COM/BOOKS #SOTHEBYSAMERICANA
SOTHEBY'S, INC. LICENSE NO. 1216058. © SOTHEBY'S, INC. 2019



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



NATHANIEL DANCE R. A.
*Portrait of Joseph Montfort,
The Provincial Grand Master
of and for America*
Estimate \$80,000–120,000

Master Paintings Day Sale

AUCTION NEW YORK 31 JANUARY

EXHIBITION FREE AND OPEN TO THE PUBLIC 25–30 JANUARY

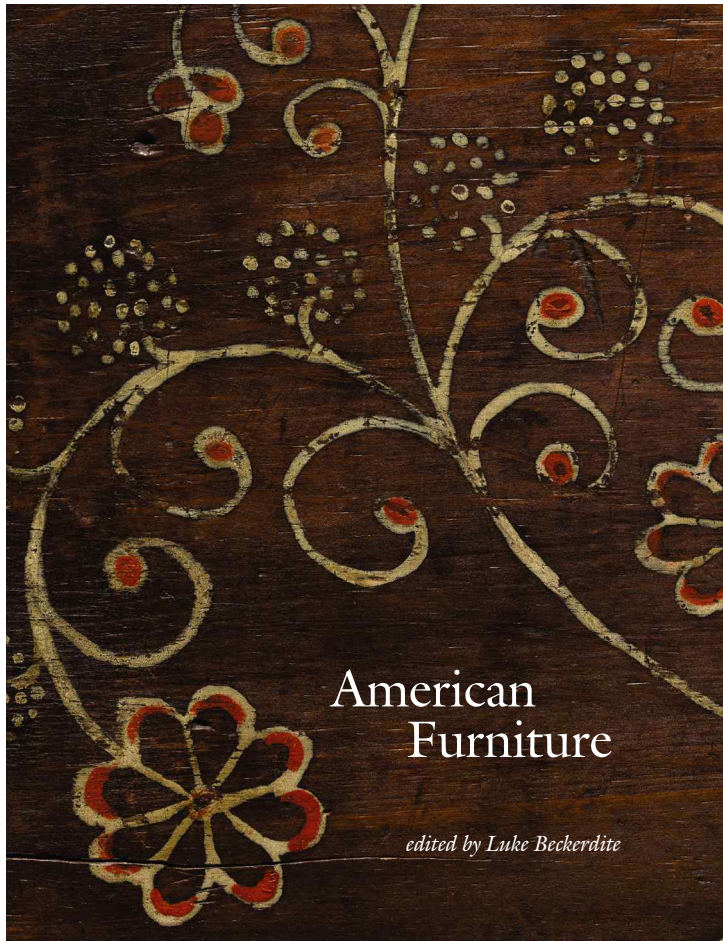
1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7230 CHRISTOPHER.APOSTLE@SOTHEBYS.COM
SOTHEBYS.COM/MASTERPAINTINGS #SOTHEBYSMASTERS
SOTHEBY'S, INC. LICENSE NO. 1216058. © SOTHEBY'S, INC. 2019



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

American Furniture

edited by Luke Beckerdite



American Furniture 2018

Erik K. Gronning

*Luxury of Choice: Boston's Early Baroque
Seating Furniture*

Emelie Gevalt

*Revisiting Taunton: Robert Crosman, Esther
Stevens Brazer, and the Changing Interpretations
of Taunton Chests*

Tara Gleason Chicirda and Mack Cox

*A Rhode Island Cabinetmaker in Kentucky:
Revelations of a Clock Reexamined*

Philip D. Zimmerman

*Dating William Savery's Furniture Labels and
Implications for Furniture History*

Book Reviews

Bibliography

Index

Published Annually
by the
CHIPSTONE FOUNDATION
www.chipstone.org



Distributed by
Oxbow Books
oxbowbooks.com

Sotheby's EST. 1744 Wine

provenance.

wine is a never-ending journey.
sothebyswine.com

AUCTION • RETAIL • ADVISORY
New York Hong Kong London

PHOTO BY GIAMMARCO BOSCARO ON UNISPLASH

BIBLIOTHECA
LIBERIANA
m
k
i
h
g
n
m
l
k
i
m
l
k
i
m
l
k
i

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price

or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to

have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the **Bold** or **Capitalized** type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the **Bold** or **Capitalized** heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the **Bold** or **Capitalized** type heading, specifying the lot number, date of the auction at which it was purchased

and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will

have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party, Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an

economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of

the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (👉 in print catalogue or 🍀 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating

in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any

party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be

obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) **In our galleries**

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) **By photograph**

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) **In your home**

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign

your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington and Wisconsin. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7130.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Important Notice Regarding

Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Important Notice Regarding Clocks and Watches

Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED

MARQUETRY COMMODE, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY

COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED

MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After

Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman

, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer

, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer

, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer

, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer

, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sevres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer

, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer

This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty

This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style

This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaoxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaoxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaoxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Photography:

Evan McKnight
Jon Lam
Ber Murphy
Peter Kutscher
Elliot Perez
Paul Shima
Jeff Schnorr
Pauline Shapiro
Scott Elam
Bonnie Morrison
Ellen Warfield
Mark Babushkin
David Schlager

BOARD OF DIRECTORS

Domenico De Sole

Chairman of the Board

The Duke of Devonshire

Deputy Chairman of the Board

Tad Smith

President and

Chief Executive Officer

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

David Schwartz

Corporate Secretary

**SOTHEBY'S EXECUTIVE
MANAGEMENT**

Jill Bright

Human Resources

& Administration

Worldwide

Amy Cappellazzo

Chairman

Fine Art Division

Valentino D. Carlotti

Business Development

Worldwide

John Cahill

Chief Commercial Officer

Worldwide

Kevin Ching

Chief Executive Officer

Asia

Ken Citron

Operations & Chief

Transformation Officer

Worldwide

Lauren Gioia

Communications

Worldwide

David Goodman

Digital Development

& Marketing

Worldwide

Mike Goss

Chief Financial Officer

Jane Levine

Chief Compliance Counsel

Worldwide

Laurence Nicolas

Managing Director

Jewelry & Watches

Worldwide

Jonathan Olsoff

General Counsel

Worldwide

Jan Prasens

Managing Director

Europe, Middle East, Russia,

India and Africa

Allan Schwartzman

Chairman

Fine Art Division

Patti Wong

Chairman

Asia

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead

Chairman

Jean Fritts

Deputy Chairman

John Marion

Honorary Chairman

Juan Abelló

Judy Hart Angelo

Anna Catharina Astrup

Nicolas Berggruen

Philippe Bertherat

Lavinia Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingilloğlu

Jasper Conran

Henry Cornell

Quinten Dreesmann

Ulla Dreyfus-Best

Jean Marc Etlin

Tania Fares

Comte Serge de Ganay

Ann Getty

Yassmin Ghandehari

Charles de Gunzburg

Ronnie F. Heyman

Shalini Hinduja

Pansy Ho

Prince Aamyn Aga Khan

Catherine Lagrange

Edward Lee

Jean-Claude Marian

Batia Ofer

Georg von Opel

Marchesa Laudomia Pucci Castellano

David Ross

Patrizia Memmo Ruspoli

Rolf Sachs

René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

The Hon. Hilary M. Weston,

CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison

Benjamin Doller

George Wachter

Thomas Bompard

Lulu Creel

Nina del Rio

Mari-Claudia Jimenez

Brooke Lampley

Gary Schuler

Simon Shaw

Lucian Simmons

August Uribe

EUROPE

Oliver Barker

Helena Newman

Mario Tavella

Alex Bell

Michael Berger-Sandhofer

David Bennett

Lord Dalmeny

Claudia Dwek

Edward Gibbs

George Gordon

Franka Haiderer

Henry Howard-Sneyd

Caroline Lang

Cedric Lienart

Daniela Mascetti

Wendy Phillips

Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

ASIA

Patti Wong

Nicolas Chow

Lisa Chow

Jen Hua

Yasuaki Ishizaka



Sotheby's EST. 1744
Collectors gather here.
Males, females, 2, eggs.
Cockle-bur. Calthus strumarium.