



THE COLLECTION OF  
**ANNE H. & FREDERICK VOGEL III**  
IMPORTANT EARLY AMERICAN FURNITURE,  
ENGLISH SILVER, NEEDLEWORK, AND DECORATIVE ARTS

NEW YORK | 19 JANUARY 2019

VOLUME TWO

Sotheby's  
EST. 1744







THE COLLECTION OF  
**ANNE H. & FREDERICK VOGEL III**  
IMPORTANT EARLY AMERICAN FURNITURE,  
ENGLISH SILVER, NEEDLEWORK, AND DECORATIVE ARTS

**VOLUME TWO**

**AUCTION IN NEW YORK  
19 JANUARY 2019  
SALE N10003**

**VOLUME ONE: 10:00 AM  
VOLUME TWO: APPROXIMATELY 12:30 PM  
IMMEDIATELY FOLLOWING VOLUME ONE**

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Sotheby's gratefully acknowledges the contributions of Amy Coes, Peyton Lambert, and Tracey Macsurark toward the preparation of this catalogue.

*Ivory-billed Woodpecker, Vol. 1, Pl. 2 & 3.*

PICUS PRINCIPALIS.

Printed and Published by John J. Audubon, ERSE, FLS, MWS.







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SOTHEBY'S BOARD OF DIRECTORS





No one can say that Fred and Anne Vogel have not lived an action and passion-filled collector's life. The Vogels were both raised by collectors and came by it naturally. The collecting 'gene' is stronger in some individuals than others. While not the interest of their respective parents, the Vogels were drawn to the aesthetic and history of early Colonial American furniture. Initially they began collecting Queen Anne furniture, but as time progressed and their knowledge grew, they gravitated towards the material culture of the earliest European settlers. Their remarkable Queen Anne armchair by John Gaines III was one of their first acquisitions (lot 1098). Owned previously by Mr. and Mrs. Edward Harkness, this chair is one of the boldest interpretations of the early Baroque style in America. Building off this pillar, the Vogels methodically added to their collection. All the while they kept learning.

Educational advancement is essential for the continued development and honing of the all-

important collector's eye. I am certain that no collectors have had a more advanced eye toward early American material culture than Fred and Anne. They made a point to never limit their education. While living in Milwaukee, the Vogels made time to travel east and visit not only large public collections as well as small historic homes, and community historical societies. They enjoyed sharing their passion with others, and regularly frequented the establishments of notable dealers such as Lillian Blankley Cogan, Roger Bacon, John Walton, Roger Gonzales, Ginsberg and Levy, Joe Kindig, Jr. and Joe Kindig III. As their knowledge grew, their interests expanded. They began collecting exceptional examples of early English delftware and frequented the shops of Alistair Sampson, Garry Atkins and Jonathan Horne. They also obtained wonderful examples of seventeenth and early eighteenth century English silver from S.J. Phillips, James Robinson and S.J. Shrubsole. The chinoiserie monteith, purchased from How of Edinburgh,

“I THINK THAT, AS LIFE IS ACTION AND PASSION, IT IS REQUIRED OF A MAN THAT HE SHOULD SHARE THE PASSION AND ACTION OF HIS TIME AT PERIL OF BEING JUDGED NOT TO HAVE LIVED.”

OLIVER WENDELL HOLMES, JR. (1841-1935)  
MEMORIAL DAY ADDRESS-1884

now residing in the Museum of Fine Arts, Boston, is a masterpiece of seventeenth century English silversmithing. Roderic Blackburn became a trusted guide, and advised the Vogels on furniture and exceptional French and Indian War powderhorns. All of these categories coalesced into one of the most vibrant and complete collections of early American material culture ever assembled.

Fred and Anne's tremendous generosity is their greatest legacy. Their doors have always been open to scholars or curators anxious to learn from the treasures they collected. Many years ago I called the Vogels inquiring about an early New York spindle-back side chair I was researching, as I had heard there was one was in their collection. From the first phone call, Fred was exceedingly kind and generous with his time. He explained everything he knew about his chair, and promptly invited me to visit and examine it firsthand. I quickly jumped at the opportunity, and was immediately astonished by what I saw. There before me was a collection I could only dream of. Objects, that I had previously only seen in books or behind velvet ropes in a museum were right before my eyes. I will never forget that momentous day comparing the turning on chairs; looking at the drawer construction of a seventeenth century chest; examining the differences in various pieces of delftware. Others that were fortunate enough to come to the Vogels home I am sure have similar stories to tell. Since the Vogels began collecting, their enthusiasm to learn is exceeded only by their passion to share.

They have and continue to be on numerous boards and committees. Fred has served on the Textiles Committee of the Art Institute of Chicago; Overseer and Chair of the Nominations Committee of

Strawbery Banke Museum; American Art Committee and the Visiting Committee of the Fogg Museum; Board of Directors and Acquisitions & Collections Committee of the Milwaukee Art Museum; Director and Chair of the Collections Committee of the Terra Foundation for American Art; Trustee, President, and Chair of the Works of Art Committee for the Layton Art Collection, Inc.; and President and Life Member of the Friends' of the Museum of the Milwaukee Public Museum. Anne has served on the Friends Board at the Frances Lehman Loeb Art Center at Vassar College; the Decorative Arts Committee at the Art Institute of Chicago; and she was the founder of the American Arts Society at the Milwaukee Art Museum. Together they were members of the American Collections Committee at the Peabody Essex Museum; and the Sculpture & Decorative Arts Committee at the Fogg Museum; and they served on the American Collections Committee at the Philadelphia Museum of Art.

One of Fred and Anne's greatest lasting legacies most certainly will be their generous donations of American and European decorative arts to various American museums. The last several pages of the Volume Two catalogue list many of the works the Vogels gave to the Fogg Art Museum, the Museum of Fine Arts, Boston, Yale University Art Gallery, Milwaukee Art Museum and the Philadelphia Museum of Art with the aim of advancing the understanding and appreciation of American decorative arts. Rarely today do collectors choose to donate some of their most important works. Such generosity should be cheered and championed by students, scholars, curators, and by all of those who love these objects and desire to see the passion embodied by the Vogels passed on to future generations. With that we all live better, fuller lives.

ERIK GRONNING







THIS PAGE  
LOT 1093 (DETAIL)







A close-up photograph of a dark, possibly black-painted, wooden chair backrest. The backrest features intricate, carved scrollwork and a curved, decorative top. Below the backrest, a portion of the seat is visible, showing a light-colored, woven cane or wicker pattern. The background is a plain, light gray.

# VOLUME TWO

NEW YORK  
SATURDAY  
19 JANUARY 2019  
APPROXIMATELY 12:30 PM  
IMMEDIATELY FOLLOWING  
VOLUME ONE

LOTS 801-1152





FRONT ROOM



801

□ 801

A QUEEN ANNE BURL WALNUT  
LOOKING GLASS, PENNSYLVANIA,  
POSSIBLY PHILADELPHIA, CIRCA 1740

appears to retain the original mirror plate  
Height 17 ½ in. by Width 15 ¾ in.; 44.5 by 40 cm.

**PROVENANCE**

Vogel Collection no. 517.2

\$ 1,500-2,500

802

RARE AND IMPORTANT EARLY  
NEEDLEWORK SAMPLER, REBEKAH  
RAKINS, SARATOGA COUNTY, NEW  
YORK, DATED 1709

inscribed *Rebekah Rakins ended this sampler in the 8th year  
of her life in the year of our Lord 1709.*

Height 20 in. by Width 8 ½ in.; 50.8, 21.6 cm.

**PROVENANCE**

Sotheby Parke Bernet Inc., New York, *Theodore H. Kapnek  
Collection of American Samplers*, January 31, 1981, sale  
4531Y, lot 164;  
John S. Walton, Griswold, Connecticut, March 1981;  
Vogel Collection no. 345.

This sampler is related to a sampler illustrated in Ethel  
Stanwood Bolton and Eva Johnston Coe, *American  
Samplers*, (Princeton, NJ: Pyne Press, 1973), pl. X. The  
Rakins family settled in Saratoga Springs and Ballston Spa,  
New York. The first family to appear there was in 1683.

\$ 6,000-9,000

□ 803

A VERY RARE PILGRIM CENTURY PINE  
DIAMOND-GLASS AND LEAD SASH  
WINDOW, MEDFIELD, MASSACHUSETTS,  
17TH CENTURY

Height 21 ¾ in. by Width 22 ⅞ in.; 55.2 by 58 cm.

**PROVENANCE**

Said to have been recovered in Medfield, Massachusetts;  
Bob Graboski, Foxboro, Massachusetts, December 1983;  
Vogel Collection no. 467.

A similar example, with significant losses and deterioration,  
is in the collection of the Metropolitan Museum of Art  
(37.100.5).

\$ 1,500-2,500



802

804

A FINE AND RARE PAIR OF ENGLISH BRASS TRUMPET BASE CANDLESTICKS, CIRCA 1680

together with electrified candles.  
Height 7 3/8 in. by Diameter 5 3/8 in.; 18.7 by 13.6 cm.

**PROVENANCE**

Lillian Blankley Cogan, Farmington, Connecticut, September 1978;  
Vogel Collection no. 305.

\$ 3,000-5,000

803



804

804



803



805

## 805

### THE GRANVILLE-BERKELEY CUP: A WILLIAM III SILVER COVERED MUG, RALPH LEEKE, LONDON, 1698

of baluster form chased with gadroons at the base, molded collar, stamped with bands of oak leaves and cinquefoils, the front engraved with contemporary arms in baroque cartouche flanked by inscriptions of circa 1765, beaded s scroll handle and matching almost flat cover with urn finial

*fully marked near rim, cover with maker's mark only; scratch weight 17=14*

16 oz 10 dwt

Height 6 in.; 15.2 cm.

#### PROVENANCE

James Robinson, New York, May 1981; Vogel Collection no. 347.

The arms are those of Carteret impaling Granville in a lozenge for Grace, sister of John, Baron Granville of Potheridge and second daughter of John Granville 1<sup>st</sup> Earl of Bath. She was born about 1667 and married, when they were both about 8 years old, Sir George Carteret, Bart., created in 1681 Baron Carteret of Hawnes, co. Bedford. He died aged 28 in 1695 leaving her a widowed baroness. Later she was created in 1715 Viscountess Carteret and Countess Granville in her own right. She died 18 October 1744 and was buried in Westminster Abbey and was succeeded by her eldest son John, Earl Granville, Viscount Carteret and Baron Carteret of Hawnes who had a distinguished political and diplomatic career, ambassador to Sweden 1719-20, Lord-Lieutenant of Ireland 1724-30, Secretary of State for the North 1741-4, KG 1749 and Lord President of the Council 1751-63. He married 1<sup>st</sup> in 1710 Frances daughter of Sir Robert Worsley 4<sup>th</sup> Bart. who died in Hanover 1743 and 2<sup>nd</sup> in 1744 Sophia 2<sup>nd</sup> daughter of Thomas Earl of Pomfret. He died at Bath 2<sup>nd</sup> Jan 1763 and was buried in Westminster Abbey.

The inscription flanking the arms reads "JOHN LORD BERKELEY BOUGHT THIS CUP AT EARL GRANVILLE'S SALE, NUNQUAM TE ASPICIAM POST HAC AT CERTE SEMPER AMABO." The Latin translates loosely as "Never shall I see thee more, but evermore, I'll love thee sure."

John Lord Berkeley, John 5<sup>th</sup> Baron Berkeley of Stratton, b. circa 1697, educated at Christ Church, Oxford, M.P. for Stockbridge 1735-41, Captain of the Yeoman of the Guard 1743-6, Privy Councillor 1752, Treasurer of the Household 1755-6, Captain of the Gentlemen Pensioners 1756-62 and Constable of the Tower of London 1762-70. He died without issue in 1773 when the peerage became extinct. He left his considerable estates including Berkeley Square in London to his kinsman Frederick Augustus Berkeley, 5<sup>th</sup> Earl of Berkeley.

Berkeley and Granville would have moved in the same political and court circles and from the inscription it seem likely that they were friends. The cup was bought as a memorial to a deceased friend.

Ralph Leeke, son of Thomas Leeke of Osderston in the co. of Salop yeoman, apprenticed to Thomas Littleton 15 July 1664, free 20 September 1671 recorded by Heal as platerworker 1679, entered his mark as largeworker undated, between January and July 1699 with address of Bridgett Street, Covent Garden, He was responsible for the pair of wine cisterns of 1698, with the arms of Sir Nathaniel Curzon of Kedleston, sold Sotheby's London 9 July 1964, lot 104 (\$16,240) illus. *The Sotheby's Directory of Silver*, no. 527 p. 144.

\$ 10,000-15,000

□ 806

AN ENGLISH OR FRENCH  
FLAME STITCH WOOL CUSHION  
COVER, LATE 17TH CENTURY

Height 11 in. by Width 16 in.; 27.9 by 40.6 cm.

**PROVENANCE**

Cora Ginsburg, New York, December 1980;  
Vogel Collection no. 340.

\$ 1,000-1,500



806

□ 807

A VERY FINE AND RARE  
PILGRIM CENTURY TURNED  
AND JOINED RED-PAINTED  
SPLAYED-LEG OAK JOINT  
STOOL, PLYMOUTH COLONY,  
MASSACHUSETTS, CIRCA 1680

Height 22 1/8 in. by Width 18 3/8 in. by Depth 12  
1/4 in.; 56.2 by 46.7 by 31.1 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1975;  
Vogel Collection no. 130.

Very few joined oak stools survive and even fewer with their full height feet intact. The stool's legs with an inverted baluster turning above a cylindrical turning relate directly to a stool in the collection of the Scituate Historical Society that has been attributed to Scituate by Robert Blair St. George in *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700*, (Brockton, MA: Brockton Art Center-Fuller Memorial, 1979), no. 28, p. 42. St. George illustrates another stool with heavier turnings that descended in the Fogg family of Scituate. Another closely related stool attributed to Duxbury, Massachusetts is in the collection of the Museum Fine Arts, Boston (acc. no. 1994.61) (St. George, p. 47, no. 40). It has sets of parallel gouge marks at the lowermost edge of each seat rail that correlates to the same treatment found on the moldings of Plymouth Colony chests. In brief, this turning can be broadly attributed to the Plymouth Colony and subtle variations were employed by various turners in different towns within the colony. For additional information on related stools and their manufacture see Jennie Alexander and Peter Follansbee, *Make a Joint Stool from a Tree: An Introduction to 17th-Century Joinery*, (Fort Mitchell, KY: Lost Art Press LLC, 2012).

\$ 5,000-7,000



807



808

□ 808

A VERY FINE ENGRAVED BRASS BRACKET CLOCK, RICHARD BECK (W. 1653 - 1659), ENGLISH, LATE 17TH CENTURY

the dial is inscribed *Richard Beck at The French Church.*

Height 15 ¼ in. by Width 6 ⅛ in. by Depth 7 in.; 38.7 by 15.5 by 17.8 cm.

**PROVENANCE**

A. Gibson III, November 1972 courtesy of Edward LaFond, Mechanicsburg, Pennsylvania; Vogel Collection no. 164.

Richard Beck apprenticed with John Selwood, then William Selwood and finally with Thomas Loomis at the Mermaid. He worked alongside fellow clockmakers Simon Dudson, Tobias Davis, Samuel Davis and Edward Norris. Beck was freed from his apprenticeship in May 1653. Apparently Richard Beck was struck down with a severe illness in 1659. On May 31st he was so ill he signed his will, 'being sicke in Bodye' and died on June 4th.

\$ 3,000-5,000

□ 809

A VERY RARE PILGRIM CENTURY TURNED AND JOINED OAK AND PINE CHAMBER TABLE, PLYMOUTH COLONY, MASSACHUSETTS, CIRCA 1680

appears to retain a dark early surface; top and shelf replaced.

Height 22 ½ in. by Width 28 ⅞ in. by Depth 16 ¾ in.; 57.2 by 73.4 by 42.5 cm.

**PROVENANCE**

Robert P. Butler, Hartford, Connecticut; Lillian Blankley Cogan Antiquary, Farmington, Connecticut; Skinner Inc., Northford, Connecticut. *Fine American Furniture and Decorations: The Collection of Dr. and Mrs. James Beavis*, June 12, 1982, lot 244 (on site sale); Lillian Blankley Cogan Antiquary, Farmington, Connecticut, June 1986; Vogel Collection no. 459.

This exceedingly rare table has leg turnings that relate to a number of surviving stools and tables that have family histories in Plymouth Colony, Massachusetts. As discussed in lot 807, Robert Blair St. George was the first to attribute this body of work to the Scituate, Duxbury, Marshfield, Hingham region. These small tables with drawers are likely what were called "chamber tables" in probate inventories and were located in bedrooms and used for dressing and grooming. Only one other related example is known, it is a stand for a large box and is illustrated in Richard H. Randall's *American Furniture* (Boston: Museum of Fine Arts, 1965), no. 5. For additional information for tables with related turnings see Robert Blair St. George, *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700*, (Brockton, MA: Brockton Art Center-Fuller Memorial, 1979).

\$ 5,000-7,000



809



A COMMONWEALTH SILVER  
SKIRTED TANKARD, MAKER'S  
MARK TG IN COLLAR,  
POSSIBLY FOR THOMAS  
GEORGE, LONDON, 1649

with flaring base band, flat-chased with bands  
of plain and matted ovals and trefid leaves,  
the front and back with an oval, the decoration  
repeated on the cover  
*fully marked on base and cover, maker's mark  
TG in collar, possibly for Thomas George  
(Revised Jackson, 1989, p. 120)*  
18 oz 10 dwt  
Height 6 in.; 15.2 cm.

**PROVENANCE**

Christie's, London, May 10, 1978 (\$10,136);  
S.J. Shrubsole, London, July 1978;  
Vogel Collection no. 302.

**LITERATURE**

Christie's, *Review of the Season 1978*, 1978,  
p. 239.  
Christie's, *Pictorial History of English and  
American Silver*, 1985, p. 60, no. 10.

Jackson lists a Communion cup and large tankard  
by this maker, (Revised 1989 edition, p.120).

David M. Mitchell in *Silversmiths in Elizabethan  
and Stuart London*, lists three tankards with  
this mark, also porringers and a wine cup and  
a covered porringer of 1658 in the Barber  
Surgeons' Co. Livery Co. Exhibition 1927,  
no. 302.

Compare the decoration with a tankard,  
maker's mark only ? P I, London, circa 1645,  
from the Charles L Poor Collection, sold  
Sotheby's, New York, October 26, 2005,  
lot 129.

\$ 20,000-30,000





811

812

814



815

813

FRONT ROOM



811

□ 811

A VERY FINE AND RARE ENGLISH CAST-BRASS RIBBED TRUMPET-BASE CANDLESTICK, CIRCA 1680

Height 9 ¼ in. by Diameter 8 ¼ in.; 23.5 by 21 cm.

**PROVENANCE**

Christie's, London, *The Lear Collection of Socket Candlesticks*, December 15, 1998; Vogel Collection no. 649.

**LITERATURE**

Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*. (Bethlehem, PA: Oaks Printing Company, 1995), pp. 140, 316, no. 111.

\$ 4,000-6,000



812

□ 812

A VERY RARE FRENCH CAST BRASS CANDLESTICK, 14TH CENTURY

Height 6 ¾ in. by Diameter 4 ¼ in.; 17.1 by 10.8 cm.

**PROVENANCE**

Peter Hornsby, Whitney, Oxfordshire, January 1986; Vogel Collection no. 438.

Related examples are illustrated and discussed in Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks: Produced in Bronze, Brass, Paktong*, (Woodbridge, Eng: Antiques Collector's Club, 1978), pp. 40-1, figs. 24, 27 and Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*. (Bethlehem, PA: Oaks Printing Company, 1995), pp. 50-1, 197, no. 6.

\$ 1,500-2,500



813

□ 813

A VERY FINE NUREMBERG CAST BRASS BELL-BOTTOM TAPER CANDLESTICK, SECOND HALF 17TH CENTURY

Height 3 7/8 in. by Diameter 3 in.; 9.8 by 7.6 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, November 1982; Vogel Collection no. 381.

\$ 1,200-1,500



813 (DETAIL)

A VERY FINE ANE RARE  
PILGRIM CENTURY PUNCH,  
CHIP- AND COMPASS-  
DECORATED PINE DOCUMENT  
BOX, SCITUATE-MARSHFIELD,  
MASSACHUSETTS, CIRCA 1685

bearing an incised T on backboard; retains its original dark, historic surface, and its original gimmel hinges.

Height 6  $\frac{7}{8}$  in. by Width 15  $\frac{3}{4}$  in. by Depth 9  $\frac{3}{4}$  in.; 17.3 by 40 by 24.8 cm.



**PROVENANCE**

Bernard Arthur Behrend, Brookline, Massachusetts (1875-1932);  
Dr. Dudley Phelps Sanford and Margaret Chase Behrend (1895-1982);  
Art Institute of Chicago, Chicago, Illinois;  
Leslie Hindman Auctioneers, Chicago, Illinois;  
Bernard and S. Dean Levy, New York, May 1976;  
Vogel Collection no. 243.

**EXHIBITED**

Art Institute of Chicago, Chicago, Illinois.

**LITERATURE**

"The First Hundred Years of American Furniture: The Sanford Collection at the Chicago Art Institute," *Magazine Antiques*, vol. 52, no. 3, September 1947, p. 184.

This diminutive box relates directly to another box in the Major John Bradford Homestead in Kingston, Massachusetts which is owned by the Jones River Village Historical Society. Robert Blair St. George attributed that box to Scituate, Massachusetts based upon its descent in the Cobb family of Scituate and Kingston, Massachusetts. Both boxes have nearly identical punch and compass decoration. The currently offered lot has a carved "T" on its back, which may refer to a member of the Tilden family. The Tilden family were one of the first families to settle in Scituate. Nathaniel Tilden (1583-1641) arrived in 1628. A near identical carved "T" appears on the front of the six-board chest offered in this sale as lot 1036. For additional information see Robert Blair St. George, *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700*, (Brockton, MA: Brockton Art Center-Fuller Memorial, 1979), no. 27, p. 41.

\$ 15,000-25,000





815

□ 815

A NEW TESTAMENT BOOK OF PSALMS. PRINTED LONDON 1640, WITH A CHARLES I NEEDLEWORK COVER, MID-17TH CENTURY

worked in tent stitch with metal and silk thread; depicting a saint holding the martyr's palm and a saint holding the Sacred Heart, covering *The New Testament of our Lord and Saviour Jesus Christ, Imprinted at London by Robert Barker, printer to the Kings Most Excellent Majestie and by the Assign of John Bill, 1640 and The Whole Booke of Psalmes, London, Imprinted by M.F. for the Company of Stationers 1641*  
Height 4 ½ in. by Width 2 ¼ in. by Depth 1 ½ in.; 11.4 by 5.7 by 3 cm.

**PROVENANCE**

Cora Ginsburg, New York, November 1979;  
Vogel Collection no. 324.

\$ 2,000-3,000

□ 816

A RARE FRENCH CAST BRASS CIRCULAR-BASE CANDLESTICK, 17TH CENTURY

Height 7 ¾ in. by Diameter 4 7/8 in.; 18.7 by 12.4 cm.

**PROVENANCE**

Christie's, London, *The Lear Collection of Socket Candlesticks*, December 15, 1998, lot 168;  
Vogel Collection no. 650.

**LITERATURE**

Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*. (Bethlehem, PA: Oaks Printing Company, 1995), pp. 149, 334, no. 128.

\$ 500-700

□ 817

A WROUGHT IRON AND BRASS CANDLESTAND, AMERICAN, 20TH CENTURY

stamped JM to the top of the arm support and 1973 to the underside.  
Height 63 in. by Width 17 in.; 160 by 43.2 cm.

**PROVENANCE**

Vogel Collection no. NVN5.

Not illustrated

\$ 300-500



816



819

818

THE IMPORTANT FAIRBANKS  
FAMILY PILGRIM CENTURY  
TURNED AND RED-PAINTED  
MAPLE SPINDLE-BACK GREAT  
CHAIR, ATTRIBUTED TO  
EPHRAIM TINKHAM, PLYMOUTH  
OR MIDDLEBORO, PLYMOUTH  
COUNTY, MASSACHUSETTS,  
CIRCA 1680

retains early historic surface.  
Height 41 ¾ in.; 106 cm.

**PROVENANCE**

Joseph Fairbanks (1656-1734) m. Abigail Dean, Deham, Massachusetts;  
Joseph Fairbanks, Jr. (1717-1794) m. Frances Estey, Winthrop, Maine;  
Captain Benjamin Fairbanks (1747-1828) m. Keturah Luce (1749-1807), Winthrop, Maine;  
Joseph Fairbanks (1774-1831) m. Martha Eaton (1770-1842), Farmington, Maine;  
Robert Eaton Fairbanks (1800-1871) m. Mary Bangs (1800-1869), Phillips, Maine;  
Charles Bangs Fairbanks (1834-1910) m. Amelia Adelaide Hewey (1851-1930), Phillips, Maine;  
Nellie Fairbanks Bean (1890-1973) m. Lamon Desmond Bean (1896-1959), Phillips, Maine;  
Bronson Winthrop Griscom (1907-1977) m. Sophie Margaretta Gay Griscom (1907-1985), Phillips, Maine;  
F.O. Bailey Antiquarians, Portland, Maine, *Fine Estate Auction*, November 2, 1985;  
Lillian Blankley Cogan Antiquary, Farmington, Connecticut, February 1989;  
Vogel Collection no. 510.

**LITERATURE**

F.O. Bailey Antiquarians, advertisement, *Maine Antique Digest*, vol. 13, no. 11, November 1985, p. 44-F;  
"Great Chair, Great Price!" *Maine Antique Digest*, vol 13, no. 12, December 1985, pp. 1-a, 8-C-9-C;  
Lillian Blankley Cogan, advertisement, *Magazine Antiques*, col. 129, no. 1, January 1986, p. 96;  
Robert F. Trent and Karin Goldstein, "Notes about New 'Tinkham' Chairs," *Americana Furniture 1998*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 1998), pp. 215-37, fig. 19.

\$ 50,000-80,000

This exceptional armchair belongs to an important group of turned chairs associated with the turner Ephraim Tinkham, Jr. (1649-1713), Plymouth and Middleboro, Plymouth County, Massachusetts. The group was first attributed to Tinkham by Robert Blair St. George (see Robert Blair St. George, "A Plymouth Area Chairmaking Tradition of the Late Seventeenth Century," *Middleborough Antiquarian* vol. 19, no. 2, December 1978, pp. 3-12 and Robert Blair St. George, *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700*, (Brockton, MA: Brockton Art Center-Fuller Memorial, 1979), pp. 50-1). It was subsequently reassessed by Robert F. Trent and Karin Goldstein (see Robert F. Trent and Karin Goldstein, "Notes about New 'Tinkham' Chairs," *Americana Furniture 1998*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 1998), pp. 215-37). The group in totality represents the work of four or five generations of turners stemming from an unidentified master who probably worked in Plymouth between 1640 and 1680. The chair's strong affinity to Dutch turning design suggests that the master was probably trained in England under strong Dutch influence. Ephraim Tinkham trained with the master in Plymouth likely between about 1663 and 1670. Presumably, other turners may have apprenticed with the master in Plymouth and subsequent generations of apprentices may have spread the tradition across southeastern Massachusetts.

Chairs from the shop tradition display considerable variation in detail and in major compositional choices like slat-backs versus spindle-backs. The Fairbanks chair is a major monument of the middle or mature phase of the tradition's development. The finials, with an upper ball, long-necked reel, and simplified lower ball, are not typical of the earliest chairs from the tradition but reflect Baroque influence. Quite typical of most chairs in the tradition are the indented turning of the front posts above the seat rail; ball turnings flanked by cove moldings on the posts; the vasiform spindles with relatively straight bodies; and the strong trapezoidal splay of the chair's plan.

A number of armchairs from this tradition have mis-drilled joints in their frames. Three such mis-drilled joints are visible on this chair's rear post. A possible explanation maybe that turners made armchairs infrequently and were more likely to make errors. Further, as Robert Trent has noted, the master and his apprentices in this tradition did not employ a uniform pattern stick. Therefore, it appears that the chairmakers may have improvised a pattern virtually every time they made an armchair.

The line of descent in the Fairbanks family is fairly clear. The nineteenth and twentieth century family members who owned the chair in Maine all descended from Joseph Fairbanks (1717-1794), who moved from Dedham to Wrentham, Massachusetts, on the Rhode Island border, and then to Winthrop, Maine, near Augusta, just before the Revolution. Beginning with the patriarch Jonathan Fairbanks (died 1668) of Dedham, Massachusetts, a turner and the builder of the extant 1637 Fairbanks house, the paternal line leading to Joseph runs through Jonathan's son John Fairbanks (died 1684) of Dedham (also a turner and wheelwright), to his son Joseph Fairbanks (1656-1734) of Dedham, to Joseph Fairbanks, Jr. (1717-1794).

On stylistic grounds, the probable first owner of the chair was Joseph of the third generation, although why he chose to acquire a chair from a turner outside of Dedham rather than from one of his immediate relatives is unclear. Because Joseph lived on part of the original Fairbanks property, this chair may have been used in the family house which still stands in Dedham, Massachusetts.



DETAIL OF HOLES





818



820

□ 819

A VERY FINE AND RARE  
TURKEY WORK UPHOLSTERED  
CUSHION, 17TH CENTURY

Height 18 ¾ in. by Width 13 ¼ in.; 47.6 by 33.7  
cm.

**PROVENANCE**

Vogel Collection no. 510.

See page 29 for an illustration of this lot

\$ 3,000-5,000

**820**

A VERY RARE PERHAPS UNIQUE  
WILLIAM AND MARY BLACK-  
PAINTED CARVED MAPLE  
BANNISTER-BACK SIDE CHAIR,  
BOSTON, MASSACHUSETTS,  
CIRCA 1720

with an elaborate crest rail and conforming  
front stretcher.

Height 48 ½ in.; 122.2 cm.

**PROVENANCE**

John S. Walton, New York, August 1973;  
Vogel Collection no. 182.

**LITERATURE**

Jonathan L. Fairbanks and Elizabeth Bidwell  
Bates, *American Furniture: 1620 to the Present*,  
(New York: R. Marek, 1981), p. 74;  
Erik K. Gronning, "Luxury of Choice: Boston's  
Early Baroque Seating Furniture," *American  
Furniture 2018*, ed. Luke Beckerdite,  
(Milwaukee, WI: Chipstone Foundation, 2018),  
figs. 94, 175 and 176.

Few Massachusetts early Baroque chairs  
were made with their crests placed upon  
the stiles rather than being placed between  
them. Structurally this crest is weaker and  
catastrophic damage is more likely when  
the chair falls. A small group of leathered  
upholstered chairs have this crest placement  
but this is the only known banister-back  
example. A banister-back with related crest  
and front stretcher is in a Pennsylvania  
collection, but it has molded banisters and  
the crest is captured between the stiles. For  
additional information on Boston's early  
Baroque seating furniture see Erik K. Gronning,  
"Luxury of Choice: Boston's Early Baroque  
Seating Furniture," *American Furniture 2018*,  
ed. Luke Beckerdite, (Milwaukee, WI: Chipstone  
Foundation, 2018).

\$ 8,000-12,000



821

□ 821

A FLAME STITCH WOOL TABLE COVER, ENGLISH OR FRENCH, LATE 17TH CENTURY

Height 61 in. by Width 34 in.; 154.9 by 86.4 cm.

**PROVENANCE**

Ginsburg & Levy Inc., New York;  
Vogel Collection no. NVN2.

\$ 3,000-5,000

□ 822

AN EXTREMELY RARE WILLIAM AND MARY TURNED MAPLE AND WALNUT 'HIGH-LOW STRETCHER' BASE SQUARE TABLE, NEW ENGLAND, CIRCA 1705

*top, brackets and drops replaced.*  
Height 29 in. by Width 40 3/8 in. by Depth 38 1/2 in.; 73.7 by 102.5 by 97.8 cm.

**PROVENANCE**

Wallace Nutting Collection, Framingham, Massachusetts;  
Wadsworth Atheneum, Hartford, Connecticut;  
Sotheby's, New York, *Fine Americana*, October 26, 1991, sale 6227, lot 250;  
Donald P. White III, Woodstock, Connecticut, July 2007;  
Vogel Collection no. 786.

\$ 3,000-5,000



822





FRONT ROOM



823

□ 823

**A QUEEN ANNE SILVER TWO-HANDLED CUP, JOHN READ & DANIEL SLEAMAKER, LONDON, 1704**

cylindrical with rounded base, chased with sloping gadroons and cable collar outlined by stamped leaves and matting, engraved with arms in embossed cartouche, partly-beaded scroll handles

*marked near rim*

11 oz 15 dwt

height 5 in.; 12.7 cm.

**PROVENANCE**

S.J. Shrubsole, New York, December 2004;  
Vogel Collection no. 750.

The arms are possibly those of Cure, Kensington, Middlesex.

John Read either (1) son of Mathew Read of Preston in Lancashire farrier, apprenticed to Richard Barnet 28 September 1677, free 15 September 1693, or (2) John Reade, son of John Reade of Litchfield in the County of Stafford, apprenticed to John Archbold 13 October 1686 and turned owner to Robert Timbrell, free 9 May 1694, livery October 1708. First mark entered as a largeworker with Daniel Sleamaker 17 October 1701 at Lawrence Pountney Lane. Second alone in 1704.

Daniel Sleamaker, son of Thomas Sleamaker, late of Brinley in the County of Warwick, husbandman deceased, apprenticed to Robert Timberly 14 January 1691, free 29 July 1698, livery April 1705. He entered his mark alone 15 October 1704 with address Swithins Lane. Heal records him London 1707-32 (Grimwade).

\$ 1,500-2,000



824

□ 824

**BIBLE**

Biblia... Dordrecht: Jacob en Hendrik Keur, 1741/1744

Folio (350 x 210 mm). Engraved title and plates. Extensive manuscript family history on leaves added to endpapers; browned, some worn edges. Contemporary calf over boards, stamped in blind with brass clasps and corner pieces; rubbed, repairs to spine.

Old Testament 1741 and New Testament 1744. The Lent family of Manhattan. The present includes family notes from Abraham Lent (1754) Keur of Dordrecht and those of his descendants through to 1843. There is additional material related to the Brinckerhoof and Waldron families beginning in 1693.

**PROVENANCE**

Roberic Blackburn, 1994;  
Vogel Collection no. 604.

\$ 600-800



825

□ 825

TAYLOR, JOHN

Verbum Sempiternum. London: for F. Collins, 1693

Miniature thumb bible. (50 x 35 mm). Contents browned.  
Contemporary calf; worn.

A paraphrase of the Old and New Testaments, in verse

**PROVENANCE**

Roger Gonzales, Kent, Connecticut, 2001;  
Vogel Collection no. 701.

\$ 800-1,200

826

A VERY FINE AND RARE WILLIAM AND  
MARY CARVED MAPLE 'LEATHER-BACK'  
SIDE CHAIR, BOSTON, MASSACHUSETTS,  
CIRCA 1710

retains a dark historic surface; with a 'Prince of Wales'  
carved crest and conforming stretcher.  
Height 47 7/8 in.; 121.5 cm.

**PROVENANCE**

Philip Budrose, Marblehead, Massachusetts, 1973;  
Vogel Collection no. 185.

**LITERATURE**

Erik K. Gronning, "Luxury of Choice: Boston's Early Baroque  
Seating Furniture," *American Furniture* 2018, ed. Luke  
Beckerdite, (Milwaukee, WI: Chipstone Foundation,  
2018), figs. 71, 164, 165.

This side chair, with its carved crest  
and stretcher, represents the pinnacle  
of the second stage of Boston's early  
Baroque seating furniture. Both the  
crest rail and front stretcher have arched  
reserves that enhance the chair's vertical  
design. Boston chairmakers would make  
an assortment of different chairs at  
different price points. This particular  
chair would have been at the top of  
the price list because it has a carved  
crest rail and front stretchers. The next  
less expensive variant exchanges the  
carved front stretcher for a less costly  
bipartite baluster stretcher (see example  
in collection at Metropolitan Museum  
of Art (acc. no. 52.77.58) in 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. 76-8, no. 27). The last option was to  
omit the carving entirely. For additional  
information on related chairs see Erik K.  
Gronning, "Luxury of Choice: Boston's  
Early Baroque Seating Furniture,"  
*American Furniture* 2018, ed. Luke  
Beckerdite, (Milwaukee, WI: Chipstone  
Foundation, 2018).

\$ 25,000-35,000



826

827

AN EXTREMELY RARE AND  
IMPORTANT CAST-BRASS  
AND 'SURREY ENAMEL'  
TRUMPET-BASE CANDLESTICK,  
ATTRIBUTED TO ANTHONY  
HATCH AND STEPHEN  
PILCHERD, LONDON, ENGLAND,  
CIRCA 1650

comprised of four sections.  
Height 9 in. by Diameter 6  $\frac{3}{8}$  in.; 22.9 by  
16.2 cm.

**PROVENANCE**

Private Collection, London, June 2003;  
Vogel Collection no. 725.

This exceptional candlestick belongs to a small group of cast and enameled brasswares, made in the second half of the seventeenth century, which includes stirrups, mirror-frames, fire-dogs, sconces, badges, and sword-hilts. The colors used for the enameling were limited to matt black, white, blue, green, yellow and red and the cast work is usually roughly finished. A few examples have Royalist associations including badges decorated with the Royal arms.

The items in the group are distinguished by their method of production: the fields to be enameled were cast in the molds and not, as was more common; engraved (*champlévé*) or enclosed (*cloisonné*) after production. The comparatively small output of this work and the repeated use of identical models for the stems of candlesticks, firedogs, and cups suggests that these objects are the products of a single workshop.

These brasswares were for a long time referred to as 'Surrey Enamels' after the author Charles R. Beard ascribed their manufacture to a workshop in Esher, Surrey, but documentary evidence makes a strong case for their reattribution to the London workshops of Anthony Hatch and Stephen Pilcherd. Hatch, a prominent member of the Armourers' and Braziers' Company, supplied an enameled brass chimney-piece to the Company, which was placed in its Court Room. Many of the other enameled wares from this group were associated with fireplaces. Hatch is known to have worked with Pilcherd, another member of the Armourers' and Braziers' Company.

Despite their rough-and-ready appearance, such enameled brasswares usually hail from prestigious private collections, suggesting that they were expensive and the workshop that produced them had a small but comparatively wealthy clientele. A nearly identical pair is in the collection of the Metropolitan Museum of Art, acc. nos. 64.101.1622 and 1623 (see Yvonne Hackenbroch, *Bronzes Other Metalwork and Sculpture in the Irwin Untermyer Collection*, (New York: Metropolitan Museum of Art, 1962), fig. 206, pl. 183).

For additional information see <https://www.antiquemetalware.org.uk/2016/12/06/17th-century-mid-drip-enameled-candlestick/>, Claude Blair, "Surrey Enamels Reattributed: Part 1." *Journal of the Antique Metalware Society*, vol. 13, June 2005, pp. 2-9 and Claude Blair and Angus Patterson, "Surrey Enamels Reattributed: Part 2, An Illustrated List of Known Types." *Journal of the Antique Metalware Society*, vol. 14, June 2006, pp. 10-21.

\$ 25,000-35,000



827



A VERY FINE AND VERY RARE WILLIAM AND MARY CARVED MAPLE 'LEATHER-BACK' SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1710

crest slotted to receive leather; upholstered with reindeer hides from the 1786 shipwreck of the *Die Frau Metta Catherina*, St. Petersburg, Russia, circa 1786; feet restored. Height 48 in.; 121.9 cm.

**PROVENANCE**

Roger Gonzales, Kent, Connecticut, March 1998;  
Vogel Collection no. 636.

**LITERATURE**

Roger Gonzales and Daniel Putnam Brown, Jr., "Boston and New York Leather Chairs: A Reappraisal," *American Furniture* 1996, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 1996), p. 182, fig. 10;  
Erik K. Gronning, "Luxury of Choice: Boston's Early Baroque Seating Furniture," *American Furniture* 2018, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2018), figs. 31, 132.

This chair is one of the earliest forms of carved crested leather upholstered Boston seating furniture. While there is only one surviving earlier example, this chair represents the first fully developed foray by Boston chairmakers into adorning their chairs with carving. Helpful in dating this and related chairs is the design of the carved crest rail and stretcher. Both have a strictly horizontal layout as opposed to later chairs that have arched reserves in their carving. This chair's carving relates directly to the Chester armchair now in the collection of the Museum of Fine Arts, Boston (acc. no. 1980.379). A side chair in the collection of Colonial Williamsburg (acc. no. 1976-430) lacks a carved crest or stretcher but its stile turnings are nearly identical. This chair, with its exceptionally well-executed carving and optimal proportions, is a zenith of Boston chairmaking design in the first decade of eighteenth century. For additional information on related chairs see Erik K. Gronning, "Luxury of Choice: Boston's Early Baroque Seating Furniture," *American Furniture* 2018, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2018). For additional information on this chair's upholstery see R. W. Stevenson, "A 200-Year-Old Gift From Under the Sea," *The New York Times*, April 28, 2002.

\$ 15,000-30,000





829



829 (DETAIL)

□ 829

A VERY FINE AND RARE ENGLISH CAST-BRASS TRUMPET-BASE CANDLESTICK WITH ENGRAVED ARMORIAL, CIRCA 1680

Height 7 ¾ in. by Diameter 5 ⅞ in.; 19.7 by 14.9 cm.

**PROVENANCE**

Private Collection, London, June 1999;  
Vogel Collection no. 657.

\$ 3,000-5,000

□ 830

A VERY FINE AND RARE ENGLISH CAST BRASS TRUMPET BASE CANDLESTICK, CIRCA 1680

disassembles into three separate parts.  
Height 9 ⅛ in. by Diameter 7 ½ in.; 24.9 by 19 cm.

**PROVENANCE**

Cora Ginsburg, Tarrytown, New York, March 1977;  
Vogel Collection no. 262.2.

This candlestick is quite rare because it was designed to disassemble into three parts. This may have been done to facilitate cleaning or to make it easier to travel with. For a related candlestick see Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*. (Bethlehem, PA: Oaks Printing Company, 1995), pp. 138, 314, no. 109.

\$ 3,000-5,000



830

□ 831

A JAMES I BEADWORK SWEET BAG, DATED 1623

Signed *TH GUILT OF A FRIEND* 1623  
beaded needlework  
Height 4 in.

**PROVENANCE**

Mayorcas Ltd, London, January 1976;  
Vogel Collection no. 233.

\$ 2,000-3,000

□ 832

A CHARLES II NEEDLEWORK BOOKCOVER, CIRCA 1660

worked in tent, couching, satin, outline and other stitches on a silk ground; with pearl and metal thread; depicting a lady and gentleman  
Height with frame 8 ½ in. by Width 11 ½ in.; 21.6 by 29.2 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1987;  
Vogel Collection no. 470.

\$ 3,000-5,000



831

□ 833

A CHARLES II STUMPWORK PICTURE,  
THIRD QUARTER 17TH CENTURY

worked in detached buttonhole, satin, rococo, couching, and other stitches on a silk ground with metal thread, depicting a King and Queen  
Height with frame 19 ¼ in. by Width 23 ¼ in.; 48.9 by 59.1 cm.

PROVENANCE

Harriet Lodge, England, 1890;  
Adele Kneeland, Lenox, Massachusetts;  
Parke-Bernet Galleries, New York, September 23, 1938;  
Irwin Untermyer Collection;  
John Walton, Griswold, Connecticut, December 1978;  
Vogel Collection no. 308.

EXHIBITED

Metropolitan Museum of Art, New York, *English Domestic Needlework*, 1945

LITERATURE

Yvonne Hackenbroch, *English and Other Needlework, Tapestries, and Textiles in the Irwin Untermyer Collection* (Cambridge 1960), p.41, fig.116; illustrated pl.81

\$ 4,000-6,000



832



833

829



816



834

AN IMPORTANT PILGRIM  
CENTURY CARVED OAK  
DOCUMENT BOX, PROBABLY  
MARSHFIELD, MASSACHUSETTS,  
CIRCA 1680

front panel carved with the initials *ML*; retains  
an early dry surface.

Height 10 in. by Width 24 in. by Depth 15 in.;  
25.4 by 61 by 38.1 cm.

**PROVENANCE**

Robert Graboski, Foxboro, Massachusetts, April  
1987;

Vogel Collection no. 477.

\$ 40,000-60,000

This expertly crafted box is one of only three known examples. The first is a nearly identical box in the collection of the Chipstone Foundation (acc. no. 1992.005) and another in the collection of the Stanley-Whitman House in Farmington, Connecticut. The currently offered lot and the Chipstone Foundation's example both have slanted lids and as such were referred to as "desks" or "desk boxes" in contemporaneous inventories. Exceedingly few examples survive today with slant lids. The Chipstone box is inlaid with small pewter initials "MM" while the Stanley-Whitman House is carved with the initials "MH" which are of similar size to the carved "ML" initials on the currently offered example. Both the Stanley-Whitman House's box and the current lot are constructed by having the box's front nailed to the sides while the sides of the Chipstone Foundation's example are secured with dovetails. The ML box has punch work on its front and the edges of the top. For additional information on the MM box, see Robert F. Trent, "What can a Chair and a Box Do for You?" *Maine Antique Digest*, April 1987, pp. C10-C13.



834





835

## 835

### AN EXCEPTIONAL AND RARE SILK EMBROIDERED 'SCAMMAN FAMILY' COAT OF ARMS, SARAH CUTTS, SACO, MAINE, 1792

inscribed *THE NAME SCAMMAN*; worked in satin and couching stitch on black silk ground with gold and silver thread, retains the original frame and glass.

Height 21 in. by Width 21 in.; 53.3 by 53.3 cm.

#### PROVENANCE

Dean Family;  
Metropolitan Museum of Art, New York;  
Bernard & S. Dean Levy, Inc., New York, July 1974;  
Vogel Collection no. 198.

#### LITERATURE

T. H. Halsey and Charles O. Cornelius, *A Handbook of the American Wing*, 6th Edition (New York: Metropolitan Museum of Art, 1938), p. 169, fig. 84. as displayed in the room form Almodington, Somerset County, Maryland; Joseph Downes, "Early American Interiors with Contemporary Window Hangings," *Magazine Antiques*, vol. 50, no. 4, October 1946, p. 242; Betty Ring, *Girlhood Embroidery: American*

*Samplers & Pictorial Needlework 1650-1850, Vol. 1*, (New York: Alfred A. Knopf, 1993), p. 72, fig. 71 (referenced).

This exceptional coat of arms is in outstanding condition and stands as an excellent representative of the required needleworking skills for such an ambitious work. Armorialists worked in silk thread on a black silk ground were taught to young girls in Boston around 1750. Earlier canvas work examples are known, but those with black silk grounds date to 1750 and later. This one represents the work of Sarah Cutts (1774-1845), who made it while a student at the school of Eleanor Druitt. An announcement for the opening of this school near the Quaker Meetinghouse in Boston was published in *The Massachusetts Gazette and The Boston Weekly* on October 17, 1771. In 1789, Eleanor Druitt moved her school to Court Street and continued to operate there through 1798.

Sarah's sister, Elizabeth (1776-1810), worked a similar armorial while at Druitt's school and it survives today in the collection of the York Institute in Saco, Maine (acc. no. 0000.23)(see Carolyn S. Parsons, *Agreeable Situations: Society, Commerce, and Art in Southern Maine, 1780-1830*, ed. Laura Fecych Sprague, (Kennebunk, ME: Brick Store Museum; Boston: Distributed by Northeastern

University Press, 1987), pp. 2401, no. 142). Both possess identical frames except the cast gilt spandrels present on Elizabeth's coat of arms which are lacking on this example.

For her coat of arms, Elizabeth unknowingly worked the Milward arms rather than the arms of her father, Thomas Cutts (1736-1821), a prominent citizen of Saco. Sarah chose the Scamman arms, which were those of her mother, Elizabeth Scamman (1754-1803). Both arms have the details favored by the Druitt school of a highly raised design in brilliant gold and silver with a helmet and motto ribbons featuring silver thread and black cross-stitched letters. As the compositions are very similar and a letter by Elizabeth to her father attests to her armorial being designed by "Mr. Gore", it is likely that Sarah's coat of arms was also designed by Samuel Gore (1750/51-1831), a heraldic artist working on Queen Street in Boston.

A very similar coat of arms for the Ridgeway family is also in the Vogel Collection and offered as lot 1047 in this sale. It was also likely designed by Samuel Gore and worked in the school of Eleanor Druitt.

\$ 30,000-50,000

□ 836

A STUMPWORK CUSHION COVER SAID TO REPRESENT KING SOLOMON RECEIVING THE QUEEN OF SHEBA, MID-17TH CENTURY

worked in tent, satin, couching, French knot, rococo, and other stitches with pearl and metal thread on a silver ground within a silver lace border; the reverse bearing a Milwaukee Art Museum exhibition label  
Height with frame 15 in. by Width 21 ½ in.; 38.1 by 54.6 cm.

**PROVENANCE**

Katherine Christophers, King's Mill, Painswick, Gloucestershire;  
The Marjorie Wiggan-Prescott Collection, Christie's New York, January 31, 1981, lot 99; Vogel Collection no. 342.

**EXHIBITED**

Milwaukee Art Museum, *Early Needlework Exhibition*, October 14, 1988 - January 1, 1989

**LITERATURE**

Katherine Christophers, *Fine Arts And Antiques Festival*, Printed by Southern Press, 1974

A very similar cushion, albeit with no raised work, is in the collection of the Metropolitan Museum of Art and illustrated in Yvonne Hackenbroch, *English and Other Needlework Tapestries and Textiles in the Irwin Untermyer Collection* (Cambridge 1960), pl. 11.

● \$ 5,000-8,000

□ 837

A WILLIAM AND MARY CARVED BLACK- AND GOLD-PAINTED MAPLE BANISTER BACK ARMCHAIR, BOSTON, MASSACHUSETTS, CIRCA 1715

appears to retain a rich, historic surface; *with restoration*.  
Height 52 ½ in.; 133.4 cm.

**PROVENANCE**

Skinner, Inc., Bolton, Massachusetts, *American Furniture and Decorative Art*, May 1986, lot 293; Fred and Jo Ann Cadarette, Pittsfield, New Hampshire;  
Lillian Blankley Cogan Antiquary, Farmington, Connecticut, November 1987;  
Vogel Collection no. 489.

**LITERATURE**

Erik K. Gronning, "Luxury of Choice: Boston's Early Baroque Seating Furniture," *American Furniture 2018*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2018), figs. 88 and 169.

\$ 5,000-7,000



836



837

A VERY FINE AND RARE  
PILGRIM CENTURY JOINED  
OAK, PINE, MAPLE AND  
CEDAR CHEST WITH DRAWER,  
PROBABLY WETHERSFIELD,  
CONNECTICUT, CIRCA 1690

appears to retain its original red wash and black paint decoration.

Height 32 ¾ in. by Width 49 ¾ in. by Depth 18 ¾ in.; 83.2 by 125.4 by 47.3 cm.

**PROVENANCE**

The Milford Antique Shop, Milford, Connecticut; Frank J. Kravic, Glastonbury, Connecticut, June 1991;

Vogel Collection no. 551.

**LITERATURE**

"Shop talk," *Magazine Antiques*, July 1958, vol. 74, no. 1, p. 112;

Martha H. Willoughby, *From Carved to Painted: Chests of Central and Coastal Connecticut, c. 1675-1725*, Master's thesis, Winterthur Program in American Material Culture, University of Delaware, pp. 36-38, figs. 12a and 12b.

This chest possesses a uniquely carved central panel and half columns very reminiscent of those present on joined chests produced in and around Wethersfield, Connecticut. The moldings flanking the panels retain remnants of their original paint decoration exactly like those associated with Wethersfield joinery.

A chest in the Dudley Seymour Collection of the Connecticut Historical Society (acc. no. 1945.1.1170) has closely related half columns and the carved flanking flower heads on its panels relate directly to those on the currently offered lot (*George Dudley Seymour Furniture Collection in the Connecticut Historical Society*, (Hartford, CT: Connecticut Historical Society, 1958), no. 6). The large flower head is incised with parallel gouge work that is associated with Thomas Stoughton III (1624-1684). Joshua Lane and Donald White believe that Stoughton's shop tradition served as a prototype for the "so-called 'Sunflower' group of case furniture traditionally attributed to Wethersfield woodworker, Peter Blin." Therefore, it is not surprising to find Wethersfield characteristics on the currently offered lot. Another chest with the similar parallel gouge work and carving is in the collection of the Henry Ford Museum (acc. no. 36.250.1) (Robert Bishop, *American*

*Furniture: 1620-1720*, (Dearborn, MI: Edison Institute, 1975, p. 12)). Tangentially related is a joined chest in the collection of the Rhode Island School of Design (acc. no. 20.625) and a document box in the collection of the Metropolitan Museum of Art (acc. no. 10.125.9) (Christopher P. Monkhouse and Thomas S. Michie, *American Furniture in Pendleton House*, (Providence, RI: Museum of Art, Rhode Island School of Design, 1986), pp. 52-3 no. 1; and, 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. 175-7, no. 73).

For additional information on the Stoughton shop tradition see Joshua W. Lane and Donald P. White III, "Fashioning Furniture and Framing Community: Woodworkers and the Rise of a Connecticut River Valley Town," *American Furniture 2005*, (Milwaukee, WI: Chipstone Foundation, 2005), pp. 146-238; and, Joshua W. Lane and Donald P. White III, *The Woodworkers of Windsor: A Connecticut Community of Craftsmen and Their Work, 1635-1715*, (Deerfield, Massachusetts: Historic Deerfield, Inc., 2003), pp. 57-68.

\$ 50,000-80,000











LIVING ROOM



839



839

AN EXCEPTIONAL WILLIAM AND MARY  
GUMWOOD AND WALNUT KAST, KINGS  
COUNTY, NEW YORK, CIRCA 1760

appears to retain its original surface, feet and interior  
drawer.

Height 78 ½ in. by Width 72 ⅝ in. by Depth 25 ¼ in.; 199.4  
by 184.5 by 64.1 cm.

**PROVENANCE**

Roderic Blackburn, Kinderhook, New York;  
Vogel Collection no. NVN8.

The remarkable double-raised panel door, kast survives in  
outstanding condition. It appears to retain its original, thin,  
pigmented varnish finish with a reddish cast. Kings County  
kasten makers used mahogany in conjunction with red  
gumwood. The mahogany is in the applied panels and serves  
as contrast. The majority of Kings County kasten have  
interior drawers that served as storage for more delicate  
textiles such as fine lacework and needlework. For additional  
information on American kasten, see Peter M. Kenny, Francis  
Gruber Safford, and Gilbert T. Vincent, *American Kasten: The  
Dutch-Style Cupboards of New York and New Jersey 1650-  
1800*, (New York, Metropolitan Museum of Art, 1991).

\$ 15,000-25,000



840

□ 840

A VERY RARE CAST BRASS CAPSTAN CANDLESTICK, NORTHWEST EUROPE, 16TH CENTURY

Height 6 in. by Diameter 5 5/8 in.; 15.2 by 14.2 cm.

**PROVENANCE**

Sotheby Parke Bernet & Co., London, *A Study Collection of Old Brass Candlesticks*, Ronald F. Michaelis Collection, November 1, 1979, lot 82; S.J. Shrubsole, London, December 1979; Vogel Collection no. 322.2

**LITERATURE**

Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks: Produced in Bronze, Brass, Paktong*, (Woodbridge, Eng: Antiques Collector's Club, 1978), p. 58, fig 64 (right).

\$ 500-700



841

□ 841

A FINE DUTCH CAST BRASS 'HEEMSKERK' CANDLESTICK, SECOND HALF 17TH CENTURY

Height 5 in. by Diameter 3 1/4 in.; 12.7 by 8.3 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, December 1985; Vogel Collection no. 424.

\$ 400-600

□ 842

A SET OF FINE FEDERAL CAST BRASS AND WROUGHT IRON STEEPLE-TOP ANDIRONS AND FIRE TOOLS, BOSTON, MASSACHUSETTS AND NEW YORK, CIRCA 1800-1810

tools comprising tongs and a shovel, with a pair of jamb hooks; 4 pieces; andirons stamped on the billet bars *JOHN MOLINEUX BOSTON*. Height 29 1/2 in.; 74.9 cm. (tongs); Height 21 1/2 in. by Width 11 1/2 in. by Depth 18 in.; 54.6 by 29.2 by 45.7 cm. (andirons)

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, February 2000; Vogel Collection no. 677 (tools) and 676 (andirons).

\$ 2,500-3,500



842



843

□ 843

A RARE ENGLISH RELIEF-CARVED OAK CHOIR SEAT PANEL OF ABRAHAM AND ISAAC, LATE 16TH CENTURY

*the columns are later.*  
Height 15 1/2 in. by Width 14 7/8 in.;  
39.4 by 37.8 cm.

**PROVENANCE**

Jonathan Horne, London, October 1985;  
Vogel Collection no. 427.

\$ 800-1,200



844

□ 844

A VERY LARGE GERMAN CAST BRASS OCTAGONAL-BASE PRICKET CANDLESTICK, 16TH CENTURY

Height 16 1/2 in. by Diameter 10 in.;  
41.9 by 25.4 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, July 1975;  
Vogel Collection no. 226.

\$ 2,000-3,000

AN EXTREMELY RARE WILLIAM AND MARY TURNED AND JOINED MAHOGANY GATELEG TABLE WITH BRUSH FEET, BOSTON, MASSACHUSETTS, CIRCA 1720

Height 29 ¾ in. by Width 62 in. by Depth 54 ¼ in.; Width (closed) 20 ¼ in.; 75.6 by 51.4 by 137.8 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania; May and Howard Joynt, Alexandria, Virginia; Christie's, New York, *Important American Furniture, Silver, Folk Art and Decorative Arts*, June 23, 1994, sale 7924, lot 209; Alan Miller, Quakertown, Pennsylvania, June 1994; Vogel Collection no. 599.

This gateleg table with eight carved Spanish feet is among the rarest of American furniture forms. One of only a small group of approximately a dozen surviving examples. Like its more common turned foot counterparts, it is fitted with a single drawer and has boldly-turned legs and stretchers. It is of generous size and unusual for being made

of mahogany, rather than the more commonly found maple and walnut. As was the practice in Boston, the feet were laminated to the leg stock and then carved after the leg was turned. This technique was also followed on the brush feet of Boston-made 'leather back' side chairs and armchairs.

This table is all the rarer because it is crafted from mahogany. Mahogany was a very exotic wood for turners in early eighteenth century Boston. Its cost was very high and supplies were quite limited because the trade routes to Central and South America had not fully developed. Therefore, its use in early American furniture is very rare and emphasizes the significance of this table.

Related gateleg tables are in several prominent collections, such as Bayou Bend (acc. no. B.59.71), Art Institute of Chicago (acc. no. 1979.344), Colonial Williamsburg (acc. no. 1959-392), Historic Deerfield (acc. no. HD 2093), Winterthur Museum (acc. no. 1958.0582), and Wadsworth Atheneum (acc. no. 1926.494) (see David Warren, et al. *American Decorative Arts and Paintings in the Bayou Bend Collection* (Houston, TX: The Museum of Fine Arts, 1998), p. 13-4, no. F24; Milo Naeve, *Identifying American Furniture* (Nashville, TN: American Association for State

and Local History, 1981), p. 18; Barry Greenlaw, *New England Furniture at Williamsburg* (Williamsburg: The Colonial Williamsburg Foundation, 1974): no. 135, p. 156-7; Dean Fales, *The Furniture of Historic Deerfield* (New York: E.P. Dutton & Co.): no. 239, p. 117; Helen Comstock, "Spanish Foot Furniture," *The Magazine Antiques* (January 1957): 58-61; and Wallace Nutting, *Furniture Treasury Vol. I* (New York: The Macmillan Company, 1948): no. 963). One related example made of cherrywood was purchased by Judge Mark Langdon Hill (1772-1884) of Phippsburg, Maine from a public sale of the personal effects of Benjamin Franklin (1706-1789). That table sold in these rooms, *Important Americana*, January 23, 2009, lot 237. Other related tables are in private collections (see Kennedy and Sack, *Age of the Revolution and Early Republic in Fine and Decorative Arts: 1750-1824* (New York: Kennedy Galleries and Israel Sack, 1977): no. 27; Brunk Auctions, Ashville, NC, March 23, 2018, lot 285; William A. Smith, Inc., Plainfield, NH, September 5, 2016; Northeast Auctions, Portsmouth, NH, July 31, 2008, lot 387; Northeast Auctions, Portsmouth, NH, November 5, 2005, lot 139).

\$ 30,000-50,000



845







846

A VERY RARE PILGRIM  
CENTURY CARVED AND  
JOINED OAK CHEST WITH  
DRAWER, ATTRIBUTED TO  
JOHN THURSTON, DEDHAM OR  
MEDFIELD, MASSACHUSETTS,  
CIRCA 1670

*top is replaced.*

Height 28 ¼ in. by Width 43 ½ in. by Depth 18  
⅝ in.; 71.8 by 110.5 by 47.2 cm.

**PROVENANCE**

Delaware Art Museum, Wilmington, Delaware;  
Pook & Pook, Inc., Downingtown, Pennsylvania,  
*Period Furniture & Accessories*, March 2005,  
lot 125;  
Vogel Collection no. 754.

**LITERATURE**

Robert Blair St. George, "Style and Structure  
in the Joinery of Dedham and Medfield,  
Massachusetts, 1635-1685," *American  
Furniture and Its Makers: Winterthur Portfolio*  
13, Winterthur Museum, 1979, p. 17, fig. 18

This chest belongs to a group of joined and  
carved pieces attributed by Robert Blair St.  
George to John Thurston (1607-1685) of  
Dedham and Medfield, Massachusetts. He  
emigrated to New England in 1637 from  
County Suffolk, England. The carving ascribed  
to the Thurston shop comprises almost  
exclusively foliated S-scrolls, paired to create  
an anthemion-like motif. A document box in  
the collection of the Metropolitan Museum of  
Art (acc. no. 10.125.680) has nearly identical  
carving and remnants of red wash and black

paint in the carving recesses (see 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), pp. 173-5, no. 72). The  
currently offered lot was painted overall in black  
during the nineteenth century.

\$ 15,000-25,000



846

□ 847

A VERY RARE WILLIAM AND MARY TURNED AND GREEN-PAINTED BANISTER-BACK 'MUSHROOM' ARMCHAIR, PROBABLY NEWPORT, RHODE ISLAND, CIRCA 1740

appears to retain its original surface; feet replaced.

Height 46 ½ in.; 118.1 cm.

**PROVENANCE**

Mary Allis, Fairfield, Connecticut, June 1973; Vogel Collection no. 178.

**LITERATURE**

Wendell D. Garrett, "Living with antiques: The Connecticut home of Mary Allis," *Magazine Antiques*, vol. 96, no. 5, November 1969, p. 758.

This impressive 'Great Chair' was likely made in Newport, Rhode Island. Since Joseph Ott's article, "A Group of Rhode Island Banister-Back Chairs" in *Magazine Antiques*, vol 125, no. 5, May 1984, p. 1171, chairs with characteristic double demilune crests have been attributed to Little Compton, Rhode Island based upon the recovered histories of several of the chairs. New research by Dennis Carr and Patricia Kane have demonstrated, however, that this crest was placed on chairs made likely throughout the Rhode Island colony (see Patricia E. Kane; with Dennis Carr, Nancy Goyme Evans, Jennifer N. Johnson, Gary R. Sullivan, *Art & Industry in Early America: Rhode Island Furniture, 1650-1830*, (New Haven, CT: Yale University Art Gallery, 2016), pp. 25, 184-187, fig. 13, nos. 20, 21.) The refinement of this armchair's turnings and proportions, as well as its visual relationship to an armchair in the Newport Historical Society collection that descended through the Peckham family of Newport, strongly suggests that the currently offered lot was made in an urban chairmaking shop, likely Newport. Further supporting this reasoning are the presence of greatly enlarged 'mushroom' pommels and complexly turned arms installed at a downward sloping angle. As Erik K. Gronning, Joshua W. Lane, and Robert F. Trent first discussed in "Dutch Joinery in 17th Century Windsor, Connecticut," *Maine Antique Digest*, August 2007, vol. 35, no. 8, p. 13-D, these pommels and slanted arms appear first in Newport rather than New London County, Connecticut, as they have historically been attributed. An armchair likely from the same chairmaking shop is in the collection of Yale University Art Gallery, Mabel Brady Garvan Collection (acc. no. 1930.2608 and RIF4900).

\$ 5,000-8,000



847

□ 848

A VERY FINE AND RARE  
DUTCH BRASS 'HEEMSKERK'  
CANDLESTICK, SECOND HALF  
16TH CENTURY

Height 8  $\frac{3}{8}$  in. by Diameter 4  $\frac{1}{4}$  in.; 21.3 by 10.8  
cm.

**PROVENANCE**

Northeast Auctions, Portsmouth, New  
Hampshire, *Property from the Collection of  
Cora and Benjamin Ginsburg*, August 2, 2003,  
lot 1761;  
Vogel Collection no. 727.2.

**LITERATURE**

Ronald F. Michaelis, *Old Domestic Base-  
Metal Candlesticks: Produced in Bronze,  
Brass, Paktong*, (Woodbridge, Eng: Antiques  
Collector's Club, 1978), p. 74, fig. 96.

\$ 1,000-1,500



848



849

□ 849

A FINE AND RARE DUTCH  
CAST BRASS 'HEEMSKERK'  
CANDLESTICK, SECOND HALF  
17TH CENTURY

Height 7  $\frac{1}{8}$  in. by Diameter 3  $\frac{1}{2}$  in.; 18.1 by 8.9  
cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut,  
December 1980;  
Vogel Collection no. 339.

\$ 800-1,200

□ 850

A WILLIAM AND MARY  
TURNED AND RED-PAINTED  
ROUNABOUT ARMCHAIR, NEW  
ENGLAND, CIRCA 1750

retains traces of early salmon paint.  
Height 30  $\frac{1}{2}$  in.; 77.5 cm.

**PROVENANCE**

Private Wisconsin Collection;  
Vogel Collection no. NVN13.

\$ 1,500-2,500



850



851

## 851

A VERY FINE AND RARE  
FEDERAL INLAID AND FIGURED  
MAHOGANY AND SATINWOOD  
TALL CASE CLOCK, WORKS BY  
AARON WILLARD (1757-1844),  
BOSTON, MASSACHUSETTS,  
CIRCA 1810

Dial inscribed *Aaron Willard, Boston and  
Warranted for Mr. Joseph Barfs*; labeled *Aaron  
Willard*.

Height 95 in. by Width 20 in. by Depth 10 ¼ in.;  
241.3 by 50.8 by 26 cm.

### PROVENANCE

Mrs. Dalquist, Chicago;  
Vogel Collection no. NVN32.

This clock was likely commissioned for Captain Joseph Barss (1750-1826) of Liverpool, Nova Scotia. Barss was born in Chatham, Massachusetts and frequented Boston on his sailing ventures. His son, Joseph Barss, Jr. (1776-1824), was also a sea captain. He captained the schooner *Liverpool Packet* which was a captured slave ship originally named the *Severn*. Barss, Jr. became one of the most successful privateers on the North American Atlantic coast during the War of 1812. Additional information on Joseph Barss see C. H. J. Snider, *Under the Red Jack; Privateers of the Maritime Provinces of Canada in the War of 1812*, (London, M. Hopkinson & Company, Ltd., 1928), pp. 17-52.

\$ 25,000-35,000

□ **852**

A PAIR OF ENGLISH BRASS  
CANDLESTICKS, DOUBLE KNOP  
STEM, LOW-DOME BASE

Height 8 in.; 20.3 cm

\$ 200-300



852

□ **853**

A PAIR OF ENGLISH  
CHIPPENDALE CAST BRASS  
PETAL-BASE PUSH-UP  
CANDLESTICKS, 18TH CENTURY

Height 10 ¼ in. by Diameter 4 ¾ in.; 26 by 12.1  
cm.

**PROVENANCE**

Samaha Antiques, Milan, Ohio, March 1969;  
Vogel Collection no. 27.2.

\$ 300-500



853

□ **854**

A CHIPPENDALE FIGURED  
WALNUT CHEST OF DRAWERS,  
PHILADELPHIA, CIRCA 1780

*feet are replaced.*

Height 37 in. by Width 40 in. by Depth 20½ in.;  
94 by 101.6 by 52.1 cm.

**PROVENANCE**

Philip Budrose, Marblehead, Massachusetts,  
May 1973;  
Vogel Collection no. 177.

\$ 800-1,200



854







DINING ROOM



AN EXCEPTIONAL WILLIAM  
AND MARY TURNED  
AND JOINED WALNUT  
GATELEG TABLE, BOSTON,  
MASSACHUSETTS, CIRCA 1725

appears to retain its original surface, undisturbed brass hinges and two drawers. Height 29 in. by Width (open) 65 in. by Depth 55½ in.; Width (closed) 22¼ in.; 73.7 by 165.1 by 140.3 cm.

**PROVENANCE**

John S. Walton, New York, June 1972;  
Vogel Collection no. 153.

\$ 80,000-120,000

Referenced in 18th century inventories as "walnut oval tables" and used for dining, Baroque style oval-topped tables with falling leaves and pivoting, turned gate legs were manufactured in America from the 1660s and popular along the entire Atlantic seaboard. Known today as "drop-leaf" or "gateleg" tables, such tables were constructed with pronounced turnings intended to harmonize with the sets of caned or leather-upholstered chairs used with them (David Barquist, *American Tables and Looking Glasses*, 1992, p. 119).

Of immense size and stature, this gateleg table stands as one of the greatest and largest examples of its form made in Boston. Constructed with a turned walnut base and top measuring 65¼ in. when open, it survives in a remarkable condition retaining its original surface and brass hinges attached with rosehead nails. The profiles of the elaborate leg and stretcher turnings conform to a style regularly associated with early 18th century Boston turners. Further, the refined dovetailing of the original drawers and the double-pinned joinery are also more typical of urban craftsmanship.

Two other closely related Boston gateleg tables are known and collectively, these three tables likely represent the same shop tradition. One in the collection of the Wolfeboro Historical Society was owned by Royal Governor John Wentworth (1737-1820) at his estate in Wolfeboro, New Hampshire (see Brock Jobe, *Portsmouth Furniture* (Boston: Society for the Preservation of New England Antiquities, 1993): no. 53, p. 237). Made of costly mahogany, the Wentworth table is of a similar large size, with the top measuring 60 in. in diameter and a height of 29¼ in. It features virtually identical construction and design details, including a similarly complex pattern of baluster-and-ring turnings. The Wentworth table also survives in a fine state of preservation, retaining its original brass hinges secured with screws and rosehead nails. Another Boston gateleg table from this group is in the collection of Historic New England (see Brock Jobe and Myrna Kaye, *New England Furniture: The Colonial Era* (Boston: Houghton Mifflin Company, 1984): no. 58, pp. 268-270). Made of walnut, it follows the same design, construction, and dimensions as this table and the Wentworth example. It is of identical height with a top measuring 64 5/8". Refinished and with replaced hinges, it has a drawer that is dovetailed at the front and nailed at the back like the drawer of the Wentworth table rather than dovetailed at both ends as seen on the drawers of this example.





856

□ 856

A VERY FINE DUTCH CAST BRASS SIX-ARM CHANDELIER, CIRCA 1700

Height 17 ¼ in. by Width 24 ¾ in.; 43.8 by 61.9 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York Pennsylvania, December 1970; Vogel Collection no. 86.

\$ 4,000-6,000

□ 857

A PAIR OF WILLIAM AND MARY BLACK-PAINTED MAPLE 'LEATHER-BACK' SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1725

*one chair has replaced feet; together with two reproductions; (4 pieces).*  
Height of tallest 45 ¾ in.; 114.3 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire, May 1971; Vogel Collection no. 116.

\$ 5,000-10,000



857





858

□ 858

**A VERY FINE METALLIC THREAD EMBROIDERED SILK DAMASK BED COVER**

depicting birds perched on floral vines.  
Length 72 ½ in. by Width 60 ½ in.; 184.2 by 153.7 cm.

**PROVENANCE**

Cora Ginsburg, New York;  
Vogel Collection no. 200.

\$ 1,500-2,500

□ 859

**A VERY RARE DIMINUTIVE WILLIAM AND MARY TURNED AND JOINED MAPLE TABLE, RHODE ISLAND, CIRCA 1725**

top replaced.  
Height 22 ¾ in. by Width 26 ⅛ in. by Depth 15 ⅜ in.;  
57.8 by 66.3 by 39 cm.

**PROVENANCE**

William E. Taylor, North Attleborough,  
Massachusetts, September 2003;  
Vogel Collection no. 728.

**EXHIBITED**

Yale University Art Gallery, New Haven, Connecticut,  
*Art & Industry in Early America: Rhode Island  
Furniture*, August 19, 2016-January 8, 2017.

**LITERATURE**

Erik Kyle Gronning and Dennis Andrew Carr, "Early Rhode Island Turning," *American Furniture 2005*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2005), p. 13, 15, fig. 31;  
Patricia Kane, et. al., *Art & Industry in Early America: Rhode Island Furniture, 1650-1830*, (New Haven: Yale University Press, 2016), pp. 178-9, no. 17;  
Rhode Island Furniture Archive: RIF5110.

The asymmetrical character of this table's turning represents a regional preference in the Rhode Island area that differs from the more common symmetrical baluster turnings found on gateleg tables and smaller tables and stools made elsewhere in New England, especially in eastern Massachusetts. Scholars have placed the different variations of Rhode Island turnings into separate groups. This table's turnings are stylistically slightly dissimilar from those associated to group three. What is important to note is the dramatic built-in rake of the legs. Nearly all Rhode Island tables made at this time are crafted with this rake to the legs. Typically it is one dimension as seen in the currently offered lot. For additional information on early Baroque Rhode Island turnings see Erik Kyle Gronning and Dennis Andrew Carr, "Early Rhode Island Turning," *American Furniture 2005*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2005), pp. 2-21.

\$ 5,000-7,000



859

860

A CHARLES II NEEDLEWORK  
LOOKING GLASS, SECOND HALF  
17TH CENTURY

worked in satin, couching and other stitches; with allegorical figures of the Four Seasons, two castles, flora, fauna and fantastical beasts within silver thread borders; the back lined with old red velvet; appears to retain the original plate  
Height 24 ½ in. by Width 20 in.; 62.2 by 50.8 cm.

**PROVENANCE**

Katherine Christophers, King's Mill, Painswick, Gloucestershire;  
Mayorcas Ltd., London, August 1977;  
Vogel Collection no. 276.

**EXHIBITED**

Grosvenor House Antiques Fair, London, 1977

**LITERATURE**

Katherine Christophers, *Fine Arts And Antiques Festival*, Printed by Southern Press, 1974.

Like mirrors forming part of silver or silver-gilt toilet services, looking glasses with embroidered borders were intended to stand freely on a dressing table rather than hang on the wall. A needlework mirror with similar allegorical figures of the seasons, including that of Winter as an elderly man by the fire with a cat, is in the Lady Lever Art Gallery, Port Sunlight, illustrated in Xanthe Brooke, *Catalogue of Embroideries* (Bath 1992), LL5222 p.197. Comparable figures appear on a raised work picture also in the Lady Lever Gallery (LL5259), and probably derive from block-printed wallpaper possibly sold by Peter Stent in London in the late 17th century (Victoria & Albert Museum, London). The distinctive presence of the gryphon and cockatrice in the lower corners may be intended to represent the continents of Africa and America, respectively.

\$ 10,000-15,000

861

THE KNICKERBACKER FAMILY  
RARE WILLIAM AND MARY GRAIN-  
PAINTED MAPLE 'LEATHER-  
BACK' ARMCHAIR, BOSTON,  
MASSACHUSETTS, CIRCA 1725

Height 48 ¼ in.; 122.5 cm.

**PROVENANCE**

Descended in the Knickerbacker family of New York;  
Arthur B. Shaw Auctions, Litchfield, Connecticut,  
*Estate Sale of John Adams Knickerbacker and  
Kathleen Hayes Knickerbacker*, November 20, 1982;  
John S. Walton, Griswold, Connecticut, February 1983;  
Vogel Collection no. 384.

**LITERATURE**

Helen-Louise Knickerbacker and Simpson Seggerman, "Family History and an Estate Sale," *Maine Antique Digest*, February 1983, pp.30B-31B.

\$ 10,000-15,000



860



861

□ 862

TWO MATCHING WILLIAM III  
SILVER TAPERSTICKS, ANDREW  
RAVEN, LONDON, 1700

on square bases with cut corners, urn-shaped stems and banded campana sconces, one engraved with a crest of a hand holding a thistle, the other engraved underneath with inventory number 198  
*marked on bases*  
8 oz 10 dwt  
Height 4 in.; 10.2 cm.

**PROVENANCE**

The first S.J. Shrubsole, New York, September 1988; the second S.J. Shrubsole, New York, July 2000;  
Vogel Collection no. 509 and 683.

Andrew Raven, free by redemption on the order of the Court of Aldermen 11 August 1697, mark entered as largeworker, undated, probably April 1697, on commencement of the register, address Round Court, St. Martin's le Grand, Livery October 1698 (Grimwade).

\$ 4,000-6,000

□ 863

A WILLIAM III SILVER  
GADROONED TAPERSTICK,  
ANDREW RAVEN, LONDON,  
1701

with tall, narrow sconce, engraved in well with wolf's head crest  
*marked on base*  
4 oz 15 dwt  
Height 4 1/8 in.; 10.4 cm.

**PROVENANCE**

Asprey & Co., London, January 1988;  
Vogel Collection no. 493.

Andrew Raven, free by redemption on the order of the Court of Alderman 11 August 1697, mark entered as largeworker, undated, probably April 1697 on commencement of register, address Round Court, St. Martin's le Grand, livery 1698 (Grimwade).

\$ 2,000-3,000



862



□ 864

A WILLIAM III SILVER  
GADROONED TAPERSTICK,  
JOHN LAUGHTON, JR.,  
LONDON, 1700

of similar form to the preceding, engraved  
underneath *R* over *W\*S*  
3 oz 10 dwt  
Height 3 7/8 in.; 9.8 cm.

**PROVENANCE**

Eric N. Shrubsole Collection;  
S.J. Shrubsole, New York, October 2009;  
Vogel Collection no. 801.

John Laughton Jr., son of John Laughton I, free  
by patrimony of the Grocers' Company 1675,  
was brother of Edward, free of the Grocers'  
Company, mark entered as largeworker  
undated, between January and July 1699 when  
he signs as "Junior," address Maiden Lane. A  
number of children of John and Mary Laughton  
were baptised at St. John Zachary from  
1693-99. He was churchwarden at the same  
church 1699 and 1700 and was buried there 17  
September 1703 (Grimwade).

\$ 2,500-3,500

□ 865

A QUEEN ANNE SILVER  
GADROONED TAPERSTICK,  
EDWARD IRONSIDE, LONDON,  
1702

square base with cut corners, urn-shaped stem,  
banded campana sconce, all with gadrooned  
borders  
*marked on base*  
4 oz 10 dwt  
Height 4 1/8 in.; 10.4 cm.

**PROVENANCE**

Christie's, London, July 14, 1993, lot 74;  
How of Edinburgh, London, July 1993;  
Vogel Collection no. 587.

Edward Ironside, son of Edward Ironside of  
Bothenhampton, in the County of Dorset  
"Esquare"? apprenticed to Edward Gladwin  
1 August 1688 and turned over to Henry  
Beesley, free 31 March 1699, his mark entered  
as largeworker 10 September 1702, address  
Lombard Street, livery April 1705, court in  
1726, warden in 1731 and 1737, in which year  
he died in May. His son Edward, apprenticed to  
his father 1720, became Prime Warden of the  
Goldsmiths' Company in 1746 and Lord Mayor  
in 1753 (Grimwade).

\$ 2,000-3,000

□ 866

A WILLIAM III SILVER  
GADROONED TAPERSTICK,  
JOHN LAUGHTON, JR.,  
LONDON, 1700

similar to the preceding but shorter, the well  
engraved with lion's head crest with collar  
bearing three mullets  
*marked on base*  
4 oz 12 dwt  
Height 3 3/4 in.; 9.5 cm.

**PROVENANCE**

Alastair Dickenson, Ltd., London, January  
2002;  
Vogel Collection no. 705.

\$ 2,500-3,500



863

864

865

866

□ 867

A RARE PAIR OF WILLIAM III SILVER SMALL SALVERS ON FOOT, HUGH ROBERTS, LONDON, 1699

with boldly embossed gadroon borders, each on capstan foot with matching gadrooning, engraved underneath *A.W.*

*fully marked on tops, lion's head erased on bases*

3 oz 15 dwt

Diameter 3 ¾ in.; 9.5 cm.

**PROVENANCE**

James Robinson, New York, May 1978;  
Vogel Collection no. 297.

For maker please see lot 870.

\$ 4,000-6,000

□ 868

A PAIR OF WILLIAM III SILVER CAPSTAN SALTS, THOMAS PARR I, LONDON, 1698

capstan form with corded borders and row of stamped leaves and matting, engraved underneath with later winged eagle head crest, pricked initials *MH*

*marked center of bowls*

2 oz 10 dwt

Diameter 3 in.; 7.6 cm.

**PROVENANCE**

S.J. Shrubsole, London, October 1981;  
Vogel Collection no. 359.

Thomas Parr, son of Henry Parr late of the County of Cork... deceased, apprenticed to Simon Noy 9 November 1687, free 8 August 1694. Entered his first mark as largeworker, undated probably 1697 on commencement of register, address Wood Street, signature as working goldsmith to the petition against "necessitous strangers" December 1711 and to that against assaying work of foreigners not having served seven years apprenticeship February 1716. He entered his second mark 19 August 1717 address Cheapside. He was dead by 20 June 1728, when his widow Sarah entered her mark (Grimwade).

\$ 3,000-5,000



867

868

□ 869

A PAIR OF WILLIAM AND MARY AND MARY CAST SILVER SALTS, LONDON, 1693

each of boldly gadrooned circular form with gilt well and molded foot  
*marked on bases, maker's mark not clear possibly I C crowned (Revised Jackson, 1989, p. 142)*  
Diameter 2 7/8 in.; 7.3 cm.

**PROVENANCE**

S.J. Phillips, London, August 1977;  
Vogel Collection no. 284.

A similar pair by Pierre Harache I, 1694, is illustrated in Vanessa Brett, *The Sotheby's Directory of Silver*, no. 630 p. 159, sold Sotheby's, London, 4 December 1969, lot 212.

David M. Mitchell discusses this mark and candidates in *Silversmiths in Elizabethan and Stuart London*, pp. 353-54.

\$ 2,000-3,000

870

A WILLIAM III SILVER COVERED BOWL, HUGH ROBERTS, LONDON, 1699

shallow circular bowl chased with gadroons and engraved with contemporary arms between crossed fronds, beaded scroll handles, cast gadroon foot, shallow domed cover with gadroon band and a border of punched leaves and matting around two-tier raised finial  
*fully marked on body and cover; scratch weight 11=12*  
11 oz 10 dwt  
Length 6 3/8 in.; 16.2 cm.

**PROVENANCE**

Asprey & Co., London, February 1986;  
Vogel Collection no. 468.

Compare with a covered bowl by Joseph Ward, 1700, described in an inscription as a "Sugar Dish," formerly in the Sir John Noble Collection, sold Sotheby's London, March 24, 1960, lot 33 (\$2,669), illus. Vanessa Brett, *Sotheby's Directory of Silver*, no. 572, p. 152.

Hugh Roberts (alias Humphreys) son or stepson of Robert Humphreys of the parish of Eggishway (?) in the County of Derby, yeoman, was apprenticed to Augustine Dudley 31 January 1672 until 14 February 1679. He entered his mark as largeworker probably 1697-1714 on commencement of the register. He worked in Newgate Street. Heal records him at this address and London 1697 (Grimwade).

\$ 8,000-12,000



869

870

871

A CHARLES II SILVER CAUDLE  
CUP AND COVER, MAKER'S  
MARK RL ROSETTE AND  
PELLETS BELOW, POSSIBLY  
FOR RALPH LEVENTHORPE,  
LONDON, 1669

baluster form, boldly embossed with a lion  
and dragon, symbols for England and Wales,  
between full blown flowers, pricked initials C  
over WS within scrolls, the domed cover chased  
with the same animals between flowers, bud  
finial, caryatid scroll handles

*fully marked on base and rim of cover, maker's  
mark RL rosette and pellets below, possibly for  
Ralph Leventhorpe (Revised Jackson, 1989, p.  
129)*

18 oz

Height 7 ¼ in.; 18.4 cm.

**PROVENANCE**

S.J. Shrubsole, New York, July 1977;  
Vogel Collection no. 272.

David M. Mitchell has researched this mark  
and its probable identity in *Silversmiths in  
Elizabethan and Stuart London*, p. 456. He lists  
a number of pieces including a two-handled cup  
of 1675/6 in the Minneapolis Institute of Art,  
see Puig et al., *English and American Silver in  
the Minneapolis Institute of Art*, 1989, no. 13.

\$ 8,000-12,000



871



872

873

### 872

A WILLIAM AND MARY SILVER CHINOISERIE TWO-HANDLED CUP, MAKER'S MARK YT, POSSIBLY FOR BENJAMIN YATES, LONDON, 1689

with flared rim, the body flat-chased with exotic birds, plants, and clouds surrounding cartouches, pricked on one side *Anne Pelter*, the other with date 1689 surrounded by stars, scroll handles  
*marked on base, maker's mark YT possibly for Benjamin Yates (Revised Jackson, 1989, p. 142)*  
 Length over handles 5 7/8 in.; 14.4 cm.

#### PROVENANCE

Tessier's, London, May 1993;  
 Charles L. Poor, Washington, D.C.;  
 Early English Silver from the Collection of the Late Charles L. Poor, Sotheby's New York, October 26, 2005, lot 95;  
 Firestone & Parson, Boston, December 2005;  
 Vogel Collection no. 763.

Jackson lists two communion cups and patens by this maker (Revised Jackson, 1989, p. 142).

\$ 8,000-12,000

### 873

A JAMES II SILVER CHINOISERIE MUG, MAKER'S MARK HT CROWN ABOVE, LONDON, 1685

bulbous body with reeded neck and reeded S-scroll strap handle, the body flat-chased with two Oriental figures wearing embroidered tunics, birds, and exotic plants  
*marked on base and initialed EG, maker's mark HT crowned (Revised Jackson, 1989, p. 143)*  
 5 oz 3 dwt  
 Height 3 5/8 in.; 9.2 cm.

#### PROVENANCE

S.J. Shrubsole, New York, August 1981;  
 Vogel Collection no. 355.

Vessels of similar shape were made in salt glaze stoneware by John Dwight in London circa 1685; the form also appears in brown and red stoneware by the Elers brothers, probably copied from Yixing stoneware.

A similar mug, maker's mark a duck in a dotted circle, was in the Jaime Ortiz-Patiño Collection sold Sotheby's New York, May 21, 1992, lot 146 (\$23,100).

\$ 8,000-12,000

□ 874

A VERY RARE WILLIAM AND MARY WALNUT DOCUMENT BOX, PENNSYLVANIA, CIRCA 1730

the lid of the till is indistinctly inscribed.  
Height 11  $\frac{3}{8}$  in. by Width 21  $\frac{3}{4}$  in. by Depth 12  $\frac{1}{2}$  in.; 28.9 by 55.2 by 31.8 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, September 1974;  
Vogel Collection no. 134.

**EXHIBITED**

Philadelphia Museum of Art, Philadelphia, Pennsylvania, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, October 10, 1999-January 10, 2000.

**LITERATURE**

Jack Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia: Philadelphia Museum of Art, 1999), no. 1, p. 139.

\$ 5,000-7,000

□ 875

A RARE PAIR OF ENGLISH BEADWORK WINE COASTERS, LATE 17TH CENTURY

white and blue beads over a wire framework, each with four turned wooden feet and two hinged loop handles  
Height 4 in. by Diameter at opening 4 in. by Width 6  $\frac{3}{4}$  in.; 10.2 by 10.2 by 17.1 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, December 1985;  
Vogel Collection no. 433.

\$ 800-1,200





876

## 876

### A SET OF THREE WILLIAM III SILVER CASTERS, JOHN FAWDERY I, LONDON, 1699

plain cylindrical bodies with low molded girdle, bayonet-fixed covers pierced and engraved with urns of flowers, bluster finial rising from cut-card flowerhead, straight gadroon borders, the bases engraved with early initials *W* over *IM* and later crest of a bird flanked by sprigs *fully marked on bodies, large cover with maker's mark and Britannia; smaller covers, one with maker's mark, the other with Britannia*  
 20 oz 10 dwt  
 Heights 7  $\frac{7}{8}$  and 6  $\frac{1}{4}$  in.; 20 and 15.8 cm.

#### PROVENANCE

S.J. Shrubsole, London, January 1978;  
 Vogel Collection no. 273.

John Fawdery, son of John Fawdery of Enstone in Oxfordshire, yeoman, younger brother of William (lot 917), apprenticed to Anthony Nelme 16 January 1688, free 11 September 1695, his mark entered as largeworker, undated, probably April 1697 on commencement of register, address Foster Lane, liveryman 1704, signed as "working goldsmith" the petition complaining of the competition of "necessitous strangers" December 1711 and to that of assaying work of foreigners not having served seven years apprenticeship February 1716 (Grimwade).

Similar piercing is found on a set of Casters by Joseph Ward, London, 1698, from the Charles L Poor Collection, sold Sotheby's, New York, October 26, 2005, lot 82. Even closer is the piercing on a set by Benjamin Pyne 1702, sold Sotheby's, London, 16 March 1961, lot 73 (\$2,023) illustrated in Vanessa Brett, *The Sotheby's Directory of Silver*, no. 532 p. 144. For a study of these piercings and possible authorship, see Paul Micio, "The Stencil Master," *Apollo*, no. 491, 2003 pp. 22-31.

\$ 15,000-25,000

□ 877

A CHARLES I OR COMMONWEALTH LARGE PARCEL-GILT SILVER SEAL TOP SPOON, HEART & PELLET MARK, WAVENEY VALLEY, CIRCA 1650

gilt baluster seal top, lap joint, the top pricked IS over WS and 1655  
marked in bowl with pelleted flowerhead only  
Length 7 3/8 in.; 18.7 cm.

**PROVENANCE**

How of Edinburgh, London, November 1992;  
Vogel Collection no. 573.

The 1989 revised edition of Jackson lists this mark for the Waveney Valley in East Anglia, p. 347, based on similar marks found on a church plate in this region.

The Ellis catalogue, Sotheby's, London, 13 November 1935, catalogued by Commander How, contained five seal tops thus marked lots 93-97, the last from the Collection of the Marquess of Breadalbane.

Christopher Hartop in *East Anglian Silver 1530-1750*, illustrated this mark on a seal top spoon circa 1650, no. 74, p. 94, catalogued as Waveney Valley, probably Beccles.

\$ 1,500-2,500

□ 878

TWO RARE CHARLES II SILVER SCKET FORKS, PROBABLY JOHN SMITH AND JOHN KING, LONDON, 1683

both with rat-tail bowls, one pricked with initials EB

marked on bases, maker's mark I S crowned probably for John Smith (Revised Jackson, 1989, p. 132); maker's mark I K cinquefoil and pellets below probably for John King (Revised Jackson 1989, p. 127)

Lengths 6 1/2 and 7 in.; 16.5 and 17.8 cm.

**PROVENANCE**

S.J. Shrubsole, New York, October 2015;  
Vogel Collection no. 835.

The identities of these makers' marks are discussed in David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, pp. 378 and 398. A similar sucket fork [fork/spoon] probably by Robert King, 1674, is at Colonial Williamsburg, illus. op. cit. fig. 84, p. 145.

\$ 1,000-2,000

□ 879

A CHARLES II WEST COAST PARCEL-GILT SILVER APOSTLE SPOON, SAINT SIMON, JOHN SMITH II, TAUNTON, CIRCA 1668

well modelled gilt terminal, with solid nimbus with serrated edge, pricked TC over RS 1668  
maker's mark only struck in bowl  
Length 8 in.; 20.2 cm.

**PROVENANCE**

S.J. Shrubsole, New York, November 1980;  
Vogel Collection no. 341.

Timothy Kent has identified this maker as probably, John Smith, the son of Ambrose Smith, apprenticed under the London Company in 1651, see *West Country Spoons and their Makers*, p. 133, where this mark is reproduced. John Smith moved from Taunton to Barnstable in the early 1680s.

\$ 2,000-3,000





880

A CHARLES I SILVER BOWL ON  
FOOT, MAKER'S MARK (?) G  
F TREFOIL BELOW, LONDON,  
1638

with radiating beaded ribs centered by a  
punch-beaded flowerhead, flared foot, the rim  
engraved with pineapple crest  
*fully marked on rim, lion passant on foot*  
9 oz 8 dwt  
Diameter 8  $\frac{3}{8}$  in.; 21.3 cm.

**PROVENANCE**

S.J. Shrubsole, New York, April 1977;  
Vogel Collection no. 267.

**LITERATURE**

S.J. Shrubsole Corp., *50 Years on 57th Street*,  
1986, fig. 7.

Similar examples were made by Thomas  
Maundy, probably the most prolific maker of  
such bowls, sometimes described as dessert  
stands. A rare pair from 1638 is part of the  
Jackson Collection, see Michael Clayton, *The  
Collector's Dictionary of the Silver and Gold of  
Great Britain and North American*, pp. 104  
and 108.

A footed dish of the same date, 1638, with  
similar radiating beaded ribs is in the Museum  
of Fine Arts Boston, illustrated Ellenor Alcorn,  
*English Silver in the Museum of Fine Arts*,  
*Boston*, vol. 1, no. 37, p. 104.

\$ 8,000-12,000



880



881

□ 881

A VERY FINE AND RARE WILLIAM AND MARY TURNED AND BLACK-PAINTED MAPLE SLAT-BACK CHILD'S HIGH CHAIR, ATTRIBUTED TO THE PARMELE SHOP, GUILFORD, CONNECTICUT, CIRCA 1750

appears to retain its original paint and rush seat.

Height 36 ¾ in.; 93.3 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, October 1976;

Vogel Collection no. 253.

The finials on this chair are identical to those of a chair in Hyland House, part of the Dorothy Whitfield Historical Society in Guilford, Connecticut. The chair has been attributed to a member of the Parmele family of chairmakers. For additional information on the Parmele family, see Robert F. Trent, *Hearts & Crowns, Folk Chairs of the Connecticut Coast 1720-1840*, (New Haven Colony Historical Society, New Haven, Connecticut, 1977), p. 59 and Michael L. Marshall, "Jeremiah and Samuel Parmele: Northern Cabinetmakers with Southern Ties", The Edenton Historical Commission, Edenton, North Carolina at <http://ehcnc.org/decorative-arts/furniture/jeremiah-and-samuel-parmele-northern-cabinetmakers-with-southern-ties/>

\$ 2,500-3,500

882

A WILLIAM AND MARY CARVED MULBERRYWOOD ONE-DRAWER STRETCHER BASE TAVERN TABLE, PENNSYLVANIA, CIRCA 1745

the decorative carved bottom edge of the table frame extends to all four sides; the unusual composition of the turned legs is also exceptional for this table form.

Height 28 in. by Width 35 ¾ in. by Depth 23 ½ in.; 71.12 by 90.8 by 59.7 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania; Vogel Collection no. 192.

\$ 10,000-15,000

883

A WILLIAM AND MARY FIGURED WALNUT AND MAPLE HIGH CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, CIRCA 1715

ball feet and stretcher replaced.

Height 61 ½ in. by Width 40 ½ in. by Depth 22 ¼ in.; 156.2 by 102.9 by 56.5 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, September 1970; Vogel Collection no. 74.

**LITERATURE**

A nearly identical high chest was illustrated in Israel Sack, Inc., *American Antiques From Israel Sack Collection*, Vol. 1, (Washington, DC: Highland House Press, 1969), p. 3, no. 3.

\$ 15,000-25,000

□ 884

A QUEEN ANNE STYLE RED-PAINTED MAPLE CHILD'S ARMCHAIR, 20TH CENTURY

Height 27 in.; 68.6 cm.

**PROVENANCE**

Vogel Collection no. NVN31.

\$ 100-200



882





885

□ 885

A RARE CHARLES II  
STUMPWORK AND BEADWORK  
PANEL, ASSEMBLED IN THREE  
BANDS, THIRD QUARTER 17TH  
CENTURY, THIRD QUARTER  
17TH CENTURY

the whole composition is comprised of a variety of raised stumpwork elements rendered in multicoloured beads on a silk ground, depicting a gentleman and lady with flowers and insects, and a country house

Height with frame 14 ½ in. by 16 ¼ in.; 36.8 by 41.3 cm.

**PROVENANCE**

The Mary Bellis Collection, Hungerford;  
Christie's London, The Mary Bellis Collection,  
May 21, 1987, lot 63;  
Anthony Scaramanga, Witney, Oxfordshire,  
May 1987;  
Vogel Collection no. 478.

\$ 3,000-5,000

□ 886

A PAIR OF DUTCH DELFT BLUE  
AND WHITE DOUBLE-GOURD  
VASES  
EARLY 18TH CENTURY

of eight-sided form with a bulbous spout section and flared rim, supported upon a slender neck, the body painted with a pattern of birds amidst flowers beneath a *ruyi* head around the shoulder, on a slightly flared foot. Heights 12¾ in. and 13 in.; 32.5 and 33 cm.

**PROVENANCE**

Ginsburg & Levy, New York, June 1971;  
Vogel Collection no. 124.

\$ 2,000-3,000



886

887

A VERY FINE AND RARE  
WILLIAM AND MARY CARVED  
AND BLACK-PAINTED MAPLE  
CANED SIDE CHAIR, BOSTON,  
MASSACHUSETTS, CIRCA 1725

Height 47 in.; 119.4 cm.

**PROVENANCE**

Peter H. Eaton, Newton Junction, New  
Hampshire, March 1983;  
Vogel Collection no. 387.

This chair is marked with multiple punch marks on the back stile to form the initial I. It belongs to an assorted group of variously designed caned chairs. Four other nearly identical examples survive, one at the Henry Ford Museum (acc. no. 59.82.10) one at Wenham Historical Society, Wenham, Massachusetts, one once in the Ruth and James O. Keene collection (see Ruth Keene and James O. Keene, *American Folk Arts from the Collection of Ruth and James O. Keene*, Detroit, MI: Detroit Institute of Arts, 1960, pp. 1, 21, no. 5) and the last in a private Pennsylvania collection (see Helen Comstock, *American Furniture: Seventeenth, Eighteenth, and Nineteenth Century Styles*, (New York: Viking Press, inc., 1962), no. 37. While once attributed to the work of Gaines, they are now properly understood to be the work of a Boston chairmaker. While the carved crest is related to those present on earlier turned stile chairs, the molded stile indicates that the chair was made slightly later. Further reinforcing this point is the existence of a cane chair with an identical back but with square cabriole legs and turned H-stretchers (see Gerald W.R. Ward, *The Cabinetmaker & the Carver: Boston Furniture from Private Collections*, (Boston, MA: Massachusetts Historical Society, 2013), p. 21, no. 9A) and Glenn Adamson, "The Politics of the Caned Chair," *American Furniture 2002*, ed. Luke Beckerdite, (Madison, WI: Chipstone Foundation, 2002), pp. 174-206).

\$ 6,000-8,000



DETAIL OF MARK ON BACK OF CHAIR



887



888

□ 888

A RARE ENGLISH QUEEN ANNE ROLLED PAPER-WORK COAT OF ARMS, PROBABLY OF THE EARL FAMILY, EARLY 18TH CENTURY

dated 171(?) and with a cipher EARLS (?), in an ebonised wood frame  
Height with frame 20 in. by Width 6 in.; 50.8 by 15.2 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, October 1996;  
Vogel Collection no. 617.

This rare rolled paper-work is an exquisite example of a small group of similar coats of arms. A Boston example is in the Museum of Fine Arts Boston (acc. no. 57.714). They were popular in England during the late seventeenth and early eighteenth centuries.

\$ 5,000-8,000



889

□ 889

A WILLIAM AND MARY TURNED AND CARVED BLACK-PAINTED BEECHWOOD CANED SIDE CHAIR, LONDON, CIRCA 1705

with a conforming stretcher and carved crest along with carved feet.  
Height 49 1/2 in.; 125.7 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, September 1970;  
Vogel Collection no. 80.

**LITERATURE**

Jonathan L. Fairbanks, Elizabeth Bidwell Bates, *American Furniture: 1620 to the Present*, (New York: R. Marek, 1981), p. 72.

This chair is a rare survivor. Many related English chairs are often refinished and are damaged by powderpost beetles. This chair appears to retain its original untouched surface. A closely related side chair is in the collection of Winterthur Museum (acc. no. 58.964) (see Benno M. Forman, *American Seating Furniture, 1630-1730*, (New York: W.W. Norton, 1988), p. 254, no. 52.). Another is in the collection of the Victoria and Albert Museum (acc. no. W.31-1936) and a third example is illustrated in Adam Bowett, *English Furniture, 1660-1714: from Charles II to Queen Anne*, (Woodbridge, UK: Antique Collectors' Club, 2002), p. 266, pl. 8:70.

\$ 1,500-2,500

□ 890

A VERY FINE AND RARE PAIR  
OF ENGLISH CAST BRASS AND  
WROUGHT IRON ANDIRONS,  
CIRCA 1750

Height 13½ in. by Width 6¼ in. by Depth 12½  
in.; 34.3 by 17.3 by 31.8 cm.

**PROVENANCE**

Peter Eaton Antiques, Newburyport,  
Massachusetts, November 1999;  
Vogel Collection no. 664.

A nearly identical pair is illustrated in Peter,  
Nancy and Herbert Schiffer, *The Brass Book:  
American, English, and European, Fifteenth  
century through 1850*, (Exton, PA: Schiffer  
Pub., 1978), p. 39, fig. A. A closely related pair  
is in the collection of Winterthur Museum and  
is illustrated in Donald L. Fennimore, *Iron at  
Winterthur*, (Winterthur, DE: Henry Francis Du  
Pont Winterthur Museum, 2004), no. 89A, pp.  
186-7.

\$ 3,000-5,000



□ 891

A VERY RARE WILLIAM  
AND MARY BLACK PAINTED  
TURNED AND JOINED MAPLE  
CANED SIDE CHAIR, BOSTON,  
MASSACHUSETTS, CIRCA 1725

seat rails replaced.  
Height 44 in.; 111.8 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, 1982;  
Vogel Collection no. 383.

**LITERATURE**

Brock Jobe and Myrna Kaye, *New England  
Furniture: The Colonial Era: Selections from the  
Society for the Preservation of New England  
Antiquities*, (Boston, MA: Houghton Mifflin,  
1984), p. 339, no. 91.

This is a very rare example of a caned chair  
with square cabriole legs. The closest related  
chair is an example advertised by John  
Gordon, *Magazine Antiques*, vol. 110, no. 6,  
December 1976, p. 1229. Glenn Adamson in  
his article "The Politics of the Caned Chair,"  
*American Furniture 2002*, ed. Luke Beckerdite,  
(Milwaukee, WI: Chipstone Foundation, 2002),  
pp. 174-206 illustrates several other tangential  
related chairs.

\$ 4,000-6,000





892

□ 892

A FINE SET OF FEDERAL CAST BRASS AND WROUGHT IRON FIRE TOOLS, NEW YORK, CIRCA 1780

comprising tongs and shovel; 2 pieces.  
Length 33 1/8 in.; 84.1 cm. (tongs)

**PROVENANCE**

Dr. Harlan W. Angier, West Brookfield, Massachusetts, January 1971;  
Vogel Collection no. 106.

\$ 250-350



893

□ 893

A PAIR OF CAST BRASS AND WROUGHT IRON ANDIRONS, FLEMISH OR DUTCH, CIRCA 1650

Height 25 in. by Width 9 1/2 in. by Depth 21 in.;  
63.5 by 24.1 by 53.3 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, August 1970;  
Vogel Collection no. 87.

\$ 1,200-1,800

□ 894

AN EXTREMELY RARE CHARLES I WROUGHT-IRON AND ENGRAVED BRASS BED WARMER, DATED 1632

inscribed 1632 and LOVE GOD AND OFFEND NOT with a stag.  
Height 39 in. by Diameter 11 1/2 in.; 99 by 29.2 cm.

**PROVENANCE**

Dr. Harlan W. Angier, West Brookfield, Massachusetts, January 1971;  
Vogel Collection no. 107.

\$ 500-700



894





895

□ 895

A VERY FINE AND RARE PAIR OF NUREMBERG BAROQUE CAST BRASS BELL-BOTTOM CANDLESTICKS, CIRCA 1680

Height 9 1/8 in. by Diameter 7 in.; 24.9 by 17.8 cm.

**PROVENANCE**

Cora Ginsburg, New York, March 1977; Vogel Collection no. 262.1.

\$ 5,000-7,000

□ 896

A RARE SILVER- AND GOLD-MOUNTED WOOD TOASTING FORK, MAKER'S MARK ONLY A L OVER LION PASSANT, PROVINCIAL OR POSSIBLY COLONIAL, EARLY 18TH CENTURY

of snakewood with four prongs, one extended to the rear, spreading from a sphere, spherical top knob with ring finial, the wood with silver bandings with serrated leaf-tip borders, the central band with two triple rings of gold, molded borders  
*maker's mark only on top band*  
 Length 42 1/2 in.; 100.8 cm.

**PROVENANCE**

Collection of Marjorie Wiggin Prescott, Christie's, New York, February 4, 1981, lot 159; S.J. Shrubsole, New York, February 1981; Vogel Collection no. 343.

The earliest known English silver-mounted Toasting Fork, unmarked but dated 1561, is illustrated in Michael Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, no. 668, p.318. See also C.C. Oman, "English Silver Toasting Forks," *Antique Collector*, vol. xxxiv, pp.24-25.

\$ 3,000-5,000



896



894 (DETAIL)



897

A CHARLES II SILVER  
CHINOISERIE TANKARD,  
MAKER'S MARK TC ABOVE A  
FISH, ATTRIBUTED TO THOMAS  
COOPER, LONDON, 1683

tapered cylindrical, engraved with a two-tiered fountain, a woman carrying a pitcher on her head at one side and on the other, a man in phrygian cap with a pitcher slung on a pole, surrounded by exotic plants and fantastic birds, the handle pricked V over RM surrounded by scrolls, the base with initials LY

fully marked on body and cover, maker's mark TC above a fish on handle, attributed to Thomas Cooper (Revised Jackson, 1989, p. 133)

25 oz

Height 7 in.; 17.8 cm.

**PROVENANCE**

S.J. Shrubsole, New York, June 1983;  
Vogel Collection no. 391.

In *Silversmiths in Elizabethan and Stuart London*, (London 2017 p.154) David M. Mitchell attributes this maker's mark to Thomas Cooper, son of William Cooper of London, goldsmith, who was apprenticed to the plateworker Thomas Aylinge for eight years from Michaelmas 1660. He became free by service on November 4, 1668. Between 1669 and 1691 he had six apprentices, the last being Gabriel Sleath who became free by service in 1701. Cooper died about 1691. Mitchell identifies the fish in the mark as a dolphin and lists examples of plates bearing this mark between 1667/68 and 1692/93 including porringer, chalices, tumblers, beakers, plates and communion cups.

The chasing on this tankard is done with unusual depth and some freedom. The chaser has not followed exactly his preparatory dotted outlines. The scene mixes exotic plants and fanciful birds with classical motifs. The front shows a baroque fountain with dolphin supports, female figure stem and dragon spout. The body of the fountain recalls Bernini's *Fontana del Tritone* in Rome. The figures flanking the fountain likewise are classically derived.

A fountain in the form of a triton riding a dolphin appears on a chinoiserie mirror, maker's mark only D in script, circa 1685, formerly in the Jaime Ortiz-Patiño Collection, sold Sotheby's New York, May 21 1992 Lot 154 (\$77,000). A baroque fountain appears on the cup and cover probably by John Ruslen, 1680, in the Collection of the Worshipful Company of Goldsmiths illus. David M. Mitchell op. cit p. 392.

\$ 30,000-50,000







□ 898

A WILLIAM III SILVER TWO-HANDLED DRAM CUP, MAKER'S MARK (?) JO GOTHIC, CIRCA 1700

tapered cylindrical with rounded base, decorated with broad matted band, wire scroll handles, engraved on base with early initials *FC* and at rim with later stag's head crest *maker's mark only three times on base*  
1 oz  
Length over handles 3 5/8 in.; 9.2 cm.

**PROVENANCE**

James Robinson, New York, February 1993; Vogel Collection no. 579.

\$ 1,000-1,500

□ 899

A CHARLES I SILVER TWO-HANDLED DRAM CUP, MAKER'S MARK PROBABLY PH IN MONOGRAM ANNULET BELOW, LONDON, 1641

shallow circular chased and punched with scrolls and beading, the base with a flowerhead, scroll handles, the front engraved with early initials *E\*P*  
*marked on base, maker's mark probably PH in monogram annulet below (Revised Jackson, 1989, p. 114)*  
Diameter 4 1/4 in.; 10.6 cm.

**PROVENANCE**

Christie's, New York, February 4, 1981, lot 173; James Robinson, New York, February 1981; Vogel Collection no. 344.

**EXHIBITED**

Possibly Park Lane Exhibition, London, 1920, no. 594

\$ 4,000-6,000

□ 900

A WILLIAM AND MARY SILVER LEMON STRAINER, MAKER'S MARK TK, PROBABLY FOR THOMAS KEDDER OF LONDON, CIRCA 1690

circular bowl pierced with a flowerhead, flat crown-shaped pierced handles  
*maker's mark TK only struck three times on rim of bowl*  
2 oz  
Length 6 in.; 15.2 cm.

**PROVENANCE**

Brand Inglis, London, July 1984; Vogel Collection no. 404.

This maker's mark is not listed in Jackson's *Silver and Gold Marks*, but has tentatively been ascribed to Thomas Kedder by Mrs. G.E.P. How, as a maker of small wares at the end of the 17<sup>th</sup> century, typically nutmeg graters. See Elizabeth B. Miles, *The English Silver Pocket Nutmeg Grater*, no. 4, pp. 24-25.

\$ 1,500-2,000



□ 901

A WILLIAM III SILVER MINIATURE COFFEE POT, EDWARD HUNSDON, LONDON, 1699

tapered cylindrical with conical cover, straight spout at right angles to the scroll strap handle, engraved with leaf-tips at spout, on handle, lower handle terminal and similar border at the base fully marked on body, maker's mark partly visible on cover  
16 dwt  
Height 2¼ in.; 6.2 cm.

**PROVENANCE**

S.J. Shrubsole, New York, May 1986; Vogel Collection no. 451.

A miniature version of the earliest form of English coffee or Teapot. Two full sized vessels of this shape are at the Victoria and Albert Museum, one described as a teapot in its presentation inscription to the committee of the East India Company, maker's mark TL, London 1670, the other, maker's mark GG, London, 1681 also from the East India Company, both illustrated in Charles Oman, *English Silversmiths' Work, Civil and Domestic*, no. 66 and 74.

Edward Hunsdon was the son of Henry Hundstone of Edmonton, Middlesex. He was apprenticed to Thomas Tebb of the Joiners' Company 8 April 1673, and became free 6 February 1683. He mark was entered as a smallworker with an undated entry, probably April 1697, on beginning of register; his address was Carey Lane (Grimwade).

\$ 1,500-2,500

□ 902

A QUEEN ANNE SMALL SILVER TWO-HANDLED DRAM CUP, WILLIAM FLEMING, LONDON, 1708

baluster body chased with sloping gadroons and with matted girdle topped by stamped leaves, engraved with contemporary initials *H* over *WA* (top initial changed from an *M*), the opposite side with an initial *A*, wire scroll handles marked on base  
15 dwt  
Length over handles 3 ½ in.; 7.8 cm.

**PROVENANCE**

Robert Lloyd, New York, February 2002; Vogel Collection no. 708.

For a similar two-handled small cup by Fleming 1700, see Victor Hovart, *Miniature Silver Toys*, p. 159, illus. 187.

William Fleming, son of John Fleming, citizen and haberdasher of London apprenticed to Nathaniel Lock 22 February 1688, free 20 March 1695, mark entered undated, presumably April 1697 on commencement of register, address Maiden Lane, Cripplegate October 1705. Signatory as "working" goldsmith of the petition complaining of the competition of "necessitous strangers" December 1711, and to that against assaying works of foreigners not having served seven years apprenticeship February 1716, Church Warden of St. Zachary 1710 and 1717 (Grimwade).

\$ 1,000-1,500

□ 903

A CHARLES II PROVINCIAL SILVER TWO-HANDLED DRAM CUP, MAKER'S MARK A CINQUEFOIL ONLY, LONDON, CIRCA 1670

of baluster form, chased with a row of matted flowerheads spaced by matted pales, base chased with a flowerhead, scroll handles maker's mark only three times at rim  
1 oz 5 dwt  
Length over handles 3 ¾ in.; 9.5 cm.

**PROVENANCE**

James Robinson, New York, April 1985; Vogel Collection no. 419.

\$ 1,500-2,500

AN EXCEPTIONAL SET OF  
TWELVE ENGLISH PAINT-  
DECORATED SYCAMORE  
ROUNDELS, DATED NOVEMBER  
20, 1625

each inscribed with the name of the newlywed couple Roger and Mary Simpson, the lid of the box is inscribed *The laboring bee that sucks of me such sweet, shows unto man, what things for him are meet*, the underside of the box is inscribed *Nouemb. 20. / Ex dono cognate mei l? / Tho : Martin vic. de / Stone in Insula de / Oxney in Comitatu / Cantie, Anno / Dmi, 1625*. Diameter 5 ¾ in.; 14.6 cm.

**PROVENANCE**

Mr. Charles Toller, Eton, Windsor, England; Marjorie Wiggin Prescott (1893-1980), Greenwich, Connecticut; Christie's, New York, *The Prescott Collection: Objects of Art English and Continental Furniture*, January 31, 1981, sale 5034, lot 62; James Robinson, Inc., New York, July 1987; Vogel Collection no. 482.

**EXHIBITED**

Bath, England, Assembly Rooms, *International Art Treasures*, 1973, no. 326, pls. 281, 282.

**LITERATURE**

*Proceeding of the Society of Antiquaries of London. Vol 10.* (London: The Society, February 19, 1885), p. 207-16; Mary Anne Caton, "'Tables and fruit-trenchers teach as much': English banqueting trenchers, c. 1585-1662," *Magazine Antiques*, vol. 169, no. 6, June 2006, p. 116, 118n19.

\$ 15,000-25,000

These unique trenchers were a wedding gift to Roger Simpson and his bride Mary in 1625 from their cousin. Each plate has an inscription written on a central shield, a painted floral motif and a second inscription written around the edge of the plate that includes the bride's or groom's name. The verses describe attitudes about marital behavior, ripe fruit, and "comley sights," to evoke opinions about love, sex and marriage.

The Normans served their meat on a square slice of bread known as a 'tranche' and it is thought that at high table the tranche was always placed on a rectangle of wood known as a 'trencher'. The connection between this custom and a party song with a refrain is the roundel. These became thin circular wooden trenchers decorated with 'poesies' which were sung or recited by guests as roundelays in the reign of Elizabeth I, James I and Charles I. The Civil War and the puritan ethic killed both the banquets and the festive spirit of the party games in which roundels and roundelays played a part.

George Puttenham described trenchers in his *The Arte of Englishe Poesie* (1589), noting these "little epigrams which we call 'poesies', and do paint them now-a-days upon the back sides of your trenchers of wood." Other mentions describe sets of twelve trenchers used at the end of dinner for desserts and for wordy entertainment. Roger's and Mary's guests would have sung or recited the verses, and it was possible to buy many sets for gift giving at New Year's or for important occasions like marriage. They appear to have become widespread across society, enough for John Donne to joke in 1669 that "[Aesop's] fables and fruit-trenchers teach as much."

After the more robust wooden trenchers used for the main course were cleared away a roundel, plain side up, was placed before each dinner. These roundels were used for cheese, for sticky marzipans known as 'marchpanes', sugar-plums or other confections or 'conceits' which terminated Elizabethan or early Stuart banquets. After grace had been said, the roundels were reversed revealing the ornamental side which was painted with one or two verses, from proverbs, fables or the bible, elaborately bordered, brightly coloured and varnished over. The verses varying from the amusing to the improving, were sung or recited by the diners in turn around the table, probably to the accompaniment of a lute, for the entertainment of the company.

Roundels were made in sets of 8 or 12, and very occasionally 24, and kept in circular roundel boxes. Very few complete sets of roundels have survived and of those that have the majority have become separated from their original boxes. References to roundels occur in late 16th and early 17th century inventories and are sometimes mentioned in contemporary literature: in *Northwood Ho* by Webster and Dekker published in 1607 a character declares: 'I'll have you make twelve poesies for a dozen cheese trenchers'. Later in the early 18th century, sets of ceramic delft motto plates replaced the tradition of the small wooden roundels.

Mary Anne Caton  
Vanderbilt University Libraries  
Nashville, TN



904



905

□ 905

A CHARLES II BEADWORK  
PANEL, POSSIBLY A BASKET  
FRAGMENT, MID-17TH CENTURY

of multicolored beads within a wire grid framework; depicting a lady and gentleman below a crown flanked by a lion and unicorn; in a parcel gilt and ebonized moulded frame  
Height with frame 17 ½ in. by Width 22 in.; 27.9 by 38.1 cm.

**PROVENANCE**

Cora Ginsburg, New York, February 1976;  
Vogel Collection no. 234.

Related panels with a similar distinctive grid pattern appear as the base in several surviving 17th-century beaded baskets, including examples in the Fitzwilliam Museum, Cambridge; the Treasurer's House, York (National Trust); and the Royal Ontario Museum, Toronto. Beadwork baskets are traditionally thought to have been a domestic art fashioned by gentlewomen from wealthy households, using expensive glass beads imported from Amsterdam and Venice. It has also been suggested that individual components were professionally manufactured and sold as kits.

\$ 3,000-5,000



906

□ 906

A FINE AND RARE SPANISH  
CAST BRASS CANDLESTICK,  
17TH CENTURY

with urn, spiral shaft, and octagonal-base.  
Height 6 ¼ in. by Diameter 6 in.; 15.9 by 15.2 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania,  
October 1997;  
Vogel Collection no. 629.

\$ 300-500



907

□ 907

A FINE AND RARE PAIR  
OF SPANISH CAST BRASS  
TRIANGULAR-BASE  
CANDLESTICKS, 17TH CENTURY

Height 10 ½ in.; 26.7 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1973;  
Vogel Collection no. 169

\$ 400-600



A FINE AND RARE PILGRIM CENTURY JOINED AND CARVED OAK AND MAPLE 'SUNFLOWER' CHEST WITH TWO DRAWERS, ATTRIBUTED TO THE SHOP OF PETER BLIN, WETHERSFIELD, CONNECTICUT, CIRCA 1680

retains its original top and full height to feet; several applied moldings replaced.

Height 40 ¼ in. by Width 48 ¼ in. by Depth 21 ¼ in.; 102.2 by 122.6 by 54 cm.

**PROVENANCE**

Ginsburg & Levy, New York, February 1970;  
Vogel Collection no. 72.

\$ 15,000-25,000

This joined chest, with its well-carved marigold and tulip panels and delicately turned applied half columns and bosses, is part of a very well document group of early joined furniture made in the vicinity of Wethersfield, Connecticut between approximately 1675 to 1705. The group routinely called the "Sunflower" chest is most notable for its carved panels with stylized tulips in the side panels and marigolds in the central panel. For decades these pieces have been attributed exclusively to the hand of Peter Blin (d. 1725). However, the sheer number of

surviving pieces indicates that this decorative tradition survived for decades in and around the Wethersfield, Connecticut region and cannot be the work of one individual. More likely is that Peter Blin initiated this style and it was replicated by his apprentices or fellow local joiners. For additional information on seventeenth-century Wethersfield joinery, see Susan Schoelwer, "Connecticut Sunflower Furniture: A Familiar Form Reconsidered," *Yale University Art Gallery Bulletin*, Spring 1989, pp. 21-38.





□ 909

A VERY RARE CHARLES II PROVINCIAL SILVER ENGRAVED TWO-PRONG FORK, THOMAS MANGY, YORK, 1677

trefid end and two prongs, both sides engraved with foliage  
*marked on back of stem with maker, city, and date*  
 Length 7 ¾ in.; 19.6 cm.

**PROVENANCE**

S.J. Shrubsole, London, June 1985;  
 Vogel Collection no. 421.

Ian Pickford in *Silver Flatware, English, Irish, and Scottish 1660-1980*, p. 77, comments of trefid forks: "These are very rare, the fork only just coming into general use in England at the end of the seventeenth century. When found, trefid forks usually have three prongs, although occasionally, two and sometimes four prong forks are found."

\$ 3,000-5,000

□ 910

A WILLIAM AND MARY SILVER-GILT ENGRAVED TREFID SPOON, LONDON, 1690

the front engraved with scrolling foliage topped by a spread-winged bird, the back with foliage and pricked initials *EC*, the bowl with laceback rat-tail flanked by engraved leaves  
*marked on back, maker's mark not clear*  
 Length 7 in.; 17.8 cm.

**PROVENANCE**

How of Edinburgh, London, March 1988;  
 Vogel Collection no. 496.

Ian Pickford notes of this rat-tail "a more rare type is the scroll decorated ribbed rat-tail," see *Silver Flatware English, Irish, and Scottish 1660-1980*, 1980, p. 75. Here it is combined with fine engraving; including, instead of the more usual mask or cherub head, a spread-winged bird.

\$ 1,000-1,500

□ 911

TWO ENGLISH SILVER-GILT SMALL SPOONS, LONDON, CIRCA 1690 AND 1700

a William and Mary trefid spoon, *maker's mark only WF crowned*; and a William III dognose spoon, *maker's mark only by Edmund Proctor*, both engraved on both sides with overlapping foliage and with rat-tails  
 Length of each 4 ½ in.; 10.4 cm.

**PROVENANCE**

The first, S.J. Shrubsole, New York, May 1985; the second Walter H. Willson, Chicago, March 1977;  
 Vogel Collection no. 263 and 420.

\$ 500-800



□ 912

A CHARLES I SILVER SWEETMEAT DISH, MAKER'S MARK W OVER M PROBABLY FOR WILLIAM MADDOX, LONDON, 1632

shallow circular form embossed with fruits and scrolls between vertical flutes, the center pricked with early initials AH above R over IF, within punch-beaded circle, shell handles  
3 oz 16 dwt  
Length over handles 8 ¼ in.; 21 cm.

**PROVENANCE**

S.J. Shrubsole, New York, April 1997; Vogel Collection no. 268.

This mark previously attributed to William Maundy has been re-attributed to William Maddox, free 1606, died after September 1644, by David Beasley, continued by David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, pp. 587-88.

William Maddox specialized in small dishes. Jackson lists four dishes with this mark from 1630-34 (Revised Jackson, 1989, p. 115). A very similar sweetmeat dish 1633 was sold London, 12 December 1974, lot 100, illustrated *The Sotheby's Directory of Silver*, no. 419, p. 125.

\$ 3,000-5,000

□ 913

A CHARLES II SILVER OCTAGONAL SALT, MAKER'S MARK WE MULLET ABOVE AND BELOW, POSSIBLY FOR WILLIAM EYCOTT, LONDON, 1680

tapered octagonal with molded borders, sunk well, engraved with initials A.D.  
marked center of bowl, maker's mark W E mullet above and below, possibly for William Eycott (Revised Jackson, 1989, p. 142)  
1 oz 5 dwt  
Diameter 3 ½ in.; 8 cm.

**PROVENANCE**

S.J. Shrubsole, London, October 1981; Vogel Collection no. 360.

This mark appears mostly on candlesticks, such as a set of six at the Middle Temple, London. David Mitchell discusses the mark and several candidates, see *Silversmiths in Elizabethan and Stuart London*, pp. 569-70. He also notes a Royal caddinet of 1683 in the Royal Collection.

\$ 1,000-1,500

□ 914

A CHARLES II SILVER PORRINGER, MAKER'S MARK EG, POSSIBLY FOR EDWARD GLADWIN, LONDON, 1674

with wide bombé bowl, the handle pierced with geometric motifs and pricked with initials TS over ES, surrounded by fine scrollwork and cinquefoils fully marked at rim, lion passant on back of handle, maker's mark EG possibly for Edward Gladwin (Revised Jackson, 1989, p. 129)  
8 oz 6 dwt  
Length 5 ¾ in.; 13.6 cm.

**PROVENANCE**

How of Edinburgh, London, January 1990; Vogel Collection no. 518.

Jackson records a cup, two tankards, and an alms dish by this maker between 1670 and 1680. This model handle with slight variation in piercing was used by silversmiths in Boston. A porringer with similar handle by John Coney from the Collection of Mrs. Herman F. Clarke is illustrated in Herman Frederick Clarke, *John Coney Silversmith*, p. 53, pl. xxiii, another by Jeremiah Dummer is at the Boston Museum of Fine Arts, Buhler, cat. no. 18, p. 21. The porringer of this form became more popular in the Colonies than in England.

David M. Mitchell cites Anthony Sale's attribution of this mark to Edward Gladwin in *Silversmiths in Elizabethan and Stuart London*, p. 281.

\$ 3,000-5,000



915

**A CHARLES I OR II SILVER OVAL ROYALIST TOBACCO BOX, PROBABLY LONDON, CIRCA 1640-70**

the slip-on cover centered by a cameo profile bust of Charles I in armor, surrounded by an inscription and a border pierced and engraved with flowers enclosing oval reserves bearing the emblems of France and Ireland and England impaling Scotland, the latter in crowned shield with the Royal supporters; at the top two winged angels holding a crown below a sunburst engraved "Video," all within a bead and reel rim

apparently unmarked  
3 oz 7 dwt  
Length 3 1/8 in.; 8.3 cm.

**PROVENANCE**

Asprey & Co., London, October 1984; Vogel Collection no. 408.

The inscription reads "Vivat Rex, Currat Lex, Floret Grex" translated loosely as "Long Live the King, May the Law take care of, and May the Flock Flourish."

It is hard to date these unhallmarked boxes exactly. Timothy Schroder discusses the question in *The Gilbert Collection of Gold*

and Silver, 1988 no 23. From a letter written by Thomas Knyvett to his wife on January 17, 1640, in which he requests her to send "Tobaccoe boxes with the Kings picture of silver" we know that the concept existed during his reign. However, an identical box with maker's mark BB was sold Sotheby's March 3, 1983, lot 79. Schroder points out that this maker's mark is found on hallmarked boxes of 1673, 75 and 83, suggesting a commemorative purpose for these boxes to appeal to supporters of the Stuart cause. The treatment of the flowers, however, points to an earlier date and the iconography is consistent with Charles I is obsession with Divine Right. The sunburst with the word "Video," here misunderstood by the engraver, illustrates this and it is possible to see the winged putti as angels.

A similar box was in the Albert Collection, see Robin Butler, *The Albert Collection, Five Hundred Years of British and European Silver*, no. 106, p.8. Two gold examples are known, one in the Gilbert Collection at the Victoria and Albert Museum, see Charles Truman, *The Gilbert Collection of Gold Boxes*, no.92, pp.276-7, the other sold Christie's, London, October 19, 1988, lot 371. Another is in the Lion Collection, *British Silver Boxes 1640-1840*, no. 13, p. 41.

\$ 10,000-15,000

916

**A RARE PAIR OF SCOTTISH DISC-END SPOONS, DEACON'S MARK OF GEORGE CRAUFIURD (CRAWFORD), EDINBURGH, CIRCA 1621-23**

the shaped terminals engraved with initials M over HN conjoined, the stems engraved with leaves, short rat-tails, the backs of the bowls engraved IH

marked on backs of stems with city mark, deacon's mark twice, probably once as maker, with zigzag assay scrapes on back of stems  
Length 7 in.; 17.7 cm.

**PROVENANCE**

How of Edinburgh, London, November 1989; Vogel Collection no. 516.

**LITERATURE**

For a discussion of the rare and distinctly Scottish disc-end spoons see Ian Finlay, *Scottish Gold and Silver Work*, 11991 edition, pp. 95-97. See also How, *English and Scottish Silver Spoons*, chapter V, section II, where three disc ends of this period from the Bute Collection are discussed, pl. 8, p. 346.

\$ 7,000-10,000

917

A QUEEN ANNE SILVER PEAR-FORM CHOCOLATE POT, WILLIAM FAWDERY, LONDON, 1707

tapered cylindrical raised body with rounded base, high molded girdle, banded swan-neck spout at right angles to the handle, detachable domed cover with chained hinge pin and removable baluster finial, the handle sockets with waved edges

*fully marked on body, maker and lion's head on cover, lion's head on finial, maker's mark apparently overstriking another; scratch weight 27 1/2*

30 oz gross

Height 10 1/2 in.; 26.7 cm.

**PROVENANCE**

S.J. Shrubsole, New York, June 1981;

Vogel Collection no. 354.

William Fawdery, son of John Fawdery of Enstone in the County gentleman, and elder brother of John (lot 876), apprenticed to Robert Cooper 15 December 1683, free 8 August 1694. First mark as largeworker undated probably in 1697. Address first Goldsmith St and Gold Street 1720, signatory to the petition against the marking of foreigners' plate and extending the freedom to several Frenchmen 1703, 1711, and 1716, elected Renter Warden 4 October 1721 and died circa 1727 when his widow Hester Fawdery entered her mark (Grimwade).

\$ 8,000-12,000





918

□ 918

ENGLISH SCHOOL, 17TH CENTURY

Miniature Portrait of King Charles II

gouache on vellum

circa 1680

Height 1 1/8 in. by Width 7/8 in.; 4.8 cm by 2.2 cm.

**PROVENANCE**

Elle Shushan, Philadelphia, Pennsylvania, 2001;  
Vogel Collection no. 699.

\$ 600-800

□ 919

A CHINESE BLUE AND WHITE  
OCTAGONAL BOWL  
CIRCA 1650

the steep sides rising to an everted rim, each panel variously painted with flowering branches of lotus, peony, prunus and chrysanthemum.

Diameter 4 3/4 in.; 12 cm.

**PROVENANCE**

The Hatcher Collection;

Christie's Amsterdam, June 12-13, 1984 (according to label), possibly part of lot 1031-1038;

\$ 1,000-2,000

920

AN EXTREMELY RARE WILLIAM AND MARY  
FIGURED WALNUT LOOKING GLASS WITH  
PIERCED CRESTING, CIRCA 1690

appears to retain its original surface and original beveled glass.

Height 41 in. by Width 25 in.; 104.1 by 63.5 cm.

**PROVENANCE**

Mrs. Henry Hammond Taylor, Connecticut;

John C. R. Tompkins Antiques, Millbrook, New York, July 1970;

Vogel Collection no. 83.

The elaborately carved and pierced acanthus on the cresting is a three-dimensional incarnation of the arabesque or 'seaweed' marquetry inlay on case furniture and mirror frames of the period, following Dutch examples influenced by the engravings of the Huguenot architect and designer Daniel Marot (1661-1752) and the work of the Low Countries-born royal cabinetmaker Gerrit Jensen (active 1680 - d.1715). It is very similar to the cresting on a japanned mirror in Hampton Court, Leominster, Herefordshire, illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture* (Woodbridge 1983), Vol. II, p.318 fig.20). Further mirrors in floral or seaweed marquetry with related cresting, including one from the Percival D. Griffiths collection, are illustrated in R. Symonds, *English Furniture from Charles II to George II* (London 1929, p.54 fig. 40) and Graham Child, *World Mirrors* (London 1990), fig. and plate 19.

\$ 15,000-25,000



919





DETAIL OF ORIGINAL WEBBING AND UNDER UPHOLSTERY

921

AN IMPORTANT AND RARE  
PAIR OF WILLIAM AND MARY  
BLACK-PAINTED MAPLE  
'LEATHER-BACK' SIDE CHAIRS,  
BOSTON, MASSACHUSETTS,  
CIRCA 1725

each retains their original leather upholstery  
and surface.

Height 44 ½ in.; 113 cm.

**PROVENANCE**

Ginsburg & Levy Inc., New York, May 1970;  
Vogel Collection no. 79.

**LITERATURE**

Brock Jobe, "The Boston Furniture Industry:  
1720-1740," *Boston Furniture of the Eighteenth  
Century*, Walter Muir Whitehead ed., The  
Colonial Society of Massachusetts, Boston,  
1974, p. 40, fig. 29.

Wendy A. Cooper, *In Praise of America:  
American Decorative Arts, 1650-1830*, (New  
York: Knopf, distributed by Random House,  
1980), p. 63, fig. 80.

Brock Jobe and Myrna Kaye, *New England  
Furniture: The Colonial Era, Selections from the  
Society for the Preservation of New England  
Antiquities*, Houghton Mifflin, Boston, 1984, p.  
341, fig. 91b.

\$ 50,000-80,000



921 (DETAIL)



This is the finest pair of Boston 'leather-back' chairs that survive. Each retains their original surface and leather. As described in depth in a forthcoming article on Boston's early Baroque seating furniture, this ogee-crested chair with molded stiles was a major export good for Boston. Chairs like these were exported to nearly all of the early eighteenth century North American colonies and likely even to major cities in the Caribbean. The account books

for Bostonian, Thomas Fitch, list the sale of numerous 'crooked' chairs to both Boston residents and sending them on various ships to New York and Philadelphia. For additional information on related chairs, see Erik K. Gronning, "Luxury of Choice: Boston's Early Baroque Seating Furniture," *American Furniture 2018*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2018).



922

A VERY RARE WROUGHT-IRON AND CAST BRASS TWO-LIGHT CANDLESTAND, MASSACHUSETTS, CIRCA 1740

Height 62 in. by Width 18 ½ in.; 157.5 by 47 cm.

**PROVENANCE**

Northeast Auctions, Portsmouth, New Hampshire, *Property from the Collection of Cora and Benjamin Ginsburg*, August 2003, lot 2001; Vogel Collection no. 727.4.

\$ 6,000-8,000



922

□ 923

AN ENGLISH BEADWORK PICTURE, BEARING THE INITIALS EC AND DATED 1653

multicolored beads, depicting a lady and gentleman flanking a bouquet of flowers; the back panel with an ink inscription  
Height with frame 19 in. by Width 23 in.; 48.3 by 58.4 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1978; Vogel Collection no. 292.

\$ 3,000-5,000



923

A VERY FINE AND RARE  
WILLIAM AND MARY  
WHITE PINE SPOON RACK,  
ATTRIBUTED TO DAVID  
DEMAREST, BERGEN COUNTY,  
NEW JERSEY, 1729

inscribed on back ANO 1729, MVH and CVH;  
together with eight pewter spoons of the same  
period. (9 pieces)  
Height 24½ in. by Width 8⅞ in. by Depth 2 in.;  
62.2 by 22.5 by 5.1 cm.

**PROVENANCE**

Probably original for Margaret Haring (1688-1749) and Claes Van Houten (1684-1744), Tappan, New York;  
George Abraham & Gilbert May Antiques, West Granville, Massachusetts, September 1978;  
Vogel Collection no. 303.

Hackensack Valley spoon racks are simple backboards with three ledges usually pierced to insert a dozen spoon handles. The boards and the pierced crest were often carved with elaborate, decorative patterns as seen with this example. It was a custom of giving handmade objects which were made to speak of the donor's affections. After marriage, it can be assumed a spoon was given each time a child was christened. The number of openings for spoons indicated the hoped for size of families in olden times. A closely related example is in the collection of the Bergen County Historical Society, River Edge, New Jersey. The similarities in materials, construction, and the association of many of the spoon racks to Bergen County, New Jersey suggests that there was a school of makers in that area.

The carved initials likely stand for Margaret Haring (1688-1749) and Claes Van Houten (1684-1744) who were married in Tappan, New York. No other couples are recorded in the region with the same matching initials. For additional information see Wallace Nutting, "Carved Spoon Racks," *Magazine Antiques*, June 1925, pp. 312-5; Roderic H. Blackburn, "Dutch arts and culture in colonial America," *Magazine Antiques*, vol. 130, no. 1, July 1986, p. 143, fig. 4; and Roderic H. Blackburn and Ruth Piwonka, *Remembrance of Patria: Dutch Arts and Culture in Colonial America, 1609-1776*, (Albany, NY: Albany Institute of History and Art, 1988), pp. 159-61.

\$ 10,000-15,000



924 (DETAIL)





□ 925

A FINE AND RARE WILLIAM AND MARY JOINED AND TURNED MAPLE AND OAK 'LEATHER-BACK' SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1715

retains an early historic possibly original surface; with a typical Boston area turned front stretcher and tapered stiles.  
(Illustrated opposite)  
Height 45 1/2 in.; 115.6 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, February 1976;  
Vogel Collection no. 237.

This chair represents the subsequent design style adopted by Boston chairmakers after the emergence of the early Baroque style. The stile turnings are conical and finished with small filleted rings while the finials have become more robust and well defined. Interestingly, side chairs with this stile design and lacking a baluster turning have the standard Boston front stretcher whereas side chairs that have slightly more completely turned stiles with balusters turnings have the later opposing baluster front stretcher. For additional information on this chair and its antecedents see a forthcoming article by Erik K. Gronning, "Luxury of Choice: Boston's Early Baroque Seating Furniture," *American Furniture 2018*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2018).

\$ 5,000-7,000

□ 926

A LARGE DUTCH OR GERMAN PUNCHED CAST BRASS PRICKET CANDLESTICK, MID 15TH CENTURY

Height 17 in. by Diameter 5 1/2 in.: 43.2 by 14 cm.

**PROVENANCE**

Northeast Auctions, Portsmouth, New Hampshire, *Property from the Collection of Cora and Benjamin Ginsburg*, August 3, 2003, lot 1761;  
Vogel Collection no. 727.2.

Related pricket candlesticks are illustrated in Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks: Produced in Bronze, Brass, Paktong*, (Woodbridge, Eng: Antiques Collector's Club, 1978), p. 34, fig. 16 and Onno ter Kuile, *Koper & Brons*, (Gravenhage: Staatsuitgeverij; Amsterdam: Rijksmuseum, 1986), pp. 85-90, figs. 108-117.

\$ 1,500-2,500

□ 927

A VERY FINE ASH BURL BOWL, EARLY 19TH CENTURY

Height 6 1/2 in. Width 14 7/8 in. by Depth 15 1/4 in.: 16.5 by 37.8 by 38.7 cm.

**PROVENANCE**

Garth's Auction, Delaware, Ohio, November 1971;  
Vogel Collection no. 140.

\$ 1,500-2,500



926



927



928



929

□ 928

JOHN JAMES AUDUBON  
(AFTER)

American Woodcock (Plate CCLXVIII)

Hand-colored aquatint, engraving and etching,  
1835, by R. Havell, on wove paper with the J  
Whatman 1835 watermark, framed  
plate: 375 by 522 mm 14¾ by 20½ in; sheet:  
649 by 983 mm 25½ by 38¾ in

**PROVENANCE**

Taylor Clark Gallery, Baton Rouge, Louisiana,  
1969;  
Vogel Collection no. 46.1.

\$ 1,000-1,500

□ 929

JOHN JAMES AUDUBON  
(AFTER)

Wood Wren (Plate CLXXIX)

Hand-colored aquatint, engraving and etching,  
1833, by R. Havell, on wove paper with the J  
Whatman 1833 watermark, framed  
plate: 492 by 312 mm 19¼ by 11½ in; sheet:  
963 by 646 mm 37⅞ by 25⅜ in

**PROVENANCE**

Taylor Clark Gallery, Baton Rouge, Louisiana,  
1969;  
Vogel Collection no. 46.1.

\$ 1,000-1,500



□ 930

930

**A VERY FINE ENGLISH CAST  
BRASS FOUR ARM CHANDELIER,  
CIRCA 1850**

inscribed *Rhodd ELIZABETH THOMAS, Cae'r  
Goll, i Gapel Sion. 1850.*

Height 19 3/8 in. by Diameter 27 3/4 in.; 42.2 by  
70.5 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1998;  
Vogel Collection no. 648.

This chandelier was a gift to the Welsh  
Church Gapel Seion in the town Cae'r Goll in  
1850.

\$ 2,000-3,000

□ 931

**JOHN JAMES AUDUBON  
(AFTER))**

Red-headed Woodpecker (Plate XXVII)

Hand-colored aquatint, engraving and etching,  
1828, by R. Havell, on wove paper with the J.  
Whatman 1830 watermark, framed  
plate: Height 25 1/8 in. by Width 21 1/2 in.; 63.7 by  
54.6 cm.; sheet: Height 38 1/4 by Width 25 1/8 in.;  
97.2 by 63.7 cm.

**PROVENANCE**

Douglas Kenyon, Chicago, Illinois, 1986;  
Vogel Collection no. 461.

\$ 3,000-5,000



931



932

□ 932

A FINE ENGLISH BRASS MOUNTED WROUGHT IRON RUSH LIGHT AND CANDLEHOLDER, 18TH CENTURY

bearing an inscribed accession number beneath one of the legs 16-10/1  
Height 10 ½ in.; 26.7 cm.

**PROVENANCE**

Phillips, New York, February 1980;  
Vogel Collection no. 325.

\$ 300-500



933

□ 933

A PAIR OF AMERICAN TWO PUNCH-DECORATED TINNED SHEET IRON HANGING LANTERNS, CIRCA 1800

Height of tallest (including handle) 15 ¾ in. by  
Diameter 5 ¾ in.; 40 by 13.6 cm.

**PROVENANCE**

Garth's Auction, Delaware, Ohio;  
Vogel Collection no. NVN23.

\$ 300-500



934

□ 934

A RARE WILLIAM AND MARY TURNED AND RED-PAINTED MAPLE CHILD'S SLAT-BACK 'MUSHROOM' ROCKING ARMCHAIR, NEW ENGLAND, CIRCA 1740

Height 27 ½ in.; 69.9 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania;  
Vogel Collection no. NVN14.

\$ 600-800



□ 935

A RARE PAIR OF AMERICAN  
WROUGHT IRON DIAMOND  
HEAD SPIRAL TWIST GOOSE-  
NECK CREEPER ANDIRONS,  
18TH CENTURY

Height 10¾ in. by Width 7 in. by Depth 11½ in.;  
27.3 by 17.8 by 29.2 cm.

**PROVENANCE**

Elliott and Grace Snyder, South Egremont,  
Massachusetts, November 2007;  
Vogel Collection no. 791.

\$ 600-800



935

□ 936

A PAIR OF AMERICAN  
WROUGHT IRON DIAMOND-  
HEAD GOOSE-NECK ANDIRONS,  
LATE 17TH OR EARLY 18TH  
CENTURY

Height 19¾ in. by Width 11½ in. by Depth 16 ½  
in.; 50.2 by 29.2 by 41.9 cm.

**PROVENANCE**

Dr. Harlan W. Angier, West Brookfield,  
Massachusetts;  
George Abraham and Gilbert May, Granville,  
Massachusetts, November 1970;  
Vogel Collection no. 93.

A similar example is illustrated in Herbert F.  
Schiffer, *Antique Iron: Survey of American and  
English forms, Fifteenth through Nineteenth  
Centuries*, (Exton, PA: Schiffer Pub., 1979), p.  
134, fig. D.

\$ 400-600



936

□ 937

A PAIR OF AMERICAN  
PUNCHED BRASS AND  
WROUGHT IRON SKIMMERS,  
CIRCA 1840 AND BEFORE

handle of one inscribed *M\*S 1840 W\*S*.  
Height of tallest 24 ½ in. by Diameter 7 ½ in.;  
62.2 by 19 cm.

**PROVENANCE**

Florene Maine Antiques, Ridgefield Connecticut  
Vogel Collection no. NVN22.

\$ 200-300



937

938

A VERY RARE WILLIAM AND MARY CHERRYWOOD CAPSTOCK, NEW YORK STATE, CIRCA 1720

appears to retain its original surface; with five turned walnut pegs on a molded backboard with original hanging devices on the back; one peg is a period replacement.  
Height 4 7/8 in. by Width 38 3/4 in. by Depth 6 in.; 12.4 by 98.4 by 15.2 cm.

**PROVENANCE**

Roderick Blackburn, Kinderhook, New York, November 2001;  
Vogel Collection no. 696.

Capstocks are a form of clothes rack that were used by the New York Dutch in the seventeenth and early eighteenth century. Very few survive today. Two late seventeenth century New York inventories attest to their use. Cornelis Van Dyke whose 1686 estate amounted to 1,428 beavers and had a typical mixture of furniture in his house. One room contained a walnut bedstead with dark say hangings and silk fringe, "a walnut chest of drawers with a press for napkins atop of it," an oak table and carpet, eight Spanish stools, and walnut capstock to hang clothes upon. Cornelis Steenwyck and mayor of New York whose home was "south of Bridge Street and east of the Fort" had an estate valued in 1686 at a remarkable £15,931-15-1. In his Great Chamber is listed one capstock (see Esther Singleton, *The Furniture of Our Forefathers*, (New York: Doubleday, Page and Company, 1901), pp. 246, 253).

\$ 6,000-8,000

□ 939

A VERY FINE AND RARE CARVED CHERRYWOOD SHOW TOWEL RACK, PENNSYLVANIA, 18TH CENTURY

appears to retain its original surface.  
Height 4 in. by Width 40 in. by Depth 1 3/4 in.; 10.2 by 101.6 by 4.4 cm.

**PROVENANCE**

Skip Chalfant, West Chester, Pennsylvania;  
Vogel Collection no. 688.

This is likely a Pennsylvania German towel rack used to display decorative hand sewn and stitched show towels that were made by women of the household. For examples of Pennsylvania show towels see Beatrice B. Garvan, *The Pennsylvania German Collection*, (Philadelphia, PA: Philadelphia Museum of Art, 1982), p. 271-6, nos. 1-19.

\$ 800-1,200



938



939

□ 940

A FINE WILLIAM AND MARY TURNED BLACK-PAINTED MAPLE AND ASH BANISTER-BACK SIDE CHAIR, MASSACHUSETTS, CIRCA 1730

appears to retain its original surface.  
Height 45 ¼ in.; 114.9 cm.

**PROVENANCE**

Philip Budrose, Marblehead, Massachusetts,  
June 1972;  
Vogel Collection no. 157.

\$ 800-1,200



940

□ 941

A QUEEN ANNE GRAIN-PAINTED RUSH-SEAT MAPLE SIDE CHAIR, MASSACHUSETTS, CIRCA 1750

together with an associated cushion seat.  
Height 41 ½ in.; 104.4 cm.

**PROVENANCE**

Samaha Antiques, Milan, Ohio, July 1969;  
Vogel Collection no. 47.1.

\$ 600-1,200



941





PENNSYLVANIA ROOM



942

□ 942

A FINE AND RARE  
EMBROIDERED NEEDLEWORK:  
VASE WITH FLOWERS,  
ENGLISH, CIRCA 1770

in a period frame.

Height 14 in. by Width 12 ¼ in.; 35.6 by 31.1 cm.

**PROVENANCE**

Ginsburg & Levy, New York, March 1972;  
Vogel Collection no. 148.

\$ 2,500-3,500

□ 943

A RARE WILLIAM AND  
MARY JOINED WALNUT  
BANNISTER-BACK SIDE CHAIR,  
PENNSYLVANIA, CIRCA 1730

Height 41 7/8 in.; 106.3 cm.

**PROVENANCE**

Samuel Herrup, New York, December 1990;  
Vogel Collection no. 543.

\$ 5,000-10,000



943

944

AN EXTREMELY RARE WILLIAM  
AND MARY JOINED OAK AND  
LEATHER UPHOLSTERED  
SETTEE, PENNSYLVANIA, CIRCA  
1690

*feet replaced.*

Height 48 ½ in. by Width 70 ½ in. by Depth 25  
½ in.; 123.2 by 179.1 by 64.8 cm.

**PROVENANCE**

Vernon Gunnion;  
Joe Kindig, Jr. & Son, York, Pennsylvania,  
November 1991;  
Vogel Collection no. 559.

This settee closely relates to a settee in the Dietrich Americana Foundation (see Jack Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia: Philadelphia Museum of Art, 1999), p. 6, fig 10, no. 109). Lindsey noted that settees such as these represent a creolization of traditional English, Germanic, and northern European forms and construction techniques. The leather on this lot was replaced in the period manner of using one single oxen hide to cover the back and seat as found on a settee in the collection of Winterthur Museum (see Benno M. Forman, *American Seating Furniture 1630-1730*, (New York: W.W. Norton & Company, 1988), pp. 190-1, no. 43).

\$ 20,000-30,000



944



945

□ 945

AN AMERICAN POWDER HORN WITH TURNED WALNUT BUTT CAP, PROBABLY YORK, PENNSYLVANIA, 18TH CENTURY

Length 13 ¼ in.; 33.7 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, 2001; Vogel Collection no. NVN17.

\$ 500-700

□ 946

A RARE WILLIAM AND MARY WALNUT AND CEDARWOOD VALUABLES CABINET, PENNSYLVANIA, CIRCA 1725

retains a dark rich historic surface and its original hardware; with a door and nine short drawers over one long drawer; *door, feet and base molding replaced.*

Height 19 ¾ in. by Width 22 ¼ in. by Depth 11 ¼ in.; 50.2 by 56.5 by 28.6 cm.

**PROVENANCE**

Mr. and Mrs. James Eric Butt, Listopada Farm, Malvern, Pennsylvania;

Sotheby's, New York, *Important Americana: American Furniture, Clocks, Decorations, American Folk Art, Folk Paintings and 20th Century Self-Taught Art*, January 17, 1997, sale 6957, lot 783;

Alan Miller, Quakertown, Pennsylvania, January 1997;

Vogel Collection no. 618.

\$ 2,500-3,500



946 (DETAIL)



946



947

A VERY RARE WILLIAM AND  
MARY JOINED OAK WAINSCOT  
ARMCHAIR, PENNSYLVANIA,  
1690-1705

appears to retain its original red wash surface  
and original feet; seat replaced and portion of  
original retained.

Height 42 ¼ in.; 107.3 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania,  
January 1992;  
Vogel Collection no. 560.

**EXHIBITED**

Historical Society of York County, York,  
Pennsylvania, *The Philadelphia Chair: 1685-  
1785*, May-September 1978.

**LITERATURE**

Joseph K. Kindig, III, *The Philadelphia Chair:  
1685-1785*, (York, PA: The Historical Society of  
York County, 1978), no. 2;  
Jack L. Lindsey, *Worldly Goods: The Arts of  
Early Pennsylvania, 1680-1758*, (Philadelphia,  
PA: Philadelphia Museum of Art, 1999), p. 112  
and 170, fig. 178, no. 138.

As Jack Lindsey stated, some of the earliest  
surviving examples of Pennsylvania turned and  
joined furniture were constructed entirely of  
oak. This paneled oak armchair was probably  
made by one of the English, Welsh, or Irish  
joiners who immigrated to the Pennsylvania  
colony prior to 1715. The inventory of Ralph  
Fishbourne, taken in Chester County in 1708,  
listed in the "outward Roome" "½ doz of oaken  
chairs."

\$ 15,000-25,000



947

□ 948

A WESTERWALD STONEWARE ROYAL PORTRAIT TANKARD CIRCA 1690

the bulbous body molded with a portrait of Queen Mary within the inscription 'MARIA: D.G. MAG. BRIT. FRANC. ET. HIB. REGINA. &.', reserved on a manganese glazed-ground incised and molded with elaborate scrolling flowering foliage. Height 8 7/8 in.; 20.6 cm.

PROVENANCE

Jonathan Horne, London, June, 2003, bearing label; Vogel Collection no. 724.

An unglazed silver-mounted Westerwald jug applied with a portrait of King William III from the Joseph M. Morpurgo Collection, was sold at Sotheby's London, May 10, 2016, lot 160.

\$ 1,000-1,500



DETAIL

□ 949

A WESTERWALD STONEWARE DATED ROYAL PORTRAIT JUG 1691

the bulbous body applied with an elaborate medallion incorporating the portraits of King William III and Queen Mary II above a partially legible inscription and the date 1691 reserved on a blue ground incised and molded with scrolling flower stems. Height 9 1/8 in.; 23.3 cm.

PROVENANCE

Frank Kravik, Glastonbury, Connecticut, October 1997; Vogel Collection no. 632.08.

\$ 1,000-1,500



DETAIL

□ 950

A WESTERWALD STONEWARE JUG FIRST HALF 18TH CENTURY

the bulbous body applied with an elaborately molded panel centered by the crowned initials GR within a sunburst flanked by incised foliage picked out in blue. Height 8 1/4 in.; 21 cm.

PROVENANCE

Frank Kravik, Glastonbury, Connecticut, 1999; Vogel Collection no. 656.

\$ 800-1,200



DETAIL



948



949



950

□ 951

A WESTERWALD STONEWARE  
LARGE JUG  
CIRCA 1700

of bulbous form with a grooved strap handled, applied overall with small flowerheads picked out in manganese on a blue ground. Height 10<sup>3</sup>/<sub>8</sub> in.; 26.4 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut,  
December 1992;  
Vogel Collection no. 577.

\$ 500-700



951

□ 952

A WESTERWALD STONEWARE  
LARGE JUG  
FIRST HALF 18TH CENTURY

with an elaborate molded panel incorporating the crowned initials *GR* and the potter's initials *S W* beneath the winged angel's head, reserved on a ground of alternating incised foliate scroll and checkerboard bands in blue beneath a reeded manganese neck. Height 12<sup>5</sup>/<sub>8</sub> in.; 32 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut,  
October 1997;  
Vogel Collection no. 632.09.

\$ 1,000-1,500



952

□ 953

A WESTERWALD STONEWARE  
LARGE JUG  
EARLY 18TH CENTURY

applied with a crowned monogram *AR* for Queen Anne, within an incised foliate cartouche reserved on a blue ground, flanked by elaborate incised and molded flowering stems picked out in manganese. Height 10 in.; 25.3 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut,  
October 1997;  
Vogel Collection no. 632.04.

\$ 1,000-1,500



953



954

THE MIFFLIN FAMILY VERY FINE AND RARE WILLIAM AND MARY TURNED AND BLACK-PAINTED MAPLE BANISTER-BACK ARMCHAIR, PHILADELPHIA, PENNSYLVANIA, CIRCA 1730

retains an early black painted surface.  
Height 49  $\frac{7}{8}$  in. by Width 22  $\frac{1}{2}$  in. by Depth 17  $\frac{1}{2}$  in.; 126.7 by 57.2 by 44.5 cm.

**PROVENANCE**

Acquired May 2, 1922 at the estate auction of the poet and painter Lloyd Mifflin (1846-1921), Norwood, Columbia, Pennsylvania. This chair is said to have belonged to Governor Thomas Mifflin (1744-1800); Northeast Auctions, Portsmouth, New Hampshire, New Hampshire Auction: American and European Antiques, August 1990, lot 302; Vogel Collection no. 536.

**EXHIBITED**

Philadelphia Museum of Art, Philadelphia, Pennsylvania, *Worldly Goods: The Arts of Early Pennsylvania, 1680- 1758*, October 10, 1999- January 10, 2000.

954

## LITERATURE

Patricia Petraglia, "Pennsylvania Items head up \$1.2 Million Bourgeault Sale," *Antiques and the Art Weekly*, August 24, 1990, p. 30;

Jean Butler, "Pennsylvania Desk Tops Manchester Sale," *Maine Antique Digest*, October 1990, p. 26-D;

Patricia Petraglia, *American Antique Furniture: Styles and Origins*, (New York, Smithmark Publishers Inc., 1992), p. 35;

Jack Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia: Philadelphia Museum of Art, 1999), no. 149, p. 171.

A number of chairs with molded or flat-faced banister backs were produced in Delaware Valley shops. They had lathe-molded or carved crests and incorporated various turned elements in their legs, stretchers, and arm supports. The arms of these chairs also have a variety of undulating carved and molded profiles. Some have flat, sawn faces and squared, cut contours on their arms, while other examples are fully molded and have rounded more flowing shapes. Most also include a variation of turned-under, scroll-shaped sawn or carved handholds. Among the most interesting from a technical standpoint are those that incorporate half-round, turned, arched crest rails, which were formed on a lathe as a full-round and then halved to create the arch shape. The banisters onto which these crests are joined are placed so that their molded profiles meet, creating a continuous line with the crest. The flat, molded profiles of the banisters and arched crests found on the majority of these chairs are flanked by and contrasted with the rounded forms and crisp profiles of their turned back stiles. Variations of this arched-crest form are found in a number of side chairs, arm chairs, and daybeds produced in Pennsylvania about 1725-45. For related examples see Sotheby's, New York, *The Collection of Mr. And Mrs. Walter M. Jeffords*, October 28, 2004, sale 8016, lots 241 and 242; Pook & Pook Inc., Downingtown, Pennsylvania, *Period Furniture, Fine Art, & Accessories*, January 14, 2012, lot 31.

\$ 20,000-30,000



955

A VERY RARE PILGRIM  
CENTURY RED-PAINTED OAK,  
PINE, CEDRELA AND CEDAR  
DOCUMENT BOX, NEW YORK,  
CIRCA 1700

retains an early red painted surface, as well as  
its original gimmel hinges and iron lock; interior  
fitted with two drawers.

Height 11 ½ in. by Width 27 ½ in. by Depth 19  
in.; 29.2 by 69.9 by 48.6 cm.

**PROVENANCE**

Fred J. Johnston, Kingston, New York, May  
1994;  
Vogel Collection no. 597.

**EXHIBITED**

*Remembrance of Patria: Dutch Arts and Culture  
in Colonial America, 1609-1776*, May 9 to  
October 12, 1986, Albany Institute of History  
and Art, Albany, New York.

**LITERATURE**

Roderic H. Blackburn and Ruth Piwonka,  
*Remembrance of Patria: Dutch Arts and Culture  
in Colonial America, 1609-1776*, (Albany, NY:  
Publishing Center for Cultural Resources for  
the Albany Institute of History and Art, 1988),  
no. 194,  
p. 177.

This box is a great rarity as very few Hudson  
River Valley document boxes were made and  
even fewer survive. The Dutch, unlike the  
English, proudly displayed their family Bibles  
on tables or chests in their homes. Therefore,  
the need for a box to store the Bible was  
unnecessary. This box is also notable for the  
detailed chip, punch, and compass decorative  
treatment on its corners, along with the use of  
applied exotic cedar and cedrela moldings and  
guilloche carved base molding.

\$ 10,000-15,000



955 (DETAIL)



955

956

A VERY FINE AND RARE  
WILLIAM AND MARY TURNED  
AND JOINED GUMWOOD  
'FLAT' GATELEG TRESTLE-BASE  
TABLE, NEW YORK, CIRCA 1715

Height 25 ¾ in. by Width 40 in. by Depth 37 ¾  
in.: 65.4 by 101.6 by 95.9 cm.

**PROVENANCE**

Herbert Schiffer, Exton, Pennsylvania, March  
1978;

Vogel Collection no. 295.

This trestle-base table was a popular form for Hudson River Valley settlers. While surviving English examples are antecedents to this form, they are not apparently made in any other early American colony. The turning sequence on the support legs generally follow four templates; stacked balusters, such as found on this example, single baluster, opposing balusters, and baluster above a ball flanked by reels. The currently offered lot is most similar to a table that purportedly belonged to Abraham Ten Broeck (1734-1810) of Albany, New York. For additional information on related tables

see Peter M. Kenny, "Flat Gates, Draw Bars, Twists, and Urns: New York's Distinctive, Early Baroque Oval Tables with Falling Leaves," *American Furniture 1994*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 1994), p. 106-35 and 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. 159-61, no. 65.

\$ 15,000-25,000



956



957

□ 957

A PAIR OF CAST-BRASS WALL SCONCES, LIKELY ENGLISH

*electrified.*

Height 9 in. by Width 3 ¾ in. by Depth 9 in.;  
22.9 by 9.5 by 22.9 cm.

**PROVENANCE**

Lester Berry, Philadelphia, Pennsylvania;  
Vogel Collection no. NVN6.

\$ 1,500-2,500

□ 958

A FINE PAIR OF SPANISH CAST BRASS TRIANGULAR-BASE CANDLESTICKS, EARLY 18TH CENTURY

Height 6 ⅞ in. by Width 4 ¾ in. by Depth 4 ¼ in.;  
17.4 by 12 by 10.8 cm.

**PROVENANCE**

Joe Kindig Jr & Son, York, Pennsylvania, 1979;  
Vogel Collection no. 319.

\$ 400-600



958

□ 959

A FINE SET OF FEDERAL CAST BRASS AND WROUGHT IRON STEEPLE-TOP FIRE TOOLS, NEW YORK, CIRCA 1800

comprising a shovel and tongs.  
Height 33 ¼ in.; 84.5 cm.

**PROVENANCE**

Tools from Samaha Antiques, Milan, Ohio, July 1969;  
Jam hooks from Bihler & Cogar, Ashley Falls, Massachusetts, September 1969;  
Vogel Collection no. 47.2 and 57.

\$ 250-350



959

□ 960

SCULL AND HEAP

An East Perspective View of the City of Philadelphia,..... *London: Carrington Bowles, c. 1778*

Copperplate engraved city view, fully hand-colored in old gouache with watermark of "Gaylord" and watercolor (290 x 440 mm). Matted and framed by Lowy in a period English frame with original cast brass spandrels.

Denoting 14 points of interest, the present is the first state of this rare view, depicting the city as it was in 1735.





960

**PROVENANCE**

W. Graham Arader III, 1991;  
 Frame: Lowy, December 1991;  
 Vogel Collection no. 545 and 562.

\$ 3,000-4,000

□ **961**

A VERY FINE AND RARE  
 ENGLISH SEEDWORK  
 DECORATED FLORAL BOUQUET  
 SHADOWBOX, 18TH CENTURY

Height 13 ¾ in. by Width 12 ¼ in.; 34.9 by 31.1 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Philadelphia,  
 Pennsylvania, February 2000;  
 Vogel Collection no. 675.

\$ 1,000-1,500



961

THE IMPORTANT OGDEN  
FAMILY VERY FINE AND RARE  
WILLIAM AND MARY 'LINE  
AND BERRY' INLAID WALNUT  
CHEST OF DRAWERS, CHESTER  
COUNTY, PENNSYLVANIA,  
CIRCA 1720

the top inlaid SO along the front edge; feet  
replaced.

Height 43 in. by Width 41¾ in. by Depth  
22 ½ in.; 109.2 by 106 by 56.2 cm.

\$ 50,000-80,000

**PROVENANCE**

Pook & Pook, Inc. Downingtown, Pennsylvania.  
February 20, 1999;  
H.L. Chalfant Antiques, West Chester,  
Pennsylvania, February 1999;  
Vogel Collection no. 653.

Elaborately ornamented with fanciful line and berry inlays, this chest of drawers is a rare example of the rural craftsmanship of Chester County, Pennsylvania. In form, it derives from the design of English precedents and closely follows chests of drawers produced in the Philadelphia region, including one in a private collection made of walnut signed by William Beale Jr. (active circa 1694-1711) of Philadelphia (See Jack Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* (Philadelphia: Philadelphia Museum of Art, 1999), p. 97, 142, fig. 147, no. 26). The distinctive inlay patterns



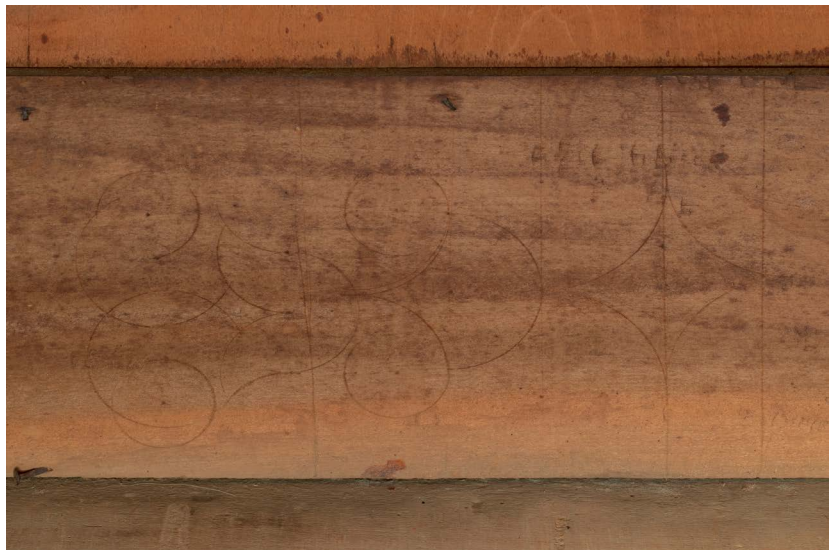
of tulips, arches, and circles are characteristic of furniture made in Chester County by the English, Welsh and Dutch Quakers who had settled there. Chester County cabinetmakers favored walnut as a primary wood since it lent itself to the compass-scored inlays. As seen on this chest, these makers often practiced their whimsical designs by scoring them into shop lumber and therefore leaving traces on the interior faces of drawers, case sides or backboards.

The initials "SO" inlaid along the front edge of the top likely refers to Sarah Ogden (b. 1691), a member of the prominent Ogden family of Chester County. She was the daughter of David Ogden (1655-1705), a Quaker who emigrated from England with William Penn and settled in Chester County on land purchased from William Penn in 1682 (See Thomas Holmes *Map of the Province of Pennsylvania, with names of original purchasers from William Penn*, 1681; Charles Ogden, *The Quaker Ogdens in America: David Ogden of Ye Goode Ship "Welcome" and His Descendants* (Philadelphia: J.P. Lippincott Co., 1898)). David and his wife, Martha Houlston, married on January 12, 1686, and had 9 children. Sarah was their third child and she later married Evan Howell (died 1734) in Whiteland, Chester County. This chest may have been part of her dowry and perhaps corresponds to the "Walnut Case of Drawers a Walnut Chest" valued at 4-5-5 pounds in Evan Howell's estate inventory taken at his death in 1734.

A closely related five-drawer walnut chest of drawers with the initials, "MO", has a history of descent in the Ogden family of Chester County and may have been originally owned by Sarah's sister, Martha (born 1689). With initials and inlays likely by the same maker, that chest is currently in the collection of the Gloucester County Historical Society in Woodbury, New Jersey (acc. no. 1916.41). It was given to the Historical Society by Sibyl Tatum Jones, who purchased it at auction from the estate of Laura Pauline Pancoast (born 1859). The chest appears illustrated in *The Quaker Ogdens in America David Ogden of Ye Goode Ship "Welcome" And His Descendants, 1682-1897* by Charles Burr, as owned by Mary S. Pancoast (born 1821) of Philadelphia, who was an Ogden descendant and Laura's aunt (see Ogden, pp. 27-28). The caption for the illustrated chest further states that Mary Pancoast inherited the chest through direct family lines from David Ogden through his son, Stephen (1705-1760).



962, INITIAL SO ON FRONT EDGE OF TOP



962, DETAIL OF COMPASS LAYOUT FOR INLAY ON INSIDE OF BACKBOARDS



963

963

A RARE WILLIAM AND MARY FIGURED WALNUT TALL-CASE CLOCK, WORKS BY AUGUSTINE NEISSER, GERMANTOWN, PENNSYLVANIA, CIRCA 1740

*works inscribed Aug Neisser; upper portion of hood replaced.*

Height 90 ¾ in. by Width 21 in. by Depth 11 ½ in.; 230.5 by 53.3 by 29.2 cm.

**PROVENANCE**

Alan Miller, Quakertown, Pennsylvania,  
December 1997;  
Vogel Collection no. 634.

Augustine Neisser was a Moravian clockmaker. He was born in Schlen, Moravia in 1717 and immigrated to Savannah, Georgia in 1736. In 1739, he traveled with a group that settled in Bethlehem, Pennsylvania, but he chose to live in Germantown. In 1746, he was commissioned to construct the tower clock for the great Moravian Church in Bethlehem. For additional information on Neisser see James W. Gibbs, *Pennsylvania Clocks and Watches: Antique Timepieces and Their Makers*, (University Park, PA: Pennsylvania State University Press, 1984), pp. 55-7.

\$ 15,000-25,000



963 (DETAIL)



964

□ 964

A FINE GEORGE I WALNUT  
LOOKING GLASS, CIRCA 1720

retains an early historic surface.  
Height 22 in. by Width 11 in.; 55.9 by 27.9 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, 2004;  
Vogel Collection no. 625.

\$ 1,200-1,500

965

A RARE WILLIAM AND  
MARY JOINED WALNUT  
BANISTER-BACK ARMCHAIR,  
PENNSYLVANIA, CIRCA 1730

*seat replaced and the back feet have 1" lift.*  
Height 43 7/8 in.; 111.4 cm.

**PROVENANCE**

Alan Miller, Quakertown, Pennsylvania, March  
1996;  
Vogel Collection no. 612.

\$ 15,000-25,000



965



966

□ 966

A WESTERWALD STONEWARE  
SALT  
SECOND QUARTER 18TH  
CENTURY

of square section, the cup supported by pairs of birds perched on trelliswork, picked out in blue. Height 3¼ in.; 8.3 cm.

**PROVENANCE**

Frank J. Kravik, Glastonbury, Connecticut, October 1997; Vogel Collection no. 632.11.

For the model see David Gaimster, *German Stoneware 1200-1900, Archaeology and Cultural History*, London, 1997, p. 268, no. 127.

\$ 300-500

□ 967

A WESTERWALD STONEWARE  
SMALL ARMORIAL CHAMBER-  
POT  
LATE 17TH /18TH CENTURY

sprigged on the front of the exterior with a coat-of-arms flanked by lions *en passant*, the arms repeated on either side, with blue line borders at the rims. Height 5⅝ in.; 14.2 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut, September 1992; Vogel Collection no. 574.

Excavated in the early 1970s from the World Trade Center site in New York City, New York.

\$ 500-700



967

□ 968

A WESTERWAKD STONEWARE  
'ROYAL' MUG  
CIRCA 1690

of cylindrical form with a loop handle, applied with the crowned initials *WR* in a medallion flanked by incised foliage on a blue ground between narrow manganese bands, the rim with a further crowned *WR*.  
Height 5 $\frac{1}{8}$  in.; 14.4 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut,  
October 1997;  
Vogel Collection no. 632.02.

\$ 800-1,200



□ 969

A WESTERWALD STONEWARE  
ROYAL PORTRAIT SMALL MUG  
CIRCA 1690

of cylindrical form with a grooved strap handle, applied with a portrait medallion of Queen Mary within the inscription *MARIA.D.G.MAG. BRIT.FRANCE.ET.HIB.REGINA.&.*, reserved on a manganese glazed-ground incised and molded with elaborate scrolling flowering foliage picked out in blue.  
Height 4 $\frac{3}{8}$  in.; 11 cm.

**PROVENANCE**

Jonathan Horne, London, October 2004,  
bearing label;  
Vogel Collection no. 744.

\$ 800-1,200



□ 970

A WESTERWALD STONEWARE  
LARGE MUG  
18TH CENTURY

applied with the crowned initials *GR* flanked by incised diamond-patterned bands and stylized floral sprays picked out in blue.  
Height 8 in.; 20.2 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut,  
October 1997;  
Vogel Collection no. 632.03.

\$ 800-1,200



968



969



970



971

□ 971

**JEFFERYS (AFTER W. SCULL)**

*A map of Pennsylvania exhibiting not only the improved parts.... Robert Sayer & John Bennett: 1775.*

Copperplate engraved map (137 x 74 cm).  
Matted and framed.

PERHAPS THE MOST IMPORTANT REVOLUTIONARY ERA MAP OF PENNSYLVANIA, most widely issued in Jeffreys' *American Atlas*.

**PROVENANCE**

Joe Kindig, Jr. and Son, York, Pennsylvania,  
2003;  
Vogel Collection no. 719.

\$ 2,500-3,500



972

THE ASHE-DAVIS FAMILY VERY FINE AND RARE WILLIAM AND MARY TURNED AND JOINED WALNUT WAINSCOT SIDE CHAIR, POSSIBLY JOHN BECHTEL (1690-1777), SOUTHEASTERN PENNSYLVANIA, PROBABLY GERMANTOWN, PENNSYLVANIA, CIRCA 1740

appears to retain its original surface.  
Height 43 5/8 in.; 110.7 cm.

**PROVENANCE**

Descended in the Ashe and Davis families, Germantown, Pennsylvania;  
Twaddell family, Pennsylvania;  
Joe Kindig, Jr. & Son, York, Pennsylvania;  
Ginsburg & Levy, New York, October 1971;  
Vogel Collection no. 144.

**EXHIBITED**

Historical Society of York County, York, Pennsylvania, *The Philadelphia Chair: 1685-1785*, May-September 1978;  
Philadelphia Museum of Art, Philadelphia, Pennsylvania, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, October 10, 1999-January 10, 2000.

**LITERATURE**

Joseph K. Kindig, III, *The Philadelphia Chair: 1685-1785*, (York, PA: The Historical Society of York County, 1978), no. 7;  
Benno M. Forman, *American Seating Furniture, 1630-1730*, (New York: W.W. Norton, 1988), pp. 174 (referenced);  
Jack Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia: Philadelphia Museum of Art, 1999), p. 168, no. 125.

One of only two known examples, both having ownership associations with Germantown. This chair which descended in the Ashe and Davis families of Germantown, Pennsylvania is, as Benon Forman stated, "a valuable document of eastern Pennsylvania culture of its time." Reason being that it represents the creolization of Anglo and Germanic craft traditions in material culture design. Forman states that it "stands in contrast to the numerous examples of furniture made in Pennsylvania by craftsmen from southern Germany who arrived in the colony later ... and made furniture that is stylistically indistinguishable from what they made in their homeland." The other identical example is in the collection of Winterthur Museum (acc. no. 66.698) (see Benno M. Forman, *American Seating Furniture, 1630-1730*, (New York: W.W. Norton, 1988), pp. 172-4, no. 31). Beatrice B. Garvan and Charles F. Hummel suggested that a possible turner for the chair could have been John Bechtel (1690-1777) in *The Pennsylvania Germans: A Celebration of their Arts, 1683-1850*, (Philadelphia: Philadelphia Museum of Art, 1982), p. 60, pl. 17.

\$ 15,000-25,000



972



□ 973

A PAIR OF FEDERAL CAST BRASS AND WROUGHT IRON KNIFE-BLADE ANDIRONS, ATTRIBUTED TO THE SHOP OF ISAAC CONKLIN (ACT. 1807-1817) AND THE FOUNDRY OF RICHARD WHITTINGHAM, JR. (B. 1776), NEW YORK, CIRCA 1810

Stamped /C.

Height 22 ½ in. by Width 8 ¾ in. by Depth 16 ½ in.; 57.2 by 22.2 by 41.9 cm.

**PROVENANCE**

Holmes Antiques, Cornwall Bridge, Connecticut, July 1969; Vogel Collection no. 42.

For related marked pairs see Henry J. Kauffman and Quentin H. Bowers, *Early American Andirons and Other Fireplace Accessories*, (Nashville, TN: Thomas Nelson Inc., 1974), pp. 50-1 and David B. Warren et. al., *American Decorative Arts and Paintings in the Bayou Bend Collection*, (Houston, TX: The Museum of Fine Arts, Houston, 1998), no. M265, p. 365.

\$ 600-800

□ 974

A FINE PAIR OF WILLIAM AND MARY MAPLE SLAT-BACK SIDE CHAIRS, EASTERN PENNSYLVANIA, CIRCA 1760

appear to retain their original surface and rush seats; *side facings on seat rails lacking*. Height 44 in.; 111.8 cm.

**PROVENANCE**

Sotheby's, New York, *Important American Folk Art, Furniture and Silver*, May 19, 2005, sale 8097, lot 212; Philip H. Bradley, Downingtown, Pennsylvania, May 2005; Vogel Collection no. 756.

\$ 2,500-3,500



974

975

A VERY FINE AND RARE  
WILLIAM AND MARY BLACK-  
PAINTED ASH BANISTER  
BACK SIDE CHAIR,  
PROBABLY PHILADELPHIA,  
PENNSYLVANIA, CIRCA 1725

Height 46 in.; 116.8 cm.

**PROVENANCE**

H.L. Chalfant Antiques, West Chester,  
Pennsylvania, October 1999;  
Vogel Collection no. 663.

This chair, with its offset, turned back posts, is a very early banister back form probably made in or around Philadelphia. It appears that it was once part of a larger set of side chairs, which are all easily recognised as being "the same." In fact, they are quite separate in the turning details. Two from the set sold at Pook & Pook, Inc., Downingtown, Pennsylvania, *Period Furniture, Fine Art, & Accessories*, January 14, 2012, lot 40. A joined walnut armchair with a very similar crest purportedly made by Joseph Pennock (1677-1771) is in Primitive Hall (c. 1738), West Grove, Pennsylvania (see William Macpherson Hornor, Jr. Blue Book, Philadelphia furniture: William Penn to George Washington, (Philadelphia, PA: Hornor, 1935), pl 10). For other related joined armchairs see Joseph K Kindig III, *The Philadelphia Chair: 1685-1785*, (York, PA: The Historical Society of York County, 1978), no. 10 and Pook & Pook, Inc., Downingtown, Pennsylvania, *Period Furniture, Fine Art, & Accessories*, January 14, 2012, lot 40.

\$ 8,000-12,000



975



976 (DETAIL)

**976**

A VERY RARE WILLIAM AND MARY 'LINE-AND-BERRY' INLAID WALNUT DOCUMENT BOX, PROBABLY CHESTER COUNTY, PENNSYLVANIA, CIRCA 1740

retain early historic surface; feet replaced.  
Height 8 ¼ in. by Width 21 ⅛ in. by Depth 16 ⅞ in.: 21 by 53.6 by 42.9 cm.

**PROVENANCE**

Dr. and Mrs. Milton Hopkins, Manhasset, New York;  
Christie's, New York, *Fine American Furniture, Silver and Decorative Arts*, January 23, 1982, sale 5114, lot 396;  
Alan Miller, Quakertown, Pennsylvania, May 1992;  
Vogel Collection no. 565.

**LITERATURE**

William C. Ketchum Jr., *The Knopf Collector's Guide to American Antiques: Furniture: Volume 2 - Chests, Cupboards, Desks & Other Pieces*, (New York, Knopf, 1982), no. 40.

Additional information on line-and-berry inlaid furniture is available in Lee Ellen Griffith, "The line-and-berry inlaid furniture of eighteenth-century Chester county, Pennsylvania," *Magazine Antique*, vol. 135, no. 5, May 1989, pp. 1202-11.

\$ 15,000-30,000

**977**

HEAP, GEORGE

*The East Prospect of the City of Philadelphia ... for the London Magazine*. London: 1761.

Copperplate engraved city view with hand coloring (520 x 185 mm). Matted and framed.

**PROVENANCE**

W. Graham Arader, 1999;  
Vogel Collection no. 666.

\$ 3,000-5,000



976



977

□ 978

VISSCHER, NICOLAES

Novi Belgii Novaeque Angliae Nec Non Partis Virginiae Tabula. *Amsterdam: [1684]*

Copperplate engraved map handcolored in outline (525 x 630 mm). Some faint toning along central fold and minor reinforcement to same. Matted and framed.

An Early view of New York, the map in the third state (showing Philadelphia for the first time).

**LITERATURE**

Burden #315; Augustyn & Cohen, *Manhattan In Maps*, p.32-33.

**PROVENANCE**

Richard B. Arkway, 1993; Vogel Collection no. 582.

\$ 2,500-3,500



978

□ 979

SPEED, JOHN

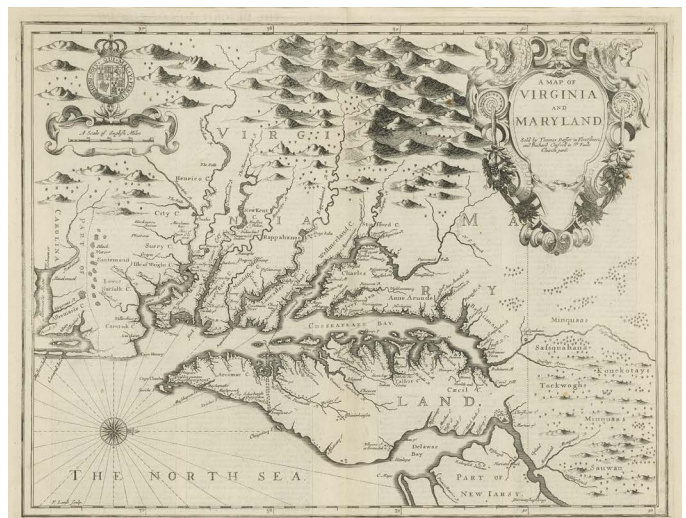
A Map of Virginia and Maryland. *London: Bassett & Chiswell, [1676].*

Copperplate engraved map (400 x 525 mm). from Speed's Atlas. A fine impression. Matted and framed.

**PROVENANCE**

Jonathan Horne, London, 1994; Vogel Collection no. 602.2.

\$ 2,000-3,000



979



980

□ 980

A DUTCH STYLE BRASS  
TWO-TIER TWELVE-LIGHT  
CHANDELIER

Height 26½ in. by Diameter 24 in.; 67.3 by 61  
cm.

**PROVENANCE**

Lester Berry, Philadelphia, Pennsylvania;  
Vogel Collection no. NVN21.

\$ 600-800

□ 981

A PAIR OF QUEEN ANNE RED-  
PAINTED AND TURNED MAPLE  
RUSH-SEAT 'FIDDLE-BACK' SIDE  
CHAIRS, CONNECTICUT OR  
NEW YORK, CIRCA 1800

Height 40 ¾ in.; 102.5 cm.

**PROVENANCE**

Holmes Antiques, Cornwall Bridge, Connecticut,  
May 1969;  
Vogel Collection no. 38.2.

\$ 3,000-5,000



981





984

□ 984

A GROUP OF FIVE SPANISH  
CAST BRASS CANDLESTICKS,  
LATE 17TH AND EARLY 18TH  
CENTURY

Height 8 in. by Diameter 5 5/8 in.; 20.3 by 14.2  
cm (largest)

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania,  
December 1970;  
Vogel Collection nos. 103, 249, and NVN29.  
Matthew & Elisabeth Sharpe, Conshohocken,  
Pennsylvania, November 1989;  
Vogel Collection no. 515.

\$ 250-350

□ 985

A VERY RARE WILLIAM AND  
MARY TURNED AND BLACK-  
PAINTED MAPLE SLAT-BACK  
YOUTH CHAIR, NEW ENGLAND,  
CIRCA 1715

with turned finials above a turned crest rail with  
mushroom hand grips; together with cushion.  
Height 25 1/2 in.; 64.8 cm.

**PROVENANCE**

Nathan Liverant & Son, Colchester,  
Connecticut, April 2007;  
Vogel Collection no. 783.

\$ 1,500-2,500



985





986

□ 986

A CHARLES II NEEDLEWORK  
PICTURE, THIRD QUARTER 17TH  
CENTURY

depicting the Finding of Moses; worked in tent,  
outline, couching, rococo, and other stitches;  
traces of an old address in ink on the back panel  
Height with frame 16 in. by Width 19 ¾ in.; 40.6  
by 50.2 cm.

**PROVENANCE**

Roger Warner, Burford, Oxfordshire;  
Jonathan Horne, London, October 1990;  
Vogel Collection no. 541.

\$ 4,000-6,000

□ 987

A VERY RARE PILGRIM  
CENTURY TURNED AND JOINED  
MAPLE AND PINE JOINT  
STOOL, PROBABLY NEW YORK,  
CIRCA 1680

Height 21 ¼ in. by Width 18 ¼ in. by Depth 12 ¼  
in.: 54 by 46.4 by 31.1 cm.

**PROVENANCE**

Peter H. Eaton Antiques, Newton Junction, New  
Hampshire, March 1981;  
Vogel Collection no. 350.

This stool's asymmetrical turnings with an urn  
suggest that it originates from New York rather  
than New England. Very few stools from early  
New York survive.

\$ 5,000-7,000



987

□ 988

A WILLIAM AND MARY  
CARVED AND TURNED MAPLE  
BANNISTER-BACK SIDE CHAIR,  
CONNECTICUT, CIRCA 1740

top of front legs pieced; with unusual carved  
crested and turned front stretcher.  
Height 46  $\frac{3}{8}$  in.; 117.8 cm.



988

**PROVENANCE**

American Art Galleries, New York, *Colonial Furniture: The Superb Collection of Howard Reifsnnyder*, April 24- 27, 1929, lot 502; American Art Association, Anderson Galleries, New York, *Selections from the Collection of Francis P. Garvan*, January 8-10, 1931, sale 3878, lot 396; John C. R. Tompkins Antiques, Millbrook, New York, October 1967; Vogel Collection no. 18.

\$ 600-800

□ 989

A FINE CREWEL WORK  
EMBROIDERED WOOL BED  
COVER, FROM WHITNEY MILLS,  
DATED 1700

embroidered with garlands of Tudor roses and  
strawberries; with embroidered initials *MH* and  
*MR*.

Length 78 in. by Width 59  $\frac{1}{2}$  in.; 198.1 by 151.1  
cm.

**PROVENANCE**

Cora Ginsburg, New York, April 1986;  
Vogel Collection, no. 448.

\$ 1,000-2,000



989

□ 990

A VERY FINE AND RARE PAIR  
OF ENGLISH OCTAGONAL-  
BASE PUSH-UP CANDLESTICKS,  
CIRCA 1680

Height 8 in. by Diameter 4 ¼ in.; 20.3 by 10.8  
cm.

**PROVENANCE**

John S. Walton, New York, November 1971  
Vogel Collection no. 139.1.

A nearly identical example is illustrated in Peter,  
Nancy and Herbert Schiffer, *The Brass Book:  
American, English, and European, Fifteenth  
Century through 1850*, (Exton, PA: Schiffer Pub.,  
1978), p. 188, fig. B.

\$ 500-700



990

□ 991

A VERY FINE ENGLISH  
NEEDLEWORK EMBROIDERED  
SILK PILLOW, 18TH CENTURY  
AND LATER

having a cover with a design of flowers,  
chinoiserie figures, and animals.  
Height 13 in. by Width 18 ½ in.; 33 by 47 cm.

**PROVENANCE**

Cora Ginsburg, New York, October 1979;  
Vogel Collection no. 318.

\$ 500-800



991



992

□ 992

A PAIR OF WILLIAM AND MARY STYLE CAST BRASS AND WROUGHT-IRON TWO-LIGHT CANDLESTANDS

Height of tallest 66 in.; 167.6 cm.

**PROVENANCE**

Colonial Williamsburg Museum, Virginia;  
Vogel Collection no. NVN33.

\$ 3,000-5,000

□ 993

A VERY FINE QUEEN ANNE MAPLE RUSH-SEAT SIDE CHAIR, PROBABLY BY DAVID COUTANT (1748–1829), NEW YORK, CIRCA 1780

appears to retain its original surface; top of the proper right seat corner block indistinctly stamped, probably 'D.COUTANG'.  
Height 40 ½ in.; 102.9 cm.

**PROVENANCE**

Raymond B. Knight, Locust Valley, New York;  
John S. Walton, Griswold, Connecticut,  
February 1978;  
Vogel Collection no. 294.

David Coutant (1748–1829) stamped his chairs once on the right block while his competitors, Jacob and Michael Smith would stamp on both blocks. An identical chair by Coutant is in the collection of the Historic Hudson Valley (acc. no. 59.234) (see Joseph T. Butler, *Sleepy Hollow Restorations, A Cross-Section of the Collections*, (Tarrytown, NY: Sleepy Hollow Press, 1983), p. 60, no. 56). An equivalent chair by Michael Smith is in the collection of the Metropolitan Museum of Art (acc. no. 33.121.1) see (see Morrison H. Heckscher, *American Furniture in the Metropolitan Museum of Art, V. 2. Late Colonial Period: The Queen Anne and Chippendale Styles*, (New York: The Metropolitan Museum of Art, 1985), p. 61-2, no. 20).

\$ 600-800



993

□ 994

CHARLES II NEEDLEWORK AND STUMPWORK CUSHION COVER SET INTO A NEEDLEWORK PANEL WITH TRAILING FLORAL VINES, THIRD QUARTER 17TH CENTURY

depicting a couple in a landscape; a house in the background bearing the initials ES and the date 1671.

Height with frame 22 ½ in. by Width 18 ½ in.; 57.2 by 47 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, December 1975; Vogel Collection no. 137.

\$ 1,500-2,500



994

995

A VERY RARE WILLIAM AND MARY FIGURED WALNUT VALUABLES CABINET, PHILADELPHIA, CIRCA 1720

Height 17 ½ in. by Width 13 ½ in. by Depth 9 in.; 44.5 by 34.3 by 22.9 cm.

**PROVENANCE**

Freeman's, Philadelphia, Pennsylvania, *American Furniture Decorative & Folk Art*, April 19, 2009, lot 406; Philip H. Bradley, Downingtown, Pennsylvania, April 19, 2009; Vogel Collection no. 803.

\$ 6,000-8,000



995





Upper Stairway



996

996

JOHN JAMES AUDUBON  
(AFTER))

Great Cinereous Owl (Plate CCCLI)

Hand-colored aquatint, engraving and etching, 1837, by R. Havell, on wove paper with the J Whatman 1837 watermark, framed sheet: 970 by 645 mm 38 $\frac{1}{8}$  by 25 $\frac{3}{8}$  in

**PROVENANCE**

Kenneth Nebenzahl, Chicago, Illinois, 1970; Vogel Collection no. 90.

\$ 8,000-12,000

997

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 1835 watermark, framed sheet: 968 by 651 mm 38 by 25 $\frac{5}{8}$  in

**PROVENANCE**

The Old Print Shop, New York, New York, 1978; Vogel Collection no. 293.

\$ 15,000-25,000



997

998

JOHN JAMES AUDUBON  
(AFTER))

Fish Hawk (Plate 81)

Hand-colored aquatint, engraving and etching, 1830, by R. Havell Jun<sup>r</sup>, on wove paper with the J Whatman 1830 watermark, framed sheet: 995 by 663 mm 39 $\frac{1}{8}$  by 26

**PROVENANCE**

Milwaukee Auction Gallery, Milwaukee, Wisconsin, 1969; Vogel Collection no. 65.1.

\$ 30,000-50,000



No. 17.

PLATE III.



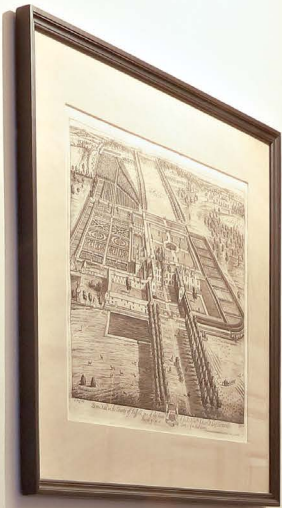
Drawn from Nature and Published by John Lindbladh, Edin. 1784.

*Falco Haliaetus*  
FALCO HALIAETUS.

Wedge Tail'd Hawk.

Designed & Engraved by W. B. Smith.







999

999

JOHN JAMES AUDUBON  
(AFTER))

Ruffed Grouse (Plate XLI)

Hand-colored aquatint, engraving and etching,  
1828, by R. Havell, on wove paper with the J.  
Whatman 1831 watermark, framed  
sheet: 650 by 965 25½ by 38 in

**PROVENANCE**

Douglas Kenyon, Chicago, Illinois, 1986;  
Vogel Collection no. 455.

\$ 20,000-30,000

□ 1000

JOHN JAMES AUDUBON  
(AFTER))

Golden-winged Woodpecker (Plate 37)

Hand-colored aquatint, engraving and etching, 1828, by R. Havell, on wove paper with the J. Whatman 1833 watermark, framed plate: 656 by 524 mm 25¾ by 20⅝ in sheet: 967 by 651 mm 38 by 25⅝ in

**PROVENANCE**

Douglas Kenyon, Chicago, Illinois, 1983;  
Vogel Collection no. 392.

\$ 3,000-5,000



1000

□ 1001

A FINE AND RARE WILLIAM  
AND MARY TURNED AND  
RED-PAINTED MAPLE 'HEART-  
AND-CROWN' BANISTER-BACK  
SIDE CHAIR, STAMFORD,  
CONNECTICUT, CIRCA 1750

appears to retain its original surface.  
Height 46 ½ in.; 118.1 cm.

**PROVENANCE**

Lillian Blankley Cogan Antiquary, Farmington,  
Connecticut, 1989;  
Vogel Collection no. 514.

**EXHIBITED**

Hartford, Connecticut, Wadsworth Atheneum,  
*Connecticut Furniture: Seventeenth and  
Eighteenth Centuries*, Nov. 3-Dec. 17, 1967

**LITERATURE**

John Kirk, *Connecticut Furniture: Seventeenth  
and Eighteenth Centuries*, (Hartford, CT:  
Wadsworth Atheneum, 1967), p. 120, no. 211.

\$ 3,000-5,000



1001

1002

AN EXCEPTIONAL AND VERY RARE PILGRIM CENTURY TURNED BLACK-PAINTED CHERRYWOOD SPINDLE-BACK SIDE CHAIR, NEW YORK, CIRCA 1680

appears to retain its original surface and rush seat; together with a flame stitch cushion; (2 pieces.)

Height 37 ¼ in.; 94.6 cm.

\$ 20,000-30,000

**PROVENANCE**

Sotheby Parke Bernet, New York, *American, English and Continental Silver, American and English Country Furniture, Glass, Pottery and Chinese Export Porcelain*, June 22, 1973, sale 3539, lot 479;

Alan Miller, Quakertown, Pennsylvania, March 1988;

Vogel Collection no. 497.

**LITERATURE**

Erik Kyle Gronning, "Early New York Turned Chairs: A *Stoelendraaier's* Conceit," *American Furniture 2001*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2001), p. 115, fig. 44.

This chair stands as one of the best-preserved examples of a seventeenth century New Netherland / New York *Stoelendraaier* chair. A *stoelendraaier* is the Dutch term for a chair (*stoel*) turner (*drayer*). Few of these chairs survive today. They are all identifiable by their prolific compressed ball turnings on their posts, four turned feet, and urn-and-ball finials. The surviving chairs can be broken into two separate groups: ones with slightly domed caps on top of their front posts and those with a group of concentric turned rings at the top of the front posts. This chair is part of a small group with concentric rings. Others from this group include a pair of chairs, one in the collection of the Winterthur Museum and the other in the collection of the New York State Museum. Also extant are a chair in a



private Vermont collection and an unpublished chair in a private New York collection. All have nearly the identical style of turnings with their differences being in the number of turnings on the posts. These similarities strongly suggest that they were all the product of one turner. Thirteen turners worked in New York during the seventeenth and early eighteenth century. David Wessels (1654-1678), however, is the only New York artisan identified as a *stoelendraaier*. Frederick Arentszon Blom (1654-1686) and his children Arent Frederickszen Blom (1657-1709) and Jacob Blom (1676-1731) represent the only documented family of seventeenth-century New York turners. For additional information on this important group of early New York seating furniture see Erik Kyle Gronning, "Early New York Turned Chairs: A *Stoelendraaier's* Conceit," *American Furniture* 2001, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2001), pp. 88-119.



1002









□ 1003

A WILLIAM AND MARY  
TURNED AND BLACK-PAINTED  
MAPLE 'HEART-AND-CROWN'  
BANNISTER-BACK SIDE CHAIR,  
MILFORD, CONNECTICUT,  
CIRCA 1750

Height 45 1/8 in.; 114.6 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire,  
March 1971;  
Vogel Collection no. 110.

\$ 4,000-6,000



□ 1004

A WILLIAM AND MARY  
TURNED AND BLACK-PAINTED  
MAPLE 'HEART-AND-CROWN'  
BANNISTER-BACK SIDE CHAIR,  
MILFORD, CONNECTICUT,  
CIRCA 1750

*1749 and 1848 written on the back of the crest;  
retains a rich, historic surface.*  
Height 45 1/4 in.; 114.9 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire,  
March 1971;  
Vogel Collection no. 110.

\$ 4,000-6,000



1005

□ 1005

A WILLIAM AND MARY CARVED, TURNED AND BLACK-PAINTED MAPLE 'HEART-AND-CROWN' BANNISTER-BACK SIDE CHAIR, STRATFORD AREA, CONNECTICUT, CIRCA 1760

Height 44 ¼ in.; 112.4 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire, March 1971; Vogel Collection no. 110.

\$ 4,000-6,000



1006

□ 1006

A WILLIAM AND MARY TURNED AND BLACK-PAINTED MAPLE 'HEART-AND-CROWN' BANNISTER-BACK SIDE CHAIR, MILFORD, CONNECTICUT, CIRCA 1760

Height 43 ⅝ in.; 110.8 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire, March 1971; Vogel Collection no. 110.

\$ 4,000-6,000



1007

□ 1007

A RARE PAIR OF ENGLISH WROUGHT-IRON 'COCK'S HEAD' HINGES, LATE 17TH CENTURY

Height 9 1/8 in.; 23.2 cm.

**PROVENANCE**

Frank J. Kravic, Glastonbury, Connecticut; Vogel Collection no. NVN16.

See Jonathan L. Fairbanks and Robert F. Trent, *New England Begins: The Seventeenth Century*, (Boston, MA: Museum of Fine Arts, Boston, 1982) p. 208, no. 167 for a pair that was excavated at the site of the Jirch Bull House in South Kingston, Rhode Island. The house was burned down in 1675.

\$ 300-500



1008

□ 1008

A VERY FINE PAIR OF SPANISH OR FRENCH CAST-BRASS CANDLESTICKS, SECOND HALF 17TH CENTURY

Height 8 3/4 in. by Diameter 6 3/8 in.; 22.2 by 16.2 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1974; Vogel Collection no. 203.

\$ 800-1,200



1009

□ 1009

A RARE PILGRIM CENTURY GRAY-PAINTED AND JOINED OAK CHEST, POSSIBLY CANADIAN OR ENGLISH, CIRCA 1700

Height 29 in. by Width 49 1/2 in. by Depth 20 3/4 in.; 73.7 by 125.7 by 52.7 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1979; Vogel Collection no. 320.

\$ 1,500-2,500

□ 1010

ENGLISH WOOL AND CANVAS  
NEEDLEWORK PANEL, EARLY  
18TH CENTURY

depicting a gentleman farmer walking in a  
landscape with his wife and child, in a parcel-  
gilt and ebonized frame; probably from a pole  
screen

Height with frame 22 ½ in. by Width 19 ¾ in.;  
57.2 by 50.2 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania,  
December 1975;  
Vogel Collection no. 132.

\$ 2,000-3,000



1010

□ 1011

A VERY FINE AND RARE  
WILLIAM AND MARY TURNED  
AND BLACK-PAINTED  
MAPLE 'HEART-AND-  
CROWN' BANISTER-BACK  
ARMCHAIR, STRATFORD AREA,  
CONNECTICUT, CIRCA 1760

appears to retain its original surface and splint  
seat; *feet replaced*; together with a cushion seat  
(2 pieces).

Height 48 in.; 121.9 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania,  
September 1969;  
Vogel Collection no. 58.

This 'Great chair' is a very rare variant of the  
beloved Connecticut 'Heart & Crown' chair.  
Typically at the center of the stylized broken  
scroll crest is a pierced heart, whereas in this  
instance the chairmaker chose to feature three  
elliptical piercings. The details of the turning on  
the stiles, legs, and stretchers all relate directly  
to chairs made in Stratford, Connecticut as  
identified by Robert F. Trent in his seminal  
publication *Hearts & Crowns: Folk Chairs of the  
Connecticut Coast, 1720-1840*, (New Haven, CT:  
New Haven Colony Historical Society, 1977),  
pp. 44-54.

\$ 4,000-6,000



1011

1012

A VERY RARE PILGRIM  
CENTURY GRAY-PAINTED  
CHIP-, COMPASS- AND PUNCH-  
DECORATED PINE DOCUMENT  
BOX, POSSIBLY BY JOHN  
HAWKS (1643-1721), PROBABLY  
DEERFIELD, MASSACHUSETTS,  
CIRCA 1685

the front panel initialed *RD*; appears to retain  
its original surface and gimmel hinges; *lacking  
proper left cleat*.

Height 9  $\frac{5}{8}$  in. by Width 27 in. by Depth 17  $\frac{3}{4}$   
in.; 24.4 by 68.6 by 45.1 cm.

**PROVENANCE**

Lillian Blankley Cogan Antiquary, Farmington,  
Connecticut, October 1980;  
Vogel Collection no. 330.

**LITERATURE**

Lillian Blankley Cogan, advertisement,  
*Magazine Antiques*, vol. 110, no. 6, December  
1976, p. 1185.

\$ 15,000-25,000

Document boxes were essential furniture in  
late seventeenth and early eighteenth century  
homes. They not only served as storage for the  
family Bible, but as seen in contemporaneous  
inventories, they housed important documents,  
money, jewels, textiles, and cutlery. The  
punched decoration on its façade directly  
relates to decoration present on six-board  
chests made in Deerfield, Massachusetts.  
One chest in the collection of Historic New  
England (acc. no. 1991.1474) is marked *IS*  
1699 was found in the Sheldon House attic. It  
may have been for John Sheldon (1658-1733)  
who built the "Old Indian House" in 1698 (see  
Nancy Carlisle, *Cherished Possessions: A New  
England Legacy*, (Boston, MA: Society for  
the Preservation of New England Antiquities,  
2003), p. 105-7, no. 30). Another chest in  
the collection of Historic Deerfield (acc. no.  
84.003) is marked *IM 1694* and may have been  
made for a member of the Munn or Mattoon  
families of Deerfield. Another related document  
box, marked *RS 1683*, once belonged to the  
early collector William B. Goodwin of Hartford  
and is illustrated in Wallace Nutting, *Furniture  
Treasury*, (New York: MacMillan Co., 1928), no.  
127. One possible maker could be John Hawks  
(1643-1721), a carpenter-joiner who lived in  
Deerfield from 1680 to around 1704.

1012







1013

□ 1013

JOHANNES KIP AFTER LEONARD KNYP  
FROM BRITANNIA ILLUSTRATA C. 1707.

Two copper-engraved views (each 380 x 500mm). Brome Hall and Paddington. Matted and framed.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, 2000;  
Vogel Collection no. 668.

\$ 700-1,000





1014

□ 1014

JOHANNES KIP AFTER LEONARD KNYF  
FROM BRITANNIA ILLUSTRATA C. 1707.

Two copper-engraved views (each 380 x 500mm). Hatley St. George and Folkington. Each matted and framed.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, 2000;  
Vogel Collection no. 668.

\$ 700-1,000



1015

**1015**

**JOHN JAMES AUDUBON  
(AFTER))**

Belted Kingfisher (Plate 77)

Hand-colored aquatint, engraving and etching, 1830, by R. Havell, on wove paper with the J. Whatman Turkey Mill 1829 watermark, framed plate: 657 by 528 mm 25<sup>7</sup>/<sub>8</sub> by 20<sup>3</sup>/<sub>4</sub> in sheet: 990 by 653 mm 39 by 25<sup>3</sup>/<sub>4</sub> in

**PROVENANCE**

Taylor Clark Gallery, Baton Rouge, Louisiana, 1969;  
Vogel Collection no. 51.

\$ 8,000-12,000

□ **1016**

**A SET OF FOUR WINDSOR  
ROD-BACK PAINT-DECORATED  
BIRD-CAGE SIDE CHAIRS, NEW  
ENGLAND, CIRCA 1820**

the undersides of four inscribed TCS; together with a single Windsor Bamboo turned side chair; 5 pieces.

Height 35 1/2 in.; 90.2 cm.

**PROVENANCE**

Set of four: Samaha Antiques, Milan, Ohio, July 1969;  
One piece: Garth's Auction, Delaware, Ohio;  
Vogel Collection no. 47.3 and NVN15.

\$ 1,500-2,500



1016

□ 1017

JACOBUS DE LA FEUILLE, DE  
RAM, JOHANNES

Londini Angliae regni metropolis. *Amsterdam: Jacobus de la Feuille, [1690]*

Double-page engraved plan (510 x 600 mm).  
Extending from Pest Houses, Kensington to St  
James' Park with numbered key and portraits  
of William III and Mary II, the city panorama is  
after Merian Matted and framed.

A fine Dutch plan of London, coinciding with  
the Glorious Revolution of 1688. William and  
Mary's portraits are lower right, within garlands  
decorated with oranges. The panoramic view  
of the city from across the Thames includes  
a still under construction St. Paul's cathedral.  
The map was first published by De Ram c.1688;  
after he died in 1693 Jacobus de la Feuille  
married his widow and continued the business.

**PROVENANCE**

O'Shea Gallery, London, 1989;  
Vogel Collection no. 520.

\$ 1,000-1,500



1017

□ 1018

BENJAMIN WEST (AFTER))

William Penn's Treaty with the Indians

Hand-colored engraving, 1775, by John Hall,  
on wove paper, published by John Boydell,  
London, framed  
sheet: 553 by 707 mm 21¾ by 27⅞ in

**PROVENANCE**

Graham Arader III, Philadelphia, Pennsylvania;  
Vogel Collection no. 665.

\$ 1,000-1,500



1018



Guest Bedroom



□ 1019

AN EXCEPTIONAL DEEP  
INDIGO-GLAZED CALAMANCO  
QUILT, PROBABLY NEW  
ENGLAND, CIRCA 1800

in an overall tree-of-life pattern; the backside of  
this quilt is made of Linsey-Woolsey material.  
Length 96 in. by Width 90 in.; 243.8 by 228.6  
cm.

**PROVENANCE**

Kate and Joel Kopp, America Hurrah, New York,  
December 1990;  
Vogel Collection no. 542.

**LITERATURE**

Kate and Joel Kopp, America Hurrah  
Advertisement, *The Clarion*, Winter 1990, vol.  
15, no. 1, p. 24.

\$ 4,000-6,000



1020

□ 1020

AN ENGLISH NEEDLEWORK  
PICTURE, FIRST QUARTER 18TH  
CENTURY

worked in tent stitch with painted paper additions, depicting a lady and a gentleman in a landscape holding garden implements; in a period frame.

With frame: Height 18 ½ in. by Width 22 ½ in.; 47 by 57.2 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire, December 1978;  
Vogel Collection no. 309.

\$ 1,500-2,000

□ 1021

ENGLISH CANVASWORK  
PICTURE, EARLY 18TH  
CENTURY

worked in tent stitch, depicting flora and fauna in a stylized landscape

Height 14 7/8 in. by Width 11 5/8 in.; 37.8 by 29.4 cm.

**PROVENANCE**

Mary Allis, Fairfield, Connecticut, July 1972;  
Vogel Collection no. 156.

\$ 3,000-5,000



1021

□ 1022

A FEDERAL BLUE-GREEN PAINTED POPLAR DOCUMENT BOX, PENNSYLVANIA OR DELAWARE RIVER VALLEY, CIRCA 1785

retains original strap and hand-forged iron hinges; together with a period lock and key. Height 7 ¾ in. by Width 12 ½ in. by Depth 7 ¼ in.; 19.7 by 31.8 by 18.4 cm.

**PROVENANCE**

Philip H. Bradley, Downingtown, Pennsylvania, January 2001; Vogel Collection no. 689.

\$ 1,000-1,500



1022

1023

A RARE WILLIAM AND MARY BLACK-PAINTED AND CARVED MAPLE BANISTER-BACK ARMCHAIR, PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1750

Height 46 in.; 116.8 cm.

**PROVENANCE**

Samaha Antiques, Milan, Ohio, September 1969; Vogel Collection no. 54.

This chair is part of group of chairs with a sunburst or fan carved crest that were made in or around Portsmouth, New Hampshire. This chair is nearly identical to an example in the collection of Yale University Art Gallery (acc. no. 1971.15.1)(see Patricia E. Kane, *300 Years of American Seating Furniture: Chairs and Beds from the Mabel Brady Garvan and Other Collections at Yale University*, (Boston, MA: New York Graphic Society, 1976), p. 69, no. 48). For additional information on related chairs see Robert F. Trent, Erik Gronning, and Alan Andersen, "The Gaines Attributions and Baroque Seating In Northeastern New England," *American Furniture 2010*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation), pp. 155-7.

\$ 8,000-12,000



1023



1024

□ 1024

A ONE-GALLON SALT-GLAZED STONEWARE TWIN-HANDLED AND LIDDED JAR, BOSTON, MASSACHUSETTS, 19TH CENTURY

bearing an impressed 4 on the lid and *Boston* on the side.

Height 12 ¾ in.; 32.4 cm.

**PROVENANCE**

Stephen P. Bennett Auctioneers & Appraisers, Portsmouth, New Hampshire, October 1997; Vogel Collection no. 630.

\$ 400-600



1025

□ 1025

A COBALT-BLUE DECORATED SALT-GLAZED STONEWARE 'BUTTERFLY' TWO-GALLON JUG, L. NORTON & SON, BENNINGTON, VERMONT, 19TH CENTURY

impressed *L. NORTON & SON / 2* above the butterfly decoration

Height 13 in.; 33 cm.

**PROVENANCE**

Dr. Harlan W. Angier, West Brookfield, Massachusetts, 1971; Vogel Collection no. 112.

\$ 300-500



1026

□ 1026

A PAIR OF BELL-BASE CANDLESTICKS, PROBABLY SPANISH

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania, September 1970; Vogel Collection no. 84.

\$ 200-300



1027

AN EXCEPTIONAL WILLIAM  
AND MARY TURNED AND  
JOINED GUMWOOD 'FLAT'  
GATELEG TABLE, NEW YORK,  
CIRCA 1715

retains its original surface and wrought iron  
'butterfly' hinges.  
Height 27  $\frac{3}{8}$  in. by Width 18  $\frac{3}{4}$  in. by Depth 44  
in.: 69.5 by 47.6 by 111.8 cm. (closed)

**PROVENANCE**

Samuel Smith, New Jersey;  
James Barkelew, Monmouth Beach, New  
Jersey;  
Sam Herrup, New York;  
Alan Miller, Quakertown, Pennsylvania, July  
1993;  
Vogel Collection no. 588.

**EXHIBITED**

On long term loan at the Allen House,  
Monmouth County Historical Association.

**LITERATURE**

Charles T. Lyle, "Buildings of the Monmouth  
County Historical Association," *Magazine  
Antiques*, vol.117, no. 1, January 1980, p. 184,  
fig. 6;  
Peter M. Kenny, "Flat Gates, Draw Bars,  
Twists, and Urns: New York's Distinctive, Early  
Baroque Oval Tables with Falling Leaves,"  
*American Furniture 1994*, ed. Luke Beckerdite,  
(Milwaukee, WI: Chipstone Foundation, 1994),  
p. 133, no. 13. (discussed).

Made during the end of the seventeenth  
and through the first half of the eighteenth  
centuries, "flat-gate" gateleg tables are a  
form unique to the Hudson River Valley. This  
particular example is exceptional not only in  
the quality of its turnings and condition, but  
it is one of only approximately six examples  
that survive with box stretchers. As Peter M.  
Kenny discusses, this form is purely American  
for it is a creolization of English and Dutch  
designs. More commonly found are trestle-  
base examples like lots 956 and 1095. A  
related example with a different configuration

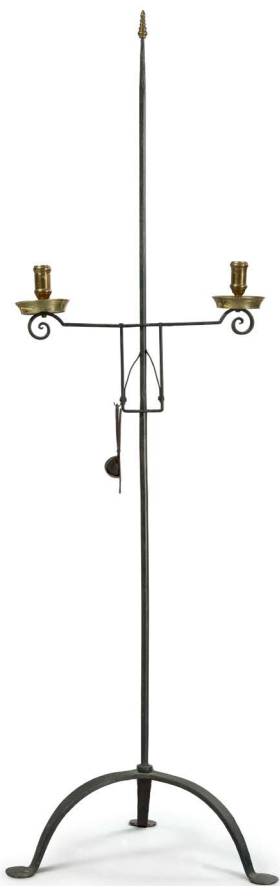
of turnings is in the collection of Old Bethpage  
Village Restoration, Old Bethpage, NY (Dean F.  
Failey, *Long Island is My Nation: The Decorative  
Arts & Craftsmen, 1640-1830*, (Cold Spring  
Harbor, NY: Society for the Preservation of  
Long Island Antiquities, 1998), p. 28). One  
whose location is currently unknown but  
was published in Wallace Nutting, *Furniture  
Treasury*, (New York: Macmillan, 1928), no.  
943. Three are in private collections (Pook  
and Pook, Inc., Downingtown, Pennsylvania,  
*Period Furniture and Accessories*, September  
29, 2007, lot 904; Hudson Valley Auctioneers,  
Beacon, New York, *Estate Treasure Auction*,  
January 1, 2015, lot 239; and Thomaston Place  
Auction Gallery, Thomaston, Maine, *Winter  
Auction*, February 13, 2016, lot 352). For  
additional information on New York gateleg  
tables see Peter M. Kenny, "Flat Gates, Draw  
Bars, Twists, and Urns: New York's Distinctive,  
Early Baroque Oval Tables with Falling Leaves,"  
*American Furniture 1994*, ed. Luke Beckerdite,  
(Milwaukee, WI: Chipstone Foundation, 1994),  
p. 106-35.

\$ 20,000-30,000



1027

1028



□ 1028

A WROUGHT IRON AND BRASS TWO-LIGHT CANDLESTAND, MASSACHUSETTS, 19TH CENTURY

together with a candle snuffer.  
Height 57 in.; 144.8 cm.

**PROVENANCE**

Vogel Collection no. NVN25.

\$ 400-600

□ 1029

A RARE WILLIAM AND MARY TURNED GUMWOOD DRAWBAR TABLE WITH DRAWER, NEW YORK, CIRCA 1725

*top and feet replaced.*

Height 27 in. by Width 34 7/8 in. by Depth 26 1/8 in.; 68.6 by 88.6 by 66.3 cm.

**PROVENANCE**

Frank Cowan, Patterson New York;  
Roger Gonzales, Kent, Connecticut, 2003;  
Vogel Collection no. 731.

This table is one of a small group of tables made along the Hudson River Valley and in Western Connecticut. They all share the same feature of using sliding lopers to support the table's leaves. This example is unusual for its square shape and small size. For additional information on New York drawbar tables see, Peter M. Kenny, "Flat Gates, Draw Bars, Twists, and Urns: New York's Distinctive, Early Baroque Oval Tables with Falling Leaves," *American Furniture 1994*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 1994), p. 106-35.

\$ 3,000-5,000

1029



1030

A VERY FINE WILLIAM AND MARY RED-PAINTED MAPLE BANISTER-BACK 'HEART-AND-CROWN' ARMCHAIR, MILFORD, CONNECTICUT, CIRCA 1750

together with an associated cushion; (2 pieces).  
Height 50 in.; 127 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, March 1983;  
Vogel Collection no. 386.

\$ 8,000-12,000





Guest Bedroom

□ 1031

BLAEU, WILLEM

*Nova Belgica et Anglia Nova.* (Amsterdam, 1640 or later)

Copperplate engraved map of New England with handcoloring (400 x 510 mm). Matted and framed.

**LITERATURE**

Burden, #247, state 2 (with the added depictions of wildlife and an Indian village)

**PROVENANCE**

Kenneth Nebenzahl, Chicago, 1988;  
Vogel Collection no. 495.

\$ 2,000-3,000



1031

□ 1032

A RARE AMERICAN  
CANVASWORK PICTURE, EARLY  
18TH CENTURY

depicting a bluebird and a red-headed woodpecker; worked in tent stitch, the reverse bearing a paper label inscribed *S. Adams / 18 Lynde Street*, and retaining a Milwaukee Art Museum exhibition label.  
Height 15 in. by Width 10 3/4 in.; 38 by 27.3 cm

**PROVENANCE**

John S. Walton, Griswold, Connecticut, January 1978;  
Vogel Collection no. 288.

**EXHIBITED**

Milwaukee, Wisconsin, Milwaukee Art Museum, *Early Needlework Exhibition*, October 14, 1988-January 1, 1989.

\$ 1,000-1,500



1032



1033

□ 1033

A VERY FINE AND RARE ENGLISH  
CAST BRASS BALL KNOB TRUMPET  
BASE CANDLESTICK, CIRCA 1680

Height 6 7/8 in. by Width 5 1/2 in.; 17.4 by 14 cm.

**PROVENANCE**

Private Collection, London, August 2000;  
Vogel Collection no. 685.

This is a very rare form of a brass trumpet stick with a ball knob. The design is more prevalent in contemporaneous pewter sticks. For additional information and a related example see Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*. (Bethlehem, PA: Oaks Printing Company, 1995), pp. 142, 320, no. 115.

\$ 3,000-5,000

□ 1034

A VERY FINE AND RARE WILLIAM  
AND MARY TURNED AND CARVED  
BLACK-PAINTED MAPLE BANISTER-  
BACK SIDE CHAIR, BOSTON,  
MASSACHUSETTS, CIRCA 1725

appears to retain its original black painted surface;  
together with a cushion and a bag embroidered AV.  
Height 48 1/4 in.; 122.6 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, April 1982;  
Vogel Collection no. 367.

A nearly identical side chair that descended in the Fitzwilliam Walters family of Salem, Massachusetts is in the collection of Yale University Art Museum (acc. no. 1930.2523) (see Patricia E. Kane, *300 Years of American Seating Furniture: Chairs and Beds from the Mabel Brady Garvan and Other Collections at Yale University*. (Boston, MA: New York Graphic Society, 1976), p. 58-9, no. 36 and John T. Kirk, *Early American Furniture*. (New York: Knopf, 1970), p. 51, no. 34).

\$ 5,000-7,000



1034

1035

A VERY FINE AND RARE  
WILLIAM AND MARY TURNED  
AND BLACK-PAINTED MAPLE  
BANNISTER-BACK 'MUSHROOM'  
ARMCHAIR, GUILFORD OR  
WALLINGFORD, CONNECTICUT,  
CIRCA 1730

appears to retain its original surface.  
Height 48 in.; 121.9 cm.

**PROVENANCE**

John Kenneth Byard, Norwalk, Connecticut;  
Mrs. C. McGregory (Mary) Wells, Stafford  
Springs, Connecticut;  
Skinner, Inc., Bolton, Massachusetts, *Fine  
Americana*, April 31, 1982, lot 13 (on cover);  
John S. Walton, Griswold, Connecticut, May  
1982;  
Vogel Collection no. 371.

**LITERATURE**

John Kenneth Byard, advertisement, *Magazine  
Antiques*, vol. 59, no. 2, February 1951, p. 91.  
Ruth Davidson, "Living with Antiques: The  
Connecticut Home of Mrs. C. McGregory Wells  
Jr.," *Magazine Antiques*, vol. 81, no. 1, January  
1962, p. 102.  
Robert F. Trent, *Heart & Crowns: Folk Chairs of  
the Connecticut Coast 1720-1840*, (New Haven,  
CT: New Haven Historical Society, 1977), pp.  
56-7, fig. 27;  
"A Look at the Auctions: Skinner's Americana  
Sale", *Antiques & the Arts Weekly*, May 21,  
1982, p. 75.

As Robert Trent discusses in *Heart & Crowns*,  
this exceptional chair is by the master of the  
Guilford-Wallingford chairmaking tradition.

\$ 12,000-18,000



1035



M

T



AN EXCEPTIONAL AND  
EXTREMELY RARE PILGRIM  
CENTURY RED-PAINTED AND  
COMPASS- AND PUNCH-  
DECORATED PINE SIX-BOARD  
CHEST WITH TWO DRAWERS,  
SCITUATE, PLYMOUTH  
COLONY, MASSACHUSETTS,  
CIRCA 1690

appears to retain its original red paint and cast brass hardware, initialed *MT* on the front panel, bears an exhibition label on the interior for the Harvard Tercentenary Exhibition of 1936 and bears exhibition number 226, accession number written in red on the backboard 330.28. The drawers on this chest are locked by means of a wooden bolt that was slid down a channel that engaged into a keeper behind each drawer front.

Height 31 in. by Width 48 in. by Depth 19  $\frac{3}{4}$  in.;  
78.7 by 121.9 by 50.2 cm.

**PROVENANCE**

Chauncey Nash, Boston, Massachusetts;  
O'Reilly's Plaza Art Galleries, Inc., November  
22, 1952, sale 3329, lot 402;  
Sotheby's New York, *Important Americana  
From the Collection of Mr. and Mrs. James O.  
Keene*, January 16, 1997, sale 6954, lot 35;  
Bernard & S. Dean Levy, New York, January  
1997;  
Vogel Collection no. 619.

**EXHIBITED**

Cambridge, Massachusetts, Harvard University,  
*Harvard Tercentenary Exhibition: Catalogue  
of Furniture, Silver, Pewter, Glass, Ceramics,  
Paintings, Prints, together with Allied Arts  
and Crafts of the Period 1636-1836*, July  
25-September 21, 1936, cat. no. 226;  
Detroit, Michigan, Detroit Institute of Arts,  
*American Folk Arts from the Collection of Rugth  
and James O. Keene*, March 1-26, 1960, cat.  
no. 3;  
Detroit, Michigan, Detroit Institute of Arts,  
*American Decorative Arts from the Pilgrims to  
the Revolution*, January 18-March 5, 1967, cat.  
no. 37, illus. p. 24.

**LITERATURE**

Paul L. Grigaut, "A Michigan Collection,"  
*Magazine Antiques*, vol. 66, no. 4, October 1954,  
p. 291.

This remarkable chest is one of a group of four known related examples. One is in the collection of Shelburne Museum (acc. no. 3.4-19), another is in the Jones River Village Historical Society, Bradford House, Kingston, Massachusetts, and the third is in a private collection. All have the characteristic Plymouth County serrated edge molding used on joined oak chests from the region. This chest survives in remarkable nearly untouched condition. It retains the

original black and vermilion paint that was used to further decorate the chest's façade and to complement the serrated moldings and compass decoration.

This group of chests has been attributed to Joseph Tilden (1657-1712) due to the descent of a related chest through the Tilden family, now in the Scituate Historical Society (see Robert Blair St. George, *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700*. (Brockton, MA: Brockton Art Center-Fuller Memorial, 1979), p. 40, no. 24). The currently offered lot is carved with the initials *MT*. Possible candidates for the original owner are Mary Tilden (1668-1740), who married James Thomas (b. 1663) in 1692, or Mercy Tilden (1674-1745), who married Benjamin Stockbridge (1677-1725) in 1701. A miniature six-board chest in the collection of the Museum of Fine Arts, Boston (acc. no. 1981.364) also has the characteristic serrated carving on its lid and related scratch decoration on its façade. For additional information on this group of chests see Brian Cullity, *A Cubberd, Four Joyne Stools & Other Smalle Things: The Material Culture of Plymouth Colony* (Sandwich, MA: Heritage Plantation, 1994), pp. 113-4, 147-9, nos. 155.156 (note images reversed)

\$ 25,000-50,000



1037

AN IMPORTANT PILGRIM CENTURY RED-PAINTED CARVED OAK AND PINE DOCUMENT BOX, SERRATE FOLIATE GROUP, ATTRIBUTED TO THE STOUGHTON SHOP TRADITION, PROBABLY BY THOMAS STOUGHTON IV (1662-1748), WINDSOR, CONNECTICUT, CIRCA 1680

appears to retain its original red paint and wrought iron gimmel hinges, lock, and key; (2 pieces).

Height 7  $\frac{3}{8}$  in. by Width 26  $\frac{3}{8}$  in. by Depth 17  $\frac{1}{4}$  in.: 18.7 by 67 by 43.8 cm.

\$ 50,000-100,000

**PROVENANCE**

Dr. George L. Compton, Independence, Indiana, August 1997;  
Vogel Collection no. 624.

**EXHIBITED**

*The Woodworkers of Windsor: A Connecticut Community of Craftsmen and Their Work, 1635-1715*, April 25-August 18, 2003, Historic Deerfield, Inc., Deerfield, Massachusetts.

**LITERATURE**

Joshua W. Lane and Donald P. White III, *The Woodworkers of Windsor: A Connecticut Community of Craftsmen and Their Work, 1635-1715*, (Deerfield, Massachusetts: Historic Deerfield, Inc., 2003), p. 64, no. 26.



1037

The maker of this remarkable box, with its beautifully executed flower carving and gouge work, was unknown until the groundbreaking research of Joshua Lane and Donald White who conclusively proved that the maker was Thomas Stoughton IV (1662-1748). Stoughton was a descendant of Reverend Thomas Stoughton (1557-1612) of County Suffolk, England. His grandfather, Thomas Stoughton, Jr. (1591-1661), immigrated to Dorchester, Massachusetts about 1632 and then received a land grant in Windsor of over 150 acres. His son Thomas Stoughton III (1657-1712) became a prominent woodworker in Windsor, which his son Thomas Stoughton IV followed.

This box is all the more extraordinary for remaining in such pristine condition. The red paint appears to be original and the carving has experienced little wear from the ravages

of time. As such, the punch and gouge decorations on the corners of the box remain crisp and visible. The box's top is made from one large piece of yellow pine and, as the saw kerfs evident on its corners indicate, its raised field was formed using a simple handsaw. The box even retains its original lock and key.

The carving relates quite closely to that found on the front panels of two joined chests. One in the collection of the Henry Ford Museum (acc. no. 36.250.1) and the other in the George Dudley Seymour collection (acc. no. 1945.1.1170) at the Connecticut Historical Society—see Robert Bishop, *American Furniture: 1620-1720*, (Dearborn, MI: Edison Institute, 1975, p. 12 and *George Dudley Seymour's Furniture Collection in the Connecticut Historical Society*, (Hartford, CT: Connecticut Historical Society, 1958), no. 20). Another related box

was once in the collection of the Connecticut Historical Society and was once part of the George Dudley Seymour collection (*George Dudley Seymour Furniture Collection in the Connecticut Historical Society*, (Hartford, CT: Connecticut Historical Society, 1958), no. 6). For additional information on the Stoughton shop tradition see Joshua W. Lane and Donald P. White III, "Fashioning Furniture and Framing Community: Woodworkers and the Rise of a Connecticut River Valley Town," *American Furniture 2005*, (Milwaukee, WI: Chipstone Foundation, 2005), pp. 146-238 and Joshua W. Lane and Donald P. White III, *The Woodworkers of Windsor: A Connecticut Community of Craftsmen and Their Work, 1635-1715*, (Deerfield, Massachusetts: Historic Deerfield, Inc., 2003), pp. 57-68.





1038

□ 1038

A FINE WINDOWPANE  
CREWELWORK WINDOWPANE  
BED COVER, PROBABLY NEW  
ENGLAND, 19TH CENTURY

with 156 unique flower panels.  
Height 81 in. by Width 73 in.; 205.7 by 185.4 cm.

**PROVENANCE**

Bolton, Massachusetts, Skinner, *The Paul and Margaret Weld Collection*, August 13, 2000, sale 2012, lot 267 (illustrated on back cover); Vogel Collection no. 684.

For a related windowpane bedcover see *Antiques* June 1953 cover. Another related example is illustrated in Grace Snyder and Jan Whitlock's "Wool Embroidered Blanket" in *The American Antiques Show Magazine*, p. 85, fig. 7.

\$ 3,000-5,000



1039

□ 1039

A FINE GREEN LINSEY-  
WOOLSEY COVERLET,  
PROBABLY NEW ENGLAND,  
LATE 18TH/EARLY 19TH  
CENTURY

Length 105 in. by Width 95 in.; 266.7 by 241.3 cm.

**PROVENANCE**

Sotheby Parke Bernet Inc., New York, *Important American Folk Art and Furniture: The Distinguished Collection of the Late Stewart E. Gregory, Wilton, Connecticut*, January 27, 1979, sale 4209, lot 175; Vogel Collection no. 311.

\$ 800-1,200



1040

□ 1040

A FINE INDIGO LINSEY  
WOOLSEY QUILT, NEW  
ENGLAND, LATE 18TH CENTURY

the underside with embroidered initials *BP*.  
Length 86 in. by Width 76 in.; 218.4 by 193 cm.

**PROVENANCE**

New York Historical Society - Katherine Prentice Murphy Collection Rooms; Bernard & S. Dean Levy, Inc., New York, March 1982; Vogel Collection no. 366.

\$ 750-1,000

□ 1041

A RARE PILGRIM CENTURY  
PINE DIAMOND-GLASS AND  
LEAD CASEMENT WINDOW,  
AVON, CONNECTICUT, 17TH  
CENTURY

Height 16 ¼ in. by Width 13 ⅝ in.: 41.3 by 34.6  
cm.

**PROVENANCE**

Said to have been removed from a house in  
Avon, Connecticut;  
Frank J. Kravic, Glastonbury, Connecticut,  
October 1997;  
Vogel Collection no. 632.01.

\$ 1,200-1,800



1041

□ 1042

A FINE AMERICAN "RABBIT  
AND EGG" HOOKED RUG, LATE  
19TH/EARLY 20TH CENTURY

Width 37 ½ in. by Length 60 in.: 95.3 by 152.4  
cm.

**PROVENANCE**

Mrs. Faith R. Selzer Collection;  
Vogel Collection no. NVN24.

\$ 3,000-5,000



1042





Master Bedroom

1043



□ 1043

A PAIR OF MOLDED SHEET-IRON SCONCES, PROBABLY PENNSYLVANIA, 19TH CENTURY

Height 20 in. by Width 5 ½ in. by Depth 3 ½ in.; 50.8 by 14 by 8.9 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire, April 1981; Vogel Collection no. 351.

\$ 500-700

□ 1044

A WILLIAM AND MARY BLUE-GREEN PAINTED POPLAR CHEST WITH TWO DRAWERS, LONG ISLAND, NEW YORK, CIRCA 1770

appears to retain its original blue-green paint and feet; *side base moldings are replaced.* Height 38 5/8 in. by Width 42 3/4 in. by Depth 19 1/2 in.; 98.1 by 108.6 by 49.5 cm.

**PROVENANCE**

Raymond B. Knight, Locust Valley, New York, March 1977; Vogel Collection no. 264.

**LITERATURE**

Failey, Dean F., "Seventeenth-and eighteenth-century Long Island furniture," *Magazine Antiques*, October 1977, p. 736, Pl. IV.

This chest's double panelled facade and case supported on separate sledge feet identifies it as a product of a Long Island, New York craftsman. These chests were made for nearly sixty years and were a ubiquitous form for the region. The most datable aspect of these chests is their hardware when original. This chest is noteworthy for retaining its original blue green paint which appears to have been a popular color of the region. For additional information on related chests see Dean F. Failey, *Long Island is My Nation: The Decorative Arts & Craftsmen, 1640-1830*, (Cold Spring Harbor, NY: Society for the Preservation of Long Island Antiquities, 1998).

\$ 5,000-8,000



1044



□ 1045

A FINE QUEEN ANNE  
VENEERED WALNUT LOOKING  
GLASS, CIRCA 1710

appears to retain its original plates; retains an early historic surface; mirror plate inscribed along lower edge *J.P. Bowler Mount June 1751*  
Height 38 ½ in. by Width 17 ½ in.; 97.8 by 44.5 cm.

**PROVENANCE**

Lillian Blankley Cogan, Farmington, Connecticut, November 1970;  
Vogel Collection no. 101.

\$ 2,500-3,500



1045

□ 1046

A FINE QUEEN ANNE MAPLE  
RUSH-SEAT ARMCHAIR,  
MASSACHUSETTS OR  
CONNECTICUT, CIRCA 1750

retains a historic surface.  
Height 45 ¼ in.; 114.9 cm.

**PROVENANCE**

Charles Woolsey Lyon, Millbrook, New York, June 1969;  
Vogel Collection no. 40.

\$ 3,000-5,000



1046



1047

□ 1047

THE RIDGEWAY FAMILY FINE SILK AND METALLIC THREAD EMBROIDERED COAT OF ARMS, POSSIBLY THE ELEANOR DRUITT SCHOOL, BOSTON, MASSACHUSETTS, CIRCA 1770

Inscribed *By the Name of Ridgeway*; worked in satin stitch on a silk ground, retains the original frame and glass.

Height with frame: 22 ½ in. by Width 22 ½ in.; 57.2 by 57.2 cm.

**PROVENANCE**

Bernard & S. Dean Levy, Inc., New York, July 1980; Vogel Collection no. 329.

This elegant coat of arms for the Ridgeway family is worked in a pattern attributed to the Boston heraldic artist John Gore (1718-1797), who worked with his son, Samuel (1750/1-1831), at a shop located at the Sign of the Painter's Arms on Queen Street in Boston. Gore and his son drew the same basic patterns for various Boston schoolmistresses until at least 1796, and from heraldic publications in their

possession they often supplied an appropriate coat of arms related to the student's surname (see Betty Ring, "Heraldic Embroidery in Eighteenth-Century Boston," *Magazine Antiques*, October 1992, pp. 622-31).

The Ridgeway coat of arms, like other worked Boston coats of arms, was created by a young lady student at a Boston embroidery school and was intended to be a prestigious domestic decoration that reflected advanced embroidery skills. It is richly worked with costly metallic threads on black silk, with evidence of the original stenciled pattern remaining on the silk ground. The raised design consisting of flowing acanthus leaves, a shield centering a pair of wings and a three-part banner covers the space available within the frame. The distinctive motto ribbons include the family name, Ridgeway, in cross-stitched black threads.

A closely related embroidered coat of arms is also in the Vogel Collection and offered as lot 835. It is for the Cutts family and embroidered by Sarah Cutts (1774-1845) while a student at the Eleanor Drutt School in Boston (see *Magazine Antiques*, October 1946, p. 242). It was on long-term loan to the Metropolitan

Museum of Art at the time. The coat of arms was later acquired by the Vogels from a direct descendant through Bernard & S. Dean Levy in 1974. Her sister, Elizabeth (1766-1810) worked a similar coat of arms, currently in in the collection of the York Institute Museum, also while a student of Eleanor Drutt. Both girls were daughters of Thomas Cutts (1736-1821) and Elizabeth (Scammon) (1745-1803) of Saco, Maine, who married in 1793.

Other related examples of the same general pattern also worked on a black silk ground include an embroidered coat of arms for the Derby family that sold at Northeast Auctions, August 5-7, 2005, lot 1397; one from the Walley family that sold at Northeast Auctions on August 5-6, 1995; the Parker and Mayhew coat of arms that sold at Skinner, October 27, 1996, sale 1740, lot 1; one from the Cheever family and one from the Bartlett family that both sold at Sotheby's on June 17, 1997, lots 333 and 334; one sold at Pook and Pook, September 12, 1998, lot 220; and one from the Russell family of Salem that sold at Northeast Auctions in Oct./Nov. 2003, lot 1591.

\$ 5,000-8,000

□ 1048

AN ENGLISH EMBROIDERED  
NEEDLEWORK FIGURAL  
PICTURE, CIRCA 1770

depicting a courting couple and animals  
Height 8 ¼ in. by Width 9 ⅞ in.; 21 by 25.1 cm.

**PROVENANCE**

Ginsburg & Levy, New York;  
Vogel Collection no. NVN28.

\$ 1,200-1,800



1048

□ 1049

A RARE WILLIAM AND MARY  
TURNED AND BLACK-PAINTED  
MAPLE SLAT-BACK CHILD'S  
'MUSHROOM' ARMCHAIR,  
CONNECTICUT OR RHODE  
ISLAND, CIRCA 1730

retains early black painted surface, *lacking rush  
seat and front stretcher.*  
Height 24 ¼ in.; 61.6 cm.

**PROVENANCE**

Philip Budrose, Marblehead, Massachusetts,  
June 1973;  
Vogel Collection no. 183.

\$ 800-1,200



1049

□ 1050

A PAIR OF WROUGHT-IRON  
AND CAST-BRASS DIAMOND  
AND FLAME FINIAL ANDIRONS,  
NEW YORK, SECOND HALF  
18TH CENTURY

Height 25 in. by Width 13 ¾ in. by Depth 20 in.;  
63.5 by 34.9 by 50.8 cm.

**PROVENANCE**

Matthew & Elisabeth Sharpe, Conshohocken,  
Pennsylvania, March 1976;  
Vogel Collection no. 239.

\$ 800-1,200



1050



1051

□ 1051

A FINE PAIR OF SPANISH CAST BRASS FOOTED SQUARE-BASE CANDLESTICKS, LATE 17TH OR EARLY 18TH CENTURY

Height 6  $\frac{3}{8}$  in. by Width 4  $\frac{1}{2}$  in. by Depth 4  $\frac{1}{2}$  in.; 16.2 by 11.4 by 11.4 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1979; Vogel Collection no. 321.

\$ 300-500



1052

□ 1052

A SPONGE RED AND WHITE PAINTED AND MOLDED POPLAR SLIDE LID CANDLE BOX, NEW ENGLAND, MID-18TH CENTURY

Height 3  $\frac{1}{2}$  in. by Width 6  $\frac{1}{2}$  in. by Depth 8  $\frac{3}{8}$  in.; 8.9 by 16.5 by 21.3 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, July 1982; Vogel Collection no. 377.

\$ 800-1,200



1053

□ 1053

A VERY RARE WILLIAM AND MARY WALNUT GATELEG TUCKAWAY TABLE, BOSTON, MASSACHUSETTS, CIRCA 1725

*top replaced.*

Height 26 in. by Width 28  $\frac{1}{2}$  in. by Depth 29  $\frac{5}{8}$  in. (open); 66 by 72.4 by 75.2 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania; Vogel Collection no. 129.

\$ 5,000-10,000

1054

A VERY RARE WILLIAM AND MARY PAINT-DECORATED PINE CHEST WITH DRAWER, MILFORD, CONNECTICUT, CIRCA 1730

appears to retain its original hardware and fragments of its original leather hinges; *proper front left foot replaced.*

Height 33 1/8 in. by Width 38 1/4 in. by Depth 19 1/4 in.; 84.1 by 97.2 by 48.9 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, June 1979;

Vogel Collection no. 316.

\$ 40,000-60,000

The floral paint decoration on this chest is based on the motif of a three-petaled flower using a template. This is one of nine known board chests with closely related decoration. The are located at the Colonel Ashley House, Ashley Falls, Massachusetts; Connecticut Historical Society; Metropolitan Museum of Art (acc. no. 34.128); Darien Historical Society; Bates-Scofield House, Darien, Connecticut; Pocumtuck Valley Memorial Association; three other ins private collections (see John T. Kirk, *Connecticut Furniture: Seventeenth and Eighteenth Centuries*, (Hartford: Wadsworth Atheneum, 1967), p. 31, no. 50, 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), pp. 247-9, no. 103, Sara Emerson Rolleston, *Historic Houses and Interiors in Southern Connecticut*, (New York: Hastings House Pub., 1976), p. 127, Dean A. Fales, Jr., *The Furniture of Historic Deerfield*, (New York: Dutton, 1976), no. 382), (see John T. Kirk, *Connecticut Furniture: Seventeenth and Eighteenth Centuries*, (Hartford: Wadsworth Atheneum, 1967), p. 31, no. 49, John Walton advertisement, *Maine Antique Digest*, May 1984, p. 39D, Sotheby's, New York, *The Bertram K Little and Nina Fletcher Little Collection*, January 29, 1994, sale 6526, lot 291). The Connecticut Historical Society chest is the only one to have an early history that states it descended in the Neddleton family of Milford, Connecticut.



1054



1055

□ 1055

**AN ENGLISH OR FRENCH  
NEEDLEWORK DRAWSTRING  
PURSE OR SWEET BAG, 17TH  
CENTURY**

worked in rococo stitch with silk and metal thread, unique patterns to both sides; with a brass display stand on a black-velvet covered base and Perspex case  
Height 3 ½ in. by Width 4 ¼ in.; 8.9 by 10.8 cm.

**PROVENANCE**

Titi Halle Cora Ginsburg, New York, October 2004;  
Vogel Collection no. 743.

**EXHIBITED**

Cooper-Hewitt Museum, *Purses, Pockets & Pouches*, December 6, 1988 - March 5, 1989

This purse, or sweet bag, is unique in its use of two different patterns on the front and back and also in its unusual form. Most English purses of the 17th century are created as squares with a tassel drawstring closure and three tassels hanging on the base. This example is reminiscent of the shield form with its braid border and lack of bottom tassels, but is slightly more square than traditional shield shapes and does incorporate a tassel drawstring.

\$ 2,500-3,500



1056

1056

**A CHARLES II NEEDLEWORK  
CASKET WITH BALL FEET AND  
A BRASS HANDLE , MID-17TH  
CENTURY**

worked in tent stitch with metal thread; depicting landscapes with a ploughman, a fisherman, a hunter and shepherd playing bagpipes; on a black velvet-covered display base with protective Perspex case and green flannel cover; the interior contains three small and one long drawer with original pink silk lining.  
Height 6 ½ in. by Width 7 ½ in. by Depth 5 ¼ in.; 16.5 by 19 by 13.3 cm.

**PROVENANCE**

Witney Antiques, Witney, Oxfordshire, May 2008;  
Vogel Collection no. 793.

This casket is distinguished by its depictions of pastoral occupations rather than the more usual Biblical or mythological scenes. In the 17th century, needlework formed an important part of the education of girls from affluent households, who learnt how to embroider panels that were then sent to a cabinetmaker to assemble them into caskets, often inset with mirrors, to serve as workboxes for sewing and writing materials and usually fitted with secret compartments for jewels or letters.

\$ 6,000-9,000



1057



1058

□ 1057

A VERY FINE AND RARE PAIR OF SPANISH TRIANGULAR-BASE CANDLESTICKS ON SCROLL FEET, LATE 17TH CENTURY

Height 5 ¾ in. by Width 4 ¾ in. by Depth 5 ⅜ in.; 14.6 by 12.1 by 13.7 cm.

**PROVENANCE**

Elliott & Grace Snyder, South Egremont, Massachusetts, September 2007; Vogel Collection no. 789.

\$ 500-700

□ 1058

A VERY RARE ENGLISH WOOL AND LINEN REDWORK PICTURE, MID-17TH CENTURY

worked in outline, seed, and other stitches, in a carved giltwood frame; depicting Moses being rescued from the Nile; border inscribed *Pharoth dauther walking by the watter sid seeth moises in the bulrushes commandeth him to be teaken up and sendeth for a nurs to nurs him*; the back with a Milwaukee Art Museum exhibition label Height with frame 16 in. by Width 22 in.; 40.6 by 55.9 cm.

**PROVENANCE**

Sir Frederick Henry Richmond, Bt (1873-1953); Christie's South Kensington, An Important Collection of Needlework, June 23, 1987, lot 145; Katherine Christophers, King's Mill, Painswick, Gloucestershire, 1987; Vogel Collection no. 479.

**EXHIBITED**

London, Lansdowne House, *English Decorative Art*, 1929, cat. no. 283  
Milwaukee Art Museum, *Early Needlework Exhibition*, October 14, 1988 - January 1, 1989

Monochrome redwork pictures are extremely rare, though a few related examples depicting Old Testament scenes have survived. A similar work relating the story of Abraham and Hagar also with embroidered text running across the top and bottom is in the Royal Museum of Scotland (A.1958.85; see Margaret Swain, *Embroidered Stuart Pictures*, 1990, p. 8), and a virtually identical version to this was formerly with Cora Ginsburg, New York (2006 Catalogue). Further comparable pictures include a pair of scenes from the life of King Solomon formerly with Mallett, London (one ill. Lanto Synge, *Art of Embroidery*, Woodbridge, Suffolk 2001, p.142 fig.136). The similar composition, stylised figures, and flora, and use of shading in all of these examples suggest they were based on a common source of woodcut prints.

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 Bonhams in 2011.

\$ 5,000-8,000



1059

□ 1059

A GROUP OF THREE FINE AND RARE AMERICAN GOUACHE AND WATERCOLOR PAINTED COAT-OF-ARMS ON PAPER, ATTRIBUTED TO EDWARD BASS, GEORGE SEARLE AND JOHN COLES, PROBABLY NEWBURYPORT AND BOSTON, MASSACHUSETTS, 1775-1810

comprising examples from the Pearson family (with original frame and glass), the Titcomb family and the Grant family.

14 by 9 ¾ in., 13 ¾ by 9 ¾ in., 8 ½ by 6 ⅝ in.; 35.6 by 24.8 cm, 34.9 by 24.8 cm, 21.6 by 16.8 cm

**PROVENANCE**

Joe Kindig Jr. & Son, York Pennsylvania, January 2004; Vogel Collection no. 737.1.

For additional information on colonial coat-of-arms see Harold Bodwitch, "Early Water-Color Paintings of New England Coats of Arms," *Colonial Society of Massachusetts*, vol. 35, 1951, pp. 172-210.

The Grant family motto *TANQUAM DESPICATUS SUM VINCO* translates to "Though despised, I conquer." According to Burke & Burke's 1842 *A General Armory of England, Scotland and Ireland* this coat-of-arms originates in the County Hants (Hampshire) in the northeastern village of Crondall. The crest is dated 1810 and surmounted by initials *JG* flanking the base of the helmet. The lower register is inscribed *He Beareth Argent three Lions rampant, and a chief Azure, by the name of Grant*. The work of this particular example is attributed to Edward Bass of Newburyport, Massachusetts.

The Titcomb family register is inscribed *He beareth Or, Fefs between three Foxes' Heads erased Gules, Crest a Dexter Arm couped above the Elbow, armed and garnished Or, the Hand grasping a broken Lance Gules. By the Name of Titcomb*. The work of this particular example is attributed to George Searle of Newburyport, Massachusetts.

The Pearson family crest is inscribed *He beareth Parted per Fesse, Crenelle, Gules and Azure, three Suns. Crest a Sun, by the Name of Pearson*. The work of this particular example is attributed to John Coles of Boston, Massachusetts.

\$ 2,000-3,000



1059



1059

1060

A FINE AND RARE QUEEN ANNE CARVED AND RED-PAINTED MAPLE HIGH CHEST OF DRAWERS, MARBLEHEAD, MASSACHUSETTS, CIRCA 1760

appears to retain its original surface and cast brass hardware; *toes are pieced*.

Height 71 ¾ in. by Width 40 ½ in. by Width 21 ¾ in.; 182.2 by 102.9 by 55.2 cm.

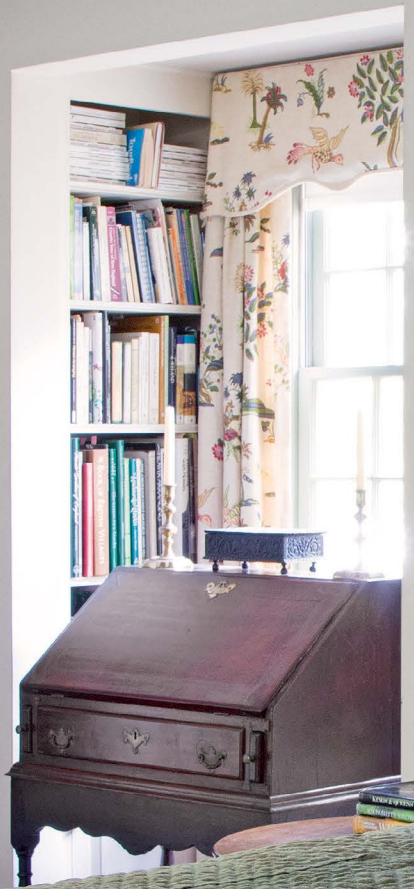
**PROVENANCE**

Samaha Antiques, Milan, Ohio, March 1969; Vogel Collection no. 27.1.

\$ 20,000-40,000









Master Bedroom

1061

THE IMPORTANT COOKE-  
SOUTHWORTH FAMILY  
WILLIAM AND MARY MAPLE  
GATE-LEG TABLE, NEWPORT,  
RHODE ISLAND, CIRCA 1720

appears to retain its original surface; with original long drawer and eight drop turned feet. Height 27  $\frac{7}{8}$  in. by Width 21  $\frac{3}{8}$  in. by Depth 48  $\frac{1}{2}$  in. (closed); 70.8 by 54.3 by 123.2 cm.

\$ 40,000-60,000

**PROVENANCE**

John Cooke (1685-1754) and his wife, Alice Southworth (1688-1770), who married on May 25, 1709, of Little Compton, Rhode Island; To their son Samuel (1715-1767), who married Patience Cory (1711-1789), of Little Compton; To their son, Colonel John Cooke (1745-1812), who married Sarah Gray (b. 1743), of Little Compton; To their daughter, Priscilla (1782-1815), who married Perry Green Arnold (1772-1819), of Little Compton; To their daughter Sarah (1799-1883), who married Dr. Daniel Watson (1801-1871), of Newport, Rhode Island; Thence by descent to Mrs. Joseph Hoffman, of Philadelphia; Samaha Antiques, Milan, Ohio, September 1969; Vogel Collection no. 54.1.

**LITERATURE**

*The Philadelphia Sunday Bulletin*, November 20, 1966;  
Erik K. Gronning and Dennis Carr, "Rhode Island Gateleg Tables," *Magazine Antiques*, May 2004, pp. 125-126, fig. 3;  
Erik K. Gronning and Dennis Andrew Carr, "Early Rhode Island Turning," *American Furniture 2005*, edited by Luke Beckerdite, (Chipstone Foundation by University Press of New England, Milwaukee) 2005, pp. 7-8, 10, figs. 13 and 20;



Patricia E. Kane et al., *Art & Industry in Early America: Rhode Island Furniture, 1650–1830*, (New Haven, CT: Yale University Art Gallery, 2016), pp. 31n54, 183n1, 3. Rhode Island Furniture Archive number RIF5064.

Retaining its original surface and drawer, this maple gateleg table has a long history of descent in the Cooke family of Little Compton, Rhode Island and was likely originally owned by John Cooke (1685-1754) and his wife Alice Southworth (1688-1770), who married on May 25, 1709. Alice was the great-great granddaughter of John Alden (c. 1598-1687) who was among the English Puritans or Pilgrims that arrived in the New World on the Mayflower in 1620 and established the Plymouth Colony. She was the daughter of Captain William Southworth (1659-1719), a ship's captain, mariner and landowner of Little Compton, and his wife Rebecca Pabodie (1660-1702). This

table descended directly from John and Alice Cooke through multiple generations of their family until a descendant sold it in 1969.

This table was included in the important study of Rhode Island gateleg tables conducted by Erik Gronning and Dennis Carr and published as "Early Rhode Island Turning" in *American Furniture* 2005, edited by Luke Beckerdite and published by the Chipstone Foundation. The gateleg tables in the study have turning designs inspired by architectural prototypes from contemporary Newport houses and collectively represent the work of a core group of craftsmen in Newport and surrounding towns. These craftsmen influenced other regional artisans, who incorporated elements of these turning designs into later furniture forms. This resulted in a school of turning in Rhode Island that was cohesive and persisted.

Gronning and Carr categorize the tables in their study into three groups, based on turning sequences and construction. This one is part of

group 1, which consists of eight examples with complex turnings comprised of leg balusters with spherical bases with abrupt transitions to tall slender necks and two ring turnings at the top. The tables in the group exhibit construction that is consistent, with drawers supported on runners attached to the side rails, drawer fronts secured at each side with a single large dovetail, top boards pinned to the side rails, and gates that pivot from the same end of the table. These tables have hinges that do not extend under the sides of the frame, which eliminated the need to notch the side rails. For additional information on Rhode Island gateleg table see Erik Gronning and Dennis Carr, "Early Rhode Island Turning," *American Furniture* 2005, ed. Luke Beckerdite. (Milwaukee, WI: The Chipstone Foundation, 2005), pp. 2-21 and Dennis Carr, "Early Furniture Making of the Narragansett Bay Region, 1636-1740," *Art & Industry in Early America: Rhode Island Furniture, 1650-1830*, (New Haven, CT: Yale University Art Gallery, 2016), pp. 9-33, 182-3.



1061

**1062**

A VERY FINE AND RARE WILLIAM AND MARY OAK AND CEDAR SPICE CABINET, PHILADELPHIA REGION, PENNSYLVANIA, CIRCA 1730

appears to retain its original cast brass hardware; there are three additional drawers accessible through a sliding compartment on the back.

Height 20  $\frac{5}{8}$  in. by Width 16  $\frac{1}{2}$  in. by Depth 10 in.; 52.4 by 41.9 by 25.4 cm.

**PROVENANCE**

George H.S. Lorimer, Wyncote, Pennsylvania; Bernard & S. Dean Levy Inc., New York, January 1985; Vogel Collection no. 411.

**LITERATURE**

Lee Ellen Griffith, *The Pennsylvania Spice Box: Paneled Doors and Secret Drawers*, (West Chester, PA: Chester County Historical Society, 1986), p. 58-9, no. 13.

\$ 15,000-30,000

**□ 1063**

A PAIR OF ENGLISH QUEEN ANNE CAST BRASS CANDLESTICKS, 18TH CENTURY

Height 7 in. by Width 4 in. by Depth 3  $\frac{7}{8}$  in.; 17.8 by 10.2 by 9.8 cm.

**PROVENANCE**

Samaha Antiques, Milan, Ohio; Faith Henoch Selzer collection; Vogel Collection no. NVN4.

Illustrated on the right-hand page

\$ 300-500

**1064**

A RARE WILLIAM AND MARY CHERRYWOOD DESK-ON-FRAME, THOMAS PALMER (ABT. 1738-1782), LOWER MERION, PENNSYLVANIA, CIRCA 1760

the inside of the backboard is inscribed *Made by Thomas Palmer husband of Elizabeth Roberts from a cherry tree growing on the John Roberts Place Lower Merion, Pa*; retains traces of a historic surface.

Height 41 in. by Width 29  $\frac{3}{4}$  in. by Depth 18 in.; 104.1 by 75.6 by 45.7 cm.

**PROVENANCE**

John C. R. Tompkins, Millbrook, New York, April 1970; Vogel Collection no. 78.

\$ 6,000-8,000



1062



1063

1063

1064



1065

□ 1065

A RARE AMERICAN CREWELWORK FOUR-FOLD POCKETBOOK, ATTRIBUTED TO MARY EATON, SECOND HALF 18TH CENTURY

an overall floral design on a green ground; accompanied by a fitted box, which is inscribed *This pocket book was made by Mary Eaton and by her given to her brother - Samuel Eaton. (father of Mr. Chase) before 1810.* Length 8 ½ in.; 21.6 cm.

**PROVENANCE**

Mary Walton, Griswold, Connecticut, October 1985; Vogel Collection no. 431.

\$ 1,000-1,500

□ 1066

AN ENGLISH THREE-DIMENSIONAL NEEDLEWORK NOSEGAY WORKED IN COLORED SILK THREAD AND SILVER WIRE, 17TH CENTURY

worked in detached buttonhole stitch over a wire framework with silver wire framing each flower on red silk bourette ground backing in a giltwood frame Height with frame 11 ½ in. by Width 9 in.; 29.2 by 22.9 cm.

**PROVENANCE**

Cora Ginsburg, New York, September 1995; Vogel Collection no. 609.

\$ 2,000-3,000



1066



□ 1067

AN ENGLISH NEEDLEWORK  
SAMPLER, DATED 1809

signed *Made by Lucy De Lisle Aged of 12 years 1809*;  
worked in cross stitch and depicting birds, flowers  
and a grapevine surrounding a prayer surmounted  
by a crown within a pink carnation border  
Height with frame 27 in. by Width 22 ¼ in.; 68.6 by  
56.5 cm.

**PROVENANCE**

Dr. Harlan W. Angier, West Brookfield,  
Massachusetts, 1971;  
Vogel Collection no. 114.

\$ 2,000-3,000



1067

□ 1068

AN ENGLISH CANVASWORK  
PICTURE OF A FLORAL BOUQUET,  
18TH CENTURY

worked in tent stitch on a white ground.  
Height with frame 19 ¾ in. by Width 13 ¾ in.; 50.2  
by 34.9 cm.

**PROVENANCE**

Dr. Harlan W. Angier, West Brookfield,  
Massachusetts;  
George Abraham and Gilbert May, Granville,  
Massachusetts, July 1972;  
Vogel Collection no. 154.

**EXHIBITED**

Museum of Fine Arts, Boston

\$ 1,000-1,500



1068

□ 1069

AN ENGLISH SPOT SAMPLER  
FRAGMENT, FIRST HALF 17TH  
CENTURY

worked in cross, outline, rococo, couching and other  
stitches; on a linen ground with metal thread  
Height with frame 16 in. by Width 12 in.; 40.6 by  
30.5 cm.

**PROVENANCE**

Anthony Scaramanga, Witney, Oxfordshire,  
February 1986;  
Vogel Collection no. 435.

\$ 2,000-3,000



1069



1070

□ 1070

A DUTCH OR ENGLISH ENGRAVED CAST-BRASS AND WROUGHT-IRON BED WARMER, LATE 17TH/EARLY 18TH CENTURY

the cover decorated with a starburst and cluster of flowers.

Length 45 in. by Diameter 12 ½ in.; 114.3 by 31.8 cm.

**PROVENANCE**

Samaha Antiques, Milan, Ohio, May 1971; Vogel Collection no. 121.

\$ 150-250

□ 1071

A FINE SET OF FEDERAL CAST BRASS AND WROUGHT IRON FIRE TOOLS, BOSTON, MASSACHUSETTS, CIRCA 1805

comprising tongs and shovel; 2 pieces. Height 33¾ in.; 84.8 cm.

**PROVENANCE**

Florene Maine Antiques, Ridgefield, Connecticut, October 1969; Vogel Collection no. 60.

\$ 250-350



1071

□ 1072

A VERY RARE FEDERAL  
FIGURED MAPLE FOLDING  
CRANE-TESTER PENCIL-POST  
BEDSTEAD, NEW ENGLAND,  
CIRCA 1800

together with an embroidered canopy, three  
curtains and two tie-backs.  
Height 87 in. by Width 54 in. by Depth 78 ¼ in.;  
221 by 137.2 by 198.8 cm.

**PROVENANCE**

John S. Walton, New York, 1977;  
Vogel Collection no. 283.

\$ 2,000-3,000

Folding bedsteads were useful in small New  
England homes where space was at a premium.  
The cabinetmakers of Hampshire County,  
Massachusetts issued a price list in 1796 that  
stated a "Cord Bedstead, to turn against the  
wall" would cost \$4. A closely related example  
to this bedstead is in the collection of Historic  
Deerfield and another is in the collection of

Colonial Williamsburg (see Dean A. Fales, Jr.,  
*The Furniture of Historic Deerfield*, (New York:  
E.P. Dutton and Company, Inc., 1976, p. 98,  
no. 199) and Barry A. Greenlaw, *New England  
Furniture at Williamsburg*, (Williamsburg, VA:  
Colonial Williamsburg Foundation, 1974), p. 31,  
no. 19).



1072

1073

A VERY FINE AND RARE  
PILGRIM CENTURY JOINED  
OAK, PINE AND MAPLE CHEST  
WITH DRAWER, NEWBURY,  
MASSACHUSETTS, CIRCA 1690

retains a dark, rich surface; inscribed with  
the accession no. 10.125.30; drawer moldings  
replaced.

Height 27<sup>1</sup>/<sub>4</sub> in. by Width 43<sup>1</sup>/<sub>4</sub> in. by Depth 19<sup>1</sup>/<sub>2</sub>  
in.; 69.2 by 109.9 by 49.5 cm.

\$ 25,000-35,000

PROVENANCE

H. Eugene Bolles, Boston, Massachusetts;  
Metropolitan Museum of Art, New York;  
Katherine Prentis Murphy, Concord, New  
Hampshire;  
New Hampshire Historical Society, Concord,  
New Hampshire;  
Robert W. Skinner Inc. Auctioneers and  
Appraisers, Bolton, Massachusetts, *The  
Katherine Prentis Murphy Collection from the  
New Hampshire Historical Society*, September  
24, 1983, sale 922, lot 159;  
John S. Walton, Griswold, Connecticut, October  
1983;  
Vogel Collection no. 395.

LITERATURE

Luke Vincent Lockwood, *Colonial Furniture in  
America*, (New York: C. Scribner's Sons, 1926),  
p. 46, fig. 36 (lacking drawer moldings);  
Herbert Cescinsky and George Leland Hunter,  
*English and American Furniture*, (Grand Rapids,  
MI: Dean-Hicks Co., 1929), p. 43;  
Walter A. Dyer and C. F. Luther, "Sunflowers:  
These Connecticut Chests, in More Than One  
Way, Exemplify the Good Taste and Honest  
Craftsmanship of the Earliest American  
Furniture," *The Antiquarian*, September 1930,  
p. 52;  
Irving P. Lyon, M.D., "The Oak Furniture of  
Ipswich, Massachusetts, Part V. Small-Panel-  
Type Affiliates," *Magazine Antiques*, June 1938,  
fig. 45;  
Clarence P. Hornung, *Treasury of American  
Design and Antiques*, (New York: Harrison  
House/H.N. Abrams: Distributed by Crown  
Publishers, 1986), p. 256, no. 895;  
Robert Trent, ed., *Pilgrim Century Furniture:  
An Historical Survey*, (New York: Main Street/  
Universe Books, 1976), pp. 73-5, fig. 45.



This chest is one of a significant group of joined furniture made in and around Newbury, Massachusetts in the late 17th and very early 18th century. All chests from this group have a large, ornately turned maple half-column secured to each of the front stiles, while the inner muntins have pairs of smaller maple half-columns, all of which have been ebonized. When original, all have a single pine board top secured to the case with hinges formed from the top's oak cleats. Their drawers are either ornamented with applied moldings or in a few instances simply delineated with paint. When dated, they range from 1693 to 1702. The most intriguing aspect of these chests is the tartan paint decoration on the front panels. Nearly all of the chests have this attribute. The joiner laid out the pattern with scribe lines and generally the vertical lines alternate between red and black while the horizontal lines are all red.

The best-preserved example of the group is in the collection of the The American Museum

at Claverton Manor in Britain and is illustrated in 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), p. 225, pl. 9. Other examples from the group are in the collections of the Museum of Fine Arts, Boston (acc. no. 37.91), the Wadsworth Atheneum Museum of Art (with half-column applied to panels) (acc. no. 1926.308), and Connecticut Landmarks (see Richard H. Randall, Jr., *American Furniture in the Museum of Fine Arts, Boston*, (Boston, MA: Museum of Fine Arts, Boston, 1965), pp. 14-5, no. 12; Wallace Nutting, *Furniture Treasury*, (New York: MacMillan Co., 1928), no. 451; "Recent Acquisitions: The Clark Collection," *The Decorative Arts Society Newsletter*, December 1982). Several others are in private collections (see Irving P. Lyon, M.D., "The Oak Furniture of Ipswich, Massachusetts, Part V. Small-Panel-Type Affiliates," *Magazine Antiques*,

June 1938, fig. 46 and 47 (MK 1699); "Made in New England: Furniture from the Collection of Mr. and Mrs. Herbert B. Newton," *Antiques Magazine*, July 1944, p. 26, fig. 2 (AB 1701); Peter Benes, *Old-Town and the Waterside: Two Hundred Years of Tradition and Change in Newbury, Newburyport, and West Newbury, 1635-1835*, (Newburyport, MA: Historical Society of Old Newbury, 1986), p. 36., no. 8; Christie's, New York, *Fine Americana*, January 1979, lot 296; Sotheby's, New York, *Important Americana*, January 23, 2005, sale 8053, lot 1123, an unpublished example is dated 1701 initial CD and another dated 1702). For additional information on Essex County joinery and turning see Robert F. Trent, Peter Follansbee, and Alan Miller, "First Flowers of the Wilderness: Mannerist Furniture from a Northern Essex County, Massachusetts, Shop," *American Furniture 2001*, ed. Luke Beckerdite, (Milwaukee, WI, Chipstone Foundation, 2001), pp. 1-64.



1073





Library



1074

□ 1074

NIEUWENHOF, EVERT

Nova Belgica sive Nieuw Nederlandt.  
*Amsterdam: Evert Nieuwenhof, [1656].*

Copperplate engraved map (310 x 190 mm).  
 Matted and framed.

A RARE VIEW OF MANHATTAN.

Often referred to as the van der Donck map (as it first appeared in the second edition of that author's *Beschryvinge van Nieuw-Nederlandt*). The map depicts the Native American as well as Dutch settlements in some detail and contains what is accepted as only the second published view of the city. An unusually fine example of a map that is scarce in commerce, especially so in the first state.

**LITERATURE**

Burden 317 (the present is in the first state with Fort Christina on the Delaware River named twice)

**PROVENANCE**

Richard B. Arkway, New York, 2005;  
 Vogel Collection no. 752.

\$ 3,000-5,000

1075

A VERY FINE AND RARE WILLIAM AND MARY TURNED MAPLE AND PINE GRAIN-PAINTED TRESTLE-BASE TABLE, PROBABLY ESSEX COUNTY, MASSACHUSETTS, CIRCA 1715

retains a dark, historic surface.

Height 26 in. by Width 26 in. by Depth 19 ¼ in.;  
 66 by 66 by 48.9 cm.

**PROVENANCE**

Israel Sack inc., New York, March 1971;  
 Vogel Collection no. 111.

**LITERATURE**

*American Antiques from Israel Sack Collection*, Vol 2., (Washington, DC: Highland House Publishers Inc., 1969), p. 550, no. 1287.

This diminutive oval table is one of the most elaborately turned examples known of the form. These diminutive tables served many function in early eighteenth century New England homes. The multiple ring turnings on the legs beneath the cross stretcher relates directly to those found on a number of late seventeenth and early eighteenth century pieces with Essex County, Massachusetts histories. For additional information on trestle-base oval stationary top tables see 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. 140-1, no. 56. ¶

\$ 10,000-15,000



1075



□ 1076

MONTANUS

Novum Amsterdam. London: 1671

Two folio pages (360 x 210 mm). With engraved view of Manhattan. Descriptive text in English. One page matted and framed.

ONE OF THE EARLIEST OBTAINABLE VIEWS OF MANHATTAN. The community as it was in 1651. A small village of a few wooden buildings including the town's fort, warehouses, and Governor's residence. People are depicted and an array of boats are pictured both afloat in the harbor and drawn upon the shore. Near the shore, a crowd has gathered. Extracted from John Ogilby's *America*.

LITERATURE

Sabin 50089 (for the complete work); Eno, New York City Views 3; Stokes Vol. 1, Plate 6.

PROVENANCE

Martayan Lan, New York, 2004; Vogel Collection no. 751.

\$ 1,500-2,500

1077

A RARE WILLIAM AND MARY BLACK-PAINTED MAPLE SLAT-BACK MUSHROOM POMMEL ARMCHAIR, EASTERN CONNECTICUT, CIRCA 1720

With exceptional if not unique finials; bottom 8 in. of legs and lower stretchers replaced. Height 49 in.; 124.5 cm.

PROVENANCE

Mr. and Mrs. Kenneth Milne; John S. Walton, Griswold, Connecticut, July 1975; Vogel Collection no. 209.

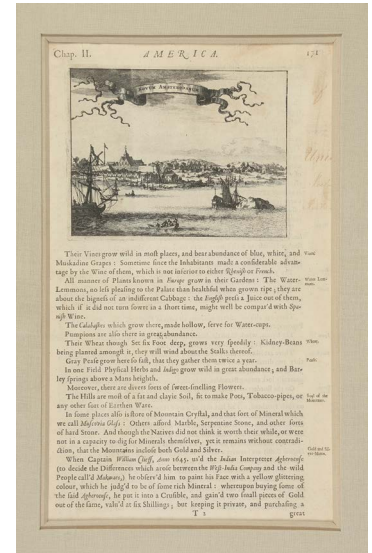
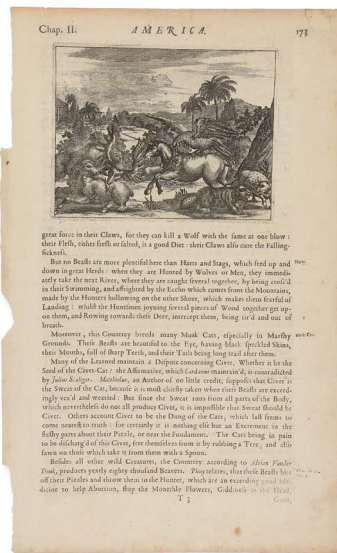
EXHIBITED

Lyman Allyn Museum, New London, Connecticut, *New London County Furniture: 1640-1840*, October 5-November 1974.

LITERATURE

Minor Myers, Jr. and Edgar deN. Mayhew, *New London County Furniture: 1640-1840*, (New London, Connecticut: Lyman Allyn Museum, 1974), p. 15, no. 4.

\$ 6,000-10,000



1077



1078

□ 1078

AN EXCEPTIONAL PAIR OF  
QUEEN ANNE CAST BRASS AND  
WROUGHT IRON ANDIRONS,  
PHILADELPHIA, CIRCA 1740

Height 27¾ in. by Width 15¾ in. by Depth 21 in.;  
70.5 by 40 by 53.3 cm.

**PROVENANCE**

Joe Kindig, Jr. & Son, York, Pennsylvania,  
December 1977;  
Vogel Collection no. 227.

A nearly identical pair is in the collection of  
Wright's Ferry Mansion (see Joe K. Kindig  
III, *Wright's Ferry Mansion: The Collection*,  
(Columbia, PA: Von Hess Foundation, in  
association with Antique Collectors' Club,  
Wappingers Falls, NY, 2005), p. 168, no. 60).  
Another closely related pair is in the collection  
of Winterthur Museum and is illustrated in  
Donald L. Fennimore, *Iron at Winterthur*,  
(Winterthur, DE: Henry Francis Du Pont  
Winterthur Museum, 2004), no. 90, pp. 188-9.

\$ 3,000-5,000

1079

JOHN JAMES AUDUBON  
(AFTER))

Great Northern Diver or Loon (Plate  
CCCVI)

Hand-colored aquatint, engraving and etching,  
1836, by R. Havell, on wove paper with the J.  
Whatman 1836 watermark, framed  
image approx.: 592 by 883 mm 23¼ by 34¾ in  
sheet: 643 by 966 mm 25¼ by 38 in

**PROVENANCE**

Taylor Clark, Baton Rouge, Louisiana, 1967;  
Vogel Collection no. 9.

\$ 12,000-18,000



1079

□ 1080

A FINE POLYCHROME PAINT-DECORATED POPLAR AND PINE DIMINUTIVE DOME-TOP BOX, ATTRIBUTED TO THE 'COMPASSWORK DECORATOR', LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1820

Height 3 7/8 in. by Width 4 7/8 in. by Depth 3 1/8 in.; 9.8 by 12.4 by 7.9 cm.

**PROVENANCE**

Vogel Collection no. 659.

For other examples by and a discussion on the Compass Artist, see Wendy Cooper, Patricia Edmonson and Lisa M. Minardi's article "The Compass Artist of Lancaster County, Pennsylvania," *American Furniture* (Lebanon, New Hampshire: Chipstone Foundation, 2009), p. 63-87.

\$ 5,000-7,000



1080

□ 1081

A VERY FINE CHIPPENDALE CARVED AND PAINTED PINE 'HEART-AND-SCROLL' TWO-TIER PIPE BOX, CONNECTICUT, CIRCA 1770

appears to retain the original surface; with double pockets over a small drawer and two pierced hearts.

Height 20 in. by Width 7 5/8 in. by Depth 5 1/4 in.; 50.8 by 19.3 by 13.3 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, February 1976; Vogel Collection no. 235.

\$ 2,000-4,000



1081



1082

1082

**A VERY FINE AND RARE  
WILLIAM AND MARY TURNED  
AND FIGURED RED-PAINTED  
MAPLE TUCKAWAY TABLE,  
NEW ENGLAND, CIRCA 1720**

appears to retain its original red wash paint.  
Height 24 ¾ in. by Width 28 7/8 in. by Depth 29  
7/8 in.: 62.9 by 73.3 by 75.9 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, April  
1987;  
Vogel Collection no. 474.

A virtually identical table is in the collection  
of Winterthur Museum (acc. no. 1956.525).  
This table is also one of approximately  
eight surviving tuckaway tables where the  
whole top folds down. The vast majority of  
tuckaway tables with trestle bases are made  
with a stationary centerboard and two falling  
leaves (see lot 955). While their ingenious

convenience suggests many were likely made,  
the reason for the form's tremendous scarcity  
is their inherent fragility. Other examples of  
single leaf folding tables are at the Museum of  
Fine Arts, Boston (acc. no. 26.124), Wadsworth  
Atheneum (acc. no. 1926.490); Henry Ford  
Museum, Henry Wood Erving collection;  
Metropolitan Museum of Art, Monmouth  
County Historical Association; and Shelburne  
Museum (see Richard H. Randall, Jr., *American  
Furniture in the Museum of Fine Arts, Boston*,  
(Boston, MA: Museum of Fine Arts, Boston,  
1965), pp. 109-11, no. 78; Wallace Nutting,  
*Furniture Treasury*, (New York: Macmillan,  
1928), nos. 939, 941; Robert Bishop, *American  
Furniture 1620-1720*, (Dearborne, MI: Edison  
Institute, 1975), p. 21; Luke Vincent Lockwood,  
*Colonial Furniture in America*, (New York: C.  
Scribner's Sons, 1926), p. 178-9, no. 688; Irving  
Whitall Lyon, *The Colonial Furniture of New  
England*, (Boston, MA: Houghton Mifflin, 1925),  
fig. 99).

\$ 25,000-35,000



1082



1083

1083

SMITH, JOHN

*New England The most remarkable parts thus named....* London: George Low, [1624].

Copperplate engraved map by Simon van de Passe (300 x 355 mm). Repair to closed tear under the John Smith portrait. Matted and framed.

"THE FOUNDATION MAP OF NEW ENGLAND CARTOGRAPHY, THE ONE THAT GAVE IT ITS NAME AND THE FIRST DEVOTED TO THE REGION." (Burden)

As originally issued in *A description of New England: or the observations, and discoveries, of Captain John Smith* (London: 1616) the present map is rare, as is the text it originally accompanied. While many of the place names as provided by Prince Charles did not survive, River Charles and Plymouth most certainly did.

**LITERATURE**

The fourth state (of nine) as recorded by Sabin, Church, and Burden.

**PROVENANCE**

W. Graham Arader III, New York, 1988; Vogel Collection no. 494.

\$ 20,000-30,000



1084

□ **1084**

A WILLIAM AND MARY WALNUT VENEERED ÉGLOMISÉ PANELED COURTING LOOKING GLASS, CIRCA 1715

Height 15 ½ in. by Width 10 in.; 39.4 by 25.4 cm.

**PROVENANCE**

Tillou Gallery, Litchfield, Connecticut, July 1970; Vogel Collection no. 85.

\$ 300-500

□ **1085**

A VERY FINE AND RARE WILLIAM AND MARY GUMWOOD, BIRCH AND ASH CROSS-BASE CANDLESTAND, PROBABLY NEW YORK, CIRCA 1710

Height 28 ¼ in. by Width 18 ⅜ in. by Depth 18 ⅝ in.; 71.8 by 46.5 by 47.2 cm.

**PROVENANCE**

Estate of Elmer Davenport Keith, Wallingford, Connecticut;  
Richard W. Withington, Inc., Hillsboro, New Hampshire, August 1970;  
George Abraham and Gilbert May, Granville, Massachusetts, September 1970;  
Vogel Collection no. 92.

\$ 5,000-7,000



1085

□ 1086

A RARE PILGRIM CENTURY  
MAPLE 'CROMWELLIAN'  
SIDE CHAIR, BOSTON,  
MASSACHUSETTS, CIRCA 1690

appears to retain an early surface; with  
exceptional ball turned stiles above the seat;  
*lacking feet.*

Height 33 in.; 83.8 cm.

**PROVENANCE**

Ellen Jacques Estate, Marblehead,  
Massachusetts;  
Roger Bacon, Brentwood, New Hampshire,  
January 1979;  
Vogel Collection no. 310.

\$ 3,000-5,000



1086

□ 1087

A VERY RARE PILGRIM  
CENTURY MAPLE AND OAK  
JOINT STOOL, BOSTON,  
MASSACHUSETTS, CIRCA 1685

appears to retain traces of a dark, historic  
surface; *feet replaced.*

Height 22 in. by Width 18 ½ in. by Depth 11 ⅝  
in.; 55.9 by 47 by 29.5 cm.

**PROVENANCE**

Frank Cowan, Patterson, New York;  
Roger Gonzales, Kent, Connecticut, July 1999;  
Vogel Collection no. 661.

Repetitive ball-turning was a common  
decorative device in Boston during the last  
quarter of the 17th century. The turning is most  
prevalent on Boston made 'Cromwellian' side  
chairs. Other much scarcer furniture forms  
such as settees and gateleg tables survive. The  
currently offered lot is one of just a handful of  
ball-turned stools that exist.

\$ 5,000-7,000



1087

□ 1088

A FINE DUTCH CAST BRASS  
'HEEMSKERK' CANDLESTICK, SECOND  
HALF 17TH CENTURY

Height 7 ½ in. by Diameter 3 ⅝ in.; 19.1 by 9.1 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, January 1980;  
Vogel Collection no. 323

\$ 500-800



1088

□ 1089

A VERY FINE AND RARE ENGLISH CAST  
BRASS CANDLESTICK, 16TH CENTURY

Height 7 ¾ in. by Diameter 5 ¼ in.; 19.7 by 13.3 cm.

**PROVENANCE**

Sotheby Parke Bernet & Co., London, *A Study Collection  
of Old Brass Candlesticks, Ronald F. Michaelis Collection*,  
November 1, 1979;  
S.J. Shrubsole, London, November 1979;  
Vogel Collection no. 337.

**LITERATURE**

Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks:  
Produced in Bronze, Brass, Paktong*, (Woodbridge, Eng:  
Antiques Collector's Club, 1978), p. 43, fig. 31.

\$ 2,000-3,000



1089





Nº 13.

PLATE 91



## 1090

### JOHN JAMES AUDUBON (AFTER))

Ivory-billed Woodpecker (Plate 66)

Hand-colored aquatint, engraving and etching, 1829, by R. Havell, on wove paper with the J. Whatman 1830 watermark, framed sheet: 987 by 659 mm 38 $\frac{7}{8}$  by 26 in

#### PROVENANCE

Beinecke Rare Book & Manuscript Library, New Haven, Connecticut;  
Graham Arader III, Philadelphia, Pennsylvania, 1984;  
Vogel Collection no. 397.

\$ 50,000-80,000

## 1091

### A RARE AND IMPORTANT ENGLISH BAND SAMPLER, SECOND QUARTER 17TH CENTURY

worked in tent, rice, buttonhole filling, chain, and other stitches on a linen ground; with spangles, metal thread, and seed pearls; depicting various fruits and foliage, three noble women, boxers and animals.

Height with frame 39  $\frac{1}{2}$  in. by Width 13  $\frac{3}{4}$  in.; 100.3 by 34.9 cm.

#### PROVENANCE

Christie's South Kensington, *Fine Costumes and Textiles*, November 14, 1989, lot 260;  
Anthony Scaramanga, Witney, Oxfordshire, November 1989;  
Vogel Collection no. 523.

#### LITERATURE

Adelaide Weston, 'A Tudor Treasure', *The Connoisseur*, October 1916, illustrated

While band samplers were created throughout the 16th and 17th centuries, the 'boxer' figures and the economical use of space date this band sampler to the first half of the 17th century. In the early part of the century, linen was expensive so young girls were expected to practice their stitches through a compact series of bands. This sampler, however, also displays wealth with its use of metal thread, spangles, and seed pearls. While samplers were used for practice, they also displayed status and wealth.

A very similar band sampler dated 1645, was recorded in the collection of the Victoria & Albert Museum, London, in 1916 (Adelaide Weston, 'A Tudor Treasure', *The Connoisseur*, October 1916, p.86, illustrated plate 66).

\$ 6,000-8,000

## □ 1092

### A VERY RARE WILLIAM AND MARY GUMWOOD CANDLESTAND, ATTRIBUTED TO JAMES CLEMENT (1643- 1724) OR SAMUEL CLEMENT (B. 1685), FLUSHING, NEW YORK, CIRCA 1715

*top is replaced.*

Height 28  $\frac{3}{4}$  in. by Width 20  $\frac{3}{4}$  in.; 73 by 52.7 cm.

#### PROVENANCE

Frank Cowan, Patterson, New York;  
Roger Gonzales, Kent, Connecticut, June 1998;  
Vogel Collection no. 641.

#### LITERATURE

Dean F. Faley, *Long Island is My Nation: The Decorative Arts & Craftsmen, 1640-1830*, (Cold Spring Harbor, NY: Society for the Preservation of Long Island Antiquities, 1998), p. 9-13, fig. 15A.

Very few early eighteenth century Baroque New York candlestands survive. This example with its ornately turned shaft and scrolled flat sawn legs is the most successful of the group. Its inverted cup turning is very similar to the leg turning on the Samuel Clement dressing table in the collection at Winterthur Museum (acc. no. 57.511).

\$ 4,000-6,000



1091



1092



1093

AN IMPORTANT AND VERY RARE PILGRIM CENTURY JOINED WALNUT TWO-PART CHEST OF DRAWERS, ATTRIBUTED TO RALPH MASON (1599-1679), HENRY MESSINGER (W. 1640-1681) AND THOMAS EDSALL (1588-1676) SHOP TRADITION, BOSTON, MASSACHUSETTS, CIRCA 1680

appears to retain its original finish and cast brass hardware and feet; chest divides along its waist and is composed of two parts.

Height 37 in. by Width 39 ½ in. by Depth 23 ¾ in.; 94 by 100.3 by 60.3 cm.

#### PROVENANCE

Metropolitan Museum of Art, New York;  
Joe Kindig Jr. & Son, York, Pennsylvania, September 1970;  
Vogel Collection no. 73.

This chest of drawers is one of an important group of seventeenth-century case pieces attributed to the workshops of Ralph Mason (1599-1678/79), Henry Messenger (in Boston beginning 1640, d. 1681), and Thomas Edsall (1588-1676). The three London-trained woodworkers moved to Boston, where they produced high style and top-of-the-line furniture and trained two succeeding generations to work in the same London-based tradition.

Chests of drawers did not exist in England or America before the 1640s. Instead, blanket chests and cupboards were used for storage. Evidence of the earliest use of chests of drawers appears in English probate inventory records in the 1640s in well-to-do urban merchants' households. As it was largely the merchant class who settled in Massachusetts, it should be no surprise that the type of furniture merchants used in London was popular in the new colony as well. Two reasons for the success of these types of chests were their size and convenience. They fit into small urban households and the drawers provided much easier access to its contents.

Three closely related chests of drawers survive; one that descended in the Pierce family of Dorchester, Massachusetts, and is listed in John Pierce's probate inventory of 1744 as "a chest of drawers in the West Chamber" and valued at £2; the other in the Layton Art Collection at the Milwaukee Art Museum. They are discussed in Nancy Carlisle, *Cherished Possessions: A New England Legacy*, (Boston: Society for the Preservation of New England Antiquities, 2003), pp. 98-100, no. 27, and in Gerald W.R. Ward, ed., *American Furniture with Related Decorative Arts, 1660-1830: The Milwaukee Art Museum and the Layton Art Collection* (New York: Hudson Hills Press, 1991), 32-35; and also in Francis Puig and Michael Conforti, eds., *The American Craftsman and the European Tradition, 1620-1820* (Minneapolis, MN: Minneapolis Institute of Arts, 1989), 39-40.

\$ 25,000-50,000



1093

1094

AN EXCEPTIONAL PILGRIM  
CENTURY JOINED AND TURNED  
MAPLE 'CROMWELLIAN'  
SIDE CHAIR, BOSTON,  
MASSACHUSETTS, CIRCA 1700

retains its original finish; upholstered with  
reindeer hides from the 1786 shipwreck of  
the *Die Frau Metta Catherina*, St. Petersburg,  
Russia, circa 1786.

Height 34 ¾ in.; 88.3 cm.

**PROVENANCE**

Estate of Charles P. Fisher;  
Skinner's, Boston, Massachusetts, *American  
Furniture & Decorative Arts*, October 27, 2013,  
sale 2680B, lot 42;  
Clark Pearce, Essex, Massachusetts, October  
2013;  
Vogel Collection no. 827.

**LITERATURE**

Robert F. Trent and Mark J. Anderson, "The  
Boston Cromwellian Chair and its Competitors,  
1660-1705," *American Furniture 2018*, ed.  
Luke Beckerdite, (Milwaukee, WI: Chipstone  
Foundation, 2018), p. 112-3, fig. 13.

In Jonathan Fairbanks and Robert Trent, *New  
England Begins: The Seventeenth Century*,  
Trent discusses in detail an identical chair  
(lacking its feet), which is illustrated as plate  
284, p. 288. And, in Frances Gruber Safford,  
*American Furniture at the Metropolitan Museum  
of Art: I. Early Colonial Period: The Seventeenth-  
Century and William and Mary Styles*, (Yale  
University Press, 2007), the author discusses  
and illustrates a very similar chair as catalogue  
number 23, which still retains its original  
turkey-work upholstery, pp. 65-68.

For additional information on this chair's  
upholstery see R. W. Stevenson, "A 200-Year-  
Old Gift From Under the Sea," *The New York  
Times*, April 28, 2002.

\$ 15,000-25,000



1094

1095

A VERY FINE AND RARE  
DIMINUTIVE WILLIAM AND  
MARY GUMWOOD GATELEG  
TRESTLE-BASE TUCK-AWAY  
TABLE, HUDSON RIVER VALLEY,  
CIRCA 1700

retains original wrought iron hinges.  
Height 24 1/8 in. by Width 32 5/8 in. by Depth 26  
1/8 in. (open); 61.3 by 82.9 by 66.3 cm.

**PROVENANCE**

Mary Blackwell Moore, Hopewell, New Jersey;  
Sotheby Parke Bernet, New York, *Fine  
Americana*, January 29, 1977, sale 3947, lot 1181;  
John S. Walton, Griswold, Connecticut, April  
1977;  
Vogel Collection no. 265.

This table is exceptional for its condition, diminutive size and turnings. Trestle-base tuck-away tables are a well recognized New York form. Typically, they have flat gates rather than turned gates supporting the leaves. The support leg turnings on the currently offered example are without equal within the group. Rather than the prevalent stacked baluster turnings, the turner here chose to use a cup-and-cone turning quite reminiscent of the leg turnings found on contemporary high chests or dressing tables. Also of note is the trestle base on this example as it is composed of two boards rather than the typical one and may indicate a development in design, as gumwood warps

excessively and the the trestle being composed of two boards may mitigate the warping effect. For additional information on New York gateleg tables see Peter M. Kenny, "Flat Gates, Draw Bars, Twists, and Urns: New York's Distinctive, Early Baroque Oval Tables with Falling Leaves," *American Furniture 1994*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 1994), p. 106-35.

\$ 8,000-12,000



1095



1096

□ 1096

A FINE AND RARE WILLIAM AND MARY JOINED AND TURNED MAPLE AND OAK 'LEATHER-BACK' SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1705

Height 46 <sup>5</sup>/<sub>8</sub> in.; 118.5 cm.

**PROVENANCE**

John S. Walton, Griswold, Connecticut, April 1979;  
Vogel Collection no. 314.

This chair represents the first transition away from the late Renaissance 'Cromwellian' chair to the early Baroque style of chairs with taller backs with ornately turned stiles. This progression in design began at the very end of the seventeenth century and continued until the first decade of the eighteenth century when the turnings became less ornate and chairs began to be ornamented with carving. The near mate to this chair is in the collection of the Saint Louis Art Museum (acc. no. 249:1989). For additional information on this chair and its antecedents see a forthcoming article by Erik K. Gronning, "Luxury of Choice: Boston's Early Baroque Seating Furniture," *American Furniture 2018*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2018).

\$ 5,000-7,000



1097

THOMAS, GABRIEL

An Historical and Geographical Account of the Province and Country of Pensilvania and of West-New-Jersey in America, the Richness of the Soil, the Sweetness of the Situation, the Wholesomness of the Air... A. Baldwin, at the Oxon Arms in Warwick-Lane, 1698

2 parts in 1 volume, small 8vo (162 x 100 mm). Folding engraved map by Philip Lea, separate title and pagination for part two, includes final blank leaf H8; some spotting. Blue morocco by Sangorski & Sutcliffe.

FIRST EDITION OF THIS CLASSIC PROMOTIONAL TRACT, a specific plea to the poor and indigent classes, suggesting emigration so that they "may live plentifully and happily" in the New World. The first part of the work deals with Pennsylvania, the second part with western New Jersey. Thomas was one of William Penn's first company of settlers, arriving in 1681; he dedicated this book to "Friend William Penn."

According to his account he remained for fifteen years. In that time he familiarized himself with the local Indians, and the fauna and the flora of the area. Thomas presents very focused information about local Indians, from their costumes to their language: "Their Language is Lofty and Elegant, but not Copious; One Word serveth in the stead of Three, imperfect and ungrammatical, which defects are supply'd by the Understanding of the Hearers. Sweet, of Noble Sound and Accent."

The important map is only the second detailed depiction of the area and was compiled by London mapmaker Philip Lea with Thomas' assistance.

#### LITERATURE

Wing T964; Church 778; Alden & Landis 698/214; Howes T167; Sabin 95395

#### PROVENANCE

Kenneth Nebenzahl;  
Vogel Collection no. 532.

\$ 25,000-35,000



1097

THE IMPORTANT "HARKNESS"  
QUEEN ANNE CARVED,  
TURNED AND JOINED MAPLE  
ARMCHAIR, ATTRIBUTED  
TO JOHN GAINES III,  
PORTSMOUTH, NEW  
HAMPSHIRE, CIRCA 1735

together with a fitted flame-point cushion. (2 pieces)

Height 43 ¼ in. by Width 25 ¼ in. by Depth 22 in.; 109.9 by 64.1 by 55.9 cm.

**PROVENANCE**

Mr. and Mrs. Edward S. Harkness, New London, Connecticut;

Mary Stillman Harkness, New York;  
Metropolitan Museum of Art, New York;  
Joe Kindig, Jr. & Son, York, Pennsylvania,  
August 1970;

Vogel Collection no. NVN12.

**LITERATURE**

Helen Comstock, "An Ipswich account book 1707-1762," *Magazine Antiques*, vol. 66, no. 3, September 1954, p. 190-2;

Robert Ellwood Pomeroy Hendrick, *John Gaines II and Thomas Gaines I, "Turners" of Ipswich, Massachusetts*, M.A., University of Delaware, 1964, p. 130;

Marshall B. Davidson, *The American Heritage Museum of Colonial Antiques*, (American Heritage Publishing Co., Inc., 1967), p. 131;  
Helen Comstock, "Spanish-foot furniture," *Magazine Antiques*, vol. 71, no. 1, January 1957, p. 59;

Robert Charles Bishop and Patricia Coblentz, *American Decorative Arts: 360 Years of Creative Design*, (New York: Abrams, 1982), p. 73, no. 82;

Oswaldo Rodriguez Roque, *American Furniture at Chipstone*, (Madison, WI: University of Wisconsin Press, 1984), p. 168 (discussed); Nancy E. Richards and Nancy Goynne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods*, (Winterthur, DE: Winterthur Museum, 1997), pp. 474-5 (discussed);

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.99-100 (discussed).

With its stylized pierced and carved crest, oversized solid Spanish feet with a central groove on the middle toe, this maple armchair displays distinctive traits consistent with late baroque chairs associated with John Gaines III (1704-43) of Portsmouth, New Hampshire. It bears close stylistic similarities to four side maple chairs that serve as the cornerstones in identification of his work (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), p. 140, fig. 1 and Brock Jobe, *Portsmouth Furniture*, (Boston, MA: Society for the Preservation of New England Antiquities, 1993), fig. 30). The side chairs descended from John Gaines to his daughter, Mary, who married the Portsmouth joiner David Brewster (1739-1818), and they remained in the Brewster family until 1998, when they were sold at auction. The chairs are the focus of the article "The Gaines Attributions and Baroque Seating in Northeastern New England," written by Robert Trent, Erik Gronning and Alan Anderson in *American Furniture 2010*, pp. 140-193.

John Gaines trained in his father, John Jr.'s (1677-1748), shop in Ipswich making turned chairs with baluster-turned front legs and stretchers with ball-ring-ball turnings. He continued making chairs of this pattern after moving to Portsmouth in 1724, adding to his work contours of the Queen Anne style influenced by chairs made in London and Boston. He worked in Portsmouth at a shop on Congress Street and employed others, including the turner Joseph Mullenex and the joiners William Locke and John Martin. At his death in 1743, Gaines's business was thriving and his estate indicates he was among the more affluent craftsmen in Portsmouth.

The early 20<sup>th</sup> century owners of the chair were Mr. and Mrs. Edward S. Harkness of New London, Connecticut. Edward S. Harkness (1874-1940) was an American philanthropist. Given privately and through his family's Commonwealth Fund, Harkness' gifts to private hospitals, art museums, and educational institutions in the Northeastern United States were among the largest of the early twentieth century. He was a major benefactor to Columbia University, Yale University, Harvard University, Phillips Exeter Academy, St. Paul's School, the Metropolitan Museum of Art, as well as the University of St Andrews in Scotland.

The Harkness armchair reflects the mastery of design rooted in eastern Massachusetts tradition associated with John Gaines III's work. Like the Brewster chairs, the Harkness chair has a mortise-and-tenoned seat rails, in which is placed a separate rushed slip seat frame, that would be supported by small brackets nailed to the inside face of the rear seat rails. Only four other armchairs with joined seat rails and inward set arm supports are known. The most renowned example of

*continued*





this small group was once owned by Mr. and Mrs. Mitchell Taradash. The other three all have had questions regarding their condition or authenticity. They include an example in the collection of Winterthur Museum (acc. no. 54.513), and two in private collections (see Jobe, fig. 3 p. 142 and Christie's, New York, *Important American Furniture, Folk Art and Prints*, January 25, 2013, sale 2670, lot 152; Nancy E. Richards and Nancy Goynne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods*, (Winterthur, DE: Winterthur Museum, 1997), pp. 474-5, no. 217 (with significant restoration); Jairus B. Barnes and Moselle Taylor Meals, *American Furniture in the Western Reserve: 1680-1830*, (Cleveland, OH: Western Reserve Historical Society, 1972), no. 4 (with restorations); I.M. Weise, advertisement, *Magazine Antiques*, vol. 120, no. 12, December 1981, p. 1464 (possibly not period).

Two other related chairs with joined seat rails but with arm supports integral to the legs are known. They include one in the collection of Winterthur Museum (acc. no. 60.102) and the other in the collection of the Chipstone Foundation (acc. no. 1964.1) with a replaced crest rail (Richards and Evans, pp. 33-5, no. 18; Oswaldo Rodriguez Roque, *American Furniture at Chipstone*, (Madison, WI: University of

Wisconsin Press, 1984), pp. 168-9, no. 75 and Luke Beckerdite and Alan Miller, "Furniture Fakes from the Chipstone Collection," *American Furniture 2002*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2002), pp. 65-6, fig. 23, 24).

The last group includes three armchairs which have simple rush seats rather than joined seat rails. They include an example in the collection of the Metropolitan Museum of Art (acc. no. 52.77.55), a variant with double square side stretchers in a private collection and the last with double turned side stretchers also in a private collection (see 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.99-102, no.37; The Candle Shop Antiques, advertisement, *Magazine Antiques*, vol. 65, no. 6, June 1954, p. 455; Trent, et. al. fig. 22).

All of these armchairs feature similarly outward flaring molded arms, bold scrolled grips, a pierced crest, a notched baluster splat, rush seat design, turned front legs, ball-reel-and-ball stretchers, rectilinear side stretchers, and brush front feet. The idiosyncratic pierced crest was inspired by C-scroll-and-foamate carved crests of early 18<sup>th</sup> century Boston banister-back chairs. The

large brush feet on many of the chairs bear a distinctive pronounced groove running down the center ridge and are constructed from the same solid stock of wood as the front legs and severely undercut from the block above. These armchairs are most unique for their outward flaring molded arms with ram's-horn terminals. Robert Trent, Erik Gronning and Alan Andersen note that these arms were executed in the Gaines shop with a saw and spokeshave with only the grips and finishing rendered with carving tools (see Trent, et. al., pp. 145-146).

The Harkness chair was postulate by Helen Comstock in her seminal article on the account book of the Gaines family that this chair may have been the "white" chair mentioned in the book. While this chair was devoid of finish when discovered in the 20<sup>th</sup> century it is much more likely that the chair's "whiteness" was the result of it being refinished. The Taradash armchair also experienced the same refinishing treatment as well.

The sale of the Harkness armchair marks quite possibly the last time in a generation when a fully developed Gaines armchair will be on the marketplace.

\$ 100,000-200,000



1098 (DETAIL)



□ 1099

A WESTERWALD STONEWARE  
SMALL JUG  
17TH CENTURY

applied with a grooved strap handle, the  
bulbous body molded and incised with stylized  
pomegranate motifs picked out in blue and  
manganese.

Height 4¾ in.; 12.1 cm.

**PROVENANCE**

Blumka, New York, June 1985;  
Vogel Collection no. 422.

\$ 300-500

□ 1100

A WESTERWALD STONEWARE  
SMALL MUG  
EARLY 18TH CENTURY

the pear-shaped body applied with three rows  
of flowerheads reserved on a blue ground.  
Height 5½ in.; 13.1 cm.

**PROVENANCE**

Rodney and Marie Harmic, Dover, Delaware,  
July 1998;  
Vogel Collection no. 643.

\$ 300-500

1100



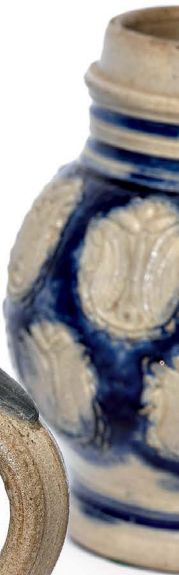
1099



1102



1104



1105

□ 1101

A WESTERWALD STONEWARE  
SMALL JUG  
EARLY 18TH CENTURY

with a grooved strap handle, the bulbous body applied with two rows of stylized tulip-heads on a blue ground.  
Height 4 $\frac{7}{8}$  in.; 12.4 cm.

1101



**PROVENANCE**

Rodney and Marie Harmic, Dover, Delaware,  
April 1999;  
Vogel Collection no. 655.

\$ 300-500

□ 1102

A PEWTER MOUNTED  
WESTERWALD STONEWARE  
SMALL JUG  
LATE 17TH CENTURY

applied with a grooved strap handle, the bulbous body incised with a stylized foliate and seed pod pattern picked out in blue and manganese, mounted with contemporary pewter cover.  
Height 5 $\frac{3}{4}$  in.; 14.5 cm.

**PROVENANCE**

Jonathan Horne, London, October 1992;  
Vogel Collection no. 576.

\$ 500-700

□ 1103

A WESTERWALD STONEWARE  
SMALL JUG  
EARLY 18TH CENTURY

with a strap handle, the bulbous body applied overall with small circular rosettes on a blue ground.  
Height 4 $\frac{5}{8}$  in.; 11.8 cm.

**PROVENANCE**

Rodney and Marie Harmic, Dover, Delaware,  
August 1999;  
Vogel Collection no. 670.

\$ 300-500

□ 1104

A WESTERWALD STONEWARE  
SMALL MUG  
EARLY 18TH CENTURY

the pear-shaped body applied with bands of inverted heart-shaped motifs and manganese flowerheads reserved on a blue ground.  
Height 4 in.; 10.2 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut,  
October 1997;  
Vogel Collection no. 632.06.

\$ 300-500

□ 1105

A WESTERWALD STONEWARE  
SMALL MUG  
EARLY 18TH CENTURY

the globular body boldly incised with a flowering stem and bud picked out in blue beneath a reeded neck washed in manganese.  
Height 4 in.; 10.1 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut,  
October 1997;  
Vogel Collection no. 632.1.

\$ 300-500



1103



□ 1106

A WESTERWALD STONEWARE PEWTER-MOUNTED TANKARD LATE 17TH / EARLY 18TH CENTURY

the pear-shaped body with incised decoration of branches applied with flowerheads washed in manganese reserved on a blue ground. Height 9½ in.; 24.1 cm.

**PROVENANCE**

Peter Tillou, Connecticut, October 2003; Vogel Collection no. 729.

\$ 500-700

□ 1107

A WESTERWALD STONEWARE SPOUTED JUG, TÜLLENKANNE LATE 17TH / EARLY 18TH CENTURY

the bulbous body affixed with a short spout and grooved handle, with incised decoration of branches applied with flowerheads and acorns, reserved on a manganese ground. Height 10¼ in.; 26 cm.

**PROVENANCE**

Rodney and Marie Harmic, Dover, Delaware, July 1999; Vogel Collection no. 660.

\$ 1,500-2,000

□ 1108

A WESTERWALD STONEWARE PEWTER-MOUNTED JUG, ENGHALSKRUG 18TH CENTURY

the rim with pinched spout, sprigged around the exterior with a band of foliate and beaded arcaded panels incised with stylized leafy sprays picked out in blue, mounted with a pewter hinged cover incised *IWF*, and pewter foot mount. Height 12 in.; 30.6 cm.

**PROVENANCE**

Peter Tillou, Litchfield, Connecticut, October 2003; Vogel Collection no. 730.

\$ 800-1,200

□ 1109

A WESTERWALD STONEWARE PEWTER-MOUNTED JUG EARLY 18TH CENTURY

the pear-shaped body incised with panels of trelliswork and flowers on a blue ground, mounted with an original pewter cover initialed *AMR*, with a molded loop handle terminating with a curled end. Height 8½ in.; 21.5 cm.

**PROVENANCE**

Rodney and Marie Harmic, Dover, Delaware, August 2000; Vogel Collection no. 687.

\$ 700-900

□ 1110

A WESTERWALD STONEWARE ROYAL PORTRAIT TANKARD CIRCA 1690

of baluster form with incised decoration of branches applied with cobalt flowerheads reserved on a manganese ground, framing an applied portrait medallion of King William III inscribed *WILHELMVS.III.DG.MAG. BRIT. FRANC. ET. HIB. REX.* Height 8 in.; 20.2 cm.

**PROVENANCE**

Jonathan Horne, London, bearing label; Plummer & Philbrick, North Berwick, Maine, September 2004; Vogel Collection no. 741.

A silver-mounted tankard of this form without a ground color, from the Joseph M. Morpurgo Collection was sold, Sotheby's, London, May 10, 2016, lot 160. For a further example with a manganese ground, see D. Gaimster, *German Stoneware 1200-1900*, London, 1997, p. 264, pl. 121.

\$ 1,000-1,500



1110 (DETAIL)

□ 1111

A WESTERWALD STONEWARE SMALL TANKARD LATE 17TH CENTURY

of baluster form with incised decoration of four vertical panels of branches applied with flowerheads reserved within incised horizontal lines. Height 6¾ in.; 16.1 cm.

**PROVENANCE**

Frank Kravik, Glastonbury, Connecticut, October 1997; Vogel Collection no. 632.05.

\$ 700-900



1106



1109





1107



1108



1110



1111



1112



1113

□ 1112

A GROUP OF FOUR SPANISH CAST BRASS CANDLESTICKS, 17TH CENTURY

Height 6 ½ in. by Width 5 ¾ in. by Depth 5 ¾ in.; 16.5 by 13.7 by 13.7 cm (largest)

**PROVENANCE**

Joe Kindig Jr & Son, York, Pennsylvania; Vogel Collection nos. NVN3, NVN19, NVN20 and 104.

\$ 200-400

□ 1113

A RARE SPANISH CAST BRASS CAPSTAN CANDLESTICK AND A SCANDINAVIAN CAST BRASS CANDLESTICK, 17TH CENTURY

Height 5 ¾ in. by Diameter 5 ¼ in.; 13.7 by 13 cm.(capstan)

**PROVENANCE**

Capstan:  
Sotheby Parke Bernet & Co., London, *A Study Collection of Old Brass Candlesticks*, Ronald F. Michaelis Collection, November 1, 1979, lot 78; S.J. Shrubsole, London, December 1979; Vogel Collection no. 322.1.

Scandinavian candlestick:  
Joe Kindig Jr. & Son, York, Pennsylvania, December 1975; Vogel Collection no. 131.

**LITERATURE**

Capstan candlestick:  
Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks: Produced in Bronze, Brass, Paktong*, (Woodbridge, Eng: Antiques Collector's Club, 1978), p. 57, fig. 63

\$ 300-500

□ 1114

A VERY RARE PILGRIM  
CENTURY BALL-TURNED AND  
JOINED MAPLE TWO-DRAWER  
GATELEG TABLE, BOSTON,  
MASSACHUSETTS, CIRCA 1700

with two drawers and in this rare case, all eight  
drop feet are original; *top replaced*.  
Height 28 in. by Width 18 ½ in. by Depth 48 in.  
(closed); 71.1 by 46.9 by 121.9 cm.

**PROVENANCE**

Frank J. Kravic, Glastonbury, Connecticut, April  
1992;  
Vogel Collection no. 564.

**LITERATURE**

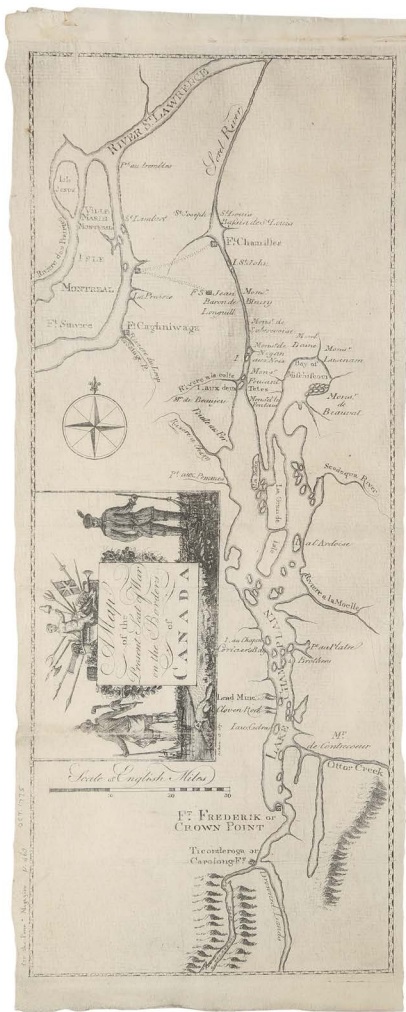
Robert F. Trent and Mark J. Anderson, "The  
Boston Cromwellian Chair and its Competitors,  
1660-1705," *American Furniture 2018*, ed.  
Luke Beckerdite, (Milwaukee, WI: Chipstone  
Foundation, 2018), p. 116-7, fig. 15.

This extraordinary table is one of only four  
surviving ball-turned gateleg tables. One is in  
the collection of the Richard Sparrow House,  
Plymouth, Massachusetts, one was offered by  
Peter Eaton, Wiscasset, Maine, and the last  
was in the collection of Henry S. and Lorene  
Purcell Cone, Springfield, Pennsylvania (see  
Robert Blair St. George, *The Wrought Covenant:  
Source Material for the Study of Craftsmen  
and Community in Southeastern New England,  
1620-1700*, (Brockton, MA: Brockton Art  
Center-Fuller Memorial, 1979), no. 52, p.  
52, [www.petereaton.com/images/13431.  
jpg](http://www.petereaton.com/images/13431.jpg) and Northeast Auctions, Portsmouth,  
New Hampshire, *Annual Summer Americana  
Auction*, Augusts 1-3, 2008, lot 1429). Given  
the early use of repetitive ball-turnings these  
gatelegs are likely some of the earliest gateleg  
tables made in America.

\$ 5,000-8,000



1114



1116

□ 1115

**A VERY FINE NATIVE AMERICAN PIPE TOMAHAWK, 18TH CENTURY**

Length 24 ½ in. by Width 7 ½ in.; 62.2 by 19 cm.

**PROVENANCE**

La Dow Johnston Collection;  
Jim Johnston, Golden Age Arms Co., Delaware, Ohio, April 2002;  
Vogel Collection no. 709

\$ 2,500-3,500

□ 1116

**[CANADA IN THE AMERICAN REVOLUTION]**

A Map of the Present Seat of War on the Borders of Canada. [For the *Pennsylvania Magazine*. Philadelphia, 1775].

Copperplate engraved map by Robert Aitken (420 x 162 mm). Restoration to one edge outside of border, likely some fold reinforcement, but unspotted. Matted and framed.

A cartographic rarity celebrating Ethan Allan's and Benedict Arnold's capture of British forts in Canada. It is the first map published in America to depict the Lake Champlain region.

**PROVENANCE**

Kenneth Nebenzahl, Chicago, 2001;  
Vogel Collection no. 698.

\$ 2,000-4,000

□ 1117

**AN AMERICAN HEART-DECORATED LEATHER HUNTING SACHEL, 18TH/19TH CENTURY**

together with a Foster Bros. knife, a carved powderhorn, a leather powder bag, a stag horn and a metal lidded box, (6 pieces).  
Height of satchel 8 in. by Width 8 ¼ in.; 20.3 by 21 cm.

**PROVENANCE**

Joe Kindig, Jr. & Sons, York, Pennsylvania, 2001;  
Vogel Collection no. NVN18.

\$ 300-500

□ 1118

**TWO NATIVE AMERICAN STRIKE-A-LIGHT BAGS**

one Ute strike-a-light bag, the other Kioua strike-a-light.

**PROVENANCE**

The Spanish & Indian Trading Co., New York, May 2002;  
Vogel Collection no. 710.1 and 710.2.

\$ 600-800

□ 1119

**AN ENGLISH ENGRAVED BRASS, CARVED AND FIGURED MAHOGANY FLINTLOCK PISTOL, CIRCA 1795**

the barrel is indistinctly signed along the top.  
Length overall 12 7/8 in.; Length of barrel 7 ¾ in.; 32.7 by 19.7 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, 1998;  
Vogel Collection no. 642.

\$ 500-800



1120

THE HIGHLY IMPORTANT 'COLONEL HENRY BOUQUET' POLYCHROME-DECORATED FRENCH AND INDIAN WAR MAP POWDER HORN, NEW YORK, DATED 1760

The rectangular reserve inscribed *THIS HORN BELONGS TO COL HENRY BOUQUET [SIC] 1ST BN: ROYAL AMERICANS*, surmounted by the crest of the British monarch. Included depictions of Fort William Henry, Fort Ticonderoga, Fort Edward, Crown Point, and Saratoga.

Length 17 ½ in.; 44.5 cm.

**PROVENANCE**

Anthony Sassi, Fort Plain, New York;  
Roderick H. Blackburn, May 2002;  
Vogel Collection no. 712.

This exquisite horn originally belonged to Colonel Henry Bouquet (1719-1765) who was a British Army officer and served during the French and Indian and Pontiac's War, perhaps best known for his victory at the Battle of Bushy Run, which lifted the siege of Fort Pitt during Pontiac's War.

Born in Rolle, Switzerland in 1719 into a prominent family, Bouquet began his military career at age 17 as a cadet in the Swiss regiment in the army of the Dutch Republic. He was promoted to lieutenant during the War of Austrian Succession and later appointed lieutenant colonel of the Swiss Guards at The Hague by William IV, Prince of Orange and head of the Dutch Republic. While serving in that capacity in the United Provinces, the Seven Years War (or French and Indian War in North America) broke out and Bouquet was asked to serve as an officer of the 60<sup>th</sup> Regiment of Foot (The Royal American Regiment) by Sir Joseph York, the British Ambassador to the Hague. He accepted the commission of lieutenant colonel in the British Army and set sail for North America in 1756.

After more than a year of recruiting for the Royal American Regiment, he was appointed second-in-command to Brigadier General John Forbes during his campaign at Fort Duquesne in 1758. Due to Forbes' poor health, the responsibility of carrying out the campaign fell to Bouquet, including the construction of the road that would bear his commander's name. The campaign ended with the French destruction and evacuation of Fort Duquesne, as well as British possession of the fort in November 1758. Bouquet remained in western Pennsylvania for the remainder of the war to ensure British military control of the region.

In 1763, Bouquet was in command of Fort Pitt, although in Philadelphia at the time. He organized and led the expedition to relieve the post, which culminated in his victory over Native American forces at the Battle of Bushy Run. This battle and his successful campaign into the Ohio Country the following year ended the Indian uprising and enabled westward expansion of British settlements.

He was promoted to the rank of brigadier general after the Ohio expedition and placed in command of the Southern District of North America. He was headquartered at Pensacola, Florida, where he caught yellow fever and died on September 2, 1765.

\$ 30,000-50,000



1120



THIS HORN BELONGS TO  
COL. HENRY BOYCVET  
JST. BN. C  
ROYAL AMERICANS



1121

THE HIGHLY IMPORTANT  
'TURTLE ABRAM' FRENCH  
AND INDIAN WAR  
POLYCHROME-DECORATED  
MAP PRESENTATION POWDER  
HORN, JOHNSON HALL,  
JOHNSTOWN, NEW YORK, MAY  
24, 1763

the rectangular reserve inscribed *Turtel...Abram  
his...horn for his aide to ye crown 24<sup>th</sup> MAY  
AN<sup>o</sup> DOM<sup>i</sup> 1763 AT YE HALL FROM HIS GOOD  
FRIEND JOHN JOHNSON.*

Length 18 in.; 45.7 cm.

**PROVENANCE**

Donald Hendrick Collection;  
Anthony Sassi, Fort Plain, New York;  
R.H. Blackburn & Associates, Kinderhook, New  
York, January 2002;  
Vogel Collection no. 704.

\$ 25,000-50,000

This remarkable horn is an exceptionally rare presentation French and Indian War horn. It was given to Mohawk Chief Turtle Abraham by Sir John Johnson (1741-1830). Sir John was the only surviving child of Sir William Johnson (1715-1774) and Molly Brant, a Mohawk Indian. Sir William settled approximately 30 miles northwest of Schenectady, New York in what is now called Johnstown, New York and built in 1763 a grand Georgian house called Johnson Hall. His success in dealing with the Six Nations of the Iroquois greatly influenced England's victory over France for control of colonial North America. For his service, the British Crown bestowed upon Johnson the title of Baronet, and later appointed him Superintendent of Indian Affairs, a position to which he devoted himself and held throughout his life.

Chief Turtle Abraham, was the brother of Chief King Hendrick Theyanoguin (Tee Yee Ho Ga Row) (c. 1691-1755). Chief Hendrick formed a close alliance with Sir William and was one of the "four Indian kings" who visited England and Queen Anne in 1710. Upon his death his brother Turtle Abraham became chief.

Sir William was seen as the facilitator of detente with the Iroquois nations and was a proponent of awarding gifts to Native leaders. He realized that they considered it an important cultural symbol of respect and significant in maintaining good relations. This astonishing horn was presented on May 24, 1763 which remarkably is the same moment that the Pontiac's Rebellion was launched because of the giving of smallpox-infected blankets. This horn's presentation could be directly linked to the inept leadership of General Jeffery Amherst.

In 1763, Pontiac's War resulted from Native American discontent with British policy following the French and Indian War. For several years prior to the uprising, Johnson had advised General Jeffery Amherst to observe Iroquois diplomatic practices, for instance, awarding gifts to Native leaders, a practice they considered an important cultural symbol of respect and significant to maintaining good relations. Amherst, who rejected Johnson's advice, was recalled to London and replaced by General Thomas Gage.

This horn stands as a historical icon of mid-eighteenth century British and Native American affairs.



1121



POINT

TVRTEL  
 ABRAM  
 HIS HORN  
 FOR HIS AIDE  
 TO YE CROWN  
 24<sup>TH</sup> MAY AN<sup>O</sup>  
 DOMI 1763  
 AT Y<sup>E</sup> HALL  
 FROM HIS GOOD  
 FRENDR  
 JOHN JOHNSON

TYONDR

LAKE



MILL

CR



GERMAN F

CARTON



TONARBY

WATER



AF M

1122

THE IMPORTANT 'JONATHAN HUNTON' REVOLUTIONARY WAR POWDER HORN, MILFORD, NEW HAMPSHIRE, CIRCA 1775

Inscribed *JONATHAN HUNTON HIS / HORN MADE AT N MILFORD / JOHN*, depicting the coat of arms of the British monarch, a man on horseback, mermaid with a lion's head, bear, deer, birds, fish, wolves, moose, beaver, sea lion and ducks.

Length 18 in.; 45.7 cm.

**PROVENANCE**

Jim Johnston, Golden Age Arms Co., Delaware, Ohio, December 2001; Vogel Collection no. 703.

**LITERATURE**

James R. Johnston, *Accouterments, Vol. III*, (Delaware, OH: Golden Age Arms Co., 1990), pp. 169-170;

Jim Dresslar, *The Engraved Powder Horn: Folk Art in Early America*, (Bargersville, IN: Dresslar Publishing, 1996), 166-167 (incorrectly identified in text).

Jonathan Hunton (Huntoon) (1759-1833) subscribed in Medford, New Hampshire on October 4, 1775 under Captain Joshua Abbott who commanded the fifth company in Col. John Stark's regiment (First N. H.) at The Battle Of Bunker Hill in 1775 . He was present with his company near New York, April, 1776. Later the regiment marched to the assistance of the northern army, and was at Mt. Independence, Nov. 1776. The next year he was a captain in Lt. Col. Henry Gerrish's regiment which marched, Sept. 1777, and helped capture Burgoyne's army at Saratoga.

\$ 10,000-15,000



1122



1123

THE 'GOTTFRID WOLF' VERY FINE AND RARE FRENCH AND INDIAN WAR POWDER HORN, NEW YORK, CIRCA 1755

inscribed *GOTT FRID WOLF HIS HORN*, depicting a town with a large ship in the harbor, with floral designs, two birds and a snake, retains a carved pine effigy head on the butt cap.

Length 14 ½ in.; 36.8 cm.

**PROVENANCE**

Jim Johnston, Golden Age Arms Co., Delaware, Ohio, September 2003;  
Vogel Collection no. 732.

**LITERATURE**

James R. Johnston, *Accouterments Vol. III*, (Delaware, OH: Golden Age Arms, 1990), p. 222.

This horn was made by Gottfried Wolf who was a member of the Katsbaan Church in Saugerties, New York. His daughter Maria was baptized on April 19, 1768 (*Olde Ulster: An Historical and Genealogical Magazine*, Volume 7, 1911, p. 379).

\$ 8,000-12,000



1123 (DETAIL)



1123

1124

THE 'JOSEPH CLAYTON' VERY FINE AND RARE AMERICAN FRENCH AND INDIAN WAR MAP POWDER HORN, CIRCA 1755

depicting all of the major forts, cities, and waterways involved in the French and Indian War, including New York City, Albany, Schenectady, Montreal, Quebec City, the Finger Lakes corridor to Niagara and Lake Ontario, connecting to the Saint Lawrence River.

Inscribed *Joseph Clayton*.

Length 16 ¾ in.; 42.5 cm.

**PROVENANCE**

Jim Johnston, Golden Age Arms Co., Delaware, Ohio, February 2001;

Vogel Collection no. 690.

**LITERATURE**

James R. Johnston, *Accouterments, Vol. II*, (Delaware, Ohio: Golden Age Arms Co., 1990), p. 164.

\$ 12,000-18,000



1124



GERMAN

FLAN

HELDEN

DIEU

ET MON

DROIT

HELDENMOED

HELDENSRIJ

STILLWATER

1125

THE 'POINT LEVY' VERY FINE  
AND RARE FRENCH AND  
INDIAN WAR MAP POWDER  
HORN, NEW YORK OR QUEBEC,  
CIRCA 1759

inscribed with the soldiers, cannons, the crest  
of the British monarch and the names of  
key sites of the Battle of Beauport including  
*Montmorency Falls, Point-Levy, Plan of the city  
and Harbour of Quebec, Montcalm's Camp and  
Wolf's Camp.*

Length 18 ¼ in.; 46.4 cm.

**PROVENANCE**

Jim Johnston, Golden Age Arms Co., Delaware,  
Ohio, October 2001;  
Vogel Collection no. 694.

**LITERATURE**

James R. Johnston, *Accouterments, Vol. I,*  
(Delaware, Ohio: Golden Age Arms Co., 1990),  
pp. 189-191.

This exceptional horn depicts the location of  
Point Levis or also called Pointe-Lévy as well as  
many other important points of interest in the  
decisive Battle of Quebec, also called Battle of  
the Plains of Abraham. It was a decisive defeat  
of the French under the marquis de Montcalm  
by a British force led by Maj. Gen. James Wolfe.  
The Battle of Quebec marked a turning point  
in the history of New France and what would  
eventually become Canada. By defeating and  
securing the French stronghold at Quebec, the  
British established a strong presence in New  
France, foreshadowing the eventual defeat  
of the French and the beginning of British  
hegemony in North America.

\$ 15,000-25,000



DETAIL OF HUNTER

1123

1126

THE IMPORTANT 'DAVID SANDERS FIVE STORY HOUSE' REVOLUTIONARY WAR POWDER HORN, MASSACHUSETTS OR NEW HAMPSHIRE, SEPTEMBER 1775

Inscribed *DAVID SANDERS SEPTEMBER 1775*, the engraving depicting trees, animals, soldiers and Native Americans dressed in soldier's uniform, as well as forts and cannons; the butt cap incised *APS*.  
Length 18 ½ in.; 47 cm.

\$ 15,000-25,000

**PROVENANCE**

Thomas M. Howell, Canandaigua, New York;  
Jim Johnston, Golden Age Arms Co., Delaware, Ohio 2001;  
Vogel Collection no. 691.

**LITERATURE**

Rufus Alexander Grider, watercolor, Nov.3, 1890, R-123, New-York Historical Society, acc. no. 1907.36.302;  
Stephen V. Grancsay, *American Engraved Powder Horns*, (Philadelphia: Ray Riling Arms Books co., 1976), p. 67, no. 749.  
James R. Johnston, *Accouterments Vol. III*, (Delaware, OH: Golden Age Arms Co., 1990), pp. 191-193;  
Jim Dresslar, *The Engraved Powder Horn: Folk Art in Early America*, (Bargersville, IN: Dresslar Publishing, 1996), pp. 180-1.

This powder horn was perhaps originally owned by David Sanders (d. 1785), who served in the Massachusetts militia during the Revolutionary War. He married Lydia Gifford of Sandwich, Massachusetts on March 17, 1770, while living in Wareham. They had five children: Abraham Sanders, Betsey (Sanders) Besse, Shepard Sanders, David Sanders and Jonathan Sanders. He died in Wareham on May 1, 1785. Another member of the Sanders family, David Sanders (1754-1836), served during the Revolutionary War in the New Hampshire militia of the Continental Army. He enlisted while living in Bath, New Hampshire. He married Hannah Putney on January 10, 1782 and they lived in Dunbarton, New Hampshire. He died on November 26, 1836.



1124









Sunroom



1127

□ 1127

A VERY FINE AND RARE  
SPANISH CAST BRASS  
CANDLESTICK, LATE  
SEVENTEENTH CENTURY

retains a dark untouched surface; the nozzle, drip-pan and shaft each marked 4 in paint. Height 10 1/2 in. by Diameter 5 5/8 in.; 26.7 by 14.2 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania, November 1984; Vogel Collection no. 409.

This candlestick is a mate to lot 1129.

\$ 1,500-2,500

1128

A RARE WILLIAM AND MARY  
BLACK-PAINTED MAPLE  
'LEATHER-BACK' ARMCHAIR,  
BOSTON, MASSACHUSETTS,  
CIRCA 1725

appears to retain remnants of a dark historic surface; *bottom 2 inches of feet replaced.* Height 45 3/8 in.; 115.2 cm.

**PROVENANCE**

Roger Bacon, Brentwood, New Hampshire, May 1971; Vogel Collection no. 119.

\$ 6,000-8,000



1128

□ 1129

A FINE AND RARE SPANISH  
CAST BRASS CANDLESTICK,  
LATE SEVENTEENTH CENTURY

inscribed on underside of base *Manuela  
Concuicion.*

Height 10 ½ in. by Diameter 5 ⅝ in.; 26.7 by  
14.2 cm.

**PROVENANCE**

Joe Kindig Jr. & Son, York, Pennsylvania,  
November 1984;  
Vogel Collection no. 409

This candlestick is a mate to lot 1127.

\$ 1,000-1,500



1129

1130

A VERY FINE AND RARE  
WILLIAM AND MARY  
CARVED AND POLYCHROME  
PAINT DECORATED MAPLE  
BANISTER-BACK ARMCHAIR,  
SUFFOLK OR ESSEX COUNTY,  
MASSACHUSETTS, CIRCA 1715

*the Windsor style plank seat is an early  
replacement for a rush seat.*¶

Height 46 ½ in.; 118.1 cm.

**PROVENANCE**

Lillian Blankley Cogan Antiquary, Farmington,  
Connecticut, September 1978;  
Vogel Collection no. 306.

This chair is quite unusual for have conical  
arm supports. The vast majority of leather  
upholstered or banister back chairs have ball-  
and-baluster supports. A banister back chair  
with conical arm support is in the collection  
the Museum of Fine Arts, Boston (acc. no.  
63.1046) (Richard H. Randall, Jr., *American  
Furniture in the Museum of Fine Arts, Boston*,  
(Boston, MA: Museum of Fine Arts, Boston,  
1965), p. 161, no. 125). Another nearly identical  
chair is illustrated in Wallace Nutting, *Furniture  
Treasury*, (New York: MacMillan Co., 1928),  
no. 1927. Other chairs with conical supports  
are illustrated in Erik K. Gronning, "Luxury  
of Choice: Boston's Early Baroque Seating  
Furniture," *American Furniture 2018*, ed.  
Luke Beckerdite, (Milwaukee, WI: Chipstone  
Foundation, 2018), figs. 38, 99, 101, and 107.

\$ 25,000-35,000



1130



1131

□ 1131

BOWEN, EMANUEL

A New and Accurate Map of Virginia and Maryland... *London: 1747*

Copperplate engraved map handcolored in outline (335 x 235 mm). From Bowen's *A complete system of geography...* Matted and framed.

**PROVENANCE**

W. Graham Arader III, Philadelphia, 1996;  
Vogel Collection no. 613.

\$ 600-800

□ 1132

WYTFLIET, CORNELIS VAN

Nova Francia et Canada. *Louvain: 1597*

Copperplate engraved map (260 x 340 mm). A fine, dark impression with a repaired closed tear to upper margin. Matted and framed.

"The last of the eight maps relating to North America in Wytfliet's first atlas of the New World. It is the FIRST TO USE CANADA IN ITS TITLE, and the first to concentrate on the river and Gulf of St. Lawrence. It summarises sixteenth-century knowledge of the area just prior to the expansion of France, and voyages of Samuel de Champlain. The general outline is derived largely from Gerard Mercator, with additional information gleaned from other sources" (Burden).

**LITERATURE**

Burden 103

**PROVENANCE**

Martayan Lan Augustyn, New York, 2013;  
Vogel Collection no. 825.

\$ 800-1200



1132

□ 1133

[MATHER, COTTON]

An Exact Mapp of New England and New York. London: 1702.

Copperplate engraved map after Philip Lea and others (305 x 365 mm). Reinforcement and minor closed tears repaired to central fold, faded manuscript place names along Connecticut River. Matted and framed.

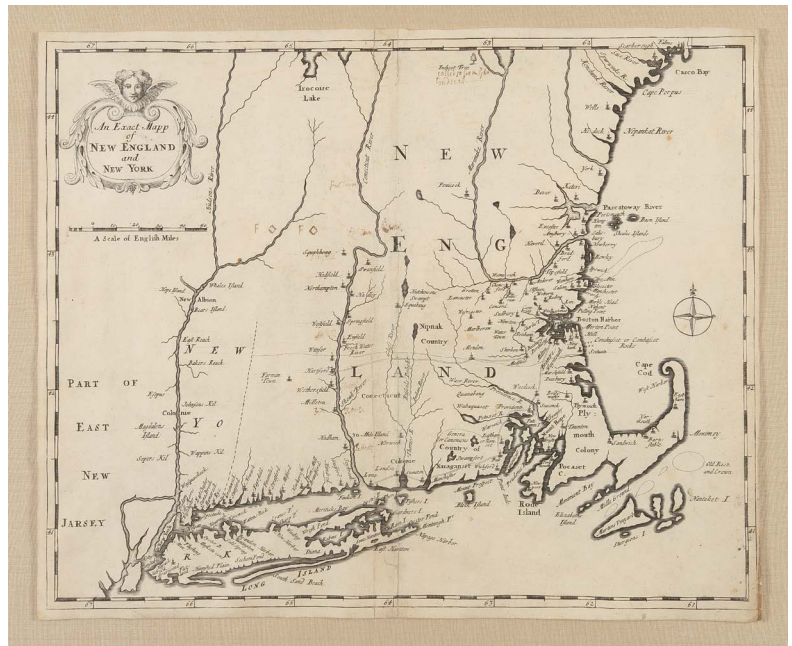
WITH CONTEMPORARY MANUSCRIPT ADDITIONS

The first 18th century map of New England, it was originally issued as the frontispiece to Cotton Mather's history of the Bay Colony, *Magnalia Christi Americana: or the Ecclesiastical History of New England from Its First Planting*. (This example is likely a separate issue.) The geographic information is chiefly drawn from an earlier map by Thornton, Morden, and Lea.

**PROVENANCE**

Martayan Lan Augustyn, New York, 2012; Vogel Collection no. 819.

\$ 2,000-3,000



1133

□ 1134

MOLL, HERMAN

A map of New England New York New Jersey and Pensilvania. London, 1730.

Copperplate engraved map (365 x 385 mm). from David Humphreys's *An Historical Account of the Incorporated Society for the Propagation of the Gospel in Foreign Parts. Containing their Foundation, Proceedings, and the Success of their Missionaries in the British Colonies, to the Year 1728*. Matted and framed.

The first state of a scarce and highly detailed map of the area, including those towns to which missionaries have been sent.

**LITERATURE**

Howes H795; European Americana 730/125; JCB Library 452; Simmons 1730 #16; Sabin 33801; Cumming 209; Siebert 141. Decker 41:218

**PROVENANCE**

Frank J. Kravic, Glastonbury, Connecticut, 1994; Vogel Collection no. 596.

\$ 1,500-2,500



1134



1135

□ 1135

[PURCHAS, SAMUEL]

Untitled map of New England and Eastern New France. *London: 1625*

Copperplate engraved map by Sir William Alexander (300 x 380 mm) from Purchas' *Pilgrimes*. Matted and framed.

An important early map showing the earliest English attempts to colonize New England (in the form of large land patents granted to English nobles, some 20 are delineated). THE EARLIEST PRINTED MAP TO NAME CAPE COD AND NOVA SCOTIA.

**LITERATURE**

Burden 208 (state 2, "a map of great importance)

**PROVENANCE**

Martayan Lan Augustyn, New York, 2008; Vogel Collection no. 792.

\$ 3,000-5,000



1136

□ 1136

SPEED, JOHN AND FRANCIS LAMB

A Map of New England and New York. *London: Bassett & Chiswell, [1676]*

Copperplate engraved map (400 x 520 mm). from the 1676 edition of *Speed's Prospect of the World*. A fine, dark impression. Matted and framed.

The famed John Speed map of New England (though somewhat of a misnomer as he was deceased by the time it was issued). It remains a crucial depiction of the increased Anglo influence over what had been largely a Dutch colony. The text on the verso describes not only the area shown on the map but in fact the entire East Coast to Florida, with particular emphasis on the habits and dress of Native Americans.

**LITERATURE**

Burden, 455; Tooley #23; McCorkle 676.

**PROVENANCE**

Clive A. Burden, London, 2010; Vogel Collection no. 805.

\$ 2,000-3,000

□ 1137

**BROWNE, CHRISTOPHER**

A new mapp of New England and Annapolis. [London: 1712]

Copperplate engraved map with inset plan of Boston harbor (495 x 585 mm). Expert restoration along central fold. Matted and framed.

WITH A RARE EARLY VIEW OF BOSTON HARBOR.

**LITERATURE**

Burden 514

**PROVENANCE**

Martayan Lan Augustyn, New York, 2010; Vogel Collection no. 812.

\$ 3,000-5,000



1137

□ 1138

**SANSON, NICOLAS**

Le Canada et Nouvelle France. Paris: Mariette, 1656.

Engraved map with contemporary outline hand coloring (412 x 560 mm). Matted and framed.

THE MOST INFLUENTIAL MAP OF CANADA OF THE 17TH-CENTURY. Based on accounts of Jesuit explorers, it names Lake Erie as a recognizable and distinct lake for the first time and depicts Long Island and New Amsterdam in their correct locations.

THE FIRST MAP OF CANADA TO SHOW THE FIVE GREAT LAKES.

**LITERATURE**

Burden 318

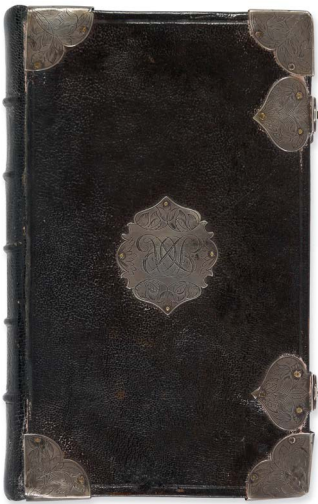
**PROVENANCE**

Martayan Lan Augustyn, New York, 2012; Vogel Collection no. 822.

\$ 3,000-5,000



1138



1139

□ 1139

**CHURCH OF ENGLAND**

The Book of Common Prayer, ... *London: by the assigns of John Bill, 1685*

Small 8vo (170 x 100 mm). Text within printed red rules; 43 engraved plates including one of the Gunpowder Plot and frontispiece of James II; title and facing portrait frontispiece with marginal repairs. Fine contemporary binding of black morocco, silver corners and clasps with leaf and foliate engraving on the front and back, monogrammed ("DP") centerpieces on covers. A rare work honoring James II.

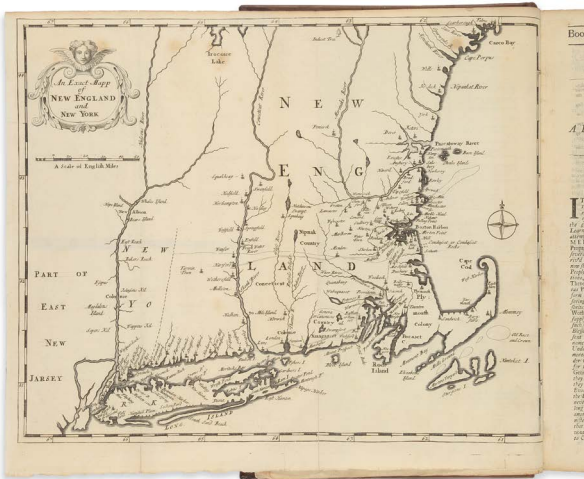
**LITERATURE**

Wing B3675

**PROVENANCE**

Bonham's, London, 2014;  
Vogel Collection no. 829.

\$ 1,500-2,500



1140

□ 1140

**MATHER, COTTON**

*Magnalia Christi Americana: or, the Ecclesiastical History of New-England, from its First Planting in the Year 1620 unto the Year of our Lord, 1698. London: Parkhurst, 1702*

Folio (325 x 200 mm). Double page map of New England; two repairs on verso and a few small edge tears to map, title extended, marginal dampstain towards end. Modern calf to style, new endpapers.

FIRST EDITION OF "THE MOST FAMOUS AMERICAN BOOK OF COLONIAL TIMES" (Streeter). An indispensable source for colonial social history including civil, religious, and military affairs at the end of the seventeenth century and is equally noteworthy for its lively biographies. The map, which depicts New England, Long Island, and eastern New York has been described by cartographic historian Barbara McCorkle as "the first eighteenth-century general map of New England."

**LITERATURE**

Alden & Landis 702/127; Church 806; Grolier *American* 6; Howes M-391; Sabin 46392; Streeter sale 1:658.

**PROVENANCE**

George Ritzlin, Evanston, Illinois, 1990;  
Vogel Collection no. 531.

\$ 3,000-5,000



1141



□ 1141

HONDIUS, HENRICUS

*Nova Virginiae Tabula. Amsterdam: 1630 [1653]*

Copperplate engraved map with hand-coloring (385 x 505 mm). Spanish text on verso; central fold reinforced.

The present is derived from John Smith's 1612 map of Virginia. It was the first to depict the Chesapeake Bay with accuracy and remained a standard cartographical reference for the area for most of the 17th century. Part of the map's significance derives from the use of Native Americans' information to locate their own settlements - as noted by Maltese crosses. The figure in the upper right gazing towards the Bay is the chief Powhatan.

**LITERATURE**

Burden 228

**PROVENANCE**

Martayan Lan Augustyn, New York, 2004; Vogel Collection no. 826.

\$ 3,000-5,000

1142

WOOD, WILLIAM

*New Englands Prospect. A True, Lively and Experimentall Description of that Part of America, commonly called New England ... Laying down that which may both enrich the knowledge of the mind-travelling Reader, or benefit the future Voyager. London: Printed by Thomas Cotes for John Bellamie, 1635*

4to (185 x 132 mm). Folding woodcut map of "The South part of New- England, as it is Planted this yeare, 1635." Woodcut and typographic headpieces, woodcut initials; title page with very minor restoration to corners, a few small spots of loss to map repaired, margin of map shaved a bit close just touching the topmost edge of a few letters in the title. Gilt-paneled red morocco by Sangorski & Sutcliffe. Card slipcase.

THE FIRST DETAILED DESCRIPTION OF THE LANDS OF THE MASSACHUSETTS BAY COMPANY.

Reprinted from the first edition of 1634 (a third edition was called for in 1639). The map, THE FIRST DETAILED MAP OF MASSACHUSETTS BY A RESIDENT, is from the same woodblock as in the first edition, but has a reset typographic heading. Little is known of the author, who was resident in New England from 1629 to 1633; Wood apparently returned to British America after sailing to England to publish this account. The General Court of Massachusetts Bay voted thanks to Wood on the appearance of *New Englands Prospect*. Part II of the work

is devoted to a detailed narrative of the Indian peoples of New England and includes a five-page glossary.

**LITERATURE**

Burden 239 (map); Church 433; European Americana 635/134; Pilling, Algonquian 535; Schwartz & Ehrenberg, p. 100 (map, 1634 issue); STC 25958; Vail 89

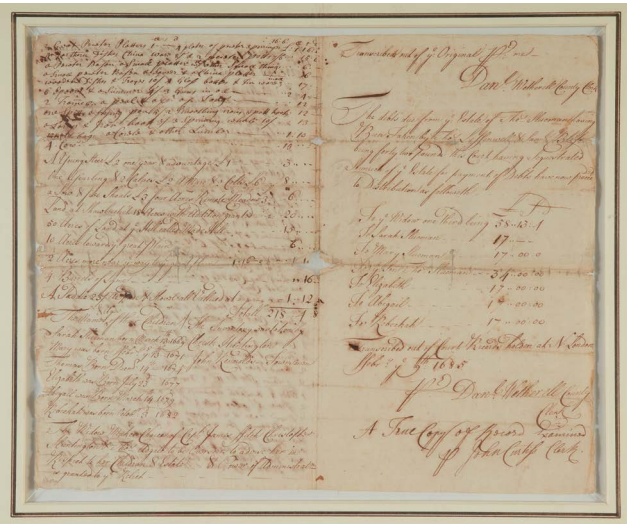
**PROVENANCE**

Frank Deering (red morocco book label); Kenneth Nebenzahl, Chicago, 1985; Vogel Collection no. 423.

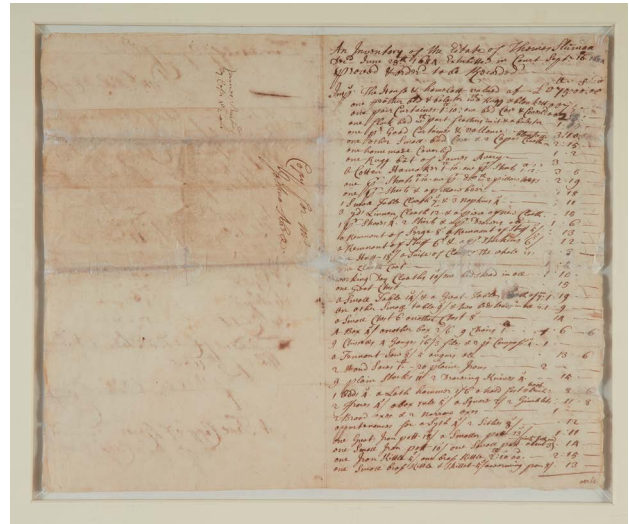
\$ 20,000-30,000



1142



1143



1143



1144

□ 1143

[EARLY COLONIAL INVENTORY]

Inventory of the Estate of Thomas Sulman, Norwich, Connecticut, June 28th 1684

Bifolium, 12 in. by 15 in. Framed.

Thomas Sulman (1647-1683) lived in Norwich, Connecticut. Mary E. Perkins noted in *Old House of Antient Town of Norwich: 1660-1800*, (Norwich, CT: Press of the Bulletin Co., 1895), p. 193 that his house was opposite side of Long Hill road. The inventory is a wonderful snapshot of a late seventeenth century Connecticut household. It makes reference to a number of various pieces of furniture including a 'Great Chest valued at £15 and a small table and a great table cloth valued at £19. The most interesting item of note is a "Rugg + blankett" valued at £7. This may be the earliest mention of use of a bed rug in America.

**PROVENANCE**

Frank J. Kravic, Glastonbury, Connecticut; Vogel Collection no. NVN27.

\$ 400-600

□ 1144

A GREEN VELVET FOLIATE  
SCROLL AND ACORN PATTERN  
CUSHION, PROBABLY ITALIAN,  
LATE 17TH CENTURY

Height 20 1/2 by Width 18 in.; 52 by 45.7 cm.

**PROVENANCE**

Vogel Collection no. 560.

\$ 2,000-3,000

□ 1145

A FINE WOVEN FLAME-  
STITCH CUSHION, ENGLISH OR  
FRENCH, CIRCA 1700

Height 19 in. by Width 15 in.; 48.3 by 38.1 cm.

**PROVENANCE**

Vogel Collection no. 294.

\$ 600-800

□ 1146

A VERY FINE AND RARE DEEP  
GREEN CUT VELVET CUSHION,  
PROBABLY ITALIAN, LATE 17TH  
CENTURY

Height 18 in. by Width 15 in.; 45.7 by 38.1 cm.

**PROVENANCE**

Vogel Collection no. 144.

\$ 1,500-2,500



1145



1146



1147

□ **1147**

A GROUP OF THREE WOVEN GREEN SILK AND WOOL CUSHIONS, POSSIBLY FRENCH, LATE 18TH CENTURY

bound on edges with the original selvage. Height of largest 20 in. by Width 15 in.; 50.8 by 38.1 cm.

**PROVENANCE**

Vogel Collection no. 636.

\$ 600-800

□ **1148**

TWO FINE SILK DAMASK SEAT CUSHIONS, ENGLISH AND FRENCH, 18TH CENTURY

a green silk cushion and a yellow silk damask cushion with a gathered edge. Largest 18 ½ by 16 ½ in.; 47 by 42 cm.

**PROVENANCE**

Vogel Collection no. 663.

The green silk cushion originated in a custom-made run copied from a period documented fragment in the Victoria & Albert Museum collection of rare English materials.

\$ 400-600



1148

□ **1149**

TWO WOVEN WOOL CUSHIONS, FRENCH

one red cushion and one green cushion Height of largest 23 in. by Width 19 in.; 58.4 by 48.3 cm.

**PROVENANCE**

Vogel Collection no. 536.

\$ 500-700



1149

□ 1150

THREE FINE AND RARE BLUE SILK AND WOOL DAMASK CUSHIONS, POSSIBLY ENGLISH, LATE 17TH CENTURY

two are examples from the same larger late 17th-century run and bear the same weave, and feature the original selvage to bind the borders; the third is of the same material with a different pattern, with edges bound by two late 17th-century tassels and the original length of cord holding the tassels. Each approximately Height 17 in. by Width 16 in.; 43.2 by 40.6 cm.

**PROVENANCE**

Vogel Collection no. 80.

\$ 2,000-3,000



1150

□ 1151

A VERY FINE BLUE DAMASK SILK CUSHION AND TASSLE, POSSIBLY ENGLISH, LATE 17TH CENTURY

*modern cord and tassels.*  
Height 20 ½ in. by Width 17 in.; 52.1 by 43.2 cm.

**PROVENANCE**

Vogel Collection no. 384.

\$ 1,200-1,800



1151

□ 1152

AN ENGLISH OR FRENCH FLAME-STITCH WOOL CUSHION COVER, LATE 17TH CENTURY

Height 34 in. by Width 24 in.; 86.4 by 61 cm.

**PROVENANCE**

Cora Ginsburg, New York, May 1983;  
Vogel Collection no. 584.1.

The colors chosen for the pattern are exceptional. The dye color pink was especially rare and costly and seldom used for domestic purposes. The overall pattern is also unusually vigorous and complex.

\$ 800-1,200



1152

END OF SALE

# DONATIONS FROM THE COLLECTION OF ANNE H. & FREDERICK VOGEL III.



1

1  
Essex County Chair  
Probably Massachusetts, c. 1660-1690  
Maple  
Harvard Art Museum, donated 2003, acc. no. 2003.53

2  
Side Chair  
Boston, Massachusetts, c. 1680-1770  
Maple  
Philadelphia Museum of Art, donated 2016, acc. no. 188-2016-9

3  
Side Chair  
Branded W. Mancius  
Boston, Massachusetts, c. 1710-1730  
Maple  
Museum of Fine Arts, Boston, donated 2016, acc. no. 2016.539

4  
Armchair  
Branded W. Mancius  
Boston, Massachusetts, c. 1710-1730  
Maple  
Museum of Fine Arts, Boston, donated 2016, acc. no. 2016.538



3



2



4



5

5

Easy Chair  
Boston, Massachusetts, c. 1710-1715  
Maple  
Philadelphia Museum of Art, donated 1999, acc.  
no. 1999.62.1



8

6

Armchair  
Boston, Massachusetts, c. 1720-1740  
Maple  
Philadelphia Museum of Art, donated 2016, acc.  
no. 188-2016-3

7

Side Chair  
Newport, Rhode Island, or Boston,  
Massachusetts, c. 1730-1760  
Maple  
Yale University Art Gallery, donated 2016, acc.  
no. RIF 6074



6

8

Back Stool  
Boston, Massachusetts, early 1740s  
Maple  
Philadelphia Museum of Art, donated 2007, acc.  
no. 2017-175-2



9

9

Side Chair (Boston Chippendale Side Chair)  
Boston, Massachusetts, c. 1760-1780  
Mahogany  
Philadelphia Museum of Art, donated 2006, acc.  
no. 2006-8-1

10

Couch  
Boston, Massachusetts, c. 1680-1700  
Maple  
Philadelphia Museum of Art, donated 2016, acc.  
no. 188-2016-8



7



10



11

11  
Daybed  
Delaware Valley or Philadelphia, Pennsylvania,  
c. 1720-1735  
Maple  
Philadelphia Museum of Art, donated 2016, acc.  
no. 2016-177-1



15

12  
Chest  
Probably Delaware Valley, c. 1675-1700  
Oak  
Philadelphia Museum of Art, donated 2016, acc.  
no. 188-2016-7



12

13  
Desk  
Philadelphia, Pennsylvania, c. 1725-1735  
Mahogany and pine  
Philadelphia Museum of Art, donated 2016, acc.  
no. 188-2016-4



16

14  
Joined Table  
Massachusetts, c. 1690  
Oak  
Harvard Art Museum, donated 2014, acc. no.  
2014.11



13

15  
Chest Over Drawer  
Possibly Guilford, Connecticut or Saybrook,  
Connecticut, c. 1705-1725  
Maple  
Philadelphia Museum of Art, donated 2007, acc.  
no. 2007-175-1



17



18

16  
Chest Over Drawers  
Hampshire, Massachusetts, c. 1715-1725  
Oak, pine, and maple  
Philadelphia Museum of Art, donated 2016, acc.  
no. 188-2016-1



14

17  
Candlestand  
Probably Philadelphia, Pennsylvania, c. 1710-  
1720  
Walnut  
Philadelphia Museum of Art, donated 2014, acc.  
no. 2014-58-1

18  
Standing Beaker with Cover (surmounted by a  
figure of a "Landsknecht")  
Germany, c. 1590  
Gilt silver  
Harvard Art Museum, donated 1993, acc. no.  
1993.247.A-B





# 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

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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



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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.

#### II 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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](http://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  
[uspostaleservices@sothebys.com](mailto:uspostaleservices@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](mailto: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 whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

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## 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.

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## 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](http://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.

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## 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.

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## 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](mailto: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](mailto: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](mailto: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](mailto:USPostSaleServices@sothebys.com) to start your collection process.

**Important Notice to Prospective Carpet Purchasers** Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at +1 212 606 7213.

#### 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](http://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 Burmese Jadeite

Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract 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.

#### 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 a 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 CARPETS

### A Tekke Rug, West Turkestan, FIRST

QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

### a Daghestan Rug, Northeast

**Caucasus**, CIRCA 1875 reduced in length, re woven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

**Technical Analysis** The technical analyses appearing after descriptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:

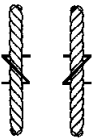
H - Horizontal

V - Vertical

S - Clockwise direction of spin

Z - Counter-clockwise direction of spin

Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

## 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.

### Absence of Guarantee of Authenticity for Chinese Paintings

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings.** Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

## GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, 22

terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

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.

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## Guide for Absentee and Telephone Bidders

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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.

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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.

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