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IMPORTANT AMERICANA

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

NEW YORK | 26 JANUARY 2020



FRONT COVER
LOT 1750

BACK COVER
LOTS 1637, DETAILS 1902-1912, 1829

THIS PAGE
LOT 1725





IMPORTANT AMERICANA

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

**AUCTION IN NEW YORK
26 JANUARY 2020
SALE N10306
10:00 AM**

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LOT 1771

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1601

1601

PROPERTY FROM THE COLLECTION OF ANNE H. & FREDERICK VOGEL III

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



1602

1602

PROPERTY FROM THE COLLECTION OF THE RHODE ISLAND SCHOOL OF DESIGN (LOTS 1602-1604)

FRENCH GOTHIC CARVED WALNUT AND WROUGHT-IRON CHEST, CIRCA 1550

Height 26 ½ in. by Width 53 in. by Depth 25 ¼ in.

PROVENANCE

Eliza Greene Metcalf Radeke (1854-1931), Providence, Rhode Island.

\$ 3,000-5,000

1603

**VERY RARE PILGRIM CENTURY PAINT-
DECORATED TURNED AND JOINED MAPLE
AND PINE CHAMBER TABLE, BOSTON,
MASSACHUSETTS, CIRCA 1700**

retains large portions of its original paint decoration on case;
base replaced.

Height 37 ¾ in. by Width 30 in. by Depth 18 ½ in.

PROVENANCE

Eliza Greene Metcalf Radeke (1854-1931), Providence, Rhode Island.

LITERATURE

Wallace Nutting, *Furniture of the Pilgrim Century, 1620-1720*, (Framingham, MA: Old American Company, 1924), p. 130-1, 153, no. 119;

Wallace Nutting, *Furniture Treasury*, (New York: Macmillan, 1928), no. 214;

Christopher P. Monkhouse and Thomas S. Michie, *American Furniture in Pendleton House*, (Providence: Museum of Art, Rhode Island School of Design, 1986), pp. 75-6, no. 21.

\$ 5,000-8,000



1603

1604

**VERY FINE AND RARE WILLIAM AND MARY
JOINED AND TURNED MAPLE 'LEATHER-BACK'
DAYBED, BOSTON, MASSACHUSETTS, CIRCA
1720**

Height 37 ¾ in. by Length 65 in. by Width 21 ½ in.

PROVENANCE

Mr. and Mrs. Frost;
Katherine N. Loring, Wayland, Massachusetts;
Eliza Greene Metcalf Radeke (1854-1931), Providence, Rhode Island.

LITERATURE

Christopher P. Monkhouse and Thomas S. Michie, *American Furniture in Pendleton House*, (Providence: Museum of Art, Rhode Island School of Design, 1986), p. 154, no. 94.

\$ 5,000-7,000



1604

1605

PROPERTY FROM THE COLLECTION OF THE
RHODE ISLAND SCHOOL OF DESIGN

**VERY RARE PILGRIM CENTURY
TURNED AND JOINED MAPLE, OAK
AND PINE CRADLE, SOUTHEASTERN
MASSACHUSETTS OR RHODE
ISLAND, CIRCA 1685**

appears to retain remnants of its original red
wash paint, *lacking a turned spindle and roof
boards, rockers are 18th century replacements.*
Height 32 in. by Width 26 in. by Length 35 in.

PROVENANCE

Discovered in Abington, Massachusetts;
Brooks Reed Gallery, Inc., Boston,
Massachusetts;
Eliza Greene Metcalf Radeke (1854-1931),
Providence, Rhode Island.

LITERATURE

Wallace Nutting, *Furniture of the Pilgrim
Century, 1620-1720*, (Framingham, MA: Old
American Company, 1924), p. 425, no. 605;
Brooks Reed Galleries advertisement, *The
Antiquarian*, 5:2 (September 1925), p. 18;
Wallace Nutting, *Furniture Treasury*, (New York:
Macmillan, 1928), no. 1567;
Russell Hawes Kettell, *The Pine Furniture of
Early New England*, (Garden City, NY: Doubleday,
Doran & company, Inc., 1929), no. 217;
Miriam A. Banks, "Art in Primitive Americana:
The Radeke Collection," *The Fine Arts*, vol 18,
January 1932, pp. 27-9, 56;
Elizabeth T. Casey, "Early American Cradles,"
Bulletin of the Rhode Island School of Design,
vol. 20, January 1932, pp. 5-8;
Christopher P. Monkhouse and Thomas S.
Michie, *American Furniture in Pendleton House*,
(Providence: Museum of Art, Rhode Island
School of Design, 1986), pp. 214-5, no. 159.

\$ 15,000-25,000



Joined American cradles are one of the rarest seventeenth century furniture forms. Crafted for affluent children, few were likely ever made and approximately only thirteen survive today.¹ Most examples are simpler in construction and are comprised of four turned posts and four paneled sides. Only three examples survive with multiple turnings in the hood and along the side and foot rails. The foot post finial turnings relate directly to a cradle that once belonged to a Nathan Cushing, Providence, Rhode Island (RIF4016) and is illustrated in Wallace Nutting, *Furniture Treasury*, (New York: Macmillan, 1928), no. 1571. One of the floor boards of the cradle has crease molding profile, very similar to that of the Cushing cradle, and the hood's spindle turnings relate to the spindles found in several seventeenth century spindle-back armchairs associated to Rhode Island (see Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650–1830*,

(New Haven, CT: Yale University Art Gallery, 2016), 143–144, no. 4). Although previously attributed to a southeastern Massachusetts origin, these associations suggest that this cradle may have been made in Rhode Island. For additional information on American cradles and their history and use, see R. Ruthie Dibble, "The Hands that Rocked the Cradle: Interpretations in the Life of an Object," *American Furniture 2012*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2012), pp. 1-23.

¹ The list of known joined seventeenth century cradles consist of: the Cushman family cradle from Plymouth, Massachusetts at the Wadsworth Atheneum (Robert Blair St. George, *The Wrought Covenant*, (Brockton Art Center-Fuller Memorial, 1979), p. 52, no. 53); the Thacher family cradle from Yarmouth, Massachusetts at Historic New England (Nancy Carlisle, *Cherished Possessions*, (Society for the Preservation of New England Antiquities, 2003), p. 90-1, no. 24); the Hinkley family cradle from

Barnstable, Massachusetts (Brian Cullity, *A Cubberd, Four Joyne Stools & Other Smalle Things*, (Heritage Plantation of Sandwich, 1994), p. 136-7, no. 144); the Noyes family cradle from Duxbury, Massachusetts in the Pilgrim Society (Robert Blair St. George, *The Wrought Covenant*, (Brockton Art Center-Fuller Memorial, 1979), p. 46, no. 39); a cradle from Windsor, Connecticut at the Wadsworth Atheneum (Wallace Nutting, *Furniture of the Pilgrim Century*, (Old American Company 1924), p. 435, no. 614); the Pynchon family cradle from Springfield, Massachusetts at the Ramapogee Historical Society (*The Great River*, entry by Philip Zea, edited by Gerald W.R. Ward & William N. Hosley, Jr., (Wadsworth Atheneum, 1985), pp. 195-6, no. 74); the Barker-Plant family cradle from the Springfield, Massachusetts area (Wallace Nutting, *Furniture of the Pilgrim Century*, (Old American Company 1924), p. 435, no. 615); a cradle from Suffolk County, Massachusetts (Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art*, (The Metropolitan Museum of Art, 2007), pp. 117-9, no. 45); another unpublished Suffolk County cradle at the Boston Society (acc. no. 1979.0006); and lastly two cradles from the Newbury, Massachusetts area (Peter Benes, *Old-Town and the Waterside*, (Historical Society of Old Newbury, 1986), p. 42-3, nos. 14, 15).



1605

PROPERTY FROM THE COLLECTION OF ANNE H. & FREDERICK VOGEL III (LOTS 1606-1608)

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.

PROVENANCE

John S. Walton, Griswold, Connecticut; Vogel Collection no. 316.

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. Five of these chest are located at the following: 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; while

the remaining three are in 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.

\$ 18,000-25,000



1606

1607

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

seat replaced, back feet with 1-inch lift.
Height 43 7/8 in.

PROVENANCE

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

\$ 6,000-8,000



1607

1608

**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 1/4 in.

PROVENANCE

Joe Kindig, Jr. & Son, York, Pennsylvania;
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. Listed in the 'outward Roome' of Ralph Fishbourne's
inventory taken in Chester County in 1708, "1/2 doz of oaken
chairs."

\$ 6,000-8,000



1608



1609

1609

PROPERTY FROM THE COLLECTION OF ANNE
H. & FREDERICK VOGEL III

**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 $\frac{3}{4}$ in. by Width 21 in. by
Depth 11 $\frac{1}{2}$ in.

PROVENANCE

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

Augustine Neisser was a Moravian clockmaker,
born in Schlen in 1717. He immigrated to
Savannah, Georgia in 1736, and traveled with a
group that settled in Bethlehem, Pennsylvania
in 1739, but 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.

\$ 12,000-18,000

1610

PROPERTY FROM THE COLLECTION OF THE
RHODE ISLAND SCHOOL OF DESIGN

**FINE WILLIAM AND MARY WALNUT
DRESSING TABLE, BOSTON,
MASSACHUSETTS, CIRCA 1715**

retains a dark, rich, historic surface and
appears to retain its original cast-brass
hardware.

Height 29 ¼ in. by Width 32 ¼ in. by
Depth 21 ¾ in.

PROVENANCE

Eliza Greene Metcalf Radeke (1854-1931),
Providence, Rhode Island.

\$ 12,000-18,000



1610



PROPERTY OF A DESCENDANT OF THE
CORDIS FAMILY

**THE WOLCOTT-COLTON-CORDIS
FAMILY VERY RARE JOINED AND
CARVED OAK CHEST, ATTRIBUTED
TO THOMAS BARBER SR. (1614-1662),
WINDSOR, CONNECTICUT, CIRCA
1635-1655**

with printed jelly label on till that states
*Belonged to Major Luther Colton [great]
grandfather of T. Edw. Cordis; proper right rear
leg and top replaced.*

Height 31 in. by Width 55 ¼ in. by
Depth 23 ½ in.

PROVENANCE

Henry Wolcott (1578-1655) m. Elizabeth
Saunders (1584-1655), Windsor, Connecticut;
Simon Wolcott (1624-1687) m. Marth Pitkin
(1639-1719), Windsor, Connecticut;
John Colton (1659-1727) m. Joanna Wolcott
(1668-1755), Windsor, Connecticut;
Simon Colton (1709-1796) m. Abigail Burt
(1714-1760), Longmeadow, Massachusetts.
They built the 'Old Red House' on the
Longmeadow green in 1735;
Major Luther Colton (1756-1803) m.
Thankful Woolworth (1759-1797) and then m.
Mehitable Deming (1763-1856), Longmeadow,
Massachusetts;

Simon Colton (1793-1877) m. Mary Bradford
Flint (1807-1849);
Thomas Francis Cordis (1843-1915) m. Annie
Byrd (Bird) Colton (1845-1937). Thomas
Cordis is a descendent of Cord Cordis (1709-
1772), proprietor of the British Coffee House in
Boston;
Thomas Edward Cordis (1884-1936) m. Annie
Marguerite Holden (1891-1975);
Edward Colton Cordis (1913-2002) m. Mary
Elizabeth Walcott Grabe (b. 1904), Litchfield,
Connecticut;
Mary Anne Cordis (1951-2018), Suffield,
Connecticut.

The Wolcott-Colton-Cordis family chest is one
of the earliest surviving pieces of Connecticut
furniture and was likely made by the Windsor,
Connecticut joiner Thomas Barber, Sr. (1614-
1662). A chest in the Pocumtuck Valley
Memorial Association that first belonged
to Nicholas Hoyt (1622-1655) is the closest
cognate. The carving on the stiles and lower rail
of the Hoyt chest relate directly to the carvings
on the Cordis chest. While the Cordis chest is
made with a three-paneled back, also adopted
by his son Thomas Barber, Jr. (1644-1711), the
chest's refined joinery and carving quality and
composition advocates for an attribution to
Thomas Barber, Sr. For additional information
on Thomas Barber, Sr. and the Windsor joinery
tradition see Joshua W. Lane and Donald P.

White III, "Fashioning Furniture and Framing
Community: Woodworkers and the Rise of a
Connecticut River Town," *American Furniture
2005*, ed. Luke Beckerdite, (Milwaukee, WI:
Chipstone Foundation, 2005), pp. 155-64
and Joshua W. Lane and Donald P. White III,
*The Woodworkers of Windsor: A Connecticut
Community of Craftsmen and Their Work, 1635-
1715*, (Deerfield, MA: Historic Deerfield, Inc.,
2003).

This chest was likely made for Henry
Wolcott (1578-1655) and Elizabeth Saunders
(1584-1655) of Windsor, Connecticut. Henry
and Elizabeth, originally from the village of
Tolland in Somerset, England, initially landed
in Nantasket, Massachusetts. He was an
original settler of Dorchester, Massachusetts
but relocated to Windsor in 1632. Their home
in Windsor was at the south end of the town,
south of the Farmington river on a tract of
land called the 'Island.' Their granddaughter,
Joanna Wolcott (1668-1755), married John
Colton (1659-1727) and from their it descended
to their son Simon Colton, who was one of
Connecticut's earliest silversmiths. It continued
to descend in the Colton and Cordis families
until today, making the sale of this important
chest a remarkable opportunity to acquire one
of America's earliest pieces of furniture.

\$ 8,000-12,000



1611



1612



1612

PROPERTY FROM THE COLLECTION
MR. AND MRS. JOHN B. SCHORSCH

**ATTRIBUTED TO WILLIAM JENNYS
(1774 - 1859)**

Pair of Portraits: A Young Lady and A
Gentleman from Newburyport, Massa-
chusetts

oil on canvas
circa 1800
Each 24 $\frac{3}{8}$ by 18 in.

PROVENANCE

Harry Shaw Newman, the Old Print Shop, New
York;
Northeast Auctions, Portsmouth, New
Hampshire, *The Mr. & Mrs. Jerome W. Blum
Personal Collections*, August 14-16, 2015, lot
625.

\$ 3,000-5,000

1613

PROPERTY OF A NEW YORK COLLECTOR

**VERY RARE PILGRIM CENTURY
TURNED AND JOINED RED GUM AND
RED OAK TABLE, NEW YORK, CIRCA
1715**

proper right rear foot replaced.
Height 29 in. by Width 42 $\frac{1}{4}$ in. by Depth 42
 $\frac{1}{2}$ in.

PROVENANCE

Sotheby's New York, *Important Americana,
including Silver, Flags, Folk Art & Furniture*, May
23, 2002, sale 7801, lot 243.

This table's leg turnings relate directly to
the turnings found on other early eighteenth
century Hudson River Valley tables. Peter
Kenny's landmark article "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),
pp. 106-135 discusses a number of tables
with related leg turnings. Very few New York
rectangular fixed top tables from this early
baroque period have survived.

\$ 10,000-20,000



1613

1614

PROPERTY OF THE RHODE ISLAND SCHOOL
OF DESIGN (LOTS 1614-1615)

**VERY RARE PILGRIM CENTURY
BLUE-PAINTED WHITE PINE AND
MAPLE SLANT-LID DESK-ON-FRAME,
PROBABLY HUDSON RIVER VALLEY,
CIRCA 1700**

interior fitted with three drawers, wrought-iron
butterfly hinges appear to be original, top board
of desk replaced.

Height 35 ¼ in. by Width 26 in. by Depth 23
¼ in.

PROVENANCE

Eliza Greene Metcalf Radeke (1854-1931),
Providence, Rhode Island.

LITERATURE

Wallace Nutting, *Furniture of the Pilgrim
Century [of American origin]*, 1620-1720,
(Framingham, MA: Old American Company,
1924), p. 180, no. 161;

Wallace Nutting, *Furniture Treasury*, (New York:
Macmillan, 1928), no. 587;

Russell Hawes Kettell, *The Pine Furniture
of Early New England*, (Garden City, NY:
Doubleday, Doran & Company, Inc., 1929),
no. 111;

Christopher P. Monkhouse and Tomas S.
Michie, *American Furniture in Pendleton House*,
(Providence: Museum of Art, Rhode Island
School of Design, 1986), p. 44, fig. 54.

\$ 5,000-8,000



1614

1615

**VERY RARE LARGE WILLIAM
AND MARY TURNED AND JOINED
WALNUT GATELEG DROP-LEAF
TABLE, BOSTON, MASSACHUSETTS,
CIRCA 1720**

drawer replaced.

Height 29 ½ in. by Width 64 in. by Depth 54 in.;
Width Closed 21 ¾ in.

PROVENANCE

Israel Sack, Inc., Boston;
Arthur Leslie Green (1864-1949), Newport,
Rhode Island;

Eliza Greene Metcalf Radeke (1854-1931),
Providence, Rhode Island.

LITERATURE

Christopher P. Monkhouse and Thomas S.
Michie, *American Furniture in Pendleton House*,
(Providence, RI: Museum of Art, Rhode Island
School of Design, 1986), pp. 62-3, no. 62;
Jeffrey P. Greene, *American Furniture of the
18th Century: History, Technique, Structure*,
(Newtown, CT: The Taunton Press, 1996), p. 23.

\$ 6,000-12,000



1615

1616

PROPERTY OF VARIOUS OWNERS

VERY RARE QUEEN ANNE CARVED WALNUT ROUNABOUT ARMCHAIR, ATTRIBUTED TO JOHN ELLIOTT, SR. (1713-1793), PHILADELPHIA, PENNSYLVANIA, CIRCA 1755

retains a dark early historic surface, *lacking slip seat.*

Height 32 ¾ in.

This rare roundabout armchair can be attributed to John Elliott, Sr. (1713-1793) based on a chair illustrated in William MacPherson Hornor, Jr., *Blue Book: Philadelphia Furniture*, (Washington, DC: Highland House Pub., 1977), pl. 68 that was originally made for Charles Norris for £8-2-0. Another related side chair is illustrated by Hornor, pl. 26 that descended in the Elliott family, and a pair of related side chairs were sold at Sotheby's New York, *Property from the Collection of Irvin & Anita Schorsch: Hidden Glen Farms*, January 20-22, 2016, sale 9466, lot 259. An open armchair possibly from the same set was sold at Sotheby's New York, *Important Americana*, January 17-20, 2019, sale 10005, lot 1608.

\$ 5,000-7,000



1616

1617

PROPERTY OF A BOSTON COLLECTOR

VERY FINE QUEEN ANNE CARVED AND FIGURED MAPLE SCROLL-TOP HIGH CHEST OF DRAWERS, NEW ENGLAND, CIRCA 1770

Height 84 ¾ in. by Width 40 in. by Depth 20 ½ in.

PROVENANCE

C.L. Prickett Antiques, Yardley, Pennsylvania.

\$ 10,000-15,000



1617



1618

1618

PROPERTY OF VARIOUS OWNERS (LOTS 1618-1619)

AFTER LOUIS-CHARLES AUGUSTE COUDER (PARIS 1790 - 1873 PARIS)

The Siege of Yorktown

oil on canvas
Late 19th Century
49 by 58 ½ in.

\$ 10,000-20,000

1619

**CHIPPENDALE CARVED WALNUT
BLOCK-FRONT CHEST OF DRAWERS,
CONNECTICUT, CIRCA 1770**

Height 34 ½ in. by Width 39 in. by
Depth 20 ¼ in.

PROVENANCE

Christie's, New York, *Important American
Furniture, Silver, Maritime, Folk and Outsider
Art*, September 20, 2017, sale 14970, lot 140.

\$ 5,000-8,000



1619



1620

1620

PROPERTY FROM THE COLLECTION OF JACK AND SUSAN WARNER

WILLIAM H. BUCK
1840 - 1888

The Cabbage Cutter

signed *W. BUCK* and dated -1862. lower right
oil on canvas
12 by 10 in.; (30.5 by 48.3 cm)

PROVENANCE

Private collection, Corte Madera, California;
Sold: Butterfield & Butterfield, San Francisco,
California, June 12, 1986, lot 2405.

\$ 6,000-8,000

1621

PROPERTY OF VARIOUS OWNERS

**THE WILLIAM ELLERY VERY FINE
AND RARE CHIPPENDALE CARVED
MAHOGANY CAMEL-BACK SOFA,
NEWPORT, RHODE ISLAND,
CIRCA 1785**

Height 37 ¾ in. by Length 86 ½ in.

PROVENANCE

Descended in the family of William Ellery (1727–
1820), Rhode Island, a signer of the Declaration
of Independence from that state;
Ginsburg & Levy, New York.

LITERATURE

Ginsburg and Levy, Inc. advertisement,
Magazine Antiques 87:6 (June 1965), p. 639;
Sotheby's, New York, *Important American
Furniture: The Collection of Doris and Richard M.
Seidlitz*, January 30, 1988, sale 5682, lot 1773;
Rhode Island Furniture Archive number:
RIF4000.

\$ 6,000-12,000



1621

PROPERTY FROM THE COLLECTION OF
MELINDA AND PAUL SULLIVAN

**VERY FINE AND RARE CHIPPENDALE
CARVED MAHOGANY GAMES TABLE,
BOSTON, MASSACHUSETTS, CIRCA
1760**

Height 27 $\frac{3}{8}$ in. by Width 20 $\frac{3}{8}$ in. by Depth 15
 $\frac{5}{8}$ in.

PROVENANCE

Christie's New York, *Important American
Furniture, Silver, Prints, Folk Art and Decorative
Arts*, January 22, 1994, sale 7820, lot 288;
Leigh Keno American Antiques, New York.

\$ 20,000-30,000

This card table is distinguished by its small size and fine carving to the knees and returns. A slightly larger, related card table features shell carved knees but offers single pendant husks (see Sotheby's, New York, *Important American Furniture and Folk Art*, October 14, 1989, sale 5905, lot 321). The carving to the returns, the rather straight cabriole legs, and the shape of the claw-and-ball feet also appear on a high chest of drawers (see Leigh Keno American Antiques advertisement, *Magazine Antiques*, May 1994, p. 619). The carved legs are similar to designs by the Boston carver John Welch, an artisan who carved numerous picture frames for John Singleton Copley and who had several important architectural carving commissions. For an example of Welch's carving, see Alan Miller "Roman Gusto in New England: An Eighteenth-Century Boston Furniture Designer and His Shop", *American Furniture*, ed. Luke Beckerdite, (Hanover, NH, Chipstone Foundation, 1993), p. 170, figs. 11 and 12. Comparisons of the carving on this table and on Welch's architectural work however do not warrant an attribution to Welch for the present table.



1622



1623

1623

PROPERTY FROM THE COLLECTION OF
MELINDA AND PAUL SULLIVAN

**VERY FINE AND RARE QUEEN
ANNE CARVED CHERRYWOOD
BONNET-TOP HIGH CHEST OF
DRAWERS, POSSIBLY GLASTONBURY,
CONNECTICUT, CIRCA 1760**

Height 84 in. by Width 39 in. by Depth 19 in.

PROVENANCE

Leigh Keno American Antiques, New York.

This high chest displays a form and decorative vocabulary consistent with case pieces made in the Glastonbury area of central Connecticut, where craftsmen assimilated Wethersfield and Colchester features into their work. The form is typical of Glastonbury case furniture while the center plinth pinwheel, upper case drawer arrangement, and shaped apron appear on Wethersfield work. The steeply arched bonnet with applied rosettes reflects Colchester influence. With its closed bonnet, rosettes, plinth pinwheel, and Wethersfield inspired apron, this high chest relates to a group of furniture attributed to the shop of Isaac Tryon (1742-1823) of Glastonbury, Connecticut. This group is identified and discussed in *Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750-1800* by Thomas Kugelman and Alice Kugelman with Robert Lionetti, who name the group on the basis of a bonnet-top high chest signed by Isaac Tryon and dated 1772.¹ The shell carved drawers, cabriole legs and cup-shaped feet are similar to those on a high chest representing a different shop tradition that was originally owned by Mary Hollister (1764-1840) and Samuel Stratton (1758-1807), of South Glastonbury.² The combination of characteristics found on this high chest suggests it is a derivative piece made by a rural craftsman modifying shop traditions from those areas. With its elegant form, idiosyncratic carving, and graceful cabriole legs, it serves as testament to the fine quality of his work.

¹ See Thomas Kugelman, Alice Kugelman, and Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750-1800* (Hartford, 2005), cat. 150, pp. 327-8.

² See *ibid.*, fig. 146, p. 321.

\$ 25,000-35,000



1624

1624

PROPERTY OF VARIOUS OWNERS

**RARE AND IMPORTANT
CANVASWORK PICTURE: A HUNTING
SCENE WITH DOGS, BOSTON,
MASSACHUSETTS, CIRCA 1748**

a fine Queen Anne needlework picture worked in a tent stitch with French and Colonial knots in polychrome wool yarns and silk threads on a linen ground depicting a rider on horse back with three dogs on hilly ground chasing a leaping stag, the group surrounded by flowers, strawberries, blossoming trees, geese and other fanciful birds, with a brick dwelling in the background; the reverse with old paper backing indistinctly inscribed in graphite *Stodra*, and what appears to be its original stretcher. 16 7/8 by 20 1/8 in.

This needlework relates directly to a needlework that was wrought by Anna Woodbury (Swett) of Boston, Massachusetts (see Sotheby's New York, *Important Americana*, January 25, 2015, sale 9100, lot 241). For other related canvaswork pictures, see Betty Ring, *Girlhood Embroidery American Samplers & Pictorial Needlework 1650-1850*, Vol. I, (New York: Alfred A. Knopf, 1993), pp 44-53.

\$ 100,000-150,000



1625

1625

PROPERTY FROM A PRIVATE COLLECTION,
CHADDS FORD, PENNSYLVANIA

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

Portrait of a Young Merchant

oil on canvas
Boston, Massachusetts
circa 1760-1764
36 by 28 in.

PROVENANCE

Christie's New York, *Important American
Furniture, Folk Art and Decorative Arts*, October
5, 2000, sale 9468, lot 51.

\$ 12,000-18,000

1626

PROPERTY FROM THE COLLECTION OF THE
RHODE ISLAND SCHOOL OF DESIGN

**CHIPPENDALE FIGURED MAHOGANY
BLOCK-FRONT CHEST OF DRAWERS,
BOSTON, MASSACHUSETTS, CIRCA
1770**

retains a dark, rich, historic surface and
appears to retain its original cast-brass
hardware; *proper left rear foot pieced and a
patch to one drawer front.*

Height 31 ½ in. by Width 35 ¾ in. by
Depth 21 ¼ in.; Case Width 32 ¼ in.

PROVENANCE

Ethel B. Cole Antiques, East Greenwich,
Rhode Island;
Arthur B. and Martha Lisle, East Greenwich,
Rhode Island.

LITERATURE

Christopher P. Monkhouse and Thomas S.
Michie, *American Furniture in Pendleton House*,
(Providence: Museum of Art, Rhode Island
School of Design, 1986), pp. 62-3, no. 10.

\$ 5,000-8,000



1626

1627

PROPERTY OF VARIOUS OWNERS

**VERY FINE QUEEN ANNE CARVED
AND FIGURED MAHOGANY
DRESSING TABLE, POSSIBLY BY
BENJAMIN FROTHINGHAM, JR.,
CHARLESTOWN, MASSACHUSETTS,
CIRCA 1770**

retains a dark, rich, historic surface and
appears to retain its original cast-brass
hardware.

Height 30 ½ in. by Width 35 in. by Depth 20 ½ in.

This dressing table relates directly to a table in
the collection of the Winterthur Museum that
was made en suite with a high chest signed by
Benjamin Frothingham (see Nancy E. Richards
and Nancy Goyne Evans, *New England Furniture
at Winterthur: Queen Anne and Chippendale
Periods*, (Winterthur, DE: Winterthur Museum,
distributed by University Press of New England,
1997), pp. 316-8, no. 163).

\$ 20,000-30,000



1627



1628

1629

1630

1628

PROPERTY OF VARIOUS OWNERS (LOTS 1628-1632)

A STAFFORDSHIRE SOLID-AGATE CREAM JUG, CIRCA 1750

of silver shape, the baluster-form body raised on three mask-and-paw feet and set with a loop handle beneath a shaped rim

Height 3 5/8 in.; 9.2cm

\$ 2,000-3,000

1629

A RARE STAFFORDSHIRE SOLID-AGATE OCTAGONAL COFFEE OR HOT-CHOCOLATE POT AND COVER, CIRCA 1750

of pear shape on a raised on a slightly stepped footSet with a loop handle, the domed cover with a recumbent kylin knob
Height 9 1/4 in.; 23.5 cm

An example of this rare form from the Property of Wallace Elliot, Valley Wood Place, Clobham, Surrey was sold at Sotheby's London, May 24, 1938, lot 28, formerly in the Bryan T. Harland Collection exhibited at the Burlington Fine Arts Club in 1914. A second was sold in the same rooms on October 7, 1968, lot 181. Both examples had octagonal feet. An example with a round stepped foot like the present lot was sold at Christie's London, November 3, 1997, lot 29.

\$ 5,000-7,000

1630

A STAFFORDSHIRE SOLID-AGATE PECTEN-SHELL TEAPOT AND COVER, CIRCA 1750

set with a scaly dolphin handle, the domed cover with a recumbent kylin knob
Height 5 3/8 in.; 13.7cm

A similar teapot from the Irvin & Anita Schorsch Collection, was sold in these rooms, January 20-22, 2016, lot 341. A further teapot from the Harriet Carlton Goldweitz Collection, was sold in these rooms, January 20, 2006, lot 84.

\$ 6,000-8,000

1631

VERY FINE AND RARE DOME-TOP PEWTER TANKARD, JOHN WILL (1696-1774), NEW YORK, CIRCA 1760

marked on bottom of interior *JOHN WILL* within rectangular border; the base engraved with *1876 William F. J. Boardman, Hartford, Connecticut.*

Height 7 1/8 in. by Length over handle 7 in.

See catalogue note at SOTHEBYS.COM

\$ 8,000-12,000



1631

**VERY FINE AND RARE QUEEN ANNE CARVED
CHERRYWOOD HIGH CHEST OF DRAWERS,
PROBABLY WETHERSFIELD, CONNECTICUT,
POSSIBLY HARTFORD, CIRCA 1765**

retains a dark rich possibly original surface.

Height 69 ¼ in. by Width 39 in. by Depth 21 ¾ in.;

Case Width 34 ¼ in.

\$ 30,000-50,000

This wonderfully proportioned high chest of drawers relates directly to other high chests made in the Wethersfield, Connecticut area; most notably to the Porter-Belden high chest and en suite dressing table in the collection of the Brooklyn Museum (see Thomas P. Kugelman and Alice K. Kugelman with Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and his Contemporaries, 1750-1800*, (Hartford, CT: Connecticut Historical Society Museum: Distributed by University Press of New England, 2005), pp. 53-61).





1633

1633

PROPERTY FROM A PRIVATE COLLECTION,
CHADDS FORD, PENNSYLVANIA

ENGLISH SCHOOL, 18TH CENTURY

A Boy in a Red Coat Petting his Dog

oil on canvas
30 ¼ by 25 ¼ in.

stretcher signed *J J Jarvis* on proper left vertical support and *Bert Aim Landert 4' 1"* on bottom corner of proper right vertical support.

PROVENANCE

Lillian Blankley Cogan Antiquary, Farmington, Connecticut.

\$ 3,000-5,000

1634

PROPERTY OF A PRIVATE COLLECTOR, BUCKS COUNTY, PENNSYLVANIA

**CHIPPENDALE WALNUT TALL CASE
CLOCK, WORKS BY BENJAMIN
RITTENHOUSE, WORCESTER,
PENNSYLVANIA, DATED 1782**

*lacking sarcophagus top; the brass dial engraved *Benj. Rittenhouse 1782*.*

Height 88 in. by Case Width 12 7/8 in. by Depth 10 in.

Benjamin Rittenhouse (1740-1825), trained by renowned older brother, David Rittenhouse, was one of the most prolific manufacturers of clocks and precision instruments in America during the late 18th century. A veteran of the American Revolutionary War, he served as a captain in the Pennsylvania militia and later superintendent of the gunlock factory in Philadelphia. After the gunlock factory was disbanded in 1779, he set up a shop in Worcester, Pennsylvania, where this clock was likely made.

A closely related example is in the collection of the Yale University Art Gallery, New Haven, Connecticut (see Edwin A. Battison and Patricia E. Kane, *The American Clock 1725-1865*, (Greenwich, Connecticut: New York Graphic Society, 1973), no. 26, p. 122).

\$ 5,000-7,000



1634





1635 (Part)

1635

PROPERTY OF VARIOUS OWNERS

BASIL BESLER

Iris Calcedonica latifolia [Mourning iris]; Iris Florentina [Florentine iris]; Iris Illyrica [Dalmatian iris], [And:] Iris latifolia violaceo colore maior; Iris latifolia vulgaris coerulea; Iris latifolia maior variegata [Tall bearded garden irises]

Two hand-colored engravings, Eichstatt: 1713, 3rd edition, each framed

each sheet approx.: 521 by 403 mm
20 1/2 by 15 7/8 in

\$ 2,500-3,500

1636

IMPORTANT AMERICAN FURNITURE FROM THE COLLECTION OF W. FORBES AND JANE RAMSEY

VERY FINE AND RARE QUEEN ANNE CARVED MAHOGANY TRAY-TOP TEA TABLE, WETHERSFIELD, CONNECTICUT, CIRCA 1760

appears to retain the original knee returns, *tray moldings are replaced.*

Height 25 3/4 in by 27 3/4 in. by Depth 20 in.

PROVENANCE

G.K.S. Bush, Inc., Washington, D.C.

LITERATURE

G.K.S. Bush Advertisement, *Magazine Antiques*, vol. 128, no. 2, August 1985, p. 177;
Albert Sack, "Regionalism in early American tea tables," vol. 131, no. 1, *Magazine Antiques*, January 1987, p. 258, fig. 10;
Albert Sack, "Regionalism in early American tea tables," *American Antiques from Israel Sack Collections: Vol. 10*, (New York: 1992), p. 69, fig. 10.

See *catalogue note* at SOTHEBYS.COM

\$ 8,000-12,000



1636

PROPERTY OF VARIOUS OWNERS

AMMI PHILLIPS (1788 - 1865)*Portrait of a Seated Child in a Pink Dress with a Spaniel and Coral Teething Ring*

oil on canvas

Columbia County, New York

circa 1835

31 by 25 in.

appears to retain its original stretcher and grain painted frame, canvas not relined.

PROVENANCE

Dorothea and Dean Nelson, Spruce Creek, Pennsylvania;
Sotheby Parke Bernet, Inc., New York, *Important American 18th, 19th and 20th Century Paintings, Drawings and Sculpture*, June 2, 1983, sale 5055, lot 13;

Peter H. Tillou, Litchfield, Connecticut;

Mr. & Mrs. Andy Williams, La Quinta, California;

Skinner, Inc., Boston, Massachusetts, *American Furniture & Decorative Arts*, March 3, 2013, sale 2640B, lot 14.

EXHIBITED

Freehold, New Jersey, Monmouth County Historical Association, *Masterpieces of American Folk Art*, September 30 - November 29, 1975, illus. p. 92;

Hollidaysburg, Pennsylvania, Newcomers Club, *Bicentennial Survey*, 1976;

Loretto, Pennsylvania, Southern Alleghenies Museum of Art, *Selections from Private Collections of the Southern Alleghenies Region* October 4 - November 30, 1980, illus. no. 80.

\$ 200,000-300,000

LITERATURE

Antiques Review, (March 1987);

Leigh Rehner Jones and Shirley A. Mearns, "Ammi Phillips's Portraits with Animals," *The Hudson Valley Regional Review*, 4:2 (September 1987), p. 74;

Antiques and The Arts Weekly, January 15, 1988, p. 99;

Lita Solis-Cohen, *Maine Antique Digest*, March 1988, p. 14-A;

David R. Allaway, *My People: The Works of Ammi Phillips*, (self published [https://issuu.com/n2xb/docs/ammi_phillips_-_abstract_thumbnail and https://issuu.com/n2xb/docs/ammi_phillips_-_analysis_indexed_], 2019), vol 1., pp. 20, 248, no. 797, vol 2., pp. 71, 100.

This portrait, categorized as number 797 under the 'Late 1820's to late 1830's: The Children in Red Dresses' group in Allaway's comparative study, is cataloged as an "Unidentified Child / holding teething ring and dog." Wearing a salmon frock with white undulating embroidery, the child holds a coral teething ring in left and the paw of the eager spaniel in right hand. The child in this portrait is perhaps one of the youngest in the entire 'Red Dress' group, making it difficult to resolutely assign gender. While one indication of gender being hair parting - boys being parted to the side and girls being parted in the middle - is obsolete given the thin hair of this child, most children that Phillips pairs with the spaniel are girls rather than boys. Additionally, the slightly exaggerated upturned features of the mouth, the wide-set placement of the eyes, and the small rounded shape of the nose are more inherently female attributes. The spaniel, featured in many of Phillips' portraits, has actually been thought to be his own dog, trained to amuse the child during the mundane sitting process. It is interesting that this child, especially for being so young, has seemed to garner more affection from her canine companion than any other child rendered by Phillips. According to provenance, this girl was related to another Phillips' painting of a man resting his hand on the bible holding a quill from the 'Realistic period,' number 562, which was sold in these rooms on May 22, 2003, sale 7905, lot 765.



1637



1638

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CHICAGO

JAMES CASTLE (1899 - 1977)

Untitled (Double-Sided Interior Views with Cupboard and Bedroom)

tobacco spit and soot on found paper
6 ½ by 9 ¼ in.

PROVENANCE

Fleisher Ollman Gallery, Philadelphia, May 22, 2001.

\$ 5,000-7,000

□ ▲ 1639

PROPERTY OF VARIOUS OWNERS

TIN LETTERS 'N' AND 'E', 20TH CENTURY

with interior wood reinforcements and old painted surfaces.
Height 27 ¼ in. by Width 16 in.

\$ 600-800



1638



1639



1640

1640

PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

RALPH FASANELLO (1914 - 1997)

Sandlot Game

oil on canvas

1964

36 by 40 in.

signed lower left R FASANELLO/ 1964.

PROVENANCE

Sotheby's New York, *Important Americana*,
January 20, 1996, sale 6800, lot 1217.

\$ 15,000-25,000



1641



1642

1641

PROPERTY OF VARIOUS OWNERS (LOTS 1641-1645)

IROQUOIS DOUBLE-HANDLED ASH BURL BOWL, NORTHEASTERN UNITED STATES, CIRCA 1780-1800

the shallow oval bowl with upswept handles pierced with beveled, demi-lune shaped hand holds.
Height 7 ¾ in. by Length 21 in. by Width 17 ¾ in.

In Northeastern Woodland Native American treenware, the demi-lune shape is believed to represent the eye of the Algonquian effigy, Manitou.

\$ 3,000-5,000

1642

IROQUOIS DOUBLE-HANDLED ASH BURL BOWL, NORTHEASTERN UNITED STATES, CIRCA 1780-1800

with upswept handles pierced with rectilinear shaped hand holds; *cracked handle*.
Height 7 in. by Length 20 in. by Width 15 ¾ in.

Related examples illustrated and discussed in Steve Powers, *North American Burl Treen: Colonial & Native American*, (Brooklyn, New York: 2005), pp 122-124.

\$ 3,000-5,000



1643

1643

IROQUOIS 'EYE OF MANITOU' ASH BURL LADLE, NORTHEASTERN UNITED STATES, CIRCA 1780-1800

of free-standing form, the handle with pierced demi-lune shaped cutout.
Length 8¼ in. by Width 7 in.

\$ 1,000-3,000

1644

**LARGE IROQUOIS ASH BURL BOWL WITH
RECESSED HANDLES, PROBABLY MOHAWK,
NEW YORK STATE, SECOND HALF 18TH
CENTURY**

Height 7 $\frac{3}{4}$ in. by Width 24 $\frac{1}{2}$ in. by Depth 19 $\frac{3}{4}$ in.

For a related example, see Keno Auctions, *The Peter Brams
Collection of Important Woodlands Indian Art*, January 17,
2012, lot 370.

\$ 6,000-12,000



1644

1645

**GROUP OF ASSORTED ASH BURL TREENWARE,
NORTHEASTERN UNITED STATES AND GREAT
LAKES REGION, LATE 18TH AND EARLY 19TH
CENTURY**

consisting of three burl bowls, four ladles, and a covered
sugar bowl. (8 pieces)

Length of largest ladle 10 in., Diameter of largest bowl
14 $\frac{3}{4}$ in.

\$ 1,000-3,000



1645

1646

PROPERTY OF VARIOUS OWNERS (LOTS 1646-1648)

**THE JOHN FORDHAM 'LIBERTY FOR AMERICA'
REVOLUTIONARY WAR POWDER HORN, SAG
HARBOR, NEW YORK, APRIL 12, 1776**

inscribed *LIBERTY FOR AMERICA/ MADE BY THE ONE RINF/
INF/ IOHN FORDHAMS HORN/ MADE APRIL 12 AD 1776* and
SAGG HARBOUR on ring above; inscribed *JR* on butt plug.
Length 12 in.

John Nathan Fordham (1754-1808) carved this horn at the age of twenty-one while serving under Colonel Philip Van Courtlandt in New York's 2nd Regiment of the Line. He later served as sergeant major under Colonel Lewis Dubois in New York's 5th Regiment of the Line and is buried in Sag Harbor's Old Burial Ground, along with several other Revolutionary War patriots.

\$ 5,000-7,000



1647

GREAT LAKES ASH BURL BOWL, CIRCA 1780-1800

handle with 3 1/2 -inch crack.
Height 4 1/8 in. by Width 15 5/8 in. by Depth 15 in.

\$ 3,000-5,000





1648

1648

PAUL REVERE
1735 - 1818

Broadside Account of The Bloody Massacre
(Brigham plate 16)

Hand-colored engraving, 1770, the second and final state,
printed from the original plate and published by Edes & Gill,
Boston, late March, 1770, on laid paper, framed

This is one of only two known impressions of the broadside.
The other example, which is the complete sheet, is in the
collection of the New York Historical Society.
image: 226 by 232 mm 8⁷/₈ by 9¹/₈ in; sheet: 241 by 233 mm
9¹/₂ by 9¹/₈ in

\$ 200,000-400,000



1649

1649

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CHICAGO

WILLIAM MATTHEW PRIOR

1806 - 1873

Bust Portrait of a Man with Sideburns

oil on artist board

1847

15 1/2 by 11 1/2 in.

in a period mahogany veneer frame with inscription on verso *W.M. Prior / 3d. Section East Boston 1847.*

PROVENANCE

Northeast Auctions, Portsmouth, New Hampshire, August 1-3, 2003, lot 841; Clark Pearce, Boston, Massachusetts.

\$ 5,000-7,000

1650

PROPERTY OF VARIOUS OWNERS (LOTS 1650-1653)

FINE PAINT-DECORATED PINE CHEST OF DRAWERS, MAINE, CIRCA 1820-1835

Height 37 3/4 in. by Width 40 3/4 in. by Depth 17 1/4 in.

PROVENANCE

The Collection of Jean and Howard Lipman, New York, New York.

LITERATURE

Dean A. Fales Jr., *American Painted Furniture 1660-1880* (New York: E.P. Dutton and Company, Inc., 1972), p. 232, plate 393.

\$ 5,000-8,000



1650

1651

FINE GRAIN-PAINTED PINE AND BASSWOOD DOME-TOP BOX, MAINE, CIRCA 1820-40

of dovetailed construction, *replaced hinges.* Height 7 3/4 in. by Width 17 5/8 in. by Depth 8 3/4 in.

\$ 2,000-3,000

1651

1652

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

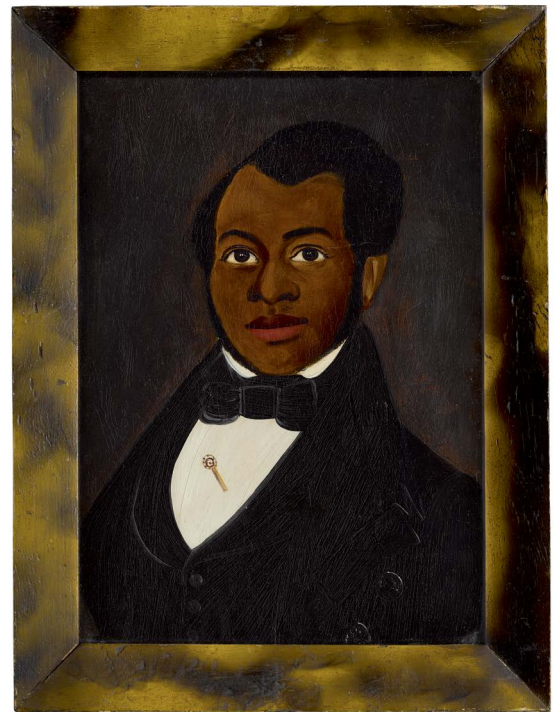
**Bust Portrait of a Young Black
Gentleman**

oil on artist board
circa 1840
14 1/8 by 10 1/8 in.

The presence of African-American sitters in Prior's work is expansive in comparison to other artists of his time, when racism in the United States flourished, even in the pro-Abolitionist city of Boston where Prior worked. Nevertheless, black sitters are still extremely rare and constitute less than one percent of the artist oeuvre. In some cases, Prior would sign his portraits of African-Americans both as an artistic statement and expression of his moral values. This portrait of a young black man is portrayed in Prior's flat style, identical to the way in which he had portrayed white men (seen, for example, in the previous lot in this sale of the *Bust Portrait of a Man with Sideburns*). While the democratizing of portraiture was a result of the times, economy, and Prior's own religious and social convictions, it is evident that this portrait of the black gentleman was executed with equality in mind.

Skin may differ; but affection dwells in white and black just the same. There is [no] justice in . . . slavery . . . being inconsistent with God's government and inconsistent with our declaration and constitution as a nation.
- William Matthew Prior, *Empyrean Canopy*, 1868.

\$ 8,000-12,000



1652

1653

**FINE AND RARE PAINT-DECORATED
PINE TABLE WITH DRAWER,
PENNSYLVANIA, CIRCA 1830**

Height 29 3/4 in. by Width 28 1/4 in. by
Depth 27 in.

PROVENANCE

The Collection of Jean and Howard Lipman,
New York, New York.

LITERATURE

Dean A. Fales Jr., *American Painted Furniture
1660-1880* (New York: E.P. Dutton and
Company, Inc., 1972), p. 261, plate 460.

\$ 5,000-8,000



1653



1654

1654

PROPERTY OF VARIOUS OWNERS

STURTEVANT J. HAMBLÉN (1807 - 1886)

Portrait of a Girl in a Red Dress Holding an Apple

oil on canvas
circa 1850
27 by 22 in.

\$ 6,000-8,000

1655

PROPERTY FROM THE COLLECTION OF GERARD C. WERTKIN, NEW YORK

AMERICAN PICTORIAL HOOKED RUG, LATE 19TH OR EARLY 20TH CENTURY

fabric on burlap;
landscape with recumbent stag and standing doe within a floral-patterned border.

24 ¼ by 48 ½ in.

\$ 5,000-7,000



1655

1656

PROPERTY OF VARIOUS OWNERS

**RARE RED AND YELLOW GRAIN-PAINTED
YELLOW PINE CUPBOARD, PROBABLY TEXAS,
CIRCA 1860**

Height 50 in. by Width 35 ¾ in. by Depth 13 ½ in.

\$ 5,000-7,000

1657

PROPERTY FROM A PRIVATE COLLECTION, CHADDS FORD,
PENNSYLVANIA

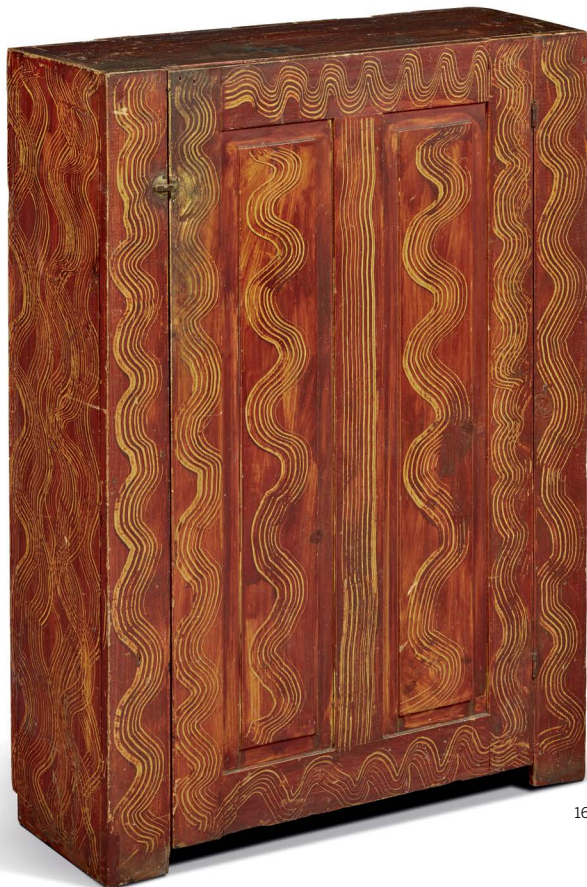
**FEDERAL POLYCHROME PAINT-DECORATED
PINE TALL CASE CLOCK, WORKS PROBABLY BY
MARK LEAVENWORTH, SOUTH SHAFTSBURY,
VERMONT, CIRCA 1815**

upper swan's necks replaced.

Height 88 in. by Width 17 ⅝ in. by Depth 10 ⅛ in.

See catalogue note at SOTHEBYS.COM

\$ 5,000-7,000



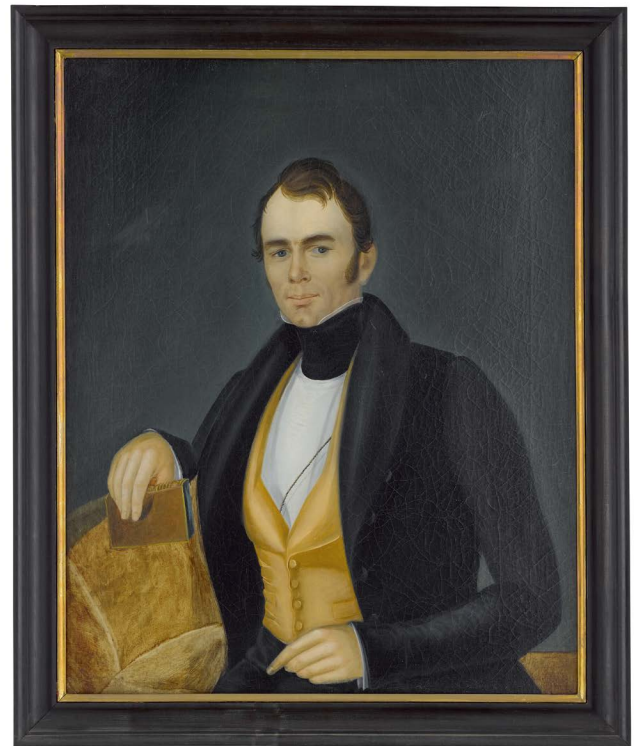
1656



1657



1658



1658



1659

1658

PROPERTY FROM A PRIVATE COLLECTION, CHADDS FORD, PENNSYLVANIA

ATTRIBUTED TO AMMI PHILLIPS (1788 - 1865)

Pair of Portraits: Gentleman in a Yellow Waistcoat and Woman in a Black Dress with White Lace Bonnet

oil on canvas

New England

circa 1843

Each 36 ¼ by 29 ¼ in.

each canvas with indistinct stamps on verso.

PROVENANCE

Purchased from an antique shop in Cornwall Bridge in the 1930s.

\$ 3,000-5,000

1659

PROPERTY OF VARIOUS OWNERS

FINE MOLDED FULL-BODIED SHEET COPPER ROOSTER WEATHERVANE, LATE 19TH CENTURY

perched on a copper sphere with red-painted comb and wattle.

Height 37 ½ in. by Length 27 in. by Width 9 in.

\$ 5,000-7,000

△ 1660

PROPERTY OF VARIOUS OWNERS

**FINE WHITE-PAINTED SWAN DECOY,
MARYLAND, LATE 19TH TO EARLY 20TH
CENTURY.**

Height 21 ½ in. by Length 33 in.

PROVENANCE

Ricco Maresca, New York.

LITERATURE

Tom Geismar and Harvey Kahn, *Spiritually Moving: A Collection of American Folk Art Sculpture* (New York: Harry N. Abrams, 1998) cat. no. 49, illus. in color.

Swans were common companions of the large groups of ducks that rafted and fed together in the upper Chesapeake Bay region, so commercial market gunners often added a swan decoy or two to the large rigs they set out. This heavy solid-bodied swan carries a substantial metal weight on its underside to balance it out in the water.

\$ 5,000-8,000



1660

1661

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

**FINE AND RARE CHIPPENDALE FIGURED
MAPLE SPICE CHEST, PENNSYLVANIA, CIRCA
1765**

Height 21 in. by Width 16 ¾ in. by Depth 11 ¼ in.

PROVENANCE

Garth's Auction Barn Inc., Delaware, Ohio, *The Estate of George C. Samaha*, October 8-9, 1971, sale 15, lot 360.

\$ 6,000-8,000



1661

PROPERTY OF VARIOUS OWNERS (LOTS 1662-1663)

PAIR OF CANADA GEESE, MASSACHUSETTS OR LOWER DELAWARE RIVER AREA, CIRCA 1895

polychromed hollow-carved wood decoys with glass eyes, stamped *T. Gray* on the underside.
Height of each approx. 12 in. by Length 22 ½ in.

PROVENANCE

John Dillworth, New Jersey;
Fred and Kathy Giampietro, New Haven, Connecticut.

LITERATURE

Tom Geismar and Harvey Kahn, *Spiritually Moving: A Collection of American Folk Art Sculpture* (New York: Harry N. Abrams, 1998) cat. no. 52, illus. in color;
Gene and Linda Kangas, "T. Gray's Migrant Goose Decoys," *Decoy Magazine*, July/August 2011, illus. in color p. 25 and on the cover.

There are a number of known goose decoys from a remarkable gunning rig, several of which bearing the same brand *T. Gray* as these two examples; however, neither Mr. Gray, who was probably the original owner of the birds, nor the location where they were made and used has been identified.

There are a number of known goose decoys from a remarkable gunning rig, several of which, including these two examples, are branded *T. Gray*; however, neither Mr. Gray, who was probably the original owner of the birds, nor the location of where they were made and used has been identified. All the geese are hollow-carved and have unusual head positions. This pair have distinctive swelled breasts with their necks and heads pulled back onto their bodies.

As is the case with other great rigs, the birds in the Gray rig seem to interact with each other and would have presented a lively scene wherever they floated. Decoy scholars Gene and Linda Kangas suggest that "based on regional stylistic norms, conceptual precedents, and serious decoy collector experiences, Massachusetts is the most logical location of inception."

\$ 25,000-35,000



1662

△ 1663

**RIG OF TEN SHORE BIRDS (YELLOWLEGS),
RHODE ISLAND, CIRCA 1890**

each numbered on the base.

Height of each approximately 7 in. by Length 11 ½ in.

PROVENANCE

Estate in North Kingston, Rhode Island;
Walters-Benisek Art and Antiques, Northampton,
Massachusetts.

LITERATURE

Tom Geismar and Harvey Kahn, *Spiritually Moving: A
Collection of American Folk Art Sculpture* (New York: Harry
N. Abrams, 1998) cat. no. 42, illus. in color.

Like many types of wildfowl, yellowlegs and other shorebirds are gregarious creatures that travel in sizeable groups. Hunters lured these seaside birds with groups of decoys on sticks that were set into the sand, but very few complete gunning rigs like this one are still together today. While concerns about rapidly diminishing shorebird populations began to be voiced in the last quarter of the nineteenth century, shorebird hunting remained legal until 1928.

\$ 25,000-35,000





1664

1664

PROPERTY OF A PRIVATE COLLECTOR
(LOTS 1664-1665)

**FINE FRAKTUR BIRTH RECORD FOR
MICHAEL HAVERSTICK, PROBABLY
LANCASTER OR DAUPHIN COUNTY,
PENNSYLVANIA, CIRCA 1817**

inscribed along the upper register *Michael Haverstick, was born in the year of our Lord, 1817, August 22. his parents are Michael Haverstick, and wife Magdalena. A Born Heiny.* 12 ½ by 8 ⅝ in., sight

This birth certificate records the birth of Michael Haverstick III on August 22, 1817, to parents Michael and Magdalena (Heiny) Haverstick. Michael III later moved to Farmington, Iowa, where he died in 1849. The Haverstick family originated in America with immigrant Michael Haverstick I, who arrived in 1741. He settled in Lancaster County along the Conestoga Creek between Wabank and New Danville. This Michael served in the American Revolution, rising to the rank of colonel, and died in 1793 at age 75. His son Michael Haverstick II (1789–1828) was born in Lancaster County but died in Erie County, Pennsylvania. The 1810 census records Michael Haverstick (likely Michael II) in Conestoga,

Lancaster County, but by the time of the 1820 census the only Michael Haverstick is listed in Halifax Township, Dauphin County, Pennsylvania. This birth record for Michael III was thus likely made in either Lancaster or Dauphin counties. It is embellished with imagery likely inspired by the War of 1812, including two soldiers wearing contemporary military uniforms and bearing long guns with fixed bayonets, a striped flag, and a cannon.

Sotheby's wishes to thank Lisa Minardi for her assistance in researching this fraktur. Minardi is the executive director of Historic Trappe, home to the new Center for Pennsylvania German Studies.

\$ 10,000-15,000



1665

1665

IMPORTANT FRAKTUR BIRTH AND BAPTISMAL CERTIFICATE FOR DAVID CUSCHWA, WASHINGTON COUNTY, MARYLAND, CIRCA 1805

11 3/8 by 15 1/4 in., sight

This very rare and highly important southern fraktur begins with several lines of elaborate German text, which read in translation: "Whoever believes and is baptized should be saved, but those who don't believe will be damned." It then continues on to record the birth of David Cuschwa on September 10, 1804, in the "Provinz" or province of Maryland and his subsequent baptism by Pastor Rahouser on March 20, 1805. David's parents are identified as Johannes and Catharina (Seibert) Cuschwa. In German script, a later hand added a notation at the bottom of the certificate stating that David died and was buried in the year 1831 at age 26 years, 4 months, and 15 days.

Beneath the text, the fraktur artist has painted an extraordinary scene rife with symbolism of the American Revolution. At the left, a crowned figure stands in front of a castle, identified as George III in the German text underneath which is flanked by a recumbent lion symbolizing the British monarchy. At the right, a man on horseback bearing a raised sword is identified underneath as General George

Washington and accompanied by a trumpeting soldier and a shield-bearing eagle based on the Great Seal of the United States. Across the green field in between King George and Washington is a row of five soldiers, each holding a musket with fixed bayonet and wearing the distinctive tall, pointed headgear of Hessian soldiers—specialized mercenaries who served under the British command. About 30,000 German-speaking soldiers, mostly from the state of Hesse-Kassel, served in the American Revolution. Many remained in America after the war, settling in Pennsylvania, Maryland, and other areas with heavy concentrations of German-speaking people. The inclusion of Hessian soldiers on this Maryland fraktur may be particularly significant, as there was a so-called "Hessian Barracks" constructed in 1777 near Frederick, Maryland, by British and Hessian prisoners of war. It housed prisoners from the battles of Saratoga, Trenton, and Yorktown.

Southern fraktur are far less common than examples from Pennsylvania. In addition to the birthplace of Maryland recorded on this certificate, several other clues link it more precisely to the Hagerstown area of Washington County, Maryland. First, the pastor who conducted the baptism can be securely identified as Jonathan Rahouser (1764–1817), a native of York County, Pennsylvania, who was ordained as a minister of

the German Reformed Church in 1791. Rahouser led the Hagerstown area charge from 1782 until his death in 1817, serving numerous backcountry congregations along the Pennsylvania–Maryland including Besore's, Greencastle, Conococheague, Funkstown, and Troxel's. Second, the Cuschwa/Cushwa family has deep roots in the vicinity of Clear Spring, located about 12 miles west of Hagerstown but still well within Washington County, Maryland. David Cuschwa, the recipient of this fraktur, is buried in a family cemetery located in Clear Spring along with his parents, grandparents, and numerous siblings. David's grandfather, Johannes/John Cushwa Sr. (1731–1805), was a native of Berks County, Pennsylvania, who in 1754 assisted in the construction of Braddock's Road in western Pennsylvania and later served in the American Revolution. Around 1760, John Cushwa settled in what is now Washington County, Maryland, in an area that became known as Cushwa's Establishment.

Sotheby's wishes to thank Lisa Minardi for her assistance in researching this fraktur. Minardi is the executive director of Historic Trappe, home to the new Center for Pennsylvania German Studies.

\$ 10,000-15,000



1666

1666

PROPERTY OF VARIOUS OWNERS (LOTS 1666-1667)

**FRAKTUR BIRTH AND BAPTISMAL
CERTIFICATE FOR DAVID BERCK, BERKS
COUNTY, PENNSYLVANIA, CIRCA 1810**

the inscription in old German within banner and foliate border design flanked by large decorative parrots in profile. 8 by 13 in., sight

PROVENANCE

Important Berks County, Pennsylvania collection;
Collection of Mr. "Mac" Murray;
Pook & Pook Inc., Downingtown, Pennsylvania, *Americana*,
April 23, 2016, lot 406.

This certificate records the birth of David Berck on January 8, 1810, to parents Johannes and Maria (Merckil) Berck and his subsequent baptism on May 15 by Pastor Dieffenbach of the Reformed Church, with his grandfather Peter Berck acting as the baptismal sponsor or godparents. It also identifies David's place of birth as "Grinwitsch" or Greenwich Township, Berks County.

This fraktur—both the text and decoration, including the vibrantly colored parrots—was made by an unknown but highly proficient artist who based his work on fraktur by schoolmaster and fraktur artist Johann Conrad Gilbert (1734–1812). Gilbert arrived in Pennsylvania in 1750 and settled initially in the New Hanover area of what is now Montgomery County. In 1778, he moved west and became a schoolmaster in Brunswick Township, Berks (now Schuylkill) County. Due to the many similarities between these two bodies of work, some have speculated that the copy artist was Conrad Gilbert's son, Peter (b. 1766), but without evidence. For related examples, see Lisa Minardi, *Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection*, pp. 157–159.

Sotheby's wishes to thank Lisa Minardi for her assistance in researching this fraktur. Minardi is the executive director of Historic Trappe, home to the new Center for Pennsylvania German Studies.

\$ 6,000-8,000



1667

1667

PROPERTY OF VARIOUS OWNERS

**RARE MORAVIAN REDWARE LEAD-GLAZED
SQUIRREL BOTTLE, ATTRIBUTED TO
RUDOLPH CHRIST, SALEM, NORTH CAROLINA,
EARLY 19TH CENTURY**

Height 7 1/2 in.

For similar examples, see Joanna Brown, "Tradition and Adaptation in Moravian Press-Molded Earthenware," *Ceramics in America 2009*, (Milwaukee: Chipstone Foundation, 2009), Fig. 1 and 2.

\$ 4,000-6,000

1668

PROPERTY OF A PRIVATE COLLECTOR, BUCKS COUNTY,
PENNSYLVANIA

**VERY RARE MINIATURE CHIPPENDALE
CARVED AND FIGURED WALNUT CHEST
OF DRAWERS, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1780**

appears to retain its original brass pulls.

Height 16 1/4 in. by Width 14 3/8 in. by Depth 9 in.

The carving on this miniature chest relates directly to that found on furniture made in Lancaster County, Pennsylvania. For related pieces see John J. Snyder Jr. "The Bachman Attributions: A Reconsideration," *Magazine Antiques* 105, no. 5 (May 1974): 1056-65; also John J. Snyder Jr., "Carved Chippendale Case Furniture from Lancaster, Pennsylvania," *Magazine Antiques* 107, no. 5 (May 1975): 964-75.

\$ 20,000-30,000



1668



1669

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**IMPORTANT CHIPPENDALE CARVED
AND FIGURED MAHOGANY CHEST-
ON-CHEST, THE CASE ATTRIBUTED
TO THOMAS AFFLECK (1740-
1795), CARVING ATTRIBUTED TO
HERCULES COURTENAY (1744-1784),
PHILADELPHIA, CIRCA 1770**

appears to retain a majority of its original
cartouche and cast brass hardware
Height 88 in. by Width 47 ¼ in. by Depth 22
¾ in.

PROVENANCE

Robert Kennedy Wurts (1871-1944) and his
wife, Katherine Beach Newbold Wurts (1874-
1927);
Thence by descent to their daughter, who sold
it at Sotheby's, *Fine Americana*, October 26,
1991, sale 6227, lot 410;
The Phillip B. Steer Collection of Americana;
Sotheby's, New York, *Important Americana:
Silver, Porcelain, Prints, Folk Art and Furniture*,
January 22, 2000, Sale 7420, Lot 673;
C.L. Prickett Antiques, Yardley, Pennsylvania.

LITERATURE

William MacPherson Hornor, Jr., *Hornor's Blue
Book, Philadelphia Furniture*, plate 173 (caption
reversed with plate 172).

Retaining its original urn-and-foliolate carved
cartouche and brass hardware, this chest-on-
chest represents the collaborative effort of
two of Philadelphia's finest eighteenth century
artisans. The design and construction follow

the shop tradition of Thomas Affleck (1740-
1795). Trained in Edinburgh and London,
Affleck consistently produced high quality work
comparable to leading English cabinetmakers
at his shop on Second Street in Philadelphia.
He was also one of the few cabinetmakers
who owned a personal copy of Thomas
Chippendale's, *The Gentleman & Cabinet-
Maker's Director*, which underscored and
emphasized his interest in emulating high-style
English furniture in the latest London fashion.
The design for this chest-on-chest was based
upon several "Library Bookcase" and "Desk
& Bookcase" designs illustrated in the 1762
edition with the scroll pediment, urn-and-foliolate
cartouche, and dentil molding all taken from
Chippendale's patterns.¹

The exceptional carving found on this
chest relates to work attributed to Hercules
Courtenay (1744-1784), the highly talented
carver who apprenticed with the London
designer and carver, Thomas Johnson, before
moving to Philadelphia by 1765. He was
working in Benjamin Randolph's shop by 1766
and in 1769, he was working and advertising
independently as a carver and gilder. A similar
carving attributed to Courtenay is displayed on
a chest-on-chest made by Affleck for Vincent
Loockerman (1722-1785) of Dover, Delaware.²

Based on surviving examples, Affleck made
several chest-on-chests of this type. In 1775, he
made one for David Deshler that is documented
by Deshler's "Receipt Book" for the years 1772-
1796. The latter chest descended through
the Roberts, Canby, and Rumford branches
of the Deshler family until a descendant gave it
to Colonial Williamsburg in 1983 (acc. no.
1983.292). Another chest-on-chest at the

Metropolitan Museum of Art was presumably
commissioned from Thomas Affleck by
William Logan in 1772.³ One at the Philadelphia
Museum of Art is pictured in *Philadelphia:
Three Centuries of American Art* (Philadelphia,
1976), fig. 76, p. 96. Two others attributed to
Affleck with a pitched pediment include one in
the Hennage Collection and one with a history
in the James family that sold in these rooms,
January 19, 2008, lot 186.⁴

In 1935, this chest-on-chest was published
as pl. 172 in *Blue Book Philadelphia Furniture*
by William MacPherson Hornor. It was owned
at the time by Robert Kennedy Wurts (1871-
1944) of Philadelphia, although its owner is
misidentified in the caption as Miss Elizabeth
Cuthbert Thomas. Son of Charles S. Wurts
(1830-1907) and Mary S. Wurts (born 1844)
of Philadelphia, Robert Kennedy Wurts was
a Princeton graduate who later worked as a
banker in Philadelphia. He married Katherine
Beach Newbold (1874-1907) on November
19, 1896 and they had three daughters. After
Robert Wurts's death in 1944, this chest
remained in the possession of one of his
daughters until 1991 when it was sold in these
rooms.

¹ Thomas Chippendale, *The Gentleman and Cabinet-
Maker's Director* (London, 1762): plates XCI, XCII, and
XCIII.

² See Christie's, *The Collection of Mr. and Mrs. James L.
Britton*, January 16, 1999, sale 9068, lot 614.

³ See Morrison Heckscher, *American Furniture in The
Metropolitan Museum of Art* (New York, 1985), fig. 147,
p. 227.

⁴ Elizabeth Stillinger, *American Antiques: The Hennage
Collection* (Williamsburg, VA: The Colonial Williamsburg
Foundation, 1990).

\$ 100,000-150,000



1670

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA
(LOTS 1670-1671)

**FINE AND RARE QUEEN ANNE CARVED AND
FIGURED MAHOGANY TURRET-TOP GAMES
TABLE, PHILADELPHIA, PENNSYLVANIA,
CIRCA 1750**

the top with a fitted playing surface, oval pockets and
circular reserves; retains a rich dark dry surface.
Height 29 in. by Width 32 in. by Depth 33 in.

PROVENANCE

The Henry Ford Museum & Greenfield Village;
Sotheby's New York, *Important Americana Furniture, Folk
and Decorations*, October 15, 1999, sale 7350, lot 18.

A closely related example can be found in the Mabel Brady
Garvan Collection at Yale University with the same overall
design (David Barquist, *American Tables and Looking
Glasses*, (New Haven, CT: Yale university Art Gallery,
1992), p. 171, no. 76). Another related example is illustrated
in William M. Hornor, *Blue Book Philadelphia Furniture*,
(Washington, DC: Hennage 1977), pl. 33.

\$ 25,000-35,000



1670

1671

**FINE PAIR OF CHIPPENDALE CARVED
MAHOGANY SIDE CHAIRS, POSSIBLY FROM
THE WORKSHOP OF THOMAS TUFFT (1740-
1788), PHILADELPHIA, PENNSYLVANIA,
CIRCA 1770**

each retaining a dark rich historic surface.
Height 38 ½ in.

PROVENANCE

Mr. and Mrs. James Eric Butt, Malvern, Pennsylvania;
Sotheby's, New York, *Important Americana*, January 17,
1997, sale 6957, lot 810;
C.L. Prickett Antiques, Yardley, Pennsylvania.

\$ 20,000-30,000



1671



1672

1672

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA (LOTS 1672-1674)

**VERY FINE AND RARE QUEEN ANNE
WALNUT POLE SCREEN, THOMAS
TUFFT (1740-1788), PHILADELPHIA,
PENNSYLVANIA, CIRCA 1770**

the underside of juncture of legs with
apparently original paper label of Thomas Tufft.
Height 54 ½ in. by Depth 16 in., Screen 21 ¾ in.

PROVENANCE

Joseph Kindig, Jr. and Son, York, Pennsylvania;
Christie's, New York, *Important American
Furniture, Folk Art and Chinese Export Porcelain*,
October 14, 1999, sale 9268, lot 180;
C.L. Prickett Antiques, Yardley, Pennsylvania.

This pole screen remarkably retains the original
paper label of the Philadelphia cabinetmaker
Thomas Tufft. Very few pre-Revolutionary
pieces of American furniture survive with
their original labels. The presence of this label
documents the wide diversity of objects a
cabinetmaking shop like Tufft would make.

\$ 5,000-7,000



1673

1673

**FINE CHIPPENDALE CARVED
MAHOGANY ARMCHAIR,
PHILADELPHIA, CIRCA 1765**

Height 42 in.

PROVENANCE

G.K.S. Bush, Washington, DC.

\$ 8,000-12,000

1674

**VERY FINE AND RARE CHIPPENDALE
CARVED AND FIGURED MAHOGANY
DRESSING TABLE, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1775**

appears to retain its original rare, ornately cast
brass hardware.
Height 29 in. by Width 35 in. by Depth 20 ¾ in.

PROVENANCE

Israel Sack, Inc., New York;
Property of an important Washington, DC
collector;
Sotheby's New York, *Important Americana*,
January 19, 2001, sale 7590, lot 809;
C.L. Prickett Antiques, Yardley, Pennsylvania.

\$ 25,000-35,000



1674



1675

1675

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA (LOTS 1675-1676)

VERY RARE CHIPPENDALE MAHOGANY BRACKET CLOCK, WORKS BY THOMAS PARKER (1761-1833), PHILADELPHIA, PENNSYLVANIA, CIRCA 1790

having an enameled dial inscribed *Thomas Parker / Philadelphia*. Height 15 ½ in. by Width 11 in. by Depth 7 ½ in.

PROVENANCE

Nathan Liverant, Colchester, Connecticut;
C.L. Prickett Antiques, Yardley, Pennsylvania.

\$ 3,000-5,000

1676

PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, PHILADELPHIA, PENNSYLVANIA, CIRCA 1775

Height 39 in.

PROVENANCE

Parke Bernet Galleries, Inc., New York, *American Furniture and Decorative Arts: Part Two of the Collection of the Late Arthur J. Sussel Philadelphia*, January 24, 1959, sale 1872, lot 697;
Freeman's Auction, Philadelphia, Pennsylvania, *The Collection of Herman & Elinor Ellis*, April 21, 2001, sale 1100, lot 365.

\$ 5,000-7,000



1676



1677

PROPERTY OF VARIOUS OWNERS

ROBERT THORNTON

The Superb Lily (Plate 21)

Hand-colored and color-printed mezzotint engraving by Earlom, London: June 1, 1799, framed
sight: 483 by 375 mm 19 by 14 3/4 in

\$ 4,000-6,000



1677

1678

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

**VERY FINE AND RARE CHIPPENDALE CARVED
AND FIGURED MAHOGANY TILT-TOP PIE-
CRUST TEA TABLE, PROBABLY LANCASTER,
PENNSYLVANIA, CIRCA 1765**

bearing a handwritten paper label on underside of top, *This stand was bought by Judge Jacob Rudisill & his wife for a bridal present to their niece, Elisebett Welsh... about the year of 1800. It came into my possession in 1845. / Agnes C Welsh Spangler 1901.*

Height 29 in. by Diameter 31 in.

PROVENANCE

John Walton Antiques, Jewitt City, Connecticut;
Sotheby's, New York, *Important American Furniture and Folk
Art from the Estate of Andrew D. Wolfe*, January 20, 2001,
sale 7591, lot 74;
C.L. Prickett Antiques, Yardley, Pennsylvania.

Johann Jacob Rudisill (1750-1810) was a judge in Hanover, York County, Pennsylvania, who married Anna Eva Huppert in 1772 and served as a first lieutenant in the 6th Battalion, 2nd Company of the York County Militia during the American Revolutionary War. Ironically after being elected as a York County coroner, Judge Rudisill died in a sleighing accident, which was covered by an article in the December 15, 1810 issue of the *York Recorder*.

\$ 20,000-30,000



1678



1679

1679

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA (LOTS 1679-1680)

FINE AND RARE CHIPPENDALE CARVED AND FIGURED WALNUT TALL CASE CLOCK, CASE BY WILLIAM CONNELL, MOVEMENT BY JOHN WOOD JR. (1736-1793), PHILADELPHIA, CIRCA 1770

the movement inscribed *John Wood / Philadelphia*; the inside of case with printed label inscribed *MADE and SOLD BY WILLIAM CONNELL, CABINET-MAKER, In Third-Street, Corner of Spruce Street, PHILADELPHIA; where made be had, all Sorts of Cabinet and Chair Work, on the shortest Notice;* retains a rich dry historic surface. Height 94 in.

PROVENANCE

Property of a Southern Collector;
Sotheby's New York, *Important Americana*, January 19, 2001, sale 7590, lot 779;
C.L. Prickett Antiques, Yardley, Pennsylvania.

William Connell was a cabinetmaker at Third and Spruce streets in Philadelphia. On March 31, 1769, he signed Benjamin Randolph's receipt book for "*three pounds 1 Shilings & three Pence in full of all accts*" and was listed as a joiner on the local tax lists in 1774. A closely related clock with works by Thomas Wagstaffe and a labeled case by William Connell is in the collection of Winterthur Museum (see Joseph Downs, *American Furniture: Queen Anne and Chippendale Periods, in the Henry Francis du Pont Winterthur Museum*, (New York: Macmillan, 1952), no. 207).

\$ 20,000-30,000



**VERY FINE AND RARE CHIPPENDALE CARVED
AND FIGURED MAHOGANY BONNET-TOP
CHEST-ON-CHEST, ATTRIBUTED TO GEORGE
CLAYPOOLE, JR. (D. 1793), PHILADELPHIA,
PENNSYLVANIA, CIRCA 1750**

Height 88 in. by Width 44 in. by Depth 24 ¼ in.

PROVENANCE

Pook & Pook, Downingtown, Pennsylvania, *Two Day Antique Sale*, December 2, 2001, lot 500A;
C.L. Prickett Antiques, Yardley, Pennsylvania.

The overall form, tympanum drawer with relief carved shell, chamfered corners, base molding profiles, and bold ogee bracket feet of this monumental chest-on-chest closely follow those of a chest-on-chest signed by George Claypoole, Jr. (d. 1793), a member of a multi-generational family of cabinetmakers active in Philadelphia for most of the eighteenth century.¹

The progenitor of the Philadelphia branch of the family, James Claypoole (1634-1687), was a successful London merchant, Quaker, and close friend of William Penn, who immigrated to Philadelphia in 1683. His son, Joseph (1677-1744), was the first in the family to enter the joiner's trade and may have apprenticed with Edward Evans before establishing his own business by 1710. He trained two of his sons in the trade – George Sr. (1706-1793) and Josiah (1716/17-1757). George Claypoole Sr. appears to have reached a significant status in the Philadelphia cabinetmaking community, for in 1783, he paid \$200 in occupational tax, an amount surpassed only by Thomas Affleck at \$250 and matched only by Benjamin Randolph and William Cox. Although no objects survive with his label, bills of sale indicate he made a wide range of forms of varying prices for clients from the Quaker community as well as other local patrons including Samuel Meredith (1741-1817), husband of Margaret Cadwalader (sister of John), for whom he made a large quantity of furniture. He most likely trained his son, George Jr., who completed his apprenticeship about 1754, as well as Jonathan Gostelowe (1744-1795), who served his term during the late 1750s and early 1760s.

This chest-on-chest relates to a piece made by the Claypoole shop in the mid-eighteenth century. George Jr. likely made the signed chest-on-chest soon after completing his apprenticeship in 1754. In fashioning it, he appears to have closely followed Claypoole shop practice of the 1740s, for it is nearly identical to a chest-on-chest attributed to the Claypoole shop that was made earlier, between 1740 and 1750.² A similar tympanum opening, drawer arrangement, shell composed of broad convex and concave segments with applied leaf carving, and chamfered corners are featured on a high chest with a history in the Penn family attributed to Joseph Claypoole or George Claypoole, Sr.³ A chest of drawers attributed to George Claypoole Sr. or Jr. displays nearly identical chamfers with three flutes, base moldings, and ogee bracket feet.⁴ The latter details are also found on a chest of drawers at Cliveden bearing the label of Jonathan Gostelowe.⁵

¹ See Andrew Brunk, "The Claypoole Family Joiners of Philadelphia: Their Legacy and the Context of Their Work," *American Furniture 2002* (Hanover and London: The Chipstone Foundation): fig. 26, p. 167.

² See Brunk, fig. 27, p. 168.

³ See *ibid.*, fig. 25, p. 166.

⁴ See *ibid.*, fig. 29, p. 169.

⁵ See *ibid.*, fig. 30, p. 170.



1680

\$ 50,000-100,000



1681

1681

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA (LOTS 1681-1682)

**FINE AND RARE CHIPPENDALE
CARVED AND FIGURED
CHERRYWOOD TALL CASE CLOCK,
WORKS BY BENJAMIN BUCKMAN,
WRIGHTSTOWN, BUCKS COUNTY,
PENNSYLVANIA, CIRCA 1785**

the enamel dial inscribed *Benjamin Buckman,
Bucks County.*

Height 95 in. by Width 20 ½ in. by
Depth 10 ½ in.

PROVENANCE

C.L. Prickett Antiques, Yardley, Pennsylvania.

LITERATURE

For additional information on Benjamin
Buckman, see James Biser Whisker,
*Pennsylvania Clockmakers, Watchmakers and
Allied Crafts*, (Cranbury, NJ: Adams Brown Co.,
1990), pp. 178-179.

\$ 6,000-8,000



1682

**VERY FINE AND RARE CHIPPENDALE
FIGURED WALNUT BRACKET CLOCK,
JOHN CHILD, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1815**

the works signed *Jn Child* and inscribed
Philadelphia, together with door key. (2 pieces)
Height 17 ¼ in. by Width 11 ½ in. by Depth 7
¼ in.

PROVENANCE

C.L. Prickett Antiques, Yardley, Pennsylvania.

A related bracket clock by John Child is in the
collection of the Henry Ford Museum.

\$ 6,000-8,000



1682

1683

PROPERTY FROM THE COLLECTION OF THE
RHODE ISLAND SCHOOL OF DESIGN

**THE DEXTER-SALISBURY FAMILY
CHIPPENDALE CARVED MAHOGANY
SLANT-FRONT DESK OF MASONIC
INTEREST, PHILADELPHIA, CIRCA
1780**

the interior of the prospect door painted
with masonic emblems of compass, sun, and
measure.

Height 41 ¾ in. by Width 41 in. by Depth 21 ¼
in.

PROVENANCE

Knight Dexter (1734-1814), Providence, Rhode
Island;

Ebenezer Knight Dexter (1773-1824),
Providence, Rhode Island;

Richard Salisbury (1784-1843);

Richard Salisbury, Jr. (1809-1847);

Isaac C. Bates.

LITERATURE

Christopher P. Monkhouse and Thomas S.
Michie, *American Furniture in Pendleton House*,
(Providence: Museum of Art, Rhode Island
School of Design, 1986), pp. 102-3, no. 42.

\$ 2,500-3,500



1683



1684



Portrait of Henry "Light Horse Harry" Lee III, (Courtesy, Independence National Historical Park collection - National Park Service)

PROPERTY OF AN IMPORTANT SOUTHERN COLLECTOR

IMPORTANT AND VERY RARE LEE FAMILY CHIPPENDALE CARVED MAHOGANY BEDSTEAD, PHILADELPHIA, PENNSYLVANIA, CIRCA 1775

lacking knee returns.
Approximate Height 92¾ in. by
Width 58 in. by Depth 79 in.

PROVENANCE

Henry "Light Horse Harry" Lee III (1756-1818) and his second wife, Anne Hill Carter (1773-1829); To their son, Robert E. Lee (1807-1870) and his wife Mary Anna Randolph Custis (1807-1873); Thence by direct descent through multiple generations of his family to Dr. Edward Stitt Fleming of Washington, D.C.; Through marriage, to the current owner in 1995.

EXHIBITED

Stratford Hall Plantation, Westmoreland County, Virginia.

With its shaped headboard, reeded posts, and four cabriole legs with acanthus-carved knees and claw feet, this bedstead is an extremely rare and sophisticated example of its form from Colonial Philadelphia, where it undoubtedly originated from one of the city's finest cabinet shops. It has a history of ownership in the Lee family of Virginia until 1995, when a descendant gave it to the current owner. It has never been offered on the marketplace until today.

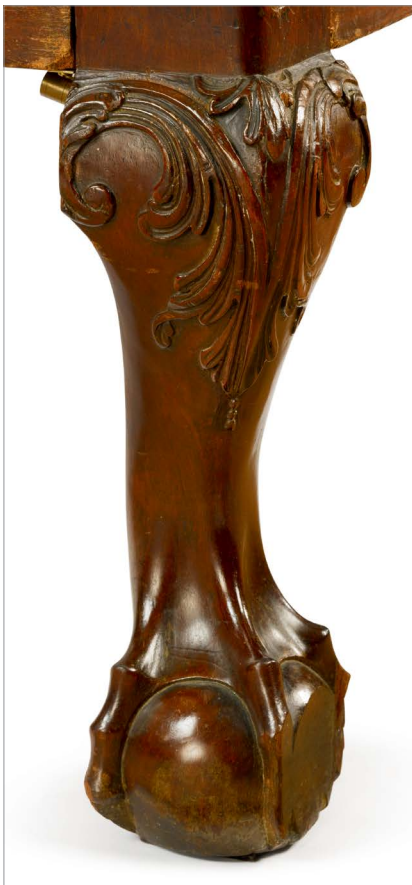
According to family history, this bedstead was owned by Major-General Henry Lee III (1756-1818), the American patriot, Revolutionary War General and Governor of Virginia, and his second wife, Anne Hill Carter (1773-1829). Known as "Light Horse Harry" for his horsemanship, Major-General Lee commanded a mixed corps of cavalry and infantry known as 'Lee's Legion.' In 1794, at the request of President Washington, he commanded militiamen sent to suppress the

Whiskey Rebellion in western Pennsylvania. He was appointed major general of the U. S. Army in 1798 and recommissioned by President Thomas Jefferson in 1808, when war with Great Britain was imminent. After serving as a delegate to the Congress of the Confederation, Harry Lee served in the General Assembly and later in the United States House of Representatives. While eulogizing George Washington at his funeral in 1799, he famously described the first President as "first in war, first in peace, and first in the hearts of his countrymen." After he retired from public service in 1801, he lived with his family at Stratford Hall, the Lee family plantation in Westmoreland County, Virginia, and later in Alexandria, Virginia.

The bedstead descended to Harry and Anne's son, Robert E. Lee (1807-1870), the Confederate soldier and commander of the Confederate States Army during the Civil War, and his wife Mary Anna Randolph Custis (1807-1873), the adopted great granddaughter of George Washington. He was born at Stratford Hall Plantation in 1807 and spent his early years there. After surrendering his army to Ulysses S. Grant at Appomattox Court House in 1865, Lee became president of Washington College (later Washington and Lee University) in Lexington, Virginia, where he supported reconciliation between the North and South. He served in that capacity until his death in 1870. After his wife's death in 1873, this bed remained in the Lee family and descended through several generations to Dr. Edward Stitt Fleming of Washington, D.C., a prominent psychiatrist who founded the Psychiatric Institutes of America. He gifted it to the current owner in 1995.

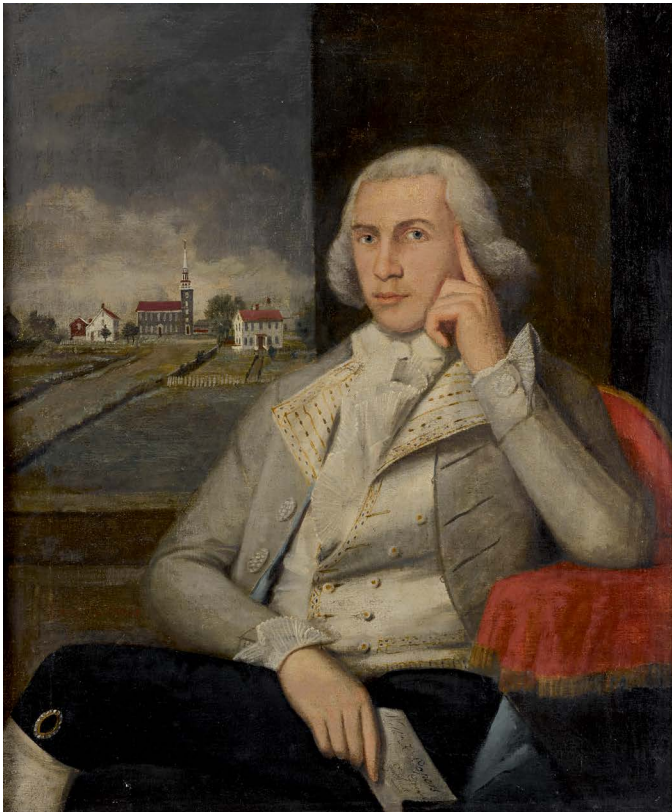
A related Philadelphia bedstead with a shaped headboard, reeded posts, and cabriole legs with shell carved knees is illustrated by William MacPherson Hornor in *Blue Book Philadelphia Furniture* (1935, pl. 242) as the property of Mrs. Charles F. Williams.

\$ 15,000-25,000





1684



1685

1685

PROPERTY FROM A SOUTH CAROLINA
COLLECTION

RALPH EARL (1751 - 1801)

Portrait of William Henry Capers of St.
Helena, South Carolina

oil on canvas

1788

36 ¼ by 30 in.

signed above the sitter's knee *Earl Pinxt 1788*,
the letter in the sitter's hand inscribed *Willm H.*
Capers Greenwich Connecticut.

William Henry Capers of the parish of St.
Helena, South Carolina, married Abigail Burr,
sister of General Gershom Burr, both of whom
Earl painted in 1789.

\$ 10,000-15,000

1686

PROPERTY OF VARIOUS OWNERS

**CHIPPENDALE SHELL-CARVED
MAHOGANY OPEN ARMCHAIR,
PHILADELPHIA, CIRCA 1765**

splat and upper stiles replaced.

Height 40 ½ in.

PROVENANCE

Private Collection, Nantucket, Massachusetts;
Keno Auctions, New York, *American and
European Paintings, Folk Art, Furniture and
Decorative Arts*, January 18, 2011, sale, 1003,
lot 173.

\$ 8,000-12,000



1686

1687

PROPERTY FROM THE COLLECTION OF
WILLIAM E. AND ANNE H. LEWIS, COLUMBUS,
OHIO

**FINE AND RARE QUEEN ANNE
WALNUT TALL CASE CLOCK, WORKS
BY GEORGE HOFF, SR. (1733-1816),
LANCASTER, PENNSYLVANIA, CIRCA
1760**

the interior door with affixed letter inscribed
*Philadelphia, March 20, 1917 / My dear Mrs.
Jones, The clock which I have placed with you
formally belonged to Mrs. Pratt, a niece of
Stonewall Jackson, and according to Mrs. Pratt's
statement to Mr. Drew, is one of two clocks that
had been in Stonewall Jackson's family - Dr.
Pratt was one of the faculty at Delaware College
and moved away from Wilmington about 1899
to take up a professorship in a New England
College - The clock has been in good running
condition. / Very sincerely yours, Ella Clifton;
ball feet replaced.*

Height 94 1/2 in. by Width 21 1/2 in. by Depth 13 in.

PROVENANCE

Thomas Jonathan 'Stonewall' Jackson (1824-
1863) m. Mary Anna Morrison (1831-1915);
Mrs. Pratt, niece of Stonewall Jackson;
Ella Clifton, Philadelphia;
Mrs. Jones, Philadelphia.

\$ 5,000-8,000



1687



1688

1688

PROPERTY FROM THE COLLECTION OF
WILLIAM E. AND ANNE H. LEWIS, COLUMBUS,
OHIO (LOTS 1688-1691)

**VERY FINE AND RARE QUEEN ANNE
WALNUT TRAY-TOP PANELED-SIDE
SPICE BOX, PROBABLY CHESTER
COUNTY, PENNSYLVANIA, CIRCA
1740**

Height 24 in. by Width 17 in. Depth 11 ½ in.

PROVENANCE

Lee Ellen Griffith, *The Pennsylvania Spice Box:
Paneled Doors and Secret Drawers*, (West
Chester, PA: Chester County Historical Society,
1986), p.50-1, no. 9.

This is the only known spice box with paneled
sides.

\$ 8,000-12,000

1689

**EXCEPTIONAL WILLIAM AND
MARY TURNED AND DARK GREEN-
PAINTED MAPLE COUCH, CHESTER
COUNTY, PENNSYLVANIA, CIRCA
1735**

appears to retain remnants of its original blue
paint.

Height 35 ⅞ in. by Length 67 ½ in. by
Width 22 ¼ in.

PROVENANCE

David Pottinger, Honeyville, Indiana;
G. W. Samaha, Milan, Ohio.

LITERATURE

Dean A. Fales, Jr., *American Painted Furniture:
1680-1880*, (New York: E.P. Dutton and Co.,
Inc., 1972), p. 255, no. 433.

\$ 4,000-6,000



1689

1690

FINE QUEEN ANNE MAHOGANY
DISH-TOP TILT-TOP CANDLESTAND,
PHILADELPHIA, PENNSYLVANIA,
CIRCA 1775

Height 29 in., Diameter of top 20 1/5 in.

\$ 3,000-5,000



1690

1691

RARE CHIPPENDALE CHERRYWOOD
TALL CHEST OF DRAWERS, CHESTER
COUNTY, PENNSYLVANIA, CIRCA
1760

lower half of foot facings and drop replaced.
Height 67 1/4 in. by Width 44 1/4 in. by
Depth 24 1/2 in.

\$ 2,500-3,500



1691



1692



1693

1692

PROPERTY FROM THE COLLECTION OF WILLIAM E. AND ANNE H. LEWIS, COLUMBUS, OHIO (LOTS 1692-1694)

FINE AND RARE CHIPPENDALE CARVED AND FIGURED WALNUT SLANT-FRONT DESK, LANCASTER, PENNSYLVANIA, CIRCA 1780

with hidden compartment with two drawers behind central prospect section.
Height 42 ¾ in. by Width 37 in. by Depth 21 ½ in.

\$ 6,000-8,000

1693

FINE CHIPPENDALE CARVED AND FIGURED WALNUT DRESSING TABLE, PENNSYLVANIA, CIRCA 1760

Height 31 ½ in. by Width 32 ¾ in. by Depth 19 ¾ in.

\$ 6,000-8,000

1694

**THE ALSTYNE-WILLITS FAMILY
VERY FINE QUEEN ANNE
CHERRYWOOD DRESSING
TABLE, PROBABLY HARTFORD,
CONNECTICUT, CIRCA 1765**

appears to retain its original surface and several of its original cast brass hardware, *lacking two side knee returns.*

Height 34 $\frac{5}{8}$ in. by Width 34 $\frac{3}{4}$ in. by
Depth 19 $\frac{3}{4}$ in.

PROVENANCE

Isaac L. Van Alstine (Alstyne) (1844-1926)
m. Louisa Kie (1864-1936), Chatham, New
York, lived on Kinderhook Creek flats opposite
Lindenwald;

Percy E. Willits (1881-1947) m. Ella Maria Van
Alstine (1880-1928), Troy, New York;
Leonard E. Willits (1911-1987) m. Agnes E.
Willits (1916-2010), Waterford, New York;
Art Feeman, Jonestown, Lebanon Co.,
Pennsylvania;
G.W. Samaha, Milan, Ohio.

This dressing can be associated to the 'John
Roberts Group' as defined by Thomas P.
Kugelman and Alice K. Kugelman with Robert
Lionetti in *Connecticut Valley Furniture: Eliphalet
Chapin and His Contemporaries, 1750-1800*,
(Hartford, CT: Connecticut Historical Society,
2005), pp. 110-15.

\$ 12,000-15,000



1694



1695

1695

PROPERTY FROM THE COLLECTION OF WILLIAM E. AND ANNE H. LEWIS, COLUMBUS, OHIO (LOTS 1695-1698)

AMERICAN SCHOOL, 19TH CENTURY

Pair of Portraits: Mr. and Mrs. N. Thorne

oil on board
circa 1823

the letter in the gentleman's portrait inscribed
J. Miller to N. Thorne, July 1823.

Each 27 by 21 ¼ in.

\$ 6,000-12,000

1696

THE TOPPAN FAMILY CHIPPENDALE CARVED AND FIGURED BIRCHWOOD REVERSE SERPENTINE CHEST OF DRAWERS, ESSEX COUNTY, POSSIBLY NEWBURYPORT, MASSACHUSETTS, CIRCA 1785

appears to retain its original hardware.
Height 33 ⅝ in. by Width 39 ¼ in. by
Depth 21 ¼ in.; Case Width 36 ½ in.

PROVENANCE

Descended in the Toppan Family of Newburyport, Essex County, Massachusetts; G. W. Samaha, Milan, Ohio.

\$ 6,000-8,000



1696

1697

AMERICAN SCHOOL, 19TH CENTURY

Captain Israel Snow of Rockland,
Maine

oil on canvas
circa 1835

the captain holding a telescope with the
American brig *Snow* retreating in the
background.

26 3/8 by 22 in.

PROVENANCE

Descended through Snow family;

Auction in Brunswick, Maine;

Dr. Chase, Camden, Maine;

Maine antique dealer.

Captain Israel Snow (1801-1875), born in Maine, was the captain of several vessels, including the schooner *Maria* (1829), the brig *Snow* (1835-36), the brig *Lucy Ann* (1842), and the barque *Star* (1848). He was additionally commander of the clipper ship *Red Jacket* (1853). In 1850, he and his wife Lucy moved from Thomaston, Maine to Rockland, where they raised seven children. In 1863, he founded Snow's Point Shipyard on Mechanic Street in the South End. Rockland was the fourth largest seaport in the United States in terms of production and commerce at the time, and the Snow homestead on 9 Water Street is one of several in the Rockland Historical Society.



1697

\$ 5,000-7,000

1698

**CHIPPENDALE FIGURED MAHOGANY
BLOCK FRONT CHEST OF DRAWERS,
BOSTON, MASSACHUSETTS, CIRCA
1770**

appears to retain its original surface and cast
brass open-work hardware; *rear feet replaced*.
Height 31 1/2 in. by Width 36 in. by Depth 21 in.;
Case Width 33 1/2 in.

\$ 6,000-8,000



1698

1699

PROPERTY FROM THE COLLECTION OF WILLIAM E. AND ANNE H. LEWIS, COLUMBUS, OHIO (LOTS 1699-1701)

FINE FEDERAL INLAID AND FIGURED MAHOGANY TALL CASE CLOCK, WORKS BY LUTHER SMITH, KEENE, NEW HAMPSHIRE, CIRCA 1800

inscribed *H. D. Howe 1892* on underside; retains original weights, two-part pendulum, and case key, *fretwork replaced*.

Height 94 ½ in. by Width 20 ¼ in. by Depth 9 ⅝ in.

PROVENANCE

G.W. Samaha, Milan Ohio.

\$ 5,000-7,000



1699

1700

**CHIPPENDALE FIGURED MAHOGANY
BLOCKED-END REVERSE SERPENTINE CHEST
OF DRAWERS, BOSTON, MASSACHUSETTS ,
CIRCA 1785**

appears to retain its original hardware; *back feet and front
proper right foot pieced.*

Height 33 ¾ in. by Width 38 ¼ in. by Depth 22 ½ in.
Case Width 34 ½ in.

\$ 5,000-8,000



1701

**FINE AND RARE QUEEN ANNE FIGURED
MAPLE HIGH CHEST OF DRAWERS, DUNLAP
SCHOOL, NEW HAMPSHIRE, CIRCA 1790**

Height 81 ¾ in. by Width 42 in. by Depth 22 in.

\$ 8,000-12,000





1702

1702

PROPERTY FROM THE COLLECTION OF WILLIAM E. AND ANNE H. LEWIS, COLUMBUS, OHIO (LOTS 1702-1703)

THE WEBSTER-WRIGHT FAMILY VERY FINE FEDERAL INLAID AND FIGURED MAHOGANY TALL CASE CLOCK, WORKS BY NATHANIEL MUNROE, CONCORD, MASSACHUSETTS, CIRCA 1810

retaining its original finials, weights, bonnet key, case key, and winding key; case stamped EW.
Height 93 3/4 in. by Width 20 1/2 in. by Depth 9 1/2 in.

PROVENANCE

Descended in the Webster-Wright Family of Newton and Framingham, Massachusetts area;
Frederick Webster;
Emma Ball Armstrong;
G.W. Samaha, Milan, Ohio.

\$ 5,000-8,000



1703

**THE DERBY FAMILY VERY FINE CHIPPENDALE
FIGURED MAPLE CHEST-ON-CHEST, NEW
HAMPSHIRE OR MASSACHUSETTS, CIRCA 1785**

appears to retain original cast-brass hardware.
Height 72 in. by Width 39 ½ in. by Depth 20 in.
Upper Case Width 36 in.

PROVENANCE

Descended in the Derby family of Salem, Massachusetts;
G.W. Samaha, Milan, Ohio.

\$ 8,000-12,000



1703

1704

PROPERTY FROM THE COLLECTION OF MELINDA AND
PAUL SULLIVAN

**VERY FINE FEDERAL MAHOGANY LOLLING
CHAIR, MASSACHUSETTS, CIRCA 1800**

Height 44 in.

PROVENANCE

Mrs. Eleanor Cannaday, New York;
Richard Cannaday, New York;
Leigh Keno American Antiques, New York.

\$ 3,000-5,000



1704



1705

1705

PROPERTY FROM A PRIVATE COLLECTION,
WESTCHESTER COUNTY, NY (LOTS 1705-
1707)

**GEORGE III MAHOGANY AND
PARCEL GILT LOOKING GLASS,
CIRCA 1770**

Height 44 $\frac{3}{4}$ in. by Width 24 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's New York, *Property From A Private
West Coast Collection*, December 4, 2003, sale
7954, Lot 33.

\$ 800-1,200

1706

**FEDERAL INLAID MAHOGANY
LOLLING CHAIR, MASSACHUSETTS,
CIRCA 1800**

Height 44 in.

PROVENANCE

Private Collection;
Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 3,000-5,000



1706

**FINE AND RARE QUEEN ANNE
CARVED CHERRYWOOD HIGH
CHEST OF DRAWERS, PROBABLY
NEWTOWN, CONNECTICUT, CIRCA
1760**

Height 72 ½ in. by Width 39 ¾ in. by
Depth 21 in.

PROVENANCE

Northeast Auctions, Manchester, New
Hampshire, *New Hampshire Auction*, August
1-2, 1998, lot 614;
Wayne Pratt, Inc., Woodbury, Connecticut.

This high chest is the product of yet unknown
eighteenth century Connecticut cabinetmaker.
Six high chests, a dressing table, a tea table
and a desk-and-bookcase are known from
this shop.¹ The most notable example is in the
Barbour collection at the Connecticut Historical
Society. The current lot and the Barbour high
chest both possess identical fluted pad feet
with ruffled cuffs and nearly identical skirt
profiles. The Barbour high chest has carved
knees with long tendrils and stylized C-scrolls
whereas the present lot has knees that relate
to pieces made in the Newtown region and as
such these high chests have been attributed to
the Housatonic River Valley. A high chest at the
Museum Fine Arts, Boston has an identical skirt
to the Barbour high chest and has carved fans
nearly identical to the currently offered lot.

¹ The five other high chest examples include:
Connecticut Historical Society, *Frederick K. and
Margaret R. Barbour's Furniture Collection*, (Hartford,
CT: Connecticut Historical Society, 1963), pp. 46-7;
Skinner, Inc., Bolton, Massachusetts, October 31, 1993,
lot 26; Nathan Liverant & Son Antiques advertisement,
Magazine Antiques, 163:1 (January 2003), p. 23;
Museum of Fine Arts, Boston, *Collecting American
Decorative Arts and Sculpture, 1971-1991*, (Boston,
MA: Museum of Fine Arts, 1991), p. 37, no. 10; and one
in a private Vermont collection. A related dressing
table sold at Cyr Auction Gallery, Gray, Maine, October
2004. A tea table and desk-and-bookcase are in private
Connecticut collections.

\$ 6,000-10,000



1707



1708

1708

PROPERTY FROM A PRIVATE COLLECTION,
WESTCHESTER COUNTY, NY (LOTS 1708-1711)

**FINE AND RARE CLASSICAL
MAHOGANY DINING TABLE,
ATTRIBUTED TO JOHN AND/
OR THOMAS SEYMOUR, BOSTON,
MASSACHUSETTS, CIRCA 1815**

Height 29 in. by Width 64 in. by Depth 17 ½ in.

Robert Mussey has identified and attributed a similar dining table with reeded and ring-turned supports to Thomas Seymour, 1810-20 (see Robert D. Mussey Jr., *The Furniture Masterworks of John & Thomas Seymour*, (Salem, MA: Peabody Essex Museum, 2003), p. 326, no. 96).

\$ 3,000-5,000



1709

1709

**CHIPPENDALE MAHOGANY CHEST
OF DRAWERS, PROBABLY NEWPORT,
RHODE ISLAND, CIRCA 1790**

appears to retain its original hardware.
Height 35 in. by Width 38 ½ in. by
Depth 18 ¼ in.; Case Width 36 in.

PROVENANCE

Private Collection;
Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 3,000-5,000

1710

**GEORGE III MAHOGANY AND
PARCEL GILT LOOKING GLASS,
CIRCA 1770**

Height 43 ½ in. by Width 25 ½ in.

\$ 2,000-3,000



1710

1711

**CHIPPENDALE MAHOGANY REVERSE
SERPENTINE SLANT-FRONT DESK,
CHARLESTOWN OR BOSTON,
MASSACHUSETTS, CIRCA 1770**

inscribed on right interior drawers *Georges
Draw, George Hollbrook Boston 1830 and
Edward H. Baker May 8, 1870 733 Tremont
St., Boston March 12, 1871; drawer bottoms
replaced.*

Height 44 in. by Width 44 in. by Depth 22 in.

PROVENANCE

Winterthur Museum, Winterthur, Delaware;
Private New York Collector;
Wayne Pratt, Inc., Woodbury, Connecticut.

LITERATURE

Joseph Downs, *American Furniture: Queen Anne
and Chippendale Periods in the Henry Francis
duPont Winterthur Museum*, (New York: 1952),
pl. 217.

\$ 5,000-8,000



1711



1712

PROPERTY FROM A PRIVATE COLLECTION,
WESTCHESTER COUNTY, NY (LOTS 1712-1713)

**FINE AND RARE CHIPPENDALE
CARVED CHERRYWOOD
BONNET-TOP CHEST-ON-CHEST,
CONNECTICUT, CIRCA 1770**

finials replaced.

Height 79 1/2 in. by Width 36 3/4 in. by
Depth 18 1/4 in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 8,000-12,000

1712

1713

**VERY FINE AND RARE CHIPPENDALE
MAHOGANY BLOCK-FRONT
KNEEHOLE BUREAU TABLE,
BOSTON, MASSACHUSETTS, CIRCA
1770**

the second left short drawer inscribed *F.W. Heard.*, the bottom short drawers inscribed *Heard* and *Joseph G.*; retains a dark rich historic surface.

Height 30 in. by Width 33 in. by Depth 20 $\frac{3}{4}$ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 40,000-60,000



1713



1714

PROPERTY FROM A PRIVATE COLLECTION, WESTCHESTER COUNTY, NY (LOTS 1714-1716)

**VERY FINE FEDERAL INLAID MAHOGANY
LOLLING CHAIR, MASSACHUSETTS, CIRCA 1800**

Height 46 in.

\$ 3,000-5,000

1715

**VERY FINE AND RARE FEDERAL INLAID
MAHOGANY RADIATING FAN-INLAID DEMI-
LUNE GAMES TABLE, NEW YORK, CIRCA 1800**

with radiating fan-inlaid top; paper label on inside of rail
inscribed #76 V.D. COL TABLE, CIRCULAR FOLDING TOP,
SPINDLE LEGGED LIGHT COLOR WOOD INLAY/ FORMERLY
PROPERTY OF REV. WALTER CRANSTON.
Height 28½in. by Width 26 in. by Depth 17¾in.

PROVENANCE

Reverend Walter Cranston;
Wayne Pratt, Inc., Woodbury, Connecticut.

A closely related table with a radiating fan veneered top was
in the Kaufman collection and now resides in the collection of
the National Gallery of Art, Washington, DC (see J. Michael
Flanigan, *American Furniture from the Kaufman Collection*,
(National Gallery of Art, 1986), p. 166-7, no. 64).

\$ 5,000-8,000



**VERY FINE AND RARE CHIPPENDALE
TALL CASE CLOCK WITH ROCKING SHIP
MOVEMENT, BOSTON, MASSACHUSETTS,
WORKS BY EPES ELLERY, CIRCA 1780**

appears to retain its original surface and finials.
Height 97 in. by Width 20 ¼ in. by Depth 10 ¾ in.

Epes Ellery, born in Gloucester, Massachusetts in 1780, moved to Boston in his early twenties. He is listed as having operated at 51 Newbury Street in Sonya L Spittler, Thomas J. Spittler, Chris H. Bailey, *American Clockmakers & Watchmakers*, Vol. 3, (Arlington Book Co., Inc, 2000), p. 98. Boston Directories list him as a goldsmith, a lapidary and a jeweler in 1803, 1806 and 1809. In 1810, he married Ann Bullard of Watertown and moved to Baltimore, Maryland. Not surprisingly very few tall case clocks by him survive. This is the only known example by him with the more complicated rocking ship movement. Nancy Carlisle writes about the example in the collection of Historic New England in "Epes Ellery: A Rare Clockmaker's Label." *Catalogue of Antiques and Fine Art* 7:1 (Summer 2006), pp. 132-6.

\$ 25,000-35,000





1717 (Part)

1717

PROPERTY OF VARIOUS OWNERS

EDWARD LEAR

Psittacula Taranta. Abyssinian Parakeet, [And:] *Platycercus Stanleyi*. Stanley Parakeet

Two hand-colored lithographs printed by Charles Hullmandel on wove paper, [London: E. Lear, 1830-1832], each framed each to sight: 351 by 521 mm 13³/₁₆ by 20 1/2 in.

The provenance of these plates is impressive, having originally come from a copy of Lear's parrots presented by Lear to famed ornithologist John James Audubon.

PROVENANCE

John James Audubon
Sotheby's New York, 14 June 1993, lot 62

\$ 2,000-3,000



1718

1718

PROPERTY FROM A PRIVATE COLLECTION,
WESTCHESTER COUNTY, NY (LOTS 1718-1720)

**FINE FEDERAL INLAID AND FIGURED
MAHOGANY AND CHERRYWOOD
SIDEBOARD, CONNECTICUT, CIRCA 1800**

current brass hardware stamped "HJ" for Thomas
Hands and William Jenkins (act. 1791-1805) of
Birmingham, England.
Height 39 in. by Width 61 in. by Depth 26 in.

\$ 5,000-8,000



1719

1719

**FEDERAL INLAID MAHOGANY DEMI-
LUNE GAMES TABLE, NEW YORK, NEW
YORK, CIRCA 1800**

Height 27 ¾ in. by Width 35 ¾ in. by Depth 18 in.

\$ 1,500-2,500

1720

**FINE FEDERAL FIGURED MAHOGANY,
BIRCHWOOD AND MAPLE DESK
AND BOOKCASE, ATTRIBUTED TO
ALDEN SPOONER (1784-1877), ATHOL,
MASSACHUSETTS, CIRCA 1810**

Height 61 in. by Width 39 in. by Depth 20 ¼ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 5,000-8,000



1720



1721

1721

PROPERTY OF VARIOUS OWNERS

ZEDEKIAH BELKNAP (1781 - 1858)

Portrait of a Young Lawyer

oil on canvas
circa 1830
29 ⁷/₈ by 24 ³/₄ in.

the frame with verso inscription *Z. Belknap*
1840, and paper label inscribed *lawyer...*

\$ 8,000-12,000

1722

PROPERTY FROM A PRIVATE COLLECTION,
WESTCHESTER COUNTY, NY

**FEDERAL INLAID MAHOGANY TWO-
PART DINING TABLE, NEWPORT,
RHODE ISLAND, CIRCA 1800**

with two additional leaves.
Height 30 in. by Width 59 ⁵/₈ in. by Depth 168 in.

PROVENANCE

Private Collection;
John Walton, Jewett City, Connecticut;
Wayne Pratt, Inc., Woodbury, Connecticut.

\$ 5,000-8,000



1722

1723

PROPERTY OF VARIOUS OWNERS

ALFRED SULLY (1820-1879)

Bison Bull

oil on canvas affixed to board
circa 1850
15 by 20 in.

\$ 4,000-6,000



1723

1724

PROPERTY FROM A PRIVATE COLLECTION,
WESTCHESTER COUNTY, NY

ASSEMBLED SET OF SIX GRAIN-PAINTED MAPLE TABLE-TOP WINDSOR ARMCHAIRS, WILLIAM M. WHITE AND JOHN C. HUBBARD, BOSTON, MASSACHUSETTS, CIRCA 1857-1875

set of five with one additional, each impressed with maker and successor's stamp on seat bottom *WM WHITE BOSTON / J.C. HUBBARD BOSTON*.
Height of each 33 ¾ in.

\$ 3,000-5,000



1724

JOHN LEE DOUGLAS MATHIES
1780 - 1834

Seneca Veterans of the War of 1812

inscribed with identities, some indistinct,
beneath each figure
oil on panel
23 by 29 ¾ in.; (58.4 by 75.6 cm)
painted circa 1819-20

PROVENANCE

The artist;
Nancy Mathies (his wife);
Robert H. Mathies (their son);
Horatio G. Warner, Rochester, New York, 1861
(acquired from the above);
J.B.Y. Warner (his son);
Mrs. Eugene D. Brown, Scottsville, New York,
1918 (his daughter);
John Warner Brown, Scottsville, New York
(her son);
By descent to the present owners.

EXHIBITED

Cooperstown, New York, New York State
Historical Association; Rochester, New York,
Rochester Memorial Art Gallery; Albany, New
York, Albany Institute of History and Art; Utica,
New York, Munson-Williams-Proctor Institute;
Syracuse, New York, Syracuse Museum of Fine
Arts; New York, New-York Historical Society,
*Rediscovered Painters of Upstate New York
1700-1875*, June 1958-February 1959, no. 56,
pp. 61-62, 64, illustrated

LITERATURE

Louis C. Jones, "So They Tell Me," *The Yorker*,
vol. 16, March-April 1958, p. 15, illustrated;
Herbert A. Wisbey, Jr., "J.L.D. Mathies, Western
New York Artist," *New York History*, vol. 39, no.
2, April 1958, pp. 136, 142, 146-47, illustrated.

\$ 80,000-120,000

John Lee Douglas Mathies was an accomplished, self-taught painter from Canandaigua, New York who took as his subjects several notable figures and events of the early 19th Century, including Jemima Wilkinson, the Universal Friend, and Red Jacket, the great Seneca orator. In 1815, Mathies opened a school of drawing in Canandaigua, where he lived until moving to the burgeoning city of Rochester in 1823. In his 1958 article documenting Mathies' artistic career, Herbert A. Wisbey, Jr. wrote, "He was a man of real artistic ability who was never able to fulfill his dream of earning his living as an artist. As long as his paintings were scattered, and many unidentified, no evaluation of his career as an artist was possible. The individual excellence of the few known paintings associated with Mathies indicated a talent of great promise. When all of the known examples of his work are considered as a group, it becomes clear that Mathies is an important American primitive artist" ("J.L.D. Mathies, Western New York Artist," *New York History*, vol. 39, no. 2, April 1958, p. 142).

The present work depicts seven Native Americans of the Seneca tribe who fought on behalf of the American army in the War of 1812. The figures are each identified by both their Native American and English names along the bottom of the painting, some of which have become indistinct; they read: Ne-gun-ne-au-goh (Beaver), Se-gou-ken-ace (I Like Her), Te-ki-eue-doga (Two Guns), Sta-eute (Steep Rock), Ue-tau-goh (Black Squirrel), Senung-gis (Long Horns, the Chief), and Ne-gui-e-et-twassaue (Little Bear). According to Mr. Wisbey, "Mathies was on the Niagara frontier in October and November, 1821. His small black notebook contains two affidavits dated October, 1821, one of which was signed in Buffalo. One mentions two views by him of Niagara Falls, one from the American and one from the Canadian side, and the other his portrait of Red Jacket, which he had evidently brought along to exhibit... Probably at about this time he painted a group of Seneca Indians, several of whom were well known personalities on the Niagara frontier" (*Ibid.*, p. 136).

The scene, set before Niagara Falls, is taken from a period lithograph by the English artist and printmaker Denis Dighton published in 1819.



Denis Dighton, *The North American Indian Warriors, from Lake Erie, of the Tribe of Seneca, who were in London in 1818*. Beaver, I like her, Two Guns, Steep Back, Black Squirrel, Long Horns and Little Bear, handcolored lithograph, printed by F. Moser, London, 1819.



1725



1726

1726

PROPERTY OF VARIOUS OWNERS (LOTS 1726-1730)

KARL BODMER

Péhriska-Rúhpa. Moennitarri Warrior in the Costume of the Dog Danse (Tab. 23)

Hand-colored aquatint engraving by René Rollet after Bodmer, [Leipzig: Schmidt and Guenther, 1922], framed sheet approx.: 648 by 498 mm 25 ½ by 19 ⅝ in

\$ 6,000-8,000

1727

KARL BODMER

Sih-Chidä & Mahchsi-Karehde. Mandan Indians

Hand-colored aquatint engraving by Hürlimann after Bodmer, blindstamp, Paris, Coblenz and London: [1839-1842], framed

sheet approx.: 629 by 451 mm 24 ¾ by 17 ¾ in

\$ 4,000-6,000

1728

KARL BODMER

Péhriska-Rúhpa. [A Minatarre or big-bellied Indian] (Tab. 17)

Aquatint engraving by Paul Legrand after Bodmer, state with three figures in the background, issue with no imprint or English sub-title, [Leipzig: Schmidt and Guenther, 1922], framed

sheet approx.: 611 by 451 mm 24 ⅙ by 17 ¾ in

\$ 3,000-5,000



1727



1728



1729

1729

KARL BODMER

Assiniboin Indians (Tab. 32)

Hand-colored aquatint engraving by Geoffroy after Bodmer, blindstamp, Paris, Coblenz and London: [1839-1842], framed sheet approx.: 627 by 448 mm 24 11/16 by 17 5/8 in

\$ 3,000-4,000

△ 1730

EDWARD S. CURTIS

1868-1952

Assiniboin Hunter

Photogravure on tissue, plate 630 from *The North American Indian, Portfolio 18* (1928), tipped to a mount leaf at the upper and lower edges, 1926, printed in 1928 image: 15½ by 11½ in 39.4 by 29.5 cm

\$ 1,500-2,500



1730



1731

1731

PROPERTY OF VARIOUS OWNERS
(LOTS 1731-1733)

AMERICAN SCHOOL, 19TH CENTURY

Miniature Portrait of the Latham Twins
from the Benjamin Family

watercolor on ivory
circa 1825
2 ¾ by 2 ¼ in.

PROVENANCE

Alex Cooper Auctioneers, Towson, Maryland.

• \$ 6,000-8,000

1732

JOHN CARLIN (1813 - 1891)

Miniature Portrait of Margaret Ellen
Taylor of Baltimore

watercolor and gouache on ivory
Philadelphia, Pennsylvania
circa 1841
4 ½ by 3 ⅜ in.

PROVENANCE

Mary Catharine (Rodger) Ellicott;
Richard Opfers, Towson, Maryland.

See *catalogue note* at SOTHEBYS.COM

• \$ 10,000-15,000



1732



1733

1733

JAMES PEALE SR. (1749 - 1831)
Miniature Portrait of an American
Revolutionary War Captain of Artillery

watercolor on ivory
Philadelphia, Pennsylvania
1799

3 by 2 3/8 in.

signed *JP/1799* proper left above sitter's
shoulder; together with pages from a
provenance log.

James Peale Sr., the younger brother and student of the esteemed artist Charles Wilson Peale, was an active miniaturist circa 1780 to 1810, painting portraits for prominent members of Philadelphia society. Serving as a first lieutenant of the Maryland regiment in the Continental Army during the American Revolutionary War and retiring a captain in 1779, Peale had a vested interest in U.S. military affairs and painted several officers.

The miniature portrait of this officer, wearing the navy coat of the Continental Army, a single gold epaulette on the right shoulder denoting the rank of captain, and red lapels signifying those who hailed from the Mid-Atlantic region, is depicted in Peale's signature style with vibrant color, soft lines supported by long brushstrokes, and a "Cupid's bow" smile.

• \$ 25,000-35,000



1734

1734

PROPERTY OF VARIOUS OWNERS

JOHN BREWSTER JR. (1766 - 1854)

Portrait of a Gentleman

oil on canvas
circa 1800
27 ¾ by 23 ½ in.

\$ 8,000-12,000

1735

PROPERTY FROM THE COLLECTION OF
MELINDA AND PAUL SULLIVAN

**FINE FEDERAL INLAID AND
FIGURED MAHOGANY PEMBROKE
TABLE, NEW YORK, CIRCA 1805**

Height 29 in. by Width 20 in. by Depth 30 ½ in.

PROVENANCE

Israel Sack Inc., New York

LITERATURE

Israel Sack, Inc., *American Antiques from Israel
Sack Collection, Vol 10*, (Washington, D.C.:
Highland House Publishers, 1988) P6031.

\$ 3,000-5,000



1735



1736



1736

1736

PROPERTY OF A PRIVATE COLLECTOR

ATTRIBUTED TO MICAH WILLIAMS (1782 - 1837)

Pair of Portraits: John Blackwell and Mary Cafferty Blackwell

pastel on paper
circa 1818-1820
Each 24 by 20 in.

together with a pair of 18 karat rose gold hoop earrings worn by the sitter.

John Blackwell (1787-1865), the son of a yeoman and distiller who grew up on a farm in South Brunswick Township, New Jersey, married Mary Cafferty (1800-1891) and had three children, John Augustus (b. 1819) Henry, and Caroline. The pair of portraits of the young Blackwells were likely commissioned as a wedding present, given that Mary is portrayed wearing the rose gold earrings that she wore on her wedding day and that are included in this lot.

The Brunswick, New Jersey artist, Micah Williams, had a very interesting and thrifty process for preparing his artworks. The artist would back his pastels with newspaper at the time of creation and then stretch them over a white pine strainer; a method that would allow him to prop his work against furniture rather than having to transport an easel around the State. The portrait of John Blackwell has a fragment of old newspaper visible on verso that states "Trenton Federalist, Monday, June 27th 1814. 4th of July Convention. Monmouth County." This newspaper is slightly older than the pastel itself, given that Micah Williams was just being released from Middlesex County jail as an insolvent debtor in the spring of 1815. Quickly rebuilding his life as an itinerant portrait artist upon his release, he worked in Middlesex, Monmouth, Bergen, Somerset and Essex counties, and produced over sixty portraits of Monmouth County residents between 1818 and 1821. These portraits were likely made during that time, probably before their first son was born in 1819.

\$ 10,000-20,000



1737

1737

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**FINE AND RARE FEDERAL INLAID
AND FIGURED MAHOGANY TALL
CASE CLOCK, CASE BY JOHN
SCUDDER; WORKS BY ISAAC
BROKAW, WESTFIELD, NEW JERSEY,
CIRCA 1800**

the dial inscribed *Isaac Brokaw, Bridge Town*
and case with label *Made by John Scudder,
Cabinetmaker, Westfield.*
Height 94 ½ in. by Width 10 ½ in.

PROVENANCE

C.L. Prickett Antiques, Yardley, Pennsylvania.

John Scudder (b. 1770) was a cabinetmaker in the Rahway-Westfield, New Jersey area during the late 1700s and into the early years of the next century before leaving for Ohio in 1815. the earliest known record of John's work as a cabinetmaker is a hand written inscription on the label of a tall case clock reading "*June the 5th, 1793, Made by John Scudder, Jr., a cabinetmaker in Westfield.*" In 1811 John married a Susanna Miller, whose sister, Rebecca, married John Brokaw, son of clockmaker Isaac Brokaw. For additional information see Walter Hamilton Van Hoesen, *Crafts and Craftsmen of New Jersey*, (Fairleigh Dickinson Univ Press, 1973), pp. 52-3.

\$ 6,000-8,000





Detail

PROPERTY OF VARIOUS OWNERS

**EXCEPTIONAL FEDERAL INLAID
AND FIGURED MAHOGANY
SIDEBOARD, ATTRIBUTED TO
WILLIAM LLOYD (1779-1845),
SPRINGFIELD, MASSACHUSETTS,
CIRCA 1811-1815**

retains a rich vibrant color.
Height 42 $\frac{3}{4}$ in. by Width 71 $\frac{3}{4}$ in. by
Depth 27 $\frac{1}{8}$ in.

PROVENANCE

Israel Sack, Inc., New York

LITERATURE

Israel Sack, Inc., *American Antiques from the
Israel Sack Collection*, vol. I, (Washington, DC:
Highland House, 1969), p. 252, no. 624.

This outstanding sideboard can be attributed to William Lloyd based upon a very closely related example dated 1811 and bearing the cabinetmaker's label (see Sotheby's, New York, *Fine Americana*, October 10, 1998, sale 7195, lot 390). Both sideboards feature the same overall design and nearly identical inlaid kylix panel. Another sideboard, attributed to William Lloyd, has nearly identical interlocking string inlay on its legs and sold at Christie's, New York, *Important American Furniture, Folk Art and Silver*, sale 13791, lot 665. Lloyd produced a variety of form at all price points. For a detailed analysis of Lloyd's other furniture, see Joshua Lane, "New Perspectives on Connecticut River Valley Cabinetmakers," *Historic Deerfield*, Winter 2010, pp. 37-45.

\$ 12,000-18,000





1739

1739

PROPERTY OF VARIOUS OWNERS

THOMAS MORAN

Grand Canyon of Arizona—From Hermit Rim Road

Color-printed lithograph, New York: Printed by American Lithographic Co., and Published by Atchison, Topeka and Santa Fe Railway System, 1913. framed sheet approx.: 686 by 889 mm 27 by 35 in

\$ 4,000-6,000

1740

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

VERY FINE AND RARE FEDERAL INLAID AND FIGURED MAHOGANY WORKTABLE, PHILADELPHIA, PENNSYLVANIA, CIRCA 1810

bag replaced.

Height 30 in. by Width 20 in. by Depth 17 in.

PROVENANCE

C.L. Prickett Antiques, Yardley, Pennsylvania.

A related table with an incurved front is in the collection of Winterthur Museum (see Charles Montgomery, *American Furniture, The Federal Period*, (New York: Viking Press, 1966), p. 401, no. 395.

\$ 12,000-18,000



1740

1741

PROPERTY OF VARIOUS OWNERS
(LOTS 1741-1742)

JOHN WESLEY JARVIS (1781 - 1840)

Portrait of the Honorable Sam McCoun
Mayor of Troy, New York

oil on canvas
circa 1828
33 ¼ by 26 in.

in a period giltwood frame; inscribed on verso
*Samuel McCoun/ Son of John and Elizabeth
McCoun/ Born 10TH September 1772./ Died
28TH March 1830.*

The honorable Samuel McCoun (1772-1830)
married Margaret Snow (1780-1847) in 1801
and served as Mayor of Troy, Rensselaer
County, New York from 1828-1830.

\$ 5,000-7,000



1741

1742

**FINE FEDERAL INLAID AND
FIGURED MAHOGANY SHELF CLOCK,
BENJAMIN MORREL, BOSCOWEN,
NEW HAMPSHIRE, CIRCA 1820**

the white painted dial with lower cartouche
inscribed *Benjm. Morrel Boscowen, N.H.*
Height 38 ¼ in.

PROVENANCE

Ginsburg & Levy, New York;
Northeast Auctions, Portsmouth, New
Hampshire, *Summer Weekend Auction*, August
20-21, 2016, lot 605.

\$ 7,000-9,000



1742



1743

1743

PROPERTY OF VARIOUS OWNERS (LOTS 1743-1744)

ROBERT THORNTON

A Group of Carnations

Hand-colored and color-printed aquatint, London: April 1803, framed
sheet approx.: 557 by 424 mm 22 by 16 6/8 in

\$ 4,000-6,000

1744

ROBERT SAYER (PUBLISHER)

Archery. Plate 1, [And:] Archery. Plate 2

Two mezzotints, Robert Sayer & Co., 6 May 1792, each framed
each sheet approx.: 381 by 279 mm 15 by 11 in

\$ 1,500-2,000



1744 (Part)

1745

PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

FINE AND RARE SILK AND GOLD THREAD EMBROIDERED MOURNING PICTURE: TO THE MEMORY OF GEO. WASHINGTON, ATTRIBUTED TO MISSES PATTEN'S SCHOOL, HARTFORD, CONNECTICUT, CIRCA 1815

painted and embroidered in silk, gold and silver metallic stitches with French knots and chenille, the inner oval bordered with silver sequins; all on a white satin ground. 17 ½ by 13 ⅝ in.

For a group of Misses Patten's school embroideries with similar eagle and festoon decoration, see Betty Ring, *Girlhood Embroidery: Volume 1*, (New York: Alfred A. Knopf, Inc., 1993), p. 202-205, fig. 235-237.

\$ 6,000-8,000



1745

1746

PROPERTY FROM THE COLLECTION OF THE RHODE ISLAND SCHOOL OF DESIGN

VERY FINE AND RARE FEDERAL INLAID AND CARVED MAHOGANY BEDSTEAD WITH CORNICE, POSSIBLY BY THOMAS SEYMOUR (1771-1848), CARVING ATTRIBUTED TO THOMAS WIGHTMAN (1759-1827), CIRCA 1808-14

retains a portion of its original cornice.
Height 98 ½ in. by Width 58 in. by Length 82 in.

PROVENANCE

found in Quincy Massachusetts;
Mrs. Ralph Richmond;
Mrs. C. C. Febiger.

LITERATURE

Christopher P. Monkhouse and Thomas S. Michie, *American Furniture in Pendleton House*, (Providence: Museum of Art, Rhode Island School of Design, 1986), pp. 218-9, no. 162.

The carving on the foot posts relates directly to the carving present on the Derby family bedstead in the collection of the Metropolitan Museum of Art (see Robert D. Mussey, Jr., *The Furniture Masterworks of John & Thomas Seymour*, (Salem, MA: Peabody Essex Museum, 2003), pp. 438-9, no. 152). Mussy attributed the carving to the master Boston carver Thomas Wightman. A very similar bed is also in the collection of the Rhode Island School of Design (see Christopher P. Monkhouse and Thomas S. Michie, *American Furniture in Pendleton House*, (Providence: Museum of Art, Rhode Island School of Design, 1986), pp. 218-9, no. 163). This bed cornice was restored based upon the original intact cornice on a bedstead in the collection of the Museum Fine Arts, Boston (see Richard H. Randall, Jr., *American Furniture in the Museum of Fine Arts, Boston*, (Boston: 1965), pp. 258-9).

\$ 5,000-7,000



1746

103

1747

PROPERTY OF VARIOUS OWNERS

**VERY FINE AND RARE CLASSICAL
CARVED AND FIGURED MAHOGANY
CHEVAL MIRROR, BOSTON,
MASSACHUSETTS, CIRCA 1828**

appears to retain its original finish; *candle arms*
are replaced.

Height 68 ½ in. by Width 40 ½ in. by
Depth 27 ½ in.

See catalogue note at SOTHEBYS.COM

\$ 5,000-7,000



1747

1748

PROPERTY FROM THE COLLECTION OF
BERNARD & JOSEPHINE CHAUS

**A CLASSICAL ORMOLU-MOUNTED
FIGURAL MAHOGANY SOFA, BOSTON,
MASSACHUSETTS, CIRCA 1825**

Height 33 in. by Width 80 in. by Depth 26 in.

\$ 5,000-10,000



1748

PROPERTY OF A DESCENDANT OF THE
CORDIS FAMILY

**THE CORDIS FAMILY VERY RARE
CLASSICAL BRASS INLAID AND
FIGURED MAHOGANY LYRE-BASE
GAMES TABLE, ATTRIBUTED TO
THOMAS SEYMOUR (1771-1848),
BOSTON, MASSACHUSETTS, CIRCA
1808-1815**

Height 29 in. by Width 36 in. by Depth 19 in.

PROVENANCE

Thomas Cordis (1771-1854) m. Hannah Cordis (1789-1832), Boston, Massachusetts. Thomas Cordis is a descendent of Cord Cordis (1709-1772), proprietor of the British Coffee House in Boston;

Francis Temple Cordis (1817-1890) m. Ruth Ann Prescott (1819-1886), Boston, Massachusetts; Thomas Francis Cordis (1843-1915) m. Annie Byrd (Bird) Colton (1845-1937), Longmeadow, Massachusetts; Thomas Edward Cordis (1884-1936) m. Annie Marguerite Holden (1891-1975), Longmeadow, Massachusetts; Edward Colton Cordis (1913-2002) m. Mary Elizabeth Walcott Grabe (b. 1904), Litchfield, Connecticut; Mary Anne Cordis (1951-2018), Suffield, Connecticut.

This table relates directly to a table in the collection of the Museum of Fine Arts, Boston that furniture scholar Robert Mussey has attributed to the work of Thomas Seymour see Robert D. Mussey, Jr., *The Furniture Masterworks of John & Thomas Seymour*, (Salem, MA: Peabody Essex Museum, 2003), pp. 358-9, no. 112). Another related table is in the collection of Carolyn and Peter Lynch (see Dean Lahikainen, *A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection*, (Salem, MA: Peabody Essex Museum, 2019), p. 134) and a third table was illustrated by Hirschl & Adler Galleries, Inc. advertisement, *Magazine Antiques* 155:1 (January 1999), p. 7.

\$ 12,000-15,000





Lot 1750 detail



PROPERTY FOR DEACCESSION BY THE ROSENBACH, PHILADELPHIA, PENNSYLVANIA

LOT 1750

The Rosenbach creates unique experiences for broad audiences through programs inspired by its world-class holdings of literature and history. The proceeds from this sale will benefit the restricted acquisitions fund. Collections objects acquired through the fund in turn support The Rosenbach's public programs. Programs such as changing exhibitions, hands-on access to rare and important objects, in-depth reading courses, festive literary happenings, and more all seek to inspire curiosity, inquiry, and creativity by engaging wide audiences in its collections. The Rosenbach is affiliated with the Free Library of Philadelphia, a welcoming and inclusive network of 54 public spaces that actively promote understanding and community engagement. The Rosenbach is located in Center City Philadelphia and is open to the public six days per week.

PROPERTY FOR DEACCESSION BY THE ROSENBACH, PHILADELPHIA, PENNSYLVANIA

**EXCEPTIONAL CLASSICAL
CARVED MAHOGANY 'RECAMIER'
SOFA, CARVING ATTRIBUTED TO
SAMUEL FIELD MCINTIRE, SALEM,
MASSACHUSETTS, CIRCA 1805**

appears to retain its original surface.
Height 35 ¼ in. by Length 93 in. by Width 27 in.

PROVENANCE

Collection of Hyman Kaufman, Boston;
Anderson Galleries, Inc., New York, *American
Furniture: Property of Hyman Kaufman, Boston,
Mass., Part II*, October 26, 1935, sale 4193,
lot 330;

Collection of William Randolph Hearst;
Parke-Bernet Galleries, Inc., New York, *The
William Randolph Hearst Collection: Part II*,
November 19, 1938, sale 64, lot 557;
Collection of Philip Rosenbach (1863-1953)
and Dr. A. S. W. Rosenbach (1876-1952) of
Philadelphia;
The Rosenbach Museum, Philadelphia.

LITERATURE

Magazine Antiques (December 1935): 256

\$ 25,000-50,000

With a design derived from a pattern illustrated
by Thomas Sheraton in *Cabinet Dictionary*
(London, 1803), this sophisticated sofa
represents the "Grecian" taste as interpreted in
Salem during the Federal period.¹

The exceptional carving stems from the
acclaimed shop tradition established by Samuel
McIntire (1757-1811), the Salem architect who
was responsible for the designs of a number
of the finest Federal houses in Salem as well
as their architectural carving and furniture.
The motifs displayed on this sofa – including
the bowknot, bunches of grapes and star-
punched ground -- are hallmarks of his work.
Closely related clusters of grapes and grape
leaves descending from a bowknot are found
on seating furniture attributed to McIntire,
including a set of shield-back sidechairs and a
sofa in the Karolik Collection at the Museum
of Fine Arts, Boston originally owned by Elias
Hasket Derby and a set of oval-back chairs
owned by his daughter, Elizabeth Derby West.²
These motifs also appear on a set of seating



furniture represented by two matching sofas and four window stools made for the parlor of the Peirce-Nichols House in Salem, which was remodeled by Samuel McIntire in 1801 at the time of the marriage of Jerathmiel Peirce's daughter to George Nichols.

This sofa survives as one of only four extant examples of its form with carving attributed to the McIntire shop tradition. One at Winterthur Museum is illustrated by Dean T. Lahikainen in *Samuel McIntire: Carving an American Style* (Peabody Essex Museum, 2007, figure 4-140 on p. 162). One is in the collection of Historic Deerfield (92.14) and illustrated in *The Magazine Antiques* (December 1930): fig. 10, p. 502. Another in the collection of the Henry Ford Museum (70.85.1) was formerly owned by Israel Sack, Inc. and illustrated in *American Antiques from Israel Sack Collection*, Volume II, no. 1053, p. 417.

Closely related carving on a star-punched ground likely carved by the same hand as this sofa is found on several pairs of bellows attributed to Samuel McIntire's son, Samuel

Field McIntire (1780-1819). He worked closely alongside his father and continued in the business after the elder McIntire's death in 1811. One pair of bellows is in the collection of Winterthur Museum while two other examples are in private collections. Three of the aforementioned examples are illustrated by Lahikainen in *Samuel McIntire* as figs. 4-33, 4-144, and 4-168, pp. 119, 164 and 174. Another pair with carving by Samuel Field McIntire was in the collection of Mr. and Mrs. Joseph K. Ott and sold at Christie's, January 20, 2012, sale 2635, lot 144.

The early history of the sofa is unknown before it came into the collection of the Boston antiques dealer, Hyman Kaufman. After his retirement from the antiques business in 1934, this sofa and other items from his collection were sold at Anderson Galleries, *American Furniture: Property of Hyman Kaufman, Boston, Mass., Part II*, October 26, 1935, sale 4193, lot 330. William Randolph Hearst (1863-1951), the American businessman, newspaper publisher, and founder of Hearst

Communications, purchased this sofa at Anderson Galleries. It likely stood in his New York residence until 1938, when it was sold at Parke-Bernet Galleries with other pieces from his art collection to help relieve the debt he accumulated during the Depression. Philip Rosenbach (1863-1953) purchased this sofa at the Hearst sale in 1938 and it became part of the furnishings in his town house located at 2010 Delancey Place in Philadelphia which he shared with his brother Dr. A. S. W. Rosenbach (1876-1952). The Rosenbach brothers were partners in the Rosenbach Company and renowned dealers of rare books, manuscripts and decorative arts. Until this sale, the sofa has remained the property of The Rosenbach Museum, which was founded in 1954 after the deaths of Dr. Rosenbach in 1952 and Philip Rosenbach in 1953.

¹ Thomas Sheraton, *Cabinet Dictionary*, vol. 2 (London, 1803), plate 50, reprint New York: Praeger, 1970.
² Edwin Hipkiss, *Eighteenth Century American Arts: The M. and M. Karolik Collection*, 1950, nos. 91, 92, and 120 and Charles Montgomery, *American Furniture, The Federal Period*, 1966, no. 15, p. 77.



1750



1751

1751

PROPERTY OF VARIOUS OWNERS
(LOTS 1751-1753)

ANTONIO JACOBSEN (1850 - 1921)

City of London

oil on canvas

1880

22 ¼ by 36 in.

signed lower right *Antonio Jacobsen 1880 / 705*
Palisade Ave West Hoboken NJ.

PROVENANCE

Parke-Bernet, New York, 1967;
Sotheby's Parke-Bernet, New York, May 10-11,
1974, lot 242.

The transatlantic British passenger steamship, the *City of London*, was built in 1863 by *Tod & McGregor* in Glasgow, Scotland and owned by the Inman Line, which transported immigrants from Liverpool to the Port of Cobh, Queenstown and then to New York for several years. The original 2,560-ton ship was rebuilt and equipped with new single-expansion engines in 1869 in order to meet growing emigration demands in the 1870s. The Liverpool firm of W.H. Ross purchased the SS *City of London* for the Thistle Line in 1878, and added compounded engines that brought it to a ultimate weight of 2,801 gross-tons. The *City of London* carried passengers and cattle from London to New York for the following four years before it went missing at sea in 1881, taking forty-one lives.

\$ 5,000-7,000



1752 (Part)

1752

JAMES BARENGER (AFTER)

Wild Ducks, [And:] Widgeons

Two mezzotints, graved by Charles Turner, and printed on wove paper ("Wild Ducks": Whatman paper watermarked 1806, and "Widgeons": lettered proof, state ii/iii), London: Published at R. Ackermann's Repository of Arts, 101 Strand, May 1, 1810, each framed
each sheet approx: 421 by 540 mm
16 ⅞ by 21 ¼ in

\$ 1,500-2,500

1753

**VERY FINE AND RARE
NEOCLASSICAL FIGURAL WHITE
MARBLE MANTEL SURROUND,
SECOND-QUARTER 19TH CENTURY**

Height 50 in. by Width 77 in. by Depth 15 in.;
firebox Height 37 in. by Depth 47 in.

\$ 25,000-35,000

This fire surround relates very closely to three examples in The White House; in the Yellow Oval Room, the China Room (formerly known as the Presidential Collection Room) and the Vermeil Room respectively. The dancing figures are virtually identical in all four mantels but the overall configuration of the surrounds in the Yellow and Vermeil Rooms most closely resemble the design of the present mantel.

The dancing maidens are drawn from designs by Antonio Canova (1757-1822) and relate directly to 1793 models drawn for the

Casa Canova in Possagno, the celebrated *Danzatrice* or dancer figures.¹ The bas-relief of Ganymede and the eagle centered on the frieze depicts a popular story of Greek and Roman mythology. Characterized in both Homer's *Iliad* and Ovid's *Metamorphoses*, Ganymede was the son of Tros, a legendary king of Troy. A beautiful shepherd, he attracted the attention of Zeus, who fell in love with him. In the guise of an eagle, Zeus carried Ganymede off to Olympus, where the youth became the cupbearer to the Gods.

¹ Elena Bassi, *La Gipsotica di Possagno* (Venice, 1957).



1753



1754

1754

PROPERTY OF VARIOUS OWNERS
(LOTS 1754-1758)

**GEORGE SCHLEGEL, AND JOHN
BUCHMANN (AFTER)**

New York

Color lithograph, New York: Edward J. H.
Tamsen, 1880, framed
sheet approx.: 610 by 864 mm 24 by 34 in

\$ 3,500-4,500

1755

CURRIER & IVES (PUBLISHERS)

View of the Park, Fountain & City Hall,
N.Y.

Hand-colored lithograph after Nathaniel Currier,
New York: N. Currier, 1851, framed
sheet approx.: 216 by 321 mm
8 ½ by 12 ⅝ in

\$ 1,000-2,000



1755

1756

JEREMIAS WOLFF

A Group of Four Engravings

Four engravings, each colored with gold
highlights, printed on watermarked laid paper,
Augsburg: Published in Augsburg by Jeremias
Wolff, circa 1695, each framed

lot includes: Joseph Tortoriti, faisant le
personage de Scaramouche — Masque en habit
de Paysan — Masque en habit de Paysan —
Habit de Masque

each sheet approx.: 359 by 222 mm
14 ⅛ by 8 ¾ in

\$ 2,000-3,000



1756 (Part)





1757

1757

RARE WALLPAPER PANEL FROM THE PANORAMIC "VIEWS OF AMERICA": THE BOSTON TEA PARTY IN BOSTON HARBOR, ZUBER MANUFACTURE, RIXHEIM, FRANCE, LATE 19TH CENTURY

93 by 84 in.

\$ 6,000-8,000

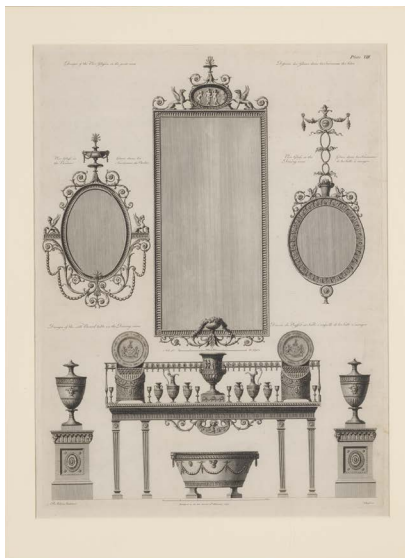
1758

ROBERT ADAM, AND JAMES ADAM (AFTER)

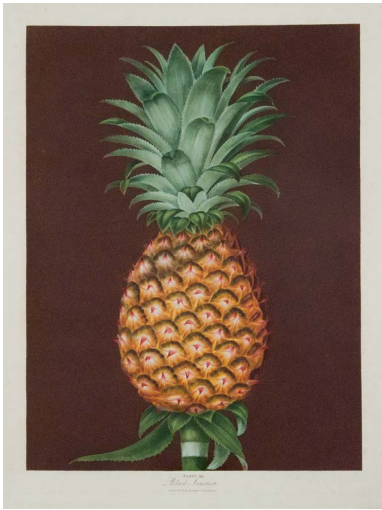
Design for Pier Glass... [VIII]. [And:] Miscellaneous Designs of Various Pieces of Furniture...: A Pair of Engraving

Two engraving by P. Begbie and B. Pastorini, London: 1775, each framed each sheet approx.: 664 by 489 mm 26 1/8 b 19 1/4 in

\$ 1,500-2,000



1758



1759

1759

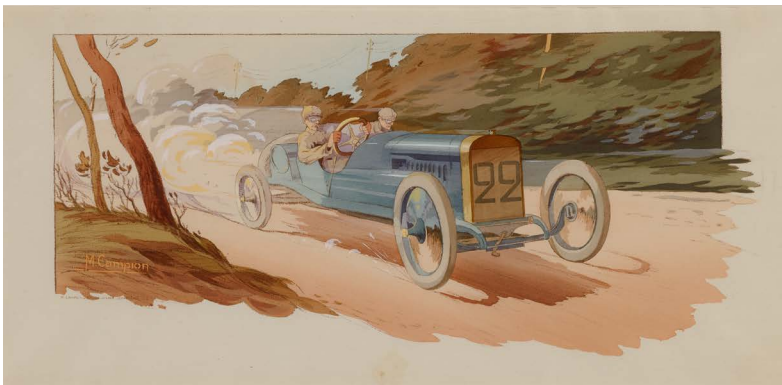
PROPERTY OF VARIOUS OWNERS
(LOTS 1759-1762)

GEORGE BROOKSHAW

(Pineapple) Smooth Leaved Green
Antigua Pine. [Pl. XLIV], [And:]
(Pineapple) Black Jamaica Pine
(Plate XL)

Two aquatint engravings, with some stipple,
printed in colors and finished by hand.
[London]: G. Brookshaw, [1804-1812], each
framed
each sheet approx.: 565 by 445 mm
22 ¼ by 17 ½ in

\$ 3,000-5,000



1760 (Part)

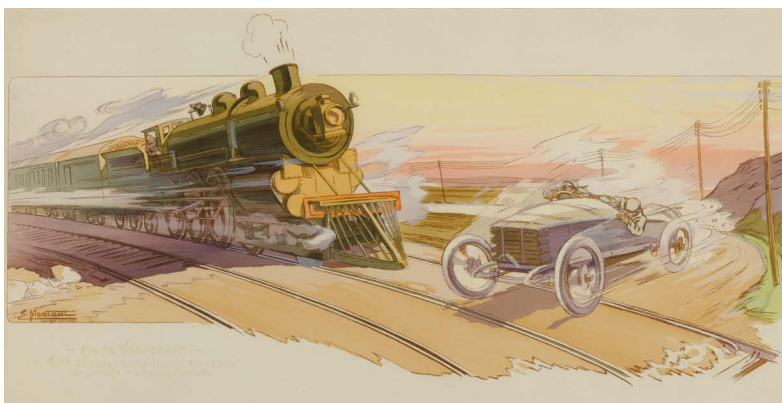
1760

GAMY-MONTAUT

La Voiture Th. Schneider, 1912
gagne à Dieppe Dinant et à la Sarthe
vitesse et régularité / Magneto Bosch
Corburateur Claudel Roues Riley,
[And:] (Number 22)

Two hand-colored Pochoir prints, Paris:
Mabileau & Co., and Colombes: M. Campion,
each framed
each sheet approx.: 441 by 894 mm
17 ¾ by 35 ½ in

\$ 1,500-1,800



1761 (Part)

1761

GAMY-MONTAUT

Coupe Vanderbilt / Le Match Gabriel-
Long-Island Railroad, au passage
a niveau d'Hicksville, [And:] Grand
Prix d'Amerique, Goux le gagnant sur
Peugeot à Indianapolis (Indianapolis
500), 1911

Two hand-colored Pochoir prints, Paris:
[c. 1910 - 1913], each framed
each sheet approx.: 450 by 895 mm
17 ¾ x 35 ¼ in

\$ 2,000-3,000



1762

1762

CURRIER & IVES (PUBLISHERS)

The Life of a Hunter: "A Tight Fix"
(Gale 3790)

Hand-colored lithograph, 1861, on wove paper,
framed

image: 471 by 687 mm 18½ by 27 in

\$ 30,000-50,000



1763

1763

PROPERTY OF VARIOUS OWNERS
(LOTS 1763-1768)

CURRIER & IVES (PUBLISHERS)

American Country Life. May Morning

Hand-colored lithograph after F.F. Palmer, New York: Currier & Ives, 1855, framed sheet approx.: 559 by 714 mm 22 by 28 1/8 in

\$ 2,000-3,000

1764

CURRIER & IVES (PUBLISHERS)

View on Long Island. N. Y.

Hand-colored lithograph after F.F. Palmer, New York: Currier & Ives, 1857, framed image: 432 by 533 mm 17 by 21 in

\$ 1,000-2,000



1764

1765

CURRIER & IVES (PUBLISHERS)

Squirrel Shooting. [And:] Wild Turkey Shooting

Two hand-colored lithographs, New York: Currier & Ives, 125 Nassau Street, [c. 1873 - 1872], each framed each sheet approx.: 245 by 321 mm 9 1/4 by 12 5/8 mm

\$ 2,000-3,000



1765



1766

CURRIER & IVES (PUBLISHERS)

Quail Shooting. Setters Property of S. Palmer, Esq. Brooklyn, L. I.

Hand-colored lithograph by Frances Palmer after her own painting, New York: N. Currier, 1852, framed sheet approx.: 375 by 540 mm 14 ¾ by 21 ¼ in

Fanny Palmer was the first woman in the United States to work as a professional artist, and to make a living with her art. She produced more Currier & Ives prints than any other artist.

\$ 3,000-4,000



1766

1767

CURRIER & IVES (PUBLISHERS)

Saratoga Lake. [And:] The Katz-Kills in the Winter

Two hand-colored lithographs, New York: Currier & Ives, [c. 1860-1873], each framed each sheet approx.: 238 by 323 mm 9 ¾ by 12 ¾ in

\$ 1,000-2,000



1767 (Part)

1768

CURRIER & IVES (PUBLISHERS)

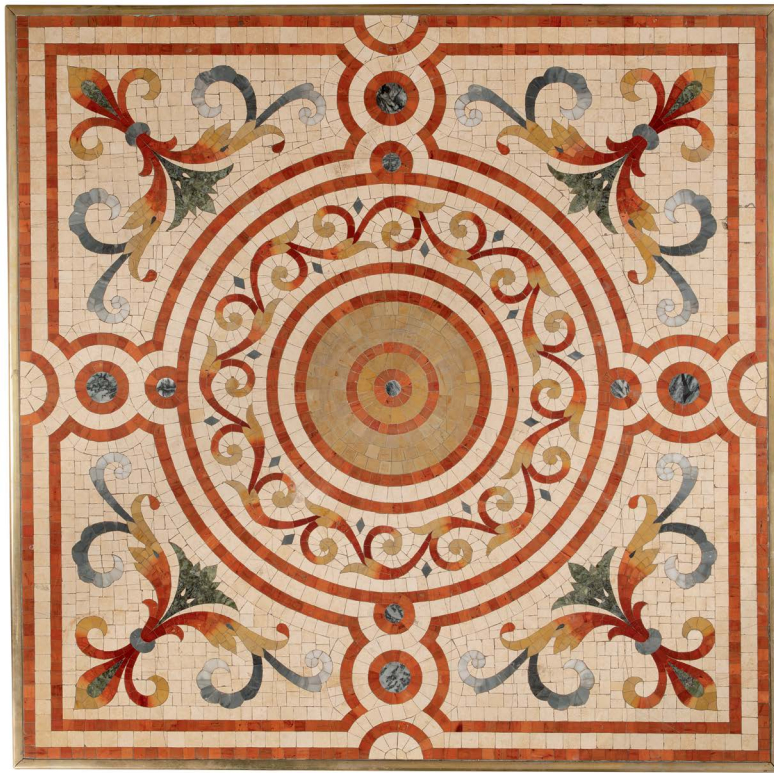
Niagara Falls. From Goat Island. [And:] Falls of Niagara. From Clifton House

Two hand-colored lithographs, New York: Currier & Ives 152 Nassau Street, [c. 1870]; New York: N. Currier, [c. 1850], each framed each sheet approx.: 552 by 689 mm 21 ¾ by 27 ⅛ in 489 by 603 mm 19 ¼ by 23 ¾ in

\$ 2,000-3,000



1768 (Part)



1769

1769

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

the drawer lined with copper sheet metal
 Height 31 in. by Width 33 in. by Depth 33 in.

A nearly identical table was sold Christie's New York, *Important American Furniture, Silver, Outsider and Folk Art*, September 20, 2016, sale 12186, lot 902.

\$ 10,000-15,000

1770

PROPERTY OF A LADY

**JOHN JAMES AUDUBON (AFTER)
 American White Pelican (Plate CCCXI)**

Hand-colored aquatint, engraving and etching,
 1836, by R. Havell, on wove paper with the J
 Whatman 1836 watermark, framed
 sheet: 982 by 657 mm 38¾ by 25⅞ in

\$ 90,000-120,000



1769



From the Sketch by J. Audubon F.R.S. F.L.S.

Engraved & Coloured by S. Sauer 1826

American White Pelican
 PELICANUS AMERICANUS, Aud.
Size Adult



1771

1771

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Hooping Crane (Plate CCXXVI)

Hand-colored aquatint, engraving and etching,
1834, by R. Havell, on wove paper with the J
Whatman 1838 watermark, framed
sheet: 968 by 650 mm 38 $\frac{1}{8}$ by 25 $\frac{5}{8}$ in

\$ 50,000-70,000

120

SOTHEBY'S

IMPORTANT AMERICANA



1772

1772

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)
Carolina Parrot (Plate 26)

Hand-colored aquatint, engraving and etching,
1828, by R. Havell, on wove paper with the J
Whatman 1830 watermark
sheet: 962 by 668 mm 37³/₈ by 26³/₈ in

\$ 40,000-60,000



1773

1773

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

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: 955 by 647 mm 37⁵/₈ by 25¹/₂ in

\$ 15,000-20,000

1774

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)
Blue Crane, or Heron (Plate CCCVII)

Hand-colored aquatint, engraving and etching, 1836, by R. Havell, on wove paper with the J Whatman 1837 watermark, framed sheet: 640 by 965 mm 25¹/₄ by 38 in

\$ 20,000-30,000

1775

PROPERTY OF VARIOUS OWNERS

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

Hand-colored aquatint, engraving, and etching, 1831, by R. Havell, on wove paper with the J Whatman 1834 watermark, framed sheet: 968 by 640 mm 38¹/₈ by 25¹/₄ in

\$ 50,000-70,000



1774

122

SOTHEBY'S

IMPORTANT AMERICANA



From the collection of J. J. Audubon, 1825, 212.

Snowy Owl. STRIX NYCTEA. - Linn. *Male 1. Female 2.*

Engraved by G. S. Cooper, 1825.



1776

1776

PROPERTY FROM THE COLLECTION OF JACK
AND SUSAN WARNER

JOHN JAMES AUDUBON (AFTER)

Snowy Heron, or White Egret (Plate
CCXLII)

Hand-colored aquatint, engraving, and etching,
1835, by R. Havell, on J Whatman wove paper,
framed
sheet: 635 by 515 mm 25 by 20¼ in

\$ 15,000-25,000



1777

1777

PROPERTY FROM THE COLLECTION OF JACK
AND SUSAN WARNER

JOHN JAMES AUDUBON (AFTER)
Great Blue Heron (Plate CXXI)

Hand-colored aquatint, engraving, and etching,
1834, by R. Havell, on wove paper with the J
Whatman 1836 watermark, framed
sheet: 981 by 665 mm 38⁵/₈ by 26¹/₈ in

\$ 80,000-120,000



1778

1778

PROPERTY FROM THE COLLECTION OF JACK AND SUSAN WARNER

JOHN JAMES AUDUBON (AFTER)

Carolina Pigeon, or Turtle Dove
(Plate 17)

Hand-colored aquatint, engraving, and etching,
1827, by R. Havell, on wove paper with the J
Whatman watermark, framed
sheet: 700 by 563 mm 27½ by 22½ in

\$ 4,000-6,000

1779

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Band-tailed pigeon (Plate CCCLXVII)

Hand-colored aquatint, engraving and etching,
1837, by R. Havell, on wove paper with the J
Whatman 1837 watermark, framed
sheet: 760 by 568 mm 29⅞ by 22⅜ in

\$ 8,000-12,000



1779

1780

PROPERTY FROM THE COLLECTION OF
JACK AND SUSAN WARNER

JOHN JAMES AUDUBON (AFTER)

Baltimore Oriole (Plate 12)

Hand-colored aquatint, engraving, and etching,
1827, by R. Havell, on wove paper with the J
Whatman watermark, framed
sheet: 700 by 567 mm 27½ by 22¼ in

\$ 3,000-5,000

1781

PROPERTY FROM THE COLLECTION OF JACK
AND SUSAN WARNER

JOHN JAMES AUDUBON (AFTER)

Ruby-throated Humming Bird (Plate 47)

Hand-colored aquatint, engraving, and etching,
1828, by R. Havell, on J Whatman wove paper,
framed
sheet: 698 by 564 mm 27½ by 22¼ in

\$ 2,000-3,000



1780



1781



1782

1782

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Winter Hawk (Plate LXXI)

Hand-colored aquatint, engraving and etching, 1829, by R. Havell, on wove paper with the J Whatman 1833 watermark

sheet: 650 by 970 mm 25³/₈ by 38¹/₄ in

\$ 6,000-8,000

1783

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Goshawk, Stanley Hawk (Plate CXXI)

Hand-colored aquatint, engraving and etching, 1832, by R. Havell, on wove paper with the J Whatman watermark, framed

sheet: 970 by 650 mm 38¹/₈ by 25¹/₂ in

\$ 3,000-5,000



1783

1784

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Swallow-Tailed Hawk (Plate LXXII)

Hand-colored aquatint, engraving and etching, 1829, by R. Havell, on wove paper with the J Whatman 1836 watermark, framed

sheet: 641 by 964 mm 25¹/₄ by 38 in

\$ 3,000-5,000



1784

1785

JOHN JAMES AUDUBON (AFTER)

Barn Owl (Plate 34)

Chromolithograph by Julius Bien, New York:
[John Woodhouse Audubon], 1860, framed
sheet approx.: 972 by 667 mm
38 ¼ by 26 ¼ in

\$ 4,000-6,000



1785

1786

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Yellow-throated Vireo (Plate CXIX)

Hand-colored aquatint, engraving and etching,
1831, by R. Havell, on wove paper with the J
Whatman 1831 watermark
sheet: 985 by 659 mm 38¾ by 26 in

\$ 1,500-2,500



1786

1787

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

American Crow (Plate CLVI)

Hand-colored aquatint, engraving and etching,
1833, by R. Havell, on wove paper with the J
Whatman 1838 watermark, framed
sheet: 956 by 642 mm 37¾ by 25¼ in

\$ 4,000-6,000



1787



1788

1788

JOHN JAMES AUDUBON (AFTER)

Cardinal Grosbeak (Plate CLIX)

Hand-colored aquatint, engraving and etching,
1833, by R. Havell, on wove paper with the J
Whatman watermark (dated 1836), framed

overall approx.: 1110 by 800 mm

43 ¾ by 31 ⅛ in

\$ 5,000-7,000

1789

JOHN JAMES AUDUBON (AFTER)

Ruby-Throated Hummingbird
(Plate XLVII)

Hand-colored aquatint, engraving and etching,
1836, by R. Havell, on wove paper with the J
Whatman watermark, framed

overall approx.: 1110 by 787 mm

43 ¾ by 31 ⅛ in

\$ 7,000-10,000

1790

JOHN JAMES AUDUBON (AFTER)

Carolina Pigeon or Turtle Dove
(Plate XVII)

Hand-colored aquatint, engraving and etching,
1827, by R. Havell, on wove paper with the J.
Whatman Turkey Mill watermark, framed

overall approx.: 1110 by 794 mm

43 ¾ by 31 ¼ in

\$ 10,000-15,000



1789



Drawn from Nature and Published by John J. Audubon, F.R.S.E., M.W.S.

Carolina Dove, or English Dove, Male 1. F. 2.
 COLUMBA CAROLINENSIS.
Rauv. Senaria. Malacodendron.

Engraved, Printed & Coloured, by R. Havell & Son, London.



1791



1791



1792

1791

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Common Gull (Plate CCXII); *and* Long-Legged Avocet (Plate CCCXXVIII)

Two hand-colored aquatints, engravings and etchings, 1834 & 1836, by R. Havell, on wove paper, the first with the J Whatman Turkey Mill 1834 watermark, the second with the J Whatman 1836 watermark, framed (2 prints) the first sheet: 644 by 951 mm 25 $\frac{3}{8}$ by 37 $\frac{1}{2}$ in; the second sheet: 647 by 976 mm 25 $\frac{1}{2}$ by 38 $\frac{3}{8}$ in

\$ 2,000-3,000



1793

1792

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Florida Cormorant (Plate CCLII)

Hand-colored aquatint, engraving and etching, 1835, by R. Havell, on wove paper with the J Whatman 1838 watermark, framed sheet: 650 by 968 mm 25 $\frac{5}{8}$ by 38 $\frac{1}{8}$ in

\$ 3,000-5,000



1793

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Oregon Flying Squirrel (Plate XV); *and* Black Squirrel (Plate XXXIV)

Two hand-colored lithographs, 1840-44, by J.T. Bowen, on wove paper, framed (2 prints) sheets approx.: 978 by 649 mm 38 $\frac{1}{2}$ by 25 $\frac{1}{2}$ in

\$ 1,500-2,500



1794

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Long Haired Squirrel (Plate XXVII); Mink (Plate XXXIII); *and* Red-bellied Squirrel (Plate XXXVIII);

Three hand-colored lithographs, 1840-44, by J.T. Bowen, on wove paper, framed sheets approx.: 697 by 531 mm 27 $\frac{3}{8}$ by 20 $\frac{7}{8}$ in

\$ 2,400-3,000

1794



1795

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Townsend's Rocky Mountain Hare (Plate III); and Swamp Hare (Plate XXXVII)

Two hand-colored lithographs, 1840-44, by J.T. Bowen, on wove paper, framed (2 prints) sheets approx.: 521 by 687 mm 20½ by 27 in

\$ 2,000-3,000

1796

JOHN JAMES AUDUBON (AFTER)

Common or Virginian Deer (Plate 136)

Lithograph after John Woodhouse Audubon, hand-colored by J. T. Bowen of Philadelphia, New York: J. J. Audubon, 1844, framed sheet approx.: 546 by 899 mm 21½ by 27½ in

\$ 8,000-12,000

1797

PROPERTY OF VARIOUS OWNERS

JOHN JAMES AUDUBON (AFTER)

Grey Fox (Plate XXI)

Hand-colored lithograph, 1840-44, by J.T. Bowen, on wove paper, framed sheet: 529 by 697 mm 20¾ by 27½ in

\$ 3,000-5,000

1798

PROPERTY OF VARIOUS OWNERS

ALBERT BIERSTADT

1830 - 1902

The Rocky Mountains (Lander's Peak)

Hand-colored engraving, circa 1866, signed in pencil and inscribed 'Mrs. Fanny A. Crosby/ With the Compliments of Albert Bierstadt', by James Smillie after Albert Bierstadt, before the printed title in the lower margin, on wove paper, framed

image: 426 by 709 mm 16¾ by 27⅞ in; sheet: 592 by 841 mm 23⅜ by 33⅞ in

\$ 10,000-15,000



1797



1798

**AN AMERICAN SILVER SMALL
TANKARD, JOHANNIS NYS,
PHILADELPHIA, DATED 1716**

tapered cylindrical, applied with cut-card work above molded baseband, flat domed cover with shaped front lip, cocoon thumbpiece, scroll handle engraved SP flanking a tulip, shield-form terminal, the base with presentation inscription, scratch weight, and later family history marked twice on body right of handle and three times on cover near thumbpiece
14 oz 5 dwt; 448 g
height 5 $\frac{5}{8}$ in; 14.3 cm

PROVENANCE

Susannah Painter
Susannah Cox (1808)
M. S. Paul (1890)
Walter M. Jeffords
Mr. and Mrs. Walter M. Jeffords, Jr., sold
Sotheby's New York, Oct. 28-29, 2004, lot 654

EXHIBITED

Boston 1956: The Boston Museum of Fine Arts, *Colonial Silversmiths: Masters & Apprentices*, 1956, no. 303, p. 93
Philadelphia 1956: The Philadelphia Museum of Art, *Philadelphia Silver, 1682-1800*. April 14-May 27, 1956, no. 304

The base reads: *Susannah Painter's. Given her by her Father Geo: Painter. / Anno Domini one thousand seven hundred and Sixteen. / Susanna Cox 1808. / M.S. Paul 1890. / 15oz=6pt*

According to a letter from John Marshall Phillips to Walter M. Jeffords, September 10, 1941, "did you know Susanna Painter whose little tankard by Nys you have was the granddaughter of Caleb Pusey of Chester whose daughter Lydia married George Painter?"

Caleb Pusey emigrated to Pennsylvania in 1682, and his stone house in Upland, Chester County, is the earliest surviving Anglo-American residence in Pennsylvania. Pusey, with partners William Penn and Samuel Carpenter, established the first grist- and sawmill in the Delaware Valley; the weathervane from this mill, with the partners' initials, is in the Historical Society of Pennsylvania (*Worldly Goods*, no. 295).

Johannis Nys (c. 1671-1734) was a French Huguenot who trained in New York. He married there in 1693 and appears on tax lists in 1695. He moved to Philadelphia by 1698; only Caesar Ghiselin was established earlier. Nys' clientele was the elite of Philadelphia, including William Penn, James Logan, Andrew Hamilton, and Anthony Morris. He had an active professional relationship with Francis Richardson, who may have apprenticed with him. In 1723, he retired to Kent County, Delaware.

\$ 20,000-40,000



1799



1800

1800

**AN AMERICAN SILVER PORRINGER,
PAUL REVERE, JR., BOSTON, CIRCA
1780**

the keyhole handle engraved with block initials
A*B
*marked in center of bowl REVERE in a rectangle
(Kane mark B)*
7 oz 10 dwt; 236 g
length 7¾ in.; 19.7 cm

PROVENANCE

Reverend Ebenezer Dawes (1755-1822),
Scituate, MA,
and by descent

\$ 20,000-30,000

1801

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

with downward turned rounded-end handle, the
terminal engraved with contemporary script
initial D in pricked circle
*marked on back of handle towards terminal
REVERE in rectangle (Kane mark D)*
1 oz 15 dwt; 56 g
length 8½ in.; 21.6 cm

PROVENANCE

Reverend Ebenezer Dawes (1755-1822),
Scituate, MA,
and by descent

\$ 7,000-10,000



1801



1802

1802

JACQUELINE KENNEDY ONASSIS: A PAIR OF ENGLISH ENAMEL CANDLESTICKS, SOUTH STAFFORDSHIRE, LATE 18TH CENTURY

painted with sprigs of flowers on white grounds, *cracks and repairs*
height 9½ in.; 24.1 cm

PROVENANCE

John F. and Jacqueline Kennedy
The Estate of Jacqueline Kennedy Onassis, Sotheby's, New York, April 23, 1996, lot 30

These candlesticks were among the furnishings of the White House during the President and Mrs. Kennedy's residence.

\$ 4,000-6,000

□ 1803 SOLD WITHOUT RESERVE

PROPERTY OF A GENTLEMAN

AN AMERICAN SILVER SIX-PIECE TEA SET, VAN VOORHIS & SCHANCK, NEW YORK, CIRCA 1790-1800

with pineapple finials and beaded borders, each engraved with a bright-cut shield hung from a drapery swag and monogrammed *DH* or *SH*, the creamer with a floral swag, comprising:

- Teapot, *DH*
- Teapot Stand, *SH*
- Creamer, *DH*
- Covered Sugar Box, *SH*
- Covered Sugar Urn, *DH*
- Waste Bowl, *SH*

Together with a similar Covered Sugar Urn by *Daniel Van Voorhis*, monogrammed *OMP* in bright-cut shield in a drapery mantle, 7 pieces

86 oz gross; 2675 g
height of sugar urn 9½ in.; 24 cm

\$ 3,000-5,000



1803

1804

**AN AMERICAN SILVER PRESENTATION
PITCHER OF JEWISH INTEREST, GALE, WOOD
& HUGHES, NEW YORK, DATED 1842**

the body chased with scrolling flowers and two acanthus
cartouches engraved with presentation inscription
marked on base

33 oz 10 dwt; 1045 g

height 12⁷/₈ in.; 32.7 cm

The inscriptions read "Presented by the Single Young Men
of the Congregation Bnai Jeshurun, Elm St. To their Pastor
Rev. S.M. Isaacs." and "As a mark of their high Estimation
and Regard for his public character and Private Worth. New
York, A.M. 5602."

Rabbi Samuel Meyer Isaacs (1804-1878) was born in
Leeuwarden, Holland and emigrated from England to the
United States in 1839 to serve as the first Rabbi of the B'nai
Jeshurun congregation, where he was also the first rabbi
in New York to conduct services in English. Founded in
1825 when a group of Ashkenazic members left Shearith
Israel, B'nai Jeshurun was the second Ashkenazi Orthodox
synagogue to be formed in New York and the third in the
United States. Isaacs served the congregation from 1839-
1844, then in Elm Street in 1839, and then Shaaray Tefilla
from 1847 until his death.

In 1857, he founded *The Jewish Messenger*, and he
was instrumental in the Board of Delegates of American
Israelites, the Hebrew Free School Association, the United
Hebrew Charities, and was one of the founders of the Jews'
Hospital, now Mount Sinai. He was also one of the officiating
clergymen at the funeral of President Abraham Lincoln. He is
interred in Salem Fields Cemetery, Brooklyn, New York.

A Canadian silver Kiddush cup presented to him in 1858
by the Shaar Hashamayim congregation of Montreal was
part of the Iris Schwartz collection, sold Sotheby's New York,
January 20, 2017, lot 3135.

\$ 10,000-15,000

1805

**AN AMERICAN SILVER SPIRIT BARREL,
SHREVE, BROWN & CO., BOSTON, CIRCA 1857-60**

the barrel raised on supports with paw feet, with lion-mask
and drop ring handles, and engraved with presentation
inscription "*From my beloved Aunt Susan Heard, Oct. 1863*"
above spigot and with monogram *AMO* on other side
*marked on base Shreve, Brown & Co., Boston, Coin, and an
eagle*

69 oz 10 dwt; 2164.5 g

length 11³/₄ in.; 29.8 cm

The maker is possibly Boston silversmith, Vincent LaForme.
His mark, a Gothic initial L, is not found on this piece;
however, a nearly identical eagle can be found on other silver
pieces bearing his mark.

\$ 4,000-6,000



1804



1805



1806

1806

**AN AMERICAN SILVER RAILROAD-FORM
CRUET, TIFFANY & CO., NEW YORK, CIRCA
1856-59**

the base chased and applied with grapevine, supporting a pedestal with seven revolving railroad cars stamped "H, NH, & S, 69" on a track, fitted with cut-glass bottles, three with silver covers, matching grapevine handle
marked on base and numbered 505
71 oz 10 dwt weighable
2227 g
height 14 in.; 35.5 cm

The initials on the railroad cars are most likely for New Haven, Hartford & Springfield Railroad; the various lines merged in 1845.

\$ 8,000-12,000

□ 1807 SOLD WITHOUT RESERVE

**AN AMERICAN SILVER LARGE DECANTER
STAND, TIFFANY & CO., NEW YORK, CIRCA
1870-75**

the stand with die-rolled borders of scrolling flowers, the handle applied with berry clusters and terminating in masks, fitted with two cut-glass decanters with stoppers
marked on base and numbered 3370-2429
71 oz 10 dwt; 2227 g
height 15½ in.; 39.4 cm

\$ 6,000-9,000



1807



1808

1808

AN AMERICAN PARCEL-GILT SILVER PUNCH BOWL, GORHAM MFG. CO., PROVIDENCE, RI, 1872

the bowl with matted surface and elaborate monograms *FIC* and *EMC*, interior lightly-gilt and with bright-cut cattail wreath, the base with an openwork border of scrolling foliage with masks and shields at intervals, matched below rim, engraved underneath foot *February 13th 1893*, the scrolling handles topped by Bacchic masks, in a fitted wood case *marked underneath base and foot and numbered 71*
 96 oz 15 dwt; 3010.5 g
 length over handles 18½ in.; 47 cm

\$ 12,000-18,000

1809

AN AMERICAN SILVER FIGURAL COMPOTE, BALL BLACK & CO., NEW YORK, CIRCA 1870

engraved underneath base *F.S. & S.W.B. from Aunt Dunlap*
marked on base
 46 oz 10 dwt; 1449 g
 height 13 in.; 33 cm

\$ 2,500-3,500



1809



1810

1810

AN AMERICAN SILVER SOUP TUREEN AND COVER, TIFFANY & CO., NEW YORK, CIRCA 1878

in Chinese taste, the tureen with a die-rolled pomegranate band, the handles with rooster head terminals, the openwork base rim applied with roses at each foot, the cover with matching roses at base of finial
marked on base and numbered 4627-3085
 95 oz; 2954.5 g
 length over handles 16¼ in.; 41.3 cm

\$ 4,000-6,000

1811

AN AMERICAN SILVER BOWL AND COFFEE POT, GORHAM MFG. CO., PROVIDENCE, RI, 1879 AND 1881

the rounded square bowl in Japanese style with spot-hammered surface, the center applied with three swallows and a bamboo sprig; the coffee pot in Islamic style and chased with panels of stylized flowers and leaves between borders of concentric circles, the base with foliate monogram *ERD*

marked on bases, the bowl numbered 1580, the coffee pot B58

40 oz; 1244 g

length of bowl 8¼ in.; height of coffee pot 11¼ in.; 21 cm; 28.5 cm

\$ 3,000-5,000



1811



1812

1812

AN AMERICAN SILVER THREE-HANDLED CUP, TIFFANY & CO., NEW YORK, CIRCA 1883

the body acid-etched with spiraled, graduated bubbles, matched on the three sinuous handles, interior applied with a molded rim with stylized leaves at intervals
marked on base and numbered 7363-5916
 39 oz; 1213 g
 height 9 in.; 22.9 cm

\$ 4,000-6,000

1813

AN AMERICAN SILVER OYSTER TRAY, THE DESIGN ATTRIBUTED TO CHARLES OSBORNE, WHITING MFG. CO., NEW YORK, CIRCA 1890

the surface chased with five oysters surrounded by acid-etched seaweed, the handles chased with bands of pearls forming a starfish amid pearl flowerheads, raised on four paw feet headed by seaweed
marked on base and numbered 1234A
31 oz; 964 g
length 14 $\frac{7}{8}$ in.; 37.8 cm

PROVENANCE

Christie's New York, January 22-23, 1993, lot 176

The spiral motif is typical of the work of Charles Osborne (1847-1920), who was head designer at Whiting before 1879 and after 1887; between these years he was employed by Tiffany & Co.

\$ 4,000-6,000



1813

1814

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

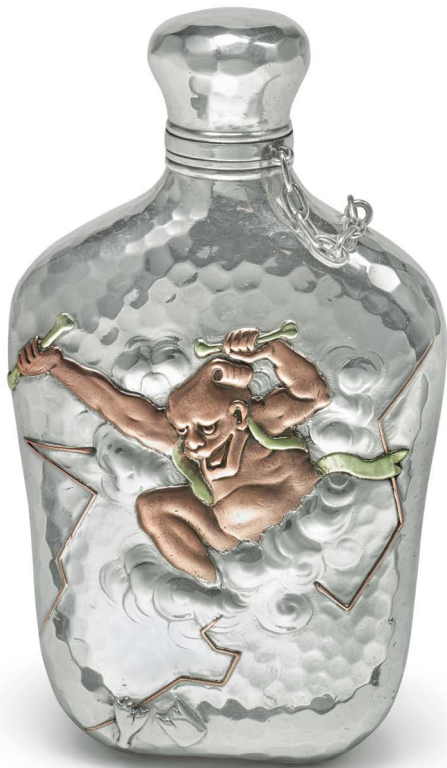
in Japanese style, etched and applied with various animals, insects, fruits, flowers, and plants, also engraved and etched with various monograms, comprising:

- 24 dinner knives
 - 18 dinner forks
 - 3 lunch forks
 - 20 dessert knives
 - 12 dessert forks
 - 5 butter spreaders
 - 3 oyster forks
 - 6 teaspoons
 - 12 coffee spoons
 - 12 ice cream spoons
 - 2 carvers
 - 1 serving spoon
 - 1 gravy ladle
 - 3 nut picks
 - 1 master butter knife
 - 2 sugar sifters
 - 1 sugar tongs
- 126 pieces. Together with 1 olive fork by Whiting, 127 pieces.
103 oz weighable
3203 g

\$ 10,000-15,000



1814



1815

1815

AN AMERICAN SILVER AND MIXED-METAL FLASK, WHITING MFG. CO., NEW YORK, CIRCA 1885

with spot-hammered surface, the front applied with the Japanese god of thunder in copper and gold, surrounded by clouds, bolts of copper lightning, and a broken bottle, the screw-off cover with chain
marked on back of neck, the rim of opening marked Theodore B. Starr
 5 oz gross; 155.5 g
 height 5 in.; 12.7 cm

EXHIBITED

Japonisme: From Falize to Fabergé, Wartski, London, May 10-20, 2011, no. 172

Raiden or Raijin is the god of thunder and lightning in the Shinto religion and in Japanese mythology. He is typically depicted as a demon-like spirit beating drums to create thunder. The drumsticks are depicted here as bones.

\$ 4,000-6,000

1816

A VICTORIAN SILVER THREE-PIECE TEA SET WITH MATCHING TRAY IN JAPANESE TIFFANY STYLE, MARTIN, HALL & CO., LONDON, 1879

comprising a Teapot, Creamer, Sugar Bowl, and two-handled Tray, all with spot-hammered surfaces and pierced handles, the tea set engraved with water plants and applied with silver fish, turtles, crabs, and a worm, the tray engraved with lily pads in a pond below branches of wisteria and gourds dotted with butterflies and a dragonfly, the base engraved "JY / JCY / From / A.M.A. / 6th July 1880"
marked throughout
 65 oz; 2021.5 g
 height of teapot 5⁵/₈ in.; length of tray over handles 15¹/₄ in.; 14.3 cm; 38.7 cm

This teapot is probably copied exactly from one in Tiffany's gold medal winning exhibit at the 1878 Paris Exposition. A Tiffany teapot of this model was found in London and recently acquired by the Metropolitan Museum of Art (2017.1573). Unlike the Tiffany examples, the English set does not have any mixed-metal decoration, since the Goldsmiths' Hall would not allow the hallmarking of any piece which combined a base metal with silver.

A nearly identical creamer by Tiffany can be seen in Charles Carpenter, *Tiffany Silver*, 1997, p. 168, no. 266.

\$ 8,000-12,000



1816

1817

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

Japanese style with spot-hammered surface, one side applied with a gold and copper dragonfly, a mokume butterfly, and a silver butterfly, and with engraved dandelions with copper details, the other side applied with tall grass and a gold and copper grasshopper and engraved with flowering plants and a small grasshopper, the base with foliate monogram ASI?

marked on base and numbered 3077-630

23 oz 15 dwt; 740 g

height 7 in.; 17.8 cm

\$ 20,000-30,000



1817

1818

AN AMERICAN SILVER AND JADE MINIATURE TEAPOT, TIFFANY & CO., NEW YORK, CIRCA 1879

Japanese style with spot-hammered surface, the body applied with a beetle, maple leaves, and maple pod, the cover applied with a small beetle and engraved "1865 / Dec. 5th / 1890", with a carved jade finial, the fixed handle applied with a maple pod, the base with script monogram MEC

marked on base and numbered 5356-535, the

rim of body and cover with French import mark

8 oz gross; 249 g

height 5 in.; 12.7 cm

\$ 4,000-6,000



1818

THE BENNETT CUP: AN AMERICAN PARCEL-GILT SILVER PUNCH BOWL YACHT TROPHY, TIFFANY & CO., NEW YORK, DATED 1883

Japanese style, the spot-hammered surface chased with seaweed and applied with numerous fish of various sizes and seaweed, one side with acid-etched presentation inscription, interior engraved with gilt seaweed, the matching foot also applied with shells

marked on base and numbered 6483-3617

101 oz 5 dwt; 3153.5 g

diameter 15½ in.; 39.4 cm

PROVENANCE

Sotheby's New York, June 23, 1988, lot 197

Collection of Victor Niederhoffer

Sotheby's New York, June 15, 1998, lot 1693

The presentation inscription reads "Gracie, Bedouin / March race / Oct. 18th 1883 / Course 26 Miles to Windward and return / from Sandy Hook. / Won by / Bedouin, beating Gracie / some 15 minutes."

This piece is recorded in Tiffany's ledgers as 'Punch Bowl- parcel-gilt inside extra \$15'.

Bedouin was owned by Colonel Archibald Rogers (1828-1928), heir to the Rogers Locomotive Works, described as "prominent in sports and was known as an engineer and scholar... He was greatly interested in yachting, and he headed the syndicate which built the *Colonia*, which competed with the *Vigilant*, *Pilgrim* and *Puritan* in defense of the America's Cup" (New York Times obituary, May 10, 1928). His country house, Crumwold Hall, was built by Richard Morris Hunt in Hyde Park, next door to the Franklin Delano Roosevelt estate.

The *Gracie* was originally designed by Abraham A. Schank in 1868 and owned by Joseph P. Earle; she was a candidate for the America's Cup in 1881 and 1885, when she was owned and sailed by J. Frederick Tams.

On October 18, 1883 the two yachts, a cutter and a sloop, sailed for the Bennett Cup and \$1000 a side on a course "20 miles to the windward and return from Sandy Hook on the open ocean". The race was described in *The New York Times* the next day under the heading 'The Cutter *Bedouin's* Victory, the *Gracie* beaten nearly fifteen minutes in a forty-mile race.' The *Bedouin's* performance was so superior to that of the older sloop *Gracie* that watching yachtsman observed 'There goes the death-knell of the American sloop.'

\$ 50,000-70,000



Sloop Gracie, owned by J. Frederick Tams



Cutter Bedouin, owned by Colonel Archibald Rogers



1819



1820

1820

1893 COLUMBIAN EXPOSITION, CHICAGO

A PAIR OF AMERICAN SILVER WINE COASTERS AND STANDS, THE DESIGN ATTRIBUTED TO JOHN T. CURRAN, TIFFANY & CO., NEW YORK, CIRCA 1893

the sides chased with flutes below openwork spume and scrollwork, gilt interiors, the matching stands pierced with diaper and scrollwork

marked on bases, the coasters numbered 11330-3300, the stands 11329-3300, one coaster and both stands with World's Fair mark
46 oz 10 dwt; 1449 g
diameter of stands 9³/₈ in.; 23.8 cm

Tiffany & Co. won the Gold Medal for silver at the 1893 Columbian Exposition. The head of silver design at this time was John T. Curran, whose Magnolia Vase (Metropolitan Museum) was one of the most striking pieces in the display. However, even the smaller pieces offered here display Curran's exuberant whiplash curves and organic tendrils.

\$ 3,000-5,000

1821

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

the bases chased with putti and applied with floral swags, the stems topped by two fully-modeled putti, with matching detachable tops *marked on bases and numbered 10358-2230*
99 oz; 3079 g
height 16 in.; 40.7 cm

\$ 6,000-8,000



1821

PROPERTY OF A DIRECT DESCENDANT OF THE ORIGINAL OWNER

FREDERICA VANDERBILT WEBB: AN EXTENSIVE AMERICAN SILVER OLYMPIAN PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, CIRCA 1905

monogrammed *F.V.W.*, some pieces gilt (g) or parcel-gilt (pg), comprising:

- 12 dinner knives
- 12 dinner forks
- 24 lunch knives
- 24 lunch forks
- 12 fish knives
- 12 fish forks
- 12 game knives
- 12 game forks
- 11 dessert forks
- 12 fruit knives (g)
- 12 fruit forks (g)
- 12 butter spreaders
- 12 oyster forks (pg)
- 12 teaspoons
- 12 dessert spoons
- 12 tablespoons
- 11 bouillon spoons
- 12 demitasse spoons (pg)
- 12 iced tea spoons
- 12 ice cream spoons (pg)
- 12 ice cream forks (pg)
- 12 nut picks (g)
- 5-piece carving set
- 2 salad servers (pg)
- 4 serving spoons
- 1 punch ladle
- 1 gravy ladle
- 1 sauce ladle
- 1 mustard ladle (pg)
- 1 basting spoon
- 1 cheese scoop (g)
- 1 ice cream slice (g)
- 1 pastry server (g)
- 1 sugar tongs
- 1 ice tongs
- 307 pieces
- 367 oz 10 dwt weighable
- 11432 g

Two dynasties were united on October 14, 1905, when Frederica Vanderbilt Webb, daughter of Dr. W. Seward Webb and Lila Vanderbilt and great-granddaughter of Commodore Cornelius Vanderbilt, married Ralph Pulitzer, son of newspaper magnate Joseph Pulitzer and future editor of the *New York World*. The wedding was held at Shelburne Farms, the Webb family's country estate and model farm in Vermont, on the banks of Lake Champlain. The event was a great gathering of the Vanderbilt clan, including Mrs. Cornelius (of the Breakers), the Frederick W.'s (of Hyde Park), the Georges (of Biltmore), and various Twombly, Sloane, and Webb relations.

The gifts to the young couple, many of them in gold and silver, came to \$750,000 – about \$20 million in 2020 dollars - including the townhouse bestowed upon them by Joseph Pulitzer, at 17 E. 73rd St in New York, adjacent to his own Stanford White-designed mansion. After the festivities the newlyweds took Dr. Webb's yacht, the *Elfrida*, to Burlington and a special train to Canada for the honeymoon.

\$ 20,000-30,000



Frederica Vanderbilt Webb, by James C. Porter



1823



1824



1825

1823

AN AMERICAN SILVER FLORENTINE PATTERN FLATWARE SERVICE, GORHAM MFG. CO., PROVIDENCE, RI, EARLY 20TH CENTURY

monogrammed *JAB*, comprising:

- 15 dinner knives
- 16 dinner forks
- 14 lunch knives
- 16 lunch forks
- 15 fish knives
- 26 fish forks
- 6 fruit knives
- 12 butter spreaders
- 12 oyster forks
- 24 teaspoons
- 12 dessert spoons
- 6 tablespoons
- 12 soup spoons
- 12 bouillon spoons
- 8 citrus spoons
- 12 coffee spoons
- 12 iced tea spoons
- 12 ice cream forks
- 242 pieces, in a fitted wood case with brass plaque monogrammed *LAJ*
- 359 oz 10 dwt weighable
- 11184 g

\$ 12,000-18,000

1824

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

initialed *J*, comprising:

- 12 dinner knives
- 12 dinner forks
- 12 lunch knives
- 12 lunch forks
- 12 fish knives
- 12 fish forks
- 12 dessert forks
- 12 butter spreaders
- 12 salad forks
- 12 cocktail forks
- 24 teaspoons
- 12 soup spoons
- 1 cold meat fork
- 1 serving spoon
- 1 gravy ladle
- 1 pastry server
- 2 sugar spoons
- 162 pieces
- 220 oz 5 dwt; 6854 g

PROVENANCE

Christie's New York, June 25, 1991, lot 7

\$ 10,000-15,000

1825

AN AMERICAN SILVER CHRYSANTHEMUM PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, LATE 19TH CENTURY

initialed *D*, comprising:

- 12 dinner knives
- 12 lunch knives
- 24 lunch forks
- 12 pastry forks
- 11 butter spreaders
- 12 oyster forks
- 12 ice cream forks
- 10 teaspoons
- 12 soup spoons
- 12 bouillon spoons
- 10 citrus spoons
- 6 tablespoons
- 145 pieces
- 205 oz 15 dwt weighable
- 6400 g

\$ 7,000-10,000

A MASSIVE PAIR OF AMERICAN SILVER "GEORGE III STYLE" NINE-LIGHT CANDELABRA, DESIGNED BY PAULDING FARNHAM FOR TIFFANY & CO., NEW YORK, 1902-1907

incurved bases topped by stylized palmettes, rising to two tiers of scrolling acanthus branches with leafy sconces around central spiral-fluted scone, tops of bases with monogram *NHH*, engraved underneath *JHH to NHH, 1881-1906*
marked on bases and numbered 15448-5740
 793 oz 15 dwt; 24,687 g
 height 31 in.; 78.3 cm

PROVENANCE

Sotheby's New York, January 21, 2011, lot 95

These candelabra are probably the most impressive pieces in a suite of items designed by Paulding Farnham in a "George III Revival" style. The earliest pieces formed part of Tiffany's gold-medal-winning display at the 1900 Paris exhibition, and can be compared with Farnham's neoclassical jewelry designs for the same fair (see the turquoise tiara, p. 119, John Loring, *Paulding Farnham: Tiffany's Lost Genius*).

The centerpiece from the Paris group is now in the Dallas Museum of Art, but when it was sold from Evergreen House, Baltimore, at Sotheby Parke Bernet in 1975, it was accompanied by a pair of four-light candelabra that are a reduced version of the offered pieces, as well as candlesticks, compotes, dessert dishes, claret jugs, and other pieces designed *en suite* (March 21, 1975, lots 107-114). Another matching centerpiece, completed in 1904, is illustrated John Loring, *Tiffany's 150 Years*, p. 126.

\$ 50,000-70,000



1827

1900 EXPOSITION UNIVERSELLE, PARIS

**A SET OF THREE AMERICAN SILVER
“GEORGIAN REVIVAL” CENTERPIECE
BOWLS, DESIGNED BY PAULDING
FARNHAM FOR TIFFANY & CO., NEW
YORK, 1900 AND CIRCA**

comprising a smaller pair and one larger, the everted rims formed of openwork scrolling classical foliage, the larger also with bellflower swags, the tops applied with standing scrolling foliage, the bases overlaid with acanthus and palmettes

marked on bases, the pair numbered 13391-9250 and with marks for 1900 Paris Exposition, the larger numbered 14342-4310

200 oz.; 6220 g
diameters 10¼ and 17 in.; 26 and 43.2 cm

Along with this pair, Paulding Farnham designed a large centerpiece in this style for the Paris Exposition of 1900 that was sold Sotheby's, New York, January 20, 1998 (The Masco Collection), lot 42 and now at the Dallas Museum of Art. Another version, completed in 1904, is illustrated by John Loring in *Tiffany's 150 Years*, pp. 124-5.

\$ 8,000-12,000

1828

**AN AMERICAN SILVER AND CUT-
GLASS RENAISSANCE PATTERN
CENTERPIECE, DESIGNED BY
PAULDING FARNHAM FOR TIFFANY
& CO., NEW YORK, CIRCA 1905**

with a silver-mounted glass base, the stem applied with four demi-cherubs and supporting an openwork silver basket of strapwork enclosing fruit baskets and caryatid figures, with winged figure handles, the fluted glass bowl cut with flower-urns between dolphins
marked on base and numbered 16189-785
length over handles 16 in.; 40.7 cm

Paulding Farnham designed a monumental Renaissance pattern tea and coffee service for the 1904 Louisiana Purchase Exposition in St. Louis. The winged female figures that form the handles were based on similar figures by the artist Hans Holbein the Younger (1497?-1543). The service was so successful that Tiffany introduced additional hollowware forms and a flatware line in the Renaissance pattern the following year.

\$ 10,000-15,000



1827



1828

1829

1900 EXPOSITION UNIVERSELLE, PARIS AND
1901 PAN-AMERICAN EXPOSITION, BUFFALO

AN AMERICAN SILVER-GILT AND ENAMEL BOWL AND COVER, DESIGNED BY PAULDING FARNHAM, TIFFANY & CO., NEW YORK, CIRCA 1900

in Burmese style, the body applied with raised
beading in geometric bands enclosing green
enamel bosses on niello ground, engraved at
neck "E.S.J. and D.W.J. / February seventh /
1854-1904", the three-tier cover with pierced
foliate borders and matched enameling
*marked on base and numbered 14060-1558,
and with World's Fair marks for 1900 Paris
Exposition Universelle and 1901 Buffalo Pan-
American Exposition*
20 oz; 622 g
height 6 in.; 15.2 cm

Paulding Farnham designed a number of
objects for the 1900 Paris Exposition in the
Burmese style with the same use of beading
and enameling as the present lot, including a
silver-gilt vase (sold Christie's New York, 17
January 2008, lot 47) and a dressing table
mirror (sold Christie's New York, 20 January
2011, lot 32). In the Tiffany photograph album
from the exposition, the dressing table mirror
was labelled "Boudoir Mirror, Burmese
Silvergilt", and the caption described it as
"ornamented on every surface with small
ornamental rings, in the center of each of which
is set a small green enamel disk, to represent
glass ornament of the Burmese".

\$ 20,000-30,000



1829

1830

AN AMERICAN GOLD, ENAMEL, AND SAPPHIRE MOUNTED PERFUME FLASK, POSSIBLY BY TIFFANY & CO., NEW YORK, LATE 19TH CENTURY

the glass flask cut with spiraled, graduating
circles and enclosed by tentacle-form gold
mounts edged in blue enamel, the neck and
cover chased with spirals accented with matte
brown enamel, the hinged cover with a natural
sapphire cabochon finial
apparently unmarked
length 4½ in.; 11.5 cm

Compare this lot to a gold, rock crystal,
diamond, and enamel scent flask by Tiffany
& Co. with similar spiral mounts, illustrated in
Clare Phillips, ed., *Bejewelled by Tiffany*, 2006,
p. 186-87, no. 65.

\$ 4,000-6,000



1830



1831

1831

**AN AMERICAN SILVER AND
IRIDESCENT GLASS VASE, GEORGE
W. SHIEBLER & CO., NEW YORK,
CIRCA 1905**

the base formed as overlapping lily pads with three frogs supporting the stem chased and pierced with cattails and monogrammed *FEH*, with a "Jack-in-the-Pulpit" flower glass insert, probably *Quezal* marked on base rim and numbered 2484, weighted insert engraved *SEAD*
height 14 $\frac{1}{8}$ in.; 35.9 cm

\$ 6,000-8,000

1832

**AN AMERICAN SILVER ART
NOUVEAU PUNCH BOWL, STAND,
LADLE, AND TWELVE CUPS,
INTERNATIONAL SILVER CO.,
MERIDEN, CT, DATED 1909**

each monogrammed *TFW* and with whiplash rims, comprising a Punch Bowl raised on four snail feet, the base chased with seaweed, the body embossed with a mermaid among cresting waves and seagulls, monogrammed and dated 1909 twice; a Stand engraved with presentation inscription at center; a Ladle; six one-handed Cups embossed with waves, four also with a seagull; and six similar Goblets, three with animals: a seal, an alligator, and a dolphin, 15 pieces marked on bases
221 oz.; 6873 g
length of tray 22 in.; 56 cm

The inscription on the tray reads "Presented to Thomas F. Wogan. As A Testimonial From His Friends In Appreciation Of His Sterling Qualities And Political Consistency December 13th 1909."

Thomas F. Wogan (1862–1949) was Deputy Chief Register of Kings County and a longtime Democratic Party activist and leader in the Bay Ridge area of Brooklyn. He was appointed as transfer tax appraiser for Kings County in 1907 and 1908, and the present lot was likely gifted to him on the completion of that role.

\$ 12,000-18,000



1832



1833

□ 1833 SOLD WITHOUT RESERVE

A SET OF TWELVE AMERICAN SILVER DINNER AND TWELVE BREAD PLATES, MARTELÉ, GORHAM MFG. CO., PROVIDENCE, RI, 1909-1916

shaped circular, the borders chased with alternating poppies and leaves and initialed *F* marked on bases, the dinner plates coded *R/YK* and the bread plates *HZD*
332 oz; 10325 g
diameters 10¾ and 7 in.; 27.3 and 17.8 cm

Gorham's Martelé archives indicate that two sets of plates are listed under each of the codes for *R/YK* and *HZD*. For the dinner plates, they were entered in June 29, 1909 and January 4, 1916. For the bread plates, they were entered in November 24, 1915 and August 19, 1916.

\$ 15,000-25,000

1834

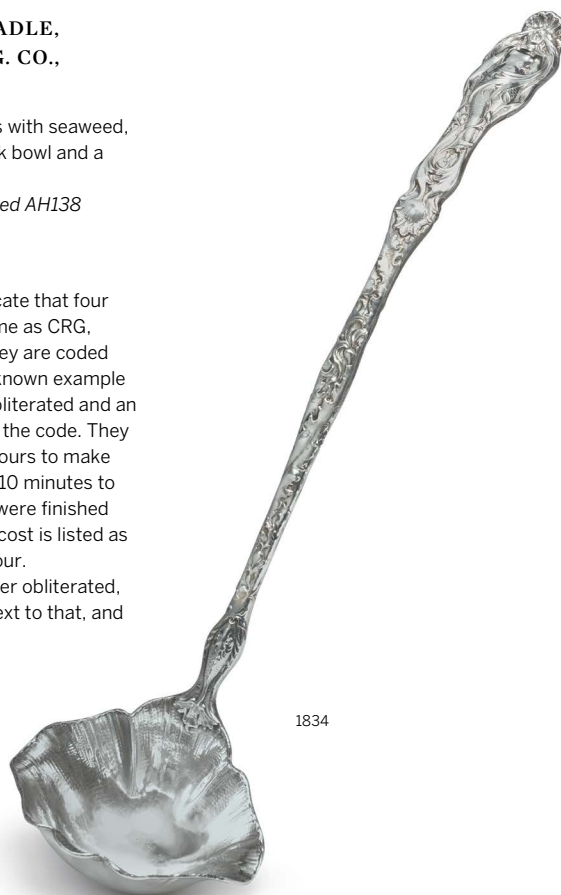
AN AMERICAN SILVER LADLE, MARTELÉ, GORHAM MFG. CO., PROVIDENCE, RI, 1902

the handle applied on both sides with seaweed, with a dolphin near the shellwork bowl and a mermaid terminal
marked on back of bowl and coded *AH138*
15 oz 10 dwt; 485 g
length 18¾ in.; 47.7 cm

Gorham's Martelé archives indicate that four ladles with cast handles, the same as *CRG*, were made. In the document, they are coded *H138*, but the examination of a known example reveals that the "H" has been obliterated and an "A" (for silver) engraved next to the code. They are listed as each taking three hours to make by James Leckenby, and 1 hour 10 minutes to cast. The records indicate they were finished on March 22, 1902, and the net cost is listed as \$108, probably the cost for all four.

This example also has a letter obliterated, but an "H" has been stamped next to that, and an "A" has also been engraved.

\$ 5,000-7,000



1834



1835

1835

**AN AMERICAN SILVER CENTERPIECE BOWL,
ATHENIC, GORHAM MFG. CO., PROVIDENCE,
RI, CIRCA 1900**

the bowl applied with leaves below chased chrysanthemums with whiplash stems, the everted rim monogrammed at each end above the ivorine handles
marked on base and coded DVH
57 oz 5 dwt; 1785 g
length 15 in.; 38.1 cm

\$ 3,500-4,500

1836

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

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

\$ 4,000-6,000



1836



1837

1837

**A SET OF TWENTY-FOUR AMERICAN SILVER
AND GOLD POMPEIAN PATTERN PLATES,
SOME BY DOMINICK & HAFF, NEW YORK,
EARLY 20TH CENTURY**

the borders applied with two medallions hung from chased bell-flower swags, one gold with a classical female figure and the other monogrammed *SRD*, applied wave rim
marked on bases, eight by Dominick & Haff, sixteen with maker's mark HM conjoined
502 oz 10 dwt; 15631 g
diameter 11½ in.; 29.2 cm

\$ 10,000-15,000



1838



1839



1840

1838

**AN AMERICAN SILVER FLEMISH
PATTERN FLATWARE SERVICE,
TIFFANY & CO., NEW YORK, TIFFANY
& CO., NEW YORK, CIRCA 1920**

monogrammed *LCR*, some pieces parcel-gilt
(pg), comprising:

- 12 dinner knives
- 12 dinner forks
- 12 dessert forks
- 12 fruit knives
- 12 butter spreaders
- 12 salad forks (pg)
- 12 oyster forks (pg)
- 12 teaspoons
- 12 bouillon spoons
- 12 citrus spoons (pg)
- 12 demitasse spoons (pg)
- 12 iced tea spoons
- 12 ice cream forks (pg)
- 12 salt spoons (pg)
- 2-piece carving set
- 1 poultry shears
- 2 salad servers (pg)
- 2 serving forks
- 1 cold meat fork
- 3 serving spoons (1 pg)
- 1 pastry server
- 1 ice cream slice (pg)
- 1 jelly knife (pg)
- 1 olive fork

183 pieces, in original fitted Tiffany & Co. wood
case with key
181 oz 5 dwt weighable
5641.5 g

PROVENANCE

Lorene Crebs Robertson (1891-1964)

See catalogue note at SOTHEBYS.COM

\$ 7,000-10,000

1839

**AN ASSEMBLED AMERICAN SILVER
FLEMISH PATTERN FLATWARE
SERVICE, TIFFANY & CO., NEW
YORK, MID 20TH CENTURY**

most pieces monogrammed *LB* or *GKP*,
comprising:

- 12 dinner knives
 - 24 dinner forks
 - 12 lunch knives
 - 22 lunch forks
 - 8 fish knives
 - 8 fish forks
 - 10 dessert forks
 - 9 butter spreaders
 - 7 cocktail forks
 - 12 teaspoons
 - 12 dessert spoons
 - 18 bouillon spoons
 - 12 citrus spoons
 - 12 demitasse spoons
 - 2 serving forks
 - 2 serving spoons, in sizes
 - 1 gravy ladle
 - 1 pastry server
 - 1 sugar spoon
- 185 pieces, in a fitted wood case
239 oz weighable
7433 g

\$ 7,000-10,000

1840

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

comprising:

- 14 dinner knives
 - 14 dinner forks
 - 6 lunch knives
 - 14 lunch forks
 - 14 butter spreaders
 - 14 salad forks
 - 12 cocktail forks
 - 18 teaspoons
 - 24 dessert spoons
 - 1 dessert fork
 - 1 pastry server
- 132 pieces
150 oz 15 dwt weighable
4690 g

\$ 10,000-15,000



1841



1842



1843

1841

AN AMERICAN SILVER PADOVA PATTERN FLATWARE SERVICE, DESIGNED BY ELSA PERETTI FOR TIFFANY & CO., NEW YORK, LATE 20TH CENTURY

comprising:
 12 dinner knives
 12 dinner forks
 12 lunch forks
 12 fish knives
 13 butter spreaders
 12 salad forks
 12 teaspoons
 12 dessert spoons
 12 coffee spoons
 12 demitasse spoons
 12 iced tea spoons
 12 individual hors d'oeuvre forks
 2-piece carving set
 2 fish servers
 1 cold meat fork
 1 serving spoon
 1 pasta server
 1 gravy ladle
 2 cheese knives
 1 bread knife
 1 ice cream scoop
 1 nut cracker
 1 ice tongs
 1 bottle opener
 1 candle snuffer
 4 salt & pepper shakers
 165 pieces
 234 oz 10 dwt weighable
 7296 g

\$ 15,000-20,000

1842

AN AMERICAN SILVER FLATWARE SERVICE, CARTIER, NEW YORK, 20TH CENTURY

in French Art Moderne style, comprising:

12 dinner knives
 12 dinner forks
 12 lunch forks
 12 butter spreaders
 12 salad forks
 10 cocktail forks
 11 teaspoons
 20 dessert spoons
 4 iced tea spoons
 2 salad servers
 1 cold meat fork
 1 serving spoon
 1 gravy ladle
 1 pastry server
 111 pieces
 183 oz weighable
 5691 g

\$ 7,000-10,000

1843

AN AMERICAN SILVER MESA PATTERN FLATWARE SERVICE, PORTER BLANCHARD, BURBANK, CA, MID 20TH CENTURY

comprising:
 12 dinner knives
 12 dinner forks
 12 lunch forks
 12 teaspoons
 12 dessert spoons
 11 butter spreaders
 10 cocktail forks
 2 salad servers
 1 serving spoon
 1 gravy ladle
 1 pastry server
 86 pieces
 102 oz weighable
 3172 g

\$ 9,000-12,000



1844

1844

**A PAIR OF AMERICAN SILVER TAZZE,
PEER SMED, BROOKLYN, NY, 1934**

spot-hammered surface, the stem formed as two
scrolled leaves supporting the rectangular top
chased with stepped geometric designs at ends
marked on base and stamped with date
19 oz; 591 g
length 8¼ in.; 21 cm

Peer Smed, before settling in Brooklyn in 1909,
crafted silver housewares for Dutch and Swedish
royal families, and continued his Danish-inspired
designs in America, including producing designs
for manufacturers such as Tiffany & Co. and
International Silver Company. When the Waldorf-
Astoria Hotel opened in 1931, the managing director
Lucius Boomer selected Smed for the flatware
and hollowware designs. During his lifetime, he
exhibited his work at the Brooklyn Museum and the
Metropolitan Museum of Art.

\$ 6,000-9,000

1845

**A GROUP OF AMERICAN SILVER CALLA
LILY PATTERN TABLE ARTICLES,
PEER SMED AND LONA P. SCHAEFFER,
BROOKLYN, NY, CIRCA 1935**

comprising four small Dishes, a pair of Tongs, a
Serving Spoon, and a Table Bell *lacking clapper*
marked on each, the serving spoon by Peer Smed, all
others marked for Lona P. Schaeffer
27 oz; 840 g
length of serving spoon 9¾ in.; 24.8 cm

Lona Schaeffer (1902–1989) was the daughter of
Peer Smed and trained in his workshop in Brooklyn.
Her style is distinctly redolent of his work, and it is
certain that many pieces which bear his mark were
wrought by her; their style draws from the weighty,
sculptural Danish *skovvirke* style. She specialized in
jewelry and flatware pieces ornamented with jack-
in-the-pulpit blossoms and calla lilies. There are
less than ten known examples of her hollowware,
all softer and with more curvature than her father's
work. Together, the two made some of the only
known Arts & Crafts sterling studio hollowware to
come out of Brooklyn.

\$ 3,000-5,000



1845



1846

1846

**AN AMERICAN SILVER-PLATED
LIGHTHOUSE COCKTAIL SHAKER
WITH MUSIC BOX, INTERNATIONAL
SILVER CO., MERIDEN, CT, 1927-29**

in the form of a windowed lighthouse with a gallery around the light, the base installed with a music box

base applied with a plaque with maker, "Patented Jan. 11 1927", and numbered 352

height 13¾ in.; 35 cm

\$ 6,000-8,000

1847

**AN UNUSUAL AMERICAN SILVER
AND VARICOLOR ENAMEL CAKE
STAND, TIFFANY & CO., NEW YORK,
CIRCA 1960**

surface enameled with prunus and varicolored butterflies

marked on base and numbered 23887

23 oz 10 dwt; 734 g

diameter 12½ in.; 30.8 cm

\$ 4,000-6,000



1847

PROPERTY FROM A PERSONAL FRIEND OF GENE MOORE

LOTS 1848-1860

1848

A SILVER AND ENAMEL FERRIS WHEEL, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

enameled Ferris wheel on rectangular platform and set with two girls with lollipops, a cowboy and pet pig, a child baseball player, an elderly couple, a lady with cats, and a child with teddy bear

base marked TIFFANY & CO. STERLING, 925, and Made in Italy
height 15⁵/₈ in.; 39.7 cm

\$ 50,000-70,000



1848



1849

1849

PROPERTY FROM A PERSONAL FRIEND OF GENE MOORE (LOTS 1848-1860)

DINOSAURS: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising an acrobat balancing on a tyrannosaurus rex, another riding a triceratops, and a gorilla standing on a ball and balancing three others, 6 pieces all marked TIFFANY & CO., STERLING, and Made in Italy 80 oz; 2488 g length of tyrannosaurus 7¼ in.; 18.4 cm

\$ 8,000-12,000

1850

ANIMALS AND CLOWNS: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising a giraffe supporting an acrobat, a zebra kicking a clown, and a kangaroo with a clown in its pouch, 5 pieces all marked TIFFANY & CO., STERLING, and Made in Italy, the two detachable clowns apparently unmarked 52 oz; 1617 g height of tallest 6⅞ in.; 17.5 cm

\$ 5,000-7,000



1850

1851

A GROUP OF SEVEN SILVER AND ENAMEL CAROUSEL FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising two horses, a hare, a camel, a tiger, a giraffe, and a zebra all marked TIFFANY & CO. and STERLING, the hare also marked Made in Italy 109 oz; 3390 g length of bases 3⅞ in.; 9.2 cm

\$ 8,000-12,000



1851

1852

**A SILVER AND ENAMEL CAROUSEL,
DESIGNED BY GENE MOORE FOR
TIFFANY & CO., NEW YORK, CIRCA
1990**

movable carousel on circular base, set with enameled horses, giraffe, rabbit, zebra, tiger and camel, all surmounted by a varicolored enamel tent with five flags, *lacking two flags*, with electrical musical mechanism and plug base rim marked *STERLING, 925, and TIFFANY & CO.*
diameter 13 in., height 13¼ in.; 33 cm, 33.7 cm

The carousel animals move up-and-down to the tune of the "Carousel Waltz." Another example of this carousel is illustrated in Gene Moore, *My Time at Tiffany's*, 1990, p. 201.

\$ 50,000-70,000



1852



1853



1854

1853

PROPERTY FROM A PERSONAL FRIEND OF GENE MOORE
(LOTS 1848-1860)

**ELEPHANTS AND CAMEL: A GROUP OF SILVER
AND ENAMEL CIRCUS FIGURES, DESIGNED BY
GENE MOORE FOR TIFFANY & CO., NEW YORK,
CIRCA 1990**

comprising four caparisoned elephants, one holding a
woman in his trunk, one standing with a dragon cape and
with elephant trainer, two with stands, and a caparisoned
camel supporting a harlequin, 9 pieces

all marked TIFFANY & CO., STERLING, and Made in Italy

116 oz; 3608 g

height of tallest 5 $\frac{5}{8}$ in.; 14.3 cm

\$ 10,000-15,000

1854

**ELEPHANTS: A GROUP OF SILVER AND
ENAMEL CIRCUS FIGURES, DESIGNED BY
GENE MOORE FOR TIFFANY & CO., NEW YORK,
CIRCA 1990**

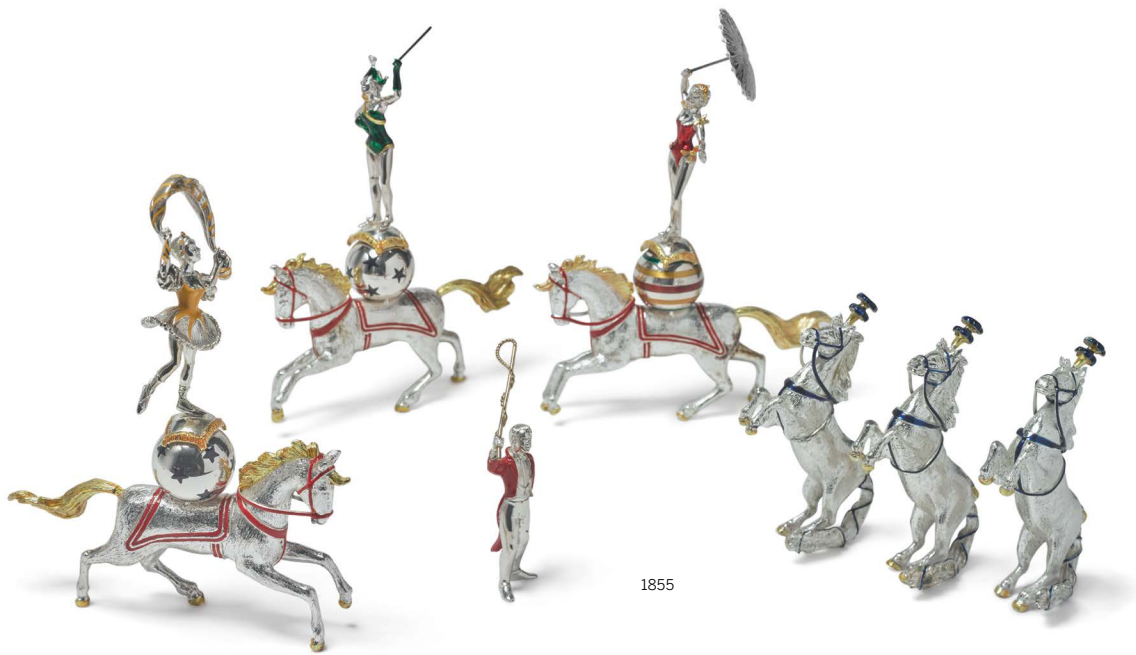
comprising three large caparisoned elephants supporting
female acrobats balancing on balls, and one matching
smaller elephant, 10 pieces

all marked TIFFANY & CO. and STERLING

103 oz; 3203 g

height of tallest 9 $\frac{3}{4}$ in.; 24.8 cm

\$ 6,000-8,000



1855

1855

HORSES: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising three rearing horses, a horse trainer, three horse supporting female acrobats balancing on balls, *13 pieces all marked TIFFANY & CO. and STERLING, some also marked Made in Italy, one ball apparently unmarked*
 77 oz; 2395 g
 height of tallest 8¼ in.; 21 cm

\$ 8,000-12,000



1856

1856

LIONS: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising six lions, a lion cage, a tiger on a stand, and his trainer, *10 pieces all marked TIFFANY & CO. and STERLING, some also marked Made in Italy*
 57 oz; 1773 g
 length of cage 4¾ in.; 12 cm

\$ 7,000-10,000



1857

1857

PROPERTY FROM A PERSONAL FRIEND OF GENE MOORE (LOTS 1848-1860)

ACROBATS: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising three stackable strongmen on a carpet, one male acrobat and one female acrobat balancing on their chins, two acrobats doing handstands, three stackable clowns playing accordions and balancing a ball, two acrobats standing head to head on a carpet, one seal balancing a ball, and one trapeze with two trapeze artists. 22 pieces all marked TIFFANY & CO. and STERLING, some also marked Made in Italy, the seal's ball apparently unmarked

67 oz weighable
2084 g
height of trapeze 12¾ in.; 32.5 cm

\$ 12,000-18,000

1858



1858

TOYS: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising a bear on movable roller skates, a bear in a red car, a red car, a jack-in-the-box, a horse tricycle, and a rocking horse, 7 pieces all marked TIFFANY & CO. and STERLING, some also marked Made in Italy
42 oz; 1306 g
length of car 5 in.; 12.7 cm

\$ 8,000-12,000

1859

CLOWNS: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising three standing harlequin clowns, two with weighted ball bases, one on a unicycle, one on stilts, one wearing a barrel, one riding a pig, one in an octagonal wheel, one balancing on a ball, one playing an accordion, and a female clown with a baby in a stroller, 14 pieces all marked TIFFANY & CO. and STERLING, some also marked Made in Italy

65 oz weighable

2021.5 g

height of tallest 5¾ in.; 14.6 cm

\$ 10,000-15,000



1859

1860

ANIMAL TRAINERS: A GROUP OF SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising four monkeys on a ladder, a monkey trainer on a barrel, a monkey playing a flute on a barrel, a musician holding an umbrella and a chained monkey, a snake charmer, and three poodles with stands and trainer, 16 pieces all marked TIFFANY & CO. and STERLING, some also marked Made in Italy, the four monkeys from the ladder apparently unmarked

43 oz; 1337 g

height of ladder 7 in.; 17.8 cm

\$ 10,000-15,000



1860



1861

1861

PROPERTY OF A LADY

**A CHINESE FAMILLE-VERTE DISH
QING DYNASTY, 18TH CENTURY**

the center painted with scholars and ladies engaged in various activities within a fenced garden, the rim decorated with floral sprays and foliage interrupted by cartouches depicting magpies and prunus, all reserved on a stippled ground
diameter 13½ in.; 34.5 cm

\$ 1,000-1,500

清十八世紀 五彩人物故事圖盤



1862

1862

PROPERTY FROM THE ESTATE OF
SUSAN S. DILLON

**A PAIR OF CHINESE FAMILLE-VERTE
QUADRANGULAR VASES MOUNTED
IN ORMOLU
THE PORCELAIN QING DYNASTY,
KANGXI PERIOD, THE MOUNTS
LATER**

each painted on alternate sides with a lady in a fenced garden or perched birds on floral branches, the shoulder decorated with prunus on a stippled green ground, now mounted with ormolu on a scroll-footed base, and with a fluted neck cast with husk motifs
height of vase 14½ in.; 36.8 cm

\$ 4,000-6,000

清康熙
五彩仕女庭院圖四方瓶一對

後配西洋銅鑲金



1863

TIMELESS VISIONS

PROPERTY FROM THE COLLECTION OF
MARION AND HENRY BLOCH

1863

A PAIR OF CHINESE FAMILLE-VERTE POTPOURRI VASES AND COVERS QING DYNASTY, KANGXI PERIOD

each molded with flutes at the neck and the foot, painted in the center with blossoming peonies and prunus branches, accompanied by two magpies in flight, the shoulder with a band of floral branches and floretts reserved on a green stippled ground, the slightly domed covers pierced and molded, and surmounted by a knob
height of vase 5 $\frac{3}{8}$ in.; 13.7 cm

PROVENANCE

Ralph M. Chait Galleries, New York

A nearly identical pair of vases and covers was sold in our London rooms, July 14th, 1970, lot 218.

\$ 5,000-7,000

清康熙

五彩喜上眉梢圖香熏蓋瓶一對

1864

PROPERTY OF A LADY

A CHINESE EXPORT FAMILLE- VERTE PART DINNER SERVICE QING DYNASTY, EARLY 19TH CENTURY

each piece finely painted with different scenes of Chinese figures engaged in various pursuits, comprising two oval tureens, covers and stands, four square vegetable dishes and covers, two sauce tureens, covers and stands, an oval platter and mazarine, six oval platters of graduating sizes, twelve soup plates, twelve plates and twelve small side plates. 64 pieces.
length of largest platter 16 $\frac{3}{4}$ in.; 42.5 cm

\$ 7,000-10,000

清十九世紀初 五彩加粉彩人物
故事圖餐具一組



1864



1865

1865

PROPERTY OF A PALM BEACH COLLECTOR

**A CHINESE EXPORT 'POMPADOUR' PATTERN PLATE
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1745**

the center painted with a flower spray, the rim decorated with further flowers and fruits and alternating cartouches painted with fish or eagles
diameter 9 in.; 23 cm

PROVENANCE

Royal James Gallery, Palm Beach, Florida, 1989

Examples bearing this design were once thought to have been made for Madame de Pompadour, hence the now well-known name of the pattern. Born Jeanne-Antoinette Poisson (French for 'fish' and painted in two of the cartouches on the plate), Madame de Pompadour was the famous mistress of Louis XV, who is said to be represented on the service by the eagles. However, that misconception has largely been debunked as discussed in Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, cat. no. 190, and David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, cat. no. 449. An identical example from a distinguished American collection was sold in these rooms, February 2nd, 2019, lot 827.

\$ 1,000-1,500

清乾隆 約1745年
粉彩西洋花卉圖盤



1866

1866

PROPERTY OF A PALM BEACH COLLECTOR

**A CHINESE FAMILLE-ROSE BOTTLE VASE
QING DYNASTY, 18TH CENTURY**

the globular body set on a slightly tapered foot rising to a cylindrical neck, the center painted with a jardinière filled with peach, melon and finger citron set atop rockwork and flanked by flowering peonies and surrounded by butterflies
height 12¼ in.; 31.1 cm

PROVENANCE

Elinor Gordon, Villanova, Pennsylvania

\$ 3,000-5,000

清十八世紀 粉彩花卉圖長頸瓶

1867

PROPERTY FROM THE ESTATE OF
SUSAN S. DILLON

**A CHINESE FAMILLE-ROSE
BRUSHPOT
QING DYNASTY, 18TH CENTURY**

of cylindrical form, painted in the center with
an official holding a fan with a monk behind
him conversing with an elegant lady within a
fenced garden, the base with traces of an ink
inscription
height 4 $\frac{7}{8}$ in.; 12.4 cm

\$ 800-1,200

清十八世紀
粉彩人物故事圖筆筒



1867

1868

PROPERTY FROM THE ESTATE OF
SUSAN S. DILLON

**A CHINESE FAMILLE-VERTE
BRUSHPOT MOUNTED IN ORMOLU
THE PORCELAIN QING DYNASTY,
KANGXI PERIOD, THE MOUNTS
LATER**

of cylindrical form, painted with a lady holding
a fan and two boys at play in a garden with a
fishbowl and a desk filled with scholar's objects
with a garden stool, the reverse with a *taihu*
rock beside a plantain tree
height of brushpot 5 $\frac{1}{2}$ in.; 14 cm

\$ 2,000-3,000

清康熙 五彩仕女嬰戲圖筆筒
後配西洋銅鎏金



1868

1869

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

**A LARGE CHINESE EXPORT VERTE-IMARI
FISHBOWL
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1740**

stoutly potted with bulbous body rising to an everted rim,
set with applied biscuit lion-mask handles and loose ring
handles, the exterior richly painted with flowering peony,
prunus and bamboo within a fenced garden, the interior
painted with fish and water plants
width across handles 25 in.; 63.5 cm

PROVENANCE

Christie's New York, January 19th, 1996, lot 1

\$ 10,000-15,000

清乾隆 約1740年 五彩花卉圖大缸



1869

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

**AN EXTREMELY RARE PAIR OF CHINESE
EXPORT FAMILLE-ROSE SQUARE-FORM BOXES
AND COVERS**

QING DYNASTY, QIANLONG PERIOD, 1735-45

each painted on each side with either a European couple seated at a table and drinking tea amidst Chinese ornaments or a pair of European musicians amidst flowering peonies all with elaborate *rocaillerie* borders, the casket set on a galleried plinth painted with lotus blossom and gilt cell diaperwork and surmounted on the corners with seated *kylins*, the cover similarly decorated and with a knob in the form of a *kylin* seated on a cushion.
height 11 $\frac{3}{8}$ in.; 28.9 cm

PROVENANCE

Sotheby's Monaco, June 23rd, 1986, lot 1106
Collection of a Gentleman of Title
Sotheby's New York, January 27th, 1988, lot 246

A similarly decorated but smaller pair of examples, without their covers, were sold in our London rooms, May 25th, 1971, lot 139. Another larger pair with *ruyi*-shaped feet, also without covers, is in the Collection of the Winterthur Museum, Garden & Library, Winterthur, Delaware, and illustrated in Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain*, New York, 1976, p. 81. A detail of one example is illustrated in François and Nicole Hervouët, Yves Bruneau, *La porcelaine des compagnies des Indes, à décor occidental*, Paris, 1986, p.187, fig. 8.13.

\$ 25,000-40,000

清乾隆 1735-45年
粉彩西洋樂人圖蓋盒一對



1870



1871



1872



1873

1871

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A RARE PAIR OF CHINESE EXPORT
ARMORIAL OVAL SOUP TUREENS,
COVERS AND STANDS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1750**

painted on either side of the tureens and covers
and in the center of the stands with the arms
of Cazalet between iron-red lion supporters
standing on gold and green foliate scrollwork
within gold chain borders
length of stand 14⁵/₈ in.; 37.2 cm

PROVENANCE

Christie's London, February 20th, 1978, lot 172
(part lot)

The Collection of Roy P. and Perry Mottahedeh
Sotheby's New York, January 29, 1987, lot 642

The arms of Cazalet on Chinese export
porcelain were first described in David
Sanctuary Howard, *Chinese Armorial Porcelain*,
Vol. I, London, 1974, p. 813. For an illustration of
the arms, see volume II of his book, published
in 2003, p. 337, P18. A group of 119 pieces
from this service was sold at Christie's London,
February 20th, 1978, lots 172 and 173. Only
two large tureens, covers and stands were
recorded.

\$ 10,000-15,000

清乾隆 約1750年 粉彩紋章圖
湯蓋盅及托盤一對

1872

PROPERTY FROM THE ESTATE OF ANDREW
HARTNAGLE

**A CHINESE EXPORT ARMORIAL
PUNCH BOWL
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1755**

painted on two sides of the exterior with the
arms of Scott and a ship crest, all beneath a
rose banderole inscribed with the motto *MIHI
LUCRA*
diameter 13⁷/₈ in.; 35.3 cm

PROVENANCE

Sotheby's New York, January 27, 1988, lot 435

For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 362, M1. According to the author, by
judging from the ship crest, it would seem that
the original owner of this service was in the East
India Company.

\$ 3,000-5,000

清乾隆 約1755年
粉彩紋章圖大盃



1874



1873

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A RARE PAIR OF CHINESE EXPORT
ARMORIAL ROCOCO-STYLE WINE
COOLERS FOR THE DUTCH MARKET
QING DYNASTY, QIANLONG PERIOD,
1767-69**

each molded around the lower body with
rocaillerie and the center painted with the arms
of Van Tets and Hartingh accoléé, and flanked
by two shaped panels on either side and floral
sprigs, set on either side with an iron-red and
gilt scroll handle
height 6³/₈ in.; 16.2 cm

PROVENANCE

Christie's New York, January 30th, 1992, lot 26
Christie's New York, January 29th, 1994, lot 47

For the arms, see Dr. Jochem Kroes, *Chinese
Armorial Porcelain for the Dutch Market*, Zwolle,
2007, pp. 345-346, cat. no. 266. The author
notes that the five surviving examples of wine
coolers from this service are of particular
interest. He states that the form is quite rare
and can be found in a French armorial service
probably made for the Breton families of Hévin
and Leissègues. Another pair of wine coolers
from the same service is illustrated in Anthony
du Boulay, *Christie's Pictorial History of Chinese
Ceramics*, Oxford, 1984, p. 282, fig. 4. The author
discusses the current examples which he notes
are modeled after Swedish Marieberg faience
examples, and were thought to have been made
for the Swedish market, as stated by a catalogue
note on a pair of examples first offered in these
rooms, February 24th, 1967, lot 336. This
attribution was later altered when select pieces
were illustrated in Elinor Gordon, *Collecting
Chinese Export Porcelain*, New York, 1977, p. 34,
color pl. II, where the author indicated that these
were pieces from a large service made for the
Dutchman Adrianus van Tets and his second
wife, Wilhelmina Jacoba Hartingh.

\$ 6,000-8,000

清乾隆 1767-69年
粉彩紋章圖洛可可風格酒桶一對

1874

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A RARE PAIR OF LARGE CHINESE
EXPORT ARMORIAL PUNCH BOWLS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1755**

each painted on two sides of the exterior and
in the interior base with the arms of the Anti-
Gallican Society above the motto *FOR OUR
COUNTRY*, the interior rim with a gilt shell, leaf
and scroll border
diameter 15⁵/₈ in.; 39.8 cm

PROVENANCE

One:
The Cecil H. Bullivant Collection
Philip's London, March 22nd, 1988, lot 234
The other:
The Collection of T. H. Kapnek, no. 3101
(according to label)
Christie's New York, January 29th, 1994, lot 48

LITERATURE

One:
David Sanctuary Howard, *Chinese Armorial
Porcelain*, Vol. I, London, 1974, p. 370, M4

The present pair appears to be the largest, and
the only two examples known of this size of bowl
painted in this subject matter. For the arms,
see David Sanctuary Howard, *Chinese Armorial
Porcelain*, Vol. I, London, 1974, p. 370, M4, where
one of the present pair is illustrated. The author
also suspects that this example is the same bowl
from the J. J. Howard sale 1902, lot 103. The
Anti-Gallican Society was formed in London first
in 1745, and re-established in 1757. The purpose
of the Society was to promote British made
commodities and resist and discourage French
imported goods. As documented by Howard,
there are several different known types of bowl
made for the Society, with differences in the
central horse rider as well as the motto inscribed.
An example with identical in decoration but
of half the size, was first sold in these rooms,
January 24th, 1990, lot 404, and subsequently
purchased by James F. Scott, and later sold again
from his collection in these rooms, October 15th,
2018, lot 144. An example painted with the same
arms but with a spearhead border, measuring
approximately 10 inches in diameter, was sold in
our London rooms, February 27th, 1973, lot 286.
A further example was also sold in our London
rooms, November 16th, 1976, lot 132.

\$ 10,000-15,000

清乾隆 約1755年
粉彩紋章圖大盃一對



1875

1875

PROPERTY FROM THE ESTATE OF
SUSAN S. DILLON

**TWELVE RARE CHINESE EXPORT
ARMORIAL OCTAGONAL PLATES FOR
THE DUTCH MARKET
QING DYNASTY, QIANLONG PERIOD,
1770-80**

each painted in the center with the arms of
Udemans, the border painted with flower
festoons
width 8¾ in.; 22.2 cm

For the arms, see Jochem Kroes, *Chinese
Armorial Porcelain for the Dutch Market*,
Zwolle, 2007, pp. 383-384, cat. no. 301, where
the author notes that, aside from the present
twelve plates, the only other pieces from this
service known are two platters and one other
plate. A tea service is also recorded, with a
handled teacup and a matching saucer extant.

\$ 2,000-3,000

清乾隆 1770-80年
粉彩紋章圖八方盤十二件



1876

PROPERTY FROM THE ESTATE OF SUSAN S. DILLON

**A GROUP OF TWELVE RARE CHINESE EXPORT ARMORIAL PLATES
QING DYNASTY, YONGZHENG PERIOD, CIRCA 1733, AND QIANLONG PERIOD, CIRCA 1738**

eight pieces painted in the center with the arms of Hamilton quartering Arran and Douglas, Duke of Hamilton, comprising four octagonal plates and four circular soup plates, four soup plates painted in the center with the arms of Hamilton with Spencer in pretence. Together with one Derby replacement. 13 pieces
width of octagonal plates 8 $\frac{3}{8}$ in.; 22.6 cm

The current lot contains examples from two services made for James Hamilton, 5th Duke of Hamilton, made five years apart. The first service, characterized by the large central coat of arms and grisaille and gilt floral sprays at the rim, was made in 1733. For these arms see David Sanctuary Howard, *Chinese Armorial Porcelain*. Vol. I, London, 1974, p. 394, O1. The second service, with a smaller coat of arms at the center, and also with the addition of James Hamilton's third wife, Anne Spencer's, family coat of arms in pretence in the center of the Hamilton arms, was made in 1738, following their marriage in 1737. For further discussion of these two services, see Ronald W. Fuchs II and David S. Howard, *Made in China: Export Porcelain from the Leo and Doris Hodroff Collection at Winterthur*, Delaware, 2005, p. 59, cat. no. 22.

\$ 10,000-15,000

清雍正-乾隆 約1733-約1738年
粉彩紋章圖盤十二件



1876

1877

PROPERTY OF A PALM BEACH COLLECTOR

A RARE CHINESE EXPORT ARMORIAL CHARGER
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1740

Painted in the center with the Lorraine family arms
diameter 12 5/8 in.; 32.1 cm

PROVENANCE

Heirloom & Howard Ltd., London, 1981

These exact arms do not appear to have been published, however, for the princely arms of Lorraine accollée Orléans, made for Leopold the Good and his wife Élisabeth Charlotte d'Orléans, see Antoine Lebel, *Armoiries françaises et suisses sur la porcelain de Chine au XXVIIIe siècle*, Brussels, 2009, p. 47. However, given the Leopold died in 1729, the present example perhaps was made for his son, Francis I, who was first the Duke of Lorraine, and later exchanged the duchy of Lorraine with Stanislaus I (Stanisław Leszczyński), King of Poland, for the Grand Duchy of Tuscany. Francis I later became the Holy Roman Emperor and reigned from 1745-65. A larger example with the same decoration from a distinguished American collection was sold in these rooms, February 2nd, 2019, lot 737.

\$ 4,000-6,000

清乾隆 約1740年 粉彩紋章圖大盤



1877

1878

PROPERTY OF A PALM BEACH COLLECTOR

A RARE CHINESE EXPORT ARMORIAL SAUCER DISH, TEABOWL AND SAUCER
QING DYNASTY, QIANLONG PERIOD

each piece painted in the center with a continental coat of arms, possibly of the Marchesa Spinola
diameter of saucer dish 7 7/8 in.; 20 cm

PROVENANCE

Teabowl and saucer:
Christie's London, June 14th, 1976, lot 148

\$ 1,500-2,500

清乾隆 粉彩紋章圖瓷三件



1878

1879

PROPERTY OF A PALM BEACH COLLECTOR

A PAIR OF CHINESE EXPORT ROYAL ARMORIAL SOUP PLATES MADE FOR CATHERINE THE GREAT OF RUSSIA QING DYNASTY, QIANLONG PERIOD, CIRCA 1785

each painted in the center in sepia with the Imperial Russian double-headed eagle charged on breast with St. George and the Dragon, with one claw clutching a sceptre and the other holding a cross-bearing orb, the border with intertwining ribbon and flowering vine
diameter 9¾ in.; 24.8 cm

PROVENANCE

Heirloom & Howard Ltd, London, 1981

The most famous and longest-ruling female reigning monarch of Russia, Catherine the Great reigned between 1762 and 1796, and was responsible for strengthening and expanding the empire. A well-known service made for her is the extensive Wedgwood 'Frog' service, depicting a different English country house on each individual piece. An identical example is illustrated in David Howard and John Ayers, *China for the West*, vol. II, London, 1978, cat. no. 461, from the collection of Mildred and Rafi Mottahedeh, and sold in these rooms, January 30th, 1985, lot 273.

\$ 5,000-7,000

清乾隆 約1785年 粉彩俄羅斯女皇嘉芙蓮二世紋章圖盤一對



1879



1880

PROPERTY OF A PALM BEACH COLLECTOR

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

lavishly painted in the center with the arms of Okeover quartering Byrmingham (probably) and Leake and impaling Nichol, flanked and supported by a pair of hippocampi and pennants, the rim elaborately decorated with four rococo cartouches, either inscribed with the LMO monogram or painted with a dragon crest above a crown
diameter 9 in.; 22.8 cm

Elaborately decorated, the Leake Okeover service is considered one of the greatest examples of Chinese export armorial services. The opulent service was made for Leake Okeover (1702-65), who married his wife Mary Nichol about 1730, but who died without heirs. His estate was passed on to his cousin, whose descendant, Sir Ian Walker-Okeover, Bt. sold around a hundred pieces of the service in March 1975. The original painted design for the arms is the only recorded example for a complete armorial service known to survive, and still remains with the family. Illustrated in David S. Howard, *A Tale of Three Cities: Canton, Shanghai and Hong Kong*, London, 1997, p. 57, cat nos. 53 (original pattern) and 54 (an example from the service). A collection of sixteen examples of various size from the service, from the collection of James F. Scott, were sold in these rooms, October 15, 2018, lots 223-232. A soup plate from this service was sold in these rooms, January 17th-20th, 2019, lot 143. A further plate from a distinguished American collection, was sold in these rooms, February 2nd, 2019, lot 736.

\$ 5,000-7,000

清乾隆 約1743年 粉彩紋章圖盤



1880



1881

1881

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

A SET OF ELEVEN CHINESE EXPORT PORCELAIN FAMILLE-ROSE ARMORIAL OCTAGONAL PLATES QING DYNASTY, QIANLONG PERIOD, CIRCA 1773

each painted in the center with the arms of Dalyell of the Binns, and inscribed on ribbons with the motto *I DARE* above the arms and *FOR RIGHT AND REASON* below, the center of the bottom ribbon depicting the badge of a baronet of Nova Scotia
width 9 $\frac{1}{8}$ in.; 23.3 cm

For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 629, S6.

\$ 3,000-5,000

清乾隆 約1773年
粉彩紋章圖六方盤十一件



1882

1882

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

A CHINESE EXPORT ARMORIAL HEXAGONAL PLATE QING DYNASTY, YONGZHENG / QIANLONG PERIOD, CIRCA 1735

painted in the center with the arms of Jephson impaling Chase, the rim decorated with a diaper border with reserved and shaped cartouches of the crest and peonies
width 9 $\frac{3}{4}$ in.; 24.8 cm

PROVENANCE

Heirloom & Howard, London

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 259, E15

\$ 2,000-3,000

清雍正/乾隆 約1735年
粉彩紋章圖六方盤

1883

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**A PAIR OF CHINESE EXPORT
ARMORIAL BOTTLE VASES
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1745**

each full body rising to a slender neck with a
bulb terminating in a flaring rim, painted on two
sides with the arms of Saunders
height 9 $\frac{5}{8}$ in.; 24.4 cm

PROVENANCE

Collection of Benjamin F. Edwards III
Christie's New York, January 22, 2002, lot 225

For the arms see David Sanctuary Howard,
Chinese Armorial Porcelain, Vol. I, London,
1974, p. 349, L1.

\$ 5,000-7,000

清乾隆 約1745年
粉彩紋章圖長頸瓶



1883

1884

PROPERTY FROM A PRIVATE COLLECTION,
PENNSYLVANIA

**A RARE CHINESE EXPORT ARMORIAL
BASIN FOR THE FRENCH MARKET
QING DYNASTY, YONGZHENG
PERIOD, CIRCA 1725**

painted in the center with the accollée arms of
Jubert de Bouville and Guyot de Saint-Armand
de Chenizot, the well painted with a iron-red
and gilt diaper band, the rim painted with a
band of scrolling floral blooms
width 12 $\frac{5}{8}$ in.; 32.1 cm

PROVENANCE

Collection of Benjamin F. Edwards III
Christie's New York, January 22, 2002, lot 144

For the arms, see Antoine Lebel, *Armoiries
françaises et suisses sur la porcelaine de Chine au
XVIIIe siècle*, Brussels, 2009, p. 68. The coronet
above the arms represents the rank of Marquis.

\$ 3,000-5,000

清雍正 約1725年
粉彩紋章圖八方盆



1884

PROPERTY OF A PRIVATE COLLECTOR,
VIRGINIA

**A RARE CHINESE EXPORT
OCTAGONAL 'WASHINGTON
MEMORIAL' PLATE FOR THE
AMERICAN MARKET
QING DYNASTY, JIAQING PERIOD,
1800-02**

the center painted with an eagle with its wings spread perched above a monument inscribed *WASHINGTON*, the background with a willow tree, the rim with an undulating ribbon decorated with florettes, the top of the plate with a monogram reading *JLS* within an oval reserve
width 9¾ in.; 24.7 cm

PROVENANCE

Pook and Pook Auctions, Downingtown, Pennsylvania, April 18th, 2008, lot 177

\$ 4,000-6,000

清嘉慶 1800-02年 粉彩
「華盛頓紀念碑」圖八方盤

The present example is part of an iconic Chinese export service made for the American market in the very beginning of the 19th century. All pieces from this service depict a memorial, presumed to be George Washington's grave, after his death on December 14, 1799. A virtually identical example which appears to be the only other octagonal plate published, in the collection of the Metropolitan Museum of Art, is illustrated in Clare Le Corbellier, *China Trade Porcelain: Patterns of Exchange*, New York, 1974, pp.118-119, cat. no. 50. The author describes the clear indication that the devices depicted in the center of the plate are standard representations of mourning, that would have been instantly understood by the American audience, who were familiar with mourning embroideries by the turn of the 18th century. The identification of the monogram has puzzled scholars since the 1950s, with many publications describing the monogram as reading *JRL*, and attributing it to either Philadelphia trader John R. Latimer, active in China between 1815-1833, or Judith

and Robert Lewis, the son and daughter-in-law of George Washington's sister Betty. Both have been dispelled as possible attributions, and while Le Corbellier describes the example in the collection of Metropolitan Museum of Art as bearing the monogram *PAS*, it is possible that due to the wear on the plate, the original *JRS* monogram has been worn away to appear as *PAS*.

The service was actually made for Joseph Sims, a China trader, and Rebecca, his wife, of Philidelphia. This attribution was made after the discovery of a hand written provenance note accompanying three examples of the service that were donated to Kenmore, a plantation house museum in Fredericksburg, Virginia. Other shapes known from this service include rectangular platters, tureen cover, jardinière, sauce tureen, pots de creme, coffee can, octagonal hot water dish, oval platter (lacking strainer). It is interesting to note that most shapes extant are either completely unique examples, or only very few are known.



1885

PROPERTY OF A PRIVATE COLLECTOR,
VIRGINIA

A RARE PAIR OF CANTON FAMILLE-ROSE OVAL PLATTERS BEARING THE FLAGS OF THE UNITED STATES OF AMERICA AND THE REPUBLIC OF CHINA

REPUBLIC PERIOD, 1912-28

each boldly painted in the center with the crossed flags of the United States of America and the Republic of China tied by a bow-knot, the rim painted with fruits, peonies and butterflies among foliage reserved on a gilt ground

length 13 $\frac{3}{4}$ in.; 33.6 cm

While the inspiration of the decoration is yet unknown, the dating of this type of platter derives from the dates of usage of the flag of the Republic of China. Known as the "Five Colored Flag", or *Wuseqi*, it was used by the Provisional Government of the Republic of China between 1912 and 1913, and later used by the better known Beiyang Government between 1913 to 1928. The five colors on the flag: red, yellow, blue, white and black, represent respectively the union of the five major races in China: Han, Manchus, Mongols, Hui and Tibetans. The flag was designed by famous late Qing and early Republic period politician Zhao Fengchang, who was also known as the 'Midwife of the Republic' for his key contributions during the early establishment of the Republic government. However, the Five Colored Flag was later removed in favor of the *Qingtian Bairi Mandihong Qi*, or the "Blue Sky, White Sun and Wholly Red Earth" flag, which the Nationalist government used in China since 1928 to 1949, until the establishment of the People's Republic of China. This flag is still used as the flag of Taiwan since the Nationalist party's retreat to the island.

An example from this group of platters is famously in the collection of the Diplomatic Reception Rooms of the U.S. Department of State, illustrated in Clement E. Congor and Alexandra W. Rollins, *Treasures of State*, New York, 1991, p. 293, cat. no. 184, and also in Jean McClure Mudge, *Chinese Export Porcelain in North America*, New York, 1986, p. 227, fig. 380. A further example was sold in our London rooms, November 18th, 1986, lot 188, and later sold again in these rooms, January 29th, 1989, lot 309. Another example was first sold at Christie's New York, January 18-19, 2007, lot 504, and again at Christie's New York, January 18th, 2018, lot 206.

\$ 8,000-12,000

民國 1912-28年
廣彩中美國旗圖盤一對



PROPERTY FROM THE COLLECTION OF DR. AND MRS. SILVIO RICCIO

LOTS 1887-1900



1887

**A CHINESE EXPORT FIGURE OF A
SPANIEL
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1760**

modeled recumbent with head turned to one side with the eyes looking forward with a gentle gaze, the large rounded ears draped on both sides, the grey, brown and white coat painted naturalistically *en grisaille* accented with sepia to simulate fur markings
length 9½in.: 24.1 cm

PROVENANCE

Christie's London, June 23rd, 1975, lot 203
Fred Nadler, New York

A pair of spaniels with similar grey, brown and white coat was sold at Christie's London, November 6th, 1973, lot 197. Another pair of spaniels with black and white spotted coat, from the collection of Nelson and Happy Rockefeller, was sold in these rooms, January 18th, 2019, lot 410.

\$ 7,000-9,000

清乾隆 約1760年
粉彩獵犬擺件

1888

**A PAIR OF CHINESE EXPORT
FIGURES OF PUG DOGS
QING DYNASTY, QIANLONG PERIOD**

each modeled seated with heads turned to one side, the face with an upturned nose and floppy ears with a forward gaze, the neck with a red cord with a bell suspended, the fur realistically rendered with strokes painted *en grisaille*
height 7 in.: 17.8 cm

PROVENANCE

The Collection of Mrs. P. Czinner
Christie's London, October 15th, 1968, lot 168
John Sparks, Ltd., London
Private Collection
Christie's London, June 5th, 1995, lot 207
Chinese Porcelain Company, New York,
January, 2004

\$ 7,000-10,000

清乾隆
粉彩八哥犬擺件一對

**A RARE PAIR OF CHINESE EXPORT
FIGURES OF PUG DOGS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1750**

each modeled seated with head facing forward and clipped ears, the tongue protruding below the snout, the neck tied with a red cord suspending a gold bell, the tail curled around the left hind leg, the body painted all over in sepia strokes to simulate realistic fur height 9½ in.; 24.1 cm

PROVENANCE

Auktionsverket, Sweden, November, 2006
Cohen & Cohen, London
The James E. Sowell Collection, Dallas, Texas

LITERATURE

Michael Cohen and William Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, Surrey, 2008, pp. 168-169, cat. no. 11.8

A pair of examples, made apparently from the same mold and also decorated with brown fur, was sold at Sotheby's London, November 1st, 1989, lot 471. Another pair, in the Conde collection, is illustrated in William R. Sargent, *Chinese Porcelain in the Conde Collection*, Mexico, 2014, p. 193, fig. 4. Another example also made from the same mold, but decorated *en grisaille* to simulate a black coat, was in the collection of Mildred R. and Rafi Y. Mottahedeh, sold in these rooms, October 19th, 2000 lot 383, and illustrated in David Howard and John Ayers, *China for the West*, vol. II, pp. 598-599, cat. no. 623. The authors note that although pugs are native to China, it is almost certain that the present examples were modeled after a Meissen prototype by J.J. Kändler after 1734.

\$ 10,000-15,000

清乾隆 約1750年
粉彩八哥犬擺件一對



1889



1890



1891



1892

1890

**TWO CHINESE FAMILLE-ROSE
FIGURES OF BOYS ON QILINS
QING DYNASTY, QIANLONG/
JIAQING PERIOD**

each mythical beast standing foursquare with head turned to one side with mouth open and an upward gaze, each boy modeled seated on the animal's back, each holding either a *sheng* or a lotus sprig and wearing robes decorated with clouds and waves
height of taller 7 $\frac{3}{8}$ in.; 18.9 cm

PROVENANCE

One: Jorge Welsh, London

\$ 2,000-3,000

清乾隆/嘉慶
粉彩麒麟送子擺件一對

1891

**A LARGE CHINESE FAMILLE-ROSE
FIGURAL CANDLE HOLDER
QING DYNASTY, QIANLONG PERIOD**

modeled as an elegant lady with a gentle expression, supporting a *gu*-form vase with her hands, standing atop a dragon with gilt horns among swirling waves
height 13 $\frac{3}{4}$ in.; 35 cm

PROVENANCE

Monique Mardellis, London

A similar pair, holding a baluster vase with cracked-ice ground and 'ribbon-tied' vase, was sold in our London rooms, November 6th, 1973, lot 195.

\$ 6,000-8,000

清乾隆 粉彩仕女燭臺擺件

1892

**A PAIR OF CHINESE FAMILLE-ROSE
FIGURAL GROUPS
QING DYNASTY, QIANLONG PERIOD**

each modeled as a bearded gentleman with a joyous expression carrying a lady on his back, the gentleman decorated in turquoise enamels with dragon roundels on the robe
height 10 $\frac{7}{8}$ in.; 27.7 cm

PROVENANCE

Monique Mardellis, London

A closely related example was sold at Christie's London, June 15th, 1987, lot 459. The group appears to be made from the same mold but the head of the lady has been later replaced with a boy's head.

\$ 3,000-5,000

清乾隆 粉彩人物擺件一對

1893

**A RARE PAIR OF CHINESE EXPORT
'NODDING HEAD' FIGURES OF
LADIES
QING DYNASTY, 18TH/ 19TH
CENTURY**

each modeled holding a fan on one hand and a *lingzhi*-form *ruyi*-sceptre on the other, wearing long robes decorated with roundels and floral sprigs, wearing elaborate head dresses and standing on a waisted hexagonal pierced base
height 16¼ in.; 41.3 cm

PROVENANCE

Mallet, London, 2010

Compare a pair of similarly modeled examples but without hexagonal bases, in the collection of the Victoria and Albert Museum, London, given by C. N. Ades, in memory of his wife Andrée, and illustrated in Craig Clunas, *Chinese Export Art and Design*, London, 1987, p. 50, cat. no. 30. Another pair was sold at Christie's London, April 5th, 2001, lot 351, from the Humphrey Whitebread Collection.

\$ 15,000-25,000

清十八十九世紀
粉彩點頭仕女擺件一對



1893

1894

**A MASSIVE CHINESE FAMILLE-ROSE DISH
QING DYNASTY, QIANLONG PERIOD**

Painted in the center with a pair of pheasants perched on rockwork and flowering branches, surrounded by blooming peonies, roses, chrysanthemum and prunus, the rim reserved with shaped cartouches painted with Daoist emblems and lotus or peonies, reserved on a pink diaper-ground decorated with further stylized lotus and peony blooms
diameter 21³/₈ in.; 54.3 cm

PROVENANCE

Christie's London, April 29th, 1981, lot 224
Kentshire Galleries, New York

\$ 8,000-12,000

清乾隆 粉彩錦鷄花卉圖大盤



1894

1895

**A LARGE CHINESE ROSE-VERTE FIGURAL DISH
QING DYNASTY, YONGZHENG PERIOD**

finely painted in the center with two ladies in a garden with one leaning against a prunus tree, the other seated on pieced rockwork, both admiring a pair of peacocks, the rim reserved with shaped cartouches of blossoming branches against a stipple ground decorated with peonies and lotus blooms
diameter 16³/₄ in.; 42.6 cm

PROVENANCE

Sotheby's London, November 13th, 2002, lot 197

A nearly identical pair of examples of slightly smaller size was sold twice at Christie's London, July 14th, 1970, lot 216, and again on May 13th, 1973, lot 164.

\$ 4,000-6,000

清雍正
五彩加粉彩孔雀仕女圖大盤



1895

**A PAIR OF MASSIVE CHINESE
FAMILLE-ROSE BALUSTER JARS AND
COVERS
QING DYNASTY, QIANLONG PERIOD**

each decorated with blooming peonies
within a fenced garden with rockwork, the
shoulder painted with shaped collar reserved
with stylized peonies on aubergine ground,
the domed cover similarly decorated and
surmounted by a Buddhist lion-form knob
height overall 33½ in.; 85.1 cm

PROVENANCE

One: Christie's New York, January 23rd, 2007,
lot 152

\$ 10,000-15,000

清乾隆 粉彩花卉圖大罐一對



1949



1897

1897

**A PAIR OF CHINESE FAMILLE-ROSE
FIGURES OF COCKERELS
20TH CENTURY**

each modeled naturalistically with head turned to one side perched atop a pierced rockwork base with sprouting *lingzhi*, with incised *Pan Yunlong* Zao mark
height 18½ in.; 47 cm

PROVENANCE

Deacon's Horse Antiques, Connecticut

\$ 3,000-5,000

二十世紀 粉彩錦鷄擺件一對

1898

**A RARE PAIR OF CHINESE EXPORT
FIGURES OF KINGFISHERS
QING DYNASTY, 19TH CENTURY**

each modeled naturalistically perched on a pierced rockwork base, the breast and underbelly painted iron red, the back and wings painted with feathers
height 7¾ in.; 19.7 cm

The present examples are unusual in their coloring. A related example, likely from the same mold, was sold first in our London rooms, May 10th, 1994, lot 220, and again at Christie's New York, January 23rd, 2008, lot 312, from the collection of Leo and Doris Hodroff. This example is decorated with typical kingfisher colors, with its body painted primarily in blue with yellow, iron-red, green and pink accents. Another example, also from the same mold, was sold at Christie's Monaco, June 20th, 1988, lot 208, with coloring differing from the current pair or the Hodroff collection example.

\$ 4,000-6,000

清十九世紀 五彩翠鳥擺件一對



1898

1899

**AN UNUSUAL CHINESE BISCUIT-
GLAZED 'MYTHICAL-BEAST' WALL-
MOUNTED CENSER
QING DYNASTY, 19TH CENTURY**

modeled as a horned mythical beast from a foreshortened perspective, with pierced apertures along its back, nose and mouth, the reverse with a large opening and two smaller apertures, possibly for suspension
length 10½ in.; 26.7 cm

PROVENANCE

Vallin Galleries

\$ 1,000-1,500

清十九世紀
五彩瑞獸形掛壁熏爐



1899

1900

**A MASSIVE CANTON FAMILLE-ROSE
PUNCH BOWL
QING DYNASTY, MID-19TH CENTURY**

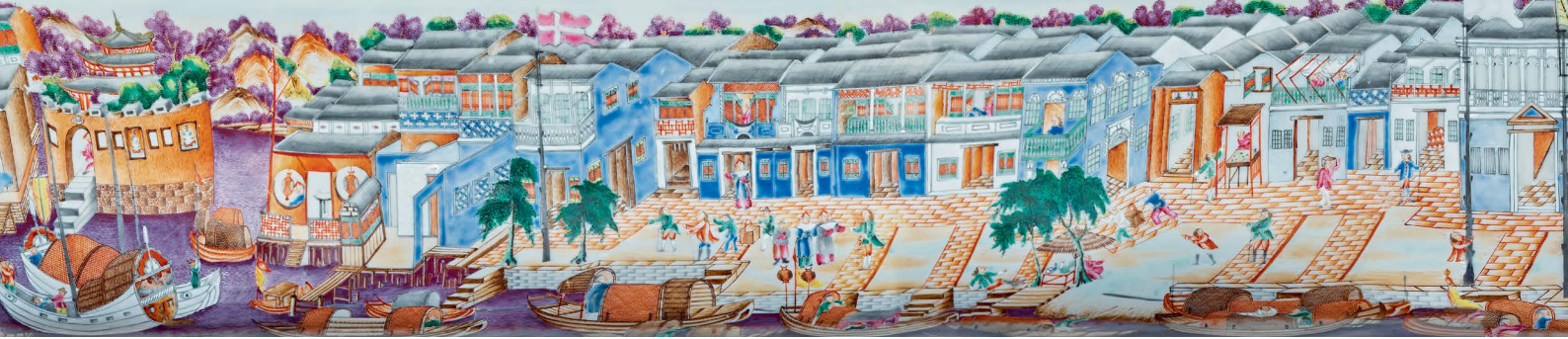
Painted on the exterior with figural scenes within gilt-fretwork borders, the interior decorated with further figural scenes underneath a gilt-ground border painted with butterflies and peonies reserved with figural cartouches
diameter 21 $\frac{3}{8}$ in.; 54.4 cm

\$ 5,000-7,000

清十九世紀中期
廣彩人物故事圖大盃



1900



1901

PROPERTY FROM THE COLLECTION OF
ARTHUR AND SARA JO KOBACKER

**A CHINESE EXPORT 'HONG' PUNCH
BOWL**
QING DYNASTY, QIANLONG PERIOD,
1780-85

finely potted with a slightly tapered foot rising to deep rounded sides, the exterior painted with a continuous scene of the *hongs* at Canton by the Pearl River, the factories flying the French, Imperial Austrian, Swedish, British, Dutch and Danish flags, the paved waterfront bustling with European and Chinese figures, the interior painted with a central floral basket encircled with an elaborate border of further flower baskets alternating with shaped panels and flower festoons, all underneath a green and gilt husk band
diameter 14 $\frac{1}{8}$ in.; 36 cm

PROVENANCE

Christie's New York, January 21st, 1999, lot 268

\$ 20,000-30,000

清乾隆 1780-85年
粉彩廣州十三行景圖大盃

There are many different variations depicting the European *hongs* (factories) on the Canton waterfront on a Chinese export punch bowl, and the earliest example was produced circa 1765 and illustrated in Bredo L. Grandjean, *Dansk Ostindisk Porcelæn*, Copenhagen, 1965, fig. 113-114, cat. no. 107, now in the collection of M/S Maritime Museum of Denmark, with one side depicting the *hongs* and the other side showing the stock exchange in Copenhagen. The *hongs* were ultimately destroyed in 1856 by a devastating fire, and following that, the Second Opium War began. Between 1765 and the early 19th century, varied views of the *hongs* were recorded on porcelain, as well as other mediums including Chinese export paintings on canvas and copper. Therefore, *hong* bowls, in their depiction of the factories and flags, arguably relate more closely to Chinese export paintings rather than other types of Chinese export porcelain and serve as a guide to the evolution of European commerce on the Canton waterfront. In addition, while describing a very similar example in the Hodroff collection at Winterthur, illustrated in Ronald W. Fuchs II and David S. Howard, *Made in China*, Winterthur, 2005, pp. 138-139, cat. no. 88, the authors note the blending of painting traditions between the continuous horizontal landscape seen in Chinese handscrolls and the Western one-point perspective to create such bowls. Closely related examples are in major museums and collections, including one example in the Franks Collection at British Museum,

illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, New York, 1925, pl. LXX, fig. 3. Another example is illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, Massachusetts, 2012, p. 435, cat. no. 239, where the author attributes the dating of this particular type of *hong* bowl to between 1779-87, pointing to the design of the yellow Imperial Austrian flag with a double-headed eagle depicted on this bowl, which the *hong* flew only between 1779 to 1787, thus establishing the date of this design between those years. He further speculates that the monogram MT on the chest of the eagle stands for the empress of Austria, Maria Theresa (1717-80). Another pair of closely related punch bowls, from the collection of Anthony J. Hardy, and on loan to the Hong Kong Maritime Museum, is illustrated in Libby Lai-Pik Chan and Nina Lai-Na Wan, *The Dragon and The Eagle: American Traders in China*, Hong Kong, 2018, vol. I, pp. 138-139, cat. no. 2.2, where the author further expanded on Sargent's dating of 1779-87, and suggests that since the French flag is white, signifying that the time of manufacture would be prior to the French Revolution, and by the absence of the American flag, which would appear several years later at around 1785, the latest scholarship dates this type of *hong* bowl would most likely have been made between 1780-85. A closely related example, from the James F. Scott collection, was sold in these rooms, October 15th, 2018, lot 245.



1901





THE CHINESE EXPORT 'TOBACCO LEAF' SERVICE FROM THE ESTATE OF SUSAN S. DILLON

As one of the most recognizable patterns in Chinese export art, the 'Tobacco Leaf' pattern was an immensely popular design during the late 18th century for wares destined for Europe. A plate is illustrated in H. A. Crosby Forbes, *Yang-ts'ai: The Foreign Colors*, Milton, Massachusetts, 1982, p. 26, cat. no. 20, as well as on the cover. The author notes that the tobacco plant was actually unknown in Asia during the late 18th century, and the "leaves actually resemble those of the anona, custard apple", and the "large main flower resembles a species of the passion-flower vine". The elaborate nature of the pattern meant that the 'Tobacco Leaf' services were among one of the more costly pieces to produce. The author notes that there are also approximately 15 different variations of the pattern known, and the present examples with the large yellow leaf and the delicately painted central flower are the most characteristic.

1902

**TWO LARGE CHINESE EXPORT
'TOBACCO LEAF' PATTERN
TUREENS, COVERS AND TWO
STANDS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

each of oval form with scalloped rims, molded with lotus-pod form handles, painted in the center with a large yellow and puce flower, surrounded by large turquoise, yellow and blue tobacco leaves, the cover surmounted with a finger citron-form knob and similarly decorated, as well as the stands
length of tureen 14¾ in.; 37.4 cm

\$ 25,000-35,000

清乾隆 約1785年 粉彩花卉紋
湯蓋盃及托盤兩件

1903

**TWO CHINESE EXPORT 'TOBACCO
LEAF' PATTERN TUREENS AND
COVERS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

en suite with the preceding lot
length of tureen 11¾ in.; 29.9 cm

\$ 15,000-25,000

清乾隆 約1785年
粉彩花卉紋湯蓋盃兩件

1904

**TWO LARGE CHINESE EXPORT
'TOBACCO LEAF' PATTERN OVAL
PLATTERS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

en suite with the preceding lot
length 16⅞ in.; 42.8 cm

\$ 15,000-25,000

清乾隆 約1785年
粉彩花卉紋大盤兩件

1905

**TWO CHINESE EXPORT 'TOBACCO
LEAF' OVAL PLATTERS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

en suite with the preceding lot
length 13¾ in.; 34 cm

\$ 8,000-12,000

清乾隆 約1785年
粉彩花卉紋大盤兩件

1906

**EIGHT CHINESE EXPORT 'TOBACCO
LEAF' PATTERN PLATES
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

en suite with the preceding lot
diameter 8⅞ in.; 22.6 cm

\$ 8,000-12,000

清乾隆 約1785年
粉彩花卉紋盤八件

1907

**SEVEN CHINESE EXPORT 'TOBACCO
LEAF' PATTERN PLATES
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

en suite with the preceding lot
diameter 8⅞ in.; 22.6 cm

\$ 7,000-10,000

清乾隆 約1785年
粉彩花卉紋盤七件

1908

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

en suite with the preceding lot
diameter 8⅞ in.; 22.6 cm

\$ 4,000-6,000

清乾隆 約1785年
粉彩花卉紋盤四件

1909

**TEN SMALL CHINESE EXPORT
'TOBACCO LEAF' PATTERN PLATES
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

en suite with the preceding lot
diameter 6½ in.; 16.5 cm

\$ 7,000-10,000

清乾隆 約1785年
粉彩花卉紋小盤十件

1910

TWO CHINESE EXPORT 'TOBACCO LEAF' PATTERN SALT CELLARS
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785

en suite with the preceding lot
diameter 4 in.; 10.2 cm

\$ 2,000-3,000

清乾隆 約1785年
粉彩花卉紋鹽盤兩件

1911

TWO CHINESE EXPORT 'TOBACCO LEAF' PATTERN LEAF-FORM DISHES
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785

en suite with the preceding lot
length 8¼ in.; 20.9 cm

\$ 2,000-3,000

清乾隆 約1785年
粉彩花卉紋葉形盤兩件

1912

A GROUP OF CHINESE EXPORT
'TOBACCO LEAF' PATTERN WARES
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785

en suite with the preceding lot, comprising two
vases and a cover, and two teabowls
height of vase 7⅞ in.; 19.4 cm

\$ 1,500-2,500

清乾隆 約1785年
粉彩花卉紋瓷四件





PROPERTY FROM THE ESTATE OF
SUSAN S. DILLON

**A CHINESE EXPORT 'ROCKEFELLER'
PATTERN PART DINNER SERVICE
QING DYNASTY, JIAQING PERIOD,
CIRCA 1810**

each piece finely painted in the center with a different scene of Chinese figures at various pursuits within borders of sepia scalework on a gold filigree ground reserved with shaped bird and landscape cartouches, comprising an oval tureen, cover and stand, two rectangular vegetable dishes and covers, two sauce boats, two oval sauce tureen stands, eight soup plates, eleven plates, fourteen dessert plates, six small plates and a small bowl. 51 pieces.
length of tureen stand 14¾ in.; 37.5 cm

The present elaborately decorated part dinner service was originally part of a much larger service, with each individual piece painted in the center with a different scene depicting Chinese figures. Previously known as 'Palace ware', though with no particular connection to the Chinese Imperial Palace, the term was largely replaced by 'Rockefeller Pattern' in the 20th century due to several members of the Rockefeller family owning examples from the service. These members famously include John D. Rockefeller Jr. and his sons, Nelson A. Rockefeller and David Rockefeller. Approximately forty pieces from the estate of Nelson Rockefeller were sold in these rooms, November 20th, 1980, lots 565-582. David,

along with his wife Peggy, acquired a large portion of the Rockefeller service from John D. Rockefeller Jr.'s estate, and first sold thirty-three pieces in these rooms, October 14th, 1993, lots 79-92. Another 168 pieces from their collection was sold at Christie's New York, May 9th, 2018, lot 161. One of the largest collections of the service, comprising 184 pieces, was originally in the collections of the Stirlings of Keir, probably since the early 19th century. These pieces were sold by Colonel William Stirling of Keir at Christie's London, December 5th, 1977, lot 324, and sold again at Christie's New York, April 28th, 2017, lot 18.

\$ 30,000-50,000

清嘉慶約1810年 粉彩描金
「洛克菲勒」紋餐具一組



1971



1914

1914

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

**TWO CHINESE EXPORT 'ROCKEFELLER'
PATTERN HOT-WATER DISHES
QING DYNASTY, JIAQING PERIOD, CIRCA 1810**

similarly decorated to the preceding lot.
length 11 in.; 27.9 cm

PROVENANCE

Christie's London, March 19th, 1985, lot 269
Christie's New York, October 15th, 1986, lot 196

See catalogue note to the preceding lot.

\$ 3,000-5,000

清嘉慶 約1810年 粉彩描金
「洛克菲勒」紋保溫盤一對



1915

1915

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

**A CHINESE EXPORT 'ROCKEFELLER PATTERN'
RETICULATED OVAL BASKET STAND
QING DYNASTY, JIAQING PERIOD, CIRCA 1810**

similarly decorated to the preceding two lots, the cavetto
with a puce-enamelled diaper border
length 12 $\frac{7}{8}$ in.; 32.7 cm

PROVENANCE

The Estate of an English collector
Christie's London, November 10th, 1983, lot 566 (part lot)
Sotheby's New York, January 31st, 1991, lot 605

See catalogue note to lot 1913.

\$ 1,000-1,500

清嘉慶 約1810年
粉彩描金鏤空「洛克菲勒」紋盤

PROPERTY FROM THE ESTATE OF SUSAN S. DILLON
**A CHINESE EXPORT 'MANDARIN PALETTE'
 PART DINNER SERVICE**
QING DYNASTY, QIANLONG PERIOD, CIRCA 1780

each piece painted with bouquets and sprigs of flowers, the rim with a rose scalework border interrupted with iron-red cell diaper panels decorated with small floral sprigs, comprising a chamfered rectangular soup tureen and

cover, a sauce boat, two chamfered rectangular platters, an octagonal deep dish, ten octagonal soup plates, sixteen octagonal plates, ten octagonal berry dishes and two chamfered rectangular salt cellars. 45 pieces. length of tureen stand 14½ in.; 36.9 cm

\$ 4,000-6,000

清乾隆 約1780年 粉彩花卉圖餐具一組





1917

1917

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

**A LARGE AND RARE CHINESE EXPORT
UNDERGLAZE-BLUE AND 'MANDARIN
PALETTE' 'RIVERSCAPE' PUNCH BOWL
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1785**

the exterior finely painted on two sides with an extensive and bustling riverscape scene within a rocaillie border in underglaze-blue, interspersed by two further, smaller landscape panels depicting European buildings, the interior rim with an underglaze-blue diaper band with a further spearhead band underneath, the interior base painted with floral branches
diameter 15 $\frac{7}{8}$ in.; 40.2 cm

PROVENANCE

The Collection of Bruce and Jean Beaudette
Sotheby's New York, January 31st, 1991, lot 549

An virtually identical example was sold at Christie's October 30th, 1989, lot 45. A pair of punch bowls with identical borders, but painted with Chinese figures in a European inspired garden with pavilions and terraces was sold in our Monaco rooms, June 23rd, 1986, lot 1336; and a further example was sold in these rooms, January 31st, 1992, lot 135. The delicateness of the brush strokes, as well as the use of linear perspective elements on the present example is reminiscent of the famous and contemporary 'Hong' punch bowls, depicting the thirteen foreign factories on the Pearl River in Guangzhou (Canton). An example of the 'Hong' punch bowl, from the collection of Arthur and Sarah Jo Kobacker, is offered in this sale, lot 1901.

\$ 4,000-6,000

清乾隆 約1785年 粉彩山水圖大盃



1918

1918

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

**TWO CHINESE EXPORT 'MANDARIN PALETTE'
SMALL PUNCH BOWLS
QING DYNASTY, QIANLONG PERIOD, CIRCA
1785**

each decorated with shaped panels depicting Chinese figures in a garden engaged in various pursuits reserved on a Y-diaper ground, the interior base painted with further figures
diameter of larger 11 $\frac{1}{2}$ in.; 28.6 cm

\$ 3,000-5,000

清乾隆 約1785年 粉彩人物圖盃兩件



1919

1919

PROPERTY FROM THE ESTATE OF ANDREW HARTNAGLE

A CHINESE EXPORT FAMILLE-ROSE PUNCH BOWL

QING DYNASTY, QIANLONG/JIAQING PERIOD

the exterior painted with two large shaped panels depicting Chinese ladies and boys at play within a garden, interspersed by smaller shaped panels painted with landscape and songbirds among trees, all reserved on a gilt filigree ground, the interior rim with a gilt spearhead border and the base decorated with finger citrons, blossoming peonies and bean pods

diameter 15 $\frac{1}{8}$ in.; 38.5 cm

PROVENANCE

Offered at Christie's Monaco, June 20th, 1988, lot 181 (one of a pair)

\$ 3,000-5,000

清乾隆/嘉慶 粉彩描金仕女嬰戲圖大盃



1920

1920

PROPERTY FROM THE ESTATE OF SUSAN S. DILLON

A CHINESE EXPORT FAMILLE-ROSE PART DINNER SERVICE

QING DYNASTY, QIANLONG PERIOD, CIRCA 1780

each piece molded with scalloped or lobed rim, decorated in the center with a cluster of peony blossoms, within a bamboo border at the rim, comprising five platters of graduating size, a pair of tureen stands, three soup plates, fourteen plates, five berry dishes and six small side plates. 35 pieces.

length of largest platter 17 $\frac{3}{4}$ in.; 40.1 cm

\$ 2,000-3,000

清乾隆 約1780年 粉彩花卉圖餐具一組



1921

1921

PROPERTY FROM THE ESTATE OF SUSAN S. DILLON

TWELVE CHINESE EXPORT FAMILLE-ROSE PLATES

QING DYNASTY, QIANLONG PERIOD

comprising ten plates painted in the center with blooming floral sprays adjacent to rockwork, the cavetto decorated with an iron-red and gilt band reserved with cartouches of lotus, the rim with a spearhead border within a blue enamel band, two plates similarly decorated with a large central peony sprig

diameter 9 in.; 22.9 cm

\$ 1,500-2,500

清乾隆 粉彩花卉圖盤十二件



1922

1922

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**THREE CHINESE EXPORT EUROPEAN SUBJECT PLATES
QING DYNASTY, QIANLONG PERIOD**

comprising a pair of plates painted in the center with the scene 'The Peasant Boy Looking for his Lost Calf', with the boy approaching a reclining European lady under a tree in landscape; and a plate painted with a European couple, also in landscape, with a third figure playing the mandolin behind a barrel
diameter of largest 9 $\frac{1}{8}$ in.; 23.3 cm

PROVENANCE

Henry Moog, Atlanta

The pair of plates depicting the lady and the boy in landscape is painted after a print by Larmessin, which in turn was after a drawing by Vleugels, illustrating a fable of La Fontaine. An identical example, together with the original drawing, is illustrated in Michel Beurdeley, *Porcelain of the East India Companies*, London, 1962, fig. 41 and 42. A similar example to the third plate, painted with a scene of a mandolin player, is illustrated in François and Nicole Hervouët and Yves Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, cat. no. 8.15. diameter of largest 9 $\frac{1}{8}$ in.; 23.3 cm

\$ 2,000-3,000

清乾隆 粉彩西洋人物圖盤三件



1923

1923

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**A RARE CHINESE EXPORT EUROPEAN SUBJECT PLATE
QING DYNASTY, QIANLONG PERIOD**

painted *en grisaille* in the center with a gentleman holding a gun with a dog by his side in landscape, the well inscribed *PETRUS DE WOOLFF PETR FIL*, the rim painted with blue and gilt flower sprays within gilt vine border
diameter 9 $\frac{1}{2}$ in.; 24.2 cm

PROVENANCE

Sotheby's Amsterdam, May 13, 1991, lot 248 (part lot)
Henry Moog, Atlanta

The present example comes from a rare group of porcelains painted after an engraving by Peter Schnek (1660-1718), adapted from a mezzotint by John Smith based on a portrait by William Wissing (1658-87) of John Cecil 'The Lord Burghley' and later the 6th Marquess of Exeter. For further discussion see David Howard and John Ayers, *China for the West*, vol. I, London, 1978, cat. no. 244. diameter 9 $\frac{1}{2}$ in.; 24.2 cm

\$ 1,500-2,500

清乾隆 墨彩描金西洋人物圖盤

1924

PROPERTY OF A LADY

**A RARE CHINESE EXPORT PART DESSERT SERVICE
QING DYNASTY, JIAQING PERIOD, CIRCA 1810**

each piece painted in the center with a central orange-ground roundel of various neo-classical motifs, the pierced rim encircled by two further neo-classical borders, comprising fourteen dessert plates and an oval platter. 15 pieces.

length of platter 12 $\frac{7}{8}$ in.; 32.8 cm

This unusual service is painted in the center with various motifs taken from the Greek mythology, including birds at a fountain, a hippocampus, Pegasus, a caduceus, various urns, and a creature which appears to be half goat and half grasshopper. A hot water plate from this service, painted with an urn, from the private collection of Elinor Gordon, was sold in these rooms, January 23rd, 2010, lot 286. A further saucer, painted in the center with a sphinx, was sold as part of a lot at Christie's New York, March 5th-6th, 2013, lot 120, previously in the collection of the Springfield Museums.

\$ 2,000-3,000

清嘉慶 約1810年
粉彩鏤空西洋圖案瓷十五件



1924

1925

PROPERTY FROM A PRIVATE COLLECTION, PHILADELPHIA, PENNSYLVANIA

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

each piece painted in the center with a purple floral spray, within a border of flower and fruit festoons, comprising: an oval tureen, cover and stand, a pair of vegetable dishes and covers, a pair of sauce boats and stands, an oval basin and stand, three oval platters of varying sizes, a pair of butter tubs, covers and stands, a mustard pot and cover with a spoon, a small sweetmeat dish, a cylindrical potted meat pot, cover and stand, a charger, eighteen plates and eleven small plates. 59 pieces.

length of tureen stand 17 $\frac{1}{2}$ in.; 44.4 cm

PROVENANCE

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

\$ 5,000-7,000

清乾隆 約1785年 粉彩花卉圖餐具一組



1925



1926

1926

PROPERTY FROM THE COLLECTION OF
ARTHUR AND SARA JO KOBACKER

**A PAIR OF CHINESE PAINTED
PLASTER 'NODDING HEAD' FIGURES
OF AN OFFICIAL AND LADY
QING DYNASTY, EARLY 19TH
CENTURY**

each modeled standing, and wearing silk garments, the face realistically modeled, the man wearing a robe decorated in the center with a crane, signifying first rank civil official, and holding a snuff bottle in his right hand, the lady wearing a green robe with a yellow vest painted with a front facing dragon
height 14 in.; 35.5 cm

PROVENANCE

Sotheby's London, November 17th, 1999, lot 994

\$ 2,000-3,000

清十九世紀初 彩繪泥塑點頭
文官仕女擺件一對



1927

1927

PROPERTY FROM THE ESTATE OF
SUSAN S. DILLON

**TWO CHINESE FAMILLE-ROSE
FIGURAL GROUPS
QING DYNASTY, QIANLONG PERIOD**

one modeled as a pair of lovers, the young man kneeling with arms embracing a standing lady with her right arm around his shoulder holding a fly-whisk, both with smiling expressions, the other modeled as a standing lady holding a peach on her left hand adjacent to a pierced rockwork stand surmounted by a rectangular jardinière with blooming flowers and foliage
height of taller 8¾ in.; 22.2 cm

A nearly identical example of the 'lover' group, formerly in the collection of Yves Mallié de Fonfais, Paris, is illustrated in Michel Beurdeley and Guy Raindre, *Qing Porcelain: Famille Verte, Famille Rose*, London, 1987, p. 129, cat. no. 180. Another example, previously in the collection of the late Hon. Mrs. Nellie Ionides, was sold in our London rooms, February 24th, 1976, lot 286. A related example of the figure of a lady with a pierced rockwork stand, but with a dog instead of a jardinière, is in the Copeland Collection at the Peabody Essex Museum, Salem, and illustrated in William R. Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, Salem, 1991, p. 132, cat. no. 60, where the author notes that similar examples are found in Dehua porcelains.

\$ 1,000-1,500

清乾隆 粉彩人物擺件兩件



1928



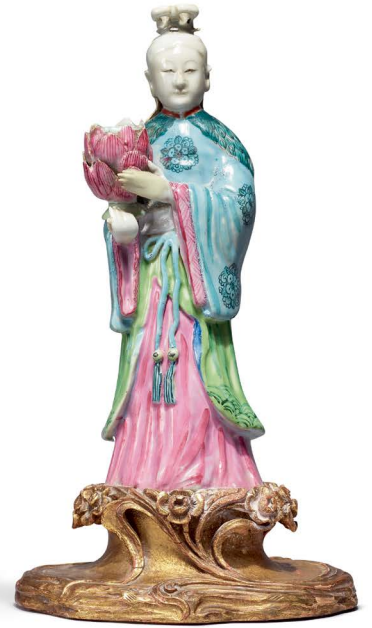
1928



1929



1930



1928

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**A CHINESE EXPORT OVAL LEMON BASKET AND STAND
QING DYNASTY, QIANLONG PERIOD,
1765-75**

the pierced basket decorated with floral spirigs on the interior below a spearhead border, the exterior similarly decorated, the stand modeled as a gnarled tree trunk and with applied flowers, two putti clambering and encircling their arms around an iron-red scarf draped over the upper part of the trunk
height 14 $\frac{3}{4}$ in.; 37.8 cm

PROVENANCE

Christie's New York, December 12, 1980, lot 213
Collection of Mildred and Rafi Mottahedeh
Sotheby's New York, January 30, 1985, lot 322
H. Moog, Atlanta

Directly copying a Meissen model produced around 1740, the form was meant to be a table centerpiece set above an oval tray and surrounded by other smaller condiment pots to hold spice and oil, as illustrated in Bredo L. Grandjean, *Dansk Ostindisk Porcelæn*, Copenhagen, 1965, fig. 56, cat. no. 40. Another example is illustrated in David Howard and John Ayers, *China for the West*, vol. II, London, 1978, p. 566, along with a Meissen example.

\$ 1,000-1,500

清乾隆 1765-75年
粉彩邁森風格果籃

1929

PROPERTY FROM THE ESTATE OF SUSAN S. DILLON

**A LARGE PAIR OF CHINESE FAMILLE-ROSE FIGURES OF LADIES
QING DYNASTY, 19TH CENTURY**

each modeled holding in one hand a vase decorated with rose blossoms below a border of green petals, the other hand poised upward, and standing on a pierced rectangular plinth decorated with peonies
height 15 $\frac{3}{4}$ in.; 40 cm

Compare a pair of similar examples sold at Christie's London, June 12th, 1978, lot 265.

\$ 2,000-3,000

清十九世紀 粉彩仕女擺件一對

1930

**A PAIR OF CHINESE FAMILLE-ROSE FIGURAL CANDLEHOLDERS
THE PORCELAIN QING DYNASTY,
19TH CENTURY, THE MOUNTS
CIRCA 1900**

each modeled as an elegant lady supporting a lotus pod on one arm, mounted on an Art Nouveau gilt wood stand
height overall 14 $\frac{3}{4}$ in.; 36.2 cm

PROVENANCE

Edward I. Farmer, New York
Private collection, California, 2014

\$ 3,000-5,000

清十九世紀 粉彩仕女擺件一對
後鑲木漆金底座



1931



1931

PROPERTY FROM THE COLLECTION OF
ARTHUR AND SARA JO KOBACKER

**A PAIR OF CHINESE FAMILLE-ROSE
FIGURES OF ELEPHANTS
QING DYNASTY, QIANLONG PERIOD**

each modeled naturalistically standing
foursquare with head facing forward, molded
with light wrinkles throughout the body, wearing
a cloth painted with cranes, bats and lotus on
each side, the front of the simulated shagreen
saddle raised, all surmounted by a pouch-form
vase painted with chrysanthemum sprigs and
tied with a yellow molded ribbon
length 7½ in.; 19 cm

PROVENANCE

Sotheby's London, November 17th, 1999, lot 989

The present examples are rare because they
carry an unusual pouch-form vase, instead of
the more common baluster or *gu*-form vases
usually seen on other examples. The visual pun
for elephant, *xiang*, and a vase on its back, *ping*,
refers to *taiping youxiang*, meaning 'peaceful
times'. Further discussion on this topic see
Terese Tse Barthomomew, *Hidden Meanings in
Chinese Art*, San Francisco, 2006, pp. 237-238.

\$ 3,000-5,000

清乾隆 粉彩太平有象擺件一對



1932



1932

PROPERTY FROM THE ESTATE OF SUSAN S.
DILLON

**A PAIR OF CANTON FAMILLE-ROSE
'ELEPHANT' CANDLESTICKS
QING DYNASTY, MID-19TH CENTURY**

each modeled as a caparisoned elephant
supporting a *gu*-form vase, the body painted
with iron-red and gold, the caparison painted
with scrolling foliage and flowers reserved on a
gilt ground, the undersides each inscribed with
tian, meaning 'sky'
length 8¾ in.; 22.2 cm

\$ 2,000-3,000

清十九世紀中期
廣彩太平有象燭臺一對

1933

**A RARE CHINESE FAMILLE-ROSE
COCKEREL-FORM TUREEN AND
COVER
QING DYNASTY, 19TH CENTURY**

naturalistically modeled in two sections, the raised head supported by a short neck, the plumage on the body painted in sepia and *en grisaille*, the feet tucked under the body, the interior with turquoise enamels and the interior base with a five-character *Danran Jushi Zhi* mark
height 11 in.; 27.9 cm

PROVENANCE

A Private collection, Virginia

The owner of the mark is still unknown. Compare a virtually identical example, sold in our London rooms, November 29th, 1977, lot 121. Further examples were sold at Christie's London, July 23rd, 1979, lot 207, and an example from the estate of Richard Currier and Audrey Bruce Currier, sold Christie's New York, November 7th, 1984, lot 58. Another example was offered at Christie's London, November 16th, 1998. Other tureens bearing the same mark is known, with a pair of duck-form tureens being offered at Christie's New York, September 13th, 2019, lot 1145.

\$ 5,000-7,000

清十九世紀 五彩錦鷄形蓋盃



1933

澹
然
居
士
製

PROPERTY FROM THE
COLLECTION OF
DR. DAVID SANDERS &
PROF. JESSE DUKEMINIER

CALIFORNIA
STRAIGHT
AHEAD

1934

**A PAIR OF BISCUIT-GLAZED
FIGURES OF PARROTS
QING DYNASTY, 19TH CENTURY**

each modeled with head raised high with wings folded, perched on top of a pierced rockwork base
height 10 in.; 25 cm

PROVENANCE

Sotheby's London, May 16th, 1995, lot 47

\$ 1,000-1,500

清十九世紀 綠釉鸚鵡擺件一對



1934



1935



1935

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**THREE CHINESE FAMILLE-ROSE
WARES
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1750**

each painted in the center with a pair of pheasants in a garden beside rockwork issuing blossoming floral branches within a spearhead border, the rim with lotus and peony sprays, comprising a pair of basins and a large circular plate
diameter of large plate 16¼ in.; 41.4 cm

PROVENANCE

Christie's New York, January 29th, 1994, lots
138 (pair of basins) and 139 (large plate)

\$ 4,000-6,000

清乾隆 約1750年
粉彩錦鷄花卉圖瓷三件

1936

PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTION

**A PAIR OF LARGE CHINESE
FAMILLE-ROSE MOON FLASKS
LATE QING DYNASTY**

each of flattened circular form supported on a high and slightly splayed foot below a cylindrical neck, set to either side with an applied *chilong*-form gilt handle, the center enameled to one side with a historical narrative scene, the reverse with a pair of pheasants perched on rockwork amid blossoming peony and magnolia, against a pink ground with colorful floral and fruit meander, auspicious symbols and *shou* characters

\$ 2,000-3,000

清末 粉彩花鳥人物故事圖
抱月瓶一對



1936



1937

1937

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A RARE PAIR OF CHINESE EXPORT
FAMILLE-ROSE HEXAGONAL SMALL
TUREENS, COVERS AND STANDS
QING DYNASTY, QIANLONG/
JIAQING PERIOD**

the tureens decorated on the exterior reserved with shaped panels of interior scenes with Chinese figures on a gilt-filigree ground, set with a pair of Buddhist lion handles, the cover similarly decorated, each with two finger citron shaped panels painted with a landscape with puce enamel and surmounted by a knob modeled as a playful Buddhist lion on its back holding with a brocade ball, the stands each reserved with a large leaf shaped panel depicting three ladies playing with two boys with a scholar peeking through the doorway width of tureen stand 11 in.; 27.9 cm

PROVENANCE

Sotheby's London, June 8th, 1982, lot 176
Christie's London, October 31st, 1988, lot 243

A set of four tureens, identical to the current examples, was sold at Christie's London, November 12th, 1974, lot 325. It is possible that the current examples were part of the set, however only one tureen, cover and stand were illustrated thus it is not possible to confirm. However, these four tureens appear to be the only examples painted with these particular scenes of ladies and boys at play. Another similarly decorated example depicting a Chinese banquet scene was sold in these rooms, February 2nd, 1978, lot 297. Another example, depicting Immortals and scholars on a fenced bridge, was sold at Christie's London, November 12th, 1985, lot 408.

\$ 6,000-8,000

清乾隆/嘉慶 粉彩描金六方
雙耳蓋盃及托盤一對



1938

1938

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A CANTON FAMILLE-ROSE FIVE-
PIECE GARNITURE
QING DYNASTY, 19TH CENTURY**

each painted with panels of figures at various
pursuits against a ground scattered with floral
sprays and precious objects, comprising three
baluster vases and covers and two *gu*-form vases
height of vases and covers 16¾ in.; 42.6 cm

\$ 4,000-6,000

清十九世紀
廣彩人物圖瓶一套五件



1939

1939

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A PAIR OF CANTON FAMILLE-ROSE
JARS AND COVERS
QING DYNASTY, LATE 19TH CENTURY**

each sturdily potted, the exterior reserved with
panels depicting figures engaged in various
pursuits, the shoulder and foot decorated with
enamel bands with reserve figural cartouches
on a gilt-ground painted with peonies and
butterflies, the domed covers similarly decorated
and surmounted with a lotus bud-form knob
height overall 24½ in.; 62.2 cm

\$ 7,000-9,000

清十九世紀末
廣彩開光人物圖大蓋罐一對

1940

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A MASSIVE CANTON FAMILLE-ROSE
CHRISTENING BOWL**
QING DYNASTY, MID-19TH CENTURY

Painted on the exterior with figural scenes within gilt-fretwork borders, the interior decorated with further figural scenes beneath a gilt-ground border painted with butterflies and peonies reserved with figural cartouches
diameter 23 in.; 58.4 cm

\$ 7,000-10,000

清十九世紀中期
廣彩人物圖大盃



1940

1941

PROPERTY FROM THE ESTATE OF
ANDREW HARTNAGLE

**A MASSIVE CANTON BLUE AND
WHITE BASIN**
QING DYNASTY, DAOGUANG/
TONGZHI PERIOD

Painted in the interior with a riverscape scene depicting a pavillion and a pagoda, with a figure in a small boat in the center, the exterior painted with flowering peony, lotus, chrysanthemum and prunus branches, one side with a pierced drainage hole, wood stand.
2 pieces.
diameter 28¼ in.; 72 cm

Large basins such as the present example were probably used as bathing tubs, which would include a pierced hole for convenient drainage. A virtually identical example was sold at Christie's London, July 6th, 1984, lot 454. A similar example is illustrated in Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 1981, Delaware, fig. 71, from the collection of the Museum of the American Trade.

\$ 4,000-6,000

清道光/同治 青花山水圖大盆



1941



1942

1942

PROPERTY FROM THE COLLECTION OF DR. AND MRS. GREGORY F. SULLIVAN

**A CANTON FAMILLE-ROSE VASE
LATE QING DYNASTY**

one side painted with a banquet scene at court, the other side painted with a pair of phoenix birds among ducks, magpies, cranes and pheasants
height 23 in.; 58.4 cm

\$ 800-1,200

清末 廣彩宮廷宴會圖瓶



1943

1943

PROPERTY FROM THE COLLECTION OF DR. AND MRS. GREGORY F. SULLIVAN

**A CANTON FAMILLE-ROSE VASE
LATE QING DYNASTY**

modeled with a pair of Buddhist lion-form handles, the center painted on one side with a pair of phoenix birds and the other side painted with a pair of pheasants, all perched atop rockwork and surrounded by further blossoming peonies and other birds
height 24½ in.; 62.2 cm

\$ 800-1,200

清末 廣彩百鳥朝鳳圖瓶



1944

1944

PROPERTY FROM THE COLLECTION OF DR. AND MRS. GREGORY F. SULLIVAN

**A CANTON FAMILLE-ROSE VASE
LATE QING DYNASTY**

modeled with a pair of Buddhist lion-form handles, the center reserved with two figural scenes on a scrolling peony and foliage ground, the neck with further figural panels, the mouth rim decorated with sprigs of peach, peonies and lotus
height 23½ in.; 59.7 cm

\$ 800-1,200

清末 廣彩人物故事圖瓶



1945

1945

PROPERTY FROM THE COLLECTION OF
DR. AND MRS. GREGORY F. SULLIVAN

**A CANTON FAMILLE-ROSE VASE
LATE QING DYNASTY**

modeled with two *lingzhi*-sprig form handles,
painted in the center with a continuous scene of
figures in landscape
height 24¼ in.; 61.6 cm

\$ 800-1,200

清末 廣彩人物故事圖瓶



1946

1946

PROPERTY FROM THE COLLECTION OF
DR. AND MRS. GREGORY F. SULLIVAN

**A CANTON FAMILLE-ROSE VASE
LATE QING DYNASTY**

modeled with two *lingzhi*-sprig form handles,
painted on one side with a pair of peacocks
perched on rockwork with sprouting peonies,
chrysanthemum and blossoming prunus, the
other side painted with figures in landscape,
the scalloped mouth-rim decorated with fruiting
sprigs
height 22¾ in.; 57.8 cm

\$ 800-1,200

清末 廣彩孔雀圖瓶



1947

1947

PROPERTY FROM THE COLLECTION OF
DR. AND MRS. GREGORY F. SULLIVAN

**A CHINESE BLUE AND WHITE
'WESTERN CHAMBER' VASE
QING DYNASTY, 19TH CENTURY**

the center painted with a figural scene of Zhang
Sheng leaving Cui Yingying and Hongniang to
head to the capital for civil examination, flanked
by rockwork and plantain trees
height 21½ in., 54.6 cm

\$ 2,000-3,000

清十九世紀 青花西廂記圖瓶

END OF SALE

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Prince of Interiors

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Auction 25 January

Important Americana

Auction 26 January

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Auction 27 January

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Panel Discussion: Mario Buatta and the English Country House Style in America

72nd and York

Thursday 16 January

2:00–3:00 PM

With featured speakers Jane Churchill, Emily Evans Eerdmans,
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Americana Symposium

72nd and York

Tuesday 21 January

10:00 AM–5:00 PM

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Featured speakers include Kee Il Choi Jr., Alice Dickinson, Emelie Gevalt,
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Arun K. Singh, M.D., Gary R. Sullivan, and Annabel Westman.

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72nd and York

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for Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the

total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders, the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order or absentee bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

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.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website and other online platforms. Online and telephone bids may be recorded.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be 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. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, 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 U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, 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, which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding 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.

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. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. 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. From time to time, a Sotheby's shareholder may be an irrevocable bidder. 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. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. 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.

Π 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

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

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. Salesroom notices are also posted on the Online Platform for those bidding online. 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 in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may 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.

Advance Bidding For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. For these sales, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

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.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. 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 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 Sale results are available on Sothebys.com and on the Sotheby's App.

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 payments in the form of cash or cash equivalents.

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) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process.

They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose

sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. 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 taxes upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice 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.

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 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.

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7130.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Important Notice Regarding Upholstery

Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

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 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 Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty

This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, DING OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style

This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaouxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaouxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaouxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

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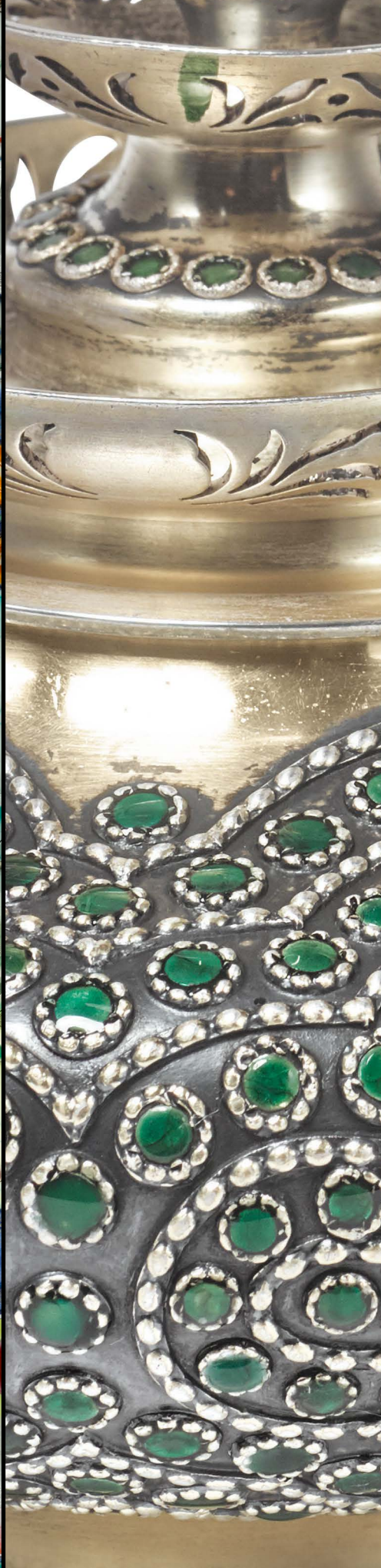
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