

IN PRAISE OF AMERICA:  
IMPORTANT AMERICAN FURNITURE,  
FOLK ART, SILVER,  
PRINTS AND BROADSIDES  
NEW YORK 21-22 JANUARY 2021

CHRISTIE'S



*In* C O N G R E  
DECLAR

By the R E P R E S E N  
UNITED STATES  
*In* G E N E R A L C O

**W**HEN in the course of human events, it becomes necessary for one people to dissolve the Political Bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind require, that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are Life, Liberty, and the Pursuit of Happiness.—That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed, that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes, and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former systems



S S, July 4, 1776.

# DECLARATION,

of the  
REPRESENTATIVES of the  
PEOPLE of AMERICA,  
in CONGRESS Assembled.

For protecting them by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States :

For cutting off our Trade with all parts of the World :

For imposing Taxes on us without our consent :

For depriving us, in many Cases of the benefits of Trial by Jury :

For transporting us beyond Seas to be tried for pretended Offences :

For abolishing the free System of English Laws, in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies :

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments :

For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all Cases whatsoever.

He has abdicated Government here, by declaring us out of his protection, and waging War against us.

He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the lives of our people.

He is at this time, transporting large Armies of foreign Mercenaries to compleat the works of Death, Desolation and Tyranny, already begun with circumstances of Cruelty and Perfidy scarcely paralleled in the most barbarous Ages, and totally unworthy the Head of a civilized Nation.











## SPECIALISTS AND SERVICES FOR THIS AUCTION



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



Jill Waddell  
Silver  
jwaddell@christies.com



Martha Willoughby  
American Furniture, Folk Art  
mwilloughby@christiespartners.com



Peter Klarnet  
Prints & Broad sides  
pklarnet@christies.com



Carleigh Queenth  
Ceramics  
cqueenth@christies.com



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



Christopher June  
Silver  
cjune@christies.com



Julia Jones  
Ceramics  
ccascella@christies.com



Cecilia Cascella  
ccascella@christies.com



John Hays  
Deputy Chairman  
jhays@christies.com



Jody Wilkie  
Ceramics  
jwilkie@christies.com

### SALE COORDINATOR

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

### EMAIL

For general enquiries about this  
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Clare Smith  
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Post-Sale Coordinator

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# IN PRAISE OF AMERICA

## IMPORTANT AMERICAN FURNITURE, FOLK ART, SILVER, PRINTS AND BROADSIDES

Including Exceptional Prints and Broadside from the Collection of  
Ambassador J. William Middendorf II and English Ceramics from  
the Longridge Collection

**21-22 JANUARY 2021**

### AUCTION

Thursday 21 January 2021

Session I at 2.00 pm (Lots 101-210)

Friday 22 January 2021

Session II at 10.00 am (Lots 211-327)

Friday 22 January 2021

Session III at 2.00 pm (Lots 328-440)

20 Rockefeller Plaza

New York, NY 10020

### VIEWING

For information regarding the Viewing,  
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9/10/18

# CHRISTIE'S

21/02/2019



# Session I

21 January, 2.00 pm

Lots 101-210











The Collection of  
**Abby and George  
O'Neill**

From superb European furniture to Impressionist painting, from rare Chinese ceramics to Alexander Calder jewelry, the Collection of Abby and George O'Neill reflects a distinguished history of American collecting. Following an enviable family tradition started by her grandparents, John D. Rockefeller Jr. and Abby Aldrich Rockefeller, and expanded by her uncle and aunt, David and Peggy Rockefeller, Abby O'Neill and her husband George acquired a remarkable breadth of fine and decorative arts, developing a collection with its own unique voice.

Abby O'Neill also continued her family's proud tradition of combining business and philanthropy, serving as a Trustee of the Rockefeller Financial Services and Rockefeller & Company from 1979 to 2004 (Chairman from 1998-2004) and Chairman of the Rockefeller Brothers Fund. Fund President Stephen Heintz said: "Abby had both the business acumen and philanthropic passion of her great grandfather, John D. Rockefeller". Mrs. O'Neill devoted herself to numerous educational, arts, environmental and community service organizations over a lifetime of extensive philanthropy and service. George O'Neill, a successful banker in New York, shared his wife's philanthropic interests and served as a trustee of New York's public television station, WNET, along with Colonial Williamsburg and Vassar College, among many others.

Together, Abby O'Neill and her husband George honored the Rockefeller legacy by combining successful careers in business with both important philanthropy and remarkable art collecting.





■101

**A MOLDED GILT-COPPER AND CAST ZINC EAGLE WEATHERVANE**

ATTRIBUTED TO A.L. JEWELL & CO. OR THE BOSTON METAL-WORKERS COMPANY, MASSACHUSETTS, LATE 19TH CENTURY

30½ in. high, 39½ in. wide, 11 in. deep

\$5,000-10,000

Similar models of weathervanes were made by both A.L. Jewell & Co. and the Boston Metal-Workers Company. See Robert Bishop and Patricia Coblenz, *A Gallery of American Weathervanes and Whirligigs* (New York, 1981), p. 51. no. 78 and Charles Klamkin, *Weathervanes: The History, Design and Manufacture of an American Folk Art* (New York, 1973), p. 88.

102

**A RED AND BLACK PAINTED WOODEN INDIAN WARRIOR ON HORSEBACK WEATHERVANE**

AMERICAN, 19TH CENTURY

19 in. high, 24 in. long

\$15,000-25,000

**PROVENANCE:**

Howard (d. 1992) and Jean (1909-1998) Lipman, Wilton, Connecticut

Sotheby's, New York, The Howard and Jean Lipman Collection of Important American Folk Art & Painted Furniture, The Property of the Museum of American Folk Art New York, 14 November 1981, lot 39

A Private Collection, New York

American & Peskin Gallery, New York

**EXHIBITED:**

New York, The Whitney Museum of American Art, *The Flowering of American Folk Art*, 1 February- 24 March 1974.

**LITERATURE:**

Jean Lipman and Alice Winchester, *The Flowering of American Folk Art: 1776-1876* (New York, 1974), p. 145, fig. 191.

Jean Lipman, Elizabeth B. Warren and Robert Bishop, *Young America: A Folk Art History* (New York, 1986), p. 123, fig. 7.9.





103

**A CARVED AND PAINTED OAK BOX**

ATTRIBUTED TO THE SHOP OF THOMAS DENNIS (D. 1706), IPSWICH, MASSACHUSETTS, 1670-1700

with remnants of original black and red paint; the interior fitted with a till; *the lid replaced and the feet later additions*

11¼ in. high, 25 in. wide, 14½ in. deep

\$15,000-30,000

**PROVENANCE:**

George and Estelle Farrel Goss, Middlebury and Guilford, Connecticut

With elaborate carving and significant survival of its original painted surface, this box is a remarkable addition to the body of work attributed to the shop of Thomas Dennis (d. 1706). Along with William Searle, Dennis was an émigré from Devon, England and introduced that region's florid style of carving to the New World.

Peter Follansbee, a specialist in 17th-century joinery and green woodworking, has spent much of his career studying and reproducing furniture made by Thomas Dennis and William Searle. Below is his discussion on the box offered here:

In 1937 and 1938, Irving P. Lyon wrote a series of articles, the first two of which focused on carved works he attributed to Thomas Dennis. A group of carved furniture that descended in Dennis' family is the key to this large body of work; now totalling upwards of 16 or more joined chests, two great wainscot chairs, two tape looms and about 15 carved boxes. Most of the copious literature on Thomas Dennis' work focus on the two chairs and the chests. The boxes exhibit as wide a variety of carved designs as the joined works (Irving P. Lyon, "The Oak Furniture of Ipswich, Massachusetts," parts 1 & 2, *The Magazine Antiques* (November and December 1937), collected in Robert F. Trent, editor, *Pilgrim Century Furniture* (New York, 1976).

This large box is part of a sub-group that features a stylized vase at the bottom center, with flowers and leaves flowing up and running horizontally from there. This is virtuoso carving, horror vacui at its best, all freehand

work except for a probable vertical centerline. There are three or four other boxes with this same design, and each one is different in varying degrees. The vitality of the carving on this box links it to several chests from this shop tradition. Boxes with this type of pattern include one at the American Museum in Bath, England, another in the collection of the Pilgrim John Howland Society, Plymouth, MA. A third is in a private collection. Lyon illustrated a box with this pattern from the Essex Institute, presumably still at the Peabody Essex Museum).

The chest at the Museum of Fine Arts, Boston (acc. no. 29.1015) features the exact same round accents in the empty spaces between the large curving leaves, rampant use of punched decoration and a painted background. One of three chests from this shop at the Metropolitan Museum of Art (acc. no. 10.125.685) has the same sort of large leaf forms as the outer corners of this design. Another (acc. no. 10.125.23) uses many of the same carving elements. Two of these three chests cited (and several others as well) have lozenge panels that include a leaf-design outside the perimeter of the diamond. This leaf design is repeated verbatim here, above the horizontal stalk to the left and right of the center flower.

The carved box here is constructed like all the others, nailed rabbit joints at the corners, a lidded till inside, and an overhanging bottom board forming a base on the sides and front. The lid is hinged with snipe-bill hinges, and has cleats nailed to it under each end. The lid and cleats are probably replacements, although one of the snipe-bill hinges seems undisturbed. The other has clearly been either replaced or reworked. The bottom is two riven oak boards with a tongue-and-groove joint along their edges. A related box at Historic New England features the same treatment on its bottom boards. The till's lid has a molded edge as is usual in these boxes. This is one of four boxes in the group to not have had a lock at any point.

--Peter Follansbee, November 2020











104

PROPERTY FROM A DISTINGUISHED PENNSYLVANIA-  
GERMAN COLLECTION

**104**

**JOHANNES BARD (1797-1861)**

**A FRAKTUR BIRTH CERTIFICATE FOR  
CATHARINA LEBE**

signed I.C. and dated 1834

watercolor on paper

13 x 16 1/2 in. (sight)

\$5,000-8,000

**PROVENANCE:**

David Wheatcroft Antiques, Westborough,  
Massachusetts, 1993

Recognized as a work by artist Johannes Bard for its striking colors, stylized four-heart format and painstakingly precise penmanship, the present lot is an excellent example of one of Bard's fraktur compilations. Bard was a lay leader in the Methodist Church and worked in Adams and York Counties in Pennsylvania and Frederick County, Maryland. For similar examples see Christie's, New York, 21 January 2011, lot 183 and Russel D. and Corrine P. Earnest, *Papers for Birth Dayes Guide To The Fraktur Artists And Scriveners*, Volume I, Second Edition (Pennsylvania, 1997), p. 74.



105

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

**■105**

**A LATE FEDERAL POLYCHROME-  
PAINTED DRESSING TABLE**

PROBABLY NEW HAMPSHIRE, 1810-1825

37 1/4 in. high, 31 1/4 in. wide, 17 in. deep

\$800-1,200



PROPERTY FROM A DISTINGUISHED PENNSYLVANIA-  
GERMAN COLLECTION

**106**

**ATTRIBUTED TO THE EXOTIC SCENERY  
ARTIST, CIRCA 1820**

**A SCHWENKFELDER FRAKTUR  
DRAWING**

reverse inscribed *Amanda Rebecca Singer*  
watercolor on paper  
8¾ x 7½ in. (sight)

\$5,000-8,000

**PROVENANCE:**

Mary Brenneman sale, Lancaster, January 1965  
Sidney Gecker, American Folk Art, New York, 1989

Among the more vibrant practitioners of fraktur were members of a Protestant sect called the Schwenkfelders and like other Pennsylvania Germans, the Schwenkfelders brought with them the old-country custom of illuminating documents with decorative writing and drawings as seen in the work offered here. Along with related examples featuring a similar bird and Eastern cityscape, the fraktur offered here is attributed to an artist known as the Exotic Scenery artist, who was active in Montgomery County, Pennsylvania from c.1817 to c.1830. For similar examples, see Pook & Pook, Downingtown, Pennsylvania, 10-11 July 2020, Lisa Minardi, *Drawn with Spirit* (2015) and Mary Jane Lederach Hershey, *This Teaching I Present* (2003).



106

PROPERTY OF AN IMPORTANT EAST COAST  
COLLECTOR

■ **107**

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

BALTIMORE, 19TH CENTURY

comprising 2 side chairs and 2 armchairs  
32 in. high

(4)

\$2,000-4,000



107



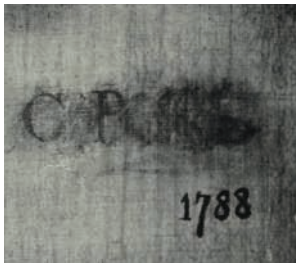


Fig. 1 Photograph taken of reverse before portrait was re-lined.

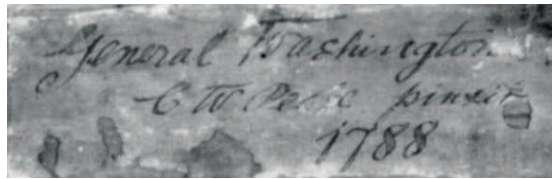


Fig. 2 Photograph of hand-written paper label on back of original stretchers (now lost).

PROPERTY FROM A RENOWNED PENNSYLVANIA COLLECTION

## 108

### CHARLES PEALE POLK (1767-1822), POSSIBLY IN COLLABORATION WITH CHARLES WILLSON PEALE (1741-1827)

*George Washington*

painted circa 1788

oil on fabric

23 x 19 in.

old pictures of the canvas before it was re-lined and stretchers replaced show the reverse with *C P...k/ 1788* and the stretchers with paper label hand-inscribed *General Washington/ C W Peale pinxit/ 1788*

\$200,000-300,000

#### PROVENANCE:

Scott & Fowles, Inc., New York, 1931

John McEntee Bowman (1875-1931), New York and Stonehedge, Greenwich, Connecticut, by purchase from above

Sale, "Hotel Biltmore Furnishings," Cook Warehouse, New York City, December 1955

Michael Donohue, by purchase from above

Graham Galleries, New York, 1965

Elinor Gordon, Villanova, Pennsylvania, 1965

H. Richard Dietrich, Jr. (d. 2007), Chester Springs, Pennsylvania, by purchase from above

#### EXHIBITED:

Philadelphia, Rosenbach Museum & Library, *Becoming George: The Life and Letters of George Washington*, April 1999.

Chester Springs, Pennsylvania, Historic Yellow Springs, *General George Washington*, 18-21 October 2002.

Philadelphia, Philadelphia Museum of Art, *Philadelphia Celebrates the Constitution*, June 2003, no. 6.

Mount Vernon, Virginia, *George Washington's Mount Vernon*, 2008-2012.

Philadelphia, Philadelphia Museum of Art, *The Art of the Peales: Adaptations and Innovations*, 2017-2018.

Philadelphia, Philadelphia Museum of Art, February 7-November 16, 2020.

#### LITERATURE:

Arthur North, "\$38 G.W. Picture May Bring 20G," *New York Daily News*, 22 February 1956, pp. 4, 28.

Frick Art Reference Library, ref. 121-20-a2.

Carol Eaton Soltis, *The Art of the Peales in the Philadelphia Museum of Art* (Philadelphia, 2017), pp. 137-138, fig. 3.10.

A powerful image of America's first President rendered during his lifetime, this portrait is the work of Charles Peale Polk (1767-1822), probably under the guidance of his uncle and teacher, Charles Willson Peale (1741-1827). The portrait is a close copy of Peale's 1787 "Convention" portrait, so-called as Washington sat for Peale in July 1787 when he was presiding as president of the Constitutional Convention (now in the collection of the Pennsylvania Academy of the Fine Arts, acc. no. 1912.14.3). In the portrait offered here, Polk faithfully replicates many of the details of this original, such as the exact folds of the shirt ruffle and the amount of collar visible on the sitter's left side. It also shows Polk's working style early in his career when he was more heavily

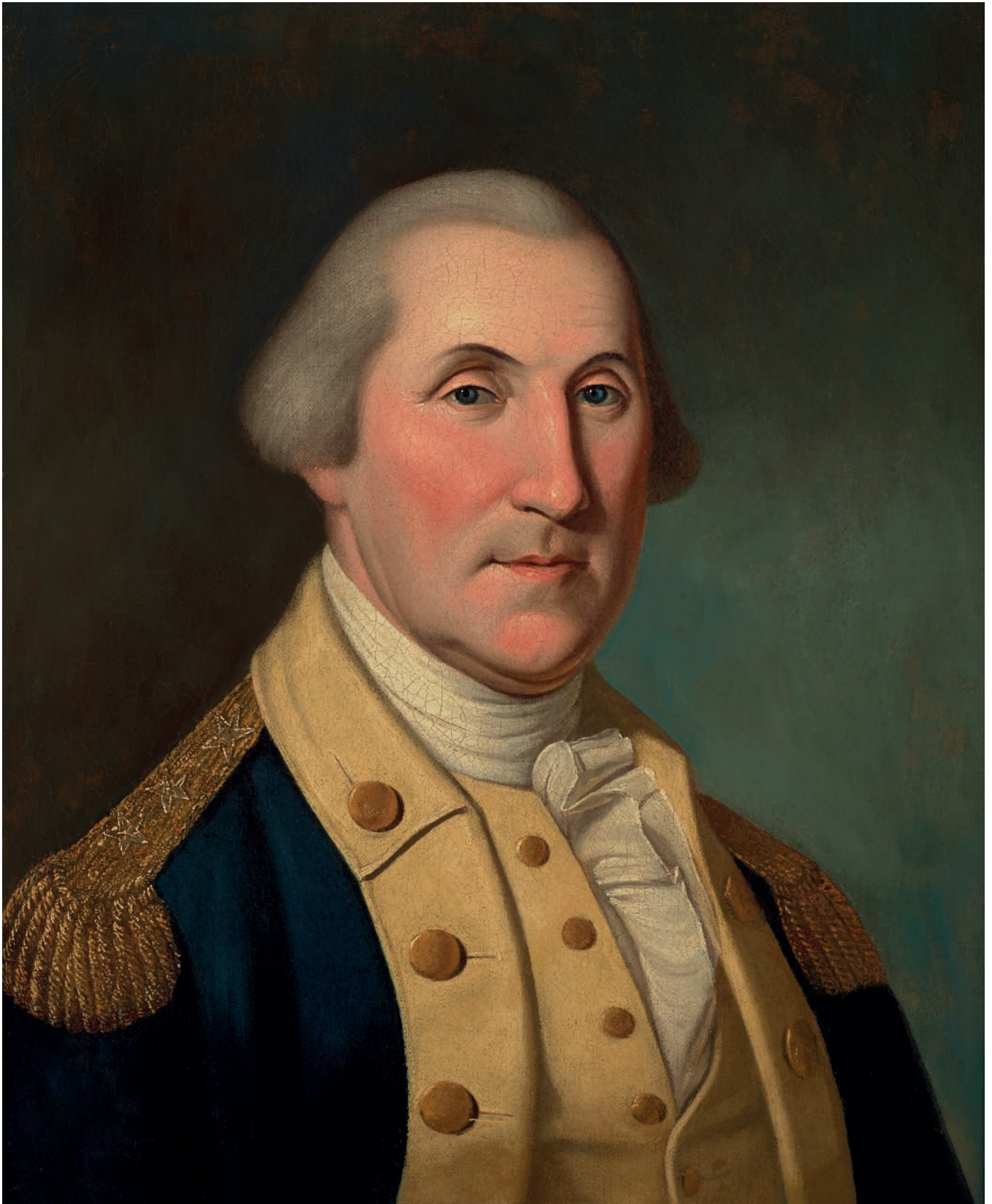
influenced by his uncle. As discussed by Carol Eaton Soltis, Peale was more academic and made extensive use of modelling to create a realistic sense of depth. Polk's later works show "the traditions and sensibilities of naïve painting" with the application of broad swaths of color and a reliance on line to effect form. Here, however, the student has come close to re-creating the subtle variations in flesh tones seen in Peale's original work (Carol Eaton Soltis, *The Art of the Peales: Adaptations and Innovations* (Philadelphia, 2017), pp. 137-139).

If not Polk's first copy, this portrait is an early replica. It is apparently signed and dated by Polk under the current re-lining. Photographs taken of the reverse before restoration show that it bears a partially obscured lettering, *C. P...k* and *1788* (fig. 1). Additional photographs of a label on the back of what appear to be the original stretchers (now lost) reads *General Washington/ C W Peale pinxit/ 1788* (fig. 2). The handwriting is not in Peale's hand but closely resembles that of Polk and the student may have been recording the originator of the image rather than the painter of the work. It is also possible that Peale contributed to the portrait in his instruction of Polk and his diary records his working on two portraits of Washington on December 5, 7, and 8, 1788, the year painted on the portrait's reverse. Peale may have provided an initial sketch or reworked a likeness begun by Polk. Based on photographs, Peale scholar Charles Coleman Sellers believed this portrait to be primarily the work of Peale. Coleman noted that Peale's diary also contains a 1791 reference to the older artist altering, at Polk's request, a portrait by Polk of his wife (Letter, Charles Coleman Sellers to Robert C. Graham, April 14, 1965).

This portrait may have been retained by the artist as the basis for his replicas. Two other examples by Polk in this format are known, each showing a greater degree of departure from Peale's original. The first, at the Art Museum, Princeton University, is virtually identical to that offered here but depicts more of the sitter's left collar than Peale's original and the portrait in this lot. The second, at the Metropolitan Museum of Art, differs considerably with an elongated head and shirt ruffle of variant design. Polk also used the "Convention" image for his larger  $\frac{3}{4}$  length portraits showing Washington after the Battle of Princeton (Linda Crocker Simmons, *Charles Peale Polk 1776-1822: A Limner and His Likenesses* (Washington D.C., 1981), p. 26, 28-37, nos. 11, 12, 16-43).

According to bills of sale for the portrait in 1965 and the records of the Frick Art Reference Library, the portrait first appeared on the marketplace when it was sold by the New York firm of Scott & Fowles in 1931 to John McEntee Bowman (1875-1931). A Canadian émigré who worked his way up in the hotel industry, Bowman was the proprietor of the Hotel Biltmore and this portrait supposedly hung in the Bowman Room. In December 1955, at a sale of furnishings from the hotel, a local fireman, Michael Donohue, purchased the portrait for \$38 (Arthur North, "\$38 G.W. Picture May Bring 20G," *New York Daily News*, February 22, 1956, pp. 4, 28, copy in files of Frick Art Reference Library, ref. 121-20-a2). From thence, it passed through dealers, Graham Galleries and Elinor Gordon, who in 1965 sold it to H. Richard Dietrich, Jr.









109

PROPERTY FROM A PRIVATE MARYLAND COLLECTION

**109**

**WILLIAM RUSSELL BIRCH (1755-1834)**

*A Portrait of Captain Joshua Barney*

signed *W. Birch, ptr./ Phila. 1810* (lower right); inscribed *Capt. Joshua Barney/ 1810* (lower left)

watercolor on paper

5 x 3¼ in. (sight)

Painted in 1810

\$5,000-10,000

**PROVENANCE:**

The Elizabeth L. Maurier Collection of Profiles

Joshua Barney was a commodore in the United States Navy. He served in the Revolutionary War and the War of 1812. He was also a captain in the French Navy from 1792-1802.

PROPERTY FROM THE COLLECTION OF  
AMBASSADOR J. WILLIAM MIDDENDORF II

**110**

**WILLIAM RUSSELL BIRCH (1755 - 1834)**

*A miniature portrait of Bishop William White (1748-1836)*

enameled copper

1¾ x 1½ in. (oval)

5 x 4 in. (overall)

\$3,000-5,000

**PROVENANCE:**

Freeman's, Philadelphia, 15 November 2017, lot 160

William White, of Philadelphia, was the first and fourth Presiding Bishop of the Episcopal Church in the United States. He was also the first bishop of the Diocese of Pennsylvania. He served as a Bishop from 1787 until his death in 1836. For a nearly identical example, see Smithsonian American Art Museum, acc. 1951.3.2.



110



PROPERTY FROM A GREENWICH COLLECTION

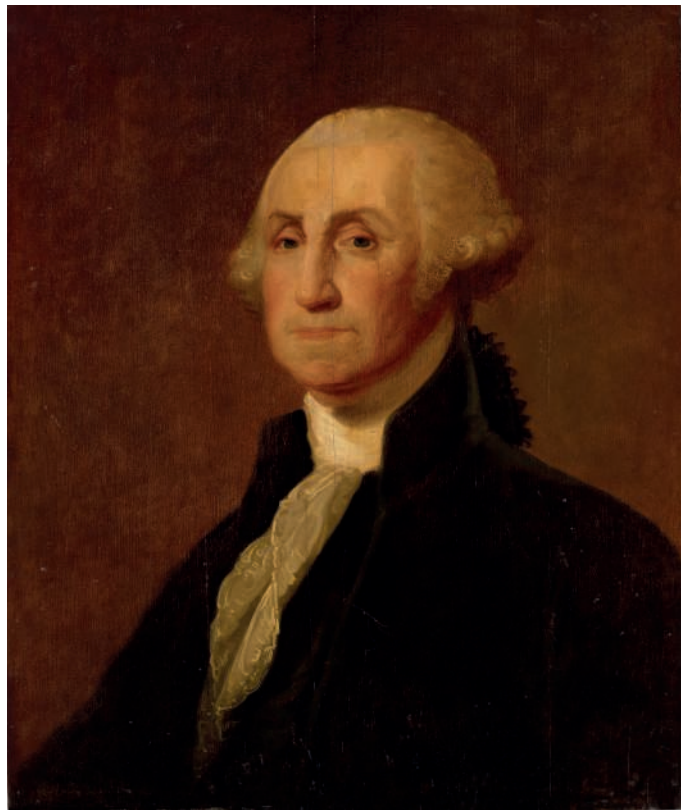
**111**

**ATTRIBUTED TO JANE STUART (1812-1888)**

*George Washington*

oil on panel  
28 x 23¼ in.

\$8,000-12,000



111



112

PROPERTY FROM A CATSKILLS COLLECTION

**112**

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

*Benjamin Franklin*

signed *Houdon 1778* (edge of right shoulder);  
stamped *F. Barbedienne. Fondateur* (back of neck)  
bronze  
22½ in. high

\$5,000-10,000



*Stuart is the great original of the First President of the U.S., Peale of the Colonial Officer, Sharpless of the man.*

—George Washington Parke Custis (1781-1857)

**113**

**JAMES SHARPLES (1751/2-1811)**

*George Washington*

backboards hand-inscribed in ink, *General Washington/ by James Sharples/ 1796*; typed paper label, *Original wood backing./ Paper labels removed and filed separately/ Note burned-in inscription above center/ of wood backing./ April 1969*; printed paper label of Childs Gallery, Boston detailing provenance pastel on paper  
9½ x 7¾ in.  
executed 1796-1801

\$50,000-70,000

**PROVENANCE:**

James Randall Lake (1851-1925), St. Louis, Missouri, Washington D.C., New York City, and Maplewood, New Jersey  
William Macbeth, Inc., New York, by purchase from above  
Charles Henry Hart (1847-1918), by purchase from above, November 1910  
Herbert Lee Pratt (1871-1945), New York City and Glen Cove, Long Island, by purchase from above  
Harriet B. Pratt (d. 1978) (m. 1923 Lawrence B. Van Ingen; m. 1938 Donald Fairfax Bush), New York, daughter  
Childs Gallery, Boston

**EXHIBITED:**

New York, The Grolier Club, *Washington Bi-Centennial Exhibition*, December 1931-January 1932.

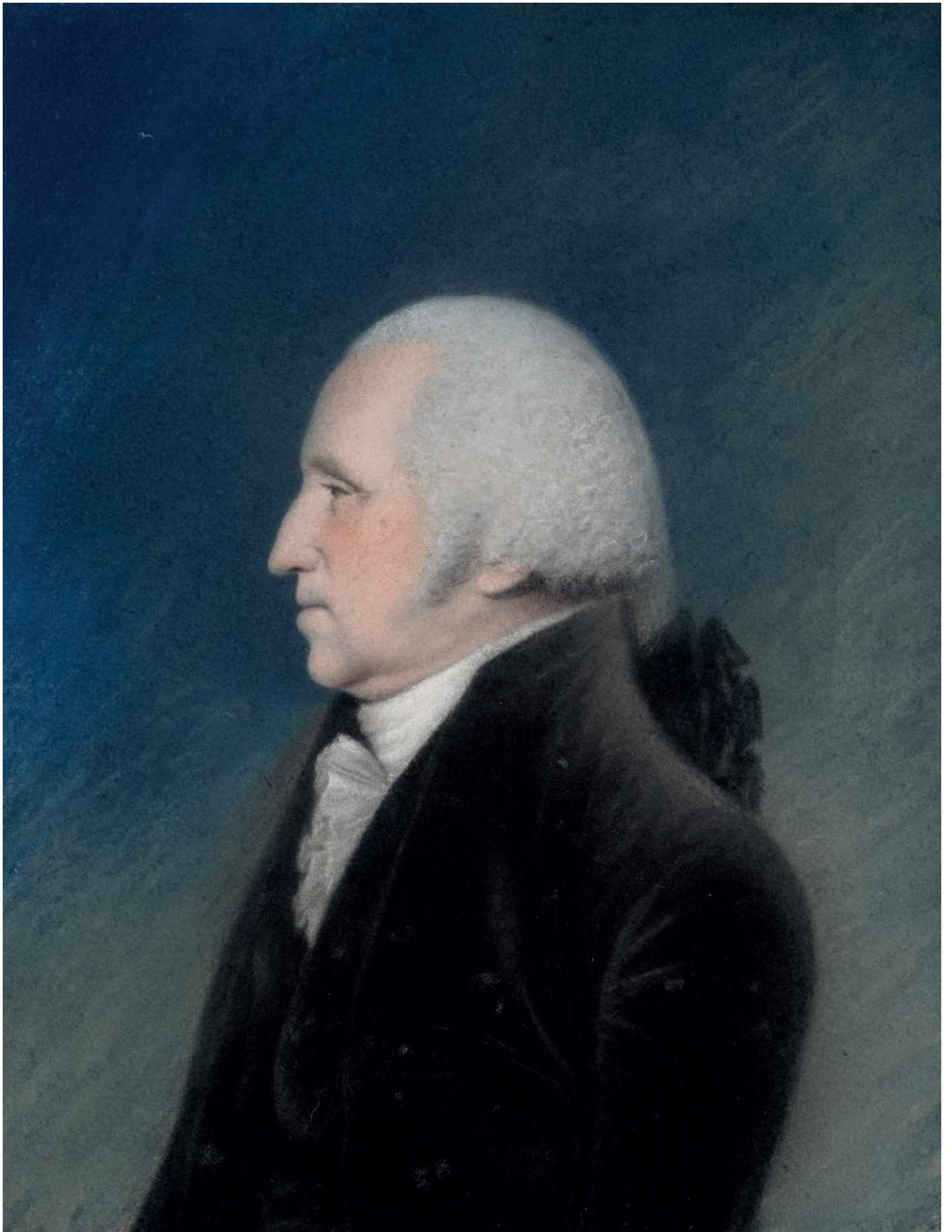
**LITERATURE:**

Charles Henry Hart, *Historical Descriptive and Critical Catalogue of the Works of American Artists in Collection of Herbert L. Pratt, Glen Cove, L.I.* (New York, 1917), p. 91, no. 41.  
Theodore Bolton, "James Sharples," *Art in America*, vol. XI, no. 3 (April 1923), p. 140, no. 60.  
Joseph Dillway Sawyer, *Washington*, vol. 2 (New York, 1927), p. 448.  
Katharine McCook Knox, *The Sharples: Their Portraits of George Washington and His Contemporaries* (New Haven, 1930), p. 87, no. 40.  
John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and Their Replicas* (Philadelphia, 1931), p. 407, no. 21.  
Neil Jeffares, *Dictionary of Pastellists before 1800*, no. J.675.715, online edition, www.pastellists.com, accessed December 10, 2020.  
Frick Art Reference Library, ref. 257-4a.

Writing shortly before his death, George Washington Parke Custis shared his opinions on the merits of several of the portraits of his step-grandfather and adopted father. The 1796 picture in crayon by Sharples, he noted, was "the finest and purest likeness of the Chief" and "the best *likeness of the man* extant" (Letters, George W.P. Custis to T.W.C. Moore, June 6 and July 21, 1857, transcribed in "George Washington Parke Custis's Opinion of Portraits of Washington," *The Pennsylvania Magazine of History and Biography*, vol. 18, no. 1 (1894), pp. 82-84). The image was also popular in the late 1790s when Sharples sold numerous replicas of his original 1796 portrait, charging \$15 for the profile format seen here. The portrait offered here descended along with a Sharples portrait of Alexander Hamilton and the first owner of the portrait of Hamilton in the following lot also appears to have owned a Sharples of Washington. This suggests that at least on some occasions, Sharples sold Washington-Hamilton portraits in pairs, perhaps at a slight discount in price.

The earliest known owner of this work is James Randall Lake (1851-1925), who sold this portrait, along with a Sharples portrait of Hamilton, for a total of \$540 in 1910 to the Macbeth Galleries. Born and died in St. Louis, Missouri, Lake worked in Washington D.C. and New York City as a clerk in the Treasury Department and later as a Customs official and lawyer. In 1895, he married Elizabeth Sayres (1863-1911) of Jamaica, New York and soon thereafter the couple moved to Maplewood, New Jersey. It is possible that these portraits descended in her family as her great-grandfather, Isaac Sayre (1762-1842), served as a soldier in the Revolutionary War. After acquiring the two Sharples portraits from Lake, Macbeth Galleries sold them for a \$60 profit to collector and scholar Charles Henry Hart (1847-1918), who then sold the Hamilton to Alexander Smith Cochran and the Washington portrait offered here to Herbert L. Pratt (1871-1945). A major figure in the oil industry and head of the Standard Oil Company, Pratt amassed a large art collection with a focus on portraits and miniatures. In 1937, he was elected a trustee of the Metropolitan Museum of Art and upon his death in 1945, a large part of his collection was bequeathed to his alma mater, Amherst College. The portrait offered here descended to his daughter and was later sold by her descendants to the Boston firm Childs Gallery. See Macbeth Gallery Records, Box 104, Folder 1: Cash Books 1910-1912, Archives of American Art, Smithsonian Institution; Theodore M. Banta, *Sayre Family* (New York, 1901), p. 151.







114

**JAMES SHARPLES (1751/2-1811)***Alexander Hamilton*

pastel on paper

9½ x 7½ in.

executed 1796-1801

\$20,000-40,000

**PROVENANCE:**

Possible line of descent:

Brigadier General Anthony Walton White (1750-1803) or his widow, Margaret Vanderhorst (Ellis) White (1767-1850), New Brunswick, New Jersey

Eliza M. (White) Evans (1794-1861), daughter

Isabelle (Bella) Joanna Evans (1815-1901), step-daughter

Transito Isabella (Bellita) (Evans) Kearny (1868-1951), Argentina, New

Brunswick, New Jersey and San Antonio, Texas, niece

Jonce Irwin McGurk (1875-1947), New York, by purchase

Mary Williamson Averell, Mrs. Edward Henry Harriman (1851-1932), Arden

House, Harriman, New York, by purchase

William Averell Harriman (1891-1986), New York, son

Carol (Harriman) Penn Smith Stewart (1889-1948), sister

Nancy (Penn Smith) Hannum (1919-2010), Brooklawn, Unionville,

Pennsylvania, daughter

By descent

Sotheby's, New York, 24 January 2014, lot 332

**LITERATURE:**Neil Jeffares, *Dictionary of Pastellists before 1800*, no. J.675.323, online edition, [www.pastellists.com](http://www.pastellists.com), accessed 10 December 2020.

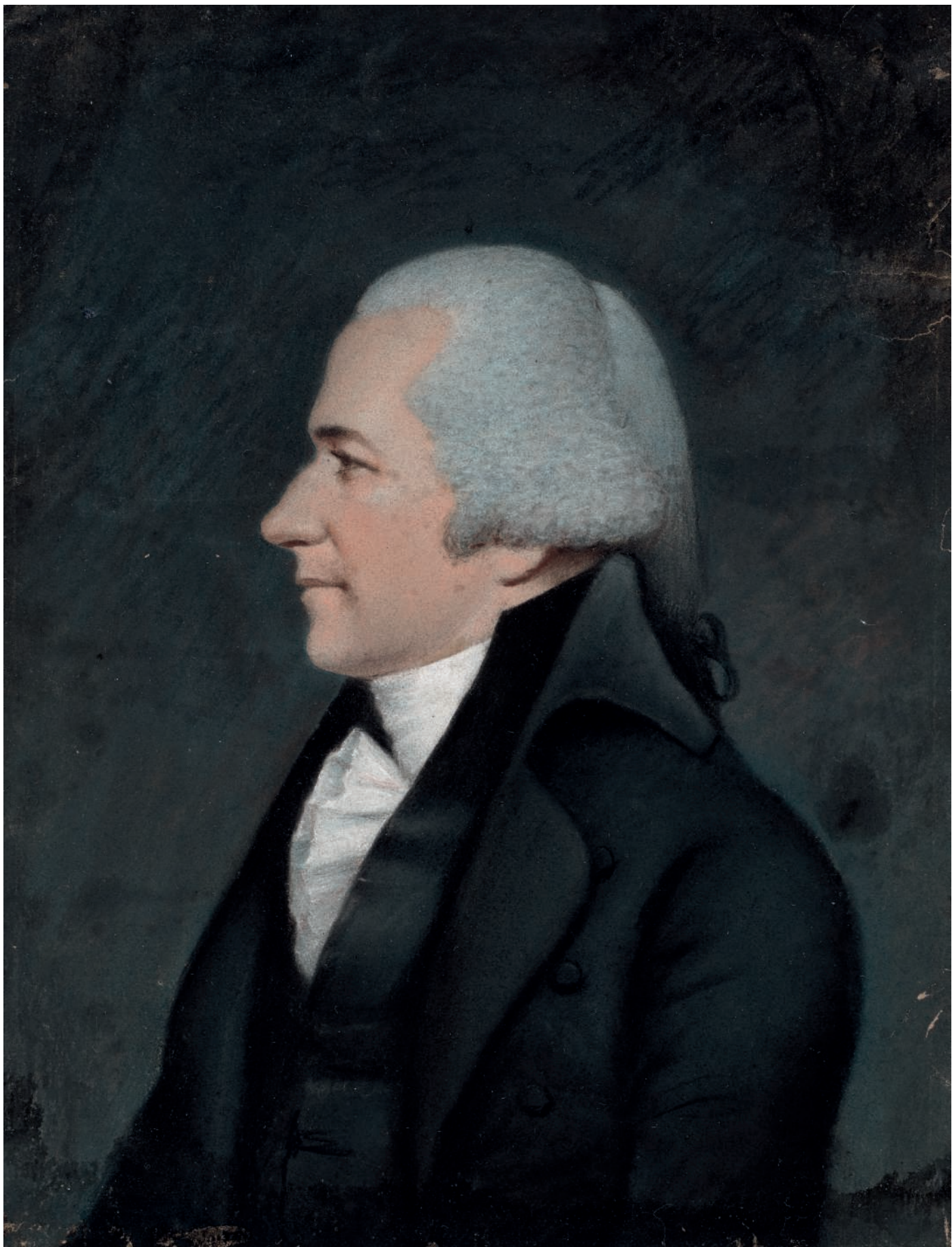
Frick Art Reference Library, ref. 257-3m.

Surviving in exceptional condition with an illustrious provenance, this pastel of Alexander Hamilton (1757-1804) is a particularly fine example by James Sharples (1751/2-1811). Relatively few versions of Hamilton are known and this is one of eight that have come to light, several of which are in museums including The Metropolitan Museum of Art, The National Portrait Gallery and The Museum of the City of New York. A British artist, Sharples arrived in America with his family in 1794. He set up his studio in New York City, but travelled frequently, especially to Philadelphia, the seat of the US Government. By 1799, Hamilton had sat for Sharples and with the aid of a physiognotrace, Sharples made exacting replicas of the original portraits. In December 1799, Sharples advertised "Polygraphic Copies" from "any of the original Portraits in Mr. Sharples's collection of distinguished characters," including "General Hamilton" (*New York Commercial*, December 1799 cited in Harry MacNeill Bland and Virginia W. Northcott, "The Life Portraits of Alexander Hamilton," *William and Mary Quarterly*, vol. 12, no. 2 (April 1955), p. 193).

According to the file on this work at the Frick Art Reference Library, this portrait of Hamilton was purchased by Anthony Walton White (1750-1803) or his widow, Margaret Vanderhorst (Ellis) White (1767-1850) at a sale of the estate of the artist. A few months after Sharples' death, his widow advertised that the collection of "original portraits" painted by the late James Sharples, Esq. were available for sale (*New York Public Advertiser*, April 6, 1811, cited in Neil Jeffares, see Literature). As Anthony died in 1803, he either acquired the work within a few years of its execution, or it was purchased at the Sharples estate sale by Margaret. Like Hamilton, White was an aide-de-camp to Washington and fought as Lieutenant Colonel in many of the major battles of the Revolutionary War, including Yorktown where he served under the Marquis de Lafayette. White and Hamilton corresponded regarding troop movements and after the War, were in contact when both were living in New York City. In a surviving letter from Hamilton to White, dated April 29th, 1789, Hamilton seeks White's aid in securing votes for the gubernatorial election and refers to a pre-arranged meeting the following day at the Plough & Harrow, an inn in the Bowery district (Letter, Alexander Hamilton to Walton White, 29 April 1789, Greer and Vinsinger Family Collection of American Revolutionary War Documents, The University of Tennessee Library). Thus, it is possible that White acquired this portrait as a likeness of a colleague or a friend. White may have also owned a Sharples portrait of Washington, see Christie's, New York, January 21, 2005, lot 321.

The portrait descended along female lines to Anthony and Margaret's daughter, Mary Elizabeth (Eliza) White (1794-1861), the second wife of Thomas M. Evans (1790-1820), and then to Eliza's step-daughter, Isabelle (Bella) Joanna Evans (1815-1901). Bella appears to have adopted her half-brother's orphaned children, including Transito Isabella (Bellita) Evans (1868-1950), the last family member to own the work. Bellita presumably sold it to the New York dealer Jonce I. McGurk (1875-1947) before she moved to Texas prior to 1910 with her husband, Stephen Watts Kearny (1869-1951). McGurk sold the portrait to Mary Williamson (Averell) Harriman (1851-1932), wife of railroad tycoon Edward Henry Harriman (1848-1909) and it descended in her family until it sold at auction in 2014.







115

**WASHOE BASKET**

DAT SO LA LEE (LOUISA KEYSER), 1850 -1925

degikup, very finely woven in willow, bracken fern root and red birch bark, in a pattern of small squares in alternating colors and parallel lines of diamonds; Emporium Company label 'LK 60. March 24, 1917'  
15 in. diameter, 14 in. high

\$50,000-100,000

Better known as Dat So La Lee, Louisa Keyser (1850 -1925) was a Washoe basketmaker who is universally recognized as the greatest of all basketmakers. From 1895 to 1925, her work was sold by the Emporium Company in Carson City, Nevada. The owners of the Emporium Company, Abe and Amy Cohn, were her sponsors as well as her sales representatives. Louisa and her husband Charlie Keyser lived in their own home next door to the Cohns residence. That they recognized her work as outstanding and

in a category by itself is indicated by the fact that Keyser's works had their own ledger and cataloguing system in their inventory, apart from the other Native goods that they sold.

The fluorescence of Native American basketry peaked during the span of Dat So La Lee's career and her art is the pinnacle of that period. These masterpieces are found in museums throughout this country but seldom come to market. Her mastery of design and execution makes her work instantly recognizable. This basket is referred to in Emporium Company literature as "Myriads of Stars Shine over the Graves of Our Ancestors. A Dat-So-La-lee Masterpiece".





AN ENQUIRING EYE: PROPERTY FROM A DISTINNGUISHED PRIVATE COLLECTOR

**116**

**WASHOE BASKET**

DAT SO LA LEE (LOUISA KEYSER), 1850-1925

degikup, globular in form, very finely woven in willow bracken fern root and red birch bark in a repeating design of pyramidal triangles known as flame motif; Emporium Company label 'LK31'

13 in. diameter, 10 in. high

\$40,000-60,000





ANOTHER IMPORTANT PROPERTY

## 117

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

#### *Portrait of a Woman*

oil on canvas  
24¼ x 22½ in.

\$80,000-120,000

This portrait of an elegant and distinguished woman is a superb example of the work of Joshua Johnson, the first professional African American portrait painter. While she is unidentified, it is likely that she was an important member of Maryland society. Johnson depicts her with a prim and proper pose that is reminiscent of many of his portraits of other well-to-do Baltimore ladies. She displays almond-shaped eyes and pursed lips separated by a thin line, signature details of Johnson's work. Exaggerated by her updo and head scarf, her ovoid shaped head is also very characteristic of the artist's style. Her curls are distinctly Johnson with their fine, stringy quality. Most striking is Johnson's rendering of lace. He achieves a transparent quality and delicacy that is rarely seen in non-academic portraiture. Johnson's hand is evident in the thin outlines used to emphasize the folds in her collar and bow and his use of props and details such as the open book and jewelry can be found in many of his other portraits. Physically, the paint is applied very thinly to the canvas of this piece which is consistent with Johnson's methods. (Carolyn J. Weekley, Stiles Tuttle Colwill et al., *Joshua Johnson: Freeman and Early American Portrait Painter* (Williamsburg, VA and Baltimore, 1987), pp. 60-62.)

His work identified by J. Hall Pleasants in 1939, Joshua Johnson remains an enigmatic figure. Family histories and a listing as a "free coloured person" in the 1816/7 Baltimore City Directory indicated that he was African American but his background was unknown until the 1990s when newly discovered court records revealed his mixed-race heritage. The records include a 1764 bill of sale from William Wheeler to George Johnson (Johnston) for a "mulatto boy named Joshua" and a 1782 manumission order for Joshua Johnson that reveals his age at the time as "upwards of Nineteen Years" and that he was the son of his owner, George Johnson. In 1782, he was apprenticed to a blacksmith but little is known of his life until 1796, when he is listed as a portrait painter in the Baltimore City Directory. Two years later, he placed his first advertisement, in which he noted that he was a "self-taught genius." Additional advertisements and directories indicate his various addresses until 1824, after which there is no record of his life (Jennifer Bryan and Robert Torchia, "The Mysterious Portraitist Joshua Johnson," *Archives of American Art Journal*, vol. 36, no. 2 (1996), pp. 2-7; Carolyn J. Weekley, "Who Was Joshua Johnson?" in Weekley and Colwill, op. cit., pp. 47-67).

For more on Joshua Johnson, see lots 122 and 132.









118

ANOTHER PROPERTY

■ 118

**A CHIPPENDALE CARVED MAHOGANY  
TILT-TOP CANDLESTAND**

PHILADELPHIA, 1760-1780

27½ in. high, 20½ in. diameter

\$12,000-18,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ 119

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

PHILADELPHIA, 1760-1780

appears to retain original brasses; exceptional  
modeled figure to wood

35¼ in. high, 37¾ in. wide, 21 in. deep

\$5,000-10,000

**PROVENANCE:**

Israel Sack, New York

**LITERATURE:**

Israel Sack, Inc., *American Antiques from Israel Sack  
Collection*, vol. VII, p. 2283, P5730.



119



PROPERTY FROM A DISTINGUISHED PENNSYLVANIA-  
GERMAN COLLECTION

**120**

**PENNSYLVANIA SCHOOL, CIRCA 1830**

**A FRAKTUR DRAWING OF TWO  
UNICORNS**

watercolor on paper  
7¾ x 12¼ in. (sight)

\$4,000-6,000

**PROVENANCE:**

Schoemaker and Associates, New Providence,  
Pennsylvania, 1990

Possibly by Reverend Henry Young (c.1792-1861), circa 1830, the present fraktur incorporates traditional elements of flowers, foliage and birds, but also illustrates two unicorns. Both fantastical and layered with symbolism, the unicorn is often associated with the incarnation of Christ. The unicorn is pure and graceful only emphasized in this small rendering.



120

PROPERTY FROM A DISTINGUISHED PENNSYLVANIA-  
GERMAN COLLECTION

**121**

**PENNSYLVANIA SCHOOL (EARLY 19TH  
CENTURY)**

**A FRAKTUR DRAWING OF AN  
AMERICAN SNAKE AND A BRITISH LION**

watercolor on paper  
8 x 12¾ in. (sight)

\$3,000-5,000

**PROVENANCE:**

Shoemaker and Associates, New Providence,  
Pennsylvania, 1989

A symbol of American unity and might during the eighteenth century, the snake is seen here fighting with a British lion. A closely related example that lacks the lion but appears to be by the same hand is titled "Description of a monstrous and great Snake, called Anaconda" (see Northeast Auctions, Manchester, New Hampshire, 2 August 2014, lot 252). The related example has been dated to circa 1824 and it is likely that such imagery would be popular during the Marquis de Lafayette's tour of America. Found in a farmhouse near Kutztown in Berks County, this drawing was the heirloom of a family that had lived in the area since the eighteenth century and was likely made in the vicinity.



121



PROPERTY OF A BALTIMORE FAMILY

**122**

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

*Thomas Donovan (1766-after 1856)*

oil on canvas  
30½ x 24¾ in.  
painted 1799-1800

\$50,000-80,000

**PROVENANCE:**

Possibly Margaret Ann Roberts, thence by descent  
Richard F. Harris, St. Joseph, Missouri  
Peter H. Tillou, Litchfield, Connecticut  
Collection of Adrienne and Edward Hoffman, Baltimore

**EXHIBITED:**

Baltimore, Maryland, Maryland Historical Society; Williamsburg, Virginia, The Abby Aldrich Rockefeller Folk Art Center, Colonial Williamsburg; New York, The Whitney Museum of American Art; Stamford, Connecticut, The Whitney Museum of American Art, Branch, *Joshua Johnson: Freeman and Early American Portrait Painter*, 26 September 1987-3 January 1988 (Baltimore), 17 January-15 May 1988 (Williamsburg), 18 June-25 August 1988 (New York), 9 September-9 November 1988 (Stamford).

**LITERATURE:**

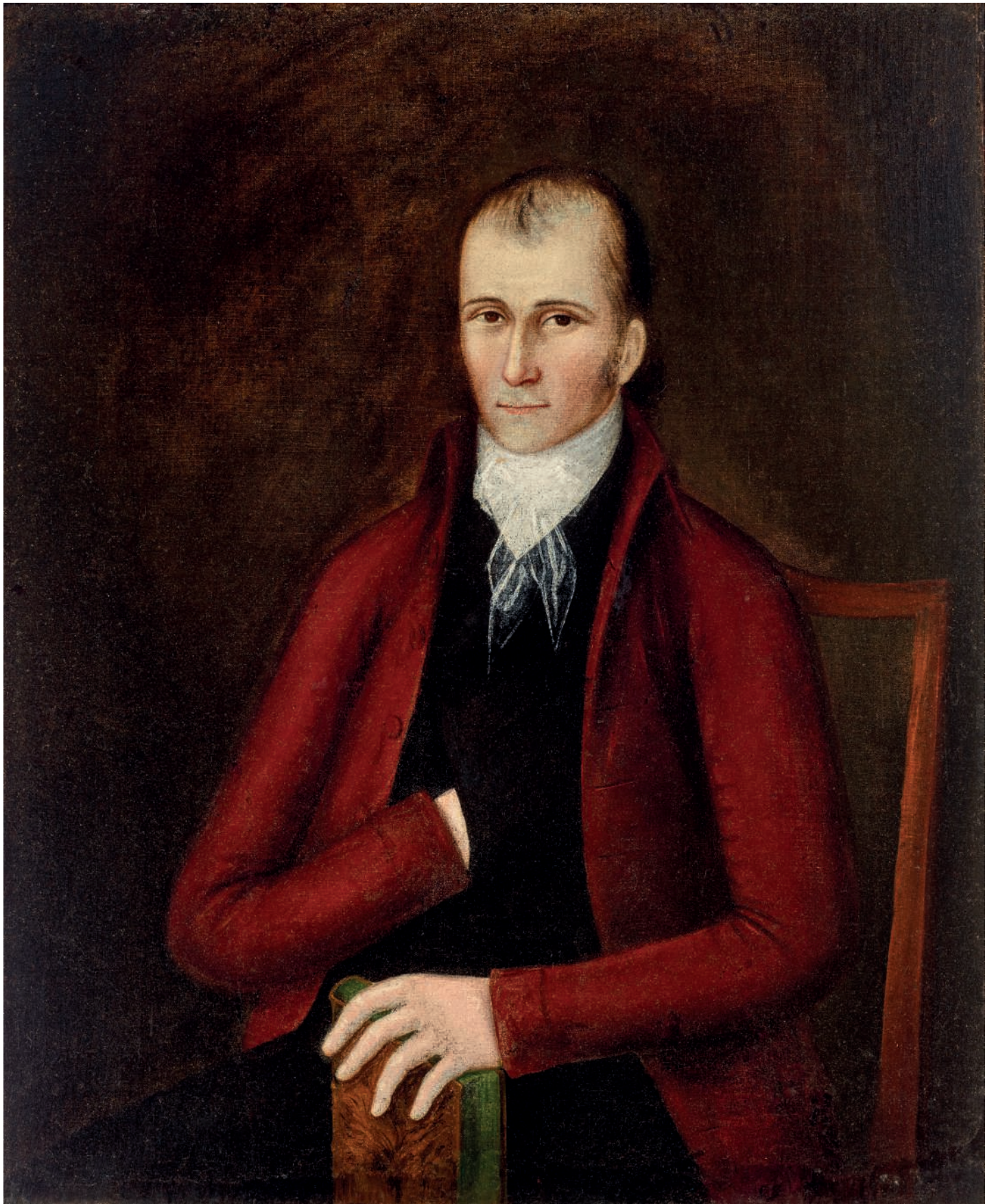
Carolyn J. Weekley and Stiles Tuttle Colwill, *Joshua Johnson: Freeman and Early American Portrait Painter* (Williamsburg, VA and Baltimore, 1987), p. 105, no. 6.

The sitter identified as Thomas Donovan (1765-1858) of Baltimore, this portrait by Joshua Johnson is a captivating example of his early work. In 1799, Donovan was recorded as an innkeeper at 36 Water Street and it is likely that this portrait was painted around this time. Donovan appears to be in his late thirties and this piece exhibits characteristics of Johnson's early works. There is a hesitancy in this rendering when compared to the crispness of his later works and the highlights in Donovan's clothing are applied rather lightly. Also, this is one of Johnson's only works depicting a male sitter with his hand inside his vest. This pose possibly shows influence by Charles Peale Polk whom Johnson emulated in his early works before he gained confidence. While early, this portrait does include many of Johnson's signature details such as almond-shaped eyes and wavy fingertips which indicate that he was finding his own artistic style.

Johnson also painted a portrait of Mrs. Donovan, Anne Cole, and their daughter Elinor Donovan which is last recorded in the collection of Dr. and William H. Cosby Jr. The couple had four other daughters and a son. This portrait was likely passed down to Elinor's daughter Margaret Ann Roberts and descended in the family until being acquired by dealer Richard F. Harris of St. Joseph, Missouri (Carolyn J. Weekley, Stiles Tuttle Colwill et al., *Joshua Johnson: Freeman and Early American Portrait Painter* (Williamsburg, VA and Baltimore, 1987), pp. 105-106).

Johnson is renowned as the first African American professional painter in America. To learn more about the artist see lots 117 and 132.









### 123

#### AN ENGLISH DELFT BLUE-DASH DATED AND INITIALED ROYAL PORTRAIT CHARGER OF CHARLES II

DATED 1672, LONDON, BRISLINGTON OR BRISTOL

The crowned king wearing his robes of office and holding the State orb and scepter, the initials 'C' 'R' flanking his head, the date '1672' and the initials 'G.E.M.' in a triangular formation inscribed lower left  
13 in. (33 cm.) diameter

\$50,000-70,000

##### PROVENANCE:

With Jonathan Horne, London.

##### LITERATURE:

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 42, cat. no. D9.

This dish celebrating King Charles II of England (1630-85) dates to the middle of his reign (1661-85). After the solemnity of the English Civil wars and Oliver Cromwell's reign, Charles II was known as the 'Merry Monarch' for his wit and his love of the limelight, as well as his sometimes debauched court (his most famous mistress was the comic actress Nell Gwynn). The year 1672 saw his Royal Declaration of Indulgence, which expanded religious freedoms for Catholics and other Protestant dissenters, but the English Parliament forced him to withdraw this act of tolerance.

Another dish dated dish depicting Charles II was in The Collection of Benjamin F. Edwards III, sold Christie's, New York, 26 January 2010, lot 344 (\$170,500).









124

124

**A BRISLINGTON DELFT PORTRAIT CHARGER**  
CIRCA 1680-1696

Painted with a bust-length portrait of a wigged man, the border with ribbons and stylized insects, the underside with *café-au-lait* ground, the footrim pierced 13½ in. (34.3 cm.) diameter

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Phillips, London, 9 September 1992, lot 247.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 54, cat. no. D21.

It is interesting to compare this dish with the small inscribed plate from the collection of the Hon. Simon Sainsbury, sold Christie's, London, 18 June 2008, lot 79. Although the present dish is not inscribed, the portrait could be interpreted as either that of James II or his successor William III, an example of which was in the same sale, lot 81. With such naive iconography it is difficult to convincingly attribute these with certainty. See M. Archer, *Delftware. The Tin-Glazed Earthenware of the British Isles. A Catalogue of the Collection in the Victoria and Albert Museum*, London, 1997, p.77, no. A.7, pl. 5.

125

**AN ENGLISH DELFT BLUE-DASH EQUESTRIAN PORTRAIT CHARGER**  
CIRCA 1690, PROBABLY LONDON

Painted with a gentleman in armor, holding a baton or sword and wearing a broad-brimmed hat, on a rearing mount, flanked by shrubs, within a yellow band with blue dash-ornament, the reverse with a turquoise glaze 12⅞ in. (32.9 cm.) diameter

\$3,000-5,000

**PROVENANCE:**

John Philip Kassebaum; Sotheby's, London, 1 October 1991, lot 46.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 63, cat. no. D30.

The subject of this equestrian charger remains unattributed. Though the source may well be similar to royalist subjects often inspired by T. Van Merlen's engraving of William III, the general appearance of the present subject is that of a Parliamentarian in the the Civil War.



125





## 126

### AN ENGLISH DELFT ROYAL PORTRAIT CHARGER OF CATHERINE OF BRAGANZA

DATED 1681, BRISLINGTON OR POSSIBLY BRISTOL

Painted in blue with a bust-length portrait of the Queen, flanked by the initials 'KR' and the date '1681', her shoulders with yellow jewels, within a broad border of stylized grapes and foliage  
13¾ in. (34.7 cm.) diameter

\$30,000-50,000

#### PROVENANCE:

J.W. Crowther; Christie's, London, 18 December 1972, lot 42.  
Thomas Burn, Rous Lench Court; Sotheby's, London, 1 July 1986, lot 30.

#### LITERATURE:

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 46, cat. no. D14.  
L.L. Lipski & M. Archer, *Dated English Delftware*, London, 1984, p. 33, no. 72.

At least five pieces exist with this portrait and only three are inscribed 'KR' (*Katherine Regina*)-- these include the present example and two other dishes dated 1682.

For one of these other dated examples, formerly in the Glaisher Collection, see M. Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 7, no. A.4. Archer notes that the central portrait is likely based on a painting of the Queen by Dirk Stoop, now in the National Portrait Gallery, and made into an engraving by William Gaithorne. The unusual grape clusters on the border of this dish matched excavated shards associated with Bristol's Temple Backs and Limekiln Lane Potteries, both potteries however were operating after 1681.





127

128

**AN ENGLISH DELFT BLUE AND WHITE HAND-WARMER**

LATE 17TH CENTURY, PROBABLY LONDON OR BRISLINGTON

In the form of a book, molded with clasps, pierced with an aperture to the top, painted in shades of blue and outlined in black with stylized roses and buds, the spine molded with horizontal ridges, the edges of the pages painted with fine lines  
6½ in. (15.5 cm.) high

\$7,000-10,000

**PROVENANCE:**

Anonymous sale; Phillips, London, 15 September 1999, lot 70.

**LITERATURE:**

G. Atkins, *An Exhibition of English Pottery*, London, 2003, p.10, no. 13.

127

**AN ENGLISH DELFT BLUE AND WHITE BOOK-FORM HAND-WARMER**

CIRCA 1690, PROBABLY LONDON

The interior with four chambers, pierced with apertures to the upper surface and base, with a molded binding, enriched in blue and black, the edges of the pages with birds above flowers  
5¾ in. (15 cm.) high

\$3,000-5,000

**PROVENANCE:**

John Philip Kassebaum; Sotheby's, London, 1 October 1991, lot 52.

**LITERATURE:**

L.B. Grigsby, *op.cit.*, vol. 2, p. 394, cat. no. D356.



128



129

129

**AN ENGLISH DELFT POLYCHROME INITIALED AND INSCRIBED HAND-WARMER**

LATE 17TH CENTURY, LONDON

The hollow spine with ribbing separating blue scrolls, the front and back covers both with yellow diamonds flanked by the initials 'R/S' surrounded by a blue and white border, the pages with inscription 'EXSEPT/OF/THIS/MY/HART/WITH/AL/MY/LOVE/IS/GREAT/THOE/THIS/BE/SMAL'  
3¾ in. (9.3 cm.) high

\$5,000-7,000

**PROVENANCE:**

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

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

**LITERATURE:**

L.B. Grigsby, *op.cit.*, vol. 2, p. 392, cat. no. D354.



**130**

**A LONDON DELFT BLUE AND WHITE  
OCTAGONAL PILL-TILE**

SECOND HALF 18TH CENTURY

Painted with the arms of the Society of Apothecaries flanked by unicorn supporters above the motto 'ODIFER QUEPER ORBEM DICOR', pierced for hanging

12¼ in. (31 cm.) high

\$3,000-5,000

**PROVENANCE:**

With Jonathan Horne, London.

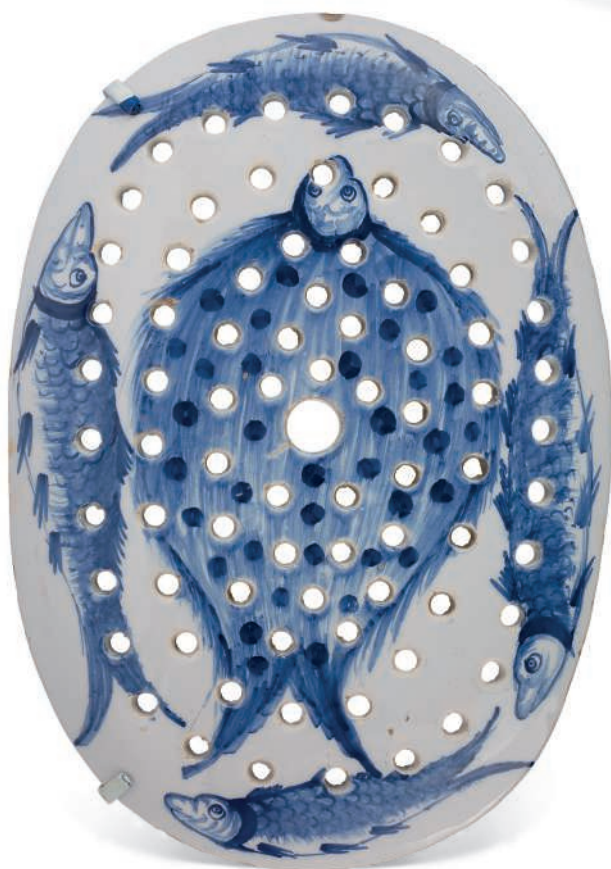
**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 460, cat. no. D411.

For a similar example with unicorn supporters, see J. Horne, *English Pottery and Related Works of Art*, London, 2003, p. 15, cat. no. 02/11.



130



131

**131**

**AN ENGLISH DELFT OVAL BLUE AND  
WHITE STRAINER**

CIRCA 1760, PROBABLY LIVERPOOL

Of slightly domed form, pierced with a central aperture among multiple smaller apertures, painted with a flat fish encircled by four further fish

12 in. (30.5 cm.) long; 8½ in. (21.5 cm.) wide

\$3,000-5,000

**PROVENANCE:**

With Jonathan Horne, London.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 220, cat. no. D195.



**132**

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

*Mother and Child Wearing Green Gloves*

stretchers with several labels of Kennedy Galleries, Inc., one reading, *JOHNSTON, JOSHUA/ Woman and Baby Wearing Green Gloves* and a printed and typed label of Robert M. Hicklin, Jr. with title *Mrs. Jacob and Sarah Rutter* oil on canvas

27½ x 22¾

\$40,000-60,000

**PROVENANCE:**

Kennedy Galleries, Inc., New York, 1965

Kennedy Galleries, Inc., New York, 1969

Robert M. Hicklin, Jr., Spartanburg, South Carolina, 1980

Dr. and Mrs. Edward Hoffman, Baltimore

**LITERATURE:**

Kennedy Galleries, Inc., "Recorders, Deceivers and Dreamers," *Kennedy Galleries Quarterly*, vol. 5, no. 2 (January 1965), pp. 92-93, no. 91.

Kennedy Galleries Inc., "American Primitives," *Kennedy Galleries Quarterly*, vol. 9 (December 1969), pp. 173, 222, no. 147.

*The Magazine Antiques* (September 1980), p. 397.

Frick Art Reference Library, ref. 124-6J.

Bearing a close resemblance to the works of Joshua Johnson (c.1763-after 1824), this striking portrait of a mother and child may illustrate the hand of the renowned mixed-race artist. However, several details diverge from Johnson's known practices, suggesting that it is either an anomalous example of his *oeuvre* or the work of another portraitist familiar with Johnson's style. In 1948, Dr. John Hall Pleasants, who first identified the artist, noted the characteristics of his work, including subjects "drawn in the same stiff manner," with eyes "directed staringly forward," a mouth "tightly drawn," and "an expressionless hand [holding] some object" (J. Hall Pleasants, *An Exhibition of Portraits by Joshua Johnston* (The Peale Museum, 1948), n.p.). All these aspects are seen in the portrait offered here and additional details in the execution of the faces and clothing support an attribution. The woman's lips are separated by a uniformly solid dark line that extends the entire width of the mouth, a device that appears with considerable frequency in Johnson portraits (for an example, see the portrait of Emma van Name illustrated in Carolyn J. Weekley, Stiles Tuttle Colwill *et al.*, *Joshua Johnson: Freeman and Early American Portrait Painter* (Baltimore, 1987), pp. 127-128, no. 32). Furthermore, the woman's pronounced oval-shaped chin has similar contours to those in a portrait of a Lady with a Fan with an unconfirmed attribution to Johnson (Kennedy Galleries Inc., "American Primitives," *Kennedy Galleries Quarterly*, vol. 9 (December 1969), p. 180, no. 155). The gauzy fabric of the lady's fashionable bonnet and bodice is embellished with somewhat regularly placed white dots and appear to be applied in a similar method on the outer layer of Emma van Name's dress. Furthermore, the neckline of Emma's dress is edged by a series of short dashes, as is that on the baby in the portrait offered here.

The rendering of the woman's hair and other aspects of her dress, however, show a divergence from Johnson's known practices. Her rather unruly hair is composed of relatively few, irregular and wide brush strokes. While many of Johnson's female subjects have neatly coiffed hair styles, Sara Ogden Gustin's portrait shows a similar array of curls protruding from her headscarf. However, her curls are more uniform in size and delineated with a multitude of fine brush strokes (Weekley and Colwill, pp. 102-104, no. 4). In similar fashion, the detailing of the woman's bodice and the folds of her dress are executed with haphazard, hastily applied strokes and contrast with the more fastidious technique favored by Johnson (see for example, Johnson's portrait of Grace McCurdy and her daughters, Weekley and Colwill, pp. 135-136, no. 41). There were numerous artists working in Baltimore during the late eighteenth and early nineteenth centuries and while the portrait cannot be readily ascribed to any of these, there is a similarity to portraits by Jacob Frymire (1770-1822). In Frymire's likenesses of William Washington Black and a Lady with a Book, the artist has depicted unruly locks of hair akin to those on the woman in this portrait (Winterthur Museum, acc. no. 1984.0006 A; Butterfields, December 12, 2001, lot 5010).

The portrait first appeared in the marketplace in 1965 when it was unattributed and its sitters described as "Woman and Child Wearing Green Gloves." Four years later, the same gallery published the work with a similar title but this time attributed it to Joshua Johnson. In 1980, a label of Robert M. Hicklin, Jr., the then-owner of the portrait, on the reverse of a stretcher identifies the sitters as "Mrs. Jacob and Sarah Rutter." A "Jacob Rutter" has not been found in the genealogical record in Baltimore at this time and the basis for this identification is unknown, but Johnson did paint members of the Rutter family. In 1804, he painted a double portrait of Edward Pennington Rutter (1798-1827) and his sister Sarah Ann Rutter (1802-1843) and there is a discernible family resemblance to the baby in the portrait offered here (Weekley and Stiles, pp. 121-122, no. 26). They were the children of Josias Rutter (1775-1861) and his wife, Mary Pennington Rutter (1778-1850). Josias is mistakenly referred to as Joshua in several accounts and if he was also erroneously referred to as Jacob, it is possible that this portrait depicts Sarah Rutter at the age of about one with her mother, Mary. Another possibility is the family of Josias' brother, John Rutter (1766-1806), who also had a daughter named Sarah. In this case, the green-gloved sitters would be John's wife, Elizabeth (Askew) Rutter (1769-1838) and their daughter Sarah Rutter (1796-1856) depicted in about 1797.

For more on Joshua Johnson, see lots 117 and 122.









133

PROPERTY OF A NEW JERSEY GENTLEMAN

■133

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

CIRCA 1770

56¼ in. high, 28½ in. wide

\$3,000-5,000



■134

**A CHIPPENDALE CARVED MAHOGANY BACKSTOOL**

BOSTON, CIRCA 1760

back with original webbing and horsehair stuffing intact; with a non-invasive modern upholstered slip seat  
40 in. high

\$12,000-18,000

**PROVENANCE:**

Descended in a Hancock, New Hampshire family  
The Cobbs Auctioneers, Peterborough, New Hampshire, 23 February 2019, lot 111A

**LITERATURE:**

Rick Russack, "Early Crucifixion Scene Rises to \$108,000 at The Cobbs," *Antiques and the Arts Weekly* (March 15, 2019), p. 47.  
The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF6607.

This backstool's old surface and original upholstery foundations make it a remarkable and rare survival of mid-eighteenth century Boston furniture. With raised talons and deep webbing, the feet are exceptionally well-carved and relate closely to forms attributed to the city's leading carver at the time, John Welch (1711-1789). Virtually identical feet, for example, are seen on a set of chairs made for the Fayerweather family with carving attributed to Welch (Leigh Keno, Joan Barzilay Freund, and Alan Miller, "The Very Pink of the Mode: Boston Georgian Chairs, Their Export, and Their Influence," *American Furniture 1996*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 1996), p. 279, figs. 16, 17).

The vigorous form of the feet, along with the height of the back and the broad expanse of the knees, make this backstool a particularly robust illustration of Boston's Chippendale style. Sharing the same carved feet, stretcher design and chamfering to the rear legs, this backstool appears to be either *en suite* with or made in the same shop as another backstool and easy chair (Michael Moses, *Master Craftsmen of Newport: The Townsends and Goddards* (Tenafly, New Jersey, 1984), p. 61, fig. 1.53). All three forms have been previously attributed to Newport, but with the deep webbing on the feet, medial and rear stretchers lacking rings and undercut rear feet, they illustrate the regional preferences of Boston craftsmen (for more on differences between Newport and Boston chairs, see Jennifer N. Johnson, "The Chairmaking and Upholstery Trades of Colonial and Federal Rhode Island," in Patricia E. Kane *et al.*, *Art & Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 70-77).



134

**NO LOT 135**





136

**136**

**A LONDON DELFT POLYCHROME BLUE-DASH TULIP AND CARNATION CHARGER**  
CIRCA 1665-1680

Painted with a vase of tulips and carnations within a broad paneled border of foliage and pomegranates divided by trellis, the footrim pierced for hanging  
16¼ in. (41.3 cm.) diameter

\$12,000-18,000

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 2, London, 2000, p. 184, cat. no. D159.

For the earliest dated charger of this type (1661) with a vase in the decoration see L. Lipski and M. Archer, *Dated English Delftware*, London, 1984, p. 25, no. 37, see also F. Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 55, no. 3.14 for an example of similar date to the present lot.

**137**

**A LONDON DELFT POLYCHROME 'OAK-LEAF' CHARGER**  
CIRCA 1680

Painted in green, manganese, yellow and blue with a stylized leaf within concentric lines, the border with four further leaves and fruit, the footrim pierced  
13½ in. (34.7 cm.) diameter

\$5,000-7,000

**PROVENANCE:**

Anonymous; Phillips, London, 13 June 2000, lot 163.  
With Jonathan Horne, London.



137





(detail reverse)

138

**A BRISLINGTON DELFT MODEL OF A DOG AS A MONEY BANK**

CIRCA 1717-1720, POSSIBLY SIGNED BY THE POTTER  
GEORGE ADLUM

The seated hound, with blue, ochre and iron-red markings, a slit  
along the right side of its back for coins, inscribed along its collar  
'GEORGE ADLVM'

5¼ in. (14.5 cm.) high

\$15,000-20,000

**PROVENANCE:**

With Johnathan Horne, London.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and  
Delftware*, vol. 2, London, 2000, p. 387, cat. no. D350.

As names on English delftware are usually for the intended  
recipient, it is unclear whether the inscription on the present  
hound's collar is meant as a signature by the potter George  
Adlum (or Adlam) I, or if he received it as a gift. Adlum is recorded  
as active in Brislington from 1719/20 until at least 1737. It is  
thought he passed away circa 1756. See Grigsby, *op. cit.*, p. 387.  
Given that Adlum's son William was apprenticed as a potter circa  
1719/20, it is interesting to speculate that the dog might have  
been a gift from son to father, though hounds of this type are  
usually dated slightly earlier.







139

139

# A PAIR OF ENGLISH DELFT POLYCHROME MODELS OF LADY'S SHOES

1710-1725, PROBABLY LAMBETH, LONDON

Painted in iron-red, blue and green with trailing flowers and with chevron and zig-zag ornament, with tapering waisted blue high-heels, the tongue enclosed by a molded blue-edged buckle with iron-red beads  
6¾ in. (15.9 cm.) long (2)

\$8,000-12,000

## PROVENANCE:

With Garry Atkins, London.

## LITERATURE:

L.B. Grigsby, *op.cit.*, vol. 2, p. 403, cat. no. D363.

For a shoe of similar form and with similar flower painting, dated 1718, see L. Lipski and M. Archer, *Dated English Delftware*, London, 1984, p. 413, no. 1726.

140

# AN ENGLISH DELFT DATED AND INITIALED CUP AND COVER

DATED 1695, LONDON OR BRISTOL

Painted in the Chinoiserie taste with birds and flowering plants beneath a horizontal band with scrollwork, dated '1695' and initialed 'RF'; the handles and finial with scrollwork, dots and dashes  
6¾ in. (17.1 cm.) high (2)

\$12,000-18,000

## LITERATURE:

H. Morley-Fletcher and R. McIlroy, *Christie's Pictorial Dictionary of European Pottery*, Oxford, 1984, p. 236, no. 1.

L.B. Grigsby, *op.cit.*, vol. 2, p. 309, cat. no. D284.



140



141

141

# AN ENGLISH DELFT DATED AND INITIALED SHOE

DATED 1712, PROBABLY LAMBETH, LONDON

Painted in blue, green and iron-red with flowers and a tapering waisted blue high-heel, the tongue enclosed by a molded blue buckle with iron-red beads, the underside of the shoe inscribed with 'I W' and dated '1712'  
6½ in. (16.5 cm.) long

\$4,000-6,000

## PROVENANCE:

With E. Pitts Curtis.

## LITERATURE:

L. Lipski and M. Archer, *Dated English Delftware*, London, 1984, p. 412, no. 1723.

L.B. Grigsby, *op.cit.*, vol. 2, p. 400, cat. no. D360.



**142**

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

DATED 1688, LONDON OR BRISTOL

Decorated throughout in the Chinoiserie taste with birds, flowers and foliage, the spout flanked by inscriptions of '1688' and the initials 'T / I\* I', the double scroll handles painted with blue lines, on three bird-form feet

11½ in. (29.2 cm.) high

(2)

\$12,000-18,000

**PROVENANCE:**

With Jonathan Horne, London, 2001.

**EXHIBITED:**

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

**LITERATURE:**

J. Horne, *English Pottery and Related Works of Art*, London, 2001, pp.8-9 cat. no. 01/5.

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



**143**

**A LONDON DELFT CHINOISERIE MUG**  
CIRCA 1680-1700

Painted in blue and outlined in manganese with a seated figure amongst rockwork and foliage, the scroll handle with dash-ornament

5½ in. (14.3 cm.) high

\$2,000-3,000

**PROVENANCE:**

Robert Hall Warren; Phillips, London, 11 June 1986, lot 10.

With John Philip Kassebaum, 1991.

**LITERATURE:**

L.B. Grigsby, *op.cit.*, vol. 2, p. 276, cat. no. D250.





AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED  
PRIVATE COLLECTOR

■-144

**A GREEN PAINTED ROD BACK WINDSOR  
WRITING ARMCHAIR**

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

36 in. high

\$3,000-5,000

**PROVENANCE:**

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

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



144



145

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■145

**A CHIPPENDALE FIGURED MAPLE TALL  
CHEST-OF-DRAWERS**

RHODE ISLAND, 1760-1780

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

\$1,000-1,500



PROPERTY FROM A DISTINGUISHED PENNSYLVANIA-GERMAN COLLECTION

**146**

**PENNSYLVANIA SCHOOL, DATED 1802**

**A BIRTH CERTIFICATE FRAKTUR FOR JOEL BILGER**

pen, ink and watercolor on wove paper  
15¼ x 12½ in. (sight)

\$3,000-5,000

**PROVENANCE:**

James and Nancy Glazer, Philadelphia, 1990

With a dramatic and inventive composition, this fraktur is distinguished by the bold portrayal of an American eagle and may be referring to the birth of a new nation as well as the birth of Joel Bilger. Drawn entirely freehand, this work was probably made in Center Township, Union County, Pennsylvania.



146

PROPERTY FROM A DISTINGUISHED PENNSYLVANIA-GERMAN COLLECTION

**147**

**DAVID KULP, BROWN LEAF ARTIST, DATED 1821**

**A FRAKTUR BOOKPLATE AND SONGBOOK FOR MARIA OBERHOLTZER**

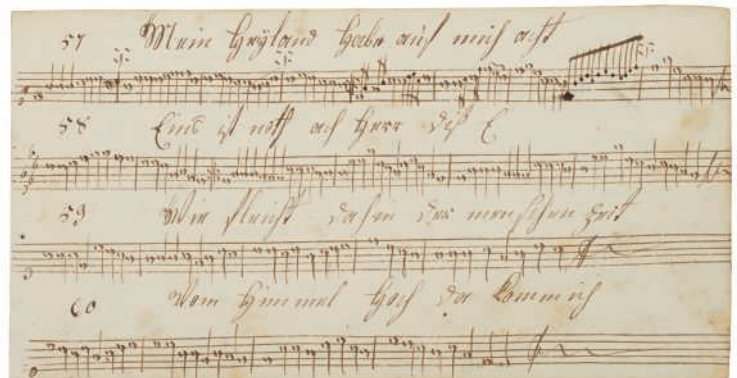
watercolor and ink on paper  
bookplate: 4 x 7½ in. (sight)  
music: 4 x 7¼ in. (sight)  
book: 4½ x 8 in.

\$3,000-5,000

**PROVENANCE:**

The Collection of Mr. and Mrs. George W. Scott  
Christie's, New York, 11 June 1994, lot 397  
Paul Flack, Holicong, Pennsylvania  
Pook & Pook, Ludwigs Corner, Pennsylvania, 28  
October 2000, lot 170  
David Wheatcroft, Westborough, Massachusetts

David Kulp served the community of Bucks County, Pennsylvania in several capacities, most notably however was as scrivener. Developing his skills at an early age, Kulp studied under fraktur artist John Adam Eyer from 1782 to 1786. Kulp's excellent penmanship quickly garnered attention and soon he developed a unique style that filled the entire page. The present lot features his iconic evenly spaced borders, slender leaves climbing up vines, circular reserves, typically full compositions and an overwhelming use of his favoured colours, browns, blacks, reds and yellows.



147





148

PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**148**

**REVEREND HENRY YOUNG (1792-1861)**

*Baptismal Birth Certificate Fraktur for Alfred Franklin Krauss*

ink and watercolor on paper

9¼ x 7 in. (sight)

Painted circa 1847

\$4,000-6,000

An example of one of Reverend Henry Young's favorite compositions, this piece can be categorized as style 11: man and woman with flowers. This piece includes many other trademarks of Young's style including script written in English, eight-pointed stars, pink roses and the use of color (Russell D. and Corrine P. Earnest, *Papers for Birth Days: Guide to Fraktur Artists and Scriveners, Volume II* (York, Pennsylvania, 1997), p. 826-833; the example offered here may be listed on p. 831).

PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**149**

**THOMAS D. SANFORD (19TH CENTURY)**

*The City of Washington or The American Hero*

signed, inscribed and dated By Thomas D. Sanford, Coventry, Connecticut/ in the year of our Lord 1806, now resideing/ in the town of Henderson State of N.-York (reverse)

ink and watercolor on paper

8 x 12½ in. (sight)

Painted in 1806

\$3,000-5,000

**PROVENANCE:**

Christie's, New York, 21 June 1995, lot 116



149





PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

**150**

**A CARVED AND PAINTED WOOD SPREADWING EAGLE**

ATTRIBUTED TO WILHELM SCHIMMEL (1817-1890), CUMBERLAND COUNTY,  
PENNSYLVANIA, 1865-1890

13 in. high, 21¼ in. wide

\$10,000-20,000

**PROVENANCE:**

The Collection of Mrs. Mable Renner, York, Pennsylvania  
Pennypacker Auction Center, Reading, Pennsylvania, 14-15 November 1958  
The Collection of Mr. and Mrs. George W. Scott, Jr., Lancaster, Pennsylvania  
Christie's, New York, 10-11 June 1994, lot 553

**EXHIBITED:**

Williamsburg, Virginia, Abby Aldrich Rockefeller Folk Art Center, *Wilhelm Schimmel and  
Aaron Mountz Woodcarvers*, 4 September - 31 October 1965, no. 16.





151

**151**

**A STAFFORDSHIRE DATED AND INITIALED SLIPWARE JUG**

DATED 1691

The golden yellow ground decorated with raised brown slip and dot-ornament, with a scrolling floral decoration and inscribed with the initials 'WS' and 'RF' flanking the date '1691' on the neck  
8 in. (20.3 cm.) high

\$15,000-20,000

**PROVENANCE:**

Mrs. George Marton; Sotheby's, London, 4 June 1968, lot 103.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, p. 140, cat. no. S79.

**152**

**A LARGE ENGLISH SLIPWARE DATED AND INSCRIBED POSSET-POT**

DATED 1700, NORTH STAFFORDSHIRE

Of stepped baluster form, the loop handles with scroll terminals and with a short curved spout, the pale-ochre ground decorated in grey olive green and dark-brown slip and cream dot-ornament with a band of stylized exotic birds and roundels beneath a band of tulips and a band of foliage and roundels beneath the inscription and date 'LYDIA. MOUNTFORD HER POT 1700'

6¾ in. (17.2 cm.) high

\$12,000-18,000

**LITERATURE:**

J. Horne, *English Pottery and Related Works of Art*, London, 2005, 05/2.

See B. Rackham, *Catalogue of The Glaisher Collection of Pottery & Porcelain in the Fitzwilliam Museum Cambridge*, Woodbridge, 1987, vol. 1, p. 46, no. 291, pl. 23D for another example similarly inscribed 'LYDDIA'.

**153**

**A STAFFORDSHIRE SLIPWARE DATED AND INITIALED PRESS-MOLDED OCTAGONAL DISH**

DATED 1715, BY JOHN SIMPSON

The pale-ochre ground decorated in raised dark and light-brown slip with a central carnation flanked by radiating pomegranates and fleur-de-lis with the initials 'IS' below, the border with a band of dark-brown dot, circle and line-ornament and the initials and date 'W.L.:1715'; pierced for hanging

13¾ in. (34.9 cm.) wide

\$8,000-12,000

**PROVENANCE:**

T.G. Burn, Rous Lench Court; Christie's, London, 29 May 1990, lot 75.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, p. 93, cat. no. S33.

For another dish of this type by John Simpson see B. Rackham, *Catalogue of The Glaisher Collection of Pottery & Porcelain in the Fitzwilliam Museum Cambridge*, Woodbridge, 1987, vol. 1, p. 34, no. 194, pl. 17A. See the example from the collection of Mrs. James de Rothschild, Christie's, London, 17 April 1972, lot 43, where it was attributed to John Simpson, and compare the example illustrated by Sampson and Horne, *English Pottery and Related Works of Art*, London, 2008, p. 4, no. 08/02.





152



153





**154**

**A WROTHAM SLIPWARE DATED AND INITIALED DOCUMENTARY TYG**

DATED 1701, ATTRIBUTED TO JOHN EAGLESTONE

Of squat baluster form with two loop handles, the lustrous dark-brown ground inscribed in raised cream slip with stylized swag ornament and stud pattern panels, enclosing the date '1701' and with the initials 'IE' between the handles, the lower part inscribed 'WROTHAM'

5½ in. (14.3 cm.) high

\$6,000-8,000

**PROVENANCE:**

Miss. D.L. Hilder; Sotheby's, London, 7 July 1969, lot 2.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, p. 117, cat. no. S54.

There are thirty-four pieces attributed to John Eaglestone, initialed 'IE' bearing dates from 1656-1721, twenty-three of which are two-handled globular tygs of this type. Ten of the thirty-four Eaglestone pieces are inscribed 'Wrotham' and range in date from 1703-1713--the present jug pre-dates all of these.

A similar example inscribed and dated 'IE 1703 WROTHAM' from the Collection of the late Sir Victor and Lady Gollancz was sold Sotheby's, London, 15 July 1975, lot 67 and subsequently in the collection of Harriet Carlton Goldweitz, Sotheby's, New York, 20 January 2006, lot 38. Another similarly inscribed and dated '1707' from the collection of Michael Cohen, was sold by Sotheby's, London, 18 January 1972, lot 186. See L.B. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993, p. 27, pl. 23 for an example dated 1709.



155

**A WROTHAM SLIPWARE DATED AND INITIALED PUZZLE TYG  
DATED 1668, ATTRIBUTED TO HENRY IFIELD**

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

6½ in. (16.8 cm.) high

\$6,000-8,000

**LITERATURE:**

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

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

Twenty-two vessels attributed to Henry Ifield from 1644 to the year of his death in 1669 have been recorded, many of which are of similar form to the present lot. For two examples in the Glaisher Collection, see B. Rackham, *Catalogue of The Glaisher Collection of Pottery & Porcelain in the Fitzwilliam Museum Cambridge*, Woodbridge, 1987, pp. 23 & 24, fig. 135 for an example dated 1668 and fig. 137 for an example dated 1669, pl. 12C.

For a detailed discussion on Henry Ifield see A.J.B. Kiddell. 'Wrotham Slipware and the Wrotham Brickyard', *English Ceramic Circle Transactions*, 1954, vol. III, pt. II, p. 108.



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156

**A LARGE WROTHAM SLIPWARE TWO-HANDLED DATED AND  
INITIALED TYG**

DATED 1713, ATTRIBUTED TO JOHN EAGLESTONE

With two double-loop handles with stud and dash-ornament, the dark brown ground with applied rectangular medallions of angels, oval medallions of flowers and fleur-de-lys, dated and initialed '1713/MB' in cream slip, a rectangular medallion with the initials 'IE' above the initials 'TG' between the handles all flanked by dot-ornament and applied flower-heads

7 in. (17.8 cm.) high

\$6,000-8,000

**PROVENANCE:**

The Clarke Collection.

Frank Partridge & Sons, Ltd., London.

The Price Collection; Sotheby's, London, 22 November 2000, lot 131.

**LITERATURE:**

A.J.B. Kiddell, 'Wrotham Slipware and the Wrotham Backyard', *English Ceramic Circle Transactions*, 1954, vol. III, pt. II, pp. 117-118, listed as 'MB Posset pot 1713 Frank Partridge Collection'. The author lists 26 similar examples dated between 1687 and 1721 inscribed with the anonymous potter's initials IE, now thought to be those of John Eaglestone.

An example of similar form and size, also dated 1713, from the Glaisher Collection in the Fitzwilliam Museum, bears the initials 'IE' and 'Wrotham'. It is believed that this latter example may have come from Igtham, near Wrotham in Kent. A hitherto unrecorded example dated 1711, bearing the same potter's initials and medallions, was sold Christie's, London, 19 November 1968, lot 12.

For further detailed discussions of this group of globular tygs and illustrations of two examples, both dated 1701 and initialed 'IE', see L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, cat. nos. S.53, S.54.



156





157

157

# A STAFFORDSHIRE SLIPWARE INITIALED DISH

CIRCA 1700-1730

Decorated in brown and dark brown slip with a lozenge issuing four tulip heads, the well and border decorated with trellis-pattern bands and initialed 'I:O', perhaps for John Osland  
17 3/4 in. (45.1 cm.) diameter

\$5,000-8,000

## PROVENANCE:

Anonymous sale; Christie's, London, 21 July 1980, lot 9.

## LITERATURE:

R.G. Cooper, 'Reflections on English Slipware', *The Connoisseur*, 209, no. 840, February 1982, p. 137, no. 6.

H. Morley-Feltcher and R. McIlroy, *Christie's Pictorial Dictionary of European Pottery*, Oxford, 1984, p. 266, fig. 6.

L.B. Grigsby, *op. cit.*, vol. 1, p. 94, cat. no. S35.

158

# AN ENGLISH PRESS-MOLDED SLIPWARE LARGE DISH

CIRCA 1720-1760, PROBABLY STAFFORDSHIRE

The cream slip ground with a central checkerboard design enclosing dark and light-brown slip panels surrounded by X-ornament, the molded border with raised dark and light-brown slip crosses within raised ribbon ornament and a tooled serrated rim

14 1/4 in. (35.9 cm.) diameter

\$7,000-10,000

## PROVENANCE:

Anonymous sale; Christie's, London, 2 June 1986.

## LITERATURE:

L.B. Grigsby, *op. cit.*, vol. 1, p. 102, cat. no. S42.

J. Horne, *A Collection of English Pottery*, London, 1987, part VII, no. 163.

See R.G. Cooper, *English Slipware Dishes 1650-1850*, London, 1968, pl. 262-265 shows a mold with similar rouletted decoration.



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159

# A STAFFORDSHIRE SLIPWARE DATED AND INITIALED DISH

DATED 1730, INITIALED 'TS'; PROBABLY FOR THOMAS SIMPSON

Painted with a geometric design with pairs of tulips, flower-heads and a bloom above the initials 'TS' and the date '1730' within a trellis-pattern border

16 1/2 in. (42.2 cm.) diameter

\$5,000-8,000

## PROVENANCE:

With Jonathan Horne, London.

## LITERATURE:

L.B. Grigsby, *op. cit.*, vol. 1, p. 95, cat. no. S36.



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**A STAFFORDSHIRE SLIPWARE DATED AND INITIALED POSSET-POT**

CIRCA 1671

With a short ribbed spout and loop handles, the ochre ground with dark brown combed faux agate decoration with the date '1671' and the initials 'RF' flanking the spout, the reverse with the initials, 'E/IW' beneath the inscription to the rim 'GOD SAVE THE KING AND BLESS HIM', all in brown slip with cream dot ornament

6 in. (15.2 cm.) high

\$8,000-12,000

**PROVENANCE:**

Anonymous Sale: Christie's London, 14th December 1981, lot 153.  
With Jellinek and Sampson, London.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, p. 124, cat. no. S65.

L.B. Grigsby, 'Some Dated English Drinking Vessels with Trailed-Slip Decoration, 1612-1752', *The Magazine Antiques*, 147, no. 6, May 1995, pp. 875 & 880, pls. 4 & 16.

H. Morley-Fletcher and R. McIlroy, *Christie's Pictorial History of European Pottery*, Oxford, 1984, p. 265, no. 13.



(reverse)

This posset-pot is among the earliest examples of English slipware with combed decoration.





(front view)

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**A WROTHAM SLIPWARE DATED AND INITIALED  
PUZZLE-JUG**

DATED 1642, BY JOHN LIVERMORE

Of squat baluster form with hollow loop handle, rim and short tapering spout, the top rim applied with four animals, the body with applied cream slip medallions enclosing the initials 'IL' and the date '1642' flanked by stamped flower-heads, the top rim pierced with a band of circular apertures  
4 $\frac{1}{2}$  in. (11.7 cm.) high

\$7,000-10,000

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, p. 111, cat. no. S47.

For an example dated 1669 of a similar type in the British Museum, see J.E. Hodgkin and E. Hodgkin, *Examples of Named, Dated and Inscribed Early English Pottery*, London, 1891, p. 14, no. 47.





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**AN ENGLISH SGRAFFITO SLIPWARE  
DATED AND INSCRIBED HARVEST JUG**

DATED 1807, PROBABLY BARNSTAPLE,  
NORTH DEVON

With pinched spout and scroll sgraffito slip decoration of a radiating sunburst, flanked by flowering plants with the inscription 'Despise me not/because I'm small/but fill me often/till please you/all/Ann Perkin/1807' within a circular cartouche, the neck with stiff-leaf and incised scroll-ornament  
8¼ in. (21 cm.) high

\$3,000-5,000

**PROVENANCE:**

With Garry Atkins, London.

**LITERATURE:**

L.B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, vol. 1, London, 2000, p. 148, cat. no. S86.

See Sampson and Horne, *English Pottery and Related Works of Art*, London, 2008, no. 08/3 for a similar jug dated 1812.

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**A NORTH DEVON SGRAFFITO SLIPWARE  
DATED AND INSCRIBED HARVEST JUG**

DATED 1778, BY JOSEPH RICE

With pinched spout, the loop handle with pierced scroll terminal, the oviform body with shaped light brown panels with golden yellow slip sgraffito decoration including a public house inscribed 'The Rose and Crown', figures with dogs, a village street scene and two two-handled jardinières of flowers, inscribed and dated 'William Holmade 1778/Sandford July 17', the lower part inscribed 'made By Joseph Rice'  
11 in. (27.9 cm.) high

\$5,000-8,000



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PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**164**

**SAMUEL BENTZ (1792-1850), MOUNT PLEASANT ARTIST**

*A Baptismal Certificate Fraktur for Maria Schaffer*

ink and watercolor on paper

9¼ x 7 (sight)

painted in 1817

\$2,000-3,000

**PROVENANCE:**

Sidney Gecker, American Folk Art, New York

Working in Lancaster County from 1810 to 1842, Bentz was principally a schoolmaster. Formerly known as the "Mount Pleasant Artist," Bentz was probably associated with the Evangelical Lutheran Church in Brickville, Warwick Township. Bentz's work is part of a known group of watercolor illuminated certificates characterized by an overall astragal plan and bold geometric forms. Inscribed in German, this birth certificate features Samuel Bentz's distinctive striped orb motifs and includes human faces, details seen with less frequency in his work.



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PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**165**

**JACOB MAENTEL (1763-1863)**

*Portrait of a Young Gentleman*

pencil and watercolor on paper

8 x 5¼ in. (sight)

painted circa 1815

\$2,000-4,000

**PROVENANCE:**

Sotheby's, New York, 23 October 1994, lot 323

Depicted in profile, his hair and garments finely rendered and standing on a small tuft that hints at a larger space, this portrait of a man well illustrates the distinctive style of German immigrant artist Jacob Maentel (1763-1863) and in particular his work dating from circa 1810 to 1820.



PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**166**

**SIDNEY MASSEY**

*The Schoolhouse*

signed and dated *Sidney Massey. 1813* (bottom left)  
ink and watercolor on paper  
7¼ x 9½ in. (sight)  
painted in 1813

\$2,000-4,000

**PROVENANCE:**

Mr. and Mrs. G. William Holland, Gladwyne,  
Pennsylvania  
Sotheby's, New York, 28 January 1995, lot 598



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PROPERTY FROM THE ESTATE OF MARY CROSS

**167**

**A TROMPE L'OEIL PAINT-DECORATED  
PINE FIREBOARD**

PROBABLY NEW ENGLAND, MID-19TH  
CENTURY

32¼ x 40 in.

\$12,000-18,000

**PROVENANCE:**

Childs Gallery, Boston

**EXHIBITED:**

Houston, The Museum of Fine Arts, Houston, *The  
Gothic Revival Style in America, 1830-1870*, 1 April  
- 6 June 1976.

**LITERATURE:**

Nina Fletcher Little, *American Decorative Wall  
Painting 1700-1850* (New York, 1972), p. 140-141,  
no. 159.

Nina Fletcher Little, *Country Arts in Early American  
Homes* (New York, 1975), pp. 181, 183, no. 166.

Katherine S. Howe and David B. Warren, *The  
Gothic Revival Style in America, 1830-1870*  
(Houston, 1976), pp. 84-85, no. 179.



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With a sophisticated trompe l'oeil arch and a  
striking arrangement of fruit and flowers, this  
fireboard showcases early Victorian Gothic taste.



PROPERTY OF A DESCENDANT OF WILLIAM HENRY LISCOMB

**168**

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

*Portrait of William Henry Liscomb as a Young Boy*

signed, dated and inscribed *Liscomb/ Wm H. Merrill Age 2 Yr/ Last Oct By Wm M. Prior./ 1854/ 3 Section. Trenton St 36/ East Boston* (reverse)

oil on canvas

36¼ x 28 in.

painted in 1854

\$40,000-60,000

**PROVENANCE:**

John Francis Liscomb (1841-1920), Portland, Maine, brother of the sitter  
Mary (Liscomb) Kilborn (1876-1959), Portland, Akron, Ohio and Los Angeles, California, daughter  
Henrietta (Kilborn) Raymound (1901-1980), Portland, Akron and Cleveland, Ohio, daughter  
William Kilborn Raymond, Akron and Cleveland, Ohio and Lafayette, California, son  
Thence by descent

**EXHIBITED:**

San Francisco, The Fine Arts Museum of San Francisco, *American Folk Ark: A Sampling from Northern California Collections*, 2 October 1986 - 5 April 1987.

This charming portrait of a mischievous little boy is a superb example of the work of William Matthew Prior. Based on the price his customer was willing to pay, the renowned folk artist produced paintings of various sizes and degrees of realism. This piece was likely at the top end of his price range as it is full length and depicts the child in fancy dress with a broken favorite toy, a hammer and a pet dog. Prior executed this portrait with a high level of detail and depth that he reserved for his most important works. Dated 1854 at Trenton Street in South Boston, this piece was painted at the height of Prior's career when many of his full length portraits were completed. With the invention of the daguerreotype, Prior likely responded by producing paintings full of detail and color, like the present work, to compete with photography. (Jacquelyn Oak and Gwendolyn Dubois Shaw, *Artist and Visionary: William Matthew Prior Revealed* (Cooperstown, NY, 2012).

The reverse of this canvas is inscribed *Wm. H. Merrill*, but interestingly the name *Liscomb* is inscribed above. It has been determined based on family history and dating that this portrait depicts William Henry Liscomb of Portland, Maine. The painting was passed on to his brother and descended in the family to the current owner.









PROPERTY OF A MASSACHUSETTS FAMILY

**169**

**RALPH CAHOON (1910-1982)**

*A Sailor and Mermaid*

signed *R. Cahoon* (lower right); inscribed DEAR NANCY, DISPEL ALL THY BOSOM'S ALARMS/ I FEAR NOT THE STORMS ON THE MAIN;/ NOT LONG ON THE OCEAN I PART FROM THY CHARMS/ TILL I MEET THY EMBRACES AGAIN (lower center)

oil on masonite  
19¾ x 18¾

\$10,000-20,000

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PROPERTY OF THE ARDITO FAMILY

**170**

**RALPH CAHOON (1910-1982) AND  
MARTHA CAHOON (1905-1999)**

*Merry Christmas for The Ardito's*

signed *Ralph and Martha/ 1981...* (lower right);  
together with the original envelope  
pencil on card  
7 x 10 in.  
drawn in 1981

\$1,500-3,000

**PROVENANCE:**  
Gift from the artist, 1981

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PROPERTY OF A NEW JERSEY GENTLEMAN

■171

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

MID-EIGHTEENTH CENTURY

chalk inscription *RK [illeg]* on reverse

43 in. high, 17 in. wide

\$3,000-5,000



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PROPERTY OF THE HOYLE FAMILY OF BERKS COUNTY,  
PENNSYLVANIA

■172

**A CHIPPENDALE CARVED MAHOGANY  
SIDE CHAIR**

BOSTON, 1760-1780

37¾ in. high

\$3,000-5,000



PROPERTY OF A NEW YORK FAMILY

■173

**A CHIPPENDALE MAHOGANY CAMELBACK SOFA**

PHILADELPHIA, 1770-1790

38½ in. high, 98 in. wide, 26½ in. deep

\$10,000-15,000

**PROVENANCE:**

Joe Kindig, Jr. & Son, York, Pennsylvania

Howard and May Joynt, Alexandria, Virginia

Christie's, New York, 24 September 2015, lot 18







PROPERTY OF AN IMPORTANT VIRGINIA COLLECTOR

**174**

**A CHIPPENDALE CARVED MAHOGANY  
SCALLOP-TOP CARD TABLE**

ATTRIBUTED TO JOHN TOWNSEND (1733-1809),  
NEWPORT, 1760-1770

the exterior of the rear rail with calligraphic A in graphite;  
repairs to top leaf  
27 in high, 34 $\frac{3}{4}$  in. wide, 18 in. deep

\$150,000-250,000

**PROVENANCE:**

Private collection, Romulus, New York, by about 1950  
Hessney's Auction Company, Geneva, New York, 13 December  
2000  
Samuel Cottone, Mount Morris, New York  
G. K. S. Bush, Inc., Washington, D. C., 2000

**LITERATURE:**

"Period Card Table Sells for \$181,500 at Hessney's Auction,"  
*Antiques and the Arts Weekly* (19 January 2001), p. 20.  
Fran Kramer, "The Winning Card Table," *Maine Antique Digest*  
(February 2001), p. 10A.  
Morrison H. Heckscher, *John Townsend: Newport Cabinetmaker*  
(New York, 2005), p. 87, no. 6.  
Patricia E. Kane et al., *Art and Industry in Early America: Rhode  
Island Furniture, 1650-1830* (New Haven, 2016), p. 333 (fn. 2).  
The Rhode Island Furniture Archive at the Yale University Art  
Gallery, RIF4032.





The scallop-top design of this table was an American innovation and is seen only on a select group of Newport tables made predominantly in the 1760s. With paired ogee contours on the long rails and similar shaping on the sides, many of these card and tea tables can be documented or attributed to John Goddard (1723-1785), while very few can be similarly ascribed to John Townsend (1733-1809). In his discussion of the table offered here, Morrison H. Heckscher notes that it displays the “delicacy and precision of execution” of Townsend’s craftsmanship and its “quality seems worthy of the master” (Morrison H. Heckscher, *John Townsend: Newport Cabinetmaker* (New York, 2005), p. 87). The recent discovery of a calligraphic A on the rear rail confirms this attribution. Elongated, leaning to the right and with the uprights terminating in scrolls, the lettering compares favorably with other examples of Townsend’s handwriting (see Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), p. 453, fig. 20; Michael Moses, *Master Craftsmen of Newport: The Townsends and Goddards* (Tenafly, New Jersey, 1984), pp. 102-103). As these card tables were often made in pairs, this marking probably distinguished this table from a now-lost mate.

This example is the only scallop-top card table by Townsend featured in Heckscher’s 2005 catalogue and is one of possibly only two of this form by the renowned cabinetmaker known today. The Rhode Island Furniture Archive at the Yale University Art Gallery attributes the table offered here and an example at the US Department of State to Townsend. Two others, one at Winterthur Museum and the other known only by its publication in Wallace Nutting’s *Furniture Treasury*, display similar designs and ornament, but are thought to have been made by other cabinetmakers (see the Rhode Island Furniture Archive, RIF4032, RIF 324, RIF313 and RIF4255; Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), p. 333 (fn. 2); Heckscher, p. 87).

In comparison to Goddard’s work, the ogee-shaped sections on this table are wide, a design that adds more movement and rhythm to the overall form. Goddard’s tables have noticeably narrower ogee-shaped contours that gives their forms a more rectangular and static appearance. Based upon the evidence from only a few objects, Townsend appears to have varied his format. On the card table at the US Department of State, the widths of these contours are narrower than those on the table offered here but wider than those on Goddard’s tables. The Winterthur table and that illustrated in Nutting exhibit the same proportions seen here and suggest that their makers were familiar with the products of Townsend’s shop. Finally, for the only known scallop-top tea table attributed to Townsend, the ogee contours are of similar proportions as Goddard’s (Heckscher, pp. 88-89, no. 7).

This table is further distinguished by its exceptional knee carving. First documented to Townsend on a 1759 high chest at Yale, the scroll and anthemion design appears with a remarkable degree of uniformity on a variety of forms made by a number of Newport furniture makers. In comparison to Goddard’s versions, Townsend’s interpretation of this design is compressed in height and the anthemion contains a greater number of stop-fluted petals. The table offered here, however, features an unusual variation with a pair of naturalistic leaves directly above the anthemion. As noted by Heckscher, this detail is seen on only one other piece of furniture, a high chest attributed to Townsend. Made around the same time, it is highly likely that these two forms were made for the same patron (Heckscher, pp. 87, 94-95, no. 10). Once part of the collection of Mrs. J. Insley Blair, the high chest was said to have descended in the “Willet-Seaman” family, providing a possible history for the table offered here.









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

## Ralph Emerson Carpenter, Jr.

(1909-2009)

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

In 1953, Ralph curated a loan exhibition at the Nichols-Wanton-Hunter House and authored *The Arts and Crafts of Newport Rhode Island 1640-1820*, a pioneering study of the city's decorative arts. For the next half century and well into his 100th year, Ralph spearheaded academic conferences and historic preservation projects that inspired professionals and amateurs to deepen their study and celebration of the city's heritage. For many, Ralph will always be known as "Mr. Newport."



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#### A CHIPPEDALE CARVED MAHOGANY CARD TABLE

NEWPORT, 1770-1790

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

\$5,000-8,000

#### PROVENANCE:

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

#### LITERATURE:

Ralph E. Carpenter, Jr., "Mowbra Hall and  
a Collection of Period Rooms: Part I," *The  
Connoisseur* (June 1972), p. 81, figs. 3-4.  
Laura Beach, "The Past Is Present in Newport: A  
Couple's Lifelong Love of Antiques," *Antiques and  
Fine Art* (Summer 2005), p. 121.  
The Rhode Island Furniture Archive at the Yale  
University Art Gallery, RIF332.

Made of densely figured mahogany and  
exhibiting hallmarks of Newport craftsmanship,  
this card table was a proud discovery made  
by Ralph Carpenter on a trip to Bermuda. The  
serpentine-shaping to the top and frame, corner  
blocking and stop-fluted legs are features seen  
on a number of models made in late eighteenth-  
century Rhode Island. For a similar table, see The  
Rhode Island Furniture Archive at Yale University  
Art Gallery, RIF304.



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**A CHIPPENDALE MAHOGANY MIRROR**

ENGLISH, 1760-1780

29¼ in. high, 17 in. wide

\$1,000-2,000



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

ATTRIBUTED TO JOB TOWNSEND, SR. (1699-1765), NEWPORT, 1745-1760

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

\$5,000-10,000

**PROVENANCE:**

Purchased from John S. Walton, New York

**LITERATURE:**

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

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

The attribution to Job Townsend, Sr. is based upon distinctive construction details known to have been used by the master cabinetmaker. These include the presence of a quarter-round molding following the shaping of the blocked interior on top of the well compartment, a numbering system on the small drawers consisting of corresponding gouged marks on the inside of the fronts and backs, and a diagonal incision on the tops of the joints of the drawer sides and backs giving the appearance of a mitered joint. All these features are seen on a desk-and-bookcase labeled by Job Townsend, Sr. now in the collections of the Rhode Island School of Design (see Patricia E. Kane et al., *Art & Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, 2016), pp. 201-204, cat. 29).



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**A FEDERAL INLAID MAHOGANY DEMILUNE CARD TABLE**

RHODE ISLAND, 1795-1815

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

\$3,000-5,000

**PROVENANCE:**

Purchased from Teina Baumstone, New York, March 1953

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



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**A CHIPPENDALE MAPLE CHEST-OF-DRAWERS**

PROBABLY RHODE ISLAND, 1760-1790

appears to retain the majority of its original brasses

39¾ in. high, 36¾ in. wide, 18¾ in. deep

\$500-800

**PROVENANCE:**

Purchased from William Richmond, Old Greenwich, Connecticut

**LITERATURE:**

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



■-180

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

chair marked III, seat marked I  
36½ in. high

\$1,000-2,000

■-181

**A CHIPPENDALE CARVED MAHOGANY DROP-LEAF TABLE**

PROBABLY BOSTON, 1760-1780

one long rail with hand painted inscription *Colo-Crafts*  
28¼ in. high, 54 in. wide, 18½ in. deep (closed), 53 in. deep (open)

\$2,000-4,000

**LITERATURE:**

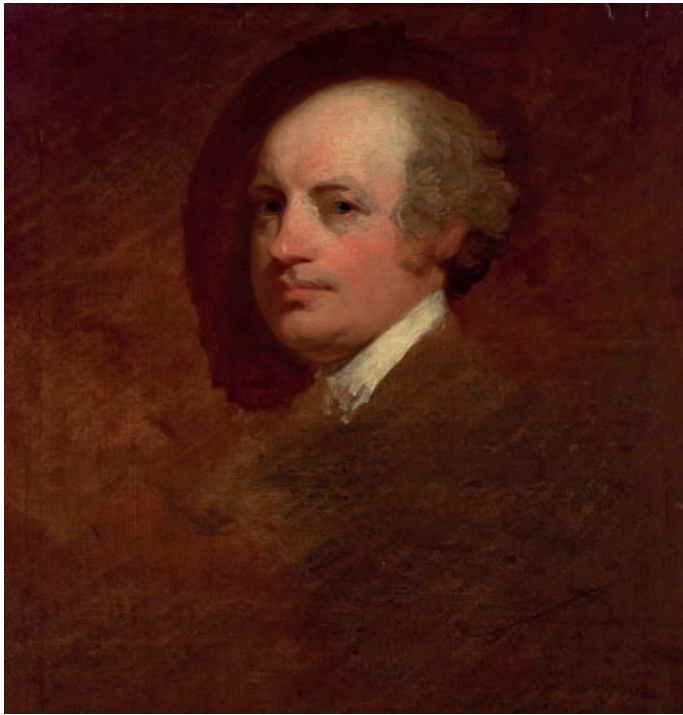
Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part 2," *The Connoisseur* (August 1972) p. 287, fig. 6.  
Laura Beach, "The Past Is Present in Newport: A Couple's Lifelong Love of Antiques," *Antiques and Fine Art* (Summer 2005), p. 114.  
The Rhode Island Furniture Archive at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



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PROPERTY OF A PRIVATE NEBRASKA COLLECTOR

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### GILBERT STUART (1755-1828)

#### *Portrait of Counsellor John Dunn*

together with a bill of sale dated April 2, 1880 detailing the sale of the portrait from Jane Stuart to J. Montgomery Sears for \$2000 and a handwritten letter by Jane Stuart: *Newport R.I. April 2d/ 1880/ The Portrait of Counsellor Dunn which is this day [sold?] sold to J. Montgomery Sears is that of an Irish Barrister who was an intimate personal friend of my Father Gilbert Stuart—this gentleman was noted for his wit and humor and was a [crossed out] constant visitor of my Father's studio. My Father painted the Picture about the year 1794—and as he considered it one of his best he made frequent use of it in giving instruction to his pupils. It has been in the possession of my Father's family ever since his death and is the last of his works owned by any of us—Jane Stuart*

oil on panel

24 x 22¾ in.

painted circa 1798

\$30,000-50,000

#### PROVENANCE:

Retained by the artist

Jane Stuart (1812-1888), Boston and Newport, Rhode Island, daughter J. Montgomery Sears (1854-1905), Boston and Wolf Pen Farm, Southborough, Massachusetts, purchased from above in 1880

Sarah Carlyle (Choate) Sears (1860-1935), widow

Helen (Sears) Bradley (1889-1966), Boston and Southborough, Massachusetts, daughter

Parke-Bernet Galleries, New York, 20 November 1947, lot 32

Christie's, New York, 4 June 2014, lot 78

#### EXHIBITED:

Boston, Museum of Fine Arts, Boston, 1924.

#### LITERATURE:

Henry T. Tuckerman, *Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists* (New York, 1867), p. 110.

George C. Mason, *The Life and Works of Gilbert Stuart* (New York, 1879), p. 176.

Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of his Works* (New York, 1926), p. 294, no. 256.

Paul S. Harris, "Gilbert Stuart and a Portrait of Mrs. Sarah Apthorp Morton," *Winterthur Portfolio I* (1964), p. 215.

Ellen G. Miles, *American Paintings of the Eighteenth Century. The Collections of the National Gallery of Art Systematic Catalogue* (Washington, D.C., 1995), pp. 216, 218.

*Stuart said of his portrait of Dunn, that he was willing to stake his reputation as an artist upon its merits.*

—George C. Mason, *The Life and Works of Gilbert Stuart* (New York, 1879), p. 176.

Ellen G. Miles, catalogue entry, in Carrie Rebora Barratt and Ellen G. Miles, *Gilbert Stuart* (New York, 2004), p. 223.

Amy Elizabeth Shoultz, "A Revolutionary Idea: Gilbert Stuart Paints Sarah Morton as the First Woman of Ideas in American Art," (PhD. Dissertation, The University of Texas at Austin, 2008), pp. 157, 216-217, 259.

The Frick Art Reference Library, ref. 121-15-y5.

"..He considered it one of his best," wrote the artist's daughter Jane Stuart in 1880 referring to the canvas offered here. And with its masterful demonstration of Gilbert Stuart's virtuosity and signature brushwork it is understandable why the artist "would never part with" it (cited in Mason 1879, p. 176). According to Jane, he used this likeness of Counsellor John Dunn for teaching his pupils. The fleshy tones of the sitter's face are rendered with the deliberate juxtaposition of unmixed pigments, a hallmark of Stuart's technique. Along with the renowned Athenaeum portraits of George and Martha Washington, this study portrait of Dunn was in Stuart's possession when he died in 1828. It passed to his daughter, Jane, who painted and exhibited a copy of it in 1847 at the Boston Athenaeum (Ellen G. Miles, *American Paintings of the Eighteenth Century. The Collections of the National Gallery of Art Systematic Catalogue* (Washington, D.C., 1995), p. 218, fn. 6). In 1880, she sold the study to J. Montgomery Sears (1854-1905) for \$2000 and the bill of sale as well as a letter written by Jane at the time accompanies the sale of this portrait.

The success of the portrait probably was in part due to the friendship and camaraderie between the artist and sitter. As Jane records in her letter, Dunn "was an intimate personal friend of my Father Gilbert Stuart...noted for his wit and humor and was a ...constant visitor of my Father's studio." John Dunn was an Irish politician and it is likely that he and Stuart met during the artist's years in Dublin. From 1783 to 1797, Dunn represented the borough of Randalstown, County Antrim in the Irish Parliament, which convened in Dublin, and Stuart's Irish patrons included many who served in this body.

Dunn was particularly interested in the Native American languages and in order to study these visited America from 1797 to 1802. He first arrived in Boston where in December 1797 he was elected as a member of the





Massachusetts Historical Society. Around this time, he probably met Mrs. Perez Morton (Sarah Wentworth Apthorp) (1759-1896), a notable literary figure who in 1790 had published *Ouabi; or, The Virtues of Nature: An Indian Tale in Four Cantos*. By January 9, 1798, Dunn was in Philadelphia where he sent a copy of Mrs. Morton's latest poem, *Beacon Hill*, to George Washington along with his own tribute to both Mrs. Morton and America's President. Stuart was in the midst of rendering replicas of his recently completed life portraits of Washington and it is likely that he first painted Counsellor Dunn around this time. Two finished versions of Dunn survive, now in the collections of the Museum of Fine Arts, Boston and the National Gallery of Art. It is unclear whether the version rendered here preceded these or followed soon after. However, it was almost certainly completed prior to 1802

when Dunn returned to Ireland. The portrait of Dunn now at the Museum of Fine Arts, Boston was given by Dunn to Mrs. Morton. In turn, Dunn owned one of Stuart's three portraits of Mrs. Morton, with whom Stuart shared a repartee in the form of poetic exchanges. This portrait thus speaks to the friendship of three personages, Gilbert Stuart, Counsellor Dunn and Mrs. Morton, and their mutual admiration for America's first President (Ellen G. Miles, catalogue entry, in Carrie Rebora Barratt and Ellen G. Miles, *Gilbert Stuart* (New York, 2004), pp. 223-224, 226; Paul S. Harris, "Gilbert Stuart and a Portrait of Mrs. Sarah Apthorp Morton," *Winterthur Portfolio* I (1964), pp. 198-220; Amy Elizabeth Shoultz, "A Revolutionary Idea: Gilbert Stuart Paints Sarah Morton as the First Woman of Ideas in American Art," (PhD. Dissertation, The University of Texas at Austin, 2008), pp. 156-159, 216-217).





PROPERTY FROM THE COLLECTION OF MR. AND MRS. PETER G. TERIAN

~183

**THE JOHN L. MANNING SET OF SIX CLASSICAL ROSEWOOD NESTING TABLES**  
DOCUMENTED TO DUNCAN PHYFE & SON (W. 1840-1847), NEW YORK, 1841

29½ in. high, 22 in. wide, 16 in. deep (the largest)  
27½ in. high, 10 in. wide, 12¼ in. deep (the smallest)

(6)

\$50,000-80,000

**PROVENANCE:**

Governor John L. Manning (1816-1889) and his wife Susan Frances Hampton Manning (1816-1845), Millford Plantation, Clarendon (now Sumter) County, South Carolina, by purchase from the maker in 1840-1841

Presumed line of descent:

Ellen Clarke (Manning) Williams (1857-1930), daughter of John L. Manning and his second wife, Sally Bland Clarke (1829-1885)

Ellen Manning (Williams) Glover (1899-1974), daughter

Sally Bland (Glover) Johnson (1925-2020), daughter

Sold, Sotheby's, New York City, 15 October 1999, lot 70

**LITERATURE:**

Thomas Gordon Smith, "Millford Plantation in South Carolina," *The Magazine Antiques* (May 1997), p. 739.

Catherine Hoover Voorsanger and John K. Howat, eds., *Art and the Empire City: New York, 1825-1861* (New York, 2000), p. 297, p. 520, no. 230, p. 590-591.

Peter M. Kenny and Michael K. Brown, *Duncan Phyfe: Master Cabinetmaker in New York* (New Haven, 2011), pp. 266-267, 279, pl. 65.

The present lot features six rectangular top tables each above faux-bamboo-turned legs, on scrolled supports. These nesting tables were among the furnishings commissioned from Duncan Phyfe and Son of New York City by Governor John Manning and his wife Susan Hampton Manning for Millford Plantation, in what is now Sumter County, South Carolina between 1840 and 1841. This famous New York firm was the obvious choice for a commission of the highest quality furniture at the time. The firm was founded by cabinetmaker Duncan Phyfe (1768-1854) who took his sons Michael and James Duncan into partnership in 1837, thus naming the firm Duncan Phyfe and Sons. Upon the death of Michael in 1840, the firm was known as Duncan Phyfe and Son, its name until it closed in 1847.

In June of 1841, Duncan Phyfe and Son delivered fifty-eight pieces of furniture packed in forty-seven boxes to John Manning's agent in Charleston, South Carolina, documented by a bill of lading now in the State Archives in Columbia, South Carolina. The bill, dated June 2, 1841 reads in part "We enclose you a list of Boxes already shipped to the care of your agent in Charleston from which you will be able to know the contents of each Box" (Kenny and Brown, p. 279). Duncan Phyfe and Son sent these nesting tables in box 35, listing them as "35 Nest Tables". Later, they were prominently displayed in the drawing room at Millford Plantation, evidenced by an early twentieth-century photograph of this room.

Between 1852 and 1854, John Manning served as the governor of South Carolina and later, after the South seceded from the Union, served the Confederacy on the staff of General Pierre Gustave Toutant Beauregard. During the last year of the War General Potter led a raid through Watchman and Southron, South Carolina crossing through Millford Plantation on April 19, 1865. Luckily, Millford Plantation and all of its furnishings remained intact, due in large part to Governor Manning's tenuous negotiations with Brigadier General Edward E. Potter.

After John Manning's death in 1889, the tables descended through the family of his second wife, Sally Bland Clarke. As Kenny And Brown discuss in their text, *Duncan Phyfe: Master Cabinetmaker in New York*, nesting tables of this type were often associated with women. Their light delicate structure and accordion quality, lent themselves perfectly as a small worktable, tea or board games table. They could be pulled from the wall at a moments notice to the center of the room, if an unexpected guest arrived and then just as easily be pushed back together leaving the floor open once more. As such, it is telling that these tables were passed down through female lines, probably coveted for their practicality and splendor by generations of women. Today these nesting tables are an important surviving example of Phyfe's classical oeuvre.







184

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**184**

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

*Albania*

oil on canvas  
18 x 30 in.  
painted circa 1878

\$15,000-30,000

**PROVENANCE:**

Altman Burke Fine Art, Inc., New York, 1989

**LITERATURE:**

Harold S. Sniffen, *Antonio Jacobsen - The Checklist* (New York, 1984), pp. 24-25, line 15.

The Albania was a bark built in 1880.

PROPERTY FROM A FAMILY COLLECTION

**•185**

**ATTRIBUTED TO JURGEN FREDERICK HUGE (1809-1878)**

*Bay of Naples*

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

oil on canvas  
22½ x 30¼ in.

\$3,000-5,000

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**186**

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

*Sandy Hook*

signed and dated *ANTIONO JACOBSEN/ 1917*  
(lower right)  
oil on board  
17¼ x 29¼ in.

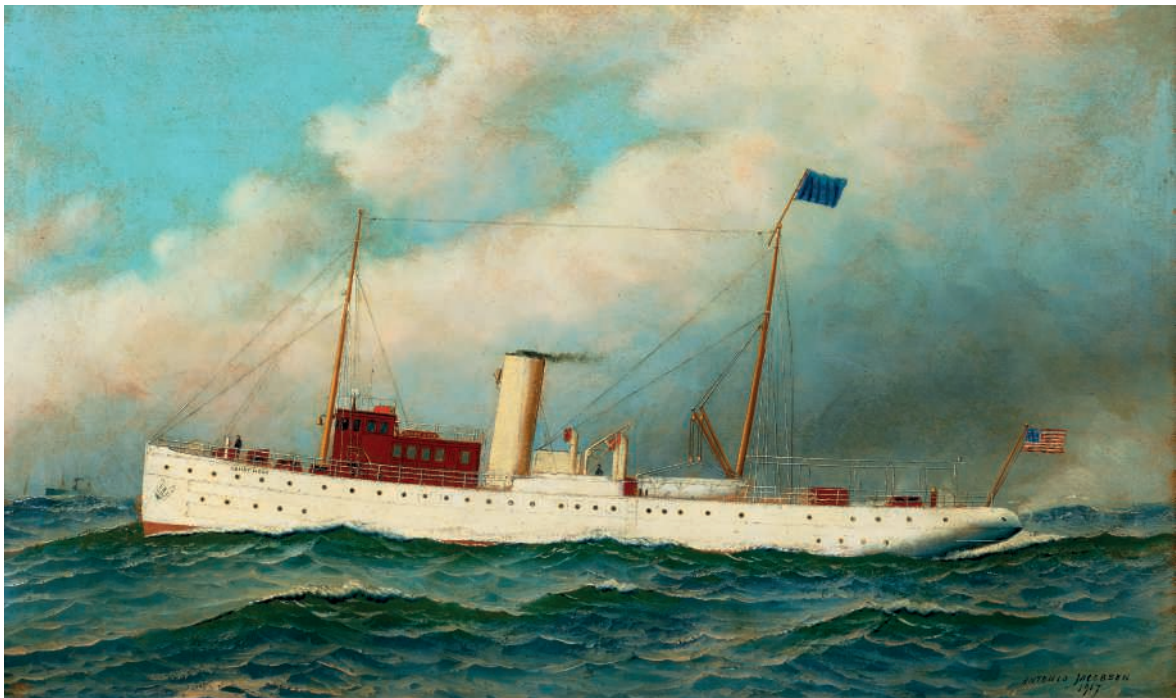
\$4,000-6,000

The Sandy Hook was a screw pilot boat that was built in Elizabethport, New Jersey. She was active in New York from 1902-1939.





185



186



187

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**187**

**A SILK AND WATERCOLOR-ON-SILK GEORGE WASHINGTON MEMORIAL NEEDLEWORK MOURNING PICTURE**

MISSSES PATTENS' SCHOOL, HARTFORD, CONNECTICUT, CIRCA 1810

incrimbed *SACRED/ to the/ memory of/ Gen. George Washington/ Who departed this life/ Dec. 14th. 1799./ Aet. 68* on tombstone; original frame with eglomise  
19½ x 17¼ in. (oval)

\$8,000-12,000

**PROVENANCE:**

Stephen & Carol Huber, Old Saybrook, Connecticut

The present needlework is attributed to the Misses Pattens' school in Hartford, Connecticut. Mourning pictures with neoclassical elements were a popular genre in the school. This work exhibits the school's signature use of raised and padded metallic embroideries. It features popular elements seen in many examples including a metallic eagle and willow trees with drooping clumps. For further information and similar examples see Betty Ring, *Girlhood Emroidery: American Samplers & Pictorial Needlework 1650-1850* (New York, 1993), pp. 202-209.



188

PROPERTY OF THE SACK FAMILY

**188**

**A FEDERAL MAHOGANY AND FLAME-BIRCH VENEERED BOW-FRONT CHEST-OF-DRAWERS**

PORTSMOUTH, NEW HAMPSHIRE, 1805-1815

38½ in. high, 39 in. wide, 20 in. deep

\$4,000-6,000

**PROVENANCE:**

Samuel A. and Rena Sack, West Hartford, Connecticut and Vero Beach, Florida

For a similar example with bow-front form, flame birch veneer, French foot and drop panel see Brock Jobe, *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast* (Hanover, NH, 1993), p. 115, no. 11A.



PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**189**

**A SILK AND WATERCOLOR-ON-SILK  
NEEDLEWORK PICTURE DEPICTING A MAN AND  
WOMAN**

PROBABLY THE MORAVIAN BOARDING SCHOOL,  
LITITZ, LANCASTER COUNTY, PENNSYLVANIA,  
DATED APRIL 25, 1816

inscribed and dated *LITITZ/ April 25th/ 1816*. (lower right) and  
initialed *S.A.H.* in classical pediment; with eglomise border  
19½ x 20 in. (sight)

\$2,000-3,000

Bearing a slight mis-spelling of Lititz, this embroidered  
picture was likely made by a girl attending the Moravian  
Boarding School in Lititz, Pennsylvania. The circular format,  
sequined border and watercolor background details are  
all features seen on related works from this school. For an  
example from this school formerly in the collection of Betty  
Ring, see Sotheby's, New York, January 22, 2012, lot 646.



189

ANOTHER PROPERTY

**■190**

**A FEDERAL EAGLE INLAID MAHOGANY TILT-TOP  
CANDLE STAND**

CHARLESTON OR VIRGINIA, 1790-1810

28¼ in. high (top down), 41 in. high (top up)

\$4,000-6,000

For a nearly identical example with the same eagle inlay see  
Charles F. Montgomery, *American Furniture of the Federal  
Period* (New York, 1966), p. 386, no. 375. Montgomery  
attributed the Winterthur example to Charleston based a  
on a cellarette (no. 343) with the same inlay and cypress  
secondary wood. Museum of Early Southern Decorative Arts  
attributes the same candlestand to Virginia in their online  
object database.



190 (detail)



190



191

PROPERTY OF A DISTINGUISHED COLLECTOR

**191**

**C. FISCHER**

*The Niagara Bound for Japan*

signed by C. Fischer (lower right)

oil on canvas

35¼ x 48 in.

\$4,000-6,000

**PROVENANCE:**

Collection of M.Z. Van Beuren

Christie's, New York, 21 January 1989, lot 397

**LITERATURE:**

"Folk Art- Decorative Arts at Christie's January 21,"

*Antiques and the Arts Weekly*, 27 January 1989.



192

PROPERTY OF A DISTINGUISHED COLLECTOR

**192**

**POSSIBLY WILLIAM GAY YORKE (1817-1892)**

*Clipper Ship: Queen of Clippers*

oil on canvas

30 x 44¾ in.

\$4,000-6,000

**PROVENANCE:**

The Shephard Gallery, Nantucket, Massachusetts,

December 1985

The *Queen of Clippers* was built in East Boston by Robert E. Johnson. She launched on March 26th, 1853. That same year she sailed from New York to San Francisco (Octavius Howe, *American Clipper Ships, 1833-1858* (New York, 1986), p. 469).





PROPERTY FROM THE ROBERT AND NETTIE BENENSON FOUNDATION

**193**

**GILBERT STUART (1755-1828)**

*Portrait of Captain John Jervis, later Admiral Earl St. Vincent*

reverse with *STAFFORD SANDS* in chalk; a partial printed paper label, *From THE ASHMOLEAN MUSEUM, OXFORD.* and stamp of the Schiwietzer Gallery oil on canvas

30 x 25 in.

painted 1782-1787

\$40,000-60,000

**PROVENANCE:**

Montague Bernard, London, 1962

Sir Stafford Lofthouse Sands (1913-1972), Bahamas and London

Lady Sands, Ulli (Castren) Lillas (1921-2011)

Sotheby's, London, 13 December 1972, lot 138

Julius Weitzner, purchased from above

Schweitzer Gallery, New York

Purchased from above, March 1973

**EXHIBITED:**

Oxford, Ashmolean Museum.

New York, National Academy of Design, *A Century and a Half of American Art*, 10 October-16 November 1975.

Durham, North Carolina, The Duke University Museum of Art, *Selected Works from the Benenson Collection: An Exhibition of Works from the Private Art Collection of Mr. and Mrs. Edward H. Benenson*, June 1976.

**LITERATURE:**

Evelyn Berckman, *Nelson's Dear Lord: A Portrait of St. Vincent* (London, 1962), front cover and p. 20.

*Selected Works from the Benenson Collection: An Exhibition of Works from the Private Art Collection of Mr. and Mrs. Edward H. Benenson* (Duke University Museum of Art, 1976).

Stuart proclaimed "I copy the works of God and leave clothes to tailors."

While many of his portraits show close attention to his sitter's finery, the unfinished portrait offered here well reflects Stuart's priorities indicated by his quote. The head is virtually complete, masterfully rendered in Stuart's characteristic style, while the sitter's uniform is sketchily rendered and background only just begun. The subject is Captain John Jervis (1735-1823), who had joined the navy as a boy and steadily rose in its ranks. A school friend of General James Wolfe, Jervis first impressed his superiors with his command at the Battle of Quebec in 1759. In 1782, he was made Knight of the Bath, which entitled him to wear the red sash and Star of the Bath as seen in this portrait. In 1787, he became Rear-Admiral, in 1795 full Admiral and in 1797 granted the title Earl St. Vincent.

The portrait was executed between 1782, when Jervis received his Bath honors, and 1787, when Stuart left London for Dublin. A closely related study is now at the Royal Maritime Museum (acc. no. BHC3004). It varies from that offered here by its lack of a hat, the placement of the upper sash on top of (rather than under) the coat and its small scale. This second study may have been in preparation for a work completed by Stuart. Though its whereabouts is unknown, its existence is indicated by a 1797 engraving by William Ridley, which notes it is after a portrait by Gilbert Stuart in the possession of Mrs. Ricketts (the sister of John Jervis) (British Museum, acc. no. Y,3.25).



194

PROPERTY OF A PRIVATE WOODSTOCK COLLECTOR

**194**

**AMERICAN SCHOOL (19TH CENTURY)**

*A Pair of Portraits: Man and Woman*

oil on canvas on board  
21 x 17¼ in. (oval) (each)

\$4,000-6,000

(2)

This pair of delicately rendered portraits was likely painted by a follower of Charles Balthazar Julien Fevret de Saint-Memin (1770-1852). Executed here in oil, the sharp profile view, the large, well-defined eyes and the shape and shading of the ears closely follow the style seen in Saint-Memin's celebrated chalk on paper portraits. See Ellen G. Miles, *Saint-Memin and the Neoclassical Profile Portrait in America* (Washington, D.C., 1994).

PROPERTY OF A NEW YORK CITY FAMILY

**■195**

**A FEDERAL INLAID MAHOGANY SOFA**

NEW YORK, CIRCA 1800

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

\$3,000-5,000

**PROVENANCE:**

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



195



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■196

**A CLASSICAL MARBLE-INSET MAHOGANY WORK TABLE**

POSSIBLY DUNCAN PHYFE (1768-1854), NEW YORK, CIRCA 1825

with period casters and upper drawer fitted with a writing board

30¼ in. high, 23¾ in. wide, 19¼ in. deep

\$5,000-10,000

With its graceful columns, curved corners and shaped platform base this work table exhibits features favored by New York's renowned cabinetmaker Duncan Phyfe (1768-1854) during the 1820s. For a similar example attributed to Phyfe, see Peter Kenny and Michael Brown, *Duncan Phyfe: Master Cabinetmaker in New York* (New York, 2011), p. 133, fig. 168. The presence of a marble top is an uncommon feature, but is documented in the period and seen on an earlier Phyfe work table now at Winterthur Museum. As cited by Kenny and Brown, an importer of New York furniture in Savannah advertised in 1815 "Lady's elegant work Tables, with marble tops." With such a top, the work table offered here may also have been used as a mixing table or kettle stand (Kenny and Brown, pp. 174-175).





197

PROPERTY OF A NEW JERSEY GENTLEMAN

# ■197

## **A PAIR OF MAHOGANY POLE SCREENS** ENGLISH, LATE 18TH CENTURY AND LATER

with George III silkwork panels  
55 in. high

(2)

\$4,000-6,000

ANOTHER PROPERTY

# ■198

## **A FEDERAL INLAID MAHOGANY PEMBROKE TABLE** NEW YORK, 1790-1810

27¼ in. high, 19½ in. wide (closed), 34¾ in. deep

\$5,000-8,000

The inlay on this Pembroke table exhibits motifs that are common on New York federal furniture including intersecting husks, flutes and quarter fans. A related New York example that also has no drawer and similar inlay is illustrated in Charles F. Montgomery, *American Furniture of the Federal Period* (New York, 1966), p. 349, no. 327.



198





199

PROPERTY OF A DESCENDANT OF WILLIAM RAWLE

**199**

**THOMAS SULLY (1783-1872)**

*Portrait of William Rawle*

signed and dated *Sully. 1808* (lower right)

oil on panel  
29¼ x 24 in.  
painted in 1808

\$10,000-15,000

**PROVENANCE:**

William Rawle (1759-1836), Philadelphia, the sitter  
Juliet (Rawle) Norris, daughter  
Dr. Herbert Norris (b. 1843), son  
Mrs. Herbert Norris, widow  
A member of the Frothingham family, by descent  
Theodore Frothingham, Boston, Massachusetts  
Louis Josephs, sale of the effects of Mrs. Theodore Frothingham,  
Boston, circa 1933  
Mrs. Herbert Frazier (née Juliet Rawle), Garrison-on-Hudson, New  
York, great granddaughter of the sitter, by purchase at the above sale  
Benjamin R. Frazier III, "Hennett Hill", Garrison-on-Hudson, son  
Thence by descent

**LITERATURE:**

Edward Biddle and Mantle Fielding, *Life and Works of Thomas Sully* (Philadelphia, 1921), p. 257, no. 1455.  
Charles Henry Hart, "Thomas Sully's Register of Portraits, 1801-1871," *The Pennsylvania Magazine of History and Biography*, vol. 33, no. 2 (1909), p. 167.



200

PROPERTY FROM A CHARLESTON, SOUTH CAROLINA COLLECTION

**200**

**GILBERT STUART (1755-1828)**

*Portrait of a Woman*

oil on canvas  
26¼ x 22¼ in.

\$10,000-15,000

**PROVENANCE:**

David Byers III (1921-1998), Baltimore  
Current owner, by purchase from above in 1987

This portrait may depict a Philadelphia woman who married into the Lowndes family of Charleston, South Carolina. This information was given to the current owner at the time of its purchase from David Byers III, an acclaimed artist and designer who worked at the White House during the Nixon era. In 1803, Gilbert Stuart painted portraits of Thomas Lowndes and his wife, Sarah Bond l'on, both natives of South Carolina, while they were in Washington D.C. and it is possible he painted other members of the family around this time (Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works* (New York, 1926), vol. 1, pp. 492-493, vol. 3, nos. 510, 511).



201

PROPERTY FROM A SCARSDALE COLLECTION

**201**

**ATTRIBUTED TO JAMES K.  
FROTHINGHAM (1786-1864)**

*Portrait of a Man*

oil on canvas on board  
27 x 22¾ in.

\$4,000-6,000

PROPERTY FROM A PRIVATE COLLECTION

**202**

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

*Mineola*

signed and dated *Antiono Jacobsen 1905* (lower  
right)

oil on canvas  
23½ x 36 in.  
painted in 1905

\$5,000-10,000

The *Mineola* was a screw steamship built by J.  
Laing & Sons in Sunderland, England.



202



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

•203

**AFTER BARON FRANÇOIS GÉRARD (1770-1837),  
ATTRIBUTED TO GEORGE C. LAMBDIN (1830-  
1896)**

*Portrait of Napoléon II*

inscribed *George C. Lambdin Philadelphia* in graphite on  
reverse of frame

oil on canvas

22 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in.

\$1,000-1,500

This portrait is a close copy of the portrait of Napoléon's son, Napoléon Charles François Joseph Bonaparte, duc de Reichstadt, prince impérial, roi de Rome (1811-1832), in the collections of the Palace of Versailles since 1841 (inv. no. MV 4707). The Versailles portrait is an early replica attributed to Baron François Gérard (1770-1837) or his studio of the original by Gérard sent to Napoléon during the Russian Campaign in 1812 and presumed destroyed. Another early replica by Gérard is in the collections of the Chateau de Fontainebleau, but minor variations between the two, such as the terminus of the scepter, suggest that Lambdin copied the version at Versailles.



203

PROPERTY FROM A NEW YORK CITY COLLECTION

■•204

**A CLASSICAL CARVED MAHOGANY RECAMIER  
PROBABLY PHILADELPHIA, 1820-1830**

30 $\frac{1}{4}$  in. high, 74 in. long, 22 in. deep

\$2,000-4,000

For a similar Philadelphia example with curving crest rail and arms and winged feet see Christie's, New York, 16 January 2003, lot 522.



204



205

PROPERTY OF A DISTINGUISHED COLLECTOR

**205**

**ANTONIO HASHAGEN**

*Barque Russia*

signed and dated Antonio HASHAGEN [illeg] (lower right); inscribed *Barque Russia, Isaac Orr, Commander from London Bound to New Port Wales, Passing Dover & North for Land Castle, 1849 August 4th*

oil on canvas  
21½ x 28½ in.

\$3,000-5,000

**PROVENANCE:**

Sotheby's, New York, 20 October 1990, lot 138

PROPERTY FROM A TENNESSEE ESTATE

**206**

**A FEDERAL CARVED CHERRYWOOD CHEST-OF-DRAWERS WITH DESK**

POSSIBLY TENNESSEE, 1815-1830

the top drawer fitted with drawers and drop down writing surface

46¼ in. high, 39¼ in. high, 19½ in. wide

\$2,000-4,000

For a similar example with a desk compartment and turned feet see Derita Coleman Williams and Nathan Harsh, *The Art and Mystery of Tennessee Furniture* (Nashville, 1988), p. 111, fig. 75. For comparable pieces with reeded stile carvings terminating in arches see p. 213, figs. 272 and 273. Like the present lot, all of these examples are constructed of cherrywood.



206





207

PROPERTY FROM A NEW JERSEY COLLECTION

**207**

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

*New York*

signed and dated *ANTONIO JACOBSEN 1907/  
PALISADE AV. & DIVISION ST/ WEST HOBOKEN  
N.J* (lower right)  
oil on board  
14 x 24 in.  
painted in 1907

\$5,000-8,000

**PROVENANCE:**

Quester Gallery, Stonington, Connecticut, 1992

**LITERATURE:**

Harold S. Sniffen, *Antonio Jacobsen - The Checklist  
Addenda List Number 2* (Newport News, VA, 1994),  
pp. 48-49, line 34.

Built in Wilmington, Delaware, the screw pilot  
boat *New York* was active from 1897-1952.

PROPERTY FROM A PRIVATE MARYLAND COLLECTION

**208**

**A CLASSICAL STENCIL-DECORATED  
AND GRAIN-PAINTED GENTLEMAN'S  
DRESSING TABLE**

NEW YORK, 1815-1825

37 in. high, 36½ wide, 18½ deep

\$4,000-6,000



208



PROPERTY OF A NORTH CAROLINA FAMILY

**209**

**JOHN A. WOODSIDE (1781-1852)**

*The Old Hermit*

signed *J.A. Woodside 1850* on boat; signed *JAW* lower right

oil on canvas

24 x 19¾ in.

painted in 1850

\$5,000-8,000

**PROVENANCE:**

Anslem Gallery, Inc., Norfolk, Virginia, 1965





PROPERTY FROM THE COLLECTION OF MRS. MIRIAM MEANS

**210**

**O. OSBORNE**

*View of New Brighton, Pennsylvania*

signed and dated *Painted/O. Osborne/ September/ 1850*  
(middleground right)

oil on canvas

26 x 40 in.

dated 1850

\$4,000-8,000

**PROVENANCE:**

Joseph McConnell, New Brighton, Pennsylvania

Lewis McConnell (b. 1854), son

Edith W. McConnell, daughter

William H. McConnell, nephew

Paula McConnell, daughter

Christie's, New York, 16 January 1998, lot 320

This scene depicts the town of New Brighton, Pennsylvania and the Beaver River with the Allegheny Mountains in the background and the Alum Rocks in the foreground. The artist, O. Osborne, has not been identified but may be, or may be related to, either J. O. Osborne, a landscape and portrait painter working in Ohio in the mid-19th century or Milo Osborne, an engraver and townscape artist who worked in the Philadelphia area between 1849 and 1860 (George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven, 1957), p. 479).



## Session II

22 January, 10.00 am

Lots 211-327













**211**

**AN AMERICAN SILVER FIGURAL VASE**

MARK OF TIFFANY & CO., NEW YORK, SECOND HALF 20TH CENTURY

Chased as a stylized artichoke with upward growing stalk, *marked on underside LOUIS COMFORT TIFFANY COLLECTION*

11¼ in. (28.5 cm.) high

31 oz. 2 dwt. (967 gr.)

\$2,000-3,000

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

**212**

**AN AMERICAN SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, FIRST HALF 20TH CENTURY

Flemish pattern, engraved to handle terminals with monogram *ESK*, comprising:

Sixteen tablespoons

Seventeen dessert spoons

Seventeen teaspoons

Eleven bouillon spoons

Seventeen dinner forks

Thirteen luncheon forks

Thirteen salad forks

Eighteen dinner knives

Seventeen luncheon knives

Twelve dessert knives

Six butter spreaders

A large two-piece carving set

A smaller two-piece carving set

With an associated case

204 oz. 4 dwt. (6,351 gr.) weighable silver

(161)

\$6,000-9,000



211



212



213

PROPERTY OF A PRIVATE COLLECTOR

**213**

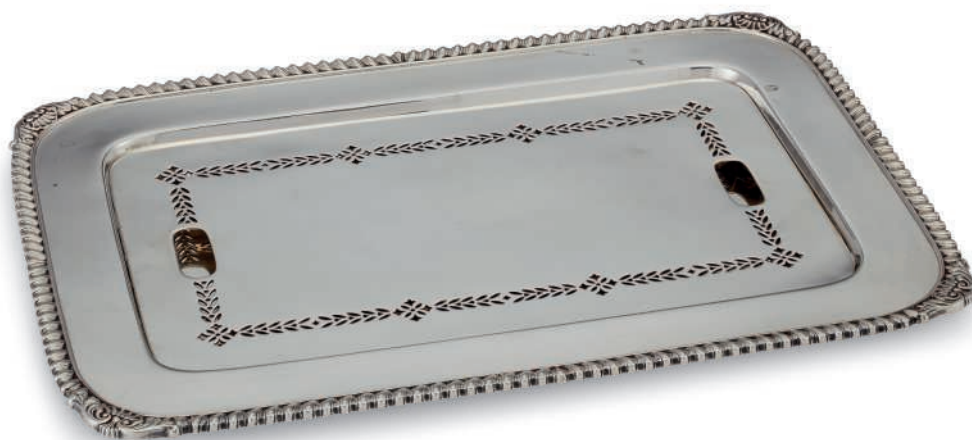
**THE JULES E. HEILNER TROPHY: A MONUMENTAL AMERICAN SILVER-PLATED TWO-HANDLED YACHT RACING TROPHY**  
MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, 1927

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

\$3,000-5,000

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

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



214





215



## 214

### AN AMERICAN SILVER ASPARAGUS DISH AND LINER MARK OF TIFFANY & CO., NEW YORK, CIRCA 1935

Rounded rectangular, gadrooned rim with shells flanked by foliage at corners, the lift-out liner pierced with stylized running foliage spaced by flowers and on four bun feet, *marked on underside, the dish numbered 22032-8034, the liner numbered 21494-8476*  
14 in. (35.5 cm.) long  
48 oz. 12 dwt. (1,511 gr.)

\$2,000-3,000

PROPERTY FROM THE ESTATE OF NINA R. AND ARTHUR A. HOUGHTON, JR.

## 215

### A PAIR OF SILVER-GILT FIGURES OF DOLPHINS MARK OF TIFFANY & CO., SECOND HALF 20TH CENTURY

Of substantial weight and suitable for use as bookends, cast and chased overall with overlapping scales and baring pointy teeth, *marked on underside TIFFANY & CO. STERLING / ITALY 925*  
8¼ in. (21 cm.) high, 9½ in. (24 cm.) long  
210 oz. 12 dwt. (6,550 gr.)

(2)

\$5,000-8,000



## 216

### TWO MATCHING AMERICAN SILVER TWO-HANDLED TRAYS

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1923, 1931

Maintenon pattern, both oval with ribbon-tied laurel rim, the border chased and engraved with panels enclosing scrolling and pendant foliage, the centers engraved with monograms *MP* and *FWM* within foliate cartouches, *marked on undersides, one with Gorham date symbol for 1923, the other with Gorham date symbol for 1931*

28¾ in. (73 cm.) long, over handles  
317 oz. 16 dwt. (9,884 gr.)

\$8,000-12,000

(2)

## 217

### A SUITE OF THREE MATCHING AMERICAN SILVER BOWLS

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

Circular, the everted openwork rims applied with clovers and clover blossoms flanked by fluted scrolls, one smaller bowl engraved on the side with monogram *VH*, *marked on undersides*

10 in. (25.5 cm.), 9 in. (22.9 cm.) diameter  
42 oz. 6 dwt. (1,316 gr.)

\$2,500-3,500

(3)





PROPERTY FROM THE ESTATE OF CLIFFORD  
CHAPMAN, PISMO BEACH

**218**

**AN AMERICAN SILVER CENTERPIECE  
BOWL**

MARK OF THE MAUSER MANUFACTURING  
COMPANY, NORTH ATTLEBORO,  
MASSACHUSETTS OR NEW YORK, CIRCA  
1895

Circular, the openwork everted rim cast with  
chrysanthemums, daisies, roses and scrolls, raised  
on a conforming domed foot, *marked on underside*  
17¾ in. (45 cm.) diameter  
108 oz. 12 dwt. (3,377 gr.)

\$4,000-6,000



218

**219**

**A PAIR OF AMERICAN SILVER BOWLS**  
MARK OF REED & BARTON, TAUNTON,  
MASSACHUSETTS, MID-20TH CENTURY

Francis I pattern, both shaped circular, the everted  
rims chased with pendant fruit bunches and  
scrolls, raised on four scroll supports, *marked on*  
*undersides and numbered X569F, one with date*  
*symbol for 1949*

11½ in. (29.2 cm.) diameter

46 oz. (1,431 gr.)

(2)

\$4,000-6,000



219



## Mary M. and Robert M. Montgomery, Jr.

---

Mary M. and Robert M. Montgomery, Jr., dedicated themselves to the arts, both in their private collecting and in their hometown community of Palm Beach. They remain widely recognized as deeply committed members of their community, as ardent lovers of the arts and as dedicated benefactors of culture. Beyond their own collection, which includes works from multiple artistic movements and collecting categories, Mr. and Mrs. Montgomery maintained a passionate commitment to the thriving cultural scene of Palm Beach. They fostered an appreciation for theater and music as well as the visual arts, and the couple sought to support the local institutions that enabled wide access to these cultural tenants. An aficionado of the opera, Mr. Montgomery was Chairman of the Board of his

cherished Palm Beach Opera for 25 years, and, throughout that time, he and Mrs. Montgomery generously contributed to its programming. Mr. Montgomery was also a principal benefactor of the Raymond F. Kravis Center for the Performing Arts, an institution widely regarded as having changed the cultural landscape of Palm Beach. Alongside their support of the Armory Art Center in West Palm Beach, the Montgomerys founded the Palm Beach Institute of Contemporary Art.

The couple created an enduring legacy, “a museum in [their] house,” curating a strong collection of fine and decorative arts, objects and jewellery. Christie’s is proud to offer their collection in a range of live and online sales during 2020 and 2021.





**220**

**AN AMERICAN SILVER FIVE-PIECE TEA SERVICE AND TWO-HANDLED TRAY**  
MARK OF REED & BARTON, TAUNTON,  
MASSACHUSETTS, MID-20TH CENTURY

Francis I pattern, comprising a teapot, kettle on lampstand, creamer, sugar bowl and cover, waste bowl, and two-handled tray, all of oval baluster form and chased with cornucopias bearing fruit

flanked by ribbon-tied boughs of flowers, both sides with vacant rococo cartouches, *marked on undersides and numbered 570A, the tray numbered 752A*

13¾ in. (35 cm.) high, the kettle on lampstand;  
30¾ in. (77.1 cm.) long, over handles, the tray  
341 oz. 12 dwt. (10,624 gr.) gross weight (7)

\$10,000-15,000





221

## 221

### AN AMERICAN SILVER WATER PITCHER

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

Francis I pattern, of oval baluster form on domed foot, the body chased with scroll cartouches flanked by cornucopias bearing fruit, all linked by floral swags, leaf and fruit-capped scroll handle, *marked on underside* 10½ in. (27.3 cm.) high 43 oz. 6 dwt. (1,347 gr.)

\$3,000-5,000

## 222

### A SUITE OF AMERICAN SILVER MATCHING TABLEWARES

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, MID-20TH CENTURY

Francis I pattern, comprising a centerpiece bowl, a pair of candlesticks, and twenty bread plates, all chased with sprays of fruit and foliage, *the candlesticks weighted, marked on undersides, the bowl and plates coded X568, the candlesticks coded 570A; Together with eleven casters similarly chased and with gilt coat-of-arms for the Leonard family suspended by chains, marked STERLING on undersides and numbered* 15½ in. (39 cm.) long, the bowl; 10½ in. (26.6 cm.) high, the candlesticks; 7 in. (17.8 cm.) diameter, the bread plates 239 oz. 6 dwt. (7,442 gr.) weighable silver

(34)

\$6,000-9,000



222





## 223

### AN AMERICAN SILVER FLATWARE SERVICE

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

Francis I pattern, some engraved on reverse of handle terminal with monogram S, comprising:

- |                                |  |
|--------------------------------|--|
| Thirty-five teaspoons          | Two asparagus servers in sizes                     |
| Twenty-four soup spoons        | One soup ladle                                     |
| Twelve iced tea spoons         | Four sauce ladles                                  |
| Thirteen coffee spoons         | One cream ladle                                    |
| Twelve dinner forks            | Five berry spoons                                  |
| Eleven luncheon forks          | Two pie servers                                    |
| Twenty-four pastry/salad forks | One sponge cake server                             |
| Twelve dinner knives           | Three jelly spoons                                 |
| Twelve luncheon knives         | Two preserve spoons                                |
| Twelve fish knives             | Two shell-form sugar spoons                        |
| Twenty-four butter spreaders   | One master salt spoon                              |
| A two-piece carving set        | One lemon fork                                     |
| Two large cold meat forks      | One nut spoon                                      |
| Five smaller cold meat forks   | One master butter knife                            |
| Five serving spoons            | 292 oz. 18 dwt. (9,109 gr.) weighable silver (236) |
| Two vegetable spoons           |  |
| Two tomato servers             | \$9,000-12,000                                     |



224

## 224

### A SET OF TWELVE AMERICAN SILVER PLACE PLATES

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, FIRST QUARTER 20TH CENTURY, RETAILED BY GROGAN COMPANY, PITTSBURGH, PENNSYLVANIA

Shaped circular with gadrooned rims, the borders engraved with script monogram *JWS*, marked on undersides and with retailer's mark

11½ in. (29.2 cm.) diameter

34 oz. 8 dwt. (1,070 gr.)

(12)

\$6,000-9,000

## 225

### A SET OF TWELVE AMERICAN SILVER SALAD PLATES, TEN DESSERT PLATES AND NINE FINGER BOWLS

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, EARLY 20TH CENTURY

Shaped circular with applied rims of scrolling foliage, the salad plates engraved with script monogram *GHB*, the dessert plates and finger bowls with monogram *HOH* and further engraved on undersides *Hester Oretia Harkness* and with dates 1905 through 1915, finger bowls with gilt interiors, marked on undersides

9¼ in. (23.5 cm.), 8¼ in. (21 cm.) diameter, the

plates; 4⅝ in. diameter, the bowls

358 oz. 8 dwt. (11,146 gr.)

(31)

\$4,000-6,000

#### PROVENANCE:

Acquired Bass & Holbrook Antiques, Fort Lauderdale, Florida, 5 March 1993.



225





226

## 226

### AN AMERICAN SIX-PIECE TEA AND COFFEE SERVICE

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

Comprising a teapot, coffee pot, kettle on lampstand, creamer, two-handled sugar bowl and cover, and a waste bowl, all of rectangular boat form, the sides and covers chased with sloped gadroons, one side engraved with monogram *JWW*, marked on undersides

14 in. (35.5 cm.) high, the kettle on lampstand

138 oz. 12 dwt. (4,310 gr.) gross weight (6)

\$6,000-9,000

## 227

### AN AMERICAN SILVER TWO-HANDLED TRAY

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, RETAILED BY J.E. CALDWELL & CO., PHILADELPHIA, CIRCA 1920

Oval, the sloped gadrooned and fluted rim with shells flanked by acanthus at ends above cut-out handles, the borders chased with scroll cartouches flanked by sprays of flowers and foliate scrolls, one side engraved with script monogram *MHL*, marked on underside and with retailer's mark

29½ in. (75 cm.) long, over handles

134 oz. (4,167 gr.)

\$4,000-6,000



227



228

## 228

### AN AMERICAN SILVER WATER PITCHER

MARK OF DAVIS & GALT, PHILADELPHIA, PENNSYLVANIA, CIRCA 1895, RETAILED BY GALT & BRO., WASHINGTON, D.C.

Of vase form on a spreading circular base, the body chased and engraved with scrolling tendrils and leaves and applied with borders of scrolls and flowers, the front with a vacant cartouche, and with a conforming up-swung loop handle, the underside of the foot rim engraved *From G.F. and K.S. Appleby Feb 20th 1900, marked on underside and numbered 123*

15½ in. (39.7 cm.) high  
41 oz. 16 dwt. (1,300 gr.)

\$1,200-1,800

## 229

### A PAIR OF AMERICAN SILVER TAZZAS

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

Circular on a knopped stem and spreading circular base, densely cast and chased with flowers and foliage against a matte ground, the borders chased with twig monogram *LH*, *marked on undersides and numbered 4976-7082*

9¼ in. (23.5 cm.) diameter  
39 oz. 8 dwt. (1,225 gr.)

(2)

\$2,000-3,000



229





**230**

**AN AMERICAN SILVER LARGE MATCHING PUNCH BOWL,  
TWELVE GOBLETS, AND LADLE**

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

Punch bowl and goblets with deep bowls and spreading dome bases, chased  
and applied with pendant grape bunches, vines, and scrolling tendrils, the ladle  
with conforming decoration, *marked throughout*  
15½ in. (39.5 cm.) diameter, the punch bowl  
213 oz. 12 dwt. (6,643 gr.)

(14)

\$10,000-15,000



231

**231**

**AN AMERICAN SILVER TWO-HANDLED VEGETABLE TUREEN AND COVER**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1896, RETAILED BY SPAULDING & CO., CHICAGO, ILLINOIS

Oval, the sides and domed cover densely chased with flowers and foliage against a matte ground, conforming handles, both sides of body with rococo cartouches engraved in foliate script, one with monogram *LDL*, the other with date *1907*, marked on underside and with Gorham date symbol for 1896 and retailer's mark

13 $\frac{3}{4}$  in. (34 cm.) long, over handles  
40 oz. 18 dwt. (1,272 gr.)

\$1,000-1,500



232

**232**

**AN AMERICAN SILVER ASSEMBLED FLATWARE SERVICE**

MARK OF STEIFF & CO., BALTIMORE, MARYLAND, FIRST QUARTER 20TH CENTURY

Rose pattern, variously engraved, comprising:

Twelve teaspoons  
Twelve smaller teaspoons  
Six soup spoons  
Five iced tea spoons  
Six smaller iced tea spoons  
Two tablespoons  
One dessert spoon

Twelve bullion spoons, Forget-Me-Not pattern  
One dessert spoon, Forget-Me-Not pattern  
Twelve luncheon forks  
Twelve salad forks  
Twelve ice cream forks  
Eleven oyster forks, in two styles  
Twelve luncheon knives  
Twelve butter spreaders  
A four-piece carving service  
An asparagus server  
Two cold meat forks, in sizes  
A serving fork  
Two sauce ladles  
A cake server

A berry spoon  
Two jelly spoons  
An olive spoon  
A two-piece child set;  
*Together with:*  
A cake server, a lemon fork, and an infant spoon, Baltimore Rose pattern, mark of Samuel Kirk & Son Inc., Baltimore, Maryland  
A nut spoon and a bonbon server, in a similar pattern, mark of Schofield Co., Inc., Baltimore, Maryland  
164 oz. 2 dwt. (5,104 gr.) weighable silver (150)  
\$3,500-5,500





233

## 233

### A SUITE OF FOUR MATCHING AMERICAN SILVER-GILT TUREENS

MARK OF WILLIAM B. DURGIN CO., CONCORD, NEW HAMPSHIRE, LATE 19TH CENTURY, RETAILED BY J.E. CALDWELL & CO., PHILADELPHIA, PENNSYLVANIA

Comprising a rectangular two handled soup tureen and cover, a pair of square vegetable tureens and covers, and a circular vegetable tureen and cover, all densely chased and engraved with flowers and furled foliage, with everted rims bordered by scrolls, the conforming domed covers with angular finials, *marked on undersides and with retailer's mark*

15 $\frac{1}{2}$  in. (39 cm.) long, over handles, the soup tureen  
222 oz. 4 dwt. (6,910 gr.)

(4)

\$5,000-8,000

## 234

### A SET OF TWELVE AMERICAN SILVER RAMEKINS AND COVERS

MARK OF JENKINS & JENKINS INC., BALTIMORE, MARYLAND, CIRCA 1910

Circular with extending handles, the bodies and covers densely chased and engraved with flowers and foliage against a matte ground, the undersides engraved *To Mother / Feby 15-1913*, with removable ceramic liners by Lenox, *marked on undersides*

6 $\frac{1}{4}$  in. (17.2 cm.) long, over handle  
50 oz. 2 dwt. (1,558 gr.) weighable silver

(12)

\$2,500-3,500



234



235

**235**

**AN AMERICAN SILVER AND CUT-GLASS CENTERPIECE PUNCH BOWL**

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

Athenic pattern, the circular glass bowl cut with oak leaves and pomegranates, supported on a shaped square base chased at corners with leaf-tips flanked by foliage and trailing flowers, the conforming everted rim engraved with script monogram *MB*, marked on underside and numbered *D1224 A*, glass etched *GRAVIC GLASS HAWKES*

13½ in. (34.3 cm.) long

\$4,000-6,000

**236**

**AN AMERICAN SILVER CENTERPIECE BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1918, MARTELÉ

Shaped oval, the sides chased with wide lobes, the everted rim chased with scattered sprays of flowers, leaves, and scrolling tendrils, on a conforming oval foot, marked on underside and coded *LRI*

15½ in. (38.3 cm.) long

58 oz. 2 dwt. (1,807 gr.)

\$6,000-9,000

According to Larry Pisto in *Martelé Gorham's Nouveau Art Silver*, 2002, p. 379, Bowl *LRI* was completed on 1 April 1918. It was raised by silversmith James Leckenby in 48.5 hours. The identity of the chaser is unrecorded but archives indicated that it was chased for 56.5 hours. The net factory price at the time of completion was \$198.



236





(detail)

## 237

### AN AMERICAN SILVER VASE

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

On a lobed square base raised on rounded bracket feet chased with fish faces, rising to a baluster stem chased with leaves and climbing tendrils terminating in stylized daffodils, the shaped everted rim chased with petals, *marked on underside and coded 2292 and with date symbol for 1899* 11 $\frac{1}{8}$  in. (30.1 cm.) high 26 oz. 6 dwt. (817 gr.)

\$4,000-6,000

Gorham's Martelé archives as reproduced by Larry Pisto in *Martelé Gorham's Nouveau Art Silver*, 2002, p. 198, notes that vase 2292 was completed on 5 October, 1899 and had a net factory price of \$116. The vase was raised in 32 hours and then chased for an additional 53 hours by Frederick Joseph Buxton Jr.

The form and chased decoration on this vase relates closely to a pair of vases sold in these rooms 24 January 2020, lot 386. These vases, coded 1481, were completed on 24 April, 1899, just six months earlier than the present lot, and were shown at the Paris Exposition Universelle in 1900.





238

## 238

### AN AMERICAN SILVER MEAT DISH

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1909, MARTELÉ

Shaped oval, the border chased with violets and veined leaves at intervals, *marked on underside, numbered 9584, and coded R / YD*

14¼ in. (36.2 cm.) long  
22 oz. 14 dwt. (706 gr.)

\$2,000-4,000

In *Martelé Gorham's Nouveau Art Silver*, 2002, p. 421, Larry Pisto notes that Meat Dish R / YD was completed on 29 June 1909 with a net factory price of \$120. It was raised by silversmith John M. Sorum in 24 hours and chased by Herbert C. Lloyd in 73 hours.

## 239

### AN AMERICAN SILVER SANDWICH PLATE

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1911, MARTELÉ, RETAILED BY SPAULDING & CO., CHICAGO, ILLINOIS

Circular with undulating rim, the perimeter chased with ivy leaves, engraved on the underside *To James and Ellen Christmas 1911 From Ed and Marion, marked on underside with maker's mark and coded WKM and with retailer's mark*  
11 in. (28 cm.) diameter  
23 oz. 16 dwt. (740 gr.)

\$1,500-2,500

Larry Pisto records in *Martelé Gorham's Nouveau Art Silver*, 2002, pg. 438, that Sandwich Plate WKM was completed on 30 August 1911. It was raised by silversmith Thomas H. Yates in 18 hours and chased by William E. Jordan for 40.5 hours. The total net factory price for this plate and its pair, coded WKL, was \$180.



239



240

## 240

### AN AMERICAN SILVER FRUIT DISH

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1898, MARTELÉ

The shaped circular bowl standing on four bun feet chased with wavy lobes, the undulating everted border shaped square and chased with flowers and flower buds amongst foliage, *marked on underside and coded 254 and with date symbol for 1898*

9½ in. (24.1 cm.) diameter  
15 oz. 6 dwt. (476 gr.)

\$2,000-3,000

Gorham's Martelé archives as reproduced by Larry Pisto in *Martelé Gorham's Nouveau Art Silver*, 2002, p. 179, notes that Fruit Dish 254 was completed 19 June, 1898 and had a net factory price of \$68. The dish was raised in 24 hours and chased for an additional 38 hours by unrecorded silversmiths.



241

**1900 PARIS EXPOSITION UNIVERSELLE: AN  
AMERICAN SILVER AND GLASS CLARET JUG**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE  
ISLAND, 1900, MARTELÉ, RETAILED BY SPAULDING & CO.,  
CHICAGO, ILLINOIS

The glass body of baluster form with elongated neck etched with  
scrolling grapevine and poppies in various stages of bloom on  
whiplash stems, supported on a shaped square silver foot chased  
to match and rising to a mount with vacant shield and connecting  
the reeded scroll handle to the silver neck mount, the hinged  
dome cover with poppy-form finial, *marked on underside and with  
retailer's mark, inside of one foot with coded D4386*

14 in. (35.5 cm.) high  
70 oz. 4 dwt. (2,183 gr.)

\$10,000-15,000

Larry Pisto notes in *Martelé Gorham's Nouveau Art Silver*, 2002,  
pg. 218-219, that Claret Jug 4386 was finished on 16 May 1900.  
The silver mounts were raised in 71 hours and then chased by  
acclaimed Martelé silversmith George W. Sauthof for 67 hours.  
It's net factory price was \$200. Pisto also notes that the glass  
cost \$15, and that it was exhibited at the 1900 Paris Exposition  
Universelle.





242

## 242

**AN AMERICAN SILVER SERVING BOWL**  
MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, 1906, MARTELÉ

The circular bowl with everted border and undulating crimped rim chased with ferns, veined leaves, and scrolling tendrils, *marked on underside and coded LQP*

11 in. (28 cm.) diameter  
26 oz. 8 dwt. (821 gr.)

\$3,000-5,000

Larry Pisto records in *Martelé Gorhams Nouveau Art Silver*, 2002, p. 378, that Dish-Fern LQP was finished on 26 November 1906. It was raised by silversmith James Leckenby for 49 hours and then chased by Otto Colmetz for an additional 25 hours. The net factory price at the time of completion was \$100.



243

## 243

**AN AMERICAN SILVER TRAY**  
MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, 1905, MARTELÉ

Shaped oval with crimped rim, the lobed border chased with flowerheads and flower buds amongst whiplash foliage, center and one lobe of border engraved with a crest, *marked on underside and coded H/QK*

16 $\frac{5}{8}$  in. (42.4 cm.) long  
42 oz. 10 dwt. (1,322 gr.)

\$2,500-4,500

Gorham's Martelé archives as reproduced by Larry Pisto in *Martelé Gorham's Nouveau Art Silver*, 2002, p. 332, notes that Tray H/QK was completed in 19-5 (likely September) and had a net factory price of \$112. The tray was raised by silversmith James Lackenby in 26 hours and chased by an unrecorded silversmith for an additional 40.5 hours.



**244**

**AN AMERICAN SILVER BOWL**

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

Shaped circular with whirlash scroll  
rim and everted border engraved with  
daffodils, raised on three bun feet,  
*marked on underside and coded L / ME*  
10½ in. (26.6 cm.) diameter  
26 oz. 10 dwt. (824 gr.)

\$4,000-6,000

According to Larry Pisto in *Martelé  
Gorham's Nouveau Art Silver*, 2002,  
p. 382, Bowl L / ME was completed  
on 5 December 1906. It was raised  
by silversmith Gustav Guldbrandsen  
in 22 hours and then chased by Paul  
L. Hansen in 35 hours. Its net factory  
price at the time of completion was  
\$93.



**244**



**245**

**245**

**A SET OF FIVE AMERICAN SILVER LARGE FLATWARE SERVERS**

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, CIRCA 1900

Love Disarmed pattern, comprising a berry spoon, a meat fork, a vegetable  
serving fork, an asparagus server, and a flat pierced server, *marked on reverse of  
handle*

38 oz. 2 dwt. (1,185 gr.)

(5)

\$1,500-2,500

**PROVENANCE:**

Acquired Bass & Holbrook Antiques, Fort Lauderdale, Florida, 3 August 1987.





246

## 246

### AN AMERICAN SILVER FLATWARE SERVICE

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, FIRST HALF 20TH CENTURY

Strasbourg pattern, comprising:

Thirty-eight teaspoons  
Twenty-two dessert spoons  
Thirteen soup spoons  
Twelve iced tea spoons  
Thirty-one dinner forks  
Sixteen luncheon forks  
Thirty-seven fish forks

Twelve ice cream forks  
Twelve fruit forks  
Thirteen oyster forks  
Nine dinner knives  
Five luncheon knives  
Twelve steak knives  
Twelve fish knives  
Forty-five butter spreaders  
A two-piece salad serving set  
Two cold meat forks  
Three serving spoons  
A serving fork  
A flat-handled fish knife

A sauce ladle  
A berry spoon  
A preserves server  
A sugar spoon  
A bonbon server  
A small stirring spoon  
A pair of sugar tongs  
A master butter knife  
An infant fork and spoon  
A child fork, knife, and flat-handled butter knife  
291 oz. 16 dwt. (9,075 gr.) weighable silver (311)

\$7,000-10,000



## 247

### AN AMERICAN SILVER TWO-HANDLED SOUP TUREEN AND COVER

MARK OF DOMINICK & HAFF, NEW YORK, 1888, RETAILED BY THEODORE B. STARR, NEW YORK

Oval with everted border and scroll-and-shell rim, the body and domed cover embossed and chased overall with dense flowers, foliage, and scrolls against a matte ground, with leaf-capped finial and conforming handles, marked on underside numbered 144, and with retailer's mark  
14½ in. (36.2 cm.) long  
71 oz. 14 dwt. (2,230 gr.)

\$3,000-5,000

247





**248**

**AN AMERICAN SILVER LARGE CENTERPIECE BOWL AND MIRROR PLATEAU**

MARK OF DOMINICK & HAFF, NEW YORK, CIRCA 1890, RETAILED BY BAILEY, BANKS, & BIDDLE, PHILADELPHIA, PENNSYLVANIA

The bowl oval with everted border and scroll rim, border and oval domed foot chased with dense flowers and scrolls against a matte ground, the center engraved with a spray of flowers, the oval mirror plateau with conforming border, on a wood support, *marked on underside of bowl and side of plateau and with retailer's mark*

24 in. (61 cm.) long, the bowl; 29 in. (73.8 cm.) long, the plateau

110 oz. 8 dwt. (3,433 gr.) weighable silver

(2)

\$10,000-15,000



249



(detail)

**249**

**AN AMERICAN SILVER TWO-HANDLED SOUP TUREEN AND COVER**

MAKERS MARK E? IN AN OVAL, CIRCA 1860

Oval on a conforming base, chased overall with dense flowers and foliage against a matte background, the handles as grotesque masks, the cover with a bison finial, *marked on underside*; Together with a large ladle, Steiff Rose pattern, mark of Steiff, Baltimore, Maryland, late 19th Century

15¾ in. (40 cm.) long, over handles

98 oz. 2 dwt. (3,051 gr.)

(2)

\$4,000-6,000



250

**250**

**AN AMERICAN SILVER COFFEE URN ON STAND**

MARK OF SAMUEL KIRK & SON CO., BALTIMORE, MARYLAND, CIRCA 1855

The body of baluster form, chased with maidens in an architectural landscape surrounded by flowers and foliage and against a matte ground, with leaf-capped up-swung loop handles, the scrolled spigot with a bird finial, with conforming cover with grape finial, the detachable stand on scrolled supports terminating in shell feet, *marked on underside of urn and spirit burner*

17¼ in. (43.8 cm.) high

89 oz. 6 dwt. (2,777 gr.) gross weight

\$2,500-3,500





**251**

**A PAIR OF AMERICAN SILVER FIVE-LIGHT LARGE  
CANDELABRA**

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

On domed bases chased with lobes, scrolls, shells, and sprays of violets and applied with double-shell and scroll rims, rising to conforming baluster stems engraved on one side with script monogram *WAC*, and *May 7, 1902* on the other, the detachable tops with central light and four leaf-capped scroll branches topped by circular drip pans and campana-form sconces, detachable nozzles, weighted bases, *marked on undersides and coded DFX*

23½ in. (59.7 cm.) high

205 oz. 14 dwt. (6,397 gr.), the branches

(2)

\$12,000-18,000



252

**252**

**A PAIR OF AMERICAN SILVER TWO-HANDLED  
VEGETABLE TUREENS AND COVERS**

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

Circular on stepped circular bases with a satin finish, applied with die-rolled borders of flowers linked by arabesques, the conforming stepped domed covers with ring finials terminating in acanthus leaves, with two up-swung loop handles terminating in berried acanthus, one side engraved with foliate script monogram *AJL*, the underside engraved *October 18 1877*, marked on underside and numbered *2562-3422*

11½ in. (28.9 cm.) long, over handles

66 oz. 2 dwt. (2,056 gr.)

(2)

\$3,000-5,000

**253**

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

MID 20TH CENTURY

Oval, with sloped gadrooned rim, the border chased with running foliate scrolls against a tooled ground, the leaf-capped scroll handles centered by floral sprays, marked on underside *STERLING Hand Chased*

32½ in. (83.2 cm.) long, over handles

173 oz. 8 dwt. (5,393 gr.)

\$3,000-5,000



253





RY, JR.

**254**

**AN AMERICAN SILVER TWO-HANDLED CENTERPIECE BOWL**

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

Circular with upturned sides and on a domed foot, densely cast and chased overall with scrolls, flowers, and foliage, the reeded handles centered by shells and springing from acanthus, *marked on underside and numbered 4102-5683*  
15½ in. (39.5 cm.) long, over handles  
45 oz. 10 dwt. (1,415 gr.)

\$5,000-8,000



255

## 255

### AN AMERICAN SILVER TWO-HANDLED CENTERPIECE BOWL

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

Circular with upturned sides and on a domed foot, densely cast and chased overall with scrolls, flowers, and foliage, the reeded handles centered by shells and springing from acanthus, *marked on underside and numbered 5010-9791*

12¾ in. (32.4 cm.) long, over handles

33 oz. 6 dwt. (1,036 gr.)

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

## 256

### AN AMERICAN SILVER-GILT CENTERPIECE BOWL

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1903

Shaped oval, chased and engraved throughout with oversized flowers and leaves, the center engraved with monogram *MRG*, *marked on underside and numbered A3546M, and with date symbol for 1903*

20½ in. (51 cm.) long

48 oz. 12 dwt. (1,511 gr.)

\$3,000-5,000



256





257

**257**

**A PAIR OF AMERICAN SILVER ENTREE DISHES AND COVERS**

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

Both oval, densely chased and engraved with  
flowers and foliage, the domed covers with screw-  
off loop handles cast with flowers, engraved on  
inside bases with script monogram *LLW*, marked  
*on undersides and numbered 243*

10 $\frac{1}{2}$  in. (26.3 cm.) long

58 oz. 6 dwt. (1,813 gr.)

\$3,000-5,000



**258**

**TWO SIMILAR AMERICAN SILVER WATER PITCHERS**

MARK OF TIFFANY & CO., NEW YORK, CIRCA  
1885, 1895

The first of inverted helmet form, the second of  
baluster form, both with wide bands chased with  
musicians and merry-making putti, the first with  
leaf-capped lobed handle terminating in scrolls  
and shell-form spout, gilt interior, the second  
engraved with script monogram *MES*, marked *on*  
*undersides and numbered 7364-7924, and 5066-*  
*3392*

10 in. (25.4 cm.) high, the first; 8 $\frac{1}{2}$  in. (21.6 cm.)

high, the second

85 oz. (2,644 gr.)

(2)

\$5,000-8,000



This model of baluster form pitcher has sold  
in these rooms, 21-25 January 2010, lot 41.

Additional pitchers with identical bands of  
decoration have sold in these rooms, 1-2 April  
2003, lot 161, and 19-20 June 2012, lot 273

258



PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

**259**

**A SET OF TEN AMERICAN 18-KARAT GOLD TEASPOONS**

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

San Lorenzo pattern, *marked on reverse TIFFANY & CO. MAKERS 18KT. GOLD*

5 $\frac{7}{8}$  in. (15 cm.) long

15 oz. (467.7 gr.)

(10)

\$15,000-20,000





PROPERTY FROM A PRIVATE WYOMING COLLECTION

**260**

**A SET OF TWELVE AMERICAN 18-KARAT GOLD AFTER DINNER COFFEE CUPS, SAUCERS, AND SPOONS**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1925

The cups and saucers applied with a *guilloché* border and with a loop handle terminating in a rosette, the cups with ceramic liners with gilt rims by Lenox for Tiffany & Co., with conforming spoons and in a fitted mahogany case lined with chocolate brown velvet by Tiffany & Co., *marked on undersides and reverse of handle and stamped 18KT GOLD*, the saucers and cups numbered 20222-2945

2 in. (5.1 cm.) high, the cups with ceramic liners; 4 ¼ in. (12 cm.) diameter, the saucers

79 oz. 14 dwt. (2,478.7 gr.) weighable gold

(36)

\$100,000-150,000



(detail)

A similar set lacking spoons was sold in these rooms, 16-17 January 2003, lot 33.



261

PROPERTY FROM THE ESTATE OF JAMES DAVIS

**261**

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

St. James pattern, most engraved with various initials, comprising:

Eighteen dessert spoons

Eleven teaspoons

Six tablespoons

Twelve dinner forks

Twelve salad forks

Twelve dinner knives

Twelve butter spreaders

A fish server

A cream ladle

With a fitted wooden chest by Tiffany & Co.;

*Together with a teaspoon, Strasbourg pattern, mark of Gorham Mfg. Co.,*

*Providence, Rhode Island, circa 1900*

117 oz. 16 dwt. (3,664 gr.) weighable silver

(85)

\$6,000-8,000

**262**

**AN AMERICAN SILVER WATER PITCHER**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1895

Of pear form, the lower body with chased band of beaded foliate scrolls, loop handle terminating in acanthus, engraved below the spout with script monogram *HEH*, marked on underside and numbered 7817-1822

7¼ in. (18.4 cm.) high

29 oz. (902 gr.)

\$2,000-3,000



262



**263**

**1900 PARIS EXPOSITION UNIVERSELLE  
AND 1901 BUFFALO PAN-AMERICAN  
EXPOSITION: A PAIR OF AMERICAN SILVER-  
GILT CANDLESTICKS**

MARK OF TIFFANY & CO., NEW YORK, THE  
DESIGN BY PAULDING FARNHAM, CIRCA 1900

Each on three shell feet rising to openwork stems  
formed as vertical plumes supporting vase-form  
sconces buttressed by scrolling vines, with pierced  
rims of anthemions and rosettes, engraved on  
underside of one foot *M.C.T. / 1902*, with removable  
nozzles, *marked on underside of one foot and numbered*  
*13934-1283*, and with marks for the *Paris Exposition*  
*Universelle and Buffalo Pan-American Exposition*

11½ in. (20.2 cm.) high  
47 oz. (1,462 gr.) (2)

\$10,000-15,000

**LITERATURE:**

D. Croal Thomson. *The Paris Exhibition 1900, 1901*, p.  
94 (one of this model).

These candlesticks were designed by Paulding  
Farnham as part of a grand silver-gilt dessert  
service in the Italian Renaissance style for the Paris  
Exposition of 1900, and shown again at the 1901  
Pan-American Exposition in Buffalo, New York. The  
Italian Renaissance service included candelabra,  
candlesticks and a centerpiece, an after-dinner coffee  
set, fruit and ice cream dishes, dessert plates, finger  
bowls, compotiers, and a dessert flatware service.  
The candelabrum and the massive centerpiece from  
the service are illustrated in Janet Zapata, "The  
Rediscovery of Paulding Farnham, Tiffany's Designer  
Extraordinaire," *The Magazine Antiques*, April 1991, pp.  
724-725, plates VIII and IX.

Additional works from the *M.C.T.* engraved service  
have been sold in these rooms, including a pair of  
silver-gilt jardinières and a set of four sweetmeat  
dishes, 18 and 19 January 2007, lots 200 and 201.  
Additionally, four candlesticks identical to those  
offered here were sold in these rooms, 18 June 1998,  
lot 59.



(detail of marks)





**264**

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

MARK OF DOMINICK & HAFF, NEW YORK, EARLY 20TH CENTURY

Shaped rectangular with egg-and-dart rim and open-mouthed gryphon busts at corners, the sides engraved with parchment scroll cartouches flanked by ribbon-tied boughs of fruit and foliage, the handles cast with scrolls, the center similarly engraved, one cartouche engraved with script initial *F*, *marked on underside*

31¾ in. (80.6 cm.) long, over handles

235 oz. 14 dwt. (7,330 gr.)

\$7,000-10,000

**265**

**AN AMERICAN SILVER ASPARAGUS DISH AND LINER**

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

Shaped rectangular on four acanthus-capped paw feet, the up-turned corners and sides applied with a border of cresting acanthus with leaf tips at intervals, the corners with furled foliage, conforming lift-out liner with two handles cast with flowers and pierced with scrolls on four ball feet, *marked on undersides and numbered 14066-218*

13¼ in. (33.6 cm.) long

40 oz. 4 dwt. (1,250 gr.)

\$2,000-3,000







266

## 266

### AN AMERICAN SILVER CENTERPIECE BOWL AND MATCHING TAZZA

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

The oval bowl and circular tazza chased with sweeping lobes and with a pierced tight foliate scroll border, raised on four paw feet, the centers engraved with foliate script monogram *GWC*, *marked on undersides*, the bowl numbered *10887-2311*, the tazza numbered *11463-418*

12¼ in. (31 cm.) long, the bowl; 9¼ in. (23.5 cm.) diameter, the tazza  
69 oz. 18 dwt. (2,174 gr.)

(2)

\$5,000-8,000

## 267

### A PAIR OF AMERICAN SILVER AND PARCEL-GILT TAZZA

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

Shaped circular, the undulating borders densely chased and engraved with flowers and foliage, on conforming stems and raised on four paw feet, the centers engraved with foliate script monogram *RCG*, *marked on undersides*

9¾ in. (24.7 cm.) diameter

49 oz. (1,524 gr.)

(2)

\$5,000-8,000



267



268

## 268

### A PAIR OF AMERICAN SILVER ENTRÉE DISHES AND COVERS MARK OF TIFFANY & CO., NEW YORK, CIRCA 1895

Wave Edge pattern, both oval with everted rim cast with scrolls, the domed cover chased with wavy lobes and applied with a rocaille border, urn-form slip-lock finial cast with flowers and scrolls, the covers engraved with script monogram GWC, *marked on undersides and numbered 13400-9813*  
11½ in. (28.2 cm.) long  
69 oz. 10 dwt. (2,161 gr.)

\$5,000-8,000

## 269

### AN AMERICAN SILVER CREAMER AND OPEN SUGAR BOWL MARK OF TIFFANY & CO., NEW YORK, CIRCA 1890

Wave Edge pattern, chased with sweeping lobes, bases cast with scrolls and flowers and raised on four paw feet, undersides with script monogram MM, *marked on undersides and numbered 10500-511*  
6 in. (15.2 cm.) long, over handle, the creamer; 6 in. (15.2 cm.) long, the sugar bowl  
24 oz. 4 dwt. (753 gr.)

\$1,000-1,500



269



PROPERTY OF A GENTLEMAN

**270**

**AN AMERICAN SILVER VASE**

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

Of tapered lobed form on a spreading circular base, etched and engraved throughout with lily of the valley amongst sinuous leaves with patinated veining all against a textured ground, *marked on underside and numbered 11180-1101*

10½ in. (25.8 cm.) high

19 oz. 12 dwt. (610 gr.)

\$4,000-6,000

The form of this vase, pattern number 11180, was designed by John T. Curran for three vases displayed by Tiffany & Co. at the 1893 Chicago Columbian Exposition: The Owl Vase, illustrated in John Loring, *Magnificent Tiffany Silver*, 2001, p. 187, The Snail Vase, and the Terrapin Vase, the whereabouts of which are both unknown (Loring, p. 186). A similar vase engraved and etched with lotus and ferns and inlaid with copper was sold in these rooms, 23 May 2006, lot 24. Another similar vase etched with roses and poppies was sold Sotheby's New York, 18-21 January 2018, lot 404.





271

**A PAIR OF AMERICAN SILVER-GILT TAZZA**

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

Both shaped circular, the lobed foot and stem cast and chased with languid mermaids reclining on dolphins with winged putti whispering in their ears, all on a clam shell ground draped with seaweed, the bowls pierced and cast with mermaids, mustachioed dolphins, and putti seated within scallop shells, the center engraved with trellis centered by flowerheads, *marked on underside and numbered 6078*

9 $\frac{5}{8}$  in. (24.5 cm.) diameter

68 oz. 10 dwt. (2,130 gr.)

\$3,000-5,000

The design for these sculptural tazza can possibly be attributed to Eugene Julius Soligny, who worked for Tiffany & Co. from around 1858 to 1894. Born in Paris in 1832, Soligny studied under Léonard Morel-Ladeuil, a skilled sculptor and chaser who in 1859 immigrated to England to work for Elkington. Soligny immigrated to the United States in 1856, and likely began

work at Tiffany & Co. in 1858 after meeting Edward C. Moore on his scouting trip to Paris in 1855. Though Soligny often worked in partnership with others at the firm executing the chasing for their designs, notable designs of his own include the Comanche Trophy, and a swan centerpiece shown at the 1876 Centennial Exhibition in Philadelphia.

A pair of similarly shaped tazza to those offered here with borders densely chased with birds and foliage designed by Soligny for the "American Flora" tea and coffee service for Mary Jane Morgan are illustrated in John Loring, *Magnificent Tiffany Silver*, 2001, p. 136. Also illustrated is a wall plaque designed for the 1878 Paris Exposition with a similar female figure to those found on the stems of the present lot, as well as a salver designed for the 1876 Centennial Exposition depicting two cupids with butterfly wings also similar to those found on the stems of the present lot, both p. 132.

(2)







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**272**

**AN AMERICAN SILVER TANKARD**

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

Cylindrical, the body and hinged cover densely chased and engraved with shells and aquatic foliage, raised on four paw feet, acanthus loop handle and thumbpiece terminating in scrolls and a large radiating seashell, *marked on underside and numbered 7318-1422*

9 $\frac{3}{4}$  in. (23.8 cm.) high  
57 oz. 8 dwt. (1,785 gr.)

\$6,000-9,000

**PROVENANCE:**

Anonymous Sale; Sotheby's, New York, 15 June 1998, lot 1702.

Based on similarities to his other works, this tankard was likely designed by Charles Osborne, who worked for Tiffany & Co. from 1874 until 1887. A water pitcher sold in these rooms, 24 January 2020, lot 412, has a near identical

base rim of shells and seaweed to that found on the present lot, as well as dripping seaweed and high relief marine motifs. A further example of Osborne's distinctive dripping seaweed and high chasing can be found on one of his trophies designed for the Goelet Bennett yacht races in the collection of the Indianapolis Museum of Art (Accession Number 2016.362).

Charles Osborne left a position as chief designer at Whiting Manufacturing Company to take a design position at Tiffany in 1878, where he worked until 1887. During his tenure at Tiffany, Osborne was known for his exuberant marine motifs and swirling forms, as described above, as well as his mastery of Japanese design.



273

**273**

**AN AMERICAN SILVER CENTERPIECE BOWL**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1915

Circular with gadrooned lower body, the rim with ram's heads at angles connected by ribbon-tied swags of flowers, the stem with a strapwork collar and acanthus, all raised on a circular base cast with ovolo border, with script monogram *ECW* on underside, *marked on underside and with date symbol for 1915*

13¼ in. (33.6 cm.) long

68 oz. (2115 gr.)

\$4,000-6,000

**274**

**AN AMERICAN SILVER PITCHER AND PAIR OF SMALL TAZZA**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1885, 1905

The pitcher of baluster form etched throughout with cartouches formed of acanthus strapwork and ivy, with scroll handle terminating in acanthus, *marked on underside and numbered 14107-4423*, the tazza rectangular with in-curved corners, the galleried surface engraved with ribbon-tied swags of flowers, with bosses to the gallery with script monogram *JMF*, all raised on vase form stems with rams heads to sides and ribbon tied laurel swags, on a rectangular base engraved with vases of flowers at the corners above scrolled feet cast with leaf tips, *marked on undersides and numbered 7839-7690* 10½ in. (27 cm.) high, the pitcher; 7½ in. (19 cm.) long, the tazza 59 oz. (1,835 gr.)

(3)

\$3,000-5,000



274







PROPERTY OF A GENTLEMAN

**275**

**THE SENATOR WOLCOTT CENTERPIECE: AN AMERICAN SILVER PRESENTATION CENTERPIECE**

MARK OF SAMUEL KIRK & SON CO., BALTIMORE, MARYLAND, CIRCA 1890

Domed oval, the body densely chased with flowers and foliage on a matte ground and with a border of scrolls, each side engraved with a presentation inscription in a reserve and engraved to the underside with a presentation inscription, raised on four winged hairy paw feet and with a gilt-plate lift-off grid cover pierced with scrolls for flower arranging and with a bud finial, marked on underside and numbered 2536

18 in. (45.7 cm.) long

81 oz. 16 dwt. (2,544 gr.) gross weight

\$5,000-8,000

**PROVENANCE:**

Senator Edward O. Wolcott (1848-1905) and Frances Metcalfe Wolcott (1851-1933).

The presentation engraving to the underside of this centerpiece reads,

*Presented to Edward Oliver Wolcott and Frances M Wolcott on their marriage  
May 14th 1890 by his Colleagues in the Senate of the United States.*

Edward O. Wolcott (1848-1905) was born in Long Meadow, Massachusetts as one of eleven children to Samuel Wolcott and Harriet Amanda Pope Wolcott. At age 16 Wolcott moved to Ohio and enlisted with the 150th Ohio Volunteer Infantry of the Union Army in the Civil War. Following the war, Wolcott attended high school in Cleveland before attending Yale, followed by Harvard Law School. Upon his graduation in 1875, Wolcott moved to Colorado, eventually settling in Denver where he practiced law before embarking upon his political career in 1876 as District Attorney. Wolcott served as State Senator for Clear Creek County from 1879 to 1888 before being elected to the United States Senate as a member of the Republican party in 1889, and reelected in 1895. During his two terms in the Senate, Wolcott served as chairman of the Committee on Civil Service, as well as the Retrenchment Committee on Post Offices and Post Roads. He was also an advocate for the coinage of silver, serving as chairman of the commission sent to Europe by President McKinley to report on international bimetallicism. While in office, Wolcott married Frances Esther Metcalfe (1851-1933) in Buffalo, New York, on the occasion of which he was presented with the centerpiece offered here by his colleagues in the Senate, whose names are engraved in the reserves on either side of the body.



276

**276**

**A PAIR OF AMERICAN SILVER  
VEGETABLE TUREENS AND COVERS**

MARK OF DOMINICK & HAFF, NEW YORK,  
1886, RETAILED BY J.E. CALDWELL & CO.,  
PHILADELPHIA, PENNSYLVANIA

Both rectangular, the bodies and domed covers  
densely chased with flowers and foliage on a  
matte ground, conforming cast everted rims,  
covers with loop finials cast with scrolls and  
flowers, *marked on undersides and numbered 148,*  
*and with retailer's mark*

11 in. (27.9 cm.) long

97 oz. 4 dwt. (3,023 gr.)

(2)

\$5,000-8,000



277

**277**

**AN AMERICAN SILVER PITCHER**

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

Of baluster form, the body chased with classically  
draped Bacchic couples flanked by grape bunches  
and scrolling vines, the braided and beaded handle  
terminating in a dryad mask, *marked on underside*  
*and numbered 1511-5631*

9 1/8 in. (23.2 cm.) high

42 oz. 6 dwt. (1,316 gr.)

\$4,000-6,000

This model was sent by Tiffany to the Paris  
Exposition of 1867, and can be seen in a period  
photograph of the firm's display, illustrated in  
John Loring's *Magnificent Tiffany Silver* (2001),  
page 60. Tiffany won a bronze medal at this  
Exposition, and advertised that it was "the  
only award ever made by a foreign country to  
American manufacturers of silverware."





**278**

**AN AMERICAN SEVEN-PIECE TEA AND COFFEE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1873

Comprising a teapot, coffee pot, kettle on lampstand, hot milk jug, creamer, two-handled sugar bowl and cover, and waste bowl, engraved throughout with foliate strapwork, the necks with bands of pendant drops, the covers with bud finials, the handles applied with anthemion and leaf tips, the kettle engraved to back with monogram *ESC* and *March 6th 1873*, marked on undersides and numbered 2466-5346, the kettle on lampstand numbered 1878-5453

12½ in. (31.8 cm.) high, the kettle on lampstand; 8¾ in. (22.2 cm.) high, the coffee pot 181 oz. 10 dwt. (5,645 gr.) gross weight (7)

\$6,000-9,000

279

**1876 PHILADELPHIA CENTENNIAL INTERNATIONAL EXHIBITION: A MONUMENTAL AMERICAN SILVER-PLATED CENTERPIECE EPERGNE**

MARK OF MERIDEN BRITANNIA CO., MERIDEN, CONNECTICUT, CIRCA 1876

The shaped oval base bordered by chased bands of swallows and foliage, supporting Neptune holding his trident in a shell heralded by infant tritons to one side, the other side with Amphitrite in a shell preceded by a pair of walruses, surrounded by a border of shells and flanking a temple-form structure with four columns supporting a dome engraved with flowers and foliage, the finial rising to a fluted circular basket, and with four arms with lambrequin collars supporting further circular fluted baskets, all hung with cut-glass drops, one side mounted with a presentation plaque

41 in. (104.2 cm.) high, 36½ in. (92.8 cm.) long

\$10,000-20,000

**PROVENANCE:**

Anonymous Sale; Sotheby's, New York, 21 October 2009, lot 46.

**EXHIBITED:**

Philadelphia International Exhibition of Arts, Manufactures, and Products of the Soil and Mine, 1876 (one of this model).

**LITERATURE:**

 Walter Smith, *Masterpieces of the Centennial International Exhibition: The Industrial Art*, Philadelphia, 1876, vol. 11, p. 21-22.

 Meriden Britannia Co., *Illustrated catalogue and Price List ...Electro Gold & Silver Plate*, 1882, no. 1480, p. 96.

 Jonathan Meyer, *Great Exhibitions: London - New York - Paris - Philadelphia, 1851-1900*, Antique Collectors' Club, 2006, p. 208.

 Catherine Hoover Voorsanger, "Dictionary of Architects, Artisans, Artists, and Manufacturers," *In Pursuit of Beauty: Americans and the Aesthetic Movement*, Metropolitan Museum of Art, 1986, p. 453.

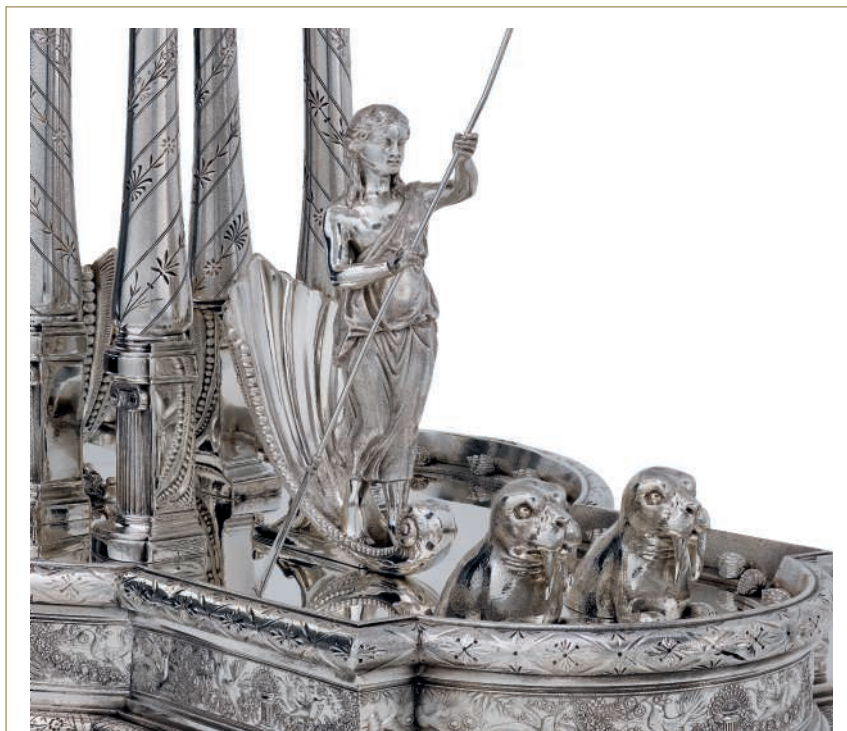
 G. D. Curtis, *Souvenir of the Centennial Exhibition Or, Connecticut's Representation at Philadelphia, 1876, 1877*, p. 105.

 For additional information visit [Christies.com](https://www.christies.com)

The design for this monumental centerpiece epergne first premiered as the highlight of the Meriden Britannia Company presentation at the 1876 Centennial International Exhibition in Philadelphia, which celebrated the 100th anniversary of American independence. The magnificent stand was built of black varnished wood with large glass displays bordered by gold, with marble slabs along the base and covered by a blue and gold painted dome. The displays were full of examples of the company's wares ranging from dinner services to sculptures to centerpieces. In writing about the centerpiece offered here in his description of the fair, *Industrial Art of the International Exhibition*, Walter Smith wrote:

*From the fine collection exhibited by the MERIDEN BRITANNIA COMPANY, we have selected for illustration the beautiful EPERGNE, destined, doubtless, some day to adorn the board of some lover of true art... The example before us is an Epergne of unusually large size... Its general material is what is usually called German Silver, hardened with white metal. This material admits of a very perfect finish in either silver or gilt... From the base - which is made of nickel-silver polished like a mirror to represent water - rise four graceful columns supporting a dome. On either side of the pillars, standing in shells of a conventional pattern, are figures. On one side, Amphitrite drawn by walruses; on the other, Neptune, his car attached to a pair of Tritons who are heralding his approach. From the center of the dome rises a central shaft supporting a bowl of very graceful design, around whose base rise four arms curving outward and holding suspended from their extremities four other bowls of similar pattern to the first, presenting as a whole an extremely graceful and appropriate design.*

According to their 1878 catalogue, Meriden Britannia Company won a first place medal at the Centennial Exhibition fair for their display. This centerpiece model was then listed in their 1882 catalogue for \$425, the most expensive work in the entire stock. It is not clear if more than one of the present model was ever made.



(detail)







280

PROPERTY OF A GENTLEMAN

**280**

**AN AMERICAN SILVER AND MIXED-METAL BOWL**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1876

Circular with spot-hammered surface, the interior applied with four copper swimming and climbing turtles, the interior sides etched and engraved with lily pads on wrapping stems, the exterior sides similarly decorated with gilt lily pads, *marked on underside and numbered 4115-9793, 178, STERLING SILVER & OTHER METALS*, and rim with French control mark

8½ in. (21.5 cm.) diameter

18 oz. 18 dwt. (588 gr.)

\$6,000-9,000

PROPERTY OF A GENTLEMAN

**281**

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

Lap Over Edge pattern, comprising twelve dessert spoons and twelve teaspoons, all etched with various flowers, animals and insects, reverse of handle terminals engraved with initials *MW*, *marked on reverse of handle*

34 oz. 10 dwt. (1,057 gr.)

(24)

\$2,000-3,000



281



PROPERTY OF A GENTLEMAN

**282**

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

Shaped square with undulating tapered sides, the surface spot-hammered and inlaid with copper arabesques and Japanese gold crescents, spheres, squares, stars, and lozenges, *marked on underside and numbered 5359-362, 621, STERLING-SILVER AND OTHER METALS, the rim with French control mark*

8¼ in. (21 cm.) high

10 oz. 6 dwt. (320 gr.)

\$10,000-15,000





283

## 283

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

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1865

Comprising a teapot, coffee pot, creamer, two-handled sugar bowl and cover, and waste bowl, all engraved with bands of anthemion near lower bodies, the shoulders with running vines and necks with bellflowers and drops, the handles knopped and engraved with flowers with bi-furcated lower terminals, covers with bud finials, all engraved on one side *AERW*, and on the other with *From GWM*, marked on undersides and numbered 788-328

10 1/4 in. (26 cm.) high, the coffee pot  
90 oz. 2 dwt. (2,802 gr.) gross weight

(5)

\$3,000-5,000



284

## 284

### AN AMERICAN SILVER ENTREE DISH AND COVER AND SIMILAR WATER PITCHER

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1870, 1875

The oval dish and cover with leaf-tip borders, dish raised on four leafy bracket supports, cover engraved with foliate strapwork and with slip-lock finial, further engraved with initial *G*, removable plated liner, marked on underside and numbered 2016-7067, the pitcher of vase form applied with die-roll bands of spear tips and linked circles, engraved above and below with stylized foliate arabesques and strapwork, handle similarly applied, engraved with initial *B*, marked on underside and numbered 1956-4283

11 1/4 in. (28.9 cm.) long, the entree dish; 13 3/4 in. (35 cm.) high, the pitcher

93 oz. 4 dwt. (2,899 gr.) weighable silver

(2)

\$4,000-6,000

An example of this model of pitcher is illustrated in *Tiffany Silver* by Charles Carpenter (1997) on page 71 and color plate 4, and the full scale pencil model of the engraving is illustrated on page 72.





PROPERTY FROM THE COLLECTION OF DR. TURPIN  
AND FAMILY

**285**

**AN AMERICAN SILVER FIVE-PIECE  
PRESENTATION TEA AND COFFEE  
SERVICE AND TWO-HANDLED TRAY**  
MARK OF WHITING MFG. CO., NEW YORK,  
CIRCA 1870

Comprising a teapot, coffee pot, creamer,  
two-handled sugar bowl and cover, waste bowl,  
and two-handled tray, all chased and engraved  
throughout with oak leaves and with beaded  
borders, the tray further engraved with foliage  
and interlacing arches to center, all with reserves  
engraved with various presentation inscriptions,  
*marked on undersides*  
29¾ in. (75.5 cm.) long, over handles, the tray; 9¼  
in. (23.5 cm.) high, the coffee pot  
179 oz. (5,567 gr.) gross weight (6)

\$6,000-9,000

**PROVENANCE:**

Charles G. Fairman Esq. (1824 - 1884), to his  
nephew,  
Charles Fairman Copeland (1867 - 1952), thence  
by decent to the present owner.

The inscriptions on this service include:

*Presented to / Charles G. Fairman Esq  
Charles Fairman Copeland / Nov. 1901  
Nov. 15th 1870 / Hattie / June 23rd 1870*

(The tray similarly engraved and with date *Nov. 15th 1870*).

This tea and coffee service and tray were originally given to  
Charles G. Fairman Esq. (31 October 1824 - 6 July 1884) by  
the town of Elmira, New York, on the occasion of the 25th  
anniversary of the founding of *The Elmira Advertiser*, a daily  
newspaper he founded with his brother Seymour B. Fairman  
February 19th, 1855. Charles Fairman was one of the most  
well-known newspaper reporters and editors in New York  
State at the time, and held various other offices over the years,  
including postmaster for the city of Elmira for eight years, and  
Superintendent of the State Insurance Department for one  
term. Fairman had one daughter, Hattie Boughton Fairman, who  
married Joseph L. Whittet of Buffalo, New York in 1880, and is  
likely the Hattie referenced in the third inscription found on this  
service.

Charles Fairman Copeland (1867 - 14 May 1952), also referenced  
in the presentation engravings found on the present lot, was  
Charles G Fairman's nephew, the son of his brother Seymour.



Charles Fairman Copeland (1867 - 1952).



286

PROPERTY FROM A PRIVATE MARYLAND COLLECTION

**•286**

**AN AMERICAN SILVER TEA CADDY**  
MARK OF H.B. STANWOOD, BOSTON,  
MASSACHUSETTS, CIRCA 1840

Oval boat form, the paneled sides engraved with flowers and foliage spaced by *guilloche*, the front engraved with monogram *E. L. D.*, the conforming flush-hinged cover with acorn finial, *marked on underside*

6½ in. (16.5 cm.) long  
14 oz. 16 dwt. (460 gr.)

\$1,000-2,000



287

PROPERTY FROM A PRIVATE FAMILY COLLECTION

**•287**

**AN AMERICAN SILVER CREAM JUG**  
MARK OF JOHN MYERS, PHILADELPHIA,  
PENNSYLVANIA, CIRCA 1785

Inverted helmet form on a square plinth with applied beaded borders, up-swung reeded loop handle, the front engraved with foliate script monogram *RM* within a ribbon-tied laurel cartouche, *marked on underside J. Myers*

6¾ in. (17.2 cm.) high  
5 oz. 18 dwt. (183 gr.)

\$1,000-2,000

PROPERTY FROM A PRIVATE MARYLAND COLLECTION

**•288**

**FEDERAL STREET CHURCH, BOSTON:  
A PAIR OF AMERICAN SILVER TWO-  
HANDLED CUPS**  
PROBABLY BOSTON, CIRCA 1810

Tapered cylindrical bodies, each with two incised strap handles and on stepped circular bases, engraved on side *Property of the Church in Federal Street Boston. The Gift of A Friend January 1810* within bright-cut and engraved wriggle-work cartouches suspended by ribbons, *apparently unmarked*

6½ in. (16.8 cm.)  
22 oz. 8 dwt. (697 gr.)

(2)

\$2,000-3,000

**PROVENANCE:**

Property from the Arlington Street Church;  
Christie's New York, 18-19 January 2002, lot 328.

**LITERATURE:**

E. Alfred Jones, *The Old Silver of American Churches*, 1913, p. 79, illus. pl. XXX.





288

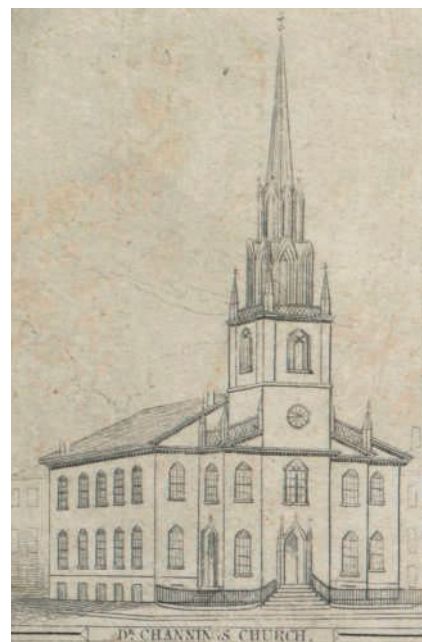
The Federal Street Church was established in 1727 by a congregation of Scots-Irish Calvinists who met in a barn prior to the construction of the first wooden structure in 1744. While originally known as "The Church of the Presbyterian Strangers", it was renamed as the Federal Street church following its use as the meeting place for Massachusetts ratification of the United States Constitution in 1788. As a result of the growing prosperity of the church and increasing crowds under Senior Minister Dr. William Ellery Channing, who served in the position from 1803 to 1842, a new meeting house was constructed in 1809, possibly the impetus for the donation of the silver goblets offered here.

E. Alfred Jones in *The Old Silver of American Churches* (1913) notes that the Federal Street Church additionally had a pair of canns with identical engravings to those found on the present lot, all of which are illustrated in Plate XXX. Like the cups offered here, the canns were

unmarked, but Jones dated all four to circa 1810. The pair of canns were sold in these rooms, 18-19 January 2002, lot 327.

Also sold in these rooms as Property from the Arlington Street Church, 18-19 January 2002, were two pairs of silver alms dishes, mark of Joseph Foster, circa 1805, engraved *Church in Federal Street*, lots 325 and 326, as well as a pair of silver alms dishes, mark of Benjamin C. Frobisher, 1834, engraved *Congregt. Church in Federal Street May 1834*, lot 329.

right: The Federal Street Church, here identified as Channing's Church for Senior Minister Dr. William Ellery Channing. Boston Berwick Company, Plan of Boston with Parts of the Adjacent Towns, 1835.





Governor Gurdon Saltonstall (1666-1724). Collection of the Yale University Art Gallery.

PROPERTY FROM THE ESTATE OF JOHN WOODRUFF

**289**

**THE GOVERNOR GURDON SALTONSTALL BASIN: AN IMPORTANT AMERICAN SILVER BASIN**

MARK OF JEREMIAH DUMMER, BOSTON, MASSACHUSETTS, CIRCA 1690

Circular with everted rim with incised bands, the deep well domed in the center, marked on side and interior base (Kane mark A)  
8¼ in. (21 cm.) diameter  
11 oz. 10 dwt. (358 gr.)

\$30,000-50,000

**PROVENANCE:**

Governor Gurdon Saltonstall (1666-1724), thence by descent to John Woodruff.

**EXHIBITED:**

*Masterpieces of New England Silver, 1650-1800, 18 June – 10 September 1939, Yale University Art Galleries, New Haven, Connecticut.*  
Yale University Art Galleries, long term loan (6.1961).

**LITERATURE:**

Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 398.  
John Marshall Phillips, *Masterpieces of New England Silver, 1650-1800*, 1939, No. 66.

Gurdon Saltonstall, who would later become a larger-than-life figure in both church and state, was born in Haverhill, MA in 1666. He was the first child of Nathaniel Saltonstall (1639-1707) and his wife Elizabeth Ward. Nathaniel Saltonstall was a prominent judge who served on the Court of Oyer and Terminer during the Salem Witch Trials. He strongly objected the harsh verdicts being issued by the Court, and resigned in 1692 around the time of Bridget Bishop's trial. At the age of fourteen, Gurdon began his studies at Harvard, and graduated from their divinity school in 1687. Already recognized as a gifted and commanding orator, Saltonstall was courted by the town of New London, CT to serve as minister of the First Christ Church, with a staggering yearly salary in excess of £120. He was received into the First Christ Church in November 1691, and served as their minister until 1708

when he was called to civil service (see S. Leroy Bake, *The Early History of the First Church of Christ, New London, Conn.*, 1897, pp. 193-197).

As a highly respected and beloved minister in New London, Saltonstall developed a close relationship with Fitz-John Winthrop (1637-1707), Governor of the Connecticut Colony. Saltonstall served as both Winthrop's confidant and spiritual advisor, and was perceived as an ideal, albeit unconventional, gubernatorial replacement following Winthrop's death in 1707. Hesitant to leave the Church, Saltonstall was eventually persuaded to take up the office of governor, a position he held until his sudden death by stroke in September 1724. As governor, Saltonstall served as the commander of the Connecticut militia, representative of the colony in England (1709) and was appointed judge of the superior court. It was said that "he had a great compass of learning, was a profound divine, a great judge in the law, and a consummate statesman" (Leroy, 1897, pp. 230-234).

Governor Saltonstall was married three times; firstly to Jerusha Richards (1665-1697), again to Elizabeth Roswell (1670-1710), and lastly to Mary Whittingham (1665-1730). Through these unions he produced nine children, most of whom survived infancy. The Saltonstalls were among the earliest aristocrats living in colonial America and likewise led quite comfortable lives. In addition to his generous salary, Saltonstall inherited estates from his father in Massachusetts, grandfather in England, and his first two wives.

The Saltonstalls had plentiful means derived from multiple sources of income, and thus it is not surprising that they are associated with some of the most important and costly known works of early colonial silver, including a remarkable and rare silver sugar box by Edward Winslow, Boston, circa 1702, engraved with the initials of Gurdon and Mary Saltonstall now in the collection of the Museum of Fine Arts, Boston (42.251). Incidentally, Governor Saltonstall and his family are connected to a number of late 17th-early 18th century important silver basins, most of which appear to have been created initially for domestic use, replacing and improving upon large pewter chargers. The present lot is one of two silver basins by Dummer listed by Patricia E. Kane in *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 398. The other Dummer basin, dated 1695 and likely the earliest known basin, is engraved with the Brattle coat-of-arms for Rev. William Brattle (1662-1717). The Brattle basin was gifted to the First Church, Unitarian of Cambridge upon Rev. Brattle's death. His will directs: "I bequeath and present to the Church of Christ in Cambridge for a baptismal basin, my great silver basin, an inscription upon which I leave to the prudence of the Rev'd President and Rd Mr. Simon Bradstreet" (Herman F. Clarke, "Jeremiah Dummer, Silversmith (1645-1718)", *Early American Silver and Its Makers*, 1979, p. 67). The Rev. Brattle was father-in-law to Governor Saltonstall's daughter Katharine. Governor Saltonstall's third wife Mary Whittingham also owned a great silver basin by John Coney, 1690-1700, now in the collection of the Yale University Art Galleries (2016.54.1). Mary originally owned the Coney basin with her first husband William Clarke (d. 1710) of Boston. Her will created in 1728 states: "I Give to the Brick South Church [Old South Church] when bilt (at its Dedication if I live not to see it and do it myself) my Silver Basin on which it shall be written that it is my Gift vizt or the Gift of Mary Saltonstall to us." Francis Hill Bigelow notes that Mary's basin was also made originally for domestic purposes (See Francis Hill Bigelow, *Historic Silver of the Colonies and Its Makers*, 1917, p. 224).

The particularly deep bowl and shortened flat rim of the Saltonstall basin offered here is echoed in the silhouettes of basins made later outside of Boston. A basin of this form by silversmith Phyllip Syng of Philadelphia was gifted by Robert Quarry (d. 1712-13) to Christ Church in Philadelphia (See Bigelow, 1897, pp. 225-226, illus. 135). Additionally, a 1731 silver basin made by Cornelius Kierstede during the time he resided in New Haven, CT, was gifted to the Milford Church by Alice Buckingham (1664-1741/42) in 1731. The Kierstede basin sold in these rooms on 21 January 2015, lot 115.



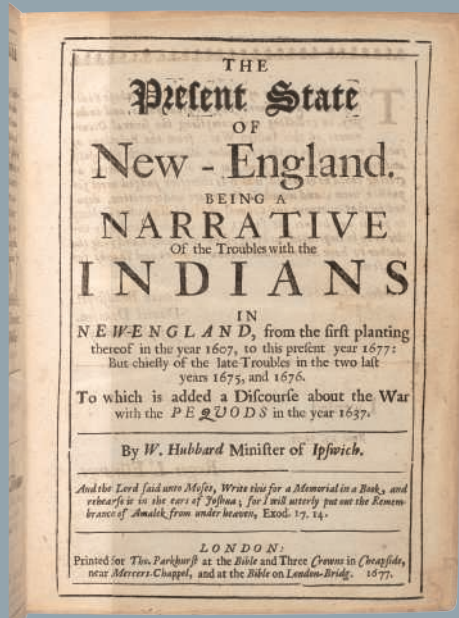


(detail of mark)



THE COLLECTION OF  
AMBASSADOR J. WILLIAM MIDDENDORF II

LOTS 290-325



290

HUBBARD, William. *The Present State of New-England. Being a Narrative of the Troubles with the Indians in New-England, from the first planting thereof in the year 1607, to this present year 1677.* London: for Tho. Parkhurst 1677.

First London edition of the most accurate of the King Philip's war narratives and "a corner-stone authority on the subject" (Howes). The extremely rare first edition, printed in Boston earlier the same year, was among the first books printed there; its map is thought to be the first map of America to have been printed in this country. The present edition, issued only three months after the Boston edition, reprints the text word for word, while correcting many of the earlier edition's typographical errors (only the 12-line Errata was not reprinted). The large woodcut map is a copy of the map in the Boston edition (both showing East and West reversed), several of the place names being misspelled, the most obvious discrepancy being the substitution of "The Wine Hills" for the "White Hills" of New Hampshire (in this instance corrected in manuscript), these errors presumably indicating that the new block was cut in England. COPIES WITH THE MAP ARE RARE. Howes H756 ("d"); Sabin 33446; Streeter sale 641. Provenance: Frank Siebert (his sale, Sotheby's New York, 21 May 1999, lot 111) – Bruce McKinney (his sale, Bonhams New York, 2 December 2010, lot 18).

Quarto (7 5/8 x 5 3/4 in, 195 x 143mm). License leaf present; title printed within double rule; RARE woodcut folding "Wine Hills" map; two woodcut initials (one map panel backed with old paper, reinforcing partially repaired 3" stub tear, some minor shaving at border, some light spots). Contemporary blind-ruled sheep (boards detached, spine chipped with repaired caps); housed in a half morocco slipcase and chemise.

\$70,000-80,000



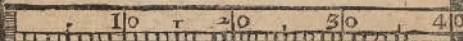


# A MAP OF NEW-ENGLAND,

Being the first that ever was here cut, and done by the best Pattern that could be had which being in some places defective, it made the other L<sup>ts</sup> exact: yet doth it sufficiently shew the Scituation of the Countrey, and conveniently well the distance of Places.

The figures that are joyned with the Names of Places are to distinguish such as have been assaulted by the Indians from others.

A Scale of forty Miles.







## 291

After John VERELST (1648-1734). *Etow Oh Koam, King of the River Nation* and *Tee Yee Ho Ga Row Emperor of the Six Nations*. London: J. Simon. Printed, published and "Sold at ye Rainbow and Dove ye Corner of Ivey Bridge in ye Strand", [1710].

**Two rare, first state prints from the famous "Indian Kings" series.** In 1710, a delegation four Native American leaders, including a Mahican and three Mohawk representing the Haudenosaunee (or Iroquois) Confederation, travelled to London, with the Governor of New York and other military officials, seeking support against encroachments from the French and their native allies in Canada. While they were not the first aboriginal Americans to visit the British Isles, they, unlike their predecessors, managed to capture the imagination of Londoners who regarded them celebrities, and became the subject of ballads, broadsheets and pamphlets. To mark the occasion of their visit to the Court of St. James, Queen Anne commissioned Dutch artist John Verelst to paint their portraits (now part of the collections of the Library and Archives Canada), and the images were soon in wider circulation as mezzotints by John Simon. This would be the first time Native Americans had been captured in a realistic manner, and as such, they serve as an important historical record. The prints themselves became objects of colonial-native diplomacy, making their way across the Atlantic in time for a conference held in Albany on 25 August 1711 to enlist native support for a march on Montreal planned for that autumn. And while that expedition proved unsuccessful, the mezzotints helped solidify the British alliance with the Haudenosaunee by offering their subjects greater prestige and influence in their communities: "In the final analysis, then, perhaps it is—and was—inconsequential that the four Native Americans taken to London in 1710 were not real sovereigns. Once Verelst had visualized their power and authority, they in effect became real kings, as real as any kingship ever proffered through the finely tuned fiction that is statecraft." (Kevin R. Muller, "From Palace to Longhouse Portraits of the Four Indian Kings in a Transatlantic Context," *American Art*, Vol. 22, No. 3 (Fall 2008), p. 47

The first print's subject, the Machican Etow Oh Koam (dates of birth and death unknown), is depicted holding a club, his face bearing tatoos of thunderbirds—an important symbol for warriors that evoked the dangers of the natural world. And while he was identified in print as "King of the River Nation," in reality he held the status of a diplomat. Meanwhile the Mohawk Theyanoguin (c. 1680-1775) is shown in Western dress entirely, clad in black as the Court was mourning the death of Queen Anne's consort. He holds a belt of wampum symbolizing the firm bond of alliance, and presented as "Emperor of the Six Nations." Hendrick Theyanoguin would become an important leader in the subsequent years. But despite this alliance, the Mohawk, more than any member of the Haudenosaunee, would bear the brunt of European encroachment on their lands, leading him in 1753 to tell "New York Governor George Clinton that 'the Covenant Chain is broken between you and us. So brother you are not to expect to hear of me any more, and Brother we desire not to hear no more of you.'" That message helped trigger the Albany Conference of 1754 in an effort to shore up relations. (Richter, *Ordeal of the Longhouse*, p. 272) When war erupted with France the following year, Hendrick Theyanoguin honored his alliance with the British Empire, leading Mohawk forces at the Battle of Lake George where he was killed on 8 September 1755. (see National Portrait Gallery, *Four Indian Kings*, Washington, 2008) J. Chaloner Smith, *British Mezzotint Portraits...*, London, 1883, Vol. 3, p.1095, no.84 (*Indian Kings*); W.M.E. Cooke, *The Four Indian Kings* (Public Archives of Canada exhibition catalogue), Ottawa, 1977, p.6, nos 9-10; J.G. Garratt and B. Robertson, *The Four Indian Kings*, Ottawa, 1985, E2(a) and (c). ('the portraits first advertised in *The Tatler* (London), no.250, 14 Nov. 1710). *Provenance:* The Winkworth Collection (sale, Christies, South Kensington, 1 April 2015, lot 27).

Two mezzotints. *Etow Oh Koam*: 16 5/8 x 10 3/8 in (421x 264mm). (Minor chips at bottom margin affecting caption and small loss at left margin); *Tee Yee Ho Ga Row*: 16 5/8 x 10 3/8 in (421x 264mm). (Dampstain on right side discolored to purple, sheet laid down with repaired losses and tears). Matted and framed separately. (2)

\$15,000-25,000





## 292

After John VERELST (1648-1734), Johann Jakob KLEINSCHMIDT (1639-1715), engraver. *Tomo Chachi Mico, oder König Von Yamacran, und Toonahowi Seines Bruders des Mico oder Königes Von Etichitas Sohn. nach dem Londishen Original... Augsburg, [c. 1734].*

**A portrait Tomochachi (c. 1644 - 1739) and his nephew Toonahowi on their 1734 visit to London with James Oglethorpe.** Exiled from the Creek nation for reasons unknown in the early eighteenth century, Tomochachi settled with a band of Creek and Yamasee on the bluffs of the Savannah River in the late 1720s. Seeing additional trade opportunities with the arrival of Oglethorpe in 1733, he allowed for the settlement of Savannah and allied himself with the colonists. The following year, Tomochachi, with several members of his family, accompanied Oglethorpe to London for an audience with George II and an interview with the Archbishop of Canterbury. While Oglethorpe hoped the visit would prove a means of intimidation in the face of British power and grandeur, Tomochachi came set to negotiate an agenda to present to Georgia's trustees, including a demand for a Western education for his people and assurances of justice for unfair practices committed by colonial traders. His deft negotiating skills won him the respect of the colony's trustees, and his success won him greater prestige at home and in turn helped Georgia gain additional native allies. (Julie Anne Sweet, "Bearing Feathers of the Eagle: Tomochichi's Trip to England," *The Georgia Historical Quarterly*, Vol. 86, No. 3 (Fall 2002), pp. 339-371). Like the "four Indian Kings" who visited Queen Anne's court in 1710, Tomochachi also became the subject of painter John Verelst who, unlike the Mohawk and Machcan diplomats clad who he presented European finery (see lot 291), chose to portray the Creek exile and his nephew Toonahowi (holding a bald eagle) clad in deerskin standing in a dense, primeval forest. John Farber issued a mezzotint of Verelst's portrait in 1734, and it is likely that Kleinschmidt in Augsburg would have quickly issued his version to meet demand.

Engraving. Plate. 7 3/4 x 5 7/8 in (197 x 150mm), sheet 10. 3/4 x 7 5/8 in (272 x 194mm) Hinged at top margin, (small chip at upper right not affecting image, old hinges affixed on verso at top corners, mild creases). Matted and framed.

\$7,000-10,000



### 293

Cotton MATHER (1663-1728), Peter PELHAM (1697 - 1751) artist and engraver. *Cottonus Matherus, S. Theologiae Doctor Regiae Societatis Londonensis Socius, et Ecclesiae Bostonum Nov-Anglorum.* [Boston, 1727.]

**The first American mezzotint.** Peter Pelham was already regarded as an accomplished mezzotint engraver when he arrived in Boston in 1727, and was the form's first practitioner in America. Despite his reputation, Pelham enjoyed only modest success as a portrait painter and engraver, and also offered his services as an instructor in music, dance, needlework, drawing and painting in order to support his family. This, his first mezzotint produced in America, was based on a portrait he had painted of Mather soon after his arrival in America. Pelham's original painting is part of the collections at the American Antiquarian Society. Shadwell 17; Stauffer 2469.

Mezzotint engraving, 13 7/8 x 10 1/8 in (354 x 256mm). (Marginal losses, some affecting text, infilled, mounted to a board, mild surface abrasions and soiling). Matted and framed.

\$7,000-10,000



### 294

*The Reverend James Honeyman AM, late Rector of Trinity Church, Newport.* Newport: Reak & Okey, 2 November 1772.

James Honeyman (1675-1750) came to Rhode Island in 1704 as a missionary for the Society of the Propagation of the Gospel charged with furthering the interests of the Church of England in the decidedly pluralistic New England colony. His was an uphill battle, he complained in a 1728 memorial of "frowns and discouragements" from the local population, observing that there was only "one baptized Christian in their whole legislature." But despite these obstacles, Honeyman and the fellow Anglican ministers who followed him managed to bring enough Rhode Islanders into the Anglican fold to support churches not only in Newport but in Providence. (See "Labours of the Early Missionaries in America," *The British Magazine*, Vol. 25, May 1844, pp. 488-489). Stauffer 2372.

Mezzotint. Plate 14 x 9 3/4 in. (355 x 247mm), sheet 14 1/4 x 10 in (365 x 258mm). (Light marginal wear.) Matted and framed.

\$8,000-10,000





# QUEBEC, The Capital of NEW-FRANCE, a Bishoprick, and Seat of the Soverain COURT.

- |                                |                                    |  |
|--------------------------------|------------------------------------|--|
| 1. The Citadel. 2. the Castle. | 7. Cathedral of Our Lady.          | 14. The Bishop's House. 15. The          |
| 3. Magazine. 4. Recolets.      | 8. The Palace. 9. Seminary.        | Parish Church of the Lower Town.         |
| 5. Ursulines. 6. Jesuits.      | 10. The Hôtel Dieu.                | 16. The Upper Town. 17. Lower Town.      |
|                                | 11. St. Charles River.             | 18. The Platform & Battery of Cannon.    |
|                                | 12. The Common Hospital.           | 19. The Ile of Orleans. 20. Point Lievi. |
|                                | 13. The Hermitage of the Recolets. |  |

Engrav'd & Printed By Tho. Johnston for Stephen Whiting. QUEBEC & Capital of NEW-FRANCE, reduced formerly by the English in 1629 and delivered up 1632. Unsuccessfully attempted twice, 1690 & 1711. But surrendered to his Brit. Majesty Sep. 1759, after a Battle near it on 13. of Sep. wherein both brave Gen. Wolfe & French Gen. lost their lives. The Enemy were about 12,000 strong & Brit. army 4 or 5,000 Killed and wounded of former 12, or 1500. of latter 5 or 600. Brig. Gen. Townshend Commanded the Brit. Troops when & CITY surrendered.

295

Thomas JOHNSTON, engraver (c.1708-1767) Quebec, the capital of New-France, a Bishoprick and Seat of the Soverain Court. [Boston, 1759.]

"Thomas Johnston's prospect of Quebec is the most important engraved view of that city, as well as the earliest executed by an American." (Deak, *Picturing America*, 1497-1899, Vol. I, p.47). The fall of Quebec to British forces under Wolfe in 1759 brought renewed interest in the city, the capture of which sealed the fate of French Canada. The London printseller, Stephen Whiting, Boston engraver Thomas Johnson sought to capture a view of the city, but without travelling there. Instead, Johnson adapted the 1718 inset map of Quebec by Nicholas de Fer. Deak notes that "The de Fer inset of Quebec appears in volume 6 (1719) [of H.A. Chatelain's *Atlas Historique* (Amsterdam 1705-1720)] on a large Chatelain map descriptively entitled 'Carte de la Nouvelle France ou se voit le cours des Grandes Rivières de S. Laurens & de Mississipi...' But Johnston's engraving most closely resembles an updated version of the Quebec inset engraved by François Chereau, and advertisements in the Boston papers boasted that it was "from the latest and most authentic French original, done at Paris." (Ibid.). Deak 78, Stauffer, 1505. I.N. Phelps Stokes and D.C. Haskell, *American Historical Prints Early Views of American Cities*, etc., New York, 1933, p.19, P.1758 - B-17.

Hand colored engraving. Image - 5 3/8 x 8 7/8 in (137 x 225mm), sheet - 8 x 10 in (203 x 254mm). (Moderate toning, wormholes in text repaired.) Affixed to a mat along top margin and framed.

\$30,000-50,000





## 296

WILLIAMS, William (1727-1794), artist, D[AWKINS], H[enry], engraver.  
*BENJAMIN LAY. Lived to the Age of 80, in the Latter part of which, he Observed extreme Temperance in his Eating and Drinking. His Fondness for a Particularity in Dress and Customs at times subjected him to the Redicule of the Ignorant, but his Friends who were more Intimate with Him, thought Him an Honest Religious man.* [Philadelphia: Henry Dawkins, c. 1760].

**A rare near-contemporary print of "The Quaker Comet," Benjamin Lay (1682-1759).** A Quaker by birth, Lay emigrated from England to the Americas in 1718, first establishing himself as a merchant in Barbados. Already a strident opponent of slavery in England (he had been disowned from Friends' Meetings in Devonshire and Colchester), he was said to be struck by the horrors of what he witnessed there. In 1732, Lay moved to Philadelphia and became an itinerant bookseller, selling Bibles, poetry and philosophy. He befriended Benjamin Franklin who published Lay's 1737 book, *All Slave Keepers That keep the Innocent in Bondage, Apostates*. It is also believed that Franklin may have commissioned William Williams to paint the diminutive Lay's portrait (he stood just four feet tall), upon which Henry Dawkins based the present engraving. (The original painting, long thought lost, was rediscovered in a Pennsylvania barn in 1979.) The present image shows Lay toward the end of his life, standing before a cave on the property of Joshua Morris in Abingdon Pennsylvania,

where he moved following his wife Sarah's death in 1737. While it has been thought that Lay lived in the cave, it may have been used to house his extensive library. In 1758, the Pennsylvania Quakers, after more than 20 years of harsh castigation and provocative stunts by Lay, finally formally denounced slave trading and disavowed all slave holders. "When Lay heard the news he said, 'I can now die in peace,' closed his eyes and expired" (Jill Lepore, *These Truths*, 2018, p. 76). See also Wilford P. Cole, "Henry Dawkins and the Quaker Comet" *Winterthur Portfolio*. Vol. 4 (1968), pp. 34-46; Marcus Rediker, *Benjamin Lay: The Quaker Dwarf who Became the First Revolutionary Abolitionist*. (Boston: Beacon Press, 2017).

**Extremely Rare:** According to *Rare Book Hub*, the last copy of Dawkins' print to appear at auction was in the collection of Samuel W. Pennypacker and sold in 1906 (Davis & Harvey, Philadelphia, 10 April 1906, lot 358.) Another copy was offered by the Franklin Bookshop in 1916 or 1917, and Freidenberg Gallery, New York offered an example of undetermined date in 1936.

Engraving on laid paper. Plate: 8 9/15 x 7 1/4 in (218 x 185mm), sheet: 9 3/4 x 7 1/2 in (247 x 193mm). (Light toning) hinged to a mat and framed.

\$15,000-25,000







GENTLEMEN,

BOSTON, November 20, 1772.

WE the Freeholders and other Inhabitants of Boston, in Town-Meeting duly assembled, according to Law, apprehending there is abundant Reason to be alarmed that the Plan of Despotism, which the Enemies of our invaluable Rights have concerted, is rapidly hastening to a completion, can no longer conceal our impatience under a constant, unremitted, uniform Aim to enslave us, or confide in an Administration which threatens us with certain and inevitable destruction. But, when in Addition to the repeated Inroads made upon the Rights and Liberties of the Colonists, and of those in this Province in particular, we reflect on the late extraordinary Measure in affixing Stipends, of Salaries from the Crown to the Offices of the Judges of the Superior Court of Judicature, making them not only intirely independent of the People, whose Lives and Fortunes are so much in their Power, but absolutely dependent on the Crown, (which may hereafter be worn by a Tyrant), both for their Appointment and Support, we cannot but be extremely alarm'd at the mischievous Tendency of this Innovation; which, in our Opinion is directly contrary to the Spirit of the British Constitution, pregnant with innumerable Evils, & hath a direct Tendency to deprive us of every thing valuable as Men, as Christians, and as Subjects, entitled, by the Royal Charter, to all the Rights, Liberties and Privileges of native Britons. Such being the critical State of this Province, we think it our Duty on this truly distressing Occasion, to ask you, What can withstand the Attacks of mere Power? What can preserve the Liberties of the Subject, when the Barriers of the Constitution are taken away? The Town of Boston, consulting on the Matter above-mentioned, thought proper to make Application to the Governor by a Committee; requesting his Excellency to communicate such Intelligence as he might have received, relative to the Proceedings of the Judges having their Support independent of the Grants of this Province, a Copy of which you have herewith in Paper No. 1. which we received as Answer the Paper No. 2. The Town on further Deliberation, thought it advisable to refer the Matter to the General Assembly, accordingly in a second Address, as No. 3. they requested his Excellency that the General Court should be convened at the Time which they then stood prorogued; to which the Town received the Reply as No. 4. & in which we are informed that his Intentions further to prorogue the General Assembly, which has since taken place. Thus it is evident his Excellency declines giving the least Satisfaction as to the Matter in Request. The Affair being of public Concernment, the Town of Boston thought it necessary to consult with their Brethren throughout the Province; and for this Purpose appointed a Committee, to communicate with our Fellow Sufferers, respecting this recent Instance of Oppression, as well as the many other Violations of our Rights under which we have groaned for several Years past—This Committee have briefly recapitulated the Sense we have of our invaluable Rights as Men, as Britons, and as Subjects; and wherein we conceive those Rights to have been violated, which we are desirous may be laid before you, that the Subject may be weighed as its Importance requires, and the collected Wisdom of the whole People, as far as possible, be obtained, on a deliberation of such great and lasting moment as to involve in it the Fate of all our Posterity.—Great Pains has been taken to peruse the British Administration to think that the good People of this Province in general are quiet and undisturbed at the late Measures; and that any Uneasiness that appears, arises only from a few factious designing and disaffected Men. This renders it the more necessary, that the Sense of the People should be explicitly declared.—A free Communication of your Sentiments to this Town, of our common Danger, is earnestly solicited and will be gratefully received.—If you concur with us in Opinion, that our Rights are properly stated, and that the several Acts of Parliament, and Measures of Administration, pointed out by us, are subversive of these Rights, you will doubtless think it of the utmost Importance that we stand firm as one Man, to recover and support them; and to take such Measures by directing our Representatives, or otherwise, as your Wisdom and Fortitude shall dictate, to rescue from impending Ruin our happy and glorious Constitution. But if it should be the general Voice of this Province, that the Rights, as we have stated them, do not belong to us, or that the several Measures of Administration in the British Court, are no Violations of these Rights; or, that if they are thus violated or infringed, they are not worth contending for, or resolutely maintaining;—should this be the general Voice of the Province, we must be resigned to our wretched Fate; but shall forever lament the Extinction of that generous Ardor for Civil and Religious Liberty, which has been the Face of every Danger, and even Death itself, induced our Fathers, to forsake the Bosom of their Native Country, and begin a Settlement in bare Creation.—But we trust this cannot be the Case: We are sure your Wisdom, your Regard to Yourself and the rising Generation, cannot suffer you to doze, or sit supinely indifferent, on the brink of Destruction, while the Iron Hand of Oppression is daily stripping the choicest Fruit from the fair Tree of Liberty, planted by our worthy Predecessors, at the Expence of their Treasure, and water'd with their Blood.—It is an observation of an eminent Patriot, that a People long inured to Hardships, lose but a little more, and are very notions of Liberty; they look upon themselves, as Creatures at Mercy, and that all Impositions laid on, by Superior Power, are legal and obligatory.—But thank Heaven this is not yet verified in America! We have yet some Share of public Virtue remaining: We are not afraid of Poverty, but disdain Slavery.—The Fate of Nations is so precarious, and Revolutions in States so often take Place at an unexpected Moment, when the Hand of Power, by Fraud or Flattery, has secured every Avenue of Retreat, and the Minds of the Subject debauched in Purpose, that it becomes every Well-Wisher to his Country, while it has any Remains of Freedom, to watch with an eagle Eye upon the Invasion and Stretch of Power, in those that have the Rule over us. A recent Instance of this we have in the late Revolution in Sweden; by which the Prince, once subject to the Laws of the State, has been able of a sudden, to declare himself an absolute Monarch. The Swedes were once a free, martial and valiant People: Their Minds are now so debased, that they even rejoice at being reduced to the Caprice and arbitrary Power of a Tyrant, and kiss their Chains. It makes us shudder to think, the late Measures of Administration of the like Catastrophe; which Heaven forbid!—Let us consider Brethren, we are struggling for our best Birthright, and our Liberties; which being infringed, renders all our Blessings precarious in their Enjoyments, and consequently trifling in their Value; which being disappointed, disappoints the Men, who are raising themselves on the Ruin of this Country. Let us convince every Invader of our Freedom, that we are as free as the Constitution our Fathers recognized, will justify.

In the Name and by Order of the Town,

\* See Appendix to the Includ, No. 1. † Idem, No. 2. ‡ Idem, No. 3. § Idem, No. 4.

To the Select-Men of Kingston

William Cooper

## 297

AMERICAN REVOLUTION - Gentlemen, We, the Freeholders and other Inhabitants of Boston...

apprehending there is abundant Reason to be alarmed that the Plan of Despotism, which the Enemies of our invaluable Rights have concerted, is rapidly hastening to a completion, can no longer conceal our impatience under a constant, unremitted, uniform Aim to enslave us... Boston: 20 November 1772. [Boston: Edes & Gill, 1772]. Signed "William Cooper" and addressed to the "Select-Men of Kingston".

**Organizing the Revolution: the Boston Committee of Correspondence encourages united colonial resistance.** An extremely scarce circular letter issued by the committee of correspondence that had formed at the behest of Samuel Adams who called for close coordination between the colonies, and as

such, this broadside circular letter can be considered one of the earliest attempts to unite colonial protest. The call prompted other colonies to create their own committees of correspondence and helped galvanize resistance to imperial authority. Bristol B3429 (who cites 5 copies); Ford, *Massachusetts BroadSides*, 1607. Provenance: Charles Steigerwalt (sale, per letter, 1 January 1906) - Parke-Bernet Galleries, 22 March 1966, lot 140.

Broadside. 13 x 12 in (325 x 304mm). (Reinforced on verso to stabilize losses, some toning, bleed through from ink notation on verso.) Framed.

\$10,000-15,000





## 298

COUNTERFEITING – *The Town of Boston, Where Seth Hudson and Joshua How were . . . Set in the Pillory One Hour, to be Whip'd Twenty Stripes / H--ds--n's Speech from the Pillory.* [Boston, 1762?].

An unrecorded, illustrated crime broadside memorializing the punishment of Seth Hudson and Joshua How for counterfeiting, featuring a satirical poem billed as "H--df--n's Speech From the Pillory." The top panel describes the scene with "a vast Number of Spectators to see the Punishment to these Criminals in the Pillory, and at the Whipping-Post..." While "satirical witty Verse," in the form of the "Speech" was hoped to "afford a few humbling Consideration sot those concealed Criminals, who are conscious of being comparatively guilty of Crimes similar to those for which Hudson and How justly suffer." The broadside includes a pair of woodcuts, one of James Turner's 1744 view of Boston, and an image of a seated man speaking to a pair of children (ostensibly offering counsel on the perils of counterfeiting). Not in Evans, Ford, or Winslow.

Broadside. 8 1/2 x 13 1/4 in (217 x 335 mm). (Light toning to creases, irregular bottom margin.) Framed.

\$4,000-6,000



## Good News of the Preliminary Articles of PEACE

Between England, France and Spain, sign'd the 3d of November, 1762. And also of a compleat Victory gain'd over the Austrians and Imperialists, by Prince Henry of Prussia, &c.

Portsmouth, January 17.  
Tuesday last arrived at Boston Capt. Davis from Bristol and Swazey in about 7 Weeks, by whom we have the following most important Articles.

FROM THE LONDON GAZETTE.  
WHITEHALL, Nov. 9, 1762.  
EARLY Yesterday Morning, Mr. Monet, one of the King's Messengers, arrived at the Earl of Egremont's Office, his Majesty's principal Secretary of State, with the Instruments of Preliminary Articles of PEACE, signed at Fontainebleau the 3d Instant, by his Grace the Duke of Bedford, his Majesty's Plenipotentiary, with those of the Most Christian and Catholic Kings.

THE LONDON GAZETTE.  
L O N D O N, Nov. 9.  
Yesterday Morning the following Letter was received by the Right Hon. the Lord Mayor.

To the Right Hon. the Lord Mayor.  
Cleveland Row, Monday Nov. 8, 1762.  
My Lord,

I am directed by my Lord Egremont to acquaint your Lordship, that one of his Majesty's Messengers has this Moment brought an account of the Duke of Bedford's having signed the Preliminary Articles of Peace with France and Spain, at Fontainebleau, on the 3d Inst. The Secretary of State's Intention for making this immediate Communication to your Lordship, of the first Account relative to the Signature of the Preliminaries, which has been transmitted to his Office by the King's Minister at Paris, is, in order to have it publicly known in the City without loss of Time. Your Lordship will, no doubt, take such Steps as are most proper to answer the Purpose. I am,

With the greatest Respect, My Lord,  
Your Lordship's most obedient  
humble Servant,  
Robt. Wood."

POLITICAL.  
The principal ARTICLES of the Preliminary TREATY, sign'd on the 3d Instant, at Fontainebleau, between ENGLAND, FRANCE and SPAIN, are said to be as follows:  
IN EUROPE.

I. PORTUGAL to be immediately evacuated by Spanish and French Troops.

II. Neuport and Ostend to be evacuated, and Dunkirk to be demolished.

III. France and England to withdraw their Armies out of Germany, and Regulations agreed upon for succouring their respective Allies in case the Houses of Austria and Brandenburg go on with their War.

IV. Minorca to be restored to England.

V. Belleisle to be restored to France.

VI. Senegal remains with England.

VII. Goree restored to France.

IN ASIA.  
VIII. The French may, if they please, rebuild Pondicherry, and have Settlements on the Coromandel Coast; but to be excluded from having any Establishments in the Kingdom of Bengal, except three Companies, or Factories, with no more than 16 Men to garrison each.

IN THE WEST INDIES.

IX. Martinico, Guadalupe, and Marigalante, to be restored to France.

X. Grenada and the Grenadillas to remain with England.

XI. St. Lucia to belong to France.

XII. The other three Neutral Islands, Tobago, Dominica, and St. Vincents, to belong to England.

XIII. Spain to have back the Havannah, and to cede to England St. Augustine, and the whole Country called Florida; the Right of the English to cut Log Wood allowed; the Spanish Claim to a Newfoundland Fishery given up.

NORTH-AMERICA.  
XIV. The French are excluded from Fishing in the Gulph of St. Lawrence, on the Banks of Cape Breton, St. John's, Anticosti, and Gaspee; nor may erect flags between Cape Riche and Bonaville, to cure the Fish they shall catch on the shores between the above Capes. They are to be allowed to have Harbours at Miquelon and St. Peter's, in which Islands they may have a Fort, with only fifty Men as Garrison, and subject to the Inspection of an English Commissary. None but French Ships to be allowed to touch at Miquelon and St. Peter's.

XV. The whole of Canada to be ceded to England; and the most valuable Part of what the French used to call Louisiana; the River Mississippi being declared the Boundary between the Colonies of the two Nations on the Continent of North America; the English to have the Navigation of the Mississippi down to the Sea.

As many people suppose that a peace is concluded when preliminaries are signed, it is to inform them that preliminary articles are certain propositions agreed on previous to the treaty of Peace, which are to be the subject of discussion, during the negotiation, till the treaty is actually settled; so that such preliminaries of a peace are settled, yet no peace may ever exist in pursuance of such articles, which in effect, do only open the treaty, or point out the subject of the negotiation. A compleat Victory obtain'd by the Prussians over the Austrians and Imperialists.

H A G U E, Nov. 5.

A Courier is just arrived here from Saxony, with the news of a compleat victory obtained the 25th inst. near Freyberg, by Prince Henry of Prussia, over the united armies of Austria and Imperialists, under the command of the Prince de Stolberg, in the absence of Gen. Haddick, who was gone to Dresden. His Royal Highness attacked the enemy at day break, and the action lasted till two in the afternoon, when the enemy was entirely routed, and obliged to quit the field of battle, and the town of Freyberg, to the Prussians; who took besides from five to six Thousand Prisoners, 30 Cannon, and several colours and Standards. What made the circumstances of this battle, according to the above account, so much the more glorious, were, that Prince Henry had with him a part only of his troops; the corps under General Haffton having only made some movements to facilitate the operations of his Royal Highness; and the reinforcements under the Count de Newstadt having gotten no farther the day of the battle than the neighbourhood of Gross-Johann.

L O N D O N, Nov. 12.

CASSEL taken by Prince FERDINAND.  
ST. JAMES'S Nov. 12. THIS day arrived here Captain Gundersen, sent express by Prince Ferdinand of Brunswick to his Majesty, with the news of the surrender of Cassel to Prince Ferdinand, on the 1st inst. on the following terms.

That the garrison shall go out with the honours of war, their arms, baggage, drums beating, and lighted march, to be conducted by the nearest road to the King's army; that, in favour of the gallant defence, two pieces of cannon, twelve pounders, and one four-pounder for Baron Diebach, Commandant of Cassel, shall be granted; and that the garrison shall provide themselves with bread and forage, but shall pay for it on their march.

L O N D O N, Nov. 13.  
We are assured, that no cessation of arms

will be declared before the Parliament meets; which his Grace the Duke of Bedford, it is said, will attend, with copies of the negotiations and preliminary articles.—Whitchall Evening Post.

Yesterday evening three expresses set out for Germany, so that it is imagined a cessation of arms will shortly take place there.

Letters from Holland advise, that on their receiving the news of the preliminaries being signed, the four per cent immediately rose to 97 and three per cent to 86.

It is reported, that in a few days the receding parties in England and Ireland will be called in.

It is said orders are given to all his Majesty's frigates at the Downs, Portsmouth, Plymouth, &c. to sail immediately on a cruise, and to watch the motions of the French privateers, who it is imagined, will make a bold push to seize upon some of our merchant ships before they are called in.

For some days past great quantities of wine, beer, provisions, &c. have been buying up and contracting, to be sent to the Havannah, on board several ships then preparing to sail for that place; but on Saturday last bills for those ships were taken down, and the goods ordered to be unshipped.

Advice was received yesterday by the Dutch mail, that his Catholic Majesty was so greatly shocked upon his losing the Havannah, that he would for no body for four days afterwards, and threatened vengeance upon his ministers, they having imposed upon him, assuring him that the place was impregnable; and that he is since gone raving mad, and is now locked up.

If the present terms of peace should take place, we are informed, that Spain is to reimburse Portugal all the expense which they have been too unjustly put to in the course of the War, and that satisfaction is likewise to be made to England for the Assistance given by it to Portugal.

Nov. 9. Express upon express has been sending off daily from our courts to the most of the other courts in Europe, all tending, as is said, to the re-establishment of Peace, which, it is confidently reported, the Empress Queen, by her minister, had declared she will have no concern in.

By a Gentleman, arrived yesterday from France we are informed, that the demonstrations of joy amongst the French, on the Preliminaries being signed, was inconceivable, and such as have never before been remembered in that Kingdom.

It is said, that a Cessation of arms will take place in the Channel in seven Days, and in 60 many in 14 Days from the Date of the signing the preliminaries, &c. the packets will go in a few Days from Dover to Calais, as usual in time of peace.

Paris, Oct. 5. We hear that the Duke of Bedford is gone over to be present at the opening of the British parliament, in which the preliminaries are expected to occasion warm debates. As his Grace will soon return, his Dutchess stays here. We hear no more of Mr. Stanley's arrival in this. Am. Gaz.

Oct. 25. Yesterday and this Day it was currently reported that certain Advice is received here, that Col. Draper, with the troops, &c. under his Command, has made great Progress in the Reduction of the Minutills, and that an Account of the important Place is hourly expected.

The London Gazette of the 9th of Nov. contains an Order of Council for proroguing the Parliament to the 25th Instant.

It is reported that fresh Instructions have been sent to the Duke of Bedford.

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FRENCH AND INDIAN WAR - Good News of the Preliminary Articles of Peace between England, France and Spain, sign'd the 3d of November, 1762. And also of a Compleat Victory Gain'd over the Austrians and Imperialists, by Prince Henry of Prussia. [Portsmouth, N.H.?, 1762.]

### Momentous news of the Treaty of Paris reaches New England.

A rare, little-known broadside (not in AAS, Evans, Shipton & Mooney or Bristol) communicating news that a peace treaty has been agreed, ending the enormously costly Seven Years War. "Tuesday last arrived at Boston Capt. Davis from Bristol ... by whom we have the following most important Articles. From the London Gazette...." Articles XIV and XV of the treaty, in column two, are headed "North America," and proclaim that "The whole of Canada to be ceded to England; and the most valuable part of what the French used to call Louisiana; the River Mississippi being declared the Boundary between the Colonies of the two Nations on the Continent of North America; the English to have the Navigation of the Mississippi down to the Sea...."

Folio broadside 16 x 10 1/4 in (406 x 260mm). Printed in three columns. (Weak fold reinforced on verso, contemporary ink notations on verso - toning on verso at margins.) Matted and framed.

\$10,000-15,000





## 300

Edward FISHER (1730-1785), engraver, after Mason CHAMBERLIN (d. 1787), artist. *B. Franklin of Philadelphia* [L.L.D., F.R.S.]. [London]: Sold by M. Chamberlin in Stewart Street, Old Artillery Ground, Spittallfields [1762].

**A fine impression of an excellent early image of the American scientist.** Seated at a table, with a large wig, Franklin holds a quill in his right hand, and in his left, a closely written document. Behind him is a book case and electrical apparatus. The curtain is drawn aside to show a violent lightning storm striking and damaging a building, an allusion to Franklin's invention of the lightning rod as the result of famous experiments conducted in 1752. Franklin himself preferred this portrait over that of McDardell, a competitor. Sellers, *Franklin in Portraiture*, pp.220-221.

Mezzotint. 14 7/8 x 10 7/8 in (376 x 275mm). (Trimmed to within plate-mark, neatly laid down on acid-free paper, small losses at bottom corners infilled.) Matted and framed.

\$3,000-5,000

## 301

Benjamin WILSON (1721-1788). *The Repeal, or the Funeral of Miss Ame=Stamp*. [London: Benjamin Wilson, 18 March 1766].

**Wilson's celebrated engraving commemorating the repeal of the Stamp Act.** "One of the most famous and popular of the political satires commenting on the Stamp Act is this one ... An instant success, it became one of the most copied satires of the period." Later impressions carry lengthy explanation of the tax and its repeal beneath the picture (Dolmetsch). Dolmetsch, *Rebellion and Reconciliation*, pp.38-39.

Engraving. 11 5/8 x 14 in (295 x 470mm). Mounted to an archival mat (light soiling, several pencilled notations in margins, small spot at lower left margin). Framed.

\$6,000-8,000

*Budget explains: and the small Numbers, which are pointed at, are too contemptible to deserve Notice by the Majority. The Chief Mourner, Sejanus, follows Mr. Stamper. Then Two remarkable Personages, the celebrated Weaver and Lord Gawkee: after them Jenny Fawtcher, with his Friend and Partner, Lord H-----. Two B-----s conclude the Procession. Upon the Fore Ground are two large Bales of Black Cloth and Stamps returned from America*

*other Side of the River Thames: where Goods of different Manufacturing Three First-rate Ships, the Rockingham Goods shipping off, is a large Gale, heaving on board a Boat Number 25, taking Goods in also: and is number*





### 302

PAUL REVERE (1734-1818). *The Bloody Massacre perpetrated in King Street, Boston, on March 5th 1770, by a Party of the 29th Regt.* Boston: Engrav'd Printed & Sold by Paul Revere, [March 1770].

**"Few prints have influenced history as much as Paul Revere's engraving of the Boston Massacre of 1770."** —D. Roylance, *American Graphic Arts*, Princeton, 1990, p. 48.

Paul Revere's inflammatory engraving "The Bloody Massacre" was one of the most evocative propaganda pieces printed during the American Revolution. Revere lived in Boston and made his living as a silversmith, engraver and metalworker. A member of the Sons of Liberty, a militant group formed in 1765, he produced engravings with proto-revolutionary themes to raise money for the dissident organization. The best known among these are a depiction of the arrival of British troops in 1768 and the present depiction of the March, 1770 Boston Massacre. Revere also made a Sons of Liberty punch bowl (Museum of Fine Arts, Boston) in 1768, which is widely regarded as the most famous example of American presentation silver.

The sanguinary events of 5 March 1770 in which five Bostonians died by British musketry took on great symbolic significance in the highly charged tenor of public affairs between England and its colonies, particularly Massachusetts. Revere immediately recognized the propaganda value of the incident, and "saw the opportunity of furthering the patriot cause by circulating so significant a print" (Clarence S. Brigham, *Paul Revere's Engravings*, New York, 1969, pp. 52-53). Revere's powerful depiction was based on a sketch of the bloody confrontation by Henry Pelham. Revere's engraving was advertised for sale in the March 26 editions of the *Boston Evening Post* and the *Boston Gazette* as "a Print, containing a Representation of the late horrid Massacre in King-street." Two days later Revere noted in his Day Book that he paid the printers Edes & Gill to produce 200 impressions.

Revere was a ringleader in the Boston Tea Party of 16 December 1773, when, in protest of unfairly levied taxes, American colonists dumped tea into Boston Harbor from the British merchant ship Dartmouth. Revere's exalted place in American legend was cemented by Henry Wadsworth Longfellow's poem "The Midnight Ride of Paul Revere" (1860), which recounted the patriot's dangerous mission in April 1775 to warn colonists of the impending invasion of British troops. Famously, one lantern would be lit in the steeple of the North Church in Charlestown to alert townspeople if the British were arriving by land, and "two if by sea."

Brigham 14; Stokes & Haskell, 1770-C-10, Stauffer, 2675. Second state with a small clock tower reading 10:20 (the clock reading 8:10 in the first state). Printed on laid paper with indistinct watermark at extreme left margin. Engraved caption at top, at bottom 18 lines of verse ("Unhappy Boston! See thy Sons deplore...") and a detailed list of the American casualties: "Saml Gray, Saml Maverick, James Caldwell, Crispus Attucks, and Patrick Carr," plus "Six wounded; two of them (Christr Monk & John Clark) Mortally." *Provenance*: Kennedy Galleries (label on verso of frame) – Mr. & Mrs. Bertram D. Coleman, (sale, Christie's New York, 16 January 1998, lot 182) – Sotheby's New York, 21 January 2012, lot 210 – the consignor.

Engraving with hand-coloring, 10 3/8 x 8.75 in (263 x 227mm). (Slight marginal losses at left and right infilled with seven letters restored, tear neatly repaired, light soiling, chips to top margin repaired). Framed.

\$200,000-300,000



The BLOODY MASSACRE perpetrated in King-Street BOSTON on March 5<sup>th</sup> 1770 by a party of the 29<sup>th</sup> REG<sup>t</sup>



Engrav'd Printed & Sold by PAUL REVERE BOSTON

Unhappy Boston! see thy Sons deplore,  
Thy hallow'd Walks beset with guiltless Gore  
While faithless P—n and his savage Bands,  
With murderous Rancour stretch their bloody Hands,  
Like fierce Barbarians grinning o'er their Prey,  
Approve the Carnage and enjoy the Day.

If scalding drops from Rage from Anguish Wring,  
If speechless Sorrows lab'ring for a Tongue,  
Or if a weeping World can ought appeale  
The plaintive Ghosts of Victim—such as these:  
The Patriot's copious Tears for each are shed,  
A glorious Tribute which enbalm the Dead.

But know! 'tis summons to that awful Goal,  
Where Jesu's vice strips the Murderer of his Soul:  
Should venal C—ts the scandal of the Land,  
Snatch the relentless Villain from her Hand,  
Keen Execrations on this Plate inscrib'd,  
Shall reach a JUDGE who never can be brib'd.

*The unhappy Sufferers were Messrs SAM<sup>l</sup> GRAY SAM<sup>l</sup> MAVERICK JAM<sup>s</sup> CALDWELL CRISPUS ATTUCKS & PAT<sup>r</sup> CARP  
Killed. Six wounded two of them (CHRIST<sup>n</sup> MONK & JOHN CLARK) Mortally*





## 303

Paul REVERE (1735-1818) after, Jonathan MULLIKEN (1746-1782), engraver.  
The Bloody Massacre Perpetrated in King Street, Boston on March 5th, 1770,  
by a Part of the 29th Reg't. Newburyport, c. 1770

**Possibly the first printing of Revere's Massacre outside of Boston.**

Jonathan Mulliken (1746-1782), a Newburyport, Massachusetts clockmaker, issued this close copy of Revere's engraving with only minor differences—most notably the omission of one column in the clock tower and a slight alternation of the text, substituting "the 29th Regt." with "ye 29th Regt." Just as Revere failed to credit Henry Pelham's original, Mulliken omits Revere's name in this copy produced to meet the demand for this powerful image. (One is left to speculate whether Revere appreciated the irony.)

Hand-colored engraving on laid paper, 5/8 x 9 1/4 in (295 x 247mm). (Light soiling, several marginal chips tears not affecting image, light glue remnants to verso). Hinged with tissue to a mat and framed.

\$15,000-25,000



J.

## 304

Paul REVERE (1734-1818). "The Boston Massacre, perpetrated on March the 5th, 1770," excised from the *Massachusetts Calendar, or an Almanac for 1772*. Boston: Isaiah Thomas, 1772.

**Revere's woodcut of the Boston Massacre.** This simplified version of Revere's copperplate *Massacre* graced not only the 1772 edition of the *Massachusetts Calendar* but would appear also on the 1772 broadside, *A Monumental Inscription on the Fifth of March*, both printed by Isaiah Thomas. See Brigham, *Paul Revere's Engravings*, p. 64.

Woodcut. 6 x 4 3/8 in (155 x 112mm). (Loss at bottom affecting text with missing text supplied in facsimile.) Framed.

\$3,000-5,000





305

[after Francis Edward ADAMS (1745-1777)]. *A New Method of Macarony Making, as Practiced at Boston in North America*. Printed for Carrington Bowles, No. 69 in St. Pauls Church Yard, London. Published 12 Octr 1774.

**London's view of John Malcom's Tarring and Feathering in Boston.** A rare pre-war mezzotint, particularly in the present form of reverse-colored glass, that depicts two Bostonians forcing a tarred and feathered customs official, with a noose around his neck, to drink from a teapot. The subject is John Malcom (d. 1788), the notorious loyalist Boston customs official. In January 1774, soon after the Boston Tea Party, shoemaker George Twelves Hughes confronted Malcom as the customs official was threatening to strike a young boy with his cane. After insisting that Hughes had no business interfering in the affairs of a gentleman, Malcom struck the shoemaker rendering him unconscious. Street justice was swift for Malcom, and by that evening he found himself at the mercy of mob who, despite the pleadings from Whig leaders, and even George Hewes who had since recovered from his assault, stripped the customs officer to the waist and covered him with tar and feathers. The crowd paraded the disgraced Malcom around Boston for hours until they demanded he offer a public apology in exchange for his release. When Malcom refused, the crowd placed a noose around his neck and threatened to hang him, but to no avail. Only the threat of having his

ears cut persuaded Malcom to relent. Malcom returned soon to London, and while awaiting word on a petition to George III for relief, stood for Parliament opposing John Wilkes. In an effort to gain further sympathy for his ultimately unsuccessful campaign against Wilkes, it appears that Malcom himself may have charged Francis Edward Adams to engrave the present image as it was issued only a week before the election. It portrays Malcom sympathetically, confirmed by the verse below the title: "For the Custom House Officers landing the Tea, They Tarr'd him, and Feather'd him, just as you see. And they drench'd him so well both behind and before, That he begg'd for God's sake they would drench him no more." Above one of Malcom's tormentors wears a hat bearing the number "45," an allusion to John Wilkes's incendiary 1763 essay in the 45th issue of his periodical, *The North Briton*. For an excellent analysis of this image and for lots 306 and 307 in this catalogue see, Amy Torbert, *Dissolving the Bonds: Robert Sayer and John Bennett, Print Publishers in an Age of Revolution*, PhD. Diss., University of Delaware, 2017, pp. 190-217. Cresswell 668.

Mezzotint laid down on glass and hand-colored on verso. 14 3/8 x 10 1/2 in (366 x 265mm). (Some marginal wear and small losses, several slight tears and abrasions toward lower margin, light toning, glass intact.) Framed.

\$15,000-20,000



306

[Phillip DAWE, engraver]. *The Bostonian's Paying the Excise Man or Tarring and Feathering*. [London: Printed for Robt. Sayer & J. Bennet, Map & Printseller No. 53, Fleet Street as the Act directs 31 Octr. 1774.]

**An alternate view of John Malcom's tarring and feathering in Boston.** Although Robert Sayer's print shop had published political prints in the late 1760s—mostly on the seating of Wilkes—Sayer did not become active in this sphere again until 1774, when he became partners with John Bennett. Sayer continued in the management of maps and sea charts, while Bennett managed the other branches of the business as well as overseeing its day-to-day operations. Likely in an effort to pay off his debts to his new partner, Bennett began publishing a wider variety of small-scale prints on a variety of trendy subjects, including politics. The closure of the Boston Port Bill loomed large in the news at that time, and Bennett sought to capitalize on that trend. Inspired by the appearance of *A New Method of Macarony Making* (see lot 305), Bennet published the present image only weeks after Bowles's image appeared, again featuring the villainous John Malcom receiving his punishment. Yet

unlike *Macarony Making*, the Sayer and Bennett print also makes references to the repealed Stamp Act as (represented by broadside hung upside down on the "LIBERTY TREE") as well as more recent events—namely the Boston Tea Party with several men aboard ships pouring out chests of tea into the water. Further, this depiction veers towards the opposition party in London—not wishing for, or even considering, a civil war that will lead to American independence but rather, championing a populace taking a principled stand against oppressive laws" while underscoring the "irony between the Americans' demands for greater liberty and their methods of enforcing compliance..." (Torbert, *Dissolving the Bonds*, pp 202-204). Torbert 1775.74, second state; Fowble 93; Cresswell 670.

Mezzotint. 13 3/8 X 9 3/4 in (340 x 251 mm). (Trimmed to plate edge with loss of imprint at lower margin, clean vertical tear near lower right corner, small loss at lower left corner revealing mounting remnants along verso of lower margin). Framed.

\$6,000-8,000





## 307

[after Phillip DAWE, Johann Martin Will (1727-1806) *engraver*]. *The Bostonians in Distress*. [Augsburg:] "London, printed for R. Sayer & J. Bennett, Map & Printsellers, No 53 Fleet Street as the Act directs, 19 November 1774" [c. 1774-1783].

**The mate to *Tarring & Feathering*.** The image shows Boston suspended upon their own "Liberty Tree" trapped within a cage surrounded by cannon and grenadiers as a metaphor for the enactment of the Boston Port Act which closed the harbor to trade following the Boston Tea Party. The caged prisoners can be seen greedily consuming fish provided by fisherman representing the neighboring colonies who united to send provisions to the town's inhabitants. The fisherman may have been representing specifically the town of Marblehead who had sent a large quantity to Boston. In an allusion to the futility of British imperial policy, the cage is suspended on a dead branch. Engraver Phillip Dawe is credited with fashioning the original mezzotint, which proved so popular that the copperplate was reworked several times and the engraving is known to exist in at least five states. Johann Martin Will of Augsburg

produced the present copy, a reverse of Dawe's work, but while omitting his name (he would add it in the second state), he did add the credit: "London: Printed for R. Sayer & J. Bennett, Map & Printsellers. No. 55 Fleet Street, as the act directs 19 Novr. 1774." See Torbert, *Dissolving the Bonds*, pp. 190-206, 215, 311-323, 1021-1022. Copies of this edition can be found at The Library of Congress and The John Carter Brown Library. Shadwell, 43 (misattributed to Dawe), Cresswell 673 (an earlier state from Dawe's plate).

Mezzotint. Plate: 12 3/4 x 9 1/4 (358 x 236mm), sheet: 14 5/8 x 9. 3/4 in (372 x 249 mm). (Light foxing.) Mounted to a board and framed.

\$30,000-50,000



# LIBERTY TRIUMPHANT or the Downfall of OPPRESSION.



308

[DAWKINS, Henry.] *Liberty Triumphant or the Downfall of Oppression*. [Philadelphia or New York]: [Henry Dawkins?], c. 1774.

**The Boston Tea Party & the aftermath.** An extremely rare American political cartoon attributed to Henry Dawkins and published soon after the Boston Tea Party, but before news arrived of the retaliatory "Intolerable Acts" that would close the Port of Boston and set the stage for open rebellion. The cartoon is set on a rough map of both shores of the Atlantic with Britannia voicing her distress over the conduct of her colonies. Below, her ministers led by Lord North (led by the Devil) and the merchants of the East India Company, complaining of their losses. On the opposite shore is a Native American princess leading her warriors in protecting the interests of the colonies while the Goddess of Liberty and the winged figure, Fame looking on in approval. Below them, Tory merchants lament their loss of their influence due to the boycotts of English goods. Dolmetch, *Rebellion and Reconciliation*, p. 31; National Humanities Center, *Colonists Respond to the Tea Act & the Boston Tea Party*, p. 12; Parker, *Wellsprings of a Nation*, 135.

Engraving. 10 7/8 x 14 5/8 in (275 x 377mm). (Small tear at bottom margin repaired). Hinged to a mat and framed.

\$40,000-60,000



## 309

Paul REVERE (1735-1818), engraver. "The Mitred Minuet." From *The Royal American Magazine*, Vol. I, no. 10, [Boston,] October 1774.

**The Protestant reaction to the Quebec Act.** The cartoon features four bishops dancing around the Quebec Bill while other clerics observe the scene approvingly and Lords North and Bute (the latter in a kilt) stand beneath a flying Devil. The legislation, which granted the French population of Canada freedom to practice Catholicism and to retain French civil law in the province, angered Protestant New Englanders already reeling from the announcement of the Boston Port Act and other punitive legislation passed in response to the Boston Tea Party. The anonymous engraving first appeared in the July 1774 issue of the *London Magazine*. Considering the political climate of the time, it comes as little surprise that it found a ready audience in America, prompting Revere to produce this copy for the *Royal American Magazine* for October 1774. Brigham, p. 124, notes that Revere recorded the following entry in his Day Book for 7 November 1774: "Joseph Greenleaf Esqr Dr/ To Engraving a Plate for October Magazine 2-8-0." For a fuller discussion of the cartoon, see M. Dorothy George, *Catalogue of Political and Personal Satires in the British Museum*, Vol. 5, 1935.

Etching on paper. Plate: 4 5/8 x 7 1/4 in. (112 x 183mm); sheet 5 1/8 x 8 1/4 in. (130 x 208mm). Matted and framed.

\$3,000-5,000



## 310

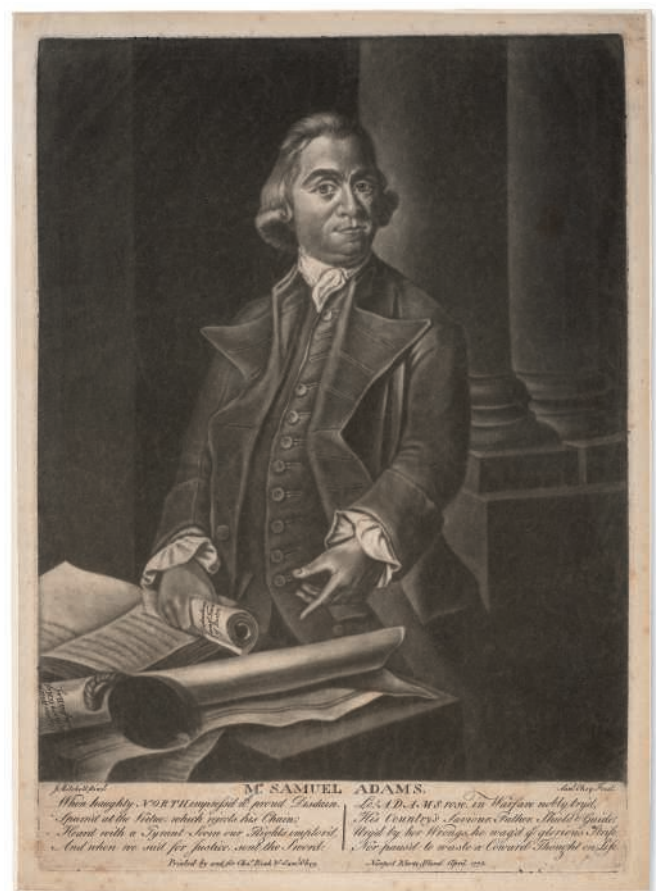
After J. MITCHELL. *Mr. Samuel Adams*. Newport, RI, printed by and for Charles Reak & Saml. Okey, April 1775.

**A fine example of a rare American mezzotint of the great Massachusetts revolutionary leader.** Adams stands at a table, against a background of roman columns (suggestive of classical republican virtue), gesturing towards a group of documents arranged on a table before him. One is captioned "Charter Wm & Mary to Massachusetts Bay," while in his hands he holds "Instructions from ye Town of Boston"—probably referring to his infamous 1768 Circular Letter. Below are engraved eight lines of verse in two columns, celebrating American resistance and denouncing Prime Minister Lord North for the Intolerable Acts and the quartering of the British Army in Boston. The painting by J. Mitchell after which the mezzotint was engraved was itself based upon J. S. Copley's famous portrait of Adams (now in the Boston Museum of Fine Arts). Samuel Okey spent only a brief portion of his artistic career in America, spending 1773-1775 in Newport, but by 1778 had returned to Britain. Grolier Club, *Early American Engraving upon Copper*, 1727-1850 (1908), p. 181; Shadwell 46; Stauffer 2370.

**Rare.** Only two other examples of this American mezzotint have appeared at auction in recent years. *Provenance:* Christies, New York, 12 June 2008, lot 19.

Mezzotint. Plate: 13 3/4 x 9 3/4 in (356 x 245 mm), sheet: 14 5/8 x 10 1/2 in (370 x 265 mm). (Minor creases at top left corner, mild scattered foxing in title.) Hinged to a mat and framed.

\$10,000-15,000







### 311

[LEXINGTON and CONCORD.] *Bloody Butchery by the British Troops, or, The Runaway Fight of the Regulars. Being the Particulars of the Victorious Battle fought at and near Concord ... between Two Thousand Regular Troops, belonging to His Britannick Majesty, and a few Hundred Provincial Troops.* Salem, N.E.: Printed and Sold by E[zekiel] Russell., [May 1775]. Second edition, third issue with 42 coffins and five-line imprint.

**"BLOODY BUTCHERY": American revolutionary propaganda in the aftermath of "the shot heard round the world."** A remarkable broadside, justly famous for its powerful graphics, its detailed narrative of the day-long battles of Lexington and Concord, and its stirring call to patriots to take arms against British tyranny. The printer, Ezekiel Russell, was strongly supportive of the revolutionary cause. He would go on to issue a broadside account of Bunker Hill and then the first Salem edition of the Declaration of Independence. Russell created "Bloody Butchery," a highly effective piece of anti-British propaganda, by uniting several texts: a first report on the battles, datelined 21 April (from Russell's own *Salem Gazette*), a follow-up datelined 25 April (excerpted from the rival *Salem Essex Gazette*), a 5 May report on the American casualties and funerals, and, in column three, a detailed "List of the Provincials who were Killed or Wounded," arranged by the towns in which they resided (8 names are marked with an asterisk, to denote those "killed [at Lexington common] by the first fire of the enemy." The anonymous verse elegy at the bottom of the sheet, reprinted from the *Newburyport Essex Journal and Merrimack Packet*, names most of the towns which suffered in the fighting, and concludes "Your country calls you far and near, America's sons 'wake ... His shield will keep us from all harm, Tho' thousands 'gainst us rise His buckler we must sure put on. If we would win the prize." Russell's headline informs us that "These particulars are now published in this cheap form at the request of the friends of the deceased worthies who died gloriously fighting in the cause of Liberty and their Country; and it is their desire that every Householder in America, who are sincere well-wishers to the American Colonies, may be possessed of the same, either to frame and glass, or otherwise to preserve in their Houses...as a perpetual Memorial of that important event, on which, perhaps, may depend the future Freedom and greatness of the Common-wealth in America..."

**The "corrected" third issue with 42 coffins.** The broadside evidently proved even more popular than Russell had imagined, and though few copies survive, at least two editions and three issues are distinguished. Streeter's "first edition" has no imprint, lacks the initial capital in column one and has a nine-line heading paragraph. The second edition adds the initial capital, carries a six-line heading paragraph and has a two-line imprint, the present issue, apparently the second issue of this edition (or the third issue overall), features a five-line imprint with a parenthetical note at the close of the first full paragraph: "The Second Edition, corrected, with some additions" and shows two additional coffins than the first two printings (representing two Americans who had since died of wounds sustained in the fighting). All versions are rare. Copies of the several variants (some defective) are at Massachusetts Historical Society, Harvard, American Antiquarian Society, Yale, Princeton (Scheide), John Carter Brown (untrimmed margins), New York Public Library; a copy in the British Library (1851.c.10.(96)) is a later facsimile. Just two copies can be traced from the auction records as in private hands, the Goldman copy (Sotheby's, New York, 13 December 1995, lot 227) and the Caren copy (Bonhams, New York, 7 April 2014, lot 56). Evans 13839 (c.f. Bristol B3929, "first" issue); Ford, *Massachusetts Broadside* 1792; Lowance and Bumgardner 16 ("first," illustrated); Streeter, *American Beginnings* 41; Streeter sale 758 ("first" issue); Winslow, *American Broadside Verse* 28. *Provenance:* Sotheby Park Bernet, 29 October 1979, lot 99.

Broadside. 19 3/4 x 15 1/2 in (500 x 392 mm.). Printed in three columns, woodcut mourning borders and column divisions, at top two rows of 42 woodcut coffins (each captioned with the name of an American casualty), six small boxes along bottom containing "A Funeral Elegy, to the l[m]ortal Memory of those Worthies who were Slain in the Battle of Concord," woodcut border surrounding initial capital "O" in first column. (Weak horizontal fold repaired with paper on verso, a few marginal chips not affecting text, pin hole between "BRITISH" and "TROOPS".) Framed and hinged to mat.

\$80,000-120,000



Rev. Mr. Miller, John Parker, Samuel Hall, Jr., Harrington, C. Harrington, Isaac Moxley, John Brown, John Raymond, Nat. Wyman, J. M. Moore, John K. Jones, Wm. J. May, J. W. May, David Rogers, — Rev. Capt. Miller, Capt. Wilson, Capt. Davis, — Harmer, J. Howard, Asa Porter, — Dan. Thompson, John Miller, W. Parker, J. May, Isaac Gardner, John Hall, M. Richardson, W. May, Rev. Putnam, Ab. Randall, D. Thompson, W. J. Flat, Thomas Hall, Henry Jacob, Sam. Cook, E. Goldsmith, George Smith, Ben. Daland, J. W. Webb, Per. Putnam, Rev. Pierce, R. Kenney.

# BLOODY BUTCHERY, BY THE BRITISH TROOPS: OR, THE RUNAWAY FIGHT OF THE REGULARS.

Being the PARTICULARS OF THE VICTORIOUS BATTLE fought at and near CONCORD, situated Twenty Miles from BOSTON, in the Province of the MASSACHUSETTS-BAY, in NEW ENGLAND, between Two Thousand REGULAR TROOPS, belonging to the Province of MASSACHUSETTS-BAY, which landed from Boston on the Nineteenth of APRIL, One Thousand Seven Hundred and Seventy-six, when it was decided, partly in favor of the latter. Part of which has never before been printed. These Particulars are now published in this Form, at the Request of the Friends to the Deceased WORTHIES, who died gloriously fighting in the CAUSE OF LIBERTY and their COUNTRY; and in their Desire that every U.S. holder in AMERICA, who is sincere Well-wisher to the AMERICAN COLONIES, may be possessed of the same, either on paper and plate, or on wood with engravings in their hands, not only as a Token of Gratitude to the Memory of the Deceased FORTY THOUSAND, but as a perpetual Memorial of this important Event, on which perhaps, may depend the future FREEDOM and GREATNESS of the COMMON-WEALTH of AMERICA. To which is appended, A FORMAL ELEGY on those who were slain in the Battle. (The Second Edition corrected, with some Additions.)

From L. RUSSELL'S Sales Gazette, or Newbury and Manchester Advertiser, published on Friday, April 21, 1775.

On Tuesday evening the eighteenth instant, a body of soldiers under the command of Lieutenant Colonel Parker, to the amount of about eight hundred men, embarked from Boston's Point, in Boston, about eleven o'clock, crossed Charles River, landed at Philip's Farm, in Cambridge, and marched immediately up to Lexington, near twelve miles from Boston; at last they were observing between thirty and forty inhabitants exercising near the meeting-house, the Commanding-Officer ordered them to lay down their arms and disperse, and the provosts pursued them directly complied with, but *damned them for a pack of rascals*, ordered his men to fire upon them, and killed eight men on the spot, before word could be sent to Concord, drew up on the parade, near the meeting-house, during which time the inhabitants from the neighboring towns collected and took possession of the adjacent hills; about eleven o'clock the firing began on both sides, which lasted near an hour, when the regular troops began to retreat, the provincials closely pursuing them to a bridge at a small distance, which the regulars took up and fired, and the provincials pursued them down on both sides; but the regulars still retreated, and at last we were driven to Lexington, where the regulars, about three o'clock in the afternoon, met with a reinforcement of about twelve hundred men, commanded by Lord Percy, with two half blood pieces; they renewed the attack upon the provincials, but soon thought proper further to retreat towards their head quarters, the provincials pursued them into Concord, where they arrived about sunset; taking immediately possession of the town, and then returned to the spot, the provincials now disarmed the people. The loss on either side we have not been able to ascertain, but it is said about one hundred regulars were killed, and fifty wounded, among which were several officers; Two officers and a number of soldiers were taken prisoners. On the part of the provincials, we hear that thirty-five were slain and several wounded. The above is as particular an account of the engagement, as can at this time be collected, in the present confused state of the province. We have an officer and his servant, with two pairs of pistols, were yesterday taken and secured by our people at Roxbury, on their way to Cambridge.

LAST Wednesday, the nineteenth of April, the British Majesty's commandant hostilities upon the people of this province, attended with circumstances of cruelty not less brutal than what our venerable Ancestors received from the cruel, savage, and unchristianized Indians. The particular relation to this interesting event, by which we are furnished in the progress of a civil war, we have endeavored to collect as well as the present confused state of affairs will admit. On Thursday evening a detachment from the army, consisting, it is said, of eight or nine hundred men, commanded by Lieutenant Colonel Smith, embarked at the wharf of the company at Boston, and sailed at a number of boats, and landed at Philip's Farm, a little way up Charles River, from where they proceeded with silence and speed, and on their way to Concord, about eleven miles from Boston. The people were soon alarmed, and began to assemble in several towns, before daylight, in order to resist the progress of the troops. Lexington, six miles from Concord, a company of militia, of about one hundred men, met near the meeting-house; the troops came in sight of them before sunrise, and running within a few rods of them, the Commanding-Officer ordered the militia to wait in their ranks. The provincials, on their side, were soon informed of the march of the troops, and immediately on the two sides attacked their pupils, which was immediately followed by the firing of four or five of the soldiers, and then there seemed to be a general discharge from the whole body. Eight of our men were killed, and nine wounded. In a few minutes after, the provincials moved on their march for Concord; at which place they destroyed several carriages, carriages, and about twenty barrels of powder, all belonging to the province. Here about one hundred men going towards a bridge, where the enemy were in possession, the latter fired, and killed two of our men, who then returned the fire and obliged the enemy to retreat back to Lexington, where they met Lord Percy, with a large reinforcement, with two pieces of cannon. The enemy now having a body of about eight hundred men under a full, picked up many of their dead, and took care of their wounded. At Concord, a few of our men, belonging to the detachment from Lexington, attacked a party of twelve of the enemy, (carrying hats and powder in the troops) killed two of them, wounded several, took five prisoners, took five coats, and took powder of all their arms, fuses, provisions, &c. without any loss on our side; among those who were killed was a Lieutenant, who went with the provosts for his recollection, and to view the country, the soldier who was general's steps on each occasion being only a freeman. The enemy having killed one of our men at Lexington, found it necessary to make a forced retreat, carrying with them many of our arms, and powder, and they put in children and women that they found standing in the road. They continued their march from Lexington to Concord with great precipitation; and notwithstanding this field retreat, our people continued the pursuit, firing at them until they got to Concord, where, (which they reached a little after sunset) where the enemy halted, proceeded up North's Hill, and from there towards the town, under the protection of the mortar men of war of seventy-four guns.

At Concord the enemy did not go to the North's Hill house and here, Mrs. American, who drop a tear  
O! mourn and sympathize for them!  
O! weep this very day!  
What shall we say to this loud call  
From the Almighty's fast?  
It surely bids him great and small  
Seek God's face and repent.  
Words can't express the ghastly scene  
That sad and sad before our view,  
When forty-two brave countrymen  
Saw their friends dead.  
To think how awful it must seem,  
That here profane to view,  
Their husbands and their children  
Who to the grave were sent.

Madison's house and shop, and Mr. John B. Chase and shop, which were all consumed. They also set fire to several other houses, but our people extinguished the flames. They pilaged almost every house they passed by, breaking and defraying doors, windows, glass, &c. and carrying off clothing and other valuable effects. It appeared to be their design to burn and destroy all before them; and setting, but our vigorous pursuit prevented this infernal purpose from being put into execution. But the savage barbarity exercised upon the bodies of our unfortunate brethren who fell, in almost every instance, was not content with leaving them the unarmed, aged, and infirm; they disregarded the cries of the wounded, killing them without mercy, and mangled their bodies in the most shocking manner.

We have the pleasure to say, that notwithstanding the highest provocations given by an enemy, not only of cruelty, that we have heard of, was committed by our victorious militia; but, laboring in the martial duties of the Christian religion, they "breathed higher sentiments of humanity."

By an account of the loss of the enemy, said to have come from an officer of one of the men of war, it appears that fifty-three of the regulars, and forty-nine of the provincials were killed, and one hundred and twenty of both wounded. In all, two hundred and fifteen. Lieut. Gould, of the fourth regiment who is wounded, and Lieut. Porter, of the militia, and about twelve soldiers, are prisoners.

John Howard and one of the regulars discharged their pieces at the same instant, and each killed the other.

The public most sincerely sympathize with the friends and relations of our deceased brethren, who gloriously sacrificed their lives in fighting for the liberties of their country. By their noble, intrepid conduct, in halting to defeat the forces of an ungrateful Tyrant, they have rendered their names to the present generation who will transmit their names to posterity with the highest honor.

The above account is the best we have been able to obtain. We can only add, that the town of Boston is now besieged by a vast army of our brave Countrymen, who have flown to our assistance from all quarters. GOD grant them success in the extinction of our cruel and unchristian enemies.

At the nineteenth of April were killed, among others, by the British troops, at Concord, as it was courageously defending his country's rights, the good, the pious, and friendly Mr. DANIEL TOWNSEND, of Lynn-End. He was a constant and ready friend to the poor and afflicted; a good adviser in case of difficulty, and as able, mild, and sincere reprover of those who were out of the way. In short, he was a friend to his country, a blessing to society, and a comfort to the church, of which he was a member. He has left an amiable consort, and five young children, to bewail the loss.

Lieutenant Townsend, in the peaceful shade.—We trust immortal honors mingle with thy dust.

What! thy body thruggled in the gore?  
So did thy Savior's body long before!  
And as he laid his own, by painful dying,  
So the same power shall also quicken mine.

On Thursday the twentieth inst, the bodies of eleven of the unfortunate persons who fell in the battle, were collected together and buried at Bedford.

And on Friday the bodies of Messieurs JACOB JACOB, JAMES COOK, BARNABAS GOLDENWALT, GEORGE SOUTHWICK, ABRAHAM DELAND, JON. J. THOMAS WEBB, and PERCY PUTNAM, all of Danvers, who were likewise slain, lying in the GLORIOUS CAUSE OF LIBERTY and THEIR COUNTRY, of the nineteenth of April, were respectfully interred among their friends in the different parishes belonging to Danvers, near the place where the battle was fought, by a large company of people from this place, and a large number of people from the two neighboring towns; a previous to their interment an excellent and well-audited prayer was delivered by the Reverend Mr. Holt, of that place.

Same day the remains of Messieurs ABRAHAM PORTER and DANIEL THOMPSON, of Woburn, who also fell victims to tyranny, were decently interred at that place, attended to the grave by a multitude of persons who assembled on the occasion from that and the neighboring towns. Before they were interred, a very suitable sermon and prayer was delivered by the Reverend Mr. SHUMWAY.

Lieutenant JAMES KINGS, of the fifth regiment died at Bedford next day after the engagement, of his wounds he received in the same. He was greatly regretted, being esteemed one of the best officers among the King's troops.

Lieut. Hall, of the regulars, died of his wounds on Wednesday last at the provincial hospital. His remains were next day conveyed to Concord, attended by a company of provincials, and several officers of distinction, and there delivered to the care of the General. Two very brave wounded soldiers lately died at the Callis.

Lieutenant HAWTHORNE was wounded in the chest, and it is not yet known if he will recover. Lieutenant GAY, was wounded in the arm; about 12 other officers are wounded.

We can assure the public, from the best authority, that our brethren, of all the colonies which we can hear from, are firm and undaunted in their attachment to the common cause of America; and that they are now ready with their lives and fortunes, to assist in the defeating the craft designs of our implacable enemy.

We have received on particular of the translations between General Gage and the inhabitants of Boston. It is certain that the people have delivered up their arms; very few of them have, however, been permitted to leave the town, notwithstanding the promise of the General.

The tender babes, my those unborn,  
O! I should not drink to thee!  
To watch their fond parents dear,  
And leave them thus bereft.

O! Lexington, your loss is great!  
Alas! no great to tell,  
But justice bids me to relate  
What to you has befallen.

Ten of your hardy, brave sons,  
Some in their prime did fall;  
Nor we no more hear news of guns  
To testify us a tale.

Let's not forget the Danvers race,  
Lain in battle slain;  
Their courage and their valor shown  
Upon the crimson'd plain.

See'n of your youthful sprightly sons  
In the three light were slain,  
O! may your loss be all made up,  
And prove a lasting gain.

Cambridge and Medford's loss is great,  
Though not like Dan's towns,  
Where three brave military sons  
Met their untimely doom.

Medbury and Charlestown met  
A fore and heavy blow,  
In losing five year brave men  
Who fell by tyrant's yoke.

Unhappy Lynn and Beverly,  
Your loss is too deplorable,  
Five year have flown in dull dark days,  
Who were slain in their blood.

The following is a List of the Provincials who were killed and wounded, belonging to LEXINGTON.

- |                             |                         |
|-----------------------------|-------------------------|
| 1. Mr. ROBERT MURPHY,       | 6. Mr. ISAAC MURPHY,    |
| 2. Mr. JAMES PARKER,        | 7. Mr. JOHN BROWN,      |
| 3. Mr. SAMUEL HADLEY,       | 8. Mr. JOHN RAYMOND,    |
| 4. Mr. JONATHAN HARRINGTON, | 9. Mr. NATHANIEL WYMAN, |
| 5. Mr. CALES HARRINGTON,    | 10. JEREMIAH MURDER,    |

- |                         |                         |
|-------------------------|-------------------------|
| 1. Mr. JOHN ROBINSON,   | 6. Mr. JOSEPH COMTE,    |
| 2. Mr. JOHN TIDD,       | 7. Mr. EBERHARD MONROE, |
| 3. Mr. SOLOMON FISHER,  | 8. Mr. FRANCIS BROWN,   |
| 4. Mr. THOMAS WINDSHIP, | 9. FRANK EASTWICK,      |
| 5. Mr. NATHAN FARMER,   | 10. (A Negro Man),      |

- |                        |                        |
|------------------------|------------------------|
| 11. Mr. JASON RUSSELL, | 12. Mr. JAMES WYMAN,   |
| 13. Mr. SAMUEL FROST,  | 14. Mr. JAMES RUSSELL, |

- |                               |                 |
|-------------------------------|-----------------|
| KILLED.—                      | 15. Mr. — REED, |
| CONCORD.                      |                 |
| KILLED.                       |                 |
| 16. Captain JAMES MILLS,      |                 |
| 17. Captain JONATHAN WILLSON, |                 |

- |                         |                          |
|-------------------------|--------------------------|
| 18. Captain DAVIS,      | 19. Mr. — HORMER,        |
| 20. Mr. ABRAHAM PORTER, | 21. Mr. DANIEL THOMPSON, |

- |                           |   |
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| 22. Mr. GEORGE REED,      | 23. Mr. JACOB BACON,                      |
| 24. Mr. CHARLES TOWNSEND, | 25. Mr. JONATHAN HARRINGTON,              |
| 26. Mr. JAMES MILLS,      | 27. Captain WILLIAM BAKER'S Son, aged 14, |

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| 28. Mr. WILLIAM POLLY,   | 29. Mr. WILLIAM FLETCHER, |
| 30. Mr. ABRAHAM RUSSELL, | 31. Mr. WILLIAM FLETCHER, |
| 32. DANIEL TOWNSEND,     | 33. THOMAS HADLEY,        |

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| 34. Mr. JOSHUA FELT,         | 35. Mr. TIMOTHY MURDER,        |
| 36. Mr. SAMUEL COOK,         | 37. Mr. JONATHAN BRYED,        |
| 38. Mr. HENRY JACOBI,        | 39. Mr. BENJAMIN DELAND, junr, |
| 40. Mr. SAMUEL COOK,         | 41. Mr. PERCY PUTNAM,          |
| 42. Mr. BARNABAS GOLDENWALT, | 43. Mr. PERCY PUTNAM,          |
| 44. Mr. GEORGE SOUTHWICK,    | 45. Mr. DENNIS WALLIS,         |

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### 312

BATTLE OF BUNKER HILL. After ROMANS, Bernard, "A Correct View of the Late Battle at Charlestown." [Robert] Aitken: Printed for *The Pennsylvania Magazine*, September 1775.

**The earliest obtainable view of the Battle of Bunker Hill.** Bernard Romans (1741-1784), a Dutch-born cartographer, surveyor, engineer, soldier and writer, best known for his 1775 work, *A Concise Natural History of East and West Florida*, became active in revolutionary politics soon after he left Florida in 1773 to travel in the northern British colonies. He was present in Boston at the time of the Tea Party in December 1773 and in April 1775 was appointed a captain of militia by the Connecticut Committee of Safety. Romans's company marched to Fort George soon afterwards and then to Ticonderoga to help secure the valuable artillery stored there. While it is not known whether Romans was present at Bunker Hill, he produced an etching under the title, *An Exact View of the Late Battle at Charleston, June 17, 1775* and advertising it for sale in the 16 September 1775 issue of the *Pennsylvania Ledger*. The present example, a scaled-down version produced by Robert Aitken, appeared in the September 1775 issue of the short-lived *Pennsylvania Magazine* which was first advertised for sale at the beginning of October (See *Pennsylvania Ledger*, 2 October 1775, p. 1. Aitken also offered one-off editions of the print to his clients, but this example appears to be in the former category. Romans, reacting to Aitken's piracy, took out an advertisement in early October, noting that his was "much superior to any pirated copy now offered or offering to the public." (*Pennsylvania Ledger*, 7 October 1775, p. 1). However, while Romans offered his prints for five shillings (plain) and seven shillings sixpence (colored), Aitken was offering his version for a mere sixpence, which may explain the incredible rarity of the Romans original with only ten examples known extant. Both editions are rare, but a copy of Romans's original hasn't appeared at auction since 1973 (Sotheby's, New York, 18 May 1973, lot 71), making the present copy the earliest view obtainable. Stauffer 3; Stokes & Haskell, p. 27, Shadwell 54.

Hand-colored engraving. 7 3/4 x 10 3/8 in (197 x 265mm). (Moderate toning, mounted to a larger sheet, marginal chips and losses along left margin, vertical creases, lighter marks at top right corner.) Framed.

\$6,000-8,000

### 313

John NORMAN (1748? - 1817). *Plan of the Town of Boston, with the Attack on Bunkers-Hill, in the Peninsula of Charlestown, the 17th of June, 1775.* [Boston, 1781]. [With:] *A View of the Present Seat of War at and near New-York.* [Excised from:] Nathaniel LOW, *An Astronomical Diary; or, Almanack, For the Year of Christian Aera, 1777.* Boston: Printed by J. Gill, in Queen-Street, and T. and J. Fleet, in Cornhill, [1776].

**Period maps of Revolutionary Boston and New York.** The Boston map, based on an inset from Sayer and Bennett's *The Seat of War in New England* (London, 1775), is the first American edition and originally accompanied the first American edition of James Murray's *An Impartial History of the War in America* (Boston, 1781-1782). The map of New York shows the city circa September 1776, following the Battle of Long Island, but presumably prior to Harlem Heights. Drake 3264; Evans 14829; Hamilton, *Early American Book Illustrators*, 77; Sabin 42402.

Engraving. 11 3/8 x 7 1/2 in (290 x 190mm). (Dampstains at left margin, tape reinforcements on verso with two strips of paper affixed to top and bottom margins.) Framed; Woodcut engraving. 6 3/4 x 4 1/8 in (172 x 105mm). (Stitch holes at left margin.) Framed with the almanac housed in pocket on the verso.

\$4,000-6,000



## 314

AMERICAN REVOLUTION - [CONTINENTAL CONGRESS]. *A declaration by the representatives of the United Colonies of North-America, now met in general Congress at Philadelphia, setting forth the causes and necessity of their taking up arms.... By order of Congress, John Hancock, president... Philadelphia, July 6th, 1775. [Portsmouth, N.H.]: Sold at the printing-office in Portsmouth [by Daniel Fowle, 1775].*

**A very rare broadsheet of the Declaration of "The Causes and Necessity of Taking up Arms."**

"...Our Cause is just." and "being with one Mind resolved, to die Freeman rather than to live Slaves" On taking his seat as a delegate to the Continental Congress, Thomas Jefferson joined a committee charged with drafting a "Declaration of the causes and necessity of taking up arms." John Dickinson, author of *Letters from a Farmer of Pennsylvania*, also served on the committee, but the final document remained largely the work of Jefferson. "Like all of Jefferson's writings about the imperial controversy, this paper burns with a sense of injustice...Despite the fact that Dickinson watered down Jefferson's draft,... more resolute patriots regarded it as a spirited manifesto and it proved to be generally popular" (D. Malone, *Jefferson the Virginian*, p.205). The broadside enumerates a long list of specific grievances, including the suspension of trial by jury, quartering soldiers, interdicting Boston's maritime commerce and "exempting 'murderers' of colonists from trial." Colonial peace overtures had brought only renewed sanctions, and, finally, an armed attack at Lexington and Concord. Boston and its citizens are now under martial law. Gage's troops "have butchered our countrymen," and an invasion from Canada appears likely; so that "We are reduced to ... chusing an unconditional submission to the tyranny of irritated ministers, or resistance by force. The latter is our choice...." Very rare. Only one other example of this broadsheet edition offered at auction since 1975 (Bonahm's, 11 April 2016, lot 63). Evans 14550; Whittemore, Checklist, 184. *Provenance:* New Jersey Historical Society (sale, Christie's, New York, 19 May 2011, lot 79).

Folio broadsheet, 16 3/8 x 9 in (415 x 230mm). Printed in two columns, bold heading at top left; to the right a column-width woodcut captioned "View of that great and flourishing City of Boston, when in its purity, and out of the hands of the Philistines" (by J. Turner). (Toned at bottom margin, a few small losses at left and bottom margins, light soiling, tear at top left repaired.) Matted and framed to reveal both recto and verso.

\$40,000-60,000





W H E N in the course of human events, it becomes necessary for people to dissolve the Political Bands which have connected with another, and to assume among the powers of the earth, the equal and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind require that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are Life, Liberty, and the Pursuit of Happiness.—That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed.

### 315

DECLARATION OF INDEPENDENCE – *In Congress, July 4, 1776. Declaration by the Representatives of the United States of America, In General Congress Assembled. When in the course of human events... solemnly Publish and Declare, that these United Colonies are of right ought to be, Free and Independent States... Signed by Order and in Behalf of the Congress, John Hancock President. Attest. Charles Thompson [sic] Secretary.* [Exeter: Robert Luist Fowle, July, 1776].

**A rare contemporary broadside edition of the Declaration of Independence.** The Declaration, Thomas Jefferson later wrote, was intended "to be an expression of the American mind," reflecting "the proper tone and spirit called for by the occasion" (letter to Henry Lee, 8 May 1825). The Continental Congress, after authorizing the writing of the Declaration and approving the text submitted by Thomas Jefferson and his committee, took steps to ensure the rapid dissemination of the historic document. When the approved text was adopted on 4 July 1776, Congress directed that copies "be sent to the several Assemblies, Conventions & Committees or Councils of Safety and that it be proclaimed in each of the United States."

Philadelphia printer John Dunlap, working on the night of 4 July, set in type a bold broadside of the Declaration, and beginning on 5 & 6 July, John Hancock, President of Congress dispatched copies to the state assemblies and to Generals George Washington and Artemas Ward. The quick dissemination of the historic text of the Declaration may be vividly traced in newspapers and broadside editions from its birthplace in Philadelphia throughout the thirteen self-proclaimed states, as rapidly as express riders and the post could carry it. Philadelphians saw this critical document published first on 6 July in the *Pennsylvania Evening Post*. Those in Baltimore were able to read the critical document as early as 9 July in *Dunlap's Maryland Gazette*; New Yorkers could read it between 10 and 15 July in three of that city's newspapers and three broadside printings. Mary Goddard's *Maryland Journal* printed it in Baltimore on 10 July. The *Maryland Gazette*, in Annapolis, published it on the 11th. The next three weeks saw newspaper or broadside printings in New London, Connecticut; Providence, Rhode Island; Hartford, Norwich, Exeter, Salem, Worcester, New Haven, Portsmouth and Williamsburg.

Of the fourteen contemporary broadside editions of the Declaration, including the present copy, five bear no imprints. Frederick Goff convincingly attributed it to Robert Luist Fowle, printer of the *New Hampshire Gazette or Exeter Morning Chronicle*. Most extant examples were found in southern New Hampshire and the text corresponds closely to the Declaration's text as printed in *Fowle's Gazette* (16 July 1776). See Goff, "A Contemporary Broadside Printing of the Declaration of Independence," *Quarterly Journal of Current Acquisitions*. (Washington: Library of Congress, November 1947), Vol. 5, No. 1, pp. 12-16. Walsh 15, Bristol B4408; the second state of this printing with the final three lines reset, including correction to "Hancock", which was misprinted as "Hacock" in the first state. We are aware the existence of a total of between ten (and possibly eleven) extant copies of this broadside, only two of which are known in the first state. We are grateful to Seth Kaller for sharing his extensive research on this edition. *Provenance*: a New Hampshire judge of the period – by descent to the consignor: Skinner, 14 Nov. 2010, Lot 252B – William Reese.

**A note on the text.** Like Solomon Southwick in Newport, E. Russell in Salem and John Gill in Boston, Fowle's printing altered Dunlap's adjectival "divine" to the noun "Divine." And like John Gill, Fowle set the text in two columns—a format common to the printing of biblical texts. While the motivation for these choices remains a matter of conjecture, and the textual source for this copy is uncertain, Fowle's choices curiously anticipate the version printed by Mary Goddard that was authenticated formally by Congress "En banc" on 18 January 1777. Additional research may clarify the evolution of this fundamental text and the sequence of printings.

Folio broadside (19 5/8 x 15 in, 497 x 381mm) with deckled edges, in a two-column format, lacking imprint, (light dampstain, loss at left corner and other marginal chips not affecting text, two burn marks at center vertical fold resulting in minor loss). Treated c. 2010 at New England Document Conservation Center. Hinged to a mat and framed.

\$600,000-800,000



In CONGRESS, July 4, 1776.

# DECLARATION,

By the REPRESENTATIVES of the  
UNITED STATES OF AMERICA,  
In GENERAL CONGRESS Assembled.

**W**HEN in the course of human events, it becomes necessary for one people to dissolve the Political Bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are Life, Liberty, and the Pursuit of Happiness.—That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed, that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former system of government. The history of the present King of Great-Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws, the most wholesome and necessary for the public good.

He has forbidden his governors to pass laws of immediate and pressing importance, unless suspended in their operation till his assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other laws for the accommodation of large Districts of people, unless those people would relinquish the right of representation in the legislature, a right inestimable to them, and formidable to Tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise; the state remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these States; for that purpose obstructing the laws for naturalization of foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers.

He has made Judges dependent on his will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers to harass our people, and eat out their substance.

He has kept among-us, in times of peace, standing armies, without the consent of our legislatures.

He has affected to render the military independent of and superior to the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, unacknowledged by our laws; given his assent to their acts of pretended legislation; For quartering large Bodies of armed Troops among us;

For protecting them by a mock Trial, from punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all parts of the World:

For imposing Taxes on us without our consent:

For depriving us, in many Cases of the benefits of Trial by Jury:

For transporting us beyond Seas to be tried for pretended Offences:

For abolishing the free System of English Laws, in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all Cases whatsoever.

He has abdicated Government here, by declaring us out of his protection, and waging War against us.

He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the lives of our people.

He is at this time, transporting large Armies of foreign Mercenaries to compleat the works of Death, Destruction and Tyranny, already begun with circumstances of Cruelty and Perfidy scarcely paralleled in the most barbarous Ages, and totally unworthy the Head of a civilized Nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the Executioners of their Friends and Brethren, or to fall themselves by their hands.

He has excited Domestic Insurrections among us, and has endeavored to bring on the Inhabitants of our Frontiers, the merciless Indian Savages, whose known rule of Warfare, is an undistinguished destruction, of all Ages, Sexes and Conditions.

In every Stage of these oppressions we have petitioned for Redress, in the most humble Terms: Our repeated Petitions have been answered only by repeated injury. A Prince whose Character is thus marked by every A& which may define a Tyrant, is unfit to be the ruler of free People.

Nor have we been wanting in attention to our British Brethren. We have warned them from time to time of attempts by their Legislature to extend an unwarrantable Jurisdiction over us. We have reminded them of the circumstances of our Emigration and Settlement here. We have appealed to their native Justice and Magnanimity, and we have conjured them by the ties of common Kindred to disavow these Usurpations, which inevitably interrupt our Connections and Correspondence. They too have been deaf to the voice of Justice and of Consanguinity. We must therefore acquiesce in the Necessity which denounces our Separation, and hold them, as we hold the rest of Mankind, Enemies in War; in peace, Friends.

We, therefore, the Representatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS assembled, appealing to the Supreme Judge of the World for the rectitude of our intentions, do in the name, and by the Authority of the good people of these Colonies, solemnly Publish and Declare, that these United Colonies are, and of right ought to be, FREE AND INDEPENDENT STATES, that they are absolved from all Allegiance to the British Crown, and that all political Connection between them and the State of Britain, is, and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which INDEPENDENT STATES, may of right do. And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

Signed by Order and in Behalf of the CONGRESS,

**JOHN HANCOCK** President.

Attest.

**CHARLES THOMPSON**, Secretary.





316

*Capt. Paul Jones Shooting a Sailor who had Attempted to Strike his Colours in an Engagement.* London: Sayer & Bennett, January 1, 1780.

**A dramatic rendering of one of the most memorable naval battles of the War of Independence.** Jones' engagement with the H.M.S. *Serapis* is captured here in its late stages as Jones prepares to shoot one of his own seamen for attempting to strike the American colors. The 1779 action at Flamborough Head is regarded widely as the place where Jones, responding to British demands to surrender, responded: "I have not yet begun to fight." This image was produced for British consumption--playing into the perception of Jones as a bloodthirsty pirate: "The British public liked to make its flesh creep with tales of the terrible Jones, and this print, manifestly designed for nonaristocratic consumption, is a good specimen of such thrillers" (*An Album of American Battle Art* p. 40). Smith, *American Naval Broadside*s, p. 24.

Hand-colored mezzotint. Plate: 13 3/4 x 9 3/4 in (350 x 250mm), sheet: 14 7/16 x 10 1/2 in (367 x 270mm). (Small tear along top margin at plate mark, light soiling.) Matted and framed.

\$4,000-6,000

316

317

[Paul REVERE? engraver.] *A Picturesque View of the State of Britain for 1780.* [Boston: John McDougall, 1780].

An extremely rare satirical print depicting Great Britain as a cow, being "milked" of her natural resources by a Dutchman while America - personified by a Native American - saws off her horns. The bounty is shared gleefully by the Dutchman with his European colleagues, a Frenchman and a Spaniard. An obviously powerless Englishman wrings his hands in despair while the British lion lies asleep, oblivious to even a small dog's indiscretion. In the background, a British ship has run aground. Based on a popular earlier satire entitled *A Picturesque View of the State of the Nation* for February 1778, this iteration has an important difference: it shows New York in the upper right where European variants depict Philadelphia. In his 1907 *American Engravers upon Copper and Steel*, David McNeely Stauffer attributed the work to Paul Revere, however Clarence Brigham makes no mention of it in his catalogue raisonné of Revere's engravings. Published as the frontispiece to Weatherwise's *Town and Country Almanack for the Year of our Lord 1781* by McDougall. Stauffer 2692.

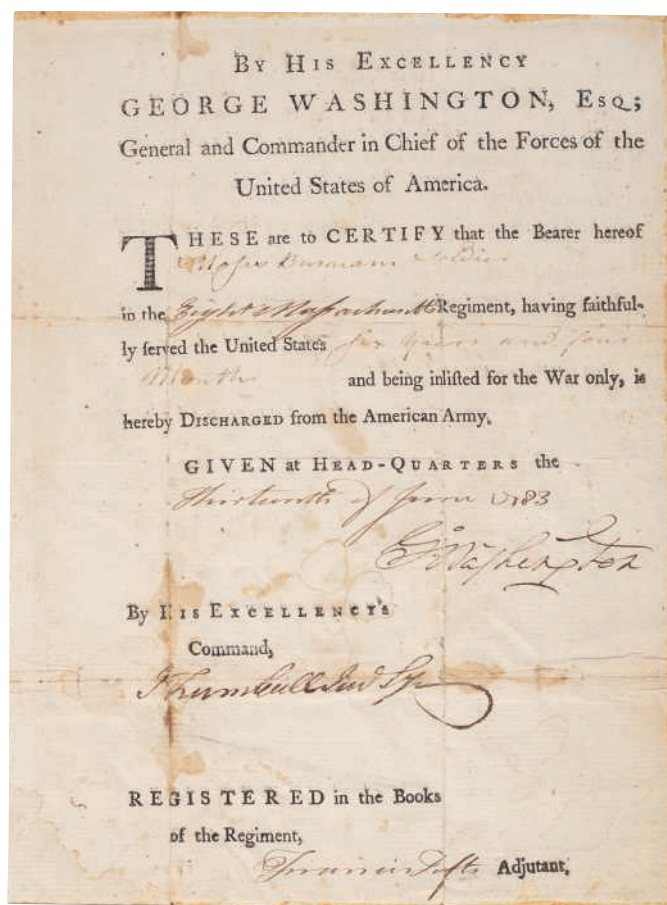
Engraving on laid paper. Plate: 6 5/8 x 7 1/8 in (170 x 183mm), sheet 7 1/4 x 8 1/2 in (185 x 215mm). Framed.

\$4,000-6,000



317





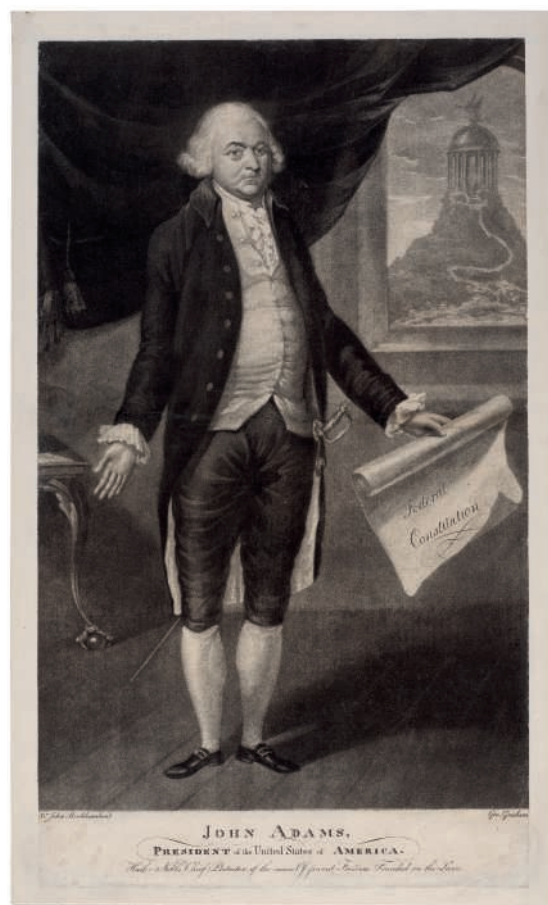
318

George WASHINGTON (1732-1799) Document signed "Go:Washington" as Commander-in-Chief, Newburgh, 13 June 1783.

Two pages, 9 3/4 x 7 1/4 in (248 x 183mm). (Trimmed and laid into a larger sheet, weak fold repaired on verso.) Framed.

Washington signs Moses Burnham's "discharge" from the Continental Army. Burnham had served for "six years and four Month[s]," primarily with the 8th Massachusetts regiment under the command of Col. Michael Jackson. *Massachusetts Soldiers and Sailors in the Revolutionary War* notes that Burnham was from Ipswich, a sailor by profession, and, according to a 1781 descriptive list of enlisted men, was aged 27, stood 5 foot 7 inches, had a dark complexion with dark brown hair (Vol. II, p. 865). He joined the Continental Army in March 1777 and with the 8th Massachusetts Regiment, would have seen action at Saratoga. In June 1783, with the preliminary articles of peace announced, Washington furloughed the large majority of the Continental Army at Newburgh, New York—issuing each soldier a signed certificate of their service. Jonathan Trumbull, one of Washington's aides-de-camp also signs and an adjutant has filled out portions of the present document and signed at the bottom. On the reverse, a note clarifies that "THE within CERTIFICATE shall not avail the Bearer as a Discharge, until the Ratification of the definitive Treaty of Peace; previous to which Time, and until Proclamation thereof shall be made, He is to be considered as being on Furlough."

\$5,000-8,000



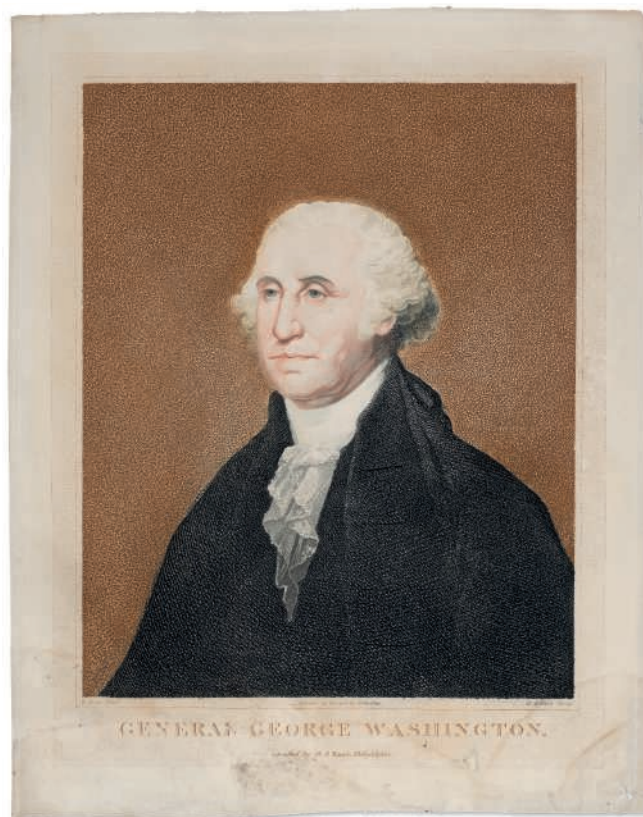
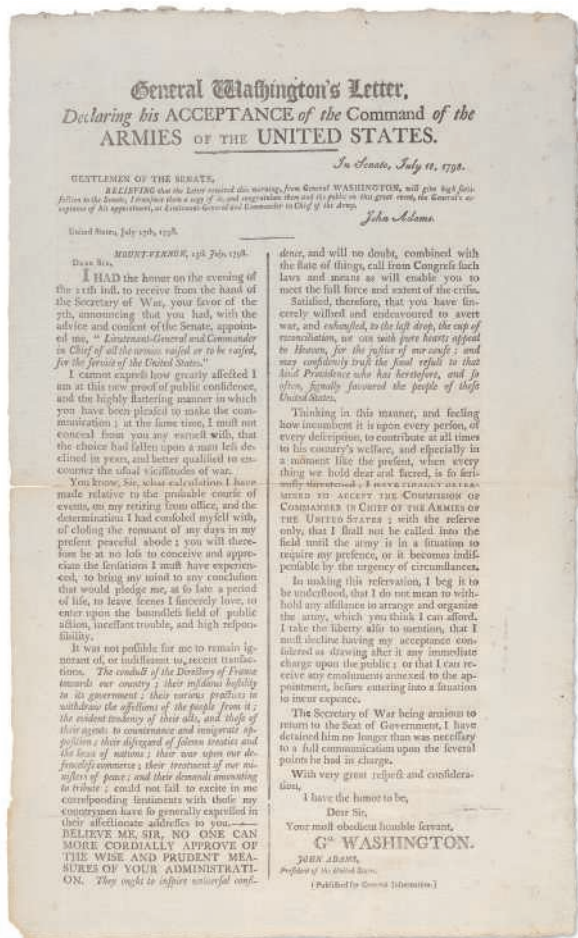
319

George GRAHAM, engraver. John Adams. President of the United States of America. [Philadelphia:] Dr. John Berkeanhead, [c. 1797-1800.]

**"Hail! Noble Chief! Protector of the cause of purest Freedom Founded on the Laws."** This portrait may have been commissioned in the wake of the XYZ Affair or in the run-up to Adams's unsuccessful 1800 reelection effort. Adams stands holding the "Federal Constitution" and a sword on his hip and at the upper right the Temple of Fame is visible on a hilltop. "Dr. John Berkeanhead" may be John Latham Berkenhead, a London-trained organist and composer who arrived in Portsmouth, New Hampshire around 1793 and was known to have been active during Adams's presidency. (Advertisement, *Oracle of the Day*, Portsmouth, N.H., 4 December 1793, p. 4; *The Papers of Thomas Jefferson*, Vol. 29, p. xl). **Rare.** We are aware of three other copies of this engraving including those housed at the National Portrait Gallery and the American Antiquarian Society. The other is known from a reference to a copy exhibited at the Museum of Fine Arts, Boston early in the last century (*A Descriptive Catalogue of Early Engraving in America, December 12, 1904 - February 5, 1905* (1904) p. 41). Stauffer 1160.

Mezzotint. Plate: 18 15/16 x 10 15/16 in (480 x 278mm), sheet: 19 7/8 x 12 1/8 in (507 x 308mm). (Mounted at top margin to a board, margins repaired.) Framed.

\$4,000-6,000



320

GEORGE WASHINGTON – *General Washington's Letter Declaring His Acceptance of the Command of the Armies of the United States.* [Philadelphia:] "Published for general information," [1798].

**George Washington and the Quasi-War.** An important broadside issued at the beginning of the undeclared naval war between the United States and France that erupted in the wake of the XYZ Affair. To bolster the nation's defenses, President John Adams authorized the creation of a provisional army headed by George Washington. While Washington agreed to accept Adams' commission, the former president insisted that he not take an active role, save to command troops on the field of battle. And much to the President's discomfort, Washington insisted that Alexander Hamilton be appointed his second in command—placing Adams' political arch rival as the *de facto* head of the army. Writing on 13 April 1798, Washington expresses his reluctance to accept the commission in light of his advanced years, but admitting the "insidious hostility" of the French Directory as demonstrated in their ravaging of American trade on the high seas, he agrees to accept, but declined to accept any salary unless called into active service. Washington would remain as commander-in-chief until his death in December 1799. Evans 34829; Sabin 101713.

Broadside. 18 1/4 x 11 3/8 in (464 x 290mm). Affixed to a board at top corner, with deckled edges, (small separation at fold at left margin, sand small tear to bottom right, just above Washington's printed signature).Housed in a mylar sleeve, mated and framed.

\$8,000-12,000

321

George WASHINGTON, – after Rembrandt PEALE (1778-1860), David EDWIN, engraver. *General George Washington.* Philadelphia: H. S. Tanner, [c. 1810]

**A rare color engraving of Rembrandt Peale's 1795 portrait of George Washington.** Washington's 1799 death set off a wave of commemorative prints to honor the fallen leader who, in the words of Light Horse "Harry" Lee was, "first in war, first in peace, and first in the hearts of his countrymen." This print, engraved by David Edwin, was "Printed in Colours by H. Charles."

Stipple engraving. Plate (including titling): 13 x 10 in (330 x 253mm), sheet: 14 5/8 x 11 5/8 in (370 x 293mm). (Minor chipping at top right margin clear of plate, dampstains and soling toward lower margin.) Framed.

\$4,000-6,000





### 322

William LYNN, after, Abel BOWEN, engraver. *U.S. Frigate Constitution, of 44 Guns*. Boston: William Lynn, [c. 1812].

**A very rare and important print of "Old Ironsides."** Abel Bowen had established himself as a printer in Boston around August of 1812, shortly after the outbreak of the War of 1812. Although the conflict was deeply unpopular in New England, the spectacular victory over the H.M.S. *Guerriere* in August 1812 (the battle which earned the ship the nickname "Old Ironsides") proved immensely popular in Boston. Soon after the frigate's return to Boston with her British prisoners, 500 "respectable citizens of both parties" formed a procession from the Exchange Coffee House to Faneuil Hall where Commodore Hull was the guest of honor at a celebratory dinner. ("Tribute to American Gallantry," *The Repertory & General Advertiser*, Boston, 8 Sept. 1812, p. 2). Bowen most likely produced this image in the immediate wake of that victory. Grolier Club, *United States Navy*, 214; Stauffer, 233.

Aquatint and line engraving. 17 x 21 5/8 in (430 x 552mm). (Some marginal chipping, small dampstain and a few toned areas, portions of outer margin tacked to the backing board.) Framed.

\$8,000-10,000





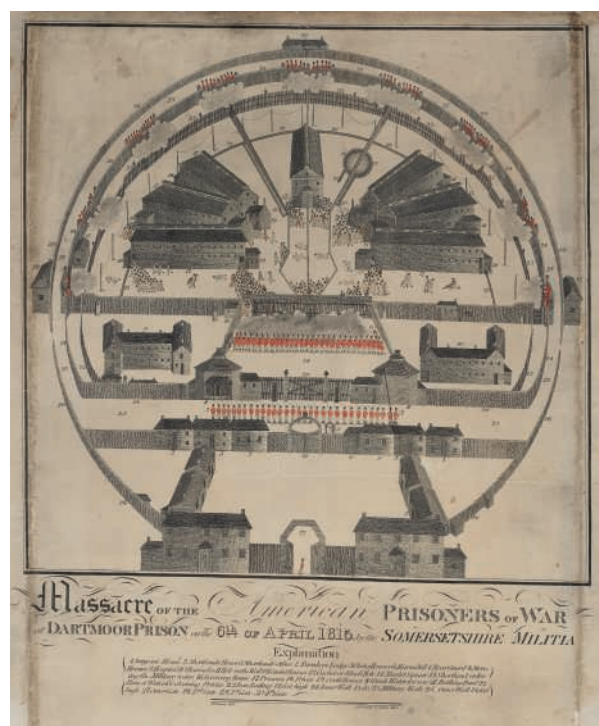
### 323

WAR OF 1812 – Andrew DULUC, artist & engraver. *First View of the Battle of Patapsco Neck. Dedicated to those who lost their friends in defence of their country. Setpr. 12 1814.* [Baltimore: Andrew Duluc, 1814].

**The earliest-known view of the Battle of Baltimore, drawn and engraved by a participant.** Although naïve in character, the map is overall an accurate representation of the action on the north side of Baltimore, alternatively known as the Battle of North Point—the land battle that preceded the British naval attack on Fort McHenry that inspired the "Star-Spangled Banner." The view offers an A-N Key identifying the opposing forces and incidents including the death of General Ross. Little is known of the printer, save that he enjoys "the distinction of belonging to that extremely select group of American soldier-artists who have portrayed the battle in which they fought—in his case, producing a copper plate engraving within two weeks of the action!" (Wilbur Hunter, "The Battle of Baltimore Illustrated," *The William and Mary Quarterly*, Vol. 8., No. 2, Apr. 1951, p. 236.)

Engraving. Plate: 14 7/8 x 17 1/2 in (365 x 445mm), sheet: 15 1/2 x 18 5/8 in (400 x 473mm). (Two small tears at lower margin repaired on verso. Reinforced on verso with paper.) Matted and framed.

\$6,000-8,000



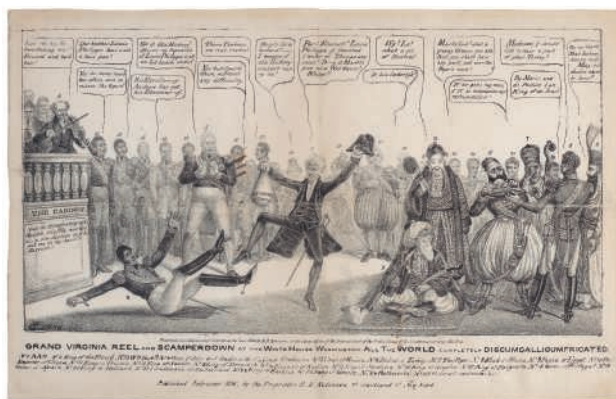
### 324

After W. CARNES, G.G. Smith, engraver. *Massacre of the American Prisoners of War at Dartmoor Prison, on the 6th of April 1815 by the Somersetshire Militia.* Salem, Mass.: G.G. Smith, [1815].

**A memorial to the Dartmoor Massacre—a long-forgotten War of 1812 atrocity.** By the close of the War of 1812, Dartmoor prison had become crowded with American seamen captured on the high seas—numbering about 6,000 by the end of 1814. And while the Treaty of Ghent was already in force, with the coming of spring in 1815, the inmates found themselves caught in a squabble between the U.S. and Britain as to who should pay the costs of repatriating them. Tensions inside the prison boiled over on 6 April 1815 resulting in the deaths of six and the wounding of another sixty prisoners after guards opened fire on the inmates in what appeared to be an attempted escape. The news created a firestorm in the U.S. where it was viewed as Britain's revenge for Jackson's victory at New Orleans. For more, see Paul A. Gilje, "The End of the War: the Dartmoor Massacre and a Tainted Peace," *Common Place*, July 2012. Stauffer 2911.

Hand-colored engraving. 15 5/8 x 12 3/4 in (396 x 324 mm). (Soiling along margins especially at top, sheet reinforced on verso.) Framed.

\$5,000-7,000



### 325

Edward Williams CLAY (1799-1857), artist. *Grand Virginia Reel and Scamperdown at the White House.* New York: Henry R. Robinson, February 1836.

**Spoofing Andrew Jackson's White House.** A satire on Jackson's conflict with King Louis-Philippe over French reparations for losses suffered by American ships during the Napoleonic Wars as provided under the Treaty of 1831. When France's legislature refused to appropriate the funds, Jackson asked Congress to approve military reprisals and the two nations were brought close to open war in 1835. Fortunately for both countries, the British mediated to resolve the impasse—averting war.

Lithograph. Image: 9 9/16 x 18 7/16 in (243 x 467mm), sheet: 12 1/2 x 19 1/2 in (316 x 395mm). (Minor fold separations and tears, loss to right corner neatly repaired.) Framed.

\$3,000-5,000





326

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

**326**

**AFTER JOHN JAMES AUDUBON (1785-1851)**

**BY WILLIAM HOME LIZARS (1788-1859)**

**AND ROBERT HAVELL (1793-1878)**

*Great American Hen & Young. Vulgo, Female Wild Turkey (Plate VI)*

*Meleagris gallopavo*

engraving with etching, aquatint and hand-coloring, on J Whatman

Turkey Mill paper watermark 1827

Sheet: 25½ x 38½ in. (651 x 981 mm.)

\$18,000-25,000

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

**327**

**AFTER JOHN JAMES AUDUBON (1785-1851)**

**BY WILLIAM HOME LIZARS (1788-1859)**

**AND ROBERT HAVELL (1793-1878)**

*Iceland or Jer Falcon (Plate CCCLXVI)*

*Gyr Falcon, Falco rusticolus*

engraving with etching, aquatint and hand-coloring, on J Whatman  
paper watermark 1837

Image: 35½ x 23½ in. (902 x 587 in.)

Sheet: 38 x 24½ in. (965 x 632 mm.)

\$18,000-25,000



327



## Session III

22 January, 2.00 pm

Lots 328-440













# THE SIEGMUND COLLECTION OF AMERICAN FOLK ART

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LOTS 328-411

For Joanne H. and Frederick Siegmund, what began as a young couple's project to furnish their new Upper West Side apartment in the 1960s evolved into a passionate, intellectual, and cultural adventure. Joanne and Fred, attorneys, New Yorkers, and true soulmates, used their second home in Litchfield County, Connecticut as a base for exploring the earliest outdoor antique shows. They enjoyed getting to know the "interesting, friendly, and knowledgeable" dealers and expanding their social circle to include collectors around the country; many became lifelong friends. In Joanne's words, collecting became "the central focus of our memories." In Fred's words, "We never bought anything we didn't like."

Over the decades the Siegmunds filled their stunning nine-room apartment with early Americana. First-time visitors often inquired about the commanding John Usher Parsons portraits that greeted newcomers in the foyer [lot 328], or the anonymous portraits of a Doctor and his Wife in the living room [lot 343], asking which of the two - Fred or Joanne - had such austere looking ancestors!

Antiquing and collecting was a shared passion for the couple and a lifelong project. As Fred once wryly observed, "Joanne spots the masterpieces before I even see them.... for us, collecting is a 50/50 partnership, but when there's a tie vote, she wins." All their purchases were joint decisions except one surprise gift for Joanne's 40th birthday: a pair of green Windsor chairs [lot 344] Family and guests sat in them for decades.

For Fred, antiquing was also just pure fun. Curious by nature, he loved the exploration and the hunt. His research on individual pieces became an exciting lifetime hobby. Joanne had an intuitive buyer's instinct, keen eye, and curatorial design sense. It was amazing that three years after purchasing an exquisite yellow and red paint-decorated frame (which hung proudly on their wall, empty!), she discovered a pair of watercolor portraits, attributed to Samuel Shute, from a different dealer that fit the frame perfectly [lot 339].

Joanne and Fred were great admirers of American Folk Art. They appreciated the self-taught artistry of 'ordinary' people in the context of their daily lives and era. Joanne once commented that she loved the genre "because there's no artifice in it. It is direct communication between the artist and the viewer; he does what

he wants without having to follow any academic rules." Referring to painted furniture, Joanne noted, "these folks left the work of their hands and the love that they put into decorating plain woods to mimic more expensive woods that they couldn't afford."

The Siegmunds found the perfect spot for each object in their collection, from a pair of cast-iron balancing angels perched on the mantle [lot 409] to weathervanes and painted furniture positioned in just the right places to animate their forms. Of a sheet-iron fish weathervane [lot 353] Fred once remarked, "I love to wake up every morning, look down the hall, and see the light coming through the fish's eyes... it's a true New England weathervane, made of sheet metal, dramatic in its effect, and nicely proportioned. We have a photo of the house it stood on from 1935. Most importantly, I found it!"

The Siegmunds knew they were playing an important role in salvaging American history. As Joanne said, "I feel like we are making a contribution by saving all of these things." Their commitment was widely noted. Joanne was invited to serve on the Acquisitions Committee and then to join the Board of Trustees at the American Folk Art Museum in New York.

To Joanne and Fred, the items in their home were members of the household, "old friends, like part of the family." They just belonged there. Decades into their collecting journey, a colleague pointed out that Joanne and Fred had curated a museum quality collection. "That it was a collection, and that it was valuable," Joanne explained, "came as a complete surprise to us."

Nan Siegmund  
Stefanie Siegmund  
Julie Siegmund

**Additional works from the Siegmund Collection of American Folk Art will be available in the Nye & Company 20 January 2021 Estate Treasures auction.**



**328**

**JOHN USHER PARSONS (1804-1884)**

*A Pair of Portraits: Mr. and Mrs. Moffet*

oil on panel

26 x 23¾ in. (each)

Painted circa 1837

\$15,000-30,000

(2)

**PROVENANCE:**

Vincent Price Collection

Carl Yeakel, Laguna Beach, California

Pamela Boynton Antiques, Groton, Massachusetts, August 1998

**LITERATURE:**

"New Hampshire Antiques Show," *Antiques and the Arts Weekly*, 21 August 1998.

Ralph and Susanne Katz, "In Search of John Usher Parsons," *Folk Art Magazine* (Spring, 2005), p. 53.





Works by John Usher Parsons "epitomize the spirit of true folk art as rendered by an intuitive although untrained hand" – Nina Fletcher Little, *Little By Little: Six Decades of Collecting American Decorative Arts* (New York, 1968), p. 261.

Parsons can be identified by his flat, stylized portraits of people with pale complexions, rosy cheeks and firmly set lips. This couple, Mr. and Mrs. Moffat, also exhibit his use of detailed interiors with the highly decorated chairs and

drapery fastened back with large yellow tie backs. Mr. and Mrs. Moffat were from New Bedford, Massachusetts. Parsons likely painted the couple when he served as a minister in a neighboring town in 1836-1838 (Ralph and Susanne Katz, "In Search of John Usher Parsons," *Folk Art Magazine* (Spring, 2005), pp. 47-52.)



**329**

**A CARVED MARBLE FRAGMENT DEPICTING A  
POINTING HAND**

AMERICAN, 19TH CENTURY

7 in. high, 5 in. wide, 2 in. wide

\$3,000-5,000

329

**■ 330**

**A PAINTED AND MOLDED SHEET IRON DOWNSPOUT**  
AMERICAN, 1826

inscribed *H. Fisher/1826*

28½ in. high, 28¾ in. wide, 7¾ in. deep

\$3,000-5,000

**PROVENANCE:**

Marna Anderson, New York, January 1980



330



**331**

**A CARVED AND PAINTED WOOD HEART IN HAND  
LODGE SYMBOL**

AMERICAN, LATE 19TH CENTURY

9 in. high

\$3,000-5,000

**PROVENANCE:**

Fred Giampietro, New Haven, Connecticut, March 1989

**LITERATURE:**

Fred Giampietro, Advertisement, *The Magazine Antiques*, March 1989.

Frank Maresca and Roger Ricco, *American Vernacular: New Discoveries in Folk, Self-Taught, and Outsider Sculpture* (New York, 2002), p. 184.

"American Vernacular," *Antiques and the Arts Weekly*, 11 October 2002.

The heart in hand is a symbol of the Independent Order of Odd Fellows. It represents the Order's values of love and charity. Carvings similar to this example are often found mounted on staffs that a Conductor would use to lead ceremonies and tours of a lodge. For a related example see American Folk Art Museum, accession number 2015.1.139.





### 332

#### A GROUP OF THREE TUFTED FABRIC PICTURES OF ANIMALS

AMERICAN, 19TH CENTURY

comprising two cats and a buffalo

5¼ x 6¼ in. (buffalo); 11½ x 15 in. (black cat); 7¼ x 11 in. (striped cat) (sight) (3)

\$3,000-5,000

#### PROVENANCE:

Black cat:

Barthwatte Collecion

The Rookery Antiques, Deposit, New York, March 1986





**333**

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

*Portrait of an Child Holding a Spray of Red Berries*

oil on board  
14½ x 10½ in.

\$12,000-18,000



334



335

**334**

**AMERICAN SCHOOL (19TH CENTURY)**

**FABRIC COLLAGE OF A DOG**

inscribed *Remember, me,/ When morning from the damps of night,/ Beams o're the eye in rosy light,/ and calls thee forth with smiles benign;/ Oh think whose heart responds to thine,/ And still with sympathy divine/ Remember Me, (center)*

mixed media on paper

13½ x 9½ in. (sight)

\$1,500-3,000

**PROVENANCE:**

Van Wagoner Family

M.J. Stewart, Homestead Antiques, Woodbury, Connecticut, April 1986



336

**335**

**POSSIBLY DAVID HIESTAND**

**Watercolor of a lion**

signed and dated *David Hiestand/ 1832* (lower edge); painted on a receipt or ledger

watercolor and ink on paper

3¼ x 4½ in.

dated 1832

\$800-1,200

**336**

**AMERICAN SCHOOL (19TH CENTURY)**

**A Collage Depicting Paired Birds**

inscribed *When gentle twilight, pure and calm,/ Comes leaning on Reflection's arm,/ When over the throng of care and woes,/ Her veil of sober tints she throws,/ Wooing the spirit to replace,/ Remember Me (center)*

mixed media

12 x 9¼ in. (sight)

\$1,000-2,000



**337**

**J.N. CRAMMER**

*Portrait of E. Parker*

signed and inscribed *J.N. Crammer Miniature &/ Profile painter/  
New York and E. Parker July 1841/ aged 29 (reverse)*

watercolor on paper  
10¾ x 8¼ in. (sight)  
painted in 1841

\$4,000-8,000

**PROVENANCE:**

David Wheatcroft, Westborough, Massachusetts, August 2001



**338**

**NEW ENGLAND SCHOOL (19TH CENTURY)**

*Mourning Picture in Memory of Mrs. Desire Cushing*

inscribed on wood backing *Aunt Jennie Tivnin/ to H.S. Cushing/  
7/4/1925*

watercolor on paper  
6½ x 8½ in. (sight)  
painted in 1820

\$4,000-6,000

**PROVENANCE:**

Lawrence Estate, Fitchburg, Massachusetts

Nathan Liverant & Son, Colchester, Connecticut, July 1987



337

338

### 339

#### **SAMUEL ADDISON SHUTE (1803-1836), POSSIBLY IN COLLABORATION WITH RUTH WHITTIER SHUTE (1803-1882)**

*A Pair of Portraits of Silas and Rebecca Sherman*

watercolor, pen and ink on paper, together in a paint decorated yellow and red frame

14 x 10 in. (each)

\$30,000-50,000

##### **PROVENANCE:**

Fred and Kathryn Giampietro American Art and Antiques, New Haven, Connecticut, July 1986

The frame: M.J. Stewart, Homestead Antiques, Woodbury, Connecticut, November 1983

Exquisitely rendered watercolors of a husband and wife, these portraits relate closely to works attributed to the collaboration of husband and wife Samuel Addison Shute (1803-1836) and Ruth Whittier Shute (1803-1882). From available evidence, it appears that Samuel's hand is more evident in these works though it very possible that Ruth also contributed to their execution. Shute-attributed portraits appear to feature two very different types of facial drawing, suggesting that husband and wife each had their own style. Many depict a frontal face with heavy shading around the nose and mouth, a contrast to the three-quarter pose with virtually no shading seen in the portraits offered here. A portrait of Joseph Gilman Parker with a face rendered in the first style is inscribed *Drawn by R.W. Shute / and / Painted by S.A. Shute* (American Folk Art Museum, acc. no. 2001.17.1). This suggests that the heavily shaded faces were the work of Ruth and the minimally-shaded faces in outline illustrate Samuel's hand. The faces on these portraits are delicately delineated with a minimal application of rosy pigment to the cheeks of the woman. A portrait of a woman attributed to the Shutes at the New-York Historical Society displays remarkably similar facial drawing and similar renditions are seen in a pair of portraits of Isaac Orr and Mary Johnson Orr, attributed to Samuel only (New-York Historical Society, acc. no. 1937.450; the Orr portraits were offered by David A.

Schorsch-Eileen M. Smiles American Antiques, see Roberta Smith, "Worlds Within Worlds Mix It Up at The Winter Show," *The New York Times*, February 19, 2020). Like the faces, the woman's hand is neatly rendered in outline and compares favorably with hands seen in many Shute portraits, such as that at the New-York Historical Society cited above.

Details of the sitters' dress also support a Shute attribution. Most tellingly, the eyelid trim of the woman's dress is expressed by repeated pencilled motifs representing the voids on top of white paint. One of these motifs is a small circle with three pointed leaf shapes. Almost identical pencilled detailing appears on the apron of Caroline Smith in her 1830 portrait attributed to the Shutes (Sotheby's, New York, January 23-25, 2015, lot 892). The husband wears a black jacket with "puffy" sleeves, a waistcoat rendered with a single black line and a shirt ruffle sketched in pencil. In addition to the portrait of Joseph Gilman Parker cited above, other male portraits by the Shutes with these details include those of Samuel French and Josiah C. Burnham (National Gallery of Art, acc. no. 1971.82.32 and American Folk Art Museum, acc. no. 2013.1.10). These works are on a smaller scale than the vast majority of the Shutes' portraits. However, they are almost identical in size to those of Josiah C. Burnham (cited above) and his wife Abigail.

As noted at the time of their sale in 1986, the portraits were found in East Lyme, Connecticut and thought to depict Silas Sherman and Rebecca Lee. The latter is probably Rebecca Leek (1805-1888) of East Hampton who married Silas Sherman. Little is known of Sherman, who is often confused with Silas E. Sherman (1809-1872) in the genealogical record. In the 1850 census, the couple were living in East Hampton and had 16 year-old Eleanor (Elnora) and 7 year-old Almeran. The man in the portrait wears a gold anchor pin and was thought to be a sea captain; however, Silas' occupation in 1850 was listed as shoemaker. Thereafter, Silas disappears from the record. Eleanor Sherman married Jeremiah Clark (1820-1910) in East Lyme in 1854 and by 1860, Rebecca and Almeran were also living in East Lyme. The vast majority of their neighbors were either seamen or fisherman, as was Almeran, and it is possible that Silas also had ties to the sea.







340



341

### ■340

#### A GRAIN AND FLORAL PAINT DECORATED MINIATURE BLANKET CHEST

PROBABLY SCHOHARIE COUNTY, NEW YORK, CIRCA 1830

8½ in. high, 19 in. wide, 7½ in. deep

\$8,000-12,000

#### PROVENANCE:

David Wheatcroft Antiques, Westborough, Massachusetts, April 2000

### 341

#### A QUEEN ANNE CHERRYWOOD PIPE BOX

RHODE ISLAND, 18TH CENTURY

together with two clay pipes

15¼ in. high, 5¼ in. wide, 4¼ in. deep

\$5,000-8,000

#### PROVENANCE:

Eden Galleries, Salem, New York



**342**

**AMERICAN SCHOOL (19TH CENTURY)**

*A Fireboard: Landscape with Waterfalls*

oil on canvas

34 x 33½ in.

\$2,000-4,000

**PROVENANCE:**

Anthony and Ellen Barrett Antiques, Mullica Hill, New Jersey, May 1979



342

**343**

**AMERICAN SCHOOL (19TH CENTURY)**

*Pair of Portraits: Dr. and Mrs. George Thomas of Syracuse, New York*

oil on canvas, mounted on panel

33 x 26¾ in. (the man); 34 x 27 (the woman) (sight)

(2)

\$5,000-10,000

**PROVENANCE:**

Marna Anderson, New York, December 1979



343



344

### ■344

**TWO PAINTED SACK-BACK WINDSOR ARMCHAIRS**  
ATTRIBUTED TO AMOS DENNISON ALLEN (1774-1855),  
WINDHAM, CONNECTICUT, EARLY 19TH CENTURY

36 in. high (each)

(2)

\$5,000-7,000

**PROVENANCE:**

Nathan Liverant & Sons, Colchester, Connecticut, April 1979



345

### 345

**A STENCIL AND PAINT-DECORATED PINE DOCUMENT BOX**

NEW ENGLAND, CIRCA 1850

the interior lid decorated with fruit and leaves

7¼ in. high, 12 in. wide, 8 in. deep

\$2,000-4,000

**PROVENANCE:**

Nathan Liverant and Son Antiques, LLC, Colchester, Connecticut,  
January 2016



■346

**A GRAIN-PAINTED PINE FEDERAL DRESSING TABLE**

MAINE OR NEW HAMPSHIRE, EARLY 19TH CENTURY

37 in. high, 35½ in. wide, 20¼ in. deep

\$4,000-6,000

**PROVENANCE:**

Elliott and Grace Snyder, South Egremont, Massachusetts, April 1994

**LITERATURE:**

John Kirk, *American Furniture and the British Tradition* (New York, 1982), pp. 154-155, pl. 398.





**347**

**A RELIEF CARVED PINE BUST OF  
ABRAHAM LINCOLN**  
AMERICAN, CIRCA 1900

10 in. high

\$5,000-8,000

**PROVENANCE:**

David Wheatcroft Antiques, LLC,  
Westborough, Massachusetts, August  
2007



■348

**A SHEET-IRON GALLOPING HORSE  
WEATHERVANE**

AMERICAN, 19TH CENTURY

55 in. high, 41 in. wide

\$3,000-5,000

**PROVENANCE:**

Marna Anderson, New Paltz, New York, July 1980



348



349

349

**A CARVED AND PAINT-DECORATED PINE  
FIGURE OF A SNIFFING HOUND**

AMERICAN, 19TH CENTURY

9¾ in. high, 16¾ in. wide, 3½ in. deep

\$3,000-5,000

**PROVENANCE:**

Tim Flirsheimer Vintage Art and Design, Erwinna,  
Pennsylvania, August 2007

350

**A CARVED AND PAINT-DECORATED PINE  
FIGURE OF A SITTING DOG**

AMERICAN, 19TH CENTURY

9¾ in. high

\$2,000-4,000

**PROVENANCE:**

Tim Flirsheimer Vintage Art and Design, Erwinna,  
Pennsylvania, August 2007



350



351

**351**

**A CARVED AND PAINTED HUDSON RIVER  
PADDLE WHEELER TRADE SIGN**  
AMERICAN, LATE 19TH CENTURY

14½ in. high, 43.1.2 in. wide, 5½ in. deep

\$2,000-4,000

**PROVENANCE:**

M.J. Stewart, Woodbury, Connecticut

**352**

**A CARVED LIMESTONE MARKER**  
NEW ENGLAND, 18TH CENTURY

12 in. high, 17½ in. wide, 5¼ in. deep

\$4,000-6,000

**PROVENANCE:**

Barbara MacDonald Family, Hartford, Connecticut  
Peter Tillou, Litchfield, Connecticut



352





353

■353

**A PAINTED SHEET-IRON CODFISH  
WEATHERVANE**

NEW ENGLAND, EARLY 19TH CENTURY

12 in. high, 39 in. long,

\$2,000-4,000

**PROVENANCE:**

Brewster Family, Preston, Connecticut  
Beverly Thayer, Stone Cellar Antiques, Old Mystic,  
Connecticut, June 1980

**LITERATURE:**

Frank Maresca and Roger Ricco, *American  
Vernacular: New Discoveries in Folk, Self-Taught,  
and Outsider Sculpture* (New York, 2002), p. 287.

■354

**A CARVED AND PAINTED PINE  
GENTLEMAN DANDY HABERDASHER'S  
TRADE SIGN**

PROBABLY NEW ENGLAND, LATE 19TH  
CENTURY

24 in. high, 15 in. wide, 2¼ in. deep

\$3,000-5,000

**PROVENANCE:**

Ted and Carole Hayward, The Yankee Smuggler  
Antiques, Richmond, New Hampshire, August  
1996



354



355

**•355**

**A WOOD AND WOVEN GRASS RATTLE IN THE FORM OF A BEAR**

PROBABLY MAKAH TRIBE, NORTHWEST COAST, CIRCA 1890

on pine rollers

6¼ in. high, 10¼ in. wide, 2½ in. deep

\$1,500-3,000

**PROVENANCE:**

Wellman Collection

Sotheby's, New York, 4 June 1997, lot 214

Marcy Burns, Glenside, Pennsylvania, October 1997



356

**•356**

**A CARVED AND PAINTED WOOD BEAR-FORM CEREMONY RASP**

UTE TRIBE, NORTHEASTERN UTAH, LATE 19TH CENTURY

3 in. high, 24½ in. long, 2 in. wide

\$1,500-3,000

**PROVENANCE:**

Morningstar Gallery, Santa Fe, New Mexico, April 1990

This unique bear-form rasp was used by members of the Ute tribe during The Bear Dance, a ceremony performed by tribe members for both hunting and sexual success (letter from Morningstar Gallery).



357

**•357**

**A CARVED AND PAINTED SPRUCE SHAMAN RATTLE IN THE FORM OF A BIRD**

PROBABLY TLINGIT, SOUTHEAST ALASKA,

4½ in. high, 12 in. long, 3 in. wide

\$1,500-3,000

**PROVENANCE:**

Hudson Bay Fur Co. Inc., Seattle

Mr. and Mrs. Charles Hunt, Woodbury, Colorado

Litchfield Auctions, Litchfield, Connecticut,

November 1981





**358**

**A GROUP OF CARVED BURLWOOD TABLEWARE**

AMERICAN, LATE 18TH/ EARLY 19TH CENTURY

comprising a bowl, scoop and porringer

5¼ in. high, 11½ in. wide, 10½ in. deep (the bowl)

2¼ in. high, 4 in. wide, 6¾ in. deep (the scoop)

1½ in. high, 4¾ in. wide, 4¾ in. deep (the porringer)

(3)

\$2,000-4,000

**PROVENANCE:**

The bowl: Judith and James Milne, New York,

The scoop: Devere Card Collection, Hamilton, New York

Madeline Killeen Antiques and Appraisals, Ithaca, New York, July 1983

The porringer: Andrew and Anita Swatkovsky, Hubbardsville, New York, July 1983

■ 359

**A PAINT-DECORATED WINDSOR  
ROCKING CHAIR**

AMERICAN, 19TH CENTURY

36 in. high

\$800-1,200

**PROVENANCE:**

M.J. Stewart, Homestead Antiques, Woodbury,  
Connecticut, July 1972

This unique windsor rocking chair was the  
first piece the Siegmund's purchased for their  
collection.



359

360

**A GRAIN-PAINTED WOOD SHADOW BOX**

AMERICAN, 19TH/EARLY 20TH CENTURY

with sliding window

18 in. high, 13 in. wide, 5¼ in. deep

\$2,000-4,000



360





361

### 361

#### A PAINT-DECORATED TURNED WOOD STOOL

PROBABLY NEW ENGLAND, CIRCA 1840

6 in. tall, 10¾ in. wide, 6½ in. deep

\$1,000-1,500

#### PROVENANCE:

The Norwoods



362

### 362

#### A CARVED AND YELLOW PAINTED PINE FOOTSTOOL

NEW ENGLAND, MID-19TH CENTURY

12 in. high, 17½ in wide, 9 in. deep

\$2,000-4,000

#### PROVENANCE:

Scherre Mumpower American Antiques, Troy, Ohio, August 2013

### ■363

#### A GRAIN-PAINTED PINE DRESSING TABLE WITH LYRE-FORM MIRROR HOLDER

NEW ENGLAND, CIRCA 1849

57 in. high, 37 in. wide, 18½ in. deep

\$2,000-3,000



363

**364**

**A CARVED WHITE MARBLE RECUMBENT LION**

HD, PROBABLY PHILADELPHIA, DATED 1933

initialed *HD* on front and *33* on reverse

13½ in. high, 27 in. long, 5¼ in. deep

\$20,000-40,000

**PROVENANCE:**

Joyce and Ron Bassin, A Bird in Hand Antiques, Florham Park, New Jersey, January 2013

This stately lion is the work of mysterious carver, HD, likely a stone mason from Philadelphia. A number of his works have been discovered in the area, all carved from marble building stones, signed HD and dated from the 1930s. This dating suggests that he artist could have lost work in the Great Depression and turned to carving as another source of income. For another work by the carver see The American Folk Art Museum accession number 2016.6.2.





(reverse)



365

### ■365

#### A GRAIN-PAINTED AND STENCILED WOOD AND RUSH SEAT STOOL

PROBABLY PENNSYLVANIA, CIRCA 1840

16 in. high, 30½ in. wide, 16 in. high

\$2,000-4,000

#### PROVENANCE:

Litchfield Auction Gallery, Litchfield, Connecticut,  
1984



366

### ■366

#### A PAINTED AND BAMBOO TURNED WOOD WRITING-ARM WINDSOR CHAIR

NEW ENGLAND, EARLY 19TH CENTURY

36 in. high

\$2,000-4,000

#### PROVENANCE:

M.J. Stewart, Homestead Antiques, Woodbury,  
Connecticut, August 1979

### ■367

#### A CHIPPENDALE RED-PAINTED TALL CHEST-OF-DRAWERS

PROBABLY NEW ENGLAND, 1760-1780

45 in. high, 40¼ in. wide, 20½ in. deep

\$2,000-4,000

#### PROVENANCE:

M.J. Stewart, Homestead Antiques, Woodbury,  
Connecticut, January 1980



367



**368**

**A MINIATURE GRAIN-PAINTED PINE CHEST-OF-DRAWERS**  
POSSIBLY SOUTH SHAFTSBURY, VERMONT, EARLY 19TH CENTURY

14 in. high, 11¾ in. wide, 7¼ in. deep

\$4,000-6,000

**PROVENANCE:**

Skinner, Boston, 4 November 2006, lot 639

David Wheatcroft Antiques, Westborough, Massachusetts, August 2007





369

**369**

**AMERICAN SCHOOL (LATE 19TH CENTURY)**

*Still Life of Fruit and Melon in a Milk Glass Compote*

oil on panel

17 x 22¾ in. (sight)

\$2,000-4,000

**PROVENANCE:**

Jackie Radwin, San Antonio, Texas, September 2004



370

**370**

**A DIMINUTIVE PAINTED METAL GLOBE IN WOOD STAND**

AMERICAN, 19TH CENTURY

10 in. high

\$4,000-6,000

**PROVENANCE:**

Stephen Score, Boston, Massachusetts, January 2007



**371**

**A POLYCHROME PAINT-DECORATED  
PRESENTATION DOUGH TROUGH**  
NEW YORK, MID-19TH CENTURY

10¼ in. high, 13¼ in. wide, 9 in. deep

\$4,000-6,000

**PROVENANCE:**

Peter Tillou, Litchfield, Connecticut

James and Nancy Glazer, Bailey's Island, Maine, April 1997



371

**372**

**AMERICAN SCHOOL (19TH CENTURY)**

*Landscape, possibly Litchfield, Connecticut*

dated 1810 in pencil (bottom right)

watercolor on paper

6 x 7¼ in. (sight)

painted in 1810

\$4,000-6,000

**PROVENANCE:**

Nathan Liverant & Son, Colchester, Connecticut, April 1989



372



373

### 373

#### AMERICAN SCHOOL (19TH CENTURY)

*Fireboard depicting a Georgian House*

oil on panel

32 x 40½ in. (sight)

\$4,000-6,000

#### PROVENANCE:

Wayne Pratt & Company, Woodbury, Connecticut, January 1993

### 374

#### A GRAIN AND FLORAL PAINTED BLANKET CHEST

PROBABLY SCHOHARIE COUNTY, NEW YORK, CIRCA 1830

initialed *MNV*

19½ in. high, 43½ in. wide, 18½ in. deep

\$8,000-12,000



374





### 375

#### A COMPASS-DRAWN AND PAINT-DECORATED BOX

POSSIBLY BY GEORGE ROBERT LAWTON (1813-1885), SCITUATE, RHODE ISLAND, 1835-1850

underside of lid inscribed in red pencil *George/ G*; paintwork appears refreshed

11 in. high, 23¾ in. wide, 13¼ in. deep

\$5,000-10,000

#### PROVENANCE:

Hesse Galleries, Otego, New York, July 1983

Bearing the distinctive circular and heart motifs seen on another box attributed to George Robert Lawton, Sr. (1813-1885), this box appears to be another example of this inventive craftsman's work. The paint, however, is thickly applied and often oversteps the outlines of the compass-drawn designs whereas the Lawton-attributed box has thin layers of paint, each

color meticulously placed within its designated space. It is possible that the paintwork visible on the box offered here is a later application that covers a similar, original scheme. As this box was sold soon after the Lawton-attributed box received considerable attention at auction, someone might have been tempted to make a copy. However, at this time, the maker of the Lawton-attributed box was believed to be John Congdon Colvin and it was only several years later that David Schorsch uncovered the identity of the craftsman as George Robert Lawton. Thus, the presence of the inscription *George* on the underside of the lid on the box offered here argues in its favor that it too was made by Lawton. For the Lawton-attributed box and more on the maker, see David A. Schorsch, "A 19th-Century Rhode Island Folk Artisan Discovered: Lawton, Not Colvin," *Maine Antique Digest* (March 1987), pp. 18-19D and David A. Schorsch, "Father and Son: The Painted Furniture of George Robert Lawton, Senior and Junior," in Jane Katcher, David Schorsch and Ruth Wolf, eds., *Expressions of Innocence and Eloquence: Selections from the Jane Katcher Collection of Americana*, vol. II (New Haven, 2011), pp. 182-201.



376

### 376

#### AMERICAN SCHOOL (19TH CENTURY)

##### *Portrait of Theresa Carino*

inscribed in graphite *Teresa Carino/* about 1859/  
*[illeg]* (on reverse)

oil on panel

11¼ x 17¼ in.

Painted circa 1859

\$4,000-6,000

#### PROVENANCE:

The Collection of Julian Strauss

Bernard and S. Dean Levy, New York, January 1980



377

### 377

#### A FEDERAL GRAIN-PAINTED AND MARBLEIZED TILT-TOP CANDLESTAND NEW ENGLAND, EARLY 19TH CENTURY

27¾ in. high, 22 in. wide, 15½ in. deep

\$2,000-4,000

#### PROVENANCE:

Frank and Barbara Pollack, Highland Park, Illinois,  
 October 1980





378

**378**

**AMERICAN SCHOOL (19TH CENTURY)**

*Portrait of a Gentleman with The New-Yorker*

oil on canvas  
38 x 27 in. (sight)  
Painted in 1834-1837

\$8,000-12,000

**PROVENANCE:**

Dave Pottinger, Topeka, Indiana

**EXHIBITED:**

New York, American Folk Art Museum, *Made in New York City: The Business of Folk Art*, 19 March - 28 July 2019.

**LITERATURE:**

Elizabeth V. Warren, *Made in New York City: The Business of Folk Art* (New York, 2019), p. 33.

*The New-Yorker* was a literary magazine published by Horace Greely starting in 1834. However, the publication was short-lived as it closed during the Panic of 1837. It can be presumed that this portrait was painted during those years.



THE SIEGMUND COLLECTION OF AMERICAN FOLK ART

**379**

**AMERICAN SCHOOL (20TH CENTURY)**

*A Landscape: Possibly Newburgh, New York*

oil on canvas

65 x 98½ in.

\$4,000-6,000

**PROVENANCE:**

John Gordon Gallery, New York, May 1979





380

THE SIEGMUND COLLECTION OF AMERICAN FOLK ART

**380**

**ABRAHAM WALKOWITZ (1878-1965)**

*Isadora Duncan*

signed A. Walkowitz (lower left)

watercolor on paper

13½ x 8 in. (sight)

\$2,000-4,000



381

THE SIEGMUND COLLECTION OF AMERICAN FOLK ART

**381**

**MOSES SOYER (1899-1974)**

*Male Dancer in Blue Tights and White Shirt*

signed M. Soyer (lower right)

oil on canvas

20 x 9¾ in. (sight)

\$3,000-5,000



382

### 382

**A GROUP OF FOUR RECUMBENT LIONS**  
PROBABLY AMERICAN, EARLY 19TH CENTURY

7 in. high, 5 in. wide, 10¼ in. deep (the largest) (4)

\$3,000-5,000

**PROVENANCE:**

Lion with a ball:  
David Pottinger Collection  
The Collection of Marna Anderson, New Paltz, New York  
Skinner, Bolton, 21 March 1998, lot 48

### ■383

**A MOLDED SHEET-IRON ROOSTER WEATHERVANE**  
POSSIBLY BERKS COUNTY, PENNSYLVANIA,  
19TH CENTURY

13 in. high, 22 in. wide, 6½ in. deep

\$3,000-5,000

**PROVENANCE:**

George Kunkel Family, Berks County, Pennsylvania,  
M.J. Stewart, Homestead Antiques, Woodbury,  
Connecticut, December 1985



383



■384

**A PINE AND ASH HUTCH TABLE**

PROBABLY NEW ENGLAND, LATE 18TH CENTURY

with hinged top and storage in base  
28 in. high, 37½ in. diameter

\$3,000-5,000

**PROVENANCE:**

Litchfield Hills Antiques, Litchfield, Connecticut, May 1978





### 385

#### A GROUP OF THREE BOXES

PROBABLY NEW ENGLAND, 19TH CENTURY

comprising a grain-painted four-part pine box, a grain-painted cutlery tray and a paint decorated and compass drawn wall pocket

3½ in. high, 9¾ in. wide, 9¾ in. deep (the box)

6 in. high, 11½ in. wide, 8¾ in. deep (the tray)

11 in. high, 6½ in. wide, 3¼ in. deep (the wall pocket)

(3)

\$1,500-3,000

#### PROVENANCE:

The box: Litchfield Auction Gallery, Litchfield, Connecticut, lot 233



**386**

**A CARVED AND PAINT-DECORATED  
ARTICULATED PINE FIGURE OF A DOG**

AMERICAN, 19TH CENTURY

6 in. high, 13 in. wide, 4 in. deep

\$2,000-4,000

**PROVENANCE:**

American Primitive, New York



386

**387**

**A PAIR OF PAINTED LEATHER FIRE  
BUCKETS**

PROBABLY NEW ENGLAND, DATED 1799

together with a fire horn, dated 1826

20 in. high (largest)

(3)

\$3,000-5,000

**PROVENANCE:**

Circa Antiques Inc., Ft. Lauderdale, Florida,  
November 1980

Sarah Waldron married Issac Wardwell on  
September 9, 1756. They had 5 children. Newton  
Waldron was Justice of the Peace in Bristol  
Rhode, Island (May 1792-1804). He died March  
17th, 1827 at the age of 75.



387



**388**

**ISAAC AUGUSTUS WETHERBY (1819-1904)**

*Mrs. Wisnell's Two Sons*

oil on canvas

36 x 29¼ in.

painted in 1842

\$10,000-20,000

**PROVENANCE:**

I. Jay & Felice A. Zweig, Eden Galleries, Salem, New York

This piece is listed in Isaac Wetherby's journal as painted on January 18th, 1842, and he noted that one of the children was painted after death. His journal was published in *The New York Historical Society Quarterly Bulletin*, vol. xxv (April, 1941), p. 65.



**389**

**A SMALL EMBROIDERY DEPICTING A  
HORNED COW**

PROBABLY NEW ENGLAND, 19TH CENTURY

5¼ x 7½ in.

\$1,000-2,000

**PROVENANCE:**

Elliot and Grace Snyder Antiques, South  
Egremont, Massachusetts, April 2009



389

**■390**

**A 'RAINBOW' GRAIN-PAINTED PINE  
BLANKET CHEST**

VERMONT, EARLY 19TH CENTURY

26 in. high, 42¼ in. wide, 18½ in. deep

\$4,000-6,000

**PROVENANCE:**

Fred Giampietro, New Haven, Connecticut, April  
1988

**LITERATURE:**

David S. Smith, "Southport- Westpost Antiques  
Show," *Antiques and the Arts Weekly*, 6 May 1988,  
p. 86.



390

**391**

**A CARVED AND PAINTED WOOD DOG**

AMERICAN, CIRCA 1830

11¼ in. high

\$2,000-4,000

**PROVENANCE:**

Nevermore Antiques, Dover, New Hampshire, July 2005



391

**392**

**A CARVED AND PAINTED PINE, CANVAS  
AND SHEET-IRON GENTLEMAN IN TOP  
HAT WHIRLIGIG**

AMERICAN, EARLY 19TH CENTURY

12 in. tall

\$2,000-4,000

**PROVENANCE:**

Litchfield Auction Gallery, Litchfield, Connecticut,  
17 March 1985, lot M138

**LITERATURE:**

Litchfield Auction Gallery advertisement, *Antiques  
and the Arts Weekly*, 8 March 1985, p.123



392

**393**

**A NEOGOTHIC PAINT-DECORATED PINE  
WALL SHELF**

AMERICAN, LATE 19TH CENTURY

41 in. high, 8¾ in. wide, 3½ in. deep

\$3,000-5,000

**PROVENANCE:**

Stephen Score, Boston, January 2004



393



**394**

**A CARVED AND STENCIL-PAINTED PINE  
LYRE-FORM MUSIC STAND**  
PROBABLY AMERICAN, 19TH CENTURY

with weighted base  
18 in. high, 15 in. wide

\$800-1,200

**PROVENANCE:**

Malcolm Magruder, Millwood, Virginia, April 1992



394

**395**

**A HOOKED RUG DEPICTING A DOG**  
AMERICAN, CIRCA 1900

34 x 36 in.

\$2,000-3,000

**PROVENANCE:**

Elliot and Grace Snyder Antiques, South  
Egremont, Massachusetts, September 1993



395



396

**396**

**A CARVED AND PAINTED PINE KNIFE SHARPENER**

CONNECTICUT, 1966

inscribed in pencil *Made bai/ Michele A/ Jadreo Torington Conn/ 1966 EG 86* on the underside of the table

12¼ in. high, 13 in. wide, 5¼ in. deep

\$2,000-3,000

**PROVENANCE:**

Joel and Mary Weber, Milford, Connecticut, October 1988

**397**

**A CARVED AND PAINTED PINE CARPENTER AT THE LATHE**

CONNECTICUT, 1966

with hanging drawers under table; inscribed in pencil *made bai M A / Jacdreo 1966 eg 86/ Torington Conn/ USA* on one side and the underside of one drawer

12 in. high, 22 in. wide, 8 in. deep

\$2,000-3,000

**PROVENANCE:**

Joel and Mary Weber, Milford, Connecticut, October 1988



397



**398**

**JAMES RYDER VAN BRUNT (1820-1916)**

*Watercolor View of Brooklyn Street with Red Houses and White Church*

signed and dated *RVB/1865* (lower right)  
watercolor on paper  
8 x 9½ inches (oval), 7¾ x 9½ in. (overall)  
painted in 1865

\$2,000-4,000

**PROVENANCE:**

Litchfield Hill Antiques, Litchfield, Connecticut, April 1980

This watercolor possibly depicts the Dutch Reformed Church on Hoyt Street in Brooklyn.



398

**399**

**A PAINT-DECORATED BLANKET CHEST WITH DRAWER**

NEW ENGLAND, MID-19TH CENTURY

appears to retain original brasses  
37 in. high, 41 in. wide, 20¼ in. deep

\$4,000-6,000

**PROVENANCE:**

Robert J. Boyce Collection, Coventry, Connecticut  
Nathan Liverant, Colchester, Connecticut, June 1980



399



400

#### 400

##### A PAIR OF CARVED AND PAINTED PINE LIONS WITH DECALOGUE

AMERICAN, 19TH CENTURY

13½ in. high, 23¼ in. long (each)

\$3,000-5,000

##### PROVENANCE:

Outsider Folk Art Gallery, Wyomissing, Pennsylvania, May 2012

For a similar example see American Folk Art Museum accession number 2002.33.1.

#### 401

##### TWO HOOKED HANDBAGS

GRENFELL, NEWFOUNDLAND OR LABRADOR, 19TH CENTURY

each with original label; one label reads *GRENFELL/LABRADOR INDUSTRIES/ Handmade in/ CANADIAN LABRADOR*; the other reads *Grenfell Labrador Industries/ HANDMADE IN NEWFOUNDLAND & LABRADOR*

12 x 12 in.; 10½ x 12½ in. (not including handles)

(2)

\$4,000-6,000

##### PROVENANCE:

William and Susan Gault Antiques, Thetford Center, Vermont, April 1999



401





**402**

**AN ARTICULATED PAINTED PINE AND FABRIC  
CYCLIST**

PROBABLY NEW YORK CITY, EARLY 20TH CENTURY

21¼ in. long, 15½ in. high, 4.3./4 in. wide

\$5,000-10,000

**PROVENANCE:**

Litchfield Auction Gallery, Litchfield, Connecticut, 6 June 1981, lot 184 (illustrated on cover)

**EXHIBITED:**

New York, American Folk Art Museum, *Made in New York City: The Business of Folk Art*, 19 March - 28 July 2019.

**LITERATURE:**

Litchfield Auction Gallery, advertisement, *Antiques and the Arts Weekly*, 5 June 1981, p. 124.

Elizabeth V. Warren, *Made in New York City: The Business of Folk Art* (New York, 2019), p. 102.

This bicycle figure is thought to be depicting a participant in the Six-Day Bicycle Race, an endurance bike race established in 1891 and held at Madison Square Garden. It is possible that this figure might have hung in the rotunda of Madison Square Garden during the races (Elizabeth V. Warren, *Made in New York City: The Business of Folk Art* (New York, 2019), pp. 101-102.)



403

**403**

**THE HEART AND HAND ARTIST**

*Profile Portrait Sketch: Daniel H. Giles*

Inscribed Webster's Advise Beware of the Law (left)  
watercolor and ink on paper  
5 x 4 in. (sight)

\$800-1,200

**PROVENANCE:**

Bert Savage, Center Strafford, New Hampshire  
Kenneth and Ida Manko, Moody, Maine, August 1991

**LITERATURE:**

Verlyn Klinkenborg, "Folk Art Penmanship: The Calligraphic Play Between Words and Pictures," *Architectural Digest* (December, 1991), p. 124.

This charming watercolor depicts the signature symbols of the Heart and Hand Artist. For a similar example see Skinner, Malborough, 3-12 August 2020, lot 1185.



404

**404**

**A GLAZED STONEWARE 'GROTESQUE' HEAD OF A MAN**

AMERICAN, MID-19TH CENTURY

9 in. high

\$3,000-5,000

**PROVENANCE:**

Deanne Levison, Atlanta, Georgia  
Fred and Kathryn Giampietro, New Haven, Connecticut, April 1985

**LITERATURE:**

Roger Ricco and Frank Maresca, *American Primitive: Discoveries in Folk Sculpture* (New York, 1988), p. 80, no. 103.





**405**

**AMERICAN SCHOOL (19TH CENTURY)**

*Portrait of a Young Girl with a Pink Ribbon around Her Neck*

oil on panel  
22 x 17½ in.

\$8,000-12,000

**PROVENANCE:**

Hillary Underwood, Woodstock, Vermont  
The Collection of Stewart E. Gregory, Wilton, Connecticut  
Sotheby's, New York, 27 January 1979, lot 256  
Litchfield Hills Antiques, Litchfield, Connecticut, August 1982



406

**406**

**AMERICAN SCHOOL (19TH CENTURY)**

*Portrait of a Boy*

oil on canvas

24½ x 19¾ in. (sight)

\$5,000-10,000

**PROVENANCE:**

Hesse Antiques and Auction, Otego, New York, lot 116



407

**■407**

**A TURNED AND PAINTED SACK-BACK WINDSOR  
ARMCHAIR**

POSSIBLY CONNECTICUT OR RHODE ISLAND, 1775-1795

a paper label affixed to the bottom reads *From the Collection of  
John F. Street.*

37 in. high

\$2,000-4,000

**PROVENANCE:**

Halsey Munson Americana, Decatur, Illinois, August 2001



**408**

**A POLYCHROME PAINTED WOOD CARVING OF A SEATED MAN**

POSSIBLY PENNSYLVANIA, 19TH CENTURY

6½ in. high

\$1,500-3,000

**PROVENANCE:**

Dr. and Mrs. William Greenspon, New York

**LITERATURE:**

Robert Bishop, *American Folk Sculpture* (New York, 1974), p. 327, no. 607.



408

**409**

**A PAIR OF PAINTED CAST-IRON BALANCING MEN**  
AMERICAN, MID-19TH CENTURY

22 in. high

(2)

\$2,000-4,000

**PROVENANCE:**

Sidney Gecker, American Folk Art, New York, November 1990



409

410

**A CARVED AND PAINT-DECORATED CANE IN THE FORM OF A ZOUAVE SOLDIER**  
POSSIBLY GEORGE ROBERT LAWTON, SR. (1813-1885), NEW HOPE, WISCONSIN OR  
SCITUATE, RHODE ISLAND, CIRCA 1865

34 in. long

\$4,000-6,000

**PROVENANCE:**

Don Walters, Massachusetts

Austin T. Miller American Antiques, Ltd., Columbus, Ohio, November 2017

With its mustache and fez, the carved handle of this cane represents a Zouave soldier. The Zouaves were a class of French light infantry regiments who from 1830 to the 1960s served in North Africa. In America, the imagery of Zouave soldiers was popularized during the Civil War when numerous regiments on both sides adopted the Zouave name, as well as their distinctive dress and military tactics. This cane features a leopard's tail adorned with a multitude of dots that wraps around the entire length of the shaft. Similar use of dots is seen on much of the work of the inventive woodworker and paint-decorator, George Robert Lawton, Sr. (1813-1885) and

his forms include animal figures indicating he possessed the rudimentary carving skills required for the fashioning of the cane offered here. Lawton spent most of his life in Scituate, Rhode Island but spent the years from 1861 to 1870 in New Hope, Wisconsin, where he may have made this cane. For more on Lawton, see David A. Schorsch, "Father and Son: The Painted Furniture of George Robert Lawton, Senior and Junior," in Jane Katcher, David Schorsch and Ruth Wolf, eds., *Expressions of Innocence and Eloquence: Selections from the Jane Katcher Collection of Americana*, vol. II (New Haven, 2011), pp. 182-201.







**411**

**AMERICAN SCHOOL, 19TH CENTURY**

*Portrait of a Baby with Doll and Rattle*

pastel on paper  
17 x 12½ in. (sight)

\$5,000-8,000

**PROVENANCE:**

Marna Anderson, New York, October 1980



PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**412**

**ATTRIBUTED TO JOSEPH H. DAVIS (1811-1865)**

*Portrait of Ichabod Dixon, Aged 68 Years*

ink and watercolor on paper

10¼ x 7 in. (sight)

\$2,000-4,000

Ichabod Dixon was born March 25, 1795 in Lebanon, Maine. He lived to be 74, and died on June 2, 1869 in his hometown. For a comparable portrait by Davis, see Sotheby's, New York, 16 January 2003, lot 724. This piece exhibits a similar grain-painted table, rug with oval motif and calligraphy. Both pieces also portray the subject with disproportionately small feet which is characteristic of Davis' work.





PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**413**

**J. EVANS (19TH CENTURY)**

*Kendall and Dorcas Verney Gibbs*

photographs of Gibbs house on reverse

ink and watercolor on paper

11½ x 13¾ in. (sight)

circa 1830

\$3,000-5,000

**PROVENANCE:**

Annie M. Gibbs Gleason (granddaughter of sitters)  
Elmer O'Dell

**EXHIBITED:**

Chicago, The Art Institute of Chicago; St. Louis, The St. Louis Art Museum; Williamsburg, Virginia, Abby Aldrich Rockefeller Folk Art Collection; Manchester, New Hampshire, The Currier Gallery of Art, *Three New England Watercolor Painters*, 16 November – 22 December 1974 (Chicago), 17 January – 2 March 1975 (St. Louis), 25 March – 11 May 1975 (Williamsburg), 1 June – 1 September 1975 (Manchester).

**LITERATURE:**

Gail and Norbert H. Savage and Esther Sparks, *Three New England Watercolor Painters* (Chicago, 1974), pp. 14-15, no. 6.

Mr. and Mrs. Gibbs were married on September 12, 1830.



PROPERTY OF A DISTINGUISHED COLLECTOR

**414**

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

*A Pair of Portraits of Mr. Philo Franklin Wilcox and Mrs. Orpha J. Wilcox*

appear to retain their original giltwood frames  
oil on canvas; mounted on masonite  
30¼ x 25 in. (each)  
painted in 1838

\$10,000-20,000

**PROVENANCE:**

By descent to a member of the Plumb family, Springfield, Massachusetts  
Nathan Liverant & Sons, Colchester, Connecticut, 1968  
James and Catherine Perkins, East Hampton, New York  
Sotheby's, New York, January 30-31 and February 1, 1986, lot 453 (described as Mr. and Mrs. Daniel Plumb)

**LITERATURE:**

Juliette Tomlinson, *The Paintings and the Journal of Joseph Whiting Stock* (Middletown, CT, 1976), p. 73, nos. 24 and 25. (described as Mr. and Mrs. Daniel Plumb)  
Frances Phipps, "Portrait of a Mystery," *The New York Times*, 25 March 1979, p. 86.  
The Frick Art Reference Library (described as Mr. and Mrs. Daniel Plumb)

(2)

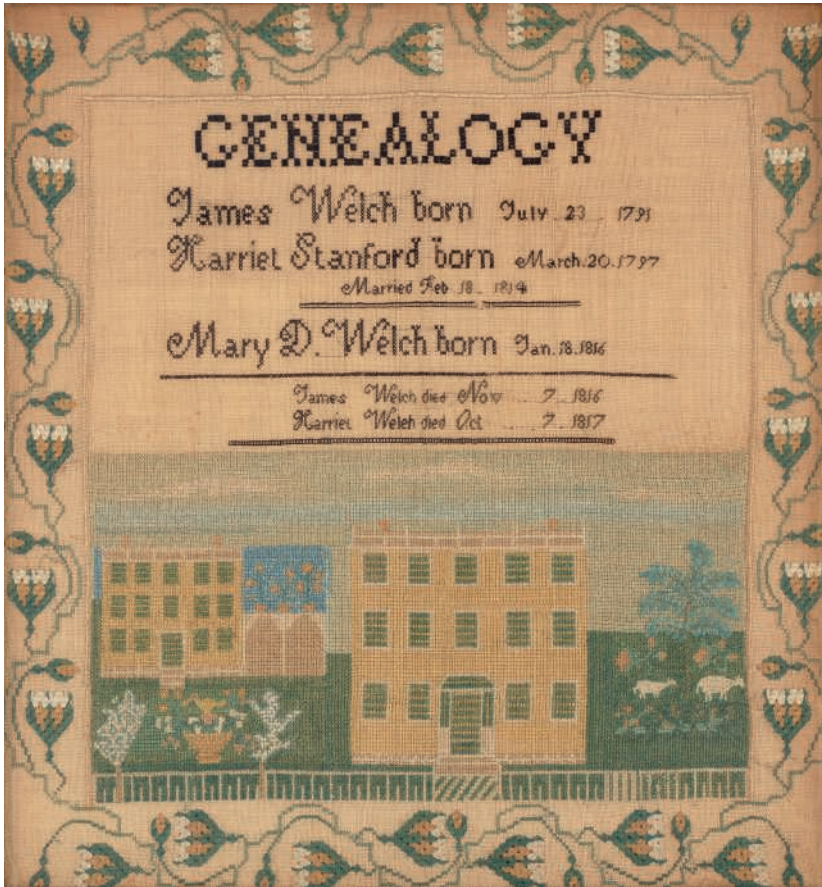
This pair of portraits illustrates one of Joseph Whiting Stock's most important patrons, Philo Franklin Wilcox (1805-1871) and his wife, Orpha J. Wood (1808-1890). As recorded in the artist's account book, the couple were painted, along with their nine-year old son, George, in 1838. In 1845, Stock painted two more of their children posthumously, once in a double portrait and again in paired individual portraits. These works, showing the young Mary and Francis Wilcox with their favorite toys are among the most significant survivals of the artist's work and are now in the collections of the National Gallery of Art (the double portrait, acc. no. 1959.11.2) and the American Folk Art Museum (the pair of individual portraits, acc. nos. 2014.6.1, .2).





Found in the home of a member of the Plumb family in Springfield, Massachusetts, the portraits were first thought to represent a Daniel Plumb and his wife along with a third portrait, their son Daniel, Jr. However, the only people living in the region with these names found in the genealogical record are Daniel Plumb (1746-1793) and his son, Daniel (1770-1792), who both died before the artist was born. Research undertaken by the firm of Nathan Liverant & Son in 1979 revealed that these portraits instead illustrate the ancestors of an allied member of the Plumb family, Philo Franklin and Orpha J. Wilcox (see Literature above; for the portrait of the couple's son, George Wilcox, described as Daniel Plumb, Jr., see Sotheby's, New York, January 22, 2006, lot 352). Philo's mother, Lucy Plumb (b. 1777), was the daughter and brother of the aforementioned Daniel Plumbs, illustrating the interconnections between the two families. The Liverants' conclusion is supported by a printed image of Philo in his later years that closely resembles the portrait of the man offered here (Louis H. Everts, *History of the Connecticut Valley in Massachusetts*, vol. II (Philadelphia, 1879), p. 845).

Born in East Berlin, Connecticut, Philo (Philomen) Franklin Wilcox moved to Springfield, Massachusetts in about 1824 where he worked with his brother, Philip, as a tinner before setting up his own business. He married Orpha J. Wood in 1826 and the couple had seven children. He appears to have enjoyed rapid success and in the 1830s he was serving on some of the more prominent civic and political posts in Springfield. He retired from his business in 1840 and thereafter focused on real estate investments, served in the state legislature and was President of the Chicopee Bank. In 1851, his net worth was estimated at \$100,000 (Everts, p. 845; A. Forbes and J.W. Greene, *The Rich Men of Massachusetts* (Boston, 1851), pp. 150-151).



415

PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**415**

**A SILK-ON-LINEN NEEDLEWORK PICTORIAL OF THE WELCH FAMILY GENEALOGY**

PROBABLY MAINE, EARLY 19TH CENTURY

17 x 16 in.

\$2,000-3,000

The Welch family lived in Cape Elizabeth, Maine where genealogic needlework was very popular.

This piece is consistent with examples from Maine with its rose-vine border and pictorial scene in the lower half. For similar examples see Betty Ring, *Girlhood Embroidery: American Samplers & Pictorial Needlework 1650-1850*, Volume I (New York, 1993), pp. 249-251.

PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**416**

**A SILK-ON-LINEN NEEDLEWORK PICTORIAL DEPICTING ADAM AND EVE**  
WROUGHT BY MARGARET FAR, AMERICAN, 18TH CENTURY

inscribed MARGARET FAR AGED 11 YEARS IN THE YEAR OF/ OUR LORD 1 THE LOSS OF A FATHER IS MUCH THE/ LOSS OF A MOTHER IS MORE THE LOSS OF CHRIST IS SUCH A LOSS THAT NO ONE CAN RE STORE (top center)

11¼ x 15¼ in. (sight)

\$2,000-4,000



416





417

PROPERTY FROM AN IMPORTANT NEW JERSEY  
COLLECTION

**417**

**SARAH APPLETON (EARLY 19TH  
CENTURY)**

*The Lady of the Lake*

watercolor on silk  
19 1/4 x 24 in. (sight)

\$2,000-3,000

PROPERTY FROM AN IMPORTANT NEW JERSEY  
COLLECTION

**418**

**A SILK-ON-LINEN NEEDLEWORK  
SAMPLER DEPICTING A HOUSE**

WROUGHT BY ANN TAYLOR, AMERICAN,  
DATED 1810

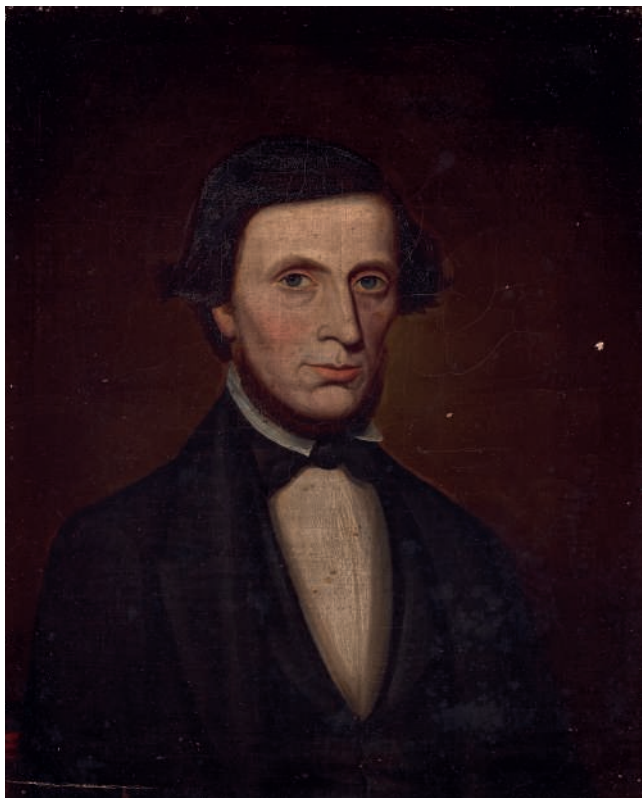
inscribed *Ann Taylor's work wrought  
in the year of our Lord 1810* (center)

16 1/4 x 10 1/2 in. (sight)

\$2,000-4,000



418



PROPERTY FROM A SOUTH CAROLINA PRIVATE COLLECTION

419

**DANIEL WHEATON (C.1805-AFTER 1870)**

*A Pair of Portraits of John and Mary Anne (Simpson) Adams*

reverse of each with 20th-century hand-inscribed labels: *John Adams/ painted by/ Daniel Wheaton/ 115 years ago* [last line crossed out] and *Mary Anne Simpson, Wife of John Adams, Painted by Daniel Wheaton*; together with two later colored photographs of the subjects

oil on canvas

9¾ x 8 in. (each)

(4)

\$5,000-10,000

**PROVENANCE:**

A Greenville, South Carolina estate

A rare example of documented Southern portraiture from the nineteenth century, this pair of portraits was painted by Daniel Wheaton (c.1805-after 1870) in Greenville, South Carolina. Wheaton was born in North Carolina and at the time of his marriage in 1827 to Grace Benson, he was noted to be "of Raleigh." Grace hailed from Greenville, South Carolina and the following year, Wheaton advertised that he was "available for portrait painting" in Pendleton, South Carolina, approximately 30 miles southwest of Greenville (*Miller's Weekly Messenger*, April 9, 1828, transcribed by G. Anne Sheriff, *Old Pendleton District Newsletter*, vol. 18, no. 8 (October 2004), p. 122). In the Federal census records from 1840 to 1870, he is listed as living in various locales in the vicinity of Greenville and his occupation described as "portrait painter" or simply "painter." For three other examples of Wheaton's work, all rendered in the mid-1820s when the artist was in Raleigh, see Museum of Early Southern Decorative Arts (MESDA) object database, nos. NN-462, NN-463 and S-5494.

The sitters are John Adams (1809-1891) and Mary (Simpson) Adams (1810-1896), Scottish immigrants who arrived in Charleston, South Carolina soon after their marriage in 1834. A mechanical engineer, architect and builder, Adams met Vardry McBee (1775-1864), the "father of Greenville, South Carolina," who persuaded him to move to the area where under the employment of McBee, Adams oversaw the construction of a large building projects, including a dam, several mills and the McBee Methodist Church, an innovative octagonal structure. John and Mary Adams lived the remainder of their lives in Greenville, active in the local Presbyterian Church and raising eleven children. Widely respected, Adams was described by McBee's granddaughter, Mrs. S.M. Landrum, as "a prince among men" (*Diary of John Adams, 1809-1891* (September 1974), as transcribed on gw.geneanet.org, accessed December 14, 2020).







PROPERTY OF A SOUTHERN COLLECTOR

**420**

**AMERICAN SCHOOL (19TH CENTURY)**

*Family Group Portrait*

oil on canvas

36 x 29¾ in.

\$8,000-12,000



AN ENQUIRING EYE: PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

•421

**A PAIR OF APPLIQUE SCHOOLHOUSE QUILTS WITH FLAG CENTERS**

AMERICAN, LATE 19TH/ EARLY 20TH CENTURY

mounted on board  
84 x 75 in. (the larger)

\$5,000-8,000

**PROVENANCE:**

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

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



421

PROPERTY OF A DISTINGUISHED COLLECTOR

422

**A CARVED AND PAINTED PINE EAGLE WALL PLAQUE**

AMERICAN, 19TH CENTURY

11 in. high, 30 in. long, 6 in. deep

\$4,000-6,000

**PROVENANCE:**

E.G.H Peter American Antiques, Norfolk, Connecticut, October 1991



422



PROPERTY FROM AN IMPORTANT NEW JERSEY  
COLLECTION

**423**

**A. BENDER**

*Valley Creekbridge*

dated and signed 1861/ A. BENDER (lower right)  
and inscribed *Valley Creekbridge* (bottom center)  
watercolor on paper  
15 x 26½ in.  
painted in 1861

\$3,000-5,000



423

PROPERTY FROM AN IMPORTANT NEW JERSEY  
COLLECTION

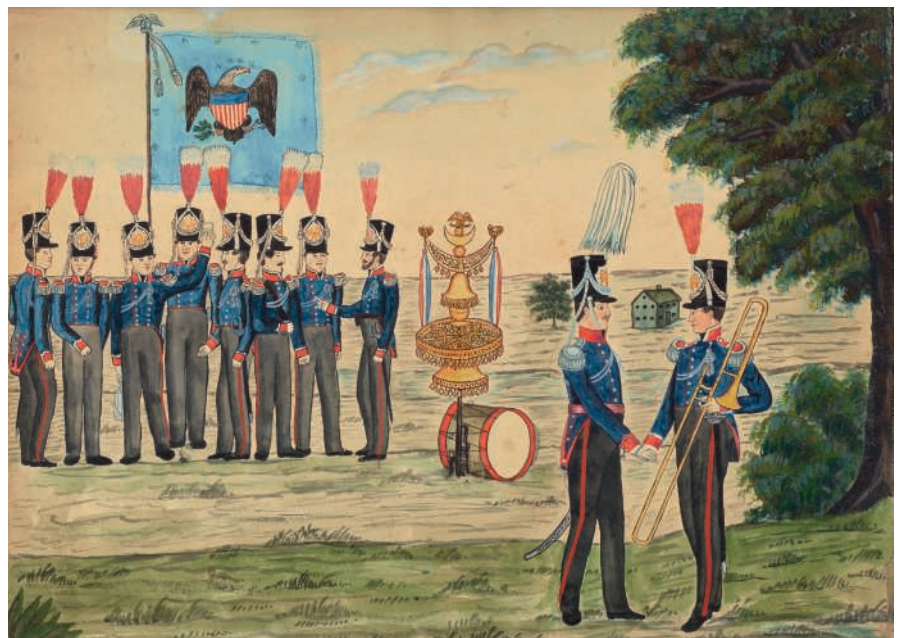
**424**

**ATTRIBUTED TO J.W. SPIELER (19TH  
CENTURY)**

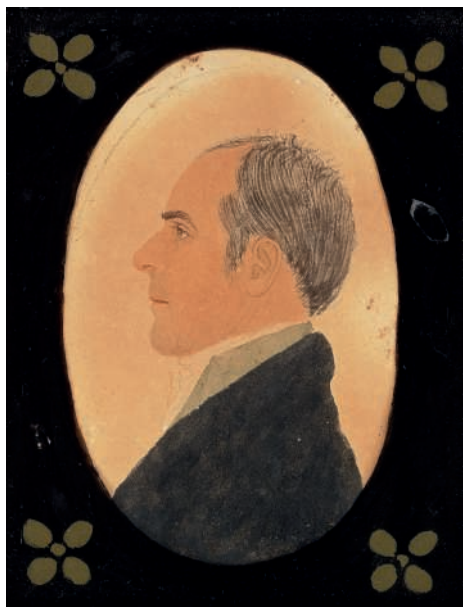
*The Parade*

ink and watercolor on paper  
9.1./2 x 13 in. (sight)

\$2,000-4,000



424



PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**425**

**AMERICAN SCHOOL (19TH CENTURY)**

*A Group of Six Miniature Portraits*

ink, watercolor and pencil on paper

4½ x 3½ in. (each) (sight)

\$2,000-4,000



426



PROPERTY OF A DISTINGUISHED COLLECTOR

**426**

**AMERICAN SCHOOL (19TH CENTURY)**

*View of West Point*

oil on canvas

26 x 36¼ in.

\$4,000-6,000

**PROVENANCE:**

Kennedy Galleries, Inc., New York

Carter De Holl Antiques, Fair Haven, New Jersey,

November 1982

PROPERTY FROM AN IMPORTANT NEW JERSEY  
COLLECTION

**427**

**POSSIBLY GREENE COUNTY, KENTUCKY  
(FIRST-HALF 19TH CENTURY)**

*Portrait of Jane Rumsey and Her Daughter  
Amie*

oil on canvas

30½ x 26¼ in.

\$5,000-10,000



427



428

PROPERTY OF AN IMPORTANT EAST COAST  
COLLECTOR

■ 428

**A MOLDED-COPPER AND CAST-ZINC  
RUNNING HORSE WEATHERVANE**  
AMERICAN, 19TH CENTURY

19½ in. high, 30 in. long

\$5,000-8,000

PROPERTY OF A DISTINGUISHED COLLECTOR

429

**AMERICAN SCHOOL (19TH CENTURY)**

*Portrait of a Dark Haired Boy in Grey*

pastel on paper mounted on canvas  
24 x 20 in.

\$4,000-6,000

**PROVENANCE:**

Sotheby's, New York, 27 January 1990, lot 1404



429





PROPERTY OF A DISTINGUISHED COLLECTOR

**430**

**AMMI PHILLIPS (1788-1865)**

*A pair of portraits: Samuel Callender and Sarah Jane Howell*

oil on canvas  
30 x 24 in. (each)

\$12,000-18,000

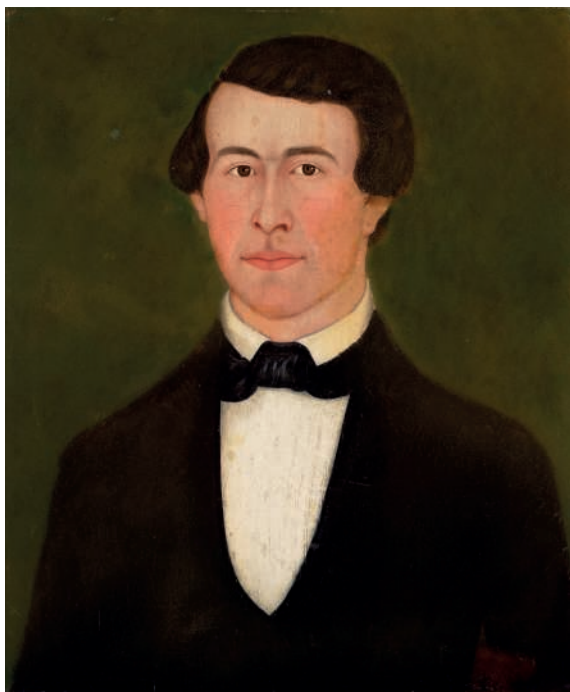
**PROVENANCE:**

As recorded in Allaway, vol. 1, p. 109 (see Literature):  
Descended in the family of the sitters  
A private collection, New York State  
Doyle, New York, 9 November 1983  
Skinner, Boston, 1 November 1986, lot 225  
David R. Hillier, West Townsend, Massachusetts  
Sotheby's, New York, 20 October 1990, lot 101

**LITERATURE:**

*The Magazine Antiques* (October 1983), p. 723.  
Howard P. Fertig, checklist, in Stacy C. Hollander and Howard P. Fertig,  
*Revisiting Ammi Phillips: Fifty Years of American Portraiture* (New York, 1994),  
67B.14 (the woman) and 68A.1 (the man).  
David R. Allaway, *My People: The Works of Ammi Phillips*, vol. 1, p. 109, nos. 272,  
273, vol. 2, p. 48.

These portraits depict Samuel Callender Howell (1807-1896) and his wife, Sally Jane Beakes (1812-1903). From Orange County, New York, the couple married in 1834 and it is likely that these portraits were painted soon after. In the Federal and New York State census records of 1850, 1860 and 1865, the couple are listed as living in Mount Holly, Orange County and, in 1870 and 1880, Walkill, located twenty-five miles northeast. Howell was a prosperous farmer and as this portrait shows, a well-read gentleman. As noted by David R. Allaway, the book in his portrait is David Ramsay's *History of the United States*, published in 1816-1817. The couple had seven children and these portraits descended in the family before entering a private collection and first selling at auction in 1983.



431

PROPERTY FROM THE COLLECTION OF LYNN P. TISHMAN

**431**

**AMERICAN SCHOOL (19TH CENTURY)**

*Portrait of a Man*

oil on canvas laid down on board  
24 3/4 x 20 1/2 in.

\$4,000-6,000

PROPERTY OF A DISTINGUISHED COLLECTOR

**432**

**AMERICAN SCHOOL (19TH CENTURY)**

*Portrait of Hattie Winner*

oil on canvas  
44 x 34 in.

\$4,000-6,000

**PROVENANCE:**

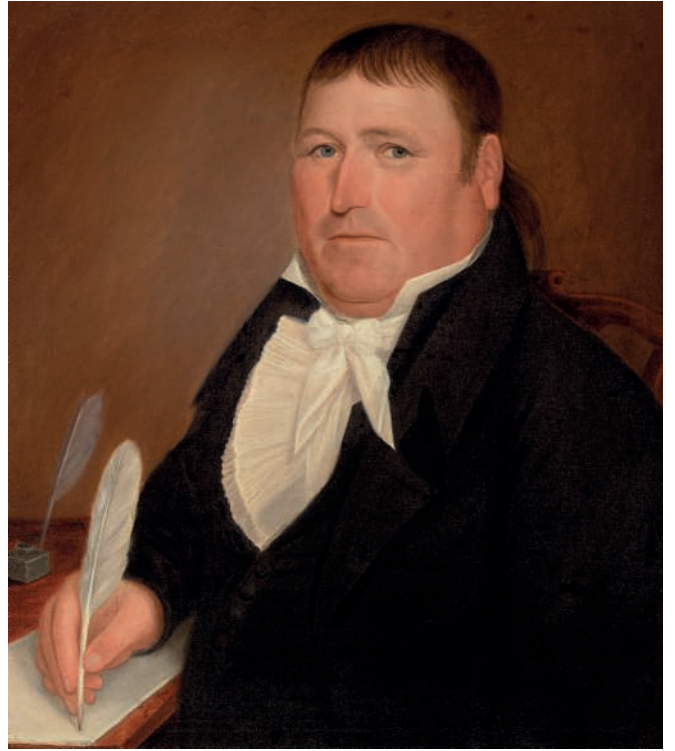
Clare B. Crider  
Columbus Museum of Art, Columbus, Ohio  
Harvey Antiques, Evanston, Illinois, October 1984

This painting depicts John F. Winner's daughter, Hattie, at the age of five.



432





PROPERTY OF A DISTINGUISHED COLLECTOR

**433**

**JOHN PARADISE (1783-1834)**

*A Pair of portraits of Mr. and Mr. Henry Dusenbery*

oil on canvas

26¼ x 23 in. (each)

(2)

\$4,000-6,000

**PROVENANCE:**

Descended in the family of the sitters

Sotheby's, New York, 27 January 1983, lot 169

Mr. Henry Dusenbery was a Jersey City, New Jersey Merchant.



PROPERTY OF A DISTINGUISHED COLLECTOR

**434**

**ATTRIBUTED TO JOSEPH GOODHUE CHANDLER (1813-1880)**

*Portrait of a Gentleman Seated in a Red Chair*

oil on canvas  
30¼ x 25 in.

\$5,000-8,000

**PROVENANCE:**

Robert Carlen, Philadelphia  
Mill Run Antiques, Spring City, Pennsylvania, February, 1970  
The Collection of Mr. John B. Schorsch and Mrs. Marjorie H. Schorsch  
Sotheby's, New York, 1-2 May 1981, lot 151  
Wayne Pratt, Marlboro, Massachusetts, January 1984

**EXHIBITED:**

Ridgefield, Connecticut, The Aldrich Museum, 1977





435

PROPERTY FROM AN IMPORTANT NEW JERSEY  
COLLECTION

**435**

**PROBABLY NEW ENGLAND SCHOOL  
(19TH CENTURY)**

*A Rural Town Scene*

oil on board  
11½ x 18 in.

\$2,000-4,000

PROPERTY OF A DISTINGUISHED COLLECTOR

**436**

**JOEL PARKS (EARLY 19TH CENTURY)**

*Portrait of a Child in a Red Dress*

oil on canvas  
30 x 24 in.

\$5,000-10,000

**PROVENANCE:**

Sotheby's, New York, 28 January 1987, lot 1077



436



PROPERTY OF A DISTINGUISHED COLLECTOR

**437**

**AMERICAN SCHOOL (MID-19TH CENTURY)**

*Portrait of Two Children*

oil on canvas  
34 x 29 in.

\$3,000-5,000

**PROVENANCE:**

Sotheby's, New York, 27 January 1983, lot 192

PROPERTY FROM AN IMPORTANT NEW JERSEY COLLECTION

**438**

**S. SIMMONS**

*The Residence of D.P. Simmons*

signed, dated and inscribed S. Simmons/  
*Bethlehem Centre/ N.Y./1876/ Residence of D.P.*  
*Simmons* (lower left)

oil on board  
17 x 24 in.  
painted in 1876

\$2,000-4,000

437



438



439



PROPERTY FROM AN IMPORTANT NEW JERSEY  
COLLECTION

**439**

**AMERICAN SCHOOL (19TH CENTURY)**

*A Spa Scene*

ink and watercolor on paper  
8¼ x 13¼ in. (sight)

\$3,000-5,000

**PROVENANCE:**

The Dietrich Collections, Philadelphia  
Frank S. Schwartz & Son, Philadelphia

**LITERATURE:**

Schwarz Galleries, *American Watercolors and  
Pastels, Philadelphia Collection XVII* (November  
1991), pl. 38.

PROPERTY OF A DISTINGUISHED COLLECTOR

**440**

**ANDREW CARLIN (1816-1871)**

*Portrait of a Young Boy and His Puppy on a  
Red Ribbon Leash*

signed and dated AB Carlin/1852 (lower right)  
oil on canvas  
36 x 29 in.  
painted in 1852

\$5,000-8,000

**PROVENANCE:**

Sotheby's, New York, 27 January 1983, lot 193A



440



Property from the Collection of Nina R. and Arthur A. Houghton, Jr.  
JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

*The miraculous draught of fish of Ruggiero and Alcina*  
(*Orlando Furioso*, VII, 32)  
black chalk, brown and gray wash, stumping  
15 $\frac{3}{8}$  x 10 $\frac{1}{4}$  in. (40.3 x 26 cm)  
\$20,000 - \$30,000

*Sacripante watching the horseman who fell him*  
(*Orlando Furioso* I, 60, 62-64)  
black chalk, brown and gray wash  
15 $\frac{1}{2}$  x 9 $\frac{3}{4}$  in. (39.4 x 24.7 cm)  
\$20,000 - \$30,000

**OLD MASTER AND BRITISH DRAWINGS**  
INCLUDING PROPERTY FROM THE CORNELIA BESSIE ESTATE  
*Online, 14-28 January 2021*

**VIEWING**  
20-26 January 2021  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**  
Stijn Alsteens  
salsteens@christies.com  
+33 (0)7 50 15 90 09

**CONTACT**  
Giada Damen  
gdamen@christies.com  
+1 (212) 641 7532

CHRISTIE'S



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

## 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol × next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**;
  - reopen or continue the bidding even after the hammer has fallen; and
  - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

**D THE BUYER'S PREMIUM AND TAXES**  
**1 THE BUYER'S PREMIUM**

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

**2 TAXES**

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.  
For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.  
In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.  
If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.  
Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

**E WARRANTIES**  
**1 SELLER'S WARRANTIES**

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.  
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

**2 OUR AUTHENTICITY WARRANTY**

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:  
(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.  
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "Subheading"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

**3 YOUR WARRANTIES**

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

**F PAYMENT**  
**1 HOW TO PAY**

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- (iii) Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) Bank Checks  
You must make checks payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

**2 TRANSFERRING OWNERSHIP TO YOU**

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

**3 TRANSFERRING RISK TO YOU**

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

**4 WHAT HAPPENS IF YOU DO NOT PAY**

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

**5 KEEPING YOUR PROPERTY**

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

**G COLLECTION AND STORAGE**

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).



- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (d) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant

ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The

arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦  
Christie’s has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

Δ  
Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

◻  
Bidding by interested parties

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■  
See Storage and Collection pages in the catalogue.

Ψ  
**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

Δ **Property Owned in part or in full by Christie’s**  
From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ **Minimum Price Guarantees**  
On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

### ◻ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.  
\*“Attributed to ...”  
In Christie’s qualified opinion probably a work by the artist in whole or in part.  
\*“Studio of ...”/ “Workshop of ...”  
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
\*“Circle of ...”  
In Christie’s qualified opinion a work of the period of the artist and showing his influence.  
\*“Follower of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.  
\*“Manner of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.  
\*“After ...”  
In Christie’s qualified opinion a copy (of any date) of a work of the artist.  
“Signed ...”/“Dated ...”/  
“Inscribed ...”  
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.  
“With signature ...”/ “With date ...”/  
“With inscription ...”  
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.



# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

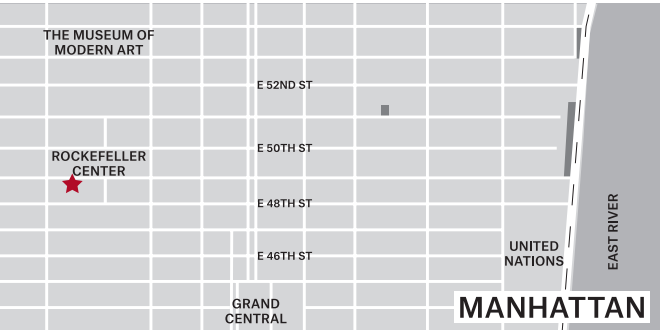
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

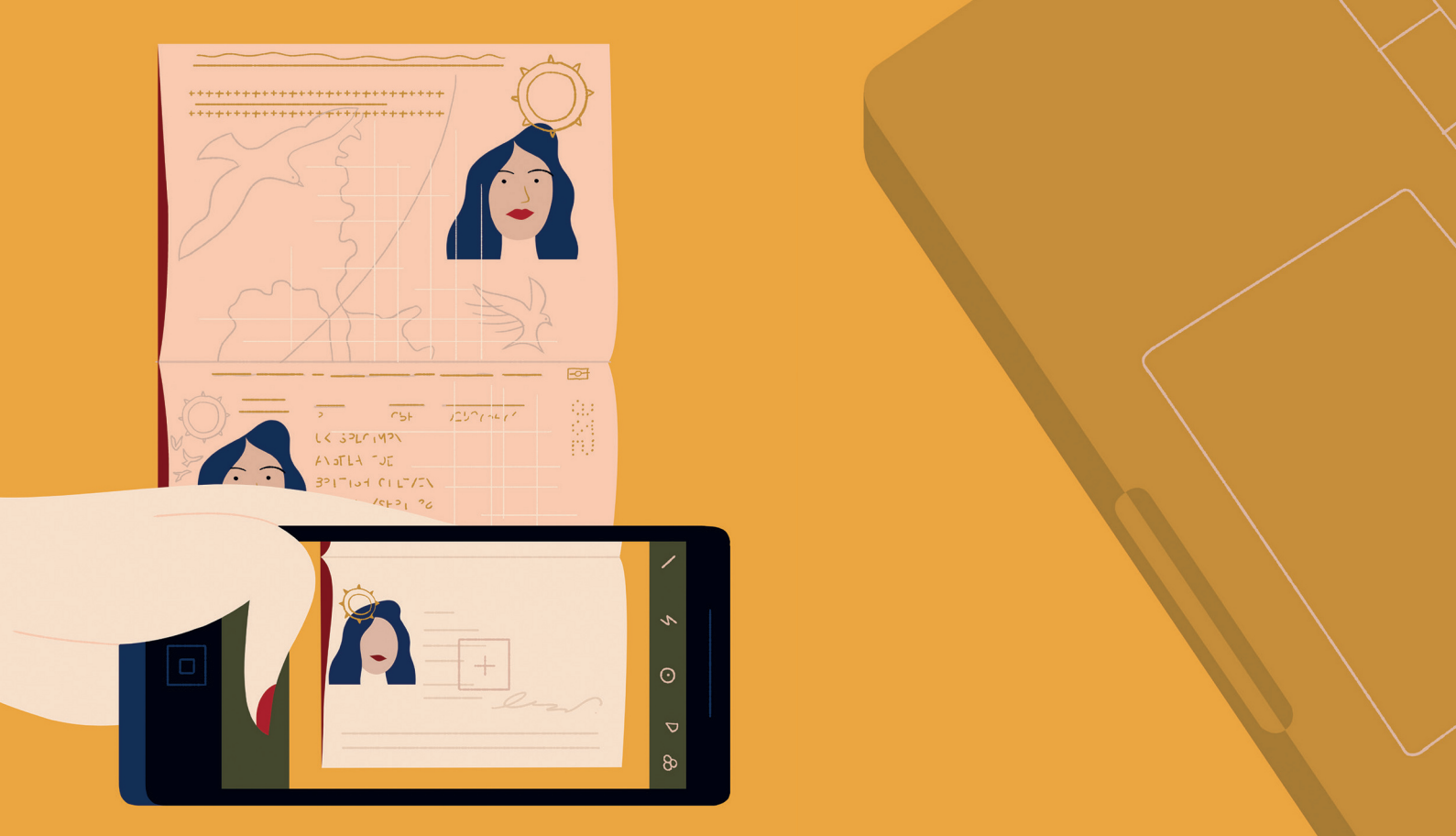
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**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



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From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

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- A copy of your passport or other government-issued photo ID
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*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

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BILL TRAYLOR (CIRCA 1853-1949)  
 Two Dogs Fighting; Man Chasing Dog, 1939-1942  
 signed 'Bill Traylor' lower left  
 tempera, graphite and colored pencils on white paper-faced card  
 18 x 25¼ in.  
 \$100,000-200,000

## OUTSIDER AND VERNACULAR ART

*New York, 21 January 2021*

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# WRITTEN BIDS FORM

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**IN PRAISE OF AMERICA:  
IMPORTANT AMERICAN FURNITURE,  
FOLK ART, SILVER, PRINTS AND BROADSIDES**

THURSDAY, 21 JANUARY 2021  
SESSION I AT 2.00 PM

FRIDAY, 22 JANUARY 2021  
SESSION II AT 10.00 AM

FRIDAY, 22 JANUARY 2021  
SESSION III AT 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: ALEX  
SALE NUMBER: 18947

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$600,000, 20% on any amount over US\$600,000 up to and including US\$6,000,000 and 14.5% of the amount above US\$6,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

## AUCTION RESULTS: CHRISTIES.COM

09/09/20

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line [www.christies.com](http://www.christies.com)

18947

Client Number (if applicable)

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Sale Number

Billing Name (please print)

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Address

City

---

State

Zone

Daytime Telephone

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Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature \_\_\_\_\_

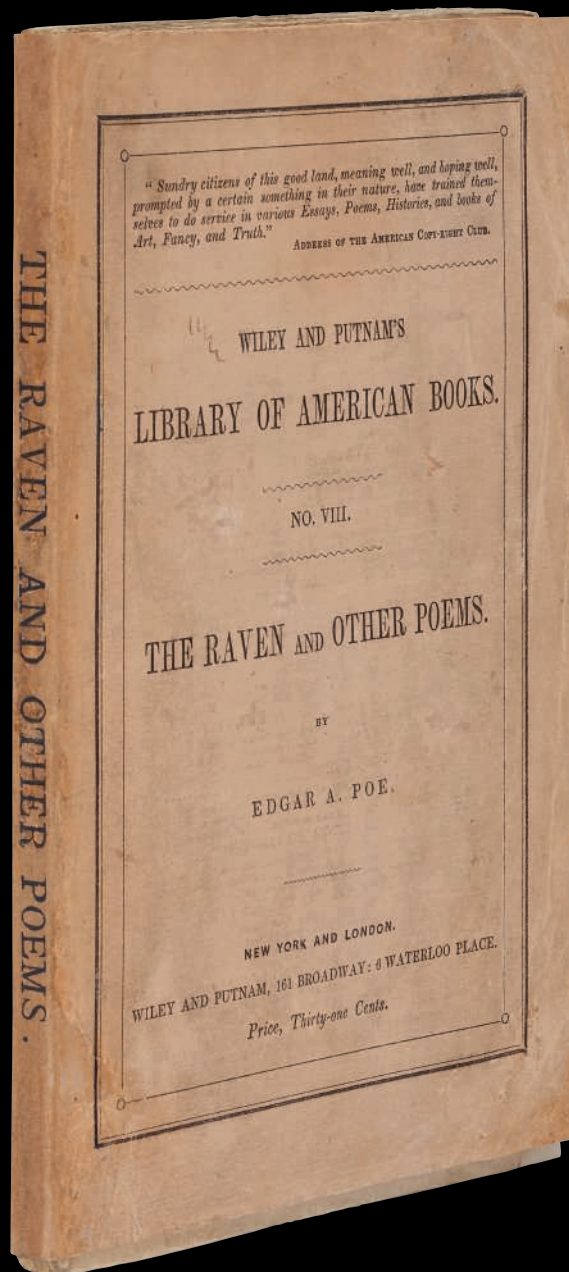
If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
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66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
74	74,000,		

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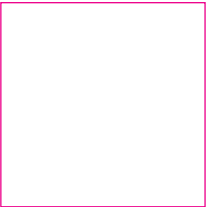
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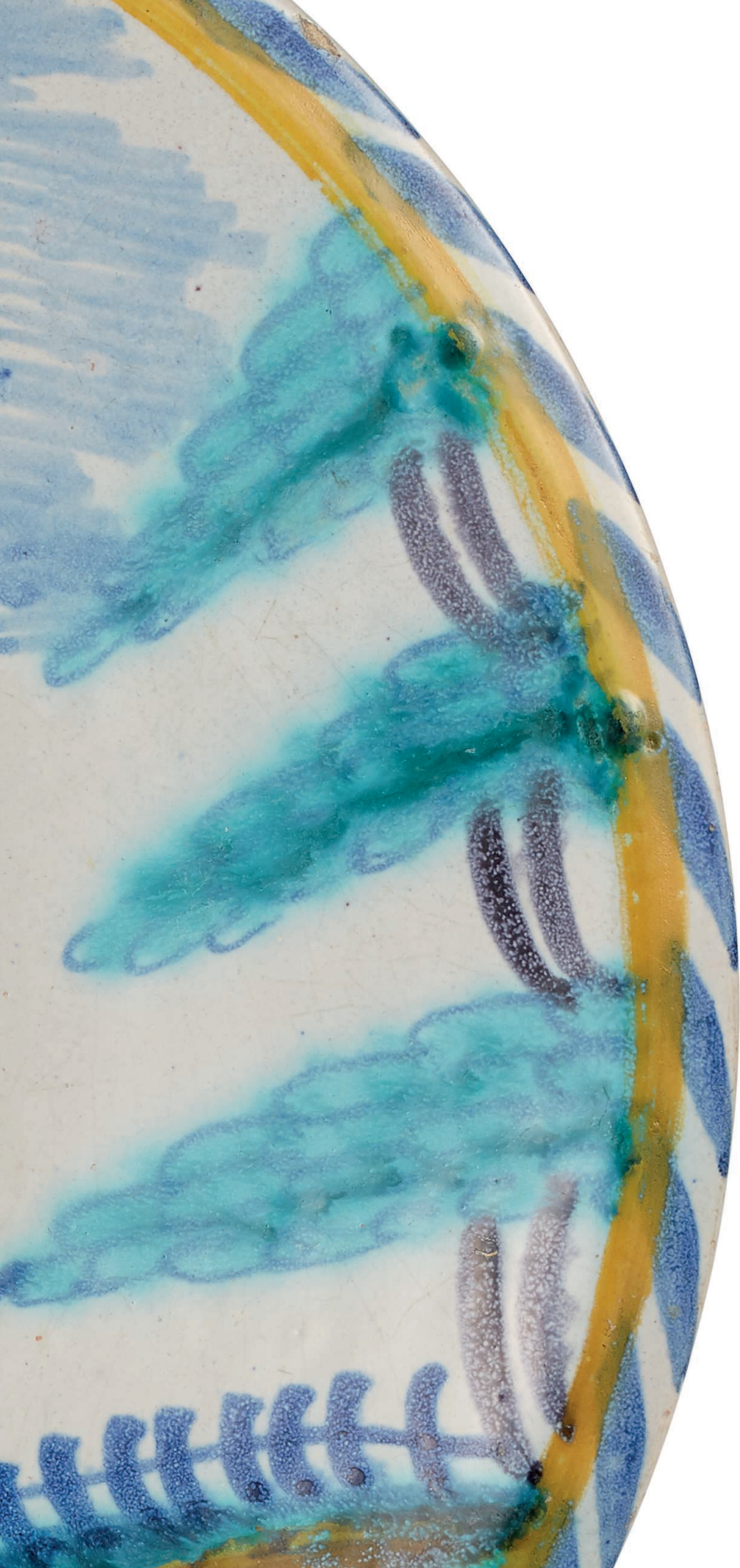
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