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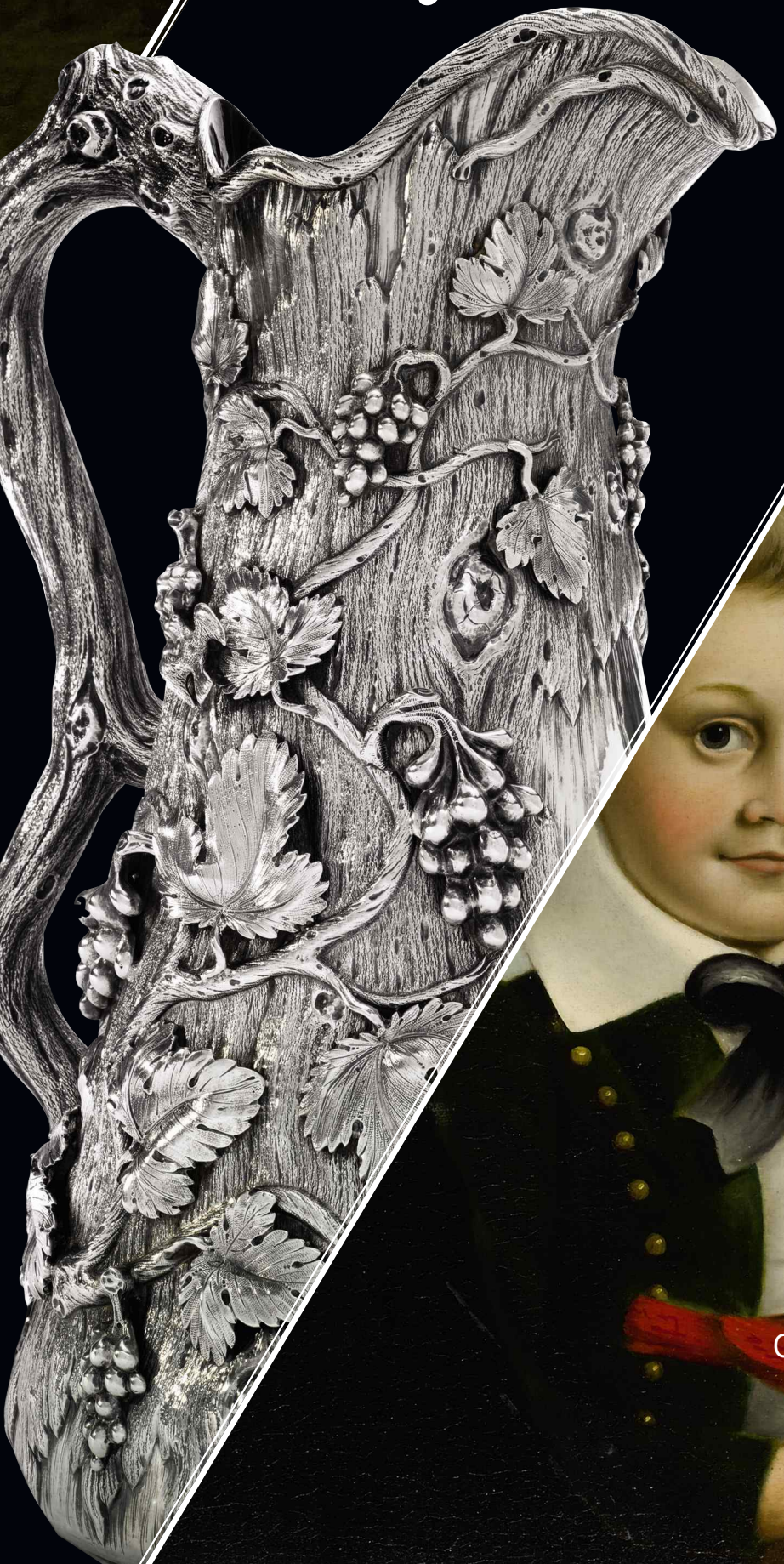

IMPORTANT AMERICANA

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

VOLUME I

NEW YORK 18–21 JANUARY 2018

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LOTS 394 & 531

IMPORTANT AMERICANA

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

VOLUME I

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LOT 240

IMPORTANT AMERICANA

VOLUME I

AUCTION IN NEW YORK
18-21 JANUARY 2018
SALE N09805

THURSDAY 18 JANUARY
SESSION ONE: 10:00 AM
SESSION TWO: 2:00 PM

FRIDAY 19 JANUARY
SESSION THREE: 2:00 PM

SATURDAY 20 JANUARY
SESSION FOUR: 10:00 AM
SESSION FIVE: 2:00 PM

SUNDAY 21 JANUARY
SESSION SIX: 10:00 AM
SESSION SEVEN: 2:00 PM

EXHIBITION

Wednesday 10 January
10 am-5 pm

Thursday 11 January
10 am-5 pm

Friday 12 January
10 am-5 pm

Saturday 13 January
10 am-5 pm

Sunday 14 January
1 pm-5 pm

Monday 15 January
10 am-5 pm

Tuesday 16 January
10 am-5 pm

Wednesday 17 January
10 am-5 pm

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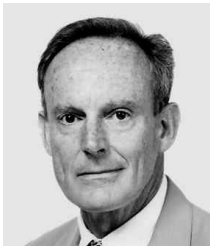

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Sotheby's gratefully acknowledges the contributions of Amy Coes, Jennifer DeCata and Sotheby's Department of Scientific Research toward the preparation of this catalogue.

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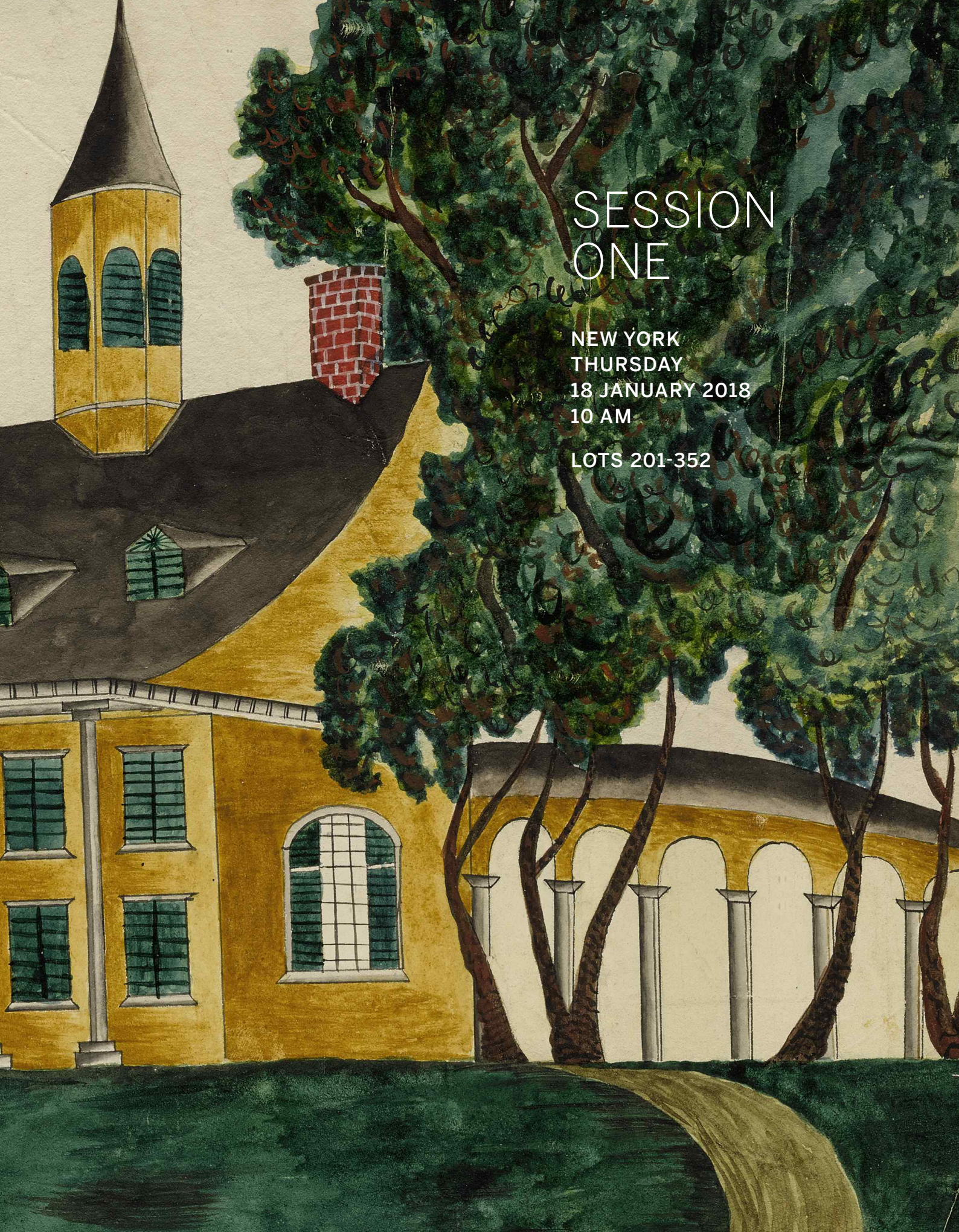

SESSION ONE

NEW YORK
THURSDAY
18 JANUARY 2018
10 AM

LOTS 201-352

PRIVATE COLLECTIONS OF

TWO NEW JERSEY FAMILIES

LOTS 201–352

The following collection is the accomplishment of individuals passionate about preserving and promoting the arts and culture of America. It was assembled with an eye towards the story of an emerging nation comprised of immigrants from around the world seeking to make a better life for their families. They believe in the importance of saving this history for future generations so that they may understand that the freedoms granted by our Constitution and Bill of Rights allowed America to be the welcoming home for peoples around the globe and we the USA became a nation of nations. With a focus specifically on New Jersey fine and decorative arts, this collection is comprised of property from the current owner and that of their mentor Esther Ipp Schwartz (1904-1988), who lived in Paterson, New Jersey with her husband Samuel (1907-1994).

Mrs. Schwartz was a self-taught authority on American decorative arts, architecture, furniture, paintings and folk art. "One of the great collector-scholars" as stated by Morrison H. Heckscher, ex-Chairman of the American Wing at The Metropolitan Museum of Art. "Esther's eye for beauty and quality were with her in all that she accomplished" as noted by the late Robert Bishop, ex-Director of the Museum of American Folk Art. Esther enjoyed lending her objects to be appreciated by the public as with her painting, *Page Batchelder and Betsy Batchelder* by Joseph Davis, which traveled to many American cities in *The Flowering of American Folk Art* and *Three New England Watercolor Painters* exhibitions. Bishop reflected that Esther had "dedication to in-depth scholarship which she willingly shared."

Esther Schwartz was very committed to supporting numerous institutions including the American Folk Art Museum, University of Delaware Library, Passaic County Historical Society, New Jersey Historical Society, National Trust for Historic Preservation, the Antiquarian and Landmarks Society, Inc. of Connecticut, the Bergen County Historical Society, English Ceramic Circle and the American Jewish Historical Society. She was a Founding Trustee of Friends of American Arts at Yale University and the National Museum of American Jewish History, Philadelphia. In 1960, she became a founding member of the Friends of the American Wing and the William Cullen Bryant Fellows of the American Wing of The Metropolitan Museum of Art. Frances Safford, Associate Curator of the Department of American Decorative Arts, relayed that she "always admired Esther's willingness to venture into little known areas of collecting and her determination to not leave one stone unturned in her research." Mrs. Schwartz wrote numerous articles on restoration and antiques for scholarly publications such as the *Journal of the Society of Architectural Historians* and *The Magazine Antiques*, among others.

In 1957, Mrs. Schwartz became vice-chairman of a New York group dedicated to restoring the 1763 Touro Synagogue in Newport, Rhode Island, the oldest Synagogue in the United States. Considered one of the finest examples of colonial architecture in the country, Mrs. Schwartz accepted the task of not only directing the restoration but of undertaking historic research as well. At Yale University, she discovered a previously unknown sketch of the Synagogue's ark by Reverend Ezra Stiles, president of Yale College and fluent in Hebrew. The late Albert Sack once stated how he "remembered when she took the chandeliers home from the Touro Synagogue and cleaned them herself as she trusted no one else to do them properly." Mrs. Schwartz received the Gold Medal Award from the Preservation Society of Newport in recognition of her "intelligent and untiring efforts toward the restoration of Touro Synagogue."

Esther's and Samuel's and the current owner's endless passion to foster, promote and increase the public's knowledge and appreciation of early American culture is their timeless legacy.

The Hunting Party – New Jersey, ca. 1750, (Courtesy Metropolitan Museum of Art, Gift of Mr. and Mrs. Samuel Schwartz, acc. no. 1979.299)

201

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 201-202)

AMERICAN SCHOOL, 19TH CENTURY

BOUQUET IN URN: SCHERENSNITTEN FLORAL COLLAGE

cut watercolor paper heightened with gilding and mica

circa 1840
14 ½ by 10 ½ in.

inscribed on the lower blue block, *W Vifser / H.D. Fuener,* appears to be in original frame with original glass and wood backing.

$ 2,000-3,000

201

202

ATTRIBUTED TO CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN (1770 - 1852)

PORTRAIT OF DAVIS OLD (B. 1753)

Oil on canvas
likely Philadelphia

Circa 1800
22½ by 18 in.; the profile portrait Diameter 2½ in.

the backing inscribed in pencil *Davis Old-1806;* together with an engraved profile portrait of the sitter in a molded brass frame, inscribed on the verso with the title and date on verso and *Drawn and engraved by Saint-Mémin of Philadelphia;* together with an engraved lithograph of David Old by St. Mémin, inscribed: *Davis Old - 1806; Ironmaster of Lancaster County, PA, where he was born and died*; (*2 pieces).*

For another profile portrait of Davis Old see Ellen G. Miles, *Saint-Memin and the Neoclassical Profile Portrait in America,* (Washington, D.C.: Smithsonian Institution Press, 1994), p. 364, no. 627.

$ 6,000-8,000

202 (PART)

202 (PART)

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203

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 203-206)

JACOB MAENTEL (1763 - 1863)

MARY KOSS

Watercolor on paper

1807
10 ⅛ by 8 ⅛ in.

$ 3,000-5,000

204

WATERCOLOR FRAKTUR: GRADUATION CERTIFICATE OF RICHARD FINLEY, JOHN VAN MINIAN (ACTIVE, 1805-1842), SALEM COUNTY, PENNSNECK TOWNSHIP, NEW JERSEY, 1815

Inscribed *Whereas Richard Finley...is a son of David...and Ruth Finley...He was born in pennsneck township Salem...County State of new Jersey on the 15 day of December...in the year of our lord 1815. persue thy earthly career with heavenly fortitude.*
9 ½ by 7 ½ in.

EXHIBITED

Newark, New Jersey, The Newark Museum Association, *Paint, Paper & Thread,* January 31 - April 12, 1970;
Traveling Exhibition, *Small Folk: A Celebration of Childhood in America,* New York, Museum of American Folk Art, New York Historical Society; St. Louis, Missouri, First Street Forum; Tokyo, Japan, The Ginza Gallery; Osaka, Japan, The Hankyu Gallery, December 11, 1980 - July 1981, no. 189;
Summit, New Jersey, Summit Art Center, *The World of the Child in 19th Century America,* December 6, 1981 - January 17, 1982.

LITERATURE

Sandra Brandt and Elissa Cushman, *Small Folk: A Celebration of Childhood in America,* (New York: E.P. Dutton, 1980), p. 110, no. 189.

$ 4,000-6,000

205

RARE WATERCOLOR FRAKTUR: BAPTISMAL RECORD OF ANNA NEFF, HENRY YOUNG, POTTER TOWNSHIP, CENTER CITY, PENNSYLVANIA, 1849

Inscribed *Miss Anna Neff a daughter of Mr. John Neff and his wife Catherine born a Deckert, was born December the 17th, 1849 in Potter Township, Center County, Pennsylvania, and baptized by the Revd P.S. Fisher, Sponsors were Mr. Nicholas Deckert and his wife (((Ann Mary)))*.
9 ½ by 7 ½ in.

PROVENANCE

Alice Lake, Wycoff, New Jersey.

$ 4,000-6,000

206

VERY RARE WILLIAM AND MARY TURNED AND JOINED WALNUT CANDLESTAND, MERCER COUNTY, NEW JERSEY, CIRCA 1715

one foot replaced, cleat rotated 180⁰.
Height 26 in. by Width 18 in. by Depth 16 ¾ in.

EXHIBITED

Trenton, New Jersey, The New Jersey State Museum, *From Lenape Territory to Royal Province: New Jersey 1600-1750,* April 30 - September 12, 1971.

LITERATURE

New Jersey State Museum, *From Lenape Territory to Royal Province: New Jersey, 1600-1750,* (Trenton, New Jersey: New Jersey State Museum, 1971), p. 64, no. 181.

$ 5,000-7,000

205

206

207

207

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 207-210)

FINE AND RARE PAIR OF GREEN PAINTED CONTINUOUS ARM WINDSOR CHAIRS, HENRY LOCK (W. 1796-1813), NEW YORK, CIRCA 1800

each chair is labeled, *one chair with possibly one arm support replaced*.
Height 36 ⅜ in.

$ 5,000-7,000

208

VERY FINE QUEEN ANNE JAPANNED WALNUT TILT-TOP CANDLESTAND, PHILADELPHIA, CIRCA 1785

Japanning done in the 19th century.
Height 28 ¼ in. by Width 20 ½ in. by Depth 20 ¼ in.

$ 2,500-3,500

209

ENGRAVED SCRIMSHAW WHALEBONE BUSK, PROBABLY NEW ENGLAND, CIRCA 1845

engraved with urns of flowers, at center a mother holding a little boy by the hand; details highlighted in red, green and black; together with an engraved scrimshaw baleen busk, probably New England, c. 1850, (*2 pieces*).
12 ¼ in.

PROVENANCE

Thurston H. Thatcher, Hyde Park, New York.

◉ **$ 500-700**

208

209

210

210

210

AMERICAN SCHOOL, LATE 18TH CENTURY

PAIR OF PORTRAITS: REVOLUTIONARY WAR COLONEL IN FIELD OF BATTLE; HIS WIFE STANDING IN AN INTERIOR

Pastel on paper

Circa 1790
25 by 21 in.

$ 6,000-8,000

211

211

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 211-214)

RARE RELIEF-CARVED BURLWOOD PATCH BOX, PROBABLY PENNSYLVANIA, DECEMBER 17, 1770

an exceptional piece, carved in relief with a hunter with hunting dog taking shot at a double headed eagle, initialled *LD, D. 17 1770*; the reverse with an Indian with bow and arrow on horseback, stags running in the foreground, the sides with Frisian carving, the bottom signed *LAUGHLIN DONNELLY* around an incised heart, and the initials NV. Height 1 ½ in. by Width 3 ½ in.

PROVENANCE

Donald H. Ladd, Woodcliff Lake, New Jersey.

$ 400-600

212

212

AMERICAN SCHOOL, 19TH CENTURY

SCHERENSCHNITTE LANDSCAPE AND RIVERSCAPE WITH ANIMALS, AND FOUR HOLLOW-CUT SILHOUETTE PORTAITS

Watercolor and silhouette on paper
Pennsylvania

Circa 1800
11 ¾ by 14 ¾ in.

An intriguing watercolor which combines Pennsylvania German Scherenschnitte and hollow cut silhouette portraits mounted over black silk. Esther Schwartz suggested that the marine picture at the bottom of the watercolor depicts Castle Garden, New York, and that the four silhouettes were done by the Peale family.

$ 2,000-3,000

213

FINE AND RARE CHIPPENDALE CARVED AND FIGURED MAHOGANY DISH-TOP TILT-TOP TEA TABLE, PHILADELPHIA, CIRCA 1765

Height 27 ¾ in. by Width 33 ¼ in. by Depth 32 ½ in.

$ 10,000-15,000

213

214

SET OF THREE CHIPPENDALE CARVED AND FIGURED MAHOGANY 'TASSEL-BACK' SIDE CHAIRS, POSSIBLY BY ANTHONY WAYNE, PHILADELPHIA, CIRCA 1760

one chair marked *VII* with matching slip seat; one marked *II* with slip seat marked *VIII;* one marked *III,* retaining a rich historic surface and *lacking the proper front left leg side knee return*; bearing a label inscribed *Dining room chairs of James Henderson formerly in his house in Greenwich Village, suburb New York; lacking applied shells on front seat rails.*
Height 39 ½ in.

PROVENANCE

A nearly identical side chair sold at Sotheby's, New York, *Important Americana,* January 21, 2017, sale 9607, lot 4247.

$ 6,000-12,000

214

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PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 215-217)

JASPER MILES (1782-1849)

PAIR OF PORTRAITS: MR. AND MRS. GEORGE STEVENSON

Oil on wood panel

Circa 1815
8 ½ by 6 ½ in.

the portrait of Mrs. Stevenson inscribed *Mr Geo. Stevenson.*

$ 12,000-18,000

216

PAIR OF BATTERSEA ENAMEL "SPRING AND FALL" CURTAIN TIE-BACKS, ENGLAND, 19TH CENTURY

each circular, convex plaque painted with a neoclassical lady, one holding a wreath of flowers (spring) and the other with a cluster of grapes (fall); each on brass stem, with dye-cast brass surrounds.
Diameter 1 ¾ in. by Length 3 in.

$ 300-500

217

217

WILLIAM MATTHEW PRIOR (1806 - 1873)

PORTRAIT OF A CHILD IN GRAY HOLDING RED BERRIES

Oil on paper panel

circa 1830
14 3/8 by 9 7/8 in.

PROVENANCE

Mrs. Osbourne, Upper Montclaire, New Jersey.

$ 12,000-18,000

218

218

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 218-220)

AMERICAN SCHOOL, 19TH CENTURY

VIEW OF MOUNT VERNON

Watercolor, pen and ink on paper

circa 1830
14 by 17 ½ in.

a brilliantly painted and colored picture, in what appears to be original gilded frame and wood backing.

EXHIBITED

New York, Museum of Early American Folk Arts, *Collectors Choice,* April 11, 1970 - July 5, 1970.

$ 7,000-9,000

219

219

AMERICAN SCHOOL, 19TH CENTURY

MOURNING PICTURE: YOUNG WOMAN WEEPING BEFORE AN URN TOPPED MONUMENT BENEATH A SMILING SUN FACE

Watercolor, pen and ink on paper
10 ¼ by 15 in.

$ 5,000-7,000

220

220

SAMUEL ADAMS DORR (1774-1844)

AN ELEGY: UPON THE DEATH OF MASTER JOHN GEORGE WASHINGTON HANCOCK

Watercolor and ink on paper
Boston, Massachusetts

1787
14 by 17 ½ in.

This watercolor elegy is inscribed *Master John George Washington Hancock, the only child of the Hon. John Hancock Esq. who departed this life Jan. 27 in the 9 year of his age. Samuel Adams Dorr from the South School Pleasant Street, Boston.*

PROVENANCE

Israel Sack, Inc., New York.

EXHIBITED

New York City, The Metropolitan Museum of Art, *American Art: From American Collections,* March 6 – April 28, 1963;
Traveling Exhibition, *Small Folk: A Celebration of Childhood in America,* New York, Museum of American Folk Art, New York Historical Society; St. Louis, Missouri, First Street Forum; Tokyo, Japan, The Ginza Gallery; Osaka, Japan, The Hankyu Gallery, December 11, 1980 - July 1981, no. 87.

LITERATURE

James Biddle, *American Art: From American Collections,* (New York: The Metropolitan Museum of Art, 1963), p. 112, no. 247;
Sandra Brandt and Elissa Cushman, *Small Folk: A Celebration of Childhood in America,* (New York, E.P. Dutton: 1980), p. 59, no. 87.

The only son of the then Governor of Massachusetts and signer of the Declaration of Independence died accidentally. After pleading for a pair of skates in a shopwindow, young George insisted upon trying them out on the icy sidewalk. The boy struck out and fell, causing his untimely death (see Sandra Brandt and Elissa Cushman, *Small Folk: A Celebration of Childhood in America,* (New York, E.P. Dutton: 1980), p. 59).

$ 10,000-15,000

221

221

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 221-224)

AMERICAN SCHOOL, 19TH CENTURY

MOURNING PICTURE: IN MEMORY OF RUFUS HATHAWAY, M.D.

Watercolor, pen and ink on paper

circa 1825
18 by 23 in.

the paper is watermarked *Whatman-1821*; the urn inscribed *In Memory of Rufus Hathaway / M.D. / born May 12, 1770 / died Oct. 13, 1822;* the monument inscribed *Beneath those clods in peaceful sleep / His mortal body lies / Surviving friends forbear to weep / For Virtue never dies;*

This rare watercolor mourning picture is in memory of Rufus Hathaway (1770-1822), a physician and noted American folk artist.

$ 5,000-8,000

222

222

AMERICAN SCHOOL, 19TH CENTURY

MOURNING PICTURE: TWO WOMEN AT A MARBLE MONUMENT, TWO YOUNG BOYS LOOKING ON

Watercolor, pen and ink on paper

circa 1810
13 ¾ by 9 ½ in.

backed with homespun linen, in what appears to be the original wood frame with original glass, the reverse inscribed in pencil *Mrs. Indson.*

$ 1,500-2,500

223

WATERCOLOR FRAKTUR: BIRTH RECORD OF PERMILIA H. DONS, JAMES MURRAY, STRAFFORD COUNTY, NEW HAMPSHIRE, 1821

inscribed *Permilia H. Dons Age She Was / Born December 1st 1818 In Barnstead / County of Strafford State of New Hampshire;* signed in the lower roundel *James / Murray / Scripscit / February 16 / 1821.*
14 ¼ by 11 ¼ in.

PROVENANCE

Alice Lake, Wycoff, New Jersey.

$ 3,000-5,000

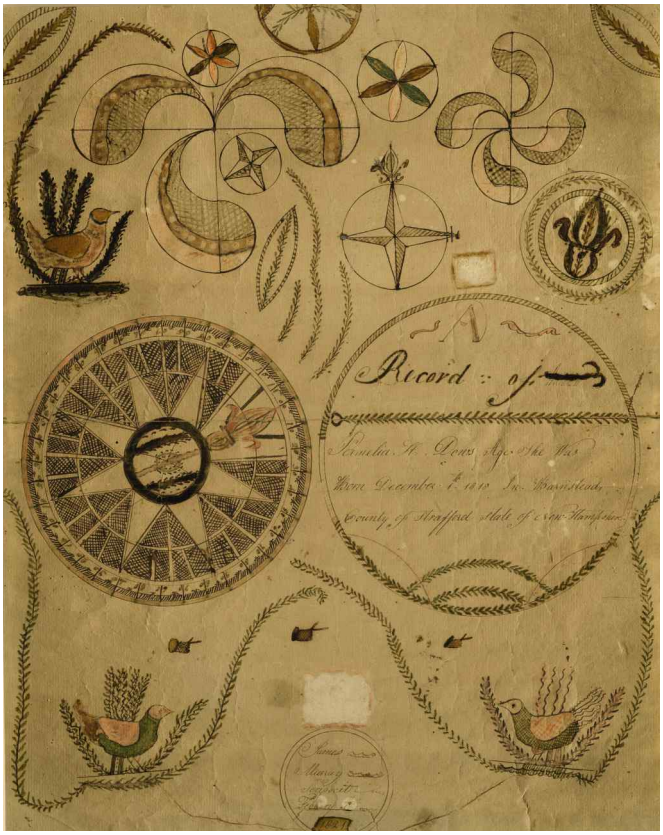
224

SILK EMBROIDERED NEEDLEWORK FAMILY RECORD FOR THE NOTT AND PRATT FAMILY, SARAH A. NOTT, SAYBROOK, CONNECTICUT, 1818

dated July 15th 1818, worked in silk threads on a linen ground with the birth and death dates of members of the Nott and Pratt family.
19 ½ by 16 in.

While the body of the family record was stitched by Sarah A. Nott in 1818, the death dates of one of her siblings and her parents were added later.

$ 2,000-3,000



223

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225

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 225-227)

RARE WATERCOLOR MARRIAGE REGISTRY FOR JOHN J. BERDAN (1790-1862) AND ELIZA GOETSCHIUS (1794-1870), JACOB GOETSCHIUS (1756-1831), SADDLE RIVER LANDING, BERGEN COUNTY, NEW JERSEY, DECEMBER 11, 1816

with the names and dates of the bride and groom; signed at the bottom *wrought by Jacob Goetschius, December 11th 1816;* in a heart and diamond carved frame.
9 ½ by 10 in.

EXHIBITED

Lincroft, New Jersey, Monmouth Museum, *Masterpieces of American Folk Art,* September 26 - November 29, 1975;
River Edge, New Jersey, Steuben House, *The Tree of Life: Selections from Bergen County Folk Art,* October 15-23, 1983.

LITERATURE

Betty Schmelz, Charles B. Szeglin, Kevin Wright, and Irene Fitzgerald, *The Tree of Life: Selections from Bergen County Folk Art,* (Bergen County Historical Society, 1983), p. 25, fig. 49.

The backing inscribed *Nov. 3-1816 married by W. Eitenge at Saddle River Landing, Bergen County Marriage Re(gistry). In 1824-Jacob Goetschius had a school house on Division St., now Main St., Paterson - 40 scholars-1827-105 scholars (... census of Paterson).*

$ 2,000-3,000

226

226

RARE FEDERAL RED-PAINTED MAPLE 'PENCIL-POST' DOLL'S BEDSTEAD, ATTRIBUTED TO SAMUEL DEMAREST (1784-1815), HACKENSACK, BERGEN COUNTY, NEW JERSEY, CIRCA 1815

a rope bed, with turned and tapering posts, shaped head and foot board; with machine embroidered scallop-eged quilt; cotton bolster; the canopy and dust skirt made from 19th century floral printed cotton fabric with maroon lining.
Height 15 ¼ in. by Width 12 ⅝ in. by Depth 9 ¾ in.

PROVENANCE

Donald H. Ladd, Woodcliff Lake, New Jersey.

Ladd states this bed was made by Samuel for his daughter Maria, born December 8, 1807.

$ 500-700

227

227

JOSEPH WHITING STOCK (1815 - 1855)

PORTRAIT OF A YOUNG GIRL IN A PINK DRESS WITH A DOLL

Oil on canvas

Circa 1840
35 by 28 in.

the back of the canvas is stamped *Prepared by EDwd. Dechaux New-York*.

EXHIBITED

Northampton, Massachusetts, Smith College Museum of Art, *Joseph Whiting Stock,* February 4 - May 8, 1977, p. 20, no. 12;
Traveling Exhibition, *Small Folk: A Celebration of Childhood in America,* New York, Museum of American Folk Art, New York Historical Society; St. Louis, Missouri, First Street Forum; Tokyo, Japan, The Ginza Gallery; Osaka, Japan, The Hankyu Gallery, December 11, 1980 - July 1981, no. 253;
Summit, New Jersey, Summit Art Center, *The World of the Child in 19th Century America,* December 6, 1981 - January 17, 1982;
Shrewsbury, New Jersey, Monmouth County Historical Association's Allen House, *Beloved by All: Dolls, Childhood, and American Consumerism,* April 5, 1987 - September 29, 1987.

LITERATURE

Juliette Tomlinson, [et al], *The Paintings and the Journal of Joseph Whiting Stock,* (Middletown, Connecticut: Springfield Library and Museum Association, 1976), pl. II:39;
Sandra Brandt and Elissa Cushman, *Small Folk: A Celebration of Childhood in America,* (New York: E.P. Dutton, 1980), p. 146, no. 253.

$ 8,000-12,000

228

229

228

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 228-230)

THE GRANT FAMILY RARE GREEN-PAINTED CHILD'S COMB-BACK WINDSOR ARMCHAIR, PENNSYLVANIA OR NEW JERSEY, CIRCA 1785

Height 25 ⅝ in.

PROVENANCE

Grant Family, Maplewood, New Jersey;
Sprain & Vanderbeck Antiques, Paterson, New Jersey.

EXHIBITED

Traveling Exhibition, *The Pulse of the People: New Jersey 1763-1789,* Trenton, New Jersey, New Jersey State Museum; Newark, New Jersey, The New Jersey Historical Society, January 17, 1976 – June 16, 1976.

LITERATURE

Suzanne Corlette [et al], *Pulse of the People: New Jersey 1763-1789,* (Trenton, New Jersey: New Jersey State Museum, 1976), p. 183, no. 303.

$ 3,000-5,000

229

RARE BROWN-PAINTED SLAT-BACK CHILD'S ARMCHAIR, CHARLES A. DEMAREST (C.1800-1826), BERGEN COUNTY, NEW JERSEY, CIRCA 1820

top of each pommel stamped: *CAD*, retains a dark historic surface.
Height 26 ⅜ in.

PROVENANCE

Alice Lake, Wycoff, New Jersey.

$ 1,200-1,500

230

230

230

MICAH WILLIAMS (1782 - 1837)

PAIR OF PORTRAITS: MR. ABRAHAM ACKERMAN (B. FEBRUARY 15, 1753) AND HIS WIFE SUSAN (B. NOVEMBER 2, 1753)

Pastel, charcoal and chalk on paper
26 by 21 ¾ in.

Mr. Ackerman has a small housefly painted on his vest and Mrs. Ackerman has a small ant painted on her shawl collar.

EXHIBITED

River Edge, New Jersey, Steuben House, *The Tree of Life: Selections from Bergen County Folk Art,* October 15-23, 1983; Trenton, New Jersey, New Jersey State Museum, *Bergen County: 300 Years (Tree of Life),* November 3, 1984 - January 6, 1985.

LITERATURE

Betty Schmelz, Charles B. Szeglin, Kevin Wright, and Irene Fitzgerald, *The Tree of Life: Selections from Bergen County Folk Art,* (Bergen County Historical Society, 1983), p. 36, fig. 103.

$ 8,000-12,000

231

231

231

231

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES

VERY RARE GROUP OF FOUR WATERCOLOR FRAKTURS, JAMES ANSON, NEW JERSEY, 1804-1809

Comprising the Conklin Family Record. dated September 8, 1809; the Schuyler Family Record, dated March 1804; a Federal Coat of Arms, dated February 6, 1806; and the Birth Record of Cornelius Schuyler, dated 1804.
The first: 9 ½ by 8 in.; The second: 14 by 12 in.; The third: 7 ½ by 9 in.; The fourth: 15 ¼ by 11 ¾ in.

EXHIBITED

Newark, New Jersey, The Newark Museum Association, *Paint, Paper & Thread,* January 31 - April 12, 1970;
Aaron Schuyler -
Lincroft, New Jersey, Monmouth Museum, *Masterpieces of American Folk Art,* September 26 - November 29, 1975;
Conklin Family Register -
River Edge, New Jersey, Steuben House, *Tree of Life: Selections from Bergen County Folk Art,* October 15-23, 1983;
Trenton, New Jersey, New Jersey State Museum, *Bergen County: 300 Years (Tree of Life),* November 3, 1984 - January 6, 1985.
Aaron Schuyler and Conklin Family Register-
Traveling Exhibition, *Dutch-American Colonial Arts,* Rotterdam, Netherlands, Museum Boymans van Beuningen; Groningen, Netherlands, Groningen Museum (Fine Arts); New York, The New York Historical Society and the Museum of American Folk Art; Albany, New York, Albany Institute of History & Art, February 1, 1982 - April 1, 1983.

LITERATURE

Esther I. Schwartz "Notes from a New Jersey Collector," *The Magazine Antiques*, 74:4 (October 1958), 333;
Conklin Family Register-
Betty Schmelz, Charles B. Szeglin, Kevin Wright, and Irene Fitzgerald, *The Tree of Life: Selections from Bergen County Folk Art,* (Bergen County Historical Society, 1983), p. 30, fig. 71.

$ 15,000-18,000

Aaron Schuyler,
E pluribus, Unum
Federal Coat
of Arms.
February 6. 1804.

231

232

233

232

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 232-234)

RARE YARN SEWN "STARRY NIGHT" HEARTH RUG, PROBABLY NEW ENGLAND, CIRCA 1830

worked in dark blue indigo gold and moss green wool threads, at center a compote filled with fruit flanked by stars, blossoms and triangles.
32 by 48 in.

$ 5,000-7,000

233

VERY FINE AND RARE BROWN AND GREEN PAINTED WINDSOR SIDE CHAIR, RHODE ISLAND, CIRCA 1800

Height 38 ⅝ in.

LITERATURE

Nancy Goyne Evans, *American Windsor Chairs*, (New York: Hudson Hills Press in association with the Henry Francis du Pont Winterthur Museum, 1996), p. 276, fig. 6-73.

$ 5,000-7,000

234

234

ATTRIBUTED TO JOSEPH H. DAVIS (1811-1865)

PORTRAIT OF JOHN THOMAS AVERY (B. 1828)

Watercolor, pen and ink on paper
Maine or New Hampshire

Circa 1839
15 ½ by 11 ½ in.

inscribed *John Thomas Avery* at the center of the ceiling, *Painted 1839* over the left wall and *Sept. 16* over the right wall.

EXHIBITED

New York, Museum of American Folk Art, *The All-American Dog: Man's Best Friend in Folk Art,* November 30, 1977 - April 2, 1978;
Traveling Exhibition. *Young America: A Folk Art History,* New York, Museum of American Folk Art and the IBM Gallery of Science and Art; Tucson, Arizona, Tucson Museum of Art; Dearborn, Michigan, Henry Ford Museum and Greenfield Village; Charlotte, North Carolina, Mint Museum of Art; Chicago, Illinois, Terra Museum of American Art, September 30, 1986 - April 24, 1988.

LITERATURE

Harold L. Peterson, *Americans at Home: From the Colonists to the Late Victorians,* (New York: Charles Scribner's Sons: 1971), pl. 53;
William H. Distin and Robert Bishop, *The American Clock,* (New York: E.P. Dutton & Co., Inc.: 1976), p. 83, no. 166;
Jean Lipman, Elizabeth V. Warren and Robert Bishop, *Young America: A Folk Art History,* (Connecticut: Konecky & Konecky: 1986), p. 36, no. 39.

$ 8,000-12,000

235

235

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 235-238)

AMERICAN SCHOOL, 19TH CENTURY

RECEPTION FOR LAFAYETTE AT PASSAIC HOTEL, PATERSON, NEW JERSEY

Watercolor on buff paper

Circa 1825
13 ⅝ by 18 ⅛ in.

the banner above the bridge inscribed *Welcome Lafayette / A Nation's Gratitude Awaits You.*
The reverse with paper backing inscribed *The words on the arch over the bridge are - A Nation's Gratitude awaits you. The old Doremus homestead beyond the bridge which was across the Passaic River at Bank Street. Temple Street hill beyond The sign on the Hotel pole is inscribed with the words Passaic Hotel and Washington Tavern - (His Picture between) 1824 - Mar... Pash - Artist Owned by Sidney W. Probert.*

PROVENANCE

Sidney W. Probert (1865-1919), Paterson, New Jersey;
Leon F.S. Stark, Antiques, Inc., Philadelphia.

EXHIBITED

Lincroft, New Jersey, Monmouth Museum, *Masterpieces of American Folk Art,* September 26 - November 29, 1975.

LITERATURE

Cipora O. Schwartz, *An American Jewish Odyssey: American Religious Freedom and The Nathan Barnert Memorial Temple,* (Newark, New Jersey: KTAV Publishing House, Inc., 2007), p. 9.

When Lafayette visited Paterson in 1824, he was greeted with much fanfare and admiration. He was welcomed to stay at the Passaic Hotel, which had played host to many other important men of the time, including George Washington. The hotel likely opened around 1750.

$ 6,000-8,000

236

236

THE COLE FAMILY FINE AND RARE CHIPPENDALE RED PAINTED MAPLE SIDE CHAIR, NEW JERSEY, CIRCA 1780

appears to retain its original surface and rush seat; *splat reversed*.
Height 41 ½ in.

PROVENANCE

Descended in the Cole Family of Whippany, New Jersey.

The mate to this chair was donated to the Metropolitan Museum of Art by Mr. and Mrs. Samuel Schwartz (accession no. 1984.326.1).

$ 1,500-2,500

237

AMERICAN SCHOOL, 19TH CENTURY

MISS GRACE HENDERSON

Watercolor, pen and ink on paper
23 by 18 in.

in what appears to be original frame and glass.

PROVENANCE

Donald H. Ladd, Hampton, Connecticut.

$ 6,000-8,000

237

238

FEDERAL GREEN PAINTED PINE BLANKET CHEST, NEW ENGLAND, CIRCA 1825

the interior of the hinged lid inscribed *JP Jones* and *James P Jones July 29, 1852.*
Height 20 ¾ in. by Width 48 in. by Depth 16 ⅝ in.

PROVENANCE

Donald H. Ladd, Hampton, Connecticut.

$ 800-1,200

238

238 (DETAIL)

239

239

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 239-241)

VERY FINE DIMINUTIVE QUEEN ANNE WALNUT DROP-LEAF TABLE, MASSACHUSETTS, CIRCA 1760

appears to retain its original surface.
Height 25 ¾ in. by Width 12 in. by Depth 30 ¾ in.; Width open 31 ⅛ in.

$ 3,000-5,000

240

VERY FINE AND RARE QUEEN ANNE GRAIN PAINTED MAPLE ROUNDABOUT ARMCHAIR, CONNECTICUT, CIRCA 1760

appears to retain its original paint.
Height 29 in. by Width 25 in.

$ 5,000-7,000

240

241

241

ATTRIBUTED TO ISAAC NUTTMAN (1801-1872)

STILL LIFE OF FRUIT WITH A BIRD AND BUTTERFLY

Oil on panel
14 by 22 ½ in.

Isaac W. Nuttman was born March 16, 1801, the eldest son of Aaron Nuttman and Eliza Crane, a descendant of Benjamin Crane (1630-1691) who was an early settler and extensive landowner in Wethersfield, Connecticut.[1]

In the 1839 Newark Directory, Isaac Nuttman is listed as a fancy painter residing at 241 Broad. He appears again in the *New Jersey State Business Directory for...Talbott and Blood, Publishers and Compilers* (1923) amongst a group of painters, listing him at 8 Coe's Place in Newark.

An example of Isaac Nuttman's work, a still life of fruit, was exhibited at the Museum of American Folk Art (May 15-June 24, 1979) from the collection of Mr. and Mrs. William E. Wiltshire III. That example is illustrated in Richard B. Woodward's article "American Folk Painting: The Wiltshire Collection," *Magazine Antiques* (September 1978, 114:3, p. 566, pl. XIII), and it appears again in *The Clarion,* Spring 1979 article of similar title, p. 17. For another work by the artist, see William H. Gerdts, *Painters of the Humble Truth: Masterpieces of American Still Life, 1801-1939,* (University of Missouri Press, 1981), p. 78, pl. 4.

[1] Ellery Bicknell Crane, *Genealogy of the Crane Family, Vol. II,* (Worcester, Massachusetts: Press of Charles Hamilton, 1900), pp. 9, 390.

$ 40,000-60,000

242 (DETAIL)

242 (ALTERNATE VIEW)

242

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES

HIGHLY IMPORTANT ZABRISKIE FAMILY ENGRAVED PEWTER TANKARD, ATTRIBUTED TO FRANCIS BASSETT I, NEW YORK, DATED 1728

Inscribed *WHEN THIS YOU SEE REMEMBER ME*, JZ/CZ, and *1728*.
Height 7 ⅛ in. by Width 4 ⅞ in.

PROVENANCE

Joost Zabriskie (1687-1756) and Christine Mabie (Meby) (1692-1733), Hackensack, Bergen County, New Jersey;
Tankard given to eldest daughter Machteltje (Matilda) Zabriskie (1715-1765) who married Sylvester Earle to their descendants in Middletown, Connecticut;
Donald H. Ladd Antiques, Hampton, Connecticut.

EXHIBITED

Traveling Exhibition, *Dutch-American Colonial Arts,* Rotterdam, Netherlands, Museum Boymans van Beuningen; Groningen, Netherlands, Groningen Museum (Fine Arts); New York, The New York Historical Society and the Museum of American Folk Art; Albany, New York, Albany Institute of History & Art, February 1, 1982 - April 1, 1983;
Albany, New York, Albany Institute of History & Art, *Remembrance of Patria: Dutch Arts and Culture in Colonial America,* May 9 - August 24, 1986.

LITERATURE

Roderic H. Blackburn and Ruth Piwonka, *Remembrance of Patria: Dutch Arts and Culture in Colonial America 1609-1776*, (Albany, New York: Albany Institute of History and Art, 1988), p. 157, no. 155;
Donald Fennimore, "A True American Stuart Tankard - Maybe," *Pewter Collector's Club Bulletin*, vol. 7, April 1977, no. 5

This elaborately engraved tankard, attributed to Francis Bassett I (1690-1758), is one of only two surviving examples of early eighteenth century pewter with New Jersey history. Bassett I apprenticed with William Horsewell and became a freeman in 1718. Joost Zabriskie (1687-1756) was the son of Albert Zabriskie (1638–1711) a Lutheran from the Duchy of Prussia (present day Russia). He settled in Hackensack, New Jersey in 1662. Joost became a member of the Dutch Reformed Church of Hackensack, New Jersey, April 8, 1711.

The companion piece to this tankard is a desert dish with Zabriskie family history that is dated 1728 and has identical engraving and is inscribed JZ and CZ. It sold at Freeman's, Philadelphia, Pennsylvania, *American Furniture, Decorative & Folk Art*, April 19, 2009, lot 31 for $85,000 and is now in the collection of Winterthur Museum (acc. no. 2009.0020) For additional information on Francis Bassett I Ledlie Llrwin Laughlin, Pewter in America: its Makers and Their Marks, Vol. 2, (Barre, MA: Barre Publishers, 1969), p. 5-8. For a discussion about the dish see Charles F. Montgomery, *A History of American Pewter*, (New York: Praeger, 1973), fig. 8-9, p. 142.

$ 50,000-80,000

242

243

244

243

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 243-245)

MINIATURE REDWARE PLATE WITH SLIP DECORATION OF BIRD , FAIR LAWN, NEW JERSEY, CIRCA 1800

Circular concave dish with molded lip, decorated on the surface with a small bird in green and yellow slip.
3 ⅞ in.

PROVENANCE

Found at Garretson Forge and Farm, Fair Lawn, New Jersey;
Alice Lake, Wycoff, New Jersey.

EXHIBITED

Traveling Exhibition, *The Pulse of the People: New Jersey 1763-1789,* Trenton, New Jersey, New Jersey State Museum; Newark, New Jersey, The New Jersey Historical Society, January 17, 1976 – June 16, 1976;
River Edge, New Jersey, Steuben House, *Bergen County Folk Art,* October 15-23, 1983.

LITERATURE

Suzanne Corlette [et al], *Pulse of the People: New Jersey 1763-1789,* (Trenton, New Jersey: New Jersey State Museum, 1976), p. 204, cat. no. 341; Betty Schmelz, Charles B. Szeglin, Kevin Wright, and Irene Fitzgerald, *The Tree of Life: Selections from Bergen County Folk Art,* (Bergen County Historical Society, 1983), p. 18, fig. 17.

$ 500-700

244

RARE PAIR OF ENGLISH PEWTER CANDLESTICKS, DATED 1655

each inscribed *IOCHIM WITLING / 1655.*
Height 8 ½ in.

$ 1,500-2,500

245

245

245

GEORGE A. WEEDEN (1778-1850)

PAIR OF PORTRAITS: MR. MORDECAI MANUEL NOAH (1785-1851) AND MRS. REBECCA JACKSON NOAH (1810-1866)

Pen and ink on paper

circa 1828
Each: 8 by 6 ½ in.

the gentleman additionally inscribed *Yes, Gentlemen, I am speaking of mechanical powers and say with a distinguished individual of certain days Arcimedas give me a plan to stand upon, and I will raise the world.*

LITERATURE

Richard Brilliant, *Facing the New World: Jewish Portraits in Colonial and Federal America,* (New York: The Jewish Museum, 1997), pp. 66 & 67, figs. 47 & 48.

Mordecai Manuel Noah was the best-known Jew before the Civil War. First a clerk and reporter in Philadelphia, he went on to Charleston and then to New York. He became outstanding in each city, as an editor of newspapers, a playwright, a politician, a consul, a judge, an honorary major, and a spokesman of the Jewish People.

President Madison appointed Noah as Consul to Tunis in North Africa. One day though, Noah received an official letter from the Secretary of State, James Monroe. The note told him that he was dismissed from his post, and that he was to return to America. He was shocked to read that the Secretary of State had decided that Noah's religion "would form an obstacle" to his being a good consul. The note also suggested that his money accounts were not in order. Noah returned to America and fought back.

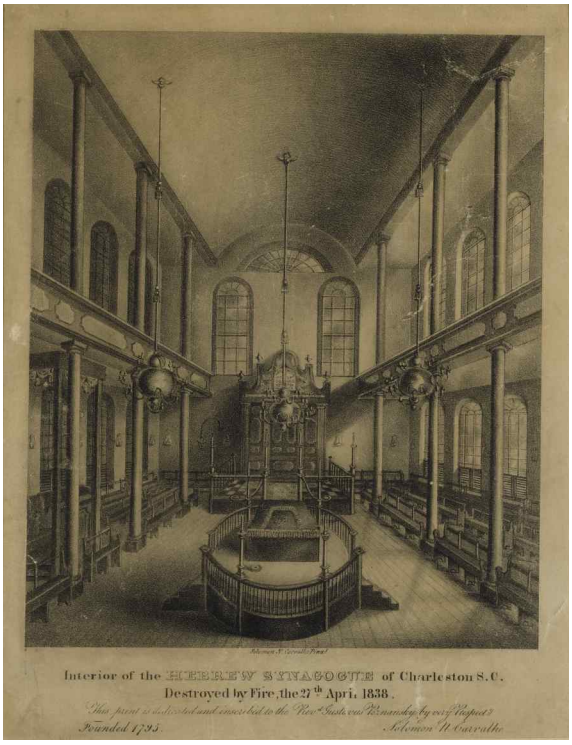
He demanded that the government clear his name and got a statement saying that his accounts were clear and that he was honest. However, the attack on him as a Jew made him even angrier. "I find my own government insulting the religious feelings of a whole nation. O, shame, shame!" he wrote. Proud of his family's loyalty to America – he claimed Dr. Samuel Nunez as an ancestor, and his grandfather, Jonas Phillips, was a revolutionary patriot – he was equally proud of being a Jew.[1]

In 1827, Mordecai married Rebecca Esther Jackson, from Portsmouth, England. As prominent members of Shearith Israel, which oversaw the Tuoro Synagogue in Newport, Rhode Island, they frequently visited Newport during the summer when Mordecai would address the assembled congregation.

Little is known about George Weeden, the artist who worked up these sketches, except that he was probably a local Newport man commenting on the fashionable summer visitors from New York.[2]

[1] Deborah Karp, *Heroes of American Jewish History,* (New York: Ktav Publishing House, Inc., 1972), p. 68-70.
[2] Richard Brilliant, *Facing the New World: Jewish Portraits in Colonial and Federal America,* (New York: The Jewish Museum, 1997), pp. 66 & 67, figs. 47 & 48.

$ 15,000-25,000



246

246

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 246-248)

AFTER SOLOMON NUNES CARVALHO 1815 - 1894

INTERIOR OF THE HEBREW SYNAGOGUE OF CHARLESTON S.C.

Etching and engraving on paper

Circa 1838
12 ¼ by 9 in.

PROVENANCE

Max Whiteman.

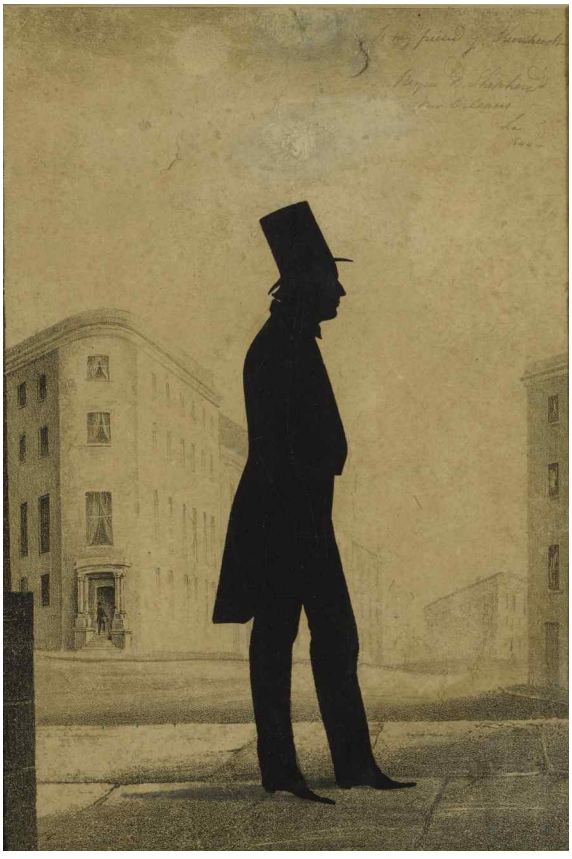
EXHIBITED

Philadelphia, Museum of American Jewish History, *Role of the Jew in the Forging of the Nation,* July 15 - October 31, 1976.

LITERATURE

Cipora O. Schwartz, *An American Jewish Odyssey: American Religious Freedom and The Nathan Barnert Memorial Temple,* (Newark, New Jersey: KTAV Publishing House, Inc., 2007), p. 49.

$ 6,000-8,000



247

247

WILLIAM HENRY BROWN (1808 - 1883)

SILHOUETTE OF REZIN D. SHEPHERD (1784-1865)

cut black paper with watercolor highlights mounted on a lithographed paper ground

Circa 1844
14 by 9 in.

inscribed in pencil at the top right side of the image, *To my friend G... Renzin D. Shepherd, New Orleans, La., 1844*.

LITERATURE

Alice Van Leer Carrick, *Shades of Our Ancestors*, (Boston, Little Brown & Co.) 1928, pp. 161-162.

Rezin D. Shepherd was the grandson of Shepherdstown's founder, Thomas Shepherd (1705-1776), who made his fortune in New Orleans after the Louisiana Purchase of 1803 and was the benefactor of McMurran Hall which is an imposing Greek Revival structure erected in 1859. Sheperd intended it to be a town hall. At the time of his death in 1865 he was said to be one of the major property owners of New Orleans though he also maintained a residence in Shepherdstown. The clock in the tower, donated to the town by Shepherd in 1842 and originally housed in the old Episcopal Church, was moved to the town hall tower in 1860.

$ 1,500-2,000

248

248

EXTREMELY RARE AMERICAN TINNED SHEET IRON MENORAH, 19TH CENTURY

lacking the shamash.
Width 11 in.

Hanukkah lamps have ancient origins as oil-burning lamps, but by the 1700s, they were produced with candles and candle sockets as well as oil reservoirs. Historically, these lamps were made from a variety of inflammable materials, but base metals (pewter or brass) and silver examples survive with frequency from craftsmen working in Europe and North Africa. These lamps are used inside homes for religious observances only, commemorating the rededication of the Temple in Jerusalem (2nd century BCE), and not for domestic purposes.

Early American immigrants included people of the Jewish faith traveling from England, Europe, the Caribbean, and South America. Historic Hanukkah lamps, especially with an American origin rarely appear in the marketplace.

Another early American tin candleholder menorah was donated by this family to Winterthur (accession no. 2011.30.2).

$ 20,000-30,000

Menorah or Hanukkah lamp, 1800-1820, New England, Tinned sheet iron, (Courtesy, Winterthur Museum, Gift of Cipora O. Schwartz in memory of Philip C. Schwartz, acc. no. 2011.30.2)

249

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PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 249-251)

VERY FINE AND RARE PAIR OF TINNED SHEET IRON RED-OAK LEAF SCONCES, ATTRIBUTED TO NELSON GAREY (1820-1910), BERLIN, PENNSYLVANIA, CIRCA 1860

Height 17 in.

PROVENANCE

Elise R. Beaven American Antiques, Allendale, New Jersey.

EXHIBITED

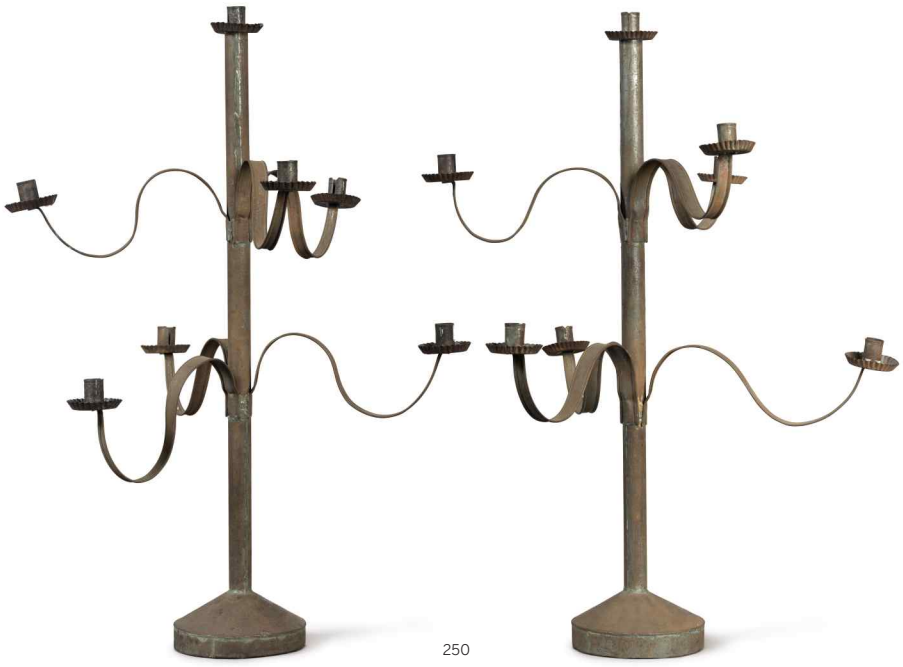
Lincroft, New Jersey, Monmouth Museum, *Masterpieces of American Folk Art,* September 30-November 29, 1975;
Wintherthur, Delaware, The Winterthur Museum, *Beyond Necessity: Art in the Folk Tradition,* September 17 - November 16, 1977.

LITERATURE

Monmouth County Historical Association and the Monmouth Museum, *Masterpieces of American Folk Art*, (Lincroft, NJ: Monmouth Museum, 1975), p. 50 (illustrated);
Kenneth L. Ames, *Beyond Necessity: Art in the Folk Tradition,* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 1977), p. 63, fig. 66 (one of the pair).

These sconces were made for the Lutheran Church in Berlin, Pennsylvania. A set of six nearly identical sconces are in the collection of Winterthur Museum (see Donald L. Fennimore, *Iron at Winterthur*, (Winterthur, DE: Henry Francis Du Pont Winterthur Museum; Hanover, NH: Distributed by University Press of New England, 2004), no. 143).

$ 4,000-6,000



250

250

VERY RARE PAIR OF LARGE AMERICAN SHEET IRON TIN SEVEN-LIGHT TABLE CANDELABRA, 19TH CENTURY

Height 33 ½ in.

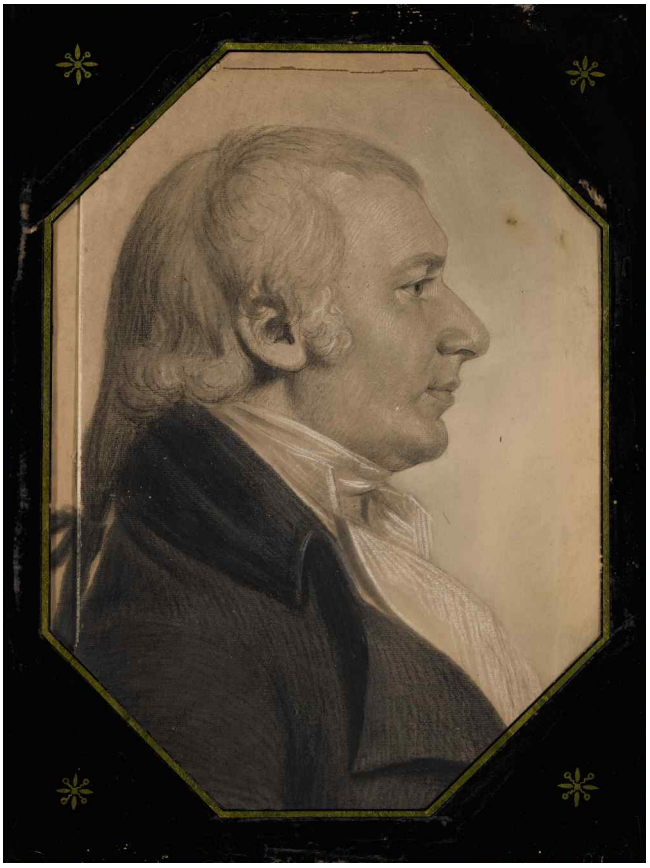
PROVENANCE

Alice Lake, Wycoff, New Jersey.

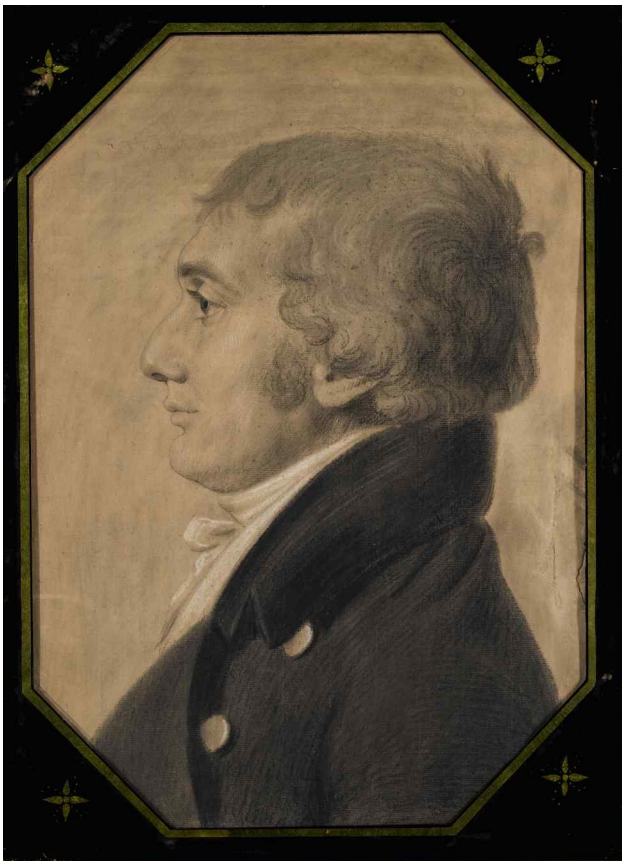
EXHIBITED

New York, Museum of Early American Folk Arts, *Collectors Choice,* April 11, 1970 - July 5, 1970;
New York, Museum of American Folk Art, *Celebrate America,* July 9, 1973 - July 27, 1973.

$ 6,000-8,000



251



251

251

CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN (1770 - 1852)

PAIR OF PORTRAITS: SOLOMON AND REUBEN ETTING

Charcoal and chalk on paper
likely Philadelphia
21 ½ by 16 in.; 22 by 16 ½ in.

PROVENANCE

Each by descent from the sitter to Emlen Etting (1869-1905);
Robert Carlen Gallery, Philadelphia, Pennsylvania.

EXHIBITED

Reuben Etting-
Washington, D.C., Daughter's of the American Revolution Museum, *The Jewish Community in Early America: 1654 - 1830,* December 10, 1980 - March 31, 1981;
Philadelphia, Museum of American Jewish History, *A Philadelphia Sampler: Art and Artifacts from Jewish Collections,* March 1, 1981 - January 3, 1982, no. 207.

LITERATURE

Robert Carlen Gallery Advertisement, *Magazine Antiques,* vol. 69, February 1956, p. 122;
Hannah R. London, "The Saint-Memin Portraits of Solomon and Reuben Etting," *The Magazine Antiques,* vol. 76, July 1959, pp. 54-55;
Ellen G. Miles, *Saint-Memin and the Neoclassical Portrait in America,* (Washington, D.C.: National Portrait Gallery and the Smithsonian Institution Press, 1994), p. 299, no. 309 and 310.
Reuben Etting -
Cipora O. Schwartz, *An American Jewish Odyssey: American Religious Freedom and The Nathan Barnert Memorial Temple,* (Newark, New Jersey: KTAV Publishing House, Inc., 2007), p. 2.

Solomon Etting (1764–1847) was a merchant and politician of Jewish faith in Baltimore, Maryland. Before moving to Baltimore in 1791, Etting lived in York and Lancaster, Pennsylvania. Etting followed another Jewish immigrant, Jacob Henry, in the endeavor to attain public office. North Carolina denied public office to all non-Protestants, when in 1809, Henry made a speech which became famous, asserting his inalienable right to sit in the state's House of Commons, and the House took his part. Henry asked, "Will you drive from your shores and from the shelter of your constitution all who do not lay their oblations on the same altar, observe the same ritual, and subscribe to the same dogmas? If so, which among the various sects into which we are divided shall be the favored one?"

Reuben Etting (1762-1848) chose a military career and was commissioned (1798) first captain of the Independent Blues. In 1801 he was appointed United States marshal for Maryland by Thomas Jefferson.

$ 25,000-35,000

252

253

254

252

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES
(LOTS 252-257)

AMERICAN CIRCULAR HOOKED RUG, 19TH CENTURY

worked in wool and cotton threads with a cluster of roses and floral sprays surrounded by an arch border.
Diameter 37 in.

$ 800-1,200

253

DAVID ELLINGER (1913-2003)

THEOREM PAINTING OF A FRUIT BASKET WITH A BIRD

Watercolor and ink on velvet
Pennsylvania

20th Century
16 by 17 in.

initialed *D.Y.E.* in the lower right.

PROVENANCE

Mrs. Osbourne, Upper Montclaire, New Jersey.

$ 400-600

254

RARE AMERICAN SHEET TINNED IRON AND GREEN BLOWN GLASS HANGING BELL LANTERN, 19TH CENTURY

Height 15 in. by Diameter 10 in. (approximate)

$ 300-500

255

255

WILLIAM AND MARY BLACK PAINTED MAPLE GATELEG TABLE, BOSTON, MASSACHUSETTS, CIRCA 1730

retains a historic surface; *top replaced*.
Height 28 in. by Width 15 ¾ in. by Depth 45 in.; Width open 43 ¾ in.

$ 2,000-3,000

256

VERY FINE QUEEN ANNE GRAIN PAINTED CARVED MAPLE OPEN ARMCHAIR, BOSTON, MASSACHUSETTS, CIRCA 1750

appears to retain its original grain paint.
Height 43 ⅝ in.

$ 5,000-7,000

256

257

257

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES
(LOTS 257-259)

ATTRIBUTED TO JOHN DURAND (1731 - 1805)

PORTRAIT OF A GENTLEMAN IN BLUE COAT

Oil on leather

Circa 1780
25 ⅝ by 21 in.

$ 12,000-18,000

258

FINE AND RARE PAIR OF CHIPPENDALE FIGURED MAPLE SIDE CHAIRS, CONNECTICUT, CIRCA 1775

Retain a dark early historic surface, one marked *V* and the other *VI*.
Height 37 ⅛ in.

$ 1,500-2,500

258

259

FINE CHIPPENDALE CARVED AND FIGURED MAHOGANY FIVE-LEGGED GAMES TABLE, NEW YORK, CIRCA 1770

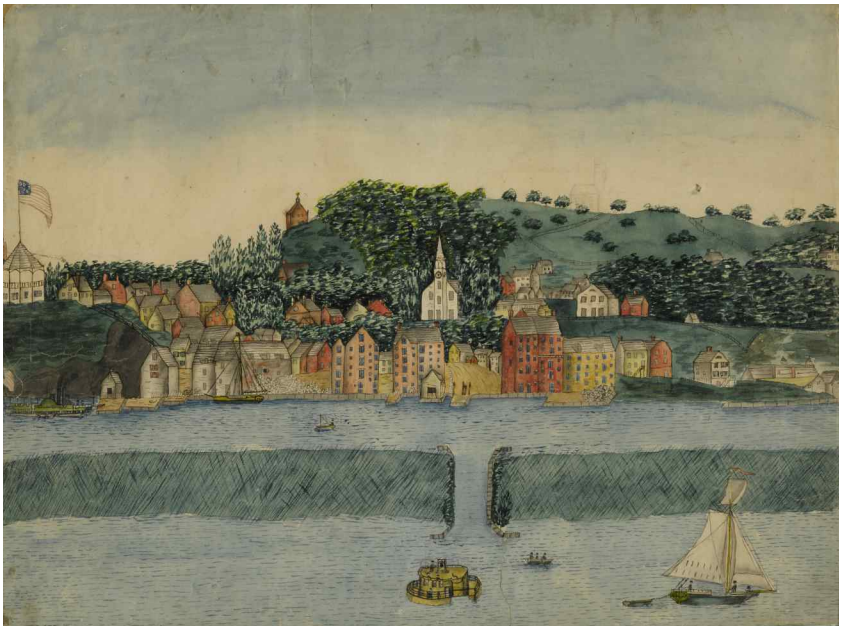
with compartmented top, the proper right hinge stamped *TIBATS*.
Height 27 ½ in. by Width 34 in. by Depth 17 ½ in.

For another five-legged New York card table with an *H. Tibats* stamp applied to the hinge see, Frank M. Levy, "A Maker of New York Card Tables Identified," *Magazine Antiques*, 143:5 (May 1993), p. 757, pl. 6.

$ 20,000-30,000

259 (DETAIL)

259



260

261

260

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 260-262)

AMERICAN SCHOOL, 19TH CENTURY

A VIEW OF FORT LEE OR HOBOKEN, NEW JERSEY.

Watercolor, pen and ink on paper

painted circa 1830
13 ⅝ by 18 ½ in.

painted circa 1830, inscribed *Fort Lee* in the lower left.

It is believed to be a scene on the Hudson looking towards Edgewater opposite the present entrance to the Lincoln Tunnel.

PROVENANCE

Leon Stark, Philadelphia.

EXHIBITED

River Edge, New Jersey, Steuben House, *The Tree of Life: Selections from Bergen County Folk Art,* October 15-23, 1983.

LITERATURE

Betty Schmelz, Charles B. Szeglin, Kevin Wright, and Irene Fitzgerald, *The Tree of Life: Selections from Bergen County Folk Art,* (Bergen County Historical Society, 1983), p. 39, fig. 112.

$ 6,000-8,000

261

JOHN DAWSON

VIEW OF THE SEAT OF M.W. NEAR NEWARK IN NEW JERSEY

Watercolor, pen and ink on paper
Belleville, New Jersey

early 19th century
14 ¾ by 18 ¾ in.

signed *drawn by J. Dawson* l.l., the present view depicts the Dutch Reformed Church in Belleville, New Jersey.

PROVENANCE

Kennedy Galleries Inc., New York.

$ 1,000-1,500

262

262

JOSEPH H. DAVIS (1811 - 1865)

PAGE BATCHELDER AND BETSY BATCHELDER

Watercolor, pen and ink on paper
Maine or New Hampshire

1836
10 ¾ by 15 ¼ in.

inscribed along the bottom *Page Batchelder. aged 48. July 8th 1836. Betsy Batchelder. aged 50. June 18th 1836.*

PROVENANCE

James Abbe, Jr.;
Good & Hutchinson, Glenbrook, Connecticut.

EXHIBITED

Traveling Exhibition, *The Flowering of American Folk Art, 1776-1876,* New York, The Whitney Museum of Art; Richmond, Virginia, Museum of Fine Arts; San Francisco, California, Fine Arts Museum of San Francisco: M.H. de Young Memorial Museum, February 1974-September 1974;
Three New England Watercolor Painters, Chicago, Illinois, Art Institute of Chicago; St. Louis, Missouri, Saint Louis Museum of Art; Williamsburg, Virginia, The Abbey Aldridge Rockefeller Folk Art Museum; Manchester, New Hampshire, The Currier Gallery, November 1974-Septemer 1975;
Traveling Exhibition, *American Master Drawings and Watercolors: Works on Paper from Colonial Times to the Present,* Minneapolis, Minnesota, Minneapolis Institute of Art; New York, Whitney Museum of American Art; San Francisco, California, The Fine Arts Museums of San Francisco California Palace of the Legion of Honor, September 1976-April 1977.

LITERATURE

Jean Lipman and Alice Winchester, *The Flowering of American Folk Art (1776-1876),* (Philadelphia: Courage Books, 1974, 1987), pp. 42-43, no. 46;
Gail and Norbert H. Savage and Esther Sparks, *Three New England Watercolor Painters,* (Chicago, Illinois: Art Institute of Chicago, 1974), no. 3.

$ 10,000-15,000

263

263

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 263-265)

QUEEN ANNE CHERRYWOOD DESK-AND-BOOKCASE, CONNECTICUT, CIRCA 1730

fall lid and feet replaced.
Height 84 ½ in. by Width 36 ⅜ in. by Depth 19 ¼ in.

PROVENANCE

C.W. Lyon, Inc. American Antiques, New York; Alice Lake, Wycoff, New Jersey.

$ 20,000-30,000

264

AMERICAN SCHOOL, 19TH CENTURY

PORTRAIT OF A GENTLEMAN SEATED BESIDE A DRAPED WINDOW WITH A BRILLIANT SUNSET

Oil on paper

circa 1825
12 by 9 ¾ in.

the gentleman is seated in yellow-painted fancy chair, appears to be the original tiger maple frame, wood backing, and glass.

$ 5,000-7,000

264

265

CHIPPENDALE CARVED AND FIGURED MAHOGANY DISH-TOP TILT-TOP TEA TABLE, PHILADELPHIA, CIRCA 1770

Height 28 ¼ in. by Width 34 ¼ in. by Depth 33 ½ in.

$ 3,000-5,000

265

266

266

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 266-268)

CHIPPENDALE CARVED MAHOGANY TILT-TOP TEA TABLE, SALEM, MASSACHUSETTS, CIRCA 1775

Height 29 ½ in. by Width 30 ½ in. by Depth 29 ¾ in.

PROVENANCE

George Scheiner & Son Antiques, Newark, New Jersey.

$ 2,000-3,000

267

THE BROWN FAMILY SET OF SIX CHIPPENDALE CARVED BIRCHWOOD SIDE CHAIRS, MASSACHUSETTS, CIRCA 1775

seat rails marked *I*, *II*, *III*, *IIII*, *V*, and *VI*, with matching slipseats.
Height 37 ½ in.

PROVENANCE

Descended in the Brown Family, Providence, Rhode Island;
Ms. Florence Brown, Providence, Rhode Island;
Millman Antique Shop, Providence, Rhode Island.

$ 4,000-6,000

267

268

268

AMERICAN SCHOOL, 19TH CENTURY

COME UPPINS (A DOMESTIC TRAGEDY)

Oil on canvas
19¾ by 24 ½in.

The scene depicted is a narrative illustrating the breakage of a shelf clock and ceramic pitcher which has toppled from a mantel piece in the family parlor, the perpetrator is most likely the cat that cowers under a drop leaf table. But coming through the door is the young man of the family about to confront his stern faced mother holding a switch in her hand to extract punishment for the boy's complicity in the mishap. the painting is most likely based on a print source dating to circa 1845.

LITERATURE

Harold L. Peterson, *Americans at Home: From the Colonists to the Late Victorians,* (New York: Charles Scribner's Sons: 1971), pl. 96.

$ 6,000-8,000

269

270

269

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 269-272)

FINE FEDERAL INLAID AND FIGURED MAHOGANY PEMBROKE TABLE, NEW YORK, CIRCA 1800

Height 28 ¾ in. by Width 22 ½ in. by Depth 31 ⅜ in.; Width open 40 ⅛ in.

PROVENANCE

Stephen Van Rensselaer, Morristown, New Jersey.

$ 3,000-5,000

270

VERY FINE AND RARE FEDERAL CARVED AND INLAID MAHOGANY AND BIRCHWOOD LOLLING CHAIR, PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1800

Height 45 ½ in.

The graceful tubular arms supported on reeded balusters above leg squares with a rectangular insert of figured birchwood indicate that this remarkable lolling chair was made in Portsmouth, New Hampshire. A nearly identical example is in the collection of the Metropolitan Museum of Art (acc. no. 10.125.313)(R.T. Haines Halsey and Elizabeth Tower, *Home of Our Ancestors,* (New York: Doubleday, Doran and Company, Inc., 1934), fig. 164). For an example with similar reeding and carved volutes to the arms see a settee in John S. Walton's advertisement in *Magazine Antiques* (May 1962), 81:5, p. 454. Another related chair but lacking the reeding on the upper baluster is in the collection of the Milwaukee Art Museum (*American Furniture with Related Decorative Arts: 1660-1830*, ed. Gerald W.R. Ward, (New York: Hudson hills Press, 1991), pp. 219-20, no. 84). For addition information on related Portsmouth chairs see *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast*, ed. Brock Jobe, (Boston, MA: Society for the Preservation of New England Antiquities; Hanover, NH: Distributed by University Press of New England, 1993), pp. 367-9.

$ 6,000-8,000

271

VERY RARE FEDERAL INLAID MAHOGANY TEA CADDY, MASSACHUSETTS, CIRCA 1820

the rectangular hinged lid opening to an interior with three compartments.
Height 6 ¼ in. by Width 10 ¼ in. by Depth 5 ½ in.

$ 2,500-3,500

271

272

THE NORVIN GREEN VERY FINE FEDERAL CARVED MAHOGANY SOFA, ATTRIBUTED TO SAMUEL MCINTIRE (1757-1811), SALEM, MASSACHUSETTS, CIRCA 1810

Width 78 in.

PROVENANCE

C.W. Lyon, Inc., New York;
Parke-Bernet Galleries Inc., New York, *The Notable American Collection of Mr. and Mrs. Norvin H. Green,* December 2, 1950, sale 1202, lot 671.

$ 5,000-10,000

272

273

273

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 273-276)

AMERICAN SCHOOL, 19TH CENTURY

ORANGE AND WHITE DOG POSED ON A FLORAL CARPET

Pastel on paper

circa 1890
14 ¾ by 20 in.

in what appears to be the original gilded frame and glass.

PROVENANCE

Donald H. Ladd, Woodcliff, New Jersey.

$ 5,000-7,000

274

274

AMERICAN SCHOOL, EARLY 19TH CENTURY

VIEW TRINITY COLLEGE, HARTFORD, CONNECTICUT

Watercolor, pen and ink on silk
23 by 22 ¼ in.

The present watercolor on silk depicting Trinity College, is closely related to other examples of work produced at Female Academies, particularly work produced at Sarah Pierce's School in Litchfield, Connecticut. For comparison see Betty Ring, *Girlhood Embroidery, Volume I* (New York, Alfred A. Knopt, 1993), pp. 218-20, fig. 254.

$ 3,000-5,000

275

275

AMERICAN SCHOOL 19TH CENTURY

WEST POINT, FROM ABOVE WASHINGTON VALLEY LOOKING FROM THE RIVER

watercolor, pen and ink on paper

circa 1830
16 ¾ by 22 ¼ in.

PROVENANCE

Donald H. Ladd, Woodcliff, New Jersey.

$ 3,000-5,000

276

276

ATTRIBUTED TO THOMAS MACDONALD (1784 - 1862)

FAMILY PORTRAIT: JACOB & JANE VERITY AND FAMILY

watercolor and ink on paper

Drawn 1839
13 ¼ by 14 in.

depicting the family of four with a car and dog, inscribed along the lower margin *Jacob & Jane Verity and family Thomas born 1st July 1833 Sarah Jane Born 12 Novemb. 1836.*

Thomas MacDonald was active in the province of New Brunswick, Canada from 1824-1837.

$ 8,000-12,000

277

278

277

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 277-281)

FINE FEDERAL INLAID AND FIGURED MAHOGANY PEMBROKE TABLE, NEW YORK, CIRCA 1800

Height 27 ¾ in. by Width 20 ½ in. by Depth 34 ⅝ in.; Width open 39 ¼ in.

PROVENANCE

Stephen Van Rensselaer, Morristown, New Jersey.

$ 5,000-7,000

278

FEDERAL FIGURED MAHOGANY LADY'S DESK-AND-BOOKCASE, MASSACHUSETTS, CIRCA 1800

Height 76 in. by Width 42 in. by Depth 21 ½ in.

$ 3,000-5,000

279

279

279

CEPHAS THOMPSON (1775 - 1856)

PAIR OF MINIATURE PORTRAITS: MARY ALMIRA ROCKWELL (1804-1842) AND HER BROTHER EBENEZER WHELPSLEY (1792-1862)

Watercolor, pen and ink on paper
Salem, Massachusetts

Circa 1815
5 ½ by 4 ¼ in.

The reverse of Mary Almira's portrait inscribed *Mary Almira Rockwell was born South Salem 1802; first wife of great-grandfather Ebenezer Whelpbey born 1792-1862, Cephas Thompson, miniature painter. Ebenezer Whelpbey was cook to George Washington.*

$ 3,000-5,000

280

THE READING ARTIST, 19TH CENTURY

PAIR OF PORTRAITS: JONATHAN DE LONGE AND ANNA MARIA DE LONG

watercolor, pen and ink on paper

circa 1825
Each: 9 ¾ by 6 ¾ in.

appears to retain period frame.

$ 5,000-7,000

280

281

FINE AND RARE FEDERAL MINIATURE GRAIN-PAINTED PINE CHEST OF DRAWERS, NEW YORK, CIRCA 1810

appears to retain its original drawer pulls.
Height 21 ½ in. by Width 22 ¼ in. by
Depth 11 ¼ in.

PROVENANCE

Newark, New Jersey, The Newark Museum Association, *Paint, Paper & Thread,* January 31 - April 12, 1970.

$ 3,000-5,000

281

282

282

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 282-286)

RARE PAIR OF PUNCHED TINNED SHEET IRON WALL SCONCES, PROBABLY PENNSYLVANIA, 19TH CENTURY

Height 8 ¾ in. by Width 4 ½ in.

PROVENANCE

Elise R. Beaven American Antiques, Allendale, New Jersey.

$ 1,500-2,500

283

MOLDED COPPER AND CAST ZINC PRANCING HORSE WEATHERVANE, A.L. JEWELL & CO., WALTHAM, MASSACHUSETTS, CIRCA 1860

283

swell bodied figure of a horse with molded mane and tail, the cast zinc head fitted with sheet copper ears, both flanks stamped *A.L. Jewell & Co., Waltham, MASS.,* mounted on a rod with cast iron directionals. Height 15 in. by Width 18 in.; Height on stand 48 in.

$ 6,000-8,000

284

RARE APPLIQUED WOOL TABLE RUG, PROBABLY NEW ENGLAND, CIRCA 1875

the background composed of pieces of dark brown wool, sewn with appliques in colored wool patches, attached with wool thread depicting an upright cornucopia sprouting floral sprays and large rose blossoms; *black silk backing replaced*.
21 ½ by 52 in.

$ 3,000-5,000

284

285

FEDERAL RED-PAINTED PINE FIVE-TIER HANGING SHELF, PENNSYLVANIA, CIRCA 1800

lacking center shelves.
Height 59 ¼ in. by Width 48 ⅛ in. by Depth 7 ¼ in.

$ 5,000-7,000

285

286

FEDERAL FANCY GRAIN-PAINTED AND STENCILED TRIPLE-CHAIR BACK SETTEE, MASSACHUSETTS, CIRCA 1820

Length 55 ¾ in.; Height 33 ¾ in.

PROVENANCE

Donald H. Ladd, Woodcliff Lake, New Jersey.

$ 800-1,200

286

287

287

288

287

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 287-290)

AMERICAN SCHOOL, 19TH CENTURY

PAIR OF SMALL PORTRAITS: A LADY IN ELABORATE CAP AND MUTTON-CHOP SLEEVE DRESS AND GENTLEMAN SEATED IN A FANCY CHAIR

watercolor, pen, ink and pencil on paper

Circa 1832
8 ½ by 5 ½ in.

each portrait signed in pencil *F. Haspel pinxit,* at the bottom, lower left and lower right; each portrait is dated 1832 on the back of the paper.

PROVENANCE

The Old Print Shop, Inc., New York.

$ 5,000-7,000

288

RARE OPAQUE WHITE PRESSED GLASS PIN CUSHION WITH LION AND BASKET OF FLOWERS BASE, PROBABLY BOSTON & SANDWICH GLASS CO., 1825-1850

appears to retain original fabric pincushion on wood frame.
Height 6 ½ in. by Width 3 ½ in.

$ 200-300

289

LETTER TO A MISS AMIABLENESS, DAVID AUGUR, NEWFANE AND WILLIAMSVILLE, NEW YORK, APRIL 15, 1854

inscribed *Newfane, near Williamsville. April 15th 1854*.
7 ½ by 10 ¼ in.

PROVENANCE

Kennedy Galleries, Inc., New York.

$ 5,000-7,000

289

290

FICTITIOUS LETTER TO SAMUEL I. SECULATOR FROM JAMES H. INFORMANT, DAVID AUGUR, APRIL 9, 1855

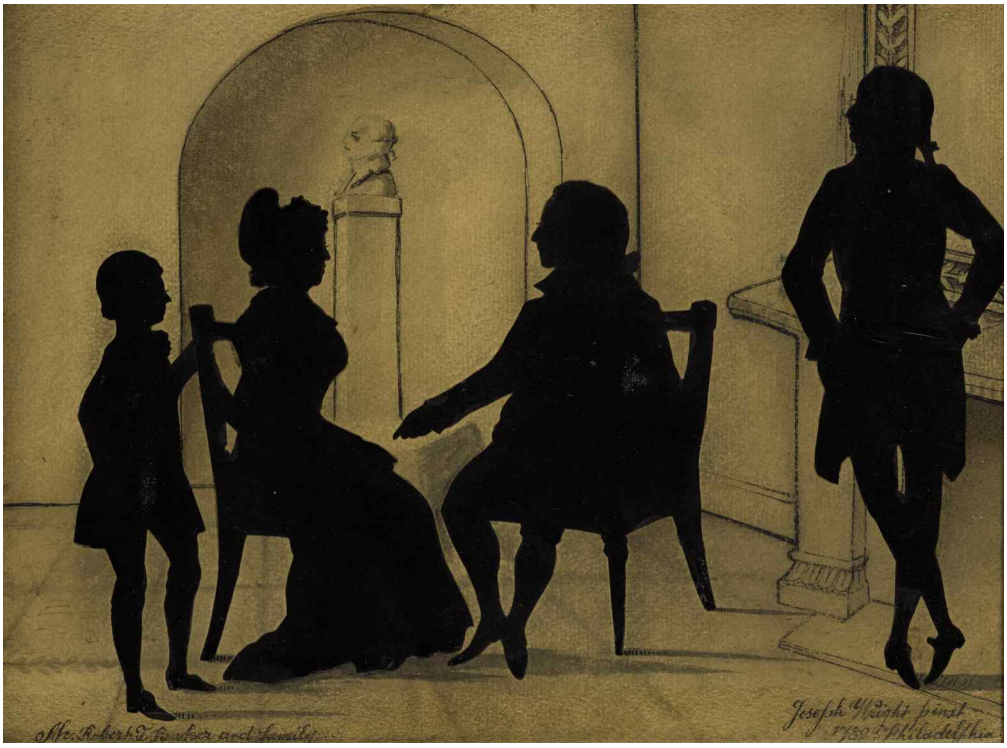
inscribed *Composed by David Augur, out of a cursory and superficial view of information to Youth ... Signed James H. Informant, To Mr. Samuel I. Seculator*.
9 ¾ by 8 in.

PROVENANCE

Kennedy Galleries, Inc., New York.

$ 5,000-7,000

290



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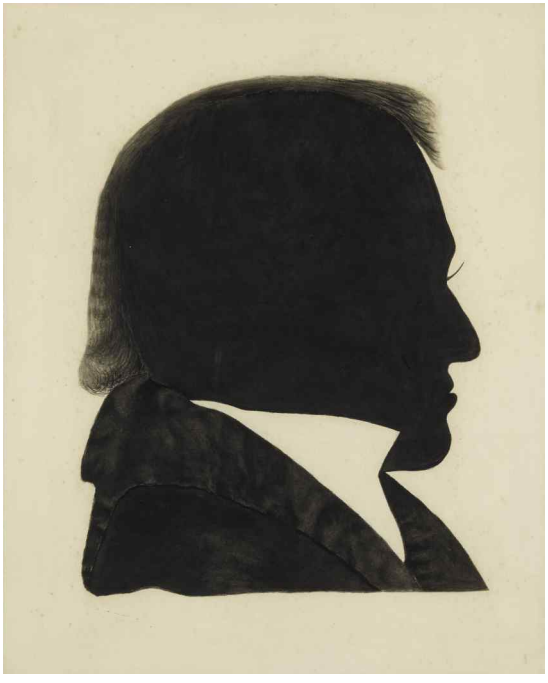


292

291

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 291-294)

JOSEPH WRIGHT (1756 - 1793)

SILHOUETTE PORTRAIT OF MR. ROBERT T. BAKER AND FAMILY

Cut-paper, watercolor and pencil
Philadelphia

1782
7 ¾ by 10 ¼ in.

inscribed *Mr. Robert T. Baker and family,* lower left, and *Joseph Wright pinxt / 1782 Philadelphia,* lower right.

$ 3,000-5,000

292

AMERICAN SCHOOL, 19TH CENTURY

SILHOUETTE BUST PORTRAIT OF BENJAMIN SHEPHARD BURGESS (1779-1863) OF SAUGERTIES, NEW YORK

Watercolor on paper
16 by 13 in.

Benjamin Burgess of Saugerties, New York was the paternal great grandfather of Mitchell Dawes of Pompton Lakes, New Jersey and the son of Lydia Colfax Dawes, a member of the Schuyler family.

$ 300-500

293

293

293

GROUP OF FOUR SILHOUETTE FULL-LENGTH PORTRAITS, AUGUSTE EDOUART (1789-1861); FREDERICK FRITH (1819-1834), CIRCA 1840

the two by Edouart dated 1840, worked in Boston depicting Patience Marshall and Phyllis Edmondson; the Frith silhouette dated 1834, depicting a young girl holding an apple; together with an unsigned example of a young girl; two not illustrated.
First mentioned 9 ½ by 7 ½ in.

PROVENANCE

Mrs. Osbourne, Upper Montclaire, New Jersey.

$ 2,000-3,000

294

294

VERY RARE BLACK PAINTED AND GILT-STENCILED MINIATURE 'HITCHCOCK' SIDE CHAIR, PROBABLY NEW ENGLAND, CIRCA 1830

the turnings, splat, crest rail with gilt stencilled athenaeum, flowers, banding and zig-zag patterning on a dark brown ground.
Height 8 ¾ in. by Width 4 ⅜ in. by Depth 4 ½ in.

PROVENANCE

J.C. Seng & Son Early American Antiques, Whippany, New Jersey.

EXHIBITED

Newark, New Jersey, The Newark Museum Association, *Paint, Paper & Thread,* January 31 - April 12, 1970;
Traveling Exhibition, *Small Folk: A Celebration of Childhood in America,* New York, Museum of American Folk Art, New York Historical Society; St. Louis, Missouri, First Street Forum; Tokyo, Japan, The Ginza Gallery; Osaka, Japan, The Hankyu Gallery, December 11, 1980 - July 1981, no. 292;
Summit, New Jersey, Summit Art Center, *The World of the Child in 19th Century America,* December 6, 1981 - January 17, 1982.

LITERATURE

Sandra Brandt and Elissa Cushman, *Small Folk: A Celebration of Childhood in America,* (New York, E.P. Dutton: 1980), p. 163, no. 292.

$ 300-500

295

296

295

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 295-298)

ATTRIBUTED TO ELLEN SHARPLES (1769 - 1849)

MINIATURE PROFILE PORTRAIT OF A RED-HAIRED LADY

Watercolor, pen and ink on paper with gilt paper applique

Circa 1800
3 ¼ by 2 ½ in.

in a period frame with reverse painted oval site.

EXHIBITED

New York, New York, The Metropolitan Museum of Art, *American Art: From American Collections,* March 6 – April 28, 1963.

LITERATURE

James Biddle, *American Art: From American Collections,* (New York: The Metropolitan Museum of Art, 1963), p. 110, no. 242.

The lady depicted in this portrait is said to be a member of the Schuyler-Colfox Family of Pompton Lakes, New Jersey.

$ 4,000-6,000

296

ATTRIBUTED TO MARY WAY (1769-1833) OR BETSY WAY CHAMPLAIN (1771-1825)

DRESSED MINIATURE OF EBENEZER WILLIAM SAGE (1788-1833)

Cut paper, applied black lace and silk fabric
Middletown, Connecticut

Circa 1825
3 by 2 ½ in.

together with a framed triptych of early photographs of similar works (2 pieces).

Ebenezer William Sage was the grandson of Brigadier General Comfort Esquire Sage (1731-1799) and Sarah Hamlin Sage (1730-1799).

Additional information on Mary Way And Betsy Way Champlain is available in Brian Ehrlich, "Mary Way And Betsy Way Champlain: Evaluating The Shared Artistry," *Antiques & Fine Art*, (Autumn 2014) 130-9.

$ 8,000-12,000

297

ATTRIBUTED TO MARY WAY (1769-1833) OR BETSY WAY CHAMPLAIN (1771-1825)

MINIATURE FULL-LENGTH PORTRAIT OF THEODOSIA BURR ALSTON (1783-1813)

Silk and lace applique with pencil and cut paper on black silk ground

Late 18th Century
4 by 3 in.

EXHIBITED

New York City, The Metropolitan Museum of Art, *American Art: From American Collections,* March 6 – April 28, 1963;
Traveling Exhibition, *The Pulse of the People: New Jersey 1763-1789,* Trenton, New Jersey, New Jersey State Museum; Newark, New Jersey, The New Jersey Historical Society, January 17, 1976 – June 16, 1976;
Traveling Exhibition, *Small Folk: A Celebration of Childhood in America,* New York, Museum of American Folk Art, New York Historical Society; St. Louis, Missouri, First Street Forum; Tokyo, Japan, The Ginza Gallery; Osaka, Japan, The Hankyu Gallery, December 11, 1980 - July 1981, no. 56.

LITERATURE

James Biddle, *American Art: From American Collections,* (New York: The Metropolitan Museum of Art, 1963), p. 110, no. 244;
Suzanne Corlette [et al], *Pulse of the People: New Jersey 1763-1789,* (Trenton, New Jersey: New Jersey State Museum, 1976), p. 187, cat. no. 312;
Sandra Brandt and Elissa Cushman, *Small Folk: A Celebration of Childhood in America,* (New York, E.P. Dutton: 1980), p. 39, no. 56.

The brilliant daughter of Aaron Burr, Theodosia was the recipient of an intensive education rigorously supervised by her father. Her curriculum included the harp, piano, riding, dancing, French, Greek, and Latin. Theodosia tragically died at twenty-nine, when her ship was sunk at sea (see Sandra Brandt and Elissa Cushman, *Small Folk: A Celebration of Childhood in America,* (New York, E.P. Dutton: 1980), p. 3).

$ 12,000-18,000

297

298

ATTRIBUTED TO MARY WAY (1769-1833) OR BETSY WAY CHAMPLAIN (1771-1825)

THEODOSIA BARTOW PREVOST BURR (MRS. AARON BURR)

Watercolor, paper, silk net, silk and sequins

Circa 1800
3 by 2 ¼ in.

in an eglomise black-painted glass mat and gilded wood frame.

EXHIBITED

New York City, The Metropolitan Museum of Art, *American Art: From American Collections,* March 6 – April 28, 1963;
Traveling Exhibition, *The Pulse of the People: New Jersey 1763-1789,* Trenton, New Jersey, New Jersey State Museum; Newark, New Jersey, The New Jersey Historical Society, January 17, 1976 – June 16, 1976.

LITERATURE

James Biddle, *American Art: From American Collections,* (New York: The Metropolitan Museum of Art, 1963), p. 110, no. 243;
Suzanne Corlette [et al], *Pulse of the People: New Jersey 1763-1789,* (Trenton, New Jersey: New Jersey State Museum, 1976), p. 187, cat. no. 311.

$ 8,000-12,000

298

299

299

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 299-301)

PAIR OF CARVED AND PAINTED WOOD GIRAFFES, PROBABLY PENNSYLVANIA, 19TH CENTURY

the giraffes with incised circular spots heightened with crosshatching and fitted with horse hair tails. Height 29 in.

$ 2,000-3,000

300

SET OF TEN GLAZED BENNINGTON TIE-BACKS, BENNINGTON FACTORY, BENNINGTON, VERMONT, CIRCA 1860

the shaped flori-form tops supported on a short stem mounted on metal screws; in the characteristic brown and white glaze. Diameter 3 ½ in by Length 4 in.

$ 2,000-3,000

300

301

301

AMERICAN SCHOOL, 19TH CENTURY

SURPRISE!

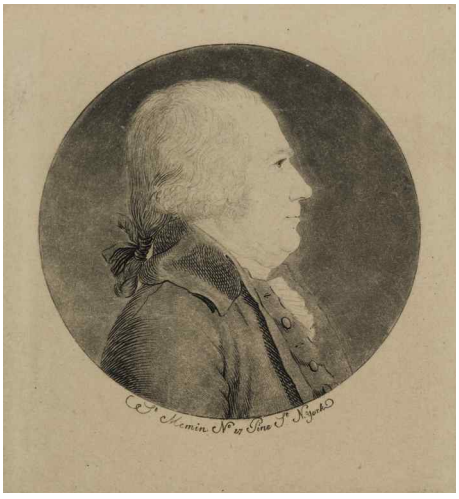
Oil on paper board

Circa 1890
9 ½ by 14 in.

The scene depicts an African-American family reacting to another likely member of the family bursting through the front door in a sudden motion. The mother is stunned and falls backwards, dropping the apples that she was steadily holding. Surprisingly, the children seem the least effected by the amusing interruption.

$ 6,000-8,000

302



303

304

302

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 302-306)

EDME QUENEDEY (1756 - 1830)

PROFILE PORTRAIT OF THOMAS JEFFERSON (1743-1826)

aquatint on paper

circa 1801
5 ⅛ by 3 ¾ in.

stipple engraving painted in color on laid paper with large margins.

LITERATURE

Ellen G. Miles, *Saint-Memin and the Neoclassical Portrait in America,* (Washington, D.C.: National Portrait Gallery and the Smithsonian Institution Press, 1994), pp. 43 and 45, fig. 2:19.

$ 500-700

303

CHARLES BALTHAZAR JULIEN FEVRET DE ST. MEMIN (1794-1814)

ENGRAVED PROFILE PORTRAIT OF A GENTLEMAN

etching and engraving on wove paper

circa 1797
Diameter 2 ⅜ in.

inscribed in the plate *St. Memin N^{o} $_{27}$ Pine S^{t} N. York.*

$ 200-300

304

CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN (1770 - 1852)

PORTRAIT OF CAPTAIN PETER HUNT (1778-1832)

etching and engraving on wove paper

circa 1809
3 by 3 in.

the image is very richly shaded with clear detail; inscribed on the back of the image *Capt. Peter Hunt*.

LITERATURE

Ellen G. Miles, *Saint-Memin and the Neoclassical Portrait in America,* (Washington, D.C.: National Portrait Gallery and the Smithsonian Institution Press, 1994), p. 322, no. 429.

$ 200-300

305

EVERETT SHINN (1876 - 1953)

BAYER HOUSE

watercolor on paper
4 ¾ by 3 in.

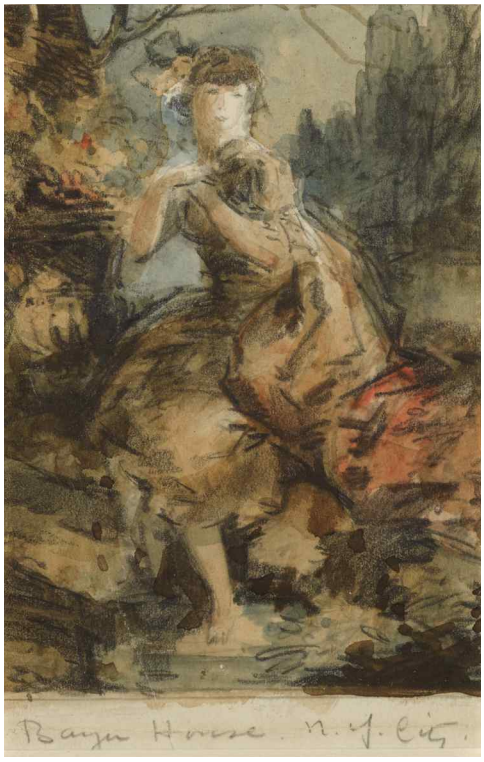
inscribed in pencil along the bottom *Bayer House N.Y.City*.

PROVENANCE

Thurston H. Thatcher, Hyde Park, New York.

A cardboard plaque on the backing states, "Sketch for Ryan House Party Drawing by Everet (sic) Shinn-gift of Thurston Thatcher".

$ 800-1,200



305

306

FEDERAL RED-PAINTED MAPLE FOUR-POST BEDSTEAD, NEW ENGLAND, CIRCA 1820

appears to retain original painted surface; *headboard replaced.*
Height 83 in. by Width 54 in. by Depth 78 ¼ in.

$ 3,000-5,000

306

307

308

FEDERAL GILTWOOD REVERSE PAINTED AND ÉGLOMISÉ PANELED LOOKING GLASS, GOULD AND SONS, NEW YORK, CIRCA 1815

the reverse bearing a printed and inscribed label, *Gould & Sons / Looking & Plate-Glass / Manufactory...*
27 ¼ by 19 in.

$ 2,500-3,500

309

307

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 307-312)

GILT MOLDED COPPER AMERICAN EAGLE ARCHITECTURAL ORNAMENT, MASSACHUSETTS, CIRCA 1880

the full bodied american eagle with upraised wings, turned head, open beak and painted sheet copper tongue; standing on cast zinc feet perched on an orb; now rotating on stepped circular base; has a copper hangers on the back; several layers of old paint.
Height 31 in by Width 32 in.

PROVENANCE

Thurston H. Thatcher, Connecticut.

$ 2,000-3,000

308

309

VERY RARE CLASSICAL CARVED MAHOGANY CANE SIDE CHAIR, ATTRIBUTED TO DUNCAN PHYFE (1770-1854), NEW YORK, CIRCA 1815

Height 33 in.

PROVENANCE

Alice Lake, Wycoff, New Jersey.

$ 2,000-3,000

310

AMERICAN FROSTED AND ETCHED GLASS BELL LANTERN, 19TH CENTURY

Height 19 in. by Diameter 15 in.

$ 300-500

310

311

THE VERPLANK FAMILY FEDERAL TURNED AND FIGURED MAHOGANY SIDE TABLE, ATTRIBUTED TO THE WORKSHOP OF DUNCAN PHYFE, NEW YORK, CIRCA 1820

Height 29 in. by Width 24 in. by Depth 17 in.

PROVENANCE

The Verplank Family, Hudson River Valley, New York;
Alice Lake, Wycoff, New Jersey.

$ 2,500-3,500

311

312

RARE FEDERAL CARVED MAHOGANY SETTEE AND ASSOCIATED PAIR OF SIDE CHAIRS, ATTRIBUTED TO SLOVER AND TAYLOR (ACTIVE CA. 1802-1804), NEW YORK, CIRCA 1803

Length of settee 44 ½ in.; Height of chairs 35 ½ in.

PROVENANCE

Stephen Van Rensselaer, Morristown, New Jersey.

There is a similar example of the side chair in the collection of the Metropolitan Museum (acc. no. 45.26.1).

$ 5,000-7,000

312

313

314

315

313

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 313-318)

AMERICAN METAL MOUNTED BLOWN AND MOLDED GREEN GLASS LANTERN, 19TH CENTURY

Height 15 in. by Diameter 9 in.

$ 300-500

314

AMERICAN METAL MOUNTED BLOWN AND MOLDED AMBER GLASS LANTERN, 19TH CENTURY

Height 15 in. by Diameter 9 in.

$ 300-500

315

AMERICAN BRONZE MOUNTED ETCHED GLASS BELL LANTERN, 19TH CENTURY

Height 19 in. by Diameter 15 in.

$ 300-500

316

RARE BLOWN AQUAMARINE GLASS PITCHER WITH OPAQUE WHITE RIM, PROBABLY SOUTH JERSEY, CIRCA 1830

the blown baluster shape pitcher with applied strap handle on an applied double knob stem terminating in a circular base.
Height 7 ¼ in by Diameter of base 3 ½ in.

$ 200-300

316

317

RARE BLOWN COLORLESS GLASS CHALICE AND MATCHING COVER, ATTRIBUTED NEW ENGLAND GLASS COMPANY, BOSTON, MASSACHUSETTS, CIRCA 1860

with applied decoration on a circular foot.
Height 17 ½ in.

PROVENANCE

Mrs. Osbourne, Upper Montclaire, New Jersey.

$ 600-800

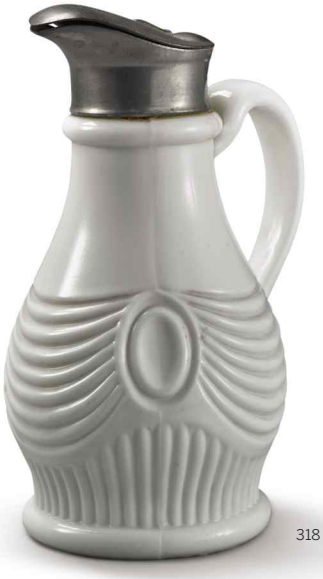
317

318

RARE PRESSED OPAQUE WHITE GLASS "LINCOLN DRAPE" MOLASSES JUG, PROBABLY PITTSBURGH, 1867

with applied handle and period hinged pewter Britannia top marked "*PAT'D / SEP 24 1867*".
Height 6 ¾ in.

$ 300-500



318

319

319

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 319-324)

GROUP OF SIX MOLDED GLASS 'LINCOLN DRAPE WITH TASSEL" TABLE ARTICLES, ATTRIBUTED TO MCKEE & BROTHERS GLASS COMPANY, PITTSBURGH, PENNSYLVANIA, 1865-1880

comprising five goblets and a tazza.
Height of tazza 5 ¼ in. by Diameter 8 ½ in.

$ 1,000-2,000

320

320

COLLECTION OF TWENTY-FIVE MOLDED 'LINCOLN DRAPE' GLASS TABLE ARTICLES, ATTRIBUTED TO BOSTON AND SANDWICH GLASS COMPANY, SANDWICH, MASSACHUSETTS, 1856-1880

comprising: two tazze, two compotes, a water or molasses jugs, a pitcher, two goblets, two footed salts, two sauce dishes, two bowls, eight footed cups, and three covered jars.
Height of first mentioned 5 ¼ in. by Diameter 8 in.

$ 3,000-5,000

321

321

COLLECTION OF TWENTY-FIVE 'LINCOLN DRAPE' TABLE ARTICLES, LIKELY BOSTON AND SANDWICH GLASS COMPANY, SANDWICH, MASSACHUSETTS, 1865-1880

comprising: two tazze, two compotes, two water or molasses jugs, a pitcher, two goblets, two footed salts, two sauce dishes, a bowl, eight footed cups, and three covered jars.
Height of first mentioned 5 ½ in. by Diameter 8 in.

$ 3,000-5,000

322

RARE MOLDED HEAVY COLORLESS GLASS GOBLET WITH SULPHIDE CAMEO PORTRAIT MEDALLION, PROBABLY BOHEMIAN, CIRCA 1860

the medallion within an applied colorless plaque on a knopped stem and a hexagonal foot.
Height 5 ½ in. by Diameter 3 ½ in.

$ 300-500

322

323

MRS. MOSES B. RUSSELL (1809 - 1854)

MINIATURE PORTRAIT OF A YOUNG GIRL IN A BLACK DRESS WITH LACE FRINGE

Watercolor on ivory

Circa 1840
3 by 2 ½ in.

set within a later giltwood frame.

◉ **$ 3,000-5,000**

323

324

ATTRIBUTED TO MRS. MOSES B. RUSSELL (1809 - 1884)

MINIATURE PORTRAIT OF TWO YOUNG GIRLS WITH ROSE

watercolor and gouache on ivory

19th century
2 by 2 ⅜ in.

set as a mourning locket in an engine-turned brass frame, with pin back, enclosing a lock of blond hair; incised initials *J.F.D.*

◉ **$ 3,000-5,000**

324

325

326

327

328

325

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 325-329)

AMERICAN SCHOOL, 19TH CENTURY

FINE MINIATURE WATERCOLOR PORTRAIT ON IVORY OF A YOUNG SEA CAPTAIN (STARS IN PLAITED HAIR ON BACK)

painted ivory

Circa 1800
3 by 2 ¼ in.

The reverse with a plait of dark brown hair embellished with small, five-pointed gilt-metal stars.

PROVENANCE

Thurston H. Thatcher, Hampton, Connecticut.

$ 5,000-7,000

326

AMERICAN SCHOOL, 19TH CENTURY

MINIATURE WATERCOLOR PORTRAIT OF A GENTLEMAN ON IVORY

painted ivory
3 ½ by 2 ½ in.

oval, with a rose-gold metal locket frame, the reverse with a plait of hair to the verso, with filigreed initials; within a cobalt-blue glass surround.

$ 2,000-3,000

327

ATTRIBUTED TO JOHN WOOD DODGE (1807-1893)

MINIATURE PORTRAIT OF A LADY ON IVORY

watercolor on ivory

Circa 1840
3 by 2 ¼ in.

a dark-haired young woman wearing an ermine trimmed clock. In an oval gold metal frame, the back with a cobalt-blue glass border over foil.

$ 500-700

329

328

AMERICAN SCHOOL, 19TH CENTURY

MINIATURE WATERCOLOR PROFILE PORTRAIT OF A LADY

watercolor, pen and ink on paper
5 ¾ by 4 ½ in.

in a black painted wood frame with molded bras acorn hanger.

$ 600-800

329

JULIAN SCOTT (1846 - 1901)

VILLAGE MAGNATES

Watercolor on paper

dated 1880
14 ⅜ by 20 ½ in.

signed and dated, *Julian Scott, 1880* lower left, appears to have original carved wood frame.

Four of the seven gentlemen included within the image have been identified using images illustrated in Frederick W. Ricord's *History of Union County, New Jersey* (Newark, New Jersey: East Jersey History Co., 1897). From left to right, they are:

-John W. Hetfield (p. 439-40), who was born in January 1859 in the family homestead in Plainfield, New Jersey. Hetfield was trained as a carpenter by his father, Levi, and they co-owned a local coal yard using a loading method that was patented by Levi. In June 1894, Hetfield was appointed postmaster of Plainfield.

-Unknown Sitter

-Levi Hetfield (p. 436-38) was born in Westfield, NJ in 1817. He was the successful owner of several lumber and coal businesses in Plainfield. In addition, he was the director of several other companies, including: Dime Savings Bank, Plainfield Street Railroad, Bound Brook Mutual Fire Insurance Company, and the American Mutual Fire Insurance Company, of Plainfield.

-Freeman Bloodgood (p. 572-574) was born in Perth Amboy in 1820 to a farming family and moved to New York in 1838 to learn the trades of masonry and building. He also held interests in coal mining and oil manufacturing.

-Unknown Sitter

-William McDowell Coriell (p. 434-436) was born in Dunellen in 1815. Starting at the age of 17, he became engaged in the hat manufacturing trade, working with Van Nostrand & Conover in Plainfield township, opening his own factory in the middle of the 19th Century. In addition, he was a director at the First National Bank of Plainfield and a founder of the First National Bank.

-Unknown Sitter

$ 6,000-8,000

330

330

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 330-333)

ASSEMBLED STAFFORDSHIRE PEARLWARE PART DINNER SERVICE CIRCA 1800

Each with a feather-moulded rim edged in blue, comprising: an oval tureen and cover, a 17 7/8-inch oval platter, a 17 1/4-inch oval platter, a 16-inch oval platter, a 15 3/8-inch oval platter, a 13-inch oval platter, a sauceboat, cover and fixed stand, a ladle, a sugar bowl, a creamer, two salt and pepper shakers and a cover, *the smallest platter impressed HALL and numeral 13, two other platters impressed with numerals 15 and 16.*

$ 800-1,200

331

331

WORCESTER IMARI PATTERN PART TEA SERVICE CIRCA 1770-80

Each piece painted on the front and reverse or in the center with a spray of rose, peonies or star devices, comprising: a globular teapot and cover, a milk jug, a sugar bowl and cover, two saucer dishes, two leaf-molded dishes, a waste bowl and twelve teabowls and saucers. *35 pieces.*

$ 800-1,200

332

332

THREE ENGLISH PEARLWARE SILVER-RESIST BOUGH POTS CIRCA 1810-15

Each of D-shape, moulded on the front with three arched panels separated by columns and palmettes, resisted against the silver ground with animals or flower designs, comprising a pair set on three ball feet, *probably Leeds,* and a larger example decorated with floral panels. Together with a footed cup, teabowl and saucer, plate and a cover, similarly decorated with meandering branches. *8 pieces.* Length of largest: 9 inches; 22.9 cm

Bough pots of similar shape and decoration to the pair in the present lot are illustrated in W. D. John and Warren Baker, *Old English Lustre Pottery,* illustrations 51C and 56B.

$ 1,000-1,500

333

333

DIXON, AUSTIN & CO. PRATT-TYPE PEARLWARE WATCH STAND AND TWO ENGLISH RELIEF-MOULDED PLAQUES CIRCA 1790-1820

The long-case clock flanked by two figures of children dressed in classical draperies and leaning on pedestals, *impressed DIXON, AUSTIN & CO.;* the plaques decorated in relief with either a figure of Brittania mourning or two figures in a landscape. Height of watch stand: 11½ in.; 29.2 cm

$ 1,000-1,500

334

334

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 334-339)

RUSSIAN SILVER CHINOISERIE TEA CADDY OF JEWISH INTEREST, PROBABLY ITSKA LOZINSKY, MOSCOW, 1896

square, the sides engraved with Chinese figures in Old Russian strapwork frames on frosted ground, the shoulders with Hebrew inscription, gilt interior fitted with cork stopper

marked throughout, assay master mark for Aleksandr Alekseyevich Smirnov
10 oz 10 dwt excluding stopper
330 g
height 5¾ in.; 14.6 cm

The Hebrew inscription translates as, "To Commemorate the very talented artisan Esther Neraslavska on the day of benefice [?]".

$ 3,000-5,000

335

335

DUTCH SILVER TEAPOT, PROBABLY PIBO ELGERSMA I, LEEUWARDEN, 1750

chased with leafy scrolls, hearts, and shells on scalework ground, caryatid handle and mermaid finial, pricked *G.J. / 1784* underneath base

marked on base
11 oz; 342 g
length 6¾ in.; 17.2 cm

$ 2,000-3,000

336

336

GERMAN SILVER TEACUP AND SAUCER, JOHANN HEINRICH BUSCH, AUGSBURG, 1820-21

the cup pricked and lightly engraved with anthemia and flowers, scroll handle and gilt interior

marked on base of cup and saucer
9 oz; 280 g
diameter of saucer 5¼ in.; 13.3 cm

$ 600-900

337

CANADIAN SILVER ARTS AND CRAFTS TRAY, CARL POUL PETERSEN, MONTREAL, CIRCA 1940

shaped square, the corners with applied leaf and berry motifs

marked on base and stamped Hand Made
47 oz 5 dwt; 1474 g
length 17⅞ in.; 45.5 cm

$ 2,000-3,000

337

338

PORTUGUESE SILVER SALVER, OPORTO, CIRCA 1870

circular on four openwork grape cluster feet, matching lapped-on rim and surface similarly chased

marked on base, maker's mark AM in rectangle
80 oz; 2488 g
diameter 17½ in.; 44.5 cm

$ 2,000-3,000

338

339

GEORGE II SILVER SALVER, WILLIAM & ROBERT PEASTON, LONDON, 1756

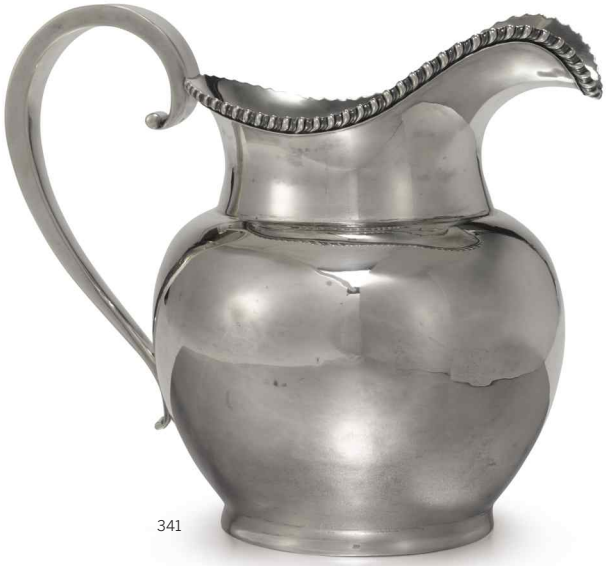
with shell and scroll rim, on three hoof feet, chased with scrolls, flowers and ruffled shells on scalework ground

marked on base
16 oz; 498 g
diameter 9⅝ in.; 24.5 cm

$ 700-900

339

340



341

342

340

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 340-344)

AMERICAN SILVER LARGE COFFEE POT, ALLEN ARMSTRONG, PHILADELPHIA, CIRCA 1810

rectangular with stepped pedestal foot, gadroon borders, and urn finial, monogrammed *REC*

marked on foot rim A.ARMSTRONG in rectangle
36 oz; 1120 g
length 14¼ in.; 36.2 cm

$ 2,000-3,000

341

AMERICAN SILVER PITCHER, STEPHEN RICHARD, NEW YORK, CIRCA 1820

of baluster form with bold fluted and gadroon rim, scroll handle

marked on base S.RICHARD in serrated punch
22 oz 5 dwt; 697 g
height 8 in.; 20.3 cm

$ 1,500-2,500

343

344

342

PAIR OF AMERICAN SILVER SPECTACLES, EDWIN COMFORT NEWBURY, BROOKLYN, CONNECTICUT, CIRCA 1820

with oval lenses and sliding temples, *marked on one E.NEWBURY in slightly serrated punch.* Together with a silver oval spectacle case, the cover engraved with scrolling foliage, *mid-19th century, apparently unmarked. 2 pieces.*
length 4½ in.; 11.5 cm

$ 1,000-1,500

343

AMERICAN SILVER COVERED PITCHER, ZALMON BOSTWICK, NEW YORK, CIRCA 1830

of baluster form, with applied foliate and flower borders, matching handle, hinged covered with bud finial, one side initialed *B, marked on base twice Z.BOSTWICK in rectangle*. Together with a similar pitcher with foliate foot rim, grapevine band, and gadroon rim, *apparently unmarked. 2 pieces.*
52 oz 15 dwt; 1642 g
height of first 11 in.; 28 cm

$ 3,000-5,000

344

AMERICAN SILVER THREE-PIECE TEA SET, JOHN CRAWFORD, NEW YORK, CIRCA 1825

rectangular partly bombé bodies with grape cluster die-rolled band, sides initialed *GIMD,* bud finials, monster-head handles, eagle-head spout

marked center of bases J.CRAWFORD in rectangle
69 oz 5 dwt; 2158 g
length of teapot 13¼ in.; 33.7 cm

$ 2,000-3,000

345

346

345

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 345-348)

AMERICAN SILVER THREE-PIECE TEA SET, HUGH WISHART, NEW YORK, CIRCA 1800

part-fluted oval bodies with rosette bands and foliate entrelac, urn finials and initialed *J*

marked on bases WISHART in rectangle with cut opposite corners, creamer mark rubbed
36 oz gross; 1120 g
length of teapot 12¼ in.; 31.1 cm

$ 3,000-5,000

346

AMERICAN SILVER TEAPOT, JONATHAN STICKNEY JR., NEWBURYPORT, MASS., DATED 1805

shaped oval, engraved and bright-cut with swags, ribbon-bound laurel branches, rosettes and leafy foliage, cartouches with *Anna Briggs* and *1805*

marked on base I.STICKNEY in rectangle
17 oz 10 dwt gross
547 g
length 12½ in.; 31.7 cm

$ 1,500-2,500

347

347

PAIR OF STAFFORDSHIRE ENAMEL CANDLESTICKS, CIRCA 1760

the candlesticks with flower sprays on white ground, cobalt reserves edged and painted in gold, matching detachable nozzles. Together with a similar tea caddy with lakeside scene with fisherman and cows and floral sprays on white ground. *3 pieces.*
height of candlesticks 9¾ in.; height of caddy 4½ in.; 24.8 cm; 11.5 cm

$ 1,500-2,500

348

348

SILVER-GILT AND CORAL CHILD'S RATTLE, MAKER'S MARK JR SCRIPT IN RECTANGLE, POSSIBLY FOR JOHN RUSSEL OF LONDON, CIRCA 1760

chased with flowers and scrolls, flutes and gadroons, chased suspension ring, hung with six bells, *two missing*, mouthpiece engraved *C-I to C-I*

marked on mouthpiece
length 5⅜ in.; 13.7 cm

◉ **$ 800-1,200**

349

349

PRIVATE COLLECTIONS OF TWO NEW JERSEY FAMILIES (LOTS 349-352)

AMERICAN SILVER PUNCH STRAINER, MYER MYERS, NEW YORK, CIRCA 1765

circular, pierced in a rosette, the front with initials *N/IF*, *loss to one side where a clip tore out*, mounted above loss with openwork handle

marked on handle twice MM in rectangle, probably Barquist, Myer Myers: Jewish Silversmith in Colonial New York, mark 6, p. 254
1 oz 10 dwt; 50 g
length 4¾ in.; 12 cm

$ 1,000-1,500

350

AMERICAN SILVER CREAMER, BANCROFT WOODCOCK, WILMINGTON, DE, CIRCA 1785

of helmet form with fine beaded borders, monogramed *SM* in bright-cut oval, flanked by pendants hung from ribbon-bows

marked front and back of base rim BW in rectangle
5 oz 10 dwt; 174 g
height 7⅛ in.; 18 cm

$ 800-1,200

351

AMERICAN SILVER CASTER, SAMUEL MINOTT, BOSTON, CIRCA 1750

baluster form with pinecone finial, engraved underneath *D/HE, marked on base Minott script in rectangle.* Together with an Irish silver caster, similar, engraved with goose crest and monogram *RBG*, *the base marked IN for John Nicolson of Cork and STERLING. 2 pieces.*
7 oz 5 dwt; 230 g
heights 5⅜ in.; 13.7 cm

$ 1,500-2,000

352

AMERICAN SILVER PORRINGER, BENJAMIN BURT, BOSTON, CIRCA 1765

of typical form with keyhole handle, the base engraved *B. Crowinshield to M. Crowinshield*, underside of the handle engraved *Elkins*

marked on handle Benjamin Burt in cartouche-shaped punch
5 oz 10 dwt; 174 g
length 7⅝ in.; 19.4 cm

$ 3,000-5,000

353-359 No Lots

END OF SESSION ONE

350

351

352

THIS PAGE
LOT 433

SESSION TWO

NEW YORK
THURSDAY
18 JANUARY 2018
2 PM

LOTS 360-541

360

360

ITALIAN SILVER FIVE-PIECE "COFFEE AND TEA PIAZZA", DESIGNED BY MICHAEL GRAVES FOR ALESSI, LIMITED EDITION, DESIGNED 1983

comprising a Teapot, Coffee Pot, Creamer, covered Sugar Bowl with matching Sugar Spoon, and two-handled Tray, the square bodies with fluted sides and raised on resin plinths, the shoulders applied with blue enameled spheres and the ivory-colored resin handles terminating in matching blue spheres, the conical covers with blue hemispherical finials, the circular tray with glass base, the rod sides dotted with blue enamel spheres

marked on bases, numbered 51/99 and stamped 1991, rim of tray not marked 925
height of coffee pot 9⅞ in.; diameter of tray 16⅛ in.; 25 cm; 41 cm

"It was silver-coated architectural theory that you could use for pouring coffee" - Max Protetch, New York gallerist who showed the collection. Michael Graves version was the best-selling design.

$ 15,000-20,000

361

361

AMERICAN PARCEL-GILT SILVER TROPHY ON MARBLE BASE, UBALDO VITALI, MAPLEWOOD, NJ, DATED 1992

the shaped base applied with two gilt horseshoes and engraved with presentation inscription, the oval bowl raised on three horseshoe supports, all on a black marble base

marked on base rim U. Vitali Sterling
length 16¼ in.; 41.3 cm

The inscription reads "Philip H. Iselin / Handicap / Won By / Jolie's Halo / Monmouth Park / August 3, 1992."

The Philip H. Iselin Stakes is an American thoroughbred horse race held annually at Monmouth Park Racetrack in Oceanport, New Jersey. From its inception in 1884 until 1966 the race was known as the Monmouth Handicap. In 1986, it was given its present name to honor Philip H. Iselin (1902-1976), a founding shareholder and director of the Monmounth Park Racetrack who served as its President and Chairman of the Board of Directors. The 1992 race was won by *Jolie's Halo*, owned by Arthur I. Appleton, one of the leading thoroughbred horse breeders and owners.

$ 5,000-7,000

362

362

MEXICAN SILVER FLATWARE SERVICE, MID 20TH CENTURY

in the style of Hector Aguilar, comprising:
12 dinner knives
12 dinner forks
12 fish knives
12 fish forks
12 teaspoons
12 dessert spoons
12 coffee spoons
12 demitasse spoons
96 pieces

marked 925 and Mexico
156 oz
4852 g

$ 7,000-9,000

363

363

SET OF FOURTEEN AMERICAN SILVER-PLATED PLACE PLATES, 20TH CENTURY

hexagonal, engraved with geometric borders

apparently unmarked
length 16⅜ in.; 41.6 cm

$ 2,500-3,500

364

364

AMERICAN SILVER SEVEN-PIECE TEA AND COFFEE SET WITH MATCHING TRAY, TIFFANY & CO., NEW YORK, CIRCA 1903

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Hot Milk Jug, Creamer, covered Sugar Bowl, Waste Bowl and matching two-handled Tray, all with faceted bodies and borders of trefoils

marked on bases, the teapot, coffee pot, creamer, sugar bowl and waste bowl numbered 15886-426, the kettle and lampstand 15886-1249, the hot milk jug 15886-1252, and the tray 15887-1251
401 oz 5 dwt gross
12483.5 g
height of kettle on lampstand 12¾ in., length of tray over handles 28¾ in.; 32.5 cm; 73 cm

$ 10,000-15,000

365

AMERICAN SILVER SURFING TROPHY, TIFFANY & CO., NEW YORK, DATED 1939

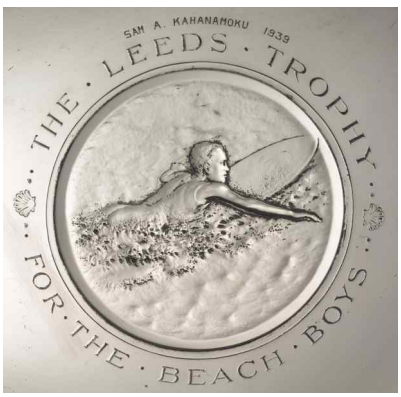
with borders of overlapping flowerheads, the center applied with a medallion of a surfer paddling encircled by an engraved inscription "Sam A. Kahanamoku 1939 / THE LEEDS TROPHY FOR THE BEACH BOYS"

marked on base and numbered 42225
99 oz 5 dwt
3091 g
length over handles 18½ in.; 47 cm

Samuel Alapai Kahanamoku (1902-1966) was an American competition swimmer who represented the United States at the 1924 Summer Olympics in Paris, where he won a bronze medal in the men's 100-meter freestyle event. He was born in Honolulu, Hawaii and was the younger brother of swim and surf legend Duke Kahanamoku, an Olympic gold medalist. The brothers were friends of tobacco heiress Doris Duke, and there are numerous pictures of Sam and Duke at her Hawaiian estate, Shangri La.

$ 7,000-10,000

365



365 (DETAIL)

366

367

366

LARGE AMERICAN SILVER-PLATED LIGHTHOUSE COCKTAIL SHAKER, INTERNATIONAL SILVER CO., MERIDEN, CT, DATED 1927

in the form of a windowed lighthouse with a gallery around the light, engraved on one side "To Zalmon and Jeannette Simmons December 30, 1927", base with handle

marked on base and numbered 340
height 20 in.; 50.8 cm

LITERATURE

Stephen Visakay, *Vintage Barware*, 1997, illus. p. 45 (one of this model).
Simon Khachadourian, *The Cocktail Shaker*, London 2000, pp.44-45 (one of this model).

$ 10,000-15,000

367

PROPERTY OF A DESCENDANT OF THOMAS MCMORROW

AMERICAN SILVER-PLATED LIGHTHOUSE COCKTAIL SHAKER, INTERNATIONAL SILVER CO., MERIDEN, CT, 1927-29

in the form of a windowed lighthouse with a gallery around the light

marked on base and numbered 352
height 13¾ in.; 35 cm

PROVENANCE

Thomas McMorrow Sr. (1920-2017) of Englewood, NJ, a Daily News reporter and theater critic and founder of the Orange County Playhouse in Westtown, Orange County;
and by descent

LITERATURE

Stephen Visakay, *Vintage Barware*, 1997, illus. p. 45 (one of this model).
Simon Khachadourian, *The Cocktail Shaker*, London 2000, pp.44-45 (one of this model).

$ 6,000-8,000

368

369

368

PROPERTY FROM THE COLLECTION OF
LILLIAN EATON (LOTS 368-370)

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

spot-hammered surface, the stem formed as two scrolled leaves supporting the rectangular top chased with stepped geometric designs at ends

marked on base and stamped with date
19 oz
591 g
length 8¼ in.; 21 cm

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

$ 7,000-9,000

370

369

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

comprising four small Dishes, a pair of Tongs, a Serving Spoon, and a Table Bell *lacking clapper*

marked on each, the serving spoon by Peer Smed, all others marked for Lona P. Schaeffer
27 oz
840 g
length of serving spoon 9¾ in.; 24.8 cm

Lona Schaeffer (1902–1989) was the eldest daughter of Peer Smed and trained in her father's workshop at 176 Johnson Street in Brooklyn, New York. Her style is distinctly redolent of his work, and it is certain that many pieces which bear his mark were wrought by her; their style draws from the weighty, sculptural Danish *skonvirke* style. She specialized in jewelry and oversize flatware pieces with jack-in-the-pulpit blossoms and calla lilies for ornament. Her pieces were retailed by Shreve, Crump & Low among others. There are less than ten known examples of her hollowware, all softer and with more scalloping and curvature than her father's work. Together, the two made some of the only known Arts & Crafts sterling studio hollowware in the 1930's and 1940's to come out of Brooklyn.

$ 4,000-6,000

370

AMERICAN SILVER CALLA LILY PATTERN FLATWARE SERVICE, PEER SMED AND LONA P. SCHAEFFER, BROOKLYN, NY, CIRCA 1930

unengraved, comprising:
12 dinner knives
12 dinner forks
12 lunch knives
12 lunch forks
12 butter spreaders
12 salad forks
12 cocktail forks
24 teaspoons
12 dessert spoons
12 soup spoons
12 demitasse spoons
144 pieces
170 oz 5 dwt weighable
5299 g

See catalogue note at SOTHEBYS.COM

$ 25,000-35,000

371

☐ 371 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ

THREE AMERICAN SILVER BOWLS, ALFREDO SCIARROTTA, NEWPORT, RI, CIRCA 1950-60

comprising a trefoil bowl, an oval bowl, and a small bowl with gilt interior. Together with another applied with cluster-bead handles, *marked S, retailed by Cartier. 4 pieces.*

marked on bases, the second retailed by Black, Starr & Gorham, the third by Shreve, Crump & Low
33 oz 10 dwt; 1042 g
length of largest 9 in.; 22.8 cm

$ 700-1,200

372

☐ 372 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ

AMERICAN SILVER ARTS & CRAFTS FOUR-PIECE TEA SET, MCAULIFFE & HADLEY, BOSTON, CIRCA 1925

comprising a Teapot, Kettle on Lampstand, Creamer, and Sugar Bowl, all with squat circular bodies and capped loop handles, engraved on one side with block initials *M.K.H.*
37 oz 4 dwt gross; 1157 g
height of kettle on lampstand 8 in.; 20.3 cm

PROVENANCE

Sold, Christie's, New York, 21 October 1989, lot 7

McAuliffe & Hadley are thought to have been retailers only; this set was likely made by one of the Arts & Crafts influenced shops in Boston at this time, such as Gebelein, Blanchard, or Arthur Stone Workmasters.

$ 800-1,200

373

☐ 373 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ

AMERICAN SILVER SEDAN CHAIR-FORM VASE, DURGIN DIVISION OF GORHAM MFG. CO., PROVIDENCE, RI, 1931

the front and back cast and chased as doors decorated with floral sprays and oval windows enclosing the bust of a maiden, the sides applied with door handles and the front and back with long horizontal handles, on four scroll supports and with openwork scroll rim, underside with initial *E*, gilt interior

marked on base
30 oz 6 dwt; 942 g
height 7⅞ in.; 19.6 cm

$ 800-1,200

374

☐ 374 SOLD WITHOUT RESERVE

AMERICAN SILVER FIVE-PIECE TEA SET WITH MATCHING TRAY, TIFFANY & CO., NEW YORK, CIRCA 1925

comprising a Teapot, Kettle on Lampstand, Creamer, covered Sugar Bowl, Waste Bowl and matching two-handled Tray, all with chased stylized foliate and flower borders and initialed *G*. Together with a similar Hot Milk Jug with monogram *DCC, by Tiffany & Co, New York*. *7 pieces.*

marked on bases, the teapot numbered 20658-17921, kettle and lampstand 20658-17926, creamer 20658-17923, sugar bowl 20658-17922, waste bowl 20658-17924, tray 20399-17927, hot milk jug 20152-6961
272 oz 5 dwt gross; 8472 g
height of kettle on lampstand 13½ in., length of tray over handles 26½ in.; 34.3 cm; 67.3 cm

$ 7,000-10,000

375

☐ 375 SOLD WITHOUT RESERVE

SET OF EIGHTEEN AMERICAN SILVER DINNER PLATES, SHREVE & CO., SAN FRANCISCO, CIRCA 1930

the shaped rims with running laurel and beaded borders with acanthus at intervals, with Art Deco monogram *BVS*

marked on bases and numbered 9143
311 oz; 9672 g
diameter 10¾ in.; 27.3 cm

$ 10,000-15,000

376

☐ 376 SOLD WITHOUT RESERVE

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

each engraved on one side with Art Deco monogram *GWH*

marked on bases and numbered 20689-6364
116 oz 5 dwt
3620 g
height 17 in.; 43 cm

$ 6,000-9,000

377

SET OF TWELVE AMERICAN SILVER DINNER PLATES, STONE ASSOCIATES, GARDNER, MA, MID 20TH CENTURY

plain circular

marked on bases
254 oz
7899 g
diameter 11 in.; 28 cm

$ 9,000-12,000

377

378

PROPERTY FROM A NORTHEAST PRIVATE COLLECTION

GROUP OF AMERICAN SILVER BAR ARTICLES, TIFFANY & CO., NEW YORK, MID 20TH CENTURY

comprising:
8 small martini goblets with Art Deco monogram *ALT*
6 large beakers with script monogram *ALT* and engraved on bases *March 1, 1959*
1 mint julep beaker with beaded borders
1 shot glass engraved *2-9-63*, with gilt interior
1 jigger with script monogram *ALT* and wood handle
1 martini pitcher initialed *L*
1 stirrer
Together with:
6 German silver beakers *by Jakob Grimminger, Schwabisch Gmund, early 20th century*
2 American silver tumblers monogrammed *D.J.C. by Porter Blanchard, Burbank, CA, mid 20th century*
27 pieces total

marked on bases
146 oz 10 dwt excluding jigger
4559 g
height of pitcher 6¾ in.; 17.2 cm

$ 5,000-7,000

378

379

AMERICAN SILVER AND ENAMEL ART DECO CUP AND COVER, TIFFANY & CO., NEW YORK, CIRCA 1920

the sides and cover with *champlevé* enamel stylized foliage in blue, green, yellow and red, the interior fitted with a flower grid enameled to match

marked on base and numbered 19640-4921
15 oz
466.5 g
height 7⅝ in.; 19.4 cm

$ 5,000-8,000

379

380

AMERICAN SILVER ART DECO TRAY, DIRK VAN ERP, SAN FRANCISCO, CIRCA 1925

circular, with two flat geometric handles, one monogrammed *FGT*

marked on base
37 oz 15 dwt
1175.6 g
diameter 15 in.; 38 cm

$ 2,500-3,500

380

381

381

A SET OF TWELVE AMERICAN SILVER PLACE PLATES, PORTER BLANCHARD, BURBANK, CA, MID 20TH CENTURY

plain circular with wide borders

marked on bases
304 oz 15 dwt; 9479 g
diameter 12½ in.; 31.7 cm

$ 6,000-8,000

382

AMERICAN SILVER BOWL, ERIK MAGNUSSEN FOR GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1925

spot-hammered surface, the stem chased with stylized leaves

marked on base and numbered 120
23 oz; 715 g
diameter 11⅞ in.; 30 cm

$ 4,000-6,000

382

383

SET OF FOUR AMERICAN SILVER CANDLESTICKS, HAMILTON, MID 20TH CENTURY

in Jensen style, the stems applied with leaves and beads

marked on bases Sterling and 71, two also marked Hamilton
40 oz 10 dwt; 1263 g
height 10 in.; 25.4 cm

$ 3,000-5,000

383

384

385

386

384

AMERICAN SILVER WINDHAM PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, CIRCA 1925

monogrammed *MAS*, some pieces parcel-gilt (pg), comprising:
12 dinner knives
12 dinner forks
12 lunch knives
12 lunch forks
12 butter spreaders
12 salad forks (pg)
12 cocktail forks (pg)
12 ice cream forks (pg)
12 teaspoons
12 soup spoons
12 bouillon spoons
12 citrus spoons (pg)
8 iced tea spoons
3 tablespoons
1 gravy ladle
1 sauce ladle (pg)
1 pastry server (pg)
1 sugar tongs (pg)
159 pieces, in fitted wood case
216 oz weighable
6718 g

$ 6,000-8,000

385

AMERICAN SILVER CASTILIAN PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, CIRCA 1930

unengraved, comprising:
12 dinner knives
12 dinner forks
12 butter spreaders
12 salad forks
12 cocktail forks
12 teaspoons
12 soup spoons
12 citrus spoons
1 pastry server
1 sugar spoon
98 pieces, in fitted wood case
116 oz 5 dwt weighable
3620 g

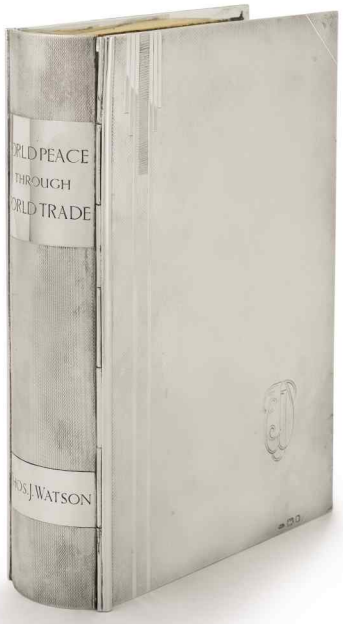
$ 6,000-8,000

386

AMERICAN SILVER SAN LORENZO PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, EARLY 20TH CENTURY

engraved *HWB* or initial *B*, comprising:
12 dinner knives
14 dinner forks
13 lunch forks
12 fish knives
14 fish forks
12 steak knives
16 dessert forks
13 salad forks
9 butter spreaders
6 teaspoons
12 soup spoons
11 citrus spoons
12 iced tea spoons
12 ice cream spoons
2 salad servers
2 cold meat forks
1 pea server
1 waffle server
1 ice cream slice
1 sugar tongs
176 pieces, in a fitted wood case
226 oz 10 dwt weighable
7047 g

$ 6,000-8,000



387

387 (OPEN)

388

387

PROPERTY FROM A NEW YORK STATE COLLECTION

ENGLISH SILVER AND ENAMEL PRESENTATION BOOK OF IBM INTEREST, LONDON, 1938

the book-form box with engine-turned sides, engraved "World Peace through World Trade" and "Thos. J. Watson" with monogram, opening to seven hinged panels with engraved texts, facsimile signatures, and enameled accents, the tab engraved 4 May 1939

marked P&B Ld on book and F.L.L Ltd on panels
142 oz gross
4416 g
height 9⅝ in., length fully extended 42 in.; 24.5, 106 cm

The first page inside states, "A Tribute to Mr. Thomas J. Watson, President International Business Machines Corporation [IBM], on the occasion of the twenty fifth anniversary of his matchless leadership". Following pages comprise a welcome from the British IBM Quarter Century Club with signatures, an appreciation from the members of the British International Time Recording Organization (23 to 10 years) with signatures, and a pledge for World Peace.

Thomas J. Watson (1874-1956) was Chairman and CEO of IBM, being instrumental in building it into an international powerhouse between his joining in 1914 and his death. In 1937, Watson was elected chairman of the International Chamber of Commerce, and the slogan "World Peace through World Trade" was adopted by both the ICC and IBM. In 1941, he had the third highest salary and compensation package in the U.S., $517,221, on which he paid 69% in tax. The main library at the Metropolitan Museum of Art is named for him.

$ 7,000-10,000

389

388

AMERICAN SILVER FRAME, REED & BARTON, TAUNTON, MA, DATED 1919

rectangular with applied columns of running classical motifs including candelabrum urns and caducei on matted ground, each surmounted by applied dates *1894* and *1919* and centered by a diamond enclosed by crossed leaf-and-berry branches and on a rayed ground, all below the New York State Arms, the back with four screws with base-metal nuts

marked on feet
69 oz gross
2146 g
height 20 in.; 50.8 cm

The frame was possibly made to commemorate the 25th anniversary of the founding of the Provident Loan Society of New York, an organization founded after the financial panic of 1893 by a group of influential New Yorkers to provide short-term loans at a lower rate than the loan sharks. Founders include Robert W. De Forest, James Speyer, Otto T. Bannard, J.P. Morgan, Jacob H. Schiff, August Belmont, Jr. and Cornelius Vanderbilt II.

$ 3,000-5,000

389

PAIR OF AMERICAN SILVER FIVE-LIGHT CANDELABRA, THEODORE B. STARR, NEW YORK, DATED 1919

on four scrolling acanthus feet, the base and stem chased with matted panels with bellflowers, the four scrolling foliate arms supporting drip pans, sconces, and detachable nozzles with leaf-tip borders, one engraved underneath base with presentation inscription

marked underneath bases
198 oz 5 dwt
6170 g
height 23¼ in.; 59 cm

PROVENANCE

Margaret Carnegie (1897-1990), New York

LITERATURE

The inscription reads "Presented to Margaret Carnegie by the Carnegie Veteran Association April 22, 1919."

Margaret Carnegie was the daughter of steel magnate and philanthropist Andrew Carnegie and Louise Whitfield Carnegie. The candelabra were a gift upon her marriage to Roswell Miller on April 22, 1919.

The Carnegie Veteran Association was a society of ex-Carnegie Steel managers. It initially consisted of forty-nine members, with Louise, Margaret, and Mrs. Charles Schwab as honorary members. Founded in 1900, for the first sixteen years, the members met at Carnegie's New York mansion, and then moved to the home of Charles Schwab for the next nineteen years.

$ 18,000-22,000

390

391

390

AMERICAN SILVER FIVE-PIECE FRANCIS I PATTERN TEA AND COFFEE SET WITH MATCHING TRAY, REED & BARTON, TAUNTON, MA, DATED 1941

comprising a Teapot, Coffee Pot, Creamer, covered Sugar Bowl, Waste Bowl and two-handled Tray, all chased with scrolling leaves, flowers, and cornucopia of fruit, the tray engraved "June 1941" on base

marked on bases and numbered 570A, the tray numbered 752A, the teapot and tray with date mark for 1932, the coffee pot, creamer and sugar bowl marked 1941, the waste bowl marked 1931
270 oz gross
8397 g
height of coffee pot 9½ in., length of tray 30½ in.; 24.1 cm, 77.5 cm

$ 8,000-12,000

391

AMERICAN SILVER FRANCIS I PATTERN FLATWARE SET, REED & BARTON, TAUNTON, MA, MID 20TH CENTURY

unengraved, comprising:
16 dinner knives
15 dinner forks
15 butter spreaders
28 salad forks
3 cocktail forks
24 teaspoons
5 soup spoons
6 demitasse spoons
1 cold meat fork
1 tomato server
2 gravy ladle
1 sauce ladle
1 cake knife
1 pastry server
2 jelly spoon
2 lemon forks
1 sugar spoon
1 sugar tongs
125 pieces, in a fitted wood case
130 oz 15 dwt weighable
4068 g

$ 6,000-9,000

☐ 392 SOLD WITHOUT RESERVE

SET OF TWELVE AMERICAN SILVER DINNER PLATES, BLACK, STARR & FROST, NEW YORK, EARLY 20TH CENTURY

in the Kirk repoussé style, the borders embossed with flowers on matted ground, the centers engraved with foliate monogram *WSS*

marked on bases
244 oz 5 dwt
7601 g
diameter 11 in.; 28 cm

$ 7,000-9,000

392

393

AMERICAN SILVER TRUMPET VASE, TIFFANY & CO., NEW YORK, CIRCA 1910

chased with stylized foliage within panels

marked on base rim and numbered 17798
71 oz 5 dwt
2220.5 g
height 21¼ in.; 51.5 cm

$ 4,000-6,000

393

394

AMERICAN SILVER AND COPPER “INDIAN” PUNCH BOWL AND LADLE, ATTRIBUTED TO JOSEPH HEINRICH, NEW YORK, RETAILED BY GROGAN & CO., PITTSBURGH, CIRCA 1900-15

mounted with a row of arrowheads on the foot, the rim applied with central silver shields over trophies of weapons including axes and spears and with patinated Indian-head handles with braids and feathers, gilt interior, the matching ladle with etched geometric designs and an Indian-head finial

marked on base J.G. Grogan / Pittsburgh / Sterling, the ladle apparently unmarked
218 oz 10 dwt gross; 6792 g
length over handles 23½ in.; 59.7 cm

Joseph Heinrich was established as a metal molder and finisher in New York by the 1880’s. After 1902 he was listed both at 948 Broadway, opposite the Flatiron building, probably a showroom, and at 227 West 29th Street, most likely a workshop and perhaps a wholesale showroom. Heinrich’s innovative copper and silver pieces were retailed by many important firms, including Tiffany and Black Starr & Frost. An “Indian” copper and silver punch bowl and stand, with many of the same motifs as the offered lot, is in the Metropolitan Museum, with a retailer’s mark of Shreve, Crump & Low, Boston (Charles L. Venable, *Silver in America,* fig. 6.68, p. 198). Another similar copper and silver example retailed by Hammersmith & Field, San Francisco was presented as a trophy at the 29th Triennial Conclave in San Francisco, 1904, and sold Sotheby’s, New York, January 20-21, 2012, lot 55. The business ended in the mid 1920s.

The 1876 Philadelphia Centennial brought about a uniquely American aesthetic, with industries producing objects that celebrated North American flora, fauna, and animals. There was also a particular interest in Native American imagery, which lasted through the early 20th century. Joseph Heinrich produced some of the most overt examples of these “American” objects, and his punch bowls featuring Indian heads and arrowheads are some of the best examples of this aesthetic.

$ 125,000-175,000

394 (DETAIL)

394

395

396

395

PROPERTY OF A DESCENDANT OF THE ORIGINAL RECIPIENT

AMERICAN SILVER AND MIXED METAL DOCUMENTARY THREE-HANDLED PRESENTATION CUP, TIFFANY & CO., NEW YORK, DATED 1901

the body with acid etched dedication to Frederick Duesberg within an applied copper laurel wreath and the names of fifty Tiffany & Co. employees within embossed wreaths, also applied with a copper foliate monogram *FD,* the copper foot with a silver band etched with presentation inscription, with copper handles and gilt interior. Together with an ebonized wood base and an autographed photograph of Charles Lewis Tiffany with the inscription "Feb. 15th 1892 / My eightieth birthday / C.L. Tiffany."

marked on base
58 oz 10 dwt gross
1819 g
height of cup 9⅞ in.; height including base 13⅜ in.;
25 cm; 34 cm

The dedication reads "Presented to Frederick Duesberg December 31st, 1901" and the inscription on the foot reads "With the hearty good will and wishes of his fellow workmen of the completion of 45 years of continuous service with Tiffany & Co." Please see *Sotheby's.com* for the names of the Tiffany employees listed on the body.

According to the 1910 US Federal Census, Frederick Duesberg was born in Germany circa 1933 and immigrated to New York in 1857. He and his wife, Augusta Duesberg, had seven children together. In his will dated June 3, 1911, Frederick Duesberg of 166 Warwick Street, Brooklyn leaves "his loving cup" to his son William Duesberg, which is presumably this same cup. He died January 2, 1915.

Charles Lewis Tiffany (1812-1902) was the founder of Tiffany & Co. in 1837. The names of most craftsmen working at Tiffany & Co. in the 19th and early 20th century are not publicly known. This piece serves as a rare historical document into those employees working in 1901.

$ 10,000-15,000

397

396

AMERICAN SILVER TWO-HANDLED CUP OF CANADIAN INTEREST, WILCOX & EVERTSEN, NEW YORK, DATED 1907

etched on one side with presentation inscription below an emblem of a Native American with the words *CANADIAN INDIANS*, the other side engraved *Won by E.M. Funk*

marked on base
26 oz
809 g
height 8⅜ in.; 21.3 cm

The inscription reads "1907 Second Annual Tournament Canadian Indians, Quebec. High Average First Day."

The first annual trapshooting tournament of the recently organized Canadian Indians was held in Montreal in 1906. Over 1500 medallions featuring the emblem on this cup were distributed to those present.

$ 3,000-4,000

☐ 397 SOLD WITHOUT RESERVE

PAIR OF AMERICAN MASSIVE SILVER NINE-LIGHT CANDELABRA, TIFFANY & CO., NEW YORK, CIRCA 1898

the lobed shaped base raised on four paw feet headed by acanthus, the stem applied with scrolling foliage and engraved with foliate initials *RS*, the detachable top with central light and eight leaf-capped scroll branches, the sconces with detachable nozzles

each marked on underside of one foot and numbered 13065-7500
390 oz
12129 g
height 23 in.; 58.5 cm

$ 30,000-50,000

398

398

PROPERTY FROM AN UPPER EAST SIDE PRIVATE COLLECTION

AMERICAN SILVER SIX-PIECE TEA AND COFFEE SET WITH SIMILAR SILVER-PLATED TRAY, TIFFANY & CO., NEW YORK, CIRCA 1890

comprising a Coffee Pot, Hot Milk Jug, Kettle on Lampstand, Creamer, covered Sugar Bowl, Waste Bowl, and silver-plated Tray, each engraved with foliate monogram *DBC?*

marked on bases, coffee pot, creamer, sugar bowl, and waste bowl numbered 10300-7413, hot milk jug 10713-8198, kettle and lampstand 10524-6372, tray 493-175
152 oz 5 dwt; 4740 g
height of kettle on lampstand 12¾ in., length of tray 26¼ in.; 32.4 cm, 66.7 cm

◉ **$ 7,000-10,000**

399

399

AMERICAN SILVER FLEMISH PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, CIRCA 1916

monogrammed *HSE*, comprising:
12 dinner knives
11 dinner forks
11 lunch knives
5 lunch forks
12 fish knives
12 fish forks
12 dessert knives
12 dessert forks (pg)
12 fruit knives
12 fruit forks
5 butter spreaders
12 salad forks (pg)
12 cocktail forks (pg)
12 ramekin forks
12 ice cream forks (pg)
4 teaspoons
12 dessert spoons
5 tablespoons
12 soup spoons
12 bouillon spoons
8 citrus spoons (pg)
11 demitasse spoons (pg)
12 iced tea spoons
12 ice cream spoons (pg)
10 *salt* spoons (pg)
5-piece carving set
2 salad servers (pg)
269 pieces, in a Tiffany & Co. wood case mounted with brass plaque engraved *Helen Elsie Smith / June 21, 1916*. Together with one oval dish monogrammed to match *by Tiffany & Co.*, and a pair of spot-hammered candlesticks with monogram *EFD* and weighted bases *by Gorham Mfg. Co., 1918. 272 pieces total.*
281 oz 5 dwt weighable; 8751.5 g
length of dish 10½ in.; 26.7 cm

$ 12,000-18,000

400

401

400

PROPERTY FROM A NORTHEAST PRIVATE COLLECTION

AMERICAN SILVER CENTERPIECE, SCHOFIELD CO., BALTIMORE, MD, EARLY 20TH CENTURY

of heavy weight, raised on four scroll and acanthus feet, the sides embossed with floral swags on matted ground below a pierced trellis rim centered by a cartouche, the openwork foliate handles with lion head terminals

marked on base
159 oz 15 dwt
4970 g
length over handles 23¾ in.; 60.3 cm

$ 8,000-12,000

401

PROPERTY FROM A NORTHEAST PRIVATE COLLECTION

AMERICAN SILVER TWO-HANDLED TRAY, TIFFANY & CO., NEW YORK, CIRCA 1905

shaped oval with applied scroll border

marked on base and numbered 13561-2848
148 oz
4603 g
length over handles 28¾ in.; 73 cm

$ 3,000-5,000

402

403

402

PAIR OF AMERICAN SILVER THREE-LIGHT CANDELABRA, TIFFANY & CO., NEW YORK, CIRCA 1900

the bases chased with acanthus and on four paw feet, spiral-fluted stems, the detachable sconces and drip pans with acanthus decoration

marked on bases and numbered 14348-2670
121 oz; 3763 g
height 14½ in.; 36.8 cm

$ 8,000-12,000

☐ 403 SOLD WITHOUT RESERVE

THREE AMERICAN SILVER "PEACOCK" TRAYS, TIFFANY & CO., NEW YORK, CIRCA 1892

all raised on four waisted foliate feet, chased with flowers, scrolls and shellwork and pierced with trellis, the larger monogrammed *RWB*, the two smaller *EPR*

marked on bases, the larger numbered 11145-3599, the smaller two 11146-1442 and 11146-4008
47 oz; 1462 g
lengths 15 1/2, 11¾ and 11⅝ in.; 39.4, 29.8 and 29.5 cm

$ 4,000-6,000

404

405

404

AMERICAN SILVER VASE, TIFFANY & CO., NEW YORK, CIRCA 1892-93

acid etched with stylized dense foliage, roses, and poppies

marked on base and numbered 11180-2702
18 oz 10 dwt
578.5 g
height 10⅛ in.; 25.7 cm

The model of this vase shape, #11180, was designed by John T. Curran and used for three vases for Tiffany's display at the 1893 Chicago Columbian Exposition: the Owl vase, the Snail vase, and the Terrapin vase.

$ 4,000-6,000

405

PAIR OF AMERICAN ENAMELED SILVER-MOUNTED CUT-GLASS PERFUME FLASKS, TIFFANY & CO., NEW YORK, CIRCA 1900

the mounts with stylized foliage partly enameled in purple and yellow, the glass bodies cut with flowers and leaves

silver mounts marked on bases, the glass bases signed Tiffany & Co.
height 8½ in.; 21.6 cm

$ 3,000-5,000

406

407

☐ 406 SOLD WITHOUT RESERVE

TWO AMERICAN SILVER-GILT FLOWER-FORM VASES, GEORGE W. SHIEBLER & CO., NEW YORK, CIRCA 1900

of tall lotus flower form, the bowl formed as overlapping leaves and with fully modeled entwined snakes slithering up bowl, the circular base chased with radiating roots and everted rim, the stem of one engraved with contemporary monogram *HAD* and the dates *1850* and *1900*

marked on bases and numbered 1021
41 oz 5 dwt; 1281 g
height 14 in.; 35.5 cm

$ 8,000-12,000

407

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ

SET OF TWELVE AMERICAN SILVER BOUILLON CUPS AND MATCHING SAUCERS, GORHAM MFG. CO., PROVIDENCE, RI, MARTELÉ, 1920

the circular two-handled cups with undulating rims, chased below rims with trailing roses and daisies, applied on one side with Art Deco monogram *SCW*, the loop handles chased with leaves, on lobed foot rims, the circular saucers with undulating borders and rims, removable porcelain liners with gilt rims

cups marked on inside foot rim, saucers on undersides, cups coded PVT, saucers PVU, porcelain liners by Lenox
95oz 16dwt excluding liners
2980g
diameter of saucers 5⅛ in.; 13cm

LITERATURE

Larry Pristo, *Martelé 950-1000 Gorham's Nouveau Art Silver*, 2002, p. 406

According to Martelé's records as recorded by Larry Pristo in *Martelé 950-1000 Gorham's Nouveau Art Silver*, p. 406. saucers PVU were completed on 4 June 1920, and the matching bouillon cups PVT five months later on 1 November 1920. The cups were made in approximately 174 hours and the saucers in 204 hours. The name of the chaser has not been identified however it is known that the cups required 240 hours of chasing and the saucers 228 hours. The net factory price for the set at the time of completion was the substantial sum of $1,790. The present lot matches a set of twelve coffee cups PVR and saucers PVS. Additionally, twelve matching sherbet cups PVV, were finished on 20 January 1920, and are illustrated by Pristo on p. 84.

$ 6,000-8,000

408

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ

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

shaped rectangular, the lobed and waved tray chased with flowerheads, leaves and acanthus, engraved in center with presentation inscription, the conforming liner geometrically pierced with flowers and foliage

marked on undersides and with code G/TT
54oz 4dwt (1686g); 1686g
length 14in.; 35.5cm

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

According to Larry Pristo, *Martelé: Gorham's Nouveau Art Silver*, the asparagus dish and liner were completed on 7 October 1904, and had a net factory price of $130. The dish required 35 hours to raise and was worked by Josiah Poyton. The chasing of the dish was done by Emil Stursberg and was accomplished in 22 hours. The piercing of the liner, also called a drainer, was completed in 10 hours.

$ 6,000-8,000

408

409

AMERICAN SILVER THREE-PIECE COFFEE SET WITH SIMILAR TRAY, MARTELÉ, GORHAM MFG. CO., PROVIDENCE, RI, 1902-08

comprising a Coffee Pot, Creamer, Sugar Bowl, chased with poppies and trailing vines, and a similar Tray, bases of each monogrammed *GWW*

marked on bases, coffee pot coded I/BG, creamer NQQ, sugar bowl NQP, tray CMW and with English import marks for Gorham Mfg. Co., London, 1904
76 oz gross; 2364 g
height of coffee pot 10½ in., length of tray 14½ in.; 26.7 cm, 36.8 cm

LITERATURE

Larry Pristo, *Martelé: Gorham's Nouveau Art Silver*, 2002, pp. 288, 357, 393

According to the Gorham records, the coffee pot was made by William L. Hughes Jr. for 40 hours, and then chased by Otto Colmetz for 48 hours. It was completed on October 16, 1905 and had a net factory price of $120. The records indicate that the creamer and sugar bowl were later made to be part of a three piece set with the coffee pot. They were made by Preston L. Forrest for 46.5 hours, then chased by Otto Colmetz for 64 hours. They were finished on December 9, 1908 and had a net factory price of $124.

The tray was originally made for another four-piece tea set. Although the names of the maker and chaser were not recorded, it took 22 hours to make and 23 hours to chase. It was completed on September 15, 1902 and had a net factory price of $90.

$ 8,000-12,000

409

410

410

AMERICAN SILVER FIGURAL FISH PLATTER, MARTELÉ, GORHAM MFG. CO., PROVIDENCE, RI, 1898

oval with undulating rim, the lightly hammered border chased with fish, seaweed and putti in dolphin-drawn shell boats, the handles chased as octopi

marked on base and coded 366
64 oz 10 dwt
2009 g
length 23½ in.; 59.7 cm

LITERATURE

Larry Pristo, *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 180

Gorham's Martelé archives indicate that platter 366 was completed on April 6, 1898 and had a net factory price of $160. It took 20 hours to make and then was chased for an additional 58 hours.

$ 25,000-35,000

411

411

AMERICAN SILVER TRAY, MARTELÉ, GORHAM MFG. CO., PROVIDENCE, RI, 1904

shaped circular, the borders chased with sweeping flowers in various stages of bloom, center with monogram *N&MS*, engraved underneath with a presentation inscription "From the Tailors of the Stein-Bloch Co. / 1855 - January 23 - 1905"

marked on base and coded G/XH
76 oz
2364 g
diameter 16½ in.; 42 cm

LITERATURE

Larry Pristo, *Martelé 950-1000 Fine Gorham's Nouveau Art Silver*, 2002, p. 318.

Gorham's Martelé archives indicate that this was an entrée dish and part of a three-piece set. It was completed on November 21, 1904 and had a net factory price of $165. It was made by F.O. Erichsen and took 19 hours, and then chased for an additional 54 hours by Otto Colmetz.

$ 3,000-5,000

412

AMERICAN SILVER LARGE "PEACOCK FEATHER" PITCHER, MARTELÉ, GORHAM MFG. CO., PROVIDENCE, RI, 1897

the neck chased with peacock feathers above a band of stylized feathers, the everted handle also modeled as a feather, gilt interior, the base engraved *Thayer* in script foliate lettering

marked on base and coded 8623
126 oz
3919 g
height 17¾ in.; 45 cm

LITERATURE

Larry Pristo, *Martelé: Gorham's Nouveau Art Silver*, 2002, p. 240.

According to Gorham's records, this piece is listed as a claret, but also called a pitcher. This is apparently one of two of this form with this number. This one was completed on November 9, 1897 with a weight of 126.5 oz. It took 96 hours to make, 75 hours to chase, and its net factory price was $320.

This piece was made in 1897, the first full year of Martelé production, and the completion date suggests that it was finished to be part of the initial public viewing of the Martelé line, at the Waldorf-Astoria Hotel in New York on November 15, 1897. Larry Pristo writes that this "collection of about 300 pieces" would have included essentially every piece of Martelé made to this point, approximately 311 items excluding flatware (*op. cit.*, p. 18).

The Thayer name is probably for John Borland Thayer II (1862-1912), Director and Second Vice President of the Pennsylvania Railroad. He married in 1892 Marian Morris, and the couple lived on an estate, "Redwood", in Haverford, PA. In 1912 they and their son were returning from Europe as first-class passengers on the Titanic; John Thayer was lost in the disaster, Mrs. Thayer and her maid survived, and Jack Thayer jumped from the sinking ship and was rescued clinging to an overturned lifeboat.

$ 25,000-35,000

412

413

414

413

AMERICAN SILVER SALAD BOWL WITH MATCHING SERVERS, WHITING MFG. CO., PROVIDENCE, RI, CIRCA 1883

on four scroll feet, the sides acid etched and applied with scrolls, applied with dandelions in various stages of bloom on three sides, gilt interior, matching salad servers with twisted handles chased with dandelions, all with foliate monogram *EHH?*

marked on bases and stamped with retailer Theodore B. Starr, the bowl numbered 1146, the servers 34
50 oz 10 dwt; 1574 g
diameter 11⅜ in.; 29 cm

$ 7,000-9,000

414

AMERICAN SILVER KETTLE ON LAMPSTAND, WHITING MFG. CO., PROVIDENCE, RI, CIRCA 1881

spot-hammered and acid-etched surface embossed with scrolls, embossed with a flower on matted ground on both sides of kettle

marked on bases of kettle and lampstand, numbered 510
46 oz 5 dwt gross; 1443 g
height 12½ in.; 31.7 cm

$ 2,500-3,500

415

416

415

AMERICAN SILVER PUNCH BOWL, TIFFANY & CO., NEW YORK, CIRCA 1883

the sides chased with mermaids wearing shell and pearl necklaces and riding dolphins, the foot and inside rim applied with algae, gilt interior engraved with foliate initials *FWS*, fitted with a silver lining with drop-ring handles

marked on bases, the bowl numbered 7358-2648, the lining 7353
87 oz; 2706 g
diameter 12 in.; 30.5 cm

$ 10,000-15,000

416

CORINTHIAN YACHT CLUB: AMERICAN SILVER HARPOON-FORM YACHT PRIZE, WHITING MFG. CO., PROVIDENCE, RI, DATED 1892

in the form of a harpoon, the plaque suspended from chains and etched with presentation inscription and the arms and crest of the CYC

marked on handle and plaque and numbered 4098
length 39¼ in.; 99.7 cm

The inscription reads "C.Y.C. of N.Y. Fourth Annual Sweepstakes. Newport, R.I. 2nd Prize. August 22d 1892. WASP 1st - Harpoon 2d, Gloriana."

Wasp was a new forty-six foot sloop designed by Nathanael Herreshoff for Archibald Rogers. *Harpoon* was designed by Edward Burgess and was sailed by the Adams brothers. *Gloriana* was also designed by Herreshoff and was a spoon-bowed sloop of light composite construction. After winning all of the eight races entered in 1891 she was retired for the season to allow others a chance. *Wasp* was similar to *Gloriana*, but was the first yacht with a fully-developed lead bulb keel.

Another Corinthian Yacht Club trophy from this race made by Whiting and bearing the same inscription and date was sold Sotheby's New York, January 21-22, 2011, lot 128.

$ 3,000-5,000

417

417

WORLD'S COLUMBIAN EXPOSITION, CHICAGO: PAIR OF AMERICAN SILVER EWERS, TIFFANY & CO., NEW YORK, 1893

chased with two female demi-figures holding a flower swag above a bouquet of flowers with birds on one and butterflies on the other, all flanked by scrolling foliage and flower sprays on matted ground, the partly reeded and leaf-capped handles applied with bellflowers

marked on base and numbered 5090-2295, with mark for 1893 World's Columbian Exposition, Chicago
95 oz 15 dwt
2979 g
height 17¼ in.; 44 cm

EXHIBITED

World's Columbian Exposition, Chicago, 1893, Tiffany display, probably cat. nos. 32 and 33, "chased with figures, flowers, etc.".

One of the vases can be seen in a stepped display in the article, "The Tiffany Exhibit at the World's Fair", *The Illustrated American*, May 20, 1893, and reproduced in John M. Blades and John Loring, *Tiffany at the World's Columbian Exposition*, Henry Morrison Flagler Museum, 2006, p. 35.

$ 14,000-18,000

418

418

WORLD'S COLUMBIAN EXPOSITION, CHICAGO: AMERICAN SILVER BREAD TRAY, TIFFANY & CO., NEW YORK, 1893

shaped oval with rococo decoration and four reserves pierced with trellis

marked on base and numbered 11283-4264, with mark for 1893 World's Columbian Exposition, Chicago
34 oz 15 dwt
1082 g
length 14⅞ in.; 37.8 cm

This World's Fair piece is probably the original of this pattern, which became very popular and was used by Tiffany for a large number of circular and oval centerpieces.

$ 3,000-5,000

419

419

WORLD'S COLUMBIAN EXPOSITION, CHICAGO: AMERICAN SILVER CENTERPIECE, TIFFANY & CO., NEW YORK, 1893

on four pairs of paw feet, the sides embossed with grapevine and applied with putti on matted ground, with four bifurcated grapevine handles, gilt interior

marked on base and numbered 10611-2974, with mark for 1893 World's Columbian Exposition, Chicago
135 oz 5 dwt
4211 g
length 21¼ in.; 54 cm

$ 15,000-25,000

View of the World's Columbian Exposition, Chicago, 1893

420

421

422

423

420

AMERICAN SILVER PUNCH BOWL TROPHY, TIFFANY & CO., NEW YORK, CIRCA 1883

on circular foot with band of running foliage and flowers, the rim with border of etched berried branches and applied with foliate letters *CARTERET CHAMPION CUP*

marked on base and numbered 7816-1120
62 oz
1928 g
diameter 12¼ in.; 31 cm

The Carteret Gun Club was formed in 1883 in Garden City, Long Island, New York for live pigeon shooting, employing live pigeons for targets instead of clays.

$ 4,000-6,000

421

AMERICAN SILVER EWER, TIFFANY & CO., NEW YORK, CIRCA 1893

on four paw feet, embossed and chased with flowers, shells and scrolls, the double-scroll handle with openwork lower section

marked on base and numbered 11747-3889
57 oz 5 dwt
1785 g
height 22½ in.; 57.2 cm

$ 4,000-6,000

☐ 422 SOLD WITHOUT RESERVE

AMERICAN SILVER TWO-HANDLED TRAY, TIFFANY & CO., NEW YORK, CIRCA 1889

oval, border of scrolling acanthus and flowerheads, matched on the reeded handles, center monogrammed *JEH*

marked on base and numbered 10260-4694
179 oz
5567 g
length over handles 27¼ in.; 69.3 cm

$ 4,000-6,000

423

AMERICAN PARCEL-GILT SILVER PUNCH BOWL AND STAND, TIFFANY & CO., NEW YORK, CIRCA 1882

in Aesthetic style, the bowl with embossed, chased and gilt borders of scrolling acanthus, gilt interior, the stand with applied matched border, center engraved with *CPP*

marked on bases, the bowl numbered 7057-3459, the stand 5765-1708
115 oz
3576.5 cm
diameter of bowl 13⅝ in., diameter of stand 14¼ in.; 34.6 cm, 36.2 cm

$ 12,000-15,000

424

425

424

PROPERTY FROM A NORTHEAST PRIVATE COLLECTION

LOUISIANA PURCHASE EXPOSITION, ST. LOUIS: AMERICAN SIX-PIECE SILVER RENAISSANCE REVIVAL PATTERN TEA SET, DESIGNED BY PAULDING FARNHAM FOR TIFFANY & CO., NEW YORK, 1904

comprising a Teapot, Kettle on Lampstand, Hot Milk Jug, Creamer, covered Sugar Bowl, and Waste Bowl, each engraved with arms and motto in cartouche on foot

marked on base rims, all numbered 15818-7040, kettle 15818-7041, all but kettle with the fleur-de-lis mark used for the 1904 exposition
233 oz gross; 7246 g
height of kettle on lampstand 13¼ in.; 33.7 cm

EXHIBITED

1904 Louisiana Purchase Exposition in St. Louis

LITERATURE

John Loring, *Magnificent Tiffany Silver*, 2001, pp. 218-219.
John Loring, *Tiffany's 150 Years*, 1987, p. 126.

The arms are those of Bolle or Bolles.

Paulding Farnham designed a monumental Renaissance Revival tea and coffee service for the 1904 Louisiana Purchase Exposition in St. Louis. The winged female figures that form the handles were based on similar figures by the artist Hans Holbein the Younger (1497?-1543), an artist Farnham must have admired as he also produced a piece of jewelry after a Holbein design. The service was so successful that Tiffany introduced additional hollow ware forms and a flatware line in the Renaissance Revival pattern the following year.

◉ **$ 12,000-18,000**

426

425

PROPERTY FROM A NORTHEAST PRIVATE COLLECTION

AMERICAN SILVER RENAISSANCE REVIVAL PATTERN TWO-HANDLED TRAY, TIFFANY & CO., NEW YORK, MID 20TH CENTURY

en suite with preceding, oval with beaded rim and applied with strapwork hung with fruit bunches, the center engraved with arms, crest and motto

marked on base and numbered 23979
264 oz 15 dwt
8235 g
length over handles 31⅞ in.; 81 cm

See catalogue note at SOTHEBYS.COM

$ 6,000-9,000

426

PROPERTY FROM A NORTHEAST PRIVATE COLLECTION

AMERICAN SILVER AND CUT-GLASS RENAISSANCE REVIVAL PATTERN CENTERPIECE MOUNTED ON A MIRROR PLATEAU, DESIGNED BY PAULDING FARNHAM FOR TIFFANY & CO., NEW YORK, CIRCA 1905

en suite with preceding, the openwork strapwork base hung with fruit swags and centered by a cartouche on each side engraved with arms, crest and motto, with winged putti flanking the central stem supporting a screw-on silver-mounted cut-glass vase, the mounts with male and female caryatid figures at intervals, flanked by two silver baskets topped by winged female figures and supporting cut-glass bowls, all screwed on to an oval mirror plateau with a matched silver rim

marked on base and numbered 16199-1121
length 21½ in.; 54.6 cm

See catalogue note at SOTHEBYS.COM

$ 25,000-35,000

427

428

429

☐ 427 SOLD WITHOUT RESERVE

AMERICAN SILVER FIVE-PIECE CHRYSANTHEMUM PATTERN TEA AND COFFEE SET, TIFFANY & CO., NEW YORK, CIRCA 1880

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer, covered Sugar Bowl, and matching Sugar Tongs, each engraved with foliate monogram *LMA* and a cross crest

marked on bases, teapot numbered 5960-7269, coffee pot 5960-8740, lampstand 6176-6906, kettle marks obscured, creamer 5960-2201, sugar bowl 5960-2819
216 oz 10 dwt gross
6736 g
height of kettle on lampstand 13¾ in.; 35 cm

$ 9,000-12,000

☐ 428 SOLD WITHOUT RESERVE

PAIR OF AMERICAN SILVER CHRYSANTHEMUM PATTERN VEGETABLE DISHES AND COVERS, TIFFANY & CO., NEW YORK, CIRCA 1880

oval, on four chrysanthemum feet, applied with borders of running chrysanthemum, matched at the handles and finials, side engraved with original chrysanthemum monogram *CCS*

marked on bases and numbered 5713-5957
123 oz
3825 g
length over handles 13 in.; 33 cm

$ 7,000-10,000

☐ 429 SOLD WITHOUT RESERVE

AMERICAN SILVER CHRYSANTHEMUM PATTERN PUNCH BOWL, TIFFANY & CO., NEW YORK, CIRCA 1895

circular, on four flower and foliate supports, bowl with alternating chased spiral fluting and applied chrysanthemums, turned-over scalloped rim applied with flowers, gilt interior chased to match, the center engraved with original chrysanthemum monogram *FTM*

marked on base and numbered 12331-2322
124 oz 15 dwt
3881 g
diameter 17 in.; 43.2 cm

$ 20,000-30,000

430

430

CHINESE EXPORT THREE-PIECE SILVER TEA SET, EARLY 20TH CENTURY

comprising a Teapot, Creamer and Sugar Bowl, all with dragon handles or supports, the bodies with panels of densely embossed and chased battle scenes on matted ground. Together with an associated two-handled Tray engraved and applied with cherry blossoms, with bamboo-form handles and on four ball feet *by Cheong Shing, Shanghai. 4 pieces.*

marked on bases with Chinese characters
61 oz 10 dwt gross
1916 g
height of teapot 6¼ in.; length of tray 14¾ in.; 15.9 cm; 37.5 cm

$ 5,000-7,000

☐ 431 SOLD WITHOUT RESERVE

AMERICAN SILVER-GILT IMPERIAL CHRYSANTHEMUM PATTERN FLATWARE SERVICE, GORHAM MFG. CO., PROVIDENCE, RI, LATE 19TH CENTURY

monogrammed *SM* or *WAD*, comprising:
12 dinner knives
12 dinner forks
12 lunch knives
12 lunch forks
12 fish knives
12 dessert knives
12 dessert forks
12 salad forks
12 teaspoons
12 dessert spoons
12 bouillon spoons
12 ice cream spoons
6 serving spoons
1 fish serving knife
1 mustard ladle
1 cheese knife
1 cheese scoop
1 berry spoon
1 jelly spoon
1 pickle fork
157 pieces, in fitted wood case painted with chinoiserie landscapes
266 oz 5 dwt weighable
8285 g

$ 7,000-9,000

431

432

432

AMERICAN SILVER TEA CADDY, BIGELOW, KENNARD & CO., BOSTON, CIRCA 1870

rectangular with cut corners, each side with bright-cut geometric paneling enclosing a reserve, the front with monogram *CG*, the sides with chinoiserie scenes, the first of a figure with parasol, the second of a seated couple, the back unengraved, hinged cover

marked on base
16 oz 15 dwt;522.5 g
length 4⅞ in.; 12.5 cm

$ 1,000-1,500

433

AMERICAN SILVER SOUP TUREEN AND COVER, DOMINICK & HAFF, NEW YORK, CIRCA 1880

each side embossed with flowering or budding branches with insects, a spider and a lizard all on a matted ground engraved with spiderwebs, the shaped handles applied with matched vegetation, matching cover and finial

marked on base and numbered 76
82 oz;2550 g
length over handles 14¾ in.; 37.5 cm

$ 5,000-7,000

433

☐ 434 SOLD WITHOUT RESERVE

AMERICAN SILVER AND MIXED-METAL FIGURAL DISH, TIFFANY & CO., NEW YORK, CIRCA 1875

on three square feet headed by scrolling foliage, the border with bands of beading, flowerheads, and egg-and-dart, the center chased with a female figure eating dark grapes off the vine with copper leaves all on etched ground

marked on base and numbered 1989-4458
25 oz 5 dwt;790 g
diameter 11 in.; 28 cm

This plate captures Tiffany & Co. at a transitional moment. The border and feet are in the classical tradition of the mid-19th century, but the use of mixed-metals anticipates their shift to the Japanese-style after the Centennial in 1876. A similar plate by Tiffany & Co. has an allegorical female figure representing Night within a damascened iron border that was designed by Eugene J. Soligny for the 1878 Paris Exposition. It is illustrated in John Loring, *Magnificent Tiffany Silver*, p. 132, and was sold Sotheby's New York, January, 20, 2017, lot 3077 from the Iris Schwartz Collection.

$ 3,000-5,000

434

435

436

435

AMERICAN SILVER TRAY, TIFFANY & CO., NEW YORK, CIRCA 1885

circular, spot-hammered surface etched with pine branch and pinecones, on six openwork feet

marked on base and with order number 8522
64 oz 10 dwt
2009 g
diameter 16⅜ in.; 41.6 cm

PROVENANCE

Sam Wagstaff Collection, sold
Christie's New York, January 20, 1989, lot 210
Jerome Rapoport Collection, sold
Sotheby's New York, June 20, 1996, lot 4

$ 10,000-15,000

437

436

AMERICAN SILVER PITCHER, TIFFANY & CO., NEW YORK, CIRCA 1870-74

spot-hammered surface, the sides applied with realistically modeled shells and algae, the handle topped with a crab

marked on base and numbered 3077-6236
36 oz 5 dwt
1132 g
height 7⅛ in.; 18 cm

$ 8,000-12,000

437

AMERICAN SILVER AND MIXED-METAL PUNCH BOWL, TIFFANY & CO., NEW YORK, CIRCA 1879

spot-hammered surface applied with vines and a butterfly with copper and gold details and a copper and gold crayfish and beetle

marked on base, numbered 5826-1493, and stamped "Sterling Silver and Other Metals 859"
59 oz
1835 g
diameter 11½ in.; 29.2 cm

$ 15,000-25,000

438

☐ 438 SOLD WITHOUT RESERVE

AMERICAN SILVER AND COPPER COFFEE POT, TIFFANY & CO., NEW YORK, CIRCA 1879

the copper surface inlaid with silver seaweed and applied with silver fish and a crab, the cover applied with a silver fly

marked on base and numbered 5399-1122
16 oz 10 dwt; 516 g
height 7¾ in.; 19.7 cm

$ 4,000-6,000

439

☐ 439 SOLD WITHOUT RESERVE

AMERICAN SILVER AND MIXED-METAL CREAMER AND SUGAR BOWL, TIFFANY & CO., NEW YORK, CIRCA 1877

both of compressed bullet form with spot-hammered surfaces, the creamer applied with copper fish and a gold turtle, engraved with seaweed and initials *HA*, the angular handle pierced with a circle pattern centered by copper diamonds and applied with another gold turtle; the sugar bowl applied with copper and gold maple leaves, a copper moth and a copper dragonfly, engraved with vines

marked on bases Sterling Silver and Other Metals, the creamer numbered 5047-9800, the sugar bowl 4927-9892
11 oz 15 dwt; 367 g
length of creamer 6⅝ in.; 16.8 cm

$ 3,000-5,000

440

440

AMERICAN SILVER AND COPPER FOUR-PIECE TEA SET, TIFFANY & CO., NEW YORK, CIRCA 1879

comprising a Teapot with silver leaves and applied with two beetles and a jade dragonfly finial, a Creamer applied with a leafy branch and with pierced handle, a pail-form Sugar Bowl with a silver daffodil and two silver beetles, and a Cup applied with silver wisteria and engraved with a swallow, the gilt interior with an engraved geometric rim, all monogrammed *RJH* on bases

marked on bases, teapot numbered 5357-512, creamer 5402-442, sugar bowl 5230-7666, and cup 5619-1300
27 oz 10 dwt gross
858 g
height of teapot 6 in.; 15.2 cm

$ 20,000-30,000

441

☐ 441 SOLD WITHOUT RESERVE

AMERICAN SILVER AND MIXED-METAL BOWL, GORHAM MFG. CO., PROVIDENCE, RI, 1882

lobed oval with spot-hammered surface, the sides applied with fully-modeled bunch of copper grapes with brass leaves, three copper birds, three copper butterflies, and a spray of brass flowers with copper leaves, with basket-weave rim and handles, gilt interior

marked on base and numbered 1590, foot rim with French swan import mark
26 oz 5 dwt
821 g
length over handles 11¼ in.; 28.6 cm

$ 4,000-6,000

442

AMERICAN SILVER AND MIXED-METAL BOWL, GORHAM MFG. CO., PROVIDENCE, RI, 1882

spot-hammered surface, applied with a copper rooster, two swallows, two birds among cattails, and water lilies with gold leaves

marked on base, numbered 1845, and with retailer stamp for John Levy & Co.
14 oz 10 dwt gross
454 g
diameter 8⅛ in.; 20.5 cm

$ 3,000-5,000

442

443

PAIR OF AMERICAN SILVER AND MIXED-METAL ENTRÉE DISHES AND COVERS, BLACK, STARR & FROST, NEW YORK, CIRCA 1880

oval, the dish and cover chased to simulate wood grain, the dish with bamboo rim and applied with copper branches with silver leaves, the cover applied with silver flowers and leaves with copper stalks and berries and with a silver crane and butterfly with gold body, with slip-lock bamboo finials

marked on bases and numbered 701
89 oz
2768 g
length 11 in.; 28 cm

$ 7,000-10,000

443

☐ 444 SOLD WITHOUT RESERVE

AMERICAN SILVER AND MIXED-METAL TWO-HANDLED CUP, TIFFANY & CO., NEW YORK, CIRCA 1879

spot-hammered surface, inlaid with the outlines of two copper maple leaves

marked on base and numbered 5640-974 and struck with French control mark for foreign work
16 oz 10 dwt
516 g
height 5 in.; 12.7 cm

$ 3,000-5,000

444

445

446

☐ 445 SOLD WITHOUT RESERVE

AMERICAN SILVER SOUP TUREEN AND COVER AND MATCHING PAIR OF VEGETABLE DISHES AND COVERS, TIFFANY & CO., NEW YORK, CIRCA 1877

embossed and chased with flower buds and scrolling foliage on matted ground, the openwork handles of the tureen flanked by rooster heads and the vegetable dishes by swan heads, the four scroll feet of the tureen headed by applied roses while the dishes have two dahlias, each matched below the finials

marked on bases, the tureen numbered 4627-3351, the vegetable dishes 4628-6269
208 oz 10 dwt
6487.5 g
length of soup tureen over handles 16⅛ in.;
length of vegetable dishes over handles 13¼ in.;
41 cm; 33.7 cm

$ 9,000-12,000

446

AMERICAN SILVER SOUP TUREEN AND COVER AND MATCHING PAIR OF VEGETABLE DISHES AND COVERS, S. KIRK & SON, BALTIMORE, MD, LATE 19TH CENTURY

richly chased with flowers and foliage, matching handles and finial, on scroll feet headed by acanthus, bases engraved with Gothic initial *M*

marked on bases, soup tureen numbered 2230
161 oz 5 dwt; 5019.5 g
length of soup tureen over handles 13¾ in.;
length of vegetable dishes over handles 12¾ in.;
35 cm; 32.5 cm

$ 5,000-8,000

☐ 447 SOLD WITHOUT RESERVE

AMERICAN SILVER PERSIAN PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, CIRCA 1872

monogrammed *EJB*, comprising:
12 dinner knives
12 dinner forks
12 lunch knives
12 lunch forks
12 fish forks
12 dessert knives
12 teaspoons
12 dessert spoons
12 tablespoons
12 coffee spoons
12 parcel-gilt demitasse spoons
2 carvers
1 gravy ladle
1 parcel-gilt punch ladle
1 bon-bon shovel
2 master butter knives
1 sugar spoon
140 pieces, in a Tiffany & Co. fitted wood case mounted with brass plaque engraved *Annie Rolan Durant*
186 oz
5785 g

$ 9,000-12,000

447

448

AMERICAN SILVER TURKISH STYLE FOUR-PIECE TEA AND COFFEE SET WITH TRAY, GORHAM MFG. CO., PROVIDENCE, RI, 1889-92

comprising a Teapot, Coffee Pot, Creamer, Sugar Bowl and matching square Tray, chased with borders of stiff leaves and embossed with dense flowers and foliage, the teapot with foliate monogram *LMK* at base of spout and the base engraved *LKG / August 31, 1935*

marked on bases, the coffee pot, creamer, and sugar bowl numbered 3437 and with date code for 1891, the teapot 3436 and dated 1889, the tray 367 and dated 1892
74 oz 10 dwt gross
2320 g
height of coffee pot 11⅜ in., length of tray 11⅜ in.; 28.9 cm, 29 cm

$ 4,000-6,000

448

449

A FRENCH BRONZE, SLATE, AND RED MARBLE 'EGYPTOMANIA' THREE-PIECE CLOCK GARNITURE, RETAILED BY TIFFANY & CO., CIRCA 1885

comprising a mantel clock and a pair of obelisks, the dial with Arabic numerals and the back of the movement stamped *TIFFANY & COMP^{Y}*, and numbered *776*
obeisks height 25½ in; the clock height 25 in.; 65 cm; 63.5 cm

$ 3,000-5,000

☐ 450 SOLD WITHOUT RESERVE

FRENCH SILVER AND ENAMEL GOTHIC STYLE TABLE CLOCK WITH PHASES OF THE MOON, MODELING ATTRIBUTED TO LUCIEN-CLEMENT STEINER, TIFFANY & CO., NEW YORK, DATED 1878

in the form of a Gothic tower, the time dial with champlevé red enamel chapter ring centered by a sunflower and poppy, the moon phase dial with stars and planet on matching ground, surrounded by sad and happy moon faces above salamander and frog, one side with an owl, the other with a cock, both surrounded by zodiac signs, base with scenes of the four seasons, crocketed and tile roof, mounted on shaped red marble base

marked on base TIFFANY & CO PARIS
height including base 13 in.; 33 cm

LITERATURE

Charles H. Carpenter Jr & Mary Grace Carpenter, Tiffany silver, New York, 1978, pp. 12-13.
Rapport de l'exposition Universelle de Paris, 1878, Groupe III - classe 24. Rapport sur l'orfèvrerie, Paris, 1880.
Exposition universelle internationale de 1889 à Paris. Rapport du jury international, Groupe III - Classe 24 - orfèvrerie, Paris, 1890.
Museum number: 1991.113 a-f
Lucien Falize, 'Exposition universelle de 1889, les industries d'art, orfèvrerie d'art', *La Gazette des Beaux Arts,* Août 1889

The base mounted with a circular plaque inscribed: Offert a Monsieur De La Fosse en 1878 Par Le Comte & La Comtessa Pinêt.

449

Tiffany's prompt success following the opening of their store in New York in 1837 encouraged the company's expansion with another shop in Paris in 1850. Edward C. Moore, Tiffany's principal designer of silver, studied what was new in European silver showcased by the International exhibition in Paris of 1855. His 37 page sketchbook, now in the company's archives, shows the origins of many of Tiffany's designs of the 1850's and 1860's.

At the Paris International Exhibition of 1878, Tiffany's caused a sensation with an eclectic collection `remarquable par l'exellence de ces produits', including items in the new technique of mixed metals that came to symbolize their production. Samuel Bing, the collector and dealer whose Paris shop, *L'Art Nouveau*, gave the movement its name, was a longtime admirer of Tiffany and friend of Edward Moore, who was awarded the *Legion D'honneur* at the Paris Universal exhibition of 1889. At the same exhibition Lucien Falize, exhibitor and judge, championed the firm's work "I persist in finding beautiful, new and curious that which they have brought us".

A gold and hardstone clock by Falize of 1881, which relates to the one now offered for sale, in its shape and gothic inspiration is in the collections of the Metropolitan Museum of Art, New York. Lucien Falize exhibited clocks in Gothic style of a `perfection si complete' at the 1878 exhibition where he won a gold medal bringing him to the attention of Edward Moore, and probably influencing Tiffany's production. It is known that employees moved between the companies, such as Georges le Saché, one of the most famous draughtsmen employed by Lucien Falize, who also worked for Tiffany.

Leopold-Clement-Amedee Steiner (1853-1899), son of the French sculptor Emmanuel-Amboise, was a pupil of the French National Ecole des Beaux Arts and exhibited at the annual Salon des Artistes between 1876 and 1898. He worked for other silversmiths, such as Ernest Vever, father of the famous Art Déco jeweler Henri, for whom he produced silver statues at the Paris Universal Exhibition of 1889. At the same exhibition he was also awarded a gold medal. Steiner received many commissions including work for the Palais Rothschild in Vienna, and the city of Paris. He made one of the four magnificent gilt-bronze models of Pegasus, entitled *La renommée de la guerre, on the Pont Alexandre III.* He modeled and signed a gilt version of this same clock that was offered at the Sotheby's Paris, *Important European Silver, Gold Boxes and Vertu* auction on November 25, 2010, lot 119.

$ 20,000-30,000

450

451

451

AMERICAN SILVER AND MIXED-METAL FLASK, GORHAM MFG. CO., PROVIDENCE, RI, 1882

spot-hammered surface, the front applied with copper jockeys racing horses below a butterfly, the back with two flying birds below a tree branch

marked on base and numbered 76
6 oz 5 dwt gross
199 g
height 5¾ in.; 14.6 cm

$ 3,000-5,000

AMERICAN SILVER, SILVER-GILT, GOLD, AND ENAMEL MODEL OF A STEAM LOCOMOTIVE AND COAL TENDER, JOHN DEAN BENTON, WILMINGTON, DELAWARE, CIRCA 1865-70

realistically modeled in silver with gold accents, enameled wheels, matching coal car with enameled flags and coal, silver and gold accessories including shovels and buckets, mounted on silver rails on burlwood base with ebonized edges, plate glass cover

signed on each side above wheels Made by Dean Benton Wiln Del
length of locomotive and tender 25½ in.; length overall 30¾ in.; 64.8, 78 cm

John Dean Benton (1824-1890) is listed in directories as a silversmith and jeweler between 1847 and 1885. A prolific model maker specializing mainly in ships and locomotives, he was well-known in his day, and his models became small-scale emblems of far-flung empires of railroads and steamship lines.

Benton is first recorded as working in Providence, R.I. before the Civil War, then with the Quartermaster's Department in Washington in 1862. He was established in Wilmington, Delaware, between 1864 and 1870, when two of his biggest patrons were railroad magnates Cornelius Vanderbilt and Charles Morgan. Tiffany & Co. also placed orders with Benton, showing two of his steamship models at the 1867 Exposition Universelle in Paris. In 1869, a model locomotive was presented to Matthew Baird of the Baldwin Locomotive works.

After being listed briefly again in Providence in 1872, Benton settled in Philadelphia between 1874 and 1877 before finally returning to Rhode Island. His 62-inch high scale model of Independence Hall was shown at the Philadelphia Centennial Exhibition of 1876 (sold Sotheby's, New York, January 21, 2011, lot 147), as was a Benton model of a Pullman Palace Car (Miniature Railroad & Village).

The initials on the coal car associate this piece with the Pennsylvania, Wilmington and Baltimore Railroad, and Benton's Wilmington signature to circa 1864-1873. It may have been a gift to the PW&B's outgoing president in 1865, Samuel Morse Felton, or to his incoming successor, Isaac Hinckley. Alternately, it may have commemorated the completion in November 1866 of the PW&B's Susquehanna River bridge, finally establishing a continuous rail connection between Philadelphia and Baltimore.

$ 30,000-50,000

452

453

☐ 453 SOLD WITHOUT RESERVE

AMERICAN PARCEL-GILT SILVER FIVE-PIECE TEA AND COFFEE SET, WHITING MFG. CO., PROVIDENCE, RI, CIRCA 1875

comprising a Teapot, Coffee Pot, Creamer, covered Sugar Bowl, and Waste Bowl, each engraved with a parcel-gilt patterned fabric hung with tassels between bright-cut borders

marked on bases and numbered 345B
87 oz 5 dwt gross; 2718 g
height of coffee pot 10¾ in.; 27.3 cm

$ 4,000-6,000

454

454

PROPERTY FROM A NORTHEAST PRIVATE COLLECTION

AMERICAN SILVER TWO-HANDLED TRAY, GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1865

oval with running laurel-and-berry rim, shaped handles centered by classical female masks, the center engraved with a fluted oval with stylized scrolling foliage at intervals and with masks at each end, on four panel feet

marked on base
155 oz; 4820.5 g
length over handles 33¼ in.; 84.5 cm

$ 4,000-6,000

455

☐ 455 SOLD WITHOUT RESERVE

AMERICAN SILVER PITCHER, GORHAM MFG. CO., PROVIDENCE, RI, 1871

raised on four shell feet, the body engraved with a putto stepping from a wine cup within a grapevine cartouche and flanked by scrolling stylized bright-cut foliage all on a frosted ground, the front also engraved *U.A. Wilson*
34 oz 5 dwt; 1070 g
height 11¼ in.; 28.5 cm

$ 3,000-5,000

456

PROPERTY OF DIRECT DESCENDANTS OF THE ORIGINAL OWNERS

SET OF SEVENTEEN AMERICAN SILVER DINNER PLATES, TIFFANY & CO., NEW YORK, CIRCA 1912

shaped circular with scroll and corded rim, borders engraved with the Colt crest. Together with the following all engraved with the Colt crest: a pair of silver bread plates with gadroon and foliate rim *by Gorham Mfg. Co.*, engraved underneath rim *Squantum / July 2, 1906*; a pair of bread plates with molded rim, *marked Sterling 7879*; a single bread plate with Art Nouveau rim, *Athenic by Gorham Mfg. Co.;* and a set of eight plain saucers *by Tiffany & Co. 30 pieces.*

marked on bases and numbered 18339-2452
387 oz; 12036 g
diameter 11 in.; 28 cm

PROVENANCE

Samuel Pomeroy Colt (1852-1921), Bristol, RI,
by descent to present owner

Samuel Pomeroy Colt, born to Christopher Colt and Theodora DeWolf Colt of Bristol, Rhode Island, and nephew of arms maker Samuel Colt, was an American politician and industrialist. From 1876 to 1879, Colt served in the Rhode Island House of Representatives, where he worked to regulate child labor and advance women's property rights. He was subsequently appointed Attorney General of Rhode Island, serving from 1882 to 1886. In 1886, Colt founded the financial organization, Industrial Trust Company, which became Industrial National Bank, then Fleet Bank, which ultimately merged into Bank of America. In 1888, he formed the United States Rubber Company, later called Uniroyal and the largest rubber company in the nation. Linden Place, his home in Bristol, still exists as a historic house museum.

$ 10,000-15,000

456

457

PROPERTY OF DIRECT DESCENDANTS OF THE ORIGINAL OWNERS

AMERICAN SILVER PITCHER, WILLIAM GALE JR., NEW YORK, 1866

the body chased with Greek Key midband and applied with a classical male and female portrait medallion on each side and a mask of Mercury on the front, inside rim also applied with three helmeted Roman warrior portrait medallions. Together with a silver inkwell etched with dense scrolling foliage *by William B. Kerr & Co., Newark, NJ*, the cover engraved with the Colt crest and mounted with a watch inside, *the dial signed A.W.W.Co / Waltham, Mass*, with a glass liner, and a silver pen *by Gorham Mfg. Co., Providence, RI. 3 pieces.*

marked on base
36 oz 15 dwt excluding inkwell; 1144.5 g
height 11¼ in.; 28.5 cm

PROVENANCE

Samuel Pomeroy Colt (1852-1921), Bristol, RI,
by descent to present owner

See catalogue note at SOTHEBYS.COM

$ 4,000-6,000

457

458

458

AMERICAN SILVER SOUP TUREEN AND COVER AND MATCHING PAIR OF SAUCEBOATS, TIFFANY & CO., NEW YORK, CIRCA 1865-69

all on square feet headed by acanthus, the sides chased with geometric bands enclosing bright-cut scrolling foliage and centered by two roundels engraved *ETW* and *FROM RH,* with acanthus-capped matted handles and finial

marked on bases and stamped Union Square, the tureen numbered 1903-6101, the sauce boats 1905-6104, with French swan import mark on the rims
127 oz 5 dwt
3962 g
length of soup tureen over handles 16¾ in.; length of sauceboats 9¾ in.; 42.5 cm; 24.8 cm

$ 8,000-12,000

459

459

AMERICAN SILVER PUNCH BOWL AND COVER, F. A. DURGIN, ST. LOUIS, MO, CIRCA 1870

frosted surface, each side engraved with Gothic initial *B* within scrollwork cartouche, the handles chased with leaves and terminate in lions' masks with drop-rings, the cover with opening for ladle

marked on base twice F.A. Durgin St. Louis and with two winged seated griffins
87 oz
2706 g
height 13½ in.; 34.3 cm

$ 4,000-6,000

460

460

PROPERTY FROM A BATON ROUGE PRIVATE COLLECTION

AMERICAN SILVER INKSTAND COMMEMORATING JEFFERSON DAVIS, S. KIRK & SON, BALTIMORE, MD, DATED 1889

on four paw feet, the sides embossed with dense flowers and foliage on matted ground, the top engraved with a presentation inscription above an embossed military trophy containing a sword, spear, Confederate flag and American Union flag, fitted with two glass jars and matching silver covers

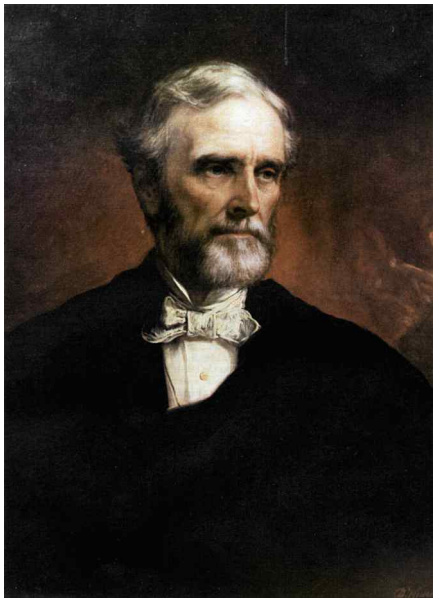
marked on rims of covers, the stand numbered 3177
24 oz excluding glass
746 g
length 9½ in.; 24.1 cm

The inscription reads "A thank offering presented to Stanford Emerson Chaille, M.D. Dean of the medical Faculty of New Orleans by the Widow and children of Ex President Jefferson Davis in memory of skilfull [sic] and unremitting service rendered to him, which ended Dec. 6th 1889."

Dr. Stanford Emerson Chaille, born in Natchez of a Huguenot family in 1830, served as surgeon general of Louisiana during the Civil War and became personal physician of Jefferson Davis. In 1879 he was president of the Havana Yellow Fever Commission, and became a member of the National Board of Health and dean of the Medical Department of Tulane University. He was author of "The Origin and Progress of Medical Jurisprudence." He died in 1911.

Chaille attended the former President of the Confederate States in his last illness, when he died on December 6, 1889 at the house of Judge Charles E. Fenner in New Orleans. He received an elaborate State Funeral, witnessed by an estimated 150,000 mourners. The caisson on which his coffin rested was draped with the crossed flags and saber found also in the chasing of this inkstand.

$ 15,000-25,000



Portrait of Jefferson Davis in later life, by Daniel Huntington, 1874.

462

461

461

AMERICAN SILVER SIX-PIECE TEA AND COFFEE SET, THOMAS FLETCHER, PHILADELPHIA, CIRCA 1820-30

comprising a large Teapot, small Teapot, Coffee Pot, Creamer, covered Sugar Bowl and Waste Bowl, the lobed bodies chased with matted leaves and monogrammed *CEA*, with applied scrolling foliage and berry rim, the foot rim with die-rolled fruit border, flowerhead finials

marked on bases
198 oz 10 dwt
6176.5 g
height of coffee pot 10⅝ in.; 27 cm

◉ **$ 5,000-8,000**

462

AMERICAN SILVER NATURALISTIC PITCHER, ROBERT & WILLIAM WILSON, PHILADELPHIA, CIRCA 1840

chased as a knotted tree trunk applied with crawling grapevine and a lizard and small bird, the front with reserve

marked on base
72 oz
2239 g
height 13¼ in.; 33.7 cm

$ 9,000-12,000

463

463

PAIR OF AMERICAN SILVER PRESENTATION EWERS OF CHARLESTON INTEREST, SAMUEL KIRK, BALTIMORE, MD, DATED 1845

of baluster form, chased and embossed with flowers and foliage on matted ground, sides elaborately chased with idyllic village scenes, one including figures, fronts engraved with arms, base rims engraved with presentation inscription, angular ram's head handles

marked underneath bases
115 oz 10 dwt; 3595 g
heights approx. 18¾ in.; 47.6 cm

The inscriptions read "Presented to William Ogilby, Esq. H.B.M.C. by the Citizens of Charleston, South Carolina, 1845."

These ewers are *en suite* with a pair of 17-inch Kirk salvers with the same inscription, sold from the collection of Roy and Ruth Nutt, Sotheby's New York, January 24, 2015, lot 385. William Ogilby was born in Ireland in 1783. He served as Vice-Consul at Caen, France from 1826 to 1829, then was posted to Charleston in late 1829 or early 1830.

His diary of about 1830 is at the South Carolina Historical Society, and records events such as a hurricane in August, of that year, when he thought his "house would come down about [his] ears." In his official capacity he produced reports on shipping, immigration, poor relief, and cotton and rice production, and handled the imprisonment of free British subjects of color who arrived in South Carolina ports. In 1833 he observed that the citizens were arming themselves and discussing nullification, and he worried that an attack on Federal installations might be imminent.

In the early 1840s, Ogilby was writing to London about the controversy over the accession of Texas as a slave state, and his worries that Secretary of State John C. Calhoun – whom he met in Charleston - would pursue this "even to the length of a division [of the republic];" he also suspected Southern politicians of fanning anger against the abolitionist British government. In lighter moments, he sent local species to the Zoological Society in London: seven living Water-tortoises in 1841, and a Virginia opossum in 1844. By 1845, though, he requested retirement on account of ill-health, after 23 years of service.

$ 20,000-30,000

PROPERTY OF THE COMMUNITY CHURCH OF DOUGLASTON, NY

SOLD TO BENEFIT THE RESTORATION FUND

LOTS 464–467

This silver communion set, consisting of two flagons, six wine cups, and four dishes, was donated in 1824 by Catharine De Peyster to the Reformed Protestant Dutch Church on Market Street in New York. The church, founded in 1817, was disbanded in 1869. The silver was placed in a vault in 1879, rediscovered in 1928, and then donated to the Douglastown, Long Island Community Church where it was used again for communion service for the first time in forty-nine years.

Catharine De Peyster (née Livingston) was born to Catharina De Peyster and John Livingston in 1759 in New York. She married her cousin, Colonel Abraham De Peyster in 1785. Abraham was a Loyalist officer during the Revolutionary War and served as the Treasurer of the Province in New Brunswick. When he died in 1798, Catharine moved with their six children back to New York. She died in 1839.

464

464

PAIR OF AMERICAN SILVER LARGE FLAGONS, JOHN TARGEE, NEW YORK, DATED 1824

partly-lobed baluster form, with gadroon and dart borders and a band of scrolling flowers on matted ground at shoulder, engraved on one side with presentation inscription, hinged cover with flower basket finial

marked underneath bases with maker's mark I.T. in rectangle and two sets of pseudo marks
130 oz 10 dwt
4062 g
height 16¼ in.; 41.3 cm

The inscriptions read "Presented to the CONSISTORY of the Reformed Protestant Dutch Church in Market Street New York BY Catherine De Peyster 1824."

$ 6,000-8,000

465

SET OF SIX AMERICAN SILVER CUPS, JOHN TARGEE, NEW YORK, DATED 1824

foot rim with gadroon and dart border, cup engraved with presentation inscription

marked underneath bases with maker's mark I.T. in rectangle and with pseudo marks
79 oz
2457 g
height 8¼ in.; 21 cm

The inscriptions read "Presented to the CONSISTORY of the Reformed Protestant Dutch Church in Market Street New York BY Catherine De Peyster 1824."

$ 4,000-6,000

465

466

PAIR OF AMERICAN SILVER DISHES, JOHN TARGEE, NEW YORK, DATED 1824

rounded rectangular, with gadroon and dart border and foot rim, the centers engraved with presentation inscription

marked with maker's mark I.T. in rectangle and with pseudo marks twice underneath rims
81 oz 15 dwt
2544 g
length 15 ¾ in.; 40 cm

The inscriptions read "Presented to the CONSISTORY of the Reformed Protestant Dutch Church in Market Street New York BY Catherine De Peyster 1824."

$ 3,000-5,000

466

467

PAIR OF AMERICAN SILVER DISHES, JOHN TARGEE, NEW YORK, DATED 1824

matching preceding lot, including the same engraving

marked with maker's mark I.T. in rectangle and with pseudo marks twice underneath rims
83 oz
2581 g
length 15¾ in.; 40 cm

See catalogue note at SOTHEBYS.COM

$ 3,000-5,000

467

468

468

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ
(LOTS 468-481)

SET OF FOUR AMERICAN SILVER SALTS, BALL, BLACK & CO., NEW YORK, CIRCA 1860

each in the form of a young Bacchic infant holding an oval wine tub, on an oval molded and domed base

marked ENGLISH STERLING and numbered 435 on bases
38 oz 8 dwt; 1194 g
height 4⅜ in.; 11.1 cm

$ 3,000-5,000

469

469

AMERICAN SILVER TEA URN, EDWARD ROCKWELL, NEW YORK, CIRCA 1825

the shaped square base with gadrooned borders, on foliate paw feet, the spigot in the form of a dolphin with a cast foliate handle, the baluster-form body with applied foliate form band and gadrooned rim, two cast foliate handles with female mask terminals, the domed cover with bud form finial, the interior fitted with a cylindrical heater, the front engraved with a wreath enclosing later script monogram and flanked by later dates *1881* and *1885*

marked on base and underside of cover Rockwell in rectangle and with pseudo English hallmarks
139 oz 10 dwt; 4341 g
height 15⅞ in.; 40.3 cm

PROVENANCE

The Estate of Gary L. Carlisle
Sold, Christie's, New York, 21 October 1989, lot 83

A soup tureen by Edward and Samuel S. Rockwell is in the collection of the Museum of the CIty of New York. Edward Rockwell was active as a silversmith by himself from 1803-1814, and was joined by Samuel in 1815.

$ 5,000-7,000

470

☐ 470 SOLD WITHOUT RESERVE

AMERICAN SILVER CAKE BASKET, COLIN AND JOHN W. FORBES, NEW YORK, CIRCA 1820

of rectangular boat-form with rounded corners, the rim applied with die-rolled band of running foliage on a matted ground, matching swing handle and rim foot, base engraved with initials *J.G/A.M.A/K.H./A.A.L*

marked on underside of rim and with pseudo hallmarks
35 oz 4 dwt; 1095 g
length 13 in.; 33 cm

PROVENANCE

Property from the Collection of Mrs. Allen Trench, Concord, MA
Sold, Sotheby's, New York, 20-23 June 1979, lot 45

$ 1,500-2,500

471

AMERICAN SILVER TWO-HANDLED TRAY, PETER CHITREY, OVERSTRUCK BY MALTBY PELLETREAU, NEW YORK, CIRCA 1820

of rounded rectangular form, the rim applied with a border of flower heads within C-scroll strapwork and acanthus, loop handles in the form of fluted and reeded S-scrolls, on four flowerhead supports ending in scrolled acanthus feet, engraved with later coat of arms and presentation inscription

marked on one handle PChitrey in script, and twice on base, overstruck by M. Pelletreau, and N-York twice
162 oz 4 dwt; 5044 g
length 29¼ in.; 74.3 cm

The inscription reads: "Mrs. Margaret Renshaw Jones to Mrs. Mary Mason Jones 1823 / to Arthur Mason Jones 1884"

Mary Mason Jones (1801-1891) was the daughter of banker John Mason, second president of Chemical Bank, and with her sisters Rebecca and Sarah, one of the leaders of New York Society in the second quarter of the 19th century. She married in 1819 Isaac Jones, who also served as president of the bank. This tray was a present from her mother-in-law, Margaret Renshaw (1765-1848), who had married Joshua Jones.

Ms. Jones was the aunt of novelist Edith Wharton, who immortalized her as Mrs. Manson Mingott in *The Age of Innocence*. After inheriting the eastern block of Fifth Avenue between 57th and 58th streets from her father's estate, the widowed Mrs. Jones built in 1867 "Marble Row", as shocking at the time for its French styling and marble facades in a brownstone city as for its location, far above the fashionable area. Society moved upwards, though, and in 1883 Cornelius Vanderbulit began construction on his mansion opposite.

Arthur Mason Jones (1855-1899) was Mary Mason Jones' grandson, by her son Mason Renshaw Jones. The tray may have been given on his marriage to Cornelia Waldo.

$ 8,000-12,000

472

PAIR OF AMERICAN SILVER SALVERS, JOSEPH LOWNES, PHILADELPHIA, CIRCA 1810

circular, the rims applied with band of interlaced ribbons enclosing ovolos alternating with buds, each on three paw supports headed by lion masks flanked by Greek key

each marked twice on base J.Lownes in conforming punch
41 oz 12 dwt; 1294 g
diameter 8 in.; 20.3 cm

PROVENANCE

Sold, Sotheby's, New York, 19 June 1992, lot 70

$ 4,000-6,000

472

471

473

473

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ (LOTS 468-481)

PAIR OF AMERICAN SILVER CANNS, CHAUDRON'S & RASCH, PHILADELPHIA, CIRCA 1810

with molded rim and stepped molded feet, reeded bandings, each front engraved with a crest

each marked on base CHAUNDRON'S & RASCH in curved rectangle and STER.AMERI.MAN in curved rectangle
17 oz; 529 g
height 3½ in.; 8.9 cm

$ 2,500-3,500

474

☐ 474 SOLD WITHOUT RESERVE

AMERICAN SILVER CREAMER, NATHANIEL COLEMAN, BURLINGTON, NJ, CIRCA 1800

helmet form with applied beaded borders, front engraved with foliate *SK*, square base engraved *W:S:K to M:L*, *marked side of base N.C in serrated rectangle*. Together with a sugar urn, monogrammed *BMM*, *by John Vernon, New York, circa 1790. 2 pieces.*
15 oz 5 dwt; 479 g
height of creamer 6½ in.; 16.5 cm

PROVENANCE

Descended in the family of Anne Wharton, daughter of James Kinsey, member of the Continental Congress 1774-75 and Chief Justice of the Supreme Court of New Jersey 1789-1803.
Sold, Christie's New York, 19 October 1990, lot 76

EXHIBITED

(creamer) New Jersey State Museum, 1976

$ 800-1,200

475

☐ 475 SOLD WITHOUT RESERVE

AMERICAN SILVER TEAPOT STAND, JOHN AVERY, PRESTON, CT, CIRCA 1790

oval with applied beaded rim, the surface and border outlined with bands of scallops and chevrons, engraved in center with contemporary monogram *EDW* in ribbon-tied shield above crossed laurel sprays, raised on four fluted bracket feet with beaded swags at tops

marked thrice on base J·A in rectangle
4 oz 10 dwt; 143 g
length 6⅞ in.; 17.4 cm

PROVENANCE

Sold, Sotheby's, New York, 28-31 January, 1993, lot 111.

$ 400-600

476

476

AMERICAN SILVER COFFEE POT, BENJAMIN BURT, BOSTON, CIRCA 1765

of baluster form on molded circular foot, swan-neck spout cast springing from leaves and drop, the stepped domed cover with pinecone finial, one side engraved with later script monogram *RBW*

marked on base BENJAMIN BURT in a cartouche (Kane mark A) and scratch weight 35 oz 15
35 oz 4 dwt
1095 g
height 11¼ in.; 28.6 cm

EXHIBITED

United States Department of State, Washington D.C., February 1973, no. 12.

LITERATURE

Kane, Patricia E., *Colonial Massachusetts Silversmiths and Jewelers,* 1998, p. 234.
Silver Supplement to the Guidebook to the Diplomatic Reception Rooms, Department of State, Washington D.C., February, 1973, p. 19.

$ 8,000-12,000

477

477

PROPERTY FROM THE COLLECTION OF IRIS SCHWARTZ (LOTS 468-481)

AMERICAN SILVER SAUCEBOAT, MYER MYERS, NEW YORK, CIRCA 1750-1765

with shaped rim, raised on three scroll and hoof feet headed by shields, leaf-capped double-scroll handle, engraved on base *B/TP*

marked on base Myers in shaped rectangle, and with engraved weight 25 3/4 oz [for the original pair]
12 oz 16 dwt
398 g
length 7¼ in.; 18.4 cm

PROVENANCE

Thomas and Phebe Barnes, New York, *thence by descent,*
Sold, Christie's, New York, 12 June 1982, lot 46

LITERATURE

Barquist, David L., *Myer Myers, Jewish Silversmith in Colonial New York,* 2001, no. 6, p. 85.

Barquist notes that Thomas and Phebe Barnes could have been very significant early patrons of Myers, if all of the objects with corresponding initials were owned by them. These include this sauce boat and its now unlocated pair, a punch bowl at the New York Historical Society (Barquist no. 7), a smaller bowl also in the 1982 sale (Barquist 53), and a sauce spoon (Barquist 41).

Thomas Barnes was commander of the sloop *Elizabeth*, which allowed opportunities for privateering as well as legitimate trade. Barquist records that by his death, Barnes owned several slaves, a house and lots on Cherry Street in New York, another house on twenty acres in Westchester, and woodlands on Throgs Neck.

$ 10,000-15,000

478

479

478

AMERICAN SILVER CASTER, HENRICUS BOELEN II, NEW YORK, CIRCA 1725

of pear form with molded girdle, engraved with later monograms C.M.P., M.T.M., E.D.S. and crest, the bayonet-fixed domed cover pierced and engraved with linked quatrefoils, banded baluster finial

marked twice near rim HB conjoined in a circle, base engraved with weight 5 1/2 ons lp
5 oz
156 g
height 5¾ in.; 14.7 cm

PROVENANCE

Sold, Sotheby's, New York, 23-25 January 1992, lot 190.

$ 2,500-3,500

480

☐ 479 SOLD WITHOUT RESERVE

AMERICAN SILVER CASTER, ZACHARIAH BRIGDEN, BOSTON, CIRCA 1770

baluster form, later engraved with monogram *AHA* in Gothic script, the domed cover pierced and engraved with panels of lattice, baluster finial

marked on base (Kane mark B)
3 oz; 93 g
height 5¼ in.; 13.5 cm

$ 800-1,200

481

480

AMERICAN SILVER BRAZIER, JACOB HURD, BOSTON, CIRCA 1735

the double-bellied bowl pierced with teardrops and rectangles at the tuck-in and with pales and scrolling foliage below the molded rim, supported on three hoof feet rising as open ribs to fluted scroll plate supports at the rim, banded handle socket with turned wood handle, engraved opposite handle with arms in baroque cartouche, the center grille pierced with a rosette and baluster central post of later date, with alternative grille *signed U Vitali Sterling*

marked on base IHurd in shaped punch (Kane mark B) and engraved with weight 19oz"19"0
20 oz 18 dwt gross; 652 g
length 11⅜ in.; 29 cm

PROVENANCE

The engraved arms are those of the Cotton or Gardner families.

LITERATURE

Kane, Patricia E., *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 592-93.

French, 1939. No. 54.

Kane records two pairs of chafing dishes and eight singles by Jacob Hurd, including this example. Other patrons of this expensive form included the silversmith Daniel Henchman, Lydia Henchman Hancock, Benjamin and Mary Bowles Lynde, and William Blair. When William Penn returned to his colony from London in 1699, his list of "Plait Carried to Pennsilvania" included "3 new Chaffen dishes 1 larg / 2 lesser & things to them to / burn Spirits in" (cited in Lindsey 1999 p. 181).

A very similar Hurd brazier engraved with the Walker arms was sold Sotheby's, New York, The Collection of Mr. & Mrs. Walter Jeffords, 29 October 2004, lot 680.

$ 12,000-18,000

481

RARE AMERICAN SILVER SUCKET FORK, CIRCA 1675-1700

the bowl engraved on underside with contemporary block intiials *MS*, twisted handle and two-prong fork terminal

marked in bowl BS or ES in rectangle, possibly for Benjamin Sanderson of Boston
8 dwt
13 g
length 6⅛ in.; 15.5 cm

PROVENANCE

Possibly Martha, daughter of Captain John Seaman
Descended in the Seaman family
Estate of Seymour Saltus, New Jersey

EXHIBITED

Museum of Fine Arts, Boston, 1993-2005

$ 800-1,200

482

Presented to Capt.n Alex.r Thompson
of the Ship Eagle by a Select
Number of his Passengers, Who
on a Voyage across the Atlantic in
the Spring of 1802 owed much
of their comforts & pleasing accomm-
-odation to his Skill, care and
Humanity.
New York 21st May 1802.

483

484

482

PROPERTY FROM A SOUTHERN COLLECTION

PAIR OF AMERICAN SILVER TABLESPOONS, PAUL REVERE, JR., BOSTON, CIRCA 1790

the rounded handle terminal monogrammed with foliate initials *LM*

marked on back of handles REVERE (Kane mark C)
4 oz
124.4 g
length 8¾ in.; 22.2 cm

$ 10,000-15,000

483

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

AMERICAN SILVER SALVER, ALEXANDER S. GORDON, NEW YORK, DATED 1802

raised on four paneled legs, center engraved with a spread-wing eagle above inscription "Presented to Capt. Alexr Thompson of the Ship Eagle by a Select Number of his Passengers, Who on a Voyage across the Atlantic in the Spring of 1802 owed much of their comforts & pleasing accommodation to his Skill, care and Humanity. New York 24th May 1802."

marked on base GORDON in serrated rectangle
4 oz
124.4 g
length 7 in.; 17.7 cm

PROVENANCE

Jonathan Trace, April 1995
Collection of Roy and Ruth Nutt, sold
Sotheby's New York, January 24, 2015, lot 456

$ 3,000-5,000

484

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

AMERICAN SILVER PUNCH BOWL, ANDREW UNDERHILL, NEW YORK, CIRCA 1780

circular with molded rim, on stepped foot

marked on base A.UNDERHILL and N-York in rectangles
22 oz 5 dwt
697 g
diameter 9¼ in.; 23.5 cm

$ 10,000-15,000

485

485

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

AMERICAN SILVER PUNCH BOWL, DANIEL CHRISTIAN FUETER, NEW YORK, DATED 1763

on a spreading circular foot, front of bowl engraved with arms below coronet and with initials *M/I*C* and date *1763*, base engraved with initials *I/MC*

marked on base twice DCF in an oval and once N:YORK, also with scratch weight 25oz 8dwt
23 oz 10 dwt
734 g
diameter 10 in.; 25.4 cm

PROVENANCE

Sotheby's New York, *The New York Sale*, April 1, 2015, lot 6

The bowl was found on the Ile aux Noix, between Fort Chambly and Fort Lennox, near the mouth of Lake Champlain in Quebec, Canada.

Daniel Christian Fueter was born in 1720 in Bern, Switzerland and worked first in London and then in New York from around 1754 to 1769, when he returned to Europe. Fueter was one of the few colonial silversmiths to use a "N:York" mark. His son Lewis Fueter took over the family's New York business after his father left for Europe in 1769; as a Royalist, he left New York when the British evacuated in 1783 and went to Halifax, Nova Scotia, later moving to Jamaica where he drowned in 1784.

The arms are those of Ker as borne by the Marquess of Lothian. This may be an association with Lord Mark Kerr's regiment of dragoons. Lord Ancram, later 4th Marquess of Lothian, was colonel of the Regiment from 1752 to 1775. Although active at Culloden, then at Cherbourg and Warburg in the Seven Year's War, the regiment as a whole is not recorded as being stationed in the Americas.

$ 15,000-20,000

486

RARE AMERICAN SILVER PORRINGER, WILLIAM VILANT, PHILADELPHIA, CIRCA 1725

of typical form, the keyhole handle engraved *S*M* on top and *1771* underneath, the base with later inscription "Alida L. Carey From Her Grandmother E.H.B. By Will 1933"

marked on base WV with star below in heart-shaped punch
7 oz
218 g
length 7¾ in.; 19.7 cm

$ 3,000-5,000

486

487

AMERICAN SILVER TANKARD, PROBABLY THOMAS MILNER, BOSTON, DATED 1714

tapered cylindrical with molded base band, the scroll handle partly-fluted and with shield-form terminal, cover with shaped lip and later engraved *Ellerton Pratt Whitney from HAW Aug 21 1870*, scroll thumbpiece, base applied with a disc engraved *New N.C. Octo 20 1714*

marked on cover TM? in rectangle
22 oz 5 dwt
697 g
height 6¾ in.; 17 cm

PROVENANCE

New North Church, Boston, MA, 1714-1868, sold Bigelow Kennard & Co., Boston
Henry Austin Whitney (1826-1889), Boston, MA

LITERATURE

John Eliot, *A Sermon, Delivered Before the Members of the New North Religious Society*, "An Account of the Communion Plate Belonging to the New North Church. Taken November 6, 1775, by Dr. A. Eliot", Boston, 1804, p. 32

This tankard is one of two engraved with the date of the founding of the New North Church in 1714. The church was dissolved around 1868 and the silver disposed through the Boston silversmith's firm of Bigelow Kennard & Co., from whom the tankard was probably purchased by Henry Austin Whitney, as a 12th birthday present for his son Ellerton Pratt Whitney, born August 21, 1858 (who later married Ellen Cushman Sargent on June 5, 1901), The inscription, probably put on by Bigelow, records this gift.

The silversmith Thomas Milner became a member of New North Church in 1724.

$ 5,000-8,000

487

488 No Lot

THIS PAGE
LOT 493

489

JOHN JAMES AUDUBON (AFTER)

WINTER HAWK (PLATE 71)

Hand-colored aquatint, engraving and etching, 1829, by R. Havell, on wove paper with the J Whatman 1829 watermark
plate approx.: 655 by 967 mm 25 ¾ by 38 in; sheet: 667 by 1000 mm 26 ¼ by 39 ⅜ in

PROVENANCE

Christie's, New York, *The Magnificent Sachsen-Meiningen Set of Audubon's* The Birds of America, June 25, 2004, sale 1395, lot 71.

$ 6,000-8,000

489

490

490

JOHN JAMES AUDUBON (AFTER)

MEADOW LARK (PLATE CXXXVI)

Hand-colored aquatint, engraving and etching, 1832, by R. Havell, on wove paper with the J Whatman 1832 watermark
sheet: 943 by 640 mm 37 ⅛ by 25 ¼ in

$ 18,000-24,000

491

JOHN JAMES AUDUBON (AFTER)

BRASILIAN CARACARA EAGLE (PLATE CLXI)

Hand-colored aquatint, engraving and etching, 1833, by R. Havell, on wove paper with the J Whatman 1834 watermark, framed
sheet: 953 by 637 mm 37 ½ by 25 ⅛ in

$ 8,000-10,000

491

492

☐ 492 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX

JOHN JAMES AUDUBON (AFTER)

SPOTTED GROUSE (PLATE CLXXVI)

Hand-colored aquatint, etching and engraving, 1833, by R. Havell, on wove paper with J Whatman 1833 watermark, framed
sheet: 630 by 963 mm 24 ¾ by 37 ⅞ in

$ 3,000-5,000

493

493

JOHN JAMES AUDUBON (AFTER)

PURPLE HERON (PLATE CCLVI)

Hand-colored aquatint, engraving and etching, 1835, by R. Havell, on wove paper with the J Whatman 1834 watermark
sheet: 628 by 937 mm 24 ¾ by 36 ⅞ in

$ 12,000-18,000

494

494

JOHN JAMES AUDUBON (AFTER)

RED-HEADED DUCK (PLATE CCCXXII)

Hand-colored aquatint, engraving and etching, 1836, by R. Havell, on wove paper with the J Whatman 1836 watermark
plate: 527 by 660 mm 20 ¾ by 26 in; sheet: 675 by 1010 mm 26 ½ by 39 ¾ in

PROVENANCE

Christie's, New York, *The Magnificent Sachsen-Meiningen Set of Audubon's* The Birds of America, June 25, 2004, sale 1395, lot 322.

$ 6,000-8,000

495

495

JOHN JAMES AUDUBON (AFTER)

BEMACULATED DUCK (PLATE CCCXXXVIII)

Hand-colored aquatint, engraving and etching, 1836, by R. Havell, on wove paper with the J Whatman 1836 watermark plate: 469 by 603 mm 18 ½ by 23 ¾ in; sheet: 680 by 1010 mm 26 ½ by 39 ¾ in

PROVENANCE

Christie's, New York, *The Magnificent Sachsen-Meiningen Set of Audubon's* The Birds of America, June 25, 2004, sale 1395, lot 338.

$ 8,000-10,000

496

496

JOHN JAMES AUDUBON (AFTER)

GADWALL DUCK (PLATE CCCXLVIII)

Hand-colored aquatint, engraving and etching, 1836, by R. Havell, on wove paper with the J Whatman 1836 watermark
plate: 425 by 630 mm 16 ¾ by 24 ¾ in; sheet: 678 by 1005 mm 26 ¾ by 39 ⅝ in

PROVENANCE

Christie's, New York, *The Magnificent Sachsen-Meiningen Set of Audubon's* The Birds of America, June 25, 2004, sale 1395, lot 348.

$ 5,000-7,000

497

497

JOHN JAMES AUDUBON (AFTER)

GOOSANDER (PLATE CCCXXXI)

Hand-colored aquatint, engraving and etching, 1836, by R. Havell, on wove paper with the J Whatman Turkey Mill 18** watermark, framed
sheet: 631 by 964 mm 24 ⅞ by 38 in

$ 3,000-5,000

498

498

JOHN JAMES AUDUBON (AFTER)

AMERICAN BISON OR BUFFALO (PLATE LVI)

Hand-colored lithograph, 1845, by J.T. Bowen, on wove paper, framed
sheet: 447 by 647 mm 17 5/8 by 25 1/2 in

$ 7,000-10,000

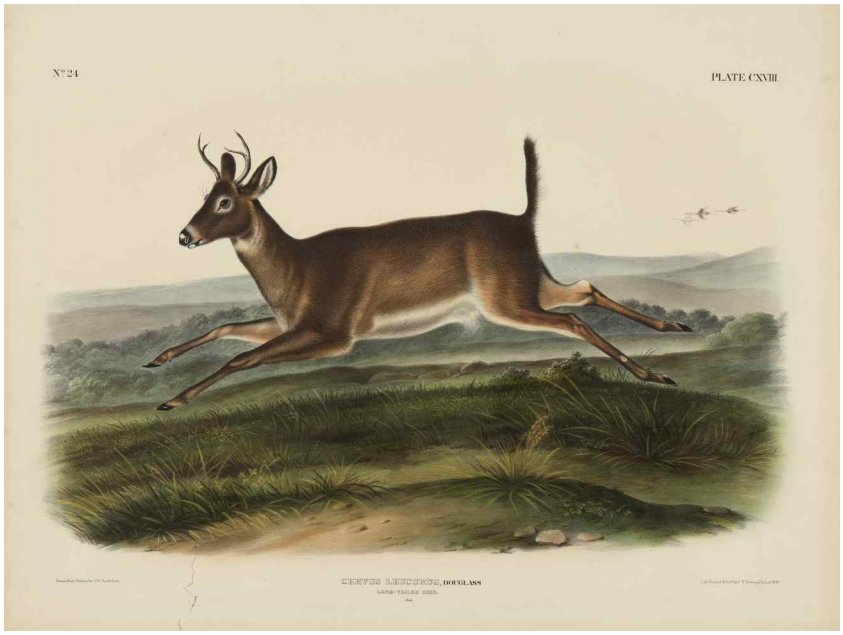
499

JOHN JAMES AUDUBON (AFTER)

LONG-TAILED DEER (PLATE CXVIII)

Hand-colored lithograph, 1847, by J.T. Bowen, on wove paper, framed
sheet: 535 by 692 mm 21 by 27 ¼ in

$ 1,000-1,500



499

500

JOHN JAMES AUDUBON (AFTER)

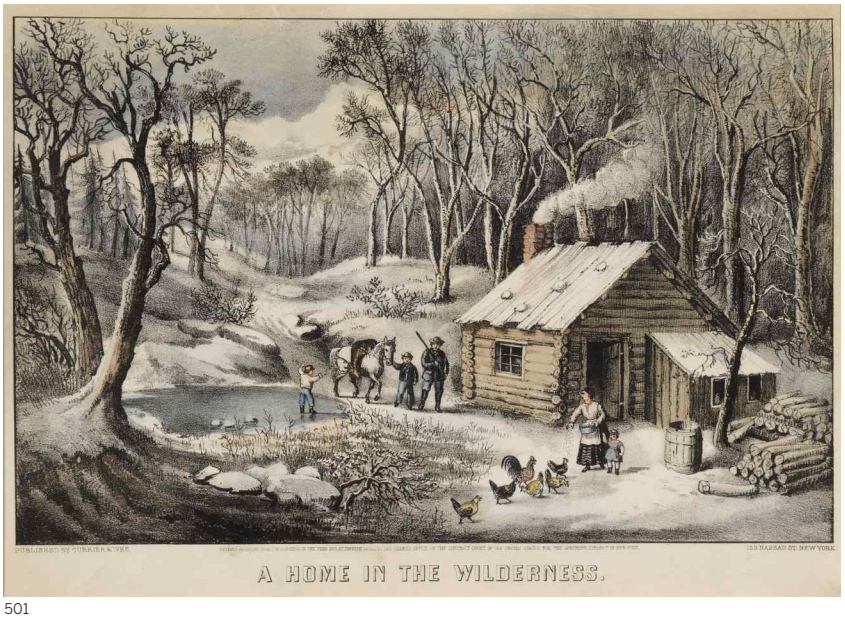
GREAT-FOOTED HAWK (PLATE 20)

Chromolithograph printed in colors, 1860, by J. Bien, on wove paper, framed
sheet: 675 by 1000 mm 26 ⅝ by 39 ⅜ in

$ 1,000-1,500

500

501



501

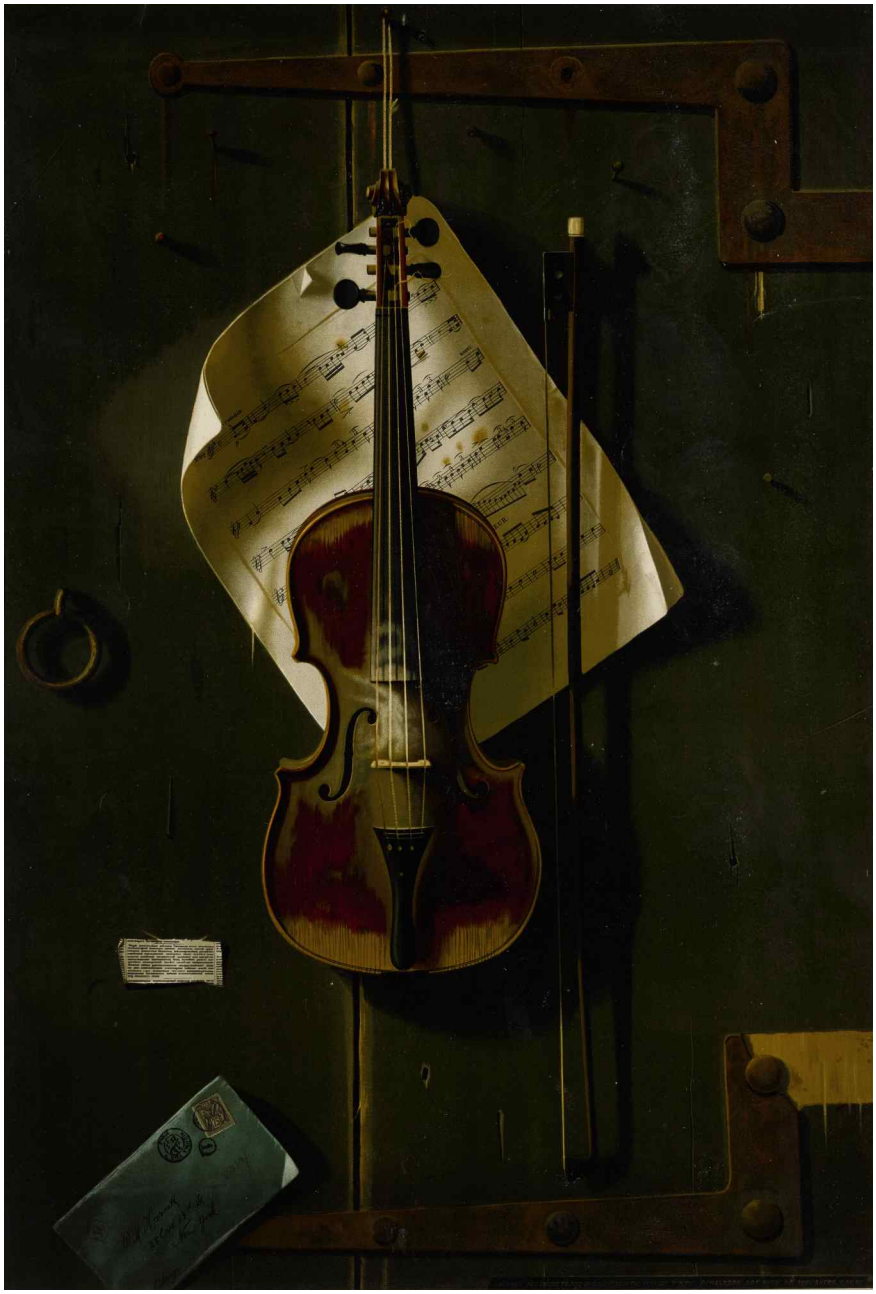
501

CURRIER & IVES (PUBLISHERS)

AMERICAN HOMESTEAD WINTER AND HOME IN THE WILDERNESS (GALE 185, 3094)

Two hand-colored lithographs, 1868 & 1870, on wove paper (2 prints)
images approx.: 205 by 315 mm 8 by 12 ⅜ in;
the first sheet: 247 by 350 mm 9 ¾ by 13 ¾ in;
the second sheet: 255 by 355 mm 10 by 14 in

$ 800-1,200



502

502

WILLIAM MICHAEL HARNETT (AFTER)

THE OLD VIOLIN

Chromolithograph, 1887, on wove paper, printed by F. Tuchfarber and Company, Cincinnati, Ohio, published by the Donaldson Art Sign Co., Covington, Kentucky, framed
image: 895 by 610 mm 35 ¼ by 24 in; sheet: 915 by 663 mm 36 by 26 ⅛ in

$ 1,000-1,500

503

503

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A CHINESE EXPORT FAMILLE-VERTE ‘PROVINCES’ DISH CIRCA 1720

the center with the arms of Holland surrounded by peonies and birds, the rim with molded flower-petal shaped panels of alternating figures and floral arrangements reserved on an iron-red and green cell-pattern ground.
diameter 12¼ in.; 31.1 cm

$ 10,000-15,000

504

504

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A CHINESE EXPORT VERTE-IMARI ‘PROVINCES’ BARBER’S BOWL CIRCA 1720

the center brightly enameled with the arms of Gelderlant surrounded by peonies and butterflies, the rim reserved with with five animal vignettes on an underglaze-blue diaper ground, the top pierced with two suspension holes.
diameter 10⅝ in.; 27.4 cm

PROVENANCE

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

$ 15,000-25,000

505

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A CHINESE EXPORT LARGE VERTE-IMARI 'PROVINCES' CHARGER CIRCA 1720

the center with the arms of Vlaanderen surrounded by peonies and birds, the rim with six alternating vignettes of birds among branches and figures in landscape, reserved on an underglaze-blue diaper ground.
diameter 18½ in.; 47 cm

PROVENANCE

The Collection of Benjamin F. Edwards, Christie's New York, January 22, 2002, lot 39.

$ 15,000-25,000

506

507

508

509

506

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

THREE CHINESE EXPORT 'IMARI' LARGE TANKARDS CIRCA 1725

each of slightly tapered form with a splayed base, decorated in an Imari palette with peonies and chrysanthemums beneath a trellis border, the handle painted with a flower spray in underglaze blue and iron-red.
height 6¼ in.; 16 cm

PROVENANCE

The Collection of Benjamin F. Edwards, Christie's New York, January 22, 2002, lot 196.

$ 2,000-3,000

507

A PAIR OF CHINESE EXPORT IRON-RED AND GILT BOWLS 18TH CENTURY

each painted with alternating peony and leaf scrolls and lambrequin pendants.
diameter 9⅜ in.; 23.8 cm

PROVENANCE

Sotheby's London, June 10-11, 1997, lot 751.

$ 2,000-3,000

508

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A PAIR OF CHINESE FAMILLE-VERTE VASES QING DYNASTY, KANGXI PERIOD

each of pear form decorated around the body with four lobed cartouches each enclosing a mythical beast, the neck similarly painted with lotus cartouches, all reserved on a yellow and green diaper ground, now mounted as a lamp.
height of taller 12¼ in.; 31.1 cm

PROVENANCE

Christie's London, October 5, 1995, lot 410.

$ 6,000-8,000

509

A PAIR OF CHINESE EXPORT FAMILLE-VERTE BISCUIT FIGURES OF PARROTS 20TH CENTURY

each modeled perched on a scrolling green and black rockwork base, the plumage enameled in aubergine, green and blue and picked out in black, the beak and claws unglazed.
height 9½ in.; 24.1 cm

PROVENANCE

Sotheby's New York, January 17, 2002, lot 104

$ 1,500-2,500

510

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A RARE CASED SET OF TWENTY-THREE CHINESE EXPORT CUTLERY HANDLES
CIRCA 1740

each decorated in iron-red, gilding and *grisaille,* the center with a lobed cartouche painted flowering plants, animals and figures, each set with a mid-18th century blade, 12 steel with Paris hallmarks, 12 vermeil by Louis Deletombe (1752-1753), Lille. **Together with** a replacement handle of similar date but different *famille-rose* decoration. *26 pieces.*
length of each handle 3¼ in.; 8.3 cm

PROVENANCE

Christie's Paris, December 13, 2006, lot 280.

$ 8,000-12,000

511

511

PROPERTY OF A PRIVATE COLLECTOR

A CHINESE EXPORT ARMORIAL PLATE
CIRCA 1735

painted with the arms of Hanbury with Comyn in pretence, the rim with a gilt vine border.
diameter 9 in.; 22.8 cm

For the arms see David Sanctuary Howard, Chinese Armorial Porcelain, Vol. I, London, 1974, p. 122 (reproduced in color) and p. 265, F1.

$ 1,000-1,500

512

PROPERTY OF A PRIVATE COLLECTOR

A CHINESE EXPORT ARMORIAL PLATE
CIRCA 1735

painted with the arms of Sandilands quarterly impaling Hume, Pepdie, Polwarth and St. Clair, the rim with finely painted flowers in blue enamel and gilding.
diameter 9 in.; 22.8 cm

Using at least ten different enamels, this service is often described as one of the most elaborate armorial services ever made (see David Howard and John Ayers, *China for the West*, Vol. II, p. 412, no. 412). For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. 1, London, 1974, p. 308, H3.

$ 2,000-3,000

512

513

PROPERTY FROM THE COLLECTION OF BROOKS AND DOROTHY COFIELD

A CHINESE EXPORT ARMORIAL PLATE
CIRCA 1735

painted with the arms of Lee quartering Astley, the rim painted in *grisaille* with harbor scenes of London and Canton.
diameter 9 in.; 23 cm

PROVENANCE

Collection of Donald Grabow.
Acquired by the present owner in 2005.

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain,* Vol. I, London, 1974, p. 329, J6.

$ 4,000-6,000

514

515

514

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A PAIR OF CHINESE EXPORT 'IMARI' ARMORIAL PLATES CIRCA 1720

each painted with the arms of Hatley impaling Reynolds.
diameter 8¾ in.; 22.2 cm

PROVENANCE

The Collection of Benjamin F. Edwards, Christie's New York, January 22, 2002, lot 213.

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 181, B5.

$ 1,500-2,500

515

PROPERTY OF A PRIVATE COLLECTOR

TWO CHINESE EXPORT ARMORIAL PLATES CIRCA 1720

one painted with the arms of Chester, the rim decorated in an Imari palette, the other painted with the arms of Lutwyche with Bagnall in pretence.
diameters 8¾ in. and 8⅞ in.; 22.2 cm and 22.5 cm

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, p. 182, B6; and p. 216, D5, respectively.

$ 800-1,200

516

516

PROPERTY OF A PRIVATE COLLECTOR

FOUR CHINESE EXPORT ARMORIAL PLATES CIRCA 1740 AND CIRCA 1745

comprising three plates painted with the arms of Macpherson, Pole, and Thompson quarterly with Roundell in pretence respectively; and one soup plate painted with the arms of Mills impaling Webber, the rims painted with Meissen style cartouches.
diameter of largest 9⅛ in.; 23.2 cm

$ 800-1,200

517

A CHINESE EXPORT ARMORIAL PLATE CIRCA 1745

painted with the arms of Bennet Earl of Tankerville quarterly of six impaling Coville, the rim with four panels painted in puce enamel and gilding.
diameter 9⅛ in.; 23.2 cm

For the arms see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 315, J2.

$ 600-800

517

518

519

518

PROPERTY OF A PRIVATE COLLECTOR

A CHINESE EXPORT ARMORIAL PLATE
CIRCA 1740

painted with the arms of Van Herzeele, the rim decorated in *grisaille* and gilding.
diameter 9 in.; 22.8 cm

A plate from the same service is illustrated in David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, p. 395, no. 392.

$ 1,000-1,500

519

PROPERTY OF A PRIVATE COLLECTOR

TWO CHINESE EXPORT ARMORIAL PLATES
CIRCA 1736-40 AND CIRCA 1740

the octagonal plate painted with the arms of de la Bistrate of Anvers in Brabant, accollée with Proli of Anvers and Milan, the other painted with the arms of Cedercrona of Sweden.
diameter of larger 9½ in.; 24.2 cm

A similar round plate with the arms of de la Bistrate of Anvers in Brabant, accollée with Proli of Anvers and Milan is illustrated in David Howard and John Ayers, *China for the West*, Vol. II, London, 1978, p. 453, no. 459. A plate painted with the arms of Cedercrona is in the collection of the Göteborgs stadsmuseum, accession number GM:19167.

$ 800-1,200

520

520

PROPERTY FROM THE COLLECTION OF BRUCE WESTCOTT

A GROUP OF THIRTEEN CHINESE EXPORT ARMORIAL DINNER AND TEAWARES 18TH CENTURY

comprising: a soup plate with the arms of Auchmuty impaling another unknown; a pair of soup plates with flower festoon borders, possibly Continental; a pair of plates with gilt monogram within a mantled shield; a pair of plates with the crest of Kiddell and initials WRK; a small oval stand with the arms of Tennant; a pair of teabowls and saucers with swan crest and monogram JES and an octagonal plate with monogram and lion crest.
diameter of largest plate 9⅞ in.; 25.1 cm

$ 1,000-1,500

521

521

PROPERTY OF A PRIVATE COLLECTOR

A GROUP OF SEVEN CHINESE EXPORT ARMORIAL DINNER AND TEAWARES 18TH CENTURY

comprising: a plate with the arms of Watts impaling Carter; a saucer possibly with the arms of Achany; an underglaze-blue saucer with possibly English arms; a cup and saucer with the arms of Cooke quartering Warrer with Twysden in pretence and a cup and saucer with possibly Continental arms.
diameter of largest plate 9⅛ in.; 23.2 cm

$ 800-1,200

522

523

522

A CHINESE EXPORT ASSEMBLED PART TEA AND COFFEE SERVICE FOR THE AMERICAN MARKET
CIRCA 1800

each piece painted in sepia, gilding and iron-red with the 'Great Seal of the United States', comprising: a coffee pot and cover, a sugar bowl and cover, a helmet-shaped cream jug, a bowl and four teabowls and saucers. *14 pieces*
height of coffee pot 9¼ in.; 23.5 cm

PROVENANCE

The Collection of Doris & Stanley Tananbaum, New York.
Northeast Auctions, Portsmouth, New Hampshire , August 19, 2017, lot 671.

$ 4,000-6,000

523

PROPERTY OF A PRIVATE COLLECTOR

THREE CHINESE EXPORT TEAWARES FOR THE AMERICAN MARKET
CIRCA 1800-10

comprising: a drum shaped teapot and cover painted on both sides with an eagle with a shield monogrammed TSS in gold, and a teabowl and saucer unusually decorated with an perched eagle behind a red and white striped shield, one talon holding an american flag.
height of teapot 5¼ in.; 13.3 cm

PROVENANCE

Sotheby's New York, January 18, 1996, lot 158 (part).

$ 400-600

524

A PAIR OF CHINESE EXPORT FAMILLE-ROSE FIGURAL CANDLESTICKS LATE 18TH CENTURY

each modeled in mirror image as a standing lady, each wearing long robe brightly enameled with butterflies, flower sprays and iron-red and gilt decorated roundels, holding a *gu*-form vase forming a candleholder.
height of taller 17¾ in.; 45.1 cm

PROVENANCE

American private collection
Sotheby's New York, October 22, 1999, lot 227.

$ 12,000-15,000

524

525

PROPERTY OF A PRIVATE COLLECTOR

A CHINESE EXPORT FAMILLE-ROSE HUNTING-SUBJECT PUNCH BOWL CIRCA 1765

the exterior painted with four hunting scenes composed as a continuous landscape divided by trees, the interior painted with a huntsman on a galloping horse.
diameter 11¾ in.; 29.8 cm

The hunting scenes depicted are taken from a set of four engravings after James Seymour (1705-52), titled 'Going out in the Morning', 'Brushing into Cover', 'In Full Chase' and 'The Death'. For further discussion on the source prints and a larger punch bowl of similar decoration, see David Howard and John Ayers, *China for the West*, Vol. I, London, 1978, pp. 281-283. no. 280, which bowl, from the Mottahedeh collection, was sold at Sotheby's New York, October 19, 2000. lot 224.

$ 1,500-2,000

525

526

A SAMSON CHINESE-EXPORT-STYLE LARGE FIGURE OF A PHEASANT
LATE 19TH CENTURY

modeled perched with one claw raised on a multi-colored rockwork base with head turned to one side, the plumage brightly enameled with gilding.
height 22 in.; 56 cm

$ 4,000-6,000

527

PROPERTY OF A NEW YORK COLLECTOR

A PAIR OF CHINESE EXPORT FIGURES OF PHOENIX BIRDS
19TH CENTURY

each modeled perched on a multi-colored rockwork base molded with *lingzhi*, the plumage molded and brightly enameled in pink, green, yellow, blue and iron-red.
height 17½ in.; 44.5 cm

PROVENANCE

The Collection of Elizabeth Parke Firestone, Christie's New York, March 22, 1991, lot 591

$ 3,000-5,000

528

A CHINESE EXPORT LARGE FIGURE OF A CRANE
19TH CENTURY

modeled perched on a green and brown tree-trunk base molded with *lingzhi*, the plumage lightly molded and enameled white with *grisaille* details, affixed to a wood base
height 21¾ in.; 55.5 cm

$ 5,000-7,000

526 527 528

529

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

A PAIR OF CHINESE EXPORT FAMILLE-ROSE 'PERCHING PARROT' VASES CIRCA 1740

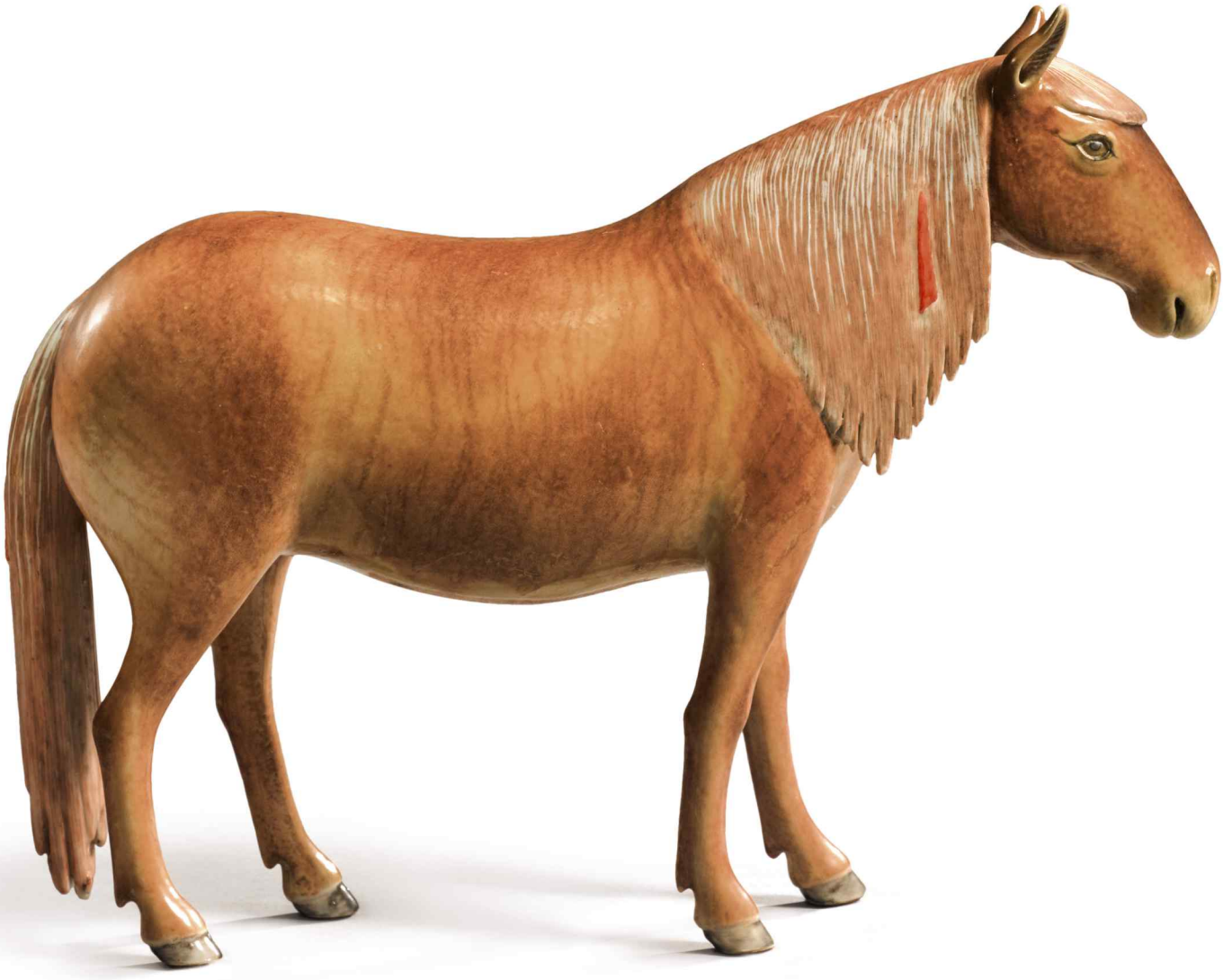
each of pear form well painted on both sides with a multi-colored parrot perched a swing suspended from a melon shaped ornament by a chain.
height 7¼ in.; 18.4 cm

PROVENANCE

Christie's London, June 13, 1990, lot 96

The source of the 'perching parrot' decoration has been a topic of discussion. Often attributed to Cornelis Pronk, the direct evidence confirming such speculation is still lacking. However, the 'parrot' pattern can also be found on Dutch earthenware from the Makkum factory, as well as Meissen porcelain. The present examples were possibly originally part of a five-piece garniture, such as the set illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, Massachusetts, 2012, p. 248, no. 123.

$ 12,000-18,000



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

A RARE CHINESE EXPORT FIGURE OF A HORSE QING DYNASTY, LATE 18TH/ EARLY 19TH CENTURY

naturalistically modeled, standing foursquare with a brindled chestnut coat, the mane combed to the right side, the long tail almost reaching the ground, the mane and tail both with red tassels.
length 11¼ in.; 28.6 cm

PROVENANCE

The Jacob Goldschmidt Collection
Christie's London, June 29, 1938, lot 73 (probably)
The Collection of a Lady of Title
Christie's London, November 10, 1983, lot 813

EXHIBITED

Chinesische Kunst, Berlin, 1929, cat no. 1030 (probably)

$ 20,000-30,000

From the celebrated Tang dynasty stone relief carving of the *Six Steeds of Zhao Mausoleum*, to the Qing dynasty's Jesuit court painter Giuseppe Castiglione (Lang Shi Ning) and his *A Hundred Steeds*, horse portraiture has always been a major genre in Chinese art. The present example and the following lot adhere closely to the style of the latter, Giuseppe Castiglione (Lang Shi Ning). Castiglione travelled to China in 1715 as an Italian Jesuit missionary, and later became the most well-known and prolific of European painters working at the Qing court. Known for his ability to combine European techniques and Chinese themes, his works have had a clear influence on these two figures of horses.

It is likely that these figures were made as a series, with differing coat colors. Five examples appear to be extant, including the two in this catalogue. One, nearly identical to the present example, was in the Mottahedeh Collection, illustrated in David Howard and John Ayers, *China For the West*, 1978, Vol. II, p. 600-601, cat no. 626, and sold in these rooms on October 19, 2000, lot 390. Howard and Ayers point out the resemblance between this figure and one of Castiglione's portraits of an Imperial steed, *Hung Yü Zuo* (fig. 1) now in the collection of the National Palace Museum and illustrated in *Collected Works of Giuseppe Castiglione*, Taipei, 1983, p. 34, pl. 9. The two other examples are in the collection of the Victoria and Albert Museum, London, and are illustrated in Rose Kerr and Luisa E. Megoni, *Chinese Export Ceramics*, London, 2011, p. 78, pl. 111. All five examples originally had later rectangular bases probably added in the late 19th or early 20th century; only the two in the Victoria and Albert Museum have retained their bases.

The provenance of the present horses is of particular interest. Two figures from the collection of Jacob Goldschmidt, one with a chestnut coat and one blue and white piebald, were included in the exhibition *Chinesische Kunst*, Berlin, 1929, and illustrated as catalogue no. 1030 (fig. 2). In reviewing auction records, the Goldschmidt collection originally included three figures of horses of this type. Two are almost identical, with brindled chestnut coats, and one with blue and white piebald coat. Christie's London, on June 29th 1938, sold two horses from the Goldschmidt collection, one described as brown with hair markings and the other splashed in blue on a white ground (erroneously described as famille-vert). The remaining chestnut horse from the collection was sold in our London rooms, on July 16th 1957, and subsequently entered the Mottahedeh collection. This has caused some confusion in attribution as to which two horses were included in the 1929 exhibition in Berlin, as all three horses were catalogued with this particular exhibition history, in 1938 and 1957 respectively. It is most likely that the present figures are the same ones that were included in the 1929 exhibition (the present blue and white piebald horse is identifiable from the catalogue illustration), and sold together at Christie's London in 1938, while the remaining horse was retained and sold later in 1957 (and not included in the exhibition). The two present examples were sold in London as separate lots by Sotheby's and Christie's, three days apart in November 1983, and were reunited after that date.

Fig 1 Giuseppe Castiglione 'Hung Yü Zuo'
© The collection of National Palace Museum

Fig. 2 Chinesische Kunst Berlin, 1929, cat no. 1030

531

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

A RARE CHINESE EXPORT FIGURE OF A HORSE
QING DYNASTY, LATE 18TH/ EARLY 19TH CENTURY

naturalistically modeled, standing foursquare with a blue and white piebald coat, the mane combed to both sides, the long tail falling close the ground, the main and tail with red tassels.

PROVENANCE

The Jacob Goldschmidt Collection
Christie's London, June 29, 1938, lot 73
Sotheby's London, November 8, 1983, lot 240

EXHIBITED

Chinesische Kunst, Berlin, 1929, cat no. 1030

See the note to the preceeding lot.

$ 20,000-30,000

532

532

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

THREE CHINESE EXPORT 'TOBACCO LEAF WITH BIRDS' PATTERN SOUP PLATES CIRCA 1785

each painted in the center with two pheasants among branches and leaves, within a scalloped rim.
diameter 9 in.; 23.2 cm

PROVENANCE

One: Cohen & Cohen, London (according to label)

$ 3,000-5,000

533

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A CHINESE EXPORT 'TOBACCO LEAF' PATTERN ORMOLU-MOUNTED VASE THE PORCELAIN CIRCA 1785, THE ORMOLU MOUNTS 19TH CENTURY

of baluster form, the center painted with a large puce flower, surrounded by tobacco leaves painted in turquoise, yellow and blue.
height 8⅛ in.; 20.7 cm.

PROVENANCE

Sotheby's New York, April 19-20, 2001, lot 188 (part).

$ 2,000-3,000

534

AN ASSEMBLED GROUP OF CHINESE EXPORT PORCELAIN 'PSEUDO TOBACCO LEAF' PATTERN DINNER WARES CIRCA 1785

comprising: a 14 1/2-inch oval shaped platter, a 10-inch oval dish painted with water birds and six plates. *8 pieces.*

$ 2,000-3,000

533

534

535

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

THREE CHINESE EXPORT ‘TOBACCO LEAF’ PATTERN PLATES CIRCA 1785

each brightly enameled in the center with a large puce flower, surrounded by tobacco leaves painted in turquoise, yellow and blue, all within a scalloped rim.
diameter 8¾ in.; 22.2 cm.

PROVENANCE

Two: Christie’s New York, January 23, 2001, lot 234.
One: Sotheby’s New York, April, 2001 19-20, lot 188 (part).

$ 4,000-6,000

536

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A PAIR OF CHINESE EXPORT ‘TOBACCO LEAF’ PATTERN SALT CELLARS CIRCA 1785

each of circular form with scalloped rim, the center enameled with a large puce flower, surrounded by tobacco leaves painted in turquoise, yellow and blue.
diameter 3⅞ in.; 9.9 cm

PROVENANCE

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

$ 3,000-5,000

537

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A PAIR OF CHINESE EXPORT ‘TOBACCO LEAF’ PATTERN VASES CIRCA 1785

each of cylindrical form with a splayed foot and flared scalloped rim, painted with a large puce flower, surrounded by tobacco leaves painted in turquoise, yellow and blue.
height 10 in.; 25.4 cm

PROVENANCE

Sotheby’s New York, April 19-20, 2001, lot 187.

$ 4,000-6,000

535

536

537

538

538

PROPERTY FROM THE COLLECTION OF BRUCE WESTCOTT

AN ASSEMBLED GROUP OF CHINESE EXPORT BLUE 'FITZHUGH' DINNER WARES EARLY 19TH CENTURY

each piece painted in underglaze-blue, comprising: a rectangular vegetable dish and cover, a lonzenge-shaped vegetable dish and cover, three platters in sizes, a warming plate, a plate and two soup plates. **Together with** a soup tureen and cover similarly decorated in blue enamel and gilding. *13 pieces.*

$ 3,000-5,000

539

PROPERTY OF A NEW YORK COLLECTOR

A GROUP OF CANTON FAMILLE-ROSE WARES 19TH/ EARLY 20TH CENTURY

comprising: ten teacups, four saucers, nine plates, an oval platter with mazarine, a large oval platter, two square vegetable dishes. **Together with** a pierced iron-red and gilt decorated dessert plate, a 'cherry pickers' teabowl and a Japanese scalloped rim bowl . *31 pieces.*
length of largest platter 18⅜ in.; 26.8 cm

$ 5,000-7,000

539

540

PROPERTY OF A NEW YORK COLLECTOR

A CANTON FAMILLE-ROSE LARGE SAUCER-DISH FOR THE PERSIAN MARKET
1879-80

the center with a gilt Persian inscription and date encircled by a diaper border within alternating panels of birds among flowers and figures, reserved on a blue floral ground, with two further narrow diaper borders at the rim.
diameter 13 in.; 33 cm

The center inscription reads: Commissioned by His Excellency, the Auspicious, the most Glorious, the Most high, the Most noble, the Eminent Sultan Mas'ud Mirza Yamin al-Dawla Zill al-Sultan'and is dated 1297 AH (1879-80 AD). A larger example from the service is published in Geoffrey A. Godden, *Oriental Export Market Porcelain*, Beccles and London, 1979, p. 194, pl. 10.

$ 1,500-2,500

540

541

A GROUP OF CHINESE EXPORT AND CHINESE ART REFERENCE BOOKS

comprising: 190 books including Chinese export art reference books, auction catalogues, dealer catalogues and general books on Chinese art. *202 pieces including book sleeves*

For a full list of the books included in this lot please see sothebys.com

$ 4,000-6,000

542-549 No Lot

END OF SESSION TWO

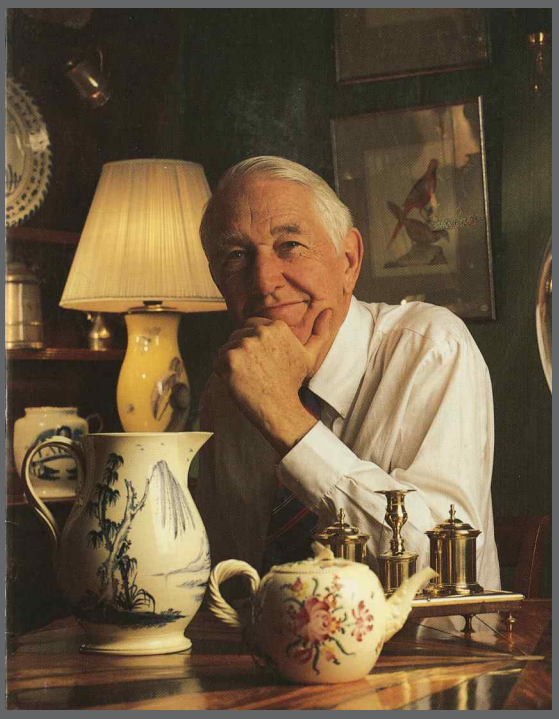
541

SESSION THREE

NEW YORK
FRIDAY
19 JANUARY 2018
2 PM

LOTS 550-704

THIS PAGE
LOT 553 (DETAIL)



PROPERTY FROM THE ESTATES OF

PRICE & ISOBEL H. GLOVER

LOTS 550–704

Our father, Price Perkins Glover (1918-2001) was born in (very) rural Arvonia, Virginia. His father was a country doctor and his mother a fierce horsewoman. His parents both died quite young and Dad was orphaned while a student at the College of William & Mary in Williamsburg. He however enjoyed long, warm and devoted relationships with his remaining family, particularly his aunts, Edith Pitts Curtis and Elizabeth Pitts Woodcock. They were both avid antiquarians, and we believe it was they who first sparked Dad's interest in antiques and the decorative arts. As a young man, Dad was primarily devoted to his first passion – flying, a relatively pioneering pursuit at the time. He joined Pan American Airways as a pilot, flew in the Navy towards the end of World War II, and then returned to Pan Am for the next 33 years, first piloting Pan Am's famous flying boats out of Miami, and later as a Senior Pilot flying out of New York.

The move to New York, exposure to other collectors and regular flights to London deepened his antiquarian fever. He enjoyed close friendships and edification from a lengthy list of esteemed dealers and professional collectors. We are shabby historians, so any list will necessarily be incomplete, but they included his dear friends Dunbar and Electra Webb Bostwick, Catherine Prentiss Murphy, Flora Whiting and Henry Flynt who were all deeply connected to Historic Deerfield; John and Yolanda Cox in London; John Davis and John Austin at Colonial Williamsburg; avid collectors Tom and Gillie Wood, Tom Campbell, Dick and Donnie Catzen and Ralph Carpenter. Finally, the great pewter dealers Tom and Connie Williams, saved for last because it was they who introduced Dad to their niece, a Long Island Belle, our mother, Isobel Hinckley Glover.

Also prominent among this list of giants is Chris Jussel with whom Mom and Dad shared shop space for many years on Madison Avenue, and a close friendship for many years before and after. Julie and I have been lucky enough to enjoy this friendship as well, and without Chris's tireless and expert help, this sale would not have been possible.

With mandatory retirement from Pan Am looming when he turned 60, Dad decided to incorporate what had been a purely private passion, and Price Glover Inc. was formed in approximately 1973. Mom was indispensable in executing the vision and operation of their antique business. With help from Dunbar Bostwick they opened

a showroom space at 57 East 57th Street, subsequently moving north to share a shop with Chris Jussel at Vernay & Jussel on 68th Street and Madison Avenue, then lastly on East 79th Street.

During the development of their business, Mom and Dad noticed a dearth of quality antique lighting fixtures in the market. Through London connections, they travelled to Mumbai (then Bombay) to meet with a family who became good friends from whom they could source fine old Anglo-Indian lighting fixtures – hanging lanterns and sconces primarily. Despite this creative sourcing, they felt that there was still more demand than supply, particularly from high-end design and decorating firms, and so Mom meticulously researched and launched a specialty venture in fine reproduction lighting. They found the very finest examples they could, had the brass reproduced in the original lost wax manner, had glass hand-blown and hand-etched. Mom continued to run until her death in January of last year. Thankfully, we will continue that business.

Our father, at heart, was a true collector –this passion was directed to a series of collections: pewter, which occupied a very special, and carefully curated, niche in the drawing room; Early English pottery – displayed throughout the house and in the breakfront in the living room and he formed a great collection for his Aunt, Edith Curtis, which was sold to great acclaim in 1994. He enjoyed collecting early brass and had quite a bit of it in the shop through the years, as well as early paintings such as the ones in this sale and good American and English furniture.

While Mom and Dad's business flourished, and they enjoyed the friendships of many fine dealers as members of the National Art and Antique Dealers Association in New York, they continued to specially curate their personal collection which they housed, by living with it, in our apartment. This was the repository for the crème de la crème of their travels. Special and varied items from all over the world, including China, India, early America, Holland, and especially 18th Century England. Humility – and not inconsiderable ignorance – stifles any attempt to characterize this collection, but there are qualities which animate it: items which are special in form, material, execution, provenance, history, or uniqueness, bound by that ineffable but undeniable quality that pervades it all: taste. It was an elegant home full of elegant things, grander than Dad's more understated elegance, and perhaps lacking Mom's energy and joy, but they loved that home and those things. Sadly, it is time to pass these lovely things to new homes, but we think Mom and Dad would be happy to know they are going to people who will most appreciate them, and we are honored to be able to offer them.

Jonathan L. Glover
Julie Glover Mitchell

In the 1970's the Antiques Dealers Association was quite active in New York. The monthly dinner meetings were as much social occasions as they were trade association business events. It was at one those dinners that I sat with Price and Isobel Glover for the first time. We became fast friends – and faster friends once I had a visit to the third floor at 57 East 57th Street. There they presented a jewel box of a small gallery – filled with all sorts of treasures across a wide range of collecting interests.

Price and I had similar tastes in English antiques – and he particularly enjoyed sharing his knowledge, and could talk endlessly about antiques. It was as if I had been wandering in a foreign country and discovering, all of a sudden, someone who spoke my language. To add to it, he had a spectacular "eye" – with everything well and carefully chosen for quality, condition and authenticity. I was pleased to acquire, over the years, several wonderful things from him – starting out with a George Innes painting which he allowed me to pay off over time. He and Isobel were fast and close friends. Price was best man at my wedding a few years later.

One day he asked me to lunch and told me that he and Dunbar Bostwick, with whom he co-owned the building, were going to sell 57 East 57th Street for the new Four Seasons Hotel. He did not want to retire & quit dealing so we decided to share a shop together: I had the furniture and he had all the decorative accessories. Isobel, with a good eye for design, kept us tidy and well arranged, thus preventing it from becoming a boys club for antiques. We traveling together, attending shows, viewing auctions, going antiquing in New England and traveling to England as well.

For me, it was the greatest of pleasures to be asked by Jonathan and Julie to assist in selling my friends, their parents, personal collection. It was a treat to see all thee things again and to re-visit some warm memories. We all had fun together in the antiques business – as one did in those days.

Chris Jussel
Stonington, CT
11 October 2017

☐ 550 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 550-552)

CHARLES GRIGNION I (1717 - 1810)

PRINT OF THE CHAISE MATCH RUN ON NEW-MARKET HEATH ON WEDNESDAY THE 29TH OF AUGUST 1750

engraving on paper

Circa 1751
21 by 32 ¼ in.

taken from the *Life* by Mr. Seymour; retains its period frame and original wood backing.

$ 800-1,200

☐ 551 SOLD WITHOUT RESERVE

FEDERAL GILTWOOD AND EGLOMISÉ PANELED LOOKING GLASS, NEW YORK, CIRCA 1805

33 ½ by 17 ⅝ in.

$ 500-700

☐ 552 SOLD WITHOUT RESERVE

CHIPPENDALE FIGURED MAHOGANY CHEST OF DRAWERS, PHILADELPHIA, CIRCA 1770

Height 35 ¼ in. by Width 40 ¾ in. by Depth 21 ½ in.

$ 2,500-3,500

550

551

552

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER

GEORGE II WHITE PAINTED CONSOLE TABLE IN THE MANNER OF MATTHIAS LOCK WITH A BRECCIA AFRICANA MARBLE TOP; THE TOP 18TH CENTURY, THE TABLE PROBABLY LATER

previously gilt.
Height 34 in. by Width 70 in. by Depth 35 in.

PROVENANCE

The table, Geoffrey Bennison, London;
the top, Edric Van Vredenburgh, London.

This table is inspired by a drawing for a console table attributed to the 18th-century draughtsman, carver and furniture maker Matthias Lock in the Victoria & Albert Museum, London, depicting a central mask of Hercules on the frieze flanked by drapery swags and a lion's pelt and legs in the form of scrolled uprights. Numerous tables corresponding to this design exist, including pairs at Temple Newsam, Shugborough Hall and Wentworth Woodhouse, and a single example in the Metropolitan Museum. The design of the present table differs with its lion monopodiae legs and more unusually the presence of a lion's mask rather than Hercules in the frieze. A console table with scrolled upright supports and a comparable use of a central lion's mask in the frieze was in the collection of the early 20th-century cabinetmaker and antiques dealer Lenygon and Morant at their London premises in Old Burlington Street, illustrated in Francis Lenygon, *The Decoration and Furniture of Old English Mansions during the Seventeenth and Eighteenth Centuries*, London 1909, pp.1 and 37.

$ 20,000-30,000

553

554

554

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 554-556)

GEORGE II JAPANNED LOOKING GLASS, LIKELY ENGLISH, CIRCA 1740

appears to retain the top mirror plate.
58 ½ by 23 in.

$ 5,000-7,000

☐ 555 SOLD WITHOUT RESERVE

FEDERAL INLAID AND FIGURED MAHOGANY FIVE-LEGGED GAMES TABLE, ATTRIBUTED TO WILLIAM WHITEHEAD (W. 1792-1799), NEW YORK, CIRCA 1800

retains a rich, historic surface.
Height 29 ¼ in. by Width 36 ¼ in. by Depth 17 ½ in.

$ 2,000-3,000

555

556

556

556

PRIOR-HAMBLIN SCHOOL, 19TH CENTURY

PAIR OF PORTRAITS: YOUNG GIRL WITH BLUE HAIR RIBBONS AND BLUE DRESS HOLDING A ROSE; YOUNG RED-HAIRED BOY WITH A PLEATED BLUE TOP, WHITE TROUSERS HOLDING A ROSE

Oil on canvas

circa 1850
30 by 24 ½ in.

$ 15,000-25,000

557

558

559

☐ 557 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 557-560)

CIRCLE OF ENOCH SEEMAN

PORTRAIT OF A YOUNG GIRL, THREE-QUARTER LENGTH, HOLDING SONGBIRD IN HER LEFT HAND

oil on canvas
30 by 25 in.; 76.2 by 63.5 cm.

$ 3,000-5,000

☐ 558 SOLD WITHOUT RESERVE

CIRCLE OF THOMAS SPENCER

A COUNTRY SQUIRE ON A BAY HORSE

oil on canvas
22 ¾ by 27 ½ in.; 56.5 by 69.9 cm.

$ 2,000-3,000

☐ 559 SOLD WITHOUT RESERVE

GEORGE III FIGURED MAHOGANY SPIDER-LEG TABLE, LATE 18TH CENTURY

Height 28 ⅝ in. by Depth 32 ½ in. total extended width 31 ¾ in.

PROVENANCE

Bertie Isher Collection, Cirencester, England.

$ 800-1,200

560

560

THOMAS HEWES HINCKLEY (1813 - 1896)

PORTRAIT OF "ROVER"

oil on canvas
32 by 43 in.

in what appears to be the original gilded frame and on the original stretchers; the back of the canvas stamped, *Prepared By O. Stearns, 91 Washington St. Boston*.

PROVENANCE

Commissioned by Newton Carpenter, Boston, Massachusetts, 1848;
W.M. Schwind, Yarmouth, Maine.

$ 40,000-60,000

561

561

☐ 561 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 561-564)

IRISH NEOCLASSICAL GILTWOOD WALL BRACKET BEARING THE LABEL OF JACKSON, ESSEX BRIDGE, DUBLIN, LATE 18TH CENTURY

together with a later copy; (*2 pieces*).
Height 7 ½ in. by Width 5 in. by Depth 6 in.

The Jacksons were a family of carvers, gilders and looking glass manufacturers established by Thomas Jackson at no.5 Essex Bridge in Dublin from the 1740s, and these brackets would have been made by his sons James and Richard Jackson who took over the business in the late 18th century. A similar pair bearing their label is in Glin Castle, County Limerick, Ireland, illustrated in The Knight of Glin and James Peill, *Irish Furniture* (London 2007), pp.158 and 169, figs. 231-2.

$ 500-800

562

562

GEORGE III MAHOGANY BREAKFRONT BOOKCASE, CIRCA 1780

Height 82 ½ in. by Width 95 ½ in. by Depth 18 ½ in.

PROVENANCE

Norman Adams, London.

$ 6,000-9,000

☐ 563 SOLD WITHOUT RESERVE

CIRCLE OF ARTHUR DEVIS

A LADY AND HER FIVE CHILDREN IN A LANDSCAPE

oil on canvas
20 by 24¼ in.; 50.8 by 61.6 cm.

$ 3,000-5,000

563

☐ 564 SOLD WITHOUT RESERVE

GEORGE III MAHOGANY CAMEL-BACK SOFA, CIRCA 1780

appears to retain its original brass castors, *with restorations.*
Length 82 in.

$ 2,500-3,500

564

565

566

567

☐ 565 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 565-569)

GEORGE II WALNUT LOOKING GLASS, ENGLAND, CIRCA 1730

appears to retain the original mirror plate.
29 ½ by 13 ¼ in.

$ 500-700

☐ 566 SOLD WITHOUT RESERVE

GEORGE III MAHOGANY LIBRARY ARMCHAIR, CIRCA 1775

Height 41 in. by Width 28 in.

$ 2,000-3,000

☐ 567 SOLD WITHOUT RESERVE

GEORGE III TURNED MAHOGANY POLE SCREEN, ENGLAND, CIRCA 1760

mounted with a floral embroidered screen.

$ 2,000-3,000

568

568

☐ 568 SOLD WITHOUT RESERVE

CHINESE EXPORT SCHOOL, 18TH CENTURY

PAIR OF PORTRAITS: KING GEORGE III AND QUEEN CHARLOTTE

reverse painted glass
20 by 15 in.

$ 1,500-2,500

569

GEORGE II MAHOGANY BUREAU CABINET, MID-18TH CENTURY

the swan neck pediment with gilt metal paterae, the handles apparently original.
Height 93 in. by Width 42 in. by Depth 22 ¼ in.

PROVENANCE

H.C. Baxter & Sons, London.

$ 4,000-6,000

569

570

570

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 570-571)

CIRCLE OF JOHN WOOTTON

PORTRAIT OF A HOUND, POSSIBLY A TALBOT, STANDING IN A LANDSCAPE

oil on canvas
49 ½ by 63 in.; 125.7 by 160 cm.

PROVENANCE

Richard Philip, London;
From whom acquired by a private collector in 1977;
Thence by descent in the present family.

$ 20,000-30,000

571

IRISH GEORGE II EBONIZED OAK CONSOLE TABLE WITH A BRÈCHE VIOLETTE MARBLE TOP, MID-18TH CENTURY AND LATER

Height 32 in. by Width 55 in. by Depth 33 in.

PROVENANCE

By repute, Anthony Eden collection;
Lennox Money Antiques, London

$ 10,000-15,000

571

572

573

574

☐ 572 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 572-576)

PAIR OF ENGLISH BAROQUE STYLE WHITE-PAINTED CARVED WALL HANGINGS, IN THE MANNER OF GRINLING GIBBONS

Height 35 in. by Width 6 in.

$ 1,200-1,800

☐ 573 SOLD WITHOUT RESERVE

GEORGE II MAHOGANY TRAY-TOP TEA TABLE, MID-18TH CENTURY

a later writing slide.
Height 27 in. by Width 34 in. by Depth 21 ½ in.

PROVENANCE

Richard Chester-Master, Cirencester Antiques.

$ 2,500-3,500

575

575

☐ 574 SOLD WITHOUT RESERVE

RARE WOOL CANVASWORK PARAKEET , PROBABLY ENGLISH, 18TH CENTURY

a fragment of a larger canvaswork picture, a large green parakeet perched in a tree with flowers in the background.
6 by 5 in.

$ 300-500

575

CHINESE EXPORT SCHOOL, 18TH CENTURY

THREE WORKS: PORTRAITS OF MISS FANNY MURRAY

Reverse painted glass

Pair 9 ¼ by 7 ¼ in.; Oval 10 by 7 in.

reverse painted on glass; details on costume embellished with gilding; both in black-painted molded lacquer frames with gilding.

$ 5,000-7,000

576

☐ 576 SOLD WITHOUT RESERVE

GEORGE II WALNUT AND BRASS TWO-LIGHT DRESSING GLASS, ENGLAND, CIRCA 1750

11 by 6 ½ in.

$ 600-800

577

☐ 577 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 577-580)

GEORGE III FIGURED MAHOGANY CHEST OF DRAWERS, CIRCA 1760

Height 35 ¼ in. by Width 37 ½ in. by Depth 21 in.

$ 1,500-3,000

☐ 578 SOLD WITHOUT RESERVE

GEORGE III FIGURED MAHOGANY OCTAGONAL-TOP TRIPOD CANDLESTAND, CIRCA 1760

Height 29 ⅜ in. by Width 16 in. by Depth 15 ¾ in.

$ 300-500

578

579

ATTRIBUTED TO PHILIP WICKSTEAD (1763 - 1786)

PORTRAIT OF MRS. BARRATT OF POTTLEY HALL WEARING A PINK DRESS IN A CLASSICAL GARDEN WITH A DOG AND AND A BASKET OF FLOWERS BESIDES HER

oil on canvas
28 ⅞ by 24 ⅞ in.; 73.3 by 63.2 cm.

PROVENANCE

Mrs. Barratt of Pottley Hall, Warwickshire, England;
Thence by descent in the family of the sitter until 1973;
By whom (anonymously) sold, London, Christie's, 6 April 1973, lot 108 (as by Philip Wickstead).

$ 6,000-8,000

579

☐ 580 SOLD WITHOUT RESERVE

PAIR OF GEORGE III CARVED AND STAINED WOOD SIDE CHAIRS, CIRCA 1760

Height 39 ½ in.

$ 2,000-3,000

580

☐ 581 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 581-583)

THE 'NATHAN FESSENDEN' VERY FINE AND RARE CHIPPENDALE CARVED AND FIGURED MAHOGANY SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1775

Height 37 ⅛ in.

This chair appears to be a mate to the example in the collection of the Daughters of the American Revolution. Their chair descended in the Fessenden family of Lexington, Massachusetts. According to tradition their chair was given by John Hancock to Nathan Fessenden (1749-1997) following British damage to the Fessenden family property in the Battle of Lexington, April 19, 1775. Nathan Fessenden, who fought in Captain John Parker's company of minutemen, entered a claim for loss of property in the battle amounting to £66 10s.[1] Another chair from the same set is in the collection of the Yale University Art Museum.[2]

[1] Elizabeth Donaghy Garrett, "American furniture in the DAR Museum," *Magazine Antiques* 109:4 (April 1976) 752, fig. 6.
[2] Patricia E. Kane, *300 Years of American Seating Furniture: Chairs and Beds from the Mabel Brady Garvan and Other Collections at Yale University*, (Boston: New York Graphic Society, 1976), pp. 119-21, no. 100.

$ 2,500-5,000

581

582

ARTHUR DEVIS (1712 - 1787)

A LADY WITH TWO CHILDREN PLAYING ON A TERRACE

oil on canvas
36 by 28 in.; 91.4 by 71.1 cm.

PROVENANCE

Arthur Kay, F.S.A., Glasgow (as Hogarth);
Mrs. Alfred Morrison;
By whom sold, London, Christie's, 19 November 1920, lot 71 (as Arthur William Devis);
Captain Stanley Wilson, London, by 1921;
With Knoedler & Co., New York in 1921;
From whom acquired by D.H. Farr, Philadelphia in 1921;
Hon. Jesse Isidor Strauss (1872-1936), by 1935;
Thence by descent to his widow, Mrs. Irma N. Strauss (1936-1958);
By whose Estate sold, New York, Parke Bernet Galleries, 22 October 1970, lot 97 (as Arthur William Devis);
There acquired by a private collector;
Thence by descent in the present family.

LITERATURE

E D'Oench, *Arthur Devis (1712-1787): Master of the Georgian Conversation Piece*, unpublished PhD Thesis 1979, vol. I, p. 485, cat. no. 245;
S. Pavière, *Art News*, vol. 34, November 1935, p. 4, reproduced (as "The Wife and Children of Commodore Jenks").

$ 5,000-7,000

582

☐ 583 SOLD WITHOUT RESERVE

CHIPPENDALE FIGURED WALNUT SLANT-FRONT DESK, PENNSYLVANIA, CIRCA 1780

Height 42 ¼ in. by Width 38 in. by Depth 21 ½ in.

$ 1,200-1,800

583

584

☐ 584 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 584-587)

ENGLISH SCHOOL, 18TH CENTURY

PORTRAIT OF GILES STEWARD

pastel on paper
14 by 10 in.

signed *Graves*, l.r.; an indecipherable inscription on backboard gives information about the sitter and artist.

$ 1,000-2,000

☐ 585 SOLD WITHOUT RESERVE

QUEEN ANNE PAINTED AND TURNED WALNUT CANDLESTAND, PENNSYLVANIA, CIRCA 1795

Height 26 in. by Width 17 ¾ in. by Depth 17 ⅜ in.

$ 500-700

585

586

☐ 586 SOLD WITHOUT RESERVE

HERMANUS KOEKKOEK THE YOUNGER (1836 - 1909)

A RIVER LANDSCAPE WITH A HORSEMAN ON A PATH AND WINDMILLS BEYOND

inscribed with the artist's pseudonym *J van Couver* lower left
oil on canvas
19⅞ by 30 in.; 50.5 by 76.2 cm.

$ 1,000-1,500

☐ 587 SOLD WITHOUT RESERVE

QUEEN ANNE CARVED WALNUT ARMCHAIR

Height 38 ½ in.

$ 200-300

587

588

☐ 588 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 588-591)

CIRCLE OF ABRAHAM DANIELSZ. HONDIUS

A *CAPRICCIO* VIEW IN HOLLAND

oil on canvas
29 ¾ by 39⅞ in.; 75.6 by 101.3 cm.

PROVENANCE

R.H. Hewins Collection, Northamptanshire (according to a label on the reverse).

$ 3,000-5,000

589

QUEEN ANNE CHERRYWOOD TRAY-TOP TEA TABLE, CONNECTICUT, CIRCA 1760

Height 26 ½ in. by Width 27 ½ in. by Depth 18 in.

$ 6,000-8,000

589

☐ 590 SOLD WITHOUT RESERVE

ARTHUR DEVIS (1712 - 1787)

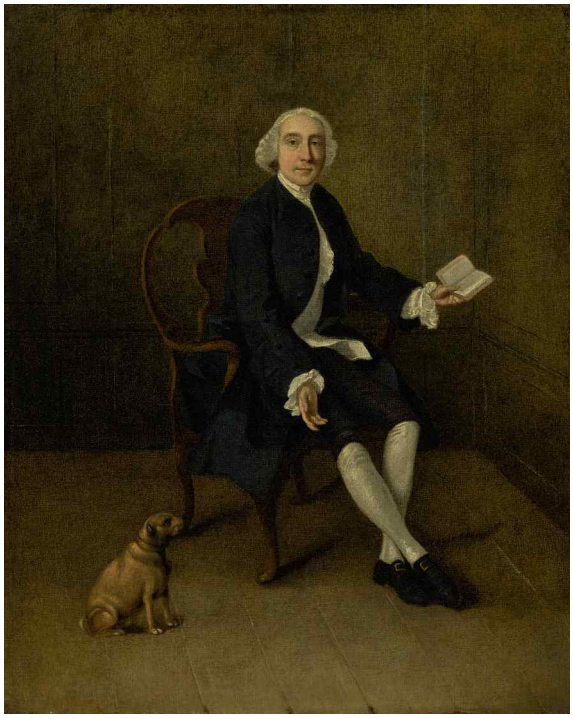
PORTRAIT OF A GENTLEMAN, SAID TO BE A MEMBER OF THE ORLEBAR FAMILY, SEATED WITH A DOG AT HIS FEET

oil on canvas
21¼ by 17⅛ in.; 54 by 43.5 cm.

Arthur Devis has been known to paint members of the Orlebar family, such as John Orlebar.[1]

[1]E. *D'Oench, Arthur Devis (1712-1787): Master of the Georgian Conversation Piece*, unpublished PhD Thesis 1979, vol. I, pp. 47-48, 54, vol. II, pp. 394-393, cat. no. 124.

$ 2,000-3,000



590

591

VERY FINE AND RARE PAIR OF QUEEN ANNE WALNUT COMPASS-SEAT SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1760

each appears to retain their original surface.
Height 40 ⅞ in.

$ 10,000-15,000

591

592

☐ 592 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 592-596)

AMERICAN SCHOOL, 18TH CENTURY

PORTRAIT OF A YOUNG GENTLEMAN IN WAISTCOAT AND GOLD-TRIMMED VEST

oil on canvas

Circa 1730
28 ½ by 23 ½ inches

$ 1,500-2,500

☐ 593 SOLD WITHOUT RESERVE

FINE BLACK-PAINTED FAN BACK WINDSOR SIDE CHAIR, LANCASTER, PENNSYLVANIA, CIRCA 1795

appears to retain a black, historic surface.
Height 37 in.

$ 2,500-3,500

593

☐ 594 SOLD WITHOUT RESERVE

BRITISH SCHOOL, CIRCA 1710

PORTRAIT OF A YOUNG MAN WITH A RED ROBE

pastel on paper
11 by 8 in.; 27.9 by 20.3 cm.

$ 700-1,000

594

595

☐ 595 SOLD WITHOUT RESERVE

BRITISH SCHOOL, CIRCA 1730

PORTRAIT OF A YOUNG MAN WITH A GOLD WAISTCOAT

pastel on paper
11 by 8 in.; 27.9 by 20.3 cm.

$ 700-1,000

☐ 596 SOLD WITHOUT RESERVE

WILLIAM AND MARY BLACK-PAINTED BEECHWOOD CANE-UPHOLSTERED ARMCHAIR, CIRCA 1715

appears to retain its original surface.
Height 47 ½ in.

$ 800-1,200

596

597

597

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER

VERY FINE AND RARE WILLIAM AND MARY INLAID AND FIGURED WALNUT HIGH CHEST OF DRAWERS, ATTRIBUTED TO SAMUEL CLEMENT, NEW YORK, CIRCA 1720

Height 65 ¾ in. by Width 42 in. by Depth 22 ½ in.

PROVENANCE

John S. Walton, New York.

EXHIBITED

New York, Museum of the City of New York, *Furniture by New York Cabinetmakers: 1650 to 1860,* November 1956-March 1957, no. 20.

LITERATURE

Isabelle Miller, *Furniture by New York Cabinetmakers 1650-1860* (New York: Museum of the City of New York, 1956): no. 20, p. 21.

With burlwood walnut veneers surrounded by bands of contrasting veneers on its front and veneered sides, this William and Mary high chest is an extremely rare example of the form from New York. It reflects the Baroque concern for verticality and the contrast between thick and thin components. For example, the six trumpet-and-cup turned legs are remarkable for the heavy dome quality of their cups, which contrast the sharp narrowing of the trumpet turnings. The cabinetmaker's decision to pierce the leg turnings at their narrowest visual point with a series of flat, horizontal stretchers further adds to the overall scheme.

Very few other veneered William and Mary chests of this type from New York are known. One with book-matched figured walnut veneers surrounded by herringbone bands of maple and eastern red cedar is at the Metropolitan Museum of Art.[1] A high chest made of gumwood representing a similar shop tradition was made in 1726 by the Flushing carpenter-joiner, Samuel Clement (act. 1698-1726), for Samuel Lawrence, a member of a prominent Quaker merchant family of Flushing.[2] The high chest and its *en suite* dressing table are in the collection of Winterthur Museum.[3] Both pieces are made of gumwood, a wood commonly used for case pieces made in New York though far less popular for furniture made in the other colonies. Another gumwood high chest of this type was sold in these rooms, *Important Americana*, October 9, 1997, sale 7025, lot 479. An additional example made of walnut was sold in these rooms, *The Collection of Mr. and Mrs. Walter M. Jeffords*, October 28-9, 2004, sale 8016, lot 207.

[1] See Frances Safford, *American Furniture in The Metropolitan Museum of Art, I. Early Colonial Period: The Seventeenth-Century and William and Mary Styles* (New York: The Metropolitan Museum of Art, no. 172, pp. 327-330.
[2] See Dean Failey, *Long Island is My Nation: The Decorative Arts & Cratsmen, 1640-1830* (Cold Spring Harbor, NY: Society for the Preservation of Long Island Antiquities, 1976): nos. 39 and 40, p. 38-9.
[3] Winterthur Museum #1957.0512.

$ 60,000-120,000

897 (DETAIL)

598

598

598

599

600

☐ 598 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 598-601)

GROUP OF THREE PUNCH DECORATED TINNED SHEET IRON WALL SCONCES, LATE 18TH/ EARLY 19TH CENTURY

the first with a scalloped punched tin canopy one dated *1796;* the second with punched tin tulip and beading; and the third with a scalloped canopy enclosing a rectangular mirrored back.
Height 11-13 ½ in.

$ 1,500-2,500

☐ 599 SOLD WITHOUT RESERVE

VERY RARE PAIR OF SCANDINAVIAN CAST BRASS TAPER STICKS, CIRCA 1690

Height 3 ¼ in.

For a near identical example see: Peter, Nancy and Herbert Schiffer, *The Brass Book,* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1978), p. 210, ex. A.

$ 2,000-3,000

599 (MARK)

☐ 600 SOLD WITHOUT RESERVE

VERY RARE PAIR OF SCANDINAVIAN CAST BRASS TAPER STICKS, CIRCA 1690

Height 3 in.

For a near identical example see: Peter, Nancy and Herbert Schiffer, *The Brass Book,* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1978), p. 210, ex. A.

$ 2,000-3,000

600 (MARK)

601 DETAIL

601

601

VERY RARE ENGRAVED SILVER-MOUNTED TORTOISESHELL COMB AND CASE, ATTRIBUTED TO PAUL BENNETT, PORT ROYAL, JAMAICA, 1688

inscribed *PORT ROYAL, IN JAMAICA 1688.*; the obverse of the case engraved with coat of arms with five pineapples flanked by figures of natives standing on a banderole engraved in the legend: *INDUS SERVIET : UNI, TERVE;* the reverse engraved with palm trees, pineapple bushes; the corners inlaid with silver.
8 by 4 ¾ in.

PROVENANCE

Collection of Percival D. Griffiths.

There are now extant at least a dozen late seventeenth-century tortoiseshell combs and cases made from the shell of the hawksbill turtle, which is found in the waters of Jamaica. Engraved on both sides of the combs are vines and tulip-like flowers similar to engravings found on silver of that time.

The cases are riveted with metal pins, most often silver, and some of the finer examples are mounted with silver at the corners of the case. The decorations on the cases varied in their detail and depictions. The most commonly used decoration was the Jamaican coat of arms, which includes a shield depicting five pineapples in a cross. The shield is surmounted by a crocodile set between two native Arawak Indians. In addition, pineapple, cashew, banana, cactus and coconut plants and trees are often included within the engraving.

Most of these tortoiseshell cases are dated. The earliest known example dates to 1671 and the latest dated 1692, with some of the later examples further inscribed "Port Royal in Jamaica." Port Royal was a successful shipping hub that was completely decimated in 1692 by an earthquake.[1]

The attribution to Paul Bennett is due to the fact that among lists of tradesmen and craftsmen in Port Royal, prior to 1692, he is the only comb maker on record.

There is another example of a double-sided tortoiseshell comb and case in the Henry Francis du Pont Winterthur collection (see, Jonathan L. Fairbanks, [et al], and Robert F. Trent, New England Begins: The Seventeenth Century, Vol. 1, {Museum of Fine Arts Boston}, p. 388, no. 391a and 391b). Another example was sold in these rooms, October 16, 2009, sale 8583, lot 82. More recently, an example with similar attribution and decoration sold, Bonham's London, October 25, 2017, lot 39.

[1]Jonathan L. Fairbanks, [et al], and Robert F. Trent, *New England Begins: The Seventeenth Century, Vol. 1,* (Boston, Massachusetts: Museum of Fine Arts Boston), p. 387-88.

◉ **$ 8,000-12,000**

602

602 (MARK)

603

603 (MARK)

☐ 602 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 602-606)

FINE PAIR OF GERMAN ENGRAVED BRASS CANDLESTICKS, ATTRIBUTED TO HANS GEORG BECK, NUREMBERG, GERMANY, 1670-1700

each marked 'HB' along the footrim.
Height 9 ⅛ in.

For another pair by Hans Georg Beck of slightly smaller proportion with nearly identical engraving see: Donald L. Fennimore, *Metalwork in Early America: Copper and its Alloys from the Winterthur Collection,* (Winterthur, Delaware: The Henry Francis du Pont Winterthur Museum, Inc., 1996), p. 187, no. 100.

$ 3,000-5,000

☐ 603 SOLD WITHOUT RESERVE

RARE PAIR OF CONTINENTAL CAST BRASS CANDLESTICKS, LIKELY NUREMBERG, GERMANY, CIRCA 1680

one marked indistinctly.
Height 8 in.

$ 2,000-3,000

☐ 604 SOLD WITHOUT RESERVE

THREE CONTINENTAL CAST BRASS CANDLESTICKS, LIKELY NUREMBURG, GERMANY, CIRCA 1680

the largest example marked *S.S.* separated by a scissor.
Height of tallest 8 ¾ in.; 8 ¼ in.; 7 ⅞ in.

$ 2,500-3,500

604 (MARK)

604

☐ 605 SOLD WITHOUT RESERVE

PAIR OF SCANDINAVIAN BRASS CANDLESTICKS, LIKELY DUTCH, CIRCA 1650

each with a square, dished base.
Height 6 ⅞ in.

$ 800-1,200

605

☐ 606 SOLD WITHOUT RESERVE

PAIR OF DUTCH ENGRAVED BRASS PRICKET STICKS, EARLY 18TH CENTURY

Height 11 ⅜ in. (excluding the pricket)

$ 500-700

606

607

☐ 607 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 607-612)

GROUP OF FOUR ENGLISH AND DUTCH BRASS CANDLESTICKS, 17TH/18TH CENTURIES

comprising a Dutch hem-skirt candlestick, a pair of English square-base tapersticks and an English dished base traveling candlestick with foliate decoration.
Height of first mentioned 8 ⅝ in.

For a near identical example to the Dutch hem-skirt stick, see Peter, Nancy and Herbert Schiffer, *The Brass Book,* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1978), p. 161, pl. B.

$ 2,500-3,500

608

☐ 608 SOLD WITHOUT RESERVE

DUTCH CUT AND REPOUSSÉ BRASS TWO-LIGHT WALL SCONCE, CIRCA 1720

Height 15 ¾ in. by Width 14 in.

$ 800-1,200

☐ 609 SOLD WITHOUT RESERVE

TWO CUT AND ENGRAVED BRASS CANDLE WALL SCONCES, ENGLISH OR DUTCH, CIRCA 1700

Height of largest 8 ½ in by Width 8 ¼ in. by Depth 6 in.

$ 500-700

609

610 612

611

☐ 610 SOLD WITHOUT RESERVE

RARE ENGLISH BRASS TRUMPET BASE CANDLESTICK, CIRCA 1680

Height 9 ½ in.

$ 2,000-3,000

☐ 611 SOLD WITHOUT RESERVE

RARE ENGLISH BRASS SAUSAGE-TURNED TRUMPET-BASE CANDLESTICK, CIRCA 1680

Height 6 in.

For a similar example see: Peter, Nancy and Herbert Schiffer, *The Brass Book,* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1978), p. 160, pl. B.

$ 1,500-3,000

☐ 612 SOLD WITHOUT RESERVE

RARE ENGLISH BRASS TRUMPET-BASE CANDLESTICK, CIRCA 1680

Height 8 in.

For a near identical example see: Peter, Nancy and Herbert Schiffer, *The Brass Book,* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1978), p. 165, pl. A.

$ 2,000-3,000

613

☐ 613 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 613-617)

GROUP OF THREE AMERICAN AND CONTINENTAL WOODENWARE OBJECTS, 18TH/19TH CENTURY

comprising a compartmented rectangular box with a sliding lid initialed A B, with Frisian and chip carving (old chip in handle), a turned wood master salt with cracks and splits in the bowl, and a turned wood patch box with relief carved floral decoration.
Box 8 ½ in. by 2 in

$ 500-700

☐ 614 SOLD WITHOUT RESERVE

TURNED MAPLE MINIATURE ARMCHAIR, POSSIBLY NEW JERSEY, LATE 18TH CENTURY

Height 12 ½ in. by Width 7 ¼ in. by 5 ¾ in.

$ 600-800

614

615

☐ 615 SOLD WITHOUT RESERVE

PILGRIM CENTURY PAINTED MAPLE AND PINE CANDLESTAND

Height 23 ½ in. by Width 11 ½ in. by
Depth 11 ¼ in.

$ 400-800

☐ 616 SOLD WITHOUT RESERVE

ENGLISH SCHOOL, 19TH CENTURY

GREYHOUNDS IN PURSUIT OF A HARE

oil on canvas
15 by 22 in.

on what appears to be the original stretchers.

$ 1,500-2,500

616

☐ 617 SOLD WITHOUT RESERVE

WILLIAM AND MARY WALNUT ONE-DRAWER TAVERN TABLE, PENNSYLVANIA, CIRCA 1770

top replaced.
Height 29 ¼ in. by Width 42 ¼in. by
Depth 25 in.

$ 600-800

617

618

☐ 618 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 618-622)

WILLIAM AND MARY TURNED MAHOGANY OCTAGONAL TOP CROSS-BASED CANDLESTAND, RHODE ISLAND, CIRCA 1725

top replaced.
Height 24 ½ in. by Width 13 ¾ in. by Depth 13 ⅜ in.

PROVENANCE

Shreve, Crump & Low, Boston, Massachusetts.

$ 400-600

619

WILLIAM AND MARY BROWN-PAINTED MAPLE OVAL-TOP TAVERN TABLE, MASSACHUSETTS, CIRCA 1730

Height 24 ¼ in. by Width 32 ¼ in. by Depth 20 ⅞ in.

$ 5,000-10,000

619

620

621

☐ 620 SOLD WITHOUT RESERVE

AFTER ALEXANDER CAMPBELL (1735 - 1835)

GEORGE WASHINGTON, ESQR., GENERAL AND COMMANDER IN CHIEF OF THE CONTINENTAL ARMY IN AMERICA.

engraving on paper
London

1775

Done from an Original, Drawn from Life by Alexr. Campbell. London: Published by C. Shepherd, 1775, matted, framed, and glazed.

$ 2,000-3,000

☐ 621 SOLD WITHOUT RESERVE

JOHANN MARTIN WILL (1727 - 1806)

CHARLES LEE, ESQR. MAJOR GENERAL OF THE CONTINENTAL-ARMY AFTER THOMLINSON

Handcolored mezzotint engraving
London

31 October 1775
21 by 32 ¼ in.

published as the Act directs by C. Shepherd, 31 October 1775; retains its period frame and wood backing; matted and glazed.

$ 1,000-1,500

☐ 622 SOLD WITHOUT RESERVE

RARE GEORGE III ENGRAVED BRASS GORGET, ENGLAND, 1760-1800

engraved with the coat-of-arms of King George III.
Height 5 ½ in.

$ 400-600

622

623

☐ 623 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 623-627)

JOHN HALL (1739 - 1797)

WILLIAM PENN'S TREATY WITH THE INDIANS AFTER BENJAMIN WEST

Engraving
London

Circa 1775
17 by 22 ½ in.

after the painting by West, circa 1775; published by John Boydell, 1775.

$ 1,000-1,500

☐ 624 SOLD WITHOUT RESERVE

QUEEN ANNE RED-PAINTED TWO-DRAWER BLANKET CHEST, NEW ENGLAND, CIRCA 1760

Height 40 ½ in. by Width 39 ½ in. by Depth 17 ¾ in.

$ 500-700

624

☐ 625 SOLD WITHOUT RESERVE

FEDERAL BLUE GREY PAINTED PINE BLANKET CHEST, NEW ENGLAND, CIRCA 1800

Height 21 ¼ in. by Width 47 by Depth 15 ¾ in.

$ 300-500

625

☐ 626 SOLD WITHOUT RESERVE

GEORGE II CARVED AND PAINTED WALNUT LOOKING GLASS, ENGLAND, 1721

crest inscribed *17 B.L. 21.*
11 by 6 ½ in.

$ 400-600

626

☐ 627 SOLD WITHOUT RESERVE

ENGLISH SCHOOL, EARLY 19TH CENTURY

TWO WORKS: COACH AND HORSES AND BLUE BRIDGE, HOME OF JOHN MORLEY OF HALSTEAD

Watercolor on paper

one dated 1787
9 by 13 ½ in. and 13 ½ by 19 ½ in.

watercolor, pen and ink on paper; inscribed on the verso, *Coach & Horses By John Edwards September 1815;* and initialed and dated *S.W. Septem. 1787.*

The watercolor of Blue Bridge includes an extensive history of Blue Bridge from the Monchensi family to John Morley affixed to the backing.

$ 2,000-3,000

627

627

628

629

630

628

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 628-632)

AMERICAN SCHOOL, 19TH CENTURY

PORTRAIT OF JONATHAN MASON, SENATOR FROM MASSACHUSETTS

oil on canvas

circa 1850
21 ½ by 18 in.

with a Washington D.C. framer's label on the back.

$ 4,000-6,000

☐ 629 SOLD WITHOUT RESERVE

EMBROIDERED AND PAINTED SILK PICTURE OF A YOUNG LADY WITH HER DOG, PROBABLY MRS. TAILER, NEW ENGLAND, CIRCA 1805

painted and embroidered on silk with silk stitches, chenille and French Knots; the painted face most likely a portrait of Mrs. Tailer; in a giltwood frame, the corners with remains of paper filigree.
13 by 9 ¼ in.

The backing has a letter dated 1805 chronicling Mrs. Tailer's demise; a photography of the embroidered picture and a hand-written 19th century family record.

$ 800-1,200

☐ 630 SOLD WITHOUT RESERVE

FEDERAL TURNED AND FIGURED CHERRYWOOD OCTAGONAL TILT-TOP CANDLESTAND, PENNSYLVANIA, CIRCA 1790

Height 27 ½ in.

$ 1,500-2,500

☐ 631 SOLD WITHOUT RESERVE

THE TEN EYCK FAMILY FEDERAL CARVED GILTWOOD LOOKING GLASS, NEW YORK, CIRCA 1805

bearing a *Ginsburg & Levy* label to the verso.
51 ¾ by 23 in.

PROVENANCE

Ten Eyck Family, Albany, New York;
Ginsburg & Levy, New York City, 1959;
Mr. and Mrs. Bertram D. Coleman, Bryn Mawr, Pennsylvania;
Christie's, New York, *The Collection of Mr. and Mrs. Bertram D. Coleman,* January 16, 1998, sale 8842, lot 264.

LITERATURE

Lita Solis-Cohen, "Living with antiques: the Bryn Mawr home of Mr. and Mrs. Bertram Dawson Coleman," *The Magazine Antiques,* vol. 89, no. 4 (April 1966), p. 576.

$ 3,000-5,000

631

☐ 632 SOLD WITHOUT RESERVE

FEDERAL INLAID AND FIGURED MAHOGANY SERPENTINE FRONT GAMES TABLE, NEW YORK, CIRCA 1805

Height 29 ½ in by Width 35 ¼ in. by Depth 18 in.

$ 600-800

632

633

634

635

☐ 633 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 633-637)

ENGLISH BRASS TEA KETTLE ON STAND, CIRCA 1750

together with an associated footed tray; (*2 pieces*).
Height over handle 8 ⅞ in.

$ 500-700

☐ 634 SOLD WITHOUT RESERVE

VERY FINE AND RARE ENGLISH ENGRAVED BRASS TEA KETTLE ON STAND, CIRCA 1750

Height over handle 12 in.

$ 3,000-5,000

☐ 635 SOLD WITHOUT RESERVE

VERY FINE AND RARE ENGLISH BRASS PEAR-FORM CREAMER, CIRCA 1740

Height 4 ⅛ in.

$ 1,000-1,500

☐ 636 SOLD WITHOUT RESERVE

VERY FINE AND RARE ENGLISH CAST AND JOINED BRASS TANKARD, CIRCA 1760

Height 8 in.

For a similar, but slightly smaller example, see: Peter, Nancy and Herbert Schiffer, *The Brass Book,* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1978), p. 384, pl. B.

$ 1,500-2,500

☐ 637 SOLD WITHOUT RESERVE

VERY FINE AND RARE ENGLISH CAST BRASS COFFEE POT, CIRCA 1770

with wood handle and finial knop, bearing three indistinct marks.
Height 9 ⅜ in.

$ 2,000-3,000

637 (MARK)

636

637

638

639

☐ 638 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 638-641)

FINE PAIR OF CAST BRASS STEEPLE-TOP ANDIRONS AND ASSOCIATED FIRE TOOLS, BARNABAS EDMONDS (1778-1872), CHARLESTOWN, MASSACHUSETTS, CIRCA 1800

stamped *B. EDMONDS ; CHARLESTOWN,* with matching tongs and shovel; together with a similar pair of andirons, attributed to Richard Wittingham (active ca. 1795-1815), New York, with an associated pair of tongs, *(7 pieces)*.
Height of Edmonds 21 in. by Width 11½ in. by Depth 23 ½ in.

For a group of andirons similar to the pair by Edmonds with steeple finials and slipper feet, see: Peter, Nancy and Herbert Schiffer, *The Brass Book,* (Exton, Pennsylvania: Schiffer Publishing Ltd., 1978), pp. 52-53.

$ 1,500-2,500

☐ 639 SOLD WITHOUT RESERVE

FINE PAIR OF CAST BRASS ANDIRONS AND ACCOMPANYING FIRE TOOLS, ATTRIBUTED TO RICHARD WITTINGHAM, NEW YORK, CIRCA 1820

the accompanying shovel and tongs with conforming finial; together with another pair of cast-brass andirons, associated tongs and a hearthstone, *(8 pieces)*.
Height 23 in. by Width 10 ¼ in. by Depth 23 in.

For a similar pair of andirons attributed to Richard Wittingham, see: Donald L. Fennimore, *Metalwork in Early America*, (Winterthur, Delaware: The Henry Francis du Pont Winterthur Museum, Inc., 1996), p. 142, no. 62.

$ 1,500-2,500

640

641

☐ 640 SOLD WITHOUT RESERVE

FINE AND RARE ENGLISH BRASS AND ENGRAVED STEEL FIRE FENDER, CIRCA 1750

Length 61 in.

For a nearly identical example that is on display in the Parlor room of the Peyton Randolph House in Colonial Williamsburg, Virginia, see *The Williamsburg Collection of Antique Furnishings,* (Williamsburg, Virginia: The Colonial Williamsburg Foundation: 1973), pg. 38.

$ 2,000-3,000

☐ 641 SOLD WITHOUT RESERVE

VERY FINE AND RARE PAIR OF ENGLISH CAST 'BELL-METAL' BRASS JAMB HOOKS, CIRCA 1800

Height 5 in. by Width 4 in. by Depth 3 ¾ in.

$ 1,500-2,500

642

☐ 642 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 642-646)

TWO CONTINENTAL BRASS AND COPPER TOBACCO BOXES, DUTCH, CIRCA 1760

the larger box is inscribed on the top and bottom, as well as the front and back sides of the case. Height of largest 1 ½ in. by Width 7 in. by Depth 1 ⅞ in.

Translation of inscriptions:
Top: "*To be strong my wife gives me seldom a drink*", Bottom: "*That is why you want to be alert that you secretly gain some affection*", Front side: "*A young man that earns his living at sea will stay more free so he does not have to fear that somebody else makes his wife with child*", Back side: "*I had a friend as my guardian but when I was looking for friendship there was nobody home nor did he appear to be my friend truly*".

$ 1,000-1,500

643

☐ 643 SOLD WITHOUT RESERVE

GROUP OF SIX CONTINENTAL ENGRAVED BRASS BOXES, 17TH/18TH CENTURIES

comprising an octagonal box dated 1614, a tea caddy and four tobacco boxes; together with an engraved tin tobacco box; (*7 pieces*).
Height of first mentioned 2 ½ in. by Width 6 ¼ in. by Depth 6 ⅛ in.

$ 1,000-1,500

644

☐ 644 SOLD WITHOUT RESERVE

GROUP OF CAST AND ROLLED BRASS ARTICLES, LIKELY ENGLISH, LATE 18TH/EARLY 19TH CENTURY

comprising two rolled and punched oval trays, a soap box and a shoe horn, together with a white metal telescoping wick (*5 pieces*).
Width of tray 7¼ by 5 ¾ in.

For a near identical shoe horn, see: Donald L. Fennimore, *Metalwork in Early American,* (Winterthur, Delaware: The Henry Francis du Pont Winterthur Museum, Inc., 1996), p. 358, cat. no. 246a.

$ 1,000-1,500

645

☐ 645 SOLD WITHOUT RESERVE

TWO BRASS DESK ARTICLES, LIKELY SPANISH AND ENGLISH, LAST QUARTER 18TH CENTURY

comprising an armorial engraved English box and a Spanish standish with pen stand, inkwell and sander.
Height of first 2 ¼ in by Width 8 ¼ in. by Depth 5 ¼ in.

$ 1,000-1,500

☐ 646 SOLD WITHOUT RESERVE

PAIR OF SOUTH STAFFORDSHIRE ENAMEL CANDLESTICKS, ENGLAND, CIRCA 1760

Height 9 ½ in.

$ 800-1,200

646

647

☐ 647 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 647-651)

ENGLISH CHIP-CARVED WALNUT SCONCE, CIRCA 1780

Height 18 in. by Width 13 ¼ in. by Depth 12 ½ in.

PROVENANCE

Edith Pitts Curtis, Virginia.

$ 800-1,200

☐ 648 SOLD WITHOUT RESERVE

TWO PAIRS OF ENGLISH BRASS CANDLESTICKS, CIRCA 1760

together with a similar candlestick.
Height of tallest 11 ½ in.

$ 2,500-3,500

648

649

☐ 649 SOLD WITHOUT RESERVE

TWO PAIRS OF ENGLISH BRASS PETAL-BASE CANDLESTICKS, CIRCA 1750

Height 9 ¼ in. and 9 ½ in.

$ 400-700

650

PAIR OF CHIPPENDALE GILTWOOD BIRD-OF-PARADISE FORM WALL BRACKETS, LAST QUARTER 18TH CENTURY

Height 15½ in. by Width 11¼ in. by Depth 7 ¾ in.

PROVENANCE

Estate of Annette M. Livie;
Sotheby's, New York, *Fine American Furniture, Folk Art, Folk Paintings and Silver,* June 21, 1989, sale 5883, lot 261.

$ 5,000-8,000

☐ 651 SOLD WITHOUT RESERVE

TWO PAIRS OF ENGLISH BRASS PETAL-BASE CANDLESTICKS, CIRCA 1750

Heights 9 ¼ in. and 9 ⅜ in.

$ 400-600

650

651

652

☐ 652 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 652-654)

GROUP OF SEVEN ENGLISH BRASS PETAL-BASE CANDLESTICKS, GEORGE GROVE AND ED DURNELL, CIRCA 1750

two examples marked by George Grove, two marked by Ed Durnell, and three unmarked examples.
Height of tallest 8 ⅛ in.

$ 2,500-3,500

653

☐ 653 SOLD WITHOUT RESERVE

GROUP OF EIGHT ENGLISH BRASS CANDLESTICKS, 18TH CENTURY

the tallest marked *Geo. Grove;* the others seemingly unmarked.
Height of tallest 11 ⅜ in.

$ 2,500-3,500

☐ 654 SOLD WITHOUT RESERVE

FEDERAL GILTWOOD GIRANDOLE LOOKING GLASS, NEW YORK, CIRCA 1815

35 by 22 in.

$ 2,000-3,000

654

Mary Brown
1783

655

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 655-660)

STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE HOUSE-FORM TEAPOT AND COVER
CIRCA 1750

set with a mask and serpent spout and a crisply molded with a two-story house on one side and a three-story house on the other.
Height: 6¼ in.; 15.9 cm

A similar teapot is illustrated by Arnold Mountford, *Staffordshire Salt-Glazed Stoneware*, pl. 91. A similar example from the Harriet Carlton Goldweitz collection was sold in these rooms, January 20, 2006, lot 66.

$ 4,000-6,000

☐ 656 SOLD WITHOUT RESERVE

RARE STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE CANDLESTICK
CIRCA 1760

The tapering stem raised on a scroll- and foliage-moulded base, the upper node applied with satyr's masks and flowerheads. Together with a drip pan. *2 pieces.*
Height: 8¼ in.; 21 cm

Another similar example, one of four, from the Collection of Thomas Greg, is illustrated in the *City Art Gallery Catalogue, The Incomparable Art, English Pottery from the Thomas Greg Collection,* cat. no. 115. Another example of similar shape and base from the Rous Lench Collection was sold at Christie's London, May 29, 1990, lot 165.

PROVENANCE

A. F. Allbrook, London, acquired on September 28, 1964

$ 3,000-5,000

☐ 657 SOLD WITHOUT RESERVE

STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE COMMEMORATIVE MUG
CIRCA 1750-60

Moulded on the front with a bust-length portrait of George II, initialed *GR,* above the inscription *GOD. SAVE. THE. KING. AND. MY. MASTER.*, all within various roundels of grotesque animals, coats-of-arms and portraits.
Height: 3¹³⁄₁₆ in.; 9.7 cm

A similar example, together with a larger mug, is illustrated in Diana Edwards and Rodney Hampson, *White Salt-glazed Stoneware of the British Isles,* p. 96, fig. 91, where the authors discuss the uncertainty of the commemoration and further state that the mug could possibly be an anti-Jacobite one, declaring loyalty to the King. Other similar examples are illustrated in Bernard Rackham and Herbert Read, *English Pottery,* pl. LXXXIX, fig. 159, and in the City Art Gallery Catalogue, *The Incomparable Art, English Pottery from the Thomas Greg Collection,* cat. no. 119. A larger, similarly-decorated example was sold in these rooms, December 9, 1986, lot 29.

$ 1,500-2,500

☐ 658 SOLD WITHOUT RESERVE

STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE PECTEN SHELL TEAPOT AND COVER
CIRCA 1750

Height: 5 ½ in.; 14 cm

$ 1,500-2,500

659

FIVE STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE SAUCEBOATS
CIRCA 1750-60

Comprising: two footed examples, each raised on three paw feet, one moulded with scrolling foliage and the other with figures adapted from William Hogarth's "A Midnight Modern Conversation"; two graduated examples moulded with dot and star diaperwork and another 'landskip' sauceboat.
Length of largest: 7⅝ in.; 19.4 cm

$ 4,000-6,000

☐ 660 SOLD WITHOUT RESERVE

THREE STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE SMALL FISH MOULDS
CIRCA 1750-60

Of various sizes, naturalistically press-molded with defined scales and fins. Together with three larger fish moulds or dishes of later date. *6 pieces.*
Length of largest:4¾ in.; 12 cm

$ 800-1,200

657 DETAIL

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☐ 661 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 661-664)

THREE STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE CHARGERS CIRCA 1750-70

Comprising: a large plate with diaper and trellis patterns, 14-inch diameter; an octagonal charger moulded on the rim with four flowering branches, 17-inch wide; and a circular charger with a gadroon-edged hexafoil rim, 17½ inch diameter.

$ 1,000-1,500

☐ 662 SOLD WITHOUT RESERVE

STAFFORDSHIRE WHITE-SALT GLAZED STONEWARE CORNUCOPIA WALL POCKET CIRCA 1750-55

Moulded on the front with a bust-length portrait of 'Plenty' holding a flower-filled cornucopia in one hand and bouquet in the other.
Length: 12 in.; 30.5 cm

Similar wall pockets are illustrated in Arnold Mountford, *Staffordshire Salt-glazed Stoneware*, pl. 156, and in Diana Edwards and Rodney Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 147, fig. 123.

$ 1,000-1,500

☐ 663 SOLD WITHOUT RESERVE

TWO STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE MASK-MOULDED WALL POCKETS CIRCA 1760

Each crisply moulded with a satyr's mask below a shell-moulded rim.
Lengths: 6 and 7¾ in.; 15.2 and 19.7 cm

Similar examples, but with scalloped or flat rims, are illustrated in Arnold R. Mountford, *The Illustrated Guide to Staffordshire Salt-glazed Stoneware,* figs. 153 and 154. Examples with the shell-moulded rims appear to be rarely found.

$ 1,500-2,500

☐ 664 SOLD WITHOUT RESERVE

STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE MASK-MOULDED WALL POCKET CIRCA 1760-65

Press-moulded with a female head emerging from foliage.
Length:10 in.; 25.4 cm

A similar example with a longer foliate scroll at the lower end is illustrated in Arnold R. Mountford, *The Illustrated Guide to Staffordshire Salt-Glazed Stoneware,* p. 155 (right). David Barker and Pat Halfpenny also illustrate in *Unearthing Staffordshire,* p. 64, cat. no. 45, a white salt-glazed stoneware block mould of this form together with a cream-colored earthenware example and three shards recovered from the excavations at Fenton Vivian, the site of Thomas Whieldon's pottery. Barker and Halfpenny "tentatively" attribute the colored earthenware example to Thomas Whieldon; but do not attribute the saltglaze block mould to a particular pottery.

$ 1,000-1,500

663

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☐ 665 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 665-668)

STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE 'KING OF PRUSSIA' PLATE
CIRCA 1750-60

Moulded with panels of star trelliswork superimposed with a Prussian eagle, a bust-length portrait of Frederick the Great and a cluster of trophies alternating with inscriptions: SUCCESS TO THE / KING OF PRUSSIA / AND HIS FORCES.
Diameter: 9½ in.; 24 cm

A similar 'King of Prussia' plate is illustrated in Janine E. Skerry and Suzanne Findlen Hood, *Salt-glazed Stoneware in Early America,* p. 234 (top right), shards matching which were excavated in Williamsburg, Virginia.

$ 700-1,000

667

☐ 666 SOLD WITHOUT RESERVE

AN ASSEMBLED GROUP OF TWELVE STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE PLATES AND DISHES
CIRCA 1760

Comprising: a deep dish, a shallow dish, six plates and a soup plate with scalloped edges and two plates with round edges, each with a border moulded with a star and dot diaperwork alternating with basketwork within foliate panels and a scallop-edged plate with a border moulded with trailing flowering branches. *12 pieces.*

Three shards from plate rims, similarly moulded with basketwork and mosaic motifs, are illustrated in Diana Edwards and Rodney Hampson*, White Salt-glazed Stoneware of the British Isles,* p. 188, fig. 150, and were excavated at the William Bourne site, Burslem in 1974. The authors further discuss on p. 192, that according to the 1740 and 1768 maps of Burslem, the two possible occupants for this site were John Heath and William Burn.

$ 1,200-1,800

☐ 667 SOLD WITHOUT RESERVE

GROUP OF STAFFORDSHIRE WHITE SALT-GLAZED STONEWARES CIRCA 1750

Comprising: a tea canister moulded with geometric motifs, a cup and saucer moulded with panels of exotic animals and vegetation and another saucer moulded with shell devices. *4 pieces.*

$ 500-700

☐ 668 SOLD WITHOUT RESERVE

THIRTEEN ENGLISH WHITE SALT-GLAZED STONEWARE RETICULATED PLATES CIRCA 1755-60

Each press-moulded in the center with herringbone basketwork or squares of dot and and star diaperwork beneath a border of foliate-scroll-edged cartouches, comprising: a 10 1/4-inch plate, three 9-inch plates, three 8 1/4-inch plates, two 7 3/4-inch plates and four 7 5/8-inch plates.

$ 1,500-2,500

668

669

☐ 669 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 669-673)

STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE MINIATURE PART TEA AND COFFEE SERVICE CIRCA 1750-70

Comprising: a globular teapot and cover, a coffee pot and cover, and a sugar bowl and cover. Together with an English white salt-glazed stoneware creamer. *7 pieces.*

$ 500-700

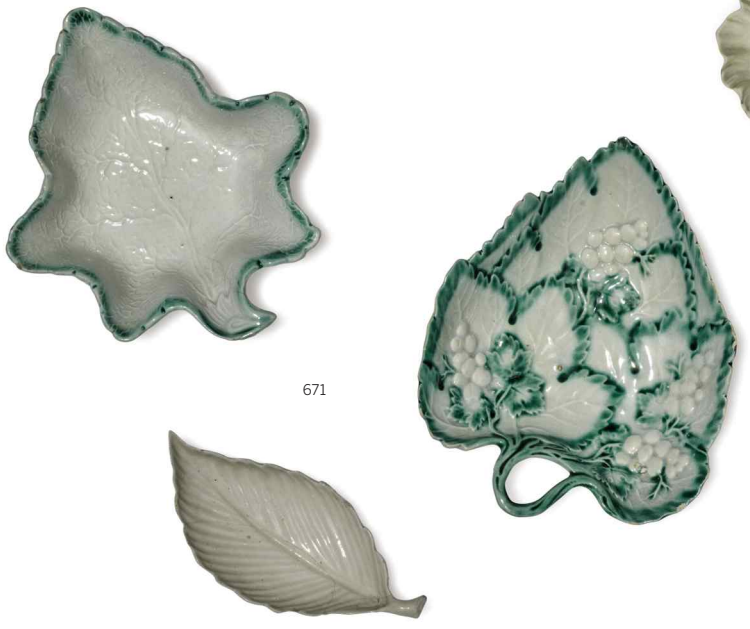
670

☐ 670 SOLD WITHOUT RESERVE

PAIR OF STAFFORDSHIRE PEARLWARE LEAF-SHAPED SMALL DISHES CIRCA 1810

Together with a white small salt-glazed stoneware footed leaf dish, circa 1760. *3 pieces.*
Length of largest: 5⅝ in.; 14.3 cm

$ 300-500



671

☐ 671 SOLD WITHOUT RESERVE

FIVE ENGLISH CREAMWARE LEAF-SHAPED DISHES CIRCA 1760

Comprising: three graduated dishes moulded with branches of currants and veined leaves and a pair of small dishes, each with a ruffled rim edge. *5 pieces.*
Length of largest: 7⅞ in.; 20 cm

$ 1,500-2,500

672

673

☐ 672 SOLD WITHOUT RESERVE

STAFFORDSHIRE ENAMELLED SALT-GLAZED STONEWARE COFFEE POT AND COVER
CIRCA 1765

The pear-shaped body painted with leafy flower sprays and scattered cherries.
Height: 8⅝ in.; 21.9 cm

$ 1,000-1,500

☐ 673 SOLD WITHOUT RESERVE

STAFFORDSHIRE ENAMELLED SALT-GLAZED STONEWARE COFFEE POT AND COVER
CIRCA 1765

The pear-shaped body painted with a floral bouquet and scattered sprigs, the foliate-moulded spout and cover with further sprigs.
Height: 8⅜ in.; 21.3 cm

PROVENANCE

Sotheby's London, February 21, 1989, lot 335
The Collection of Bernard and Judith Newman, sold, Sotheby's New York, January 20, 2005, lot 268

$ 1,000-1,500

674, DETAILS OF SIDE PANELS

☐ 674 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 674-675)

STAFFORDSHIRE ENAMELLED SALT-GLAZED STONEWARE LARGE TEA CADDY CIRCA 1750-60

Moulded on the front and reverse with shell and diaperwork devices, the sides painted with Chinoiserie figures.
Height: 6⅞ in.; 17.5 cm

$ 1,500-2,500

☐ 675 SOLD WITHOUT RESERVE

AN ASSEMBLED GROUP OF ENGLISH AND DUTCH TIN-GLAZED EARTHENWARE TILES MOSTLY 18TH CENTURY

Including: polychrome and blue and white examples depicting landscapes, figures, floral arrangements or animals. Together with three printed examples. *93 pieces.*

$ 5,000-7,000

674

OPPOSITE: 675

LUKAS.

676

☐ 676 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 676-679)

ENGLISH DELFTWARE BLUE AND WHITE PUNCH BOWL CIRCA 1770-85

Painted on the front with Chinese pavilions in a landscape and the reverse with a rocky view, the interior similarly painted with a building in landscape and a hot air balloon within a double-lined band beneath the rim decorated with diaperwork and blue dots.
Diameter: 10¼ in.; 26 cm

A blue and white bowl of the same shape and of similar decoration is illustrated in Michael Archer, *Delftware, the Tin-glazed Earthenware of the British Isles,* p. 311, cat. no. F. 46, where the author attributes it to London.

$ 100-200

☐ 677 SOLD WITHOUT RESERVE

TWO ENGLISH DELFTWARE BLUE AND WHITE FLOWER BRICKS MID-18TH CENTURY

The larger example painted on both sides with birds amongst flowering branches and the other with flowers.
Lengths: 6⅛ in. and 4⅞ in.; 15.6 and 12.4 cm

$ 800-1,200

677

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678

☐ 678 SOLD WITHOUT RESERVE

TWO DELFTWARE BLUE AND WHITE MARRIAGE PLATES 1689 AND 1692

Dutch or English, each painted at the top of the rim or in the center with a cartouche formed by griffins, a coronet and a grotesque head issuing tasselled swags and enclosing the inscriptions *DRF / 1689* or *WWS / 1692*.
Diameters: 9⅞ in.; 25 cm

$ 1,000-1,500

☐ 679 SOLD WITHOUT RESERVE

DUTCH DELFT BLUE AND WHITE MARRIAGE CHARGER LAST QUARTER 17TH CENTURY

Painted at the rim with the initials *DII* within a scrolled cartouche flanked by griffins.
Diameter: 15½ in.; 39.4 cm

PROVENANCE

Charles J. Lomax Collection, bearing label

$ 1,500-2,500

680

☐ 680 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 680-683)

TWO ENGLISH DELFTWARE POLYCHROME PLATES CIRCA 1740-70

Comprising: a plate painted in the 'Fazakerly' palette with flowers within a fenced garden and a Bristol plate painted with a peacock.
Diameters: 9⅛ in. and 8⅞ in.; 23.2 cm and 22.5 cm

$ 800-1,200

☐ 681 SOLD WITHOUT RESERVE

PAIR OF CANTAGALLI DELFT-STYLE BLUE AND WHITE CANDLESTICKS 19TH CENTURY

Each decorated in the center with a pseudo coat-of-arms, *cockerel marks in underglaze-blue.*
Heights: 6¼ in.; 15.9 cm

$ 200-300

681

682

☐ 682 SOLD WITHOUT RESERVE

DUTCH DELFT POLYCHROME FORK HANDLE AND KNIFE HANDLE 18TH CENTURY

Each of pistol shape and painted with perched birds, the silver mounted handles with a steel blade or two-tined fork, the blade bearing cutler's marks. Together with a leather fitted case. *3 pieces.*
Length of knife overall: 8 in.; 20.3 cm

$ 100-200

☐ 683 SOLD WITHOUT RESERVE

GROUP OF ENGLISH AND DUTCH DELFTWARE PLATES CIRCA 1760-80

Comprising: a dated Bristol plate painted with a Chinaman and two oxen within a landscape and inscribed on the back *EMB 1760*; four Dutch delft blue and white plates, each painted with two seated Chinamen in a fenced garden; two Dutch delft polychrome plates painted with birds and flowers and a Dutch delft blue and white plate painted with a grape vine. *8 pieces.*

An example similar to the Bristol plate, from the Victoria and Albert Museum, is illustrated in F. H. Garner and Michael Archer, *English Delftware,* cat. no. 95B, where the authors attribute the initials to Michael and Betty Edkins. Another similar example is illustrated in Louis L. Lipski and Michael Archer, *Dated English Delftware,* p. 136, cat no. 604, where the authors dispute the attribution to Edkins, stating that it would be improbable for Michael Edkins to refer to his wife, Elizabeth, as Betty, when decorating the plate.

$ 1,000-1,500

683

684

☐ 684 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 684-687)

TWO STAFFORSHIRE SALT-GLAZED STONEWARE FIGURES OF LADIES CIRCA 1740-50

Together with an English creamware small figure of a reclining sheep. *3 pieces.*
Heights: 3⅞ and 4¼ in.; 9.8 and 10.9 cm

A similar white salt-glazed figure of a woman is illustrated in Arnold R. Mountford, *The Illustrated Guide to Staffordshire Salt-glazed Stoneware,* fig. 217, where the author notes that another figure from the same mould is in the Victoria and Albert Museum.

$ 3,000-5,000

☐ 685 SOLD WITHOUT RESERVE

PAIR OF STAFFORDSHIRE LEAD-GLAZED CREAM-COLORED EARTHENWARE FIGURES OF A SHEPHERD AND SHEPHERDESS CIRCA 1780-1800

Each modelled standing on a circular mound base.
Heights: 9¼ in. and 9¾ in.; 23.5 cm and 24.8 cm

A similar colored earthenware figure of a shepherd and a similar pair with the shepherdess are illustrated in Pat Halfpenny, *English Earthenware Figures 1740-1840,* p. 61, pl. 9 (upper left) and p.73, pl. 15, respectively.

$ 1,000-1,500

☐ 686 SOLD WITHOUT RESERVE

STAFFORDSHIRE LEAD-GLAZED CREAM-COLORED EARTHENWARE THEATRICAL FIGURE OF A MAN CIRCA 1760 OR LATER

Modeled standing, wearing a cloak.
Height: 7in.; 17.8 cm

$ 1,000-1,500

☐ 687 SOLD WITHOUT RESERVE

TWO CONTINENTAL WHITE TIN-GLAZED EARTHENWARE FIGURES OF CHINESE LADIES MID-18TH CENTURY

Possibly Italian, each modelled standing on a circular base.
Heights: 8 in.; 20.3 cm

$ 800-1,200

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☐ 688 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 688-692)

ENGLISH PRATT-TYPE PEARLWARE FIGURE OF A HORSE CIRCA 1800-10

Modeled standing on a canted rectangular base.
Height: 6¼ in.; 15.9 cm

A similar horse is illustrated in John and Griselda Lewis, *Pratt Ware, English and Scottish relief decorated and underglaze colored earthenware, 1780-1840* , p. 277, fig. 64 (center).

$ 1,500-2,500

☐ 689 SOLD WITHOUT RESERVE

ENGLISH CREAMWARE LARGE MUG CIRCA 1775-80

Probably Leeds, painted with a gentleman fishing by a riverbank in a rural landscape, affixed with a loop handle.
Height: 6 in.; 15.2 cm

PROVENANCE

Collection of Donald C. Towner, Esq., sold, Sotheby & Co New York, February 13, 1968, lot 153

$ 600-800

☐ 690 SOLD WITHOUT RESERVE

ENGLISH CREAMWARE LARGE MUG 1781

Painted with a cottage scene depicting a milkmaid milking a cow and another figure near a river below a bridge, all above the inscription *Mary Brown / 1781* between beaded borders, affixed with an entwined strap handle.
Height: 5⅞ in.; 15 cm

PROVENANCE

Sotheby & Co London, April 14, 1966, lot 188

$ 700-1,000

☐ 691 SOLD WITHOUT RESERVE

ENGLISH CREAMWARE CYLINDRICAL TEAPOT AND COVER CIRCA 1765-75

Painted on the front with a lady standing near a tree and a distant cottage and on the reverse with an elaborate building in landscape, all between the gadrooned and beaded borders.
Height: 5³⁄₁₆ in.; 13.2 cm

$ 1,000-1,500

☐ 692 SOLD WITHOUT RESERVE

ENGLISH CREAMWARE GLOBULAR TEAPOT AND COVER CIRCA 1770-80

Painted on the front and reverse with leafy clusters of cherries.
Height: 6 in.; 15.2 cm

PROVENANCE

Christie's London, March 6, 1967, lot 160

A teapot of the same form, painted with flower sprays in a similar manner, is illustrated in Peter Walton, *Creamware and other English Pottery at Temple Newsam House Leeds,* p. 178, cat. no. 722, where it is described as having a greenish yellow glaze similar to the present example and is attributed to Cockpit Hill, Derby. Another similar teapot painted with cherries and attributed to Cockpit Hill was sold at Sotheby's London, February 21, 1989, lot 360.

$ 700-1,000

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☐ 693 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 693-695)

STAFFORDSHIRE LEAD-GLAZED CREAM-COLORED EARTHENWARE FIGURE OF A CAT CIRCA 1760-65

Together with another pottery figure of a cat, unusually incised with a leaf motif on the front, 18th / early 19th century. *2 pieces.*
Height: 7⅜ in.; 21.3 cm

$ 1,000-1,500

☐ 694 SOLD WITHOUT RESERVE

GROUP OF STAFFORDSHIRE LEAD-GLAZED CREAM-COLORED EARTHENWARE TABLEWARES CIRCA 1765

Comprising: an octagonal plate with a milled edge; a dinner plate and two dessert plates, each with a gadrooned rim edge; a small coffee pot and cover and a coffee cup. *7 pieces.*

$ 1,000-1,500

☐ 695 SOLD WITHOUT RESERVE

ASSEMBLED GROUP OF ENGLISH GREEN-GLAZED EARTHENWARES CIRCA 1770-1850

Comprising: a Staffordshire footed tazza moulded with basketwork and foliate scrolls; a Staffordshire plate moulded on the border with meandering leaves and melons; twelve Wedgwood dessert plates and a footed dish, decorated in relief with a large leaf; two Enoch Wood oval dishes; five dessert plates moulded with overlapping leaves, eight plates moulded with grapes and leaves design and four plates moulded with a large leafy floral arrangement, *the Wedgwood pieces impressed WEDGWOOD, some further impressed ETRURIA ENGLAND, the Wood pottery dishes indisctinctly impressed WOOD. 34 pieces.*

$ 1,200-1,500

695

696

☐ 696 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 696-699)

ENOCH WOOD CREAMWARE MONOGRAMMED BASKET AND STAND CIRCA 1790-1800

The open basket formed of staves bound in rose 'reeds' and printed in the center with the monogram *JAF* (?) within a laurel wreath, *the stand impressed E. WOOD.*
Length of stand: 10¾ in.; 27.3 cm

PROVENANCE

A. F. Allbrook, London, acquired on April 18, 1966

$ 500-700

☐ 697 SOLD WITHOUT RESERVE

FOUR LEEDS CREAMWARE RETICULATED CANDLESTICKS 20TH CENTURY

Each moulded as a column with a balustrade around the nozzle, *impressed LEEDS POTTERY*.
Heights: 10⅛ in.; 25.7 cm

$ 500-700

697

698

☐ 698 SOLD WITHOUT RESERVE

ENGLISH CREAMWARE BUTTER TUB, COVER AND FIXED STAND AND A SMALL PLATE
CIRCA 1770

The butter tub and cover, *probably Leeds,* with feather-moulded rims; the plate with a border reticulated with foliate devices.
Length of stand: 8 in.; 20.3 cm

A similar butter tub, attributed to Leeds, was sold at Sotheby's London, June 3, 1980, lot 52.

$ 300-500

699

☐ 699 SOLD WITHOUT RESERVE

ENGLISH CREAMWARE THREE-TIER SWEETMEAT STAND
CIRCA 1790-1800

Possibly Leeds, the domed and reticulated base surmounted with groups of four shells and a tulip at the top.
Height: 14 in.; 35.6 cm

A similar two-tier example from the Sampson Collection of Leeds Creamware was sold at Christie's London, March 6, 1967, lot 51.

$ 2,000-3,000

700

☐ 700 SOLD WITHOUT RESERVE

PROPERTY FROM THE ESTATES OF PRICE AND ISOBEL H. GLOVER (LOTS 700-704)

ENGLISH CREAMWARE MINIATURE PART TEA SERVICE LAST QUARTER 18TH CENTURY

Comprising: a teapot, cover and stand, a jug, five teabowls and saucers and a plate with a feather-moulded rim. *15 pieces.*

$ 400-600

☐ 701 SOLD WITHOUT RESERVE

CHARLES MEIGH POTTERY PART DESSERT SERVICE CIRCA 1851-61

Each piece printed and painted with trailing flowers beneath borders moulded with foliate scrolls, comprising: a compote, two twin-handled dishes and twelve dessert plates, *impressed Porcelain Opaque. C.M, painted pattern number 1247. 15 pieces.*

$ 500-700

701

☐ 702 SOLD WITHOUT RESERVE

PAIR OF CANTON ENAMEL LOBED BOWLS QING DYNASTY, 18TH CENTURY

Each of quadrilobed form, the exterior painted with pheasants in landscape, the interior painted in the center with stylized flowers, fruit and bats in blue enamel on a yellow ground, the base with *manyan yongzhi* mark.
Width: 8¼ in.; 21 cm.

$ 1,000-1,500

702

☐ 703 SOLD WITHOUT RESERVE

CANTON ENAMEL TEA KETTLE, COVER, STAND AND BURNER QING DYNASTY, 18TH CENTURY

Finely painted with flowers and fruit.
Height overall: 12½ in.; 31.8 cm

$ 3,000-5,000

703

☐ 704 SOLD WITHOUT RESERVE

GROUP OF CANTON ENAMEL WARES QING DYNASTY, 18TH CENTURY / 19TH CENTURY

Comprising: a nine-piece sweetmeat set fitted in a painted wood tray, and a bowl, each painted with figures in landscape; a charger painted with boys on a garden terrace; a small rectangular tray painted with European ladies; and a small dish painted with a battle scene, the base with *shangxin* mark. *14 pieces.*
Diameter of sweetmeat tray: 18⅝ in.; 47.6 cm

$ 2,000-3,000

END OF SESSION THREE

704

NEW YORK SILVER
THEN AND NOW

ON VIEW AT THE MUSEUM OF THE CITY OF NEW YORK

Preston Jones
Agave Pitcher, 2017
Silver, forged, raised, repousséd and chased
Courtesy of the artist and the Museum of the City of New York, photograph by Paul Grossmann

New York Silver, Then and Now is made possible in part by the John P. Strang Trust, the Roy J. Zuckerberg Family Foundation, and other generous donors.
This project is supported in part by an award from the National Endowment for the Arts.

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MCNY.ORG

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Sotheby's EST. 1744

Collectors gather here.

FERDINAND V. HAYDEN & THOMAS MORAN
The Yellowstone National Park, and the Mountain Ranges of Portions of Idaho, Nevada, Colorado and Utah.
Boston: L. Prang and Company, 1876
Estimate $250,000–350,000

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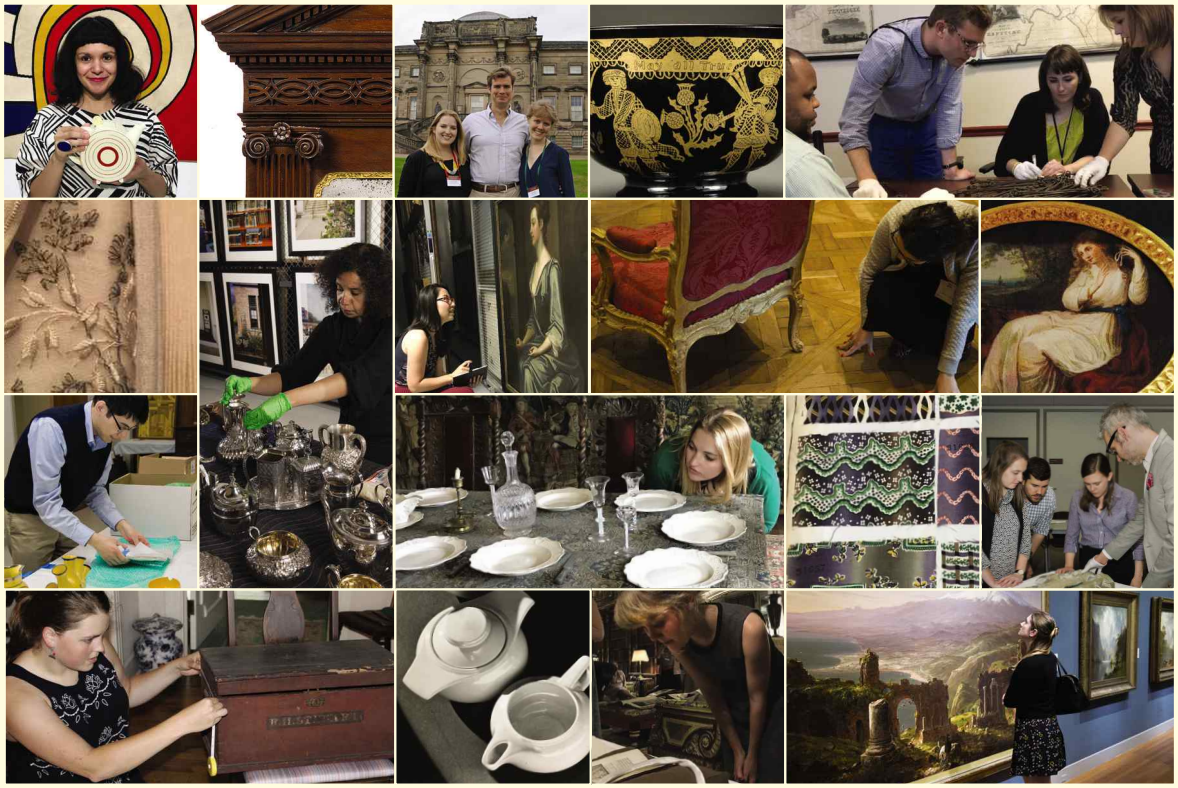

Classical American Homes Preservation Trust

and

The Decorative Arts Trust

present the 2nd Annual

Emerging Scholars Colloquium

Sunday, January 21, 2018

9 am – 12 pm

George F. Baker House

69 East 93rd Street, New York City

Classical American Homes Preservation Trust, in conjunction with the Decorative Arts Trust, is pleased to offer our second annual Colloquium for students and young professionals in the decorative arts field. Join us for a morning speaker series on new research by young scholars! This event is sponsored in part by the Wunsch Americana Foundation and is a benefit for the Decorative Arts Trust's Emerging Scholars Program.

Register by January 14 | www.decorativeartstrust.org/emerging-scholars-colloquium-2018

Founded in 1993 by Richard H. Jenrette, Classical American Homes Preservation Trust is a non-profit organization dedicated to the preservation of a collection of classical American historic homes with fine and decorative arts of the first half of the 19th century, along with their surrounding landscapes and scenic trails.

The mission of The Decorative Arts Trust, a non-profit organization, is to promote and foster the appreciation and study of the decorative arts. We achieve our mission through educational programming, collaborations with museum and preservation organizations, and support for graduate students and young professionals.

Sotheby's EST. 1744

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number N09805 | **Sale Title** IMPORTANT AMERICANA | **Sale Date** 18-21 JANUARY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (Telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	**MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID** (EXCLUDING PREMIUM AND TAX)
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
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We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

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POSTAL CODE COUNTRY

❑ I will collect in person

❑ I authorize you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE PRINT NAME DATE

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

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In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US$10,000.

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We reserve the right to seek identification of the source of funds received.

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- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

☐ Reserves
Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♧ Premium Lot
In order to bid on "Premium Lots" (♧ in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US $10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services
Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that thework is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

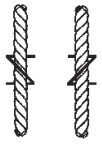
GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

a Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after desciptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:
H - Horizontal
V - Vertical
S - Clockwise direction of spin
Z - Counter-clockwise direction of spin
Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

IMPORTANT NOTICES

Important Notice to Prospective Carpet Purchasers Please note that a license may be required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. Please check with the Carpet department if you are uncertain as to whether a lot is subject to this restriction or if you need assistance.

Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Carpet department at + 1 212 606 7996.

Important Notice for Furniture
As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

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The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

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INCLUDING PROPERTY FROM THE DUDLEY AND CONSTANCE GODFREY FOUNDATION AND THE COLLECTION OF BOBBI AND RALPH TERKOWITZ

VOLUME II

NEW YORK 18–21 JANUARY 2018

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IMPORTANT AMERICANA

INCLUDING PROPERTY FROM THE DUDLEY AND CONSTANCE GODFREY FOUNDATION AND THE COLLECTION OF BOBBI AND RALPH TERKOWITZ

VOLUME II

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IMPORTANT AMERICANA

VOLUME II

AUCTION IN NEW YORK
18-21 JANUARY 2018
SALE N09805

THURSDAY 18 JANUARY
SESSION ONE: 10:00 AM
SESSION TWO: 2:00 PM

FRIDAY 19 JANUARY
SESSION THREE: 2:00 PM

SATURDAY 20 JANUARY
SESSION FOUR: 10:00 AM
SESSION FIVE: 2:00 PM

SUNDAY 21 JANUARY
SESSION SIX: 10:00 AM
SESSION SEVEN: 2:00 PM

EXHIBITION

Wednesday 10 January
10 am-5 pm

Thursday 11 January
10 am-5 pm

Friday 12 January
10 am-5 pm

Saturday 13 January
10 am-5 pm

Sunday 14 January
1 pm-5 pm

Monday 15 January
10 am-5 pm

Tuesday 16 January
10 am-5 pm

Wednesday 17 January
10 am-5 pm

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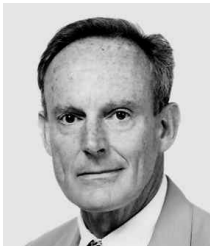

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SESSION FOUR

NEW YORK
SATURDAY
20 JANUARY 2018
10 AM

LOTS 710-873

710

710

PROPERTY OF VARIOUS OWNERS (LOTS 710-713)

PILGRIM CENTURY RED-PAINTED MAPLE AND ASH CROSS-BASE CANDLESTAND, NEW ENGLAND, CIRCA 1720

Height 23 ½ in. by Width 15 in. by Depth 14 ¾ in.

$ 4,000-6,000

711

711

VERY FINE AND RARE GERMAN ENGRAVED PEWTER FLAGON, DATED 1649

Height 21 ½ in.

PROVENANCE

Sotheby's, New York, *Decorative Works of Art,* September 12, 2001, sale, 7691, lot 623.

$ 500-700

712

RARE ENGLISH DELFTWARE POLYCHROME ‘ADAM AND EVE’ CHARGER CIRCA 1690-1710

Painted with the ill-fated couple flanking a tree coiled by a serpent, within a blue dash border. Diameter: 13 in.; 33 cm

There appear to be no other recorded examples with Adam placed to the right and Eve placed to the left flanking the tree, a reverse of their usual placings.

$ 4,000-6,000

712

713

RARE WILLIAM AND MARY GUMWOOD FOUR-DRAWER KAST, LONG ISLAND, NEW YORK, CIRCA 1750

Height 79 ¼ in. by Width 65 ¼ in. by Depth 20 ½ in.

PROVENANCE

Bedford Antiques, Bedford Village, New York; M.A.R. Cartoun, Scarsdale, New York.

$ 5,000-7,000

713

714

714

PROPERTY OF VARIOUS OWNERS (LOTS 714-718

A LARGE BLUE AND WHITE KRAAK CHARGER
MING DYNASTY, WANLI PERIOD

Painted in the center with a mythical beast in landscape and rockwork, the barbed rim with eight alternating panels of peaches and auspicious emblems.
Diameter: 19 ⅝ in.; 49.8 cm

PROVENANCE

The collection of Arne Schlesch, Sotheby's New York, April 5, 2000, lot 40

$ 800-1,200

715

715

GERMAN FAYENCE BLUE AND WHITE TWO-HANDLED BOWL AND COVER
FIRST HALF 18TH CENTURY

Painted with alternating Chinoiserie and floral panels.
Length across handles: 11 in.; 28 cm

PROVENANCE

Collection of Lord Leighton of Stretton, reputedly sold at Christie's, Manson & Woods, July, 8th, 1896, bearing label

$ 300-500

716

DUTCH DELFT BLUE AND WHITE CHARGER
1769

Painted in the center with two carpenters at work, within a meandering floral border, inscribed and dated *17 í : F 69*.
Diameter: 12½ in.; 30.5 cm

$ 1,500-2,500

717

PAIR OF LARGE DUTCH OR GERMAN FAYENCE BLUE AND WHITE CHINOISERIE CHARGERS SECOND QUARTER 18TH CENTURY

Painted in the center with three Chinese figures in a fenced garden, the borders decorated with a rocky landscape. Together with a Dutch delft blue and white Wanli-style charger. *3 pieces.*
Diameters: 15¾ in.; 40 cm

PROVENANCE

Sotheby's New York, September 17, 2001, lot 629

$ 300-500

718

DUTCH DELFT BLUE AND WHITE CHARGER
1764

Painted in the center with a scene depicting five coopers and their apprentice making barrels before a blazing fire within a border decorated with shell and foliage motifs, inscribed and dated on the back *MDK / 17: 64.*
Diameter: 13⅝ in.; 34.6 cm

A similar Dutch delft charger, from Dr. and Mrs. Warren Baker's collection, was sold at Sotheby Parke Bernet, March 20, 1982, lot 22.

$ 1,500-2,500

719

PROPERTY OF A GENTLEMAN

AMERICAN SCHOOL, 17TH CENTURY

PORTRAIT OF A YOUNG GIRL WITH PARROT AND CHERRIES

oil on canvas
Boston, Massachusetts

1694
32 by 25 in.

inscribed on canvas *Æ TaT 2 Aº 1694.*

See Jonathan L. Fairbanks, "Portrait Painting in Seventeenth-Century Boston: Its History, Methods and Materials," *New England Begins: The Seventeenth Century*, (Boston: Museum of Fine Arts, 1982), pp. 415-79 for a detailed analysis of related paintings.

$ 20,000-30,000

719

720

720

PROPERTY FROM THE COLLECTION OF RONNIE NEWMAN (LOTS 720-721)

VERY FINE AND RARE WILLIAM AND MARY BROWN-PAINTED AND TURNED MAPLE SLAT-BACK ARMCHAIR, WESTERN NEW JERSEY, CIRCA 1750

appears to retain a rich, historic, possibly original surface.
Height 45 ⅜ in.

$ 3,000-5,000

721

EXCEPTIONAL PILGRIM CENTURY BROWN-PAINTED TURNED MAPLE SPINDLE-BACK ARMCHAIR, NEW YORK OR WESTERN CONNECTICUT, CIRCA 1685

Retains a rich dark historic surface; splint seat possibly original; *feet reduced in height.*
Height 41 ⅜ in.

PROVENANCE

Israel Sack, Inc., New York.

LITERATURE

American Antiques from Israel Sack Collection, vol 2. (Washington, DC: Highland House Publishers, Inc., 1976), p. 367, no. 918.

This armchair is one of the very few surviving seventeenth century spindle-back armchairs made in or near New York City. Traits associating this chair to New York are its underarm turnings and compressed ball turnings on its front posts. These ball turnings relate directly to those found on other contemporaneous Hudson River Valley chairs (see Erik Kyle Gronning, "Early New York Turned Chairs: A Stoelendraaier's Conceit," *American Furniture 2001*, ed. Luke Beckerdite, (Milwaukee, Chipstone Foundation, 2001), pp. 88-119).

$ 20,000-30,000

721

722 (ALTERNATE VIEW)

722

PROPERTY FROM THE COLLECTION OF RONNIE NEWMAN

EXCEPTIONAL WILLIAM AND MARY RED-PAINTED FIGURED MAPLE SHOE-FOOT HUTCH TABLE, NEW YORK, CIRCA 1720

appears to retain its original red wash paint.
Height 28 ½ in. by Width 46 in. by Depth 33 ¼ in.

PROVENANCE

Bill Samaha, Milan, Ohio.

This spectacular hutch table is likely the earliest surviving example of its form from the Hudson River Valley. This table exhibits the use of rivets to secure the cleats to the top. As Peter Kenny noted in "Flat Gates, Draw Bars, Twists, and Urns: New York's Distinctive, Early Baroque Oval Tables with Falling Leaves" in *American Furniture 1994*, ed. Luke Beckerdte, (Madison, WI: Chipstone Foundation, 1994), p. 128 a number of early New York drawbar and gateleg tables had riveted hinges. The cross brace in the base relates directly to other Hudson River Valley tables with similar construction (see Joseph T. Butler, *Sleepy Hollow Restorations: A Cross-Section of the Collection*, (Tarrytown, NY: Sleepy Hallow Press, 1983), p. 66, no. 67).

$ 15,000-25,000

722

723

PROPERTY OF DOROTHY A. MERRIAM

THE IMPORTANT MANSFIELD-MERRIAM FAMILY PILGRIM CENTURY BLACK-PAINTED CARVED AND JOINED OAK WAINSCOT ARMCHAIR, NEW HAVEN COLONY, PROBABLY NEW HAVEN, CONNECTICUT, CIRCA 1640-1660

appears to retain its original surface under a later 19th century black paint.
Height 43¼in. by Width 24 in. by Depth 20 in.; Seat Height 19 in.

PROVENANCE

Richard Mansfield (1611-1655), New Haven, Connecticut;
Major Moses Mansfield (1640-1703), New Haven, Connecticut;
Captain Moses Mansfield (1674-1740), New Haven, Connecticut;
Samuel Mansfield (1717-1775), New Haven, Connecticut;
William Merriam (1700-1751), Meriden, Connecticut;
William Merriam (1728-1791), Meriden, Connecticut;
Asaph Merriam (1757-1837), Meriden, Connecticut;
Noah Merriam(1791-1862), Meriden, Connecticut;;
Charles Neale Merriam, Sr., West Haven, Connecticut;
Charles Neale Merriam, Jr. (1929-2001), West Haven, Connecticut
thence by descent.

EXHIBITED

Meriden, Connecticut, Parish House of St. Andrews Church, *Loan Exhibition*, June 10-16, 1906;
New Haven, Connecticut, New Haven Colony Historical Society, *Furniture of the New Haven Colony: The Seventeenth-Century Style*, (New Haven, CT: The New Haven Colony Historical Society, April 1973.

LITERATURE

Centennial of Meriden June 10-16, 1906, (Meriden, CT: Journal Publishing Co., 1906), p. 355-6 mentioned;
Luke Vincent Lockwood, *Colonial Furniture in America, Vol. II*, (New York, Chalres Scribner's Sons, 1927), p. 23, fig. 435-6;
Patricia E. Kane, *Furniture of the New Haven Colony: The Seventeenth-Century Style*, (New Haven, CT: The new Haven Colony Historical Society, 1973), pp. 22-3, pl. VII;
Patricia E. Kane, "New Haven colony furniture: the seventeenth-century style," *Magazine Antiques*, (May 1973),p. 961, pl. V.

This sale offers a unique opportunity to purchase one of the earliest and most important Wainscot chairs to ever come on the market. Armchairs of this form were owned primarily by male landed gentry and would have been prominently displayed in the main room of the house.[1] This example was made in New Haven, Connecticut during the mid-seventeenth and likely originally owned by Richard Mansfield (1611-1655), one of the first settlers of New Haven. It descended through successive generations of his family and the Merriam family of Meriden for over three hundred and sixty-five years until the present time. It was exhibited during Merriam family ownership at a loan exhibition celebrating the Centennial for Meriden in 1906. It was also included in the seminal exhibition on furniture made in New Haven during the seventeenth century held at the New Haven Colony Historical Society in 1973. This armchair has survived in remarkable condition and retains all of its multiple layers of original surface. According to a recent scientific surface analysis conducted on the chair, the earliest paint applied at the beginning of the eighteenth century was a pale Prussian blue pigment that was dispersed in white lead bound in oil. This blue painted surface is extant under at least nine other surface coatings, some pigmented.[2]

Richard Mansfield (1611-1655) was born in Exeter, Devon, England in 1611 and had emigrated to the New Haven Colony by 1639, when he is recorded as purchasing several pieces of land there. In 1641, he established a large farm and built a dwelling house called "East Farms" on the North Haven road where he lived until his death in 1655. This chair likely descended to his son, Major Moses Mansfield (1640-1703) who was born on January 14, 1640 in New Haven to Richard and his wife, Gillian (Field) (c. 1612-1669). Moses was a member of the General Court of Assembly and a Judge of the Probate Court and County Court. He lived in a house at Elm and Church Streets in New Haven on land that formerly belonged to his father. His son, Captain Moses Mansfield (1674-1740), likely owned the chair next. He married Margaret Prout (b. June 7, 1682) and their son, Samuel Mansfield (1717-1775), inherited the armchair from his father. Samuel was a successful businessman in New Haven as well as High Sheriff of the County. He and his wife Esther (Hall) (1718-1795) lived on Water Street in New Haven. Family tradition notes that this armchair was given to a member of the Merriam family by a member of the Mansfield family of New Haven during the Revolution. It was during this time that Samuel Mansfield likely gave this armchair to William Merriam Sr. (1700-1751) or William Merriam Jr. (1728-1791), both of Meriden. The Wainscot chair continued to descend through five more generations of their family until this sale.

Fig. 1 Joined Chest, New Haven Colony, circa 1660, oak. (Courtesy, Metropolitan Museum of Art, Gift of Mrs. George Clarke Bryant, in memory of her husband, acc. no. 47.133.3)

Fig. 2 detail of fig. 1

This armchair bears additional significance for being one of only seven Wainscot chairs known that were made in Connecticut during the seventeenth century. The other six examples include one at the Wadsworth Atheneum made in Guilford and owned by Thomas Robinson; one at Yale University made in New Haven and owned by Rector Pierson; one owned by Governor Leete in the collection of the Stone House in Guilford; one owned by Governor John Winthrop, Jr. now at Wesleyan University; one at Chipstone Foundation; and one in a private collection made in Milford and owned by Robert Treat.

This chair is decorated with five distinct carved motifs adorning the crest rail, stiles, back panel, lower back rail and seat rails. Francis Gruber Safford stated that "out of the multiplicity, which reflects the predilection in this period for complex ornamental schemes, a vibrant whole is achieved through the recall and opposition of forms." The high relief double S-scrolls, lunettes with leaves, and strapwork represents carving traditions rooted in sixteenth century English West Country design. Two chest made by the same joiner as the Manfield-Merriam armchair survive. The first is the Brintnall family red oak chest at the New Haven Colony Historical Society (see figure 1 & 2).[3] Both it and the armchair share all of the same carved motifs: the paired S-scrolls on their panels, alternating lozenge and rosettes on their stiles, the lunettes present on the top rail of the chest are placed on the seat rail of the armchair, and the paired leaves on the bottom rail of the chest are present on the lower back rail of the armchair. The other chest that descended in the Clark family of New Haven is in the Metropolitan Museum of Art's collection (see figure 3 & 4). As with the Brintnall chest it also shares the same carving vocabulary of lunettes, rosettes, and leafage.[4] An oak document box once in the Fuessenich collection has carved half rosettes and lozenges that relate to the stile carvings present on the chests and armchair (see figure 3). The design and construction of the crestrail is inspired. In this instance the New Haven joiner placed the crest rail between the stiles which is structurally significantly stronger. His slightly higher placement of the uppermost stile rosettes,

Fig. 4 Detail of fig. 3

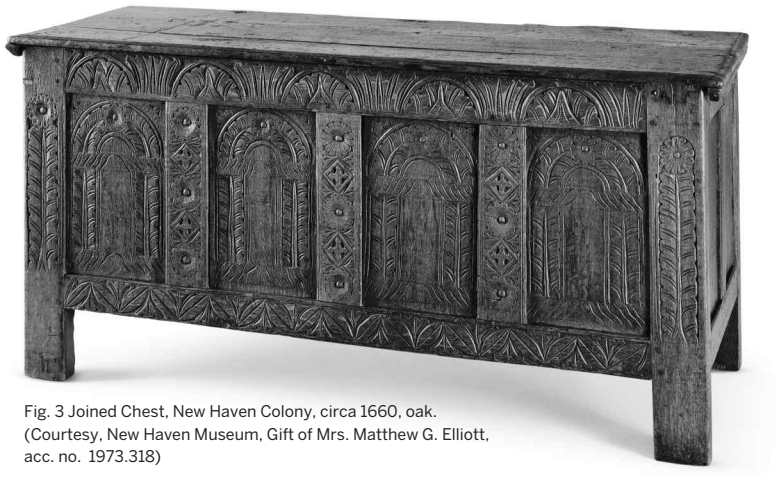


Fig. 3 Joined Chest, New Haven Colony, circa 1660, oak.
(Courtesy, New Haven Museum, Gift of Mrs. Matthew G. Elliott, acc. no. 1973.318)

permits them to appear as flanking finials. Furthermore their placement is orchestrated so that visually the bottom arc of the rosette flows seamlessly into the upper S-scroll on the crest rail. The wainscot chair owned by Robert Treat (c. 1622-1710) of Milford displays similar carving by a different hand and represents the work of a craftsman in Milford.[5] The Treat joiner employs a related S-scroll for their crest but as it sits on top of the stiles no planning was necessary to lineup carving.

A wainscot chair at Yale University owned by Reverend Abraham Pierson (c. 1645-1707), first rector of the Collegiate School (later Yale University) superficially relates in form.[6] Its Doric order turnings seem related but upon examination they are vastly different. Pierson acquired the armchair in 1669, from the widow of Lawrence Ward (d. 1671), a skilled turner to whom the Yale University chair is attributed. The Mansfield-Merriam armchair "turnings" are not actually turned but rather shaped likely with a draw knife. Even using such a simple tool, the Mansfield-Merriam joiner was able to provide a perfect taper to the front legs and arm supports. The original mill sawn seat board on the Mansfield-Merriam armchair was likely milled at first documented saw mill in New Haven built by William Fowler about 1640.[7]

Twenty-one other extant Wainscot chairs are in public collections and two are in private collections. Of these, six made in Essex County are in the collections of the Metropolitan Museum of Art, the Museum of Fine Arts, Houston, Winterthur Museum, Pilgrim Hall Museum, the Museum of Fine Arts, Boston, and the Danvers Historical Society, respectively. Two others from Ipswich, Massachusetts made by Thomas Dennis are at Bowdoin College and the Peabody Essex Museum. A third chair from Ipswich is in the collection of the Henry Ford Museum. Seven others from Massachusetts include one originally owned by Edward Winslow at the Pilgrim Hall Museum; two made in Dedham in the collection of the Dedham Historical Society; one at the Brooklyn Museum of Art made in Hingham and owned by the Lincoln family; another in a private collection made in Hingham and also owned by the Lincoln family; one in a private collection from the Burgess family that was made in Duxbury or Yarmouth; and one at the National Society of Colonial Dames owned by Hugh Cole and made in Swansea.

One at the Redwood Library was made in Newport and owned by Benedict Arnold. Another example made by Robert Rhea of New Jersey is in the collection of the Monmouth Historical Society. Two others at Winterthur Museum were made in New York. Another example from New York is at the Wadsworth Atheneum, which also owns a chair of this type made in Virginia with a history in the Goodwin family. One other example attributed to Eastern Connecticut, Rhode Island, or Massachusetts at Chipstone was owned by the Waldo family and made by John Elderkin.

Wainscot armchairs of this quality rarely come up for sale. The last to sell at auction is one with a history in the Bachiler family that was made in Essex County, Massachusetts. It sold at Christie's, *The Collection of Mrs. And Mrs. Eddy Nicholson*, January 27-28, 1995, lot 1024 and is now in the collection of the Metropolitan Museum of Art. Prior to that, a Wainscot chair from Essex County now at the Museum of Fine Arts, Houston was sold in these rooms, *Important Americana: The Bertram K. Little and Nina Fletcher Little Collection, Part II*, October 21-22, 1994, sale 6612, lot 661.

[1] Benno Forman, *American Seating Furniture,* (New York, 1988): fig. 59, p. 134.
[2] This analysis was conducted at Sotheby's by James Martin, SVP and Director of Scientific Research. The analysis included visual inspection, stereomicroscope examination, and cross-section examination.
[3] Patricia E. Kane, *Furniture of the New Haven Colony: The Seventeenth-Century Style,* (New Haven: The New Haven Historical Society, 1973), no. III, pp. 14-5.
[4] Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art, Vol. 1. Early Colonial Period: The Seventeenth-Century and William and Mary Styles*, (New York: The Metropolitan Museum of Art, distributed by Yale University Press, New Haven, CT, 2007), pp. 205-7, no. 86.
[5] Patricia E. Kane, "New Haven Colony Furniture: The Seventeenth Century Style," *The Magazine Antiques* (May 1973): 951, fig. 2 and Kane, *Furniture of the New Haven Colony,* no. VI, pp. 20-1.
[6] Kane, *Antiques*, fig. IV, p. 960 and Kane, *Furniture of the New Haven Colony,* no. XXV, p. 58-9.
[7] At the second general court of Wepowage, held March 9th,1640, "It was agreed between William Fowler and the Brethren, that he should build a mill and have her going by the last of September." Edward R. Lambert, *History of the Colony of New Haven Before and After the Union with Connecticut*, (New Haven, CT: Hitchcock & Safford, 1838), p. 94

$ 300,000-500,000

PROPERTY FROM THE

DUDLEY & CONSTANCE GODFREY FOUNDATION

724

724

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 724-726)

VERY FINE AND RARE PILGRIM CENTURY TURNED AND JOINED MAPLE AND OAK LEATHER-UPHOLSTERED 'CROMWELLIAN' SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1680

retains an old dry surface.
Height 36 ¾ in.

PROVENANCE

Christie's, New York, *The Collection of May and Howard Joynt, Alexandria, Virginia*, January 20, 1990, sale 7012, lot 464A.

$ 2,000-3,000

725

725

VERY RARE PILGRIM CENTURY JOINED CEDRELA AND WALNUT CHEST OF DRAWERS, ATTRIBUTED TO THE RALPH MASON OR HENRY MESSENGER SHOP TRADITIONS, BOSTON, MASSACHUSETTS, CIRCA 1685

Feet and applied moldings on drawer dividers replaced.
Height 35 ½ in. by Width 39 in. by Depth 29 ¼ in.; Width of case 36 ⅜ in.

EXHIBITED

Milwaukee, Wisconsin, Milwaukee Art Center, *American Decorative Arts*, September 19, 1975 - September 19, 1976.

LITERATURE

Robert Trent, "The Chest of Drawers in America, 1635-1720: A Postscript," *Winterthur Portfolio*, 20:1 (Spring, 1985), 44-5.

$ 5,000-8,000

726

VERY RARE PILGRIM CENTURY CARVED, TURNED AND JOINED MAPLE, OAK AND PINE HUTCH TABLE, MARSHFIELD, MASSACHUSETTS, CIRCA 1675

top and feet replaced.
Height 28 ¼ in. by Width 40 in. by Depth 39 ½ in.

PROVENANCE

Phillip Budrose, Marblehead, Massachusetts.

EXHIBITED

Brockton, Massachusetts, Brockton Art Center, *Craftsmen and Community: 17th Century Furniture in Southeastern New England,* September 7-November 30, 1979; Milwaukee, Wisconsin, Milwaukee Art Museum, *Craftways: English Artisans in Seventeenth-Century New England*, February 8-May 27, 2007

LITERATURE

Robert Blair St. George, *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700*, (Brockton, MA: Brockton Art Center, 1979), p. 26, 30, no. 6.

This hutch table is a very rare survivor. To date only eight seventeenth-century joined oak chair tables are known. Four of these survive from the Plymouth Colony area. One is in the collection of the Henry Ford Museum, another at the Metropolitan Museum of Art and a third in a private Connecticut collection. All have replaced tops and only the hutch table at the Metropolitan Museum of Art retains its original feet (see Robert Blair St. George, *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700*, (Brockton, MA: Brockton Art Center, 1979), p. 26, 30, no. 5, Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art, Vol I*, (New York: The Metropolitan Museum of Art, 2007), pp. 54-7, no. 19 and Christie's, New York, *Property from the Collection of Peggy N. and Roger G. Gerry*, October 7, 2004, lot 1590).

$ 3,000-5,000

726

727

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION

VERY FINE AND RARE PILGRIM CENTURY CARVED OAK AND CHESTNUT DOCUMENT BOX, ATTRIBUTED TO WILLIAM SAVELL SR. (W. 1639-1669), BRAINTREE, MASSACHUSETTS, CIRCA 1660

appears to retain its original surface. *lacks till*. Height 7 ⅝ in. by Width 21 ½ in. by Depth 12 ⅝ in.

This exceptional document box is is one of only three surviving pieces by progenitor of the Savell shop tradition, William Savell Sr. (w. 1639-1669). The others are a chest at the Smithsonian Institution and a cupboard fragment at Winterthur Museum (see Peter Follansbee and John D. Alexander, "Seventeenth-Century Joinery from Braintree, Massachusetts: The Savell Shop Tradition," *American Furniture 1996*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone foundation 1996), pp. 81-104). All three pieces have their fronts secured to their sides by wooden pegs. Peter Follansbee has noted that there are many other direct quotes in the carved patterns of this box, linking it to the carved joined chests. Among these are the "broken" concave outline on its sides, as well as the gouge-chopped decoration just outside the lunette.

$ 15,000-25,000

727 DETAIL

727

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 728-729)

VERY RARE PILGRIM CENTURY CARVED AND JOINED OAK CHEST WITH DRAWER, ATTRIBUTED TO JOHN SAVELL (1642-1687), BRAINTREE, MASSACHUSETTS, CIRCA 1670

retains an early, possibly original surface; *lid is replaced and drawer lacking knobs.*
Height 31 ¾ in. by Width 55 ½ in. by Depth 21 ¼ in.

PROVENANCE

Adam A. Weschler & Son, Inc., May 20, 2006, lot 485.

LITERATURE

Robert F. Trent, Erik K. Gronning and Joshua W. Lane, "Dutch Joinery in 17th-Century Windsor, Connecticut," *Maine Antique Digest*, Vol. 35:8 (August 2007), 8D - 13D.

This joinery and carving detail on this chest attribute it to the Savell shop explained in depth in Peter Follansbee's and John D. Alexander's article "Seventeenth-Century Joinery from Braintree, Massachusetts: The Savell Shop Tradition," *American Furniture 1996*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone foundation 1996), pp. 81-104. The carving details in the upper corners of the panels and the horizontal "bar" flanking the central drawer medallion associate this chest to the work of John Savell (1642-1687). This chest is particularly noteworthy in that it appears to retain its original red wash.

$ 12,000-18,000

728 DETAIL

728

729

THE IMPORTANT J. INSLEY BLAIR PILGRIM CENTURY TURNED MAPLE AND ASH 'MUSHROOM-ARM' SLAT-BACK ARMCHAIR, NORWICH OR LEBANON, CONNECTICUT, CIRCA 1700

Height 43 ⅛ in.

PROVENANCE

J. Insley Blair, Tudor Park, New York;
Philip Budrose, Marblehead, Massachusetts.

LITERATURE

Wallace Nutting, *Furniture of the Pilgrim Century: 1620-1720*, (Framingham, MA: Old America Company, 1924), pp. 313, 323;
Wallace Nutting, *Furniture Treasury*, (New York: MacMillian Publishing Co., Inc., 1928), no. 1887.

This impressive armchair is one of approximately a dozen surviving first-generation mushroom pommeled armchairs from the Norwich area (see Albert Sack, *The New Fine Points of Furniture: Early American, Good, Better, Best, Superior*, (New York: Crown Publishers, 1993), p. 24; David B. Warren, *American Decorative Arts and Paintings in the Bayou Bend Collection*, (Houston: Museum of Fine Arts; Princeton: Princeton University Press, 1998), pp. 2-3, no. F2; Benno M. Forman, *American Seating Furniture, 1630-1730: An Interpretive Catalogue*, (New York: W.W. Norton, 1988), pp. 124-28; Barry A. Greenlaw, *New England Furniture at Williamsburg*, (Williamsburg, VA; distributed by University Press of Virginia, Charlottesville 1974), no. 33; Irving Whitall Lyon, *The Colonial Furniture of New England : A Study of the Domestic Furniture in Use in the Seventeenth*, (Boston, MA: Houghton Mifflin, 1925), fig. 58; Oswaldo Rodriguez Roque, *American Furniture at Chipstone*, (Madison, WI: University of Wisconsin Press, 1984), no. 74).

$ 15,000-25,000

detail

729

730

730

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 730-733)

VERY RARE PILGRIM CENTURY TURNED CHERRYWOOD SQUARE TABLE, NEW HAVEN, CONNECTICUT, CIRCA 1680

top replaced.
Height 28 ½ in. by Width 37 in. by Depth 36 ⅝ in.

LITERATURE

Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art, Vol I*, (New York: The Metropolitan Museum of Art, 2007), pp. 293, note 3.

This table's turnings relate directly to those on the Robert Treat cupboard in the collection of the Metropolitan Museum of Art and a square table in the collection of East Hampton Historical Society (see Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art, Vol I*, (New York: The Metropolitan Museum of Art, 2007), pp. 290-3, no. 116 and Dean F. Failey, *Long Island is My Nation: The Decorative Arts & Craftsmen, 1640-1830*, (Cold Spring Harbor, NY: Society for the Preservation of Long Island Antiquities, 1998), p. 9-11, no. 11A).

$ 2,000-3,000

731

731

RARE PILGRIM CENTURY CARVED, TURNED AND JOINED OAK, MAPLE AND PINE CHEST WITH TWO DRAWERS, WETHERSFIELD, CONNECTICUT, CIRCA 1685

top, feet, two inner half columns and both outside half columns replaced.
Height 40 ¼ in. by Width 48 in. by Depth 21 ½ in.

PROVENANCE

Philip Budrose, Marblehead, Massachusetts.

EXHIBITED

Milwaukee, Wisconsin, Milwaukee Art Center, *American Decorative Arts*, September 19, 1975 - September 19, 1976

$ 6,000-12,000

732

PILGRIM CENTURY STYLE TURNED, CARVED AND JOINED OAK AND MAPLE VALUABLES CABINET, PETER FOLLANSBEE, KINGSTON, MASSACHUSETTS, CIRCA 2000

door opens to reveal interior fitted with drawers; door inscribed *GDC 52*
Height 17 in. by Width 17 ¼ in. by Depth 9 ⅝ in.

$ 500-800

732

733

RARE PILGRIM CENTURY TURNED MAPLE AND ASH SLAT-BACK ARMCHAIR, NEW YORK, CIRCA 1710

bottom four inches of feet replaced. Lacking loose wooden rings on underarms.
Height 48 ⅝ in.

PROVENANCE

Timothy and Pamela Hill American Antiques, Birmingham, Michigan.

This chair is part of a small group of seventeenth and early eighteenth century chairs made in and around New York city. These chairs are noteworthy for the presence of intricately turned underarm turnings that originally would have had two loose rings of wood made from the original stock placed fore and aft in the thinner sections on the underarm. Due to the fragility of these rings, of the approximately twenty five chairs that survive, only one at the Art Institute of Chicago has its original rings (see Judith A. Barte, *American Arts at The Art Institute of Chicago: From Colonial Times to World War I*, (New York: Hudson Hills Press, 1998).

$ 1,200-1,500

733

734

734

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 734-736)

SIX-BOARD RED PINE CHEST WITH DRAWER, ENGLAND, 1737

brass nails aligned to indicate *17 I L 37.*
Height 26 ½ in. by Width 45 ¾ in. by
Depth 18 ¾ in.

$ 300-500

735

THE DEPEYSTER-BANCKER FAMILY VERY RARE PILGRIM CENTURY TURNED CHERRYWOOD SPINDLE-BACK SIDE CHAIR, NEW YORK, CIRCA 1680

feet replaced.
Height 37 in.

PROVENANCE

Abraham DePeyster (1658-1728), New York;
By descent in the DePeyster Family, New York;
By marriage to the Bancker Family, New York;
By descent in the Depeyster and Bancker Families;
Mrs. William Longstreth Dodge (Violetta Brown) (1930-2010), Newtown Square, Pennsylvania;
Sotheby's New York, *Important Americana*, June 24, 1994, sale 6589, lot 432;
Alan Miller, Quakertown, Pennsylvania.

LITERATURE

Erik Kyle Gronning, "Early New York Turned Chairs: A Stoelendraaier's Conceit," *American Furniture 2001*, ed. Luke Beckerdite, (Milwaukee, Chipstone Foundation, 2001), p. 102, fig. 19.

This chair is part of a small group of seating furniture made in New York City solely in the Dutch taste. It is one of only two surviving examples that have provenance dating back to the late seventeenth-century. For additional information about this chair and the group see Erik Kyle Gronning, "Early New York Turned Chairs: A Stoelendraaier's Conceit," *American Furniture 2001*, ed. Luke Beckerdite, (Milwaukee, Chipstone Foundation, 2001), pp. 88-119.

$ 5,000-8,000

735

736

WILLIAM AND MARY GUMWOOD KAST, NEW YORK, CIRCA 1750

retains a dark historic surface; *lacks interior shelves*.
Height 72 ¾ in. by Width 73 in. by Depth 24 ½ in.

EXHIBITED

Milwaukee, Wisconsin, Milwaukee Art Center, *American Decorative Arts*, Permanent Collection, September 17, 1975 - September 19, 1976.

$ 5,000-8,000

736

737

737

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 737-741)

WILLIAM AND MARY BLACK-PAINTED MAPLE BANNISTER-BACK ARMCHAIR, COASTAL NEW HAMPSHIRE, CIRCA 1750

appears to retain a historic black painted surface.
Height 45 in.

$ 1,500-2,500

738

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

Height 28 ¾ in. by Width 18 in. by Depth 42 in.; Width open 51 ½ in.

$ 5,000-8,000

738

739

QUEEN ANNE BLACK PAINTED HOODED DIMINUTIVE PINE MIRROR, PROBABLY PENNSYLVANIA, CIRCA 1780

with original crest decoration and paint; appears to retain an early, if not original mirror plate.
13 ⅜ by 6 ⅝ in.

PROVENANCE

George Abraham, Granville, Massachusetts

$ 3,000-5,000

739

740

WILLIAM AND MARY RED-PAINTED PINE CHEST WITH DRAWER, LONG ISLAND, NEW YORK OR COASTAL CONNECTICUT, CIRCA 1740

Height 35 ¼in. by Width 40 ½ in. Depth 18 ½ in.

$ 1,200-1,800

740

741

ENGLISH TREENWARE TURNED AND OCHRE-STAINED OVAL FORM LIDDED BOWL, 19TH CENTURY

Height 9½ in. by Width 11 in.

$ 1,200-1,500

741

742

742

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 742-746)

FINE WILLIAM AND MARY GREEN-PAINTED MAPLE SLAT-BACK ARMCHAIR, DELAWARE RIVER VALLEY, CIRCA 1770

Height 44 ½ in.

$ 3,000-5,000

743

WILLIAM AND MARY TURNED AND JOINED WALNUT WORK TABLE, EASTERN PENNSYLVANIA, CIRCA 1770

losses to feet.
Height 29 ¼ in. by Width 54 in. by Depth 30 ½ in.

PROVENANCE

Vernon Gunnion, Pennsylvania

$ 2,000-3,000

744

QUEEN ANNE WALNUT LOOKING GLASS, CIRCA 1710

Height 26¾in. by Width 15½ in.

PROVENANCE

Jonathan Harris, London

$ 3,000-5,000

743

744

745

RARE WILLIAM AND MARY TURNED AND JOINED MAPLE LEATHER-UPHOLSTERED SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1705

feet replaced.
Height 45 in.

$ 1,500-2,500

746

WILLIAM AND MARY CARVED, TURNED AND JOINED MAPLE LEATHER-UPHOLSTERED ARMCHAIR, BOSTON, MASSACHUSETTS, CIRCA 1715

appears to retain a dark, historic surface; *top three inches of the crest rail are replaced.*
Height 51 ¼ in.

PROVENANCE

Skinner, Bolton, Massachusetts, *The Katherine Prentis Murphy Collection*, September 24, 1983, sale 922, lot 129;
John Walton, Inc., Jewett City, Connecticut.

$ 3,000-5,000

745

746

747

747

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 747-751)

RARE WILLIAM AND MARY CARVED, TURNED AND JOINED MAPLE LEATHER-UPHOLSTERED 'BOSTON' ARMCHAIR, BOSTON, MASSACHUSETTS, CIRCA 1725

feet replaced.
Height 45 ¾ in.

PROVENANCE

Joe Kindig III, York, Pennsylvania.

$ 5,000-8,000

748

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

finials replaced.
Height 38 ⅜ in, by Length 67 in. by Depth 21 ½ in.

$ 3,000-5,000

748

749

VERY RARE WILLIAM AND MARY TURNED MAPLE BANNISTER-BACK SIDE CHAIR, PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1735

proper rear right leg inscribed *B-2* and *1-057*.
Height 47 ⅜ in.

This chair's finials, stretchers and stile turnings relate it to a group of chairs identified as having been made in Portsmouth, New Hampshire between 1730 and 1760. For additional information regarding this group of Portsmouth seating furniture see Robert F. Trent, Erik Gronning and Alan Andersen, "The Gaines Attributions and Baroque Seating in Northeastern New England, *American Furniture 2010*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2010), pp. 157-60, figs 34-38. The mate to this chair is illustrated in Wallace Nutting's *Furniture Treasury*, (New York: MacMillan, 1928), no. 1942.

$ 1,500-2,500

749

750

750

FINE DIMINUTIVE WILLIAM AND MARY MAPLE GATELEG TABLE, MASSACHUSETTS, CIRCA 1730

retains a dark historic surface.
Height 26 ⅛ in. by Width 12 ¾ in. by Depth 34 ¼ in.; Width open 40 ¼ in.

$ 5,000-8,000

751

WILLIAM AND MARY TURNED AND BLACK-PAINTED MAPLE SLAT-BACK ARMCHAIR, CONNECTICUT, CIRCA 1740

appears to retain an early historic surface.
Height 45 ½ in.

PROVENANCE

John Walton, Inc., Jewett city, Connecticut.

$ 1,000-2,000

751

752

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION

VERY FINE AND RARE WILLIAM AND MARY WALNUT HIGH CHEST OF DRAWERS, KING OR QUEENS COUNTY, NEW YORK, CIRCA 1720

Height 71 in. by Width 44 ¾ in. by Depth 23 ⅛ in.

Since the discovery of a William and Mary high chest with flaring trumpet caps on its legs signed by Samuel Clement (w. 1698-1726) any high chest discovered with this attribute has been ascribed to the Clement workshop (see Dean F. Failey, *Long Island is My Nation: The Decorative Arts & Craftsmen, 1640-1830*, (Cold Spring Harbor, NY: Society for the Preservation of Long Island Antiquities, 1998), nos. 39 and 40, pp. 38-39). However the continued discovery of additional high chests with flaring leg turnings but constructed differently suggests that there were several cabinetmaking shops in Kings and Queens Co, producing this form. The presently offered lot, the Ten Eyck family high chest (sold at Sotheby's, New York, *The Property Of Dr. and Mrs. Henry C. Landon III*, January 24, 2009, sale 8513, lot 6) and a high chest once owned by C.M. Traver, illustrated in Luke Vincent Lockwood, *Colonial Furniture in America*, Vol. I, (New York: Charles Scribner's Sons,1926), p. 77, fig. 70 and sold at Sotheby's, New York, *Important Americana*, October 9, 1997, sale 7025, lot 479 were probably made by the same maker. The three chests have identical stretchers and drawer arrangement. Further all three high chests have related complicated skirt profiles lacking on other New York high chests.

Other published second generation non-veneered William and Mary New York high chests include two examples illustrated in Failey, *Long Island is My Nation*, nos. 16A and 17A, pp. 9-13-9-14. Another sold at Sotheby's, New York, *The Collection of Mr. and Mrs. Walter M. Jeffords*, October 28, 2004, sale 8016, lot 207 for a record $198,400.

$ 40,000-60,000

Ten Eyck family high chest

Sotheby's, New York, October 9, 1997, lot 479

753

753

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 753-755)

FINE WILLIAM AND MARY BLACK-PAINTED TURNED MAPLE BANNISTER-BACK ARMCHAIR, PROBABLY MILFORD AREA, CONNECTICUT, CIRCA 1770

feet reduced in height.
Height 44 ½ in.

PROVENANCE

John Walton, Inc., Jewett City, Connecticut.

$ 2,500-3,500

754

VERY RARE WILLIAM AND MARY TURNED WALNUT 'HIGH-LOW STRETCHER' TABLE, PHILADLEPHIA, CIRCA 1715

top replaced.
Height 31 in. by Width 34 ¾ in. by Depth 23 ¾ in.

PROVENANCE

Joe Kindig & Son, York, Pennsylvania.

This rare table with ball and ring turned front and back high stretchers and a low medial stretcher relates directly to a table that descended in the Morris family and was exhibited at the Philadelphia Museum of Art in *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (see Jack Lindsey, *Worldly Goods,* (Philadelphia: Philadelphia Museum of Art, 1999), p. 144, no. 49).

$ 5,000-7,000

754

755

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

retains a rich historic surface and appears to retain its original drop finials.
Height 29 ½ in. by Width 33 in. by Depth 21 ¼ in.; Width of case 27 ⅝ in.

PROVENANCE

Skinner Inc., Bolton, Massachusetts;
Philip H. Bradley Co, Downingtown, Pennsylvania.

$ 20,000-30,000

755

756

757

758

756

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 756-758)

QUEEN ANNE WALNUT LOOKING GLASS, CIRCA 1710

Height 44¾ in. by Width 16½ in.

$ 600-800

757

WILLIAM AND MARY RED-PAINTED MAPLE BUTTERFLY DROP-LEAF TABLE, PROBABLY CONNECTICUT, CIRCA 1740

one leaf support replaced.
Height 26 ¼ in. by Width closed 15 ½ in. by Depth 36 ½ in.

$ 4,000-6,000

758

VERY FINE AND RARE WILLIAM AND MARY BLACK PAINTED TURNED MAPLE BANNISTER-BACK SIDE CHAIR, PROBABLY STRATFORD, CONNECTICUT, CIRCA 1750

Height 46 ⅛ in.

PROVENANCE

Robert W. Skinner Inc., Bolton, Massachusetts, *The Katherine Prentis Murphy Collection from the New Hampshire Historical Society*, September 24, 1983, sale 922, lot 219;
John Walton, Inc., Jewett City, Connecticut.

$ 2,500-3,500

759

759

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 759-761)

WILLIAM AND MARY BLACK-PAINTED TURNED MAPLE AND PINE TABLE, MASSACHUSETTS, CIRCA 1730

top replaced.
Height 25 ½ in. by Widtch 28 in. by Depth 19 ⅛ in.

$ 600-800

760

FINE QUEEN ANNE CARVED CHERRYWOOD FLAT-TOP HIGH CHEST OF DRAWERS, SALEM, MASSACHUSETTS, CIRCA 1770

appears to retain its original cast brass hardware and retains a rich historic surface.
Height 71 ¼ in. by Width 40 ¾ in. by Depth 22 in.

$ 5,000-8,000

760

761

AN IMPORTANT WILLIAM AND MARY BLACK-PAINTED CARVED AND TURNED MAPLE BANNISTER-BACK ARMCHAIR, ATTRIBUTED TO THE SPENCER FAMILY SHOP, HARTFORD AREA, CONNECTICUT, CIRCA 1750

retains an early historic black-painted surface; feet are replaced.
Height 48 ½ in.

EXHIBITED

Hartford, Connecticut, Wadsworth Atheneum, *The Great River: Art & Society of the Connecticut Valley*, September 22, 1985 - January 5, 1986, illus. pp. 208-9, no. 87.

LITERATURE

Robert Trent, "The Spencer Chairs and Regional Chair Making in the Connecticut River Valley, 1639-1863," *Connecticut Historical Society Bulletin*, 49:4 (Fall 1984), 184, fig. 7; Wadsworth Athenaeum, *The Great River: Art & Society of the Connecticut Valley*, 1635-1820, 1985, no. 87.

This armchair was included in the exhibition *The Great River: Art & Society of the Connecticut Valley* held at the Wadsworth Athenaeum from September 22, 1985 to January 5, 1986 and illustrated in the accompanying catalogue.[1] It is a rare example of William and Mary seating furniture from the Connecticut River Valley with a fan and rosette carved crest rail and spool shaped finials. The armchair is attributed to the Spencer family workshop of Hartford since it displays distinctive characteristics associated with that shop. These include the placement of the banisters with the rounded side against the sitter's back, the shaped rail below that terminates in carved volutes, and the turned rails between the arm supports and the seat rails. Robert Trent has included this chair is his article, "The Spencer Chairs and Regional Chair Making in the Connecticut River Valley, 1639-1863," published in the Connecticut Historical Society Bulletin in the Fall of 1984.

Obadiah Spencer Jr. (1666-1741) was the progenitor of the shop. He was the grandson of Thomas Spencer (1607-1687), the leading turner of Hartford in the 17th century, and Nicholas Disbrowe (1612-1683), the principal local joiner. Obadiah Jr. probably learned the trade from his uncle, Gerard Spencer (1650-1712). Obadiah's shop produced fashionable turned chairs with shaped and carved crest rail and other decorative options in imitation of the sophisticated banister-back and cane-back seating furniture made in Boston. He employed a number of apprentices who disseminated his shop tradition in the Farmington River Valley and western Massachusetts later in the eighteenth century.

For a similar chair attributed to the Spencer shop, see one in the collection of the Simsbury Historical Society that descended in the Whiting family of Simsbury.[2]

[1] Wadsworth Athenaeum, *The Great River: Art & Society of the Connecticut Valley*, 1635-1820, 1985, no. 87.
[2] See ibid, no. 88, p. 208-9.

$ 10,000-15,000

761

762

762

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 762-765)

FINE QUEEN ANNE MAHOGANY TRAY TOP TEA TABLE , CONNECTICUT, CIRCA 1760

Height 26 in. by Width 29 in. by Depth 20 ⅜ in.

$ 10,000-20,000

763

THE DELHONDE-HOLMES-ROPES FAMILY QUEEN ANNE BLACK-PAINTED MAPLE LEATHER-UPHOLSTERED ARMCHAIR, BOSTON, MASSACHUSETTS, CIRCA 1735

19th century label on seat rail reading *This chair, long known in our family as The Huguenot Chair, was owned by my Grandmother, Sarah Holmes, to whom it is believed to have come from her Grandfather, Dr. Delhonde, who came to this country from France in 1685 on the revocation of the Edict of Nantes. I remember it as in a dilapidated condition in our garret. Jn. Ropes. Salem Ap. 8, 1890. Handed down to Mary (Delhonde) Ropes Trumbu [...]*
Height 42 ½ in.

PROVENANCE

Dr. John Delhonde (1716-1793) m. 1737 Elizabeth Pike (b. 1717), Salem, Massachusetts;
Sarah Delhonde (1745-1832) m. 1774 Thomas Holmes;
Sarah Delhonde Holmes (1775-1848) m. Timothy Ropes (1773-1848);
Joseph Ropes (b. 1812);
Thence by descent in the family.

$ 5,000-8,000

763

764

FINE QUEEN ANNE TURNED AND FIGURED MAPLE DISH-TOP CANDLESTAND, NEW ENGLAND, CIRCA 1785

retains a dark historic surface, *two inch patch to the dished edge.*
Height 27 ¼ in. by Width 19 ⅜ in. Depth 18 ⅞ in.

$ 2,500-3,500

765

THE STEWART FAMILY QUEEN ANNE RED-PAINTED MAPLE ARMCHAIR, MASSACHUSETTS, CIRCA 1750

the interior of the back seat rail inscribed: *refinished by W.H. Alexander July 19th 1914 Farmington, Maine.* Bears a paper label on the underside of the seat with the inscription *the Stewart chair which goes to Oliver P. Stewart* and a printed label with the inscription *Henry Stewart, 1836,* also bears a label that reads *This chair made 1752 Rel by Henry STEWART 1836* and a label that reads *Repaired by Adelaide Stewart Smith Granddaughter / Henry Stewart in 1890.*
Height 41 ½ in.

PROVENANCE

Daniel Stewart (1711-1778), Edgartown, Massachusetts;
Hugh Stewart (1751-1835), Edgartown, Massachusetts, (*son*);
Capt. Henry Stewart (1779-1848), Farmington, Maine, (*son*);
John Church Stewart (1810-1899), Farmington, Maine, (*son*);
Adelaide Isabelle Stewart Smith (b. 1853), Oxford, Maine, (*daughter*);
Oliver Pettee Stewart (1875-1944), Franklin, Maine, (*nephew*);
Thus by descent in the Stewart family;
Sotheby's, New York, *Important Americana*, January 31, 1987, sale 5551, lot 1361.

Francis Gould Butler notes in *A History of Farmington, Franklin County, Maine from the Earliest Explorations to the Present Time, 1776-1885*, (Farmington, ME: Press of Knowlton, McLeary, and Co., 1885), p. 267 that Hugh Stewart and Capt. Stewart were chair and cabinetmakers. It is plausible that Daniel Stewart was also a chair and cabinetmaker, yet to date no information has surfaced to support this claim.

$ 6,000-8,000

764

765

766

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 766-767)

VERY FINE AND RARE QUEEN ANNE CARVED WALNUT COMPASS-SEAT SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1740

*r*etains a dark historic surface; the seat rail marked *III* and the slip seat marked *II*; *proper right side knee return replaced*.
Height 39 ⅞ in.

An identical chair is in the collection of Winterthur Museum (see Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods*, (Winterthur, DE: The Henry Francis Du Pont Winterthur Museum, Inc., 1997), pp. 26-7, no. 14).

$ 10,000-15,000

767

VERY FINE AND RARE QUEEN ANNE CARVED WALNUT COMPASS-SEAT SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1745

retains a rich historic possibly original surface; the seat rail and slip seat marked *VII*.
Height 40 ¾ in.

LITERATURE

Joan Barzilay Freund and Leigh Keno, "The Making and Marketing of Boston Seating Furniture in the Late Baroque Style," *American Furniture 1998*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 1998), p. 27, fig. 44.

For related chairs see John Walton advertisement, *The Magazine Antiques,* February 1961, p. 133, Joseph K. Ott, *The John Brown House loan exhibition of Rhode Island furniture, including some notable portraits, Chinese export porcelain & other items* (Providence, RI: Rhode Island Historical Society, 1965), p. 6, fig 6, John T. Kirk, *American Chairs: Queen Anne and Chippendale*, (New York: Knopf, 1972), fig. 158 and Sotheby's, New York, *Important Americana: Furniture, Folk Art, Silver, Porcelain, Prints and Carpets*, January 21, 2012, sale 8823, lot 229.

$ 10,000-15,000

766

767

768

769

768

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 768-769)

FINE AND RARE PAIR OF QUEEN ANNE SHELL-CARVED WALNUT COMPASS-SEAT SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1750

one seat rail marked *V* with slip seat *II*, the other chair with seat rail marked *IIII* and slip seat marked *VI. One chair with its proper right knee return replaced.*
Height 37 ½ in.

PROVENANCE

Harold Cole, Woodbury, Connecticut.

$ 6,000-8,000

769

FINE AND RARE QUEEN ANNE INLAID AND FIGURED WALNUT DRESSING TABLE, BOSTON, MASSACHUSETTS, CIRCA 1745

legs cracked at junction of case.
Height 30 ¼ in. by Width 30 ¾ in. by Depth 20 ⅝ in.

PROVENANCE

Philip Budrose, Marblehead, Massachusetts.

$ 8,000-12,000

770

770

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 770-774)

VERY FINE AND RARE QUEEN ANNE FIGURED MAPLE SIDE CHAIR, ATTRIBUTED TO WILLIAM SAVERY (1721-1788), PHILADELPHIA, CIRCA 1760

appears to retain its original surface.
Height 40 ½ in.

PROVENANCE

John Walton, Jewett City, Connecticut.

An identical chair retaining its original William Savery label sold at Sotheby's, New York, *Important Americana*, January 17, 1999, sale 7253, lot 766 for $134,500.

$ 3,000-5,000

771

FINE QUEEN ANNE CARVED AND FIGURED WALNUT DRESSING TABLE, ATTRIBUTED TO THE 'IRISH SHOP', PHILADELPHIA, CIRCA 1750

appears to retain its original cast brass hardware.
Height 29 ⅜ in. by Width 34 in. by Depth 20 ¼ in.
Width of case 30 in.

PROVENANCE

Northeast Auctions, Portsmouth, New Hampshire, October 28-29, 2006, lot 900.

$ 12,000-15,000

771

772

GEORGE I PARCEL-GILT WALNUT LOOKING GLASS, CIRCA 1720

Height 46 ½ in. by Width 18 ¼ in.

$ 800-1,200

773

FINE QUEEN ANNE CARVED WALNUT COMPASS-SEAT SIDE CHAIR, PHILADELPHIA, CIRCA 1745

the chair is numbered *III;* the front seat inscribed with ink the letter *K;* seat frame inscribed with an indistinct signature; retains a dark, rich historic surface.
Height 41 ¼ in.

PROVENANCE

John S. Walton, Inc., New York;
Mr. and Mrs. William T. Earls, Cincinnati, Ohio;
Sotheby's, New York, *Important Americana including Property Approved for Deaccession by the Board of Trustees of Historic Deerfield*, January 20, 2007, sale 8278, lot 306;
Alan Miller, Quakertown, Pennsylvania.

$ 5,000-8,000

774

QUEEN ANNE FIGURED WALNUT COMPASS-SEAT SIDE CHAIR, PHILADELPHIA, CIRCA 1745

seat rail marked *III* and slip seat *VI.*
Height 40 ¼ in.

PROVENANCE

Joe Kindig, Jr., York, Philadelphia;
Northeast Auctions, Portsmouth, New Hampshire, *The Thomas E. Wynne & Gaynor Wynne Richards Collection*, August 6, 2006, lot 1505.

$ 5,000-7,000

772

773

774

775

775

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 775-776)

VERY FINE AND RARE QUEEN ANNE CARVED MAHOGANY DISH-TOP CANDLESTAND, SALEM, MASSACHUSETTS, CIRCA 1755

retains a dark rich dark historic surface.
Height 24 ½ in. by Width 17 ⅞ in. by
Depth 17 ¾ in.

PROVENANCE

Baldwin's Book Barn, West Chester, Pennsylvania;
Robert Trent and Dana Guarnera, Wilmington, Delaware.

The standard of this candlestand relates directly to staircase balusters found in lavish mid-eighteenth century Essex County, Massachusetts homes. Several other tables with related standard have been published (see *American Antiques from Israel Sack Collection*, vol. 5, (Washington, DC: Highland House Publishers Inc., 1974), p. 1251, no. P4095 for a nearly identical stand, Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods*, (Winterthur, DE: Winterthur Museum, distributed by University Press of New England, 1997), p. 293, no. 155 for a closely related fire screen, and *American Antiques from Israel Sack Collection*, vol. 7, (Washington, DC: Highland House Publishers Inc., 1983), p. 1722, no. P4952 for a realted tilt-top tea table.)

$ 5,000-8,000

776

VERY FINE AND RARE PAIR OF QUEEN ANNE CARVED AND FIGURED WALNUT SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1750

one with matching seat rail and slip seat marked *IIIIII,* the other seat rail marked *IIIII;* both chairs retain a rich historic surface.
Height 42 in.

$ 4,000-6,000

776

777

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION

CHIPPENDALE CARVED AND FIGURED MAHOGANY CHEST-ON-CHEST, ATTRIBUTED TO GEORGE CLAYPOOLE, JR., PHILADELPHIA, CIRCA 1750

appears to retain its original cast brass pierced hardware; *feet and finials replaced.*
Height 85 ¼ in. by Width 43 ½ in. by Depth 22 ¾ in.

PROVENANCE

Sumpter Priddy III, Inc., Alexandria, Virginia.

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

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

This chest-on-chest relates to work made by the Claypoole shop in the mid-eighteenth century. George Jr. likely made the signed chest-on-chest soon after completing his apprenticeship in 1754. In fashioning it, he appears to have closely followed Claypoole shop practice of the 1740s for it is nearly identical to a chest-on-chest attributed to the Claypoole shop that was made earlier, between 1740 and 1750.[2] A similar tympanum opening, drawer arrangement, shell composed of broad convex and concave segments with applied leaf carving, and chamfered corners are featured on a high chest with a history in the Penn family attributed to Joseph Claypoole or George Claypoole, Sr.[3] A chest of drawers attributed to George Claypoole Sr. or Jr. displays nearly identical chamfers with three flutes, base moldings, and ogee feet.[4] The latter details are also found on a chest of drawers at Cliveden bearing the label of Jonathan Gostelowe.[5]

[1] See Andrew Brunk, "The Claypoole Family Joiners of Philadelphia: Their Legacy and the Context of Their Work," *American Furniture* 2002 (Hanover and London: The Chipstone Foundation): fig. 26, p. 167.
[2] See Brunk, fig. 27, p. 168.
[3] See ibid, fig. 25, p. 166.
[4] See ibid, fig. 29, p. 169.
[5] See ibid, fig. 30, p. 170.

$ 10,000-20,000

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION

THE IMPORTANT CARPENTER-HOWELL-LLOYD-WISTAR FAMILY SET CHIPPENDALE CARVED MAHOGANY DINING CHAIRS, PHILADELPHIA, CIRCA 1775

comprised of one armchair and five side chairs. Two side chairs with matching slip seat marked *II* and *VI,* two side chairs with a seat rail marked *IIII, V. Several knee returns replaced.*
Height of armchair 39 ¼ in.; Height of side chair 38 in.

PROVENANCE

Thomas Carpenter (1752-1847) and Mary Tonkins Carpenter (1748-1822), Mannington Township, Salem Co., New Jersey and Gloucester City, Camden Co., New Jersey;
Edward Carpenter (1777-1813), Glassboro, Gloucester Co., New Jersey (*son*);
Mary Tonkin Carpenter (1805-1893) (*daughter*) and Richard Washington Howell (1799-1859), Camden, New Jersey;
Anna Howell (1846-1913) (*daughter*) and Malcolm Lloyd, Camden, New Jersey;
Mary Carpenter Lloyd Wister (1888-1988) (*daughter*), Wayne, Delaware Co., Pennsylvania;
Mary Carpenter Wister (*granddaughter*);
Sotheby's, New York, *Fine Americana*, January 25, 1992, sale 6269, lots 1259-1261 (armchair and three side chairs);
Alan Miller, Quakertown, Pennsylvania.

William M. Hornor, Jr., *Blue Book of Philadelphia Furniture: William Penn to George Washington,* (Washington, DC: Highland House, 1977), pl. 167.

LITERATURE

William M. Hornor, Jr., *Blue Book of Philadelphia Furniture: William Penn to George Washington,* (Washington, DC: Highland House, 1977), pl. 167.

This set of chairs was originally owned by Thomas Carpenter (1742-1847), a glassmaker devout Quaker, and American patriot, and his wife Mary Tonkins (1748-1822), who married on April 13, 1774 in Burlington, Salem County, New Jersey. Thomas Carpenter was the son of Preston Carpenter (1721-1785) and Hannah Smith (1723-c.1766) and grandson of Samuel Carpenter (1649-1714), the deputy governor of Colonial Pennsylvania. Thomas served in the militia during the Revolutionary War, first as an Ensign and Adjutant in Colonel Samuel Dicks Regiment from 1776 to 1778, during which time he was commissioned Paymaster of the militia units in New Jersey. He was appointed Quartermaster of the First Battalion of the New Jersey Continental Line and served in that capacity from 1778 to 1782. After the war, he formed a partnership with Colonel Thomas Heston, his wife's nephew by marriage, and established a glass manufactory in Carpenter's Landing, New Jersey and later at Glassboro, New Jersey. The partners were described as "two 'fighting Quakers'" who had given gallant service for the American cause during the Revolution.

These chairs descended through five generations of Thomas and Mary Carpenter's family until they were sold at Sotheby's in January of 1992. The set is comprised of one armchair and five side chairs with two side chairs numbered *IIII* and *V* and two others numbered *II* and *VI* with their corresponding slip seats. The armchair is illustrated by William M. Hornor in *Blue Book Philadelphia Furniture* (Washington, D.C., 1935) as plate 167 and the property of Mr. and Mrs. L. Caspar Wister. A dressing table with the same knee carving made as part of this suite of furniture is illustrated by Hornor also as the property of Mr. and Mrs. Wister. Other chairs from the set are known. Side chair number *IIII* with slip seat number V is in the collection of the Metropolitan Museum of Art.[1] Another side chair from the set is published as one of a pair by Joseph Kindig, *The Philadelphia Chair: 1685-1785* (Harrisburg, 1978): no. 47.

The Gothic taste incorporated into the Rococo design of these chairs was popularized in Colonial America by the English pattern books of Matthew Darly and Thomas Chippendale.[2] The splat is inspired by medieval architecture and rendered here as two tiers of Gothic pointed arches between outward splaying posts and beneath a broad crest rail. This unusual Gothic splat is found on other Philadelphia side chairs including a set with straight legs owned by James (1753-1795) and Elizabeth (Dawes) Morris (1746-1826) at Dawesfield, their country house outside of Philadelphia. An armchair from the set is illustrated by Hornor as the property of Lydia T. Morris.[3] Two side chairs from Dawesfield were sold by a descendant at Sotheby's, January 19, 2008, lot 185. Five side chairs from another closely related set were sold at Parke-Bernet Galleries, *Americana Collection of the Late Mrs. J. Amory Haskell*, Part 2, May 17-20, 1944, lot 367. Two other chairs from a third related set with seats upholstered over the rails were owned by William White, the first Bishop of Pennsylvania.[4]

[1] See Morrison Heckscher, *American Furniture in The Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1985): no. 60, p. 108.
[2] See Matthew Darly, *A New Book of Chinese, Gothic and Modern Chairs* (London, 1751) and Thomas Chippendale, *The Gentleman & Cabinet-Maker's Director* (London, 1762).
[3] See William M. Hornor, *Blue Book Philadelphia Furniture* (Washington, D.C.: 1935), p. 166.
[4] Referenced by Heckscher, p. 108.

$ 20,000-30,000

778

779

779

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 779-783)

GEORGE III WALNUT GIRANDOLE MIRROR, CIRCA 1715

with double brass candle arms at the base.
Height 30 ¾ in. by Width 17 in.

$ 1,500-2,500

780

CHIPPENDALE CARVED MAHOGANY EASY CHAIR, BOSTON, CIRCA 1790

Height 44 ¾ in.

$ 3,000-5,000

781

QUEEN ANNE STYLE MAHOGANY PORRINGER-TOP TEA TABLE

Height 25 ½ in. by Width 30 ½ in. by
Depth 23 ¼ in.

$ 200-300

780

781

782

FINE DIMINUTIVE CHIPPENDALE FIGURED MAHOGANY BLOCK-END REVERSE-SERPENTINE CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, CIRCA 1780

appears to retain its original cast brass hardware.
Height 31 ½ in. by Width 33 in. by Depth 21 ⅞ in.; Width of case 30 ¾ in.

PROVENANCE

George Abraham & Gilbert May Antiques, Granville, Massachusetts.

EXHIBITED

Milwaukee, Wisconsin, Villa Terrace Decorative Arts Museum, *Inaugural Exhibition*, June 11-July 30, 1967;
Milwaukee, Wisconsin, Milwaukee Art Museum, *American Decorative Arts Permanent Collection*, 1975-until February 21, 2008.

$ 6,000-8,000

782

783

THE HARRINGTON FAMILY VERY RARE QUEEN ANNE CARVED AND FIGURED MAHOGANY TRAY-TOP TEA TABLE, BOSTON, MASSACHUSETTS, CIRCA 1750

underside branded *WC*, *tray edge moldings replaced.*
Height 25 ¼in. by Width 31 in. by Depth 18 ¾ in.

PROVENANCE

Descended in the Harrington family of Lexington, Massachusetts;
John Walton, Inc., Jewett City, Connecticut.

EXHIBITED

Milwauke, WI, Milwaukee Art Museum, *Tea Table, Coffee Table*, February 24-June 12, 2005.

$ 12,000-18,000

780 DETAIL

783

785

786

784

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 784-787)

VERY FINE AND RARE CHIPPENDALE CARVED MAHOGANY FIRE SCREEN, NEW YORK, CIRCA 1770

retains a period screen.
Height 61 ¼ in.

PROVENANCE

Joe Kindig, Jr. & Son, York, Pennsylvania.

Fire screens served both practical and decorative functions in the Colonial home at a time when the fireplace was the chief source of heat and light. They not only controlled the heat from fireplace and softened the glare from the fire, but also provided a prominent surface for a lady to display her embroidery or needlework.

American examples of this form rarely come on the marketplace. Beautifully proportioned and retaining its original screen, this one displays finely articulated Rococo carved decoration that is likely the work of one of the talented carvers working in New York in the third quarter of the eighteenth century.[1] The masterful needlework panel depicting a shepherd and shepherdess tending their flock is itself a work of art and speaks to the accomplished needlework skills of its original owner.

Several related mahogany New York firescreens are known. One richly embellished example with related carving was sold in these rooms, *Important Americana from a Private Collection,* January 22, 2011, sale 8776, lot 80. Another at Winterthur Museum has a very similar bulbous standard and a needlework panel of a shepherd and shepherdess in a pastoral setting.[2] Another one retaining its original needlework panel has been illustrated by Israel Sack Inc.[3]

[1] See Luke Beckerdite, "Immigrant Carvers and the Development of the Rococo Style in New York, 1750-1770," *American Furniture* 1996: pp. 233-306.
[2] Joseph Downs, *American Furniture, Queen Anne and Chippendale Periods*, New York, 1952, no. 241
[3] Israel Sack Inc., *American Antiques from Israel Sack Collection*, Volume IX, P5970, p. 2417 and.

$ 10,000-15,000

785

RARE CHIPPENDALE FIGURED MAHOGANY DISH-TOP TILT-TOP CANDLESTAND, PHILADELPHIA, CIRCA 1765

plinth replaced and several patches to lip.
Height 28 ½ in. by Width 23 ¼ in. by Depth 23 in.

$ 8,000-12,000

786

CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, PHILADELPHIA, CIRCA 1770

the seat rail and slip seat marked *VII; side seat rails and stiles replaced.*
Height 40 in.

$ 1,500-2,500

787

THE RICHARD HART VERY FINE AND RARE CHIPPENDALE CARVED AND FIGURED MAHOGANY PIERCED CROSS-STRETCHERED PEMBROKE TABLE, POSSIBLY BY ROBERT HARROLD (W. 1765-1792), PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1775

branded *R HAR* to the proper front left support, appears to retain its original cast brass hardware; retains a rich historic surface.
Height 26 ¾ in. by Width open 38 ¼ in. by Depth 30 ¾ in.: Width closed 19 ¼ in.

PROVENANCE

Richard Hart (1733-1820), Portsmouth, New Hampshire;
Walton noted that he aquired the table as either from the Johnson family of Marblehead, Massachusetts or the Gerrish Family of Kittery, Maine;
John S. Walton, Riverside, Connecticut.

LITERATURE

John Walton advertisement, *Magazine Antiques* 54:5 (December 1948), 407.

As noted by Diane Carlberg Ehrenpreis, this table's design resembles English examples and was likely crafted by an English-trained cabinetmaker, such as Robert Harrold (see *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast*, ed. Brock Jobe, (Boston, MA: Society for the Preservation of New England Antiquities; Hanover, NH: Distributed by University Press of New England, 1993), pp. 246-7, pl. 12).

The brand present on the fly denotes that this table was originally owned by Richard Hart (1733-1820), a Portsmouth merchant, who was married to Mercy Collins and lived on Russell Street. He owned a wharf in the North End of Portsmouth and a store on Fore Street. The inventory of his home notes the presence of two pembroke tables.

$ 6,000-12,000

784 DETAIL

787

788

788

788

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 788-790)

QUEEN ANNE STYLE JAPANNED LOOKING GLASS, 19TH CENTURY

Height 28½in. by Width 14 in.

$ 600-800

789

CHIPPENDALE CARVED AND FIGURED MAHOGANY BLOCK-END SERPENTINE-FRONT CHEST OF DRAWERS, POSSIBLY LYME, NEW LONDON COUNTY, CONNECTICUT, CIRCA 1785

bottom one inch of rear foot facings and two scroll tips on feet patched.
Height 32 ½ in. by Width 39 in. by Depth 22 in.; Width of case 36 in.

PROVENANCE

John C. R. Tompkins Antiques, Millbrook, New York

A nearly identical chest with a history in Lyme, Connecticut is discussed and illustrated in Minor Myers, Jr. and Edgar deN. Mayhew, *New London County Furniture, 1640-1840*, (New London, CT: Lyman Allyn Museum, 1974).

$ 12,000-18,000

789

790

FINE AND RARE CHIPPENDALE FIGURED MAHOGANY TALL CASE CLOCK, WORKS BY JOHN RODGERS (1724-1815), NEWTON, CONNECTICUT, CIRCA 1785

dial inscribed *John Rogers / Newton*.
Height 91 in. by Width 19 ⅞ in. by Depth 10 ¼ in.

$ 12,000-18,000

790 detail

790

791

791

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 791-793)

VERY FINE AND RARE CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, POSSIBLE WORKSHOP OF THOMAS TUFFT (1740-1788), PHILADELPHIA, CIRCA 1770

Label reading *LT-GE-78-7-6a*, label reading *LT-GE-78-7-6b* and partial old label with red border; retains a rich historic surface. Height 38 ¾ in.

PROVENANCE

Joe Kindig Jr. and Son, York, Pennsylvania.

LITERATURE

Joseph K. Kindig, III., *The Philadelphia Chair,* (York, PA: Historical Society of York County, 1978), fig. 56.

Featuring a trefoil-pierced splat pattern, stiles with lozenge carving, C-scroll skirt, pendant and knee brackets taken from Chippendale's *Director*[1], this side chair represents a richly embellished version of an extremely popular chair design in Colonial Philadelphia undoubtedly made by multiple cabinet shops. A chair from the same set is in the collection of the Metropolitan Museum of Art and Boston Museum of Fine Arts.[2]

A set of lozenge-carved chairs with similar treatment of the back but variations in the carving of the crest, seat rail, knees and feet is in the collection of Winterthur Museum and was formerly in the collection of Howard Reifsnyder.[3] A set of lozenge-carved chairs with similar treatment of the back but variations in the carving of the crest, seat rail, knees and feet is at the White House.[4] Another chair was sold in these room from the George Parker collection.[5]

Two chairs from a related set attributed to Thomas Tufft (died 1788) were sold in these rooms, *Property from a Private Collection*, January 18, 2003, sale 7866, lot 909. Two other chairs from that set descended in the Smith-Marsh family and were sold in these rooms, *Important Americana*, January 16-17, 1999, sale 7253, lot 843. An additional chair with a history in the Smith-Marsh family is pictured in *American Antiques from Israel Sack Collection*, Vol. VII, P5026, p. 1785. Two others are in the collection of the Colonial Williamsburg Foundation.

Three similar chairs bear the label of James Gillingham (1736-1781), a cabinetmaker working on Second Street in Philadelphia from 1768 to 1773.[6] Other variations are in the collections of Yale University, Colonial Williamsburg, the Philadelphia Museum of Art, the Metropolitan Museum of Art and Winterthur Museum. Several other examples are illustrated in William Hornor, *Blue Book Philadelphia Furniture*, 1977, pls. 342-346, 348-9.

[1] Thomas Chippendale, *The Gentleman & Cabinet-Maker's Director*, London, 1754, pls. XIII, XIIII and XXIV.
[2] See Morrison Heckscher, *American Furniture in The Metropolitan Museum of Art*, New York, 1985, no. 56, p. 102-3, and Edwin Hipkiss, no. 88.
[2] See Joseph Downs, *American Furniture* (New York, 1952, fig. 41).
[4] Acc. 970.670.1, and .2.
[5] Sotheby's, New York, *The Highly Important Americana Collection of George S. Parker II from the Caxambas Foundation*, January 19, 2017, sale 9605, lot 2114,
[6] Luke Vincent Lockwood, *Colonial Furniture in America*, 1926, Volume II, p. 94.

$ 8,000-12,000

792

792

GEORGE II PARCEL-GILT MAHOGANY LOOKING GLASS, CIRCA 1740

Height 42 in. by Width 25 in.

$ 800-1,200

793

793

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

Height 28 ¾ in. by Width 21 ⅞ in. by Depth 21 ⅝ in.

$ 5,000-7,000

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 794-796)

THE FISHER-WHARTON-SMITH FAMILY VERY FINE AND RARE CHIPPENDALE MAHOGANY CAMEL-BACK SERPENTINE-FRONT SOFA, PHILADELPHIA, CIRCA 1780

retains original under-upholstery on back; inscribed in chalk on back of crest rail; *stretchers repaired*.
Height 37½ in. by Width 89⅝ in. by Width 26½ in.

PROVENANCE

Samuel Rowland Fisher (1745-1834), Philadelphia;
Deborah Fisher Wharton (1795-1889), Philadelphia;
Esther Fisher Wharton (1836-1915), Philadelphia;
Esther Morton Smith (1865-1942), Newport, Rhode Island;
Property from a direct descendant of the original owner;
Christie's, New York, *Important American Furniture, Folk Art and Decorative Arts*, October 23, 1993, sale 7752, lot 223

This sofa was brought from Philadelphia by Esther Morton Smith when she moved to Newport, Rhode Island, in the late 19th/ early 20th century. The provenance of this sofa is related to another Philadelphia camel-back sofa at the Department of State, which was purchased from a direct descendant of Charles Wharton and Samuel Rowland Fisher (See Clement E. Conger and Alexandra W. Rollins, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State*, (New York: H.N. Abrams, 1991), pp. 154-5, fig. 69).

The preservation of the original under-upholstery and webbing on the back of this sofa makes it a rare survival and an important document to period upholstery techniques. This sofa is one of the few remaining examples from Philadelphia which retain their under-upholstery and stuffing; the other is the Wharton and Fisher sofa at the Department of State, which retains both its original under-upholstery as well as its yellow moreen covering on the back.

$ 15,000-30,000

detail

794

795

FINE AND RARE CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, CARVING POSSIBLY BY JOHN POLLARD, PHILADELPHIA, CIRCA 1770

Height 38 ½ in.

PROVENANCE

Joe Kindig, York, Pennsylvania.

$ 5,000-8,000

796

RARE CHIPPENDALE MAHOGANY EASY CHAIR, PHILADELPHIA, CIRCA 1785

Height 47 ½ in.

PROVENANCE

Sanderson collection.

LITERATURE

Wallace Nutting, *Furniture Treasury*, (New York: Macmillan, 1928), no. 2065.

A closely related easy chair sold at Sotheby's sale, *The Highly Important Americana Collection of George S. Parker II from the Caxambas Foundation*, January 19, 2017 Sale 9605, lot 2118.

$ 2,500-3,500

795

496

797

797

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 797-800)

FINE CHIPPENDALE MAHOGANY BEDSTEAD, PHILADELPHIA, CIRCA 1780

Height 88 in. by Width 49 in. by Depth 76 in.

PROVENANCE

Joe Kindig III, York, Pennsylvania.

$ 2,000-3,000

798

CHIPPENDALE MAHOGANY CAMEL-BACK SOFA, PHILADELPHIA, CIRCA 1780

retains original under upholstery on back.
Height 39 ½ in. by Width 88 in. by Depth 30 ½ in.

$ 5,000-10,000

798

799

VERY FINE AND RARE PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, IN THE MANNER OF JOHN TOWNSEND, NEWPORT, RHODE ISLAND, CIRCA 1775

retaining a rich, historic surface.
Height 38 ⅜ in.

EXHIBITED

Providence, Rhode Island, The Rhode Island Historical Society, *The John Brown House Loan Exhibition of Rhode Island Furniture,* May 16-June 20, 1965.

LITERATURE

Joseph K. Ott, *The John Brown House Loan Exhibition of Rhode Island Furniture,* (Providence, RI: The Rhode Island Historical Society, 1965), pp. 12-3, fig. 12;
Yale University Art Gallery, Rhode Island Furniture Archive, Internet database, July 1, 2010, no. RIF427.

$ 3,000-5,000

799

800

CHIPPENDALE MAHOGANY CHEST OF DRAWERS, RHODE ISLAND, CIRCA 1780

proper rear left foot with repairs, proper front right foot facing with bottom 1 1/2 inches replaced.
Height 32 ¾ in. by Width 38 ½ in. by Depth 20 ½ in.; Width of case 36 ½ in.

$ 4,000-6,000

800

801

801

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 801-805)

VERY RARE CHIPPENDALE FIGURED MAHOGANY DRESSING GLASS, PHILADELPHIA, CIRCA 1775

retains a rich, historic surface; *three feet replaced.*
Height 24 ¾ in. by Width 19 in. by Depth 9 ¼ in.

$ 2,500-3,500

802

CHIPPENDALE CHERRYWOOD HANGING PIPE BOX, PENNSYLVANIA, CIRCA 1800

together with six long and three short clay pipes.
Height 19 in. by Width 8 ¼ in. by Depth 5 in.

$ 2,000-3,000

803

CHIPPENDALE CARVED AND FIGURED MAHOGANY DISH TOP TILT-TOP TEA TABLE, PHILADELPHIA, CIRCA 1770

Height 28 ¼ in. by Width 33 ¼ in. by Depth 32 ½ in.

PROVENANCE

John Walton, Inc., Jewett City, Connecticut.

$ 5,000-7,000

802

803

804

805

804

FINE GEORGE II PARCEL-GILT WALNUT OVERMANTEL MIRROR, CIRCA 1730

the rectangular molded frame centering three beveled plated flanked by shaped sides edged with gilt carving, lower left and right corners with single arm candlesticks.
Height 18 in. by Width 61 in.

PROVENANCE

Christie's, New York, *Fine American Furniture, Silver, Folk Art and Decorative Arts,* June 3, 1989, sale 6842, lot 65.

$ 1,500-2,500

805

CHIPPENDALE CARVED AND FIGURED MAHOGANY PIER TABLE, CARVING ATTRIBUTED TO 'NICHOLAS BERNARD' AND MARTIN JUGIEZ, PHILADELPHIA, CIRCA 1765

top, knee returns, and gradrooning replaced.
Height 31 in. by Width 42 ¾ in. by Depth 20 ¾ in.

PROVENANCE

Sumpter Priddy, Alexandria, Virginia.

$ 5,000-7,000

806

806

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 806-809)

FEDERAL MAHOGANY LOLLING CHAIR, MASSACHUSETTS, CIRCA 1810

Height 46 in.

$ 1,500-2,500

807

FEDERAL FIGURED MAHOGANY WORK TABLE, BOSTON, MASSACHUSETTS, CIRCA 1805

Height 46 in.

$ 2,500-3,500

808

FINE FEDERAL INLAID AND FIGURED MAPLE AND MAHOGANY GAMES TABLE, SCHOOL OF JOHN AND/OR THOMAS SEYMOUR, BOSTON, MASSACHUSETTS, CIRCA 1805

Height 30 in. by Width 36 ½ in. by Depth 18 ¾ in.

$ 2,500-3,500

807

808

809

VERY FINE AND RARE FEDERAL INLAID AND FIGURED MAHOGANY PEMBROKE TABLE, ATTRIBUTED TO JOHN TOWNSEND, NEWPORT, RHODE ISLAND, CIRCA 1795

appears to retain its original cast brass handles. Height 26 ¾ in. by Width 18 ⅜ in. by Depth 32 in.; Width open 37 ⅜ in.

This table is constructed identically to the labeled John Townsend Pembroke table in the Wunsch collection (see Morrison Heckscher, *John Townsend: Newport Cabinetmaker*, (New York" Metropolitan Museum of Art, 2005), p. 176-7, no. 45).

$ 15,000-25,000

809

810

810

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 810-813)

QUEEN ANNE WALNUT LOOKING GLASS, CIRCA 1715

Height 26½in. by Width 15 in.

$ 600-800

811

FINE QUEEN ANNE FIGURED MAHOGANY DISH-TOP TILT-TOP CANDLESTAND, PENNSYLVANIA, CIRCA 1760

Height 27 ⅛ in. by Width 19 ⅝ in. Depth 19 ½ in.

PROVENANCE

John Walton, Inc., Jewett City, Connecticut.

$ 4,000-6,000

811

812

GEORGE I PARCEL-GILT WALNUT MIRROR, CIRCA 1720

Height 49 in. by Width 18½ in.

$ 2,000-3,000

812

813

VERY RARE SET OF EIGHT FEDERAL CARVED MAHOGANY URN-BACK DINING CHAIRS, ATTRIBUTED TO SAMUEL KNEELAND AND LEMUEL ADAMS, HARTFORD, CONNECTICUT, CIRCA 1795

Includes six side chairs and two armchairs.
Height 38 in.

$ 12,000-15,000

813

814

814

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 814-818)

GREEN-PAINTED BOW-BACK BRACE-BACK WINDSOR SIDE CHAIR, RHODE ISLAND, CIRCA 1790

retains early green paint.
Height 37 ½ in.

EXHIBITED

Milwaukee, Wisconsin, Milwaukee Art Museum, *American Collection*, September 16, 2002-September 16, 2003;
Remained on long-term loan at the Milwaukee Art Museum until February 21, 2008.

$ 2,000-3,000

815

BROWN-PAINTED AND CARVED COMB-BACK KNUCKLE-ARM WINDSOR ARMCHAIR, PHILADELPHIA, CIRCA 1780

appears to retain an early surface.
Height 42 in.

$ 8,000-12,000

815

816

BLACK-PAINTED AND CARVED COMB-BACK WINDSOR ARMCHAIR, PHILADELPHIA, CIRCA 1785

previously fitted as a convenience chair.
Height 40 ½ in.

PROVENANCE

Doyle New York;
Philip Bradley, Jr., Downingtown, Pennsylvania.

$ 2,500-3,500

817

BLACK-PAINTED COMB-BACK WINDSOR ARMCHAIR, PROBABLY PHILADELPHIA, CIRCA 1790

Height 44 in.

$ 2,000-3,000

818

BLACK-PAINTED CONTINUOUS-ARM BRACE-BACK WINDSOR ARMCHAIR, CONNECTICUT, CIRCA 1790

Height 36 ¾ in.

PROVENANCE

Philip Bradley, Sr., Downingtown, Pennsylvania.

$ 2,000-3,000

816

818

817

819

819

PROPERTY FROM THE DUDLEY & CONSTANCE GODFREY FOUNDATION (LOTS 819-821)

QUEEN ANNE WALNUT LOOKING GLASS, CIRCA 1710

Height 44½in. by Width 18 in.

$ 800-1,200

820

VERY RARE CLASSICAL CARVED MAHOGANY SOFA, ATTRIBUTED TO EPHRAIM HAINES, PHILADELPHIA, CIRCA 1815

Length 75 in.

PROVENANCE

Arthur H. Sussel, Philadelphia, Pennsylvania;
Sotheby's New York, *Important Americana*, January 28-31, 1987, sale 5551, lot 1222
Alan Miller, Quakertown, Pennsylvania.

An armchair made by Ephraim Haines for Bishop William White for use at Christ Church Philadelphia has closely related carved stylized grapes on the crest rail (see Charles E. Peterson, Nicholas L. Gianopulos, and Bruce Cooper Gill, *The Building and Furnishing of Christ Church Philadelphia*, (Philadelphia: Old Christ Church Preservation Trust, 2001), p. 43).

$ 2,000-3,000

820

821

FINE AND RARE PAIR OF CLASSICAL CARVED AND FIGURED MAHOGANY GAMES TABLES, PHILADELPHIA, CIRCA 1815

the underside with impressed mark: PROPERTY OF MRS. J.A. HASKELL.
Height 28 ½ in. by Width 35 in. by Depth 17 ¼ in.

PROVENANCE

Mrs. J. Amory Haskell (Maragaret Moore Riker) (1864–1942), New York.

$ 3,000-5,000

821

822

822

PROPERTY OF VARIOUS OWNERS (LOTS 822-825)

CIRCLE OF JOHN SINGLETON COPLEY

PORTRAIT OF A GENTLEMAN

oil on canvas
29 ½ by 25 in.

PROVENANCE

Mr. George A. Plimpton, Boston, Massachusetts;
Mr. Calvin H. Plimpton (his son), Boston, Massachusetts and New York;
Mrs. Ruth Talbot Plimpton (his wife), Boston, Massachusetts and New York;
By descent to the present owners.

$ 5,000-7,000

823

823

FINE AND RARE QUEEN ANNE INLAID AND FIGURED WALNUT AND MAPLE FLAT-TOP HIGH CHEST OF DRAWERS, MASSACHUSETTS, CIRCA 1750

retains a dark historic possibly original surface.
Height 66 in. by Width 39 ¼ in. by Depth 20 ⅝ in.

$ 10,000-15,000

824

FINE AND RARE QUEEN ANNE CHERRYWOOD SIDE CHAIR, NORWICH, CONNECTICUT, CIRCA 1750

the seat rail marked *IIII*.
Height 40 ½ in.

PROVENANCE

Nadeau's Auction Gallery Inc., Windsor, Connecticut.

An identical example is in the collection of the Henry Francis du Pont Winterthur Museum (see Nancy E. Evans and Nancy Goyne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods,* (Winterthur, Delaware: Winterthur Museum, Inc., 1997), p. 39, no. 21).

$ 5,000-7,000

825

VERY FINE AND RARE DIMINUTIVE QUEEN ANNE CHERRYWOOD DRESSING TABLE, CONNECTICUT, CIRCA 1765

the proper right lower drawer with an indistinct chalk inscription; retains a dark historic surface, appears to retain its original cast brass hardware; *lacks knee return*.
Height 30 ⅜ in. by Width 31 ½ in. by Depth 22 ¾ in.; Width of case 24 ½ in.

$ 12,000-18,000

824

825

PROPERTY OF VARIOUS OWNERS

VERY FINE AND RARE DIMINUTIVE QUEEN ANNE MAHOGANY TEA TABLE, PHILADELPHIA, CIRCA 1740

appears to retain its original surface.
Height 28 in. by Width 28 ¼ in. by Depth 17 ⅞ in.

PROVENANCE

By tradition, Thomas Sully (1783-1872), Philadelphia;
Francis T. Sully Darley, his grandson;
Samuel W. Woodhouse, Jr., Philadelphia;
Samuel T. Freeman Co., *The Collection of Samuel W. Woodhouse, Jr.*, Philadelphia, April 23 and 24, 1928, lot 176. This table is listed in the catalogue as an "Early American Tea Table Formerly the Property of Thomas Sully, F. T. S. Darley to Owner."
Dealer, Willoughby Farr, Edgewater, New Jersey, April 1928;
Mrs. J. Insley Blair;
Christie's, *Property from the Collection of Mrs. J. Insley Blair*, January 21, 2006, sale 1618, lot 621.

This tea table's sophisticated and dynamic late Baroque design is one of the triumphs of Colonial Philadelphia craftsmanship. It is part of a very small group of surviving Queen Anne tea tables of rectangular form and share a number of distinctive stylistic and construction details that tie them to an as of yet unidentified avant-garde Philadelphia cabinet shop.

While its original owner is unknown, this table has a long history of ownership in the family of Thomas Sully (1783-1872), the Philadelphia artist known for his portraits of the social elite. His will of 1865-1866 indicates that he bequested a number of objects to family and friends, including a palette stand with the same early history as this table. Both were subsequently owned by Francis T. Sully Darley, Thomas Sully's grandson, and then by Samuel W. Woodhouse, Jr., a medical doctor, scholar and Acting Director of the Philadelphia Museum. He sold the palette stand and this table as part of his collection at Freeman's in 1928. The table was acquired by Mrs. J. Insley Blair and to which she described it as a *"Mahogany Tea Table. Queen Anne. Philadelphia. All original condition. Once belonged to Thomas Sully. From Dr. Woodhouse Coll. & Sale. April 1928. W. Farr. Edgewater. N.J."*

Another nearly identical table sold at Sotheby's *Important Americana*, January 22, 2000, sale 7420, lot 568. The only difference is that it is fitted with a period drawer with poplar secondary wood. This table, as well, was once owned by Thomas Sully. *Bequeathed to Rosalee [sp] Sully by her Father March 22nd 1842* is inscribed in script in the drawer. The survival of an identical table with American secondary wood substantiates this table's Philadelphia origin.

For additional information see additional information at Sothebys.com.

$ 10,000-20,000

826

Sotheby's *Important Americana*, January 22, 2000, sale 7420, lot 568.

826

827

827

PROPERTY OF VARIOUS OWNERS (LOTS 827-828)

FINE CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, PHILADELPHIA, CIRCA 1760

together with a marriage announcement for Isaiah Bockius and Anna E. Spackman from the day of their ceremony on November 7, 1844; appears to retain its original surface, (2 pieces).
Height 39 ⅜ in.

$ 1,000-1,500

828

RARE CHIPPENDALE CARVED CHERRYWOOD CHEST OF DRAWERS, WOODBURY, CONNECTICUT, CIRCA 1785

appears to retain the original cast brass hardware.
Height 38 in. by Width 41 ⅜ in. by Depth 19 ¾ in.

A closely related Woodbury chest is illustrated in Edward S. Cooke Jr., *Making Furniture in Preindustrial America: The Social Economy of Newtown and Woodbury, Connecticut*, (Baltimore, MD: Johns Hopkins University Press, 1996), fig. 44 and Edward S. Cooke Jr., et. al. *Litchfield County Furniture & Furniture Makers, 1780-1830*, (Litchfield, CT: Litchfield Historical Society, 2008), p. 32, fig. 1.

$ 7,000-15,000

828

829

FREDERIC REMINGTON ART MUSEUM, OGDENSBURG, NY (PUBLIC LIBRARY COLLECTION)

TWO CHIPPENDALE CARVED AND FIGURED MAHOGANY SIDE CHAIRS, MASSACHUSETTS, CIRCA 1770

one seat rail marked *VI* with slip seat *V,* the other seat rail marked *IIII;* appear to retain a rich, historic surface.
Height 38 in.

$ 2,500-3,500

830

PROPERTY OF A PRIVATE FLORIDA COLLECTOR

VERY FINE AND RARE CHIPPENDALE FIGURED MAHOGANY SERPENTINE-FRONT SLANT FRONT DESK, BOSTON, MASSACHUSETTS, CIRCA 1775

appears to retain its original hardware.
Height 44 ⅛ in. by Width 43 by Depth 21 ⅞ in.

$ 4,000-6,000

829

830

PROPERTY OF A PRIVATE COLLECTOR

THE ROWE FAMILY VERY FINE AND RARE CHIPPENDALE CARVED MAHOGANY REVERSE-SERPENTINE CHEST OF DRAWERS, ESSEX COUNTY, MASSACHUSETTS, CIRCA 1785

together with a pair of painted leather fire buckets; appears to retain its original surface and cast brass hardware; (3 pieces).
Height 33 in. by Width 35 ½ in. by Depth 21 ½ in.;
Width of case 33 in.

$ 60,000-80,000

PROVENANCE

According to family history, this chest and accompanying fire buckets descended in the Rowe family of Boston, Massachusetts likely from John Rowe (1715-1787) or his nephew John (Jack) Rowe (1765-1812);
Thence by descent to a family member in Belmont, Massachusetts;
Carl W. Stinson, Inc., Reading, MA, December 2, 2004, lot 37a.

LITERATURE

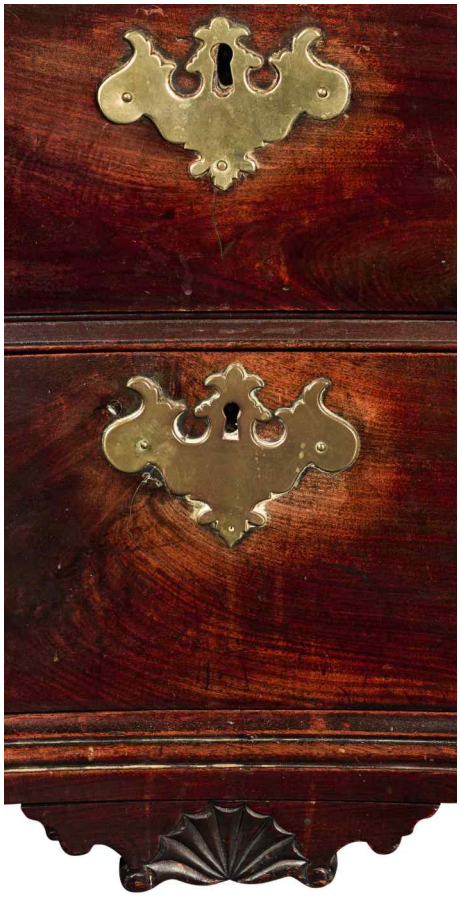
Carl W. Stinson, Inc. advertisement for the December 2, 2004 auction. The chest is illustrated as "Charlestown Chippendale Serpentine Chest descended in the Rowe Family. Original unrestored condition.";
Jackie Sideli, "Chest Tops Stinson Sale," *Maine Antique Digest* (March 2005): 19-E.

831

Of rare diminutive size and with finely articulated bold claw feet, this serpentine chest of drawers represents an expensive case form made in the Colonial Boston area during the eighteenth century. It has survived with its original brass hardware and an old dry surface. According to family history, the chest descended in the Rowe family of Boston until a family member sold it at auction in 2004. Two fire buckets with their original paint and inscribed "J. Rowe" were sold by the Rowe descendant in the same sale and accompany this lot.

With their inscription and Masonic imagery, the fire buckets were likely originally the property of John Rowe (1715-1787), the wealthy merchant, conservative Whig and diarist of Boston. He was a member of the Masonic fraternity, and became a Grand Master of the order in 1768. While this chest could also have been his property, it could have also been originally owned by John (Jack) Rowe (1765-1812), the nephew and namesake of John Rowe who was adopted by John and his wife Hannah (1725-1805) at age 7. Young John was the son of Jacob Rowe, John Rowe's brother, who emigrated to Quebec, Canada around 1741. Young John graduated from Harvard in 1783 and was a classmate of Harrison Gray Otis and William Prescott. He married in Gloucester in 1792 and represented the town in the House of Representatives from 1796 to 1805. In 1806, he represented Essex County in the Senate. He later lived in Quincy, where he died in 1812.

After the elder John's death in 1787 and his wife's death in 1805, Jack Rowe and his family inherited some of their belongings including John Rowe's diary and a Boston bombe slant front desk that descended through the Jack Rowe branch of the family before being sold at auction in 2004. It later sold in these rooms, *Important Americana*, January 19, 20, & 21, 2007, lot 363.



831 (DETAIL)

832 (DETAIL)

832

PROPERTY FROM VARIOUS OWNERS (LOTS 832-833)

VERY FINE AND RARE QUEEN ANNE CARVED AND FIGURED MAHOGANY KNEEHOLE DRESSING BUREAU, BOSTON, MASSACHUSETTS, CIRCA 1755

retains a dark rich historic surface.
Height 29 ½ in. by Width 35 ½ in. by Depth 22 in.; Width of case 32 ½ in.

$ 30,000-50,000

832

833

833

RALPH EARL (1751 - 1801)

PORTRAIT OF TWO BROTHERS

circa 1790
oil on canvas
50 by 39 ¾ in.

PROVENANCE

Peter Tillou, Litchfield, Connecticut.

LITERATURE

Elizabeth Mankin Kornhauser, "Ralph Earl: Artist-Entrepreneur" (Ph. D dissertation, Boston University, 1988, UMI reprint 1989), I pp. 68, 332, II, fig. 31.

$ 80,000-120,000

PROPERTY FROM A RHODE ISLAND ESTATE

THE MOSES BROWN IVES VERY FINE AND RARE CHIPPENDALE CARVED AND FIGURED MAHOGANY DESK-AND-BOOKCASE, PROVIDENCE, RHODE ISLAND, CIRCA 1785

the top section inscribed in chalk *Moses Ives,* and the bottom board inscribed *Bottom* in chalk; appears to retain its original cast brass hardware and finial; retains a rich historic surface; *lid fitted with later green baize*.
Height 94 in. by Width 40 ¾ in. by Depth 24 ¾ in.

PROVENANCE

Moses Brown Ives (1794-1857), who married Ann Allen Dorr (1810-1884) of Providence;
Thence by descent in their family;
Private Collection.

LITERATURE

The Rhode Island Furniture Archive at the Yale University Art Gallery, Object number RIF504; Patricia Kane, et al, *Art and Industry in Early America: Rhode Island Furniture, 1650-1830*, exh. cat. (New Haven, CT: Yale University Art Gallery, 2016), p. 240 and note 1, p. 243.

$ 50,000-80,000

Retaining its original finials and an early surface, this desk-and-bookcase is characteristic of case furniture made in Providence, Rhode Island. The unusual inset corner spandrels above the tombstone-shaped doors are found on the base panel and pendulum door of six closely related Providence clocks, including two with movements by Edward Spalding (1732-1785) of Providence.[1] Similar triangular-shaped spandrels are also displayed on the fallboard of a desk-and-bookcase made in Providence and in an archway from John Banister's Providence house.[2] The rosette terminals with bulbous convex centers and simple fluted petals are a distinctive feature of Providence furniture.[3] The "waterfall" desk interior is a unique detail found on a dozen other case pieces with Providence histories.[4]

Inscribed "Moses Ives" in chalk on the backboard, this desk and bookcase was the property of Moses Brown Ives (1794-1857), a Brown graduate (1812) and merchant at Brown and Ives in Providence. He was the grandson of Nicholas Brown (1729-1791), the wealthy Providence merchant, and son of Hope Brown (1773-1855) and her husband, Thomas Poynton Ives (1769-1835), also a successful Providence merchant and partner in the Brown family firm. Moses Ives inherited the grand house on Power Street built by his parents in 1805, along with its contents, and he continued to live there with his wife Anne Allen Dorr (1810-1884), who he married in 1833, until his death in 1857. After her death in 1884, the Thomas Pynton Ives house and its contents descended to their daughter Hope Brown Ives (1839-1909), who married Henry Grinnell Russell, and next to her cousin R. H. Ives Goddard in 1910/11.

Certain contents from the Thomas Poynton Ives house, including the celebrated furniture ordered by Nicholas Brown from John Goddard in 1762, were sold in these rooms, *Property of the Goddard Family*, January 22, 2005, sale 8055. A tea table attributed to John Goddard sold as lot 809 in the sale bears the ink inscription on the underside of the top "M. Brown Ives," recording Moses Brown Ives's ownership of the table. This table also has a label in Anne Ives's handwriting inscribed "Belonged to Mrs. Hope Ives." A secretary bookcase made in Providence around the same time as this desk was included in the sale as lot 841. Thomas and Hope Ives probably purchased it in Providence for their new home around the time of its completion in 1805.

This desk was likely part of the furnishings of the Thomas Poynton Ives house inherited by Moses Brown Ives and perhaps purchased by his parents from a Providence cabinetmaker in the late eighteenth century. Some pieces of furniture that were original to the house descended through other branches of Thomas and Hope Ives's family, including a tea table sold in these rooms, *Important Americana*, January 20-21, 2017, sale 9607, lot 4231. This desk-and-bookcase probably descended from Moses Brown Ives to his son, Thomas Poynton Ives (1844-1876), who married Elizabeth Cabot Motley (1846-1928) and through their branch of the family.

[1] See Patricia Kane, et al, *Art and Industry in Early America: Rhode Island Furniture, 1650-1830*, exh. cat. (New Haven, CT: Yale University Art Gallery, 2016): no. 62, pp. 319-20. See note 4 on p. 320 for the additional examples.
[2] See ibid, no, 61, p. 314-5 and no, 26, pp. 196-7.
[3] For similar rosettes, see those on the Joseph Brown desk-and-bookcase made in Providence illustrated in ibid, no. 60, pp. 308-13.
[4] See ibid, fig. 2, p. 242 for a desk-and-bookcase owned by Welcome Arnold, the Providence merchant.

834 (DETAIL)

834

835

PROPERTY OF A PRIVATE COLLECTOR

THE HOPKINS FAMILY VERY FINE AND RARE CHIPPENDALE BLOCK-AND-SHELL CARVED AND FIGURED MAHOGANY BLOCK FRONT KNEEHOLE DRESSING BUREAU, PROVIDENCE, RHODE ISLAND, CIRCA 1790

Height 31 ½ in. by Width 35 in. by Depth 19 ¼ in.

PROVENANCE

According to family history, this bureau descended in the Hopkins family of Rhode Island:
To Charlotte Wells Sweetland (1829-1899) of Providence, the great-great-granddaughter of Stephen Hopkins (1707-1785), the Governor of Rhode Island and Signer of the Declaration of Independence. She was the daughter of Elisha C. Wells (1797-1864) and Harriet Amanda Hopkins (1801-1879) of Providence, granddaughter of Stephen Hopkins (1762-1830) and Mary Rodman (1762-1849) of Providence, and great-granddaughter of Rufus Hopkins (1726-1809) and Sarah Olney (1732-1785) of Providence. She married Thomas A. Sweetland;
To her nephew, William Wells Tapley (b. 1867) of Springfield, Massachusetts, who sold it to Israel Sack;
Israel Sack Inc., New York;
American Art Association, Anderson Galleries, *One Hundred Important American Antiques ... Acquired from Notable Collections by Israel Sack,* January 9, 1932, sale 3940, lot 59;
Collection of Diane and Norman Bernstein, Washington, D.C.;
Sotheby's, *Imporant Americana from the Collection of Diane and Norman Bernstein, The Lindens, Washington, D.C.*, January 22, 2006, sale 8160, lot 173.

LITERATURE

Brook S. Mason, "Pride: Masterpieces of Americana on the Market," *Art & Antiques* (January 2006): 61;
Lita Solis-Cohen, "Masterpieces" Pepper the Bernstein Sale," *Maine Antique Digest* (April 2006): 18-E;
Rhode Island Furniture Archive – Yale University Art Gallery, Object number RIF1234.

$ 300,000-500,000

Stephen Hopkins House, Providence, Rhode Island, built around 1742, and moved up to Hopkins Lane from its original location on Main Street in 1804

835

Recognized by Wallace Nutting as a "supreme piece of cabinetwork," the four-shell kneehole bureau represents one of the most high-style and regionally specific forms of eighteenth century American furniture. This bureau is the effort of an accomplished Rhode Island cabinetmaker from Providence or Newport. It is distinguished by exceptionally-articulated shells, a finely executed block front, use of densely grained mahogany, rare diminutive proportions, and the retention of a majority of its original brass hardware.

This bureau was sold to Israel Sack in the early 20th century by William Wells Tapley (b. 1867), a descendant of Stephen Hopkins (1707-1785), the Governor of Rhode Island and Signer of the Declaration of Independence. At time of sale, Tapley stated that the bureau had always remained in the Hopkins family. He inherited it from his aunt, Charlotte Wells Sweetland (1829-1899) of Providence, who was the great-great granddaughter of Stephen Hopkins. As this bureau was made in the 1790s and post dates his life, it was likely originally owned by his grandson, Stephen Hopkins (1762-1830), and his wife Mary Rodman (1762-1849) of Providence, and descended to their daughter, Harriet Amanda Hopkins (1801-1879) and her husband, Elisha C. Wells (1797-1864), Charlotte's parents. After William Tapley inherited it from his Aunt Charlotte, he later sold it to Israel Sack and it was included in the sale *One Hundred Important American Antiques ... Acquired from Notable Collections by Israel Sack* held at American Art Association, Anderson Galleries in 1932.

Upon examination of this bureau prior to this sale, it was determined that the cabinetmaker who assembled the case did so in reverse and patched the mortises to conceal his error. It was also discovered that in constructing this bureau, the maker used a combination of rosehead nails and square nails. The period cut square nails were used in the applied beading, drawer supports, and drawer guides. Since nails of this type did not come into use until the 1790s, this chest dates to that time. The popularity of block-and-shell furniture prevailed in Rhode Island and it continued to be made until the late 18th century, when John Townsend made a block-and-shell chest of drawers in 1792 for Sarah Slocum (1771-1859) of Newport.[1] That chest bears the paper label "MADE BY / JOHN TOWNSEND / NEWPORT," which is inscribed in ink "Sarah Slocum's" and dated "November 20th 1792." The Slocum chest is identical to a chest made by Towsend twenty-seven years earlier, which speaks to longevity of Rhode Island case forms and the conservatism of the clientele.[2] A block-and-shell chest of drawers at Colonial Williamsburg dates slightly later than the Slocum chest as it displays a paper label used by John Townsend between 1793 and 1797.[3]

[1] See Morrison Heckscher, *John Townsend: Newport Cabinetmaker* (New York: The Metropolitan Museum of Art, 2005): no. 19, pp. 115-117.
[2] See a Townsend chest of drawers at the Metropolitan Museum of Art illustrated in ibid, no. 18, pp. 112-114.
[3] See ibid, no. 20, pp. 118-119.

836

836

PROPERTY OF VARIOUS OWNERS (LOTS 836-837)

REUBEN MOULTHROP (1763 - 1814)

PORTRAIT OF TIMOTHY ATWATER

oil on canvas
44 ½ by 40 ½ in.

bearing a Yale University Art Gallery label with typed: TR *5351 / Mr. Daggett / Cat. 22*

$ 15,000-25,000

837

FINE AND RARE SET OF FOUR CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, PHILADELPHIA, CIRCA 1760

all with matching seat rail and slip seat marked *II, III, IV,* and *V;* all retain an early historic finish. Height 39 ⅝ in.

$ 25,000-50,000

837

838

PROPERTY OF A GENTLEMAN

CHIPPENDALE CARVED AND FIGURED MAHOGANY DESK-AND-BOOKCASE, PHILADELPHIA, CIRCA 1780

feet and finial replaced.
Height 101 in. by Width 44 ½ in. by Depth 25 in.

$ 25,000-50,000

838

839

340

839

PROPERTY FROM THE COLLECTION OF
GEORGE AND ALMA STAEHLE

RARE PAIR OF QUEEN ANNE SHELL-CARVED WALNUT COMPASS-SEAT SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1740

one chair marked *VIII* with slipseat marked *VI*; the other chair marked *III* with slipseat marked *VII*.
Height 39 in.

PROVENANCE

John S. Walton, New York.

$ 5,000-7,000

840

PROPERTY OF A PRIVATE FLORIDA COLLECTOR

QUEEN ANNE SHELL-CARVED WALNUT COMPASS-SEAT SIDE CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1760

chair and slip seat marked *I*.
Height 41 in.

$ 4,000-6,000

841

841

PROPERTY OF VARIOUS OWNERS

AMERICAN SCHOOL, 18TH CENTURY

A PORTRAIT OF A DUTCH PATROON FAMILY

Oil on canvas

dated 1747
33 ½ in. x 47 ½ in.

The painting bears indecipherable initials and the date 1747 on the left hand side of the canvas.

The painting shows a marked relationship to works by Peter Vanderlyn and Nehemiah Partridge with the members of the family dressed in refined garb, the wife, with a damask gown, the child in red dress holding an elaborate rattle, hung with bells. The infant baby with a white gown tied with pink bows. A small brown and white dog in her lap.

$ 20,000-30,000

842

843

842

PROPERTY OF A DESCENDANT OF HANNAH PHILLIPS (LOTS 842-843)

RARE AND IMPORTANT CANVASWORK PICTURE OF A YOUNG LADY AND A COURTIER, HANNAH PHILLIPS, BOSTON, MASSACHUSETTS, CIRCA 1750

Worked in silk and wool threads in all-over tent stitch on a canvas ground, with a young lady, holding a staff, a courtier dressed in white at her right, a brick house in the background.
11⅜ in. by 11 in.

PROVENANCE

Descended in the family of Hannah Phillips, *op. cit.*

As with the following piece of canvaswork, the present example was likely worked in Boston. A parcel post label on back of wood panel inscribed *Miss Brooks from her aunt for Sara*.

$ 20,000-40,000

843

RARE AND IMPORTANT CANVASWORK PICTURE OF A LADY WITH TULIPS WORKED BY HANNAH PHILLIPS, BOSTON, MASSACHUSETTS, CIRCA 1750

Worked in wool, silk all-over tent stitches on a canvas ground with a reclining lady seated; a large stem of tree tulips with a cross-hatched leaves at her right, bulrushes in the backround.
15⅛ in. by 11⅝ in.

PROVENANCE

Descended in the Phillips family to C. Thomas Lloyd until *c.* 1971, and thence to his children (Mr. Lloyd inherited the Foxcroft Coney coat of arms in the Addison Gallery of American Art, Phillips Academy).

Hannah Phillips worked the "Fishing Lady" canvaswork picture sold at Sotheby's, *The Bertram K. and Nina Fletcher Little* sale, Part II, October 22, 1994, sale 6612, lot 904.

Based on a comparison of style and technique, it is likely that Hannah attended the same Boston school as Eunice Bourne (*c.* 1748) whose chimneypiece is in the collection of the Museum of Fine Arts, Boston, and is illustrated and discussed in Betty Ring, *Girlhood Embroidery*, Vol. I, p. 44, fig. 40.

There are a total of three embroidery pieces created by Hannah Phillips that survived the centuries. The other two are currently owned by a descendant of the family.

Betty Ring's research stated the following:

Hannah Phillips was born in Andover, Massachusetts, on 20 January 1742. She was the second of seven children born to Samuel Phillips (1715-1790) and Elizabeth Barnard (1718-1789). She would be the first of two to reach adulthood. Although his Harvard education prepared Samuel Phillips to follow his father in the ministry, he was eminently qualified to pursue a mercantile career. His lasting monument is Phillips Academy, which he generously helped to finance.

Hannah's sampler and needlework pictures, and also her work box, were loaned to an exhibition of needlework being organized by Nancy Graves Cabot for the Women's Educational and Industrial Union in Boston in 1937.

$ 20,000-40,000

844

844

PROPERTY OF A PRIVATE COLLECTOR

VERY FINE AND RARE QUEEN ANNE FIGURED WALNUT BLOCK FRONT CHEST OF DRAWERS , BOSTON, MASSACHUSETTS, CIRCA 1760

appears to retain its original cast brass hardware, retains a dark, rich historical surface.
Height 30 ½ in. by Width 35 ½ in. by Depth 20 in.; Width of case 33 in.

PROVENANCE

Collection of Israel Sack Inc., 1938;
Collection of Charles K. Davis.

LITERATURE

Albert Sack, *The New Fine Points of Furniture* (New York, 1993): 107;
Israel Sack Inc., *American Antiques from Israel Sack Collection*, Volume V, P4350, p. 1324.

Retaining its original bat wing brasses and escutcheons, this chest is distinguished by high quality craftsmanship, use of vibrantly figured walnut, and refined proportions. It was formerly in the seminal Americana collections of Israel Sack in 1938 and Charles K. Davis. It is illustrated as "superior" in *The New Fine Points of Furniture* by Albert Sack (New York, 1993, p. 107).

Referred to as a "swelled" front in the eighteenth century, the blocked façade was a distinct regional preference in New England, particularly in the cabinetmaking centers of Colonial Boston and Newport. With its squared façade, four drawers, and straight bracket feet, this chest is an accomplished example of the form as interpreted in the Boston area. The flat-face blocking with rounded ends is typical of block front furniture from Boston. The conforming, overhanging case top, base blocked at the ogival molding and continuing to the front brackets with ogival outlines integrates the design.

A similar blockfront chest with a history in the Cushing family of Newburyport, Massachusetts is illustrated in *American Antiques from Israel Sack Collection,* Volume II, no. 1121, p. 449. Another in the collection of Winterthur Museum descended through five generations of the Selfridge family of Rhode Island.[1]

[1] See Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur*, 1997, no, 176, pp. 357-8.

$ 80,000-120,000

845

PROPERTY FROM AN IMPORTANT MASSACHUSETTS COLLECTION

VERY FINE AND RARE CHIPPENDALE CARVED WALNUT OPEN ARMCHAIR, PHILADELPHIA, CIRCA 1755

the seat rail and slip seat marked *I;* retains a rich historic, probably original surface.
Height 40 in.

$ 200,000-500,000

845

Surviving with its original surface, this mahogany armchair is a rare and important example of Rococo style seating furniture made in Philadelphia during the mid-eighteenth century. The fine articulation of the high relief carving -- comprised of shells and volutes on the crest and seat rails, acanthus knees, and fully developed claw and ball feet-- is exceptional. The added embellishments of a pierced splat and an egg-and-dart carved shoe rank this chair among the finest examples of its form.

An identical shell carved by the same hand is found on a set of Philadelphia Queen Anne walnut side chairs with double volutes on the crest, a solid splat, and blocked seat rails. Chair number I was sold in these rooms, *The Highly Important Americana Collection of George S. Parker II from the Caxambas Foundation*, January 19, 2017, lot 2084. Two other chairs from the set are at Winterthur; one of these is numbered V.[1] Chair number VI of the set was formerly in the Reifsnyder Collection and purchased from the Reifsnyder sale by Dr. William Serri.[2] That chair was later sold at Christie's, *Important American Furniture, Silver, and Folk Art*, January 19, 2002, sale 1003, lot 357.

Shells of similar design and execution are displayed on a chair with a pierced splat illustrated in Joseph Kindig, *The Philadelphia Chair, 1685-1785* (York, 1978) cat. no. 40 and on the skirt of a high chest at Colonial Williamsburg signed by Henry Clifton and Thomas Carteret and dated 1753.[3] Identical shells are articulated on the crest and seat rail of an armchair at Winterthur with shell-carved ears and a solid splat.[4] Another shell by the same hand is found on a dressing table with a history in the Van Pelt-Robb Family that sold in these rooms, *Important Americana*, September 26, 2008, lot 9. The dressing table is attributed to Henry Clifton and Thomas Carteret with carving by Nicholas Bernard, who may be responsible for the carving on this group of objects.

A similar armchair with a pierced splat and carving by a different hand is illustrated as "Best" in *Fine Points of Furniture by Albert Sack* (New York, 1950, p. 28).

The pierced splat pattern was popular in Philadelphia and appears on seating furniture made there in the Queen Anne and Rococo styles. A set of Queen Anne side chairs at the State Department with this splat and triffid feet was owned by Thomas Mifflin.

[1] See Joseph Downs, *American Furniture* (New York, 1952), no. 116.
[2] *Colonial Furniture: The Superb Collection of the Late Howard Reifsnyder*, (New York: American Art Association), April 24-27, 1929, lot 656.
[3] See Morrison Heckscher and Leslie Greene Bowman, *American Rococo, 1750-1775,* New York, 1992, fig. 47, p. 199.
[4] See Downs, no. 35.

846
(DETAIL)

846

846

PROPERTY OF VARIOUS OWNERS (LOTS 846-848)

RARE CHIPPENDALE FIGURED WALNUT CORNER CUPBOARD, PENNSYLVANIA, CIRCA 1770

the top of the lower case inscribed *H.D. Reeves / Newark / N.J.;* appears to retain a rich, historic surface; *cornice cut and reattached.*
Height 83 in. by Width 34 in. by Depth 13 ½ in.

PROVENANCE

A Northern New Jersey Family;
Sotheby's, New York, *Important Americana,* January 17, 1997, Sale 6957, lot 977.

$ 3,000-5,000

847

CHIPPENDALE CARVED AND FIGURED MAHOGANY TILT-TOP TEA TABLE, NEW YORK, CIRCA 1770

Height 28 ¼ in. by Width 30 by Depth 30 ½ in.

PROVENANCE

Sotheby's, New York.

$ 5,000-7,000

847

848

VERY FINE AND RARE QUEEN ANNE CARVED AND FIGURED MAHOGANY BONNET-TOP HIGH CHEST, BOSTON, MASSACHUSETTS, CIRCA 1750

Height 88 ¼ in. by Width 40 ½ in. by Depth 21 in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

This Boston high chest exhibits a very rare characteristic of having C-scrolls carved behind it's knees. While this attribute can found on contemporaneous Boston chairs and games tables, it is rarely found on high chests. A very similar high chest with larger proportions is illustrated in Albert Sack's *The New Fine Points of Furniture Early American*, (New York: Crown Publishers, Inc., 1993), p. 194. Another related high chest, albeit without having 'waisted' brass, was advertised by Israel Sack, Inc., advertisement *Magazine Antiques*, 137:5 (May 1990) inside cover.

$ 30,000-50,000

848

849

849

PROPERTY OF VARIOUS OWNERS (LOTS 849-851)

QUEEN ANNE CHERRYWOOD TEA TABLE, CONNECTICUT, CIRCA 1760

Height 27 ½ in. by Width 35 ½ in. by Depth 22 in.

$ 4,000-6,000

850

QUEEN ANNE INLAID BIRCHWOOD DRESSING TABLE, BOSTON, MASSACHUSETTS, CIRCA 1740

Height 29 ½ in. by Width 34 ½ in. by Depth 22 in.

PROVENANCE

Parke-Bernet Galleries, Inc., *The Celebrated Collection formed by the Late Mr. & Mrs. Luke Vincent Lockwood,* May 13-15, 1954, sale 1521, lot 504;
Israel Sack, Inc., New York;
Sotheby's, New York, *Highly Important Americana from the Stanley Paul Sax Collection,* January 17, 2003, sale 7087, lot 517;
Private American Collection;
Sotheby's New York, January 19, 2003, sale 7865, lot 528.

LITERATURE

Kelly, Austin P., *The Anatomy of Antiques,* p. 165;
Lockwood, Luke Vincent, *Colonial Furniture in America, Vol. 1,* (New York: Charles Scribner's Sons, 1926), 9. 250, fig. XVI.

$ 12,000-18,000

850

851

VERY FINE AND RARE CHIPPENDALE MAHOGANY EASY CHAIR, CHARLESTON, SOUTH CAROLINA, CIRCA 1770

Height 45 in.

$ 40,000-60,000

851

852

PROPERTY OF VARIOUS OWNERS

FINE AND RARE CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, CARVING ATTRIBUTED TO RICHARD BUTTS, PHILADELPHIA, CIRCA 1765

appears to retain its original surface; seat rail and slip seat marked *IIII*.
Height 39 in.

PROVENANCE

Freeman's, Philadelphia, Pennsylvania, April 13, 2011, sale 1398, lot 190.

The mate to this chair is in the collection of the Diplomatic Reception Rooms of the U.S. Department of State (see Clement Conger, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U. S. Department of State* (New York: H.N. Abrams, 1991), p. 105, fig. 24.

$ 15,000-25,000

852

853

PROPERTY OF RANDALL HAWLEY AND LINDA SELLET

VERY FINE, RARE AND IMPORTANT NEEDLEWORK SAMPLER: 'THE CHASE', MARY MCHARD, PROBABLY NEWBURYPORT, MASSACHUSETTS, CIRCA 1758

worked in silk on a linen ground; signed *Mary M^{c}hard Born December 31, 1746 this Sampler I Wrought / The Year 1758 Goodness & mercy Ever follow those who / Shape their Conduct by Gods holy Laws Mary M^{c}hard;* the upper register with band of alphabets above a three segmented band with checked sawtooth border, each with rose numerals; below an embroidered scene of "The Chase", leaping stags, fruit trees birds and strawberries.
20 ½ by 14 ¾ in.

PROVENANCE

Mary McHard Jenkins (1746-1837), Newburyport, Massachusetts;
to her daughter Margaret Jenkins Morris (1770-1865), Newburyport, Massachusetts;
to her son Lewis Henry Morris (1807-1859), Newburyport, Massachusetts;
to his daughter Helen E. Morris Howland (1842-1925), New York;
to her daughter Caroline Elizabeth Howland (1864-1950), New York and Bergen County, New Jersey;
to her friend and neighbor Marjory H. Devore McKenzie (1900-1992), Bergen County, New Jersey;
to her daughter Susan Hawley McKenzie Sellet (b. 1930), Chapel Hill, North Carolina;
Thence by descent to the present owner.

The present sampler by Mary Mchard is related to one worked by Sarah Toppan, born May 16, 1748, illustrated and discussed in Betty Ring, *Schoolgirl Embroidery*, Volume I (New York: Alfred A. Knopf, 1993), pp. 114-115, figs. 126, 127. Another similar example was worked by Mary Starkey (1749-1774), dated 1760 and from Newbury, Massachusetts, is in the collection of Colonial Williamsburg in Virginia (accession no. 1961-57).

Mary Mchard's father, William Mchard, signed a 1763 petition for Newburyport to be made its own town, separate from Newbury. Once the separation was accomplished, he became "Surveyor of High Way". Joseph Mchard, Mary's brother, was part of a company under the command of Captain Moses Nowell, marching to Lexington in 1775 after the Battle of Lexington and Concord. Extensive information about Mary Mchard's family is available in John J. Currier's "History of Newburyport".

Sotheby's is grateful to the research provided by the Mchard family by Emily Shafer, Newbury Historical Society.

$ 25,000-50,000

853

854

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

IMPORTANT FEDERAL HIGHLY INLAID CHERRYWOOD AND MAHOGANY TALL CASE CLOCK, CASE AUTHENTICATED TO NATHAN LUMBARD (1777-1847), STURBRIDGE OR SUTTON, MASSACHUSETTS, CIRCA 1800

Fretwork, finials and feet replaced.
Height 89 ½ in. by Width 18 ½ in. by Depth 9 in.

PROVENANCE

Joe Kindig, Jr. & Son, York, Pennsylvania.

EXHIBITED

Milwaukee, Wisconsin, Milwaukee Art Museum, *Skin Deep: Three Masters of American Inlaid Furniture,* November 22, 2003-March 2, 2003.

LITERATURE

Brock Jobe and Clark Pearce, "Sophistication in Rural Massachusetts: the Inlaid Cherry Furniture of Nathan Lombard," *American Furniture* (Hanover and London: The Chipstone Foundation, 1998), fig. 42, p. 187;
Christie Jackson, Brock Jobe, and Clark Pearce, *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle* (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 2018), no. 41.

An icon of rural New England craftsmanship in the Federal style, this tall-case clock is the most extravagant of a group of clocks attributed to the shop of Nathan Lumbard (1777-1847), a cabinetmaker working in the Sutton area of Massachusetts. Born in 1777 in Brimfield, this highly skilled and creative craftsman may have apprenticed to a local cabinetmaker before establishing a business in 1798 in Brimfield.[1] He moved to nearby Sutton circa 1803. He employed numerous journeymen and apprentices in his shop including his oldest son, Alanson A. Lumbard, who acquired the business after Nathan died in 1847. Today, the furniture documented and attributed to Lumbard is all in the early Federal style and most pieces date from the first decade of the nineteenth century.[2]

This clock is included in the article written by Brock Jobe and Clark Pearce, "Sophistication in Rural Massachusetts: the Inlaid Cherry Furniture of Nathan Lombard," published in *American Furniture* in 1998. It also appears illustrated in the most recent scholarship on Lumbard, *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle* by Christie Jackson, Brock Jobe, and Clark Pearce that will be published by Winterthur Museum in 2018. In the latter publication, the authors note that Lumbard likely trained with the cabinetmaker Oliver Wight (1765-1837) of Sturbridge, based on direct similarities in the work of these two craftsmen.[3]

The construction features found on this clock such as the molding profiles and tapered flanges confirm that it is a product of the Lumbard tradition.[4] It displays the full range of Lumbard's whimsical decorative vocabulary for inlays including double eagles clutching a shield on the base; a spread wing eagle perched in a cup beneath a quadrant filled with sixteen stars; swirling oval paterae with alternating dark and light rays set within diamond-shape chevron stringing; quarter fans of alternating light and dark wood set into the corners of the waist door and base; husks; inlaid variegated spear points; and the sunburst within a shield. Jackson, Jobe and Pearce note that several other motifs such as the light-wood glyphs, light and dark eight-petal flowers

continued

and zigzag stringing are a departure and seem to be by another hand – perhaps that of a journeyman in the shop.[5] It is further enhanced with the additional embellishments of a case with colonnettes and quarter columns that are stop-fluted with brass reeds.

Several other related tall case clocks from the Lumbard shop are known. One in a private collection made of cherry with mahogany veneer is signed and dated by Lumbard: "Top / December 9 [or 7]th 1801 / N Lumbard / Maker."[6] It features many of the same inlays as the present clock including the swirling oval paterae, shield, chevron stringing, and quarter fans. The tapered and beveled vertical flanges, vertical quarter round cove moldings, and triangular continuous glue blocks securing the vertical corners of the case are distinctive construction features found on this clock.[7] These same features are found on a cherry tall case clock signed and dated by Oliver Wight: "March / 23 1791 / Oliver Wight / Sturbridge," with related inlays of light and dark wood quarter fans and half of an oval paterae.[8] A tall case clock of cherry with double eagle inlay and swirling oval paterae is attributed to Nathan Lumbard and may have been made while he was still working in Oliver Wight's shop.[9] With Lumbard's signature inlay motifs – swirling oval paterae framed with diamonds – and carving by the same hand as other furniture from his shop, a mahogany tall case clock is also possibly Lumbard's work.[10]

[1] Brock Jobe and Clark Pearce, "Sophistication in Rural Massachusetts: the Inlaid Cherry Furniture of Nathan Lombard," *American Furniture 1998*, p. 165.
[2] Ibid, p. 170.
[3] Christie Jackson, Brock Jobe, and Clark Pearce, *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle* (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 2018), p. 195.
[4] Ibid, p. 201.
[5] Ibid, p. 201.
[6] See ibid, plate 38.
[7] Ibid, p. 195.
[8] See ibid, plate 39.
[9] See ibid, plate 42.
[10] See ibid, plate 43.

$ 80,000-120,000

854 (DETAIL)

PROPERTY FROM THE COLLECTION OF JOHN VANNEST DOBBINS, CHICAGO, ILLINOIS

FEDERAL TURNED AND INLAID CHERRYWOOD OCTAGONAL TILT-TOP CANDLESTAND, MANNER OF NATHAN LUMBARD, CENTRAL MASSACHUSETTS, CIRCA 1800

the drawer bottom inscribed in pencil *H.A. Rindge / Monson / Mass* and *Lottie F. Rindge / Monson / Mass* on the backside of the drawer.
Height 27 ⅝ in. by Width 18 ⅜ in. by Depth 13 ¼ in.

PROVENANCE

Descended in the Rindge family of Wilbraham to Henry A. Rindge (1832-1913) in Monson and later to his granddaughter Charlotte Fay Rindge Shores (1889-1964); to present owner.

855 OTHER VIEW

LITERATURE

Christie Jackson, Brock Jobe, and Clark Pearce, *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle* (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 2018), p. 251, no. 55.

This candlestand with an eagle- and shield-inlaid top is associated with the work of Nathan Lumbard (1777-1847), a talented and highly individualistic cabinetmaker working for a prosperous rural clientele in Sutton, Massachusetts during the first half of the nineteenth century. The stand is included in the book about Nathan Lumbard and his contemporaries, *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle,* written by Christie Jackson, Brock Jobe and Clark Pearce and published by the Henry Francis du Pont Winterthur Museum in 2018. The authors note that Lumbard was joined by other cabinetmakers in using eagle inlays for their furniture.[1] As the symbol of the new nation, the eagle was by far the most popular motif of the Federal period.

Similar stands with eagle inlays were made by cabinetmakers working in southern Worcester County and southeastern Hampden County. The eagle on the present stand is articulated with outstretched wings comprised of feathers originating from a center vein behind a striped shield with a chevron outline and above scrolling leaves with a center antefix. The authors note that certain details on this stand relate to Lumbard's oeuvre – such as the pillar, leg silhouette, use of a drawer, and inlay – but distinctive construction details suggest it is the work of another craftsman.[2] These include the box constructed in a bulky manner with thick sides, the heavy cleats that lack the tapering found on Lumbard's work, and the thick chevron stringing and its placement on the outermost edge of the drawer. A related eagle inlay with a similar silhouette is found on an oval stand made in Southern Worcester County that was owned by Carl Hitchcock (1895-1972) of Derby/New Haven, Connecticut.[3]

Retaining its original brass drawer knob, this stand is inscribed in pencil on the drawer with names of two of its former owners: H. A. Rindge and Lottie F. Rindge of Monson, Massachusetts. Jackson, Jobe and Pearce note that Henry A. Rindge, a farmer and landowner in Monson, was born in Wilbraham, Massachusetts on April 9, 1832; he married Charlotte Fay in 1857.[4] Their granddaughter Lottie F. Rindge (Charlotte Fay) was born in Monson in 1889. Henry Rindge was a member of the prestigious Rindge family of nearby Wilbraham, where he grew up and attended the Wesleyan Academy. His parents, Royal and Roxana Rindge, owned a large Federal house in Wilbraham known as the "Century Homestead," in reference to its continuous ownership in the same family for 100 years.[5] As this stand pre-dates Henry, he may have inherited it from his parents who were prosperous enough to own such an expensive piece.

[1] Christie Jackson, Brock Jobe, and Clark Pearce, *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle* (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 2018): 242.
[2] Ibid, p. 245.
[3] See ibid, no. 57.
[4] Ibid, p. 244.
[5] Ibid, p. 246.

$ 25,000-50,000

855

PROPERTY OF VARIOUS OWNERS

RARE AND IMPORTANT 'FISHING LADY' CANVASWORK PICTURE, ZEBIAH GORE, BOSTON, MASSACHUSETTS, JANUARY 10TH 1791

with the inscription *Now We are taught to Live there's nothing I / Esteem Worth learning but the way to Die / Zebiah Gore Ended her Sampler In the 11th Year of her Age January the 10th'* the lower reserve depicting a shepherd presenting a flower to a young lady within a pastoral setting, the reverse inscribed in pencil *Zabiah [sic] Gore born July 27 1780.*
17 ½ by 15 in.

PROVENANCE

Zebiah Gore (1780-1848) and her husband Edward Johnson (1769-1853) of Boston;
To their daughter, Hannah Richards (Johnson) Leeds (1817-1907);
To her daughter Mary Hannah Leeds (1854-1939) of Reading, MA;
At her death, given to her friend Edith S. Nichols of Reading, MA;
To her daughter, Miriam Barclay of Reading, MA;
Thence by descent to the present owners.

EXHIBITED

New York, Museum of American Folk Art, *The Polite Lady: A Course of Female Education,* September 15, 1994 – January 8, 1995.

LITERATURE

Ethel Stanwood Bolton and Eva Johnston Coe, *American Samplers* (The Massachusetts Society of the Colonial Dames, 1921): plate XXXVIII.

$ 80,000-120,000

This sale represents a rare opportunity to purchase an exceptional example of schoolgirl art from the 18th century that has never been on the market until the present time. Inscribed "Now We are taught to Live there's nothing I / Esteem Worth learning but the way to Die / Zebiah Gore Ended her Sampler In the 11th Year of her Age January the 10th," this sampler is the work of Zebiah Gore (1780-1848), who embroidered it when she was 11 years old. The pencil inscription on the reverse "Zabiah Gore born July 27, 1780" indicates that the sampler dates to 1791. With its figural and pastoral artistic scene, this needlework showcases Zebiah's talent and mastery with the needle. It descended in her family until 1939, when it was given to a family friend.

Zebiah Gore was born on July 27, 1780 in Boston, the daughter of Jeremiah Gore (December 26, 1734-July 9, 1813) and Hannah Richards (Feb. 13, 1750-Nov. 25, 1816), who married on February 18, 1773. Jeremiah was a landowner in Boston as well as a member of the Roxbury fire company. He was the grandson of John Gore (1634-1705), who was a master mariner, surveyor of land, and civil engineer in Roxbury, where he served as selectman and town clerk. On January 24, 1802, Zebiah Gore married Edward Johnson (September 28, 1769-March 18, 1853) and they had two children: Zabiah (Johnson) Blach (January 24, 1807-May 2, 1892) and Hannah Richard (Johnson) Leeds (April 16, 1817-March 1, 1907). After the death of Zebiah on August 1, 1848 and her husband in 1853, this sampler became the property of their daughter Hannah. Her daughter, Mary Hannah Leeds (July 27, 1854-October 27, 1939), owned the sampler next, when it was illustrated in the publication, *American Samplers* by Ethel Bolton and Eva Coe in 1921. At her death, she gave this sampler, a clock by Aaron Willard and other possessions to her friend Edith S. Nichols in whose family the sampler descended until this sale.

A virtually identical sampler worked by Elizabeth Richards at age 10 and also finished on January 10th is in the collection of the Historic Odessa Foundation in Odessa, Delaware. Zebiah Gore and Elizabeth Richards were cousins and likely attended the same needlework school together in the Boston area. Both samplers follow the same pattern depicting a shepherd presenting a flower to a lady in a pastoral setting surrounded by animals. With their black outlines, the pronounced eyes of the figures on both samplers are distinctive and possibly unique.

ABCDEFGHIKLMNOPQRSTVWX
XYZ& 1234567890
ABCDEFGHIJKLMNOPQ
RSTUVWXYZ
Now We are taught to Live there 7 morns
Screem Work learning till the way to Die
Zebiah Gore Ended her Sampler in the 11th
Year of her Age January the 10th

856

857

857

PROPERTY FROM THE COLLECTION OF BRIAN AND KOBIN PHILLIPS (LOTS 857-861)

THE ELIZA JUMEL FAMILY FEDERAL CARVED MAHOGANY SHIELD-BACK SIDE CHAIR, NEW YORK, CIRCA 1790

Height 39 ¼ in.

PROVENANCE

Eliza Bowen Jumel (Burr) (1775-1865), Morris-Jumel Mansion, New York;
Mrs. J Amory Haskell, Middletown, New Jersey;
Museum of the City of New York, acc. no.48.82.25;
Bernard & S. Dean Levy, Inc., New York.

EXHIBITED

New York, American Galleries, *Loan Exhibition of Eighteenth and Early Nineteenth Century Furniture & Glass*, September 25 to October 9, 1929, illus. no. 697 (chair from this set).

$ 800-1,200

858

858

FEDERAL INLAID AND FIGURED MAHOGANY TAMBOUR DESK, IN THE MANNER OF JOHN AND THOMAS SEYMOUR, BOSTON, MASSACHUSETTS, CIRCA 1795

appears to retain its original stamped and cast brass hardware.
Height 43 ½ in. by Width 37 in. by Depth 19 ¼ in.

PROVENANCE

Mr. David Hopkins, Monkton, Maryland;
Bernard & S. Dean Levy, Inc., New York.

LITERATURE

Bernard & S. Dean Levy, Inc. *Gallery Catalogue IV*, p. 81.

$ 2,000-3,000

859

PAIR OF FEDERAL CARVED MAHOGANY SHIELD-BACK SIDE CHAIRS, NEW YORK, CIRCA 1790

One chair with replaced seat rails.
Height 38 ¾ in.

PROVENANCE

Mrs. J. Amory Haskell, Middletown, New Jersey;
The Museum of the City of New York, acc. nos. 60.103.14,15;
Bernard & S. Dean Levy, Inc., New York.

EXHIBITED

New York, American Galleries, *Loan exhibition of Eighteenth and Early Nineteenth Century Furniture & Glass*, September 25 to October 9, 1929, illus. no. 694 (armchair from this set).

$ 2,500-3,500

859

860

860

FINE FEDERAL INLAID AND FIGURED MAHOGANY AND ROSEWOOD CHEST OF DRAWERS, WORKSHOP OF THOMAS SEYMOUR, BOSTON, MASSACHUSETTS, CIRCA 1810

Height 40 in. by Width 42 ¾ in. by Depth 21 ½ in.

PROVENANCE

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

LITERATURE

Robert D. Mussey Jr., *The Furniture Masterworks of John and Thomas Seymour*, (Salem, MA: Peabody Essex Museum; Hanover, NH: University Press of New England, 2003), p. 245, no. 55 (noted).

$ 3,000-5,000

861

FINE CLASSICAL FIGURED MAHOGANY WORK TABLE, PHILADELPHIA OR NEW YORK, CIRCA 1815

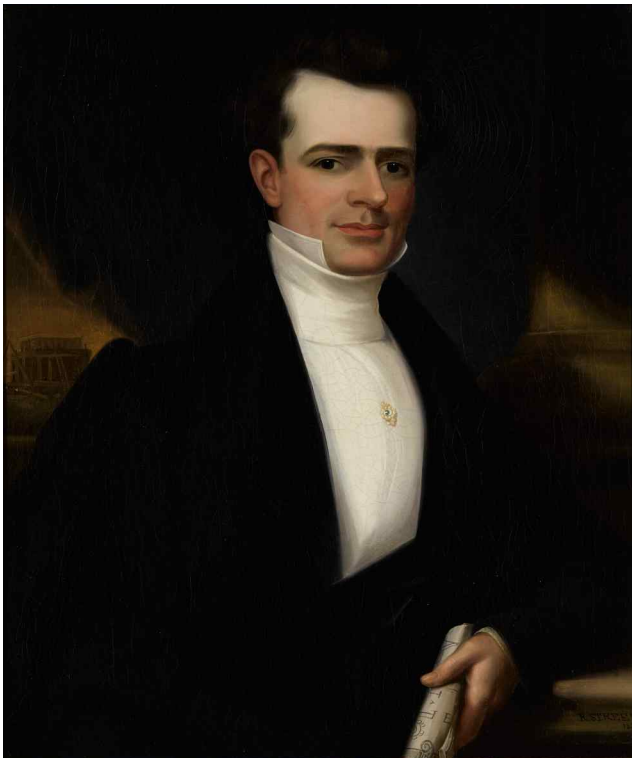
Height 27 ⅝ in. by Width 25 ¾ in. by Depth 12 ½ in.

PROVENANCE

Thomas Schwenke, Woodbury, Connecticut.

$ 2,000-3,000

861



862

862

863

862

PROPERTY FROM THE COLLECTION OF BRIAN AND KOBIN PHILLIPS (LOTS 862-864)

ROBERT STREET (1796 - 1865)

A HANDSOME YOUNG ARCHITECT AND HIS WIFE

oil on canvas

circa 1835
Each: 30 by 25 in.

signed and dated *R. Street, 1835* on architect's portrait l.l.; he holds a rolled document of construction plans; in the background is a scene of a building being built.

Robert Street was born in the Germantown section of Philadelphia. His grandfather, John Street, was an English immigrant. His family was wealthy, but he was mistakenly omitted from his father's will and did not receive the inheritance that was due him as the eldest son. His fourth son, also named John, was Robert's father. Little is known about the artist's early training; his first entry into the art community was his exhibition of The Wood Gatherer at the Pennsylvania Academy of the Fine Arts in 1815. He continued to exhibit at the Academy until 1861. The staples of his career became the half length portraits for which he is known today, although he also painted historical genres and landscapes. A large exhibit of his work (over two hundred paintings) was held in November, 1840 at the Artists' Fund Hall in Philadelphia and included more than fifty paintings by "deceased or old masters" from his collection. One of his most notable portraits was that of General Andrew Jackson painted in 1824 which hung in the White House for some time. Street also exhibited at the Artists' Fund Hall until 1845, at the Franklin Institute (1847 and 1851), and at the Apollo Association in New York (1838-39.) Portraits by Street are in numerous collections including the National Gallery of Art in Washington, D.C., the Boston Museum of Fine Arts, the Historical Society of Pennsylvania, and the Pennsylvania Academy of the Fine Arts. Street married three times (1821, 1849, 1861) and fathered six children; four sons also became artists: Rubens Corregio, Austin del Sarto, Theophilus, and Claude Lorraine. Schwarz Gallery *(http://www.schwarzgallery.com/artist/282/Robert-Street)*

$ 3,000-5,000

863

THE CONKLIN FAMILY FEDERAL INLAID AND FIGURED MAHOGANY TALL CASE CLOCK, NEW YORK, CIRCA 1795

Height 102 ½ in. by Width 20 ¼ in. by Depth 11 in.

PROVENANCE

Descended in the Conklin Family of New York City and Long Island;
Bernard & S. Dean Levy, Inc., New York.

$ 1,500-2,000

VERY FINE AND RARE FEDERAL CARVED MAHOGANY SOFA, ATTRIBUTED TO HENRY CONNELLY (1770-1826), PHILADELPHIA, CIRCA 1805

Width 85 ½ in.

PROVENANCE

American Art Association, New York, *The Reifsnyder Collection, American Furniture*, April 24-27, 1929, lot 540;
Thomas Curran, Philadelphia;
Mrs. Frederick Fish, South Bend, Indiana;
Sotheby's, New York, *The Collection of Mr. and Mrs. Walter M. Jeffords*, October 28, 2004, sale 8016, lot 291;
Charles Manning, Philadelphia;
Sotheby's, New York, *Important Americana*, January 22, 2010, Sale 8608, lot 511;
Philip H. Bradley Co., Downingtown, Pennsylvania.

LITERATURE

House and Garden, August 1927
Wallace Nutting, *Furniture Treasury*, (New York: The MacMillan, 1928), pl. 1709, 1725;
Edward Stratton Holloway, American Furniture and Decoration: Colonial and Federal, (Philadelphia and London: J. B. Lippincott Company, 1928), pl. 104;
Carson, Marian, "Sheraton's Influence in Philadelphia: The Parallel Works of Henry Connelly and Ephraim Haines," in *Philadelphia Furniture and Its Makers*, edited by John Snyder, (New York: Maine Street/Universe Books, 1975), p. 85;
Philip H. Bradley Co. advertisement, *The Magazine Antiques*, (November/December 2010) 34.

Representing a popular sofa form in Federal America, this elegant sofa follows the general outline for square sofas published by Hepplewhite and Sheraton. The carved and reeded legs with bulbous knees and spade feet are distinctly of Philadelphia origin, where legs of a nearly identical pattern are found on furniture made by Henry Connelly (1770-1826).

In 1804, Connelly made a set of armchairs with legs of this type for Mayor Thomas Willing (1731-1821) of Philadelphia (see James Biddle, *American Art from American Collections*, New York, 1963, p. 15). Two other chairs thought to stem from this set are offered as lot 293 in this sale. A sideboard with legs of the same pattern was made by Connelly in 1806 for Henry Hollingsworth (see Marian Carson, "Sheraton's Influence in Philadelphia: The Parallel Works of Henry Connelly and Ephraim Haines," in *Philadelphia Furniture and Its Makers*, 1975, p. 85). Ephraim Haines made a set of seating furniture with remarkably similar legs for Stephen Girard in 1806-1807, with Barney Schumo working as the turner and John R. Morris as the carver (see Carson, p. 84). Schumo and Morris appear to have worked independently, as the Haines accounts indicate, and probably produced identical turnings and carvings for multiple cabinetmakers (David Barquist, *American Tables and Looking Glasses*, New Haven, 1992, p. 293).

$ 20,000-30,000

864

PROPERTY FROM THE COLLECTION OF BRIAN AND KOBIN PHILLIPS (LOTS 865-866)

IMPORTANT PAIR OF MAYOR THOMAS WILLING FEDERAL CARVED MAHOGANY CANED-SEAT ARMCHAIRS, ATTRIBUTED TO HENRY CONNELLY (1770-1826), PHILADELPHIA, CIRCA 1804

each appears to retain the original cane upholstery.
Height 33 ½ in.

PROVENANCE

These armchairs are part of a set of twenty four made by Henry Connelly (1770-1826) for Mayor Thomas Willing (1731-1821) of Philadelphia in 1804;
Mr. and Mrs. Walter Jeffords, New York; Sotheby's, New York, *The Collection of Mr. and Mrs. Walter M. Jeffords, Vol. II*, October 28-29, 2004, sale 8016, lot 293.

Derived from patterns for "Parlour Chairs" published in Thomas Sheraton's, *The Cabinet-Maker and Upholsterer's Drawing Book* (London, 1793), pl. 331 this pair of chairs are part of a set of twenty-four armchairs and side chairs made by Henry Connelly (1770-1826) for Mayor Thomas Willing (1731-1821) of Philadelphia in 1804. Other armchairs from the set include one in the collection of the Metropolitan Museum of Art illustrated in James Biddle, *American Art from American Collections*, (New York, 1963), p. 15, six others advertised in *The Magazine Antiques* (October 1960): 293, another was sold at Christie's, New York, *The Collection of Mrs. Bertram D. Coleman*, January 16, 1998, sale 8842, lot 265 and a pair sold at Sotheby's, New York, *Important Americana*, January 22, 2016, sale 9456, lot 1562.

The distinctive turned and tapering reeded legs with bulbous knees and spade feet are also known on a sideboard made by Henry Connelly for Henry Hollingsworth in 1806 (see Marian Carson, "Sheraton's Influence in Philadelphia: The Parallel Works of Henry Connelly and Ephraim Haines," in *Philadelphia Furniture and Its Makers*, 1975, p. 85). Nearly identical ebony chairs are part of the famous set for Stephen Girard by Ephraim Haines (1775-1837). The surviving bill of sale states that the legs were turned by Barney Schumo and were carved by John Morris. Given the direct similarities it is probable that these men also worked on this set of chairs. For additional information on Henry Connelly and Ephraim Haines see Page Talbot's entries in *Philadelphia: Three Centuries of Art*, (Philadelphia, PA: Philadelphia Museum of Art, 1976), p., 211-2, no. 173a and 173b.

$ 12,000-15,000

865

866

THE BURD-PEALE FAMILY VERY FINE AND RARE PAIR OF CLASSICAL CARVED AND FIGURED MAHOGANY CONSOLE TABLES, ATTRIBUTED TO HENRY CONNELLY (1770-1826) OR ADAM HAINES (1768-1846), PHILADELPHIA, CIRCA 1810

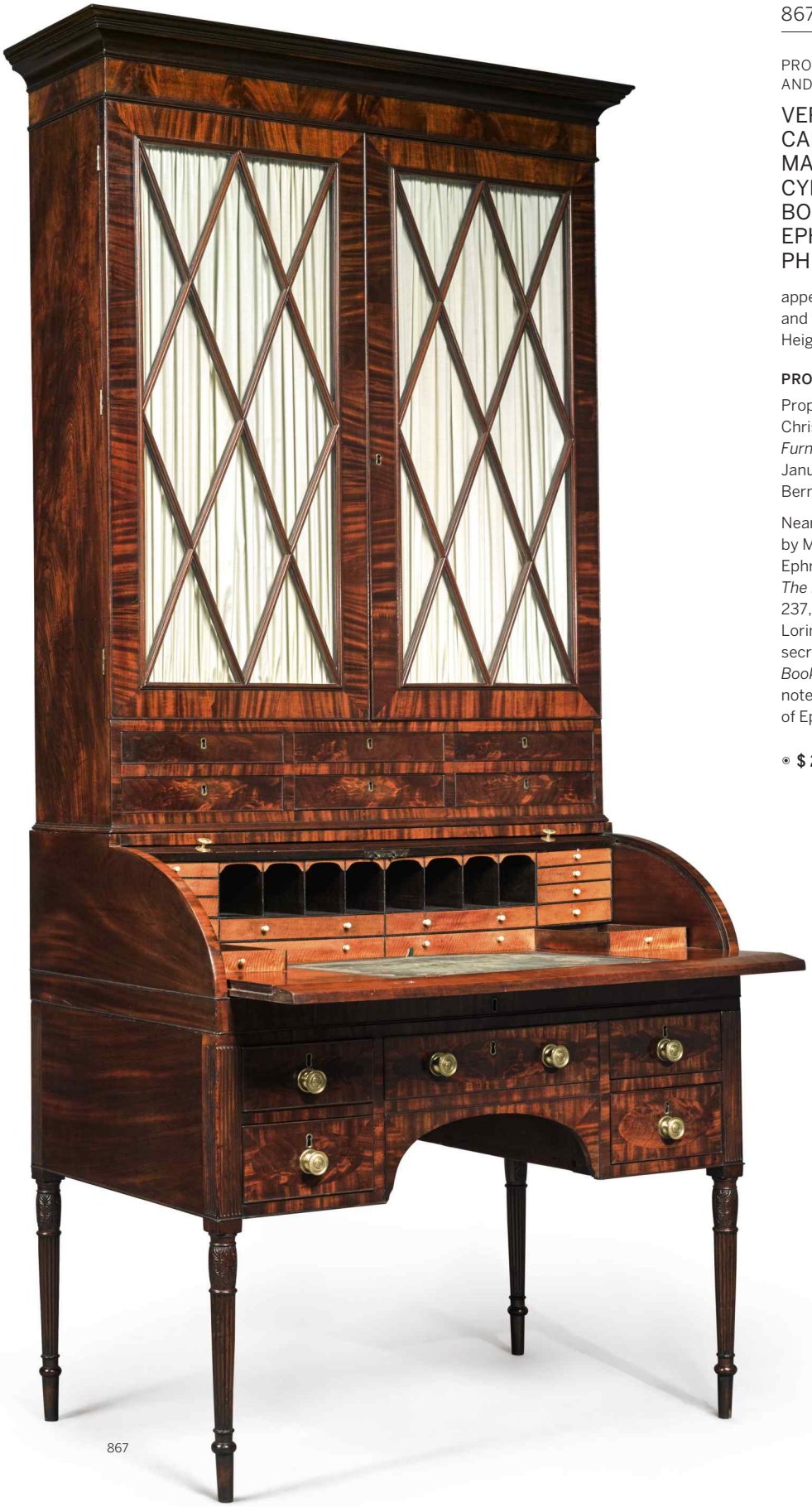
Height 28 ¾ in. by Width 35 ½ in. by Depth 17 ½in.

PROVENANCE

Sarah Burd (1748-1829), Philadelphia (Sarah Burd was the well-known daughter of Edward Burd, prothonotary of the Supreme Court, and Granddaughter of Sara Shippen Burd, wife of Colonel James Burd of the French and Indian War fame. She was the grand niece of Chief Justice Tench Francis and grand daughter of Chief Justice Edward Shippen as well as Edward Shippen who was the first mayor of Philadelphia);
Mary Jane Peale (1827-1902), Philadelphia (Mary Jane Peale was the daughter of Rubens Peale and granddaughter of Charles Wilson Peale. Her mother was Eliza Patterson Peale who was the relative of Sarah Peale);
Thence by descent in the family of Mary Jane Peale.

$ 12,000-15,000

866



867

867

PROPERTY FROM THE COLLECTION OF BRIAN AND KOBIN PHILLIPS (LOTS 867-869)

VERY FINE AND RARE FEDERAL CARVED AND FIGURED MAHOGANY AND SATINWOOD CYLINDER LID DESK-AND-BOOKCASE, ATTRIBUTED TO EPHRAIM HAINES (W.C.1791-1812), PHILADELPHIA, CIRCA 1810

appears to retain its original baize, stamped brass and turned ivory hardware.
Height 95 in. by Width 45 in. by Depth 26 in.

PROVENANCE

Property of a Pennsylvania family;
Christie's, New York, *Important American Furniture, Silver, Prints, Scrimshaw and Folk Art*, January 17, 2003, sale 1189, lot 382;
Bernard and S. Dean Levy, Inc., New York.

Nearly identical desk and bookcase is discussed by Marian Sadtler Carson in "Henry Connelly and Ephraim Haines, Philadelphia Furniture Makers," *The Philadelphia Museum Bulletin*, Vol. 48, no. 237, (Spring 1953), no. 42. A dining table from the Lorimer collection has nearly identical legs to this secretary. It appears in William M. Hornor's *Blue Book of Philadelphia Furniture*, plate 309. Hornor noted that the table was most similar to the work of Ephraim Haines.

◉ **$ 20,000-30,000**

868

PAIR OF FEDERAL CARVED MAHOGANY SIDE CHAIRS, SCHOOL OF HAINES & CONNELLY, PHILADELPHIA, CIRCA 1815

Height 35 in.

PROVENANCE

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

$ 800-1,200

869

VERY FINE AND RARE CLASSICAL CARVED AND FIGURED MAHOGANY GAMES TABLE, ATTRIBUTED TO GEORGE G. WRIGHT (1780 - 1853), PHILADELPHIA, CIRCA 1815

Height 30 ⅜ in. by Width 35 ⅝ in. by Depth 19 ½ in.

PROVENANCE

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

A virtually identical example, with the exception of the top treatment, is at Winterthur Museum, see Charles F. Montgomery, *American Furniture, The Federal Period*, (New York: Bonanza Books, 1978), pp. 337-9, pl. 316. For additional information on the work of George Wright see Clark Pearce, Catherine Ebert, and Alexandra Alevizatos Kirtley, "From Apprentice to Master: The Life and Career of Philadelphia Cabinetmaker George G. Wright," in *American Furniture 2007*, ed. Luke Beckerdite, (Milwaukee, WI: The Chipstone Foundation, 2007), pp. 110-31.

$ 5,000-8,000

868

869

870

870

PROPERTY FROM THE COLLECTION OF BRIAN AND KOBIN PHILLIPS (LOTS 870-871)

FINE AND RARE PAIR OF REGENCY GILTWOOD TWO-LIGHT WALL SCONCES, ENGLAND, CIRCA 1810

Height 27 ¾ in. by Width 9 ¾ in. by Depth 6 in.

PROVENANCE

O'Sullivan Antiques Inc., New York.

A nearly identical pair is in the collection of the Metropolitan Museum, New York (acc. no. 16.146.3).

$ 2,000-3,000

871

FINE AND RARE PAIR OF CLASSICAL CARVED AND FIGURED MAHOGANY KLISMOS SIDE CHAIRS, ATTRIBUTED TO THE SCHOOL OF DUNCAN PHYFE, NEW YORK, CIRCA 1815

chair marked *VIII* and slip seat marked *X,* the other chair unmarked with slip seat marked *II*.
Height 32 ¾ in.

PROVENANCE

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

$ 800-1,200

871

872

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

VERY FINE AND RARE FEDERAL INLAID, CARVED AND FIGURED MAHOGANY AND MAPLE SECRETARY WITH BOOKCASE, CHARLESTON, SOUTH CAROLINA, CIRCA 1805

appears to retain its original finials and hardware; the enclosed writing surface having bone and ivory pulls; *bottom inch of feet replaced*.
Height 102 ½ in. by Width 50 ¼ in. by Depth 22 in.

With its soaring height, detailed carvings, and boldly figured serpentine desk interior, this remarkable secretary with bookcase is an exemplary example of early nineteenth century Charleston, South Carolina cabinetry. This piece shares characteristics with several published Charleston examples (see Bradford L. Rauschenberg and John Bivins Jr., *The Furniture of Charleston 1680-1820, Vol. II: Neoclassical Furniture*, (Winston-Salem, NC: Museum of Early Southern Decorative Arts, 2003), pp. 576-9; 602-5, figs. NC-62, NC-76). The Gothic cornice is inspired from illustrations in *Cabinet-Makers' London Book of Prices, and Designs of Cabinet Work*, published in 1788 and 1793.

◉ **$ 15,000-25,000**

873, 874 No Lots

END OF SESSION FOUR

872

THIS PAGE
LOT 880

SESSION FIVE

NEW YORK
SATURDAY
20 JANUARY 2018
2 PM

LOTS 875-1046

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF

BOBBI & RALPH TERKOWITZ

LOTS 875–992

KEVIN ALLEN PHOTOGRAPHY

Our collecting began, as so many of these things do, largely by happenstance. Bobbi's beloved "Auntie Carol" lives in Colchester, CT, and we have always visited her a couple of times a year. Carol is a big dog lover, and Ralph is allergic to dogs, so we often had to break up our visits with a drive into town to give Ralph some breathing room. Early on, we discovered Nathan Liverant & Son, and soon our visits with Zeke became an important part of our trips. He won our hearts when our young son accidentally knocked over a candle stand, and instead of reacting with anger, Zeke offered him a basket of arrowheads from which to choose a treasure. He also patiently taught us what we were seeing in his shop, what makes things good and what makes them great. We were soon hooked!

We began buying furniture—a great desk, a highboy—to furnish our home. Someone once described our taste as "provincial," which we embrace wholeheartedly because we prefer country cousins to formal city furniture. Ralph is fascinated with clocks and amassed an amazing collection, and kept them all running. They appeal to his love of all things mechanical, as well as having fabulous faux paint or beautiful inlay, or a store of different tunes for each day of the week. Saturday mornings, when he wound and adjusted the time on each we had quite a chorus on the hour! Having

been taught to cross-stitch by her grandmother, and having attempted other fancier forms of needlework herself, Bobbi had a healthy respect for the time and expertise required and began collecting schoolgirl needleworks. Hung on the walls in the dining room, the silks glowed in the candlelight from the candlesticks we also began collecting. Yarn-sewn and shirred rugs soon joined our textile collection, along with the most amazing glazed indigo bedcover from Jan Whitlock.

Bobbi once complained that we didn't have any tables, nowhere to place a lamp or set down a drink. That didn't last long, and as we began buying work tables and pembroke tables and card tables, we discovered a love of inlay, and shape, and surface. Bold lines, figured woods, and that little something special (hidden initials or tatting bobbins still in the pouch of a work table) became our quest—often aided and abetted by Peter Eaton, who seemed always to find that perfect clock, chair, or table. After attending a seminar at Winterthur, inlay played an ever-larger role in the pieces that speak to us, and we found some pretty funky inlay over time!

We have also collected a lot of folk art, largely portraits, over the years. Our first folk art portrait was Ammi Phillips's Elizabeth Mygans, a serene young woman with startling blue eyes and one of those amazing Phillips lace bonnets. Bobbi began to do a lot of research—on Phillips's sitters, on costume for dating purposes, on canvas marks and frame makers—which eventually culminated in an article in *The Magazine Antiques* on Phillips's Women in White, co-authored by Bobbi and Joan Brownstein. And then there is his portrait of Helena Ten Broeck; who could resist the gorgeous green velvet dress with the black soutache embroidery on its belt—or the Star Wars-like coiled hair that led Bobbi to call her "Princess Lena"?

Of course, we didn't only collect a single artist; over the years we found many friends to hang on our walls, by William Prior and Jacob Maentel (3 generations of a single family!) and John Brewster and Edward Savage, Deacon Robert Peckham, Isaac Heston, and Oliver Tarbell Eddy.

We had such fun assembling tableaux. After we bought the Parker children watercolors, one of which shows a young woman leaning on a table with an open box of watercolors beside her, of course we had to go on a hunt for that brand of watercolors, even though it only existed from 1799-1816! It took years, but we eventually found two…one of which sports the identical label.

Over the years, the very best part of collecting has been the friendships we have made, with dealers and with other collectors. And to be clear: we're not done collecting, we're making room for the next fabulous thing that's just around the corner…in the next auction…or at the next antiques show!

When we first met the Ralph and Bobbi, about 20 years ago, they seemed to collect a little bit of everything, and had been doing so for over a decade. Our specialties, American folk portraiture and 18th century New England furniture, were considerably more focused. Whether it was the natural maturation of the collecting process or simply that something "clicked", their interests began to coalesce around folk portraits-particularly those of Ammi Phillips-and New England furniture with both form and decorative inlay. The scholarly article on Phillips's 'women in white' (The Magazine Antiques, November 2007) was co-authored by Bobbi, and Terkowitz's ability to assemble complimentary objects together is clear in the article on their collection in Antiques & Fine Art, Summer/Autumn, 2010. We have enjoyed their enthusiasm, their eagerness to increase their knowledge about what interests them, their commitment to acquiring only those pieces that were appropriate to their collection, and their willingness to consider our guidance.

875

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

AMMI PHILLIPS (1788 - 1865)

PORTRAIT HELEN (LENA) TEN BROECK (1803 - 1839)

Oil on canvas

dated 1834, Kent period
31 by 27 in.

the reverse inscribed *Helen Ten Broeck aged 30 years / 1834;* retains a paper label affixed to the back of the frame states *1834 Germantown (Columbia County) N.Y.,*
appears to retain the original frame.

PROVENANCE

Connecticut Historical Society, Hartford, Connecticut;
Mary Allis, Fairfield, Connecticut;
Mr. and Mrs. William H. Guthman, Westport, Connecticut;
Thomas and Nancy Tafuri, Roxbury, Connecticut.

EXHIBITED

Hartford Connecticut, The Connecticut Historical Society, *A Centennial Exhibition of Paintings,* November 1, 1965 - February 1, 1966;
Traveling Exhibition, *Ammi Phillips: Portrait Painter 1788-1865,* New York, Museum of American Folk Art; Albany, New York, Albany Institute of History and Art, October 1968-January 1969;
Kinderhook, New York, The Columbia County Historical Society, *Ammi Phillips in Columbia County,* August 15 - September 30, cat no. 31.

LITERATURE

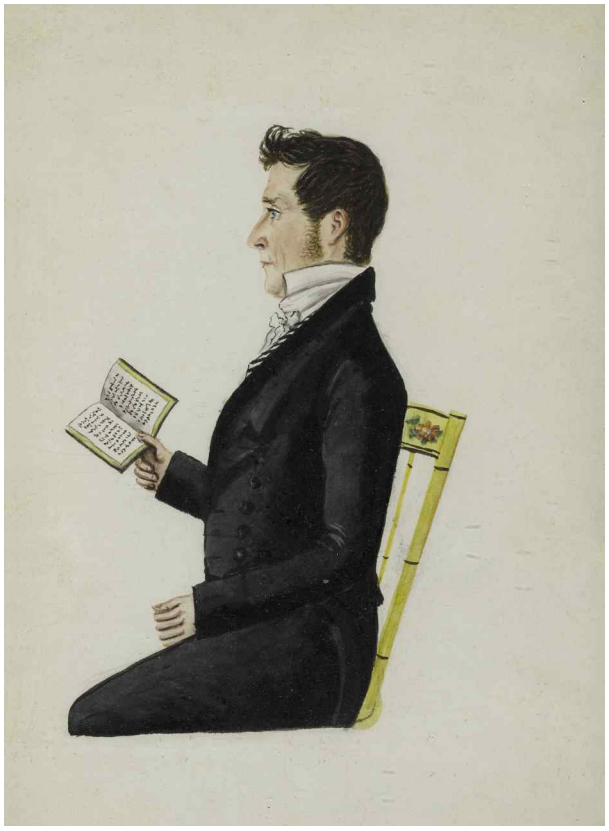
Barbara and Lawrence Holdridge, "Ammi Phillips: Portrait Painter 1788-1865," *The Connecticut Historical Society Bulletin,* October 1965, vol. 30, no. 4, p. 119 and 139, cat no. 148;
Barbara and Lawrence Holdridge, *Ammi Phillips: Portrait Painter 1788-1865,* (New York: Clarkson N. Potter, Inc., 1969), p. 38, cat. no. 154;
Ruth Piwonka and Roderic Blackburn, *Ammi Phillips in Columbia County,* (New York: New York State Council on the Arts, 1975), p. 33 and 38, cat. no. 31.

This portrait is a spectacular example of Ammi Phillips' work in his "Kent Period." It is inscribed with the sitter's name, age and date on its reverse side. The portrait is of Helen (Lena) Ten Broeck (1803-1839) of Germantown, Columbia County, New York and it was painted in 1834, when Lena was 30 years old. She is painted with absolute assurance within a dramatic and powerful composition. She is represented with beautiful pale skin tones and a vibrant green velvet dress with a black leaf and vine decorated belt and cuffs. She holds a small red volume of "Watts" within an interior with a black upholstered Federal sofa and a rich mahogany background.

$ 150,000-300,000

875

876 (ELIZABETH)



876 (GEORGE)

876 (ADAM)

876

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

JACOB MAENTEL (1763 - 1863)

SET OF SIX WATERCOLOR PORTRAITS: THE MUSSER FAMILY

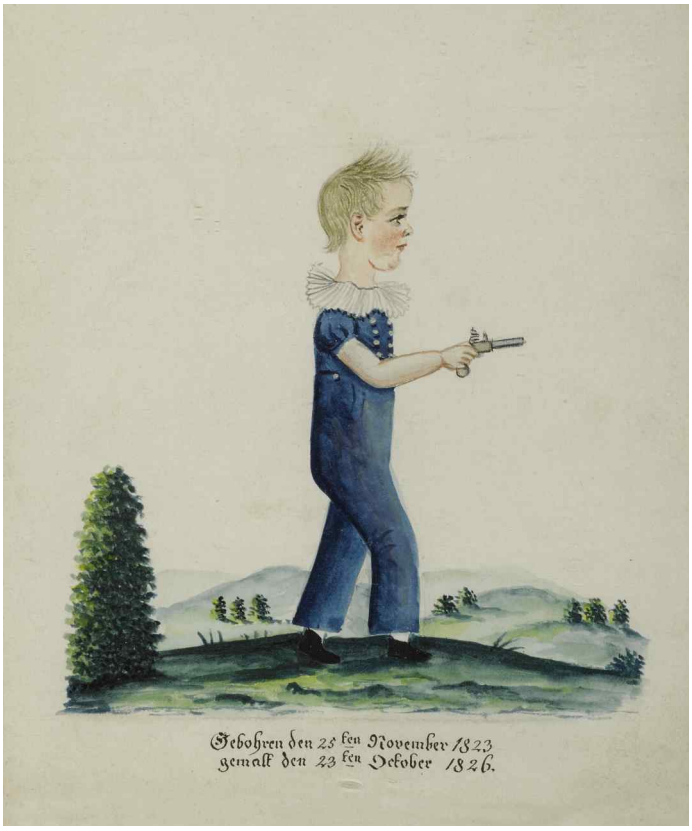
Watercolor, Pen and Ink on paper
Reamstown, Lancaster County, Pennsylvania

circa 1826
Mr. & Mrs. Musser 11 by 7 ⅜ in.; Children 10 by 7 ¾ in.; Adam 7 by 5 in. (oval)

the portraits of the children contain their birth dates and the dates they were painted by Jacob Maentel, together with the Musser family register, 7 items.

PROVENANCE

Pook and Pook, Inc., Downington, Pennsylvania, September 24, 1999;
Conestoga Auction, Manheim, Pennsylvania, November 8, 2003;
Joan R. Brownstein Art & Antiques, Newbury, Massachusetts.



876 (EDWARD)

876 (SARAH)

LITERATURE

(Carolina) Joan R. Brownstein's ADA/Historic Deerfield Antiques Show Advertisement, *Antiques,* August 2007, vol. CLXXII, no. 2, p. 53.
(Family excluding Adam) Joan R. Brownstein American Folk Paintings Advertisement, *Folk Art Magazine,* Fall 2007, vol. 32, no. 3, p. 6.

The sitters in these portraits are George Musser (b. June 13, 1790) and Elizabeth Sweitzer Musser, who married July 22, 1821, and their three children Sarah (b. May 22, 1822), Edward (b. November 25, 1823) and Carolina (b. October 13, 1825). Adam Musser (b. November 28, 1746), George's father, is also represented in a portrait. The children were all painted on October 23, 1826, and it is more than likely that the parents were painted at this time. The portrait of Adam was painted several years prior to the others.

$ 60,000-80,000

876 (CAROLINA)

877

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

AMMI PHILLIPS (1788 - 1865)

PORTRAIT OF MRS. WILLIAM NORTHROP BENTLEY (1786-1842) AND HER DAUGHTER, LOUISA (1813-1902)

Oil on canvas

Circa 1818
34 by 27 in.

appears to be original frame and stretchers.

PROVENANCE

Descended in the family of Captain William Northrop Bentley;
Marguerite Riordan, Stonington, Connecticut;
Private Midwestern Collection;
Roberto Freitas, Stonington, Connecticut.

This portrait is a rare example of Ammi Phillips's transitional work from his early 'Border Limner' style characterized by pale violet-hued backgrounds to his 'Kent' period, in which he favored a more emphatic depiction of his figures. Here Mrs. William Northrop Bentley (Rhoda Goodrich) (1786-1842) is depicted with beautiful red hair and her daughter, Louisa (1813-1902) with blond hair and holding a wedge of watermelon. Rhoda Goodrich Bentley and her husband, Captain William Northrop Bentley, were the proprietors of Columbia Hall in Lebanon Springs, New York. Columbia Hall was a popular hotel in Lebanon and remained in the family until it was sold in 1846.

$ 80,000-120,000

877

878

878

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 878-880)

AMMI PHILLIPS (1788 - 1865)

PORTRAIT OF GEORGE C. SUNDERLAND
(1818 - 1905)

oil on canvas

1840
32 ½ by 27 ¼ in.

inscribed on the back of the canvas: *George C. Sunderland / Painted When at the Age / of 21 years / by / Mr. Ammi Phillips / In the fall 1840;* appears to retain the original painted frame.

PROVENANCE

Lincoln V. Mitchell, Silvermine, Connecticut, 1958;
Barbara C. and Lawrence B. Holdridge, Owings Mills, Maryland;
Christie's, New York, *Important American Furniture, Folk Art and Decorative Arts,* October 5, 2000, sale 9468, lot 21;
Joan R. Brownstein Art & Antiques, Newbury, Massachusetts.

EXHIBITED

Traveling Exhibition, "Ammi Phillips, Portrait Painter, 1788-1865," New York City, Museum of American Folk Art; Albany, New York, Albany Institute of History and Art, October 14, 1968 - January 7, 1969, cat. no. 212;
Traveling Exhibition, "Revisiting Ammi Phillips: Fifty Years of American Portraiture," New York City, Museum of American Folk Art; San Diego, California, San Diego Museum of Art; Chicago, Illinois, Terra Museum of American Art, February 5, 1994 - December 31, 1994.

LITERATURE

Barbara C. and Lawrence B. Holdridge, "Ammi Phillips," *Art in America* (Summer 1960), pp. 98 - 103;
Barbara C. and Lawrence B. Holdridge, "Ammi Phillips, Limner Extraordinary," *Antiques* (December 1961), pp. 558 - 563, fig. 1;
Barbara C. and Lawrence B. Holdridge, "Ammi Phillips, 1788-1865," *Connecticut Historical Society Bulletin* (October 1965), no. 142;
Barbara C. and Lawrence B. Holdridge, *Ammi Phillips, Portrait Painter, 1788-1865*, (New York, 1969), no. 212, pp. 37 and 51;
Hollander and Fertig, [et al]. *Revisiting Ammi Phillips: Fifty Years of American Portraiture* (New York: Museum of American Folk Art, 1994), frontispiece, pp. 56, 74 and pl. XLVIII.

This signed portrait established the identity of the "Kent Limner" as Phillips, and provided the link between his "Kent" period (1829-1838) and his "Border" period (1812-1819). The Holdridges referred to it as the "Rosetta Stone" of their research.[1] George C. Sunderland lived in Somers, NY, a small town in northern West Chester County, not far from Phillips' home in Amenia. He was a mill wright and planned and built mills. The scroll he holds is thought to show a new mill design.

[1] Hollander and Fertig, [et al]. *Revisiting Ammi Phillips: Fifty Years of American Portraiture* (New York: Museum of American Folk Art, 1994), p. 74.

$ 15,000-25,000

879

NEEDLEWORK SAMPLER, MARTHA IRENE BURNAP, ANDOVER, CONNECTICUT, 1834

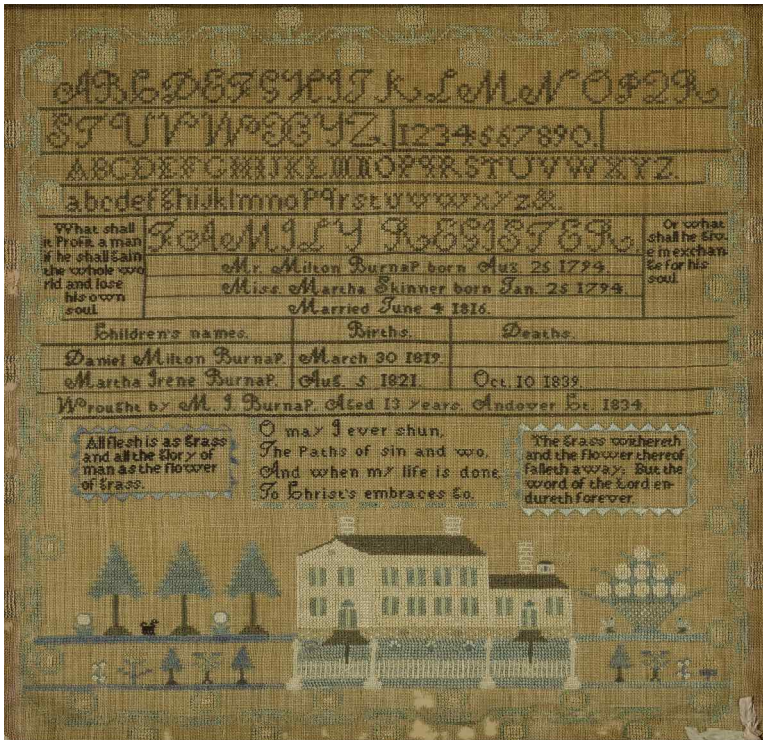
the lower section has the Family Register with the following information: *Mr. Milton Burnap, born Aug. 25, 1794, Miss Martha Skinner born Jan. 25, 1794, married June 4, 1816. Children's names, Births and Deaths. Daniel Milton Burnap, March 30, 1819, Martha Irene Burnap, Aug. 5, 1821, Oct. 10, 1839.*

PROVENANCE

Descended in the Burnap family;
Nathan Liverant & Son, Colchester, Connecticut.

Martha Irene Burnap (1821-1839) was the grandniece of Daniel Burnap (1759-1838), the famous Connecticut clockmaker.

$ 8,000-12,000



879

880

FINE FEDERAL INLAID AND FIGURED MAHOGANY GAMES TABLE, PROVIDENCE OR PAWTUXET, RHODE ISLAND, CIRCA 1800

retains a rich historic surface.
Height 29 ¼ in. by Width 35 ¾ in. by Depth 17 in.

PROVENANCE

Katrina Kipper, Queen Anne Cottage Antiques, Boston, Massachusetts;
Peter Eaton Antiques, Newbury, Massachusetts.

This is an exceptional Federal style card table embellished with a richly veneered façade and high quality inlays. An image of this table is in the Henry Francis du Pont Winterthur Museum Decorative Arts Photographic Collection (no. 66.1325). For other card tables in the Providence/Pawtuxet school see: Christie's, New York, *Important American Furniture, Silver, Prints, Folk Art and Decorative Arts,* January 18, 1992, sale 7398, lot 498; Brock Jobe, Gary R. Sullivan and Jack O'Brien, *Harbor & Home: Furniture of Southeastern Massachusetts, 1710-1850* (Lebanon, New Hampshire: University Press of New England, 2009), p. 138, pl. 43; and Eleanore Bradford Monahan, "Providence cabinetmakers of the eighteenth and early nineteenth centuries," *Antiques,* May 1965, vol. 87, no. 5, pp. 575, fig. 5.

$ 12,000-18,000

880

881

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 881-882)

VERY FINE CHIPPENDALE EBONY AND SATINWOOD INLAID MAHOGANY TALL CASE CLOCK, WORKS BY JOHN BAILEY (1751-1823), HANOVER, MASSACHUSETTS, CIRCA 1790

the painted dial inscribed *John Bailey*.
Height 87 in. by Width 21 ⅜ in. by Depth 10 ¾ in.

The mahogany case is profusely inlaid. Old, original finish dial, with moon phase dial in particularly fine condition.

$ 12,000-18,000

881

882

882

AMMI PHILLIPS (1788 - 1865)

PORTRAIT OF ELIZABETH MYGANS

Oil on canvas
Saugerties, New York

Circa 1834
31 ½ by 26 ¼ in.

PROVENANCE

Avis and Rockwell Gardiner, Stamford, Connecticut;
Sotheby Parke Bernet, New York, *Important American Folk Art and Furniture: The Distinguished Collection of the Late Stewart E. Gregory, Wilton, Connecticut,* January 27, 1979, sale 4209, lot 247;
Private Collection;
Joan R. Brownstein Arts and Antiques, Newburyport, Massachusetts.

EXHIBITED

Hartford, Connecticut, Connecticut Historical Society, *A Centennial Exhibition of Paintings at the Society,* November 1, 1965 - February 1, 1966;
Wilton, Connecticut, Wilton Historical Society, 1977-1978;
Museum of Fine Arts, Boston, Massachusetts, *American Folk*, April 8 - August 5, 2001.

LITERATURE

Barbara C. and Lawrence B. Holdridge, *Ammi Phillips: Portrait Painter* 1788-1865, (New York: Clarkson N. Potter, Inc., 1968) p. 54;
Frontispiece, 'American Portraits in Wilton' Exhibition pamphlet, Wilton Heritage Museum, Wilton Connecticut.

This portrait of Elizabeth Mygans includes one of Phillips's most notable features, a highly decorative lacey collar and bonnet.

$ 40,000-60,000

883

884

883

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 883-885)

VERY FINE CLASSICAL STENCILED MAHOGANY AND ÉGLOMISÉ-PANELED PATENT TIMEPIECE, SIMON WILLARD AND SONS, BOSTON, MASSACHUSETTS, CIRCA 1815

Height 33 ⅛ in. by Width 10 in. by Depth 4 in.

PROVENANCE

Peter Sawyer, Exeter, New Hampshire.

$ 5,000-7,000

884

WATERCOLOR, PEN AND INK FAMILY REGISTER FOR THE HALL AND TIBBALS FAMILY, JULIA ANN TIBBALS, MIDDLETOWN, CONNECTICUT, 1828

inscribed at the bottom, *Julia Ann Tibbals Middletown Aug 1, 1828 Aged 13 years*.
26 ¼ by 18 in.

PROVENANCE

Joan R. Brownstein Art and Antiques, Newbury, Massachusetts.

$ 3,000-5,000

885

885

RUFUS HATHAWAY (1770 - 1822)

PORTRAIT OF ISRAEL FORSTER (1779-1863)

Oil on canvas

1797
20 ¼ by 16 ½ in.

PROVENANCE

Sotheby's, New York, *Important Americana,* January 27-28, 1989, sale 5810, lot 1149.

EXHIBITED

Duxbury, Massachusetts, "Rufus Hathaway, Artist and Physician 1770-1822," Art Complex Museum, March 18 - May 17, 1987, p. 68-69.

The sitter of this portrait, Israel Forster, was born in Andover, Massachusetts sometime between 1775 and 1782. He lived in Manchester, Massachusetts and was married once in 1802 and again in 1806. The present portrait depicts Israel Forster at approximately 9 years of age, possibly during his time as a student at Phillips Academy in Andover.

Rufus Hathaway is one of America's most celebrated folk artists. His professional career encompassed two disciplines: medicine and art. He was born in Freetown, Rhode Island, on May 2, 1770. The young Hathaway probably left home and sought commissions for his chosen profession of portrait painting during his adolescence.

Among his earliest known paintings are the companion 1791 portraits *The Reverend Caleb Turner* and *Mrs. Phebe King Turner* and the extraordinary 1790 portrait *Lady with Her Pets*, now in the collection of the Metropolitan Museum of Art, a gift of Edgar William and Bernice Chrysler Garbisch.

Hathaway arrived on horseback in Duxbury, Massachusetts in the mid 1790s. Family tradition maintains that he fell in love with Judith Winsor while painting her portrait, which was commissioned by her father, Joshua Winsor, a prominent Duxbury merchant. Hathaway and Judith were married on December 10, 1795. After his marriage and in order to support himself and his wife in a more lucrative and socially acceptable fashion, Hathaway pursued the study of medicine with Dr. Isaac Winslow of Marshfield. Upon completion of his training, Hathaway returned to Duxbury and practiced medicine until his death in 1822. His artistic career continued when he entered the medical field for he continued to paint on request.

For further information on Hathaway, see Beatrix T. Rumford, [et al], *American Folk Portraits: Paintings and Drawings from the Abby Aldrich Rockefeller Folk Art Center,* (New York Graphic Society, 1981) pp. 117-118; Jean Lipman and Tom Armstrong, Editors, *American Folk Painters of Three Centuries,* (New York: Hudson Hills Press, 1980), pp. 35-40; as well as Sandra Brant and Elissa Cullman, *Small Folk, (*New York: E.P. Dutton, 1980), p. 14, no. 9; p. 103, no. 117.

$ 8,000-12,000

886

886

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 886-890)

AFTER NATHANIEL CURRIER 1813-1888

NOAH'S ARK

Oil on pine panel with bread board ends

dated 1858
20 by 26 in.

inscribed on the reverse *Solomon Skinner Schoharie, New York 1858,* together with a hand-colored lithograph published by Nathanial Currier.

PROVENANCE

Olde Hope Antiques, New Hope, Pennsylvania.

$ 1,500-2,500

887

887

RARE FEDERAL PAINT-DECORATED AND STENCILED PINE ÉGLOMISÉ DIAL DWARF CLOCK, WORKS BY JONATHAN WINSLOW, MASSACHUSETTS, CIRCA 1820

dial repainted; case door bears Nina Fletcher Little's paper label: *This clock was made by Jonathan Winslow, born in Hardwick, Mass., on August 15, 1765. Apprenticed to Cheney, Benjamin and Timothy of East Hartford, Connecticut where he carried on his trade but lived in Warren, New Salem, Worcester and Springfield Mass. Died in Springfield July 20, 1847.*
Height 47 ½ in. by Width 11 ½ in. by Depth 7 ⅜ in.

PROVENANCE

Robert Tompkins, Montague, Massachusetts;
Sotheby's, New York, *The Bertram K. Little and Nina Fletcher Little Collection,* January 29, 1994, sale 6526, lot 111;
Sotheby's, New York, *Important Americana from the Collection of Richard and Joy Kanter,* January 18, 2002, sale 7755, lot 677;
Sotheby's, New York, *Americana,* October 7, 2006, sale 8209, lot 338;
Peter Eaton Antiques, Newbury, Massachusetts.

LITERATURE

William H. Distin and Robert Bishop, *The American Clock*, (New York: E.P. Dutton, 1976), p. 82, fig. 165;
Nina Fletcher Little, *Little by Little: Six Decades of Collecting American Decorative Arts,* (New York: E.P. Dutton, 1984), p. 22, fig. 28.

For additional information about clockmaker Jonathan Winslow see, Robert S. Dodge's article, "A Grandmother Clock with Wooden Works," *Antiques* (March 1938), vol. 33, no. 3, p. 133.

$ 2,000-3,000

888

889

890

888

FINE CARVED AND PAINTED PINE 'BIRD AND SNAKE' WALKING STICK, PROBABLY PENNSYLVANIA, CIRCA 1870

the handle a carved blue bird above a shaft with two entwined rattle snakes, painted black and yellow; the metal collar initialed *RSL*.
Length 36 ½ in.

PROVENANCE

Joan Brownstein American Folk Paintings, Newbury, Massachusetts.

$ 2,000-3,000

889

CAST-IRON FIREBACK, ENGLISH, 19TH CENTURY

Height 21 by Width 21 in.

PROVENANCE

Peter Eaton Antiques, Newburyport, Massachusetts.

$ 300-500

890

CAST-IRON FIREBACK, PROBABLY FRENCH, 19TH CENTURY

Height 20 by Width 21 in.

PROVENANCE

Pat Gutham Antiques, Southport, Connecticut.

$ 250-350

891

IMPORTANT AMERICAN FOLK ART AND FURNITURE
FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ
(LOTS 891-893)

PAIR OF ENGLISH SILVER CANDLESTICKS, LONDON, JOHN CAFÉ, 1754

marked on bases and sconces.
30 oz 5 dwt
945.4 g
Height 7 ¾ in.; 19.7cm

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 1,200-1,800

892

FINE AND RARE APPLIQUÉD WOOL FLORAL HEARTH RUG, ATTRIBUTED TO MRS. LYMAN BEECH'S SCHOOL, LIKELY EAST HAMPTON, NEW YORK, CIRCA 1810

sewn with brilliantly colored red, white, yellow and green wool threads on a black wool ground with flowering rose bushes and tulips trimmed with a dark green fringe; now mounted on a stretcher.
35 ½ by 76 in.

PROVENANCE

Ronnie Newman, Saddle River, New Jersey.

LITERATURE

Jan Whitlock, "Sewn not Hooked," *Antiques,* March/April 2012, vol. CLXXIX, no. 2, p. 141.

$ 2,500-3,500

893

FINE FEDERAL INLAID MAHOGANY EIGHT-LEG SOFA, MASSACHUSETTS, CIRCA 1800

over-upholstered with bowed rear crest rail continuing into shaped arms and bow front seat, all supported on squared, tapering front legs with inlaid stringing ending in inlaid cuffs, and squared and flaring rear legs.
Length 77 ⅝ in.

PROVENANCE

Nathan Liverant and Son, Colchester, Connecticut

$ 3,000-5,000

892

891
891
893

894

894

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 894-896)

JOSEPH H. DAVIS (1811 - 1865)

PROFILE PORTRAIT OF DORINDA MARIA YORK (B. 1820) AGED 17

ink and watercolor on paper

dated November 27th 1837
9 ⅜ by 7 ⅛ in.

PROVENANCE

Edwina York Cate;
Edgar William and Bernice Chrysler Garbisch;
Private Collection New York.

LITERATURE

Gail and Norbert Savage, *Three New England Watercolor Painters*, (Chicago: Art Institute of Chicago, 1974), p.64, no. 99.

Dorinda Maria York was the daughter of Thomas and Deborah Elkins York of Durham, New Hampshire. The relationship of the artist to the members of the York family of Durham, New Hampshire is discussed in Sybil and Arthur Kern, "Joseph H. Davis, Identity Established", *The Clarion,* Summer 1989, vol. 14, no. 3, p. 50.

$ 6,000-8,000

895

895

FINE AND RARE FEDERAL RED AND GILT PAINT-DECORATED SETTEE AND PAIR OF SIDE CHAIRS, PROBABLY PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1810

retaining the original rush seat.
Height 34 ⅛ in. by Length 45 in. by
Depth 22 ⅝ in. (settee)

PROVENANCE

Olde Hope Antiques, New Hope, Pennsylvania.

For examples with a similar back splat see Brock Jobe, [et al], *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast,* (Hanover, New Hampshire: Society for the Preservation of New England Antiquities, 1993), pp. 359-360, pl. 99-99a.

$ 6,000-12,000

896

VERY FINE AND RARE FEDERAL FIGURED MAPLE-INLAID MAHOGANY SHELF CLOCK, WORKS BY DAVID WOOD, NEWBURYPORT, MASSACHUSETTS, CIRCA 1805

signed *David Wood / NEWBERYPORT*.
Height 31 ¾ in. by Width 12 in. by Depth 5 ¾ in.

PROVENANCE

Joe Kindig Antiques, York, Pennsylvania;
Harold Bernard Chait, Baltimore, Maryland;
Private Maryland Collection;
Sotheby's, New York, *Important Americana*, January 15, 2004, sale 7959, lot 643.

While the clock was made in the town of Newburyport, Massachusetts, the painter of the clock face misspelled the name as Newberyport. A similar shelf clock by David Wood with an inscribed dial and inlaid crest is in the Diplomatic Reception rooms of the U.S. Department of State (see Conger, p. 231, no. 139).

$ 20,000-30,000

896

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

EDWARD SAVAGE (1761 - 1817)

THE DAVIS CHILDREN: ELIZA CHEEVER DAVIS [SHATTUCK] (1790-1828) AND JOHN DERBY DAVIS (1792-1809)

Oil on canvas

Circa 1795
48 ¼ by 38 ½ in.

Owner's label for Shattuck family affixed to the back of the stretcher.

PROVENANCE

Descended through the Shattuck family;
Mrs. Moses Williams, Needham, Massachusetts;
Childs Gallery, Boston, Massachusetts;
Joan Brownstein, Art and Antiques, Newbury, Massachusetts.

LITERATURE

Childs advertisement, *Clarion,* (Winter 1981/1982), p. 8;
Joan R. Brownstein advertisement, *Magazine Antiques,* (January 2005), 167:1, p. 99.

$ 100,000-200,000

The subject of the painting, Eliza Cheever Davis Shattuck (1790-1828) and John Derby Davis (1792-1809), was the subject of some confusion since the label of about 1900 indicated that the subject was "Eleanor Cheever and Her Brother." The painting descended in the Shattuck family of Boston and the Shattuck Geneology (Lemuel Shattuck *Memorial of the descendants of William Shattuck,* Boston 1855) lists only one Eleanor Cheever (1750-1825) - who married Caleb Davis of Boston in 1787. Since the painting must date from the mid-1790s for both costume and the period when Savage was most available in Boston, Eleanor could not be the sitter, nor would she have a brother of the right age. However, Eliza, who was sometimes known in the Shattuck family as Eleanor (there were many Elizabeths, Elizas and Eleanors in the Shattuck line), was of exactly the right age (born January 9, 1790) as was her brother John Derby Davis (born March 4, 1792) - and these two were the only children of the marriage of Eleanor Cheever and Caleb Davis. Eliza Cheever Davis came to her marriage in 1811 with considerable resources. Her mother had inherited significant property and money from her uncle through her father, Captain William Downes Cheever, a mariner and Boston sugar refiner, and "man of large estate." Eliza and John Derby's father, Caleb Davis (1738-1797), who had been born in Woodstock, CT, was a shipowner, one of the Sons of Liberty and a member of the Committee of Correspondence. During the Revolutionary War, he was "agent of the State of Massachusetts." In 1780 he was Speaker of the first Massachusetts House of Representatives. In 1788 he was a Boston member of the Constitutional Convention; and in 1789 was an Elector of George Washington. He was 52 when Eliza was born and 54 when his son, John Derby was born.

George Cheyne Shattuck, Eliza's husband, was the son of Benjamin Shattuck (1743-1794), the first of a remarkable line of five generations of Shattuck doctors. George followed in the tradition by graduating from Dartmouth in 1803, and receiving a MD from the University of Pennsylvania in 1807. Their son, George Cheyne Shattuck, Jr. (1813-1894) graduated from Harvard in 1831 and Harvard Medical School in 1835. He became one of the most eminent doctors and professors of medicine in New England. The painting descended through him.

The second subject of the painting, John Derby Davis (1792-1809), was the nephew by marriage of John Derby of Salem, Massachusetts - one of the leading and wealthiest merchants of New England. John Derby Davis was baptized at the Hollis Street Church in Boston on March 4, 1792 - the day of his birth. He entered the freshman class at Harvard in 1806 but died on December 11, 1809 before he had graduated.

The Davis Children fits into both stylistic and patronage patterns of Savage's work of the mid-1790s. It relates directly to his portraits *Jedidiah Morse with Samuel F.B. Morse* and *Elizabeth Ann (Breese) Morse with Sidney Edwards Morse.* Although Sidney Edwards Morse is only one year old in the latter painting, his child's garments and his pose relate exactly to that of John Derby Davis. The Morses, particularly Jedidiah-the famous geographer, were from Woodstock, CT, but had moved to Boston; Sidney was born there in February of 1794 and was certainly painted the next year, the same year that Savage must have painted the Davises. Savage also painted Abiel Holmes, who had also been born in Woodstock, CT, in Boston in 1794-5. Therefore, the connection of Woodstock/Boston families in the period of Savage's return from England in 1794-5 seems to have created a nexus of sitters for his patronage.

Edward Savage, painter and engraver, was born November 26, 1761 in Princeton, Massachusetts. It is not known from whom or where he learned to paint, but by 1785 he was active as a painter in Boston. He traveled to New York in 1789 and to London in 1791, where he issued a number of prints. He returned to Boston in 1794 where he married Sarah Seaver. Their son, Edward Jr., was born in Boston in 1795. The family then moved to Philadelphia in 1795 where the senior Savage opened the Columbian Gallery on Chestnut Street. In 1802, he established the Columbian Gallery in New York City. From 1812 on, he resided in Boston and conducted a gallery and art museum called the New York Museum. During the latter part of his life he retired to his farm in Princeton, Massachusetts where he died on July 6, 1817. Edward Savage painted many of the most prominent members of the founding families of the American republic. They include George and Martha Washington, John Hancock, General Joseph Warren, General Anthony Wayne, Samuel Adams, Thomas Paine and Robert Morris. He may have been unique among the painters of his time in that he worked in Boston, New York and Philadelphia directly after the revolution for extended periods of time. His paintings can be found in many prominent collections including the National Gallery of Art, Worcester Art Museum, Yale University Art Gallery, Art Institute of Chicago, New York Historical Society, Winterthur Museum, Dallas Museum of Art, the Massachusetts Historical Society, the Adams National Historic Site, the Historical Society of Pennsylvania, Diplomatic Reception Rooms of the US Department of State and at Harvard University.

897

898

898

IMPORTANT AMERICAN FOLK ART AND FURNITURE
FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ
(LOTS 898-900)

JOSEPH H. DAVIS (1811 - 1865)

DOUBLE PORTRAIT: EUNICE E.C. MARDEN AND LURANA G. MARDEN

Pencil, watercolor and ink on paper
Deerfield, New Hampshire

1837
6 ½ by 5 ⅝ in.

inscribed in the lower margin, *Eunice E.C. Marden. Aged 6, Octbr 11th, 1837. Lurana G. Marden. Aged 2 Years, April 28th, 1837.*

PROVENANCE

Portsmouth, New Hampshire, Northeast Auctions, *The M. Austin & Jill R. Fine Collection,* August 7, 2010, lot 634;
Joan Brownstein American Folk Art, Newbury, Massachusetts.

EXHIBITED

Baltimore, Maryland, Baltimore Museum of Art, *American Folk Art on Paper,* May 22 - July 22, 1984.

This portrait of Eunice E. C. Marden and Luranda G. Marden is rare example of Joseph Davis's work in an outdoor setting. It is a charming portrait of the children painted with bouquets, baskets of flowers, potted plants, a cat, a doll, birds and butterflies. Davis painted a portrait of their parents in the same year, and they are represented in his more typical double figure mode, seated facing each other at a table.

$ 6,000-8,000

899

899

VERY FINE AND RARE FEDERAL INLAID MAHOGANY AND BIRCHWOOD SERPENTINE TILT-TOP CANDLESTAND, ATTRIBUTED TO HEMAN ELLIS (1777-1816), NANTUCKET, MASSACHUSETTS, CIRCA 1805

retains a dark rich probably original surface.
Height 30 ¼ in. by Width 20 ⅝ in. by Depth 21 in.

PROVENANCE

The Cobbs Auctioneers, Peterborough, New Hampshire, July 11, 2009;
Peter Eaton Antiques, Newbury, Massachusetts.

One of perhaps a dozen stands of this type known, this one is the only example made of mahogany with inlaid roses at the center of the top and in each corner. It is distinctive for its reeded shaft and checkerboard inlay on its post below the urn. A nearly identical stand is illustrated in Brock Jobe, Gary R. Sullivan, and Jack O'Brien, *Harbor & Home: Furniture of Southeastern Massachusetts, 1710-1850*, (Lebanon, NH: University Press of New England, 2009), p. 218, pl. 75.2.

$ 5,000-7,000

900

900

DEACON ROBERT PECKHAM (1785-1877)

PORTRAIT OF SALLY PUFFER SANDERSON
(1829 - 1830)

oil on canvas
Westminster, Massachusetts

Circa 1830
38 by 29 in.

PROVENANCE

Descended in the family, Westminster/Fitchburg, Massachusetts;
Althea Moreland (great-granddaughter to the sitter's mother), Fayetteville, New York;
Joan Brownstein American Folk Paintings, Newbury, Massachusetts.

Deacon Robert Peckham (1785-1877) painted Sally Puffer Sanderson in a patterned blue dress and holding a rose. The wheeled basket-like carriage behind her is painted a vivid yellow with green trim, with a red and green plaid blanket.

This artist is known for portraying architectural details within his portraits such as the fireplace shown here with polished brass andirons. A portrait of the sitter's mother is also known to have been painted by Peckham. For a similar portrait of children see Peckham's *Hobby Horse,* which was exhibited in Washington, D.C. at The National Gallery of Art, May 27 - October 8, 2012.

$ 60,000-80,000

901

901

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 901-903)

FEDERAL FIGURED MAHOGANY AND ÉGLOMISÉ PANELED SHELF CLOCK, CASE BY ELISHA NEAL; WORKS BY SAMUEL TERRY, NEW HARTFORD, CONNECTICUT, CIRCA 1820

Height 31 ¼ in. by Width 17 ¾ in. by Depth 5 in.

PROVENANCE

Gordon S. Converse & Co., Berwyn, Pennsylvania.

$ 600-1,200

902

902

VERY FINE AND RARE FEDERAL CARVED AND FIGURED MAPLE WORK TABLE, BOSTON, MASSACHUSETTS, CIRCA 1800

appears to retain its original casters.
Height 27 ½ in. by Width 20 ⅜ in. by Depth 17 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

The table comes with numerous sewing implements that were found in the sewing 'bag.'

$ 6,000-8,000

903

VERY FINE FEDERAL INLAID CHERRYWOOD DWARF CLOCK, WORKS ATTRIBUTED TO SAMUEL MULLIKEN II (1765-1847), NEWBURYPORT, MASSACHUSETTS, CIRCA 1810

Height 46 ¼ in. by Width 11 ⅛ in. by 5 ⅝ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

A very similar dwarf clock with related inlay and spiral twist columns, but lacking carved fretwork and finials, is illustrated in Wallace Nutting, *The Clock Book* (Garden City, New York: Garden City Publishing Co., Inc., 1935), pl. 101. The latter sold in Manchester, New Hampshire, at Northeast Auctions, *The Collection of John Howland Ricketson III,* May 29,1993, lot 93. Another dwarf clock with nearly identical inlay was sold *in these rooms,* Property from the Collection of Josephine & Walter Buhl Ford II, October 6, 2006, sale 8267, lot 370. Another example of similar form was sold *in these rooms,* from the Collection of Mr. and Mrs. William T. Earls, *Important Americana,* January 20, 2007, sale 8278, lot 305.

$ 40,000-60,000

904

904

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 904-905)

NEEDLEWORK SAMPLER, MARY DELIA BURNAP, ANDOVER, CONNECTICUT, DATED 1834

worked in black thread on a linen ground with bands of alphabets above a white house, pine trees and flowers; signed *of her age. / Mary Delia Burnap. Wrought in the 7th year / Andover Ct. 1834,* and with the inscription *A time to learn my parents give / I'll ne'er forget it while I live.*
8 in. by 17 in.

PROVENANCE

Descended in the Burnap family;
Nathan Liverant and Son, Colchester, Connecticut.

Mary Delia Burnap (1827-1905) was the oldest daughter of the famous Connecticut clockmaker Daniel Burnap.[1]

[1]Henry Wyckoff Belknap, *The Burnap-Burnett Genealogy,* (Salem, Massachusetts: The Essex Institute, 1925), pp. 138-140, no. 245, p. 195, no. 406.

$ 3,000-5,000

905

905

FINE QUEEN ANNE FIGURED MAHOGANY PORRINGER-TOP TEA TABLE, RHODE ISLAND, CIRCA 1750

Height 25 ½ in. by Width 33 in. by Depth 22 ⅛ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

For a nearly identical example see: Patricia E. Kane, [et al], *Art & Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, Connecticut: Yale University Art Gallery, 2016), p. 323, no. 64.

$ 10,000-15,000

906

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 906-907)

VERY FINE AND RARE FEDERAL INLAID MAHOGANY AND MAPLE LOLLING CHAIR, NEW HAMPSHIRE, CIRCA 1800

Height 47 ¾ in.

PROVENANCE

John S. Walton Antiques, Old Lyme, Connecticut;
Private Connecticut Collection;
Peter Eaton Antiques, Newbury, Massachusetts.

$ 6,000-8,000

906

907

EXCEPTIONAL FEDERAL INLAID AND CHIP-CARVED WALNUT TILT-TOP CANDLESTAND, MASSACHUSETTS, CIRCA 1790

the top block inlaid with crescent moons and incised "E + B".
Height 27 ¾ in. by Width 20 ¼ in. by Depth 15 ⅛ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 5,000-7,000

907 DETAIL

907

908

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 908-911)

QUEEN ANNE TURNED CHERRYWOOD CANDLESTAND, HARTFORD, CONNECTICUT, CIRCA 1790

the underside bearing an old label inscribed: *Cherry Candle Stand / Family Heirloom / Known to be over 150 yrs. old / Misses Mabel & Elsie Smith / 18 Wilford Avenue.*
Height 26 ⅛ in. by Width 16 ⅝ in. by Depth 17 in.

$ 600-800

908

909

909

FINE QUEEN ANNE TURNED MAHOGANY POLESCREEN, NEWPORT, RHODE ISLAND, CIRCA 1795

the round screen enclosing a silk needlework landscape of two ladies.
Height 56 ½ in. by Width 16 in. by Depth 14 ½ in.

PROVENANCE

Nathan Liverant and Son, Colchester, Connecticut.

$ 2,000-4,000

910

VERY FINE FEDERAL FIGURED MAPLE WORK TABLE, NORTH SHORE, MASSACHUSETTS, CIRCA 1800

appears to retain the original brass pulls.
Height 29 ½ in. by Width 21 ⅛ in. by
Depth 16 ¾ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 3,000-5,000

911

VERY FINE FEDERAL INLAID CHERRY TILT-TOP CANDLESTAND, NEW HAMPSHIRE, 1800

retains a dark rich surface.
Height 28 ⅛ in. by Width 13 ⅞ in. by
Depth 20 ¼ in.

PROVENANCE

Joan R. Brownstein Art & Antiques, Newbury, Massachusetts.

$ 2,500-3,500

910

911

911, TOP

915
912
912
914
913

916

912

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 912-915)

PAIR OF ENGLISH BRASS TELESCOPING CANDLESTICKS, CIRCA 1750

with four petal base and bobêche, and with large central knob on shaft.
Height 9 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 300-500

913

AMERICAN PICTORIAL HOOKED RUG, CIRCA 1880

with bright floral central cartouche and borders.
82 by 76 in.

$ 2,500-3,500

914

GRAIN-PAINTED AND STENCILLED MAPLE CHILD'S ROCKING CHAIR, ROME, NEW YORK, CIRCA 1820

the black and red grain-painted ground with yellow pin striping on seat and turnings; inscribed *J.M.O.D.* to the underside of the seat.
Height 26 ½ in.

$ 600-800

915

CHIPPENDALE MAPLE AND BIRCHWOOD EASY CHAIR, NEW HAMPSHIRE, CIRCA 1800

Height 45 ¼ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 3,000-5,000

916

916

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 916-922)

VERY FINE FEDERAL TURNED MAHOGANY EASY CHAIR, MAINE, CIRCA 1810

Height 46 in. by Width 26 ½ in. by Depth 22 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 3,000-5,000

917

FINE QUEEN ANNE FIGURED MAPLE DROP-LEAF TABLE, RHODE ISLAND OR EASTERN CONNECTICUT, CIRCA 1760

retains rich patina.
Height 28 ¾ in. by Width (open) 47 ½ in. by Depth 48 ½ in.; Width closed 16 in.

PROVENANCE

Peter Eaton Antiques, Newburyport, Massachusetts;
Fran Goldstein, Hayworth, New Jersey.

$ 2,500-3,500

917

918

GILT-DECORATED GREEN-PAINTED ARROW-BACK SIDE CHAIR, NEW ENGLAND, CIRCA 1815

Height 33 ⅛ in.

PROVENANCE

Joyce and William Subjack;
Neverbird Antiques, Surry, Virginia;
Peter Eaton Antiques, Newbury, Massachusetts.

EXHIBITED

Sumpter Priddy, *American Fancy,* (Milwaukee, Wisconsin: The Chipstone Foundation, 2004), p. 136, fig. 233.

$ 1,000-2,000

919

BLACK AND GRAIN-PAINT DECORATED ARROW-BACK SIDE CHAIR, NEW ENGLAND, CIRCA 1815

inscribed *John F. Wentworth,* to the underside of the seat.
Height 35 ⅞ in.

PROVENANCE

Joan Brownstein Antiques, Newbury, Massachusetts.

$ 1,000-2,000

920

GRAIN-PAINTED ARROW-BACK HIGH CHAIR, NEW ENGLAND, CIRCA 1815

Height 47 ½ in.

PROVENANCE

Jan Whitlock, Malvern, Pennsylvania.

$ 1,000-2,000

921

BLACK AND GREEN-PAINT DECORATED SPINDLE-BACK SIDE CHAIR, NEW ENGLAND, CIRCA 1815

Height 33 ½ in.

$ 1,000-2,000

922

CREAM-PAINTED AND BERRY-DECORATED ARROW-BACK SIDE CHAIR, NEW ENGLAND, CIRCA 1815

Height 34 ⅛ in.

PROVENANCE

Joan Brownstein Antiques, Newbury, Massachusetts.

$ 1,000-2,000

923

923

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

THE SNOW FAMILY VERY FINE FEDERAL GRAIN PAINTED PINE WOODEN WORKS TALL-CASE CLOCK, RHODE ISLAND, CIRCA 1825

Height 84 ¼ in. by Width 17 ½ in. by Depth 9 ¾ in.

PROVENANCE

Descended in the Snow family, Seekonk, Massachusetts;
Peter Eaton Antiques, Newburyport, Massachusetts.

Each of the eight planes of the clock are painted in shades of yellow, red and brown to simulate crossbanded mahogany or rosewood; the sides and fronts done to match.

$ 20,000-40,000

925

924

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 924-925)

FINE FEDERAL INLAID AND FIGURED MAHOGANY AND BIRCHWOOD TILT-TOP CANDLESTAND, PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1800

octagonal top is crossbanded with mahogany-outlined on either side by bands of diamond inlay, the central flame-birch panel in the top is similarly outlined, and the legs have a double line of similar inlay running to the floor.
Height 29 ¼ in. by Width 22 in. by Depth 14 ½ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 2,500-3,500

925

FINE AND RARE FEDERAL INLAID CHERRYWOOD FIVE-LEGGED GAMES TABLE, MANNER OF NATHAN LUMBARD, WORCESTER COUNTY, MASSACHUSETTS, CIRCA 1800

urn and flowering vine inlaid with square top and gadrooned skirt featuring extravagant use of pictorial inlays, paterae and icicle inlays.
Height 29 in. by Width 36 ⅛ in by Depth 17 ¼ in.

PROVENANCE

Dr. Andrew and Mrs. Henrietta Panettieri, Shelburne;
Joan Brownstein, Ithaca, New York.

$ 5,000-8,000

925

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

ISAAC HESTON (1746-1824)

PORTRAIT OF CATHERINE CLINTON HESTON (1755-1804) WITH AN APRON FULL OF FLOWERS

Oil on poplar panel
Southeastern Pennsylvania

Circa 1774
25 ¾ by 20 in.

PROVENANCE

Joan R. Brownstein Art & Antiques, Newbury, Massachusetts.

EXHIBITED

Washington Headquarters Museum, Valley Forge, Pennsylvania, 1906-82.

LITERATURE

Robert Bishop and Jacqueline Atkins, *Folk Art in American Life,* (New York: Viking Studio Press, 1995), p. 6.

$ 140,000-180,000

Isaac Heston was the son of Jacob and Mary Warner Heston, and brother of Colonels Thomas and Edward W. Heston. He was born October 30, 1746, in Bucks County, and married Catherine Clinton, daughter of William Clinton, of Dublin. She was born in 1755 and died November 4, 1807. Isaac Heston was working in the plumbing business in Philadelphia with his brother Thomas. At the beginning of the Revolution, when the British army under command of General Howe, took possession of Philadelphia in September 1777, Heston lost everything and his furniture and other property was confiscated.

After refusing to swear allegiance to the King, he was forced to flee from the city, and pretending to take a walk with his young wife and two small children, he moved to Bucks County and lived there with his family in a school-house for a season. He joined the Continental army, and was a member of the Silk Stocking Company, or sect of Free Quakers, to which other members of the Heston Family belonged. After the war he was actively engaged in politics and was elected to the Legislature in Lancaster. He had seven children: Mary Heston (1775-1791), Jacob Heston (1776-1804), William Heston (1779-1835), Thomas Heston (1782-1859), Isaac Heston (1788-1788), Esther Heston (1791-1791), and Susannah Heston (1794-1794).[1]

An advertisement from an old Pennsylvania Chronicle suggests that Heston had an alternative livelihood: PAINTING performed by ISAAC HESTON in the neatest Manner, viz. Coach, Chaise, Chair, Sign, or any kind of Landscape Painting; - also Lettering and Gilding. He will take the utmost care to satisfy all those who will favour him with their commands; and is to be spoke with at THOMAS WILLIAM's in Second-Street, between Market and Chestnut Streets.[2]

Isaac and Catherine Clinton were married at Swedes' Church in Philadelphia on June 7, 1774.[3]

[1]*Record of the Family of Zebulon Heston and his wife Dorothy Heston,* (Bridgeton, New Jersey: A.M. Heston), 1888), p. 550-560.
[2]Advertisement. The Pennsylvania Chronicle, June 27 - July 4, 1768, vol. II, issue 23, p. 184.
[3]*Record of Pennsylvania Marriages, Prior to 1810.* (Baltimore: Genealogical Publishing Company, 1968), p. 399.

926

927

927

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 927-929)

SARAH PERKINS (1771 - 1831)

PORTRAIT OF A BOY WITH A DOG

Oil on canvas

Circa 1790
30 by 25 in,

PROVENANCE

Olde Hope, Antiques, New Hope, Pennsylvania.

$ 5,000-8,000

928

VERY RARE QUEEN ANNE CHERRYWOOD SCALLOP-TOP SIDE TABLE, CONNECTICUT RIVER VALLEY, CIRCA 1770

Height 29 in. by Width 35 in. by Depth 22 ¼ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

LITERATURE

Michael K. Brown, "Scalloped-top furniture of the Connecticut River valley," *Magazine Antiques,* May 1980, vol. 117, no. 5, pg. 1094.

The mate to this table is in the Mabel Brady Garvan Collection at Yale University in New Haven, Connecticut.[1] For a similar table, see one sold at Christie's, New York, *Important American Furniture, Folk Art, Silver, Prints and 20th Century Self-Taught and Outside Art,* January 16, 2004, sale 1279, lot 439.

[1]Thomas and Alice Kugelman with Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and his Contemporaries, 1750-1800,* (Hartford Connecticut: Connecticut Historical Society Museum, 2005), p. 90, cat. 35e.

$ 30,000-50,000

928

929

929

WILLIAM MATTHEW PRIOR (1806 - 1873)

PORTRAIT OF A YOUNG GIRL IN A PINK DRESS HOLDING ROSES

Oil on canvas

1843
21 ¼ by 15 in.

appears to retain original stretchers, signed on the back of the canvas *by W.M. Prior 1843*.

PROVENANCE

Thomas and Nancy Tafuri, Roxbury, Connecticut.

$ 60,000-80,000

930

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 930-931)

VERY FINE AND RARE FEDERAL GILTWOOD AND ÉGLOMISÉ-PANELED LOOKING GLASS, STILLMAN LOTHROP, SALEM, MASSACHUSETTS, 1804

the reverse bearing a printed label: *STILLMAN LOTHROP, BURNISH-GILDER, In Framing, LOOKING-GLASSES, PICTURES, & EMBROIDERY-WORK; All of which branches he executes in an elegant style, In the Shop Chamber next west of Crombie's Tavern, in Essex-Street, Salem. HE ALSO KEEPS CONSTANTLY FOR SALE Elegant LOOKING-GLASSES and PICTURES, Of all sizes -- at the lowest prices. Orders thankfully received, and punctually executed.*
53 ½ in. by 30 in.

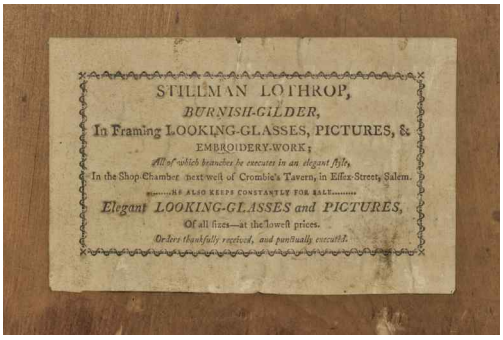
PROVENANCE

Joan Brownstein Antiques, Ithaca, New York.

This is the only looking glass known with the label of Stillman Lothrop of Salem. Two other objects bearing his label include a silk embroidery in a gilded frame and a white painted dressing table with an attached dressing box, which was probably purchased from John Doggett of Roxbury, Massachusetts. Lothrop served as an apprentice to John Doggett in 1803 and opened his own shop in Salem in 1804.

$ 4,000-6,000

930



930 (REVERSE)

931

VERY FINE CHIPPENDALE CARVED AND FIGURED MAHOGANY BLOCKED END, REVERSE SERPENTINE CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, CIRCA 1770

appears to retain its original cast brass hardware.
Height 31 ¼ in. by Width 34 ¼ in. by Depth 19 in.; Width of case 31 ½ in.

PROVENANCE

Jess Pavey, Birmingham, Michigan;
Roberto Freitas, Stonington, Connecticut.

$ 6,000-8,000

931

932

932

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 932-933)

EXCEPTIONAL DEEP INDIGO GLAZED CALAMANCO QUILT, PROBABLY NEW ENGLAND, LATE 18TH CENTURY

composed of six panels sewn together of deeply colored calamanco, the glaze intact, the field with flowerhead and diagonal line quilting, with homespun ochre backing.
84 by 80 in.

$ 6,000-8,000

933

RARE CHIPPENDALE INLAID CHERRYWOOD PORRINGER-TOP TABLE, EASTERN CONNECTICUT, CIRCA 1780

Height 25 in. by Width 19 in. Depth 18 ½ in.

PROVENANCE

Nathan Liverant and Son, Colchester, Connecticut.

This table closely relates to a cherry porringer top one-drawer stand illustrated in a Nathan Liverant and Son advertisement in *The Magazine Antiques* for October 1994. Both tables display a porringer-top with very similar inlaid decoration. The porringer-top form was popular in Rhode Island during the mid-18th century. The table illustrated in *Antiques* features straight turned Queen Anne legs and a scrolled apron similar to those found on stands made along the Eastern Connecticut and Rhode Island border, particularly in the Stonington and Mystic areas.

$ 1,500-2,500

933

934

934

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

AMERICAN SCHOOL, 19TH CENTURY

PAIR OF PORTRAITS: HARRIET AND FREDERIC PARKER OF PEPPERELL, MASSACHUSETTS

Pastel on paper

Circa 1815
24 5/8 by 19 3/8 in.

a young lady seated at a table with a box of pastels and watercolors; young boy with curly blond hair feeding nuts to a squirrel perched on a red-painted fancy chair.

PROVENANCE

Ex Collection of Robert E. Greenwood;
Ex Collection of Harry Stone;
Private Collection of Mary Allis;
Mr. and Mrs. Mitchell Taradash;
Manchester, New Hampshire, Northeast Auction, *The Bisnoff Collection*, October 27, 2007, lot 669;
Joan Brownstein American Folk Art, Newbury, Massachusetts.

934

LITERATURE

Harriet Parker -
Marian Sadtler Carson, "Early American Water Color Paintings," *The Magazine Antiques,* January 1951, Vol. LIX, no. 1, p. 55, fig. 2.

The Pair -
Jean Lipman, "American Primitive Portraiture: A Revaluation," *Antiques,* September 1941, vol. 40, no. 3, p. 144, fig. 5.
Jean Lipman, *American Primitive Paintings,* (New York: Oxford University Press: 1942), pl. 17;
Jean Lipman, "American Primitive Portraiture: A Revaluation," *Portrait Painting in America,* edited by Ellen Miles, (New York: The Main Street Press: 1977), p. 97, fig. 5.

These portraits are superb examples of schoolgirl portraiture. In one, a boy is painted standing behind a paint-decorated Windsor side chair feeding his pet squirrel. In the other, a girl, presumably the artist, is seated in a Sheraton armchair with her paint box, which is inscribed "Reeves & Woodyer," on a table before her.

$ 60,000-80,000

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 935-938)

VERY FINE AND RARE QUEEN ANNE FIGURED MAPLE AND WALNUT FLAT-TOP HIGH CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, CIRCA 1730

appears to retain its original cast brass hardware. Height 61 ¾ in. by Width 39 in. by Depth 22 ½ in.

PROVENANCE

Phillip Young, Boston, Massachusetts;
Israel Sack, Inc., New York;
Mrs. Frank Larson, Tulsa, Oklahoma;
Sotheby's, New York, *Important Americana,* January 21, 1996, sale 6800, lot 1426;
Israel Sack, Inc., New York;
Christie's, New York, *Important American Furniture, Folk Art, English Pottery, Rugs & Prints,* January 21, 2011, sale 2414, lot 67;
Elliott & Grace Snyder Antiques, South Egremont, Massachusetts.

EXHIBITED

Chicago, Illinois, The Art Institute of Chicago, *American Furniture of the 17th and 18th Centuries, The Philip Young Collection,* October 20, 1942-April 20, 1943.

LITERATURE

Albert Sack, *The Fine Points of American Furniture,* (New York: Crown Publishers, Inc., 1950,) p. 177, listed as "Best";
Beulah E. Larson, "Living with Antiques," *Magazine Antiques*, 94:2 (August 1968) 210;
Israel Sack, Inc. advertisement, *Magazine Antiques,* 149:4 (April 1996) inside front cover.

$ 25,000-35,000

935

936

935

937

936

LARGE STENCILLED AND PAINTED WALLPAPER HAT BOX, PROBABLY PENNSYLVANIA, CIRCA 1838

the top and base lined with newspaper mentioning Lancaster County, Philadelphia, and other locations in Pennsylvania.
Height 13 ¾ in. by Width 17 ½ in. by Depth 14 in.

PROVENANCE

Jan Whitlock, West Chester, Pennsylvania.

$ 600-800

937

TWO BOXED SETS OF WATERCOLOR CAKES, W.J. REEVES & WOODYER, LONDON, ENGLAND, 1800-1816

the larger box includes 24 colors and 7 porcelain mixing dishes, the smaller includes 12 colors; each box appears to retain its original paper label.
Height of largest 2 ⅝ in. by Width 11 ⅛ in. by Depth 8 in.

Each of the watercolor cakes is impressed with a coat-of-arms on one side, and the other side is impressed: *Reeves & Woodyer / Original Inventors / of Superfine Colours / & Manufacturers / to Her / MAJESTY.*
These boxes are related to the Reeves & Woodyer box included in the pastel portrait of the girl in lot 256.

$ 600-800

938

FINE AND RARE FEDERAL PAINT DECORATED FIGURED MAPLE AND CHERRYWOOD WORK TABLE, NORTH SHORE, MASSACHUSETTS, CIRCA 1800

with a fully-painted top of flowers and fruit, flowers and vines painted on the front and drawers, shell-decorated ends, a full rural scene with three figures on the back, and with trailing vine down the legs-and with the entire case banded in gold foil.
Height 29 in. by Width 18 in. by Depth 14 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 6,000-8,000

939

940

941

939

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 939-944)

AMERICAN SCHOOL, 19TH CENTURY

MINIATURE PORTRAIT OF ADOLPHUS HARRY LATIMER BROWNING IN A BLUE DRESS WITH HOOP

Watercolor, pen and ink on paper
New York State

circa 1850
3 ¾ by 3 in.

the portrait retains its original frame and wood backing, which is inscribed: *Adolphus Harry Latimer Browning, Aged 3 Years and Six Months when his likeness was taken.*

PROVENANCE

Joan Brownstein Art and Antiques, Newbury, Massachusetts.

$ 800-1,200

940

MRS. MOSES B. RUSSELL (1809 - 1854)

MINIATURE PORTRAIT OF A BROTHER AND SISTER PLAYING WITH ALPHABET CUBES

Watercolor, pen and ink on paper
A note on the back indicates that the image was found in the Boston area.

circa 1845
6 ¼ by 5 ¼ in.

PROVENANCE

Joan Brownstein American Folk Paintings, Newbury, Massachusetts.

$ 600-800

941

AMERICAN SCHOOL, 19TH CENTURY

MINIATURE PORTRAIT OF A FARM GIRL WITH FLOWERS AND GATHERING BASKET

Watercolor, pen and ink on paper
New England or Pennsylvania

circa 1820
5 ¼ in. by 3 ¼ in.

in a grain painted wood frame.

PROVENANCE

Joan Brownstein Art and Antiques, Newbury, Massachusetts.

$ 500-700

942

AMERICAN SCHOOL, 19TH CENTURY

MINIATURE PORTRAIT OF A LITTLE GIRL IN BLUE DRESS HOLDING A ROSE

watercolor, pen and ink on paper

circa 1830
3 ½ by 2 ¾ in.

with faintly inscribed numbers in pencil on the back.

$ 4,000-6,000

943

FINE AND RARE WHITE COTTON TRAPUNTO QUILT, MAHALA BISBEE [HUNT] (1810-1903), LIKELY OXFORD COUNTY, MAINE, CIRCA 1828

the quilt with rounded corners, stiched with an urn surrounded by flowering vines and clusters of grapes; all with tatted white cotton fringe and center embroidered with pink thread *MAHALA BISBEE.*
82 by 83 in.

PROVENANCE

Garth's, Delaware, Ohio, *Early American Antiques & Decorative Arts,* November 28, 2003, lot 126; Jan Whitlock, Malvern, Pennsylvania.

$ 600-800

944

AMERICAN SCHOOL, 19TH CENTURY

REWARD OF MERIT FOR MASTER GEORGE WASHBURNE PETERBORO, NEW HAMPSHIRE

Watercolor, pen and ink on paper.
circa 1830

1830
3 ¼ by 3 ¼ in.

executed by Huldah Friend, teacher; inscribed *Master George Washburne, Peterboro, 1830.*

PROVENANCE

Carlson and Stevenson, Manchester Center, Vermont.

$ 500-700

942

943

944

A Scene in the Tempest

945

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 945-946)

WATERCOLOR FRAKTUR: FAMILY RECORD OF WILDE-PHILLIPS, AURELIA AUSTIN, FISHKILL, NEW YORK, CIRCA 1836

signed on the reverse *Aurelia Austin.*
17 by 19 ½ in.

PROVENANCE

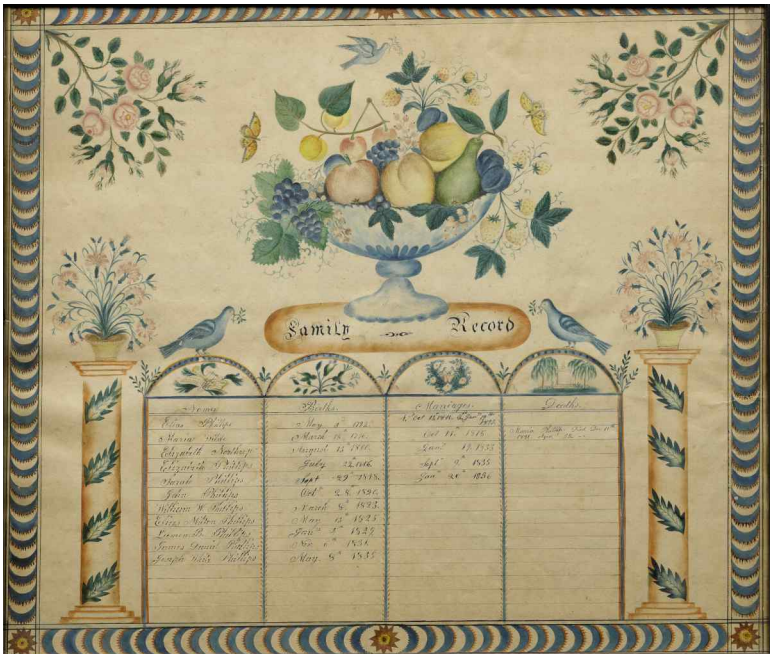
Joan Brownstein American Folk Paintings, Newbury, Massachusetts.

Distinguished by its sun and moon border, this fraktur is one of two known similar examples made in Fishkill, New York. The latest date recorded here is 1836.The work is signed on the reverse in script, 'Aurelia Austin.' Austin was born in Connecticut in 1792 and was married in 1845 in Fishkill to Benjamin Ambler. It is not known if she was a teacher or a professional artist. Austin made a theorem on velvet, signed on a leather insert beneath the image on the front side, in about 1830.

Elias and Elizabeth Phillips had their portraits painted by Ammi Phillips and they are listed in a checklist of his known works.[1]

[1]Barbara and Lawrence Holdridge, *Ammi Phillips Portrait Painter, 1788-1865,* (New York: Clarkson N. Potter, 1969), p. 51.

$ 6,000-8,000



945

946

VERY FINE AND RARE QUEEN ANNE FIGURED MAPLE AND WALNUT DRESSING TABLE, CONNECTICUT VALLEY, PROBABLY HARTFORD, CIRCA 1740

retains a dark rich surface.
Height 27 ¾ in. by Width 33 ¼ in. by Depth 21 ¾ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

For a nearly identical dressing table, see Thomas and Alice Kugelman with Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and his Contemporaries, 1750-1800,* (Hartford Connecticut: Connecticut Historical Society Museum, 2005), p. 37, cat. 12.

$ 12,000-18,000

946

947

947

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 947-950)

FINE AND RARE EMBROIDERED AND PAINTED SILKWORK PICTURE: ACHILLES AT THE COURT OF LYCOMEDES, WROUGHT BY MARTHA HALE AT SUSANNAH ROWSON ACADEMY, BOSTON, MASSACHUSETTS, 1816

stitched all over with silk threads on a silk ground, the faces painted most likely by John Johnston; in what appears to be the original black glass églomisé mat and period frame; together with a previously attached inscription, *The piece represents Achilles at the Court of Lycomedes, a king of Syros an Island in the Aegean Sea when he (Achilles) was secretly placed by his Mother Thetis, disguised in a female dress to prevent him from going to the Trojan War, when she being a goddess, knew he was to perish, if he went. As they could not be taken without the aid of Achilles, Ulysses went to the Court of Lycomedes in the habit of a Merchant, and enclosed jewels and arms .... Achilles choosing the arms, discovered his ... and went to war. This piece was wrought...Boston, Mas. A.D. 1816 by Martha Hale, artist...Given to Martha Hale Aug 1870 - Boston.*
19 by 26 in.

$ 5,000-8,000

948

948

THE FITCH AND PALMER FAMILIES FEDERAL INLAID AND FIGURED MAHOGANY SIDEBOARD, RHODE ISLAND, CIRCA 1800

with ivory escutcheons and butler's writing drawer.
Height 41 ⅞ in. by Width 62 in. by Depth 24 in.

PROVENANCE

Colonol Asa Fitch (1755-1844), Fitchville, Connecticut;
Mr. George S. Palmer, New London, Connecticut;
Thence by descent to Mr. Palmer's daughter;
Nathan Liverant and Son, Colchester, CT.
(acquired directly from Mr. Palmer's daughter).

◉ **$ 3,000-5,000**

949

FINE AND RARE PAINTED AND EMBROIDERED SILK PICTURE, WROUGHT BY SALLY BENT AT MRS. SAUNDERS AND MISS BEACH'S ACADEMY, DORCHESTER, MASSACHUSETTS, CIRCA 1804

the figures of the "monarch" and "rural maid" rendered, along with trees and grass, in silk stitches on a white silk ground; the flock of sheep, at left in wool French Knots; all within the original black glass églomisé mat inscribed *Wrought by Sally Bent, At Mrs. Saunders and Miss Beach's Academy Dorchester. 1804*; in the original giltwood and gesso frame.
19 ⅜ by 14 in.

PROVENANCE

C.F. Hovey Co. Boston, Massachusetts.

$ 12,000-18,000

950

THE ISAAC RANDALL FAMILY FINE AND RARE SET OF SIX CHIPPENDALE CARVED MAHOGANY DINING CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1765

chairs and slip seats marked *I, II, III, IIII, and VI,* one chair marked *V* with slip seat *VII.*
Height 37 ⅝ in.

PROVENANCE

Nathan Liverant and Son, Colchester, Connecticut.

Isaac Randall was a direct descendant of John and Priscilla Alden.

$ 15,000-25,000

949

950

951

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951

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 951-955)

THREE CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1765

one with seat rail and slipseat marked *III,* one marked *IV* to the rail and *II* to the slipseat, the last seat rail marked *IIII* with slipseat marked *III.*
Height of pair 38 ¼ in.; Height of single 38 ⅛ in.

PROVENANCE

Nathan Liverant and Son, Colchester, Connecticut.

$ 800-1,200

952

RARE EMBROIDERED AND PAINTED SILK PICTURE: SARAH K. HAWKINS AT MRS. SAUNDERS AND MISS BEACH'S ACADEMY, DORCHESTER, MASSACHUSETTS, CIRCA 1805

the wool and silk embroidery reads *At length he found and woo'd the rural maid, / She knew the Monarch, and with fear obey'd,* the original églomisé glass panel inscribed *wrought by Sarah K Hawkins, at Mrs. Saunders & Miss Beaches Academy / Dorchester; in* original frame with original backboard.
17 ⅜ by 13 ⅜ in.

$ 6,000-8,000

953

IMPORTANT EMBROIDERED AND PAINTED SILK PICTURE: A SCENE IN THE TEMPEST, ELIZA WHEATON, SUSANNA ROWSON'S ACADEMY, BOSTON, MASSACHUSETTS, CIRCA 1806

with French knots and chenille, as well as silvered threads, retains original black églomisé mat, inscribed in gilt lettering *E. Wheaton / A Scene in the Tempest / What is 't? a Spirit? How it looks about.*
21 ½ in. by 26 ¼ in.

PROVENANCE

Stephen & Carol Huber, Old Saybrook, Connecticut.

The print source for this embroidery is entitled "Miranda" and it was published by John Boydell in London on June 1, 1785, after a painting by Robert Edge Pine (1730-1788). The engraving is in the collection of the Metropolitan Museum of Art, New York.

$ 5,000-8,000

953

954

954

FINE AND RARE EMBROIDERED, PAINTED SILK PICTURE: CYMBELINE, WROUGHT AT MRS. SAUNDERS AND MISS BEACH'S ACADEMY, DORCHESTER, MASSACHUSETTS, CIRCA 1807

with applied pearls and chain, the églomisé panel inscribed *CYMBELINE WROUGHT at Mrs SAUNDERS and Miss BEACH'S ACADEMY.*
19 ¾ by 25 ¾ in.

PROVENANCE

Stephen & Carol Huber, Old Saybrook, Connecticut.

$ 5,000-8,000

955

RARE PAIR OF PAKTONG CANDLESTICKS, CIRCA 1760

Height 9 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 1,000-1,500

955

956 (DETAIL)

956

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

EXCEPTIONAL FEDERAL CHERRYWOOD TALL CASE SEVEN-TUNE MUSICAL CLOCK, MARTIN CHENEY, WINDSOR, VERMONT, CIRCA 1809

dial inscribed *M. Cheney / WINDSOR* and the tunes: *S^{t} Mary. = Marquis of Granby. = Duke of Argyle = M^{rs} Casey = New Jersey = Scotch Luck = Pleasures of Solitude.*
Height 105 in. by Width 26 in. by Depth 14 in.

PROVENANCE

Cutting Family, Weathersfield, Vermont;
Robert O. Stuart, Limington, Maine;
Private Collection;
Nathan Liverant and Son, Colchester, Connecticut.

EXHIBITED

North Grafton, Massachusetts, Willard House and Clock Museum, *Keeping Time: Musical Clocks of Early America,* October 6 - November 17, 2013, p. 20.

LITERATURE

Gary R. Sullivan and Kate Van Winkle Keller, *Keeping Time: Musical Clocks of Early America Exhibition Catalogue*, (North Grafton, Massachusetts: Willard House and Clock Museum, 2013), p. 20.

$ 80,000-120,000

Martin Cheney was one of three sons who learned the trade from their father, Benjamin, in East Hartford, Connecticut. The brothers relocated to southern Vermont around 1800, Martin settling in Windsor, Russell in Putney and Asahel in Royalton. After about nine years, Martin moved north to Montreal where he carried on his business into the late 1830s. The three-train brass musical movement shows the influence of the Cheney family's Connecticut roots. On the outside, it appears to be a Daniel Burnap movement, with the bulbous pillars, deadbeat escapement and count wheel strike that are generally associated with his work. The 'Osborne' dial is made of painted iron and was imported from Birmingham, England. The chimes play seven tunes of 10 bells and hammers, changing automatically at midnight, or manually by hand. The *f* holes on the sides of the hood are similar to those found on a violin.[1]

This rare and important Musical Tall Clock descended in the Cutting family of Weathersfield, Vermont and is signed by the maker, "M. Cheney, Windsor," for Martin Cheney of Windsor, Vermont. A possible original owner may be Jonas Cutting I (1762-1842), whose son, Jonas Cutting II was born in Weathersfield, VT in 1790. Martin Cheney was born in East Harford, CT, the son of the clockmaker Benjamin Cheney (active 1745-1780). He trained under his father and in 1805 moved to Windsor, VT, where he established his own clock making business. His life and career are discussed in *Vermont Clock and Watchmakers, Silversmiths and Jewelers*, by Lilian Baker Carslisle. According to the author, "Martin Cheney, clockmaker and silversmith, was born in 1778 in East Hartford, CT, the son of Benjamin and Deborah Cheney...His father was one of New England's finest clockmakers and worked from about 1745 to 1780. Benjamin Cheney and his brother Timothy Cheney were especially noted for their majestic tall clocks with wooden works cased in carved cherry wood cases...Martin, who probably served his apprenticeship with his father and uncle, came to Windsor about 1803 and on December 5 of that year married Fanny Patrick in that town." The author noted the explosion of sophisticated architecture and furniture that filled Windsor, "The Birthplace of Vermont", after 1800; "The constitution of Vermont was drawn up in Windsor and in this town many of the historic men of Vermont met and did business. With its growing power, the town attracted residents of a cultivated taste. Its architecture was the best of the times and the homes and taverns displayed spacious open porches, stately pillars, arched and corniced ballrooms for dancing - all early signs of advancing luxury. To embellish and dignify their splendid homes, the residents demanded furnishings of equal magnificence and there was a ready demand for the choice and elegant clocks made by Martin Cheney. Some of the clocks told not only the hours, but the days of the month and changes of the moon, and some of them had musical accompaniments with a tune for every day of the week, and a special meditative air for Sundays."

With the complexity of the musical movement and inlaid decorated case, this clocks stands as a prime example of the products supplied by the sophisticated craftsmen that were drawn to Windsor during the Federal era. The clock's size, complexity of movement, intricate decoration to the case, all support the clock's significance from the day it was made until today. Interestingly, Martin Cheney only stayed in Windsor for five years, from 1805 to 1809, supporting a narrow manufacture date of these few years. After leaving Windsor, Cheney moved his business to Montreal, Canada, where his last known advertisement appeared in 1827.

[1]Gary Sullivan and Kate Van Winkle Keller, *Keeping Time: Musical Clocks of Early America,* (North Grafton, Massachusetts: Willard House and Clock Museum, 2013), p. 20.

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IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 957-961)

WILLIAM ANDERSON COFFIN (1855 - 1925)

MINIATURE COMPASS FOR H. COFFIN

Watercolor, pen and ink on paper

circa 1811
4 by 4 in.
Framed: 5 ¾ by 5 ¾ inches

a mariner's compass, signed *H. Coffin, Providence, 1811* at center.

$ 300-500

958

RARE BLOWN COLORLESS GLASS VASE AND WITCH BALL, PITTSBURGH, PENNSYLVANIA, CIRCA 1840

Height 13 in.

$ 800-1,200

959

RARE BLOWN COLORLESS GLASS VASE AND WITCH BALL, PITTSBURGH, PENNSYLVANIA, CIRCA 1840

Height 9½ in.

PROVENANCE

Joan Brownstein American Folk Paintings, Newbury, Massachusetts.

$ 800-1,200

960

PAINTED CAST IRON 'EAGLE AND EAGLETS' MECHANICAL BANK, J. & E. STEVENS COMPANY, CROMWELL, CONNECTICUT, CIRCA 1895

Height 5 ⅞ in. by Width 8 ⅜ in.

PROVENANCE

Garthoeffner Gallery Antiques, Lititz, Pennsylvania.

$ 150-250

961

RARE CHIPPENDALE BRASS-MOUNTED MAHOGANY DOUBLE CASE SHELF CLOCK, JOHN BAILEY, HANOVER, MASSACHUSETTS, DATED 1793

the dial inscribed *John Bailey, Hanover* and signed on back of dial *J. Minot 93; panel on lower case door is replaced.*
Height 46 in. by Width 18 ½ in. by Depth 8 ½ in.

PROVENANCE

Sotheby's, New York, *Important American Furniture from the Collection of the Late Thomas Mellon and Betty Evans,* June 19, 1998, sale 7164, lot 2102;
Kenneth E. Tuttle Antiques, Gardiner, Maine.

This venerable shelf clock, inscribed on the dial *John Bailey / HANOVER,* was manufactured by the prominent Hanover, Massachusetts clockmaker John Bailey, Sr. (1730-1810). John Sr., a Quaker, was established as a clockmaker in Hanover between 1750 and 1790. He trained his three sons, John Jr. (1751-1823), Calvin (1761-1835), and Lebbeus (1763-1827), in the clockmaking business.

The majority of the clocks manufactured by the Bailey family are eight-day clocks with brass or enameled dials. Some extant examples have unusual skeletonized movement plates and gearing arrangements. Other examples with brass dials inscribed *John Bailey, Hanover* have thirty-hour wood movements that closely relate to movements made by the Cheney family of East Hartford, Connecticut. The Bailey family of clockmakers may also have been the first manufacturers of the dwarf tall-case clock.

The dial of this shelf clock, signed on the back *J. MINOT 93,* was painted in 1793 by J. Minot, a clock dial painter working in Boston circa 1790 to 1820. The case features a distinctive scalloped crest and a cyma-shaped mid-molding more regularly seen on clocks manufactured in Norwich, Connecticut by the clockmaker Thomas Harland. Among those cabinetmakers known to have provided cases for Bailey's clocks between 1784 and 1814 are Abial White, Ellis Dammon, Abner Harvey and Theodore Cushing. Other clocks that feature a similar crest and mid-molding include: a tall-case clock in the collection of the Metropolitan Museum of Art (see Hecksher, Morrison H., *American Furniture in the Metropolitan Museum of Art,* New York, 1985, no. 194); a tall-case clock in the collection of the U.S. Department of State (see Conger, Clement, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State,* New York, 1991, no. 95); and a tall-case clock in the collection of the Society of the Founders of Norwich, Connecticut (see The Society of the Founders of Norwich, *Craftsmen & Artists of Norwich,* Stonington, Connecticut, 1965, p. 26).

$ 20,000-30,000

961

962

962

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 962-965)

VERY RARE CHIPPENDALE CARVED WALNUT SADDLE-SEAT ROUNDABOUT ARMCHAIR, NORTH SHORE, MASSACHUSETTS, CIRCA 1790

appears to retain original surface.
Height 30 ¼ in. by Width 31 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 3,000-5,000

963

VERY FINE AND RARE CHIPPENDALE CARVED MAHOGANY CHINA TABLE, PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1760

appears to retain original surface.
Height 28 ⅞ in. by Width 17 ½ in. by Depth 26 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

With undulating fret inset into grooves on the top, molded apron, corner brackets and squared legs with a bead on the outside edge.
For a discussion of this form see Brock Jobe, *Portsmouth Furniture,* pages 223-228.

$ 5,000-8,000

963

965 (DETAIL)

964

965

964

VERY RARE CLASSICAL PAINT DECORATED MAHOGANY LYRE-BASE WORK TABLE, BOSTON, MASSACHUSETTS, CIRCA 1815

the top of the rectangular box is painted with a fully detailed scene of fruit, flowers, vines and seashells.
Height 30 ⅛ in. by Width 19 ½ in. by Depth 13 ⅞ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 4,000-6,000

965

FINE AND RARE FEDERAL INLAID AND FIGURED CHERRYWOOD AND MAPLE FIVE-LEGGED GAMES TABLE, VERMONT, CIRCA 1810

Height 28 ¼ in. by Width 36 in. by Depth 16 ¾ in.

For another example of a five-legged card table with two drawers see Jean M. Burks and Philip Zea, *Rich and Tasty: Vermont Furniture to 1850* (Shelburne, Vermont: Shelburne Museum, 2015), p. 77, cat. 24.

$ 3,000-6,000

966

966

966

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ

OLIVER TARBELL EDDY (1799 - 1868)

THREE WORKS: PORTRAIT OF A YOUNG GIRL WITH ROSE; PORTRAIT OF A YOUNG GIRL WITH ROSE AND BUTTERFLY; SELF-PORTRAIT OF OLIVER TARBELL EDDY

Oil on wood panel (large Young Girl), Oil on wood panel (small Young girl) and oil on tin (self-portrait)

Circa 1838; circa 1850
Young Girl: 39 by 29 in. and 14 by 10 in.
Self-Portrait: 4 ⅛ by 3 ⅛ in.

PROVENANCE

Joan Brownstein American Folk Paintings, Newbury, Massachusetts.

EXHIBITED

New York, American Folk Art Museum, *Securing the Shadow: Posthumous Portraiture in America*, October 6, 2016-February 26, 2017.

LITERATURE

Stacy C. Hollander, *Securing the Shadow: Posthumous Portraiture in America*, (Dalton, MA: Studley Press, 2016) p. 101-103.

Paintings descended in the Tarbell Eddy family to the previous owner, and a letter describing their descent is attached to the Self Portrait.

Eddy, born in Greenbush, Vermont, and trained by his father as an engraver, was a self-taught painter. He worked in New York City as a miniaturist and portrait painter in the mid 1820s and exhibited there at the National Academy of Design in 1827, before moving to New Jersey in 1831.

Eddy's portraits follow many conventions of formal portraiture of the period but are distinctly naïve in many respects. In this portrait, the child seems self-conscious and somewhat ill at ease posing for the artist.

Her expression is key to the charm she projects, and the patterns of her dress, the carpet she stands on and the floral vines on the table covering all serve to focus us on the intimate details surrounding her quiet presence.

$ 60,000-80,000

966

967

967

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 967-971)

AMERICAN SCHOOL, 19TH CENTURY

NEW YORK STATE FARM SCENE

Watercolor, pen and ink on paper

Circa 1860
12 ¼ by 15 ½ in.

the reverse with a watercolor drawing of a portly, bald-headed man approximately 6 ¾ by 3 in.

PROVENANCE

Carlson and Stevenson, Manchester, Vermont.

$ 3,000-5,000

968

968

VERY FINE CHIPPENDALE CARVED MAPLE FLAT-TOP CHEST-ON-CHEST, DUNLAP SCHOOL, NEW HAMPSHIRE, CIRCA 1790

with two-part molded cornice, triple top drawer, double drawer in base section with large and deeply carved fan, and with shaped and pierced skirt centered by double carved pinwheels; the bandy legs terminate in fully distinct feet above pads with cone-shaped supports.
Height 75 ½ in. by Width 41 ¼ in. by Depth 20 ½ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 6,000-8,000

969

RARE CLASSICAL GILT AND BLACK-PAINTED WALNUT MINIATURE MIRROR CLOCK, NEW HAMPSHIRE, 1842

Height 7 in. by Width 7 in. by Depth 3 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 1,500-2,500

970

FEDERAL INLAID MAHOGANY AND FIGURED MAPLE ONE DRAWER STAND, CONNECTICUT RIVER VALLEY, CIRCA 1815

Height 27 ⅛ in. by Width 17 ¾ in. by Depth 17 ⅝ in.

PROVENANCE

Elliott & Grace Snyder Antiques, South Egremont, Massachusetts.

$ 3,000-5,000

971

FINE FEDERAL INLAID MAHOGANY PEMBROKE TABLE, CONNECTICUT RIVER VALLEY, CIRCA 1800

appears to retain its original cast brass hardware, stamped *HJ.*
Height 27 in. by Width 20 in. by Depth 32 ¼ in.; Width open 37 in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

The legs, with full cuffs, are inlaid on two sides with chevrons, icicles and light and dark dots. The drawer is veneered and line inlaid at its edge. The top is line inlaid around its border and highlighted with inlaid quarter fans at the corners. The amount and placement of this inlay seems to indicate that the table was meant to be used with its leaves extended.

$ 5,000-7,000

969

970

971

972

973

974

972

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 972-976)

CHENILLE-SHIRRED WOOL 'FLOWERING URN' HEARTH RUG, NEW ENGLAND, CIRCA 1835

wool on linen
33 ¼ by 66 in.

PROVENANCE

Jan Whitlock Textiles and Interiors, Chadds Ford, Pennsylvania.

LITERATURE

Jamar, T. (2004) *A Few Loops of Hooked Rug History*. Retrieved from http://antiquequiltdating.com;
Jan Whitlock, "American Sewn Rugs," *Early American Life,* February 2013, p. 10.

$ 5,000-7,000

973

RARE FEDERAL INLAID MAHOGANY SEWING TABLE, NORTH SHORE, MASSACHUSETTS, CIRCA 1800

having a compartmented interior, *lacks sewing bag.*
Height 30 in. by Width 20 ⅝ in. by Depth 16 ½ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 3,000-5,000

974

AMERICAN SCHOOL, 20TH CENTURY

MINIATURE THEOREM PAINTING OF FRUIT IN A WOVEN BASKET

Watercolor on velvet
3 ½ by 3 ¼ in.

a yellow basket of fruit, signed *Jean B.*; mounted in a 19th century daguerreotype leather hinged case.

PROVENANCE

Chuck White Folk Art and Antiques, Warwick, New York.

$ 200-300

975

975

975

JOHN BREWSTER JR. (1766 - 1854)

PAIR OF PORTRAITS: MATTHEW AND LUCINDA ROBBIN

Oil on bed ticking.

Circa 1830
Matthew 30 ¼ by 25 in.; Lucinda 30 by 25 in.

PROVENANCE

The Garbisch Collection at the Sky Club, New York;
Christie's, New York, *Important American Furniture, Folk Art, Silver and Prints: Including the Garbisch Collection at the Sky Club,* January 20, 2006, sale 1617, lot 310;
Roberto Freitas American Antiques & Decorative Arts, Stonington, Connecticut.

LITERATURE

Roberto Freitas Advertisement, *Antiques and Fine Art Magazine,* Autumn/Winter 2007, p. 79.

Encouraged by his parents, Brewster studied under an established portrait painter, the Reverend Joseph Steward. He painted portraits for friends and family beginning in the 1790s and travelled and earned a living as an itinerant painter in Connecticut, Maine, Massachusetts and parts of New York.

In 1817 Brewster enrolled in the Connecticut Asylum for the Education and Instruction of Deaf and Dumb Persons in Hartford (Brewster was born deaf). There he learned methods of non-verbal communication. He returned to Maine in 1820 and resumed his career in painting portraits.

Beginning in 1805, he often signed and dated his portraits and gave up painting large compositions and concentrated on busts and half length portraits such as the example of Matthew and Lucinda Robbin.

$ 6,000-8,000

976

PAIR OF GEORGE III CAST BRASS CANDLESTICKS, ENGLAND, CIRCA 1760

Height 8 ¾ in.

$ 300-500

976

977

977

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 977-982)

FINE PICTORIAL HOOKED RUG, PROBABLY NEW ENGLAND, 1892

worked in brown, red, blue and green and depicting three houses within a landscape setting with flowering bushes centering the date *1892;* now mounted on a stretcher.
39 ½ by 68 in.

PROVENANCE

Elliot and Grace Snyder Antiques, South Egremont, Massachusetts.

$ 5,000-8,000

978

978

FANCY-STENCILED AND GRAIN-PAINTED WINDSOR ROCKING ARMCHAIR, CIRCA 1835

Height 40 ½ in.

$ 400-600

979

979

FEDERAL INLAID CHERRYWOOD TRAY-TOP SIDE TABLE, SOUTHEASTERN MASSACHUSETTS, CIRCA 1810

Height 26 ½ in. by Width 18 ½ in. by Depth 17 ⅞ in.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 300-500

980

FINE PIECED WOOL AND COTTON AMISH QUILT, CIRCA 1920

the triangular patches on indigo ground within a light red inner border heightened with leaf quilting and a black outer border and inner panel heightened with cube quilting.
45 by 76 in.

PROVENANCE

Marna Anderson;
Jan Whitlock Textiles and Interiors, Chadds Ford, Pennsylvania.

$ 3,000-5,000

980

981

981

PIECED WOOL AND COTTON AMISH 'SUNSHINE AND SHADOW' CRIB QUILT, 20TH CENTURY

the central square on point highlighted with vine quilting in the borders, the red surround with grape and leaf quilting, the outer border with diagonal line quilting.
38 ½ by 30 in.

PROVENANCE

Jan Whitlock Textiles and Interiors, Chadds Ford, Pennsylvania.

$ 200-300

982

FEDERAL CHERRYWOOD DRYING RACK, NEW ENGLAND, CIRCA 1820

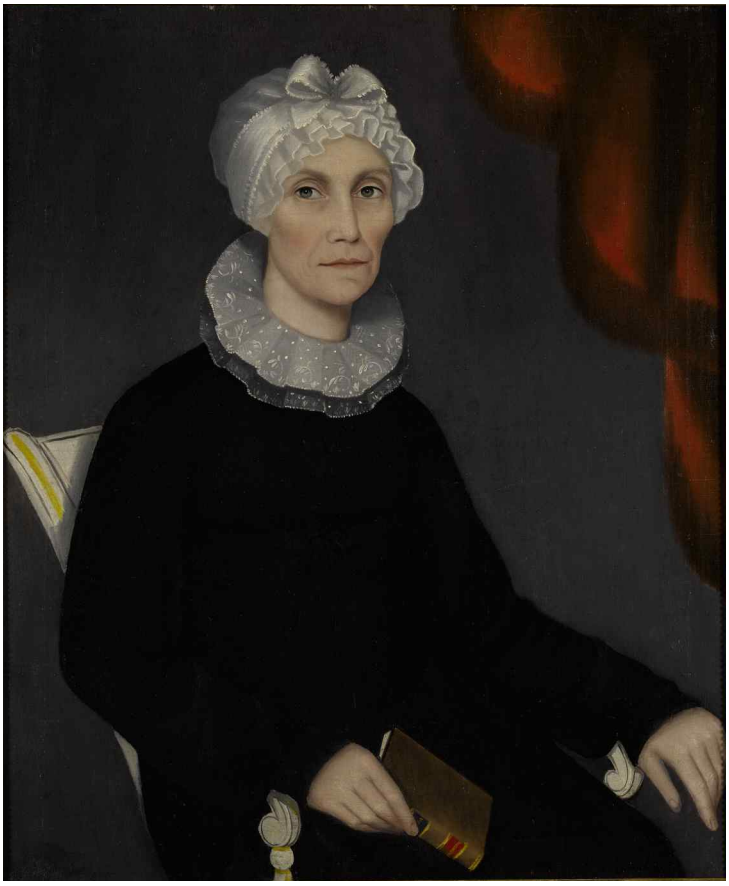
Height 33 ¼ in. by Width 25 ⅛ in. by Depth 8 in.

PROVENANCE

John Keith Russell Antiques, Inc., South Salem, New York.

$ 300-500

982



983

983

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 983-986)

AMMI PHILLIPS (1788 - 1865)

PORTRAIT OF MRS. ROBINSON

Oil on canvas

Circa 1819, Border period
34 by 28 in.

PROVENANCE

Peter Tillou, Litchfield, Connecticut.

$ 20,000-30,000

984

FEDERAL MAPLE INLAID AND FIGURED MAHOGANY WORK TABLE, MASSACHUSETTS, CIRCA 1805

Height 28 ⅞ in. by Width 20 in. by Depth 14 ¾ in.

$ 500-700

984

985

THOMAS CHAMBERS (1798 - 1866)

CASTLES ON THE RHINE RIVERVIEW

Oil on canvas

Circa 1840
13 ¾ by 17 ¼ in.

PROVENANCE

Peter Tillou, Litchfield, Connecticut.

$ 4,000-6,000

986

FINE AND RARE FEDERAL MAHOGANY, MIRRORED AND ÉGLOMISÉ-PANELED SHELF ALARM CLOCK, AARON WILLARD (1757-1844), BOSTON, MASSACHUSETTS, CIRCA 1810-18

8-day brass movement with separate alarm train.
Height 36 in. by Width 12 ¾ in. by Depth 6 ⅛ in.

PROVENANCE

Rich Bottom Antiques, Purcellville, Virginia.

LITERATURE

Paul J. Foley, *Willard's Patent Timepieces: A History of the Weight-Driven Banjo Clock 1800-1900,* (Norwell, Massachusetts: Roxbury Village Publishing, 2002), p. 141-2, fig. 329.

$ 6,000-8,000

985

986

987

987

IMPORTANT AMERICAN FOLK ART AND FURNITURE FROM THE COLLECTION OF BOBBI & RALPH TERKOWITZ (LOTS 987-992)

MILTON HOPKINS (1789-1844)

PORTRAIT OF EDWIN WILLIAM FREESE (1823-1915)

Oil on canvas
Brunswick, Ohio

1835
27 by 22 in.

together with a cabinet card photograph of Edwin William Freese circa 1880.

PROVENANCE

By descent through the Freese family;
Old Hope Antiques, New Hope, Pennsylvania;
Northeast Auctions, Manchester, New Hampshire, *The Collection of Miriam and Arthur Spector,* August 7, 2004, lot 667;
Joan R. Brownstein Art & Antiques, Newbury, Massachusetts.

Born in 1823 in Hinckley, Ohio, he moved with his parents to Brunswick, Ohio in 1831. His father was Abraham Freese (1786-1857) and his mother was Melissa Deming. His father was a county surveyor and eventually auditor of Medina County. Edwin learned the surveyor trade from him.

When he was 26, Edwin and four friends followed the lure of the California gold rush and took a ship through Panama and back. When he returned (with one nugget), Edwin married a lady named Ms. Whittlesey, with whom he had a son, George Williams Freese. At age 47, they moved to Michigan, where Edwin founded the town of Clinton, Michigan in 1870 and opened his dry goods store. Most of his adult life, he ran the dry goods store. He died there at the age of 92.

$ 5,000-8,000

988

988

POSSIBLY BY ERASTUS SALISBURY FIELD (1805 - 1900)

PORTRAIT OF A DARK HAIRED LADY WITH LARGE TORTOISESHELL COMB AND DOUBLE LACE COLLAR

oil on canvas
Connecticut River Valley

Circa 1830
29 by 25 in.

appears to retain original frame and stretchers

PROVENANCE

Skinner, Boston, Massachusetts, *American Furniture & Decorative Arts,* February 17, 2008, sale 2397, lot 375.

$ 600-800

989

AMERICAN SCHOOL, 19TH CENTURY

THEOREM PAINTING OF FRUIT IN A WIREWORK BASKET

Watercolor on velvet
New England

Circa 1830
14 by 18 ⅜ in.

PROVENANCE

Joan Brownstein Art & Antiques, Newbury, Massachusetts.

$ 1,500-2,500

989

990

AMERICAN SCHOOL, 19TH CENTURY

THEOREM PAINTING STILL LIFE OF FRUIT IN A STAFFORDSHIRE BOWL AND STAND

Watercolor, pen and ink with stencils on paper

Circa 1850
7 ½ by 9 ½ in.

a label attached to the wood backing states, *always in Ma Emery's dining room, a still life with fruit*; in what appears to be original frame and wood backing.

PROVENANCE

Peter Eaton Antiques, Newbury, Massachusetts.

$ 1,200-1,500

990

991

AMERICAN SCHOOL, 19TH CENTURY

THEOREM PAINTING OF FLOWERS

Watercolor on velvet

circa 1840
6 ¼ by 7 ¼ in.

PROVENANCE

Jan Whitlock, Chadds Ford, Pennsylvania.

$ 300-500

991

992

AMERICAN SCHOOL, 19TH CENTURY

THEOREM PAINTING OF FRUIT IN A GLASS BOWL

watercolor, stencils, pen and ink with mica

1860
11 ½ by 15 in.

signed by its maker *Miss. M. C. Wilson 1860*.

PROVENANCE

Joan Brownstein American Folk Paintings, Newbury, Massachusetts.

$ 300-500

992

993

994

993 DETAIL

993

PROPERTY OF VARIOUS OWNERS (LOTS 993-996)

PAIR OF WILLIAM AND MARY FIGURED MAPLE AND ASH SLAT-BACK SIDE CHAIRS, CHARLES A. DEMAREST (C. 1800-1826), BERGEN COUNTY, NEW JERSEY, CIRCA 1825

each stamped at the top of the front legs *CAD*.
Height 38 ¾ in.

$ 800-1,200

994

RARE WILLIAM AND MARY WHITE PAINTED AND TURNED MAPLE AND ASH SLAT-BACK CHILD'S SIDE CHAIR, NEW JERSEY, CIRCA 1785

Height 29 in.

$ 600-800

995

996

995

JOHN BREWSTER, JR. (1766 - 1859)

PAIR OF PORTRAITS: LAVINIA AND DR. JAMES HALL

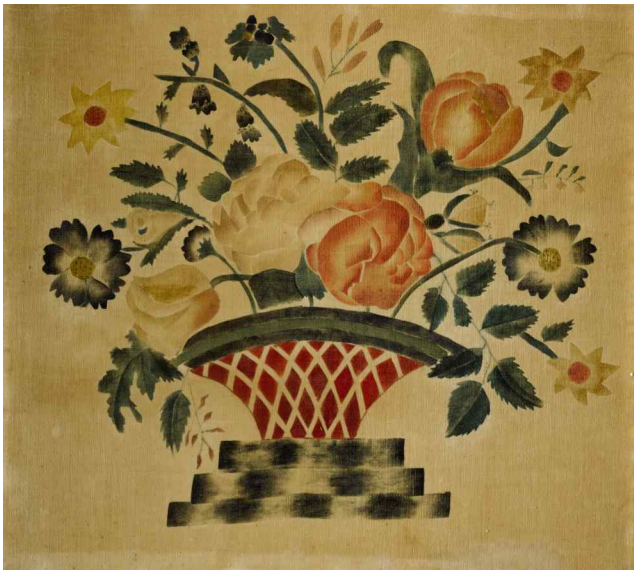
Oil on canvas
South Freeport, Maine

circa 1800
24 ½ by 19 ½ in.

PROVENANCE

Thomas Tafuri, Roxbury, Connecticut.

$ 20,000-30,000



996

996

AMERICAN SCHOOL, 19TH CENTURY

THEOREM PAINTING OF RETICULATED RED BASKET WITH FLOWERS

Watercolor stencil, pen and ink on velvet

circa 1830
16 ½ by 17 ½ in.

appears to retain a period gilded frame and glass.

$ 3,000-5,000

997

997

PROPERTY OF VARIOUS OWNERS
(LOTS 997-998)

JOHN BREWSTER, JR. (1766 - 1859)

PORTRAIT OF A DARK HAIRED LADY WITH TALL TORTOISESHELL COMB

oil on canvas
26 ½ by 22 ½ in.

PROVENANCE

Judy Lennett, Ridgefield, Connecticut;
Meryl and Jay Weiss, Georgia;
Skinner, Inc., Bolton, Massachusetts, *American Furniture and Decorative Arts*, February 18, 2007, sale 2349, lot 136.

$ 8,000-12,000

998

998

BLUE AND YELLOW PAINTED PINE DRY SINK, NEW ENGLAND, CIRCA 1820

Height 31 ½ in. by Width 48 in. by Depth 16 ¼ in.

$ 2,000-3,000

999

999

PROPERTY FROM THE COLLECTION OF RONNIE NEWMAN (LOTS 999-1000)

VERY RARE WILLIAM AND MARY TURNED AND BLACK-PAINTED MAPLE SLAT-BACK ARMCHAIR, NEW JERSEY, CIRCA 1750

retains an early black painted surface.
Height 44 ¾ in.

This is the only known New Jersey slat-back side chair that has pad feet rather than turned feet.

$ 2,500-5,000

1000

1000

VERY FINE AND RARE QUEEN ANNE BLACK PAINTED SLAT-BACK SIDE CHAIR, NEW YORK OR NEW JERSEY, CIRCA 1750

retains an early black painted surface.
Height 39 in.

$ 600-800

1001

1002

1003

1002

VERY RARE BLUE PAINT-DECORATED DOME-TOP BOX, PAINT ATTRIBUTED TO THE "BRUSH STROKE DECORATOR", CONNECTICUT RIVER VALLEY, CIRCA 1800

lid inscribed *EN*.
Height 11 ½ in. by Width 29 ¾ in. by Depth 13 ¼ in.

The beautiful hand painted decoration on this box relates to several other surviving boxes and hand painted walls identified by Nina Fletcher Little as the "Brush Stroke Decorator." A wall from a home in Sunderland, Massachusetts is in the collection of Historic New England painted by the same hand (acc. nos. 1991.332 and 1992.643) For additional information see Ruth Wolfe, "Nina Fletcher Little: Bridging the Worlds of Antiques and Folk Art," *American Folk Art*, 22:2 (Summer 1997), 34-5).

$ 6,000-8,000

1001

PROPERTY FROM THE COLLECTION OF RONNIE NEWMAN (LOTS 1001-1006)

VERY FINE PINK PAINT-DECORATED WINDSOR SIDE CHAIR, MASSACHUSETTS, CIRCA 1815

Height 34 ½ in.

$ 2,500-3,500

1003

RARE TURNED MAPLE UPHOLSTERED "CRICKET" FOOTSTOOL, NEW ENGLAND, CIRCA 1850

the oblong stool with embroidery and raised pile birds perched on berry vines; on turned splayed legs with turnip feet.
Height 6 ½ in. by Width 13 in.

$ 2,500-3,500

1004

1004

VERY RARE RED-PAINTED 'HEX SIGN' MINIATURE BLANKET CHEST, MOHAWK RIVER VALLEY, NEW YORK, CIRCA 1780

side base moldings have been replaced, portion of the molded lip on the left side missing.
Height 11 in. by Width 24 ½ in. by Depth 12 in.

$ 3,000-5,000

1005

1005

VERY FINE BLACK-PAINTED BRACE-BACK FAN-BACK WINDSOR SIDE CHAIR, NEW LONDON COUNTY, CONNECTICUT OR RHODE ISLAND, CIRCA 1790

Height 35 ¾ in.

$ 3,000-5,000

1006

1006

TURNED PINE UPHOLSTERED 'CRICKET' FOOTSTOOL, NEW ENGLAND, CIRCA 1850

the oblong top covered in a piece of a hooked rug with stylized floral design; on turned legs.
Height 7 in. by Width 11 ½ in.

$ 2,500-3,500

1007

1007

PROPERTY FROM THE COLLECTION OF RONNIE NEWMAN (LOTS 1007-1010)

RARE WOOL APPLIQUE AND EMBROIDERED TABLE RUG, NEW YORK STATE, CIRCA 1840

composed of cut wool felt pieces, mounted on a dark brown wool ground centering two pineapples with sprays of leafage, demi-lune and fan corners, all hem-stitched embroidery.
37 by 57 in.

$ 5,000-7,000

1008

EXCEPTIONAL FEDERAL POLYCHROME AND GRAIN PAINTED WHITE PINE BLANKET CHEST, PROBABLY ALBANY COUNTY, NEW YORK, CIRCA 1820

Height 22 ¾ in. by Width 46 in. by Depth 19 in.

PROVENANCE

David Wheatcroft, Westborough, Massachusetts.

$ 8,000-12,000

1008

1009

1009

FINE AND VERY RARE ELEPHANT AND GIRAFFE HOOKED RUG, NEW ENGLAND, CIRCA 1850

worked in brown, red, green, beige and white threads on a linen ground, at center an elephant with a red blanket, in the right corner a brown and white giraffe beneath a tree with serpent, and in the left corner a stag beneath a tree with a squirrel eating a nut and a red cardinal; the field with large blossoms. Mounted on a stretcher.
32 by 77 in.

PROVENANCE

Silver Spring Farms, Ridgefield, Connecticut;
Sotheby's, New York, *The Distinguished Collection of Stewart E. Gregory*, January 27, 1979, sale 4209, lot 150;
Judy Lenett, Ridgefield, Connecticut;
Sotheby's, New York, *Important American Folk Art, Furniture, and Silver*, May 19, 2005, sale 8097, lot 146.

This rug was found in Vermont.

$ 8,000-12,000

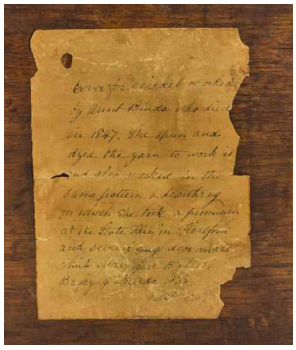
1010

1010

TURNED AND PAINTED PINE "CRICKET" FOOTSTOOL, NEW ENGLAND, CIRCA 1850

the top upholstered with a hooked and chain-stitched floral rug, mounted on green painted turned legs.
Height 6 ½ in. by Width 13 in.

$ 2,500-3,500



1011 DETAIL

1011

1011

PROPERTY FROM THE COLLECTION OF RONNIE NEWMAN (LOTS 1011-1015)

RARE UPHOLSTERED "CRICKET" FOOTSTOOL, NEW ENGLAND, CIRCA 1847

the rectangular top covered with yarn-stitched wool sprays of roses, the wool tape edge with a tatted wool ball fringe; on trestle base.

A paper label on the bottom of the stool states: *Cover for cricket stool by Aunt Binda who died in 1847. She spun and dyed the yarn to work it and also worked in the same pattern a hearth rug for which she took a...at the State Fair in Hartford and Several rug door mats which Mary gave to Mrs. Bagley of...Edith, 1910*.

$ 2,500-3,500

1012

VERY FINE AND RARE PAINT DECORATED PINE DOCUMENT BOX, NEW ENGLAND, CIRCA 1815

fashioned like a small blanket chest, the rectangular hinged lid above a dove-tailed box raised on bracket feet; top and sides painted with shells, berries and leafage; the sides with star pinwheels; all on a black painted ground.
Height 8 ½ in. by Width 12 ¾ in. by Depth 6 ⅞ in.

$ 5,000-8,000

1012

1013

1013

VERY FINE AND RARE SHIRRED RUG ON HOMESPUN COTTON, NEW ENGLAND, CIRCA 1820

a recumbent stag in a landscape; now mounted on stretchers.
28 by 51 ½ in.

$ 6,000-8,000

1014

1014

RARE CHENILLE-SHIRRED RUG ON HOMESPUN COTTON, MASSACHUSETTS, CIRCA 1805

sewn on a homespun ground.
32 ½ by 71 in.

$ 5,000-7,000

1015

1015

VERY RARE YARN-SEWN AND SHIRRED TABLE RUG, PROBABLY NEW YORK, CIRCA 1825

worked in wool and cotton threads on a home spun ground.
17 ½ by 37 in.

$ 5,000-7,000

1016

1017

1017 OTHER VIEW

1016

PROPERTY FROM THE COLLECTION OF RONNIE NEWMAN (LOTS 1016-1019)

RARE HOOKED RUG, NANCY SHIPPEE (1813-1903), BENNINGTON, VERMONT, CIRCA 1851

worked in wool threads on a woven plaid wool ground; signed along the bottom, *Nancy Shippee, Aged 38 1851*.
22 ½ by 47 ½ in.

$ 5,000-7,000

1017

VERY FINE MINIATURE PAINT-DECORATED BLANKET CHEST, NEW ENGLAND, CIRCA 1825

the hinged lid opening to an interior with a hinged panel painted with a sailing scene; enclosing three compartments, the whole on a molded edge above scroll cut shaped apron on painted bracket feet.
Height 5 ⅝ in. by Width 10 in. by Depth 5 ⅝ in.

$ 5,000-7,000

1018

TURNED PINE UPHOLSTERED "CRICKET" FOOTSTOOL, AMERICAN, CIRCA 1850

the oblong top upholstered with a hooked rug with a gold-colored horse, on turned legs.
Height 6 ½ in. by Width 14 in.

$ 2,500-3,500

1018

1019

1019

TURNED MAPLE AND PINE UPHOLSTERED 'CRICKET' FOOTSTOOL, NEW ENGLAND, CIRCA 1850

the oblong top covered with a piece of a floral hooked rug; on baluster-turned legs.
Height 7 ½ in. by Length 13 ¾ in.

$ 2,500-3,500

1020

PROPERTY OF VARIOUS OWNERS

TWO CARVED AND BLACK-PAINTED COMB-BACK WINDSOR ARMCHAIRS, CONNECTICUT, CIRCA 1800

each having an ox-bow crest over seven spindles.
Height of tallest 45 ½ in.; Height of other 41 ⅝ in.

$ 3,000-5,000

1020

PROPERTY FROM

The Jacqueline Fowler Collection

LOTS 1021-1025

Jacqueline Fowler has spent a lifetime discovering and collecting exquisite works of art. She has immersed herself fully in this endeavor, trusting her impeccable eye and innate sense for quality to seek out treasures from across a wide range of artistic styles.

Not only has Jackie, as she is called by her friends, been the faithful steward of such precious objects, she has also delighted in sharing them with numerous institutions, such as the Metropolitan Museum of Art, the Cooper Hewitt, Smithsonian Design Museum, Wellesley College and the Museum of Fine Arts, Boston. Reflecting on her many significant contributions to The Met, curatorial director of the Leeds Art Foundation Joseph Cunningham praised Jackie's unwavering dedication saying: "Jackie's insightful collecting, profound generosity and longstanding support of American and European art at the Metropolitan Museum of Art are inspiring to us. We admire her deep knowledge, exquisite taste and knack for finding the best of the best and generously sharing it with the public."

The presentation of Jacqueline Fowler's collection represents an exciting opportunity to acquire an array of exciting and uncommon works by many of the most revered and celebrated artists of the last century.

1021

1021

WILLIAM MATTHEW PRIOR (1806 - 1873)

PORTRAIT OF A LITTLE GIRL IN A BLUE DRESS

Oil on board
East Boston, Massachusetts

Circa 1852
11 ¼ by 12 in.

dated on the reverse with a piece of cardboard from the original backing inscribed, *B.M. Prior / East Boston, Sept. 4th 1852*.

$ 5,000-7,000

Inscription on back of painting

1022

1023

1022

WILLIAM MATTHEW PRIOR (1806 - 1873)

PORTRAIT OF A LADY WITH BLUE BOW

Oil on panel

Circa 1840
14 by 10 in.

$ 2,500-3,500

1023

WILLIAM MATTHEW PRIOR (1806 - 1873)

PORTRAIT OF A GENTLEMAN IN BLACK COAT

Oil on paper board

Circa 1840
14 ½ by 10 ½ in.

$ 2,500-3,500

1024

1025

1024

RARE CARVED AND PAINTED PINE 'FLAME OF JUDGMENT' FIGURE, NEW ENGLAND, MID 19TH CENTURY

11 ⅛ by 7 ¼ by 2 ¼ in.

PROVENANCE

Robert Carlen, Philadelphia, 1975
Sotheby's, New York, *Visual Grace: Important American Folk Art from the Collection of Ralph O. Esmerian,* January 25, 2014, sale 9106, lot 653.

EXHIBITED

New York, American Folk Art Museum, "The Shape of Things: Folk Sculpture from Two Centuries," 1983.

LITERATURE

American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum, (New York: American Folk Art Museum, 2001), p. 352, fig. 316.

$ 3,000-5,000

1025

AMMI PHILLIPS (1788 - 1865)

PORTRAIT OF WOMAN HOLDING A BOOK

Oil on canvas
circa 1840
33 ½ by 27 ¾ in.

PROVENANCE

Hudson Valley auction house.

$ 5,000-7,000

1026

1026 TOUCH MARK

1027 TOUCH MARK

1027

1026

PROPERTY OF VARIOUS OWNERS (LOTS 1026-1028)

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

marked on the bottom of the interior.
Heght 7 ¼ in.

PROVENANCE

Ex Collection of Mr. and Mrs. George Wolfe, Reading, Pennsylvania;
Downington, Pennsylvania, Pook & Pook, April 20, 2012, lot 1096

For related examples by John Will see Northeast Auctions, February 24, 2007, lot 624; two examples sold in these rooms, *Important Americana, including Property from the Collection of Foster and Muriel McCarl*, September 27, 2012 lots 90 and 91 and one more in these rooms, *Important Americana*, October 13, 2000, lot 161.

$ 25,000-35,000

1027

FINE AND RARE PEWTER COVERED SUGAR BOWL, GEORGE RICHARDSON, GLENMORE COUNTY, CRANSTON, RHODE ISLAND, 1828-1845

the bowl bearing accession no. *1930.727 b* and the underside of the cover no. *1930.727 a,* retains an inscribed note in the handwriting of Webster Goodwin: "From Garvan Collection, ex. LG [Louis Guerineau] Meyers Coll. Yale University, see 'American Pewter' Garvan and other Collections at Yale, picture #128, page 31 and pg. 32. (Accession #1930-727)."
Height 5 ¼ in. by Width over handles 6 ¾ in.

PROVENANCE

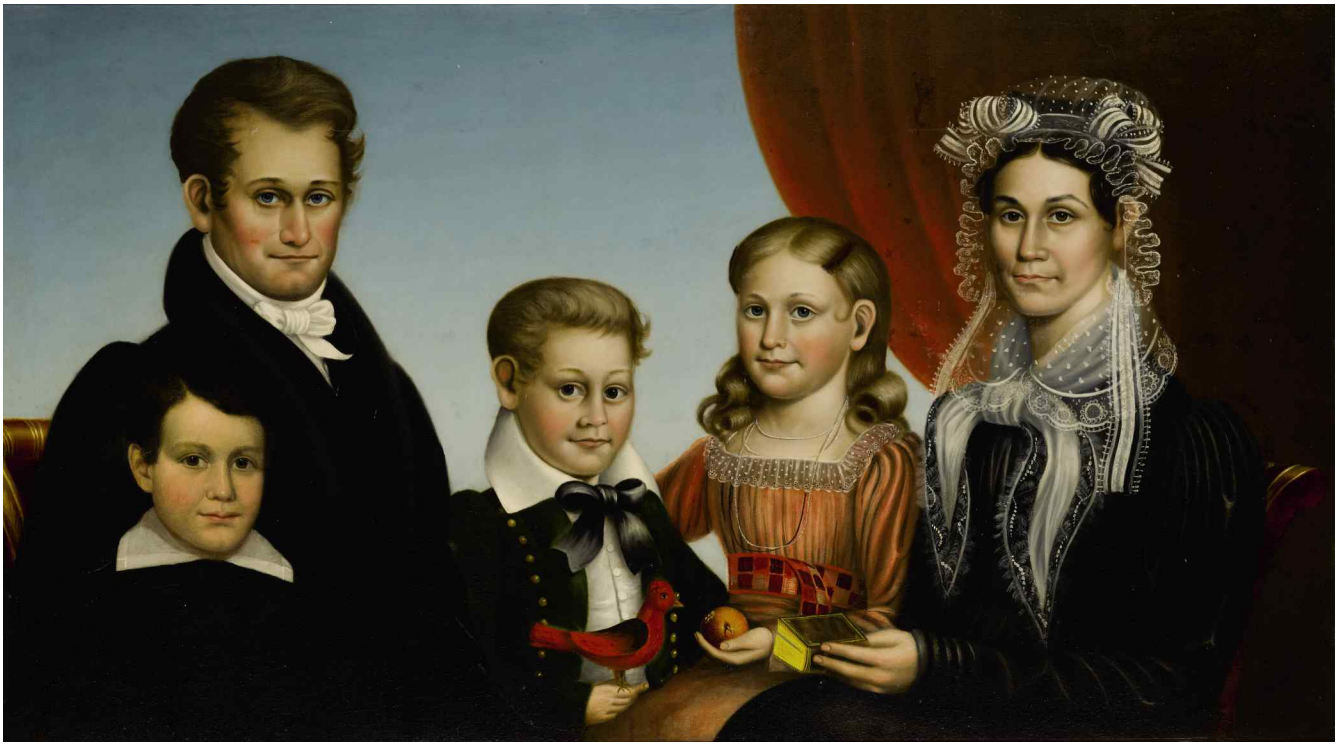
Celia Stevenson;
Webster Goodwin, Rhode Island.

For a similar example by Richardson with a slightly different finial, see Kerfoot's *American Pewter,* fig. 306.

Web Goodwin, the former editor of The Pewter Collectors Club of America Bulletin, began collecting in the early sixties and was active until his passing. Every good pewter collection should have a Richardson sugar bowl. Considered the finest of the nineteenth century pewter designs; one is pictured on the front piece of Kerfoot's *American Pewter*. A colleague of many pioneering scholars and dealers, Web created the single best collection of Newport pewter in existence today, now owned by The Preservation Society of Newport; exhibited at Hunter House. His diverse collection became one of the most significant in America. Web Goodwin was known for the fine condition of his pewter, which is true here.

For a similar example by Richardson, see Kerfoot's *American Pewter*, fig. 306.

$ 6,000-10,000



1028

1028

ATTRIBUTED TO DEACON ROBERT PECKHAM (1785-1877)

PORTRAIT OF THE PRATT FAMILY OF ESSEX, CONNECTICUT

oil on canvas

circa 1828
33 in. by 60 in.

Painted in 1828, the portrait depicts the Pratt family of Essex, Connecticut: father, Julius Pratt (1791-1869), his wife, Lydia DeWolf Pratt (1796-1862), their daughter, Harriet Melinda Pratt (1818-1850), their son, Julius Howard Pratt (1821-1909) and their son William A. Pratt (b. 1845). William was painted secondarily likely by the Connecticut artist George C. Baldwin (abt. 1818-1879). Julius Pratt and Lydia DeWolf Pratt married on January 8, 1817.

The lot is accompanied by a history of the Pratt family by Julius Howard Pratt, entitled *Reminiscences: Personal and Otherwise,* printed privately in 1910. Where the portrait is used as a frontispiece. The subjects are identified as: the father, Julius Pratt (1791-1869), his wife, Lydia DeWolf Pratt (1796-1862), their daughter, Harriet Melinda Pratt (1818-1850), their son, Julius Howard Pratt (1821-1909) and William A. Pratt (b. 1845). William was later added, likely by the obscure Connecticut artist George C. Baldwin (abt. 1818-1879). *(2 pieces).*

Julius Pratt and Lydia DeWolf Pratt married on January 8, 1817

$ 30,000-50,000

1029

1029

PROPERTY OF VARIOUS OWNERS
(LOTS 1029-1030)

ALBUM OF ORIGINAL PLAINS INDIAN WARRIOR-ARTIST PENCIL SKETCHES, CA. 1880

Oblong album (7 7/8 x 4 5/8 in.; 200 x 119 mm). 28 original drawings in blue, red, and gray pencil on paper and card, bound in with linen tape; occasional smudging, some finger-soiling to margins. Brown cloth over boards, yellow endpapers; overall wear and fraying with some loss, particularly to spine.

The pictography of the Plains Indians fulfilled an important social function for the tribes, the custom being for Indian warriors to use such scenes to depict his feats of bravery on his robe of buffalo hide. In this way all might read his war record as it was wrapped around him, and he would thus be accorded his rightful place in a war-based society.

In the latter half of the 19th century, warrior-artists of the Great Plains—including men of the Arapaho, Caddo, Cheyenne, Comanche, and Kiowa nations—began to compile such historical narratives on paper rather than buffalo hides. In addition to the increasing scarcity of hides, the influx of travellers, traders, and military officers in the West during this period, brought new materials that proved easy to use, and desirable for their portability. It became more than a medium through which one might establish his ranking, and functioned as an essential tool for the common man who had to resolve communication issue between nomadic people. This was done in parallel with the recitation or development of oral histories, making such visual narratives an integral component of traditional Indian arts and culture.

The present album strikingly portrays scenes of warrior combat, various instances of dress—to include that of a cavalry officer—more domestic scenes of hunting, and even a graphic image of a scalping. The variety of imagery creates a broad narrative, offering not only a rich aesthetic, but also a captivating glimpse into the life of a Plains Indian.

LITERATURE

American Dreams: American Art to 1950 in the Williams College Museum of Art, edited by Nancy Mowll Mathews (New York: Hudson Hills Press, Distributed by National Book Newtwork, 2001), pp. 60-63.
Jean Afton, The *Edwards Ledger Drawings:Folk Art By Arapaho Warriors. January 16–March 14, 1990* (New York: David A. Schorsch Incorporated, 1990).

PROVENANCE

Library of the Cincinnati Art Museum (bookplate to front pastedown)

$ 10,000-15,000

1030

1030

PROPERTY OF VARIOUS OWNERS

HENRY DOUSA (1820-1885)

FARM SCENE

Oil on canvas

1875
31 by 35 in.

signed *H. Dousa* and dated, lower right.

PROVENANCE

found in the Dayton/Greenville, Ohio area

French-born Henry Dousa lived most of his life in Lafayette, Indiana, moving temporarily to New Castle, but returned to Lafayette where he later died. He painted in Ohio and Indiana in a variety of media, including oil, pastel, and watercolor.

$ 25,000-35,000

1031

1031

PROPERTY FROM THE COLLECTION OF A DESCENDANT OF TITUS GEESEY

PAINTED PINE NOAH'S ARK WITH ANIMALS, 19TH CENTURY

the ark painted red, orange and yellow with stencilled leaf; containing 80 animals including pairs of giraffes, ostriches, leopards, kangaroos, camels, deer, elephants, buffaloes, cats, dogs and birds with Noah and his wife; 81 pieces.
Height 17 in. by Width 29 ½ in. by Depth 8 ¾ in.

PROVENANCE

Titus Geesey Collection, Pennsylvania.

$ 5,000-8,000

1032

PROPERTY OF VARIOUS OWNERS (LOTS 1032-1033)

FIVE GLAZED AND SLIP-DECORATED REDWARE CHARGERS, PROBABLY SOUTHEASTERN PENNSYLVANIA, CIRCA 1840

each with comb trailings of slip on a glazed redware surface, two with drips of green glaze, one with the initials *H L T*; all with notched edges; together with a brown and white glazed pottery shallow bowl and a slip-decorated English plate of later date.
Diameter: 15 ¼ in.

$ 3,000-5,000

1032

1033

1033

AMMI PHILLIPS (1788 - 1865)

YOUNG BOY SEATED WITH DOG

Oil on canvas
36 by 27 ½ in.

$ 60,000-80,000

1034

1034

PROPERTY OF VARIOUS OWNERS
(LOTS 1034-1037)

VERY RARE AND INCISED COBALT-DECORATED GLAZED STONEWARE 'BIRD' JUG, ATTRIBUTED TO CLARKSON CROLIUS (1773-1843), NEW YORK, CIRCA 1800

Height 13 ½ in.

A very closely related jug sold at Skinner, Inc., Bolton, Massachusetts, November 4, 2006, lot 42 for $42,300.

$ 1,500-2,500

1035

VERY RARE COBALT-BLUE SALT-GLAZED STONEWARE 'CAT' COVERED JAR, CORTLAND, NEW YORK, LATE 19TH CENTURY

Height 7 ¾ in. by Diameter 5 ½ in.

PROVENANCE

Fred Giampietro, New Haven, Connecticut.

$ 1,200-1,800

1035

1036

1037

1036

AMERICAN SCHOOL, 19TH CENTURY

PORTRAIT OF A SEATED BOY

Oil on canvas

circa 1820
32 ½ by 26 ¼ in.

$ 5,000-7,000

1037

AMERICAN SCHOOL, 19TH CENTURY

SUSIE SMITH SEATED AT A TABLE

Oil on canvas

dated July 1847
30 by 25 in.

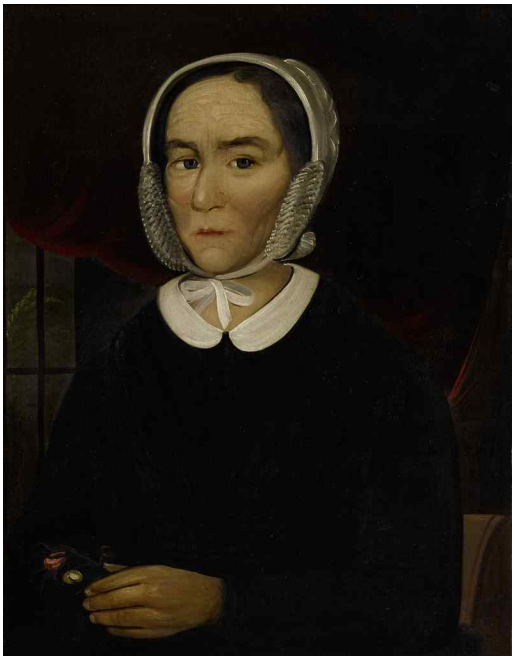
signed to her left side *John Cann... / July 1847.*

PROVENANCE

Descended in the Garben Family, Suffolk County, New York.

the stetcher inscribed as follows, *my grandma Sarah Ames Young Gardner's cousin Susie Smith, signed Sarita Moore Garben / This is the Property of Carol and Louis Garben Jr.,... signed Sarita M. Garben*.

$ 15,000-20,000



1038

1039

1040

1039

PROPERTY OF VARIOUS OWNERS
(LOTS 1039-1041)

AMERICAN SCHOOL, 19TH CENTURY

PORTRAIT OF A GIRL WITH BASKET AND RED SHAWL

Oil on panel

Circa 1830
24 by 19 ¼ in.

PROVENANCE

Discovered in upstate New York;
Mitchell Keno, Mowhawk, New York;
Norma Bury, Morrisville, New York;
Private collection.

$ 1,500-2,500

1038

PROPERTY OF BETH KANELL

WILLIAM MATTHEW PRIOR (1806 - 1873)

PORTRAIT OF LADY WITH WHITE CAP AND WHITE COLLARED BLACK DRESS

Oil on canvas

Circa 1848
26 by 22 in.

inscribed on the back of the canvas, *From a Profile By W.M. Prior / 3rd Section, East Boston / Trenton Street, 1848*; on original stretchers.

$ 2,500-3,500

1040

EDWARD LANGE (1846 - 1912)

SUMNER STURTEVANT HOUSE

Watercolor on paper
1875
12 ¾ by 19 ½ in.

this is a depiction of the Sturtevant house in Nyack, New York.

PROVENANCE

Mrs. Val Jacobsen

Sumner Sturtevant (1828-1897), a Nyack, New York piano maker, married in 1855 Ellen Burd (1834-1926), the daughter of Thomas Burd (1804-1878), carpenter in Nyack who built the house depicted sometime between 1859-1875. The house was reportedly the last house built in Nyack using mortise-and-tenon joinery.

$ 2,000-3,000

1041

RARE AFRICAN-AMERICAN ALKALINE GLAZED STONEWARE WITH KAOLIN INSERTS FACE JUG, EDGEFIELD DISTRICT, SOUTH CAROLINA, CIRCA 1860-1880

a rare small scaled face jug with delineated brow and eye.
Height 4 ⅞ in.

Recent scholarship has theorized that these vessels were largely ceremonial and possibly used for conjuring. Recommend readings included Mark M. Newell with Peter Lenzo, "Making Faces: Archaeological Evidence of African-American Face Jug Production," *American Ceramics 2006*, ed. Robert Hunter, (Milwaukee, WI: Chipstone foundation, 2006), pp. 122-38, Claudia Arzeno Mooney, April L. Hynes, and Mark M. Newell, "African-American Face Vessels: History and Ritual in 19th-Century Edgefield," *American Ceramics 2013*, ed. Robert Hunter, (Milwaukee, WI: Chipstone foundation, 2013), pp. 2-37, and the Chipstone foundation's exhibition *Face Jugs: Art and Ritual in Nineteenth-century South Carolina* accessible online at *http://chipstone.org/exhibitionframe.php/5/Face-Jugs/*.

$ 20,000-30,000

1041

PROPERTY FROM THE

MELLON FAMILY COLLECTION

LOTS 1042-1045

Following the legendary 2014 sale of Property from the Collection of Mrs. Paul Mellon, Sotheby's is honored to offer Property from the Mellon Family Collection. Inherited by her son, Stacy B. Lloyd III, the paintings formerly of Mrs. Mellon's collection that are presented here demonstrate the sensibility, judgment and taste of one of the great art connoisseurs and collectors of the Twentieth Century.

Through much of Stacy's early life, Mrs. Mellon and her family resided at Oak Spring Farms, the Mellon's glorious estate built amid the low rolling hills of the Virginia hunt country. Here Stacy was influenced by his mother's steadfast pursuit of certain passions, most notably her affection for rare books and manuscripts. Her remarkable life, characterized by understated accomplishment and graceful perfection, set an example that living with purpose is what matters most. Stacy would carry his mother's sentiment forward throughout his adult life and years of distinguished service to his country.

After graduating from Middlebury College in Vermont, Stacy sought to explore a world far beyond the exquisite gardens and serene interiors of Oak Spring, traveling to Peru, Saigon, and Laos. He joined the State Department as a U.S. Information Service field officer and served for five years in a remote area of northeastern Laos. He became the first recipient of the Averell Harriman Award, which honors outstanding work among young Foreign Service officers. Upon returning to Washington in the 1980s, he became the proprietor of an antiquarian and travel bookstore. Throughout the remainder of his life, Stacy avidly sought to further his knowledge of the world traveling regularly to points in Africa, Asia and beyond.

Love of travel and interest in cultures different from his own no doubt stemmed from Stacy's upbringing at Oak Spring, where he was surrounded by objects evoking distant lands from Antibes and Giverny to Shanghai and Morocco. Indeed, in much the same way as Mrs. Mellon explored the cultural landscape by collecting across styles and genres, Stacy Lloyd III used travel as a means of learning and understanding other cultures. We are delighted to celebrate these two generations with our presentation of Property from the Mellon Family Collection across a series of sales through the spring of 2018 in New York, London and Paris.

PROPERTY FROM THE
MELLON FAMILY
COLLECTION

1042

1042

ERNEST HÜPEDEN (1811 - 1911)

BATTLE OF KENNESAW MOUNTAIN

oil on canvas laid down on board

painted *circa* 1864
32 ¾ by 58 ¾ in.

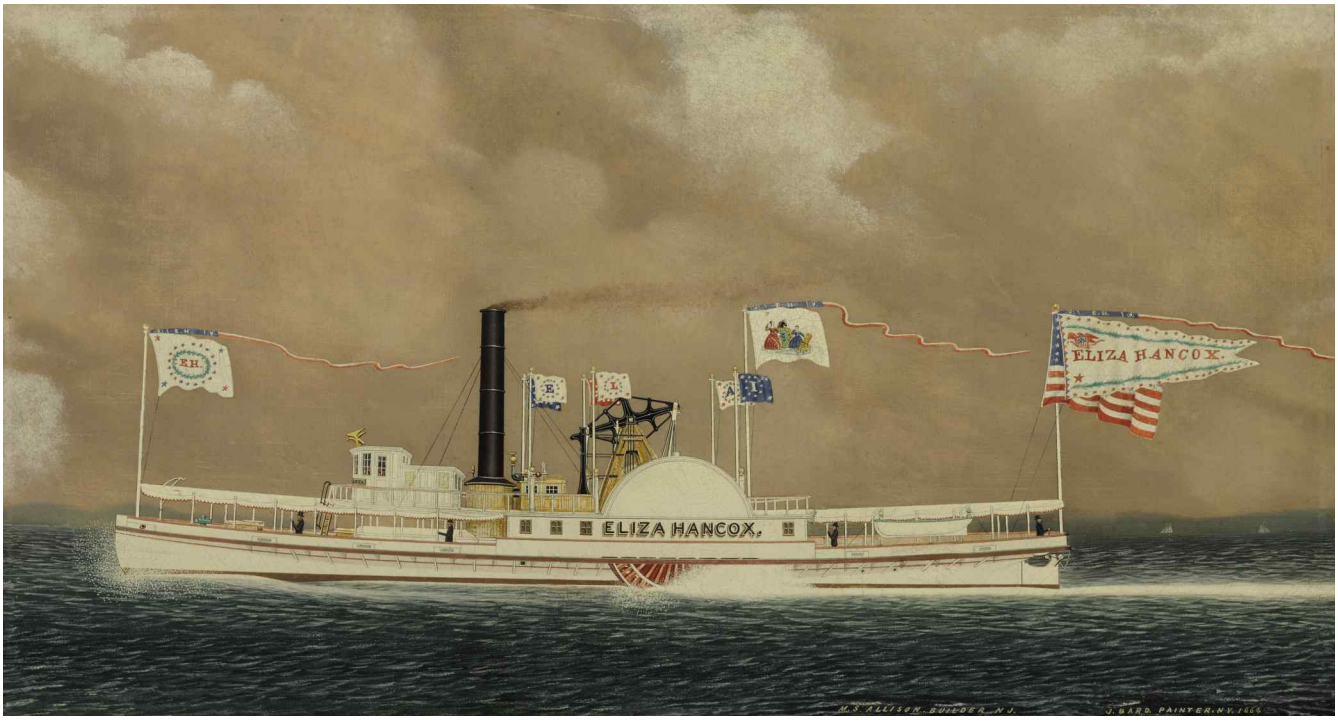
signed *Ernest Hüpeden* lower left

PROVENANCE

Private collection, Michigan;
Maze Pottinger Antiques, Milwaukee, Wisconsin;
Colonel Edgar William and Bernice Chrysler Garbish, Cambridge, Maryland;
The Metropolitan Museum of Art, New York (gift from the above; sold: Sotheby's, New York, June 24, 1994, sale 6589, lot 530);
Mr. and Mrs. Paul Mellon, Upperville, Virginia (acquired at the above sale);
Stacy B. Lloyd III (her son), 2014.

On June 27, 1864, Kennesaw Mountain, located about twenty miles northwest of Atlanta in Cobb County, became the scene for one of the major battles of the Atlanta Campaign of the American Civil War. The significant frontal assault launched by Union Major General William T. Sherman against the Confederate Army of Tennessee under General Joseph E. Johnston ended in a tactical defeat for the Union forces. Strategically, however, the battle battle failed to deliver the result that the Confederacy needed—a halt to Sherman's advance on the city of Atlanta.

$ 6,000-8,000



1043

1043

JAMES BARD (1815 - 1897)

THE "ELIZA HANCOX"

oil on canvas
20 ¼ by 37 ¾ in.

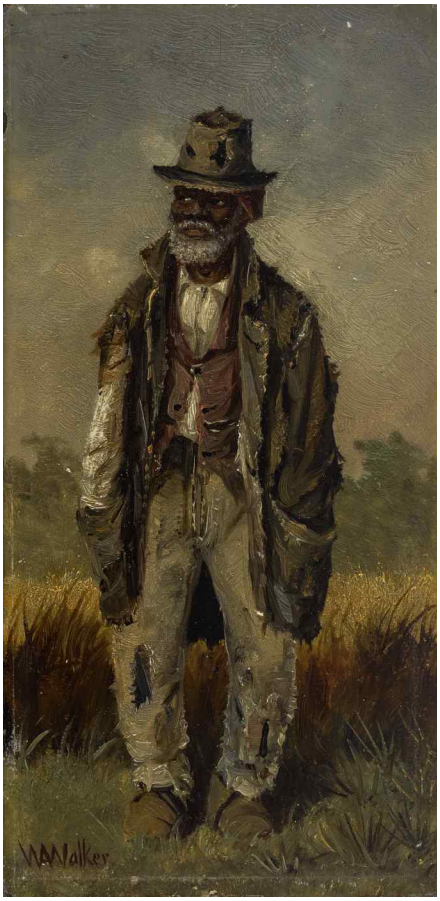
inscribed *M.S. Allison, Builder. NJ.,* signed *J. Bard. Painter.* and dated *NY. 1864* lower right

PROVENANCE

Mr. and Mrs. Paul Mellon, Upperville, Virginia;
Stacy B. Lloyd III (her son), 2014.

$ 20,000-30,000

PROPERTY FROM THE
MELLON FAMILY
COLLECTION



1044

1045

1044

WILLIAM AIKEN WALKER (1828 - 1921)

MAN WITH HANDS IN POCKETS

oil on board
8 ¼ by 4 in.

signed *WAWalker* lower left

PROVENANCE

Irelan-Miller Associates, Washington, D.C.;
Mr. and Mrs. Paul Mellon, Upperville, Virginia;
Stacy B. Lloyd III (her son), 2014.

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

$ 2,500-3,500

1045

WILLIAM AIKEN WALKER (1828 - 1921)

COTTON PICKER

oil on board
8 ¼ by 4 ⅛ in.

signed *WAWalker* lower left; also inscribed *Cotton Picker* on the reverse

PROVENANCE

Irelan-Miller Associates, Washington, D.C.;
Mr. and Mrs. Paul Mellon, Upperville, Virginia;
Stacy B. Lloyd III (her son), 2014.

We are grateful to John Fowler for his help with the authentication of this lot based on his examination of it from photographs. This painting will be included in Mr. Fowler's forthcoming *catalogue raisonné* of the artist's work.

$ 3,000-5,000

1046

1046

1046

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

JOHANNES HELDER (1842 - 1913)

MAN READING A NEWSPAPER AND A WOMAN MENDING FISHING NETS: PAIR OF PORTRAITS

oil on canvas
Each 18 by 15 ½ in.

each portrait is signed and dated *Jan Helder, 1897*, lower right.

$ 6,000-8,000

1047-1054 No Lot

END OF SESSION FIVE

THIS PAGE
LOT 856

SESSION SIX

NEW YORK
SUNDAY
21 JANUARY 2018
10 AM

LOTS 1055-1234

1055

1055

PROPERTY OF VARIOUS OWNERS (LOTS 1055-1056)

RARE CLASSICAL GILTWOOD AND ÉGLOMISÉ PANELED 'MOUNT VERNON' LOOKING GLASS, NEW YORK, CIRCA 1815

inscribed *Mount Vernon.*
30 ⅞ by 20 ¾ in.

$ 2,500-3,500

1056

FINE AND RARE CLASSICAL CARVED AND FIGURED MAHOGANY MARBLE-TOP PIER TABLE, POSSIBLY BY THOMAS SEYMOUR, BOSTON, MASSACHUSETTS, CIRCA 1815

retains a paper label inscribed *Pier table made for Hannah C Gar... at her Marriage + Part of her ... outfit, given by her father_John Hart_bought by M.C.F. at ... sale For Gwendolen;* appears to retain its original King of Prussia marble top.
Height 33 in. by 28 ¾ in. by Depth 20 in.

$ 10,000-15,000

1056

1057

1057

PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

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

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

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

$ 20,000-30,000

1058

1058

PROPERTY OF THE PORTLAND MUSEUM OF ART, MAINE
(LOTS 1058-1059)

ROBERT SALMON (1770 - 1851)

SAILING SHIP KITTY: 235 TONS, IN THE MERSEY OFF LIVERPOOL

oil on canvas
24 ¼ by 34 ¼ in.

signed *R.S.* and dated *1808* lower right

PROVENANCE

The Parker Galleries, London;
Howard K. and Alison McEldowney Walter, Portland, Maine, 1954 (acquired from the above);
Bequest to the present owner from the above, 1985.

$ 60,000-80,000

1059

1059

ROBERT SALMON (1770 - 1851)

A BRITISH BRIG AND FRIGATE, OFF THE MOUTH OF THE MERSEY

oil on panel
19 ⅞ x 31 in.

indistinctly signed *R.S.* and dated lower right; also indistinctly inscribed *No./Painted by Robert Salmon/182** on the reverse

PROVENANCE

The Parker Galleries, London;
Howard K. and Alison McEldowney Walter, Portland, Maine, *circa* 1955-60;
Bequest to the present owner from the above, 1985.

$ 40,000-60,000

1060

1060

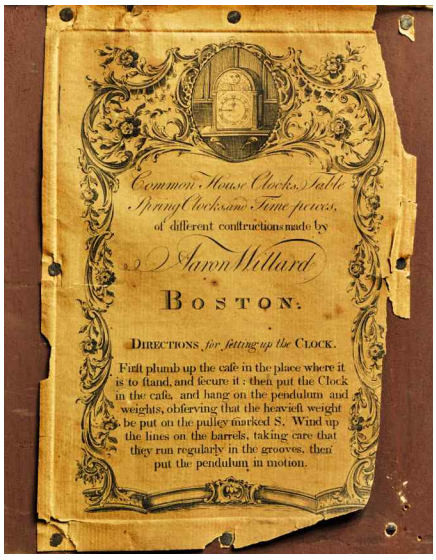
PROPERTY FROM THE COLLECTION OF ANNE H. AND FREDERICK VOGEL III

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

Dial inscribed *Aaron Willard, Boston* and *Warranted for Mr. Joseph Barfs*; labeled *Aaron Willard*.
Height 95 in. by Width 20 in. by Depth 10 ¼ in.

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

$ 40,000-60,000



DETAIL OF LABEL

Aaron Willard
BOSTON.

1061

1061

PROPERTY OF VARIOUS OWNERS (1061-1062)

FINE SILK-EMBROIDERED MOURNING PICTURE: SACRED TO THE MEMORY OF RICHARD WHELLEN, BOSTON, MASSACHUSETTS, CIRCA 1810

painted and embroidered on silk with French knots, the monument inscribed to Richard Whellen who died November 25, 1804; the reverse bearing an old jelly label inscribed *Mrs. Warren A. Ransom Rye, New York Embroidered by the widow of my great, great, great grandfather*. 17 by 22 ½ in.

$ 10,000-15,000

1062

VERY FINE FEDERAL INLAID AND FIGURED MAHOGANY SIDEBOARD, NEW YORK, CIRCA 1795

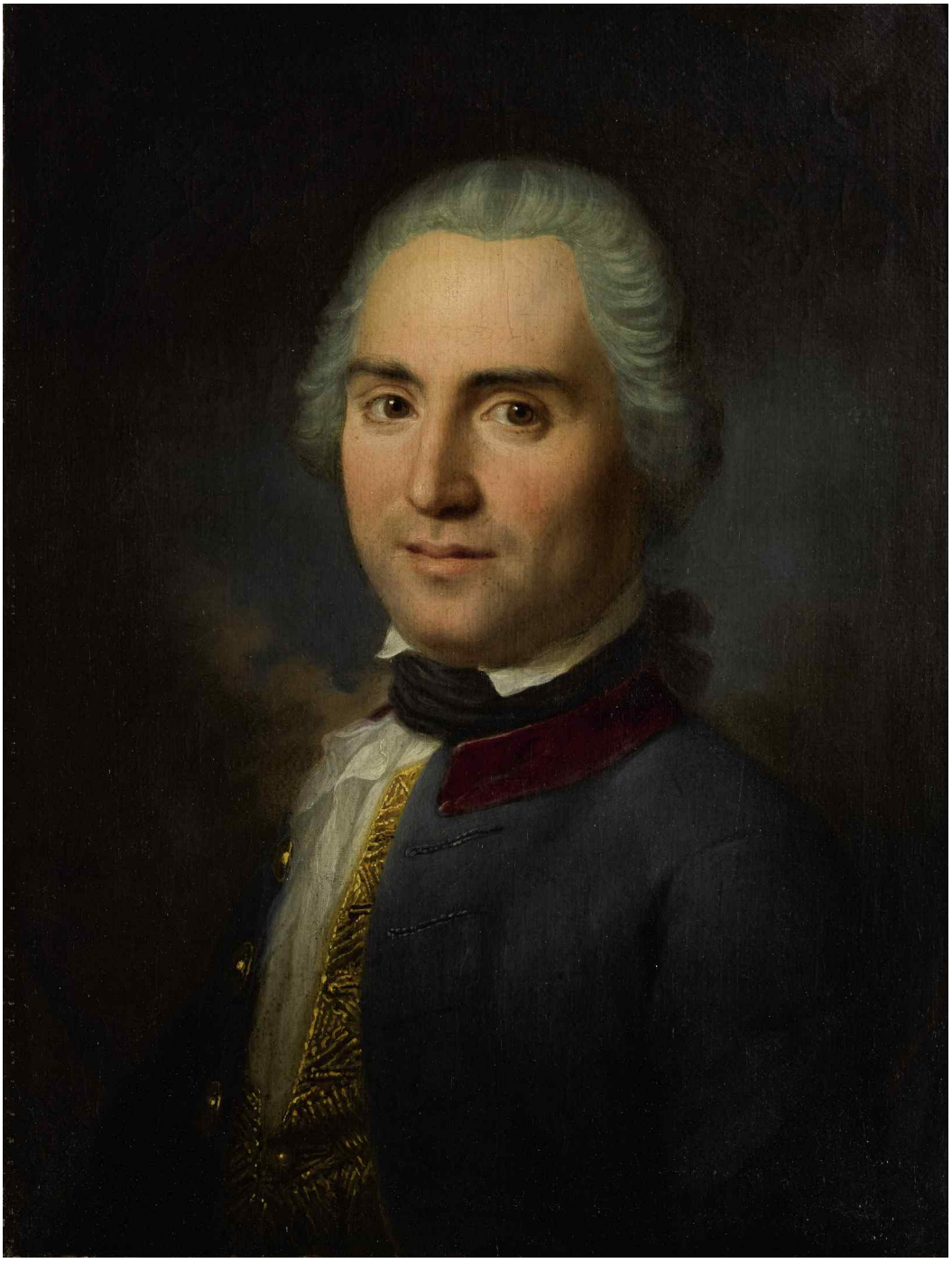
Height 40 ⅝ in. by Width 70 ¾ in. by Depth 19 in.

PROVENANCE

Sotheby's, New York, *Important Americana,* June 21, 1996, sale 6866, lot 423

$ 5,000-8,000

1062



1063

1063

PROPERTY OF A TEXAN PRIVATE COLLECTOR

AMERICAN SCHOOL, 19TH CENTURY)

COMTE DE ROCHAMBEAU

oil on canvas
23 ¾ by 18 ½ in.

$ 3,000-5,000

1064

1064

A LARGE CHINA TRADE PAINTING OF THE PEARL RIVER OFF HONAM ISLAND, CANTON QING DYNASTY, CIRCA 1840

oil on canvas; the well-painted expansive view from the south side of the Pearl River, where the European factories were located, the calm waters bustling with junks, sampans and 'flower boats', towards Honam Island, the shore dotted with warehouses and distinctive landmarks including the Dutch Folly and Red Fort, framed.
height 35 in., 88.9 cm; width 78 in., 198.1 cm

PROVENANCE

Collection of Charles Forte, Baron Forte of Ripley (1908-2007), London.
Christie's London, July 12, 2012, lot 120.

LITERATURE

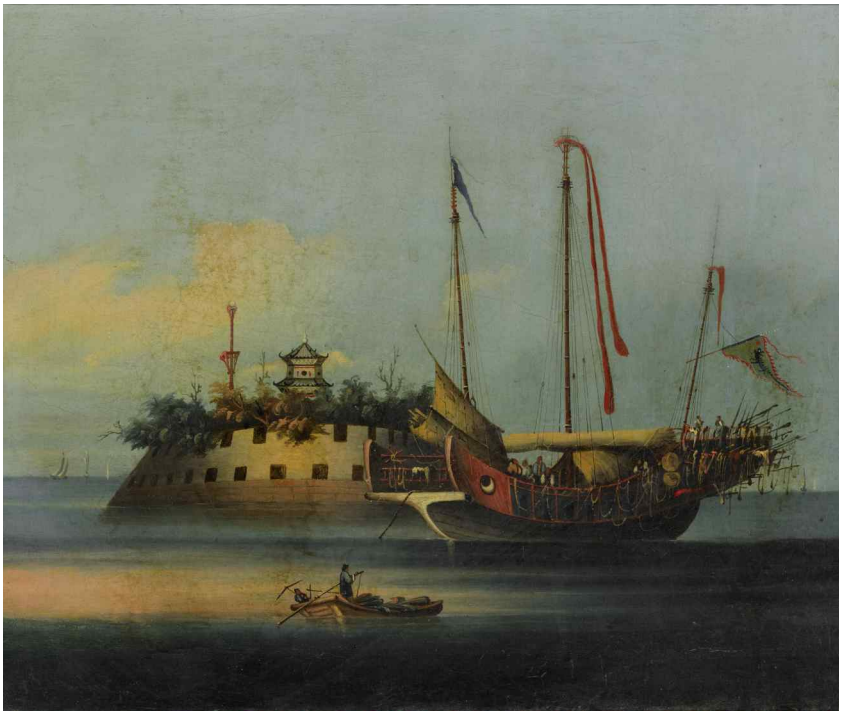
Carl L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, pl. 26.

This exceptionally large and exquisitely detailed painting of a port view would have been commissioned by one of the leading Western traders in Canton, the biggest of the treaty ports, possibly as a souvenir gift to send or take back home. It is recorded that many of these paintings went to America, hence the large number of Chinese School paintings in the collection of the Peabody Museum, Salem, and other American institutions.

The scene can be identified by the presence of two European forts: the Dutch Folly Fort (center right), across from the Western quarter, and French Folly Fort (far right), an island fort just below Canton. Westerners had been restricted by the Emperor to their trading concessions (the 'Thirteen Factories' area) on the north shore; however they had always been allowed to cross over to Honam. By the end of the nineteenth century the river opposite Honam had a floating population of over 100,000 people.

The present depiction of the Honam waterfront is unusual as no Western boats are shown. Instead the artist captures the array of shipping vessels, such as junks, sampans, tanka, and Mandarin boats, along with a pair of 'flower boats' (floating brothels). Paintings of this type were generally made in sets of four, consisting of a scene of Macao, the Boca Tigris, Whampoa, and Canton. A closely related painting was sold in these rooms, 18th-19th April 1989, lot 93. Compare also a pair of paintings, in the National Maritime Museum, Greenwich, *Shipping in the Pearl River off Honam Island, Canton* and *Shipping in the Pear River off Canton*, acc. nos BHC 1786 and BHC 1785.

$ 150,000-200,000



1065

1065

1065

PROPERTY FROM A FLORIDA COLLECTION

A PAIR OF CHINA TRADE PAINTINGS MID-19TH CENTURY

oil on canvas, each depicting a three-masted sea-going junk, moored on the Pearl River, with sails down, launching a smaller boat, the Dutch Folly Fort in the background; one ship shown from aft revealing a rectangular-shaped, decorated stern, the other from the open, vaulted bow, framed.
height 13 in.; 33 cm; width 15⅞ in.; 40.3 cm

PROVENANCE

Acquired in New York City, 1960s.

$ 3,000-4,000

1066

1066

A CHINA TRADE PAINTING OF THE PRAYA GRANDE, MACAU QING DYNASTY, CIRCA 1850

oil on canvas, depicting the view from south to north, with the Fortaleza do Monte in the center, St. Paul's Church, the Palacio and the East India Company headquarters, further right on the highest point the Guia Fortress, the tranquil bay with trading and fishing vessels plying the shallow waters of the bay, framed
height 17 in., 44.4 cm; width 30½ in., 77.5 cm

Macau was the oldest European settlement in China, leased to the Portuguese by the Ming emperor Jiajing (r. 1522-1567) in 1557. The Praya Grande was the principal waterfront promenade and its distinctive curving shoreline, with is dense rows of Western-style buildings, was among the most popularly depicted port views. The present vantage point is rare as most artists recorded the view of the harbor from north to south.

$ 10,000-15,000

1067

1067

1068

1067

PROPERTY OF VARIOUS OWNERS
(LOTS 1067-1069)

TWO CHINESE REVERSE-GLASS PAINTINGS 19TH CENTURY

each depicting a courtship scene, with a couple seated in a landscape, one of mirrored glass, black lacquer and gilt frame.
15¾ x 11⅝ in.; 40 x 29.5 cm and 15¾x 11½ in.; 40 x 29.2 cm

$ 4,000-6,000

1068

FEDERAL CARVED MAHOGANY TESTER BED, NEW YORK, CIRCA 1810

Height 94 in. by Width 72 in. by Depth 79 in.

$ 2,000-3,000

VERY FINE AND RARE FEDERAL INLAID AND FIGURED MAHOGANY, MAPLE AND BIRCHWOOD BOW-FRONT CHEST OF DRAWERS, JOSHUA MOODY CUMSTON (1784-1835) AND DAVID BUCKMINSTER (1789-1849), SACO, MAINE, CIRCA 1809-1816

appears to retain its original stamped and cast brass hardware marked *HJ* for Thomas Hand and William Jenkins of Birmingham, England.
Height 37 ¼ in. by Width 40 ¼ in. by Depth 22 ¼ in.

With its brilliant crotch birchwood veneer framed with figured rosewood this chest is very similar to several bow-front chests made by Joshua Moody Cumston (1784-1835) and David Buckminster (1789-1849) who worked together in Saco, Maine between 1809 and 1816. Similar chest were crafted in Portsmouth, New Hampshire This chest can be attributed to Saco, Maine due to the absence of spurred French feet and that the base string inlay does not goes straight across the skirt. Rather it stops at the drop panel in the skirt. Portsmouth chests do not share these features. For additional information see Thomas Hardiman Jr., "Veneered furniture of Cumston and Buckminster, Saco, Maine", *Magazine Antiques*, 159: 5 (May 2001) 754-61 and Brock Jobe, *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast*, (Boston: Society for the Preservation of New England Antiquities, 1993), p. 114-5, no. 11 and 11A.

$ 40,000-60,000

1069

1070

1071

1070

PROPERTY OF VARIOUS OWNERS
(LOTS 1070-1072)

VERY FINE AND RARE FEDERAL INLAID BIRCHWOOD CANDLESTAND, ATTRIBUTED TO JOHN DUNLAP II (1784-1869), ANTRIM, NEW HAMPSHIRE, CIRCA 1810

Height 29 ⅜ in. by Width 18 ½ in. by Depth 13 ⅜ in.

PROVENANCE

Paul McInnis Inc., Hampton Falls, New Hampshire;
Ronald Bourgeault, Hampton, New Hampshire;
Christie's, New York, *The Collection of Mr. and Mrs. Eddy Nicholson*, January 27, 1995, sale 8082, lot 1169.

This rare four legged candlestands is part of a group of stands that have been recovered in New Hampshire and are attributed to John Dunlap II (1784-1869) of Antrim, New Hampshire based upon closely related inlay on signed games tables. Two games tables bear the inscription *1807 - Cabinet and Chairmaker Antrim*. Antrim is located in the Southwest corner of New Hampshire near the Connecticut River, For additional information on the related games tables see *Plain & Elegant, Rich & Common: Documented New Hampshire Furniture, 1750-1850* (Concord, NH: New Hampshire Historical Society, 1978), p. 92-3, no. 36.

$ 6,000-12,000

1071

FINE AND RARE FEDERAL INLAID AND FIGURED MAHOGANY AND BIRCHWOOD WORKTABLE , PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1800

appears to retain its original cast brass pulls.
Height 30 ½ in. by Width 19 in. by Depth 18 ¾ in.

$ 8,000-12,000

☐ 1072 SOLD WITHOUT RESERVE

VERY FINE AND RARE FEDERAL INLAID AND FIGURED MAHOGANY TALL-CASE CLOCK, WORKS BY SIMON WILLARD (1753-1848), BOSTON, MASSACHUSETTS, CIRCA 1799

the dial signed *Simon Willard,* the back of the moonphase impressed *OSBORNE'S / MANUFACTORY / BIRMINGHAM.*
Height 99 ¾ in. by Width 21 ¼ in. by Depth 10 in.

PROVENANCE

Joatham Bigelow (1745-1803), Phillipston, Worcester County, Massachusetts;
to his daughter Celinda Bigelow, Phillipston, Massachusetts;
Augustus Rich, Phillipston, Massachusetts;
Clarence Otis Bigelow;
Robert R.L Bigelow;
Robert Pratt Bigelow;
thence by descent to the current owner.

$ 15,000-30,000

1072

1073

1073

PROPERTY OF VARIOUS OWNERS (LOTS 1073-1075)

FINE AND RARE SILK AND SILK CHENILLE EMBROIDERED FLORAL PICTURE, NEW ENGLAND, CIRCA 1820

executed in silk stitches on a silk ground, embellished with tiny gild balls.
21 ½ by 18 ¼ in.

$ 6,000-8,000

1074

FINE FEDERAL INLAID AND FIGURED MAHOGANY SIDEBOARD, MANNER OF ELBERT ANDERSON, NEW YORK, CIRCA 1790

Height 40 ⅜ in. by Width 74 ½ in. by Depth 31 ½ in.

PROVENANCE

C.L. Prickett, Yardley, Pennsylvania.

$ 5,000-7,000

1074

1075

1075

GILBERT STUART (1755 - 1828)

JONATHAN AMORY

oil on panel

painted *circa* 1810
26 ¼ by 20 ⅜ in.

PROVENANCE

Caroline S. Amory (the sitter's daughter), Boston, Massachusetts;
Arthur Amory Eckley (her son);
Susan Hammond Thwing (his wife);
Arthur Heathfield, Esq. (her nephew), Paris, France;
M. Knoedler & Co., New York, 1913 (acquired from the above);
Robinson & Farr, Philadelphia, Pennsylvania, 1920 (acquired from the above);
Marvin Sadik Fine Arts, Scarborough, Maine;
Private collection, Washington, D.C. (acquired from the above; sold: Sotheby's, New York, December 1, 2004, sale 8032, lot 117);
Acquired by the present owner at the above sale.

EXHIBITED

Boston, Massachusetts, *Exhibition of Stuart's Portraits*, 1828, no. 179;
Boston, Massachusetts, Boston Athenaeum, 1866, 1867, 1869;
Providence, Rhode Island, Rhode Island School of Design, 1914;
Cleveland, Ohio, Cleveland Museum of Art, *Inaugural Exhibition*, 1916.

LITERATURE

George C. Mason, *The Life and Works of Gilbert Stuart*, (New York, Charles Scribner's Sons, 1879), p. 129;
"The Humane Society of the Commonwealth of Massachusetts," (Boston, MA, 1918), illustrated opp. p. 76;
Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works*, (New York, William Edwin Rudge, 1926), vol. I, no. 18, p. 102; vol. III, illustrated p. 10.

Jonathan Amory was a merchant from Boston, Massachusetts. This portrait was likely painted shortly before he sailed to Europe with his family in 1810.

$ 20,000-30,000

1076

1076

PROPERTY FROM VARIOUS OWNERS (LOTS 1076-1077)

FEDERAL BRASS MOUNTED AND INLAID MAHOGANY 'ROCKING SHIP' TALL CASE CLOCK, WORKS BY NATHANIEL MUNROE, CONCORD, MASSACHUSETTS, CIRCA 1795

the dial signed NATH'L MUNROE / *CONCORD; feet, central finial plinth, fretwork and feet replaced.*
Height 94 in. by Width 20 ¾ in, by Depth 10 ¾ in.

PROVENANCE

Israel Sack, Inc., New York.

$ 12,000-18,000

1077

1077

RARE FEDERAL CARVED MAHOGANY DOUBLE CHAIR-BACK SETTEE, ATTRIBUTED TO SLOVER AND TAYLOR, NEW YORK

lacking castor wheels.
Length 45 ⅝ in.

$ 4,000-6,000

1078

1078

PROPERTY FROM AN IMPORTANT MASSACHUSETTS COLLECTION

VERY FINE AND RARE GEORGE III INLAID AND PAINT DECORATED MAHOGANY TEA CADDY, ENGLAND, CIRCA 1780

retains remnants of pink paper to the interior.
Height 6 ½ in. by Width 12 ⅛ in. by Depth 12 ⅛ in.

$ 10,000-25,000

1079

1079

PROPERTY OFVARIOUS OWNERS

VERY RARE FEDERAL PICTORALLY INLAID AND FIGURED MAHOGANY AND SATINWOOD TALL CASE CLOCK, CASE ATTRIBUTED TO THE SCHOOL OF BANKS AND LAWSON; WORKS BY JOHN LYNCH (1763-1848), BALTIMORE, MARYLAND, CIRCA 1800

with rocking ship movement; *lacking fretwork and case is sun-bleached.*
Height 96 in. by Width 21 ½ in. by Depth 11 in.

This tall case clock relates directly to other Baltimore examples with figural inlays illustrated in the article by Sumpter Priddy III, J. Michael Flanigan, and Gregory R. Weidman, "The Genesis of Neoclassical Style in Baltimore Furniture," *American Furniture 2000*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2000), pp.59-99. Another clockcase with figural inlays is in MESDA research file 10.977.

John Lynch was a successful clockmakers as well as a silversmith whose career spanned several decades. He is more renouned as a silversmith, and many of his pieces survive.

$ 10,000-15,000

1079 DETAIL

60
15
30
45
John Lynch
BALTIMORE

DISTINGUISHED AMERICAN FURNITURE
AND FOLK ART FROM THE COLLECTION OF

ANNIE ABRAM & STEVE NOVAK

LOTS 1080–1132

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK (LOTS 1080-1082)

VERY FINE AND RARE CHIPPENDALE MAHOGANY BLOCK FRONT CHEST OF DRAWERS, ESSEX COUNTY, MASSACHUSETTS, CIRCA 1770

retains a dark rich color.
32 ¾ in. by Width 37 ½ in. by Depth 21 ¼ in.; Width of case 33 ⅛ in.

PROVENANCE

Angus G. Curtis;
Christie's, New York, lot 188;
John Walton, Jewett City, Connecticut;
Private collection.

$ 50,000-80,000

1080

1081

FEDERAL GILTWOOD AND ÉGLOMISÉ PANEL "OUT TO SEA" LOOKING GLASS, CIRCA 1810

32 ¾ by 19 ¾ in.

PROVENANCE

Peter Sawyer American Antiques, Exeter, New Hampshire.

$ 2,500-5,000

1081

1082

EXCEPTIONAL BLACK-PAINTED BRACE-BACK CONTINUOUS-ARM WINDSOR CHAIR, RHODE ISLAND, CIRCA 1790-95

Height 38 ¼ in.

PROVENANCE

John Keith Russell Antiques, Inc., South Salem, New York.

A brace-back bow-back Windsor side chair from the same maker is illustrated in Nancy Goyne Evans, *American Windsor Chairs*, (New York: Hudson Hill Press, 1996), p. 275, fig. 6-71.

$ 10,000-15,000

1082

1083

1083

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK (LOTS 1083-1084)

WILLIAM MATTHEW PRIOR (1806 - 1873)

GIRL IN WHITE DRESS WITH BARE FEET

Oil on board

Circa 1830
16 ½ by 12 ¼ in.

appears to retain the original giltwood frame.

PROVENANCE

Robert Laurent, Cape Neddick, York, Maine;
John Laurent, Ogunquit, Maine;
Stephen Score, Boston, Massachusetts.

$ 15,000-25,000

1084

VERY FINE AND RARE DIMINUTIVE CHIPPENDALE FIGURED MAHOGANY REVERSE-SERPENTINE CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, CIRCA 1785

retains a dark rich historic surface, appears to retain its original cast brass hardware.
Height 31 ¼ in. by Width 35 ¼ in. by Depth 19 ⅝ in.; Width of case 31 ⅝ in.

PROVENANCE

Hymie Grossman, Boston, Massachusetts; Leigh Keno American Antiques, New York.

$ 15,000-25,000

1084

1085

1086

1085

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK (LOTS 1085-1087)

AMMI PHILLIPS (1788 - 1865)

CAROLINE JANE OPIE

Oil on canvas

Circa 1835, Kent Period
32 by 26 ¾ in.

PROVENANCE

Gerald Kornblau, New York;
Howard Feldman, Bethleham, Pennsylvania;
Sotheby's, New York, *The American Folk Art Collection of Howard and Catherine Feldman*, June 23, 1988, sale 5744, lot 11;
Herrup & Wolfner, New York.

EXHIBITED

New York, New York, Museum of American Folk Art, *Ammi Phillips: Portrait Painter, 1788-1863*, October 14-December 1, 1968, Albany, New York, Albany Institute of History and Art, December 9, 1968-January 7, 1969.

LITERATURE

Lawrence B. Holdridge and Barbara C. Holdridge, *Ammi Phillips: Portrait Painter, 1788-1863*, (New York, C. N. Potter for the Museum of American Folk Art; distributed by Crown Publishers, 1969), p. 47, no. 194;
Howard A. Feldman, "A Collection of American Folk Paintings", *Magazine Antiques*, 108:4, (October 1975) 765.

$ 10,000-20,000

1086

VERY FINE QUEEN ANNE MAHOGANY TILT-TOP CANDLESTAND, NEW ENGLAND, CIRCA 1785

retains a dark, historic, probably original surface.
Height 26 ½ in. by Width 17 ½ in. by Depth 17 ¼ in.

PROVENANCE

John Keith Russell Antiques, Inc., South Salem, New York.

$ 2,000-3,000

1087

VERY FINE WHITE PAINTED AND CARVED PINE EAGLE WALL PLAQUE, JOHN HALEY BELLAMY (1836-1914), KITTERY POINT, MAINE, CIRCA 1880

Height 10 in. by Width 57 ¾ in.

PROVENANCE

Fred Giampietro, New Haven, Connecticut.

$ 15,000-30,000

1087

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK (LOTS 1088-1089)

VERY FINE AND RARE SHAKER RED-PAINTED CHERRYWOOD CANDLESTAND, NEW LEBANON, MASSACHUSETTS, CIRCA 1830

the underside of the standard bears a paper label printed *8;* retains its original red wash paint. Height 24 ⅞ in. by Width 18 ⅛ in. by Depth 17 ⅞ in.

PROVENANCE

George E. and Gladys C. Jordan, Epping, New Hampshire Auction, September 27, 1968, lot 327;
Private collection;
Northeast Auctions, Portsmouth, New Hampshire, August 5, 2005, lot 1377;
Suzanne Courcier-Robert W. Wilkins, Yarmouth Port, Massachusetts.

$ 15,000-30,000

1088

1089

IMPORTANT RED-PAINTED BUTTERNUT SHAKER ONE DRAWER WORK TABLE WITH STRETCHERS, ELDER TIMOTHY HUBBARD (1742-1814), NEW LEBANON, NEW YORK, CIRCA 1800

appears to retain its original red wash surface; signed in chalk on back of drawer *Timothy Hubbard*.
Height 26 ½ in. by Width 19 ½ in. by Depth 16 ¾ in.

PROVENANCE

Suzanne Courcier-Robert W. Wilkins, Yarmouth Port, Massachusetts;
John Keith Russell Antiques, South Salem, New York.

LITERATURE

Timothy D. Rieman and Jean M. Burks, *Encyclopedia of Shaker Furniture*, (Atglen, PA: Schiffer Publishing, Ltd., 2003), fig. 213.

Possibly the earliest documented example of Shaker furniture. Elder Timothy Hubbard who made and signed this piece stopped working in 1806.

$ 12,000-18,000

Chalk inscription on drawer side *Timothy Hubbard*

1089

1090

1090

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK (LOTS 1090-1092)

FINE AND RARE SHAKER TWO-DRAWER CHERRYWOOD WORK TABLE, PROBABLY WATERVLIET, NEW YORK, CIRCA 1835

Height 25 in. by Width 25 in. by Depth 19 ¾ in.

PROVENANCE

John Keith Russell Antiques, Inc., South Salem, New York.

$ 5,000-8,000

1091

1091

VERY FINE QUEEN ANNE BLACK-PAINTED MAPLE RUSH-SEAT SIDE CHAIR, CONNECTICUT, CIRCA 1750

retains a rich, dark surface.
Height 42 ¼ in.

PROVENANCE

Marguerite Riordan, Stonington, Connecticut.

$ 5,000-7,000

1092

FINE FEDERAL RED-PAINTED PINE TALL CASE CLOCK, NEW ENGLAND, CIRCA 1805

retains the original wooden works.
Height 88 ½ in. by Width 18 ¾ in. by Depth 10 ¼ in.

PROVENANCE

Marguerite Riordan, Stonington, Connecticut.

$ 5,000-8,000

1093 DETAIL

1093

1093

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK (LOTS 1093-1096)

BROWN-PAINTED CONTINUOUS ARM WINDSOR CHAIR, EBENEZER TRACY, JR., LISBON, NEW LONDON COUNTY, CONNECTICUT, CIRCA 1800

branded *E.B. Tracy* on underside of seat.
Height 36 ⅛ in.

PROVENANCE

John Keith Russell Antiques, Inc., South Salem, New York.

LITERATURE

John Keith Russell Antiques, Inc. Advertisement, *The Catalogue of Antiques & Fine Art*, 2:2 (Early Spring 2001) 127.

$ 2,500-5,000

1094

PAIR OF WHITE PAINTED BOW-BACK WINDSOR SIDE CHAIRS, BERIAH GREEN (1774-1863), NEW LONDON COUNTY, CONNECTICUT, 1803-1805

the underside of the seat branded *B. GREEN*.
Height 36 ¾ in.

PROVENANCE

Marguerite Riordan, Stonington, Connecticut.

$ 2,000-3,000

1094

1095

CLASSICAL GILTWOOD OVERMANTEL LOOKING GLASS, NEW YORK, CIRCA 1835

28 ¾ by 64 ¾ in.

PROVENANCE

Northeast Auctions, Manchester, New Hampshire, April 30, 1989;
Marguerite Riordan, Stonington, Connecticut.

$ 1,500-2,500

1096

FINE PAIR OF FEDERAL CAST BRASS AND WROUGHT IRON ANDIRONS, ATTRIBUTED TO EDWARD SMYLIE (WORKING 1817-1849), NEW YORK, CIRCA 1825

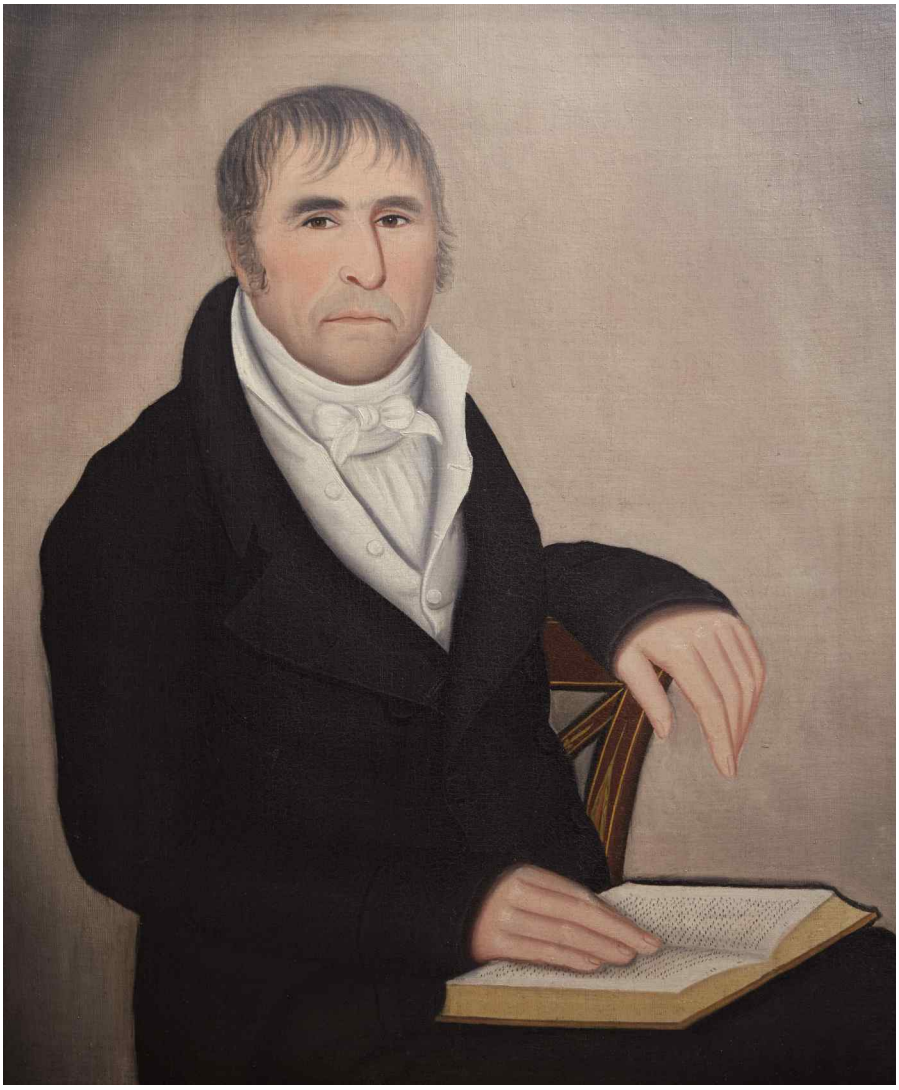
Height 25 in. by Width 13 ½ in. by Depth 20 ¾ in.

PROVENANCE

Marguerite Riordan, Stonington, Connecticut.

$ 300-500

1095
1096



1097

1097

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK

AMMI PHILLIPS (1788 - 1865)

PAIR OF PORTRAITS: GEORGE FAKE (1766-1856) AND CATHERINE SNEIDER FAKE (1770-1852)

Oil on canvas

November 16, 1815; Border Period
Each: 38 by 31 ½ in.

inscribed on back of respective portraits *George Fake, Age 49 years, and 9 months. Nov.16, 1815; Catherine Fake, Age 45 years 5 months - Nov. 16, 1815.*

PROVENANCE

George Fake, Jr. (1766-1856) and Catherine Sneider Fake (1770-1852);
Colonel John Snydar Fake (1800-1876) and Mrs. Eliza Warner Fake, Troy, New York;
Augusta Fake McMurray (1834-1894) (Mrs. Alfred Warner MacMurray), Troy, New York;
Charles Bachman McMurray (1865-1940);
Eleanor Beattie McMurray, Troy, New York, until 1950;
Augusta McMurray McLeod, until 1969; by descent in the family;
Hirschl & Adler Galleries, Inc., New York.

Ammi Phillips's "Border Period" occurred during the years of 1812-19 while he was working in the border region of New York, Connecticut, and Massachusetts. The pictures from this decade are among the most compelling of his career and are noted for their high level of originality and visionary appearance. They convey the earliest evidence of sophistication and confidence in his work that likely stemmed from his new-found sense of establishment and achievement. In March 1813, Phillips married Laura Brockway of Schodack, New York. The two resided briefly in Nassau, New York, before relocating to Troy, New York, sometime during the next several years. From Troy, Phillips easily covered the New York counties of Rensselaer, Columbia, Dutchess, and Greene, as well as Litchfield, in Connecticut.

The present Fake portraits are prime examples of the Border Period, exhibiting the unmistakable characteristics of pearly, pastel tones, light features, rounded forms, and large-scale format. The pale backgrounds and subtle overall tonalism of the Border pictures lends them an often-commented-upon dreaminess or ethereal quality that sets them apart from almost anything being done otherwise in the early nineteenth century. Such rare concern for aestheticism reveals an

artist no longer constrained by the difficulties of proportion, shadow, line, and likeness. Both Fake portraits employ similar, if not the same, props, costumes, and poses as other Phillips portraits, particularly those of Joseph and Alsa Slade, dated 1816 at the National Gallery of Art, Washington, D.C. (see Stacy C. Hollander, *Revisiting Ammi Phillips: Fifty Years of American Portraiture*, (New York: Museum of American Folk Art, 1994), p. 30, plates X, XI), and Jonathan and Rebecca Rouse Eddy, between 1817-20 in a private collection (see *Revisiting Ammi Phillips.,* p. 32, plates XV, XVI). That Phillips reused the same elements with multiple sitters should not be interpreted as a cursory, impersonal treatment of his subject. Rather, they were a set of conventions the artist utilized as part of an expanding, but still limited, repertoire of familiar accoutrements. As Hollander explains:

Ammi Phillips devised a formula of pose, costume, accessories, and palette that was repeated from canvas to canvas, but few artists exercised their imagination as successfully in recombining these elements into compositions that were endlessly fresh and new. Indeed, one of the remarkable aspects of Phillips paintings is their relationship to one another .... That Phillips relied on both his own and conventional formulas is unquestioned; these formulas, however, did not determine the results, but provided tools he needed to reconceive each painting *(Revisiting Ammi Phillips,* p. 11).

Though the accessories accompanying a sitter often indicated some aspect of his or her identity, the Bible held by George Fake, in this instance, does not reveal him to be a minister. George Fake was a wealthy farmer and real estate speculator, a Whig and Federalist like his father. George Fake, whose given name was Johan Georg Fake, Jr., was the second of eleven children born to Johan Georg Fake (about 1734-1821) and Maria Elizabeth Lohnes Fake (d. 1806). The Fakes were immigrants from Becherbach, Germany, who ultimately settled in Pittstown in Rensselaer County, New York, and later in nearby Troy, which certainly brought them into contact with the peripatetic Phillips during his Border Period years. In 1787, George Fake married Catherine Sneider. The Fakes were members of the Gilead Lutheran Church, and they are buried in the Oakwood cemetery in Troy.

These portraits of George and Catherine Fake, not previously recorded in the Phillips literature, have remained in the family of the sitters until the present time. Although they are not signed, they are each dated November 16, 1815 on the back of the canvas (now covered by relining) making them unusual and extremely important in documenting Phillips's presence in the Rensselaer County area at that time.

$ 80,000-120,000

1098

1099

1098

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK(LOTS 1098-1101)

THE ANDERSON-WEEKS FAMILY PAIR OF QUEEN ANNE CARVED WALNUT SIDE CHAIRS, PENNSYLVANIA, CIRCA 1760

one seat rail marked *I* with matching slip seat, the other marked *V* with slip seat *VI*; retains a rich, dark historic surface.
Height 39 ½ in.

PROVENANCE

Descended in the Anderson and Weeks families of Philadelphia and Princeton, New Jersey;
William James Roth, Yarmouth Port, Massachusetts.

$ 2,500-5,000

1099

VERY FINE CHIPPENDALE CARVED AND HIGHLY FIGURED MAPLE DROPLEAF DINING TABLE, NEWPORT, RHODE ISLAND, CIRCA 1780

appears to retain its original surface.
Height 26 ¾ in. by Width 14 ¾ in. by Depth 46 ⅜ in.

PROVENANCE

Grace and Elliot Snyder, South Egremont, Massachusetts;
Northeast Auctions, Portsmouth, New Hampshire, *Dinah & Stephen Lefkowitz Collection*, August 4, 2007, lot 716;
Nathan Liverant and Son, LLC., Colchester, Connecticut.

$ 5,000-7,000

1100

VERY FINE PAIR OF QUEEN ANNE SHELL-CARVED WALNUT SIDE CHAIRS, PHILADELPHIA, CIRCA 1760

one chair marked *I* with slip seat marked *III;* each appears to retain their original surface.
Height 41 in.

PROVENANCE

The Henry Ford Museum and Greenfield Village, Dearborn, Michigan;
Sotheby's, New York, *Important Americana,* January 22, 2001, sale 7590, lot 693;
Marguerite Riordan, Stonington, Connecticut

$ 4,000-6,000

1101

THE HOPKINS FAMILY VERY FINE AND RARE DIMINUTIVE QUEEN ANNE MAHOGANY DROPLEAF TABLE, ATTRIBUTED TO JOHN TOWNSEND (1733-1809), NEWPORT, RHODE ISLAND, CIRCA 1765

label beneath top inscribed *Q.A Table, 18th Cent. Mahogany, Rhode Island Purchased from estate of Eunice (McKeel) Hopkins, Jacksonville New York. Born 94 yrs ago in this house*; appears to retain its original surface.
Height 27 in. by Width 11 ¼ in. by Depth 36 ¼ in.; Width of leaves open 38 in.

PROVENANCE

Descended in the Hopkins Family, Providence, Rhode Island;
Nathan Liverant and Son Antiques, LLC., Colchester, Connecticut.

$ 8,000-12,000

1102

1102

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK (LOTS 1102-1104)

VERY FINE FEDERAL INLAID MAHOGANY AND BIRCHWOOD DOCUMENT BOX, PORTSMOUTH NEW HAMPSHIRE OR NORTH SHORE, MASSACHUSETTS, CIRCA 1800

Height 6 in. by Width 12 ½ in. by Depth 6 ½ in.

PROVENANCE

Nathan Liverant and Son Antiques, Colchester, Connecticut.

$ 2,000-4,000

1103

FINE PAIR OF FEDERAL CARVED MAHOGANY SHIELD-BACK SIDE CHAIRS, PROBABLY PROVIDENCE, RHODE ISLAND, CIRCA 1805

Height 38 ½ in.

PROVENANCE

Nathan Liverant and Son Antiques, LLC., Colchester, Connecticut

$ 3,000-5,000

1103

1104

1104

FINE CLASSICAL GILTWOOD TWO-LIGHT GIRANDOLE LOOKING GLASS, NEW YORK OR ENGLAND, CIRCA 1815

31 by 20 ½ in.

PROVENANCE

Israel Sack, Inc., New York.

$ 3,000-5,000

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK

EXCEPTIONAL FEDERAL SCHOOL GIRL PAINT-DECORATED FIGURED MAPLE WORK TABLE, COASTAL MAINE, CIRCA 1800

appears to retain its original surface.
Height 28 ¼ in. by Width 20 ¼ in. by Depth 14 ½ in.

PROVENANCE

Nathan Liverant and Son Antiques, LLC., Colchester, Connecticut.

Retaining its original finish and painted surface, this worktable is an extraordinary survival. It represents a specialized furniture form introduced during the Federal period to serve as a sewing table and storage bin for needlework supplies. Tables of this type were usually found in sitting rooms frequented by the mistress of the household where they served as objects of visual pleasure as well as expressions of leisure and refined needle-working skills. Most were painted by students at the female academies, which flourished after 1800 throughout America, from Maine to Kentucky. In addition to knitting, sewing, and ornamental needlework, the students at these academies were instructed in drawing in India ink and painting in watercolors, usually on paper or velvet but also at academies in New England on boxes or tables obtained from local cabinetmakers.[1] Worktables like this one required a semester of classes to complete and were prized by proud parents, who often placed them prominently in the front parlor.[2] Also a symbol of the commencement of female formal education, these worktables are amongst the most compelling and desirable of Federal-era furniture today.

Although not associated with a specific school, this worktable displays painted decoration characteristic of the products of these academies. Its functional form is overlaid with painted decoration on the highly figured tiger maple ground. The top is ornamented with a picturesque landscape probably derived from period etchings, engravings or one of the many drawing instruction books of the period. The front and sides of the table display trophies of musical instruments and garlands of flowers. Vines trail down the turned legs, which add a delicacy to the refinement of the design.

A New England worktable at Yale University is nearly identical and features very similar painted decoration including trophies on the rails and vines painted on the legs.[3] Three closely related chamber tables were decorated by students at the Bath Female Academy in Bath, Maine in 1815-1816. One at Winterthur Museum is inscribed "Rachel H. Lombard, Bath, January 1816."[4] Another at Winterthur is inscribed "Executed By Wealthy P.S. Jones, Bath, March 6th, 1815."[5] A third example was included in *Simple Forms and Vivid Colors: An Exhibition of Maine Painted Furniture, 1800-1850* held at the Maine State Museum in 1983.[6]

[1] Dean Fales, Jr., *American Painted Furniture* (New York: E. P. Dutton and Company, 1972), p. 177.
[2] Cynthia Schaffner and Susan Klein, *American Painted Furniture, 1790-1880* (Clarkson Potter, 1997), p. 31.
[3] See David Barquist, *American Tables and Looking Glasses* (New Haven, CT: Yale University Art Gallery, 1992): no. 150, pp. 276-7.
[4] See Charles Montgomery, *American Furniture: The Federal Period* (New York: The Viking Press, 1966), p. 462-3, no. 478.
[5] See ibid, p. 463, no. 479.
[6] See Edwin Churchill, *Simple Forms and Vivid Colors: An Exhibition of Maine Painted Furniture, 1800-1850* (Augusta, ME: Maine State Museum, 1983): no. 1, pp. 11-12.

$ 20,000-30,000

1105

1106

1106

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK (LOTS 1106-1108)

RARE FEDERAL GILTWOOD AND ÉGLOMISÉ PANEL "CONSTITUTION AND JAVA" LOOKING GLASS, CIRCA 1815

30 by 18 in.

PROVENANCE

Peter Sawyer American Antique Furniture, Clock & Paintings, Exeter, New Hampshire.

$ 2,500-5,000

1107

VERY FINE AND RARE YELLOW-PAINTED BAMBOO-TURNED WINDSOR ROCKING CRADLE WITH HOOD, PENNSYLVANIA, CIRCA 1805

Height 29 in. by Length 41 ¼ in. by Width 24 ¾ in.

PROVENANCE

Marguerite Riordan, Stonington, Connecticut.

For three examples of Pennsylvania Windsor rocking cradles with hoods, see Charles Santore, *The Windsor Style in America: 1730-1830,* (Philadelphia: Running Press, 1981), pp. 187-188, figs. 255-257.

$ 4,000-6,000

1108

1109

1108

PRIOR-HAMBLIN SCHOOL 19TH CENTURY

CHILD WEARING A RED DRESS

Oil on canvas

Circa 1850
27 ½ by 23 in.

Full-length rendering of a seated baby girl wearing a red dress with black dots and lace trim and holding a rattle and a small ball; grey-blue eyes and the expression of her mouth suggest that these toys might have represented only a momentary distraction for a bright and mischievous child; seated on a patterned carpet; taupe background and swag curtain with tassels framing the upper section. Stretcher and gilded frame of the period.

PROVENANCE

Order of the Cincinnati, New Hampshire Chapter of the national historical organization of descendants of officers serving under General Washington during the American Revolution;
Carl W. Stinson Auctions, Reading, Massachusetts, 1989;
Marguerite Riordan, Stonington, Connecticut;
Sotheby's, New York, *Distinguished American Furniture and Folk Art: The Collection of Susan and Mark Laracy*, January 20, 2007, sale 8280, lot 218;
Marguerite Riordan, Stonington, Connecticut.

$ 80,000-120,000

1109

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK

THE LEAVITT FAMILY VERY FINE AND RARE QUEEN ANNE CARVED CHERRYWOOD FLAT-TOP HIGH CHEST OF DRAWERS, WINDHAM OR NEW LONDON COUNTY, CONNECTICUT, CIRCA 1760

retains its original cast brass hardware and a dark rich historic surface.
Height 75 in. by Width 37 ⅞ in. by Depth 20 ⅝ in.

PROVENANCE

J.C. Lincoln House of Furnishings, Willimantic, Connecticut;
Descended in the Leavitt Family, Willimantic, Connecticut;
Hart Leavitt, Andover, Massachusetts;
Marguerite Riordan, Stonington, Connecticut.

A card attached to the back reads *J.C. Lincoln House of Furnishings, Willimantic, CT.* Accompanying the high chest is a surface analysis performed by Dr. Jennifer Mass of Scientific Analysis of Fine Art.

$ 25,000-35,000

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK (LOTS 1110-1112)

THE NATHANIEL HEBARD EXCEPTIONAL PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS, ATTRIBUTED TO FELIX HUNTINGTON (1749-1822), NORWICH, CONNECTICUT, CIRCA 1785

each retain their original leather upholstery and under-upholstery, one chair retains a paper label inscribed *E. W. Hebbard Loan*.
Height 37 ⅝ in.

PROVENANCE

Nathaniel Hebard (1741-1803), Lebanon, Connecticut;
thus by decent through the family;
Clars Auction Gallery, Oakland, California;
Nathan Liverant and Son Antiques, LLC., Colchester, Connecticut.

For another Hebard family chair from the same set as this pair see Robert F. Trent and Nancy Lee Nelson, "A Catalogue of New London County Joined Chairs," *The Connecticut Historical Society Bulletin* 50:4 (Fall 1985),p. 161-3 no. 51. For additional information on Felix Huntington see Thomas P. Kugelman, "Felix Huntington and the Furniture of Norwich, Connecticut, 1770–1800," American Furniture 2011, ed. Luke Beckerdite, (Milwaukee, WI, Chipstone Foundation, 2011), pp. 170-203.

$ 35,000-55,000

1110

1111

AMERICAN SCHOOL, 19TH CENTURY

CLIPPER SHIP DREADNOUGHT OFF TUSKAR LIGHT

Oil on canvas

Circa 1860
27 by 37 in.

the title inscribed along the lower register.

PROVENANCE

Jeffrey Tillou Antiques, Litchfield, Connecticut.

$ 3,000-5,000

1111

1112

EXCEPTIONAL CHIPPENDALE CARVED CHERRYWOOD TILT-TOP TEA TABLE, ATTRIBUTED TO ELIPHALET CHAPIN (1741-1807), EAST WINDSOR, CONNECTICUT, CIRCA 1780

appears to retain its original surface.
Height 27 ½ in. by Width 36 ¼ in. by Depth 35 ½ in.

PROVENANCE

Nathan Liverant and Son Antiques, LLC., Colchester, Connecticut.

A candlestand with a very similarly turned shaft is illustrated in Thomas P. Kugelman and Alice K. Kugelman with Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750-1800* (Hartford, CT: Connecticut Historical Society Museum: Distributed by University Press of New England, 2005), p. 137, fig. 3.8.

$ 6,000-12,000

1112

1113

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK

VERY FINE AND RARE FEDERAL HIGHLY INLAID AND FIGURED MAHOGANY FIVE-LEGGED DEMILUNE GAMES TABLE, PROBABLY NEW YORK, CIRCA 1800

retains a rich historic surface.
Height 28 ⅝ in. by Width 35 ½ in. by Depth 17 ½ in.

PROVENANCE

Nathan Liverant and Son Antiques, Colchester, Connecticut.

With its exceptional inlaid decoration, rich veneers, and fine proportions, this demilune games table is an outstanding achievement of Federal cabinetmaking. It represents the most popular games table form made in America during the Federal period and closely follows the design and inlaid decoration of patterns for card tables illustrated by George Hepplewhite in *The Cabinet-Maker and Upholsterer's Guide* (London, 1794), particularly in the demilune shape and legs with strings of bellflowers separated by dots.[1] The elegant façade comprised of a three highly figured oval veneers flanked by triangles created by mitering pieces of cross-grain veneer at the four corners is a pattern favored by New York makers. The sophisticated inlays and construction with a fifth leg are also characteristic of New York examples of the form.

The elegant inlay scheme is comprised of a top centering a large paterae with veneered sectors of crotch mahogany outlined with light stringing. The oval veneered façade of the skirt displays panels inlaid with garlands of bellflowers on the pilasters atop the front legs. The edges of the top and skirt are also inlaid with lightwood banding. The tapering legs are ornamented with graduated strings of seven bellflowers separated by dots. In addition, the legs are outlined with light stringing and enhanced with crossbanded cuffs. For a related Federal demilune games table from New York, see one of mahogany at Winterthur Museum with five legs, an oval veneered façade, and bellflower inlays on the legs.[2] Another mahogany example of the form from New York with the label of Charles Courtright is in the collection of Gracie Mansion.[3] Two other New York games with related inlaid decorative details include on in the Mabel Brady Garvan Collection at Yale University and one in a private collection attributed to William Whitehead (w. 1792-1800).[4]

[1] See George Hepplewhite, *The Cabinet-Maker and Upholsterer's Guide* (London, 1794): plate 60, 61 and 63.
[2] See Charles Montgomery, *American Furniture: The Federal Period* (New York: The Viking Press, 1966), no. 284, p. 322.
[3] See Benjamin A. Hewitt, Patricia E. Kane, and Gerald W. R. Ward, *The Work of Many Hands: Card Tables in Federal America: 1790-1820* (New Haven: Yale University Art Gallery, 1982): no. 39, p. 158-9.
[4] See ibid, no. 37, p. 157 and no. 38, p. 158-9.

$ 25,000-35,000

1113

1114

1115

1114

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK (LOTS 1114-1116)

AMERICAN SCHOOL, 19TH CENTURY

GIRL WITH WHITE DRESS SITTING ON A RED SOFA

Oil on canvas

Circa 1850
35 ¾ by 28 in.

PROVENANCE

Deanne Levison American Antiques, Atlanta, Georgia.

$ 6,000-8,000

1115

VERY FINE AND RARE QUEEN ANNE CHERRYWOOD CANDLESTAND WITH DRAWER, CONNECTICUT, CIRCA 1785

appears to retain its original redwash surface.
Height 27 ¼ in. by Width 15 ¾ in. by Depth 16 ⅛ in.

PROVENANCE

Peter H. Eaton Antiques, Inc., Newbury, Massachusetts.

$ 10,000-15,000

1116

EXCEPTIONAL PAIR OF CAST BELL-METAL AND WROUGHT IRON ANDIRONS, NEW YORK OR PHILADELPHIA, CIRCA 1790

together with matching tongs.
Height 28 ⅝ in. by Width 16 ¼ in. by Depth 22 in.

PROVENANCE

Marguerite Riordan, Stonington, Connecticut.

$ 6,000-12,000

1116

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK

EXCEPTIONAL FEDERAL INLAID AND FIGURED MAHOGANY AND SATINWOOD PEMBROKE TABLE, ATTRIBUTED TO THOMAS BURLING (1746-1831), NEW YORK, CIRCA 1790

having brass-capped feet; retains a rich dark historic surface. Height 27 ¾ in. by Width 17 ⅛ in. by Depth 29 ¾ in.

PROVENANCE

S. Vint Van Derzee (twentieth century owner of Bethlehem House or Rensselaer Nicoll House, Bethlehem, New York);
T. Gardner Day;
Israel Sack, Inc., New York.

$ 25,000-50,000

Pembroke tables were made in quantity in America during the Federal period, for use as gaming and occasional tables and well as breakfast tables. They were inspired by designs illustrated in London pattern books, to suit the taste of the wealthy clients requiring furniture in the latest English fashions. This example is based upon a "Pembroke Table" design illustrated in plate 62 of *The Cabinet-Maker and Upholsterer's Guide* (London, 1794) by George Hepplewhite, who describes such a table as "the most useful of this species of furniture."

This Pembroke table is typical of the sophisticated inlaid furniture made in New York where tables of this type are often lavishly ornamented. The rectangular panels on the skirt are edged with light stringing and crossbanding. Oval paterae are inlaid on the front and sides edges of the skirt. The single-taper legs are outlined with light stringing and enhanced with crossbanded cuffs. To enhance their vertical thrust, the legs are inlaid on two sides with six bellflowers of increasing size suspended from a loop of stringing and separated by inlaid dots.

A Pembroke table owned by George Washington is very closely related.[1] In form and decoration, the two Pembroke tables are virtually identical dimensionally, and differ only in the treatment of the feet and in the brass drawers pulls. The Washington table is fitted with caps and castors while this table was fitted with brass caps and has never had castors. Washington purchased his table in the fall of 1789 for his wife, Martha, from Thomas Burling (1746-1831), the Quaker cabinetmaker who retailed New York and Philadelphia-made furniture in his shop on Beekman Street in New York. Along with this "Inlaid Breakfast Table," Washington also purchased a large writing desk "and a best Inlaid Tea Table" from Burling for his residence on Cherry Street in New York, after he was elected to the presidency in 1789. At the conclusion of the presidency, Washington listed the table among his "private Cabinet work" that he purchased himself and it was moved to Mount Vernon. Other furniture purchased from Burling for Washington's executive residence includes a set of sixty-eight mahogany side chairs, one of which is in the collection of Mount Vernon.[2] On April 17, 1790, Washington paid Burling 7 pounds for a leather-upholstered armchair referred to as an "uncommon chair," also at Mount Vernon, which he used throughout his presidency and for the remainder of his life.[3]

[1] See Carol Borchert Cadou, *The George Washington Collection: Fine and Decorative Arts at Mount Vernon* (New York: Hudson Hill Press, 2006), p. 198-9, no. 63.
[2] Mount Vernon acc. number W-4116.
[3] Mount Vernon acc. number W-159.

1117

1118

1118

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK (LOTS 1118-1119)

VERY FINE AND RARE PAIR OF CHIPPENDALE INLAID MAHOGANY SERPENTINE-FRONT UPHOLSTERED BACK STOOLS, BOSTON, MASSACHUSETTS OR RHODE ISLAND, CIRCA 1785

retaining their original foundation and underupholstery.
Height 38 ⅜ in.

PROVENANCE

Nathan Liverant and Son Antiques, LLC., Colchester, Connecticut.

A nearly identical chair is illustrated in *American Antiques from Israel Sack Collection*, vol. 1, (Washington, DC: Highland Press, 1969), no. 699.

$ 8,000-12,000

1119

THE BRADFORD-JOHNSTON-DRAKE-HOUGHTON FAMILY FINE AND RARE FEDERAL INLAID AND FIGURED MAHOGANY AND BIRCHWOOD GAMES TABLE, PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1805

appears to retain its original surface.
Height 30 ¼ in. by Width 36 in. by Depth 17 ½ in.

PROVENANCE

Hannah Bradford (circa 1800);
Mary Bradford Johnston (circa 1827);
William Bradford Johnston (circa 1847);
Hattie Johnston Drake (circa 1867);
Francis Drake Houghton (circa 1891);
Dorothy Houghton Bearce (circa 1891);
Barbara Bearce Tuneski (circa 1936);
Nathan Liverant and Son Antiques, Colchester, Connecticut.

According to the General Society of Mayflower Descendants, Francis Drake Houghton was a descendant of William Bradford, and certified as such by the Society on December 2, 1911. For a Portsmouth games table with identical legs see *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast*, ed. Brock Jobe, (Boston, MA: Society for the Preservation of New England Antiquities; Hanover, NH: Distributed by University Press of New England, 1993), pp. 259-61, no. 62).

$ 15,000-25,000

1119

1118

1120

1120 DETAIL

1120

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK

VERY FINE AND RARE QUEEN ANNE CARVED AND FIGURED WALNUT BONNET-TOP HIGH CHEST OF DRAWERS, BOSTON, MASSACHUSETTS, CIRCA 1755

appears to retain its original surface; drawer side in upper case branded *T. MITCHELL*.
Height 89 ¼ in. by Width 39 ½ in. by Depth 21 ¾ in.

PROVENANCE

Peter Eaton, Newbury, Massachusetts.

This high chest retains its original surface. With a design that emphasizes form over ornament, it is a classic example of the Queen Anne aesthetic in Boston. Its tall architectonic form, elegant façade, use of choice walnut, and fine carving indicate it is the product of an accomplished shop.

It is one of a group of high chests made in Northeastern Massachusetts of the same form, with a flattened urn spiral-twist finial, rounded projections in the scrollboard openings, flat side drawers at the top of the upper case, a blocked central drawer with a carved shell, three flattened arches across the skirt with pendant drops, and attenuated cabriole legs with pad feet. A similar high chest of mahogany at Winterthur singed by Benjamin Frothingham Jr. (1743-1809) of Charlestown has related design features and carving.[1] This chest and its matching dressing table, also at Winterthur, may have been originally owned by Nathaniel Richards (1712-1788), an innholder and saddler of Roxbury.[2]

The side of the bottom drawer of the upper case is branded T. Michell, likely the name of its original owner. During the colonial period, it was common to brand furniture, particularly in urban areas, with the name of the owner. For in the event of a fire, this brand identified the owner and proved ownership of furniture evacuated from the home.

[1] See Nancy Richards and Nancy Evans, *New England Furniture at Winterthur* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 1997), no. 162, pp. 313-5.
[2] See *Boston Furniture of the Eighteenth Century* (Boston: The Colonial Society of Massachusetts, 1974): fig, 154 and 155, pp. 224 and 227.

$ 50,000-80,000

1120 DETAIL

1121

1121

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK (LOTS 1121-1124)

FINE FEDERAL FIGURED MAPLE AND CHERRYWOOD ONE DRAWER STAND, COASTAL/NORTHERN NEW ENGLAND, CIRCA 1800

retains a rich, old surface.
Height 28 ½ in. by Width 17 ¼ in. by Depth 17 ⅛ in.

PROVENANCE

Christie's, New York, *The Collection Of Marguerite And Arthur Riordan, Stonington, Connecticut*, January 18, 2008, sale 2095, lot 660;
Nathan Liverant and Son Antiques, LLC, Colchester, Connecticut.

$ 4,000-6,000

1122

1122

FINE CLASSICAL CARVED MAHOGANY SOFA, SCHOOL OF DUNCAN PHYFE, NEW YORK, CIRCA 1820

signed *J.W. Dominick* on the back rail below the carved mahogany panel.
Height 79 ½ in. by Width 36 ½ in. by Depth 32 in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

A James William Dominick (1775-1852) lived in New York City.

$ 5,000-8,000

1123

CLASSICAL PAINT-DECORATED PINE TABERNACLE LOOKING GLASS, NEW ENGLAND, CIRCA 1835

20 ¾ by 12 ½ in.

PROVENANCE

Nathan Liverant and Son Antiques, Colchester, Connecticut.

$ 2,000-3,000

1123

1124

FINE FEDERAL HIGHLY FIGURED MAPLE CHEST OF DRAWERS, NEW ENGLAND, CIRCA 1810

retains a rich old surface.
Height 40 ⅝ in. by Width 42 ⅞ in. by Depth 20 in.

PROVENANCE

Sotheby's, New York, *Important Americana*, January 30, 1988, sale 5680, lot 1212; Marguerite Riordan, Stonington, Connecticut.

$ 2,500-3,500

1124

1125

1125

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM AND STEVE NOVAK (LOTS 1125-1130)

RARE FEDERAL GILTWOOD AND EGLOMISÉ PANELED "PERRY'S VICTORY" LOOKING GLASS, CIRCA 1820

depicting Admiral Perry's victory at the Battle of Lake Erie in September 1813.
36 ¼ by 21 in.

PROVENANCE

Samuel Herrup Fine Antiques and Works of Art, Sheffield, Massachusetts.

$ 2,500-5,000

1126

FINE PAIR OF FEDERAL ENGRAVED BRASS AND WROUGHT IRON ANDIRONS, PHILADELPHIA, CIRCA 1815

Height 27 in. by Width 11 ¾ in. by Depth 20 in.

PROVENANCE

Nathan Liverant and Son, LLC., Colchester, Connecticut.

$ 2,500-3,500

1126

1127

NANTUCKET LIGHTSHIP BASKET, ROLAND FOLGER (1848-1920), CIRCA 1890

the inside marked *R. Folger, Maker.*
Diameter 8 in.

PROVENANCE

John Nicholas Brown, Newport and Providence, Rhode Island;
Paul Madden Antiques, Sandwich Village, Massachusetts.

$ 800-1,200

1128

NANTUCKET LIGHTSHIP SEWING "LAP" BASKET, ATTRIBUTED TO CAPTAIN JAMES OF THE SOUTH SHOAL LIGHTSHIP, CIRCA 1890

Diameter 8 ½ in.

PROVENANCE

Paul Madden Antiques, Sandwich Village, Massachusetts.

$ 800-1,200

1129

NANTUCKET LIGHTSHIP OVAL-FORM BASKET, ATTRIBUTED TO THE DRESSMAKER-PINMAKER, CIRCA 1900

Height 11 ½ in. by Width 9 ½ in. by Depth 10 in.

PROVENANCE

Paul Madden Antiques, Sandwich Village, Massachusetts.

$ 1,000-2,000

1130

SHAKER YELLOW-STAINED MAPLE HANDLED CARRIER, CANTERBURY, NEW HAMPSHIRE, CIRCA 1850

Height over handle 7 ½ in. by Length 11 in. by Depth 8 in.

PROVENANCE

Sister Eleanor Parmentar, Canterbury Shakers;
Douglas Hamel, Chichester, New Hampshire;
Thomas C. Queen, Columbus, Ohio;
Northeast Auctions, Manchester, New Hampshire, *The Drs. John R. Ribic & Carla M. Kingsley Shaker Collection,* August 2, 2008, lot 701;
John Keith Russell Antiques, Inc., Westchester County, New York.

Eleanor Parmentar was a Shaker at Canterbury from 1927 until 1936.

$ 10,000-15,000

1131

DISTINGUISHED AMERICAN FURNITURE AND FOLK ART FROM THE COLLECTION OF ANNIE ABRAM & STEVE NOVAK (LOTS 1131-1132)

RARE MINIATURE FEDERAL FIGURED MAHOGANY CHEST OF DRAWERS, NEW YORK, CIRCA 1820

appears to retain its original hardware.
Height 14 ¼ in. by Width 13 ¾ in. by Depth 7 ¼ in.

PROVENANCE

Nathan Liverant and Son Antiques, LLC, Colchester, Connecticut.

$ 800-1,200

1132

FINE FEDERAL FIGURED MAPLE, MAHOGANY AND CHERRYWOOD SERPENTINE-TOP ONE DRAWER STAND, NEW ENGLAND, CIRCA 1800

Height 29 ⅜ in. by Width 20⅜ in. by Depth 15 in.

PROVENANCE

Bill Samaha, Milan, Ohio;
Private collection, Columbus, Ohio;
Marguerite Riordan, Stonington, Connecticut.

$ 3,000-6,000

1131

1132

PROPERTY FROM THE COLLECTION OF

PATRICIA M. SAX

LOTS 1133-1214

Pat Sax began her professional career as a teacher in the Birmingham, Michigan, public schools. When she married well known collector Stanley Paul Sax in 1970, her world changed completely. She quickly adopted Stan's love of fine American furniture and the decorative arts. By accompanying Stan to auctions, receptions at the US Department of State, and similar events, she developed an appreciative eye for high quality furniture and fine art.

When Stan died in 1997, Pat became a collector in her own right. Rather than continuing to collect the Chippendale items that Stan preferred, she opted instead to concentrate on American furniture and art from the Classical era. Like Stan, she chose to collect the highest quality items possible. Jim Tottis, formerly the curator of the Department of American Art at the Detroit Institute of Art, helped Pat shape her collection. She also benefitted from the offerings of Stuart Feld of Hirschl and Adler, Carswell Berlin, Elle Shushan, and others.

Pat's interests were not confined to Classical furniture, however. She developed a keen interest in 19th century artist Karl Bodmer, who trekked across the northern sections of the U.S., painting the landscapes and Native Americans he encountered. Bodmer is known in particular for his portraits of Mandan Indians, and Pat was proud to own the most desirable examples of his work.

On a slightly lighter note, Pat shared Stan's love of mechanical banks and enjoyed collecting them as well. To help spread her enthusiasm for these banks, she frequently made gifts of them! Friends and family members were the happy recipients of these gifts, and some began collecting banks themselves.

Pat enjoyed researching the items she collected and learning as much as possible about them. In the process of her research, she amassed an impressive collection of books and magazines on subjects ranging from decorative arts, furniture making, and antique maps, to books about Napoléon and his wife Joséphine, for whom Pat had a particular fondness. Pat put her knowledge to good use. She was justifiably proud of her collection, and she loved telling others about the objects she treasured. She enjoyed giving tours of her home and collection. She also spoke to a local club about Joséphine and her house, Malmaison.

Although Pat collected a wide range of items, classical furniture remained her primary love. In fact, she modeled her beautiful Douglas, Michigan house after Edgewater, an attractive classical revival house on the Hudson River. She built the house specifically to accommodate and showcase her beautiful furniture. She was careful not to treat the home and its contents as a museum, though. Pat enjoyed entertaining in the house, surrounded by all the furniture and items she loved.

Pat was a very generous woman. She donated to the local arts and historical societies, the Detroit Institute of Arts, the U.S. Department of State, Winterthur, and the Metropolitan Museum of Art, to name a few. Harkening back to her days as a teacher, she established the Patricia Sax Endowed Scholarship at the College of Education at Wayne State University in Detroit. She founded this scholarship to recognize students with "high scholastic achievement and to encourage their continued progress" toward a degree in education.

Given Sotheby's successful auction of Stan Sax's collection twenty years ago, Pat would be particularly pleased to know that Sotheby's has accepted the responsibility of finding new homes for her beloved collection.

1133 (3 OF 5)

1135

1133

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX
(LOTS 1133-1135)

GEORG DIONYSIUS EHRET (AFTER)

PLANTAE SELECTAE: FIVE PRINTS

Five hand-colored engravings, 1750-73, by Johann Jakob Haid and Johann Elias Haid, on laid paper, framed (5 prints)
each plate approx.: 440 by 290 mm 17 ¼ by 11 ⅜ in.;
each sheet approx: 490 by 355 mm 19 ¼ by 14 in.

$ 1,000-1,500

☐ 1134 SOLD WITHOUT RESERVE

MOLDED COPPER AND ZINC AMERICAN EAGLE PERCHED ON AN ORB, 19TH CENTURY

the full bodied figure of an American Eagle, with cast zinc head and feet; raised wings; mounted on a rod in a pedestal base.
Height 20 in. by Width 24 in.

$ 2,500-3,500

☐ 1135 SOLD WITHOUT RESERVE

CHIPPENDALE PARCEL GILT AND FIGURED MAHOGANY LOOKING GLASS, CIRCA 1770

appears to retain its original mirror plate.
51 by 24 ½ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

$ 1,500-2,500

1133
1134
1136

1136

1136

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX

IMPORTANT CHIPPENDALE CARVED AND FIGURED MAHOGANY TALL CASE CLOCK, WORKS BY THOMAS HARLAND (1735-1807), NORWICH, CONNECTICUT, CIRCA 1780

saddleboard carved with initials *S SxP;* retains a rich, dark color; *minor patches and repairs to crest, bottom inch of proper back right foot repaired*.
Height 93 in. by Width 18 ½ in. by Depth 9 ½ in.

PROVENANCE

Sotheby's New York, *The Collection of Thomas Mellon and Betty Evans,* June 19, 1998, sale 7164, lot 2137.

Inscribed on the dial "Harland, Norwich," the movement of this tall-case clock is the work of Thomas Harland (1735-1807), the accomplished, prolific and influential Norwich, Connecticut clockmaker. Born in England in 1735, Harland learned the trade in England and emigrated to Boston by 1773. He moved to Norwich soon after and established a successful clockmaking business. He advertised in the *Norwich Packet* on December 9, 1773: "Thomas Harland, Watch and Clock-maker from London, ... has opened a shop ... in Norwich where he makes in the neatest manner ... plain watches in gold, silver, metal or covered cases. Spring, musical and plain clocks; ... Clock faces engraved and finished for the trade ..."[1] In 1787, he advertised that he had for sale "a few very neat gold and silver Watches; made by some of the best Workmen in London" as well as "a variety of Watches and clocks of his own making, shewing Seconds, day of Month, Skeleton and Plain; with chain, spring, eight-day and thirty-hour clocks."[2]

By 1790, his workshop employed ten to twelve apprentices and produced as many as forty clocks and two hundred watches each year. Harland's son, Thomas Jr. (1781-1806), apprenticed in the shop as did the clockmakers Seril Dodge, Daniel Burnap, William Cleveland, Ezra Dodge, David Greenleaf Jr. and Nathaniel Shipman. In 1807, Thomas Harland died in Norwich and his shop inventory dated May 25, 1807 included "1 Eight Day Clock 40.00; 1 Ditto without Case 25.00; 1 Eight Day Time Piece 25.00; 1 Mahogany Case 15.00 and 2 Incomplete Clocks 15.00."

The dial of this clock is of a distinctive type associated with Harland's work made with a single flat piece of brass engraved with a chapter ring and rococo foliate spandrel designs and then silvered, with a separate seconds dial and calendar aperture in the center. The case is also of a distinctive type found on many of Harland's tall case clocks with an arched top with a scalloped crest, cornice moldings consisting of an ovolo molding over a cavetto molding, and a flaring base with a cyma-shaped mid-molding and pendant fan. Among the cabinetmakers known to have provided cases for Harland's clocks are Abishai Woodward of Preston and Felix Huntington of Norwich.[3]

A closely related clock with a movement by Harland and similar mahogany case is in the collection of the Metropolitan Museum of Art.[4] Another inscribed "Thos. Harland/ Norwich/ 1776" with a musical movement and cherrywood case is in the collection of the U. S. Department of State.[5] Several other very similar Harland clocks include one in the collection of the Society of the Founders of Norwich, Connecticut, one at the Wadsworth Atheneum, and one that descended in the Williams family of Stonington, Connecticut.[6]

[1] Hoopes, Penrose, *Connecticut Clockmakers of the Eighteenth Century* (New York: 1930),p. 83.
[2] Ibid, p. 84.
[3] Chase, Ada, "Two 18th-Century Craftsmen of Norwich," *Connecticut Historical Society Bulletin* 25, no. 3 (July 1960): 84 and Ada Chase and Houghton Bulkeley, "Thomas Harland's Clocks – Whose Case," *The Magazine Antiques* (June 1965), pp. 700-701.
[4] See Morrison Heckscher, *American Furniture in the Metropolitan Museum of Art* (New York: 1985), pp. 300-302, no. 194.
[5] See Clement Conger and Alexandra Rollins, *Treasures of State* (New York, 1991), p. 184-185, no. 95.
[6] See Hoopes, fig. 44, The Society of the Founders of Norwich, *Craftsmen & Artists of Norwich* (Norwich, 1965), p. 26 and Israel Sack Inc., *American Antiques from Israel Sack Collection*, Volume I, p. 106, no. 309.

$ 50,000-80,000

1137

☐ 1137 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX (LOT 1137-1140)

RARE CHIPPENDALE CARVED AND FIGURED MAHOGANY SERPENTINE-FRONT CARD TABLE, PHILADELPHIA, CIRCA 1775

Height 29 ¾ in. by Width 38 in. by Depth 17 ½ in.

PROVENANCE

Northeast Auctions, Manchester, New Hampshire, November 8, 1992, lot 455.

$ 10,000-15,000

☐ 1138 SOLD WITHOUT RESERVE

FEDERAL CARVED MAHOGANY BACK STOOL, RHODE ISLAND, CIRCA 1790

Height 39 in.

$ 2,500-3,500

1138

☐ 1139 SOLD WITHOUT RESERVE

AMERICAN SILVER CANN, DANIEL HENCHMAN, BOSTON, CIRCA 1760

of baluster form with molded base and rim, leaf capped scroll handle, the base with later presentation inscription "J.W.F. from J.F. 1891"

marked on base Henchman in rectangle
11 oz 15 dwt
367 g
height 4⅞ in.; 12.4 cm

$ 2,000-3,000

1139

1140

☐ 1140 SOLD WITHOUT RESERVE

FINE CHIPPENDALE MAHOGANY REVERSE SERPENTINE CHEST OF DRAWERS, ATTRIBUTED TO JOHN COGSWELL, BOSTON, MASSACHUSETTS, CIRCA 1770

appears to retain its original cast brass hardware, indistinctly signed on the underside of the top drawer.
Height 33 ½ in. by Width 37 in. by Depth 21 ¼ in.; Width of case 34 ¼ in.

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut.

The hardware on this chest relates to a similar example by John Gold of Birmingham, England, which is illustrated in Donald L. Fennimore's *Metalwork in Early America* (Winterthur, Delaware: Henry Francis du Pont Winterthur Museum, Inc., 1996) on page 436, no. 307.

$ 20,000-30,000

1141

1142

1143

1144

1143

GEORGE CATLIN (AFTER)

WI-JUN-JON (REESE ISSUE II:6)

Hand-colored lithograph, 1845, by James Ackerman, plate 25 from the *North American Indian Portfolio*, on wove paper, framed
image: 443 by 305 mm 17 ⅜ by 12 in;
sheet: 574 by 410 mm 22 ⅝ by 16 ⅛ in

PROVENANCE

Arader Galleries, Philadelphia

$ 2,000-5,000

1144

CHARLES BIRD KING (AFTER)

NE SOU A QUOIT, A FOX CHIEF

Hand-colored lithograph with gum arabic, *circa* 1838, from *History of the Indian Tribes of North America*, on wove paper, printed by I. T. Bowen's Lithographic Establishment, Philadelphia, published by F. W. Greenough, Philadelphia, framed
image approx.: 350 by 290 mm 13 ¾ by 11 ⅜ in;
sheet: 513 by 373 mm 20 ¼ by 14 ¾ in

$ 500-1,000

1141

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1140-1147)

KARL BODMER (AFTER)

SIH-CHIDA AND MAHCHSI-KAREHDE

Hand-colored aquatint and engraving with gum arabic, 1843-44, from *Reise in das innere Nord-America*, on wove paper, framed
plate: 502 by 417 mm 19 ¾ by 16 ⅜ in;
sheet: 623 by 454 mm 24 ½ by 17⅞ in

PROVENANCE

Arader Galleries, Philadelphia

$ 2,000-3,000

1142

KARL BODMER (AFTER)

PEHRISKA-RUHPA

Hand-colored aquatint and engraving with gum arabic, *circa* 1839-41, by Paul Legrand, from *Reise in das innere Nord-America*, on wove paper, framed
plate: 514 by 368 mm 20 ¼ by 14 ½ in;
sheet: 624 by 447 mm 24 ½ by 17 ⅝ in

PROVENANCE

Arader Galleries, Philadelphia

$ 2,000-3,000

☐ 1145 SOLD WITHOUT RESERVE

FINE PAIR OF PARCEL GILT PORCELAIN FLARED VASES, TUCKER FACTORIES, PHILADELPHIA, CIRCA 1830

accompanied by a hand written note: *These two vases are very valuable. They are Museum pieces. Made by Tucker of Philadelphia - authenticated by Philadelphia Museum (letter in desk). Tucker was only in business for about 30 years.*
Height 8 in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

In an attempt to bring the manufacture of hard-paste porcelain to the United States, in 1826 William Ellis Tucker organized a business to make porcelain in Philadelphia. In its various incarnations, Tucker operated a porcelain business until 1838, which makes it the first commercially successful manufactory of porcelain in America.

$ 5,000-7,000

1145

1146

☐ 1146 SOLD WITHOUT RESERVE

RARE PAIR OF FEDERAL CARVED AND GILTWOOD EAGLE-FORM WALL BRACKETS, CIRCA 1800

Height 14 ½ in. by Width 14 in.

PROVENANCE

Mark Richard Reinfurt, Equinox Antiques, Manchester Village, Vermont.

$ 6,000-8,000

☐ 1147 SOLD WITHOUT RESERVE

PAIR OF CLASSICAL CARVED MAHOGANY KLISMOS STYLE SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1820

one seat marked *VII* the other marked *V*.
Height 35 ½ in.

PROVENANCE

Carswell Rush Berlin, New York.

$ 2,000-3,000

1147

1148

1149 (1 OF 14)

1149 (1 OF 14)

1149 (1 OF 14)

☐ 1148 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1148-1150)

CLASSICAL CARVED AND BRASS-MOUNTED GILTWOOD OVERMANTEL MIRROR, NEW YORK, CIRCA 1830

the reverse inscribed in chalk: *W^m Frost.*
20 by 49 ½ in.

$ 1,000-2,000

1149

GEORG DIONYSIUS EHRET (AFTER)

PLANTAE SELECTAE: FOURTEEN PRINTS

Fourteen hand-colored engravings, 1750-73, by Johann Jakob Haid and Johann Elias Haid, on laid paper, framed (14 prints)
each plate approx.: 440 by 285 mm 17 ¼ by 11 ¼ in; each sheet approx.: 490 by 355 mm 19 ¼ by 14 in

$ 2,000-3,000

☐ 1150 SOLD WITHOUT RESERVE

LARGE CLASSICAL CARVED GILTWOOD TABERNACLE PIER MIRROR, BOSTON, MASSACHUSETTS, CIRCA 1815

74 by 46 in.

PROVENANCE

Carswell Rush Berlin Inc., New York.

$ 5,000-7,000

1150

1151

☐ 1151 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1151-1153)

PAIR OF GILT AND PATINATED BRASS, CUT GLASS MOUNTED SINUMBRA LAMPS, FRENCH, CIRCA 1835

shades are associated; electrified.
Height overall 28 ½ in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

See catalogue note at SOTHEBYS.COM

$ 2,500-3,500

☐ 1152 SOLD WITHOUT RESERVE

RARE PAIR OF CLASSICAL CARVED AND FIGURED MAHOGANY WINDOW BENCHES, BOSTON, MASSACHUSETTS, CIRCA 1835

Height (with cushion) 16 in. by Width 46 in. by Depth 15 in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

$ 5,000-7,000

1152

☐ 1153 SOLD WITHOUT RESERVE

VERY FINE AND RARE CLASSICAL STENCILED AND PARCEL GILT MAHOGANY AND ÉGLOMISÉ PANEL 'PATENT TIMEPIECE', SIMON WILLARD AND SON, ROXBURY, MASSACHUSETTS, CIRCA 1825

signed and inscribed on the dial *Simon Willard & Son / No 4378.*
Height 40 ¼ in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

One of the household names in the pantheon of American artists of the past is that of Simon Willard (1753-1848), whose name is as familiar as those of many of our leading American artists and craftsmen. Maker of tall-case ("grandfather") clocks, thirty-hour Grafton wall clocks, shelf clocks, improved timepieces ("banjo" clocks), and patent alarm ("lighthouse") clocks, Willard was a member of a large family of clockmakers, who began in Grafton, Massachusetts, in 1766. His mature years were spent in Roxbury, Massachusetts, a suburb of Boston, where he received a patent in 1802 for his "improved timepiece," known today as a "Banjo Clock," which had probably already been in production for about five years. Willard historians Robinson and Burt note: "It was a significant improvement over the thirty-hour wall clock as it only had to be wound once a week."[1] Robinson and Burt give a lengthy description of the characteristics of Willard banjo clocks, citing the standard details of construction, decoration, and the mechanics of the works, noting the frequency of variation.[2]

[1] Dr. Roger W. Robinson and Herschel B. Bury, *The Willard House and Clock Museum and the Willard Family Clockmakers,* (Columbia, Pennsylvania: National Association of Watch and Clock Collectors, Inc., 1996), p. 11.
[2] Ibid, p. 141-43 and 237-44.

$ 15,000-25,000

1153

1154

1154

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX

VERY FINE AND RARE CLASSICAL FIGURED AND ORMULU-MOUNTED MAHOGANY BUREAU, CHARLES HONORÉ LANNUIER, NEW YORK, 1810-1815

stamped with *estampille* four times, on top of each of the rear stiles and on the left and right ends of the wooden top below the marble: *H. LANNUIER / NEW- YORK;* appears to retain its original marble top.
Height 39 in. by Width 48 in. by Depth 24 in.

PROVENANCE

Sotheby's New York, *Fine American Furniture, Folk Art and Oriental Rugs,* October 26, 1985, sale 5376, lot 39;
Hirschl & Adler Galleries, Inc., New York.

EXHIBITED

New York, The Metropolitan Museum of Art, *Honoré Lannuier Parisian Cabinetmaker in Federal New York,* March 17 - June 14, p. 203, cat no. 45.

LITERATURE

Kenny, Peter, Bretter, Frances, and Ulrich Leben. *Honoré Lannuier, Cabinetmaker from Paris: The Life and Work of a French Ébeniste in Federal New York*. (New York: The Metropolitan Museum of Art, 1998), cat. 45, p. 203.

Stamped four times *H. LANNUIER / NEW – YORK,* this bureau was made by Charles- Honoré Lannuier (1779-1819) in *le gout antique*, an early 19th century style that favored heavier architectural forms with ornamentation inspired by ancient furniture excavated from archaeological sites. It is one of the few known case pieces by Lannuier that survives. In keeping with his practice, it is made of the finest quality mahogany veneers with elaborate cast brass ornamentation and an original white Carrara marble top, which he had shipped at high cost from Italy. The bureau was included in the exhibition catalogue *Honoré Lannuier, Cabinetmaker from Paris: The Life and Work of a French Ébeniste in Federal New York* by Peter Kenny, Frances Bretter and Ulrich Leben.

DETAIL OF STAMP

Very few pieces of New York furniture in *le gout antique* are known and nearly all are by Lannuier. Two other related mahogany bureaus by Lannuier in this style were included in the Lannuier exhibition and illustrated in the accompanying catalogue. One with two partial printed labels in a private collection similarly displays vibrant mahogany veneers, brass foliate-cast capitals, escutcheons and a white Carrara marble top.[1] It rests atop carved animal paw feet and retains original brass lion's-mask drawer pulls. The second bureau was also stamped four times with the same stamp as the present example.[2] It was made with doors, paw feet, and the brass lion's-mask pulls as well as the same brass capitals and escutcheons as this bureau.

For eight additional examples of mahogany furniture in Lannuier's *le gout antique* oeuvre, see a bedstead in a private collection bearing the same four stamps;[3] a card table at the Metropolitan Museum of Art with his stamp on the front rail;[4] and a nearly identical table at Winterthur Museum stamped twice and owned by Dolly Madison as part of the White House furnishings.[5] Four pier tables with stamped and printed labels include two in private collections, one in the collection of the White House, and another on loan to the White House.[6] A pier table that is nearly identical to the one in the collection of the White House is attributed to Lannuier.[7] It was owned by Byam Kerby Stevens and his wife Frances Gallatin, who married in 1830.

[1] See Peter Kenny, Frances Bretter, and Ulrich Leben, *Honoré Lannuier, Cabinetmaker from Paris: The Life and Work of a French Ébeniste in Federal New York* (New York, 1998), p. 23 and 202, plate 9, cat. 44.
[2] See ibid, p. 203, cat. 46.
[3] See ibid, p. 198, cat. 2.
[4] See ibid, p. 205, cat. 53 and p. 179, pl. 94.
[5] See ibid, p. 206, cat. 54 and p. 74, pl. 31.
[6] See ibid, p. 215, cat. 92 and p. 73, pl. 30; p. 216, cat. 95 and p. 167, pl. 84; p. 216, cat. 94 and p. 68, pl. 28; and p. 215, cat. 93 and p. 162, pl. 79.
[7] See p. 216, cat. 96.

$ 60,000-80,000

1155

1155

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX

VERY FINE AND RARE PAIR OF CLASSICAL GILTWOOD AND VERTE ANTIQUE BRASS-INLAID, CARVED AND FIGURED MAHOGANY GAMES TABLES, ATTRIBUTED TO DEMING AND BULKLEY, NEW YORK, CIRCA 1825

Height 29 ½ in. by Width 37 in. by Depth 18 ½ in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

With their dolphin supports and feet, this pair of card tables offers a distinctive and sophisticated design associated with the work of Deming and Bulkley, the cabinetmaking partnership of Brazilia Deming (1781-1854) and Erastus Bulkley (1798-1872). These cabinetmakers manufactured furniture in New York, which they supplied to a clientele that extended to Charleston, where they operated a retail storefront on King Street from 1818 into the 1840s. Bulkley resided in Charleston and supplied local elite patrons with expensive domestic goods in the height of fashion ranging from custom furniture to silk draperies, cornices, and Brussels carpets.

These card tables relate stylistically to a group of tables attributed to Deming and Bulkley with dolphin supports and Charleston histories. These tables are identified and discussed by Maurie D. McInnis and Robert A. Leath in "Beautiful Specimens, Elegant Patterns: New York Furniture for the Charleston Market, 1810-1840," published in *American Furniture* 1996, edited by Luke Beckerdite (Hanover and London: the Chipstone Foundation): 137-174. One of these tables made of rosewood with satinwood veneers descended in the Alston-Pringle family of Charleston.[1] Two others of rosewood with magnificent spread eagle supports and dolphin feet were acquired in the early twentieth century by the Roebling family of Charleston.[2] With mahogany veneers, simple carved dolphins, no freehand gilded decoration, and rope-twist balusters, one with a history in the Huger family was considerably less expensive than the aforementioned examples.[3]

This pair of tables was likely commissioned by a wealthy client. The canted corner top ornamented with mahogany veneers sits atop elaborately carved dolphin front supports and acanthus carved balusters at the rear. The concave four-sided plinth below with canted corners is supported by carved and gilded dolphin feet with acanthus leaves and *vert antique* decoration. Commonly associated with the goddess Venus in antiquity, the dolphin motif was fashionable during the Classical period and appears in English design books such as Thomas Sheraton's *Cabinet Dictionary* (1803) and Rudolph Ackermann's *Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics* (1825). This group of tables attributed to Deming and Bulkley suggest that the motif was especially popular in Charleston. Several other examples of seating furniture with dolphin supports made for the Charleston market include a recamier that belonged to Colonel William Washington (1785-1830) and a sofa that descended in the Ravenel family.[4]

[1] See Maurie D. McInnis and Robert A. Leath "Beautiful Specimens, Elegant Patterns: New York Furniture for the Charleston Market, 1810-1840," *American Furniture* 1996, edited by Luke Beckerdite (Hanover and London: the Chipstone Foundation), p.138, fig. 1.
[2] See ibid, p. 158, fig. 19.
[3] See ibid, p. 161, fig. 24.
[4] See ibid, p. 162, fig. 26 and p. 163, fig. 29.

$ 50,000-100,000

1156

1156

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1156-1158)

PIERRE-FRANÇOIS HUGUES, CALLED D'HANCARVILLE (AFTER)

COLLECTION OF ETRUSCAN, GREEK AND ROMAN ANTIQUITIES FROM THE CABINET OF THE HON. WILLIAM HAMILTON: SIX PRINTS

Six hand-colored engravings, 1766-67, on laid paper, framed (6 prints)
largest plate: 385 by 650 mm 15 ⅛ by 25 ⅝ in;
smallest plate: 211 by 210 mm 8 ¼ by 8 ¼ in

$ 3,000-5,000

1157

JOHANN HEINRICH WILHELM TISCHBEIN (AFTER)

PEINTURES DES VASES ANTIQUES DE LA COLLECTION DE SON EXCELLENCE M. LE CHEVALIER HAMILTON: SIX PRINTS

Six hand-colored engravings, *circa* 1803, on laid paper, framed (6 prints)
each plate approx.: 190 by 295 mm 7 ½ by 11 ⅝ in;
each sheet approx.: 266 by 352 mm 10 ½ by 13 ⅞ in

PROVENANCE

Carswell Rush Berlin, New York

$ 2,000-3,000

☐ 1158 SOLD WITHOUT RESERVE

WEDGWOOD ENCAUSTIC-DECORATED BLACK BASALT DOUBLE-HANDLED OVOID VASE
EARLY 19TH CENTURY

Painted with two classical figures pouring a libation above a key fret border, *impressed WEDGWOOD*.
Height: 13¼ in.; 33.7 cm

$ 2,000-3,000

1057

1058

☐ 1159 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX

VERY FINE MATCHED PAIR OF CLASSICAL ORMOLU-MOUNTED AND FIGURED MAHOGANY BOX SOFAS, SCHOOL OF DUNCAN PHYFE, NEW YORK, CIRCA 1820

Length 80 in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

$ 15,000-25,000

One of the most handsome forms of furniture produced in the United States from the late 1810s into the 1830s was the so-called "box sofa." These sofas relate stylistically to a group of sideboards, cellarettes, various card and center tables, etc., that refer for their inspiration to furniture in the Restauration taste in France, as illustrated in the pages of Pierre de la Mesangere's *Collection des Meubles et Objets de Gout,* which appeared serially in Paris from 1796 to 1830, (1J1d to English Regency and William IV designs, as popularized in various English design books issued during the first quarter of the 19th century. Indeed, the prototype for the form may be a group of three designs for a "library sofa" reproduced by George Smith in his *A Collection of Designs for Household Furniture and Interior Decoration in the Most Approved and Elegant Taste* (pl. 60), which was published in 1808 by J. Taylor of 59 High Holborn based on plates that he had designed when he was at 38 High Holborn in 1805. The accompanying text notes that the "Three Designs for Sofas [are] intended for Libraries" and suggests that "the frames ... should be of mahogany." And,

1159

not surprisingly, all of the examples that have appeared have been mahogany, including the present pair, except for a very elaborate eample in rosewood that also features, in addition to ormolu capitals and bases on its freestanding columns, a suite of three ormolu mounts across the seat rail, brass line and die-stamped inlay inset with rosewood, and very elaborate gilt-brass castors (see Elizabeth Feld and Stuart P. Feld, *Of the Newest Fashion: Masterpieces of American Neo-Classical Decorative Arts,* exhib. cat. [Hirschl & Adler Galleries, New York, 2001], pp. 50-51 illus. in color, 92 cat. 17]).

Sofas of this general design must have been especially popular, as a number of examples have appeared. Although most have been attributed to New York, occasional examples have been assigned to Boston or Philadelphia, but with no apparent and justifiable reason. The sofas vary considerably, some having flattened and paneled crest rails (for example, one formerly in the collection of James Ricau, Piermont, New York [see Berry B. Tracy and William Gerdts, *Classical America* 1815-1845, exhib. cat. (The Newark Museum, New Jersey, 1963), p.63 no. 57 illus.]) that represent a retardataire element that demonstrates how these sofas evolved from the earlier design of New York sofas of about 1810-15 (see Nancy McClelland, *Duncan Phyfe and the English Regency 1795-1830* [William R. Scott, Inc., New York, 1939], p. 277 pl. 264). Others, like the present examples, incorporate a crest rail that is circular in section along both the sides and the back that effectively contributes to the success of their unified composition. It is indeed the simplicity of their design that is their most arresting feature, although their freestanding columns are ornamented with French ormolu capitals and bases of very fine quality.

These two sofas vary only in the smallest details and read perfectly as a "near pair." They are identical in length, height, and overall depth, and vary only in the length of the raised central panel on the seat rail and in the design of the ormolu capitals and bases which, are, however, the same in size.

1159

1160

☐ 1160 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX
(LOT 1160-1163)

RARE PAIR OF REGENCY PATINATED AND BURNISHED BRONZE URN-FORM ARGAND LAMPS, ENGLAND, CIRCA 1815

Height 11 in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

$ 2,000-3,000

☐ 1161 SOLD WITHOUT RESERVE

PATINATED BRONZE 'GRAND TOUR' LAVACRUM ON PLATFORM, 19TH CENTURY

with animal paw feet.
Height 5 ½ in. by Width 11 in. by Depth 4 ½ in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

$ 800-1,200

1161

1162

☐ 1162 SOLD WITHOUT RESERVE

PAIR OF CAST-IRON CAMPAGNA-FORM URNS, LA COMPAGNIE DES FONDERIES ET FORGES DE L'HORME, SAINT-JULIEN-EN-JAREZ, FRANCE, SECOND-HALF 19TH CENTURY

each bearing the seal of l'Horme within a foliate wreath: *L'HORME FONDERIES FORGES CONSTRUCTION.*
Height 13 ¼ in.

PROVENANCE

Carswell Rush Berlin, Inc., New York

$ 600-800

1163

☐ 1163 SOLD WITHOUT RESERVE

FEDERAL GILTWOOD OVERMANTEL MIRROR, NEW YORK, CIRCA 1800

39 by 45 ¾ in.

PROVENANCE

Hirschl & Adler Galleries, New York.

EXHIBITED

New York, Hirschl & Adler Galleries, *The World of Duncan Phyfe - The Arts of New York, 1800-1847*, 2011-2012.

Ultimately inspired by the Neo-Classical designs of Robert and James Adam, presumably as filtered through the London publications of Thomas Sheraton and especially George Hepplewhite, mirrors of this type were made both in England and in the United States.

Since the woods used in the present example, as identified by J. Thomas Quirk, a wood technologist of Quirk Consulting Service in Madison, Wisconsin, are entirely eastern white pine, it can be presumed to have been made in the United States and likely in New York, where most American mirrors of this style seem to have originated.

$ 5,000-8,000

1164

☐ 1164 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX (LOT 1164-1167)

CLASSICAL GILT AND PATINATED BRONZE, CUT-GLASS MOUNTED FOUR-LIGHT ARGAND CHANDELIER, ENGLAND, LIKELY BIRMINGHAM, CIRCA 1825

Height 37 ⅜ in. by Diameter 24 ¼ in.

PROVENANCE

Hirschl & Adler Galleries, New York.

Although many Argand lamps in a variety of designs have been recorded, chandeliers using the same device for lighting are extremely rare, particularly those that have remained essentially intact.

$ 5,000-10,000

1165

☐ 1165 SOLD WITHOUT RESERVE

PAIR OF CLASSICAL GILT AND PATINATED BRONZE, CUT-GLASS MOUNTED ARGAND MANTEL LAMPS, MANUFACTURED BY THOMAS MESSENGER & SONS; RETAILED BY BALDWIN GARDNER, BIRMINGHAM, ENGLAND, CIRCA 1825

signed *Messenger* to the underside of the underplate and bearing a *B Gardiner / N. York* brass retailer label.
Height including chimneys 18 in.

PROVENANCE

Hirschl & Adler Galleries, New York.

EXHIBITED

New York, Hirschl & Adler Galleries, *The World of Duncan Phyfe - The Arts of New York, 1800-1847,* 2011-2012, p. 105, no. 60.

See catalogue note at SOTHEBYS.COM

$ 3,000-5,000

☐ 1166 SOLD WITHOUT RESERVE

EMBROIDERED AND PAINTED SILK MOURNING PICTURE FOR GEORGE WASHINGTON, PROBABLY SUSANNA RAWSON'S ACADEMY, BOSTON, CIRCA 1820

worked in all-over stitching on a linen ground, the figure of a young maiden placing garlands of flowers on a monument initialed *G W*; her face and sandaled feet professionally painted.
13 ¼ by 9 ½ in.

PROVENANCE

Stanley A. Sax.

The figure was derived from *Shakespeare's Tomb* engraved by Francesco Bartolozzi after Angelica Kauffman and published in London by Anthony Poggi, August 1, 1782. Elements of the composition were widely copied for neoclassical silk embroideries in England and America. For the print, see Betty Ring, *Girlhood Embroidery, Vol. I, p. 20, fig. 20;* and for a closely related embroidery, see Anita Schorsch, *Mourning Becomes America: Mourning Art in the New Nation*, (Philadelphia, 1976), fig. 17/42.

$ 6,000-8,000

1166

☐ 1167 SOLD WITHOUT RESERVE

FINE AND RARE EMBROIDERED AND PAINTED SILK PICTURE: INTERVIEW BETWEEN CORIOLANUS, HIS MOTHER, AND HIS WIFE, MRS. LYDIA ROYCE'S SCHOOL, HARTFORD, CONNECTICUT, CIRCA 1813

painted and embroidered on silk with silk stitches and chenille; signed Ursula Wolcott.
18 ¾ by 22 ½ in.

PROVENANCE

Stephen & Carol Huber, Saybrook, Connecticut.

$ 6,000-8,000

1167

1168

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX

CLASSICAL GILTWOOD AND VERTE ANTIQUE ROSEWOOD GRAIN-PAINTED AND GILT STENCIL DECORATED CENTER TABLE, DEMING & BULKLEY, NEW YORK, CIRCA 1825

Height 29 ½ in. by Diameter 36 in.

PROVENANCE

Christie's, New York, *Important American Furniture, Silver and Folk Art featuring English Pottery from the Collection of the Late Robert J. Kahn and the Lafayette-Washington Pistols,* January 19, 2002, sale 1003, lot 440;
Carswell Rush Berlin, Inc., New York.

Among the most extraordinary American center tables in the Classical style to survive, this one represents the height of fashion for the form in New York. The client who commissioned this table spared no expense. The top is made of a very expensive variegated black marble known as "Egyptian Marble" during the period. The veneered and painted skirt and pedestal display elaborate stenciling, which survives in remarkable condition, as do the deeply carved and gilt acanthus leaves above the *vert antique* lion's paw feet. The central turned drop of the base is made of solid mahogany, which has been faux painted with rosewood graining. Gilt bronze rosettes adorn the scrolled supports.

This table is attributed to the firm of Brazilia Deming (1781-1854) and Erastus Bulkley (1798-1872), accomplished New York cabinetmakers who supplied their high style fashionable furniture to New York patrons as well as to a clientele in Charleston, where they had a retail establishment on King Street from 1818 to the 1840s. This table is likely the one that appears in an interior photograph taken in circa 1900 of the Miles Brewton House on King Street in Charleston.[1] The Pringle family owned the Miles Brewton House at the time and they were known to have been patrons of Deming and Bulkley. A rosewood and satinwood veneer card table with a history in the Alston-Pringle family of Charleston survives with an attribution to Deming and Bulkley.[2] The center table is identified in the caption in the parlor of the "Pringle Mansion ... the finest house in the city" as the "Late Empire Table ... on the Right."

Deming and Bulkley made a very similar center table in 1828 for Stephen D. Miller (1787-1838), governor of South Carolina.[3] With its three-sided concave support and base supported by lion's paw feet, the table follows a design for a monopodium table illustrated by Thomas Hope in *Household Furniture and Interior Decoration* (1807, pl. 39).[4] The decoration also closely follows the Hope design and the design for a center table illustrated by Rudolph Ackermann in *Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics* (1825).[5] The decorative painters in the Deming and Bulkley shop used three types of freehand gilding to imitate carving, ormolu mounts and die-cut metal inlay. In a letter accompanying the table when it was shipped to Miller's home near Camden, South Carolina, Deming and Bulkley noted "The other box alluded to is that which contains the top to the centre table. It is of the very finest Egyptian marble and the finest piece by far that we have ever met with."[6] Deming and Bulkley were commissioned by Hugh Swinton Ball to make a center table and all of the other furnishings for his house in Charleston. His estate valued at nearly $100,000 included the center table, several pier tables with marble tops, a set of dining tables, a marble slab table among other fine furnishings.[7]

[1] See Wallace Nutting, *Furniture Treasury* (New York, 1928): fig. 1054-58.
[2] See Maurie D. McInnis and Robert A. Leath in "Beautiful Specimens, Elegant Patterns: New York Furniture for the Charleston Market, 1810-1840," *American Furniture* 1996, edited by Luke Beckerdite (Hanover and London: the Chipstone Foundation), p. 138, fig. 1.
[3] See ibid, p. 154, fig. 11.
[4] See ibid, p. 155, fig. 12.
[5] See ibid, p. 155, fig. 14.
[6] Ibid, p. 155.
[7] Ibid, p. 153.

◉ **$ 50,000-80,000**

1168

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1169-1171)

PAIR OF FRENCH EMPIRE GILT-BRONZE MOUNTED MAHOGANY FAUTEUILS BY LOUIS-ALEXANDRE BELLANGÉ, CIRCA 1820

each stamped L BELLANGÉ under the front seat rail; one stamped *CH* to the rear seat rail.
Height 36 ½ in. by Width 23 ½ in.

PROVENANCE

Sotheby's, New York, *Important French and Continental Furniture*, November 5, 1998, sale 7201, lot 485;
Christie's, Paris, *Important Mobilier et Objets d'Art,* June 21, 2006, sale 5417, Lot 350
Hirschl & Adler Galleries, Inc., New York.

Louis-Alexandre Bellangé (1796-1861) belonged to one of the most important dynasties of cabinetmakers working in Paris in the first half of the 19th century, along with his father Pierre-Antoine Bellangé (1757-1827), his uncle Louis-François Bellangé (1759-1827), and his cousin Alexandre Bellangé (1799-1863). The family were official suppliers to the Napoleonic court and subsequently the royal households of the Bourbons and King Louis-Philippe, and also executed major commissions for leading private and overseas clients including the celebrated suite of giltwood seat furniture ordered by President James Monroe for the White House in 1817. Although this set was removed and sold by the US government in 1860, part of the group found its way back to the White House in the 20th century and is now on view in the Blue Room.

The present pair was probably made in c.1820, when Louis-Alexandre had just become an associate in his father's workshop, of which he would later assume control in 1827. The form and style are typical of the classic Empire period of ten years earlier, though the gilt-bronze mounts add a greater element of richness as they replicate ornamental motifs that would normally be executed as applied carved reliefs in wood. These chairs are part of a larger suite comprising a sofa and six armchairs, the sofa of which is illustrated in Sylvain Cordier, *Bellangé, ébénistes. Une histoire du goût au XIX^e siècle*, Paris 2012, p.504. The *CH* stamp has thus far not been identified.

$ 10,000-15,000

1169

685

☐ 1170 SOLD WITHOUT RESERVE

AMERICAN SILVER CAKE BASKET, MARQUAND & CO., NEW YORK, 1834-1839

circular with simulated raffia sides and applied grapevine rim, the base with die-roll band of leaves and bell flowers and raised on pierced foliate and flower panel feet

marked on base
40 oz 15 dwt
1269 g
diameter 11½ in.; 29.2 cm

PROVENANCE

Skinner's Boston, Massachusetts, October 28, 2012, Lot 485;
Clark Pearce, Essex, Massachusetts.

$ 3,000-5,000

1170

☐ 1171 SOLD WITHOUT RESERVE

VERY FINE CLASSICAL CARVED AND FIGURED PLUM PUDDING MAHOGANY WORK TABLE, NEW YORK, CIRCA 1815

appears to retain its original hardware.
Height 29 ½ in. by Width 25 ½ in. by Depth 13 in.

PROVENANCE

Sotheby's, New York, *Important Americana: Property from the Collection of Dr. Larry McCallister,* January 26, 2013, sale 8959, lot 615.

$ 5,000-10,000

1171

☐ 1172 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX (LOT 1172-1173)

RARE CLASSICAL CARVED MAHOGANY FAUTEUIL-GONDOLE, ATTRIBUTED TO DUNCAN PHYFE (1768-1854), NEW YORK, CIRCA 1830

Height 35 in.

PROVENANCE

Carswell Rush Berlin, Inc., New York

An identical example is in the Harrison Gray Otis House in Boston, the headquarters of the Society for the Preservation of New England Antiquities. For a similar example with similar arms, supports and proportions, see Tracy, Berry B.; Marilyn Johnson, Marvin Schwartz and Suzanne Boorsch, *19th-Century American: Furniture and other Decorative Arts,* (New York: Metropolitan Museum of Art, 1970), cat no. 78.

$ 12,000-18,000

1172

☐ 1173 SOLD WITHOUT RESERVE

CLASSICAL BRASS INLAID AND STENCIL DECORATED FIGURED MAHOGANY AND ROSEWOOD TILT-TOP TEA TABLE, PHILADELPHIA OR BALTIMORE, CIRCA 1825

Height 28 ¾ in. by Diameter 36 in.

PROVENANCE

Estate of Mr. Flannigan, Elmira, New York;
Carswell Rush Berlin, Inc., New York.

The base of the pedestal relates to the bowl or urn shape standard on a paint decorated pier table and card table of Baltimore origin pictured in Gregory R. Weidman, *Classical Maryland 1815-1845*, (Maryland Historical Society, Baltimore, 1993) pages 94 and 95. Brass string inlay is not characteristic of Baltimore but relates, particularly in its width, to many examples of high style Philadelphia furniture. Similarly, the double cross banding of the top is a distinctive feature of several Philadelphia tables.

◉ **$ 5,000-7,000**

1173

1174

1175

1176

☐ 1174 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1174-1177)

CLASSICAL GILT BRONZE AND CUT GLASS ASTRAL LAMP, THOMAS MESSENGER & SONS AND CORNELIUS AND CO., BIRMINGHAM, ENGLAND AND PHILADELPHIA, CIRCA 1845

signed on iron plate inside of base, *MESSENGER;* bears a brass label inscribed, *CORNELIUS & CO. / PHILA. / JULY 24TH. 1849 / PATENT / APRIL 1ST 1845;* appears to retain the original glass shade and chimney; *electrified*.
Height overall 34 ¼ in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

See catalogue note at SOTHEBYS.COM

$ 1,500-2,500

☐ 1175 SOLD WITHOUT RESERVE

CLASSICAL GILT AND PATINATED BRASS ARGAND STUDENT LAMP, FRENCH, CIRCA 1825

electrified.
Height 20 in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

$ 600-800

☐ 1176 SOLD WITHOUT RESERVE

CLASSICAL FIGURED MAHOGANY CURULE BASE FOOT STOOL, BOSTON, MASSACHUSETTS, CIRCA 1820

Height 16 ½ in. by Width 23 in. by Depth 18 in.

PROVENANCE

Carswell Rush Berlin, New York.

$ 1,000-1,500

☐ 1177 SOLD WITHOUT RESERVE

MONUMENTAL CLASSICAL CARVED AND FIGURED MAPLE SECRÉTAIRE À ABATTANT, PHILADELPHIA, CIRCA 1825

Height 103 in. by Width 52 ½ in. by Depth 22 in.

PROVENANCE

Mr. Geoffrey Paul, Connecticut;
Northeast Auctions, Manchester, New Hampshire, August 3, 2002, lot 604.

$ 40,000-60,000

1177

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1178-1179)

IMPORTANT PAIR OF CLASSICAL BRASS INLAID, CARVED AND PARCEL GILT MAHOGANY 'DOLPHIN' KLISMOS SIDE CHAIRS, IN THE MANNER OF CHARLES-HONORÉ LANNUIER, NEW YORK OR PHILADELPHIA, CIRCA 1820

one seat rail marked *II* and the other *III*.
Height 31 ¾ in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

With their continuous seat rails, stiles and saber legs, the *klismos* form of these chairs is derived from antique prototypes from ancient Greece. Designs for chairs of this type were popularized in England during the Regency period by Thomas Hope in *Household Furniture and Interior Decoration* (London, 1807). Furniture in this taste was particularly appealing to Americans emulating the democratic and republican values of ancient Greece in the new republic.

Marked *II* and *III*, these two side chairs stem from a larger set of chairs incorporating the dolphin, a motif favored by furniture makers during the Classical period, particularly in New York and Philadelphia, as the symbol of Venus, the goddess of love, who was borne out of the sea and carried to land on a scallop shell, accompanied by dolphins. Represented here as visually appealing stiles, the dolphin was often rendered with a rounded bulbous head and a snub nose perhaps based upon the fantastical creatures found in classical mosaics, Minoan pottery, and French Empire furniture. Nineteenth century cabinetmakers and carvers must have considered the dolphin's scales and flowing body a dramatic embellishment to their stately furniture.

The finely articulated dolphins on this pair of side chairs are further embellished with gilded decoration and flank a boldly carved scallop shell. The sophistication of the carving is in the manner of Charles- Honoré Lannuier (1779-1819), the New York cabinetmaker who integrated dolphins into his richly ornamented work of the 1810s.[1] These chairs could have also been made in Philadelphia, where makers such as Anthony Gabriel Quervelle (1789-1856) integrated sculptural and complicated carving of this type into his furniture forms.[2]

[1] See two card tables, three pier tables, and a bedstead illustrated in Peter Kenny, Frances Bretter, and Ulrich Leben, *Honoré Lannuier, Cabinetmaker from Paris: The Life and Work of a French Ébeniste in Federal New York* (New York, 1998): cat. 76, 77, fig. 92, fig. 97, fig. 91 and plate 54.
[2] See a pier table by Quervelle illustrated in Wendy Cooper, *Classical Taste in America, 1800-1840* (New York, 1993): p. 150, fig. 107.

$ 25,000-50,000

1178

☐ 1179 SOLD WITHOUT RESERVE

CLASSICAL BRASS INLAID AND CARVED GILTWOOD AND VERTE ANTIQUE ROSEWOOD GAMES TABLE, POSSIBLY MICHAEL ALLISON, NEW YORK, CIRCA 1815

Height 29 in. by Width 35 ¼ in. by Depth 18 in.

PROVENANCE

Keno Auctions, New York, *Inaugural Sale: Session II,* May 2, 2010, lot 312.

With its superbly carved and gilded winged caryatid figure, stenciled and inlaid decoration, and gilded eagle-form paw feet, this games table is an elaborate expression of Classical furniture in the French taste made in New York. Stenciled motifs and gilded decoration were commonly used during this period to simulate more expensive materials and here they are meant to resemble ormolu mounts. Inspired by ancient Greek and Egyptian design sources, the sculptural caryatid was used as a support on tables made in New York. This tripod of support above a four-footed base may derive from Pierre de la Mésangère's *Collection des Meubles et Objets de Goût (*France, published serially from 1803 to 1835). This arrangement was favored by Charles Honoré Lannuier (1779-1819), the leading New York cabinetmaker working in the French style, but was also found on furniture made by his contemporaries.

This games table relates to several pieces of furniture made by Michael Allison (1773-1855), the accomplished New York cabinetmaker who made very fine furniture in the Federal, Classical and late Classical styles. Born in Haverstraw, New York, Allison is listed in city directories working at various addresses on Vesey Street from 1800 to 1850. He worked with his brother, Richard Allison (1780-1825) from 1807 to 1813. His probate inventory dated April 17, 1855 was valued at $27,860.55.

A mahogany worktable labeled by Michael Allison in the collection of the Metropolitan Museum of Art similarly features finely articulated carved eagle shaped feet.[1] The worktable displays Allison's label with the address No. 46 and 48 Vesey Street and date of October 1823. Two card tables with closely related eagle form feet are attributed to Michael Allison. One was sold at Stair, *The Estate of Joseph T. Butler, Tarrytown, New York*, April 25, 2015, lot 516. Its mate from the Wunsch Americana Foundation was exhibited in the New York State Museum in Albany and illustrated in John L. Scherer, *New York Furniture, The Federal Period, 1788-1825* (New York, 1988).

[1] Metropolitan Museum of Art, accession number 33.160. Marshall B. Davidson and Elizabeth Stillinger, *The American Wing at the Metropolitan Museum of Art* (New York, 1985), p. 149.

◉ **$ 20,000-30,000**

1179

1180

☐ 1180 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX

EXCEPTIONAL CLASSICAL BRASS INLAID CARVED AND FIGURED MAHOGANY TRESTLE-BASE WORK TABLE, ATTRIBUTED TO THOMAS SEYMOUR; CARVING ATTRIBUTED TO THOMAS WIGHTMAN, BOSTON, MASSACHUSETTS, CIRCA 1810

Height 29 in. by Width 22 in. by Depth 18 in.

PROVENANCE

Hirschl & Adler, Inc., New York.

This handsome and complex work table bears many of the earmarks of an early Neo-Classical style in Boston about 1810-15. The trestle-base form, although occasionally seen elsewhere, was a particularly popular design in Boston and is seen on a considerable number of card, or games, tables, and work tables, as well as occasionally on other pieces, including a small desk (see Christie's, New York, January 15 and 16, 2004, sale 1279, lot 457).

Many of these pieces are of very fine quality, but the confluence of outstanding design and exceptional workmanship place the present work table in a special category, which prompts an attribution to the distinguished cabinetmaking shop of Thomas Seymour, the younger of a father (John, 1738-1818)-son team who supplied a generation of Bostonians with the finest furniture in an early Neo-Classical aesthetic. For an informed study of the Seymours' work, see Robert D. Mussey, Jr., *The Furniture Masterworks of John & Thomas Seymour* (Peabody Essex Museum, Salem, Massachusetts, 2003).

Of particular note is the exceptional quality of the acanthus leaf carving on the four columnar supports, deeply cut and beautifully finished, that is also seen on a number of related pieces and which Mussey describes as "distinctive." The carver was likely the English import, Thomas Wightman, whose work has long been recognized as the best of its kind and appears on a considerable number of pieces included by Mussey in his canon of John and Thomas Seymour's work, including the acanthus leaves on the extraordinary front posts of a bed in the Karolik Collection (Mussey, p. 102 fig. 5.26). Of Wightman, Mussey writes:

"With Thomas Wightman's arrival in Boston in 1797 from London where he had worked for ten years as a carver, the Seymours gained another collaborator who would add a distinctive formal elegance to the cabinetmakers' furniture over the next twenty years .... No other carver working in Federal Boston could match the quality of his designs and workmanship, and no other English trained carver immigrated to the town in the entire period to compete with him."[1]

[1] Robert D. Mussey, Jr., *The Furniture Masterworks of John & Thomas Seymour* (Peabody Essex Museum, Salem, Massachusetts, 2003), p. 42.

$ 25,000-35,000

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX

IMPORTANT PAIR OF CLASSICAL CARVED AND FIGURED MAHOGANY KLISMOS SIDE CHAIRS, ATTRIBUTED TO DUNCAN PHYFE, NEW YORK, CIRCA 1820

one chair and slip seat marked *III* the other chair marked *X* with slip seat *IIII*.
Height 32 ¾ in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

Side chairs such as these made during the Classical period were designed with overt references to antiquity. The form with the continuous line of the stiles and seat rail was inspired by the Greek *klismos* chair, while the naturalistically carved front legs and paw feet reflect a knowledge of ancient Egyptian furniture discovered at Thebes and illustrated by Dominique-Vivant Denon is *Description de l'Eypte*. George Smith illustrated similar patterns for "Drawing Room Chairs" in his *Collection of Designs* (London, 1808, pl. 56).

Numbered *III* and *X* of a larger set with slip seats numbered *III* and *IIII*, these chairs represent one of the many variations of Classical chairs made in New York in the 1820s. Another chair from the set is in the collection of the Metropolitan Museum of Art.[1] The leaf-carved paw feet were a more expensive alternative to plain or leaf-carved saber legs. The boldly figured mahogany veneers and high quality carving of the water leaves and hairy paw feet are hallmarks of the shop of Duncan Phyfe (1770-1854), the Scottish-born and trained cabinetmaker working in New York during the

1181

early 19th century. Phyfe was known to make similar *klismos* seating furniture in the 1820s including a large suite of furniture for James Lefferts Brinckerhoff (1791-1846) in 1816.[2] Eight *klismos* side chairs of mahogany with related hairy shanks and lion's-paw feet were made as part of the Brinckerhoff suite and itemized at $22 a piece on the invoice.[3] Duncan Phyfe made additional *klismos* side chairs of similar design in 1816 as part of a large parlor suite of furniture for Charles Nicoll Bancker (1777-1869).[4]

Related armchairs of similar design with upholstered backs, slip seats, and hairy paw feet are known. One formerly with Yonderhill Dwellers was included in the landmark exhibition, *Classical America 1815-1915* held at The Newark Museum in 1963.[5] Another armchair from a set of twelve chairs is in the collection of Richard H. Jenrette and published by Derek E. Ostergard, "My Favorite Chair," in the Winter Antiques Show catalogue of January 1996.[6] Several additional armchairs with a painted and gilded surface are in the Museum of the City of New York, a New York private collection, and at Winterthur Museum.[7]

[1] Metropolitan Museum of Art, accession no. 2000.216.
[2] See Peter Kenny, Michael Brown, Frances Bretter and Matthew Thurlow, Duncan Phyfe: Master Cabinetmaker in New York (New York: The Metropolitan Museum of Art, 2011): pp. 184-5, plate 17 and 18.
[3] Ibid, p. 184.
[4] See ibid, p. 188-9, plate 20.
[5] The Newark Museum, *Classical America 1815-1915*, 1963, no. 38, p. 55 and 77.
[6] 14 and 17.
[7] See Wendy Cooper, *Classical Taste in America 1800-1840* (New York: The Baltimore Museum of Art, 1993): pl. 97, p. 137.

$ 40,000-60,000

1181

1182

☐ 1182 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX
(LOT 1182-1184)

FINE CLASSICAL BRASS INLAID, CARVED AND FIGURED MAHOGANY DROP-LEAF DINING TABLE, SCHOOL OF DUNCAN PHYFE, NEW YORK, 1815-1820

Height 28 ¼ in. by Width 24 in. by Depth 54 in.

PROVENANCE

Estate of Mrs. L.K. Ladue, Statesboro, Georgia;
Carswell Rush Berlin, Inc., New York.

See catalogue note at SOTHEBYS.COM

$ 3,000-5,000

☐ 1183 SOLD WITHOUT RESERVE

SET OF SIX CLASSICAL CARVED AND FIGURED MAHOGANY KLISMOS SIDE CHAIRS, NEW YORK, CIRCA 1820

Height 31 ½ in.

$ 3,000-5,000

1183

☐ 1184 SOLD WITHOUT RESERVE

VERY FINE AND RARE FEDERAL GILT AND ÉGLOMISÉ PANELED LOOKING GLASS, POSSIBLY BY STILLMAN LOTHROP; RETAILED BY GEORGE DEAN, NEW YORK, CIRCA 1805

the reverse bearing a printed retailer's label.
53 ½ by 22 in.

PROVENANCE

Seaboard Gallery, Portsmouth, New Hampshire;
Benjamin Attmore Hewitt (1921-2006), New Haven, Connecticut;
Northeast Auctions, Manchester, New Hampshire, October 29, 2006, lot 716;
Leigh Keno American Antiques, New York.

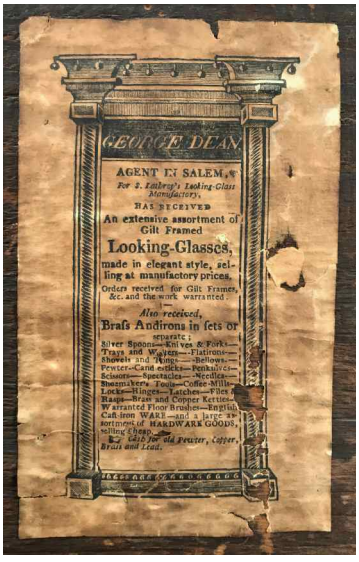
LITERATURE

Clement E. Conger, [et al], *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State* (New York: Harry N. Abrams, Inc., 1991), p. 238.

The backboard of the present example has affixed to it the label of Salem retailer George Dean (1778-1831), who states in his label that he is agent for "S. Lothrop Looking Glass Manufactory".[1] Stillman Lothrop (Boston, d.1853) came from Boston in 1804 to open a gilding shop in Salem, Massachusetts before establishing a looking-glass manufactory at 7 Court Street, Boston in 1806.[2] It appears that Lothrop was importing these glasses from New York. Stillman, along with his brother Edward Lothrop, trained under the long-established cabinetmaker Stephen Badlam, who also trained with the carver John Doggett.[3]

[1] For other examples of looking glasses with Dean's label, as agent for S. Lothrop, please see Israel Sack, Inc., *American Antiques from the Israel Sack Collection,* (Alexandria, VA: Highland House, 1981), vol. 2, p.S66, no.1320; Sack, vol. 7, p.1904, PS070;
[2] Helen Comstock, *The Looking Glass in America 1700-1825,* (New York: The Viking Press, Inc., 1964), p.92; *The Magazine Antiques,* October, 1942, p.216.
[3] Robert D. Mussey Jr., *The Furniture Masterworks of John & Thomas Seymour,* (Salem, Massachusetts, the Peabody Essex Museum, 2003), p.251.

$ 15,000-30,000



1184 DETAIL

1184

☐ 1185 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1185-1186)

VERY FINE CLASSICAL ORMOLU-MOUNTED FIGURED MAHOGANY MARBLE TOP PIER TABLE, BOSTON, MASSACHUSETTS, CIRCA 1820

Height 35 in. by Width 46 ¾ in. by Depth 20 ½ in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

EXHIBITED

New York, Hirschl & Adler Galleries, *Boston in the Age of Neo-Classicism 1810-1840*, 1999-2000; New York, Hirschl & Adler Galleries, *Of the Newest Fashion: Masterpiece of American Neo-Classical Decorative Arts,* 2001-2002.

LITERATURE

Stuart P. Feld, *Boston in the Age of Neo-Classicism: 1810-1840,* (New York: Hirschl & Adler Galleries, 1999), p. 46, no. 13.

One of the signature forms of the Neo-Classical period, the pier, or console, table received its name from its typical use against the wall, or pier, between two windows. Pier tables were made in considerable quantity, ranging in quality from the vernacular to the true masterpiece. Although the form of this table is similar to that of tables made elsewhere, particularly in New York, the combination of several elements commonly found on documented Boston furniture of the period distinguish it as the product of a Boston shop: the chamfered comers, the squared beaded moldings, the ebonized ball feet, and the fine gilt-bronze mounts.

$ 15,000-25,000

1185

1186

1186

1186

JACQUES BARRABAND (AFTER)

HISTOIRE NATURELLE DES PERROQUETS: THREE PRINTS

Three hand-colored engravings, 1801-05, on wove paper, framed (3 prints)
each plate approx.: 329 by 258 mm 13 by 10 ⅛ in; each sheet approx.: 512 by 336 mm 20 ⅛ by 13 ¼ in

PROVENANCE

Arader Galleries, Philadelphia

$ 2,000-3,000

1186

1187

☐ 1187 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1187-1190)

TWO CHINESE REVERSE-GLASS PAINTINGS, 19TH CENTURY

each painted with an oval central scene of Europeans in landscape with European style architecture, within a turquoise foliate border, original wood backing and frame.
each 16 ¼ x 23 in.; 41.3 x 58.4 cm.

PROVENANCE

Elle Shushan, Augustus Decorative Arts, Limited, New York, New York.

On the reverse of each painting, a label reads: *A picture by a mature Chinese artist painted on glass, which was over four hundred years old in 1880, brought from Canton, China, in 1860, and presented to Col. T. Crawford MacDowell by James Olds of Honolulu, Sandwich Island, 1880.*

A passenger record regarding Col. T. Crawford MacDowell is published in Samuel C. Damon's monthly journal *The Friend* (New Series, Vol. 27, No. 12; Old Series, Vol. 35), December 2nd, 1878, p. 97, which notes MacDowell's departure from the Port of Honolulu, S. I, for San Francisco, per Zealandia on October 28, 1878.

$ 6,000-8,000

1188

☐ 1188 SOLD WITHOUT RESERVE

PAIR OF ENGLISH REGENCY GILT AND PATINATED BRONZE AND CUT GLASS GIRANDOLE CANDLESTICKS, CIRCA 1820

Height 10 in. Length of Side 3¼in.

PROVENANCE

Carswell Rush Berlin, New York.

$ 300-500

1189

☐ 1189 SOLD WITHOUT RESERVE

PAIR OF D'ORÉ BRONZE CANDLESTICKS, FRENCH, CIRCA 1815

the top of the circular base incised *MENE*.
Height 11 ½ in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

$ 1,500-2,500

1190

☐ 1190 SOLD WITHOUT RESERVE

PAIR OF CLASSICAL CARVED AND FIGURED MAHOGANY KLISMOS SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1815

one chair marked *XII,* the other marked *VII*.
Height 33 ¼ in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

$ 2,000-3,000

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX

FINE AND RARE CLASSICAL GILT-BRASS MOUNTED MAHOGANY MARBLE TOP SIDEBOARD, BALTIMORE, MARYLAND, 1815-1825

inscribed on the lock in the middle of the door *M / PATENT; marble top replaced.*
Height 44 ⅝ in. by Width 73 ¾ in. by 25 ¼ in.

PROVENANCE

Hirschl & Adler Galleries, Inc., New York.

EXHIBITED

New York, Hirschl & Adler Galleries, *In Pointed Style: The Gothic Revival in America 1800-1860*, 2006, no. 4.

◉ **$ 25,000-35,000**

During the first quarter of the nineteenth century, cabinetmakers in America were greatly influenced by the contemporary publications of English and Continental architects and designers that became available in America shortly after they appeared. Designs for furniture largely derived from the antique abounded prompted by the recent excavations taking place in Italy and Greece, as well as Napoleon's 1799 campaign in Egypt and were subsequently widely adapted and imitated on both sides of the Atlantic.

The inclusion of mummy heads, bearded and mustachioed, with Turkish or Middle Eastern headdresses, on this sideboard and several other American sideboards and side tables of this period reflects an international "Egyptomania," and specifically recall designs included in Percier and Fontaine's *Recueil des Decorations Interieures* (1801 and 1812), Thomas Sheraton's *The Cabinet-Maker's and General Artist's Encyclopaedia* (1804-08), George Smith's *A Collection of Designs for Household Furniture and Interior Decoration* (1806- 08), and Thomas Hope's *Household Furniture and Interior Decoration* (1807). In fact, as of 1817, *The New York Book of Prices of Manufacturing Cabinet and Chair Work* referred to figural supports as "tapered therms *[sic]* with mummy heads and feet" (p. 72).

In addition to its references to Egypt, and to the inclusion of such obvious Neo-Classical elements as the eight anthemion-carved panels that punctuate the frieze, this sideboard features four paneled doors with Gothic arches, and two canted panels with lancets surmounting quatrefoils, thereby placing it in a genre of furniture that has been characterized as an eclectic mix of Neo-Classical with "Gothic, Egyptian, Turkish, Moorish, and other elements" (see Ronald J. Hurst and Jonathan Prown, *Southern Furniture 1680-1830, the Colonial Williamsburg Collection* [Harry N. Abrams, Inc., Williamsburg, 1997], p. 526) that was often seen in Baltimore decorative arts from around 1815 into the 1830s (see Alexandra Alevizatos Kirtley, "A New Suspect: Baltimore Cabinetmaker Edward Priestley." *American Furniture 2000.* [Milwaukee, Wisconsin: Chipstone Foundation, 2000], p. 121).

1191

1192

1193

☐ 1192 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX
(LOT 1192-1194)

MONUMENTAL CLEAR CUT-GLASS COMPOTE, ANGLO-IRISH, CIRCA 1820

Height 9 in. by Diameter 10 in.

PROVENANCE

Hirschl & Adler Galleries, New York.

$ 3,000-5,000

☐ 1193 SOLD WITHOUT RESERVE

MONUMENTAL CLEAR CUT GLASS COVERED COMPOTE, LA CRISTALLERIE DE VONÊCHE, BELGIUM, CIRCA 1820

Height 17 ⅜ in. by Diameter 11 ¼ in.

PROVENANCE

Hirsch & Adler Galleries, New York.

$ 5,000-7,000

☐ 1194 SOLD WITHOUT RESERVE

VERY FINE CLASSICAL CARVED AND FIGURED MAHOGANY AND AMBOYNA CELLARETTE, ATTRIBUTED TO ANTHONY GABRIEL QUERVELLE, PHILADELPHIA, CIRCA 1825

Height 18 ⅝ in. by Width 28 in. by Depth 17 in.

PROVENANCE

Descended in the Rush-Biddle Family;
Deborah Norris Rush, Paoli, Pennsylvania;
Charles A. Whitaker Auction Company, Philadelphia, *Estate of Deborah Norris*, April 21, 1991, lot 562;
Dr. and Mrs. William Boor, West Chester, Pennsylvania (by descent until 2015);
Hirschl & Adler Galleries, New York.

LITERATURE

Allison Boor, Jonathan A. Boor, John William Boor, Peter Boor and Christopher Boor, *Philadelphia Empire Furniture*, (West Chester, Pennsylvania: Boor Management LLC, 2006), p. 72, image 33, illus. (detail of carving at center of gadrooned border, p. 533, fig. 360).

Of all of the many forms of furniture made in the United States during the Neo-Classical period, one relied more heavily on models from classical antiquity than the klismos chair and the cellarette, the latter specifically dependent upon classical sarcophagi of different forms. On the other hand, the maker of the present cellarette transformed his model in such a way that the piece he produced was thoroughly Philadelphia in character.

The maker was likely Anthony Gabriel Quervelle (1789-1856), a Frenchman by birth, who emigrated to Philadelphia, where he is first listed as a cabinetmaker in 1820. A number of pieces produced in Quervelle's shop were variously labeled, or are otherwise documented as by him, and thus there is a considerable armature on which additional attributions can be based. On the other hand, Quervelle was likely a stylistic "ringleader," and the work of Charles White and others among his contemporaries appears to have been strongly influenced by his own, individual brand of Neo-Classicism.

$ 10,000-15,000

1194

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX

VERY FINE AND RARE CLASSICAL CARVED AND FIGURED MAHOGANY SIDEBOARD, ATTRIBUTED TO EDWARD PRIESTLEY (1778-1834), BALTIMORE, MARYLAND, CIRCA 1830

Height 46 ¼ in. by Width 72 ¼ in. by Depth 24 in.

PROVENANCE

Sotheby's, New York, *Important Americana: Property from the Collection of Dr. Larry McCallister,* January 26, 2013, sale 8959, lot 530.

With its distinctive mummy-head supports this sideboard relates directly to those produced in Baltimore by Edward Priestley (1778-1834). A closely related pier table and sideboard is attributed to Priestley by Alexandra Alevizatos Kirtley in "A New Subject: Baltimore Cabinet Maker Edward Priestley," *American Furniture* edited by Luke Beckerdite, (Milwaukee, Wisconsin: Chipstone Foundation, 2000), p. 100, 122, figs. 1, 23.

$ 20,000-30,000

1195

1196

☐ 1196 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX (LOT 1196-1199)

LARGE FEDERAL CARVED AND GILT PINE EAGLE-FORM TWO-LIGHT SCONCE, CIRCA 1800

Height 31 ¼ in. by Width 20 in. by Depth 8 ⅛ in.

PROVENANCE

Hirschl & Adler Galleries, New York.

EXHIBITED

New York, Hirschl & Adler Galleries, *For Work & For Play, A Selection of American Neo-Classical Furniture,* 2007, no. 45.

See catalogue note at SOTHEBYS.COM

$ 5,000-7,000

☐ 1197

PAIR OF CLASSICAL CARVED AND FIGURED MAHOGANY KLISMOS SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1820

one with seat rail and slip seat marked *XII*, the other seat rail marked *VIII* with slip seat marked *IIII*.
Height 33¼ in.

PROVENANCE

Alex Cooper Auctioneers, Maryland, June 5, 2011; Clarke Pearce, Essex, Massachusetts.

$ 2,000-3,000

1197

☐ 1198 SOLD WITHOUT RESERVE

RARE CLASSICAL GILT STENCILED MAHOGANY LOOKING GLASS, NEW YORK, CIRCA 1825

33 ⅛ by 21 ⅜ in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

$ 800-1,200

1198

☐ 1199 SOLD WITHOUT RESERVE

RARE SET OF TWELVE CLASSICAL FIGURED MAPLE CANE-SEAT SIDE CHAIRS, NEW YORK, CIRCA 1815

Height 32 ½ in.

PROVENANCE

Descended through the Wilson Family, Petersham, Massachusetts;
Carswell Rush Berlin, Inc., New York.

$ 6,000-8,000

1199

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX (LOT 1200-1202)

THE CROWNINSHIELD, MIFFLIN, AND FROTHINGHAM FAMILIES VERY FINE CLASSICAL CARVED AND FIGURED MAHOGANY CHEST OF DRAWERS WITH MATCHING DRESSING GLASS, BOSTON, MASSACHUSETTS, 1825-1830

appears to retain its original pressed glass and cast brass hardware.
Height 72 ¾ in. by Width 45 in. by Depth 23 in.

PROVENANCE

Benjamin Crowninshield to his daughter;
Mary Boardman Crowninshield (m. 1835 Dr. Charles Mifflin) to their daughter;
Eugenia Mifflin (m. Edward Frothingham) to their daughter;
Olga Frothingham (m. Langdon Frothingham) to their daughter;
Eugenia Frothingham (m. Perceville Hall Lombard) to their daughter;
Natalie Brooks Lombard;
Carswell Rush Berlin, Inc., New York.

The design of this chest and dressing glass was inspired by plate LXII and plate CI in George Smith's *The Cabinet-Maker and Upholsterer's Guide* (Jones & Co., London, 1828). Although the plates were published individually in September and December 1826, it is unlikely that they would have been known to a Salem or Boston cabinetmaker before 1827. George Smith's work, perhaps the most influential of the English Regency, was very unpopular among cabinetmakers in Boston, a city dominated by English taste in furniture.

The combination of two pieces of an English pattern book into a single American commission is very rare.

$ 12,000-18,000

1200

1201

☐ 1201 SOLD WITHOUT RESERVE

CLASSICAL CARVED MAHOGANY AND MAPLE FOUR POST TESTER BED, SALEM, MASSACHUSETTS, CIRCA 1815

approximately three inches of feet loss.
Height 88 in. by Length 78 in. by Width 61 ½ in.

$ 3,000-5,000

☐ 1202 SOLD WITHOUT RESERVE

EXTREMELY RARE CLASSICAL CARVED MAHOGANY SLIPPER CHAIR, BOSTON, MASSACHUSETTS, CIRCA 1825

seat rail marked *III*.
Height 38 in.

PROVENANCE

Carswell Rush Berlin, Inc., New York.

$ 1,000-1,500

1212

1203

☐ 1203 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX (LOT 1203-1208)

CLASSICAL FIGURED MAHOGANY CHEST OF DRAWERS AND ASSOCIATED DRESSING GLASS, BOSTON, MASSACHUSETTS, CIRCA 1825

Height overall 75 in. by Width 45 ½ in. by Depth 22 in.

PROVENANCE

Clarke Pearce, Essex, Massachusetts.

$ 2,000-4,000

1204

☐ 1204 SOLD WITHOUT RESERVE

RARE FEDERAL TURNED AND FIGURED MAHOGANY CANTERBURY, BOSTON, MASSACHUSETTS, CIRCA 1815

Height 20 ½ in. by Width 19 ¼ in. by Depth 15 in.

PROVENANCE

Carswell Rush Berlin, Inc., New York, New York.

$ 3,000-5,000

1205

☐ 1205 SOLD WITHOUT RESERVE

RESTAURATION CARVED AND FIGURED MAHOGANY WINDOW BENCH, PHILADELPHIA, CIRCA 1839

Height 17 in. by Width 43 ¾ in. by Depth 18 in.

PROVENANCE

Carswell Rush Berlin, Inc., New York

$ 1,500-2,500

☐ 1206 SOLD WITHOUT RESERVE

VERY LARGE CHINESE EXPORT PORCELAIN WATER JUG AND COVER, CIRCA 1850

of pear shape with loop handle, painted with Chinese figures in landscape, reserved on a gilt vine ground, the cover decorated with two similarly reserved cartouches with flowers, the knop moulded as a blossom.
Height 15 ½ in.; 39.4 cm

PROVENANCE

Elle Shushan, Augustus Decorative Arts, Limited, New York.

$ 4,000-6,000

1206

☐ 1207 SOLD WITHOUT RESERVE

CANTON 'ROSE MEDALLION' PUNCH BOWL, QING DYNASTY, 19TH CENTURY

enameled with panels of figural scenes reserved among flowers, butterflies and 'Hundred Antiques', the rim with floral cartouches reserved on a gilt ground with foliate scrolls and bats.
Diameter 14 ¼ in.; 36.2 cm

$ 500-700

1207

☐ 1208 SOLD WITHOUT RESERVE

SANCAI-GLAZED POTTERY FIGURAL RIDGE TILE, MING DYNASTY

modeled as Dong Fangshuo standing amidst scrolling clouds, wearing a green and amber glazed robe, both hands holding a peach, now mounted on a later metal base; together with a pair of late 19th century Chinese glazed biscuit figures of lions, *(3 pieces)*.
Height 18 ¼ in.; 46.4 cm.

$ 3,000-5,000

1208

1209

☐ 1209 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF PATRICIA M. SAX (LOT 1209-1210)

FELIX THOMAS SHARPLES (1776 - 1850)

PORTRAIT OF ABRAHAM S. EGERTON (1786-1826), CABINETMAKER OF NEW YORK CITY

Pastel on paper

1811
16 by 8 in.

in the original glass and frame.

PROVENANCE

Stanley A. Sax;
Collection of Mrs. J. Amory Haskell, Red Bank, New Jersey.

EXHIBITED

Freehold, New Jersey, Monmouth County Historical Association, Freehold, New Jersey, long-term loan, 1928-1944.

Felix Thomas Sharples was the son of James Sharles (c. 1751-1811) by his second wife. He studied portraiture under his father and began his independent career in 1806 when he came to American for the second time.

Abraham S. Egerton was a working cabinetmaker in New York City (1811-1828). He was born in New Brunswick, New Jersey, circa 1786 and died in New York City in 1826.

$ 4,000-6,000

☐ 1210 SOLD WITHOUT RESERVE

SARAH MIRIAM PEALE (1800 - 1885)

MOTHER, FATHER AND INFANT BABY WITH STILL-LIFE OF FRUIT ON A DRAPED SIDE TABLE

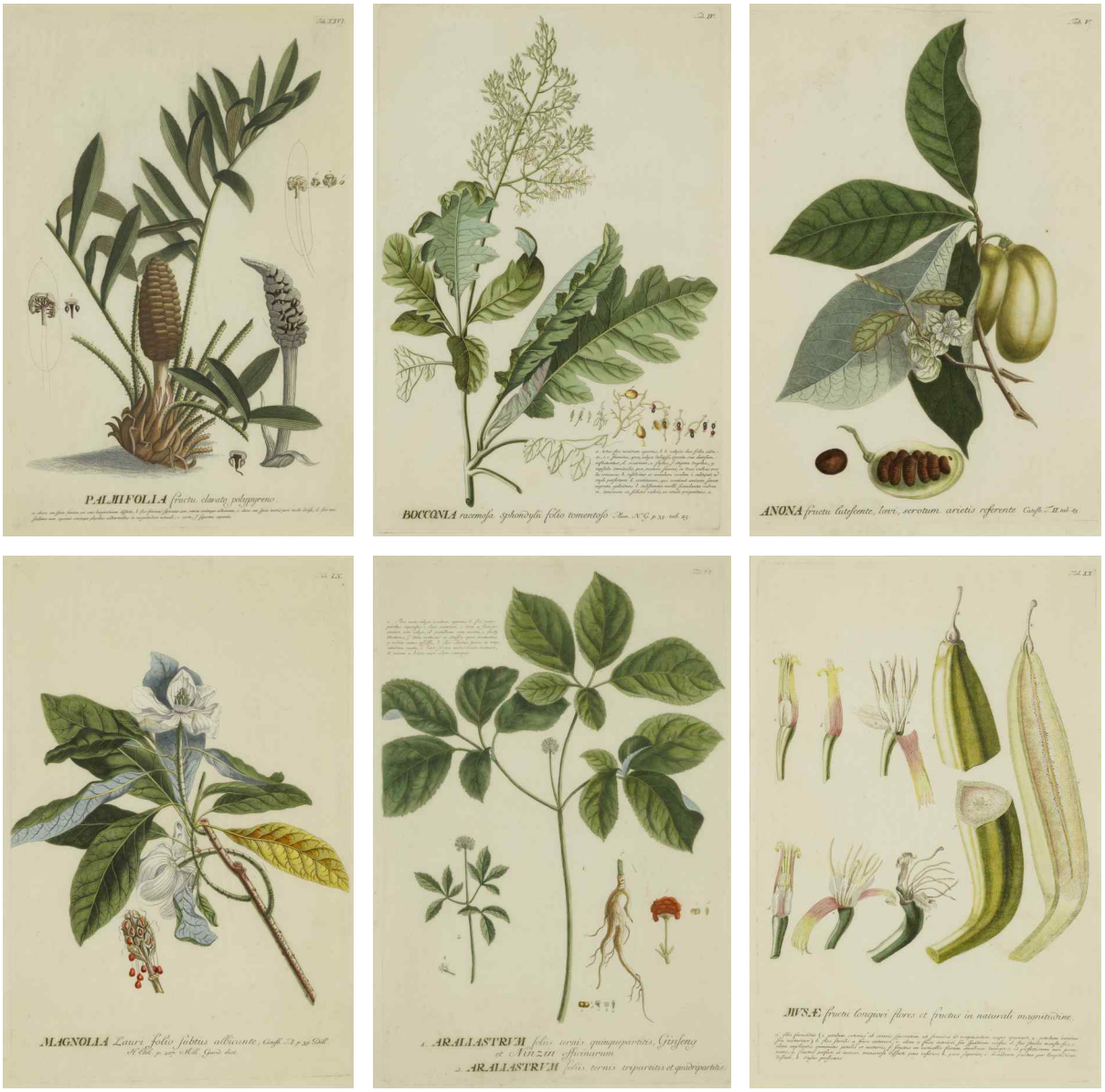
Oil on canvas
44 by 34 ½ in.

EXHIBITED

Southern Alleghenies Museum of Art, Selections: Private Collections Southern Alleghenies; number 75.

$ 20,000-30,000

1210



1211 (6 OF 14)

1211

PROPERTY FROM THE COLLECTION OF
PATRICIA M. SAX (LOT 1211-1214)

GEORG DIONYSIUS EHRET (AFTER)

PLANTAE SELECTAE: FOURTEEN PRINTS

Fourteen hand-colored engravings, 1750-73, by Johann Jakob Haid and Johann Elias Haid, on laid paper, framed (14 prints)
each plate approx.: 440 by 290 mm 17 ¼ by 11 ⅜ in; each sheet approx.: 490 by 355 mm 19 ¼by 14 in

$ 2,000-3,000

1212 (3 OF 4)

1213 (3 OF 6)

1214

1212

MARK CATESBY

1672 - 1749

THE NATURAL HISTORY OF CAROLINA, FLORIDA AND THE BAHAMA ISLANDS: FOUR PRINTS

Four hand-colored engravings, 1731-43, on laid paper, framed (4 prints)
each plate approx.: 355 by 258 mm
14 by 10 ⅛ in; each sheet approx.:
513 by 358 mm 10 ¼ by 14 in

PROVENANCE

Arader Galleries, Philadelphia

$ 500-1,500

1213

JOHN GOULD (AFTER)

A MONOGRAPH OF THE TROCHILIDAE, OR FAMILY OF HUMMING-BIRDS: SIX PRINTS

Six hand-colored lithographs, 1849-61, by J. Gould and H.C. Richter, on wove paper, framed (6 prints)
each sheet approx.: 550 by 374 mm
21 ⅝ by 14 ¾ in

PROVENANCE

Arader Galleries, Philadelphia

$ 1,000-3,000

1214

GIOVANNI BATTISTA PIRANESI (AFTER)

VEDUTA DI PIAZZA DI SPAGNA *AND* VEDUTA DELL'ARCO DI CONSTANTINO

Two prints, probably 20th century, on wove paper, framed (2 prints)
each plate approx.: 385 by 568 mm
15 ⅛ by 22 ⅜ in

$ 200-300

1215

1215

PROPERTY OF VARIOUS OWNERS
(LOTS 1215-1218)

VERY FINE PAIR OF GILT BRONZE AND CUT CRYSTAL GLASS ARGAND LAMPS, BALDWIN GARDINER, NEW YORK, CIRCA 1845

each labeled *B. GARDINER / N. YORK* on the burner tube.
Height 19 ¼ in. by Width 12 ½ in.

$ 3,000-5,000

1216

1216

TWO ENGLISH PRATT-TYPE PEARLWARE MOULDED JUGS CIRCA 1795

comprising: a large jug moulded with heart-shaped panels enclosing scenes of children playing, titled 'MISCHIEVOUS SPORT' and 'SPORTIVE INNOCENCE' and a jug commemorating the Duke of Cumberland.
Heights: 8¾ in. and 7⅜ in.; 22.2 cm and 18.7 cm

Another jug similarly moulded to the first example is illustrated in John and Griselda Lewis, *Pratt Ware, English and Scottish relief decorated and underglaze coloured earthenware, 1780-1840,* p. 188, and another example similar to the second jug is illustrated, *ibid.*, p. 166.

$ 800-1,200

1217

MONUMENTAL CLASSICAL CARVED GILTWOOD LOOKING GLASS, NEW YORK, CIRCA 1815

48 ½ by 50 ½ in.

LITERATURE

Herbert F. Schiffer, *The Mirror Book: English, American & European*, (Exton, PA: Schiffer Publishing, 1983), no. 637.

$ 5,000-7,000

1217

1218

VERY FINE AND RARE CLASSICAL BRASS INLAID, CARVED AND FIGURED MAHOGANY GAMES TABLE, ATTRIBUTED TO CHARLES-HONORÉ LANNUIER (1779-1819), NEW YORK, CIRCA 1815

retains remnants of original wall paper in card tray.
Height 30 ¼ in. by Width 36 in. by Depth 18 in.

This table exhibits the classic hallmarks of Honoré Lannuier, including his meticulous craftsmanship and his use of beautifully carved outstretched lion's paw legs. Nearly identical pair of Honoré Lannuier tables has a Curtis-Fish family history. One of the pair was illustrated in Peter M. Kenny, Frances F. Bretter, and Ulrich Leben, *Honoré Lannuier, Cabinet Maker from Paris: The Life and Work of a French Ebéniste in Federal New York*, (New York: Metropolitan Museum of Art, 1998), p. 208, no. 65 while the pair was later sold at Doyle, New York, *American Furniture & Decorations*, November 29, 2006, sale 06AM02, lot 2135. The pair of tables has applied ormolu mounts on their frieze whereas the currently offered lot has a unique attribute of a brass inlaid anthemion.

$ 15,000-25,000

1218

1219

1219

PROPERTY OF VARIOUS OWNERS
(LOTS 1219-1222)

CLASSICAL ORMOLU MOUNTED BLACK MARBLE SHELF CLOCK, JEAN-BAPTISTE DUBUC (1743-1819), PARIS, FRANCE, CIRCA 1815

the dial signed *Dubuc.*
Height 15 in. by Width 7 ½ in. by Depth 5 ⅜ in.

$ 3,000-5,000

1220

VERY FINE AND RARE CLASSICAL GRAIN-PAINTED AND GILT DECORATED BRASS-MOUNTED GAMES TABLE, ATTRIBUTED TO JOHN (1777-1851) OR HUGH (1781-1831) FINLAY, BALTIMORE, MARYLAND, CIRCA 1820

Height 29 ½ in. by Width 36 in. by Depth 17 ¾ in. (closed)

$ 8,000-12,000

1220

1221

EDWIN WHITEFIELD

1816 - 1892

ON THE HUDSON FROM FISHKILL LANDING

titled *On the Hudson from Fishkill Landing*, signed *E. Whitefield* and dated *1862* lower right
oil on canvas
17 ⅞ by 23 ⅞ in.

PROVENANCE

Mary Kay Fuller, New York and Iowa;
Dr. Frederick Murray, Cedar Rapids, Iowa (by descent);
Winifred Murray Kelley (his daughter), Des Moines, Iowa;
By descent to the present owner.

$ 12,000-18,000

1221

1222

STAFFORDSHIRE POTTERY FIGURE OF BENJAMIN FRANKLIN 19TH CENTURY

Depicted wearing a grey topcoat, a tricorn hat under his arm, a document in his other hand, standing on a circular encrusted rocky base on a plinth inscribed in gilding *General Washington*.
Height: 15½ in.; 39.4 cm

PROVENANCE

Sotheby's New York, January 18, 2003, lot 1193

$ 1,000-1,500

1222

1223

PROPERTY FROM A RHODE ISLAND ESTATE

VERY FINE AND RARE CLASSICAL CARVED AND FIGURED MAHOGANY THREE-PART PEDESTAL DINING TABLE, ATTRIBUTED TO DUNCAN PHYFE (1768-1854), NEW YORK, CIRCA 1815

Height 28 ⅝ in. by Width 54 ⅞ in. by Length 189 ½ in. (15 ft. 9½ in.)

$ 15,000-25,000

1223

1224

PROPERTY FROM THE COLLECTION OF BRUCE WESTCOTT

VERY FINE AND RARE ASSEMBLED SET OF THIRTEEN FEDERAL CARVED MAHOGANY DINING CHAIRS, ATTRIBUTED TO SLOVER AND TAYLOR, NEW YORK, CIRCA 1825

comprising two armchairs and eleven side chairs.
Height 34¾ in. to 37 in.

$ 8,000-12,000

1224

1225

1225

PROPERTY FROM A RHODE ISLAND ESTATE
(LOTS 1225-1226)

VERY RARE CLASSICAL MAHOGANY CANTERBURY, RHODE ISLAND, CIRCA 1815

Height 18 ¼ in. by Width 17 ⅞ in. by Depth 12 in.

PROVENANCE

Martha Freeman Nicholson (née Sayles, 1896–1947) and Paul Coe Nicholson (1888–1956), Providence and Bristol, Rhode Island;
by descent in the Nicholson family.

This Canterbury is included in the Rhode Island Furniture Archive at the Yale University Art Gallery (RIF628).

$ 2,500-3,500

1226

1226

FINE AND RARE CLASSICAL CARVED AND FIGURED MAHOGANY PEMBROKE TABLE, JOHN T. DOLAN (CA. 1805-1815), NEW YORK, CIRCA 1815

the drawer retains remnants of a John T. Dolan paper label.
Height 28 ½ in. by Width 28 ⅛ in. by Depth 39 ⅜ in.

$ 5,000-7,000

1226 DETAIL

1227

1227

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

JAMES PEALE (1749 - 1831)

VIEW ON THE BRANDYWINE

oil on canvas
21 ¾ by 31 ¼ in.

signed, titled and dated *View on the Brandywine by James Peale, in the 72nd year of his life, 1821* on the reverse prior to lining

PROVENANCE

Kennedy Galleries, New York;
Acquired by the present owner from the above.

LITERATURE

Kennedy Quarterly, 1996, vol. 6, no. 3.

EXHIBITED

New York, Kennedy Galleries,
Past and Present, Two Hundred Years of American Painting, Part One: Eighteenth and Nineteenth Centuries, October 1966 no. 123

"The James Peale landscapes of the 1820s have changed considerably from his paintings of the 1790s. While the site may still be specific.., there is now a sense of enjoyment and excitement about the landscape. The color is in a higher key, light and shadow form interesting patterns, the figures even in their genre activity are integrated into the painting not merely placed in the setting, and the whole painting has a theme and unity. The final stage of James' landscape work shows dramatic scenes in which he contemplates man's place in nature." (Edward Nygren with Bruce Robertson, *Views and Visions. American Landscapes before 1830*, Washington, D.C., 1987)

$ 30,000-50,000

1228

1228

PROPERTY OF VARIOUS OWNERS
(LOTS 1228-1230)

SET OF FOUR ENGLISH PEARLWARE ALLEGORICAL FIGURES OF THE SEASONS CIRCA 1820

Probably Dixon, Austin & Co., each colorful figure modelled standing on a canted and waisted square base applied with stiff leaves.
Height of tallest: 9¼ in.; 23.5 cm

$ 2,500-3,500

1229

DIXON, AUSTIN AND CO. PINK LUSTRE WATCH STAND CIRCA 1820-26

Modelled as a tall case-clock flanked by allegorical figures of 'Autumn' and 'Summer', *impressed DIXON, AUSTIN & CO.* Together with a Staffordshire Pratt-type pearlware watch stand, circa 1800. (*2 pieces).*
Height:11⅝ in.; 29.53 cm

$ 1,500-2,000

1229

1229

1230

GROUP OF TEN STAFFORDSHIRE POTTERY COW CREAMERS AND SEVEN COVERS FIRST QUARTER 19TH CENTURY

Variously decorated, including five examples each with a milk maid, and three with a calf. *17 pieces.* Height of tallest: 5¼ in.; 13.3 cm

$ 4,000-6,000

1230

1231

1231

PROPERTY OF VARIOUS OWNERS
(LOTS 1231-1234)

ATTRIBUTED TO DANIEL DICKINSON (1795-1877)

MINIATURE WATERCOLOR PORTRAIT ON IVORY OF JOHN BEVERLEY, AIDE DE CAMP TO GEORGE WASHINGTON

painted ivory
3 by 2 ¼ in.

with a black lacquered wood frame, the paper backing inscribed *J. Beverley / Aide to / George / Washingt[on].*

$ 1,000-1,500

1232

1232

ATTRIBUTED TO JOHN RAMAGE (CA. 1748-1802)

MINIATURE WATERCOLOR PORTRAIT OF A GENTLEMAN ON IVORY

watercolor on ivory
2 ⅛ by 1 ½ in.

marquise-shape; within a rose-gold metal locket frame; the metal backed with chased neo-classical swag border.

$ 2,000-3,000

1233

1233

ATTRIBUTED TO ROBERT FIELD (CA. 1769-1819)

MINIATURE WATERCOLOR PORTRAIT OF A GENTLEMAN ON IVORY

watercolor on ivory
2 ⅞ by 2 ½ in.

oval, in a rose gold metal locket frame; the reverse with a plait of brown hair, filigreed initials and cobalt-blue glass surround.

$ 5,000-7,000

1234

1234

JOHN TRUMBULL (1756 - 1843)

MRS. ROBERT BALL (ELIZA WRIGHT) HUGHES

oil on board

painted in 1839
28 ¼ by 23 ⅛ in.

PROVENANCE

Mrs. J. Reid Johnson, New London, Connecticut;
M. Knoedler & Company, New York, 1961;
Mrs. Landsell K. Christie, Syosett, New York;
Her estate (sold: Christie's, New York, January 1996, lot 323, as *Portrait of Elizabeth Ball Hughes*);
Acquired by the present owner at the above sale.

EXHIBITED

New London, Connecticut, The Lyman Allyn Museum, 1944.

LITERATURE

Theodore Sizer, *The Works of Colonel John Trumbull: Artist of the American Revolution*, (New Haven, CT: Yale University Press), 1950, p. 33.

Mary Eliza Wright married Robert Ball Hughes near London in 1828 and the newlyweds emigrated to the United States shortly thereafter. Eliza was a source of inspiration for her husband, who was an accomplished sculptor and painter.

He was commissioned to sculpt busts of various members of Britain's nobility, most notably King George IV, and America's leaders, including a statue of Alexander Hamilton that was placed atop the Merchants' Exchange Building in New York. Robert received several awards from the Royal Academy and was elected to the National Academy as an Honorary Academician in 1830.

$ 12,000-18,000

1235-1239 No Lots

END OF SESSION SIX

THIS PAGE
LOT 1325

SESSION SEVEN

NEW YORK
SUNDAY
21 JANUARY 2018
2 PM

LOTS 1240-1336

1240

1240

1241

1240

PROPERTY FROM THE HIGHLY IMPORTANT AMERICANA COLLECTION OF GEORGE S. PARKER II FROM THE CAXAMBAS FOUNDATION (LOTS 1240-1244)

ATTRIBUTED TO THE PIERPONT LIMNER)

PORTRAITS OF MRS. FREAKE WOLCOTT KITCHEN AND MR. EDWARD KITCHEN

oil on canvas

painted circa 1730
the first: 30 ½ by 26 ½ in.
the second: 30 by 24 in.

PROVENANCE

Elizabeth Wolcott Sigourney (by descent from the sitters);
Mary Sigourney Town Hunt (her daughter);
Mrs. William Wallace (her daughter);
Myrtis S. Sigourney (by descent from the above);
Andrew Wolcott Sigourney (her brother), Princeton, Massachusetts;
Andrew Sigourney, Suzanne Sigourney, Katherine M. Shaver and Carolyn O. Holtz (his children);
Christie's, New York, *Important American Furniture, Folk Art, Silver and Prints*, June 18, 2003, sale 1247, lot 81;
Alan Miller, Quakertown, Pennsylvania.

$ 1,500-2,500

1241

FINE AND RARE WILLIAM AND MARY BLACK PAINTED AND TURNED MAPLE SLAT-BACK ARMCHAIR, NEW YORK, CIRCA 1725

feet replaced.
Height 47½ in.

$ 300-500

1242

1243

1242

RARE QUEEN ANNE WALNUT SLAT-BACK ARMCHAIR, DELAWARE RIVER VALLEY, PENNSYLVANIA, CIRCA 1750

Height 45½ in.

$ 400-600

1243

QUEEN ANNE GRAY-PAINTED MAPLE PENCIL-POST BEDSTEAD, NEW ENGLAND, CIRCA 1770

head and end rails replaced.
Height 78 in. by Width 54½ in. by Length 76 in.

$ 1,500-3,000

1244

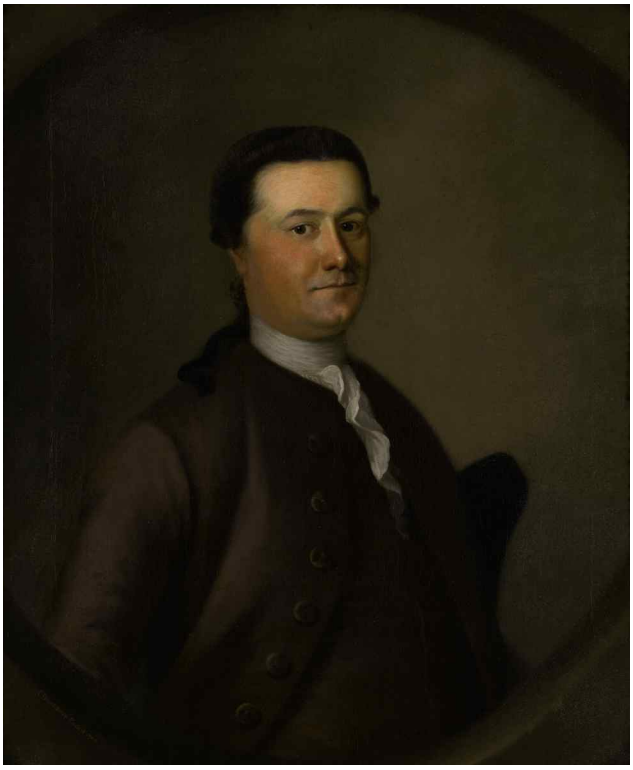
1244

FINE AND RARE QUEEN ANNE CARVED MAHOGANY DRESSING TABLE, NORWICH, CONNECTICUT, CIRCA 1760

Height 30¼ in. by Width 35¾ in. by Depth 21 in.

$ 3,000-5,000

1245



1246

1245

PROPERTY FROM THE HIGHLY IMPORTANT AMERICANA COLLECTION OF GEORGE S. PARKER II FROM THE CAXAMBAS FOUNDATION (LOTS 1245-1249)

ATTRIBUTED TO JOHN WOLLASTON (C. 1672 - 1749)

PORTRAIT OF A LADY

oil on canvas
50 by 40 ¼ in.

PROVENANCE

Sotheby's, New York, *American Paintings, Drawings and Sculpture*, April 5, 1995, sale 1499 lot 23;
Alan Miller, Quakertown, Pennsylvania.

LITERATURE

George Parker, "Merchants and Planters: American Portraits of the Colonial Period and the Early Republic," *Wisconsin Academy Review: A Journal of Wisconsin Culture*, vol. 43, no. 4, Fall 1997, p. 24, illustrated.

$ 3,000-5,000

1246

JOSEPH BLACKBURN (C. 1730 - C. 1778)

PORTRAIT OF THOMAS AMORY

oil on canvas

painted in 1760
30 by 25 in.

signed *J Blackburn Pinxit* and dated *1760* lower left

PROVENANCE

Sarah and Julia Metcalf, Boston, Massachusetts;
John T. Metcalf, Boston, Massachusetts, *circa* 1950;
Sotheby's, New York, *American Paintings, Drawings and Sculpture*, May 22, 2002, sale 7802, lot 152;
Alan Miller, Quakertown, Pennsylvania.

$ 4,000-6,000

1247

CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN (1770 - 1852)

PORTRAIT OF CAPTAIN THOMPSON, PHILADELPHIA

charcoal on paper

executed circa 1800
21 ½ by 15 ⅜ in.

PROVENANCE

Private Collection;
Christie's, New York, *Important American Furniture, Silver, Prints, Folk Art and Decorative Arts*, October 5, 2000, sale 7398, lot 38;
Alan Miller, Quakertown, Pennsylvania.

LITERATURE

Ellen G. Miles, *Saint Memin and the Neoclassical Profile Portrait in America*, Washington, D.C., 1994, no. 18, pp. 404-05, illustrated fig. 9:23, p. 188

$ 2,000-3,000

1247

1248

VERY FINE QUEEN ANNE CARVED MAHOGANY EASY CHAIR, NEW YORK, CIRCA 1765

Height 46¾ in.

PROVENANCE

Everet Horgan, Harrison, New York;
Israel Sack, Inc., New York, June 1979;
Stanley Paul Sax, Detroit, Michigan (1925-1997);
Sotheby's, New York, *Highly Important Americana from the Stanley Paul Sax Collection,* January 17, 1998, sale 7087, lot 515;
Alan Miller, Quakertown, Pennsylvania.

See catalogue note at SOTHEBYS.COM

$ 6,000-12,000

1248

1249

1249

PROPERTY FROM THE HIGHLY IMPORTANT AMERICANA COLLECTION OF GEORGE S. PARKER II FROM THE CAXAMBAS FOUNDATION (LOTS 1249-1252)

CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, NEW YORK, CIRCA 1770

Height 38½ in.

$ 600-800

1250

VERY RARE QUEEN ANNE MAHOGANY DRESSING TABLE, NEW YORK, CIRCA 1760

appears to retain its original surface, *knee returns and drops replaced, proper left front foot pieced.* Height 28½ in. by Width 36 in. by Depth 22¾ in.

PROVENANCE

Sotheby's, New York, *Fine Americana*, January 31, 1993, sale 6392, lot 1129.

See catalogue note at SOTHEBYS.COM

$ 5,000-7,000

1250

☐ 1251 SOLD WITHOUT RESERVE

GEORGE II PARCEL-GILT AND MAHOGANY LOOKING GLASS, CIRCA 1755

proper lower right scroll element lacking.
Height 29 in. by Width 17½ in.

$ 300-500

1251

1252

THE COMSTOCK FAMILY CHIPPENDALE CARVED AND FIGURED SERPENTINE-FRONT GAMES TABLE, NEW YORK, CIRCA 1775

swing rail replaced.
Height 27½ in. by Width 34¼ in. by Depth 17¼ in.

PROVENANCE

Descended in the Comstock family to Stephen Comstock whose daughter Julia married Wright Conger and thence by female descent to the Stout family;
Sotheby's, New York, *Important Americana*, January 30, 1995, sale 6660, lot 2194.

$ 6,000-8,000

1252

1253

PROPERTY FROM THE HIGHLY IMPORTANT AMERICANA COLLECTION OF GEORGE S. PARKER II FROM THE CAXAMBAS FOUNDATION (LOTS 1253-1254)

RARE CHIPPENDALE CARVED AND FIGURED MAHOGANY DISH-TOP TILT-TOP TEA TABLE, PHILADELPHIA, CIRCA 1770

Height 27¾ in. by Width 32½ in. by Depth 31¾ in.

$ 5,000-8,000

1254

FINE CHIPPENDALE CARVED AND FIGURED MAHOGANY SIDE CHAIR, PHILADELPHIA, PENNSYLVANIA, CIRCA 1770

chair numbered *III*.
Height 38½ in.

$ 8,000-12,000

This side chair retains a rich dark historic surface and is numbered *III* of a larger set of chairs. It represents a popular chair pattern made in Philadelphia during the Colonial period, with a pierced splat adapted from Plate XIII and Plate XIV of *The Gentleman & Cabinet-Maker's Director* by Thomas Chippendale (London, 1762). This chair is associated with the shop of Benjamin Randolph (1737-1792) on the basis of shared similarities with labeled side chairs numbered *III* and *IV* in the Karolik Collection at the Museum of Fine Arts, Boston and two numbered *I* and *II* in a private collection.[1] These chairs are the focus of the article by Philip D. Zimmerman, "Labeled Randolph Chairs Rediscovered," in *American Furniture 1998*, edited by Luke Beckerdite (Milwaukee: The Chipstone Foundation), pp. 81-98.

1253

A nearly identical side chair, number *III* of a set, is offered as lot 2120 in this sale. A side chair possibly made as part of the same set is illustrated in *The Philadelphia Chair, 1685-1785* by Joseph K. Kindig, III.[2] Several other chairs are known with a closely related design representing multiple shop traditions. One at Yale University with a history in the Biddle family marked *V* and *I* with a slip seat frame numbered *I* displays addition acanthus carving at the top of the splat but is otherwise very similar.[3] An armchair at Yale University, numbered *II* on the seat frame and slip seat, was formerly in the collection of Louis Guerineau Myers.[4] An armchair at Winterthur Museum displays variations in the carving on the splat and knees.[5] One from the Collection of Abram R. and Blanche M. Harpending was sold *in these rooms*, February 1, 1985, lot 609, and another from the The Highly Important Americana Collection of George S. Parker II from the Caxambas Foundation sold *in these rooms,* January 19,2017, lot 2119. Another with a scalloped seat rail is illustrated in Israel Sack, Inc., *American Furniture from Israel Sack Collection* (Washington, D.C., 1965), Vol. II, p. 313, no. 174.

[1] Edwin Hipkiss, *Eighteenth-Century American Arts: The M. and M. Karolik Collection* (Boston, 1950). no. 89, pp. 152-3 .
[2] Joseph K. Kindig III, *The Philadelphia Chair* (York, Pennsylvania, 1978), fig. 54.
[3] See Patricia E. Kane, *Three-Hundred Years of American Seating Furniture* (Boston, 1976) no. 92, p. 109-110.
[4] Ibid, no. 90, pp. 106-108.
[5] See Joseph Downs, *American Furniture* (New York, 1952), no. 50.

1254

PROPERTY FROM THE COLLECTION OF

SUSAN & MARK LARACY

LOTS 1255–1304

OCEANWIDE BUILT 1917 WEEKAPAUG, RHODE ISLAND

You may remember our January 2007, Sotheby's sale. After twenty years of building, we parted company with our Americana collection. Simultaneously, we sold our New Canaan white brick Georgian Colonial, decamping to Greenwich Village. We were out of the "high country" business and welcomed to the expensive world of contemporary art.

We acquired "Oceanwide" in 2002. This home always had its own curated Americana collection, primarily smalls, stoneware, nautical and Cape Cod pieces, and, yes, the occasional oddity.

Another real estate milestone, another sale!

Having just bought a mid Century modern home in Beverly Hills, we are selling "Oceanwide" and have no place to put this collection. Some of the pieces we held back in 2007. A few did not sell because our estimates were too high. And, we kept on collecting until just recently.

We hope you enjoy this finale!

Susan and Mark Laracy

1255

1255

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1255-1257)

FINE FEDERAL RED-PAINTED MAPLE TRAY-TOP ONE-DRAWER STAND, NEW ENGLAND, CIRCA 1800

Height 27 ½ in. by Width 19 ¾ in. by Depth 25 in.

PROVENANCE

Grace and Elliot Snyder, South Egremont, Massachusetts

$ 2,500-5,000

1256

RARE FEDERAL BLUE-PAINTED PINE CHEST OF DRAWERS, VERMONT, CIRCA 1820

Height 35 ½ in. by Width 35 ½ in. by Depth 18 in.

PROVENANCE

Patty Gagarin;
Northeast Auctions, Manchester, New Hampshire, *A Product of Passion: The American Folk Art Collection of Helen and Steven Kellogg,* August 6, 2011, lot 576.

$ 7,000-12,000

1256

1257

1257

AMERICAN SCHOOL, 19TH CENTURY

FAMILY BY THE SEASHORE

Watercolor, pen and ink on paper heightened with pin pricking

circa 1815
16 ½ by 19 in.

the lady with a parasol has gilt foil jewels; appears to retain the original molded frame and glass.

PROVENANCE

Childs Gallery, Boston, Massachusetts;
Acquired by Nina Fletcher Little, Brookline, Massachusetts (1941);
Sotheby's, New York, *The Bertram K Little and Nina Fletcher Little Collection,* January 29, 1994, sale 6526, lot 100.

EXHIBITED

Williamsburg, Virginia, The Abby Aldrich Rockefeller Folk Art Collection, "Land and Seascape as Observed by the Folk Artist," January 13-May 11, 1969, illustrated in the exhibition catalogue, p. 14, fig. 16.

$ 20,000-35,000

1258

1258

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1258-1260)

FINE AND RARE SILK EMBROIDERED PICTURE: A GEORGIAN HOUSE AND BARN, ANONYMOUS, PROBABLY MASSACHUSETTS, EARLY 19TH CENTURY

the embroidery uses superb perspectives and detail, silk worked all over the picture surface; retains original frame.
8 ⅝ by 10 in.

PROVENANCE

Mary Allis, Southport, Connecticut, 1955; Sotheby's, New York, *The Bertram K. Little and Nina Fletcher Little Collection,* January, 24, 1994, sale 6526, lot 355.

$ 10,000-15,000

1259

FINE AND RARE NEEDLEWORK SAMPLER, NANCY FORREST, CANTERBURY OR NORTHFIELD, NEW HAMPSHIRE, CIRCA 1811

worked overall in wool and silk chain stitches on a linen ground; the center with bands of alphabets above the inscription *Nancy Forrest's sampler wrought in the fourteenth year of her age, 1811;* the borders with hillocks, rose bush and meandering grapevines.
21 by 16 in.

PROVENANCE

Descended in the family of Nancy Forrest, daughter of Dorothy (Worthen) and William Forrest II of Canterbury, New Hampshire.
Skinner's, Bolton, Massachusetts, June 12, 1994, lot 22;
Marguerite Riordan, Stonington, Connecticut, 1994.

Nancy Forrest, daughter of Dorothy (Worthen) and William Forrest II was born April 12, 1797 in East Andover, New Hampshire.

$ 12,000-25,000

1259

1260

FINE SILK EMBROIDERED NEEDLEWORK MOURNING PICTURE, WROUGHT BY PENELOPE HOWLAND, MARY BALCH'S SCHOOL, PROVIDENCE, RHODE ISLAND, CIRCA 1800

with silk stitches on a white silk ground, the monument inscribed *Wrought by Penelope Howland in the 9th year of her age and Sacred to the memory of Seven, small Brothers, and Sisters.*
8 by 8 ½ in.

PROVENANCE

Sotheby's, New York, *The American Folk Art Collection of Mr. and Mrs. H. John Thayer,* October 23, 1987, sale 5620, lot 155;
Stephen and Carol Huber, Old Lyme, Connecticut, December, 1987;
Sotheby's, New York, *The Joan Stephens Collection: Important Sampler and Pictorial Needlework,* January 19, 1997, sale 6942, lot 2053.

$ 5,000-7,000

1260

1261

1261

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1261-1264)

COBALT-BLUE SALT-GLAZED STONEWARE 'QUAIL' THREE GALLON CROCK , J. & E. NORTON, BENNINGTON, VERMONT, 19TH CENTURY

straight sided with molded lip and eared handles, the front decorated with a small quail and leafage, stamped *J. & E. Norton. / Bennington, Vt*.
Height 10 ½ in. by Diameter 10 ¾ in.

PROVENANCE

Ernie Graf, Saratoga Springs, New York.

$ 2,000-3,000

1262

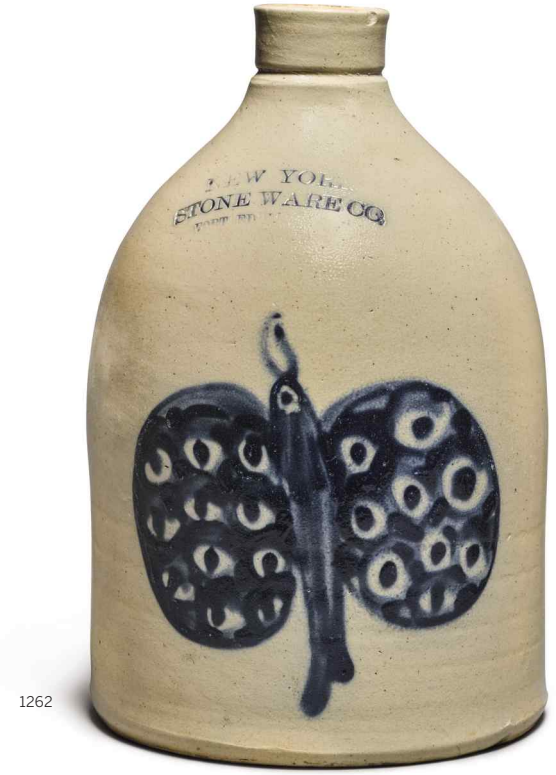
COBALT-BLUE DECORATED SALT-GLAZED STONEWARE 'BUTTERFLY' ONE-GALLON JUG, NEW YORK STONEWARE, CO., FORT EDWARD, NEW YORK, LATE 19TH CENTURY

stamped *NEW YORK / STONEWARE CO. / FORT EDWARD*.
Height 11 ½ in.

PROVENANCE

Ernie Graf, Saratoga Springs, New York.

$ 5,000-10,000



1262

1263

1263

COBALT-BLUE SALT-GLAZED STONEWARE ‘CHICKEN PECKING CORN’ ONE GALLON JUG, AMERICAN, LATE 19TH CENTURY

the ovoid form with prominent looped double handles.
Height 12 in.

PROVENANCE

Ernie Graf, Saratoga Springs, New York.

$ 2,000-5,000

1264

VERY RARE COBALT-BLUE DECORATED SALT-GLAZED STONEWARE ‘SPOTTED STAG IN A LANDSCAPE’ FOUR GALLON CROCK, J. & E. NORTON, BENNINGTON, VERMONT, CIRCA 1855

the straight-sided cylindrical crock with molded lip and eared handles, stamped *J&E Norton / Bennington, VT / 4*.
Height 11 ¾ in. by Diameter 12 ¼ in.

EXHIBITED

Ernie Graf, Saratoga Springs, New York.

$ 10,000-20,000

1264

1265

1266

1267

1265

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1265-1270)

BROWN-GLAZED AND INCISED STONEWARE MILK JUG, AMERICAN, 1891

with drawn handle covered in a dark Albany slip, incised *Mrs. R. Pannabaker / from / Charles / 1891.*
Height 10 ½ in.

$ 1,500-3,000

1266

BROWN-GLAZED AND INCISED STONEWARE JUG, AMERICAN, 19TH CENTURY

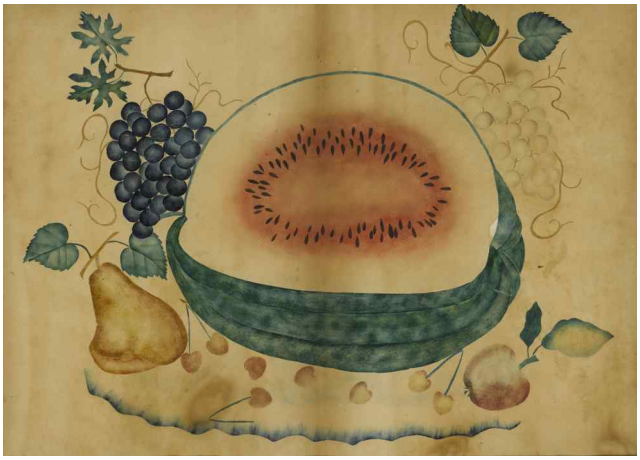
an Albany slip-glazed stoneware jug, inscribed *Timothy McCarty* within an incised banner above a crane with its beak in a bottle inscribed *Gin*.
Height 11 ½ in.

PROVENANCE

Ohio, Garth's Auctions, *Treichler Collection*, July 30, 2004.

$ 1,000-2,000

1268



1269

1267

COBALT-BLUE SALT-GLAZED STONEWARE ‘PECKING CHICKEN’ TWO-GALLON JUG, F.B. NORTON & CO., WORCESTER, MASSACHUSETTS, 19TH CENTURY

stamped *F.B. Norton & Co. / Worcester Mass.*
Height 14 in.

PROVENANCE

Ernie Graf, Saratoga Springs, New York.

$ 750-1,500

1268

WATERCOLOR, PEN AND INK THEOREM PAINTING ON MICA PAPER: STILL LIFE WITH A PROFUSION OF FRUIT AND BERRIES IN A WHITE GLASS COMPOTE , AMERICAN, CIRCA 1825

Appears to retain its original giltwood frame.
16 by 20 ½ in.

$ 3,000-5,000

1270

1269

WATERCOLOR, PEN AND INK THEOREM PAINTING: CUT WATERMELON AND FRUITS ON PLATTER, CIRCA 1830

in what appears to be the original molded and gilded wood frame with wood backing.
14 ¾ by 19 in.

PROVENANCE

Christie’s, New York, *Dorothy C. Miller Collection*, November 12, 2003, Sale 1400, lot 208.

$ 5,000-10,000

1270

RARE BROWN PAINTED WALNUT LECTERN, PROBABLY PENNSYLVANIA, EARLY 19TH CENTURY

the slanted lectern fashioned from three planks, with cut and shaped cresting and molded up; dove-tailed into a baluster-turned standard in a stepped and turned circular foot covered in a dark-brown paint; appears to retain original finish.
Height 13 in. by Width 15 ½ in. by Depth 13 ¾ in.

PROVENANCE

Skinner’s, Boston, Massachusetts, *The Paul and Margaret Weld Collection*, August 13, 2000.

$ 2,000-3,000

1271

1271

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1271-1274)

AMERICAN SCHOOL, 20TH CENTURY

THE FISHING SCHOONER "GOSSIP" OF GLOUCESTER MASSACHUSETTS

relief carved and painted wood panel
10 by 12 in.

PROVENANCE

Nancy Savatson Antiques, New Hampshire Dealer's Show, Manchester, New Hampshire.

The fishing schooner "Gossip" of Gloucester, Massachusetts was built by Arthur D. Story at Essex, Massachusetts in 1902 for the D.B. Smith and Company of Gloucester. This history is written in pencil on the back of the panel.

$ 800-2,000

1272

1272

AMERICAN SCHOOL, 20TH CENTURY

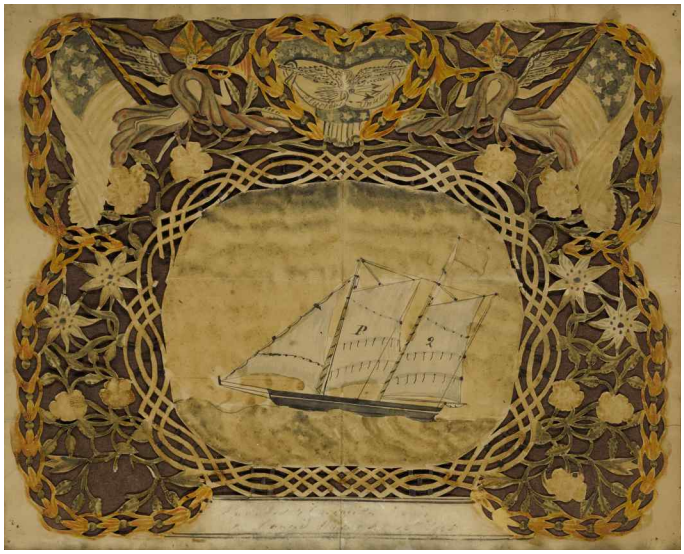
PORTRAIT OF SCHOONER "TEXAS"

oil on panel

20th century
16 by 21 in.

a three masted sailing vessel flying the American flag and the Texas house flag; probably Connecticut.

$ 1,000-1,500



1273

1273

WATERCOLOR AND CUTWORK PICTURE ON COLORED PAPER GROUND: RHODE ISLAND SAILING SHIP AND AMERICAN EAGLE SHIELD, AMERICAN, CIRCA 1876

the cutwork filigree enclosing paired angels holding American flags and centering the American eagle and shield in a deeply carved and notched wood frame painted red, white and blue.
14 by 17 ½ in.

PROVENANCE

The American Folk Art Gallery, New York;
Herbert W. Hemphill, Jr.;
Manchester, New Hampshire, Northeast Auctions, *The Kahn Collection: Part One,* August 3, 2002, lot 84.

EXHIBITED

New York, Museum of American Folk Art, *Collectors Choice, Part II,* 1970;
Newark, New Jersey, New Museum, *Paint, Paper and Thread,* 1970;
Amherst, Massachusetts, Amherst College, *American Folk Art,* 1974, cat. no. 63.

$ 3,000-6,000

1274

1274

RALPH E. CAHOON, JR. (1910-1982)

PORT O' DREAMS

oil on board

circa 1967
20 ¾ x 26 ¾ in.

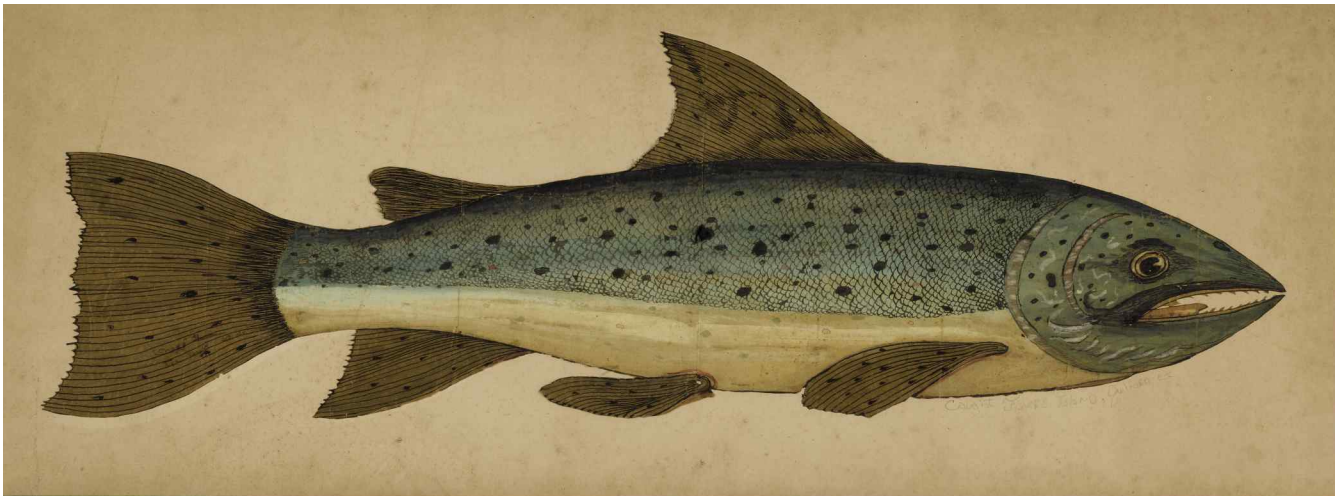
PROVENANCE

Eldred's, East Dennis, Massachusetts, August 4, 1995, lot 780;
Northeast Auctions, Portsmouth, New Hampshire, *Summer Weekend Auction,* August 21, 2016, lot 987.

EXHIBITED

Cotuit, Massachusetts, Cahoon Museum of American Art, *Personalized and Commissioned Works by Ralph Cahoon,* January 15, 1986 – February 23, 1986, no. 3;
Sandwich, Massachusetts, Heritage Plantation of Sandwich, *Mermaids and Air Balloons: The Whimsical Art of Ralph Cahoon*, May 10 – October 25, 1987, no. 14.

$ 20,000-30,000



1275

1275

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1275-1278)

CHARLES SHANG WHEELER (1872 - 1949)

BLUEFISH

Watercolor, pen and ink decoupage mounted on paper

1930-1945
11 ⅜ by 29 ¾ in.

inscribed in pencil *caught at Fisher's Island, Guilford, Ct,* under the dorsal fin; signed *"Shang"* on the tail.

PROVENANCE

Nathan Liverant and Sons, LLC., Colchester, Connecticut.

Shang Wheeler is one of the most important and widely collected decoy makers in the Strafford, Connecticut area.

$ 5,000-7,000

1276

1276

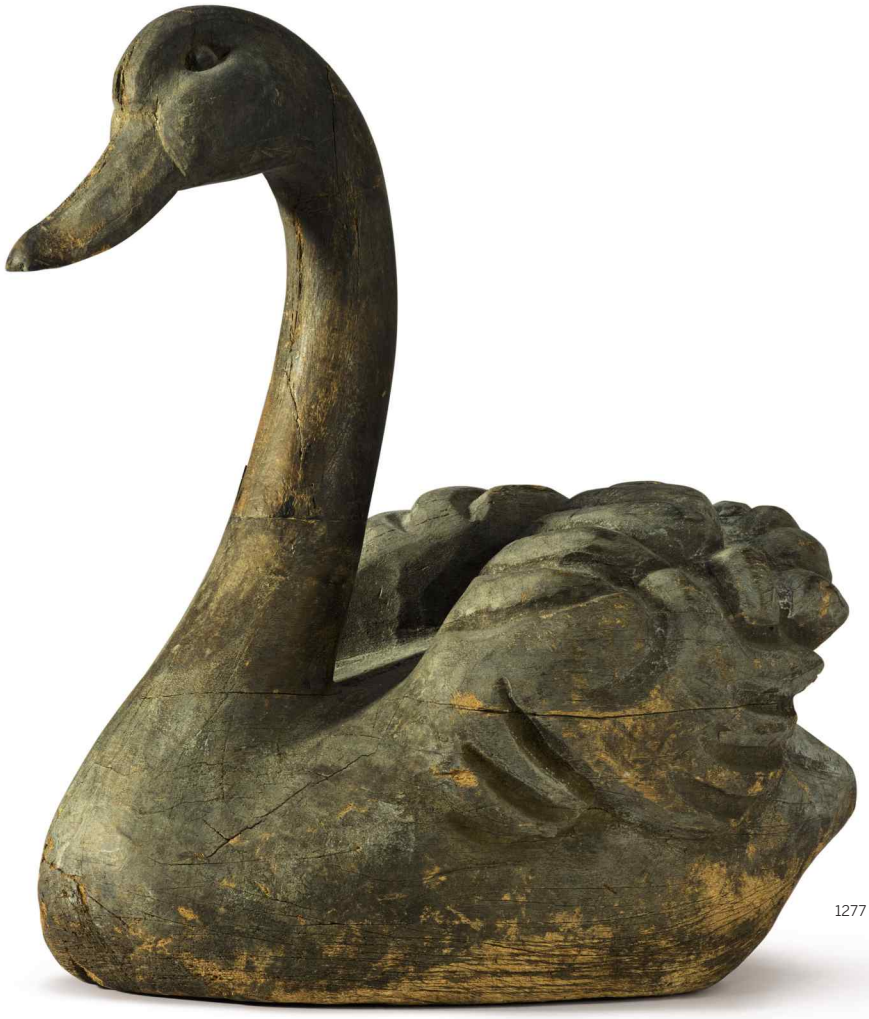
RARE FEDERAL PAINTED PINE DRESSING TABLE, NEW HAMPSHIRE, CIRCA 1800

having a worn, scrubbed top.
Height 28 ½ in. by Width 32 ¼ in. by Depth 19 ¼ in.

PROVENANCE

Gloria Lonerean, Manchester, New Hampshire.

$ 4,000-7,500



1277

1277

RARE CARVED AND PAINTED WALNUT BLACK SWAN, RHODE ISLAND, LATE 18TH/EARLY 19TH CENTURY

carved in the round, deep wing, cheek and neck detail; retains much of its original grey painted surface.
Height 14 in. by Width 16 in. by Depth 8 ¼ in.

PROVENANCE

Elliot and Grace Snyder, South Egremont, Massachusetts.

$ 10,000-15,000

1278

RARE CARVED STONE INKWELL INITIALED A.ED.A.P, AMERICAN, DATED 1870

the grey stone with deeply carved flowers and vines, with a circular inkwell; on a scalloped base.
Height 5 in. by Width 8 in. by Depth 4 ½ in.

$ 500-700

1278

1279

1279

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1279-1283)

RARE PAINTED CAST IRON FIGURAL DOORSTOP, LATE 19TH/ EARLY 20TH CENTURY

depicting an African-American man seated on a cotton bale, in two pieces.
Height 9 ½ in. by Width 6 ½ in.

$ 2,000-3,000

1280

PAIR OF PAINTED CAST-IRON LIGHTHOUSE DOORSTOPS, AMERICAN, 20TH CENTURY

the first is *Highland Light Cape Cod;* the other beside a red roof house.
Height 8 ½ in by Width 8 in.

PROVENANCE

Hill of Roses Antiques, Wilton Show.

$ 1,500-3,000

1280

1281

RARE GROUP OF FIVE PAINTED CAST IRON GOLFER DOORSTOPS, AMERICAN, CIRCA 1930

cast in the half round.
Heights 7 ½-10 in.

PROVENANCE

Virginia Ramsey-Pope Cave, Dorset, Vermont; Northeast Auctions, Manchester, New Hampshire, *Americana Collection of Virginia Ramsey - Pope Cave,* August 5, 2000, lot 239.

$ 7,500-12,000

1281

1282

PAIR OF CAST-IRON ‘GOLF-BAG’ ANDIRONS, AMERICAN, CIRCA 1920

molded in the form of a 1920’s style leather golf bag with saddle stitched pockets and straps, four cast iron clubs in each bag.
Height 38 in. by Width 28 ½ in.

PROVENANCE

Hyland Granby Antiques, Hyannis Port, Massachusetts.

$ 10,000-18,000

1282

1283

RARE PAIR OF WROUGHT IRON GOLF CLUB AND TOURNAMENT SEAT ANDIRONS, AMERICAN, CIRCA 1925

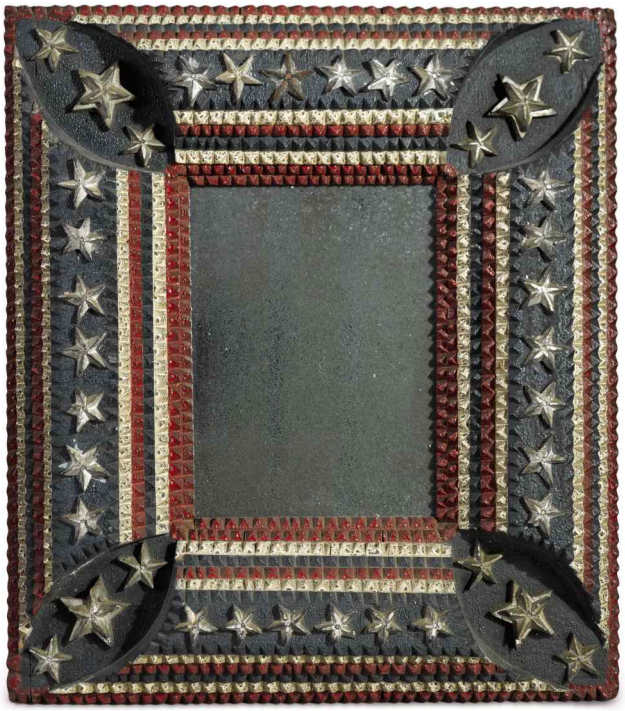
Height 24 in. by Depth 27 in.

PROVENANCE

James and Nancy Glazer, Bailey Island, Maine.

$ 6,000-8,000

1283



1284

1285

1286

1284

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1284-1287)

RED, WHITE AND BLUE PAINTED TRAMP ART PATRIOTIC FRAME WITH MIRROR

deeply carved and layered frame with silver stars, painted red, white, and blue.
Height 16 in. by Width 13 ¾ in. by Depth 2 ¾ in.

PROVENANCE

Hyland Granby Antiques, Hyannis Port, Massachusetts.

LITERATURE

Clifford Wallach, *Another Notch, Folk Art from the Heart*, (Exton, PA: Schiffer Publishing Ltd., 2009).

$ 5,000-8,000

1285

SMALL CARVED AND PAINTED MASONIC FRAME, PENNSYLVANIA, EARLY 19TH CENTURY

frame contains a mirrored glass panel, the crest inscribed *C.W. Frost*.
6 ½ in. by 5 ⅛ in.

PROVENANCE

Newsom and Berdan Antiques and Folk Art, Hallowell, Maine.

$ 2,500-5,000

1286

AMERICAN SCHOOL, 19TH CENTURY

GIRL IN TURBAN

Watercolor on paper
14 by 10 ¼ in.

PROVENANCE

Christie's, New York, *Dorothy C. Miller Collection*, November 12, 2003, sale 1400, lot 203.

Dorothy C. Miller was one of the first curators, and woman curator, hired by the Museum of Modern Art. She was the wife of Holger Cahill, director of the Federal Works Project.

$ 3,000-6,000

1287

FEDERAL RED PAINTED 'SOAP HOLLOW' CHEST OF DRAWERS, PETER K. THOMAS, SOMERSET COUNTY, PENNSYLVANIA, 1861

signed "Manufactured by Peter K. Thomas" and dated "1861," with vibrant red paint with accents on edge of top, side panels and turned feet and yellow banding around all drawers, retains the original porcelain drawer pulls and surface. Height 53 ½ in. by Width 38 ⅜ in. by Depth 20 ⅜ in.

PROVENANCE

Holden Antiques, Manchester, New Hampshire.

LITERATURE

Charles R. Muller, *Soap Hollow: The Furniture and Its Makers,* (Rosendale, New York: Canal Press, 2002), p. 69.

$ 15,000-25,000

1287

1288

1289

1290

1288

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1288-1291)

CHINESE EXPORT SCHOOL, 19TH CENTURY

PORTRAIT OF GEORGE WASHINGTON

reverse painted glass

Circa 1800
9 ¾ by 7 ½ in.

bust portrait of George Washington within a floral roundel in the original wood frame

$ 1,000-2,000

1289

CHINESE EXPORT SCHOOL, 19TH CENTURY

PORTRAIT OF MARTIN VAN BUREN

reverse painted glass
7 ¼ by 4 ½ in.

PROVENANCE

Delaware, Ohio, Garth's Auction Gallery, *Treicheler Collection*, July 30, 2004.

Retains original frame.

$ 2,000-4,000

1290

STEVENGRAPH WOVEN SILK PANEL: THE FIRST SET, THOMAS STEVENS MANUFACTURE, ENGLAND, CIRCA LATE 19TH CENTURY

in its original paper mat printed with the legend *"woven in silk by Thomas Stevens, inventor and manufacturer Coventry and London The First Set"*
4 ¾ by 7 ¾ in.

PROVENANCE

Northeast Auctions, Portsmouth, New Hampshire, *The Collection of John Howland Ricketson III,* May 29, 1993, lot 200.

$ 2,000-5,000

A FINE AND RARE PAINTED PINE AND COMPASS-DRAWN BOX, GEORGE ROBERT LAWTON (1813-1885), SCITUATE, PROVIDENCE COUNTY, RHODE ISLAND, CIRCA 1860

the rectangular box with iron hinges, opening to an interior lined with 1874 newspaper, printed labels from New York Sarsaparilla, Hamilton Prints Fast Colors, as well as glazed wall paper fragments; the top and front with compass drawn geometric patterns of diamonds, circles, arrow-heads and arches flanked by narrow checkerboards; the left side with argyles and arches; the right side with interlacing circles in beige, red, black and white
height 10 in.; length 17 in.; depth 13 in.;
25.4 cm; 43.2 cm; 33 cm

George Robert Lawton (1813-1885), son of Robert Lawton and Sarah Anthony, was born in Newport, Rhode Island. He married Rosinda Searle (1816-1885) in Scituate, Rhode Island, where they raised five children. Lawton was of English heritage with deep roots in Rhode Island (paragraph excerpt from Stacy C. Hollander, *American Radiance*, 2001, p. 425).

Lawton often uses a color scheme of primarily red and white using black to create strong contrasts in the geometric motifs. This box is of simple construction, but has a complex, carefully calculated painted decoration.

Until the mid-1980s, George Robert Lawton's boxes were mis-attributed to John Colvin, a Rhode Island woodworker, builder, and carpenter. The two families - the Lawtons and the Colvins - were actually related by marriage. David Schorsch, a Connecticut dealer who purchased a number of Colvin-attributed pieces at a Skinner Americana auction on January 7, 1983, discovered Lawton as a folk artisan. In the course of his research on Lawton and with the help of a Scituate art historian and writer, Barbara Sarkesian, Schorsch spoke to Lawton's descendants, including his granddaughter Lucy Colvin Hart, who was in her early 90s in 1986. Hart said, "I'm going to tell you once and for all; there are no maybes about it. That chest [wall box] and all of those other things were made by my grandfather, George Robert Lawton, and John Colvin had nothing to do with it." Hart went on to describe specific Lawton-made pieces in Lawton's home, and she confirmed that Schorsch's purchases were, in fact, made by Lawton. (see David Schorsch, "A 19th-Century Rhode Island Folk Artisan Discovered: Lawton, not Colvin," *Maine Antiques Digest*, March 1987, 18D-19D)

$ 20,000-40,000

1291

1292

1293

1294

1292

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1292-1296)

RED PAINTED CAST IRON 'RIPPLE' MIRROR, AMERICAN, 19TH CENTURY

sunburst shaped crest above red and black paint, with original wood backing.
Height 16 ¾ in. by Width 10 ¾ in.

PROVENANCE

Skinner's, Boston, Massachusetts, *The Paul and Margaret Weld Collection,* August 17, 2000.

$ 800-1,500

1293

RELIEF CARVED AND BLACK-PAINTED FARMER AND PLOW-HORSE PLAQUE, CIRCA 1910

the figures carved and inset within a square lipped frame; painted black.
18 by 21 in.

PROVENANCE

Chris Huntington, New Vernon, Maine;
John Keith Russel, South Salem, New York;
Skinner's, Boston, Massachusetts, *American Furniture & Decorative Arts,* November 4, 2007, Sale 2384, lot 962.

$ 1,000-3,000

1294

FEDERAL BROWN PAINTED MAPLE TAVERN TABLE, NEW ENGLAND, CIRCA 1800

the base appears to retain early painted surface.
Height 27 in. by Width 39 in. by Depth 25 in.

PROVENANCE

Albert Hadley, New York.

$ 2,000-4,000

1295

AMERICAN SCHOOL, 19TH CENTURY

VIEW FROM THE PEREGRINE COTTAGE, PROVINCETOWN, MASS. 1902

Oil on academy board
12 by 18 in.

inscribed *Southert* l.r.; the back of the painting bears the remnants of a paper label from the manufacturer of the academy board.

PROVENANCE

Hilary and Paulette Nolan, Falmouth, Massachusetts.

$ 1,000-2,000

1295

1296

FINE AND RARE PAIR OF QUEEN ANNE C-SCROLL CARVED WALNUT SIDE CHAIRS, BOSTON, MASSACHUSETTS, CIRCA 1750

retain remnants of a rich, historic surface; one seat rail inscribed *Portland*. one seat rail and slip seat marked *VI* and the other marked *III*.
Height 43 in.

PROVENANCE

Marguerite Riordan, Stonington, Connecticut, 1991.

$ 6,000-8,000

1296

1297

1297

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1297-1300)

RARE CARVED AND PAINT-DECORATED ARCHITECTURAL BOX WITH SPIRE FINIAL, PROBABLY NEW ENGLAND, LATE 19TH CENTURY

the lid and box with deep molding; grain painted dark ochre on putty colored ground.
Height 12 in. by Width 10 in. by Depth 10 in.

PROVENANCE

Skinner's, Boston, Massachusetts, *The Paul and Margaret Weld Collection,* August 13, 2000.

$ 1,500-2,500

1298

SET OF SIX CAST IRON ROSE POST FINIALS, LATE 19TH/20TH CENTURY

cast on both sides, each on a rod above a ball on a stepped square base.
Height 11 ¾ in. by Width 4 ¾ in.

PROVENANCE

Skinner, Boston, Massachusetts, *The Paul and Margaret Weld Collection,* August 13, 2000.

$ 2,000-3,000

1299

RARE PAINTED TIN ARCHITECTURAL TOY BANK, MID 19TH CENTURY

in the form of two joined houses.
Height 8 in. by Width 4 ½ in. by Depth 7 in.

PROVENANCE

Skinner's, Boston, Massachusetts, October 26, 1997, lot 131.

$ 3,000-6,000

1300

FINE AND RARE CARVED AND PAINTED PINE BULLDOG-DOGHOUSE SAVINGS BANK, PROBABLY PENNSYLVANIA, LATE 19TH/ EARLY 20TH CENTURY

an amusing figure of a white bulldog with ring-hanger collar and white bead eyes, 'in the dog house' with rope twist molding, the whole house raised on pad feet.
Height 7 ½ in. by Width 10 in.

PROVENANCE

David Schorsch Antiques, Woodbury, Connecticut, 1988.

$ 2,000-3,000

1298

1299

1300

1301

1302

1303

1302

RARE SETH THOMAS BRONZE "DAY LEVER" YACHT MODEL CLOCK, THOMASTON, CONNECTICUT, CIRCA 1880

cylindrical drum, with a small bell; the back retains a printed paper label, *Day Lever / Seth Thomas / Thomaston, Conn;* one and eight day weight and spring mantel clocks; together with its winding keys.
Height 10 in. by Width 7 in.

PROVENANCE

John Keith Russell, Manchester, New Hampshire.

$ 2,000-3,000

1301

PROPERTY FROM THE COLLECTION OF SUSAN AND MARK LARACY (LOTS 1301-1304)

PAINT DECORATED WHALEBONE HANGING WATCH HUTCH, CIRCA 1850

with star and crescent moon cut-out decoration mounted over a red and blue painted background.
Height 7 ½ in. by Width 4 ⅞ in. by Depth 3 ¾ in.

PROVENANCE

Skinner's, Inc., Boston and Bolton, Massachusetts, *American Furniture and Decorative Arts*, January 12, 1997.

LITERATURE

E. Norman Flayderman, *Scrimshaw and Scrimshanders: Whales and Whalemen,* (New Milford, Connecticut: N Flayderman & Co, Inc., 1972), p. 211.

◉ **$ 3,000-5,000**

1303

RARE INLAID WHALEBONE AND MAHOGANY DOCUMENT BOX, RHODE ISLAND, CIRCA 1850

the rectangular box with hinged lid openings to an interior; the top front, sides and back inlaid with strips of whalebone.
Height 10 ½ in. by Width 20 ½ in. by Depth 12 ½ in.

PROVENANCE

Northeast Auctions, Hampton, New Hampshire, *The Collection of John Howland Ricketson III*, May 29, 1993, lot 26.

◉ **$ 4,000-6,000**

1304

1304

RARE AND IMPORTANT CARVED CHERRYWOOD, SCRIMSHAW AND TORTOISESHELL MARRIAGE MANTLE ORNAMENT INITIALED J.C. AND A.A.H., CIRCA 1870

the shaped backboard inlaid with incised whale bone and scrimshaw scrolls engraved with green leafage; the center scroll initialed J.C. and A.A.H. surmounted by a fluted red and green incised candle holder below a ring of whale bone surrounded by tortoiseshell leafage and flanked by two incised five pointed stars; the shelf fitted with two pairs of colored, engraved flowers; the whole wave-carved shelf banded with strips of tortoiseshell; the whole raised on four ivory ball feet incised with stars.
Height 6 ¾ in. by Width 12 in. by Depth 4 in.

PROVENANCE

Northeast Auctions, Hampton, New Hampshire, *The Collection of John Howland Ricketson III*, May 29, 1993, lot 32.

This is a remarkably detailed and elegant example of Scrimshander's art which may in fact be unique. The degree of elaboration and luxury is an intensely personal expression of longing, created by a young sailor on a three year long whaling expedition.

The present example shows a marriage monogram 'JC and AAH' above a watch holder. This would have been displayed in a bedroom holding a working man's pocket watch, a testament to the constancy of love and the passage of time.

Acompanying this lot will be a copy of the catalogue for the May 29, 1993, sale of the Collection of John Howland Ricketson III of Buzzards Bay, Massachusetts

◉ **$ 15,000-25,000**

1305

1305

PROPERTY OF VARIOUS OWNERS (LOTS 1305-1306)

AMERICAN FOLK ART CARVING OF STANDING NATIVE AMERICAN CHIEF, CIRCA 1900

a full-length carving in the full-round fashioned from pine and stained and painted red; the arms rotate; the figure wearing a printed cotton loin cloth and webbed belt, and metal ring earring; has horse hair braids and moccasins with brass nail studs; has removable painted pine feathered headdress and cylindrical quiver with three carved and painted arrows with arrowheads.
Height 65 in. by Width 21 ½ in.

PROVENANCE

Marna Anderson, New Paltz, New York

LITERATURE

Marian Klamkin and Charles Klamkin, *Wood Carvings: North American Folk Sculptures*, (New York: Hawthorn Books, 1974), p. 44;
Marna Anderson advertisement, *Catalogue of Antiques and Fine Art*, 6:1 (Spring 2005), 76.

$ 20,000-30,000

FRONT

1306

BACK

1306

IMPORTED SCRIMSHAW SPERMWHALE TOOTH, JOHN COGGESHALL (1801-1870), NEWPORT, RHODE ISLAND, CIRCA 1839

inscribed *Ship John Coggeshall NEWPORT RI / T.L. Albro 1839 / Sperm Whale*, the reverse inscribed *LONGITUDE / Neptune with his Attendants*.
Length 7⅞ in.

$ 60,000-80,000

1307

1307

PROPERTY FROM THE COLLECTION OF MARTIN AND ESTELLE SHACK

RARE AND IMPORTANT CARVED AND PAINTED PINE FIGURE OF A BASEBALL PLAYER, WORKSHOP OF SAMUEL ANDERSON ROBB, NEW YORK, CIRCA 1890

a rare, diminutive figure of a baseball player with his left foot advanced in batting stance, wearing a peaked cap, handle bar mustache, blue and white jersey and trousers over blue and white shoes, the figure grasped a wood turned wood bat; mounted on a tapered pedestal base; with several coats of in-use repaint.
Height 49 in. by Width 12 in. by Depth 13 in.

PROVENANCE

James Kronen, New York.

EXHIBITED

New York, American Folk Art Museum, *The Image Business: Shop and Cigar Store Figures in America,* November 8, 1997-January 11, 1998.

It is thought that the player depicted in this carving is Michael J. "King" Kelly, one of the most popular players of the 1880s. Kelly had an illustrious career, playing for the Boston Reds, the Chicago White Stockings, the Boston Beaneaters and Cincinnati's Kelly's Killers, also known as the Cincinnati Reds.

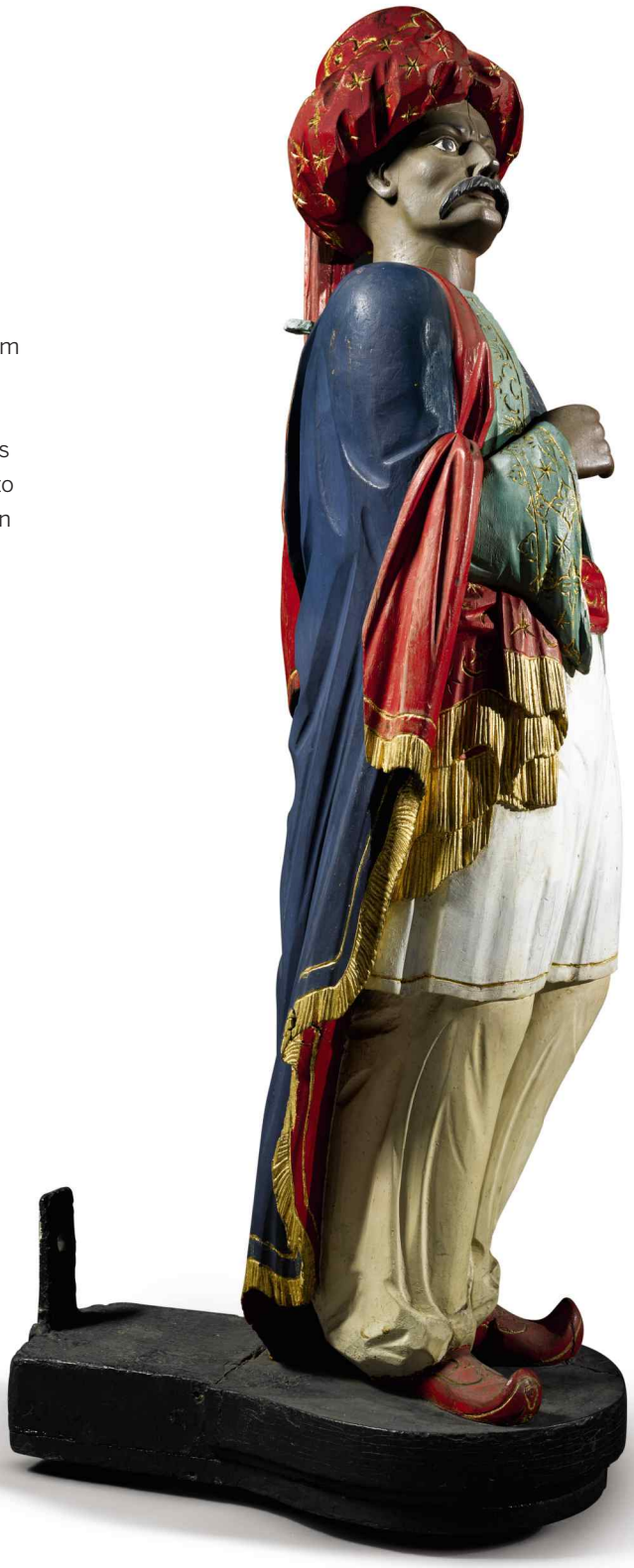
For a similar example of a baseball player signed by Robb see Frederick Fried, *Artists in Wood,* (New York: Bramhall House, 1970), p. 213, fig. 191.

$ 300,000-500,000

PROPERTY SOLD TO BENEFIT THE ACQUISITIONS FUND OF THE MYSTIC SEAPORT MUSEUM

LOTS 1308-1314

This Americana sale features a group of exceptional tobacco carvings from Mystic Seaport – The Museum of America and the Sea, which fall outside of the Museum's core maritime mission and are sold to benefit the acquisitions and direct care of collections funds. Founded in 1929, Mystic Seaport has grown to become a national center for research and education and is the nation's leading maritime museum.



1308

1308

PROPERTY SOLD TO BENEFIT THE ACQUISITIONS FUND OF THE MYSTIC SEAPORT MUSEUM (LOTS 1308-1310)

CARVED AND PAINTED PINE CIGAR STORE COUNTERTOP SULTANA, ATTRIBUTED TO WILLIAM DEMUTH (B.1836), NEW YORK, CIRCA 1880

star-incised turban, incised gilt costume and slippers; mounted on a circular base.
Height 32 in. by Width 14 in.

PROVENANCE

John Bell, Aberdeen, Scotland, 1952.

$ 3,000-5,000

1309

CARVED AND PAINTED PINE SHOW-WINDOW FIGURE OR AMUSEMENT PARK FIGURE, 19TH CENTURY

carved in the round with paint over gessoed ground, open mouth and staring eyes.
Height 34 in. by Width 21 in.

PROVENANCE

Collection of the Duke of Richmond and Gordon, Scotland;
John Bell, Aberdeen, Scotland, 1952.

$ 1,200-1,800

1309

1310

CARVED, GESSOED AND PAINTED WOOD “COMICAL BUST” SHOW WINDOW FIGURE, ATTRIBUTED TO WILLIAM DEMUTH (B.1836), NEW YORK, CIRCA 1880

carved and painted in the round, the bust-length figure with extended right hand; *missing original clay pipe*.
Height 24 in.

PROVENANCE

Alfred Stainforth, Boston, Massachusetts.

$ 5,000-8,000

1310

1312

1311

1311

PROPERTY SOLD TO BENEFIT THE ACQUISITIONS FUND OF THE MYSTIC SEAPORT MUSEUM (LOTS 1311-1313)

CARVED AND PAINTED PINE TOBACCONIST TRADE SIGN, AMERICAN, CIRCA 1890

the flat, two-sided figure of an Indian Chief, brightly painted, with buttoned leather stockings,holding a bunch of pointed cigars; the side with wrought Iron hooks for hanging.
Height 72 in. by Width 20 in.

$ 2,000-3,000

1312

CARVED AND PAINTED PINE CIGAR STORE INDIAN PRINCESS, PROBABLY WILLIAM DEMUTH (B. 1836), NEW YORK, CIRCA 1880

the full length figure with feathered headdress, fringed shawl and dress holding tobacco leaves; standing with left leg advanced in a square, black-painted composition base.
Hieght 38 in. by Width 11 ½ in.

PROVENANCE

Private Collection, St. Paul, Minnesota;
Frederick Brewster, St. Paul, Minnesota.

$ 6,000-8,000

1313

CARVED AND PAINTED PINE CIGAR STORE INDIAN, SAMUEL ROBB (1851-1928), NEW YORK, CIRCA 1880

the figure with feathered headdress, gilt painted band and jewelry; the dress painted with flowers and figure holding blocks of tobacco in right hand; on a green painted base with iron carrying handles.
Height 69 in.

$ 6,000-8,000

1313

1314 ALTERNATE VIEW

1314

PROPERTY SOLD TO BENEFIT THE ACQUISITIONS FUND OF THE MYSTIC SEAPORT MUSEUM

MONUMENTAL CARVED AND PAINTED PINE AMERICAN INDIAN CHIEF, ATTRIBUTED TO THOMAS V. BROOKS (1851-1928), NEW YORK, CIRCA 1890

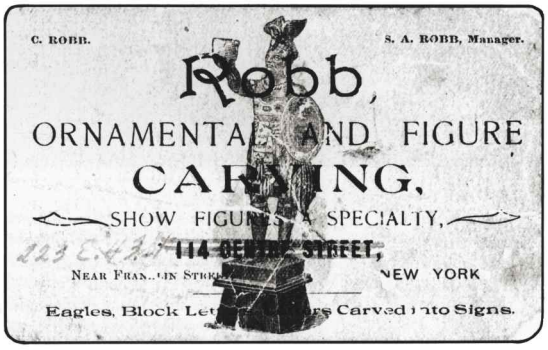
carved in the round from one tree trunk (except possibly right arm), the chief with gilded eagle and feathered headdress and beaded earrings; the right arm is raised and the hand holds bunch of cigars labeled *Century Tobacco, Virginia Leaf, Smoking Tobacco*; right foot advanced standing on a square black-painted base.
Height 84 in.

PROVENANCE

Mrs. Samuel M. Nickerson, Brewster, Massachusetts

Note that the figure depicted on the business card appears to be representing a statue identical to the currently offered lot.

$ 10,000-15,000



Samuel Robb's business card (see Fried, *Artists in Wood*, p. 210, fig. 188)

1314

1315

1315

PROPERTY OF VARIOUS OWNERS

RARE CARVED AND PAINTED PINE SMALL 'CIGAR STORE INDIAN', PROBABLY SAMUEL ROBB (1851-1928), NEW YORK, CIRCA 1880

carved in the round, the figure with outstretched right arm holding a bunch of cigars, the left arm a sheaf of tobacco leaves; right foot advanced on a square pedestal base supported by blocks of tobacco; the figure with feathered headdress and long earrings.
Height 53 ½ in. by Width 16 in. by Depth 22 in.

PROVENANCE

Mrs. Walter Buhl Ford, II (Josephine F. Ford) (1923-2005), Grosse Pointe Farms, Michigan; Thence by descent to the current owner.

$ 40,000-60,000

1316

1316

PROPERTY FROM VARIOUS OWNERS
(LOTS 1316-1318)

LARGE CARVED PINE SPREAD WING EAGLE WALL PLAQUE WITH SNAKE, ATTRIBUTED TO JOHN HALLEY BELLAMY (1836-1914), KITTERY, MAINE, CIRCA 1870

Height 28 in. by Length 58 ⅜ in.

PROVENANCE

G.K.S. Bush, Inc., Nantucket, Massachusetts.

$ 5,000-8,000

1317

CARVED, PAINTED AND GILDED AMERICAN EAGLE WALL PLAQUE, NEW ENGLAND, CIRCA 1850

Height 27 in. by Width 19 in.

$ 6,000-12,000

1317

1318

CARVED AND PAINTED PINE OWL, CIRCA 1900

Height 13 in. by Width 7 ½ in.

$ 2,500-3,500

1318

PROPERTY FROM VARIOUS OWNERS

CARVED AND POLYCHROME PAINT DECORATED PINE SPREAD WING EAGLE, ATTRIBUTED TO WILHELM SCHIMMEL (1817-1890), CUMBERLAND COUNTY, PENNSYLVANIA, CIRCA 1870

Large broad-breasted figure of an American eagle with inset wings, the body, wings, feet, and tail, covered in deeply carved cross-hatching; *Some separation of the wings from the body with minor losses to gesso.*
Height 16 in., wingpsan 27 ¼ in.

PROVENANCE

Ginsburg & Levy and Company, New York; Sotheby's, New York, *The Estate of Mrs. John Hay Whitney,* April 25, 1999, sale 7293, lot 1172.

Wilhelm Schimmel (1817-1890), itinerant woodcarver active in Cumberland County (near Carlisle), Pennsylvania, and nearby counties, frequently used his carved eagles, birds, fowl and animals as payment for food, spirits and lodgings. He was born in Germany in 1817, immigrated to the United States after the Civil War, and could, from time to time, be found at Samuel Bloser's carpentry shop where he collected the wood that ultimately he fashioned into his famous carvings. He died in 1890 at the Cumberland County Almshouse.

$ 80,000-120,000

1319

1320

1320

PROPERTY OF VARIOUS OWNERS

RARE CARVED AND PAINTED PINE SQUIRREL EATING A NUT, WILHELM SCHIMMEL (1817-1890), CUMBERLAND VALLEY, PENNSYLVANIA, CIRCA 1880

upright figure of squirrel with cross hatched tail, seated on a green painted mound.
Height 6 ¾ in.

$ 20,000-30,000

1321

PROPERTY FROM A CONNECTICUT COLLECTION

WHITE-PAINTED CAST ZINC HORSE HEAD TRADE SIGN, J.W. FISKE, NEW YORK, CIRCA 1890

marked under the integral frame *J.W. FISKE / 2628 PARK PLACE / NEW YORK.*
Height 35 in. by Width 16 in. by Depth 26 ½ in.

PROVENANCE

Skinner Inc., Marlborough, Massachusetts, *American Furniture and Decorative Arts,* August 11, 2013, sale 2669M, lot 542.

$ 3,000-5,000

1321

1322

PROPERTY FROM VARIOUS OWNERS

BILL TRAYLOR (1854-1947)

HANDSTAND ON MAN

poster paint and pencil on cardboard

circa 1939-42
11 ¼ by 5 ¾ in.

$ 40,000-60,000

1322

1323

1323

PROPERTY OF VARIOUS OWNERS (LOTS 1323-1324)

BILL TRAYLOR (1854-1949)

BARE BACK RIDER

Watercolor and pencil on cardboard

Circa 1939-1942
11 ¼ by 7 in.

pencil inscription *Bill Traylor*, upper left side.

$ 25,000-35,000

1324

BILL TRAYLOR (1854-1949)

WOMAN WITH CHECKED SHIRT, WALKING WITH CANE

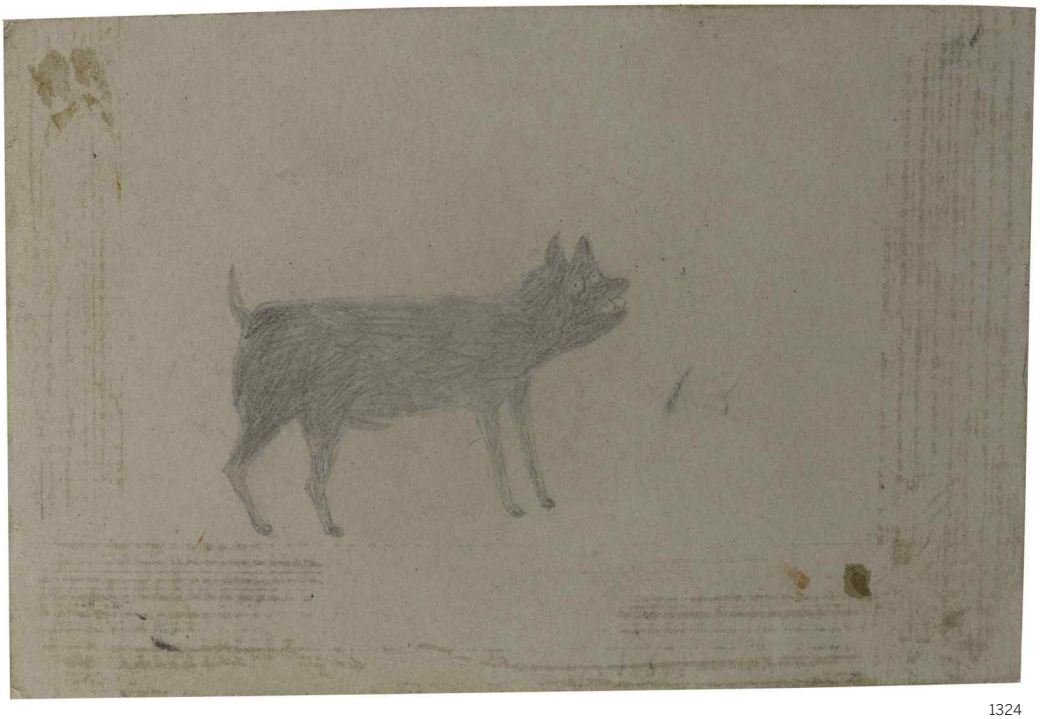
Poster paint and pencil on cardboard

Circa 1939-1942
10 by 6 ⅝ in.

woman with blue checked shirt and blue stockings; the verso with the image of a dog in pencil.

$ 8,000-12,000

1324



1324

1325

PROPERTY OF VARIOUS OWNERS

RALPH FASANELLA (1914-1997)

MILL WORKERS-LOWER PACIFIC MILL
(WORKING AT THE MILL)

oil on canvas

Circa 1977
50 by 96 in.

signed *R. Fasanella* and date *1977* lower right.

PROVENANCE

Families USA Foundation, Washington, DC;
Lowell Development and Financial Corp, Lowell, Massachusetts;
Elkin B. and Donna M. McCallum.

EXHIBITED

Ithaca, New York, *Urban Visions: The Paintings of Ralph Fasanella*, September 11-November 10, 1985, Herbert F. Johnson Museum of Art, Cornell University;
Cooperstown, New York, Fenimore Art Museum, *Ralph Fasanella's America*, April 1-December 31, 2001, also at the New York, New York, The New York Historical Society, April 1-July 15, 2002, and Orlando, Florida, The Mennello Museum of American Folk Art, August 15-November 30, 2002;
Lawrence, Massachusetts, October 11-December 13, 2013, Lawrence Heritage State Park;
Washington, DC, *Ralph Fasanella: The Art of Social Engagement*, May 2-August 1, 2014, AFL-CIO Lobby.

LITERATURE

Paul S. D'Ambrosio, *Ralph Fasanella's America*, (Cooperstown, NY: New York State Historical Association, 2001), pp. 127-9.

This monumental painting, *Mill Workers-Lower Pacific Mill,* is one of a series of seven paintings by Ralph Fasanella associated with the 1912 textile strike in Lawrence, Massachusetts. After the horrific tragedy of the 1911 Triangle Shirtwaist Factory fire, where 145 young women lost their lives, a spotlight was shone on the dangerous working conditions immigrant workers often endured. For many throughout the country, aggressive collective action was their only recourse. Therefore when a dispute arose over reduced pay, workers in Everett, Arlington, Washington, and Wood Mills walked off their jobs, inciting a general strike. A number of the strikers were young women in their teens, from as many as fifty-two different countries. The strike was successful and proved that immigrants of all nationalities could forge a united front to oppose the excesses of industrial capitalism.

The historical importance of the strike cannot be overstated. It was the first great textile strike in America, and led to a number of other large-scale strikes in the following years, most notably: Paterson, New Jersey, in 1913; New Bedford, Massachusetts, in 1928; and Gastonia, North Carolina, in 1929. Perhaps foremost for Fasanella, the 1912 strike represented the first time disparate ethnic groups worked together.

Mill Workers-Lower Pacific Mill (1977) is the first in the series Fasanella where he began to execute on a grand scale and a thematic breadth that his subject demanded. *Mill Workers* (later called *Working at the Mill)* is an epic painting devoted solely to depicting the inner workings of a textile mill; it focuses on the main section of a monolithic mill structure brought close to the picture plane and shown in complete, five-story cutaway view. The interior shows every aspect of industrial textile production: carding, spinning, weaving, dyeing, and inspection. Despite the emphasis on the machines, and the immensity of the entire operation, Fasanella has humanized this painting by including the entryway and break room at lower right, where workers have their coffee. He also shows workers moving about on their way to and from the factory in the foreground by the canal.

Like Fasanella's earlier Lawrence paintings, *Mill Workers* is a composite of contemporary and historical sources. More than any other work, however, it demonstrates Fasanella's intense interest in understanding and accurately depicting the mechanical technology that shaped the daily existence of the mill workers. This painting is the result of months of sketching mill machinery in Lowell and asking questions

1325

about how it worked. Fasanella also spent countless hours at the Merrimack Valley Textile Museum studying the historical machinery and making detailed notes. The resulting work is an accurate, monumental rendering of the industrial environment in which the immigrant workers spent most of the day.

While Fasanella's paintings are all about hope as much as loss. He sought to provide a blueprint for humankind to change the world. Fasanella's America- the one he never found but never stopped searching for- lay between memory and vision, between loss and hope. Realizing the promise of America required understanding and acknowledging our collective and individual heritage, sorting out its best qualities, celebrating its triumphs and memorializing its losses, and using this information as an instrument of change to affect the future. In merging the interests and values of the collective and individual, Fasanella's family becomes our family, his street becomes our street, and the promise of his America-a humane democratic society that values culture and community- becomes our shared vision.

Fasanella did not believe in art for art's sake. Painting, he believed, had to serve higher goals- it had to communicate ideas that would lead to self-realization for the working people he cared so much about. It had to be spontaneous, emotional, and true. It had to be original, not formulaic. And above all, it had to be seen.

The Lawrence series as a whole stands today as one of the most important and visually powerful bodies of historical painting produced in the twentieth-century American artist. The majority of the above text is excerpted from Paul S. D'Ambrosio, *Ralph Fasanella's America*, (Cooperstown, NY: New York State Historical Association, 2001)

Sotheby's is honored to offer *Mill Workers-Lower Pacific Mill* from this landmark series.

$ 50,000-70,000

1326

PROPERTY FROM THE COLLECTION OF MARTIN AND ESTELLE SHACK

RARE AND IMPORTANT PAINTED AND MOLDED COPPER 'GODDESS OF LIBERTY' WEATHERVANE, POSSIBLY J.L. MOTT IRONWORKS, NEW YORK, CIRCA 1880

Height 37 in. by Width 28 in.

$ 100,000-150,000

1326

1327

1327

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

MOLDED AND GILDED COPPER AND ZINC ROOSTER WEATHERVANE, AMERICAN, LATE 19TH CENTURY

comb and directional replaced.
Height 29 by Length 42 ¼ in.

$ 8,000-12,000

☐ 1328 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF BARBARA APPLE SULLIVAN

PATZI CRAVEN

20th Century

TWO STILL LIFES

pigments on silk laid down on board

Circa 1992
the larger: 25 by 22 ¼ in.; (63.5 by 56.5 cm)

each signed lower right

$ 500-700

1328

1329

THE WORLD OF JEAN STEIN

RARE CARVED, PAINTED AND GILDED PEACOCK CAROUSEL FIGURE, CIRCA 1890

the striding figure of a peacock, with detachable tail, with iridescent paint on a carved and gessoed surface; retains its original red plush seats
32 in. by 56 in.

$ 5,000-7,000

1329

1330

PROPERTY OF VARIOUS OWNERS

VERY FINE AND RARE STANDING CARVED AND PAINTED BASSWOOD CAROUSEL FIGURE OF AN ELEPHANT, CHARLES I.D. LOOFF (1852-1918), BROOKLYN, NEW YORK, CIRCA 1895

with patterned and scalloped saddle blanket, turned back ears, and inset with white painted tusks and glass eyes; retains early historic painted surface.
Height 40 ½ in. by Width 51 in.

$ 40,000-60,000

1330

1331

PROPERTY OF VARIOUS OWNERS
(LOTS 1331-1332)

RARE CARVED BASSWOOD CAROUSEL STANDING LION, CHARLES I.D. LOOFF (1852-1918), BROOKLYN, NEW YORK, CIRCA 1895

with deeply carved mane, fitted with glass eyes and an American eagle carved saddle, mounted on a rod; s*tripped of paint*.
Height 48 ½ in. by 55 ½ in.

$ 30,000-50,000

1331

1332

VERY FINE AND RARE CARVED AND PAINTED BASSWOOD CAROUSEL OSTRICH, DENTZEL CAROUSEL COMPANY, PHILADELPHIA

fitted with glass eyes; with old in-use park paint.
Height 66 in. by Width 38 ½ in.

$ 30,000-50,000

1332

1333

1333

PROPERTY FROM VARIOUS OWNERS
(LOTS 1333-1336)

CARVED AND PAINTED BASSWOOD OUTSIDE ROW STANDER CAROUSEL PINTO HORSE, CHARLES I.D. LOOFF (1852-1918), BROOKLYN, NEW YORK, CIRCA 1900

with glass eyes; *horse hair tail replaced*.
Height 58 in. by Width 53 in.

$ 3,000-5,000

1334

CARVED AND PAINTED BASSWOOD OUTSIDE ROW JUMPER CAROUSEL HORSE, CHARLES I.D. LOOFF (1852-1918), BROOKLYN, NEW YORK

horse hair tail replaced.
Height 69 in. by Width 49 in.

$ 6,000-8,000

1334

1335

RARE CARVED AND PAINTED BASSWOOD CAROUSEL RABBIT, PHILADELPHIA TOBOGGAN COMPANY, PHILADELPHIA, CIRCA 1912

with carved and painted wood eyes.
Height 19 in. by Length 36 ½ in.

$ 20,000-30,000

1335

1336

RARE CARVE AND PAINTED BASSWOOD CAROUSEL CAT, PHILADELPHIA TOBOGGAN COMPANY, PHILADELPHIA, CIRCA 1912

Height 18 ½ in. by Length 33 ¾ in.

$ 20,000-30,000

END OF SALE

1336

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ASIA WEEK NEW YORK

A Rare Relief-Decorated Famille-Verte Vase
Qing Dynasty, Kangxi Period
Estimate 80,000 - 120,000 USD

KANGXI

THE JIE RUI TANG COLLECTION

Auction New York
20 March 2018

You are invited to attend lectures by
Dr. Julia Weber, Staatliche
Kunstsammlungen Dresden and
Dr. Yibin Ni, independent scholar
18 March 4 pm

Viewing 15–19 March

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ANDY WARHOL. *$(4)*, 1982

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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number N09805 | **Sale Title** IMPORTANT AMERICANA | **Sale Date** 18-21 JANUARY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (Telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	**MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID** (EXCLUDING PREMIUM AND TAX)
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

❑ I will collect in person

❑ I authorize you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE PRINT NAME DATE

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

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General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

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In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US$10,000.

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- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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7. **Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

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In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

☐ Reserves
Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of catalouging as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♧ Premium Lot
In order to bid on "Premium Lots" (♧ in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and

Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US $10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services
Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that thework is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.
The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by

another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

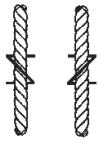
GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

a Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after desciptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:
H - Horizontal
V - Vertical
S - Clockwise direction of spin
Z - Counter-clockwise direction of spin
Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

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Important Notice to Prospective Carpet Purchasers Please note that a license may be required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. Please check with the Carpet department if you are uncertain as to whether a lot is subject to this restriction or if you need assistance.

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