

THE COLLECTION OF
**PETER & BARBARA
GOODMAN**

New York, 20 January 2022

CHRISTIE'S





SPECIALISTS AND SERVICES FOR THIS AUCTION



Cara Zimmerman
Head of Americana
czimmerman@christies.com



Martha Willoughby
Specialist
mwilloughby@christiespartners.com



Sallie Glover
Specialist
sglover@christies.com



Cecilia Casella
Sale Coordinator
ccasella@christies.com



John Hays
Deputy Chairman
jhays@christies.com

SALE COORDINATOR

Cecilia Casella
ccasella@christies.com
Tel: +1 212 636 2230
Fax: +1 212 636 4921

EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

SERVICES

ABSENTEE AND TELEPHONE BIDS
Tel: +1 212 636 2437

AUCTION RESULTS
christies.com

CATALOGUES ONLINE
Lotfinder®
Internet: christies.com

POST-SALE SERVICES

Ning Chen
Valerie Nguyen
Tel: +1 212 636 7569
Post-Sale Coordinators

Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com



THE COLLECTION OF PETER & BARBARA GOODMAN

AUCTION

20 January 2022
at 10.00am (Lots 101-238)

20 Rockefeller Plaza
New York, NY 10020

For more information about this auction, and other sales within Americana Week, please visit www.christies.com or scan the QR code below.



Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

9/10/18

VIEWING

Viewing is open to the public by appointment, starting 13 January 2022.
To make an appointment and for more information, please contact:
info@christies.com
+1 212 636 2000

AUCTIONEERS

John Hays (#0822982)
Gemma Sudlow (#2016494)

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **GOOD-20689**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view
real-time results on the Christie's
App for iPhone and iPad

View catalogues and leave bids online
at christies.com

CHRISTIE'S

ARTISAN AND ARTIST

Peter & Barbara Goodman and America's Colorful Past



Peter Goodman in the dining room at Mill River. The late eighteenth-century wall panelling was painstakingly restored by Peter and the Collection includes a box painted by the same hand (lot 122). Peter sits in the banister-back chair in lot 128 next to the fan-back Windsor in lot 157.

Artistically gifted, Peter and Barbara Goodman pursued their collection of folk art and furniture with a particular focus on the variegated palette that adorned early American homes. From the juxtaposition of pink and green in an Ammi Phillips portrait (lot 133) to the rainbow effect of twelve Shaker boxes (lot 117), the Goodman Collection is awash in color. Gracing interiors with minimal lighting, these paintings, furniture forms and household items enlivened their surroundings two hundred years ago. Today, they are rare survivals of original paintwork that powerfully evoke the passage of time. The Goodmans started collecting in the 1950s when stripping and refinishing was common and their predilection for and preservation of works with old surfaces was truly visionary.

The Goodmans' delight in color and artistry was a natural extension of their own creative impulses. The couple met at Oberlin College where both were art majors. Barbara became a noted professional painter, her works adorning many a private and corporate collection. Inspired by the landscapes of Monhegan Island, Maine and the Berkshires as well as family scenes, Barbara's expressive paintings reveal a delight in the interplay of vivid colors. She was a member of

New York City's Pindar Gallery and was presented with an Honorary Lifetime Membership with the Silvermine Guild of Artists in 2005. A woodworker and painter, Peter complemented his wife's talents with his reproductions of early American painted forms, faithfully emulating the craftsmanship of a bygone era. A grandson of Joel B. Goodman (1854-1933), a founder of the company later known as Danskin, Inc., Peter grew up on Long Island and during World War II served as a flight technician in Burma. After graduating from Oberlin, he joined the family's business and oversaw the company's expansion from a dancewear supplier to a major competitor in the fashion industry. The couple resided in Harrison, New York and Mill River, Massachusetts where they painstakingly re-assembled and restored an eighteenth-century house. Both residences were showcases for their acquired and self-made treasures.

The late 70s and early 80s was a "Golden Era" of folk art collecting and the Goodmans seized the opportunity to acquire significant works from pioneering collections formed by the likes of Stewart E. Gregory, Roger Bacon and Howard and Jean Lipman. Peter Goodman was an exceptionally astute buyer and a remarkable number of works in the



LEFT

Barbara Goodman, *Sea of Gold*, circa 1985,
oil on canvas, 48 x 56 in.

BETWEEN

An excerpt from Peter Goodman's Notebook. Included in this page are numbers 824 (Steeplechase horse weathervane, lot 156), 826 (John Brewster's John Bourne, lot 137), 827 (Jacob Maentel's Pair of Portraits of Husband and Wife, lot 141), 836 (wall basket, lot 125) and 844 (Samuel Shute's Woman with Two Canaries, lot 123).

collection are among the very best of their kind. Just as *Woman with Two Canaries* (lot 123) is one of the most dynamic of Samuel Addison Shute's compositions, an intricate cutwork picture (lot 158) is one of the two largest and most elaborate examples from a known Philadelphia group.

Peter Goodman was also a meticulous curator of his own collection. From masterpieces of American folk portraiture to utilitarian cooking implements, each item in his collection was dutifully recorded in his notebook (see illustration). His record keeping is similar to that of renowned early American furniture collector, Mrs. J. Insley Blair and like Blair, Peter was an exacting critic of his own collection. While noting instances of rarity and originality, he was also quick to chronicle any significant replacements or restoration. Furthermore, after he acquired a work, he pursued all available avenues of research and his files are replete with correspondence, clippings and references to similar items. For example, after he purchased *The Dow Twins* (lot 159) in November 1981, he wrote to Nina Fletcher Little about John Brewster's 1810 advertisement and corresponded with the last family owner to ascertain the full genealogical history.

The Goodmans long supported the American Folk Art Museum by lending their works to exhibitions such as *The Cat in American Folk Art* (1976) and more recently Stacy Hollander's *The Seduction of Light: Ammi Phillips, Mark Rothko, Compositions in Pink, Green, and Red* (2008-2009). Year after year, they were among the Museum's Jean Lipman Fellows, a group formed in the late 1990s dedicated to the development of the Museum's collections and the Goodmans' bequest of a captivating New England chest adorned with sponge-decorated trees ensures that their support of the Museum continues today.

Christie's is honored to present this remarkable collection assembled over a fifty-year period. The Goodmans' discerning taste, high standards and delight in form and color shines through in each work of art.



822	JAP PRINT MYLARISHE "BRIDGE IN SNOW"	7/2/81
823	CURRIER + ILES "LITTLE WHITE DOGGIES"	1/15/81
824	JUMPING HORSE WEATHERVANE	2/1/84
825	CAST IRON DOGHEAD AS DOOR STOP, 19 th CEN.	3/1/84
826	"JOHN BOURNE" PORTRAIT BY JOHN BREWSTER, JR. C. 1805	3/15/84
827	RARE PR. PORTRAIT BY JACOB MAENTEL	5/24/81
828	TOLE DOCUMENT BOX, RED BAND	5/26/81
829	SM. TOLE "	6/10/84
830	MARBLE BLOCK CORNER FRAME	6/16/84
831	TOLE TIN CREAM PITCHER, PEKING	7/1/84
832	PAINTED TIN DOCUMENT BOX, MEL/MELON	9/18/84
833	PR. "COFFIN TRAYS, PH.	9/8/84
834	WATERCOLOR "SARATOGA FLATS"	9/8/84
835	DECORATED DOOM TOP BOX C. 1830	9/1/84
836	EXCEPTIONAL WALL BASKET - 10 POCKETS	9/7/84
837	COLLECTION 40 MINIATURE PAPER BOXES FROM 19 th CEN.	10/24/84
838	LEATHER FIRE BUCKET, 1822 possibly painted by John S. Blunt (see file)	1/11/85
839	STAND-UP DESK, 18 th CEN.	4/1/85
840	FINE RED DECORATED DOCUMENT BOX	5/20/85
841	WOODEN TOY BUCKET, PAINT DEC'D. 18 th CEN.	6/20/85
842	WATER COLOR MEMORIAL OF WASHINGTON 1812	7/16/85
843	ORIG. GRAIN PAINTED PIPE BOX, LATE 18 th CEN.	7/16/85
844	"WOMAN WITH TWO CANARIES" by SAMUEL A. SHUTE C. 1830-2. WATERCOLOR ET.	7/21/85
845	2 DRAWN BLANKET CHEST C. 1740 WITH C. 1825 LANDSCAPE DECORATION, ONE OF A KIND	9/2/85
846	DECORATED DOME TOP BOX, FRENCH C. 1830	12/17/85
847	COUNTRY Q.A. TEA TABLE C. 1740	12/17/85
848	Q.A. MAPLE CHEST OF DRAWERS	1/1/86
849	OIL OF BABY IN WH. DRESS BY W TH H. PRYOR, C. 1840	1/3/86



THE COLLECTION OF
**PETER & BARBARA
GOODMAN**

LOTS 101-238



101

**A RED-PAINTED TOLEWARE
OCTAGONAL TRAY**
PENNSYLVANIA, CIRCA 1830
¾ in. high, 9 in. wide, 6 in. deep
\$2,000-4,000

"SMALL RED TOLWARE TRAY, BOLD!" is the brief but accurate description Peter Goodman wrote in his *Notebook* for this tray. This vibrant form epitomizes the Goodmans' delight in color and outstanding condition.

PROVENANCE:

Don and Faye Walters, Goshen, Indiana
Sotheby's, New York, 25 October 1986, lot 120

LITERATURE:

Peter Goodman, *Notebook*, no. 860.



102

102

A BLACK-PAINTED TOLEWARE CHOCOLATE POT
PROBABLY PENNSYLVANIA, 19TH CENTURY

7¾ in. high

\$2,000-3,000

PROVENANCE:

Howard and Catherine Feldman, Bethlehem, Pennsylvania
Sotheby's, New York, 23 June 1988, lot 5

LITERATURE:

Peter Goodman, *Notebook*, no. 883.



103

■103
A WILLIAM AND MARY MAPLE AND HICKORY
SLAT-BACK ARMCHAIR
NORTH CAROLINA, CIRCA 1740

38¼ in. high

\$5,000-10,000

PROVENANCE:

George S. McKearin, circa 1921
Joe Kindig, Jr. & Son, York, Pennsylvania
Acquired from above, September 1971

LITERATURE:

Wallace Nutting, *Furniture of the Pilgrim Century*
(New York, 1921), p. 273.
Peter Goodman, *Notebook*, no. 396.



104

WILLIAM MATTHEW PRIOR (1806-1873)

BOY IN GREEN WITH HAMMER AND NAILS

oil on card affixed to board

16 x 12 in.

\$30,000-50,000

PROVENANCE:

Chris Huntington, Mount Vernon, Maine
Morrill's Auction, Inc., Harrison, ME, 20-21 June 1974, lot 258
Skinner, Inc., Boston, 2 January 1981, lot 171

LITERATURE:

Peter Goodman, *Notebook*, no. 701.

For more information, see christies.com.



105

105

A PAIR OF YELLOW-PAINTED TOLEWARE CUPS

AMERICAN, CIRCA 1830

2 in. high (2)

\$1,000-2,000

PROVENANCE:

Dr. Earl F. and Mrs. Ada F. Robacker, White Plains, New York
Sotheby's, New York, 26 January 1989, lot 1031

LITERATURE:

Peter Goodman, *Notebook*, no. 890.



106

106

A RED-PAINTED TOLEWARE DOME-TOP DOCUMENT BOX
PENNSYLVANIA, 1820-1850

5½ in. high, 9 in. wide, 4½ in. deep

\$1,000-1,500

With a similar palette, form, border ornament and brass handle, a closely related document box is in the collection of the Philadelphia Museum of Art (acc. no. 1987-41-10).

107

THE ELLEN GREEN SMALL VINEGAR "THUMB-PRINT"
PAINT-DECORATED PINE DOME-TOP BOX

SIGNED BY JOHN KELLEY, PROBABLY JOHN KELLEY (1775-1860), PERINTON, MONROE COUNTY, NEW YORK, DATED 1849
underside inscribed and dated *Made by John Kelley and/ Presented to Ellen Green/ in the Year 1849*
3¾ in. high, 7 in. wide, 4½ in. deep

\$4,000-6,000

PROVENANCE:

Probably Ellen (Green) Dow (1837-1860), New York and Chester, Michigan, by gift from the maker
Walters-Benisek Art & Antiques, Northampton, Massachusetts
Jon and Rebecca Zoler, Ridgewood, New Jersey
Sotheby's, New York, 22 January 2005, lot 717

LITERATURE:

Peter Goodman, *Notebook*, no. 1016.

This box was most likely a gift from John Kelley (1775-1860) to his twelve-year old granddaughter, Ellen A. Green (1837-1860). Of Quaker heritage, Kelley was born in Berkshire County, Massachusetts and moved to Perinton, Monroe County, New York, where he is listed as a farmer in the 1850 census. His daughter Joanna K. Kelley (1806-1857) married Eri Allen Green (1803-1880) in 1823. Their daughter, Ellen, the recipient of this box, was born in New York but by 1850 was living with her family in Chester, Eaton County, Michigan. There, she married Henry Dow (1837-1864) in 1857 and died just three years later.



107

■108

A WILLIAM AND MARY CHERRYWOOD "BUTTERFLY"
DROP-LEAF TABLE

CONNECTICUT, 1720-1740

26½ in. high, 36½ in. wide (open), 35¾ in. deep

\$20,000-30,000

PROVENANCE:

Mrs. F. W. Weider, Berkeley, California

Israel Sack Inc., New York

Acquired from above, September 1978

LITERATURE:

Israel Sack, Inc., *American Antiques from Israel Sack Collection*,
vol. 6, p. 1573, pl. P4659.

The Sack Archive at The Yale University Art Gallery.

Peter Goodman, *Notebook*, no. 625.





109

109

A BLACK-PAINTED TOLEWARE OCTAGONAL TRAY
PROBABLY NEW YORK, CIRCA 1835

¾ in. high, 8¾ in. wide, 6 in. deep

\$1,000-2,000

PROVENANCE:

Frank and Barbara Pollack, Highland Park, Illinois, 2001
Jeremy L. Banta, New York
Sotheby's, New York, 20-22 January 2006, lot 253

LITERATURE:

Peter Goodman, *Notebook*, no. 1019.



110

110

A BLACK-PAINTED TOLEWARE OCTAGONAL TRAY
AMERICAN, 19TH CENTURY

¾ in. high, 12¼ in. wide, 9¼ in. deep

\$1,000-2,000

PROVENANCE:

Lewis W. Scranton Antiques, Killingworth, Connecticut
Acquired from above, June 1983

LITERATURE:

Peter Goodman, *Notebook*, no. 794.



111

111

A BLACK-PAINTED TOLEWARE SYRUP JUG
AMERICAN, 19TH CENTURY

4 in. high

\$1,000-2,000



112

112

A BLACK-PAINTED TOLEWARE TEAPOT
AMERICAN, 19TH CENTURY

5½ in. high

\$500-800

PROVENANCE:

John B. and Marjorie H. Schorsch, Greenwich, Connecticut
Sotheby Parke-Bernet, New York, 1-2 May 1981, lot 298
Acquired from above, May 1981

LITERATURE:

Peter Goodman, *Notebook*, no. 714.



113

113

A BLACK-PAINTED TOLEWARE OVAL BOX
AMERICAN, 19TH CENTURY

5 in. high, 7¼ in. wide, 5½ in. deep

\$500-800

PROVENANCE:

Audrey R. Conniff Antiques, Perkinsville, Vermont
Acquired from above, August 1981

LITERATURE:

Peter Goodman, *Notebook*, no. 728.

■114

A WILLIAM AND MARY TURNED CHERRYWOOD

GATELEG TABLE

BOSTON, CIRCA 1720

27½ in. high, 44 in. wide, 19½ in. deep (closed)

\$20,000-30,000

PROVENANCE:

Ralph E. Carpenter, Jr. (1909-2009), Scarsdale, New York, by 1952

Israel Sack, Inc., New York

Acquired from above, January 1981

This table was part of the collection of noted Newport historian and historic preservationist Ralph E. Carpenter, Jr. (1909-2009). Placed alongside panelling from Samuel Phillips' early 18th-century Wickford, Rhode Island house, the table adorned Carpenter's Phillips parlor in his Scarsdale, New York home, Mowbra Hall.

LITERATURE:

Alice Winchester, "Living with Antiques: Mowbra Hall in Scarsdale, New York," *The Magazine Antiques* (June 1952), p. 519.
Helen Comstock, *100 Most Beautiful Rooms in America* (1958), p. 34.

Ralph E. Carpenter, Jr., "Mowbra Hall and a Collection of Period Rooms: Part 2," *Connoisseur* (August 1972), p. 289.
The Sack Archive at the Yale University Art Gallery, acc. no. 5063.
Peter Goodman, *Notebook*, no. 703.





115

115

MASSACHUSETTS SCHOOL (19TH CENTURY)**A THEOREM PAINTING WITH YELLOW BASKET AND FRUIT**watercolor on velvet
13 x 15½ in.

\$2,000-4,000

PROVENANCE:Stewart E. Gregory, Wilton, Connecticut
Sotheby Parke Bernet, New York, 27 January 1979, lot 61**LITERATURE:**Peter Goodman, *Notebook*, no. 631.

This theorem displays a popular design known as "The Full Basket." For a closely related example signed by Eliza Ann Parker (1804-1831) of Southborough, Massachusetts, see Colonial Williamsburg (acc. no. 1931.403.5).



116

■116

A WILLIAM AND MARY BLUE-GREEN PAINTED YELLOW PINE CHEST-WITH-DRAWER

MASSACHUSETTS, CIRCA 1735

with two simulated drawers fronting a single well fitted with a till over a drawer; appears to retain original brasses
32¾ in. high, 39 in. wide, 18¾ in. deep

\$6,000-9,000

PROVENANCE:Mr. and Mrs. Ralph Garfield Jones Antiques,
Sheffield, Massachusetts
Acquired from above, July 1966**LITERATURE:**Peter Goodman, *Notebook*, no. 430.

117

**AN ASSEMBLED SET OF TWELVE SHAKER
OVAL UTILITY BOXES**

VARIOUS SHAKER COMMUNITIES, NEW YORK
AND NEW ENGLAND, MID TO LATE 19TH CENTURY

bearing their original surfaces in shades of black, red, green, blue, brown, yellow, ochre and natural finish; box 3 with partially legible graphite inscriptions on underside of lid; box 4 with modern label hand-inscribed *Sabbathday Lake, Maine* and illegible graphite inscription; box 6 with graphite inscription on underside of lid, *From Maria Lyman/Christmas/1904*.

1 1/4 in. high, 3 1/4 in. wide, 2 1/4 in. high (the smallest); 6 1/4 in. high, 15 in. wide, 11 1/8 in. deep (the largest) (12)

\$15,000-25,000

PROVENANCE:

The assembled group:

David & Marjorie Schorsch, Inc., Greenwich, Connecticut
Acquired from above, August 1982

Additional provenance for specific boxes as indicated by labels on undersides (with no. 1 being the smallest and no. 12 being the largest):

Box 5: The Jean Marie McGowan Collection

Box 6: Sister Maria Lyman (1833-1918), Enfield, Connecticut; Greenwillow Farm Shaker Gallery, Chatham, New York

Box 7: The William L. Lassiter Collection, Albany, New York; Sotheby Parke Bernet, New York, 13 November 1981, lot 50

Box 8: Joseph J. Smith

Box 9: Found near Pittsfield, Massachusetts in 1972; John Sideli, Malden Bridge, New York

Box 10: Robert Wilkins, Austerlitz, New York

Box 11: Charles Brown; Fred Giampietro Gallery, Branford, Connecticut; J.K. Russell Antiques, South Salem, New York

Box 12: Richard Rasso, East Chatham, New York

LITERATURE:

Peter Goodman, *Notebook*, no. 761.

A remarkable assemblage of the iconic swallow tail fingered oval utility boxes, these twelve examples are notable for their original painted or natural-finished surfaces. As identified by David Schorsch in his 1982 invoice, many of these boxes can be attributed to specific Shaker communities from the mid to late nineteenth century. With box no. 1 being the smallest and box no. 12 the largest, these comprise boxes 1, 3, 6 from New Lebanon, New York, box 4 from Sabbathday Lake, Maine, box 7 from Watervliet, New York and box 9 from Hancock, Massachusetts. However, box 6 bears the inscription *from Maria Lyman/Christmas/1904* and probably hails from the community of Enfield, Connecticut, where Sister (Sarah) Maria Lyman (1833-1918) was one of the last members. In 1917, she left the community and moved to Watervliet, New York where she died the following year (see Stephen Miller, "The Copley-Lyman Shaker Family of Enfield, Connecticut: An Annotated Genealogy," *American Communal Societies Quarterly*, vol. 1, no. 2 (April 2007), pp. 51-72; a photograph of Maria Lyman is in the Graphics Collection, The Connecticut Historical Society, Hartford).





118

118

A SHAKER YELLOW-PAINTED TURNED BOWL

POSSIBLY MOUNT LEBANON, NEW YORK,
CIRCA 1860

3½ in. high, 13 in. wide, 12¼ in. deep

\$2,000-4,000

PROVENANCE:

Roger Bacon, Brentwood, New Hampshire
Skinner, 24 September 1982, lot 451

LITERATURE:

Peter Goodman, *Notebook*, no. 767.



119

119

**A SHAKER RED-PAINTED BENTWOOD OVAL
BOX WITH LID**

NEW ENGLAND, 19TH CENTURY

2¼ in. high, 6½ in. wide, 4½ in. deep

\$500-800

PROVENANCE:

Hart-Tapley Antiques, Lynnfield, Massachusetts
Acquired from above, October 1972

LITERATURE:

Peter Goodman, *Notebook*, no. 291.

120

**A SHAKER BENTWOOD CIRCULAR MEASURE
OR DIPPER**

NEW LEBANON, NEW YORK, 1830-1850

8¼ in. high, 5¾ in. diameter, 13 in. deep

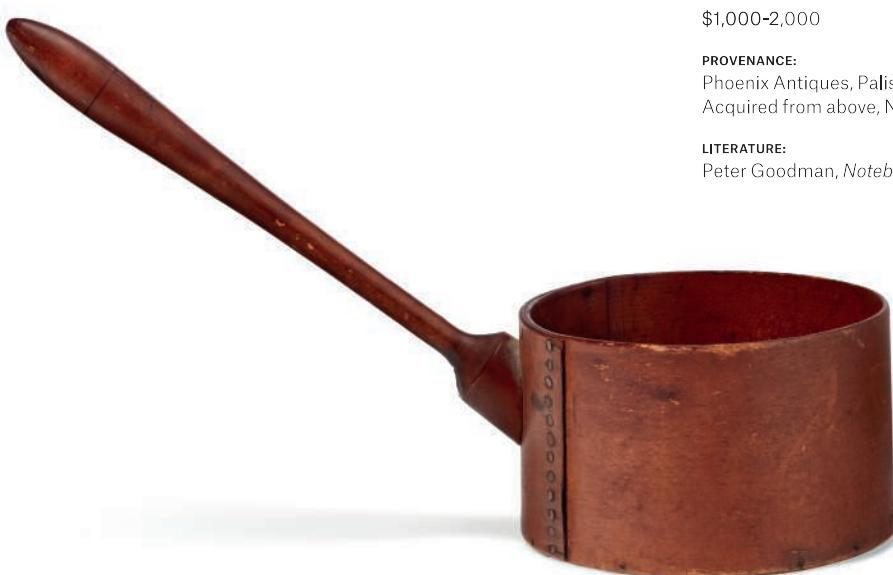
\$1,000-2,000

PROVENANCE:

Phoenix Antiques, Palisades, New York
Acquired from above, November 1971

LITERATURE:

Peter Goodman, *Notebook*, no. 251.



120

121

A SILK-ON-MUSLIN ADAM AND EVE NEEDLEWORK SAMPLER

WROUGHT BY FANNY WILSON, PHILADELPHIA,
DATED 1795

with family register of births in the Wilson family above
two verses
19½ x 15½ in.

\$10,000-15,000

PROVENANCE:

Theodore H. Kapnek, Philadelphia
Sotheby's, New York, 31 January 1981, lot 79
Acquired from above, January 1981

LITERATURE:

Glee Krueger, *A Gallery of American Samplers* (New York, 1978), p. 32, pl. 36 and 36A.
"New York Auctions Offer Variety of Type and Price,"
Antique Monthly, February 1981, p. 18A.
Peter Goodman, *Notebook*, no. 704.



121

122

A RED-PAINTED AND BLACK-AND-WHITE DECORATED WHITE PINE DOME-TOP BOX
SUNDERLAND AREA, MASSACHUSETTS,
CIRCA 1800

with initials R.A.C. on lid
8¾ in. high, 20 in. wide, 9¾ in. deep

\$10,000-15,000

PROVENANCE:

Acquired in February 2006

LITERATURE:

Linda Lefko, "A Name for a Scrollwork Artist...," *Plaster Bits* (Center for Painted Wall Preservation), available at antiquehomesmagazine.com.
Peter Goodman, *Notebook*, no. 1020.

"Of all the freehand painters of [t]his period I admire his designs and technique the most." Letter, Nina Fletcher Little to Peter Goodman, 2 January 1982.

Distinctively adorned with three whimsical birds among foliate and scrolled motifs, this box was painted by the same decorator who in the

late eighteenth century embellished the wooden sheathing that adorned the dining room in the Goodmans' Mill River home (see illustration in "Artisan and Artist," essay at the beginning of this catalogue; Margaret Coffin, *Borders and Scrolls: Early American Brush-Stroke Wall Painting 1790-1820* (Albany, 1986), pp. 25, 37, 60-61, pl. 24). For more on this paint decorator, see christies.com.



122



123

SAMUEL ADDISON SHUTE (1803-1836)

WOMAN WITH TWO CANARIES

watercolor, gouache, pencil, bronze paint, gold foil, silk ribbon and paper collage on paper

25½ x 20½ in.

\$250,000-350,000

PROVENANCE:

Sotheby's, New York, 27-30 April 1977, lot 666

Stephen Score, Essex, Massachusetts

Acquired from above, September 1985

EXHIBITED:

New York, Whitney Museum of American Art, *American Folk Painters of Three Centuries*, 26 February-13 May 1980.

New York, Museum of American Folk Art, *Five Star Folk Art*, August-December 1990.

LITERATURE:

Helen Kellogg, "Found Two Lost American Painters," *Antiques World* (December, 1978), p. 38, no. 86.

Jean Lipman and Tom Armstrong, *American Folk Painters of Three Centuries* (New York, 1980), p. 164.

Jean Lipman, Robert Bishop, Elizabeth V. Warren and Sharon L. Eisenstat, *Five Star Folk Art* (New York, 1990), p. 37.

Allison Eckardt Ledes, "Current and Coming," *The Magazine Antiques* (October 1990), p. 616.

Elizabeth V. Warren, "Five Start Folk Art," *Antiques and Arts Weekly*, 19 October 1990, p. 1.

Peter Goodman, *Notebook*, no. 844.

A masterpiece of color, shape and design, this portrait of a woman with two canaries is a fine example of the work of Samuel Addison Shute (1803-1836). A doctor and freemason of Weare, New Hampshire, Shute painted portraits with his wife Ruth Whittier. However this piece appears to be the hand of only Samuel. Shute-

attributed portraits feature two very different types of facial drawing, suggesting that husband and wife each had their own style. Many depict a frontal face with heavy shading around the nose and mouth, a contrast to the three-quarter pose with virtually no shading seen in the portrait offered here. A portrait of Joseph Gilman Parker with a face rendered in the first style is inscribed *Drawn by R.W. Shute / and / Painted by S.A. Shute* (American Folk Art Museum, acc. no. 2001.17.1). This suggests that the heavily shaded faces were the work of Ruth and the minimally-shaded faces in outline illustrate Samuel's hand. The faces on these portraits are delicately delineated and lack contrast. The large glove-like hands pictured here are also characteristic of Samuel. The portraits of Dr. and Mrs. Charles Chandler illustrated in *Lipman's American Folk Painters of Three Centuries* (p. 167) display the same treatment of the hand in the male portrait. This pair is also attributed to Samuel.

Virtually unknown until the piece was brought to market in 1977 by a schoolteacher who had purchased it at a church sale for 35 cents, this portrait has many features distinctive of Shute works. The striated wash background and use of mixed media are elements that have become synonymous with the Shutes work. The overwhelming presence of the figure in the frame, distinctive almond shaped eyes and use of linear abstraction also point towards the work of the Shutes. *Girl Holding Blossom and Basket of Roses* (Currier Museum of Art, acc. no. 1932.1.135) painted by both Ruth and Samuel exhibits similar use of color, exaggerated sleeves and negative space, but the treatment of the face and hands is very different pointing toward the influence of Ruth. The Shutes had a brief but prolific painting career that was cut short by Samuel's death in 1836. Ruth remarried and continued to travel and paint.

For additional information see Jean Lipman and Tom Armstrong, *American Folk Painters of Three Centuries* (New York, 1980), p. 164 and Suzanne Rudnick Payne and Michael R. Payne, "Portraits, Purpose and Perceptions," *The Magazine Antiques* (July/August 2021), pp. 72-81.





124

124
A BLUE AND RED PAINTED WOVEN SPLINT TWO-POCKET WALL BASKET
PROBABLY NEW ENGLAND, 19TH CENTURY
28 in. high, 14½ in. wide, 5¼ in. deep

\$2,000-4,000

PROVENANCE:
Roger Bacon, Brentwood, New Hampshire
Skinner, Bolton, 24 September 1982, lot 527

LITERATURE:
Peter Goodman, *Notebook*, no. 770.



125

125
A RED-PAINTED AND STAMPED WOVEN SPLINT HANGING WALL POCKET BASKET
PROBABLY STOCKBRIDGE OR MAHICAN,
MASSACHUSETTS, EARLY/MID-19TH CENTURY

17 in. high, 14 in. wide, 4½ in. deep

\$2,000-4,000

PROVENANCE:
Grace and Elliot Snyder, South Egremont, Massachusetts
Acquired from above, September 1984

LITERATURE:
Ann McMullen and Russell G. Handsman, *A Key into the Language of Wood Splint Baskets* (Washington, CT, 1987), p. 22, pl. 6.
Peter Goodman, *Notebook*, no. 836.

Wall pockets were often hung by looms and used to store weaving and sewing supplies. They are also referred to as comb or spool baskets. This form of basket was first produced on the upper Housatonic river. They were later made in miniature size for tourists. For further information see Ann McMullen and Russell G. Handsman, *A Key into the Language of Wood Splint Baskets* (Washington, CT, 1987), p. 23.



126

126
A RED-PAINTED TIERED 'PORCUPINE' HANGING WALL BASKET
POSSIBLY MAINE, 19TH CENTURY

19 in. high, 14 in. wide, 4 in. deep

\$1,000-1,500

PROVENANCE:
John Keith Russell Antiques, Inc., South Salem, New York
Acquired from above, October 1986

LITERATURE:
Peter Goodman, *Notebook*, no. 857.

For similar examples of curly work wall pockets see Nancy Schiffer, *Baskets* (Exton, 1984), pp. 61, 64-65.



127

■127

**A WILLIAM AND MARY MAPLE CANDLESTAND
NEW YORK, CIRCA 1700**

25¾ in. high

\$3,000-5,000

PROVENANCE:Israel Sack, Inc., New York
Acquired from above, October 1969**LITERATURE:**Peter Goodman, *Notebook*, no. 225.

128

**■128
A WILLIAM AND MARY TURNED MAPLE BANISTER-BACK
SIDE CHAIR**

EASTERN CONNECTICUT OR WESTERN RHODE ISLAND, 1720-1740

48½ in. high

\$10,000-15,000

PROVENANCE:G. Winthrop Brown (1866-1938), Boston, by 1921
Margaret Buffington Brown, Chestnut Hill, Massachusetts, wife
Parke-Bernet Galleries, New York, 15 November 1940, lot 193
Israel Sack, Inc., New York
Acquired from above, September 1978**LITERATURE:**Wallace Nutting, *Furniture of the Pilgrim Century 1620-1720* (Framingham, Mass., 1921), p. 265 and (Framingham, Mass., 1924), pp. 370, 391, no. 495.
Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. 6. p. 1621, P4717.Wallace Nutting, *Furniture Treasury* (New York, 1963), no. 1943.
Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, Conn., 2016), p. 193 (fn3).
The Sack Archive at the Yale University Art Gallery.
The Rhode Island Furniture Archive at The Yale University Art Gallery,
RIF6355.Peter Goodman, *Notebook*, no. 624.

Notable for its elaborate turnings, including an exceptionally large ball on the front stretcher, this side chair is virtually identical to two others at the Museum of Fine Arts, Boston and the Chipstone Foundation. As discussed by Dennis Carr, these chairs relate to several others that display unusual carved crests and stretchers and as a larger group, illustrate the vibrant woodworking traditions on the Rhode Island-Connecticut border during the early to mid-eighteenth century (Dennis Carr, catalogue entry, in Patricia E. Kane et al., *Art and Industry in Early America: Rhode Island Furniture, 1650-1830* (New Haven, Conn., 2016), pp. 192-193, cat. 24; for the MFA, Boston and Chipstone chairs, see the Rhode Island Furniture Archive at the Yale University Art Gallery, RIF6353 and RIF6354).



129

**129
A RED-PAINTED WOVEN SPLINT OVAL BASKET
WITH TWO ASH HANDLES**
AMERICAN, 19TH CENTURY

5¾ in. high, 11½ in. wide, 8¼ in. deep

\$1,500-2,500

PROVENANCE:

Don and Faye Walters, Goshen, Indiana
Sotheby's, New York, 25 October 1986, lot 26

LITERATURE:

Peter Goodman, *Notebook*, no. 858.



130

**130
A GREEN-PAINTED WOVEN SPLINT RECTANGULAR LIDDED
BASKET ON ASH FEET**
AMERICAN, 19TH CENTURY

lined with newspaper dated 1825
13 in. high, 16 in. wide, 13 in. deep

\$2,000-4,000

PROVENANCE:

Acquired in December 1990

LITERATURE:

Peter Goodman, *Notebook*, no. 939.

This unusual footed basket may have been used as a wool drying basket. For similar examples without lids see Nancy Schiffer, *Baskets* (Exton, 1984), p. 117.



131

**■131
TWO SIMILAR WILLIAM
AND MARY MAPLE AND
CHERRYWOOD CROOKED-
BACK SIDE CHAIRS**
BOSTON, CIRCA 1725

the first cherrywood with replaced
feet and its original chair back leather;
the second black painted maple with
its original leather seat and back
coverings

42½ in. high; 43½ in. high (2)

\$4,000-6,000

PROVENANCE:

According to tradition these chairs descended in the family of Colonel Nathaniel Sparhawk of Kittery Point, Maine
Sotheby Parke-Bernet, New York, 30 April 1976, lot 483
John Walton, Jewett City, Connecticut
Acquired from above, February 1978

LITERATURE:

Peter Goodman, *Notebook*, no. 600.

■132

A JOINED AND TURNED OAK, PINE AND MAPLE CHEST WITH DRAWER

NORTHERN ESSEX COUNTY, PROBABLY IPSWICH OR NEWBURY, MASSACHUSETTS, DATED 1699

façade incised *MK 1699*
29½ in. high, 45½ in. wide, 19½ in. deep

\$40,000-60,000

PROVENANCE:

Edward C. Wheeler, Jr., Boston
Israel Sack, Inc., New York
Acquired from above, February 1966

EXHIBITED:

Boston, The Museum of Fine Arts, Boston.

LITERATURE:

Irving P. Lyon, "The Oak Furniture of Ipswich, Massachusetts, Part V: Small-Panel-Type Affiliates," *The Magazine Antiques* (June 1938), fig. 47.
Richard H. Randall, Jr., *American Furniture in the Museum of Fine Arts, Boston* (Boston 1965), p. 14 (referenced).
The Sack Archive at The Yale University Art Gallery, acc. no. 499.
Peter Goodman, *Notebook*, no. 388.

Displaying large, classically inspired applied turnings, this chest with drawer illustrates the craftsmanship of a highly sophisticated shop that operated in the late seventeenth century and first years of the eighteenth century in Northern Essex County, Massachusetts. A dated 1693 chest at the Wadsworth Atheneum (acc. no. 1926.308) is a close parallel to that offered here with applied ornament of the same design including the paired slender forms on each front panel. Two other examples display similar turnings on the stiles and muntins and like the chest offered here, have an applied molding on the base rail (one inscribed and dated *IP/1701* at the Hoxie House, Sandwich, Massachusetts and the other sold, Sotheby's, New York, The Collection of Anne H. & Frederick Vogel III, 19 January 2019, lot 1073). The shop responsible for this chest made some of the most revered forms from seventeenth-century America, such as the Staniford-Heard chest-of-drawers at Winterthur Museum (acc. no. 1957.541) and several exuberant court cupboards. For more on this important group, see Robert F. Trent, Peter Follansbee and Alan Miller, "First Flowers of the Wilderness: Mannerist Furniture from a Northern Essex County, Massachusetts, Shop," *American Furniture 2001*, Luke Beckerdite, ed. (Milwaukee, 2001), pp. 1-64.





133

AMMI PHILLIPS (1788-1865)
WOMAN WITH PINK RIBBONS

Painted circa 1833
oil on canvas
31 $\frac{3}{4}$ x 27 in. (sight)

\$800,000-1,200,000

PROVENANCE:

Anna Banks Kerr (1900-1983), Minneapolis, Minnesota
Ginsburg & Levy, New York, by purchase from above, circa 1973-1975
Tillou Gallery, Inc., Litchfield, Connecticut, 1982
Thomas Colville Fine Arts, New Haven, Connecticut
Acquired from above, August 1983

EXHIBITED:

Philadelphia, The Pennsylvania Academy of Fine Arts, *American Folk Painting*, 14 January-20 February 1977.
New York, American Folk Art Museum, *Revisiting Ammi Phillips: Fifty Years of American Portraiture*, 5 February-17 April 1994.
New York, American Folk Art Museum, *The Seduction of Light: Ammi Phillips Mark Rothko Compositions in Pink, Green and Red*, 7 October 2008-29 March 2009.

LITERATURE:

Tillou Gallery, Inc., advertisement, *The Magazine Antiques* (January 1982), p. 23.
Stacy C. Hollander and Howard Fertig, *Revisiting Ammi Phillips: Fifty Years of American Portraiture* (New York, 1994), p. 38, pl. XXIX.
Stacy C. Hollander, "Revisiting Ammi Phillips: Fifty Years of American Portraiture," *Folk Art* (Spring 1994), pp. 44-45.
Stacy C. Hollander, *The Seduction of Light: Ammi Phillips Mark Rothko Compositions in Pink, Green, and Red* (New York, 2008), p. 23.
David R. Allaway, *My People: The Works of Ammi Phillips*, vol. 1, p. 250, no. 752, vol. 2, p. 59.
Peter Goodman, *Notebook*, no. 800.

Vibrant, minimalist and mesmerizingly beautiful, this portrait of a *Woman with Pink Ribbons* stands as one of Ammi Phillips' masterpieces. Here, Phillips has brought the sitter forward and only included the smallest of background details, resulting in a powerful composition with maximum impact. The neckline of the sitter's dress and the flanking billowing sleeves, the wide waistband, hint of the sofa rail and position of the left arm all work together to emphasize the horizontal axis, while the movement of the ribbons echoed in the shimmer of the dress create a sense of circular movement within the central field. The sitter's plain dress and fashionable large sleeves also allowed the artist to render planes of unfettered color. These expanses of green with contrasting pink highlights have been likened by Stacy C. Hollander, former Chief Curator and Deputy Director of the American Folk Art Museum, to the masterful tableaus of Mark Rothko. In her 2008 study, Hollander acknowledges the different times in which each artist worked yet notes that "in their paintings, both Phillips and Rothko opened portals to a dimension where form was suspended in an ether of suffused atmosphere, and where the mysticism of light was coaxed into being primarily through the vehicle of color" (Stacy C. Hollander, *The Seduction of Light: Ammi Phillips Mark Rothko Compositions in Pink, Green, and Red* (New York, 2008), p. 9).



A prolific portraitist who worked in the border areas of New York and Connecticut, Ammi Phillips rendered likenesses in a number of distinct styles over the course of his long itinerant career. The boldness and sharp realism of the portrait offered here exemplifies the traits seen in the artist's work from the 1830s, often known as the "Kent period," as for part of this time, he painted sitters from Kent, Connecticut. Phillips' celebrated portraits of children in red are also masterpieces of Phillips' Kent period and like the portrait offered here, similarly feature close-up compositions, horizontal emphasis, and large planes of color (see, for example, Christie's, New York, 18 January 2019, lot 1205). Aside from a portrait of a mother and child, this portrait was the only other depicting an adult sitter in Hollander's 2008 exhibition, indicating its pre-eminence among Phillips' portraits of adults.

The portrait descended to the twentieth-century with its sitter unknown. However, its inclusion of a black horsehair-upholstered sofa with acanthus-carved front arm may offer a clue to its origins. While furniture and other items depicted in Phillips' portraits may well be studio props rather than sitters' possessions, it is unusual that this sofa in the color of its upholstery and the carving on the arm only appears in one other of the over 800 surviving portraits attributed to the artist in the most recent comprehensive survey, David R. Allaway, *My People: The Works of Ammi Phillips*, 2 vols. (2019). A sofa with these attributes is featured in Phillips' portrait of Mary (Rowe) Arnold (1788-1876), who he painted in 1833 along with her husband, Welcome Arnold (1783-1881) in Dutchess County, New York (see illustration and Allaway, vol. 1, p. 28, nos. 8, 9). They had a daughter Melinda Ann (1808-1842) who in 1833 would have been twenty-five, an age that approximates that of the sitter in this portrait. She married William Clark Johnston (1805-1869) and after Melinda's early death at the age of thirty-four, he re-married. If this portrait depicts Melinda, it would likely have been retained by her husband and then passed down in the family.

After Peter Goodman acquired the portrait in 1983, he endeavored to uncover its family history and learned from the firm Bernard and S. Dean Levy that they had purchased it from Anna B. Kerr of Minneapolis in about 1973-1975. She has been identified as Anna (Banks) Kerr (1900-1983), a prominent antiques dealer in Minneapolis who died just months before Goodman acquired this portrait. While no substantive links can be made between Melinda (Arnold) Johnston's descendants and Kerr, two of Melinda's three children who lived to adulthood moved to Minneapolis. Caroline C. (Johnston) Smith (1830-1899) and Welcome Arnold Johnston (1838-1910) both died in the city and had numerous children and grandchildren who remained in the area. It remains an intriguing possibility that Kerr acquired the portrait from one of these family members and it represents their ancestor, Melinda Ann (Arnold) Johnston.

Ammi Phillips, *Mary Rowe Arnold*, circa 1833.
Whereabouts unknown.





■134

A WILLIAM AND MARY MAPLE AND ASH CORNER CHAIR

NEW ENGLAND, CIRCA 1740

31½ in. high

\$3,000-5,000

PROVENANCE:

Dr. William S.S. Horton (1882-1959), Lynbrook, Long Island, New York, circa 1942
Florene Maine Antiques, Ridgefield, Connecticut
Acquired from above, January 1961

LITERATURE:

"The Editor's Attic," *The Magazine Antiques* (January 1942), p. 58, fig. 8 (left).
Florene Maine, advertisement, *The Magazine Antiques* (February 1961), p. 143.
Peter Goodman, *Notebook*, no. 390.

According to family tradition as published in 1942 (see Literature above), the chair was a gift from a colonial governor of Rhode Island to a Barnabas Horton in 1720. While this history cannot be proven, the chair resembles several slat-back corner chairs made in eighteenth-century Rhode Island (see the Rhode Island Furniture Archive at the Yale University Art Gallery, RIF4079, RIF6618 and RIF4080). For a virtually identical example, see Tillou Gallery, Inc., advertisement, *The Magazine Antiques* (March 1970), p. 295.



■135

A WILLIAM AND MARY TURNED RED-STAINED MAPLE STANDING DESK

NEW ENGLAND, CIRCA 1750

40½ in. high, 24¾ in. wide, 15¼ in. deep

\$3,000-5,000

PROVENANCE:

John T. Kirk
G.W. Samaha, Milan, Ohio
Acquired from above, April 1985

LITERATURE:

John T. Kirk, *The Impecunious House Restorer* (New York, 1984), pp. 59.
John T. Kirk, *Early American Furniture* (New York, 1970), p. 117, pl. 105.
Peter Goodman, *Notebook*, no. 839.



136

WILLIAM MATTHEW PRIOR (1806-1873)

BOY IN RED WITH HAMMER

oil on board

14 x 10 in.

\$30,000-50,000

PROVENANCE:

Betty L. Dorow Antiques, Milan, Ohio
Acquired from above, May 1974

LITERATURE:

Peter Goodman, *Notebook*, no. 487.

JOHN BREWSTER, JR. (1766-1854)**CAPTAIN JOHN BOURNE (1759-1837)**

in original pressed brass frame; reverse with sketch of a man's profile in chalk
 Painted 1797-1809
 oil on canvas
 30% x 25% in.

\$150,000-250,000

PROVENANCE:

Presumed line of descent:
 Julia Ann (Bourne) Kingsbury (1803-1884), Kennebunk, Maine, daughter of the sitter
 George Henry Kingsbury (1827-1899), son
 Edmund Winchester Kingsbury (1862-1931), son
 Helen D. Ovington (Mrs. E. Winchester Kingsbury) (1870-1961), wife
 Theodore Ovington Kingsbury (1906-1997), Kennebunk, son
 F.O. Bailey Co., Inc., Kennebunk, Maine, August 8-9, 1979
 Mary Allis Antiques, Southport, Connecticut, by purchase from above, 1979-1984
 Acquired from above, March 1984

EXHIBITED:

Connecticut, The Connecticut Historical Society and Waterville, Maine,
 Bixler Art and Music Center, Colby College, *John Brewster, Jr., 1766-1854*, 6
 November-31 December 1960 (Connecticut) and 15 January-25 February 1961
 (Maine).
 Cooperstown, New York, Fenimore Art Museum and New York, American Folk
 Art Museum, *A Deaf Artist in Early America: The Worlds of John Brewster Jr.*,
 1 April 2005-31 December 2005 (Cooperstown), 4 October 2006-7 January
 2007 (New York City).

LITERATURE:

Nina Fletcher Little, "John Brewster, Jr., 1766-1854: Deaf-Mute Portrait Painter of Connecticut and Maine," *Connecticut Historical Society Bulletin*, vol. 25, no.
 4 (October 1960), pp. 109, 126, fig. 31.
 Laura Fecych Sprague, ed., *Agreeable Situations: Society, Commerce, and Art in Southern Maine, 1780-1830* (Boston, 1987), p. 89 (referenced).
 Harlan Lane, *A Deaf Artist in Early America: The Worlds of John Brewster, Jr.* (Boston, 2004), p. 44 and included in inventory, n.p.
 The Frick Art Reference Library, ref. 121-11a.
 Peter Goodman, *Notebook*, no. 826.

Masterfully rendered with the artist's signature subtle palette, precise delineation and background shaded with a halo effect around the sitter, this portrait of Captain John Bourne is a supreme testament to the talents of John Brewster, Jr. (1766-1854). While the artist was unable to communicate verbally, his visual gifts were extraordinary and in his most successful works such as that offered here, he conveyed a remarkable degree of serenity and dignity to his subjects. At the same time, Brewster was also

able to create an exacting likeness. Though Bourne's image is only known through this portrait, images of his son and grandson show a remarkable family resemblance and attest to Brewster's ability to capture the individuality of each sitter (portrait of Edward Emerson Bourne (1797-1873) by Hannah Brown Skeele at the Brick Store Museum, Kennebunk, Maine, acc. no. 69.116; lithograph of Edward Emerson Bourne, Jr. (1831-1894) in Edward E. Bourne, *History of Wells and Kennebunk* (Portland, Maine, 1875), frontispiece). The portrait offered here is a companion to that of Bourne's third wife, Eliza (Perkins) (Wildes) Bourne (1765-1844), whom he married in 1794, which is now in the collection of the Brick Store Museum.

This portrait's significance is enhanced by its original frame and by an unusual chalk rendition on the reverse. The pressed brass frame is a rare survival, most likely due to the portrait's long uninterrupted history in the house it adorned in the early nineteenth century (see below). On the back of the canvas is a small image in chalk of a boy or young man in profile. This may well be a study for a portrait of Bourne's son, Edward Emerson Bourne (1797-1873), who later recalled "Some years previous, Brewster the deaf and dumb painter cut out [Edward's] profile and wrote on it the words, 'Bashful Boy'" (cited in Nina Fletcher Little, "John Brewster, Jr., 1766-1854: Deaf-Mute Portrait Painter of Connecticut and Maine," *Connecticut Historical Society Bulletin* (October 1960), p. 101). If it is, it would indicate that the portrait of John Bourne offered here was painted in the early nineteenth century, when young Edward was a youth. Brewster was in Buxton, Maine, about 25 miles from Kennebunk, from April 1796 to August 1797, when he painted relations of Bourne's wife in the Perkins family and it is possible that this portrait was painted around this time. However, Brewster continued to render likenesses of the extended Perkins family in Maine up until 1809 (Harlan Lane, *A Deaf Artist in Early America: The Worlds of John Brewster, Jr.* (Boston, 2004), p. 44).

Born in Wells, Maine, Captain John Bourne served as a private in Captain Sawyer's company during the first year of the American Revolution. From 1775-1776, the company marched to New York, up into Canada and via Albany down to Trenton, New Jersey, where they were discharged. In 1780, Bourne moved to Kennebunk where he became a prosperous shipbuilder and supplied vessels to some of the most significant merchants of the region, including Theodore Lyman of Kennebunk and William Gray of Salem. When Lyman left the area, Bourne purchased his house in 1806 at 108 Summer Street (Bourne, *op. cit.*, pp. 496, 497, 756-757). There, the portraits of Captain John and Eliza Bourne were hung facing each other in the front hall, where they remained through successive generations until the late twentieth century. In the summer of 1979, both portraits were sold at an auction held at this house, then owned by Theodore Ovington Kingsbury (1906-1997), Captain John Bourne's great-great-great grandson.

If you can't hear, you somehow see.

-David Hockney, 2001



138

**A BLACK-PAINTED WOVEN SPLIT THREE-POCKET
WALL BASKET**

NEW ENGLAND, 19TH CENTURY

17½ in. high, 11 in. wide, 4½ in. deep

\$1,500-2,500

PROVENANCE:

Roger Bacon, Brentwood, New Hampshire
Skinner, Inc., Bolton, 24 September 1982, lot 526

LITERATURE:

Peter Goodman, *Notebook*, no. 769.



138

■139

**A QUEEN ANNE CARVED WALNUT
SLIPPER CHAIR**

BOSTON, 1725-1745

with its original pine slip-seat frame
38 in. high

\$10,000-15,000

PROVENANCE:

Israel Sack, Inc., New York
Acquired from above, February 1966

LITERATURE:

Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. 1, p. 58, pl. 184.
The Sack Archive at The Yale University Art Gallery.
Peter Goodman, *Notebook*, no. 389.

A maple side chair with a virtually identical carved crest, similar splat, cabriole legs and stretchers but stylistically later skirt is attributed to Boston, 1725-1760 (Robert F. Trent, Erik Gronning and Alan Anderson, "The Gaines Attributions and Baroque Seating in Northeastern New England," *American Furniture 2010*, Luke Beckerdite, ed. (Milwaukee, 2010), fig. 68). A single caned side chair and a pair of side chairs, all with turned legs, display closely related crest designs (Trent, Gronning and Anderson, fig. 67; Wallace Nutting, *Furniture of the Pilgrim Century* (Framingham, Mass., 1921), p. 249).



139

■140

A MOLDED COPPER FLYING ANGEL GABRIEL WEATHERVANE

ATTRIBUTED TO J.W. FISKE, NEW YORK, LATE 19TH CENTURY

17 in. high, 26½ in. wide, 8¼ in. deep

\$60,000-90,000

PROVENANCE:

Adele Earnest (1901-1993), Stony Point Folk Art Gallery, New York
Stewart E. Gregory (1913-1976), Wilton, Connecticut
Sotheby Parke Bernet, New York, 27 January 1979, lot 223
Mike Nichols (1931-2014), Connecticut
Sotheby's, New York, 28, 29, 31 January 1987, lot 1041
Hirsch & Adler Folk, New York
Acquired from above, May 1987

EXHIBITED:

Osaka, Japan, World Exposition, United States Pavilion, 1970.
New York, The Museum of American Folk Art [the American Folk Art Museum], *An Eye on America: Folk Art from the Stewart E. Gregory Collection*, 13 March-14 May 1972.

LITERATURE:

An Eye on America: Folk Art from the Stewart E. Gregory Collection (New York, 1972), pp. 3, 32, no. 5.
Sotheby's, advertisement, *The New York Times*, 20 December 1987.
Peter Goodman, *Notebook*, no. 871.

Heralded by an illustrious provenance, this Angel Gabriel weathervane is a masterful survival of the form. From the pose, with the left arm bent and resting on the right shoulder, to the two-part pleated dress and protruding feet, the model

illustrated here closely follows a design published in 1893 by J.W. Fiske of New York (J.W. Fiske, *Copper Weathervanes* (New York, 1893), p. 50). Although the subject was rendered by several manufacturers, this model is exceedingly rare. A model that shares the overall pose but differs in details of the dress and positioning of the left hand is thought to have been made in circa 1872 possibly by the Mott Co. of Chicago (Sotheby's, New York, 10 October 2019, lot 11). The Mott company also operated out of New York where it was the main competitor of the Fiske operation and it is possible that these similar models illustrate the rivalry between the two firms.

The weathervane was owned by Adele Earnest (1901-1993), one of the six founding trustees of the Museum of American Folk Art (now the American Folk Art Museum). She sold the vane to pioneering collector Stewart E. Gregory (1913-1976) of Wilton, Connecticut, who served as the Museum's vice president from 1971 to 1974 and in 1970, this weathervane was part of a dramatic display of over forty vanes and sculptures at the US Pavilion at the World Exposition in Osaka, Japan. The sale of Gregory's collection for over \$1.3 million in 1979 was considered a watershed moment in the market for American folk art and this Angel Gabriel weathervane, which sold for \$16,000, was widely reported in the press. Its purchaser was legendary film and play director Mike Nichols (1931-2014), whose notable achievements on the stage and the big screen include *Who's Afraid of Virginia Woolf* (1966), *The Graduate* (1967), for which he won the Academy Award for Best Director, Broadway's *Annie* (1977-1983), *Working Girl* (1988), *The Birdcage* (1996) and *Primary Colors* (1998).





141

JACOB MAENTEL (1778-1863)

A PAIR OF PORTRAITS OF HUSBAND AND WIFE

watercolor and gouache on paper
12 x 7 3/4 in. (each) (2)

\$120,000-180,000

PROVENANCE:

Helen Janssen Wetzel, Tulpehocken Farm, Pennsylvania
Sotheby's, New York, 2-4 October 1980, lot 1842
Ralph O. Esmerian, New York
David A. Schorsch, South Salem, New York
Acquired from above, May 1984

EXHIBITED:

New York, Museum of American Folk Art; Tucson, Tucson Museum of Art; Dearborn, Michigan, Henry Ford Museum; Charlotte, North Carolina, Mint Museum of Art; Chicago, Terra Museum, *Young America*, September-November 1986 (New York), January-March 1987 (Tucson), April-September 1987 (Dearborn), October-January 1988 (Charlotte), February-April 1988 (Chicago).

LITERATURE:

Jean Lipman and Tom Armstrong, *Folk Art Address Book* (New York, 1981), p. I.
Jean Lipman, Elizabeth V. Warren and Robert Bishop, *Young America: A Folk-Art History* (New York, 1986), p. 32, pl. 1.29.
Peter Goodman, *Notebook*, no. 827.



With an églomisé mirror, fancy-painted Windsor chair and elaborate wallpaper and flooring the present lot is a superb example of Maentel's interior scenes, which were painted in the middle part of his career, c. 1815-1825. These interiors are a "window into homes of [his] community and the lives of its people" (Stacy C. Hollander, *American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum* (New York, 2000), p. 379). Every surface is colorfully decorated allowing the black-clad couple to stand out in the foreground. The artist uses a variety of techniques in these works including fine

strokes for facial details and heavier washes of color for the background. The separate portraits of the couple are almost symmetrical and appear as one continuous scene when put together. In order to showcase the fine furniture and decorative elements within these compositions, he manipulates the furniture to slightly unnatural angles. These portraits also feature small shadows which are characteristic of Maentel's work. For a similar example see the portraits of Maria Rex Zimmerman and Peter Zimmerman in the collection of the American Folk Art Museum (acc. 2013.1.6).



142

142

TWO PAINT-DECORATED LEHNWARE EGG CUPSJOSEPH LONG LEHN (1798-1892), ELIZABETH TOWNSHIP,
LANCASTER COUNTY, PENNSYLVANIA, LATE 19TH CENTURY

2¾ in. high (each) (2)

\$3,000-5,000

PROVENANCE:Yellow rim: Bernard & S. Dean Levy, Inc., New York, September 1980
Red rim: Herrup & Wolfner, December 1988**LITERATURE:**Peter Goodman, *Notebook*, no. 684 and 887.

For more information, see christies.com.



143

143

**A PAINT-DECORATED LEHNWARE CUP AND LEHNWARE
SAFFRON CUP**JOSEPH LONG LEHN (1798-1892), ELIZABETH TOWNSHIP,
LANCASTER COUNTY, PENNSYLVANIA,
LATE 19TH CENTURY

3½ in. high; 4¾ in. high (piece with lid) (2)

\$4,000-6,000

PROVENANCE:Without lid: Harry B. Hartman Antiques, Marietta, PA, January 1975
With lid: Robert W. DeForest, New York
Bernard & S. Den Levy, Inc., New York, February 1978

144

144

A CARVED AND PAINTED PINE POODLE WITH STICKATTRIBUTED TO WILHELM SCHIMMEL (1817-1890), CUMBERLAND
COUNTY, PENNSYLVANIA, LATE 19TH CENTURY

4 in. high, 6½ in. wide, 2¼ in. deep

\$12,000-18,000

PROVENANCE:Jane Wallace, Detroit, Michigan
Ruth and James O. Keene, Detroit, Michigan
Sotheby's, New York, 16 January 1997, lot 165
James & Nancy Glazer, Villanova, Pennsylvania
Acquired from above, January 1997

For more information see, christies.com.



145

145

A CARVED AND PAINTED PINE PARROTATTRIBUTED TO WILHELM SCHIMMEL (1817-1890), CUMBERLAND
COUNTY, PENNSYLVANIA, LATE 19TH CENTURY

7 in. high

\$8,000-12,000

PROVENANCE:Jess Pavey, Birmingham, Michigan, June 1950
Ruth and James O. Keene, Detroit, Michigan
Sotheby's, New York, 16 January 1997, lot 172
James & Nancy Glazer, Villanova, Pennsylvania
Acquired from above, 1997

For more information see, christies.com.

■146

**A POLYCHROME PAINT-DECORATED WHITE PINE
MINIATURE BLANKET CHEST**

BERN TOWNSHIP, BERKS COUNTY, PENNSYLVANIA,
1780-1790

designs painted in green, red and black on simulated panels of white, all on a green ground
10½ in. high, 22 in. wide, 10½ in. deep

\$50,000-80,000

PROVENANCE:

Dr. Earl F. and Mrs. Ada F. Robacker, White Plains, New York
Sotheby's, New York, 26 January 1989, lot 1050

LITERATURE:

Peter Goodman, *Notebook*, no. 891.

A gem of Pennsylvania-German craftsmanship, this miniature chest relates closely to the celebrated "Unicorn" chests of Bern Township, Berks County, Pennsylvania. As discussed by Patricia Keller-Conner, this group of chests comprising of approximately 40 examples displays construction details indicating the workmanship of as many as eight different shops (A-H) and painted ornament by the hands of four different decorators (1-4). Constructed exclusively of white pine and lacking drawers, this chest illustrates the practices of Keller-Conner's shop F; yet, the moldings of the lid meet

in the front at mitered rather than butt joints, a feature that Keller-Conner notes is present in another chest with both white pine and tulip woods that she ascribes to workshop G. Combining the features of both F and G shops, this chest may support Keller-Conner's postulation that the F and G shops were in fact a single entity with demonstrable variation. The central lobed tulip with dotted surround and vines with elongated tulips and the occasional leaf with thick outlines are details seen in the work ascribed by Keller-Conner to decorator 2, whose handiwork is seen on some of the most elaborate survivals of this group, including black-unicorn full-size chests at the Philadelphia Museum of Art (acc. no. 2014-145-22) and the Reading Public Museum (acc. no. 1944.132.1). Dated 1785 and 1787 respectively, two chests of similar size to the example offered here attributed by Keller-Conner to workshop F and decorator 2 also lack the Unicorn motif but display similar floral ornament (Winterthur Museum, acc. no. 1959.2806 and Reading Museum and Art Gallery). See Patricia Conner-Keller, "Workmanship, Form and Cultural Identity: The Black-Unicorn Paint-Decorated Chests of Berks County, Pennsylvania" (M.A. Thesis, The University of Delaware, 1984), pp. 4, 22, 32, 53, figs. 23-38 and Patricia Keller-Conner, "Black-Unicorn Chests of Berks County, Pennsylvania," *The Magazine Antiques* (October 1991), pp. 592-605.





147

■147

**A TURNED FIGURED MAPLE SLAT-BACK SIDE CHAIR
DELAWARE RIVER VALLEY, CIRCA 1760**

appears to retain original rush seat with seagrass stuffing
41½ in. high

\$2,000-4,000

PROVENANCE:

David Stockwell, Wilmington, Delaware
Acquired from above, May 1973

LITERATURE:

Peter Goodman, *Notebook*, no. 454.



148

■148

**A CHIPPENDALE INLAID WALNUT BLANKET CHEST
CHESTER COUNTY, PENNSYLVANIA, CIRCA 1780**

appears to retain original brasses
30 in. high, 48¾ in. wide, 23 in. deep

\$5,000-8,000

PROVENANCE:

Descended in the Goodman family

LITERATURE:

Peter Goodman, *Notebook*, no. 584.



149

THOMAS G. CHAMBERS (1808-1869)

VIEW OF NAHANT [SUNSET]

signed T. Chambers (lower left)
oil on canvas

25½ x 35 in.

\$60,000-90,000

PROVENANCE:

Dana Tillou, Buffalo, New York
M. Austin and Jill R. Fine, Maryland
Sotheby's, New York, 30 January 1987, lot 841

EXHIBITED:

Philadelphia, Pennsylvania, The Philadelphia Museum of Art; Glens Falls, New York, Hyde Collection; New York, American Folk Art Museum; Bloomington, Indiana, Indiana University Art Museum, *Thomas Chambers: American Marine and Landscape Painter*, 27 September-28 December 2008 (Philadelphia), 8 February-19 April 2009 (Glens Falls), 29 September 2009-7 March 2010 (New York), 26 March-30 May 2010 (Bloomington).

LITERATURE:

Kathleen A. Foster, *Thomas Chambers: American Marine Landscape Painter*, 1808-1869 (New Haven, 2008), p. 35, fig. 2-13.
Peter Goodman, *Notebook*, no. 870.

With dramatic lighting and dynamic composition, *View of Nahant [Sunset]* is one of only five known works in the Nahant series by artist Thomas Chambers. The largest of the group, it is the only rendition depicting this time of day and the setting sun allows for an explosive use of color. Consistent in his portrayals of Nahant is the steamship *Britannia* (center) sailing southwest towards the shipping channel to Boston. Living in the area, Chambers would have been familiar with the topography. Here, however, he has altered the scene and the decorative and romantic nature of this work suggests he was most interested in presenting his own personal interpretation of the harbor. For further information on Chambers see Kathleen A. Foster, *Thomas Chambers: American Marine Landscape Painter*, 1808-1869 (New Haven, 2008).



■150

A QUEEN ANNE STAINED MAPLE
OCTAGONAL CANDLESTAND
NEW HAMPSHIRE, CIRCA 1800

26¾ in. high

\$5,000-8,000

PROVENANCE:

Herrup and Wolfner, New York
Acquired from above, June 1991

LITERATURE:

Peter Goodman, *Notebook*, no. 949.

151 NO LOT



152

WILLIAM MATTHEW PRIOR (1806-1873)

BABY IN WHITE ON PILLOW

oil on canvas

18 x 13½ in.

\$20,000-40,000

PROVENANCE:

Robert Roche, Durham, New Hampshire
Acquired from above, August 1972

LITERATURE:

Peter Goodman, *Notebook*, no. 155.

■153**A QUEEN ANNE CARVED CHERRYWOOD****DRESSING TABLE**

MIDDLETOWN, CONNECTICUT, 1770-1790

32 in. high, 38 in. wide, 20¾ in. deep

\$50,000-80,000

PROVENANCE:

"Old John," possibly John Hudson Webber (1850-1932), Berlin, Connecticut
George Samaha, by purchase from above in 1941 or possibly circa 1930
Dr. and Mrs. Alfred Mahan, Willoughby, Ohio, by purchase from above
Garth's Auctions, Inc., 24 July 1987, lot 11
Leigh Keno American Antiques, New York
Acquired from above, July 1987

LITERATURE:

Thomas P. Kugelman and Alice K. Kugelman with Robert Lionetti,
Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750-1800 (Hanover, New Hampshire, 2005), p. 125, cat. 52B.
Peter Goodman, *Notebook*, no. 875.

With its scalloped top and curvilinear skirt, this dressing table is a masterful expression of the regional style of the Wethersfield, Connecticut area during the late eighteenth century. The table was featured in Thomas P. Kugelman, Alice K. Kugelman and Robert Lionetti's acclaimed 2005 study and noted to relate closely to the "Wilcox Group," a group probably made by a craftsman who trained in Wethersfield and later moved to nearby Middletown. Details such as side aprons with flattened arches, knee returns canted in the back, slender ankles and drawer sides with rounded tops are features seen on this group and on the dressing table offered here (*Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750-1800* (Hanover, New Hampshire, 2005), pp. 121-125).

As recounted in Leigh Keno's 1987 statement to Peter Goodman, Bill Samaha remembered that the dressing table was purchased for \$400 by his father, George Samaha, in Berlin, Connecticut around 1941 from an elderly inhabitant known as "Old John," who lived across the street from Angie (Angeline) Horton. Horton lived on Worthington Ridge Road

and in 1930, so did eighty-year old John Hudson Webber (1850-1932). Webber died before the dressing table's supposed purchase in 1941, but he stands as a very likely candidate for the owner of the table in early 20th century and it is possible that George Samaha acquired the table a decade earlier than thought. If the dressing table had descended in the family to Webber, it was most likely made by one of his or his wife's great-grandparents, many of whom married in the area during the 1780s. Given the dressing table's close affinity to Middletown's "Wilcox Group," an intriguing possibility is that the table was made for Sarah Wilcox (1760-1842) who married Abel North (1761-1839) in Middletown in 1788. Abel and Sarah (Wilcox) North were the great-grandparents of Mary Elizabeth Andrus/Andrews (1860-1927), the wife of John Hudson Webber and the probable individual later known as "Old John." Sarah was the sister of Joseph Wilcox (1741-1832), owner of the high chest that has given this group the Wilcox name and coincidentally Joseph Wilcox's high chest is being offered for sale in Christie's, New York, Important Americana, 20-21 January 2022.





■154

A CHIPPENDALE BLUE-PAINTED
YELLOW PINE CORNER CUPBOARD

NORTH CAROLINA OR VIRGINIA, 1760-1800

89 in. high, 48 in. wide, 25 in. deep

\$10,000-15,000

PROVENANCE:

G.W. Samaha Antiques, Milan, Ohio
Acquired from above, June 1980

LITERATURE:

Peter Goodman, *Notebook*, no. 670.

■155

A COPPER AND ZINC STEEPECHASE HORSE WEATHERVANE

ATTRIBUTED TO WILLIAM F. TUCKERMAN (1816-1871),
BOSTON, CIRCA 1850

31 in. high, 41 in. wide

\$50,000-80,000

PROVENANCE:

John Gordon (1921-2003), New York
Frank and Karen Miele, New York
Sotheby's, New York, 28 January 1984, lot 31

LITERATURE:

Peter Goodman, *Notebook*, no. 824.

With drilled eyes and identical shape, including the precise rendition of the horse's mane, this weathervane follows a model known by four examples stamped by William F. Tuckerman (1816-1871) of Boston. One of these was recently featured in the American Folk Art Museum's *American Weathervanes: The Art of the Winds* exhibition and Robert Shaw's research reveals that Tuckerman was among the earliest, if not the earliest, maker of vanes in the Boston area. He began his coppersmith business in the 1830s and was probably making vanes by the next decade. See also Sotheby's, New York, *The History of Now: The Important American Folk Art Collection of David Teiger*, 20 January 2019, lot 1254.





■156

A QUEEN ANNE MAPLE HIGH CHEST-OF-DRAWERS

RHODE ISLAND, 1740-1760

appears to retain original brasses
68 $\frac{1}{4}$ in. high, 38 $\frac{3}{4}$ in. wide, 19 $\frac{3}{4}$ in. deep

\$20,000-40,000

PROVENANCE:

Sotheby Parke Bernet, New York, 10-11 July 1980, lot 799

LITERATURE:

The Rhode Island Furniture Archive at The Yale University Art Gallery, RIF2951.
Peter Goodman, *Notebook*, no. 672.

With its graceful cabriole legs terminating in slipper feet and use of chestnut secondary woods, this high chest illustrates hallmarks of Rhode Island design and construction preferences of the eighteenth century. The configuration and design of the lower case, however, diverges from standard regional practices. Most unusual is the presence of two long drawers, rather than three short drawers with or without a long drawer above. Also, the skirt varies from the norm with the pronounced lobes flanked by ogee passages instead of inverted arcs and the central circular motif appears to be a vestigial reference to the more standard plinth with turned drop. A related skirt with similar ogee shaping is seen on the lower case of a high chest noted to have associated upper and lower cases (see the Rhode Island Furniture Archive at the Yale University Art Gallery, RIF5938).

■157

A BLACK-PAINTED MAPLE FAN-BACK BRACE-BACK WINDSOR SIDE CHAIR

SOUTHWESTERN RHODE ISLAND,
1785-1795

35 $\frac{1}{2}$ in. high

\$20,000-30,000

PROVENANCE:

Charles Woolsey Lyon (1872-1945), New York

Francis P. (1875-1937) and Mabel Brady (1886-1979) Garvan, New York
Yale University Art Gallery, New Haven, Connecticut, by gift from above
Israel Sack, Inc., New York, acquired from above, 1960s
Sotheby Parke-Bernet, New York, 11 May 1974, lot 448
Israel Sack, Inc., New York
Acquired from above, July 1982

EXHIBITED:

New York, American Art Galleries, *Girl Scouts Loan Exhibition of Colonial and Early Federal Furniture, Portraits and Glass*, 25 September-9 October 1929.

LITERATURE:

American Art Galleries, *Girl Scouts Loan Exhibition of Colonial and Early Federal Furniture, Portraits and Glass* (New York, 1929), no. 527 (one of a pair).

Wendy A. Cooper, *In Praise of America: American Decorative Arts, 1650-1830* (New York, 1980), pp. 219, 222-223 (referenced). Charles Santore, *The Windsor Style in America, 1730-1830* (Philadelphia, 1981), pp. 86-87, no. 75.

Israel Sack, Inc., *American Furniture from the Israel Sack Collection*, vol. 7, p. 1994, P5354.

Albert Sack, *The New Fine Points of Furniture, Early American* (New York, 1993), p. 79.

The Sack Archive at The Yale University Art Gallery.

Peter Goodman, *Notebook*, no. 760.

"A Beauty!" wrote Peter Goodman in his file on this chair. Others have agreed and the chair was illustrated as a "Masterpiece" by Albert Sack and described as "a dynamic and exciting piece of American Windsor furniture" by Charles Santore. Furthermore, the mate to this chair (Yale University Art Gallery, acc. no. 1930.2267) has been described as "sophisticated," while two others of the same design have been hailed as "a Windsor Masterpiece" and having "the posture of a ballerina." The success of its design is due to the dramatic rake of the legs, echoed in the flaring stiles and accentuated by the undersized, deeply shaped shield seat. As argued by Nancy Goyne Evans, this chair model was made in Southwestern Rhode Island and was most likely the prototype for similar examples made later in the Rhode Island-Connecticut border region. See Albert Sack, *The New Fine Points of Furniture* (New York, 1993), p. 79; Charles Santore, *The Windsor Style in America, 1730-1830* (Philadelphia, 1981), p. 86; Nancy Goyne Evans, *American Windsor Chairs* (New York, 1996), p. 311; David A. Schorsch, advertisement, *Maine Antique Digest* (March 1996), p. 34-E; *Maine Antique Digest*, Prices database, CRN Auctions, Inc., Cambridge, Massachusetts, 28

February 2021; see also The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF2197 and RIF6741.





158

**PHILADELPHIA SCHOOL, POSSIBLY ABRAHAM ELDRED
(C.1794-1854)**

A CUTWORK TRIBUTE TO ANDREW JACKSON

cut within the work, *Andrew Jackson/ Born March 15th 1767/ Junior Artillerist/ Head Quarters/ Jackson House/ J. Baker/ Philadelphia/ President of the United States/ March 4th 1829 & 1833* along with eight dated references to Jackson's military and political life

Executed circa 1835

paper mounted over colored papers

15½ x 19¾ in.

\$5,000-8,000

PROVENANCE:

Colonel Joseph Baker (c.1799-1843), New Jersey and Philadelphia
Sotheby's, New York, 27-30 January 1982, lot 974

David & Marjorie Schorsch, Inc., Greenwich, Connecticut
Acquired from above, February 1982

LITERATURE:

Deborah M. Child, "Tributes in Paper from the City of Brotherly Love,"
Americana Insights (online journal), available at americanainsights.org (referenced).

Peter Goodman, *Notebook*, no. 749.

Painstakingly intricate, this cutwork is a testament to the precision, careful planning and patience of a convict possibly working while incarcerated in solitary confinement in a Philadelphia prison during the 1830s. As discussed by Deborah M. Child, this work is one of eighteen known executed by the same hand including examples in the Philadelphia Museum of Art, the Metropolitan Museum of Art, the American Folk Art Museum and Winterthur Museum. The example

offered here features four large floral rosettes, a distinctive border with small rosettes in the corners, and multi-colored paper backings, details seen on others from the group from the mid-1830s that contrast with the designs of earlier works from circa 1830. Drawing upon clues from family histories of others in the group, Child has postulated that the maker may have been Abraham Eldred (c.1794-1854), who was born in Long Island, trained as a weaver and from 1828 to his death in 1854, served numerous sentences in Philadelphia and later Baltimore for larceny and forgery (Deborah M. Child, "Tributes in Paper from the City of Brotherly Love," *Americana Insights* (online journal), available at americanainsights.org).

Bearing the first owner's name, "J. Baker," this cutwork and one other made for "C. Baker" exhibit the highest degree of elaboration and at almost 20 inches wide are also the two largest of the group. Child identified these individuals as proprietors of Philadelphia taverns, Chalkley Baker (1793-1865) and Joseph Baker. Chalkley's cutwork includes the name of his establishment, Jefferson Wigwam, and the names of the thirteen original colonies. Here, the cutwork displays the name of the tavern, Jackson House, along with "Junior Artillerists" and "Andrew Jackson" along with references to Jackson's military and political successes. As noted by Child, Joseph Baker (c.1799-1843) operated Jackson House at 264 Race Street between 7th and 8th Streets from 1834 to 1843 when the tavern was the headquarters of the Junior Artillerists. Recounted in a newspaper article, Joseph erected a tavern sign in 1835 depicting General Jackson painted by Samuel Brewer (1810-1872) and it is probable that this cutwork was commissioned around the same time ("A Good Sign," *American Sentinel*, July 23, 1835, p. 2). For more information, see christies.com.



159

JOHN BREWSTER, JR. (1766-1854)

THE DOW TWINS: JEREMIAH COFFIN (1809-1833) AND RICHARD WEARE (1809-1840)

Painted in 1810
oil on canvas
22 x 29 in.

\$100,000-150,000

PROVENANCE:

George Worthington Dow (1811-1884), Boston and Salem, Massachusetts, Wakefield, New Hampshire and Brooklyn, New York, brother of the sitters
Abbott Low Dow (1845-1914), New York, Derby, Connecticut and Wakefield, son
Cornelia Herriman (Dow) Bancroft (1872-1960), Brooklyn, Boston and Saint Petersburg, Florida, daughter
Probably Charles Foster Bancroft (1906-1982), Boston, New Canaan, Connecticut and York, Maine, son
Doyle Galleries, New York, 18 November 1981, lot 108

EXHIBITED:

Cooperstown, New York, Fenimore Art Museum and New York, American Folk Art Museum, *A Deaf Artist in Early America: The Worlds of John Brewster Jr.*, 1 April-31 December 2005 (Cooperstown), 4 October 2006-7 January 2007 (New York City).

LITERATURE:

"A Look at the Auctions," *Antiques and the Arts Weekly*, 27 November 1981, p. 48.

Lita Solis-Cohen, "Doyle's Americana Sale," *Maine Antique Digest*, January 1982, p. 10-A.

Harlan Lane, *A Deaf Artist in Early America: The Worlds of John Brewster, Jr.* (Boston, 2004), included in inventory, n.p.

Paul S. D'Ambrosio, *The World of John Brewster, Jr.* (New York, 2006), pl. 28.
Peter Goodman, *Notebook*, no. 744.

A rare double portrait by John Brewster, Jr. (1766-1854), this likeness of baby twins Jeremiah Coffin (1809-1833) and Richard Weare (1809-1840) can be reliably dated to circa 1810 given the age of the sitters. On May 4 of that year, John Brewster, Jr. advertised in the *Salem Gazette*, as did the sitters' father, Josiah Dow (1783-1850) for his business of selling imported fabrics (*Salem Gazette*, 4 May 2010, pp. 1, 3). No doubt Josiah perused this newspaper and may have commissioned this portrait as a result of seeing Brewster's advertisement. Both twins died at relatively young ages, Jeremiah at the age of 24 and Richard at the age of 31 in a widely reported tragedy of the burning of the steamer *Lexington* in Long Island Sound. The portrait descended to their younger brother, George Worthington Dow (1811-1884) and then directly in the family until its sale at auction in 1981.



160

160

AMERICAN SCHOOL (19TH CENTURY)

MISS LIBERTY

watercolor and pencil on paper
14½ x 12½ in.

\$3,000-5,000

PROVENANCE:

Edgar William and Bernice Chrysler Garbisch, Cambridge, Maryland
Sotheby Park Bernet, New York, 27 April 1978, lot 453

LITERATURE:

Peter Goodman, *Notebook*, no. 606.

■161

A PAIR OF QUEEN ANNE BLACK-PAINTED MAPLE SIDE CHAIRS

NORTHERN NEW ENGLAND, CIRCA 1735

41 in. high (2)

\$5,000-10,000

PROVENANCE:

A.W. Steel Collection
Israel Sack, Inc., New York
Acquired from above, December 1960

LITERATURE:

Peter Goodman, *Notebook*, no. 126.

These chairs are distinguished by their particularly large and bold Spanish feet, a feature seen on New Hampshire chairs including those by the Gaines family.



■162

A MOLDED AND PUNCHED COPPER 'GODDESS OF LIBERTY'
WEATHERVANE

PROBABLY J.W. FISKE, NEW YORK, LATE 19TH CENTURY
retains remnants of original red, white and blue paint
27½ in. high, 18½ in. wide

\$50,000-80,000

PROVENANCE:

Gary C. Cole, New York, 1972
Gerald Kornblau, New York
Acquired from above, January 1978



LITERATURE:

Gary C. Cole, advertisement, *The Magazine Antiques* (January 1972), p. 73.
Robert Bishop and Patricia Coblenz, *A Gallery of American Weathervanes and Whirligigs* (New York, 1981), p. 48, no. 71.
Peter Goodman, *Notebook*, no. 589.

A rare model with extraordinary surface, this 'Goddess of Liberty' weathervane is very close to an illustration in J.W. Fiske's 1893 catalogue *Copper Weathervanes* (p. 50). Small details of variation, such as the number of stripes in the flag and the positioning of the feet (here, facing same direction; in 1893 design, facing opposite directions), suggest that the lot offered here was made at a slightly different time but in all likelihood by the same firm. For another survival of this model, see Sotheby's, New York, 21 January 2021, lot 174.



163

RUFUS HATHAWAY (1770-1822)

CAPTAIN EZRA WESTON (1743-1822)

Painted in 1793
oil on canvas
38 x 25 in.

\$40,000-60,000

PROVENANCE:

Sylvia (Weston) Sampson, daughter of the sitter
Sylvia Church (Sampson) Winslow, daughter
Graham T. Winslow, Duxbury, Massachusetts, grandson
Bertram K. & Nina Fletcher Little, purchased from above in 1974
Sotheby's, New York, 22 October 1994, lot 905

EXHIBITED:

Duxbury, Massachusetts, Art Complex Museum, *Rufus Hathaway—Artist and Physician, 1770-1822*, 18 March-17 May 1987.

LITERATURE:

Nina Fletcher Little, "Doctor Rufus Hathaway, Physician and Painter of Duxbury, Massachusetts, 1770-1822," *Art in America*, vol. 41 (Winter 1953), pp. 116-118, no. 10.

Jean Lipman and Tom Armstrong, *American Folk Painters of Three Centuries* (New York, 1980), p. 37.

Nina Fletcher Little, *Little by Little: Six Decades of Collecting American Decorative Arts* (Hanover, NH, 1984), p. 133, fig. 174.

Lanci Valentine and Nina Fletcher Little, "Rufus Hathaway, Artist and Physician," *The Magazine Antiques* (March 1987), p. 635, pl. V.

Lanci Valentine, *Rufus Hathaway: Artist and Physician 1770-1822* (Duxbury, MA, 1987), p. 35.

The Frick Art Reference Library, ref. 121-6D.
Peter Goodman, *Notebook*, no. 962.

For more information, see christies.com.

■164

A QUEEN ANNE PAINTED MAPLE DRESSING TABLE
CONNECTICUT, CIRCA 1740

appears to retain original brasses
29½ in. high, 33 in. wide, 21½ in. deep

\$20,000-30,000

PROVENANCE:

David A. Schorsch, South Salem, New York
Acquired from above, September 1983

LITERATURE:

Peter Goodman, *Notebook*, no. 802.





165

165

A PAINT-DECORATED LEHNWARE SUGAR**BUCKET WITH MATCHING LID**

JOSEPH LONG LEHN (1798-1892), ELIZABETH TOWNSHIP, LANCASTER COUNTY, PENNSYLVANIA, 19TH CENTURY

9 in. high

\$2,000-3,000

PROVENANCE:

Earl F. and Ada F. Robacker, White Plains, New York
Sotheby's, New York, 26 January 1989, lot 1025

LITERATURE:

Peter Goodman, *Notebook*, no. 889.

For other examples of Lehnware see lots 142, 143.



166

166

A TURNED PAINT-DECORATED LIDDED CANNISTER

AMERICAN, 19TH CENTURY

depicting a whaling scene
9½ in. high

\$4,000-6,000

PROVENANCE:

Acquired in February 1976

LITERATURE:

Peter Goodman, *Notebook*, no. 528.



167

167

A RED-PAINTED BENTWOOD SHAKER CARRIER
MOUNT LEBANON, NEW YORK, 19TH CENTURY

with five swallow tails, inscribed 6 near one handle; the handle probably an early addition
13½ in. high, 14½ in. diameter

\$1,000-2,000

PROVENANCE:

Acquired in August 1980

LITERATURE:

Peter Goodman, *Notebook*, no. 680.

■168

A PAIR OF QUEEN ANNE WALNUT COMPASS-SEAT SIDE
CHAIRS

BOSTON, CIRCA 1760

one chair frame marked *III*, the other chair frame marked *V*; both appear to retain their original slip-seat frames with corresponding marks; both seats with original webbing; chair *III* appears to retain its original leather upholstery
40 in. high (2)

\$15,000-25,000

PROVENANCE:

Skinner, Inc., Bolton, 25 April 1980, lot 141

LITERATURE:

Peter Goodman, *Notebook*, no. 660.





169

SHELDON PECK (1797-1868)

**A PAIR OF PORTRAITS: A WOMAN IN A WHITE SHAWL
AND A GENTLEMAN WEARING GRAY GLOVES**

Painted 1828-1836
oil on panel

the man: 28½ x 23¾ in.; the woman: 28¾ x 24 in.

(2)

\$50,000-100,000

PROVENANCE:

Sotheby's, New York, 27 October 1978, lot 1

LITERATURE:

Sotheby Parke Bernet Advertisement, *Antique Monthly*, September 1978, p. 18A.
Peter Goodman, *Notebook*, no. 626.



With piercing gazes, prominent brows and stern expressions this pair of striking portraits exhibits classic trademarks of artist Sheldon Peck. Peck was an itinerant folk painter who lived in Vermont, New York State and Illinois. While Peck did not sign his work, these pieces exhibit his signature "rabbit paw" trio of brush strokes, which are used as embellishment on the man's chair and the woman's shawl. This design is similar to motifs used to decorate objects including furniture and tinware, so it is likely that Peck did ornamental painting

as well. The bright colors, swags of drapery and fancy painted furniture point to these works being from Peck's New York period, and this pair is especially elaborate with the landscape backgrounds. During this transitional period in the artist's development, he often painted half-length portraits on panel like the present examples. For further information and related examples see Marianne E. Balazs, "Sheldon Peck," *The Magazine Antiques* (August 1975), pp. 273-284.



■170

A CHIPPENDALE CARVED WALNUT SIDE CHAIR

PHILADELPHIA, CIRCA 1760

chair frame marked X with a yellow pine slip-seat frame from the original set marked I; slip-seat frame retains its original leather upholstery
39 in. high

\$10,000-15,000

PROVENANCE:

Sotheby's, New York, 18 January 1998, lot 1702
James and Nancy Glazer, Bailey Island, Maine and Villanova,
Pennsylvania
Acquired from above, February 1998

LITERATURE:

Peter Goodman, *Notebook*, no. 985.

Retaining its original leather-upholstered slip-seat, this side chair is a rare survival of mid-eighteenth century Philadelphia seating furniture. The splat design, with looped scrolls and an inverted-heart void, is also seen on contemporaneous chairs from New England and New York. For a related Philadelphia example at Winterthur Museum (acc. no. 60.1074), see Charles F. Hummel, *American Chippendale Furniture* (Winterthur, 1976), pp. 48-49, fig. 40.

171

A SALT-GLAZED COBALT-BLUE INCISED

STONEWARE JAR WITH EARED HANDLES

STAMPED BY THOMAS W. COMMERAW (ACTIVE
1796-1819), NEW YORK, CIRCA 1797-1798

stamped COMMERAW and STONEWARE/N.YORK
7 $\frac{1}{4}$ in. high, 7 $\frac{3}{4}$ in. diameter

\$2,000-4,000

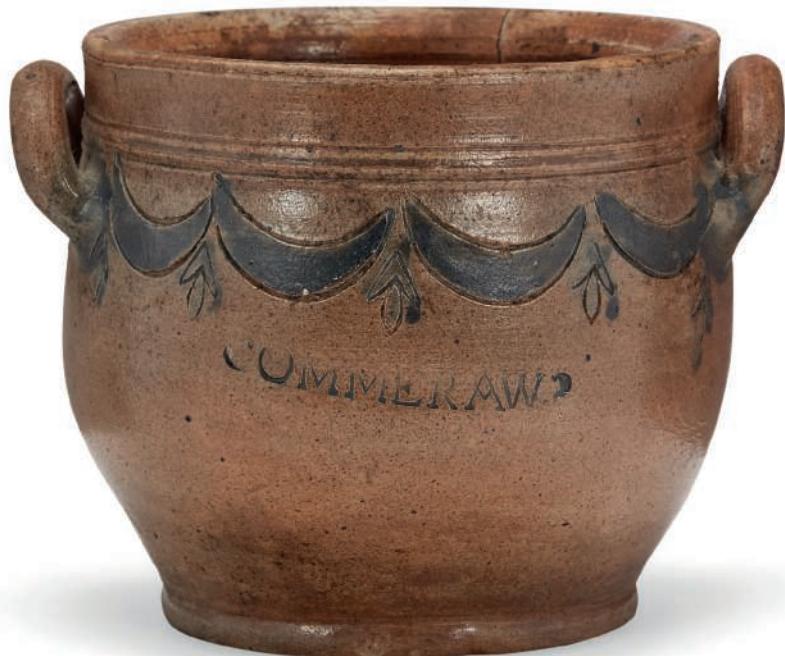
PROVENANCE:

Waasdorp American Pottery Auction, Clarence, New York,
9 September 2005, lot 2

LITERATURE:

Peter Goodman, *Notebook*, no. 1018.

A free African American potter working in late eighteenth- and early nineteenth-century New York, Thomas H. Commeraw stands as an important figure in the history of ceramics and sheds valuable light on the African American experience in early New York. In this vein, the New-York Historical Society is currently preparing a 2023 exhibition, "Crafting Freedom: Uncovering the Life and Legacy of Free Black Potter Thomas Commeraw." Descended from enslaved people, Commeraw ran his business from Corlear's Hook, along the shore of Manhattan's Lower East Side and near a Free African American community. Bearing the same maker's stamps and swag and floral incised decoration, this jar relates closely to a slightly larger example dated to 1797-1798 at Winterthur Museum (1959.1751).



171

172

**A BURLWOOD OVAL-SHAPED BOWL
WITH HANDLES**

NORTHEAST COAST, 18TH CENTURY

9 $\frac{3}{4}$ in. high, 20 $\frac{1}{2}$ in. wide, 16 $\frac{1}{2}$ in. deep

\$8,000-12,000

PROVENANCE:

Bihler and Coger, Ashley Falls, Massachusetts
Robert E. Crawford, Richmond, Virginia
Private Collection, Richmond, Virginia
David A. Schorsch, South Salem, New York
Acquired from above, January 1983

LITERATURE:

Peter Goodman,
Notebook, no. 779.



172



173



173 (detail)

173**A SALT-GLAZED COBALT-BLUE DECORATED STONWARE JAR**

ATTRIBUTED TO JONATHAN FENTON (B. 1766), BOSTON, 1793-1796

with oval medallion incised in blue slip *JF* and stamped *BOSTON*
13½ in. high

\$3,000-5,000

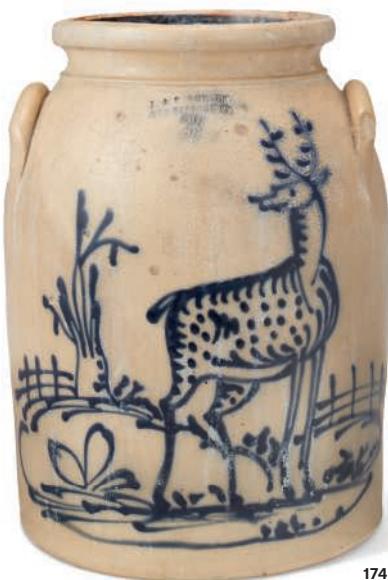
PROVENANCE:

W. Torry Little, Marshfield, Massachusetts
Skinner, Inc., Bolton, 23 March 1997, lot 30
Samuel Herrup Antiques, Sheffield, Massachusetts
Acquired from above, April 1997

LITERATURE:

Peter Goodman, *Notebook*, no. 974.

A rare example bearing the maker's initials in a medallion, this jar was made by Boston's first stoneware pottery, founded in 1793 by Jonathan Fenton (b. 1766) and Frederick Carpenter (1771-1827). The enterprise only ran for three years, after which Jonathan Fenton relocated to New Hampshire and subsequently Vermont. For more on Fenton, see Lura Woodside Watkins, "New Light on Boston Stoneware and Frederick Carpenter," *The Magazine Antiques* (June 1972), pp. 1052-1055.



174

174**A SALT-GLAZED COBALT-BLUE DECORATED STONWARE THREE GALLON CROCK WITH 'POLKA-DOT' STANDING STAG**

J. & E. NORTON, BENNINGTON, VERMONT; DECORATION ATTRIBUTED TO JOHN HILFINGER (1826-1888), 1850-1859

stamped *J. & E. NORTON/BENNINGTON VT./3*
14 in. high

\$8,000-12,000

PROVENANCE:

David Wheatcroft Antiques, Marlborough, Massachusetts
Acquired from above, December 2002

LITERATURE:

Peter Goodman, *Notebook*, no. 1010.

Founded by cousins Julius and Edward and operating during the 1850s, the J. & E. Norton pottery produced some of the most exuberantly decorated stoneware from nineteenth-century America. Among the pottery's employees was German-born John Hilfinger (1826-1888) and the distinctive rendition of the stag seen here features on numerous Norton wares attributed to Hilfinger's hand. See, for example, a six-gallon crock at the Museum of Fine Arts, Boston (acc. no. 1993.546).



175

175**A SALT-GLAZED COBALT-BLUE DECORATED STONWARE SIX-GALLON BUTTER CHURN**

STAMPED BY THE WHITE POTTERY (ACTIVE 1838-1907), UTICA, NEW YORK, CIRCA 1880

stamped *WHITES.UTICA.NY/6*; with old, probably original, wooden dasher (not illustrated)
18 in. tall (churn)

\$2,000-3,000

PROVENANCE:

Robert and Mary Lou Sutter, East Chatham, New York
Acquired from above, July 1983

LITERATURE:

Peter Goodman, *Notebook*, no. 798.



176

WILLIAM MATTHEW PRIOR (1806-1873)

BABY IN WHITE

oil on board
14 x 10 in.

\$20,000-30,000

PROVENANCE:

George Schoelkopf, New York
Sotheby's, New York, 30 January 1986, lot 468A

LITERATURE:

Peter Goodman, *Notebook*, no. 849.



177

177

AMERICAN SCHOOL, POSSIBLY HANNAH DAY (1812-1896)**THEOREM PAINTING WITH FOOTED BLUE COMPOTE**

Painted circa 1840
watercolor on velvet
14½ x 18½ in.

\$3,000-5,000

PROVENANCE:

Samuel L. Meulandyke, Wilton, Connecticut
Stephen Score, Boston
Acquired from above, December 1986

LITERATURE:

Peter Goodman, *Notebook*, no. 866.

A watercolor on paper work at Colonial Williamsburg (acc. no. 1933.303.4) appears to be based on the same design. For more on related theorems, see christies.com.



178

■178

A QUEEN ANNE FIGURED MAPLE DRESSING TABLE**CONNECTICUT, CIRCA 1760**

29¾ in. high, 35 in. wide, 20½ in. deep

\$10,000-15,000

PROVENANCE:

Ginsburg & Levy, New York
Acquired from above, November 1962

LITERATURE:

Ginsburg & Levy, advertisement, *The Magazine Antiques* (December 1961), p. 515.
Peter Goodman, *Notebook*, no. 159.



179

ERASTUS SALISBURY FIELD (1805-1900)

A PAIR OF PORTRAITS: PROBABLY DEACON JOSIAH AND JERUSHA (FOOTE) SMITH

Painted circa 1830

oil on canvas

35½ x 29 in. (each)

(2)

\$20,000-30,000

PROVENANCE:

Tillou Gallery, Litchfield, Connecticut

John B. and Marjorie H. Schorsch, Greenwich, Connecticut
Sotheby's, New York, 30 April 1981, lot 14

LITERATURE:

Peter Goodman, *Notebook*, no. 713.

Born in Leverett, Massachusetts in 1805, Erastus Salisbury Field was largely self-taught. He traveled to New York to study with Samuel F.B. Morse for a brief period of time, and then he began a successful career working primarily in the Connecticut and Massachusetts regions. His early portraits, like the present lot, exhibit boldly scaled figures that fill the canvas and are often surrounded by a grey cloud-like background. Field struggled to depict sitters naturally which resulted in figures with narrow shoulders, short waists, long arms and pointy elfin ears. He also struggled with hands and fingers. He made up for the awkward forms by highlighting the fancy dress of his upper middle class subjects. This is displayed in the elaborate lace bonnet worn by Jerusha.

At the time of their sale in 1981, these portraits were noted to depict Deacon Joshua Smith of Winsted, Connecticut and his wife, Jerusha Foote of Lee, Massachusetts. Genealogical records suggest that these sitters are most likely Deacon Josiah Smith (1784-1852) of Winsted, Connecticut, who married Jerusha Foote (1789-1853) of Lee, Massachusetts in 1812. As indicated by the 1850 census, the couple operated a boardinghouse in Windsor, Connecticut.



180

■180

A QUEEN ANNE CARVED MAPLE SIDE CHAIR

ESSEX COUNTY, MASSACHUSETTS, CIRCA 1755

retains its original leather upholstery

40 in. high

\$4,000-6,000

PROVENANCE:

Israel Sack, Inc., New York

Acquired from above, February 1971

LITERATURE:

Peter Goodman, *Notebook*, no. 397.



181

■181

A QUEEN ANNE BLACK AND RED PAINT-
GRAINED BIRCH TALL CHEST-OF-DRAWERS

NEW HAMPSHIRE, CIRCA 1800

55½ in. high, 41½ in. wide, 19½ in. deep

\$4,000-6,000

PROVENANCE:

Richard W. Withington, Inc., Hillsboro, New Hampshire,
7 July 1978

Wayne Pratt, Inc., Woodbury, Connecticut

Acquired from above, May 1980

LITERATURE:

Samuel Pennington, Thomas M. Voss, Lita Solis-Cohen,
Americana at Auction (New York, 1979), p. 92, pl. 230.
Peter Goodman, *Notebook*, no. 666.



182

WILLIAM MATTHEW PRIOR (1806-1873)

PORTRAIT OF A GIRL IN A PINK DRESS

oil on board

14 1/4 x 10 5/8 in.

\$20,000-30,000

PROVENANCE:

Gerald Kornblau, New York

Acquired from above, February 1978

LITERATURE:

Peter Goodman, *Notebook*, no. 604.



183

183

ATTRIBUTED TO JANE ANTHONY DAVIS (1821-1855)**PORTRAIT OF A LADY WITH AN ORANGE BOOK AND FLOWERS**watercolor and pencil on paper
5¾ x 4¾ in.

\$5,000-10,000

PROVENANCE:Herbert W. Hemphill, Jr., New York
Norbert H. and Gail Savage, Strafford, New Hampshire
Christie's, New York, 18-19 January 2007, lot 267
Austin T. Miller, Columbus, Ohio
Acquired from above, March 2008**EXHIBITED:**New York, Museum of American Folk Art, before 1969
Chicago, Art Institute of Chicago, St. Louis, The St. Louis Art Museum, Williamsburg, Abby Aldrich Rockefeller Folk Art Collection, Manchester, New Hampshire, The Currier Gallery of Art, *Three New England Watercolor Painters*, 16 November-22 December 1974 (Chicago), 17 January-2 March 1975 (St. Louis), 25 March-11 May 1975 (Williamsburg), 1 June-1 September 1975 (Manchester).**LITERATURE:**Gail and Norbert H. Savage and Esther Sparks, *Three New England Watercolor Painters* (Chicago, 1974), p. 54, no. 25.
Peter Goodman, *Notebook*, no. 1025.This charming portrait was the Goodmans' last purchase of Americana recorded in Peter Goodman's *Notebook*.

184

184

JOSEPH H. DAVIS (1811-1865)**BERNARD M. PRESCOTT**inscribed and dated *Bernard M. Prescott, aged 3 years./ 1835.*
watercolor on paper
8½ x 10½ in.

\$5,000-10,000

PROVENANCE:Stewart E. Gregory, Wilton, Connecticut
Sotheby's New York, 27 January 1979, lot 25**EXHIBITED:**New York, The Museum of American Folk Art, *An Eye on America: Folk Art from the Stewart E. Gregory Collection*, 13 March-14 May 1972.
Chicago, Art Institute of Chicago, St. Louis, The St. Louis Art Museum, Williamsburg, Abby Aldrich Rockefeller Folk Art Collection, Manchester, New Hampshire, The Currier Gallery of Art, *Three New England Watercolor Painters*, 16 November-22 December 1974 (Chicago), 17 January-2 March 1975 (St. Louis), 25 March-11 May 1975 (Williamsburg), 1 June-1 September 1975 (Manchester).**LITERATURE:**The Museum of American Folk Art, *An Eye on America: Folk Art from the Stewart E. Gregory Collection* (New York, 1972), p. 28, no. 85.Gail and Norbert H. Savage and Esther Sparks, *Three New England Watercolor Painters* (Chicago, 1974), p. 33, no. 18.
Peter Goodman, *Notebook*, no. 630.

185**ATTRIBUTED TO JUSTUS DA LEE (1793-1878)****PORTRAIT OF LUCY HATCH**

reverse inscribed *Lucy Hatch/ Great Aunt Lucy*
 watercolor and pencil on paper
 3 $\frac{3}{8}$ x 2 $\frac{1}{8}$ in.

\$3,000-5,000

PROVENANCE:

Northeast Auctions, Portsmouth, 3 August 2007, lot 947

LITERATURE:

Peter Goodman, *Notebook*, no. 1024.

For a full discussion of the work of Justus Da Lee and his family of portrait painters, see Suzanne and Michael Payne, "To Please the Eye: Justus Da Lee and His Family" *Folk Art* (Winter, 2004), pp. 46-57.

186**ATTRIBUTED TO JUSTUS DA LEE (1793-1878)****A PAIR OF PORTRAITS: JAMES H. MINTON AND SARAH W. MINTON**

inscribed on the reverse of the man *James H Minton/ Born January 3rd 1816/ Died in the year 1893/ Brother of Hannah M Da Lee*

watercolor, pencil and ink on paper
 3 x 2 $\frac{1}{2}$ in. (each) (2)

\$4,000-6,000

PROVENANCE:

G. W. Samaha Antiques, Milan, Ohio
 Acquired from above, October 1982

LITERATURE:

Peter Goodman, *Notebook*, no. 775.



185

James H. Minton (1816-1893) was the brother of Hannah Maria Minton Da Lee (1813-1890). Hannah married Richard W.M. Da Lee (1809-1868) in 1832, the brother of Justus (1793-1878). Justus and Richard likely worked together along with Justus' son Amon (1820-1879). For further information on the Da Lee family and their art see Suzanne and Michael Payne, "To Please the Eye: Justus Da Lee and His Family," *Folk Art* (Winter, 2004), pp. 46-57.



186





187

187

A RED AND BLACK GRAIN-PAINTED AND LION-DECORATED WHITE PINE DOME-TOP TRUNK
NEW ENGLAND, CIRCA 1840

14½ in. high, 24 in. wide, 14 in. deep

\$5,000-8,000

PROVENANCE:

John Walton, Inc., Jewett City, Connecticut
Acquired from above, April 1975

EXHIBITED:

New York, The Museum of American Folk Art, *American Catalogue: The Cat in American Folk Art*, 1976.

LITERATURE:

Peter Goodman, *Notebook*, no. 507.



188

■188

A QUEEN ANNE RED-PAINTED MAPLE CHEST-OF-DRAWERS

PROBABLY RHODE ISLAND, CIRCA 1745

appears to retain original brasses
41½ in. high, 36½ in. wide, 17 in. deep

\$2,000-4,000

PROVENANCE:

G.W. Samaha, Milan, Ohio
Acquired from above, January 1986

LITERATURE:

Peter Goodman, *Notebook*, no. 848.

In his 1986 invoice, George Samaha notes that this chest was previously in the Du Pont Collection, possibly a reference to the collection assembled by William K. du Pont (d. 2020).

■189

A BLACK PAINTED MAPLE AND ASH FAN-BACK

WINDSOR ARMCHAIR

CONNECTICUT-RHODE ISLAND BORDER REGION,
CIRCA 1800

with paint decorated detailing
36¾ in. high

\$5,000-8,000

PROVENANCE:

Reverend Wendel Phillips, Rye, New York
Frank and Barbara Pollack, Highland Park, Illinois
Acquired from above, October 1980

LITERATURE:

Nancy Goyne Evans, *American Windsor Chairs* (New York, 1996), pp. 320-321, fig. 6-156.
The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF2232.
Peter Goodman, *Notebook*, no. 689.



189



190

■190

A BLACK-PAINTED MAPLE AND ASH SACK-BACK WINDSOR ARMCHAIR

NEW ENGLAND, CIRCA 1800

35½ in. high

\$5,000-10,000

PROVENANCE:

David & Marjorie Schorsch, Inc., Greenwich, Connecticut
Acquired from above, June 1982

LITERATURE:

Peter Goodman, *Notebook*, no. 757.



191

191**A GROUP OF THREE GRADUATED VINEGAR-PAINTED PINE TOBACCO BOXES**

NEW ENGLAND, 19TH CENTURY

5½ in. high; 8¼ in. high; 10½ in. high (3)

\$500-800

PROVENANCE:

The smallest: Pottinger-Walters Antiques, Goshen, Indiana, February 1979
The middle: Betram K. and Nina Fletcher Little
Sotheby's, New York, 29 January 1994, lot 280
The largest: Garth's, Columbus, Ohio, 11 April 1986, lot 7
G. W. Samaha, Milan, Ohio, April 1986

LITERATURE:Peter Goodman, *Notebook*, nos. 629, 961 and 851.**■192****A QUEEN ANNE FIGURED MAPLE DROP-LEAF TABLE**POSSIBLY SALEM,
MASSACHUSETTS, CIRCA 1760

29 in. high, 48 in. wide, 17½ in. deep (closed)

\$3,000-5,000

PROVENANCE:

Faneuil Adams, Duxbury, Massachusetts
Charles Woolsey Lyon, Millbrook, New York
Acquired from above, October 1961

LITERATURE:Peter Goodman, *Notebook*, no. 121.

192

193**JAMES GUILD (1797-1841)****MINIATURE PORTRAIT OF CHILD IN HAT WITH A ROCKING HORSE AND WHIP**

signed and dated James Guild/ Baltimore 1820 (lower left)

watercolor on paper

6½ x 4¾ in.

\$8,000-12,000

PROVENANCE:Bertram K. & Nina Fletcher Little, Brookline, Massachusetts
Sotheby's, New York, 29 January 1994, lot 77**LITERATURE:**Nina Fletcher Little, *Little by Little: Six Decades of Collecting American Decorative Arts* (Hanover, NH, 1984), p. 275, fig. 362.Arthur B. and Sybil B. Kern, "James Guild Quintessential Itinerant Portrait Painter," *The Clarion* (Summer, 1992), p. 56, fig. 10.Rita Reif, "A Family Totally at Home," *The New York Times* (8 August 1993), p. 30.Peter Goodman, *Notebook*, no. 960.

Born in Halifax, Vermont, James Guild was a traveling peddler, tinker, penmanship teacher and likeness and miniature painter. He is known for his detailed diary which he kept from 1818-1824. This gives insight into the life of an itinerant at the time. The present lot is one of only a few pieces signed by Guild. It exhibits a shift in his works from simple profiles to full length detailed portraits. For further information on Guild see Arthur B. and Sybil B. Kern, "James Guild Quintessential Itinerant Portrait Painter," *The Clarion* (Summer, 1992), pp. 48-56.



193

■194**A MOLDED COPPER AND ZINC EAGLE WEATHERVANE**ATTRIBUTED TO J.W. FISKE IRON WORKS,
NEW YORK, LATE 19TH/EARLY 20TH
CENTURY

21 in. high, 25 in. wide, 25 in. deep

\$10,000-15,000

PROVENANCE:I.M. Wiese, Southbury, Connecticut
Acquired from above, May 1963**LITERATURE:**Peter Goodman, *Notebook*, no. 168.

A closely related model features in an early twentieth-century catalogue of J.W. Fiske and most likely illustrates a vane made by the company in the late nineteenth century (J.W. Fiske Iron Works, *Copper Weather Vanes* (New York, 1921), p. 22). For an example attributed to the Fiske company and dated to circa 1885, see Sotheby's, New York, *Sculptural Fantasy: The Important American Folk Art Collection of Stephen and Petra Levin*, 10 October 2019, lot 10.



194

■195

A FEDERAL RED-PAINTED AND POLYCHROME-DECORATED POPLAR BLANKET CHEST

CENTRE COUNTY, POSSIBLY THE FORKS (NOW COBURN) VICINITY, PENNSYLVANIA, 1815-1825

in shades of yellow, green, white and black on a red ground
25½ in. high, 49¾ in. wide, 20¾ in. deep

\$70,000-90,000

PROVENANCE:

Howard and Jean Lipman, Cannondale, Wilton, Connecticut
Sotheby's, New York, 14 November 1981, lot 388
Sotheby's, New York, 26 January 1989, lot 1248

EXHIBITED:

New York, The Whitney Museum of American Art, *The Flowering of American Folk Art 1776-1876*, 1 February-24 March 1974.

LITERATURE:

"Living with Antiques: The Cannondale, Connecticut, Home of Mr. and Mrs. Howard Lipman," *The Magazine Antiques* (June 1957), p. 543.
Jean Lipman and Alice Winchester, *The Flowering of American Folk Art 1776-1876* (New York, 1974), no. 320.
Monroe H. Fabian, *The Pennsylvania-German Decorated Chest* (New York, 1978), p. 180, no. 189.
Lisa Minardi, catalogue entry, *A Shared Legacy: Folk Art in America* (New York, 2014), p. 229, fn. 1 (referenced).
Peter Goodman, *Notebook*, no. 893.

Delicately embellished with a framework of compass-drawn arcs and flaring French feet, this blanket chest embraces the Federal aesthetic of early nineteenth-century America. Like its more densely decorated eighteenth-century predecessors, this Pennsylvania-German chest relies on paintwork to express the current fashion. Here, the painted arcs closely resemble stringing and the quarter-fans on the top are painted versions of inlaid devices seen frequently on other forms from this era.

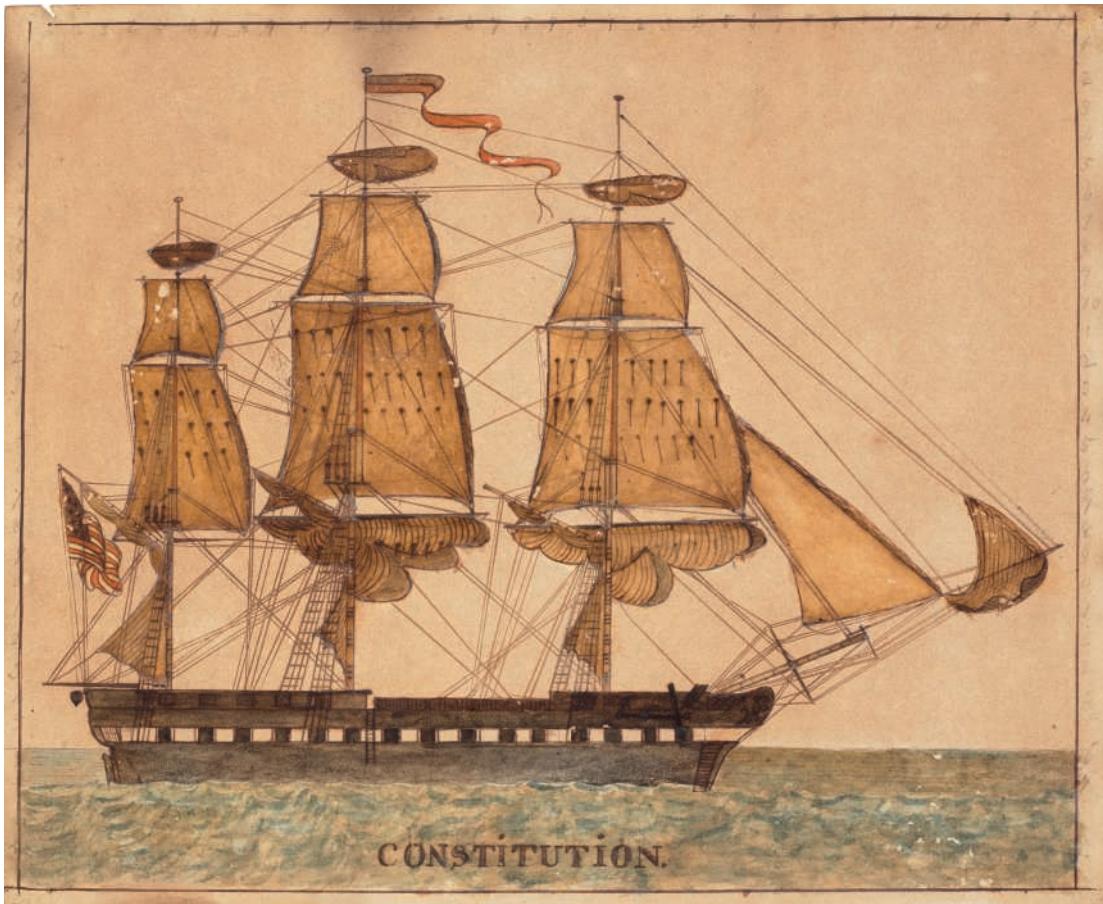
This chest is one of at least six with red-painted grounds, the same framework of compass-drawn arcs and French feet. Perhaps because of their striking contrast to the well-known chests made

by Pennsylvania-Germans during the Chippendale era, examples of this group including the present chest, were attributed to New England during the 1970s and early 1980s. However, noted first by Monroe Fabian in 1978, several of the group were found in Centre County, Pennsylvania and all were undoubtedly made in the vicinity. Decorative variations within the group include the corner embellishments, the placement of the outermost tulips, the motifs under the two central arcs and the decoration of the lowermost rail. Seen on this chest and its closest parallel, a chest at Historic Deerfield, Inc., the corners bear painted columns, the outermost tulips are contained within the arcs, vases each issuing a single berried stem are under the central arcs and the frontal design extends to the bottom of the lowermost rail (Dean A. Fales, Jr., *The Furniture of Historic Deerfield* (New York, 1976), p. 200, no. 411). A chest in the collection of Barbara Gordon illustrates alternative options with hearts on the corners, outermost tulips extending beyond the arcs, vases issuing multiple stems and a zig-zag pattern running along the lowermost rail (Lisa Minardi, catalogue entry, *A Shared Legacy: Folk Art in America* (New York, 2014), pp. 228-229, no. 60). The other three known chests comprise an example that sold at Skinner, Inc., March 1, 2015, lot 130 and two previously owned by Olde Hope Antiques, New Hope, Pennsylvania. Christie's would like to thank Ed Hild of Olde Hope for sharing information on these chests.

As discussed by Lisa Minardi, the consistency in construction and decoration suggests the practice of a single shop and single decorator, possibly the same individual. Two later related examples, probably from another shop in the vicinity, feature facades with tulips all issuing from a central stem and turned rather than French feet. One of these has a blue ground and descended in the Beahm-Meyers family of The Forks (now Coburn), providing a possible origin for all of these forms (Minardi, *op. cit.*; Pook & Pook, Downingtown, PA, 16 January 2010, lot 571; Monroe H. Fabian, *The Pennsylvania-German Decorated Chest* (New York, 1978), p. 214, no. 246).







196

196

AMERICAN SCHOOL (19TH CENTURY)

USS CONSTITUTION

watercolor, pen and ink on paper

\$2,000-4,000

PROVENANCE:

Brainstorm Farm Antiques, Randolph, Vermont
Acquired from above, August 1975

LITERATURE:

Peter Goodman, *Notebook*, no. 514.



197

197

AMERICAN SCHOOL (19TH CENTURY)

SILHOUETTE PORTRAIT OF A GENTLEMAN

pencil, watercolor and cut paper on black silk
4 1/4 x 3 1/8 in.

\$800-1,200

198

ASA ALFORD TUFTS (1798-1884)

TRIBUTE TO GEORGE WASHINGTON

signed and dated Asa A. Tufts./ 1812;
inscribed WASHINGTON/ Behold the man, Columbia's pride and boast,/ His head a senate, and his arm, a host,/ Of age, the hope of youth, the leading star,/ The soul of hope, the consuming arm of war./ Fame stretch'd her wings and with a trumpet blew,/ Great Washington is near. His praise is due;/ What title shall he have. She paus'd then said,/ His name alone strikes ev'ry title dead.
watercolor, pen and ink on paper
12 $\frac{1}{4}$ x 7 $\frac{3}{4}$ in.

\$6,000-8,000

PROVENANCE:

Descended in the Tufts family
Unidentified auction, Wilmington, 5
July 1985
G. W. Samaha Antiques, Milan, Ohio
Acquired from above, 1985

LITERATURE:

Peter Goodman, *Notebook*, no. 842.

Painted and inscribed when the artist was fourteen years old, this watercolor tribute to George Washington is a rare survival of "schoolboy" artwork from early America. In the early nineteenth century, girls' education placed great emphasis on needlework, drawing and painting resulting in a large body of surviving "schoolgirl" art. In contrast, boys were exposed to a range of academic subjects but rarely produced tangible evidence of their learned skills. Here, Asa Alford Tufts (1798-1884) displays his artistic and penmanship abilities by rendering a profile of George Washington under a Masonic arch with transcriptions of verse. The profile is an indirect copy of Joseph Wright's 1790 etching, which was widely copied by other engravers. The son of Asa Tufts (1764-1799) and Martha Harris (1771-1854), Asa was born in Dover, New Hampshire, where he lived throughout his adult life. He was educated in Malden, Massachusetts as well as at "several private academies" and presumably executed this work at one of these schools. For more on the imagery, verse and Asa Tufts, see christies.com.





199

PRIOR-HAMBLIN SCHOOL (19TH CENTURY)

A PAIR OF PORTRAITS OF A GENTLEMAN AND A LADY

oil on board

16 x 12 in. (each)

(2)

\$5,000-10,000

PROVENANCE:

Acquired in December 1953

LITERATURE:

Peter Goodman, *Notebook*, nos. 153 and 154.

200

AMERICAN SCHOOL (19TH CENTURY)

A STENCILED THEOREM PAINTING

watercolor on velvet

19½ x 22¾ in.

\$2,000-4,000

PROVENANCE:

Skinner, 8 January 1982, lot 78 and catalogue cover

David & Marjorie Schorsch, Inc., Greenwich,

Connecticut

Acquired from above, January 1982

LITERATURE:

Peter Goodman, *Notebook*, no. 786.



200

■201

A FEDERAL PAINT-DECORATED

DRESSING TABLE

NEWPORT, NEW HAMPSHIRE, DATED
MAY 18TH 1830

signed in graphite *F.J Dodge/ Newport* and
dated *May 1830* on underside of case and
inscribed in graphite *May 18th/ 1830* on one
drawer bottom and *1830* on other drawer
bottom

39 in. high, 32½ in. wide, 16½ in. deep

\$3,000-5,000

PROVENANCE:

Paul Elliott, Belvidere, New Jersey

Acquired from above, July 1987

LITERATURE:

Peter Goodman, *Notebook*, no. 874.



201



202

202

AMERICAN SCHOOL (19TH CENTURY)

PORTRAIT OF THOMAS VANHOOK

inscribed with family history on reverse
watercolor and pencil on paper

6 1/4 x 5 7/8 in.

\$2,000-4,000

PROVENANCE:

Don and Faye Walters, Goshen, Indiana
Sotheby's, New York, 25 October 1986, lot 106

LITERATURE:

Peter Goodman, *Notebook*, no. 859.

■203

A PAIR OF FEDERAL PAINT-DECORATED
ARROW-BACK SIDE CHAIRS

MASSACHUSETTS, CIRCA 1825

34 in. high

(2)

\$800-1,200

PROVENANCE:

Skinner, Inc., Bolton, 31 October 1987, lot 200

LITERATURE:

Peter Goodman, *Notebook*, no. 878.



203



204

204
A GROUP OF EIGHTEEN VELVET FRUITS AND VEGETABLES
AMERICAN, 19TH CENTURY

comprising four apples, four carrots, five pears and five strawberries
1½ in. high (the smallest); 11 in. high (the largest) (18)

\$5,000-10,000

PROVENANCE:

Sandy and Julie Palley, Huntingdon Valley, Pennsylvania
Sotheby's, New York, 18 January 2002, lot 909

LITERATURE:

Peter Goodman, *Notebook*, no. 998.

205
AMERICAN SCHOOL (19TH CENTURY)
STILL LIFE WITH APPLES, GRAPES AND PEAR

oil on canvas
9⅞ x 13⅓ in.

\$2,000-4,000

PROVENANCE:

Mill Run Antiques, Spring City, Pennsylvania
Acquired from above, November 1970

LITERATURE:

Peter Goodman, *Notebook*, no. 184.



205



206

■206

A BLUE PAINTED PINE HANGING SHELF

PROBABLY PENNSYLVANIA, 19TH CENTURY

30½ in. high, 45½ in. wide, 10 in. deep

\$1,000-2,000

PROVENANCE:

Acquired in September 1971

LITERATURE:Peter Goodman, *Notebook*, no. 249.

207

207

A GROUP OF SIXTEEN WALLPAPER-COVERED BOXES

AMERICAN, 19TH CENTURY

1¾ in. high, 2½ in. wide, 2½ in. deep (the smallest);
5½ in. high, 8¾ in. wide, 6¾ in. deep (the largest) (16)

\$5,000-10,000

PROVENANCE:

Norbert H. and Gail Savage, Strafford, New Hampshire

Acquired from above, October 1984

LITERATURE:Peter Goodman, *Notebook*, no. 837.

■208

A CLASSICAL PAINT-DECORATED PINE CHEST-OF-DRAWERS

MID-ATLANTIC STATES, PROBABLY PENNSYLVANIA, CIRCA 1840

appears to retain its original pulls

46 $\frac{1}{4}$ in. high, 43 $\frac{3}{4}$ in. wide, 20 in. deep

\$5,000-10,000

PROVENANCE:

James and Nancy Glazer, Philadelphia

Acquired from above, January 1982

LITERATURE:

Peter Goodman, *Notebook*, no. 747.





209

CHINESE SCHOOL (19TH CENTURY)
THREE-MASTED CLIPPER SHIP FLYING THE AMERICAN FLAG

oil on canvas laid down on board
28½ x 39 in.

\$3,000-5,000

PROVENANCE:
Hampton Gallery, Amagansett, New York
Acquired from above, July 1959

LITERATURE:
Peter Goodman, *Notebook*, no. 148.

■210

A FEDERAL CHERRYWOOD AND INLAID MAHOGANY TWO-PART DINING TABLE
SALEM, MASSACHUSETTS, CIRCA 1805

30 in. high, 70 in. wide, 41¾ in. deep

\$3,000-5,000

PROVENANCE:
Israel Sack, Inc., New York
Acquired from above, November 1993

LITERATURE:
Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. IV, p. 926, P3560.
Peter Goodman, *Notebook*, no. 959.

209



210



211

211
**A FEDERAL PAINT-DECORATED MAPLE
DOCUMENT BOX**

PROBABLY BOSTON, CIRCA 1820

4 in. high, 11 in. wide, 7 in. deep

\$2,000-4,000

PROVENANCE:

Northeast Auctions, Manchester, New Hampshire,

1-2 August 1998, lot 656

Samuel Herrup Antiques, Sheffield, Massachusetts

Acquired from above, August 1998

LITERATURE:

Peter Goodman, *Notebook*, no. 988.



212

■212
**A FEDERAL POLYCHROME PAINT
DECORATED TWO DRAWER STAND**

MASSACHUSETTS, CIRCA 1825

appears to retain original pulls
28 $\frac{3}{4}$ in. high, 19 in. wide, 17 $\frac{1}{2}$ in. deep

\$5,000-8,000

PROVENANCE:

Skinner, Inc., Bolton, 31 October 1987, lot 133

LITERATURE:

Peter Goodman, *Notebook*, no. 877.



213

**A GRAIN-PAINTED LIDDED
ROUND BOX**

AMERICAN, 19TH CENTURY

12 in. high, 16½ in. wide, 15½ in. deep

\$800-1,200



214

**A PAIR OF FEDERAL BRASS AND
WROUGHT IRON ANDIRONS**

BOSTON, CIRCA 1805

with conforming log stops

19¾ in. high, 11½ in. wide, 18¾ in. deep (2)

\$2,000-4,000



215

**■215
AN ASSEMBLED SET OF TWELVE
CLASSICAL PAINT AND GILT
DECORATED DINING CHAIRS**

NEW ENGLAND, CIRCA 1830

comprising ten side chairs and two
armchairs

34½ in. high (12)

\$3,000-5,000

PROVENANCE:

The Smith family, Redding, Connecticut,
four of the chairs

Thomas C. Williams, Litchfield,
Connecticut, eight of the chairs
Acquired from above, May 1971

LITERATURE:

Peter Goodman, *Notebook*, no. 180.

216

POSSIBLY GEORGE HARTWELL (1815-1901)
LADY IN A BLUE DRESS WITH GOLD BEADS

oil on board
15 x 11 in.

\$8,000-12,000

PROVENANCE:

Gerald Kornblau, New York
Acquired from above, September 1978

LITERATURE:

Peter Goodman, *Notebook*, no. 623.

George Hartwell (1815-1901) lived in Boston and Bridgewater, Massachusetts and Lewiston, Maine. An ornamental painter of signs, portraits, theater scenery and church interiors, he was related by marriage to the Prior family. Like William Matthew Prior and his other in-laws, the Hamblins, Hartwell employed a "flat" style of portraiture popular in the mid-nineteenth century. Hartwell can be distinguished from Prior and the Hamblins by depicting his subjects in a $\frac{3}{4}$ profile with rounded eyes, heavy outlining on the lips and noses that connect to the brow. He also painted clothing loosely with brushstrokes that suggest pleats and folds. The present lot exhibits all of these signature features. For a similar example see Christie's, New York, 20-21 January 2005, lot 417. For further information on Hartwell see Jacquelyn Oak, "Prior and His Circle," *Artist and Visionary: William Matthew Prior Revealed* (Cooperstown, 2012), p. 34-36.



216

■217

A SET OF FIVE BAMBOO SIMULATED PAINT-DECORATED ASH AND PINE WINDSOR CHAIRS

NEW ENGLAND, CIRCA 1815

appear to retain original paint; comprising four side chairs and one armchair
33½ in. high (5)

\$2,000-4,000



PROVENANCE:

Appleby Family, Smithfield, Rhode Island
Avis & Rockwell Gardiner, Stamford, Connecticut
Acquired from above, July 1961

LITERATURE:

Peter Goodman, *Notebook*, no. 182.



217



218

218

A WOOL AND VELVET APPLIQUED TABLE RUG
AMERICAN, CIRCA 1840

28½ in. high, 59 in. wide

\$4,000-6,000

PROVENANCE:

Skinner, Inc., Bolton, 25 April 1980, lot 226

EXHIBITED:

New York, American Folk Art Museum, *The Great Cover Up: American Rugs on Beds, Tables, and Floors*, 5 June-9 September, 2007.

LITERATURE:

Joel and Kate Kopp, *American Hooked and Sewn Rugs: Folk Art Underfoot* (New York, 1985), p. 124, no. 216.
Peter Goodman, *Notebook*, no. 661.

■219

A RED-PAINTED MAPLE DROP-LEAF DRAW-BAR DINING TABLE
NEW ENGLAND, CIRCA 1825

27¼ in. high, 71¼ in. wide, 20¾ in. deep (closed), 47 in. deep (open)

\$2,000-4,000

PROVENANCE:

G.W. Samaha, Milan, Ohio
Acquired from above, June 1980

LITERATURE:

Peter Goodman, *Notebook*, no. 671.



219



220

220
A HOOKED COTTON RUG WITH AMERICAN FLAG AND "DON'T TREAD ON ME" BANNER
AMERICAN, LATE 19TH CENTURY

35 x 49 in.

\$1,500-3,000

PROVENANCE:

Acquired in January 1953

LITERATURE:

Joel and Kate Kopp, *American Hooked and Sewn Rugs: Folk Art Underfoot* (New York, 1985), p. 66, pl. 90.
Peter Goodman, *Notebook*, no. 226.

■221

A WILLIAM AND MARY BLUE-PAINTED PINE TABLE
NEW ENGLAND, 1730-1750

appears to retain original drawer pull
26½ in. high, 37¼ in. wide, 24 in. deep

\$4,000-8,000

PROVENANCE:

Roger Bacon, Brentwood, New Hampshire
Skinner Inc., Bolton, 24 September 1982, lot 120

LITERATURE:

Peter Goodman, *Notebook*, no. 764.



221



222

222

AMERICAN SCHOOL (19TH CENTURY)**A MOURNING PICTURE IN MEMORY OF LIEUTENANT ARCHELAUS CUMMINGS**Inscribed Erected/ *In memory of/ Lieut Archelaus Cum/ mings who died July/ 4th 1814 Aged 62/ years*

watercolor and ink on paper

7 $\frac{3}{4}$ x 9 $\frac{1}{2}$ (sight)

\$600-800

PROVENANCE:Howard A. and Catherine L. Feldman, Bethlehem, Pennsylvania
Sotheby's, New York, 9 October 1998, lot 1115**LITERATURE:**Peter Goodman, *Notebook*, no. 990.

223

223

AMERICAN SCHOOL (19TH CENTURY)**A MOURNING PICTURE OF POLLY CUMMINGS**inscribed Erected/ *In memory of/ Mrs/ Polly Cummings/ Wife of Capt Archelaus/ Cummings and Daught of/ Mr. Eben,r and Mrs/ Lucy Edwards who/ died Aug th 1807/ aged 27 years*

watercolor and ink on paper

8 $\frac{1}{2}$ x 10 in. (sight)

\$600-800

PROVENANCE:Howard A. and Catherine L. Feldman, Bethlehem, Pennsylvania
Sotheby's, New York, 9 October 1998, lot 1115**EXHIBITED:**Peter Goodman, *Notebook*, no. 990.

224

224

AMERICAN SCHOOL (19TH CENTURY)**A MOURNING PICTURE IN MEMORY OF SARAH KEYES**inscribed Erected/ *In memory of Miss/ Sarah Keyes Daugt,r/ of Dea. Silas and Mrs/ Sarah Keyes who died/ June 6th 1819 aged/ 37 years*

watercolor and ink on paper

8 x 10 in. (sight)

\$600-800

PROVENANCE:Howard A. and Catherine L. Feldman, Bethlehem, Pennsylvania
Sotheby's, New York, 9 October 1998, lot 1115**LITERATURE:**Peter Goodman, *Notebook*, no. 990.



225

225

AMERICAN SCHOOL (19TH CENTURY)

PORTRAIT OF A WOMAN RECLINING IN A BAMBOO CHAIR WITH CALICO CAT IN THE BACKGROUND

watercolor on paper
9 1/8 x 7 in.

\$2,000-4,000

PROVENANCE:

Stewart E. Gregory, Wilton, Connecticut
Sotheby Parket Bernet, New York, 27 January 1979, lot 91

LITERATURE:

Peter Goodman, *Notebook*, no. 632.



226

■226

A FEDERAL INLAID CHERRYWOOD OCTAGONAL TRAY-TOP CANDLESTAND

CENTRAL MASSACHUSETTS, CIRCA 1800

27 1/2 in. high, 19 in. wide, 19 in. deep

\$8,000-12,000

PROVENANCE:

Israel Sack, Inc., New York

Acquired from above, July 1981

LITERATURE:

Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. 7, p. 1843, pl. P5138.

The Sack Archive at The Yale University Art Gallery.

Peter Goodman, *Notebook*, no. 726.

For similar examples with "kicked-out" knees see Christine Jackson, Brock Jobe and Clark Pearce, *Crafting Excellence: The Furniture of Nathan Lumbard and His Circle* (Winterthur, 2018), pp. 245 and 247. For an additional example with scallop top and similar knee profile from central Massachusetts see Dean A. Fales, Jr., *The Furniture of Historic Deerfield* (New York, 1976), p. 160, pl. 343.



227

227

A GREEN-PAINTED PINE SLIDE-LID BOX
NEW ENGLAND, EARLY 19TH CENTURYincised with spread-wing American eagle, hearts, anchor
and initialed *ET*
2 in. high, 6½ in. wide, 2¼ in. deep

\$3,000-5,000

PROVENANCE:Mrs. C McGregory Wells, Stafford Springs, Connecticut
David & Marjorie Schorsch Inc., Greenwich, Connecticut
Acquired from above, May 1982**LITERATURE:**Peter Goodman, *Notebook*, no. 754.

228

A MINIATURE WALLPAPER-COVERED TRUNK
NEW ENGLAND, 19TH CENTURYwith spring latch
2½ in. high, 3 in. wide, 1¾ in. deep

\$1,000-1,500

PROVENANCE:

Acquired in December 1982

LITERATURE:Peter Goodman, *Notebook*, no. 777.

229

229

A BLACK-PAINTED WOVEN SPLINT
BASKET WITH EARED HANDLES
AMERICAN, 19TH CENTURY

6¾ in. high, 15½ in. wide, 14½ in. deep

\$200-300

PROVENANCE:

Acquired in August 1975

LITERATURE:Peter Goodman, *Notebook*, no. 519.

This basket was likely used as a fruit drying basket or a field basket. For similar examples see Nancy Schiffer, *Baskets* (Exton, 1984), p. 114. In the Goodmans' files, the receipt for this basket indicates it was acquired from an individual by the name of Wilson.



230

230

A FLORAL AND 'CIRCLE' HOOKED COTTON RUG

AMERICAN, CIRCA 1930

25 $\frac{1}{4}$ x 45 $\frac{3}{4}$ in.

\$800-1,200

PROVENANCE:

Acquired in July 1977

LITERATURE:

Peter Goodman, *Notebook*, no. 558.



231

A LATE CHIPPENDALE CHERRYWOOD TWO-PART CORNER CUPBOARD

NEW ENGLAND, CIRCA 1800

84 $\frac{1}{2}$ in. high, 54 $\frac{1}{4}$ in. wide, 25 $\frac{1}{2}$ in. deep

\$3,000-5,000

PROVENANCE:

Descended in the Goodman Family

LITERATURE:

Peter Goodman, *Notebook*, no. 935.



232

232

AMANDA PENELOPE WILLIAMS (D. 1842)**THEOREM PAINTING OF AN EXOTIC TEMPLE**

watercolor on velvet

15½ x 16¾ in.

\$3,000-5,000

PROVENANCE:The Toby (Tobey) family, Mill River, Massachusetts
Acquired from above, May 1981**LITERATURE:**Peter Goodman, *Notebook*, no. 715.

Purchased in 1981 from the Toby (Tobey) family of Mill River, Massachusetts, this theorem is believed to have been painted by Amanda Penelope Williams (d. 1842) of Alford, Massachusetts. She married Lorenzo H. Rice (b. 1806) and their daughter, Angeline (1836-1917) married Henry Augustus Tobey (1821-1903) of Great Barrington, Massachusetts. As uncovered by Peter Goodman in his files, an 1810-1830 paper-covered box with watercolor decoration in the collection of the Abby Aldrich Rockefeller Folk Art Center (acc. no. 1931.708.1) bears a similar scene with fisherman in the foreground, a building with stone bridge on the right and sheep on the hillside (see also Dean A. Fales, Jr., *American Painted Furniture, 1660-1880* (New York, 1972), p. 181, figs. 289, 289a).

■233

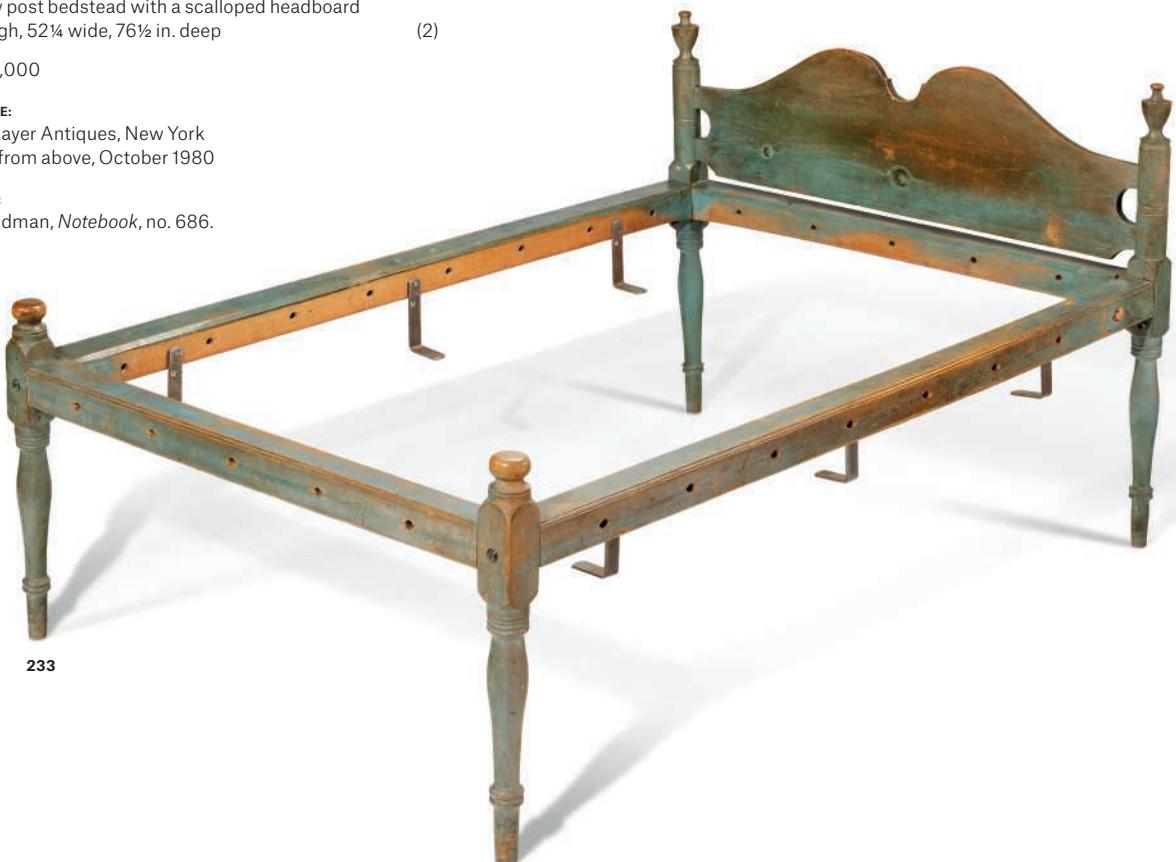
A FEDERAL BLUE-PAINTED LOW-POST BEDSTEAD

PROBABLY CONNECTICUT RIVER VALLEY, FIRST QUARTER 19TH CENTURY

in original blue paint; *together with* an additional red-painted maple low post bedstead with a scalloped headboard

38¾ in. high, 52⅓ wide, 76½ in. deep (2)

\$2,000-4,000

PROVENANCE:Robert Thayer Antiques, New York
Acquired from above, October 1980**LITERATURE:**Peter Goodman, *Notebook*, no. 686.

233

234

AMERICAN SCHOOL (19TH CENTURY)
PORTRAIT OF A WOMAN HOLDING A RED BOOK

Painted circa 1840
oil on canvas
27 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in.

\$4,000-6,000

PROVENANCE:

Sotheby's, New York, 27 January 1983, lot 220

LITERATURE:

Peter Goodman, *Notebook*, no. 782.



234

■235

A FEDERAL YELLOW GRAIN-PAINTED LOW-POST BEDSTEAD
NEW ENGLAND, FIRST QUARTER 19TH CENTURY

31 in. high, 39 in. wide, 75 in. long

\$2,000-4,000

PROVENANCE:

Howard and Jean Lipman, Cannondale, Wilton, Connecticut
Sotheby Parke Bernet, New York, 14 November 1981, lot 307

LITERATURE:

Peter Goodman, *Notebook*, no. 743.



235



236

■236

A RED-PAINTED CHERRYWOOD AND ASH WINDSOR HIGH CHAIR

NEW ENGLAND, CIRCA 1805

32½ in. high

\$800-1,200

PROVENANCE:

Acquired in May 1953

LITERATURE:Peter Goodman, *Notebook*, no. 178.

237

■237

A CARVED PINE ABSTRACT 'SKELETAL' ROCKING HORSE

ERNST KIRSCH, LATE 19TH CENTURY

stamped E.KIRSCH/PATENT APPLIED FOR on head
25¾ in. high, 18¼ in. wide 48½ in. deep

\$2,000-4,000

PROVENANCE:Ricco Johnson Gallery, New York
Acquired from above, February 1983**LITERATURE:**Peter Goodman, *Notebook*, no. 785.

On 19 December 1871 Ernst Kirsch applied for patent #121,945 for this unique rocking horse. Only a few examples of this form are known, and a similar example can be seen in Bernard Barenholz and Inez McClintock, *American Antique Toys* (New York, 1980).

238

"ARTISTS' MATERIALS" PALETTE PAINTED

PINE TRADE SIGN

W.W. ROBERTS, FARMINGTON, NEW HAMPSHIRE,
19TH CENTURY

62 in. high, 40 in. wide

\$5,000-10,000

PROVENANCE:

Skinner, Inc., Boston, 25 April 1980, lot 329

LITERATURE:

Peter Goodman, *Notebook*, no. 663.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing that us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/> As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot**;
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.

If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provisions of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
(b) telephone bidders;
(c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from the Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "**ATTRIBUTED TO...**" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profit or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- (j) **Books**: Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2(b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- (b) Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (c) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (d) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) **Credit Card**.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- (iii) **Cash**.
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **Bank Checks**.
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**;
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we may cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://WWW.CHRISTIES.COM). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://WWW.CHRISTIES.COM).

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://WWW.CHRISTIES.COM), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦

Christie’s has a direct financial interest in the **lot**.

See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

11/01/21

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◆ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◆ next to the lot number.

◆♦ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆♦.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has made loans or advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

*Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

*“Studio of ...”/ “Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*“Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

*“Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

*“Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

*“After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/

“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/ “With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/date/incription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

23/02/21

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

COLLECTION AND CONTACT DETAILS

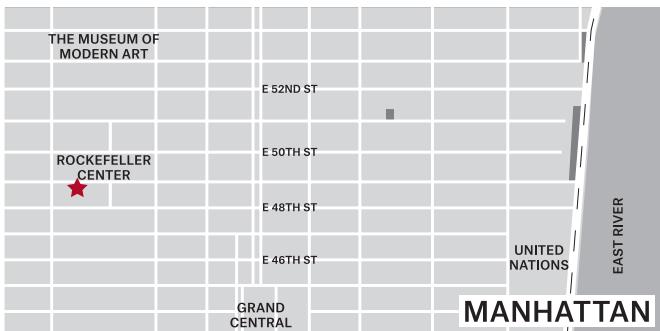
Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

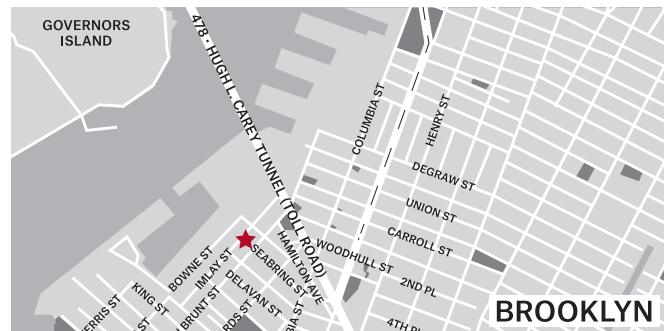
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S



THE PRIVATE COLLECTION OF WILLIAM S. REESE

New York, May 2022

CONTACT

Christina Geiger
cgeiger@christies.com
+1 212 636 2667

Catalogues are available for advance ordering at catalogues.christies.com

CHRISTIE'S

First New England Printing
of the
Declaration of Independence
July 15, 1776

Signed in Boston and in behalf of the Committee
of Safety,
JOHN HANCOCK, President
CHARLES THOMSON, Secretary

CONGRESS
DECLARATION
UNITED STATES OF AMERICA.



HIGHLIGHTS OF IMPORTANT AMERICANA

Featuring furniture, folk art, silver, documents and portraiture from esteemed collections including the Wunsch Collection, India House, the Saint Louis Art Museum and the Collection of Ambassador J. William Middendorf II.

AUCTION

JANUARY 20 2022 AT 2.00pm
JANUARY 21 2022 AT 10.00am

VIEWING

Viewing is open to the public by appointment, starting 13 January 2022. To make an appointment and for more information, please contact:
info@christies.com
+1 212 636 2000

For more information on works within the auction, please contact Sallie Glover at
sglover@christies.com
212 636 2230

Catalogue is online only, please visit
www.christies.com or scan the QR code below.

A MAGNIFICENT QUEEN ANNE CARVED WALNUT ARMCHAIR
PHILADELPHIA, CIRCA 1755

Estimate \$300,000-500,000



HIGHLIGHTS OF IMPORTANT AMERICANA

JANUARY 20-21, 2022



CURRENT PAGE

A CARVED AND POLYCHROME PAINT-DECORATED CIGAR
STORE FIGURE OF A 'RACETRACK TOUT'
POSSIBLY NEW YORK, LATE 19TH CENTURY

Estimate \$300,000-500,000

AMERICAN SCHOOL (19TH CENTURY)
MAN WITH FLOWER

Estimate \$30,000-50,000

RIGHT PAGE
GILBERT STUART (1755-1828)
GEORGE WASHINGTON

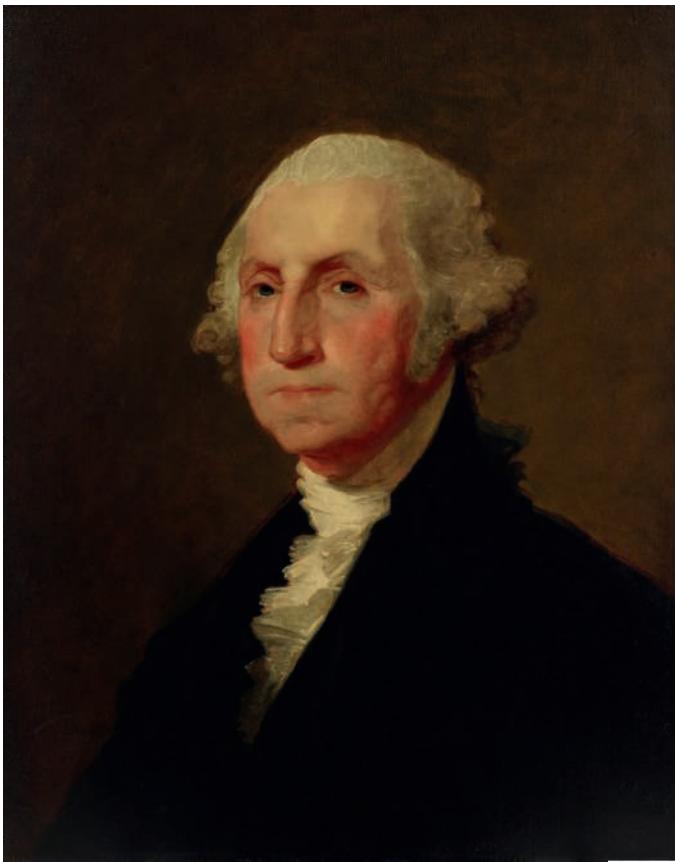
Estimate \$200,000-300,000

THE WILCOX FAMILY QUEEN ANNE CARVED CHERRYWOOD
HIGH CHEST-OF-DRAWERS
MIDDLETOWN, CONNECTICUT, CIRCA 1785

Estimate \$60,000-90,000

A CHIPPENDALE MAHOGANY BOMBE
CHEST-OF-DRAWERS
MARBLEHEAD, MASSACHUSETTS, CIRCA 1770

Estimate \$100,000-300,000



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloise Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Bonnie Brennan, President

CHAIRMAN'S OFFICE

Alexander Rotter, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Diane Baldwin, Heather Barnhart, Michael Bass,
G. Max Bernheimer, Catherine Busch,
Max Carter, Ana Maria Celis, Angelina Chen,
Deborah Coy, Francois de Poortere, Lydia Fenet,
Jessica Fertig, Johanna Flaum, Marcus Fox,
Vanessa Fusco, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Helena Grubescic, Jennifer K. Hall,
William Haydock, Allison Heilman, Sima Jalili,
Alex Heminway, Darius Himes, Margaret Hoag,
Erik Jansson, Michael Jefferson, Rahul Kadakia,
Jessica Katz, Julie Kim, Stefan Kist,
Deepanjan Klein, David Kleiweg de Zwaan,
Samantha Koslow, Natasha Le Bel,
Daphne Lingon, Gabriela Lobo, Illysa Ortsman,
Joanna Ostrem, Jason Pollack, Denise Ratinoff,
Stephanie Roach, Sonya Roth, Raj Sargule,
Elise da la Selle, Sam Pedder-Smith, Will Strafford,
Gemma Sudlow, Sarah Vandeweerd, Cara Walsh,
Michal Ward, Neda Whitney, Jen Zatorski,
Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Nicole Arnot, Marina Bertoldi,
Bernadine Boisson, Diana Bramham,
Eileen Brankovic, Meghan Bunting,
Maryum Busby, Cristina Carlisle, Michelle Cheng,
Kristen de Bruyn, Aubrey Daval, Cathy Delany,
Christine Donahue, Caitlin Donovan, Brian Evans,
Abby Farha, Kristen France, Christina Geiger,
Joshua Glazer, Lindsay Griffith, Emily Grimaldi,
Margaret Gristina, Izabela Grocholski,
James Hamilton, Olivia Hamilton, Anne Hargrave,
John Hawley, Kristina Hayes, Heather Jobin,
Emily Kaplan, Sumako Kawai, Caroline Kelly,
Bennett Jackson, Nicole Jacoby, Stephen Jones,
Peter Klarnet, Rachel Koffsky, Elizabeth LaCorte,
Abbey Lambek, Alexandra Lenobel, Andrew Leuck,
Alexander Locke, Ryan Ludgate,
Samantha Margolis, Alex Marshall,
Anita Martignetti, Nina Milbank, Kimberly Miller,
Michael Moore, Melissa Morris, Christopher Munro,
Takaaki Murakami, Libia Nahas, Laura Nagle,
Marysol Nieves, Remi Nouailles, Jonquil O'Reilly,
Rachel Orkin-Ramey, Vicki Palompias,
Anna Pomales, Carleigh Queenth, Joseph Quigley,
Elizabeth Quirk, Prakash Ramdas, Daphne Riou,
Casey Rogers, William Russell, Stacey Sayer,
Morris Scardigno, Elizabeth Seigel,
Hannah Solomon, Joanna Szymkowiak,
Lillian Vasquez, Grace Voges, Jill Waddell,
Izzie Wang, Ben Whine, Jennifer Wright,
Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Alexander Badura, Caroline Baker,
Anna Bar, Alexandra Bass, Laura Betrián,
Tristan Bruck, Michelle Carpanzano, Noah Davis,
Laura DeMartis, Emma Diaz, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, Danielle Finn,
William Fischer, Sara Fox, Juarez Francis,
Douglas Goldberg, Abbey Green, Amy Indyke,
Ferdousi Islam, Paige Kestenman, Sibyl Lafontant,
Isabella Lauria, David Lieu, Camille Massaro-Menz,
Laura Mathis, Christopher Mendoza,
Charles McCormick, Katie Merrill,
Megan Murphy, Alexandra O'Neill, Nell Plumfield,
Claibourne Poindexter, G. Rhett Prentice,
Antonio Quizhpilema, Deborah Robertson,
Rebecca Roundtree, Reed Ryan, Nicole Sales,
Emily Salzberg, Jill Sieffert, Jason Simonds,
Victoria Solivan, Jennie Tang, Victoria Tudor,
Joslin Van Arsdale, Izzie Wang, Heather Weintraub,
Rachael White Young, Kathryn Widing, Christina Wolf,
Jillian Wood, Gretchen Yagelski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Nancy Rome,
Brett Sherlock, Allison Whiting,

INDEX

B

Brewster, J. 137, 159

C

Chambers, T. 149

D

Da Lee, J. 185, 186

Davis, J. H. 184

Davis, J. A. 183

F

Field, E. S. 179

G

Guild, J. 193

H

Hartwell, G. 216

Hathaway, R. 163

M

Maentel, J. 141

P

Peck, S. 169

Phillips, A. 133

Prior-Hamblin School, 199

Prior, W. M. 104, 136, 152,

176, 182

S

Shute, S. A. 123

T

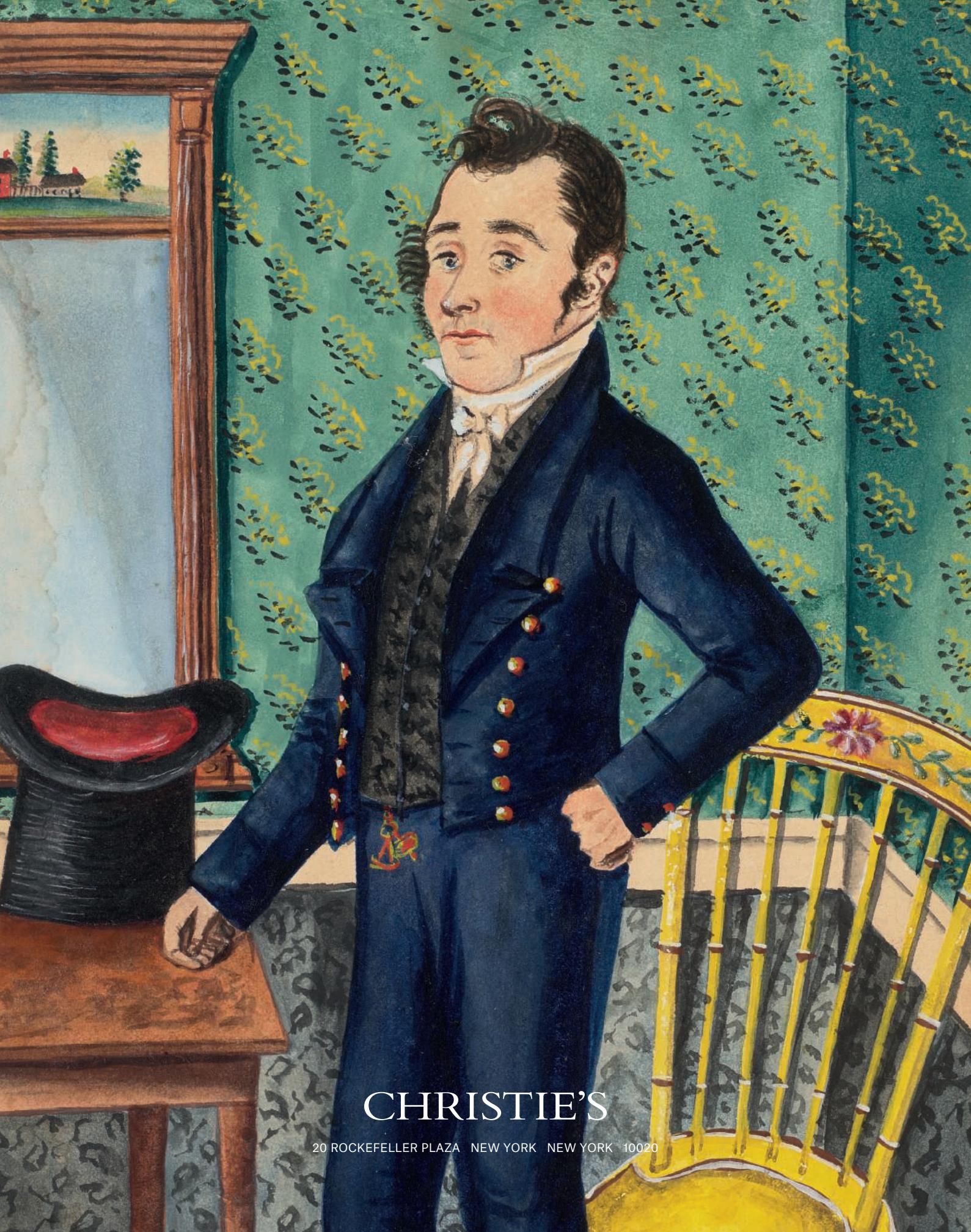
Tufts, A. 198

W

Williams, A. P. 232







CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020