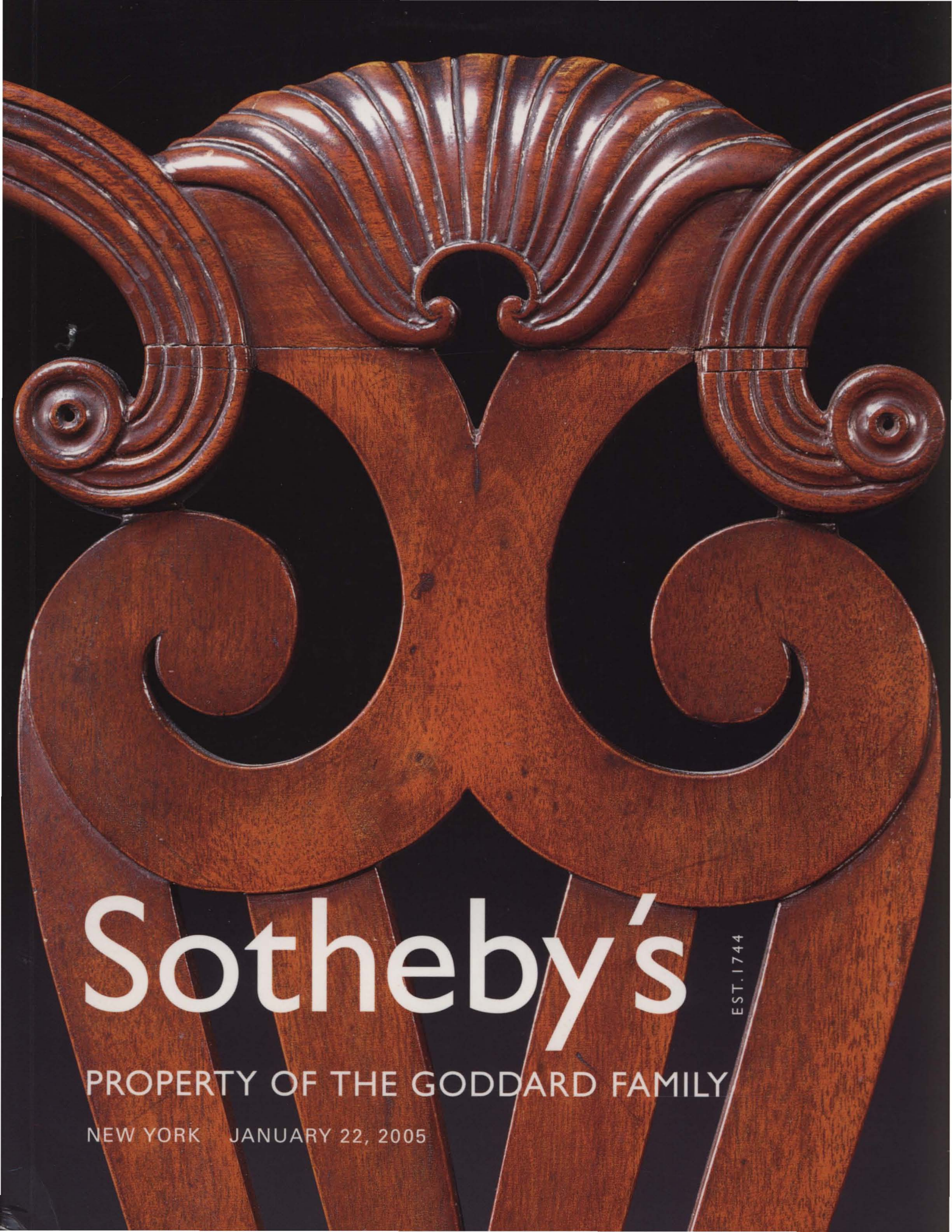


A close-up photograph of the upper portion of a dark-stained wooden chair back. The wood has a rich, warm brown tone with visible grain patterns. The design is highly ornate, featuring a central vertical element that splits into two large, symmetrical, curved sections. These sections are further embellished with intricate carvings, including a series of parallel, slightly curved lines at the top and large, circular, scroll-like motifs on the sides. The lighting highlights the smooth, polished surface of the wood.

Sotheby's

EST. 1744

PROPERTY OF THE GODDARD FAMILY

NEW YORK JANUARY 22, 2005

PROPERTY OF THE GODDARD FAMILY

New York Saturday, January 22, 2005

AUCTION

1334 York Avenue
New York, NY 10021

Saturday, January 22, 2005
at 2 pm

EXHIBITION

Saturday, January 15
10 am to 5 pm

Sunday, January 16
1 pm to 5 pm

Monday, January 17
10 am to 5 pm

Tuesday, January 18
10 am to 5 pm

Wednesday, January 19
10 am to 5 pm

Thursday, January 20
10 am to 5 pm

Friday, January 21
10 am to 1 pm



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The Browns of Rhode Island

When Rhode Island received its royal patent in 1643 it united the two colonies commemorated in its official name, Rhode Island and Providence Plantations. In 1636 Roger Williams and a few other outcasts from Massachusetts had crossed the Seekonk River and had started building Providence at the northern end of Narragansett Bay, and in 1638 and 1639 the towns of Portsmouth and Newport had been settled on Aquidneck Island, soon renamed Rhode Island. Its formative years, 1636 to 1690, were marked by the threatened encroachment by neighboring settlements around Narragansett Bay to assume authority over their land. The self-willed, stubborn, religious zeal that motivated emigrants to leave the rigid, established churches of Massachusetts, Connecticut, Plymouth, or England for the liberal heterodoxy of Rhode Island kept them from working harmoniously together after they arrived. Fiercely jealous of the local independence of their various settlements, Rhode Islanders lacked at first that communal sense of purpose and the unity of church and state that gave stability and order to the other colonies. Furthermore, the absence of clearly defined leadership of an upperclass to whom deference was due, plus the availability of so much free land for the taking, gave a very egalitarian and individualistic cast to Rhode Island's infant plantations. Hard experience rather than ideological consensus finally forced anarchic Rhode Islanders toward unity, just as it did the thirteen colonies.

Between 1690 and 1765, Rhode Island came into its own; half the colonial period had gone by before Britain's most radical colony enjoyed a flourishing local patriotism and achieved internal order, reasonable immunity from the expansionist ambitions of its neighbors, and safety from the mother country's plans to merge it with a larger colony. As it secured its borders, the towns learned to work harmoniously with each other and the legislature learned the virtues of cooperation with London. Most important, the colony's merchants evolved a commercial system that circumvented the lack of internal resources through an imaginative carrying trade on the high seas. Transporting a wide variety of goods from one part of the empire to another, Rhode Island became a major imperial entrepôt. As religious animosity died, trade rivalry grew. Newport's harbor provided the key to energetic economic expansion, and merchant grandees at Newport and Providence became early symbols of the American idea of success—the kind of success embodied in the rags-to-riches dream of American free enterprise.

Typical of the more rugged entrepreneurs of the colony in the latter half of the eighteenth century was Nicholas Brown and his brothers John and Moses of Providence. The business activities of the Brown family span a period of six generations. By skillful management and shrewd foresight, the Browns from one generation to another were not only able to make the most of successive opportunities in new enterprises of the expanding economy of the nation, but in many instances to assume positions of leadership.

As colonial merchants the Browns were at first concerned with sea-borne trade and, in a small way, with that important adjunct to the maritime commerce of the period, the distilling of rum. Gradually, in line with the pre-Revolutionary trend, they began to transfer their capital from sea to land. They became important manufacturers of spermaceti candles and of pig iron; by 1775 their mercantile and maritime interests had become ancillary to those of manufacture.

When conditions after the Revolutionary War rendered the early forms of manufacture obsolete, they returned for a period to the sea. Their ships were dispatched to China, to the East Indies, to the Baltic and Mediterranean countries, and to South America. While this profitable and globe-girdling maritime trade was still at its peak, the Browns began another series of investments which involved another transfer of capital from sea to land.

The 1790's were propitious for pioneering in new forms of business. There was a spirit of confidence in the business community of the new nation, inspired by the adoption of the new Constitution and the inauguration of Hamiltonian fiscal policies. The Browns, with ample funds at their command, were active participants in a variety of new enterprises. They went into banking and insurance; they promoted the building of turnpikes, and, later, of canals; and, most important, they introduced the cotton manufacture into this country. This last venture



TRADECARD FOR THE NICHOLAS BROWN & CO. SPERMACEITI CANDLE WORKS

was financed originally by the transfer of funds acquired in maritime pursuits. After Jefferson's Embargo of 1808, which placed heavy burdens upon foreign trade, these transfers continued at frequent intervals for two or three decades. As a result of their investment of money and managerial skills, the Browns attained a dominant position in this significant industry.

By the 1840's the cotton manufacture, once a capital-consuming industry, had become capital-producing. No longer was it possible to reinvest in the business all the profits which it returned to the owners. New forms of investment must therefore be found. Men with resources and imagination turned their attention to the Far West. The result was another migration of capital—this time from the factories of the Atlantic seaboard to western lands,

to mining, and to railroads. In this stage of economic development the Brown family again played a conspicuous part. When the process had run its full course, the rounding out of the continent was complete, and the passing of the frontier was at hand.

Throughout the decades, the business of the Browns in all its ramifications has been conducted from Providence, now the capital of the smallest state in the Union. But during the early colonial phase of the development of the Island metropolis, the dreary hamlet on the mainland remained little more than a trading post for the scanty agricultural products grown on the poor soil of the northern part of the colony. But slow and painful as was the process, business once established by the Brown and Hopkins families inched slowly ahead. Together they were finally able to challenge Newport's supremacy in the political and intellectual life of the colony. As the leader of the political faction which bore his name, Stephen Hopkins with valiant support from the Browns brought an end the almost unbroken control which Newport had maintained over the government of Rhode Island. The Brown brothers with Hopkins' help won for their home town another notable victory when they succeeded in bringing the College of Rhode Island (later re-named Brown University, as a result of a liberal gift for its support by a member of the Brown family) to Providence in 1764.

These political and cultural accomplishments were made possible by the striking success in business which the Browns and other mercantile families had finally achieved. By 1775 they had become the peers of the Newport businessmen and on occasion had proved themselves to be much more than a match for the merchant grandes of the Island. But the fortunes of war resolved all questions of divided leadership in the small colony. For three years during the Revolution, Newport was occupied by British troops. Some of the prominent residents became Loyalists and moved away, and during the occupation several hundred buildings were destroyed.

The rise of Providence was of more than local significance. The basic business structure of the Browns was intact at the close of the war. More fully perhaps than any other business family in the country, the Brown family enjoyed equal success and prominence in both the colonial and national periods of our history. Like the Hancocks of Boston, they had been in business for fifty years (Captain James Brown's first shop ledger entry is dated October 9, 1723) when news came of Lexington and Concord. But unlike the Hancocks and scores of other families, their business history did not come to an end with the War for Independence. The continuing postwar expansion of the business of the Browns was a powerful force in the development of Providence as the commercial metropolis of southern New England and the emergence of Rhode Island as one of the most important industrial states of the Union. Financially successful at home, the Browns were able to take full advantage of new opportunities offered by the rapidly growing economy of the young nation.



NICHOLAS BROWN, JR. (1769–1841)

In July 1638 the ship *Martin* brought to Boston from England one Chad Browne (d. 1649), his wife Elizabeth and their son John Brown (1630–1706), a small boy of eight. Tradition has it that young Chad, a surveyor, brought his family from Salem to Providence “for conscience sake,” where in 1642 he was ordained as the “first settler Pastor” of the first Baptist Church in America. Chad Browne passed this dual interest in civic and spiritual affairs on to young John. Grown to manhood, he, too, became a surveyor and a Baptist elder. In 1672 for some reason he sold the fine parcel of land originally marked out for his own by his pioneering father, and it was not until 1770, when two of John’s great-grandsons repurchased the land as the site of the new College of Rhode Island (now Brown University), that the land came back to Brown ownership.

John Brown had seven children; of these his son James (1666–1732), a shopkeeper, seems to present the first evidence of the family bent for business. During his life James Brown followed in his forebear’s footsteps in religious and civic activities, but he found time to become a man of substantial property as well and left behind him generous provision for his sons and grandsons. This bequeathed property must have been accumulated from some form of trade, yet there is no evidence that James ever sailed to Britain’s southern plantations in search of barter and profitable exchange. This phase of the family business was initiated and developed by two of his sons, James (1698–1739) and Obadiah (1712–1762). During their careers as successful merchandisers at home and traders abroad

they laid the foundations for the long succession of business firms bearing the Brown name.

James, fourteen years older than Obadiah, became interested as a young man in the art of navigation and building and sailing of ships. In his twenties he was one of five partners, all of Providence, who contracted with a local shipyard for the construction of a sloop of about 73 tons. Colonel Nicholas Power, one of the leading shipowners of the town, was one of the five, and before the sloop *Four Bachelors* sailed from Providence James had married his daughter Hope Power. So it was as Captain James Brown in command that he set out in the new vessel on its maiden voyage to the West Indies. After several voyages he laid aside the role of shipmaster, and during his comparatively short life he became a money lender, proprietor of distilleries, owner of a slaughterhouse, shopkeeper, and shipowner. While keeping store in Providence with one hand, Captain Brown was expanding his Caribbean trade with the other. His ships made many voyages to the British Islands, to those not in the British domain, and to Surinam, or Dutch Guiana.

Captain James Brown died in 1739, sixteen years after he sailed his first ship out of Providence. But during these years he had been training his younger brother Obadiah in the technique of sailing ships and trading goods. Obadiah prospered both as a successful shopkeeper and a shipowner. The business within Providence was growing in various directions, and he began to venture into the field of manufacture. One of the products that came into the colonies in the holds of sailing ships was the cocoa bean. So at the same time Obadiah was profitably grinding chocolate for the merchants at Newport at a water mill he built, he was also making a significant start in another field. He began to manufacture and sell spermaceti candles, laying the groundwork for a business which was in later years to become of the most successful and far-reaching of all the Brown family enterprises.

In the 1750’s Obadiah Brown with his various enterprises was one of the outstanding business figures of the growing town of Providence and was well on his way to equal standing with the great merchants of Newport, the commercial metropolis of the Narragansett country. In retrospect, however, important as Obadiah’s achievements were in their own right, his training of a new generation of businessmen in the Brown family was more significant. Since his own sons died early, Obadiah trained the five sons of his brother, Captain James Brown,

to carry on the family business. Four of these nephews—Nicholas (1729-1791), Joseph (1733-1785), John (1736-1803), and Moses (1738-1836)—were actively associated in the late 1750's with Obadiah Brown and Company. But James (1724-1750), their older brother, died in his twenties while on a voyage to the Chesapeake.

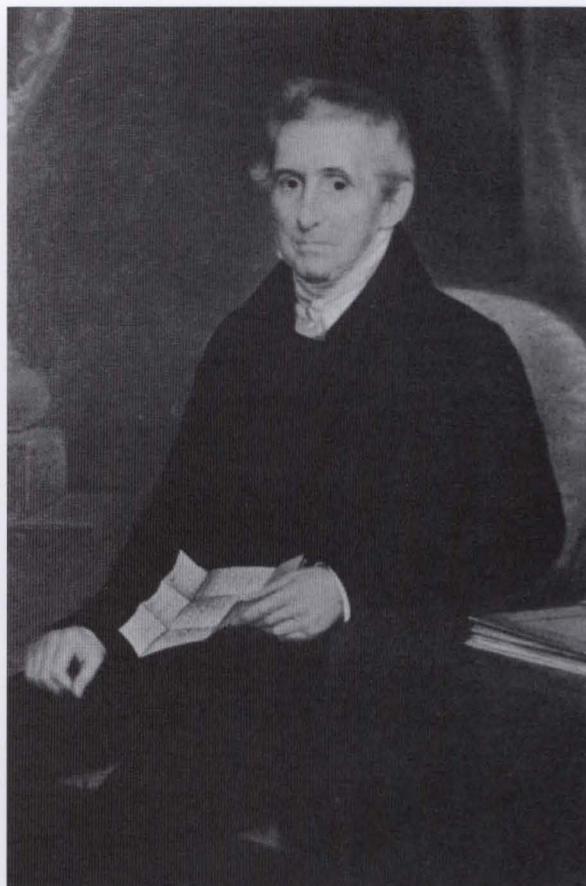
The remaining four brothers during their lifetimes brought the Brown family to a vital and significant position in the business life of Providence, of Rhode Island, and of all New England. On the solid foundations laid by older generations, the remarkable sons of Captain James Brown built a chain of enterprises which touched almost every phase of economic life in their period. The four Brown brothers, although similarly trained to carry on the commercial tradition of the family, developed into diverse and dissimilar personalities. Each had abilities and aptitudes which the others lacked. For almost twenty years they turned their talents to good account in joint effort as partners. Eventually the partnership was dissolved. But as the brothers went their separate ways, whether in the China trade, in cotton manufacture, or in banking, they maintained a family solidarity through the years. It was this combination of unity and diversity of the four men which made the impact of the Browns on New England so significant; and which makes it possible to secure from the record of their lives an over-all picture of eighteenth-century economic life in New England.

As a businessman, Nicholas was methodical, patient, plodding, persevering, and thorough, trusting little to inspiration or improvisation. In contrast to the somewhat reckless daring of his brother John, he was cautious in the extreme. His mind had little if any of the reflective quality so marked in Joseph and Moses Brown. He was not the first in Rhode Island to turn to manufacture, produce pig iron, send a ship to China, or spin cotton yarn with power-driven machinery, but his achievements in several fields of business were notable.

The most unobtrusive of the brothers in a business way was Joseph, next in age to Nicholas. His personal connection with most of the family pursuits often is so attenuated that he seems in many cases to have been merely a silent partner. Yet he long served as manager of the spermaceti candle manufactory and as such he held a key position in the firm. He had a reflective, inquiring mind and was interested in philosophy, in architecture, in the steam engine, and finally withdrew from the family firm to conduct experiments in electricity and mechanics.

Seldom have fraternal differences been more marked than those between John and Joseph Brown. There was nothing of the dreamer about John; his was not the contemplative or the reflective mind, but rather the calculating and practical one. At first the partner of his brothers, he withdrew about 1770 from the family business to trade on his own account. He headed the raiding party against the British vessel, *Gaspee*, in 1772, and employed his ships and trade connections in service of Congress during the Revolutionary War. He served for twenty years as treasurer of Brown University. His life abounded in superlatives. It was no accident that he sent the first Rhode Island ship to China in 1787 or that he built the finest house in Providence—the John Brown House.

Moses, the youngest of the brothers Brown, was a mere infant at the time of his father's death in 1739. Like his brother John, he frequently served as supercargo on coastwise voyages of Obadiah's vessels. His frequent trips to Newport and Nantucket in other capacities rendered him familiar with the diverse aspects of the family's business. Less aggressive than Nicholas and John, Moses possessed a breadth of interest far beyond either of them, an interest which in the long run was left unsatisfied by the daily routine of invoices, bills of lading, receipts, and sailing directions. His observations of the disastrous results of currency depreciation aroused in him a concern for a sound circulating



THOMAS POYNTON IVES (1769-1835)

ing, and thorough, trusting little to inspiration or improvisation. In contrast to the somewhat reckless daring of his brother John, he was cautious in the extreme. His mind had little if any of the reflective quality so marked in Joseph and Moses Brown. He was not the first in Rhode Island to turn to manufacture, produce pig iron, send a ship to China, or spin cotton yarn with power-driven machinery, but his achievements in several fields of business were notable.

medium. This, in turn, enlisted his interest in banking, in pursuance of which he supplied the ideas for the Providence Bank. After the Revolutionary War, he became one of the pioneers of the industrial revolution in this country: he was among the first cotton manufacturers in the United States and induced Samuel Slater to set up Ackwright machines here. His son, Obadiah (1770-1822), joined his father as a partner in cotton manufacture in 1792.

Collectively the four Brown brothers were a formidable combination. Nicholas, the cautious, methodical partner; John, the born adventurer; Joseph; the technician; and Moses, the balance wheel, represented an aggregate of qualities and aptitudes which promised well for the results of their joint endeavors. Upon Uncle Obadiah's death in 1762 the four brothers continued the business under the name of Nicholas Brown and Company. The change in name from Obadiah Brown and Company brought no immediate change in the scope or character of their activities. Only gradually did the scale of operation expand as the company turned its attention to the promotion of the Hope Furnace, an iron furnace and foundry on the Pawtuxet River, in 1765, and to competition with Boston and Newport merchants in the supplying of small-town shopkeepers with English goods in the late 1760s.



HOPE BROWN IVES (1773-1855)

There was no break in the solidarity of the four brothers until 1771, when John withdrew from Nicholas Brown and Company while retaining his interest in the furnace and the spermaceti manufactory. His departure probably was prompted by his brothers' disapproval of his eagerness to expand the business, and his inclination toward undue risk-taking. In February 1771, Nicholas, Joseph, and Moses met in the spermaceti works and agreed to continue their business in company, notwithstanding John's withdrawal. During the next three years, which followed this agreement, Nicholas Brown and Company undoubtedly attained the high point of its success and influence. Moses became a Quaker in 1774, after the death of his wife.

The withdrawal of Moses from Nicholas Brown and Company involved more than his own preference and convenience: it involved, too, the future of the Company itself. With John already gone, the departure of Moses inevitably raised the question whether Nicholas and Joseph should continue their association in the firm—given Joseph's indecision, if not downright indifference, in matters of trade. Announcement of the final dissolution of the Company came in May 1774. Although never again were the four brothers to be united in one over-all concern. Nicholas, Joseph, and John retained their respective interests in the spermaceti works and furnace, and thus continued to be associated in those two branches of business. During the War of Independence, Nicholas and John were also jointly concerned in numerous trading ventures.

Despite Joseph Brown's increasing preoccupation with science and natural philosophy (he held the chair of natural philosophy at the College of Rhode Island), he never entirely dissociated himself from business. He joined with Joseph Rogers and his own son, Obadiah Brown, in the partnership of Brown, Rogers, and Brown in 1784. If Joseph regarded this partnership as a means of establishing his son securely in trade and thereby perpetuating his branch of the family in business, he was destined to disappointment. His firm never achieved notable success, and little is heard of it after Joseph's death in December 1785. The son died without issue in 1815.

With his zest for the market place, John Brown must have wished to see his children successful in trade. But his only son, who had lived to become an adult, James Brown (1761-1834), had no taste for business. Father John, therefore, counted heavily upon his son-in-law, John Francis of Philadelphia (married to daughter Abby), who became a junior partner in Brown and Francis after the war. With John Brown for a mentor and partner, young Francis began his business career with the fairest of prospects. But his death in 1796, followed by that of John

Brown himself in 1803, terminated prematurely the business history of this branch of the Brown family.

Moses Brown, who had retired from the business in 1774, gradually emerged in a mercantile way in the late 1780's. During the next decade he not only became one of the founders of Providence Bank, but with his son-in-law, William Almy, and with the aid of the mechanical skill of Samuel Slater, he successfully launched the cotton manufacture which his son Obadiah pursued successfully and profitably until his own death (without issue) in 1822. Like his brother John, Moses at his death in 1836 at the age of ninety-eight left no one to carry on the business tradition of the Browns.

Whether or not the descendants of Captain James Brown would achieve distinction in business beyond the lifetime of his own sons now depended on Nicholas Brown. Fifty-four years old at the close of the war in 1783, and somewhat infirm in body, though not in mind, he gave careful attention to the selection of a partner who, in the event of his own early death, could provide a business training for his two young sons, Nicholas Jr. (1769-1841) and Moses Brown. His choice fell on George Benson, thirty years his junior, who in the previous decade had served as a clerk in the firm of Nicholas Brown and Company, and who subsequently acquired business experience in other capacities. Brown and Benson began under auspicious circumstances, in the midst of the wave of optimism which swept the country with the return of peace in 1783. Although Brown and Benson weathered the crisis of the postwar depression of the "Critical Decade" of the eighties, Nicholas Brown's death in 1791 cut short the firm's enjoyment of the era of prosperity which the new nation was entering. From 1786 to 1793, ships of Brown and Benson made twenty-six voyages to the Dutch colony of Surinam.

As Nicholas' son Moses predeceased him, there remained only Nicholas Jr. to carry on the name of Brown within the firm. After several years of experience, he became a member of the new partnership of Brown, Benson, and Brown shortly before the death of his father in 1791. But meanwhile Brown and Benson had been training another young man in the ways of the countinghouse. Thomas Poynton Ives, a native of Beverly, Massachusetts, left an orphan at an early age was placed in the care of relatives. In 1782, when only thirteen years old, he became a clerk for Nicholas Brown. So capable was he and so closely did he apply himself to the business that he soon gained recognition as a young man of great promise. In 1792 he became a junior partner of the house of Brown, Benson, and Ives and in the same year married Hope Brown (1773-1855), daughter of the elder Nicholas Brown and sister of his partner.

The more aggressive spirit resulting from the infusion of new blood into the house of Brown, Benson, and Ives was soon to translate itself into action. Replacing caution and conservatism with a measure of daring and imagination, the rejuvenated firm rapidly pushed its business into new areas; and shortly its ships became familiar sights in the Baltic and the Mediterranean as well as in the Pacific. But nothing gave stronger proof of the resolve of Brown, Benson, and Ives to expand the scope of their business than their decision to build a splendid new ship, primarily with an eye to her employment in the East India trade. When launched in Providence in September 1794, the new vessel was christened John Jay (for the man who at that very moment was in England negotiating the treaty that bears his name).

While deeply engaged at this time in commerce with Europe, Brown, Benson, and Ives were gradually developing the methods required for conducting the East India trade to maximum advantage. Late in 1794 their new ship John Jay was made ready for her maiden voyage. The year 1796 was an eventful one in the annals of Brown, Benson, and Ives. It saw the return of John Jay with a valuable cargo of China goods, and also it witnessed the return of their other ship named Hamilton from another venture. In December of that year a local shipbuilder began construction for



HEADQUARTERS, BROWN AND IVES, UNTIL THE 1930S



UNIVERSITY HALL, COLLEGE OF RHODE ISLAND, DESIGN BY JOSEPH BROWN

them of a fine, large, fast-sailing ship of 536 tons to be named *Ann & Hope*, for Ann Carter Brown and Hope Brown Ives, wives of the two partners. This vessel would prove a worthy companion of John Jay, thus giving them two ships well suited to the requirements of the East India trade. Finally, this same year brought the reorganization of the partnership. George Benson, senior partner, withdrew, leaving the two brothers-in-law—Nicholas Brown and Thomas P. Ives—in complete control, under the name of Brown and Ives for its long history.

In the history of the Browns the years from 1835 to 1841 must be regarded as an era of transition. This brief span of time witnessed the passing of the third and the advent of the fourth generation of the family in business. The year 1835 was marked by the death of Thomas P. Ives, whose initiative, energy, and sagacity had helped to make Brown and Ives one of the foremost American houses trading to China and Indies. Six years later came the death of Nicholas Brown Jr., who, though he brought to Brown and Ives talents somewhat less brilliant than those of his colleague had supplied the qualities of integrity, industry, economy, and deliberate judgment and caution. By that time younger men bearing the names of the two families were trained to take over the business. The firm of Brown and Ives was to be for the next seventy-five years one of the leading businesses of Rhode Island, indeed of all New England.

The four children of the second Nicholas Brown were Nicholas III (1792-1859), Moses, Ann Carter, and John Carter Brown (1797-1874). Nicholas III appears to have had no interest in business, and Moses died in infancy. Therefore the duty and responsibility of carrying on his branch of the family business for the fourth generation fell upon John Carter Brown. He graduated from Brown University in 1816 and entered the counting house of Brown and Ives, where his duties gave him an opportunity to travel extensively. In 1832 he became a junior member of the house of Brown and Ives, and upon the death of his father in 1841, he inherited a large estate that elevated him to a position near the summit of business leadership in New England. Small wonder that John Carter Brown was able to indulge himself in the luxury of collecting books and rare Americana; the great library that bears his name is now at Brown University.

Representing the new generation of the Ives family in business was Moses Brown Ives (1794-1857), the second child and oldest son of

Thomas P. Ives. Marked early in life for a mercantile career, he entered Brown University in 1808 and graduated with the class of 1812. He then entered the law school at Litchfield, Connecticut, where such notables as Aaron Burr and John C. Calhoun received their legal education. Upon finishing the prescribed course, he made a tour of Europe and traveled widely in his own country. In 1832 Moses Brown Ives became a junior member of the firm of Brown and Ives. From 1840 to his death in 1857 he was "looked upon as the head of the house, and, by general consent, the leading merchant" of Providence. Moses Brown Ives had a son, Thomas P. Ives (1834-1865), and a daughter Hope Brown Ives Russell (1839-1909), both of whom died without issue.

Meanwhile, his younger brother Robert Hale Ives (1798-1875) served his apprenticeship in business, including an extended stay at Amsterdam in the year 1824. Here he observed at first hand the methods employed in marketing the tea and coffee consigned in ships owned by Brown and Ives.

Charlotte Rhoda Ives (1792-1881), older sister of the brothers Ives, was married in 1821 to William Goddard (1794-1846), later a member of the faculty of Brown University. As Charlotte R. Goddard, she had an active business career in her own right, sharing in cotton manufacturing, in land investment, and in other enterprises of the Brown and Ives families. She is best known, perhaps, as the mother of five sons—William Goddard (1825-1907), Thomas P. Ives Goddard (1827-1893), Moses Brown Ives Goddard (1831-1907), Francis Wayland Goddard (1833-1889), Robert Hale Ives Goddard (1837-1916) who formed Goddard Brothers, the agency of all the cotton manufacturing companies controlled by Brown and Ives. This Robert Hale Ives Goddard who inherited the Thomas Poynton Ives House in Providence from his cousin Hope Brown Ives Russell in 1910/1911, was the father of Robert Hale Ives Goddard (1880-1959), who was the father of Robert Hale Ives Goddard (1909-2003). The house of Brown and Ives continued in all its accustomed vigor, but after 1830 there was to develop a Brown-Ives-Goddard business complex. The Brown-Ives and the Ives-Goddard marriages resulted in a closely knit clan through which the Brown-Ives-Goddard families exercised a far-reaching influence in business councils of the day.

Along with the appearance of new faces went new policies. Brown and Ives for many years had been both merchants and manufacturers, but were still largely thought of only as merchants by their contemporaries. The sale of their last ship in 1838, terminating their long history of maritime trade, changed all this. Henceforth, they were to be known as manufacturers but with ancillary enterprises in which they would invest the profits of their cotton and textile business. This small, select group closely allied by marriage became one of the largest cotton manufacturers in New England.

Cotton manufacturing, once a capital-consuming industry, became after 1850 a capital-producing form of economic activity. So great were the profits that the manufacturers were no longer able to invest their earnings in further expansion of the business. Therefore, Brown and Ives purchased extensive tracts of land in Illinois, Iowa, and Nebraska and began selling parcels to settlers. The firm did not rely entirely on the natural advance of settlement westward to increase the value of their lands. By loans and by exchange of lands they assisted the building of railroads near their holdings, and they occasionally offered lands at less than cost to colonizing groups of settlers, whose presence in a new area could be expected to enhance the value of adjoining lands. Initially they leased lands as a means of achieving an income to defray taxes. But it soon became apparent that lands leased to farmers who brought them under cultivation increased in value much more rapidly than lands that simply lay idle. The venture of the Browns in western lands and in opening new frontiers in the west proved to be a great financial success.

By the end of the nineteenth century the Browns could look back on more than 150 years of economic achievement. In a small colony without extensive natural resources, by energy and patience and occasionally by daring, they had created opportunities for themselves and their community. The family had built the trade of Providence to rival that of Newport and the trade of Rhode Island to rival that of areas more favorably endowed by nature. Their candles had lit the halls and assemblies of America's colonial gentry. The cannon they cast had armed American ships in the War for Independence. Their trading vessels had carried the American flag to Canton and Batavia and St. Petersburg. Their cottons were worn in every state in the union. In pursuit of their own interests they had often served the interests of the community and even of the nation. In their story one is able to observe at close range the forces that transformed the United States in less than a century from a struggling and straggling republic into a world power with enormous economic strength at its command.





PROPERTY OF
THE GODDARD
FAMILY

Saturday, January 22, 2005

2 pm Lots 800-850



PROPERTY OF
THE GODDARD
FAMILY

Saturday, January 22, 2005

2 pm Lots 800-850



Entrance Hall



Library



Second Floor Hallway



Dining Room

809 THE NICHOLAS BROWN
IMPORTANT
CHIPPENDALE CARVED
AND FIGURED
MAHOGANY
SCALLOPED-TOP TEA
TABLE WITH OPEN
BALL AND TALONS,
ATTRIBUTED TO JOHN
GODDARD, NEWPORT,
RHODE ISLAND

circa 1760

in a remarkable state of preservation; the underside bears a paper label with the inked inscription *Belonged to Mrs. Hope Ives*. This inscription is in Anne Allen Dorr's handwriting (1810-1884). The underside bears a large calligraphic graphite inscription *M. B. Ives*. One of the maple cleats bears the graphite inscription *M. B. Ives*. It also bears an old typed label which includes the inscription *Property of R. H. I. Goddard*.

height 26 $\frac{3}{4}$ in. by length
33in. by depth 19 $\frac{1}{2}$ in.
68cm by 84cm by 49.5cm

PROVENANCE

Nicholas Brown (1729-1791), of Providence, Rhode Island;
To his daughter Hope (1773-1855), who married Thomas Poynton Ives (1769-1835), a successful Providence merchant, in 1792. The table was among the furnishings of their home, the Thomas Poynton Ives house (completed 1805), in Providence;
Thence by descent through family owners of the house to their son Moses Brown Ives (1794-1857), who married Ann Allen Dorr (1810-1884);
To their daughter Hope Brown Ives (1839-1909) who married Henry Grinnell Russell;
To her cousin, R.H. Ives Goddard, when he



809

inherited the Thomas Poynton Ives house in 1910/1911; To his grandchildren, the present owners

EXHIBITED

The Arts and Crafts of Newport, Rhode Island, 1640-1820, The Preservation Society of Newport County, Newport, 1954
Loan Exhibition, Rhode Island School of Design, Providence, circa 1950

LITERATURE

Carpenter, Ralph E., Jr. *The Arts and Crafts of Newport, Rhode Island, 1640-1820*. Newport: The Preservation Society of Newport County, 1954, no. 77, p. 105.

Snow, Barbara. "Living with Antiques: The Providence Home of Mrs. R. H. Ives Goddard." *The Magazine Antiques* (May 1965): 582. The table is illustrated in the drawing room of the house beneath a portrait of Charlotte and Moses Brown Ives, children of Thomas and Hope Brown Ives.

An outstanding achievement of eighteenth-century American furniture design and an unquestionable masterpiece of Newport furniture, this magnificent tea table is attributed to John Goddard (1723/4-85), the talented Newport cabinetmaker, on the basis of two nearly identical tea tables that have been documented as his work – one made for John Brown in 1760 now at the John Brown House and one made for Jabez Bowen in 1763 in the collection of Winterthur Museum (see figs. 1 and 2).



FIG. 1: MAHOGANY TEA TABLE MADE FOR JOHN BROWN BY JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760. (COURTESY OF THE RHODE ISLAND HISTORICAL SOCIETY)



FIG. 2: MAHOGANY TEA TABLE MADE FOR JABEZ BOWEN BY JOHN GODDARD, NEWPORT, RHODE ISLAND, 1763. (COURTESY OF WINTERTHUR MUSEUM, GIFT OF HENRY FRANCIS DU PONT)

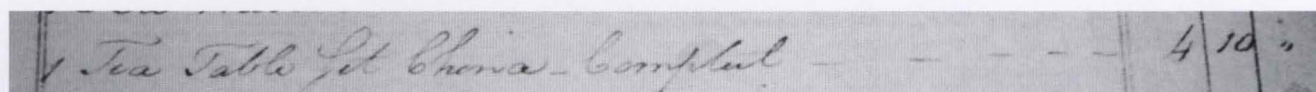
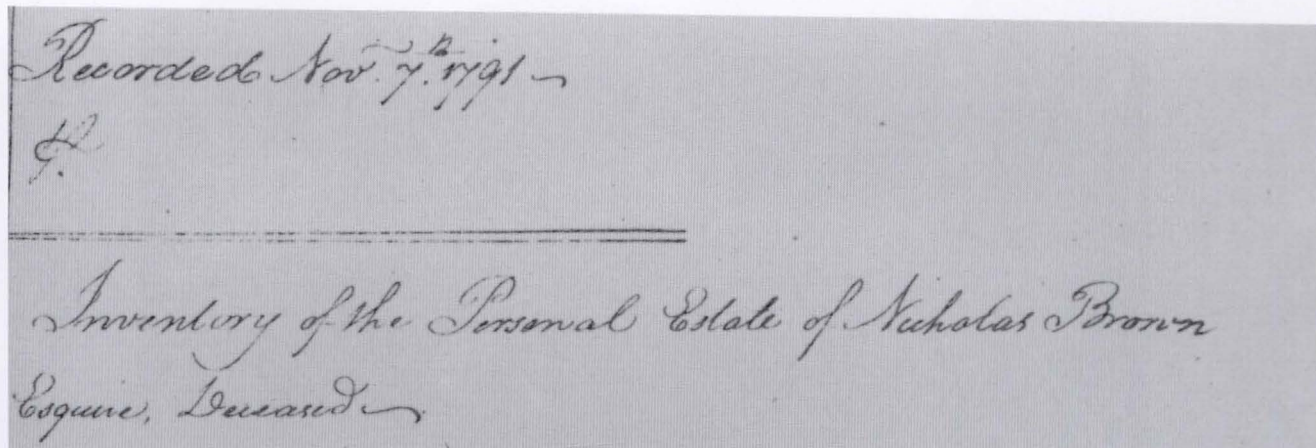


FIG. 3: DESCRIPTION OF THE TEA TABLE, RECORDED IN NICHOLAS BROWN'S PERSONAL ESTATE INVENTORY, NOVEMBER 7, 1791, P. 257. (COURTESY, PROVIDENCE CITY ARCHIVES, CITY HALL, PROVIDENCE)

The table was originally owned by Nicholas Brown (1729-1791), a wealthy Providence merchant, member of the prominent Brown family of Rhode Island, and Goddard client. It was probably part of the wedding furniture ordered from Goddard after Nicholas and Rhoda (Jenckes) Brown (d. 1783) married on May 2, 1762. This furniture order is referenced in an October 10, 1763 letter written by Moses Brown, Nicholas' brother, to John Goddard, in which Brown reprimands Goddard for putting other orders ahead of "my Brothers Wifes furniture", which was apparently finally delivered in September of 1763.[i] This table probably cost approximately £90 Rhode Island currency at the time it was made, the same amount that John Goddard

charged John Brown for his "Mahogany Scollop'd Tea Table" in 1760.[ii] Valued at near the same price in the estate inventory taken upon Nicholas Brown's death in 1791, this table most likely corresponds to the "1 Tea Table Set China Compleat" listed in the parlour at £4-10-0 Lawful Money – the currency in use in Rhode Island after the American Revolution and approximately £82 Rhode Island currency (see fig. 3).[iii]

Aside from money left to his second wife, Avis (Binney), and property she brought to their marriage, Nicholas Brown left the remainder and bulk of his estate to his three children, Nicholas II, Moses (1771-1791) and Hope (1773-1855), stipulating that it remain "undivided till my daughter

Hope arrives at the age of twenty one years or her day of marriage which shall first happen" (see fig. 4).[iv] Moses died on February 28, 1791, prior to the division of the estate. Nicholas II inherited the "Bookcase with Books," which resided from 1814 to 1989 at the Nightingale-Brown house in Providence (see fig. 5).[v] This table descended to Hope Brown, who married in 1792 Thomas Poynton Ives (1769-1835), a successful Providence merchant and partner in the Brown family firm, and was among the original furnishings of their home, the Thomas Poynton Ives house (completed 1805), in Providence.[vi] It has stood in the drawing room of the house ever since except for when it was exhibited at the Rhode Island School of Design in

the 1950s and later included the landmark exhibition of Newport furniture, *The Arts and Crafts of Newport, Rhode Island, 1640-1820*, in 1954 (see fig. 6).[vii]

After Thomas Poynton Ives's death in 1835 and Hope Brown's subsequent death in 1855, their house and its contents descended to their son Moses Brown Ives (1794-1857), a Harvard graduate and merchant at Brown and Ives, and his wife Anne Allen Dorr (1810-1884).[viii] An inscription and label on the underside of the top date to this period of the table's history. The inscription in ink reads "M. Brown Ives." A label in Anne's handwriting inscribed "Belonged to Mrs. Hope Ives" records her mother-in-law Hope Brown Ives's ownership of the table.









Reynolds' Book
1844-1845

PROPERTY OF H.M. GOVERNMENT
JAMES GORDON TAYLOR, JUNIOR, 1703
Exact duplicate of James Gordon,
Taylors, signed John Gordon,
has been by H.M. GOVERNMENT
concerning same in possession of
H.M. GOVERNMENT





Returned to
Mrs Hope, Sec.

Property of B.H.L. 1000000
John Golder, 7th Floor, 1703
East 1st Avenue of John Golder,
1703 East 1st Avenue, John Golder,
Box 1000, 1703 East 1st Avenue,
conserving man in position of

Item - I give, bequeath & devise to my three Children -
 Nicholas, Moses & Hester & to each of them After death of the
 said Hester & Hester's portion all the rest, residue & remainder of my
 Estate both Real & Personal of what name or nature soever
 or wheresoever lying or being to be holden by them & each
 of them & by each of them Hester & Hester's portion equally to be divided
 among them Share and Share alike as Tenants in Common
 and not as Joint Tenants -

FIG. 4: ITEM, NICHOLAS BROWN WILL, RECORDED MARCH 9, 1791, p. 251. (COURTESY, PROVIDENCE CITY ARCHIVES, CITY HALL, PROVIDENCE)



FIG. 5: NICHOLAS BROWN DESK-AND-BOOKCASE, ATTRIBUTED TO JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760-1770. (PRIVATE COLLECTION)



FIG. 6: PARLOR OF THE THOMAS POYNTON IVES HOUSE, PROVIDENCE, RHODE ISLAND, 1965. (PHOTOGRAPH BY RICHARD MERRILL; COURTESY, *THE MAGAZINE ANTIQUES*)

1760/

John Brown (of Providence) to John Goddard Dr.

10th - 10th Mo. To a Mahogany Scollop'd Tea Table — £90 — +
 To 2 D. Roundabout Chairs — £60 — 120 — +
 To 2 D. Square Leaf & Clawfoot Tables — £140 — +
 12th Mo To D. Tea Table — 45 —
 To D. Compas Front Dressing Table — 125 — +
 The above Acc^t. — £520 —

By Cash — £150 — 2 204. 18 —
 By a Firkin Butter — 54. 12 — } £395. 2 —

120
45
475
325
150

Rec^d. of John Brown Three Hundred Twenty Five Pounds
 Two Shillings in full of the above Acc^t.

N.B. £45. of the above Acc^t. is Ch^d. John Goddard
 Sent Smith on Remander to John Brown

FIG. 7: JOHN BROWN'S STATEMENT OF ACCOUNT FROM JOHN GODDARD, 1760. (COURTESY OF THE JOHN CARTER BROWN LIBRARY AT BROWN UNIVERSITY)

Moses and Anne's daughter, Hope Brown Ives (1839-1909), inherited the Thomas Poynton Ives house at their death.[ix] She married Henry Grinnell Russell on January 20, 1864 and they continued to live in the house, without issue, until his death in circa 1905 and her death in 1909.[x] The house and contents descended to her cousin, Robert H.I. Goddard, who took residence in 1910/11.[xi] The house remains in his family today.

The table at the John Brown House was originally owned by John Brown (1736-1803), Nicholas Brown's brother, and descended directly in his family to Grace Herreshoff Sperry, who gifted it to the Rhode Island Historical Society (see fig. 1).[xii] Ordered in 1760 probably around the time John and Sarah (Smith) Brown married, that table can now be documented to John Goddard on the basis of a statement of account recently discovered in the Brown Family papers at

the John Carter Brown Library, Brown University (see fig. 7).[xiii] After December of 1760, Goddard sent John Brown a statement of account listing "a Mahogany Scollop'd Tea Table" at the price of £90, "2 Mahogany Roundabout Chairs @ £60/" for £120, and "2 Square Leaf & Claw foot Tables" at £140, all itemized under the date October 19th. In addition, one "Mahogany Tea Table" for £45 and one "Mahogany Compas Front Dressing Table" for £125 are itemized under the

date December 19th, for a total of £520 Rhode Island currency. In a letter dated August 29, 1760, Goddard informed Brown that he "completed the Tea Table, and have the other Tables and Chairs in good Forwardness." [xiv] An extant Goddard receipt indicates John Brown left a deposit of £150 on the order "for Sundry Houshold Furniture not yet Delivered" on September 23, 1760.[xv] He paid for the remainder of the order in cash and a "Firkin of Butter."







The table at Winterthur was originally owned by Jabez Bowen (1739-1815) of Providence, a deputy governor of Rhode Island, chancellor of Brown University, and husband of Sarah (Brown), Nicholas Brown's cousin (see fig. 2). The Bowen table is documented by a June 30, 1763 letter written to Moses Brown, in which Goddard states "I send herewith The Tea Table ... I recd. A few lines from Jabez Bowen whom I suppose this furniture is for".[xvi] The Moses Brown Ledger for 1763-1836 notes for the date July 23, 1763 the debit to the account of Jabez Bowen for £452 Rhode Island currency, "to cash sent Jn Goddard for half Doz. chairs & 1 table."[xvii]

The execution of the Brown table, the Bowen table and this one, all made around the same time, is virtually identical. Made of a dense figured mahogany, the three tables are elegantly defined by the counterpulsing rhythms of the sculptural serpentine skirt and the horizontal placement of the striations in the wood graining. The beautifully-figured top is shaped from the solid in a pattern that echoes the skirt, and finished with a carved molded rim. The skirt was constructed with an applied mahogany veneer, to conceal the juncture of the upper leg stock with the skirt. The four delicate cabriole legs with symmetrical palmette-and-leaf carved knees and the animalistic claw feet with open talons reveal this master's hand

and are typical of his work. The opening above the ball is an additional opulent feature displayed on all three tables. The magnificence of this table's execution is matched by its remarkable condition. It retains all of its original parts, including its chestnut glue blocks. The underside of the top displays a large circular scribe mark in its center with a line struck through it while the interior of the skirt exhibits a series of small chalk circles and numbers, original shop line-up markings executed when the table was made. The maple cleats screwed into the top and inserted into notches on the inner skirt may have been added at a very early date to deter warpage. One bears the inscription, M. B. Ives, for Moses Brown Ives, the son of Hope Brown Ives and owner of this table at one time. The underside of the feet retain their scribe lines, probably since the table has rarely been moved since 1805.

John Goddard learned the Newport craft tradition from the master cabinetmaker, Job Townsend, Sr. (1699-1765), and married his daughter, Hannah, in 1746, presumably after completing his apprenticeship. He worked from the mid 1740s to the 1780s at a shop attached to his house located at the corner of Washington and Willow Streets in Newport, producing high-style desks, tables, case pieces and chairs for many of Rhode Island's most prominent citizens.[xviii] This table not only

represents his mastery of serpentine design and carving excellence but also his innovative ability, since the form of this table has no known prototype.[xix]

Four other extant tables of this form are attributed to Goddard. One example with a veneered skirt, open talons, an opening above the ball, small chalk o's on the skirt interior, and rails tenoned into the legs has a history in the Brintnall family of Connecticut and was possibly owned originally by Captain Buckminster Brintnall (1731-1789) (see figs. 8 and 9).[xx] One at Winterthur Museum with a veneered skirt and open talons was by tradition owned by Charles Field of Providence (see fig. 10). One at Bayou Bend with closed talons and an applied mahogany veneer covering the juncture of the upper leg stock with the skirt may also have been owned at one time by Thomas Poynton Ives and has a history in the Bancroft family (see fig. 11). One in the Wunsch Collection once owned by George Lorimer with a history in the Thurston, Pitman, and Banning families displays closed talons and rails tenoned to the legs (see fig. 12). A sixth example in the Kaufman Collection is the only extant example attributed to John Townsend (see fig. 13).[xxi] This demonstrates how Newport cabinetmakers were able to perfect a narrow range of designs and motifs for forms, as Luke Beckerdite has noted in "The Early Furniture of Christopher

and Job Townsend," published in *American Furniture 2000*. [xxii]

Newport furniture of this quality made by the Goddard and Townsend craftsmen and offering a direct descent from the original owner sells on the marketplace for record prices. The aforementioned desk-and-bookcase originally owned by Nicholas Brown sold in June of 1989 for \$12,100,000, the highest price ever paid for a piece of American furniture. A desk and bookcase signed by Christopher Townsend and originally owned by Nathaniel Appleton (1693-1784) of Boston sold in these rooms in 1999 for \$8,252,500 (see fig. 14).[xxiii] A knee-hole desk attributed to Edmund Townsend and owned by Samuel Whitehome (circa 1744-1796) of Newport sold in these rooms in 1996 for \$3,632,500 (see fig. 15).[xxiv] The Captain Brintnall tea table mentioned above was the last tea table from this group to come up for sale. *Hidden Treasures* by Leslie and Leigh Keno notes that it was sold by Leigh Keno American Antiques at the 1998 Winter Antiques Show for \$3,650,000. Prior to the Kaufman table which sold in 1984, the only other table from this group to come on the market in the past century was the Jabez Bowen table at Winterthur, which was purchased by Henry du Pont at the Flayderman sale held at the American Art Association Anderson Galleries in 1930 for \$29,000, a fortune at that time.[xxv] That same year,



FIG. 8: CAPTAIN BRINTNALL TEA TABLE, ATTRIBUTED TO JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760–1770 (COURTESY, LEIGH KENO AMERICAN ANTIQUES)



FIG. 9: UNDERSIDE OF THE TOP, CAPTAIN BRINTNALL TEA TABLE. (COURTESY, LEIGH KENO AMERICAN ANTIQUES)



FIG. 10: MAHOGANY TEA TABLE, ATTRIBUTED TO JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760–1780. (COURTESY, WINTERTHUR MUSEUM, GIFT OF HENRY FRANCIS DU PONT)



FIG. 11: THE IVES-BANCROFT FAMILY TEA TABLE, NEWPORT, RHODE ISLAND, 1755–1790. (THE MUSEUM OF FINE ARTS, HOUSTON; THE BAYOU BEND COLLECTION, GIFT OF MISS IMA HOGG)



FIG. 12: THE THURSTON-PITMAN-BANNING FAMILY TEA TABLE, ATTRIBUTED TO JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760–1770. (PRIVATE COLLECTION)



FIG. 13: MAHOGANY TEA TABLE, MADE BY JOHN TOWNSEND, NEWPORT, RHODE ISLAND, CIRCA 1760. (KAUFMAN COLLECTION)



FIG. 14: NATHANIEL APPLETON DESK-AND-BOOKCASE, CHRISTOPHER TOWNSEND, NEWPORT, RHODE ISLAND, CIRCA 1750. (PRIVATE COLLECTION)

Henry du Pont bought the table originally owned by Charles Field from Charles Field Swain through Ella M. Bolt, of Pomfret, Connecticut, for, by tradition, approximately \$100,000.

Exceedingly few high-style Newport tea tables of this type from this historically significant period in America appear on the marketplace. This table is all the more extraordinary due to its remarkable state of preservation and association with John Goddard. This sale represents a unique opportunity to purchase one of the most sophisticated and high quality Newport tea tables ever offered. It additionally carries a sterling provenance in that we know its original owner, Nicholas Brown.

Sotheby's is honored to have the privilege to offer for sale a table of this importance.

[i] The letter is in the collection of the Moses Brown papers at the Rhode Island Historical Society library (RIHS, oversize box 1, F.1V1.P53, no. 89) and transcribed in Michael Moses, *Master Craftsmen of Newport: The Townsends and Goddards*, Tenaflly, NJ: Americana Press, 1984, p. 196-7.

[ii] Statement of account from John Goddard to John Brown, 1760, John Carter Brown Library, Brown University, BFBP, Box 775, folder 9, item 8. Moses Brown Ledger for 1763-1836, July 23, 1763, Moses Brown Papers, Rhode Island Historical



FIG. 15: SAMUEL WHITEHORNE KNEEHOLD BUREAU, ATTRIBUTED TO EDMUND TOWNSEND, NEWPORT, RHODE ISLAND, CIRCA 1780. (PRIVATE COLLECTION)

Society Library (Box 11X, vol. 3, p. 436).

[iii] Inventory of the Personal Estate of Nicholas Brown Esquire, Recorded November 7, 1791, Collection of City Archives, Providence City Hall. Sotheby's would like to thank John J. McCusker, Ewing Halsell Distinguished Professor of American History and Professor of Economics, Trinity University, San Antonio, Texas, for providing an analysis of 18th century Rhode Island currency. See John J. McCusker, *Money and Exchange in Europe and America, 1600-1775: A*

Handbook, Chapel Hill, NC: University of North Carolina Press, 1992 and John McCusker, *How Much is That in Real Money? A Historical Commodity Price Index for Use as a Deflator of Money Values in the Economy of the United States*, Worcester, MA: American Antiquarian Society, 2001.

[iv] Will of Nicholas Brown, Recorded November 7, 1791, Collection of City Archives, Providence City Hall.

[v] Sold at Christie's, *The Magnificent Nicholas Brown Desk and Bookcase*, June 3, 1989.

[vi] Providence directories from 1824 to 1832 list the Thomas Poynton Ives residence. After his death, Providence directories from 1836 to 1855 list Hope Ives as a widow living at the house.

[vii] The table is illustrated in the drawing room of the Thomas Poynton Ives House in Barbara Snow, "Living with Antiques: The Providence home of Mrs. R.H. Ives Goddard," *The Magazine Antiques* (May 1965): 582. It appears illustrated in the exhibition catalogue Ralph Carpenter, *The Arts and Crafts of Newport, R.I., 1640-1820*, Newport, R.I.: The

Preservation Society of
Newport County, 1954, no.
77, p. 105.

[viii] Moses Brown Ives is
listed in Providence
directories for 1856 and
1857 as residing in the
house. Mrs. Moses Ives is
listed at the house in
directories for the years
1858 to 1869. The 1870
directory lists Mrs. Moses
B. Ives at the house. She
continues to be listed
there until 1883. The 1884
directory lists her as "Ives
Moses B. Mrs. Died
March 1, 1884."

[ix] Will of Moses B. Ives,
Recorded July 13, 1857,
Collection of City Archives,
Providence City Hall.

[x] Providence directories
for 1885 to 1904 list Henry
G. Russell residing at the
house. The 1909 directory
lists Mrs. Henry G. Russell
at the house. The directory
for 1910 lists the Estate of
Hope Brown Russell at 31
Market Square.

[xi] Robert H. Ives
Goddard is listed residing
at the house beginning
with the directory for 1911.

[xii] See The Rhode Island
Historical Society, A "Most
Magnificent" Mansion,
Providence: The Rhode
Island Historical Society,
1985, p. 11.

[xiii] John Carter Brown
Library, Brown University
(BFBP, Box 775, Folder 9,
Item 18). Sotheby's would
like to thank Richard Ring,
Reference and
Acquisitions Librarian, at
the John Carter Brown
Library for discovering this
bill of sale as part of the
Sotheby's research effort
for this sale.

[xiv] John Carter Brown
Library, Brown University,
BFBP, Box 8, Folder 3,
item 11.

[xv] John Carter Brown
Library, Brown University,
BFBP, Box 775, Folder 4,
Item 22.

[xvi] A transcription of the
letter is printed in Moses,
p. 196.

[xvii] Moses Brown
Papers, Rhode Island
Historical Society Library
(Box 11X, vol. 3, p. 436).

[xviii] Moses, pp. 195-200.

[xix] Philip Zea, "The
Serpentine Furniture of
Colonial Newport,"
American Furniture 1999,
ed. By Luke Beckerdite,
Hanover and London: The
Chipstone Foundation,
1999, p. 262.

[xx] For a discussion of the
Brintnall table, see Leigh
Keno and Leslie Keno,
Hidden Treasures, New
York: Warner Books, 2000,
pp. 190-213.

[xxi] See Moses,
frontispiece, pl. xii. See
also Israel Sack Inc.,
*American Antiques from
Israel Sack Collection*,
Volume VIII, P5640,
p. 2185.

[xxii] Ed. by Luke
Beckerdite, Hanover and
London: The Chipstone
Foundation, 2000, p. 25.

[xxiii] Sotheby's, *Important
Americana*, January 16-7,
1999, sale 7253, lot 704.

[xxiv] Sotheby's,
*Important Americana: The
Collection of Mr. and Mrs.
Adolph Henry Meyer*,
January 20, 1996, sale
6801, lot 48.

[xxv] American Art
Association Anderson
Galleries, *Colonial
Furniture, Silver &
Decorations, The
Collection of the Late
Philip Flayderman*, 1930,
lot 450.

\$2,000,000-5,000,000





818

- 818 A QUEEN ANNE THREE-TIER DISH TOP
MAHOGANY
DUMBWAITER,
PROBABLY ENGLISH

circa 1770
old dry surface.

height 43 in. by diameter
24in. 109.2cm by 60.9cm

\$800-1,200

- 819 A NEST OF FOUR
CHINESE EXPORT
LACQUERED TABLES

19th century
Losses to lacquer.

height of tallest 26½in. by
width 25½in. by depth
14¾in.

\$200-400

- 820 A SET OF TWENTY-TWO
GEORGE III-STYLE
MAHOGANY DINING
CHAIRS

late 19th century
comprising 4 arm chairs
and 18 side chairs, seats
covered in brownish-black
leather.

height 38 in.

\$2,000-4,000

- 821 A SET OF 12
CHIPPENDALE STYLE
CARVED MAHOGANY
CHAIRS IN THE
PHILADELPHIA STYLE

late 19th century

\$1,000-2,000



819



820



821



Library





FIG. 1: MAHOGANY ROUNDABOUT CHAIR MADE FOR JOHN BROWN BY JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760. (PRIVATE COLLECTION)



FIG. 2: MAHOGANY ROUNDABOUT CHAIR MADE FOR JOHN BROWN BY JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760. (COURTESY OF THE RHODE ISLAND HISTORICAL SOCIETY)

822 THE NICHOLAS BROWN
IMPORTANT
CHIPPENDALE CARVED
AND FIGURED
MAHOGANY
ROUNDABOUT CHAIR,
ATTRIBUTED TO JOHN
GODDARD, NEWPORT,
RHODE ISLAND

circa 1760

interior top edge of seat rail
bears the numeral 1 with
corresponding number on
the original maple slip seat
cushion frame.

each height 30½in. by
width at arms 28¾in. by
depth 26½in. 77.5cm by
73cm by 67.5cm

PROVENANCE

Nicholas Brown (1729-
1791), of Providence,
Rhode Island;
To his daughter Hope
(1773-1855), who married
Thomas Poynton Ives
(1769-1835), a successful
Providence merchant, in
1792. The chairs were
among the furnishings of
their home, the Thomas
Poynton Ives house
(completed 1805), in
Providence;
Thence by descent
through family owners of
the house to their son
Moses Brown Ives (1794-
1857), who married Ann
Allen Dorr (1810-1884);
To their daughter Hope
Brown Ives (1839-1909)
who married Henry
Grinnell Russell;
To her cousin, R.H. Ives
Goddard, when he
inherited the Thomas
Poynton Ives house in
1910/1911;
To his grandchildren, the
present owners

LITERATURE

Snow, Barbara. "Living with
Antiques: The Providence
Home of Mrs. R. H. Ives
Goddard." *The Magazine
Antiques* (May 1965): p. 582

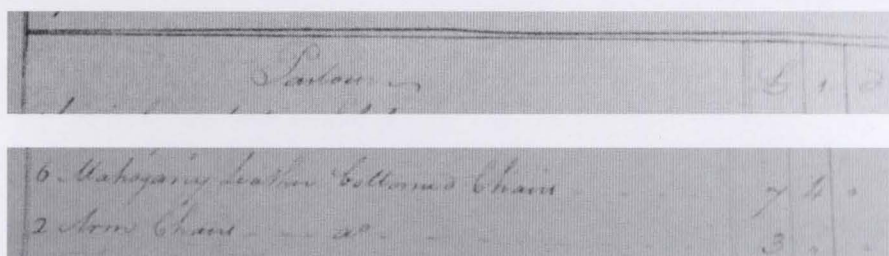
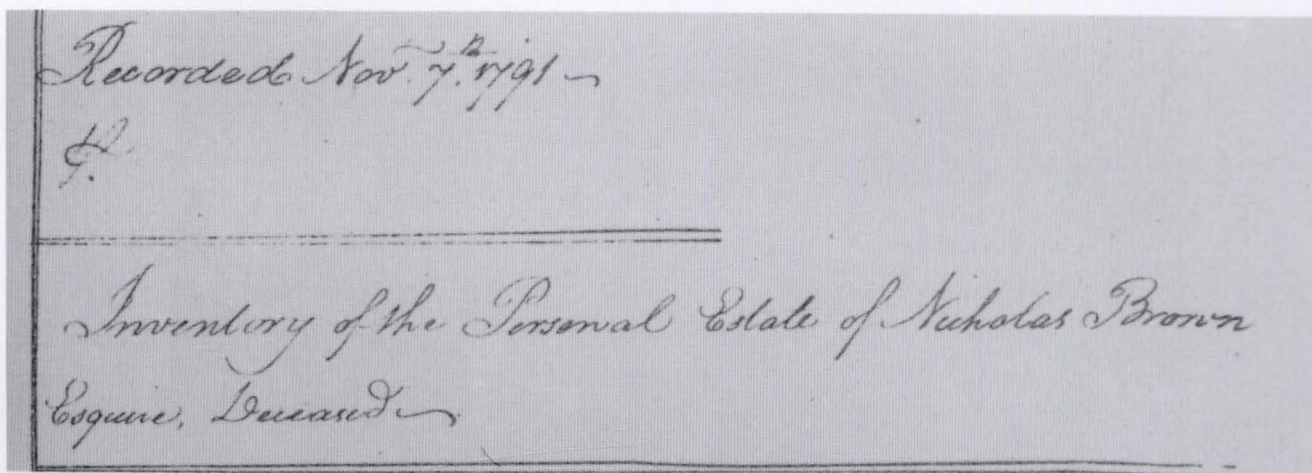


FIG. 3: DESCRIPTION OF ROUNDABOUT CHAIRS, RECORDED IN NICHOLAS BROWN'S PERSONAL ESTATE INVENTORY, NOVEMBER 7, 1791, P. 257. (COURTESY, PROVIDENCE CITY ARCHIVES, CITY HALL, PROVIDENCE)

Designed to permit the sitter to turn freely without having to adjust the chair's position, chairs like the present example and its mate offered as lot 842 in this sale were typically made as part of a larger suite of seating furniture and often purchased in pairs. The form is referred to as a "roundabout" chair in a 1760 statement of account from John Goddard (1723/4-85) to John Brown (1736-1803) and as an "Arm Chair" in several Brown family letters written in 1766.[i] Some originally served as

commode chairs, or close stools, and were once fitted with a chamber pot.

Among the finest examples of the serpentine craftsmanship of colonial Newport, this pair is attributed to John Goddard on the basis of a virtually identical pair of roundabout chairs made by Goddard for John Brown in 1760 (see figs. 1 and 2).[ii] Numbered "I" and "II" on their seat frames, the chairs are believed to have been originally owned by Nicholas Brown (1729-

1791) and possibly stem from the wedding furniture ordered from Goddard in 1762, the year Nicholas and Rhoda (Jenckes) Brown (d. 1783) married.[iii] The chairs probably cost approximately £120 Rhode Island currency, the same amount John Brown paid John Goddard for his chairs in 1760, and may correspond to the "2 Arm Chairs leather bottomed" listed in the parlour and valued at £3-4-0 Lawful Money of Nicholas Brown's 1791 estate inventory (see fig. 3).[iv]

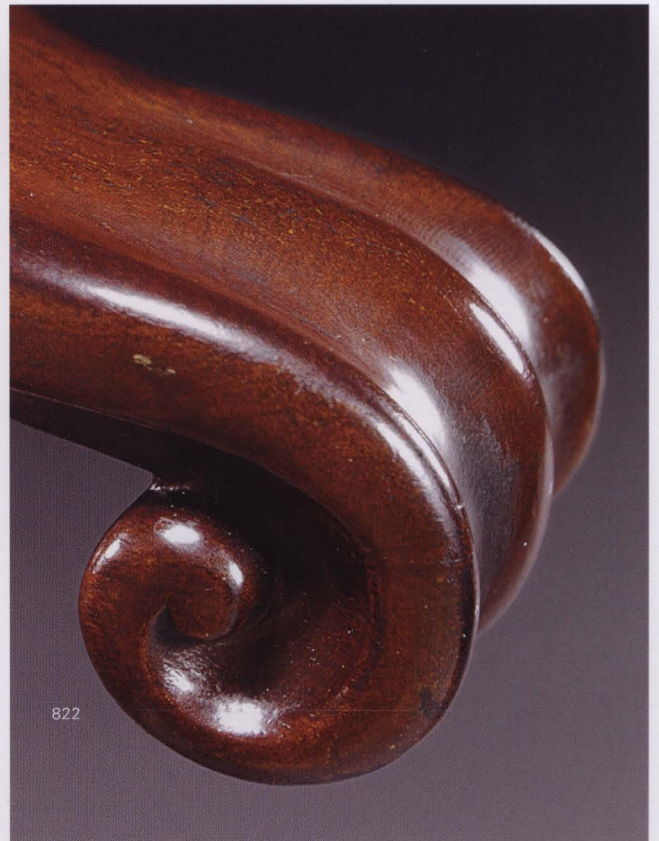
Perhaps part of the "6 Mahogany Leather bottomed Chairs" listed in the parlour of the inventory at the value of £7-4-0, the four side chairs offered as lots 827 and 828 in this sale may have been designed and upholstered *en suite*.

Hope Brown (1773-1855) inherited the chairs from her father and probably took ownership of them after she married Thomas Poynton Ives (1769-1835) in March of 1792.[v] The chairs were among the original furnishings of their home, the Thomas



finest workman in america

LETTER FROM NICHOLAS BROWN & CO. TO JACOB BOGMAN REFERRING TO JOHN GODDARD



Poynton Ives house (completed 1805.) The house and its contents have descended through family owners of the house until the present time. Remarkably, these chairs have remained intact as a pair in the house ever since, for nearly 200 years.[vi]

Nicholas Brown's brother, John Brown (see fig. 4), ordered a pair of very similar roundabout chairs from John Goddard in 1760, after he married Sarah (Smith), probably for the new house they were building on Water Street in Providence. His chairs have been documented to Goddard by a statement of account recently discovered in the Brown Family papers at the John Carter Brown Library, Brown University (see fig. 5).[vii] Dated 1760, the statement from John Goddard to John Brown lists itemized under the date October 19th "2 Mahogany Roundabout Chairs" at £60 each for a total of £120, as well as "a Mahogany Scollop'd Tea Table" at £90, and "2 Square Leaf & Claw foot Tables" at £140. Two other pieces of furniture, a "Mahogany Tea Table" priced at £45 and a "Mahogany Compas Front Dressing Table" priced at £125, are itemized under the date December 19th, for a total of £520 Rhode Island currency. Brown paid his bill in two cash installments, both paid in the fall of 1760, and a "Firkin," or small wooden cask, of butter.

John Brown gave his pair of roundabout chairs to his



FIG. 4: MINIATURE PAINTING OF JOHN BROWN BY EDWARD GREENE MALBONE (1777–1807), PAINTED IN 1794–1795. (THE NEW YORK HISTORICAL SOCIETY)

daughter, Sarah, who married Karl Herreshoff in 1783, and both chairs descended in the Herreshoff family of Bristol, Rhode Island. One with the ink inscription "Brown" on the seat frame was sold by Mrs. Sidney Herreshoff to Israel Sack, who sold it to Lansdell K. Christie and subsequently repurchased it at the sale of *The Lansdell K. Christie Collection of Notable American Furniture* held at Sotheby Parke Bernet in 1972 (see fig. 1).[viii] It is presently in a private New

York collection.[ix] The mate was given to the John Brown House, Rhode Island Historical Society by Norman Herreshoff (see fig. 2).[x] Inscribed "John Brown" in ink, the Norman Herreshoff chair was exhibited in the John Brown House Loan Exhibition of Rhode Island Furniture held from May 16–June 20, 1965 and included in Wendy Cooper's 1973 study of John Brown and his furnishings.[xi]

Nicholas and John Brown's pairs of roundabout chairs are executed in a nearly identical manner similar to that of their tea tables. Reflecting Goddard's mastery of serpentine design and exceptional carving ability, both pairs are made of dense figured mahogany and constructed with an ogee-shaped crest, serpentine arms with dished elbow rests, three serpentine arm supports enclosing spooned interlaced "pretzel" splats, a deeply serpentine seat, and four

1760/

John Brown (of Providence) to John Goddard Dr.

10th - 10th Mo: To a Mahogany Scollip'd Tea Table ----- £90 - - - - -
 To 2 D: Roundabout Chairs - - £60 - - - - - 120 - - - - -
 To 2 D: Square Leaf & Claw feet Tables Top 140 - - - - -
 12th Mo To D: Tea Table - - - - - 45 - - - - -
 To D: Compas Front Dressing Table - - - - - 125 - - - - -

The above Acc^t: - - - - - £520 - - - - -

By Cash - - - - - £15 - - - - - 204 - 18 -
 By a Turkish Butter - - - - - 54 - 18 - } £315 - 2 -

120
45
475
325
150

Rec^d: of John Brown Three Hundred Twenty Five Pound
 Two Shillings in full of the above Acc^t: - - - - -

N.B. 45 of the above Acc^t is Ch^d John Goddard
 Dan Smith and Remains to John Brown

FIG. 5: JOHN BROWN'S STATEMENT OF ACCOUNT FROM JOHN GODDARD, 1760. (COURTESY OF THE JOHN CARTER BROWN LIBRARY AT BROWN UNIVERSITY)

cabriole legs with rounded front knees conforming to the shape of the seat frame. The ball-and-claw feet are of the characteristic Goddard type, with balls slightly wider than tall, slender and elongated "birdlike" talons, evenly spaced delineated knuckles, and rear talons with a pronounced rounded joint where they join the claw.[xii] This pair differs in the scrolled knuckle terminals, three ball-and-claw feet, and one pad foot rather than the outward scrolling

terminals and four claw feet seen on the John Brown pair. The pair is also more broadly proportioned.

Referred to by Nicholas Brown & Co. as "the neettest workman in America," John Goddard was commissioned by the Brown brothers to make at least one other roundabout chair, for Captain Bogman of Surinam.[xiii] On May 31, 1766, Nicholas Brown & Company wrote to Goddard requesting a "Handsome Mahogany

Arm Chair as a Close Stool for Sick Persons with a Pewter pan please to make one & send it to us as soon as you conveniently can and send a Bill with it as its for a Gentelman in the West Indies."[xiv] Several days later, on June 4th, Goddard responded, requesting that "thou will be more particular respecting the form, whither plain feet or claws - or whither one claw foot & the others plain as soon as thou shall please to let me know."[xv]Nicholas

Brown & Co. replied in a letter dated June 6, 1766 "we suppose the Cheer should be Very Neet & Handsom therefor Desire You'l make it with 3 claws & if Possible have it Dun in 10 Days otherwise as Soone as you can."[xvi] On June 20, 1766, Nicholas Brown & Co. wrote to Mr. Jacob Bogman in Surinam informing him "the two armchair is not Dun, we have it now making by the neettest workman in America, was in hope to have it finished by this, but this maker being very

curious in man. The feet in imitation of Eagle's claws & all the other parts in the Handsomest manner is the reason of its being Dun – we will sent it by the first opportunity.”[xvii] In August of 1766, the chair was sent to Captain Bogman in Surinam, who paid £5-3-8 3/4 for it.[xviii] Rather than cash, Goddard requested payment for the chair from Nicholas Brown & Co. in “good Butter at the Cash price ... some I shall want soon & the rest Some time this Fall.”[xix] This correspondence provides a glimpse into the symbiotic relationship between Goddard and his most sophisticated clients, the Brown brothers, as well as the particular care taken by both parties in the design of their furniture commissions. It also illustrates that Goddard was making several different versions of roundabout chairs, which he sold both locally and for export. In addition, Goddard apparently received special recognition then, as now, for his distinctive claw-and-ball feet made “in imitation of Eagle's claws.”

Two other extant roundabout chairs displaying close variations of the design are attributed to John Goddard. One in the collection of the Shelburne Museum with four cabriole legs, a front claw foot and three pad feet offers the outward scrolling terminals seen on the John Brown pair but lacks dished elbow rests (see fig. 6).[xx] One with four cabriole legs ending in pad feet and scrolled

knuckle arm terminals missing their lower sections is on loan to the Hunter House, the Preservation Society of Newport County (see fig. 7).[xxi]

With their history of descent from Nicholas Brown, attribution to John Goddard, and exceptional condition, these roundabout chairs are the finest to ever come on the marketplace and extremely rare for surviving as a pair. Sotheby's is honored to offer them for sale.

[i] Statement of account from John Goddard to John Brown, 1760, John Carter Brown Library, Brown University, (BFBP, Box 775, folder 9, item 8). Correspondence between John Goddard and Nicholas Brown & Co., May 31, 1766 to December 11, 1766, John Carter Brown Library, Brown University, cited individually below.

[ii] John Goddard /John Brown statement of account.

[iii] This order is referenced in an October 10, 1763 letter from Moses Brown to John Goddard. It is in the collection of the Moses Brown papers at the Rhode Island Historical Society Library (RIHS, oversize box 1, F.1V1.P53, no. 89). A transcription of the letter is printed in Michael Moses, *Master Craftsmen of Newport: The Townsends and Goddards*, Tenafly, NJ: Americana Press, 1984, p. 196-7. Moses references Nicholas Brown's order on p. 198.



FIG. 6: MAHOGANY ROUNDABOUT CHAIR ATTRIBUTED TO JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760–1775. (COURTESY, SHELburne MUSEUM)



FIG. 7: MAHOGANY ROUNDABOUT CHAIR, NEWPORT, RHODE ISLAND, CIRCA 1760. (PRIVATE COLLECTION; ON LOAN TO THE HUNTER HOUSE, PRESERVATION SOCIETY OF NEWPORT COUNTY)

[iv] John Goddard/John Brown statement of account. Inventory of the Personal Estate of Nicholas Brown Esquire, Recorded November 7, 1791, Collection of City Archives, Providence City Hall. The form is described as an armchair in the letters between John Goddard and Nicholas Brown & Co. regarding the chair ordered for Captain Bogman of Surinam. See May 31, 1766 to December 11, 1766 correspondence cited below.

[v] Will of Nicholas Brown, Recorded November 7, 1791, Collection of City Archives, Providence City Hall. Nicholas Brown left his estate to his three children, Nicholas II, Moses and Hope, stipulating it remain undivided until Hope reached the age of 21 or married. She married in 1792 before she turned 21. Her brother Moses died in 1791.

[vi] One chair appears illustrated in the library of the house in Barbara Snow's article, "Living with Antiques: The Providence home of Mrs. R.H. Ives Goddard," *The Magazine Antiques* (May 1965): 582.

[vii] John Goddard/John Brown statement of account. Sotheby's would like to thank Richard Ring, Reference and Acquisitions Librarian, at the John Carter Brown Library for discovering this

statement of account as part of the Sotheby's research effort for this sale.

[viii] October 21, 1972, sale 3422, lot 49.

[ix] See Moses, fig. 5.25, p. 237.

[x] See The Rhode Island Historical Society, A "Most Magnificent" Mansion, Providence: The Rhode Island Historical Society, 1985, p. 9.

[xi] Illustrated in the accompanying exhibition catalogue as pl. 20. See Wendy Cooper, "The purchase of furniture and furnishings by John Brown, Providence merchant, Part I: 1760-1788," *The Magazine Antiques* (February 1973): pl. I, p. 338.

[xii] Moses, p. 210-211.

[xiii] June 20, 1766 letter to Mr. Jacob Bogman, Surinam from Nicholas Brown & Co., Brown Family papers, John Carter Brown Library, Brown University (BFBR B.357).

[xiv] May 31, 1766 letter to John Goddard from Nicholas Brown & Co., Brown Family papers, John Carter Brown Library, Brown University (BFBR B.357, Folder 8).

[xv] June 4, 1766 letter from John Goddard to Nicholas Brown & Co., Brown Family papers, John Carter Brown Library, Brown University (BFBR B.357, Folder 8).

[xvi] June 6, 1766 letter to John Goddard from Nicholas Brown & Co., Brown Family papers, John Carter Brown Library, Brown University.

[xvii] June 20, 1766 letter to Mr. Jacob Bogman, Surinam from Nicholas Brown & Co., Brown Family papers, John Carter Brown Library, Brown University (BFBR B.357).

[xviii] August 26, 1766 entry in Blotter Book, John Carter Brown Library, Brown University (BFBR, Box 1080, Folder 1).

[xix] December 11, 1766 letter from John Goddard to Nicholas Brown & Co., Brown Family papers, John Carter Brown Library, Brown University (BFBR Misc. letters, Box.357, folder 6).

[xx] See Moses, fig. 1.54, p. 62 and Philip Zea, "The Serpentine Furniture of Colonial Newport," *American Furniture 1999*, ed. by Luke Beckerdite, Hanover and London: The Chipstone Foundation, 1999, fig. 12, p. 261.

[xxi] See Helen Comstock, *American Furniture: Seventeenth, Eighteenth, and Nineteenth Century Styles*, Atglen, PA: Schiffer Publishing, 1962, no. 152.

\$400,000-600,000



823

**823 AN ANGLO-INDIAN
STYLE CANED
HARDWOOD
PLANTER'S CHAIR**

second half 19th century
each wafered armrest with
a central pivoting support
swinging out to form a
boot rest.

height 37 $\frac{1}{4}$ in. by length
without extension 51in.

\$500-800



824

**824 A PAIR OF REGENCY
FIGURED MAHOGANY
SABRE-LEG SIDE
CHAIRS**

early 19th century

height 32 in.

\$100-200

**825 A CLASSICAL CARVED
AND VENEERED
MAHOGANY SOFA,
RHODE ISLAND**

circa 1820
old dry surface.

height 38 $\frac{1}{4}$ in. by length
8ft. 6in. by depth 27 $\frac{1}{2}$ in.
97.2cm by 261.6cm by
69.8cm

\$3,000-5,000

**826 A PAINT-DECORATED
AND GRAINED PLANK-
SEAT NURSING BENCH,
NEW ENGLAND**

first quarter 19th century
the back painted and
stenciled with gold flowers
and leaves; the seat
grained in red and black.
With a removable wood
child safety barrier.

height 28in. by length
47in. by depth 15in.

\$200-300

825



826



827 THE NICHOLAS BROWN
PAIR OF IMPORTANT
CHIPPENDALE CARVED
MAHOGANY SIDE
CHAIRS, ATTRIBUTED
TO JOHN GODDARD,
NEWPORT, RHODE
ISLAND

circa 1760

Chair numbers II and VI.

each height 38½in. 98cm

PROVENANCE

Nicholas Brown (1729-1791), of Providence, Rhode Island;
To his daughter Hope (1773-1855), who married Thomas Poynton Ives (1769-1835), a successful Providence merchant, in 1792. The chairs were among the furnishings of their home, the Thomas Poynton Ives house (completed 1805), in Providence;
Thence by descent through family owners of the house to their son Moses Brown Ives (1794-1857), who married Ann Allen Dorr (1810-1884);
To their daughter Hope Brown Ives (1839-1909) who married Henry Grinnell Russell;
To her cousin, R.H. Ives Goddard, when he inherited the Thomas Poynton Ives house in 1910/1911;
To his grandchildren, the present owners

LITERATURE

Snow, Barbara. "Living with Antiques: The Providence Home of Mrs. R.H. Ives Goddard." *The Magazine Antiques* (May 1965): p. 581







827

Probably part of the wedding furniture ordered from John Goddard (1723/4-85) by Nicholas and Rhoda (Jenckes) Brown soon after they married in 1762, these handsome side chairs may correspond to one of several sets of chairs listed in the probate inventory taken upon Nicholas Brown's death in 1791.[i] Numbered on the seat frame "II", "V", "VI", and "VIII" with corresponding slip seats numbered "II", "VI", "III", and "VIII," the possibilities

include a set of "6 Mahogany Leather bottomed Chairs" in the parlour valued at £7-4-0, "6 Mahogany Chairs with yellow Damask bottoms" in the Northeast chamber valued at £8-2-0, or "6 Mahogany Chairs, red Damask Covering 15/" in the Southeast chamber valued at £4-10-0. Designed in a complimentary fashion, the corner chairs offered as lots 822 and 842 in this sale perhaps correspond to the "2 arm chairs leather bottomed" listed in

the parlour of the inventory at £3-4-0 and may have been upholstered *en suite* with these side chairs at one time. Hope Brown took ownership of the set of side chairs after her father's death in 1791 and from 1805 until this sale, they have stood in her home in Providence, which has remained in the family. Two of the chairs are illustrated in the central hallway in Barbara Snow's article "Living with antiques: The Providence home of Mrs. R.H. Ives

Goddard" published in *The Magazine Antiques* in May 1965 (see fig. 1).[ii] Two other side chairs appearing to stem from the same set, one numbered IIII on the seat frame, are in separate private collections and once on loan to the Preservation Society of Newport County (see fig. 2).[iii]

Sets of high-style side chairs of this quality and sophistication from colonial Newport are extremely rare. Reflected in this set, and most indicative of the



827 DETAIL OF SEAT CUSHION FRAME

celebrated craftsmanship of John Goddard, is the distinctive way in which he articulated ball-and-claw feet. In his characteristic manner, the feet of these side chairs display balls proportionally wider than they are tall, slender and elongated talons, delineated knuckles with the rear talon meeting the ankle in a rounded joint, and a flattened area between the tendons of the ankle.[iv] Goddard rendered virtually identical feet on the pair of roundabout chairs and table made for John Brown in 1760 and the tea table made for Jabez Bowen in 1763 (see figs. 3-5).[v] Like the pieces made for John Brown and Jabez Bowen, these side chairs are made of a high-

grade mahogany and demonstrate Goddard's skill with incorporating the serpentine line into his innovative designs.

With the additional embellishments of conformingly-shaped fluted stiles and a boldly-carved shell adorning the crest rail, these side chairs are the most lavish extant versions of a type of Rhode Island chair with the characteristics of stiles sweeping into rounded crest rails, "pretzel back" strapwork splats, compass-shaped seats with flat arches, stretchers, front cabriole legs with plain knees, front claw feet, and rectangular slightly flared rear legs. The unusual pattern of the strapwork

splat derives from designs published in *The Gentleman and Cabinet-Maker's Director* (1762, pl. XVI) by Thomas Chippendale, who may have been influenced by the work of De La Cour, a French engraver working in England between 1741 and 1747 (see fig. 6).[vi] This set and two side chairs at Winterthur Museum from a less elaborate set with a history in the Bangs family of Newport are the only known examples of the form displaying the rare conformingly-shaped stiles (see fig. 7).[vii]

Several additional sets of side chairs associated with John Goddard with pierced splats articulated with single scrolled

volute, rather than the double volutes seen here, closely relate to present chairs in the treatment of the carved shell of the crest rail and ball-and-claw feet. Two chairs formerly in the Nicholson Collection with carved downward curling scrolls, a compass seat, and plain knees stem from one set (see fig. 8).[viii] A second nearly identical set differing in downward curling scrolls cut to form, rather than carved, is represented by six side chairs with a history in the family of Stephen Hopkins, a signer of the Declaration of Independence and Governor of Rhode Island, and single chairs at Chipstone and the Metropolitan Museum of Art (see fig. 9).[ix] A pair



FIG. 1: CENTRAL HALLWAY OF THE THOMAS POYNTON IVES HOUSE PROVIDENCE, RHODE ISLAND, 1965. (PHOTOGRAPHY BY RICHARD MERRILL; COURTESY, *THE MAGAZINE ANTIQUES*)

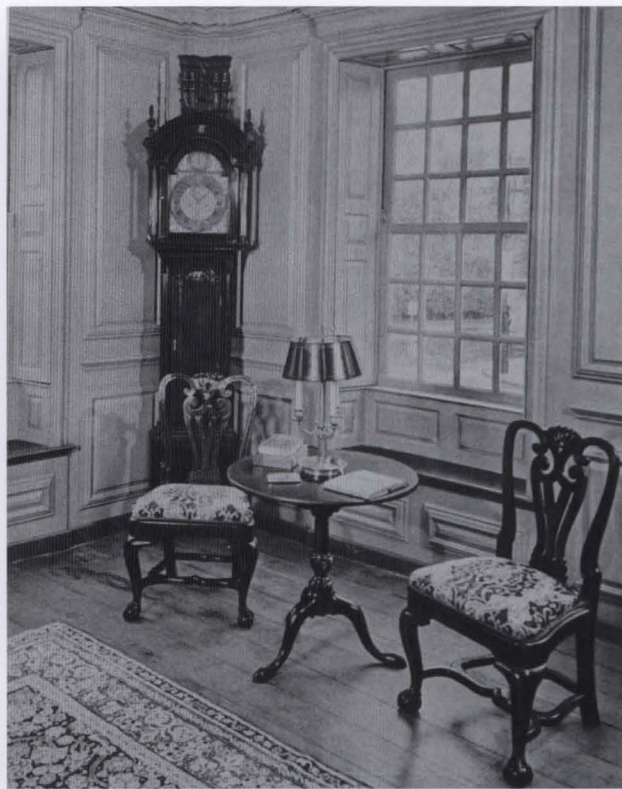


FIG. 2: PAIR OF MAHOGANY SIDE CHAIRS, ATTRIBUTED TO JOHN GODDARD, NEWPORT, RHODE ISLAND, CIRCA 1760. (PRIVATE COLLECTION; FORMERLY ON LOAN TO THE HUNTER HOUSE, PRESERVATION SOCIETY OF NEWPORT COUNTY)



FIG. 3: MAHOGANY ROUNDABOUT CHAIR MADE FOR JOHN BROWN BY JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760. (PRIVATE COLLECTION)



FIG. 4: MAHOGANY ROUNDABOUT CHAIR MADE FOR JOHN BROWN BY JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760. (COURTESY OF THE RHODE ISLAND HISTORICAL SOCIETY)



FIG. 5: MAHOGANY TEA TABLE MADE FOR JABEZ BOWEN BY JOHN GODDARD, NEWPORT, RHODE ISLAND, 1763. (COURTESY, WINTERTHUR MUSEUM; GIFT OF HENRY FRANCIS DU PONT)

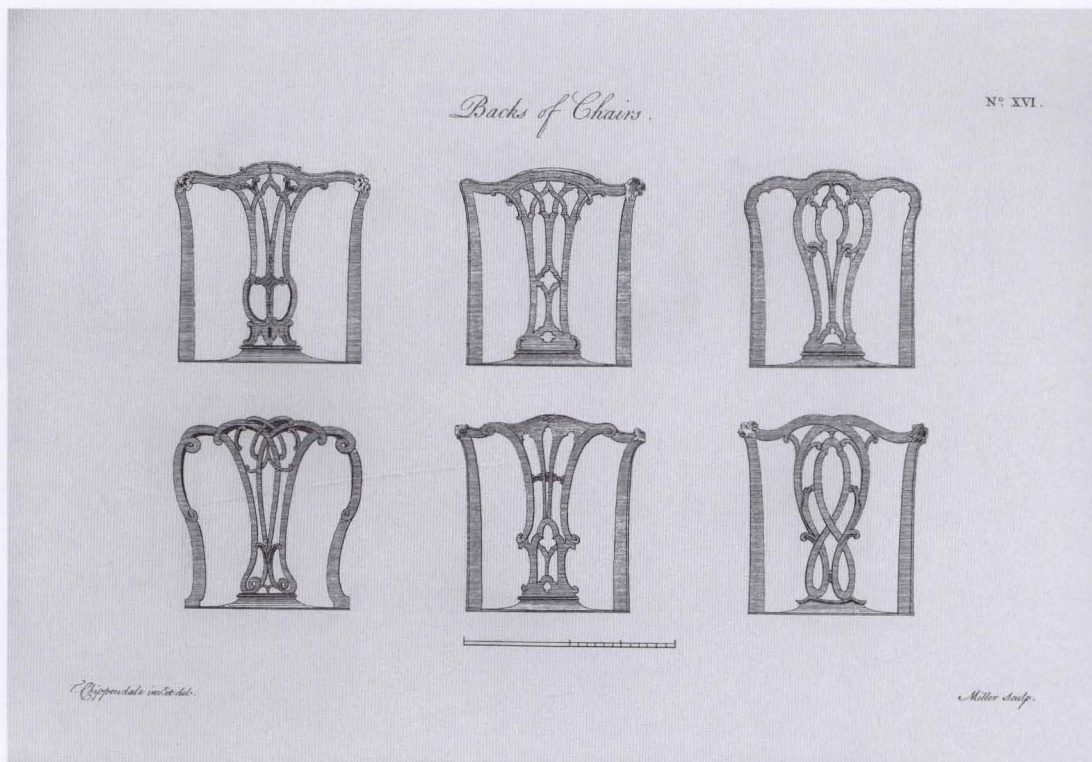


FIG. 6: "BACKS OF CHAIRS" ILLUSTRATED ON PL. XVI IN THE THIRD EDITION OF THOMAS CHIPPENDALE'S *THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR* (1762)



FIG. 7: PAIR OF SABICU SIDE CHAIRS, NEWPORT, RHODE ISLAND, CIRCA 1765. (COURTESY, WINTERTHUR MUSEUM, MUSEUM PURCHASE WITH FUNDS PROVIDED BY HENRY FRANCIS DU PONT)

of side chairs formerly in the Hascoe Collection, a side chair formerly in the Seidlitz Collection, and a side chair at the Metropolitan Museum of Art stem from a third set of at least fourteen chairs with square seat frames and anthemion-carved peaked knees (see fig. 10).[x] Two other side chairs from that set with a history in the Winthrop family of New London, Connecticut have been attributed to the school of Job Townsend, Sr. (1699-1765), John Goddard's master and father-in-law.[xi]

Similar "pretzel back" side chairs with straight stiles sweeping into a rounded crest rail, strapwork splats, and pad feet raised on discs were made in nearby Providence, where a flourishing furniture industry rivaling Newport's emerged after the Revolution. These include a pair of side chairs with a history in the family of General Charles Tillinghast James (b. 1805) of Providence and two side chairs inscribed "Providn" on their slip seat frames (see fig. 11).[xii]

[i] Inventory of the Personal Estate of Nicholas Brown Esquire, Recorded November 7, 1791, Collection of City Archives, Providence City Hall.

[ii] P. 581.

[iii] Illustrated in Helen Comstock, *American Furniture*, Atglen, PA: Schiffer Publishing, 1962, fig. 396.



FIG. 8: PAIR OF MAHOGANY SIDE CHAIRS, ATTRIBUTED TO JOHN GODDARD, NEWPORT, RHODE ISLAND, 1760-1775 (FORMERLY IN THE NICHOLSON COLLECTION)



FIG. 9: TWO OF A SET OF SIX MAHOGANY SIDE CHAIRS, ATTRIBUTED TO THE GODDARD OR TOWNSEND WORKSHOPS, NEWPORT, RHODE ISLAND, 1750-1775. (DESCENDED IN THE FAMILY OF STEPHEN HOPKINS)

[iv] Michael Moses, *Master Craftsmen of Newport*, Tenafly, NJ: Americana Press, 1984, pp. 210-11.

[v] One roundabout chair and the tea table owned by John Brown are in the collection of the John Brown House, Rhode Island Historical Society. The other roundabout chair is in a private New York collection. The tea table owned by Jabez Bowen is in the collection of Winterthur Museum.

[vi] Nancy Richards and Nancy Evans, *New England Furniture at Winterthur*, Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 1997, no. 46, p. 81.

[vii] See Richards and Evans, no. 46, p. 80.

[viii] Sold at Christie's, *The Collection of Mr. and Mrs. Eddy Nicholson*, January 27-28, 1995, sale 8082, lot 1089.

[ix] See Christie's, *Important American Furniture, Silver, Prints, Folk Art and Decorative Arts*, January 17-8, 1992, sale 7398, lot 426, Oswaldo Rodriguez Roque, *American Furniture at Chipstone*, Madison, WI: The University of Wisconsin Press, 1984, no. 52, p. 123 and Morrison Heckscher, et al, "Anatomy of an Acquisition: Treasures from the Ann and Philip Holzer Collection," *The Magazine Antiques* (August 2001): fig. 1, p. 191.

[x] The Hascoe Collection chairs were sold in these rooms, *Important American Furniture,*

Decorations, Silver and Chinese Export Porcelain, January 26-8, 1984, sale 5142, lot 865. The Seidlitz chair was sold in these rooms, *Important American Furniture: The Collection of Doris and Richard M. Seidlitz*, January 30, 1988, sale 5682, lot 1772. The chair in the Metropolitan Museum of Art is illustrated in Morrison H. Heckscher, *American Furniture in the Metropolitan Museum of Art*, New York: The Metropolitan Museum of Art, 1985, pp. 44-5, no. 9.

[xi] Sold at Christie's, *Important American Furniture, Folk Art and Decorative Arts*, October 5, 2000, sale 9468, lots 95-6.

[xii] See Ralph Carpenter, *The Arts and Crafts of Newport Rhode Island, 1640-1820*, Newport: The Preservation Society of Newport County, 1954, no. 14, p. 40; Patricia Kane, *300 Years of American Seating Furniture*, Boston: New York Graphic Society, 1976, no. 122, p. 144; and John Kirk, *American Chairs: Queen Anne and Chippendale*, New York: Alfred A. Knopf, 1972, no. 173, p. 135.

\$300,000-500,000



FIG. 10: MAHOGANY SIDE CHAIR, NEWPORT, RHODE ISLAND, 1760-1785. (THE METROPOLITAN MUSEUM OF ART)



FIG. 11: WALNUT SIDE CHAIR, ONE OF A PAIR, PROVIDENCE, RHODE ISLAND, 1760-1780. (PRIVATE COLLECTION)



827

828 THE NICHOLAS BROWN
IMPORTANT PAIR OF
CHIPPENDALE CARVED
MAHOGANY SIDE
CHAIRS, ATTRIBUTED
TO JOHN GODDARD,
NEWPORT, RHODE
ISLAND

circa 1760

Made *en suite* with the
preceding lot. Chairs
number V and VIII.

each height 38½in. 98cm

For additional information
on these side chairs,
please see the text for the
preceding lot.



828



828

PROVENANCE

Nicholas Brown (1729-1791), of Providence, Rhode Island;
To his daughter Hope (1773-1855), who married Thomas Poynton Ives (1769-1835), a successful Providence merchant, in 1792. The chairs were among the furnishings of their home, the Thomas Poynton Ives house (completed 1805), in Providence;
Thence by descent through family owners of the house to their son Moses Brown Ives (1794-1857), who married Ann

Allen Dorr (1810-1884);
To their daughter Hope Brown Ives (1839-1909) who married Henry Grinnell Russell;
To her cousin, R.H. Ives Goddard, when he inherited the Thomas Poynton Ives house in 1910/1911;
To his grandchildren, the present owners

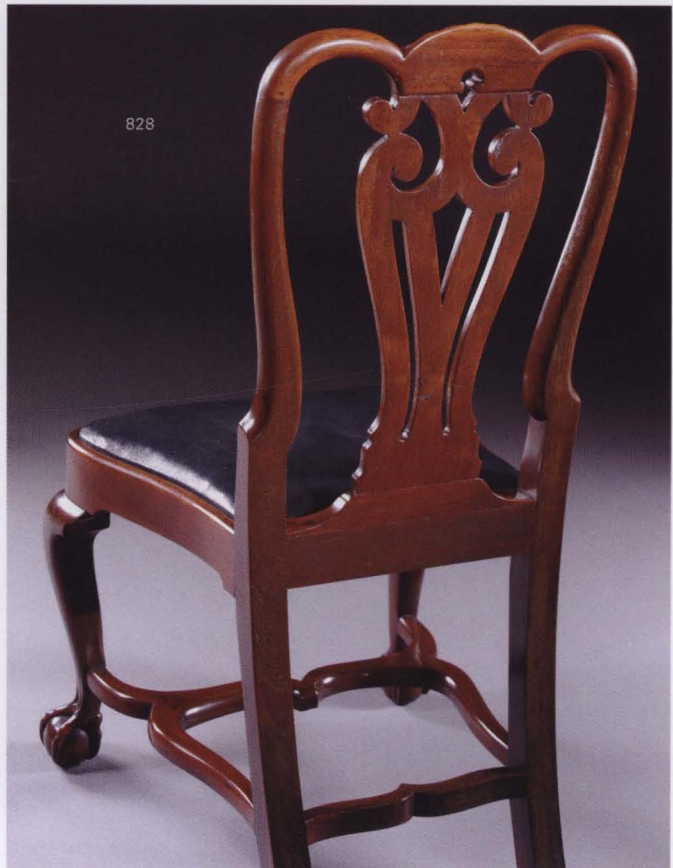
LITERATURE

Snow, Barbara. "Living with Antiques: The Providence Home of Mrs. R.H. Ives Goddard," *The Magazine Antiques* (May 1965): p. 581

\$300,000-500,000



828



828





829 THE NICHOLAS BROWN
IMPORTANT PAIR OF
MONUMENTAL
CHIPPENDALE
MAHOGANY AND
PARCEL-GILT LOOKING
GLASSES, ENGLISH

circa 1762

Extremely rare for surviving together and in a remarkable state of preservation, this monumental pair of looking glasses may have been purchased by Nicholas Brown (1729-1791) in 1762, the year he married Rhoda Jenckes, for in Chinese iconography, the phoenix bird represented as a pair signifies marital bliss. In England, where these looking glasses were made, the phoenix represents vitality and joy. Grandiose and expensive, they are most likely the "1 pair large looking Glasses" listed in the parlour and valued at the significant sum of £15-0-0 in the 1791 Nicholas Brown probate inventory (see fig. 1).^[i] After Nicholas Brown's death in 1791, the looking glasses descended to his daughter, Hope (1773-1855), who married Thomas Poynton Ives (1769-1835) in 1792, and were among the original furnishings of their home, the Thomas Poynton Ives house (completed 1805), in Providence. They hung until this sale in the bays between the windows of

the library, which was redecorated by the New York firm of Leon Marcotte and Company in the 1870s. They appear illustrated there in Barbara Snow's article, "Living with antiques: The Providence home of Mrs. R. H. Ives Goddard," published in *The Magazine Antiques* in May of 1965 (see fig. 2).[ii]

Large architectural looking glasses of this style follow the form of early Georgian tabernacle frame designs published by Thomas Chippendale and the British architects James Gibbs and Isaac Ware (see fig. 3). Such looking glasses were popular among wealthy American colonists in the decades before the Revolution. While newspaper advertisements indicate that some of these looking glass frames were carved and gilded locally, microanalysis has shown the majority were made in England and imported to the colonies. One at Yale University of the same general design as this pair is labelled by Thomas Aldersey (active 1754-1781), a cabinetmaker, upholsterer, and "glass grinder" working at four different addresses in London over a thirty year period.[iii]

Closely related looking glasses with family histories in Boston, New York, and Philadelphia are known. One example descended from Silas Talbot (1751-1813), a Revolutionary War soldier



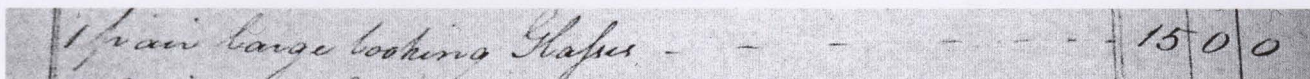
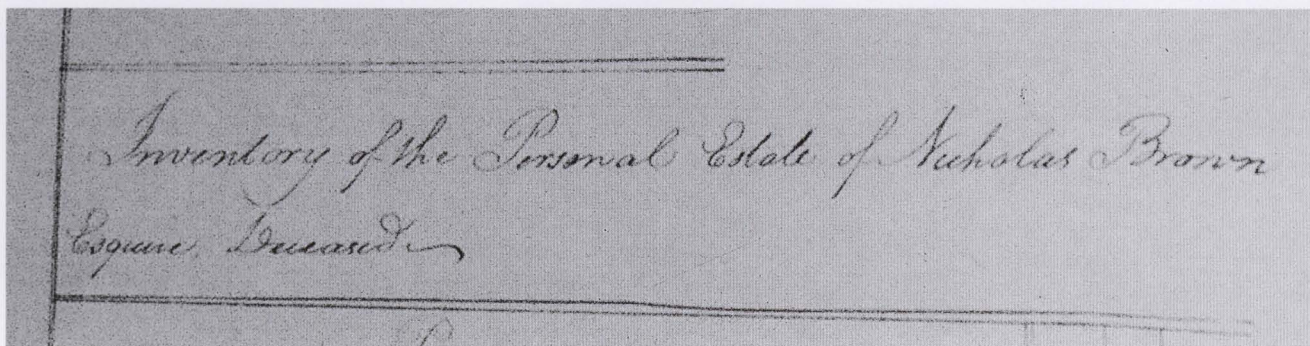


FIG. 1: DESCRIPTION OF THE LOOKING GLASSES, RECORDED IN NICHOLAS BROWN'S PERSONAL ESTATE INVENTORY, NOVEMBER 7, 1791, P. 257. (COURTESY, PROVIDENCE CITY ARCHIVES, CITY HALL, PROVIDENCE)



FIG. 2: LIBRARY OF THE THOMAS POYNTON IVES HOUSE, PROVIDENCE, RHODE ISLAND, 1965. (PHOTOGRAPH BY RICHARD MERRILL; COURTESY *THE MAGAZINE ANTIQUES*)

and naval commander who is buried at Trinity Church in New York City.[iv] One in a private New York collection has a history of descent in the family of Dr. William Beekman (1684-1770) of New York City. Two others, one of which is dated 1768 on the back, descended from Philip Van Rensselaer (1749-1798) of Albany.[v] One in the collection of Winterthur Museum was purchased in Philadelphia by Martha Washington and presented to Mrs. John E. Van Alen in 1794 while her husband was a congressman from Rensselaer County, New York (1793-1799).[vi]

Another in the collection of Winterthur Museum bears a label used between 1753 and 1761 by John Elliott, Sr., a looking glass maker in Philadelphia who also retailed imported examples.[vii] Another hung in the Wharton house in Philadelphia during the Mischianza Ball hosted by Lieutenant General Sir William Howe's officer's in 1778.[viii] One other example in the collection of the U.S. Department of State was in America by 1790 for pieces of a New York newspaper found between the backboard and frame note addresses corresponding to New York directory listings for the years 1789 and 1790.[ix]

[i] Inventory of the Personal Estate of Nicholas Brown Esquire, Recorded November 7, 1791, collection of City Archives, Providence City Hall.

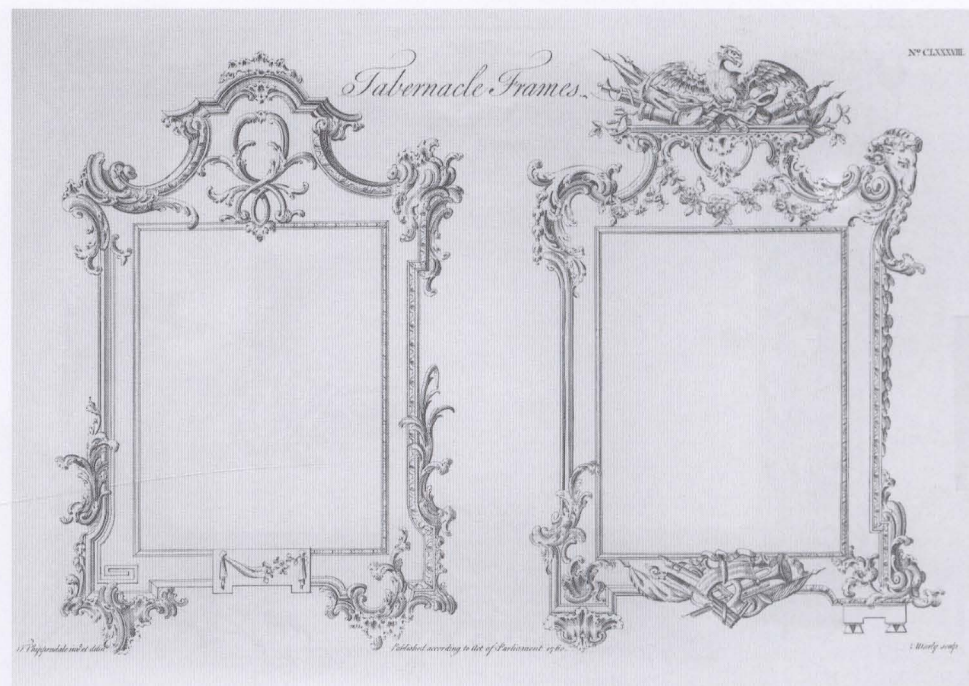


FIG. 3: "TABERNACLE FRAMES" ILLUSTRATED ON PL. CLXXXVIII IN THE THIRD EDITION OF THOMAS CHIPPENDALE'S *THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR* (1792)

[ii] P. 581.

[iii] David Barquist, *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University*, New Haven: Yale University Art Gallery, 1992, no. 172, p. 309.

[iv] See an advertisement in *The Magazine Antiques* (December 1977): 1019.

[v] Norman S. Rice, *New York Furniture before 1840 in the Collection of the Albany Institute of Art*, Albany, NY: Albany Institute of History and Art, 1962, nos. 1610 and 1632.

[vi] Joseph Downs, *American Furniture, Queen Anne and Chippendale Periods in the Henry Francis Du Pont Winterthur Museum*, New York: The Macmillan Company, 1952, no. 256.

[vii] Downs, no. 255.

[viii] Esther Singleton, *The Furniture of our Forefathers*, New York: Doubleday, 1900, p. 559.

[ix] Clement Conger and Alexandra Rollins, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State*, New York: Harry N. Abrams, 1991, no. 87, p. 175.

PROVENANCE

Nicholas Brown (1729-1791), of Providence, Rhode Island; To his daughter Hope (1773-1855), who married Thomas Poynton Ives (1769-1835), a successful Providence merchant, in 1792. The looking glasses were among the furnishings of their home, the Thomas Poynton Ives house (completed 1805), in Providence; Thence by descent

through family owners of the house to their son Moses Brown Ives (1794-1857), who married Ann Allen Dorr (1810-1884); To their daughter Hope Brown Ives (1839-1909) who married Henry Grinnell Russell; To her cousin, R.H. Ives Goddard, when he inherited the Thomas Poynton Ives house in 1910/1911; To his grandchildren, the present owners

LITERATURE

Snow, Barbara, "Living with Antiques: The Providence Home of Mrs. R.H. Ives Goddard," *The Magazine Antiques* (May 1965): p. 581

\$150,000-300,000

841 THE IVES FAMILY
CHIPPENDALE INLAID
PLUM PUDDING
MAHOGANY
SECRETARY
BOOKCASE,
PROVIDENCE, RHODE
ISLAND

circa 1800

Retaining its original hardware and original finial; the double-drawer opening to reveal a fitted interior with fan-inlaid prospect door; the bottom prospect drawer inscribed *J Halyburton*.

overall height 9ft. 2in. by width 4ft. 1½in. by depth 22½in. 279.4cm by 125.1cm by 57.1cm

PROVENANCE

Owned by Thomas Poynton Ives (1769-1835), a successful Providence merchant, who married Hope Brown (1773-1855), in March of 1792. They commissioned the secretary for their home, the Thomas Poynton Ives house, in Providence, which was completed by 1805;

Thence by descent through family owners of the house to their son Moses Brown Ives (1794-1857), who married Ann Allen Dorr (1810-1884);

To their daughter Hope Brown Ives (1839-1909), who married Henry Grinnell Russell; To her cousin, R. H. Ives Goddard, when he inherited the Thomas Poynton Ives house in 1910/1911; To his grandchildren, the present owners

LITERATURE

Cooper, Wendy A. and Tara L. Gleason. "A Different Rhode Island Block-and-Shell Story: Providence Provenances and Pitch-Pediments," *American Furniture 1999*, edited by

Luke Beckerdite. Hanover and London: The Chipstone Foundation, 1999. Figure 14, p. 178
Snow, Barbara. "Living with Antiques: The Providence Home of Mrs. R. H. Ives Goddard." *The Magazine Antiques* (May 1965): 585





At the time of this secretary's manufacture in circa 1800, Providence was flourishing as the commercial and intellectual center of Rhode Island, with a population exceeding that of Newport by 1810. As such, it was able to support a community of local artisans to meet the needs of the mercantile elite, including members of the Brown family. The owner of this desk, Thomas Poynton Ives (1769-1835) was a

successful Providence businessman who apprenticed at the Brown family firm, Brown and Benson, before marrying Hope Brown (1773-1855) in March of 1792 and becoming a partner in the firm, renamed Brown and Ives, in 1796. Thomas and Hope Ives probably purchased the secretary for their magnificent brick house in Providence, which was completed by 1805. The secretary appears illustrated in the second floor hallway of

the house in "Living with Antiques: The Providence Home of Mrs. R. H. Ives Goddard," published in *The Magazine Antiques* in May 1965 and was most recently among the furnishings of a second floor bedchamber until the present sale (see fig. 1).^[i]

The inscription "J Halyburton" on the underside of the lower drawer behind the prospect door may refer to an original owner. A candidate is John Halliburton (d. 1808), a

physician and leading Tory of Newport who became a surgeon in the British Army during the Revolution. He later moved to Nova Scotia, where he held a number of high offices, and died in Halifax in 1808. If this secretary was owned by Halliburton, it may have been sold to pay off a fine, since many Loyalists were detailed and fined after the British departed Newport, or confiscated after he moved to Nova Scotia, a common practice for Loyalist property.



FIG. 1: SECOND-FLOOR HALLWAY OF TH THOMAS POYNTON IVES HOUSE, PROVIDENCE, RHODE ISLAND, 1965. (PHOTOGRAPH BY RICHARD MERRILL; COURTESY *THE MAGAZINE ANTIQUES*)

This secretary was included in the study of Providence furniture conducted by Wendy Cooper and Tara Gleason and published in the *American Furniture 1999* article "A Different Rhode Island Block-and-Shell Story: Providence Provenances and Pitch-Pediments."^[ii] Cooper and Gleason identify it as one of a sub-group of pitch-pediment case pieces with common construction and design features. These include doors with distinctive shaping on the inside edges of their frames consisting of a combination of ogees, fillets, and scotias "reminiscent of the projecting rounded corners of Rhode Island rectangular-top tea tables;" identical cornice moldings, beaded drawers, cyma bracket feet with a torus drop, and interiors; related waist and base moldings; and door frames constructed with through-tenoned rails and mitered stile-rail joint faces.^[iii] Other pitch-pediment case pieces identified as part of this group include a secretary-bookcase originally owned by Tristram Burges (1770-1853) of Providence and a bookcase added to a desk signed by John Carlile, Jr. (1762-1832) in 1785 (see figs. 2 and 3).^[iv]

The Ives secretary, Burges secretary and bookcase added to the Carlile desk feature pitch-pediments similar to the pitch-pediment of a block-and-shell chest-on-chest probably ordered by Hope Brown Ives's brother and Thomas Poynton Ives's

business partner, Nicholas Brown II (1769-1841), after his marriage to Ann Carter in 1791 (see fig. 4).^[v] The pitch-pediment of that chest may have been inspired by a Philadelphia clothespress owned by John Francis, an agent for Brown and Benson, and his wife Abigail Brown, Hope Brown Ives's cousin (see fig. 5).^[vi] The pediments of the Brown chest-on-chest, the Burges secretary and the bookcase on the Carlile desk are constructed as separate units and sit on top of the case section below. In contrast, the pediment of this secretary is integral with the upper section, with a roof capped with an extra board to create a more finished look. The pediments of this secretary, the Burges secretary and the Brown desk are fully enclosed, while the bookcase atop the Carlile desk is not. The dovetails on the Carlile desk are longer than those on the present desk. All four pediments are constructed with identical cornice moldings, suggesting an origin for the group in the same cabinet shop. A flat-topped desk-and-bookcase displays a closely related bookcase section probably made in the same shop, with the same distinctive doors and cornice moldings (see fig. 6).^[vii] Cooper and Gleason surmise that the unidentified craftsman probably responsible for the group was a member of the Rawson or Carlile families of cabinetmakers with likely candidates being John Carlile, Jr. or

FIG. 2: MAHOGANY SECRETARY-BOOKCASE ORIGINALLY OWNED BY TRISTAM BURGESS, PROVIDENCE, RHODE ISLAND, 1795-1810. (PRIVATE COLLECTION; PHOTO, GAVIN ASHWORTH)

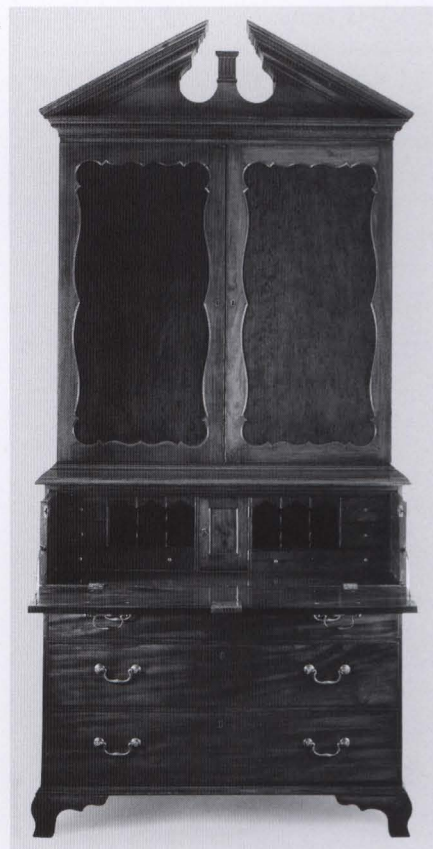


FIG. 2: MAHOGANY DESK-AND-BOOKCASE, PROVIDENCE, RHODE ISLAND, 1760-1785 (DESK), 1795-1810 (BOOKCASE). (PRIVATE COLLECTION; PHOTO, GAVIN ASHWORTH)



Joseph Rawson, Sr.
 Acquainted with members
 of the Brown family and
 familiar with the practices
 of nearby Boston and
 Newport, either one of
 these talented craftsmen
 would have been well
 suited to the task.

[i] p. 585.

[ii] Luke Beckerdite, editor.
 Published by the Chipstone
 Foundation, 1999, p. 162-208.

[iii] P. 187-188.

[iv] The Burges secretary is
 illustrated in Cooper and
 Gleason, fig. 15, p. 179
 while the desk made by
 John Carlile with a later
 bookcase section is
 illustrated in fig. 58, p. 200.

[v] See Cooper and
 Gleason, fig. 5, p. 167.

[vi] Ibid, fig. 53, p. 198.

[vii] Ibid, fig. 60, p. 201.

\$150,000-300,000

FIG. 4: MAHOGANY CHEST-ON-
 CHEST, PROVIDENCE, RHODE
 ISLAND, 1785-1800.
 (COURTESY CLEVELAND
 MUSEUM OF ART, GIFT OF
 MOSELLE TAYLOR MEALS)



FIG. 5: MAHOGANY CLOTHESPRESS, PHILADELPHIA, 1780-1790.
 (PRIVATE COLLECTION; ON LOAN TO THE RHODE ISLAND HISTORICAL
 SOCIETY; PHOTO, GAVIN ASHWORTH)



FIG. 6: MAHOGANY DESK-AND-BOOKCASE, PROVIDENCE,
 RHODE ISLAND, 1760-1790. (PRIVATE COLLECTION;
 PHOTO, GAVIN ASHWORTH)





842 THE NICHOLAS BROWN
IMPORTANT
CHIPPENDALE CARVED
AND FIGURED
MAHOGANY
ROUNABOUT CHAIR,
ATTRIBUTED TO JOHN
GODDARD, NEWPORT,
RHODE ISLAND

circa 1760

made *en suite* with lot 822
in this sale. For additional
information on this chair
please see the text for
lot 822.

each height 30½in. by
width at arms 28¾in. by
depth 26½in. 77.5cm by
73cm by 67.5cm

\$400,000-600,000

842





842



822





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Rhode Island Furniture in the Age of Nicholas Brown and John Goddard

Seminar Day Thursday, January 13, 2005 10:00 am

On January 22, 2005 Sotheby's New York will sell the Nicholas Brown Chippendale tea table made by John Goddard in its sale *Property of the Goddard Family*. Combining unparalleled craftsmanship and provenance, the table is an icon of American furniture. Having been made by master cabinetmaker John Goddard of Newport, Rhode Island and dating to circa 1760, it belonged to Nicholas Brown, one of the most prominent men in colonial America. This masterpiece is now consigned by the Goddard family, descendants of Nicholas Brown. Other pieces offered from the Goddard collection include the Nicholas Brown pair of Chippendale roundabout chairs and four carved mahogany side chairs, all attributed to Goddard.

To coincide with this important sale, Sotheby's Institute of Art is honored to present recent scholarship on eighteenth-century Rhode Island furniture from noted decorative arts scholars and curators.

The Rogue of New England: Newport's Emergence in the Eighteenth Century

Pieter Nicholson Roos

Newport Restoration Foundation

America's Contribution to Craftsmanship:

The Exaltation and Interpretation of Newport Furniture

Gerald W. R. Ward

Museum of Fine Arts, Boston

Further Thoughts on Fly Tea Tables and the Palladian Style in Rhode Island

Patricia E. Kane

Yale University Art Gallery

A Different Rhode Island Block and Shell Story:

Providence Provenances and Pitch-Pediments

Tara Gleason Chicirda

The Colonial Williamsburg Foundation

and

Wendy A. Cooper

Winterthur Museum

The Serpentine Furniture of Colonial Newport

Philip Zea

Historic Deerfield

Object Study: The Nicholas Brown Furniture from the Goddard Family

Leslie Keno

Sotheby's

Registration: 9:30 am

Program: 10:00 am-5:30 pm

Reception: 6:00 pm



Fee: \$175 INCLUDES LECTURES, STUDY, RECEPTION AND SALE CATALOGUES
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TO REGISTER PLEASE CALL SOTHEBY'S INSTITUTE OF ART AT 212 894.1111
OR E-MAIL PUBLICPROGRAMS@SOTHEBYS.COM

Sotheby's

EST. 1744

GLOSSARY

FOR AMERICAN FURNITURE

Chippendale Mahogany Chest of Drawers, Philadelphia, circa 1760-80

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Chippendale Mahogany Chest of Drawers

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

Chippendale Style Mahogany Chest of Drawers

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

FOR PAINTINGS

WITH RESPECT TO OUR ATTRIBUTION OF AUTHORSHIP AS SET FORTH IN PARAGRAPH 2 OF THE TERMS OF GUARANTEE, THE FOLLOWING TERMS APPLY:

A. George Inness

The work is, in our best judgment, by the named artist. This is our highest category of authenticity in the present catalogue.

B. *George Inness

While ascribed to the named artist, no unqualified statement as to authorship is made or intended.

C. Attributed to George Inness

In our opinion, on the basis of style, the work can be ascribed to the named artist but less certainty is expressed as to authorship than in the preceding categories.

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue as to authorship, period, culture, source or origin for any property are qualified statements and are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

Signed or inscribed

Autograph signatures and inscriptions which, in our best judgment, are in the hand of the artist will be transcribed in print as they appear and are located in one of the six areas of the canvas designated as follows:

l.l. - lower left

u.l. - upper left

l.r. - lower right

u.r. - upper right

l.c. - lower center

u.c. - upper center

Dated (for paintings)

A work which is so dated and in our best judgment was executed on that date.

Dated (for bronzes)

In our best judgment, the date indicated when the original model was executed. Since the exact date of the casting of a bronze sculpture is often unknown and illustrations in reference books may not specify which particular cast is discussed or illustrated, it should be pointed out that dates of execution and entries listed under Literature in the individual catalogue entries do not necessarily refer to the castings included in the sale.

Size

Given in inches to the nearest 1/4 inch and in centimeters (cm.); height precedes width unless otherwise stated.

All pictures are framed unless otherwise noted in the catalogue.

FOR PRINTS

Name of Artist

Subject to Conditions of Sale and Terms of Guarantee set forth in this catalogue, each lot is guaranteed to be the work of the artist whose name appears in Bold Type Heading. This heading may precede a single lot or a series of lots by the same artist.

Title

If there is a generally accepted title for the print, that title is given at the beginning of the lot description. If the work does not have a title or the title is not known to us, a descriptive title is given in brackets.

References

Wherever possible, standard catalogues of the artist's works are cited in parentheses following the title. This is done to facilitate identification and to indicate where the reader might seek further information with respect to any of the subjects mentioned below.

Medium

The primary medium is identified following the title or reference. The terms used are intended as a general description and may not cover all the techniques employed by the artist. It is generally understood, for example, that a work described as an "etching" may include a few touches of "drypoint"; conversely, a work described as a "drypoint," or as an "aquatint," according to its predominant character, may in many instances have some underlying etched lines.

Date

Unless otherwise indicated, the date given is the date of execution of the "plate" or "master." For works printed after 1949, if the date or approximate date of printing is other than the date of execution of the "plate" or "master," this will be indicated.

A date preceded by "c." (circa) represents a generally accepted approximate date, or our best judgment of the approximate date. A date set off with brackets is intended only as a rough indication of the period of execution and/or printing.

State

Unless otherwise indicated, the print is an impression of the only state, final state, or only published state.

Signature

A print is described as "signed" only if it has, in our opinion, a manuscript signature of the artist. A manuscript signature which, in our opinion, is probably that of the artist, but which we consider to be open to serious question is described as "signed(?)."

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GLOSSARY FOR PORCELAIN

Fine Meissen Cup and Saucer, circa 1735,

This title states three things: the cup and saucer are in excellent condition, both pieces were made at the Meissen factory, and they were made around the

year 1735. The adjective "fine" is the only adjective used in a title to describe condition of important lots.

Meissen Cup and Saucer, circa 1735,

This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, circa 1735,

Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50,

This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, dated 1735,

This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19th Century,

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer

This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

Tekke Rug, Turkestan, first quarter 20th Century.

This attribution and ascribed date indicate that, in our opinion, the rug is an early 20th Century

Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of rugs and carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a rug or carpet.

Daghestan Rug, Caucasus, circa 1875. Reduced in length, rewoven areas.

This attribution and ascribed date indicate that, in our opinion, the rug was woven in the Caucasian district of Daghestan around 1875. It also indicates that the rug has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice below and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

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The technical analyses appearing after descriptions of tribal, village and nomadic pile rugs are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:

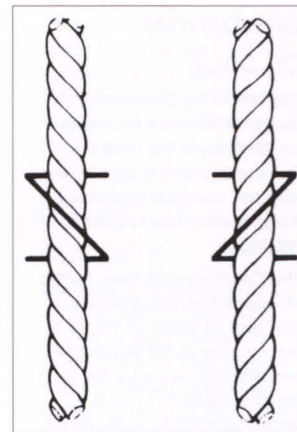
H - Horizontal

V - Vertical

S - Clockwise direction of spin

Z - Counter-clockwise direction of spin

Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert



Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.

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