

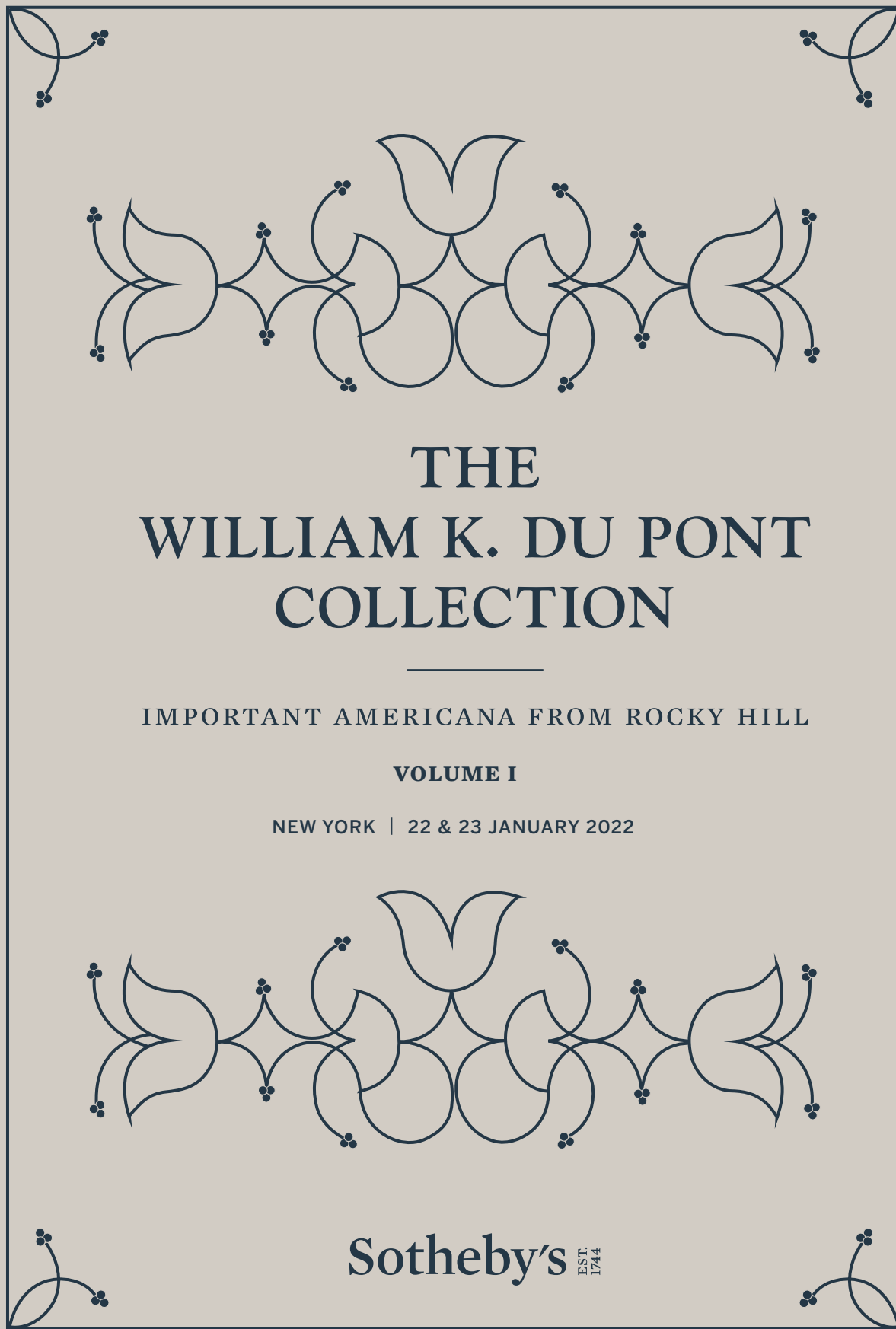
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IMPORTANT AMERICANA FROM ROCKY HILL

VOLUME I

NEW YORK | 22 & 23 JANUARY 2022

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IMPORTANT AMERICANA FROM ROCKY HILL

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+1 212 606 7130

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John D. Ward
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Sotheby's is grateful to John Kolar for
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“My wish is that my drawings, my prints, my curiosities, my books - in a word, these things of art which have been the joy of my life - shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each has given me shall be given again, in each case, to some inheritor of my own tastes.”*

EDMOND DE GOUNCOURT (1822-1896)

*The above quote is featured in *Another Quire of Quotes* written by Wendell Garrett that was part of Mr. du Pont's personal library. He had made several asterisks next to it. His family believes that this sentiment truly summarizes the thrill that Bill experienced whenever he found wonderful objects to collect.



William K. 'Bill' du Pont was an adventurer, a conservationist, a lifelong student of history and the consummate collector. As a child, having been raised among fine art and antiques, his eye was naturally honed with an appreciation for beautiful things. This keen sense of taste and appetite for quality flourished throughout Bill's lifetime as he evolved into a prolific collector of Americana.

Bill loved life and the natural beauty the world had to offer if one was observant. As a young man, he befriended the then little-known photographer Peter Beard. They traveled together on a remarkable months-long foot safari through the Northern Frontier District of Kenya's desert and bush country. Bill and Peter attempted to recreate the walking tours of early hunters like Blixen and Finch Hatton. Not surprisingly, Bill was the group's best marksman, having been a champion pistol shot as a teen.

These experiences set Bill off on a lifelong quest to bolster wildlife conservation. By the late 1960's, he was instrumental in founding the Delaware chapter of Duck's Unlimited and then serving as Vice President for many years. In 1974 Bill was also appointed Chairman of the National Advisory Board for Sport Fisheries and Wildlife by the U.S Secretary of the Interior. Throughout his life he was an active member of DU, among other organizations that had lasting impacts on the conservation movement in his home state. His passion for the protection and improvement of open spaces and wildlife habitat was unparalleled. As Kate Hackett, executive director of Delaware Wild Lands (where Bill was a past Board Director), stated "I think it would be difficult, and nearly impossible, to overstate the impact Bill had on Delaware's landscape ... He was instrumental ... in achieving on-the-ground conservation in Delaware."



Bill du Pont on safari with Peter Beard.



Bill's deep love of the natural world was perhaps only equaled by his passion for the decorative arts and American history. These two loves were intertwined in the fabric of his collecting. Any visitor to his home, Rocky Hill, was apt to leave with a deeper appreciation of the outstanding craftsmanship of America's earliest settlers and their remarkable history and culture.

Bill's pursuit of collecting antiques began in the 1960s soon after his first marriage. Seeking advice from friends and family, he began to frequent the shops of the top dealers of the time such as Joe Kindig, Harold Sack, Bernard Levy, and John Walton. He also learned about American silver from fellow collector and mentor Bob Stuart. With their assistance, he developed an outstanding collection of Queen Anne and Chippendale furniture, mainly focusing on pieces made in the Philadelphia area. Joe Kindig once stated that Bill's formal living room at Rocky Hill was the finest representation of Queen Anne furniture known to exist, other than at Winterthur. To be sure, when Bill did something, he did it right.

Bill du Pont in Africa with a Oryx



Bill du Pont speaking with Joe Kindig III at the Delaware Antique Show



Bill du Pont preparing to shoot grouse in Scotland in the 1970s



Bill du Pont at Alan Andersen's workshop with Skip Chalfont, Philip Bradley and Lisa Minardi examining Line-and-Berry furniture



Bill du Pont with Monster at Rocky Hill

Always seeking to expand his knowledge; Bill's interests and collection evolved over time as he sought new ways to expand his breadth as a collector. After having compiled such an important collection of urban pieces, his fascination with earlier material crafted in Southeastern Pennsylvania increased and he pursued the challenge of collecting fresh material. And so, in the mid-1990's Bill sold much of his exceptional collection of Queen Anne and Chippendale pieces and began in earnest to collect the most outstanding examples of Southeastern Pennsylvania William and Mary objects.

He grew to love the nuances of the craftsmanship found in the brilliant creations of more rural cabinetmakers. He was also enamored with their way of life. Interestingly, one of his first purchases as a young collector was an exceedingly rare two-part line-and-berry chest of drawers, proof that even at an early stage these rurally made pieces had caught his eye. Certainly, his tenure as an active member on the Board of Trustees of the Winterthur Museum for over forty years, at one point heading its Acquisitions Committee, must have also directly impacted his appreciation and understanding of early American decorative arts. He grasped Henry Francis du Pont's reasoning for collecting regional Southeastern Pennsylvania furniture and followed suit.

Bill collected not only furniture, but rifles, frakturs, pottery, pewter, copper, needlework, ironwork, and even regional architectural fragments and building materials. It is, however, undoubtedly his assemblage of exceedingly rare line-and-berry furniture that has no equal. This style, brought to our shores by Welsh immigrants in the early eighteenth century, was an ornament of choice for many Southeastern Pennsylvania craftsmen. The simple yet ingenious elegance of light wood inlay against a dark walnut background still resonates with collectors today. Given the exacting and time-consuming skill required to decorate a piece with this technique, it was quite costly and therefore not produced in great abundance. Nevertheless, Bill was able to procure many important examples of line-and-berry, including a candlestand, spice boxes, a tall chest of drawers, bible boxes and most notably the Montgomery family desk-and-bookcase.

He found great interest and joy in a diversity of subjects, and as an avid reader throughout his lifetime he could add to the discussion of nearly any topic. Over the course of fifty years, he amassed a substantial reference library of over 1,500 books and hundreds of catalogues covering all manner of antique-related and historical subjects, which has since been donated to Historic Trappe.

Bill's collecting reached even beyond Southeastern Pennsylvania material. Aside from furniture, his numerous examples of early English and Northwestern European candlesticks is unrivaled. Further, his love of hunting and military history naturally drew him to the outstanding long rifles made by Pennsylvania gunsmiths. Over the years, Bill handled some of the best extant examples of antique firearms including a unique pair of Jacob Kuntz pistols. These lifelong interests also fostered his later enthusiasm for powder horns, tomahawks, and Ohio's Native American flint points as well.

A momentary glance inside Bill's 'Cabinet of curiosities' outside his library which he jokingly referred to as "the pawn shop" would set a visitor's mind asunder. One couldn't help but wonder how he could have possibly collected such an astonishing array of interesting and

rare objects. As a tour through Rocky Hill continued, visitors would naturally come to understand his collection as more than aesthetically driven. Bill's interest in antiques was indeed his lifelong endeavor to preserve America's great past as embodied in beautifully rendered objects.

Bill du Pont was an avid hunter – of both game and great antiques - and he was also a great conservationist. From the time he was a young man, Bill understood the critical importance that preservation played both for wildlife and history. He applied that same perspective to his pursuit of collecting and it is that ethos which sets him apart. His quest to preserve so many important artifacts of American history has granted future generations the opportunity to treasure them as well.



Bill du Pont on his tractor farming at Rocky Hill with Monster

SESSION I



NEW YORK
JANUARY 22, 2022
10 AM
LOTS 1-163



□ 1

**TINNED AND PUNCH-DECORATED SHEET
IRON WALL HANGING CANDLEBOX,
PENNSYLVANIA, EARLY 19TH CENTURY**

Height 9 3/8 in. by Width 15 in. by Depth 5 in.

PROVENANCE

James M. Kilvington, Inc., Greenville, Delaware.

\$ 250-350



2

**FINE AND RARE WILLIAM AND MARY
WALNUT WAINSCOT SIDE CHAIR, CHESTER
COUNTY, PENNSYLVANIA, CIRCA 1740**

Retains a dark historic surface. *Seat replaced.*
Height 44 in. by Width 18 1/4 in. by Depth 15 in.; Seat Height
18 in.

PROVENANCE

James O. Keene, Birmingham, Michigan;
Sotheby's, New York, *Important American Furniture, Folk Art
and Folk Paintings*, October 25, 1992, sale 6350, lot 457.

\$ 6,000-8,000



□ 3

**FINE GEORGE III MAHOGANY LOOKING
GLASS, CIRCA 1750**

Retains a dark historic surface.
Height 38 in. by Width 16 1/4 in.

PROVENANCE

Edgar and Charlotte Sittig, Shawnee-on-Delaware,
Pennsylvania;
Pook and Pook, Inc., Downingtown, Pennsylvania, *The Pioneer
American Collection of Dr. and Mrs. Donald A. Shelley*, April 21,
2007, lot 201.

\$ 1,500-2,500



4

**VERY RARE WILLIAM AND MARY WALNUT
SPICE BOX, SOUTHEASTERN PENNSYLVANIA,
CIRCA 1715**

Appears to retain its original surface. *Feet and base molding
replaced.*
Height 18 1/2 in. by Width 17 1/4 in. by Depth 10 1/4 in.

EXHIBITED

West Chester, Pennsylvania, Chester County Historical
Society, *The Pennsylvania Spice Box*, March 1986-August
1986;
Pittsburg, Pennsylvania, Museum of Art, Carnegie Institute,
The Pennsylvania Spice Box, September 1986-November 1986;
Philadelphia, Pennsylvania, Philadelphia Museum of Art,
Worldly Goods: The Arts of Early Pennsylvania 1680-1758,
October 1999-January 2000.

LITERATURE

Lee Ellen Griffith, *The Pennsylvania Spice Box*, (West Chester,
PA: Chester County Historical Society, 1986), pp. 30-1, no. 1;
Lee Ellen Griffith, "The Pennsylvania Spice Box," *Magazine
Antiques*, vol. 129, no. 5, May 1986, p. 1062, figs. 1 and 2;
Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania,
168-1758*, (Philadelphia, PA: Philadelphia Museum of Art,
1999), pp. 130, 139, fig. 191, no. 7.

\$ 3,000-5,000





5

FINE AND RARE WILLIAM AND MARY WALNUT TALL CASE CLOCK, WORKS BY PETER STRETCH, PHILADELPHIA, PENNSYLVANIA, CIRCA 1715-25

Finials, base molding and feet replaced.
Height 96 in. by Width 21 1/2 in. by Depth 11 in.

PROVENANCE

Possibly owned originally by George Guest (1681-1744), Philadelphia, Pennsylvania;
Descended in the Stevenson, Meade and Easby families;
Stevenson Easby, Chestnut Hill, Philadelphia;
Freeman's, Philadelphia, Pennsylvania, *American Furniture & Decorative Arts*, April 20, 2010, lot 471;
Mark Anderson, Winterthur, Delaware.

LITERATURE

Donald L. Fennimore and Frank L. Hohmann III, *Stretch: America's First Family of Clockmakers*, (Winterthur, DE: Henry Francis du Pont Winterthur Museum, Inc., 2013), pp. 142-3;
Donald L. Fennimore and Frank L. Hohmann III, "Stretch: America's First Family of Clockmakers," *Antiques and Fine Art*, vol. 12, no. 5, Summer 2013, p. 106, fig. 2.

\$ 20,000-30,000



6

VERY FINE AND RARE FRAKTUR BIRTH AND BAPTISMAL CERTIFICATE OF AMOS BAUER, CHRISTOPHER SEILER (D. 1822), DAUPHIN COUNTY, PENNSYLVANIA, DATED 1807

Signed at bottom *C. Seiler*.
13 1/4 in. by 16 in.

PROVENANCE

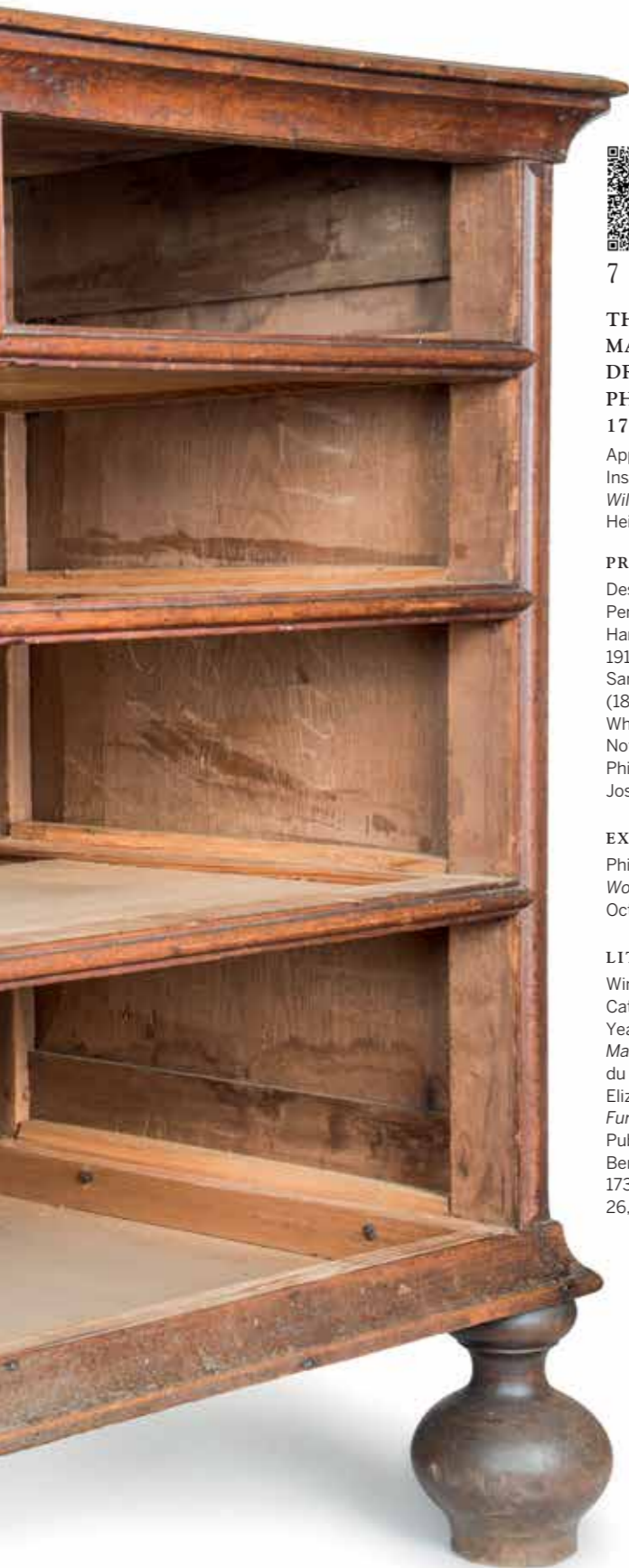
James and Nancy Glazer, Bailey Island, Maine.

EXHIBITED

Winterthur, Delaware, Henry Francis du Pont Winterthur Museum, *A Colorful Folk Pennsylvania Germans and the Art of Everyday Life*, March 2015-January 2016.

Amos Bauer (Bower), born March 19, 1807, married Leah Longenecker Bauer (Bower) (1812-1892), and died on March 10, 1854. A baptismal certificate for Justina Bauer also by Christopher Seiler is illustrated and discussed by Lisa Minardi, *Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection*, (New Haven, CT: Yale University Press, 2015), p. 321, no. 151. Only approximately six examples of Seiler's work are known.

\$ 8,000-12,000



7

THE ENGLAND FAMILY WILLIAM AND MARY JOINED WALNUT CHEST OF DRAWERS, WILLIAM BEAKES III (1691-1761), PHILADELPHIA, PENNSYLVANIA, DATED 171?

Appears to retain its original surface and cast brass hardware. Inscribed in script chalk on interior proper left of paneled side *William Beake 171?*
Height 36 ¾ in. by Width 40 ¼ in. by Depth 22 in.

PROVENANCE

Descended in the England family of Chester County, Pennsylvania;
Harry Roland England (1868-1937) m. Carrie C Nesbitt (1884-1911);
Samuel John England Sr. (1899-1976) m. Pearl Lydia Williams (1899-1957), Oxford, Pennsylvania;
Whiteside Auctions, Oxford, Pennsylvania, Public Auction, November 14, 1970;
Philip Bradley, Downingtown, Pennsylvania;
Joseph A. McFalls, Malvern, Pennsylvania.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Worldly Goods: The Arts of Early Pennsylvania 1680-1758*, October 1999-January 2000.

LITERATURE

Winterthur Museum, DAPC, file 1971.147;
Cathryn J. McElroy, "Furniture in Philadelphia: The First Fifty Years," *Winterthur Portfolio 13, American Furniture and Its Makers*, ed. Ian M. G. Quimby, (Chicago, IL: The Henry Francis du Pont Winterthur Museum, 1979), p. 73, fig. 12;
Elizabeth Bidwell Bates and Jonathan L. Fairbanks, *American Furniture, 1620 to the Present*, (New York: Richard Marek Publishers, 1981), p. 48;
Benno M. Forman, "The Chest of Drawers in America, 1635-1730." *Winterthur Portfolio*, Vol. 20, No. 1 (Spring 1985), fig. 26, p. 29;

William C. Ketchum, Jr. *American Cabinetmakers* (New York: Crown Publishers, Inc., 1995): p. 29-30. This chest is referenced but not illustrated;
Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* (Philadelphia: Philadelphia Museum of Art, 1999), pp. 97, 142, fig. 147, no. 26;
Jacquellann Grace Killian, *United by Water: Cabinetmaking Traditions in the Delaware River Valley, 1670-1740*. Master of Arts thesis, University of Delaware, 2015, pp. 147-48, figs. 4.20-21;
Robert Jay Stiefel, *The Cabinetmaker's Account: John Head's Record of Craft & Commerce in Colonial Philadelphia, 1718-1753*. (Philadelphia, PA: American Philosophical Society Press, 2019), p. 28, figs. 3.9 and 3.10;
Christopher Storb, "William Beakes, Joyner," *Antiques & Fine Art*, 21st Anniversary/Spring 2021, discussed;
Christopher Storb, "William Beakes, Joyner," *In Proportion to the Trouble*, March 23, 2021 [https://cstorb.com/];
Christopher Storb, "William Beakes, Joyner, Part II," *In Proportion to the Trouble*, April 2, 2021 [https://cstorb.com/];
Christopher Storb, "William Beakes, Drawer Making," *In Proportion to the Trouble* (April 6, 2021) [https://cstorb.com/].

Signed and dated by its maker, this chest of drawers is an extremely rare and important document of Philadelphia furniture that survives with its original surface and cast brass hardware. Inscribed in chalk on the inside panel of the case, "William / Beake 171?", it was made by William Beakes III (1691-1761), one of the earliest joiners working in Philadelphia in the eighteenth century. The early history of the chest is unknown before it was owned by Harry Roland (1868-1937) and Carrie England (1884-1911) of Chester County, Pennsylvania in the late nineteenth century. It remained in the England family until 1970, when it was sold at Whiteside Auctions in Oxford, Pennsylvania.

Born in Bucks County, Pennsylvania in 1691, William Beakes III was the son of William Beakes II (1663-1711) and his wife, Elizabeth Worriow (1671-1705), who married at the Philadelphia Meeting of Friends in 1690. William Beakes I (d. 1687), his grandfather and namesake, purchased land from William Penn and emigrated from Blackwell, County Somerset in 1682 and founded with other Quakers the first meeting of the Society of Friends at Falls Township, Pennsylvania. In 1694, William Beakes II purchased land in Nottingham Township, Burlington County, New Jersey and moved his family there. In 1705, William Beakes III began his



apprenticeship in Philadelphia with William Till (1676-1711), a distant relative and recent émigré joiner from Staffordshire, England. He completed his apprenticeship in 1711, the year that Till died. After his father's death the same year, he inherited a house and lot in Philadelphia where he may have lived for a time before selling them in 1713. His name was included on a list of woodworkers and other individuals working in allied trades in Philadelphia before 1722.¹ He moved to Burlington County, where family members had become established in a prosperous Quaker community and were active members of the Chesterfield (Crosswicks) Meeting.² By 1748, he had relocated to Upper Freehold, Monmouth County, New Jersey, where he was listed as freeholder in the colony.³ He died in Upper Freehold in 1761 and identified himself as a joiner in his will. His estate inventory included a "pare of Chestardraws, Joyners tools & other things" in the large front chamber and valued at 23 pounds 19 shillings.

In 1720, William Beakes III made his only documented commission -- a chest of drawers for Sarah (Foulke) Thorn (1702-1774), a resident of Chesterfield, New Jersey and a member of the Chesterfield Meeting. She inscribed the chest in graphite on the underside of a cedar drawer bottom: "Sarah Thorn her Draws / made by Wm. Beakes this 14th / mo 1720." This chest is in the collection of the Dietrich American Foundation and illustrated in H. Richard Dietrich and Deborah M. Rebeck, eds. *In Pursuit of History: A Lifetime Collecting Colonial American Art and Artifacts* (New Haven and London: Yale University Press, 2019): cat. 2.7, pp. 114-5.⁴ One other chest of drawers signed "William / Beake" in red crayon is in a private collection.⁵

The present chest and the two others signed Beakes display the following construction characteristics: use of black walnut as the primary wood; a two short drawer over three long drawer configuration; a joined case; drawers joined with half blind dovetails; drawers with pine sides and backs and cedar

bottoms; drawer bottom boards set into a rabbet of the drawer front and nailed to the bottoms of the sides and back; use of wedges in pins of the short drawers; small overcuts where the dovetails of the drawer sides are cut; flat tops of the drawer sides and backs; use of pine for the rear upper and lower rails of the case; and rear case stiles that extend to the floor without adding a turned foot.⁶ Saw kerfs are visible on the interior surfaces of the drawer fronts of this chest and the one in the collection of the Dietrich American Foundation. Beakes numbered the drawers of all three of his chests as guides in the drawer assembly. Each drawer contains matching numbers on the interior faces of the side, rear, and front boards written in chalk on this chest and graphite and red crayon on the others. The lower case rail of this chest is inscribed "Botom" in red crayon. See also Christopher Storb, "William Beakes, Joyner, Part II," *In Proportion to the Trouble* (April 2, 2021) for a detailed description of the construction of these three chests.

One other early signed and dated example of Philadelphia furniture is a desk-and-bookcase at Colonial Williamsburg that was made by Edward Evans (1679-1754) in 1707. It is illustrated in Cathryn J. McElroy, "Furniture in Philadelphia: The First Fifty Years," *Winterthur Portfolio* 13, edited by Ian Quimby, 1979, fig. 16, p. 76.

¹ William Macpherson Hornor, *Blue Book Philadelphia Furniture* (Philadelphia, 1935): 2. Cited by Christopher Storb, "William Beakes, Joyner," *Antiques & Fine Art* (Spring 2021): 79.

² Jacquellann Grace Killian, *United by Water: Cabinetmaking Traditions in the Delaware River Valley, 1670-1740*, Master of Arts thesis, University of Delaware, 2015, 152-155.

³ Storb, p. 80.

⁴ See also Killian, figs. 4.24-5, 151-2.

⁵ *ibid.*, figs. 4.22-3, p. 149-50. Winterthur Museum, DAPC, File #1978.877.

⁶ *ibid.*, discussed in table 4.2, p. 156. See also Christopher Storb, "William Beakes, Joyner, Part II," *In Proportion to the Trouble* (April 2, 2021) and Christopher Storb, "William Beakes' Drawer Making," *In Proportion to the Trouble* (April 6, 2021) [<https://cstorb.com/>].

\$ 25,000-35,000



Fig. 1 Chest, William Beakes III, Delaware River Valley, New Jersey, dated 1721 (Courtesy, The Dietrich Americana Foundation, acc. no. 8.2.3.HRD.1811)



8

TWO VERY RARE NORTHWESTERN EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICKS, 15TH AND EARLY 16TH CENTURY

The four-knop candlestick with a faint maker's mark on the foot of the base.

Height of tallest 10 in.

PROVENANCE

Three knop stick: Raymond Petry, Newtown Square, Pennsylvania;

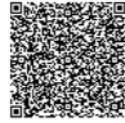
Four knop stick: William H. Straus, New York.

LITERATURE

For related candlesticks see Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 69, 218, and 223, nos. 24 and 29.

\$ 5,000-8,000





□ 9

MIDDLE EASTERN CAST BRASS CIRCULAR-BASED CANDLESTICK, PROBABLY DAMASCUS, SYRIA, LATE 15TH CENTURY

Height 7 ¾ in.

PROVENANCE

Mark and Marjorie Allen, Amherst, New Hampshire.

\$ 1,500-2,500



□ 10

RARE PAIR OF QUEEN ANNE WROUGHT IRON AND CAST BRASS ANDIRONS, PROBABLY PHILADELPHIA, PENNSYLVANIA, CIRCA 1735

Height 20 in. by Width 11 ¼ in. by Depth 18 ¼ in.

\$ 1,500-2,500



11

VERY RARE WILLIAM AND MARY LINE-AND-BERRY-INLAID WALNUT BIBLE BOX, CHESTER COUNTY, PENNSYLVANIA, CIRCA 1735

Retains early historic surface. Feet replaced.
Height 8 ⅜ in. by Width 21 ½ in. by Depth 17 in.

PROVENANCE

Dr. and Mrs. Milton Hopkins, Manhasset, New York;
Christie's, New York, *Fine American Furniture, Silver and Decorative Arts*, January 23, 1982, sale 5114, lot 396;
Alan Miller, Quakertown, Pennsylvania;
Sotheby's, New York, *Collection of Frederick and Anne Vogel III: Important Early American Furniture, English Silver, Needlework, and Decorative Arts, Volume Two*, January 19 2019, sale 10003, lot 976.

LITERATURE

William C. Ketchum Jr., *The Knopf Collector's Guide to American Antiques: Furniture: Volume 2 - Chests, Cupboards, Desks & Other Pieces*, (New York, Knopf, 1982), no. 40.

\$ 20,000-30,000



Detail





□ 12

AMERICAN SCHOOL, 19TH CENTURY

Portrait of Pierre Samuel du Pont de Nemours (1739-1817)

oil on canvas
circa 1810
28 ¾ by 23 ¼ in.

Pierre Samuel du Pont de Nemours was a French-American writer, economist, publisher and government official. In the year 1800, Pierre Samuel and his two sons, Victor Marie (1767-1827) and Éleuthère Irénée (1771-1834), immigrated to America from Paris, in order to flee the perilous political environment emanating from the French Revolution.

His son Éleuthère Irénée du Pont became the founder of E. I. du Pont de Nemours and Company and his great-grandson Lammot du Pont I (1831-1884), was the first president of the United States Gunpowder Trade Association, also known as the Powder Trust.

\$ 2,000-3,000



□ 13

**WILLIAM AND MARY WALNUT
WAINSCOT SIDE CHAIR, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1740**

Height 41 ¾ in. by Width 17 ¾ in. by Depth 15 in.; Seat Height 18 in.

PROVENANCE

David Stockwell, Wilmington, Delaware.

LITERATURE

Joseph K. Kindig III, *The Philadelphia Chair 1685-1785*. (York, PA: Historical Society of York, 1978), no. 9.

\$ 1,800-2,500





□ 14

GROUP OF FIVE AMERICAN CARVED WOODEN CANES, LATE 19TH CENTURY

One cane with fully carved shaft containing a stylized serpent, lizard, rabbit, fish, and masks with a brass plate on the butt of the handle engraved *Amos John / Vall y Forge*. Longest 37 in.

\$ 800-1,200



□ 15

GROUP OF FIVE AMERICAN CARVED WOODEN CANES, ONE DATED 1796, THE REMAINING LATE 19TH CENTURY

The tallest cane with knob-carved shaft and inscribed *BENJEN MEN VANBRUNT / HIS / STICK / E NOCK O LATED / IN NE WAR RY D 12 1796*. Longest 40 in.

\$ 800-1,200



□ 16

GROUP OF FIVE AMERICAN CARVED WOODEN CANES, LATE 19TH CENTURY

Comprising a maple cane with a carved handhold depicting a woman and man reclining, a cane with carved hens, a cane carved with a bird perched on a dog's head, a cane carved of a man's bottom and legs, and a short GAR cane with carved perched vermin. Longest 37 3/8 in.

\$ 1,000-1,500







THE MILLER-ELLCOTT FAMILY VERY FINE AND RARE TURNED AND JOINED WALNUT GATELEG TABLE, PHILADELPHIA, PENNSYLVANIA, CIRCA 1730

Appears to retain its original surface and wrought iron butterfly hinges.

Height 30 in. by Width 72 ½ in. by Depth 59 ⅞ in.; Width 25 ¼ in. (closed)



Fig. 1 William Miller house (c. 1731), Avondale, Pennsylvania



Fig. 2 Interior of William Miller house (c. 1731)

PROVENANCE

Resided in the William Miller house (c. 1731), Avondale near Modia, Pennsylvania;
John Miller (1665-1714) who married Mary Anne Agnew Miller (1670-1730) in 1696. They arrived in Philadelphia in 1709;
William Miller (1698-1768) who married Margaret Ann Cane-Emlen (1705-1794) in 1731;
To William Miller Jr. (1737-1781) and Hannah Miller (1755-1798), New Garden, Chester County, Pennsylvania;
To Thomas Ellicott (1777-1859), who married Mary Miller (1780-1855) in 1806. The Miller house was sold after their death in circa 1860;
To Thomas Poultney Ellicott (1830-1908), who married Caroline MacKey Allen (1832-1889) in 1855, of Baltimore, Maryland;
To his grandson, Thomas A. Ellicott (1856-1922), son of Francis A. and Mary Handy Ellicott;
To his mother Mary Handy Ellicott at his death;
Purchased by her cousin, Charles Ellis Ellicott (1861-1942) who married Madeleine Romaine Le Moyne (1856-1945) in 1890;
To his grandson Charles Ellis Ellicott III, M.D. (1923-2008) of Lutherville, Maryland, who sold it to Bill Du Pont in 1986.

LITERATURE

Edgar G. Miller, Jr., *American Antique Furniture: A Book for Amateurs*, (Baltimore, MD: The Lord Baltimore Press, 1937), no. 1296, p. 704.

This walnut gateleg table was among the furnishings of the William Miller house in Avondale, Chester County, Pennsylvania which was built by William Miller (1698-1768) and his wife Margaret Ann Cane-Emlen (1705-1794) soon after their marriage in 1731.¹ It descended through multiple generations of the Miller and Ellicott branches of their family for 255 years and remained in the Miller house until it was sold in circa 1860 after the deaths of Thomas (1777-1859) and Mary (Miller) Ellicott (1780-1855). At that time, the table descended to Thomas P. Ellicott (1830-1908) of Baltimore and then through his family until 1986, when Charles Ellis Ellicott, M.D. (1923-2008) sold it to Bill Du Pont. This is the first time that this gateleg table has ever been offered for public sale since it was made in Philadelphia in circa 1730.

Measuring six feet wide when opened, this gateleg table is of a rare exceptional size. It utilizes rivets to attach the hinges to the large and thick top, as extra reinforcement. Rivets extend

through the hinges and partially through the table top, where their heads are concealed with face-grain plugs. Riveted hinges are found in Germanic influenced furniture made in Pennsylvania. This attachment method has Dutch precedent and also appears regularly on New York tables with pivot legs and draw bars. Peter M. Kenny discusses and illustrates the use of riveted hinges in his article "Flat Gates, Draw Bars, Twists, and Urns: New York's Distinctive, Early Baroque Oval Tables with Falling Leaves" published in *American Furniture*, edited by Luke Beckerdite (Hanover and London: The Chipstone Foundation and Distributed by the University Press of New England, 1994): fig. 10, p. 112, fig. 33, p. 128.

¹ The Miller house is illustrated at <https://www.loc.gov/resource/hhh.pa0233.photos/>.

\$ 30,000-50,000





18

VERY RARE PAIR OF WILLIAM AND MARY BLACK-PAINTED BANISTER-BACK ASH SIDE CHAIRS, SOUTHEASTERN PENNSYLVANIA, CIRCA 1725

Height 45 1/2 in.

PROVENANCE

Herbert F. Schiffer Antiques, Exton, Pennsylvania;
Pook and Pook Inc., Downingtown, Pennsylvania, *Period Furniture, Fine Art, & Accessories*, January 14, 2012, lot 40.

LITERATURE

Margaret Schiffer, *Arts and Crafts of Chester County, Pennsylvania*, (Exton, PA: Schiffer Publishing Ltd., 1980), p. 83;
Alan Miller, "Flux in Design and Methods in Early Eighteenth-Century Philadelphia Furniture," *American Furniture 2014*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2014), fig. 7.

\$ 4,000-6,000



19

VERY RARE PAIR OF WILLIAM AND MARY BLACK-PAINTED BANISTER-BACK MAPLE SIDE CHAIRS, SOUTHEASTERN PENNSYLVANIA, CIRCA 1725

Height 46 1/4 in.

PROVENANCE

H.L. Chalfant, West Chester, Pennsylvania.

\$ 4,000-6,000





□ 20

GROUP OF FOUR ENGLISH AND DUTCH BRASS TOBACCO BOXES AND GRATER, LATE 17TH-EARLY 18TH CENTURY

The oval brass box with engraved roses on the lid and engraved verse, name, and date on the underside *Sir to you the tobacco is free, but pray Restore the box to mee / John Houghton / 1667*. The octagonal brass box engraved with allegorical scenes on the lid and underside as well as the inscriptions *De Naakte Min / Is Na Myn Lin*, which loosely translates to *The Naked Min Is After My Line*. The burlwood bowl with cast brass fleur-de-lis and engraved numbers *17 / 8 / 30*, and the fourth box with grater and engraved Coat of Arms above flowers. Length of longest 5 ¼ in.



PROVENANCE

Erotic tobacco box: Mark and Marjorie Allen, Amherst, New Hampshire.

\$ 800-1,200



21

EXCEPTIONAL LARGE COPPER, BRASS AND WROUGHT IRON EIGHT-GALLON TEA KETTLE, THOMAS HAMMETT (1798-1873), PHILADELPHIA, PENNSYLVANIA, CIRCA 1840

Stamped *THOS HAMMETT PHILAD.*
Height 21 in. by Width 22 in. by Depth 16 in.

PROVENANCE

Scott and Wendy Tyson Antiques, Goodville, Pennsylvania.
Little is known of the coppersmith Thomas Hammett. He was born in Massachusetts but moved to Philadelphia by 1825. He may have apprenticed in Boston with William C. Hunneman and moved to Philadelphia to ply his trade when Hunneman closed his business.

\$ 3,000-5,000



Detail



22

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS FIVE-KNOP CIRCULAR-BASED CANDLESTICK, LATE 15TH CENTURY

Height 12 ¼ in.

PROVENANCE

Joseph Kindig III, York, Pennsylvania.

This rare candlestick possesses the characteristics of several 15th century and early 16th century northwestern European candlesticks suggesting a production date in the late 15th century. It is most closely aligned with candlesticks nos. 25, 27 and 30 in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 69, 70, 72, 219, 221, 224.

\$ 5,000-8,000



23

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS FOUR-KNOP PIERCED CIRCULAR-BASED CANDLESTICK, 15TH CENTURY

Height 11 ½ in.

PROVENANCE

Mark and Marjorie Allen, Manchester, New Hampshire.

A related candlestick with slightly graduated knobs is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 68 and 217, no. 23. An example with a related pierced base is illustrated in Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks from the 13th to 19th Century*, (Woodbridge, Suffolk: Barron Publishing, 1978), pp. 51-2, fig. 51.

\$ 5,000-7,000





24

CHIPPENDALE WALNUT HANGING CUPBOARD, SOUTHEASTERN PENNSYLVANIA, CIRCA 1770

Height 38 1/2 in. by Width 27 in. by Depth 13 1/4 in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The Collection of Richard & Joane Smith*, October 30, 2010, lot 52; Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 3,000-5,000



□ 25

NORTHWESTERN EUROPEAN CAST AND ENGRAVED BRASS TRAVELING WRITING SET, DATED 1594

In the form of an oval box with hinged over, engraved with arms, date and vases of flowers and strapwork, the compartmented interior with removable inkwell and sander. The lid with the initials *HR* and *VW* within a Coat of Arms, flanked by the date *1594*.

Height 1 3/8 in. by Width 9 1/2 in. by Depth 2 1/2 in.

PROVENANCE

Sotheby's, New York, *The Collection of Roy and Ruth Nutt: Important Americana & Decorative Arts*, January 23, 2015, sale 9305, lot 4; Mark and Marjorie Allen, Gilford, New Hampshire.

\$ 1,500-2,500





**IMPORTANT HEINRICH MILLER
CHIPPENDALE SULFUR-INLAID SYCAMORE
BLANKET CHEST, DAUPHIN COUNTY,
PENNSYLVANIA, DATED 1781**

Inscribed *HENRICH MILLER ANNO 1781*.
Height 27 1/2 in. by Width 23 1/2 in. by Depth 54 1/4 in.

PROVENANCE

Richard Flanders Smith, Lancaster, Pennsylvania.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art (circa 1983).

LITERATURE

Monroe H. Fabian, *The Pennsylvania-German Decorated Chest*, (New York: Universe Books, 1978), p. 145, fig. 116;
Lisa Minardi, "Sulfur Inlay in Pennsylvania German Furniture: New Discoveries," *American Furniture* 2015, ed. Luke Beckerdite, (Hanover, NH: University Press of New England for Chipstone Foundation, Milwaukee, WI, 2015), pp. 162-4, figs. 152-6.

Retaining its original wrought iron drawer pulls and ball feet, this chest is a unique example of Pennsylvania German sulfur-inlaid furniture made of sycamore. It is inlaid in sulfur with the name of its original owner and date of manufacture, "Henrich Miller / Anno 1781" of Dauphin County, Pennsylvania. It is also elaborately embellished with mixed wood inlays including a twelve-point compass star at the center of the façade and arches and panels on the front and sides.

Lisa Minardi illustrates and discusses this chest in her article "Sulfur Inlay in Pennsylvania German Furniture: New Discoveries," published in *American Furniture*, edited by Luke Beckerdite (Hanover and London: University Press of New England, 2015): figs. 152-3, p. 162. She identifies three possible candidates for the original owner who lived in Dauphin and Lebanon counties at the time this chest was made. One is Henry Miller Jr., son of Henry Miller Sr. and Anna Maria Kimmerling, who was baptized at St. Jacob's (Kimmerling's) Reformed Church in Lebanon County in 1767. Another candidate is Heinrich Miller (d. 1802) who was a sponsor with his wife Magdalena at a baptism as the German Lutheran Church in Hummelstown in 1767. Another Heinrich Miller signed the petition to establish Dauphin County in 1785.¹

This chest is one of a related group of Dauphin County chests identified by Minardi with sulfur-inlaid names/initials, dates ranging from 1769 to 1793 and mixed wood compass star inlays.² Like other chests in the group, this chest has a till compartment with an angled front board.³ Similar twelve-point compass stars are found on two chests in the group including one made for Magdalena Fischborn in 1781 and one made for her brother Ludwig Fischborn in 1783.⁴

¹ Lisa Minardi, "Sulfur Inlay in Pennsylvania German Furniture: New Discoveries," *American Furniture*, edited by Luke Beckerdite (Hanover and London: University Press of New England, 2015): 164.

² This group of chests is discussed and illustrated by Minardi, pp. 157-167.

³ *Ibid.*, fig. 153, p. 162.

⁴ *Ibid.*, fig. 142, p. 158 and fig. 157, p. 164.

\$ 20,000-30,000





27

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICK, LATE 15TH TO EARLY 16TH CENTURY

Height 12 1/2 in.

While significantly more developed, the closest cognate to this candlestick is one illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 77 and 230, no. 36 which he identifies as having "a relationship with wood-turning."

\$ 3,000-5,000



28

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICK, LATE 15TH TO EARLY 16TH CENTURY

Height 11 5/8 in. by Diameter 6 1/2 in.

This candlestick relates most closely to an example illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 77 and 230, no. 36.

\$ 3,000-5,000



29

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

Height 19 in.

PROVENANCE

Elise R. Beaven American Antiques, Allendale, New Jersey; Private collections of two New Jersey Families; Sotheby's, New York, *Important Americana*, January 18, 2018, sale 9805, lot 249.

EXHIBITED

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

LITERATURE

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

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

\$ 6,000-8,000



□ 30

**DUTCH DELFT BLUE AND WHITE CHARGER,
DATED 1730**

Painted with various overlapping playing cards, within a grotesque border, brown edged-rim, the reverse inscribed / M 26' dag / A I 730. Diameter 13¾ in.

PROVENANCE

Earle D. Vandekar of Knightsbridge Inc., New York; Acquired from the above in March 1985

A Dutch Delft polychrome dish of this type is in the Musée des Arts Décoratifs, Paris, inv. D. 13. 642, illustrated in H. P. Fourest, *Delftware*, 1980, p. 142, pl. 137. An English Delftware polychrome plate of this type, circa 1750, attributed to and sold Lambeth High Street was in the Syd Levethan Collection, sold at Christie's New York, June 11, 2010, lot 1148, illustrated in Leslie B. Grigsby, *The Longridge Catalogue*, 2000, Vol. II, D179.

\$ 1,000-1,500



Detail



31

**VERY RARE WILLIAM AND MARY
WALNUT CORNER CUPBOARD, PROBABLY
WILMINGTON, DELAWARE, CIRCA 1725**

Fitted with three interior shelves and retaining its original forged iron hinges and lock stamped RS. Height 67 in. by Width 25 in. by Depth 20 in.

PROVENANCE

Philip H. Bradley Co., Downingtown, Pennsylvania

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Worldly Goods: The Arts of Early Pennsylvania 1680-1758*, October 1999-January 2000.

LITERATURE

Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1690-1758*, (Philadelphia, PA: Philadelphia Museum of Art, 1999), pp. 101, 144, fig. 157, no. 45; Philip D. Zimmerman, "Early Eighteenth-Century Swedish-American Furniture from Wilmington, Delaware," *American Furniture 2019*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2019), p. 225, fig. 15.

This freestanding corner cupboard or "bouffert" is an exceedingly rare survivor. The use of turned feet and cyma-shaping the base of the rear back boards appears to be a unique occurrence.

\$ 3,000-5,000





**VERY FINE AND RARE CHIPPENDALE
SULFUR-INLAID WALNUT STEPBACK
CUPBOARD, LEBANON COUNTY,
PENNSYLVANIA, DATED 1770**

Cornice sulfur inlaid 17 AD-B AN-B 70. Pie shelf replaced.
Height 89 ½ in. by Width 76 ½ in. by Depth 20 ¾ in.

PROVENANCE

Likely made for Adam and Anna Brandt Jr. of Lebanon County;
Barbara Brandt of Lebanon County;
Christian, Anna, and/or Elizabeth Franck (grandchildren of
Adam, children of Barbara);
John "Jack" W. Lamb, Lamb's Mill Antiques, Kutztown, Berks
County, Pennsylvania;
Pennypacker Auction Centre, Reading, Pennsylvania.
*Pennsylvania Dutch Folk Art: The Outstanding Collection of
Lamb's Mill*, September 11 and 12, 1972, vol. 16, no. 10A, lot
698, illus. p. 2 sold for \$10,000;
Kelly Kinzle, New Oxford, Pennsylvania.

LITERATURE

Elmer L. Smith and Mel Horst, *Antiques in Pennsylvania
Dutchland*, (Witmer, PA: Applied Arts, 1963), p. 24;
Lisa Minardi, "Sulfur Inlay in Pennsylvania German Furniture:
New Discoveries," *American Furniture 2015*, (Hanover, NH:
University Press of New England for Chipstone Foundation,
Milwaukee, WI, 2015), p. 184-185, fig. 203-206;
Alan Keyser, *How We Ate, Pennsylvania Dutch Foodways of
Town and Country to 1830* (Pennsburg, PA: Schwenkfelder
Library & Heritage Center, 2022).

This cupboard stands as the only extant example of its form
with sulfur-inlaid decoration. The initials of the original owners,
"AD B" and "AN B," are flanked by tulips and vines and set
within three plaques with a central rose motif and the date
1770. Lisa Minardi illustrates and discusses this cupboard
in "Sulfur Inlay in Pennsylvania German Furniture: New
Discoveries" published in *American Furniture*, edited by Luke
Beckerdite (Hanover and London: University Press of New
England, 2015): figs. 203-5, p. 184-5. She notes that no other
objects with sulfur inlay by the same hand are known.

Minardi identifies possible original owners as Adam Brandt
Jr. (1732-1803) and his wife, Anna of Lebanon County. Adam
was the son of Adam Brandt Sr., a German émigré who settled
in Strasburg, Lancaster County before moving to Lebanon
Township by 1745. Both Adam and his father are listed in tax
records for Lebanon Township during the 1750s. Adam Jr.
later moved to Bethel Township, where he served as constable
in 1775, overseer of roads in 1778, and overseer of the poor
in 1782. He was predeceased by his wife, Anna. He identified
himself as a farmer in his will dated April 6, 1799 in which he
divided his estate equally amongst his three grandchildren –
Christian, Anna and Elizabeth – the children of his daughter,
Barbara and her husband Christian Franck, who had died
by 1799. This cupboard may possibly correspond to the one
referenced in Adam's bequest "To Barbara Brand my own
Dauter I give and bequeath out of my Personel Estate unto
her my Kitchen Dresser, or Closet."

Mr. and Mrs. J. W. Lamb of Kutztown, Pennsylvania owned
this cupboard in the 20th century. It appears illustrated as
from their collection and without its pie shelf by Elmer Smith
in *Antiques in Pennsylvania Dutchland* in 1963. It was sold at
auction as part of their estate in 1972 after which time its pie
shelf section and brasses were restored.

\$ 40,000-60,000



Detail





33

FINE AND RARE WALNUT BLANKET CHEST, PROBABLY CHESTER COUNTY, PENNSYLVANIA, CIRCA 1750

Appears to retain its original surface. And wrought iron key. Height 21 in. by Width 51 1/2 in. by Depth 22 in.

\$ 4,000-6,000



Detail



□ 34

ENGLISH DELFTWARE BLUE AND WHITE PLATE, DATED 1738

Inscribed *M/ W A/ 1738* within concentric circles, from which issues trailing flowering branches, the brown-edged rim with a diaper and cartouche border.

Diameter 8 7/8 in.

PROVENANCE

Philip H. Bradley Co., Downingtown, Pennsylvania

It is probable that the initials are for Quakers William and Anne Miller who married in 1732. William Miller (1698-1768) constructed a large brick house near Avondale in New Garden Township, Chester County, Pennsylvania, which his son, William Jr., added an additional floor to in 1771.

Sotheby's is grateful to Lisa Minardi for her assistance in the cataloguing of this lot.

\$ 1,500-2,000



35

**FRENCH 'ADAM AND EVE' WIGGLE-WORK
PEWTER CHARGER, LONDON, DATED 1719**

The outer rim with initials and date AS / 1719.
Diameter 13 1/2 in.

PROVENANCE

Thomas C. Campbell, Hawleyville, Connecticut;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 3,000-5,000

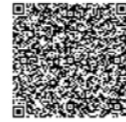


□ 36

**PAIR OF AMERICAN PEWTER BEAKERS,
THOMAS BOARDMAN (1804-1873),
HARTFORD, CONNECTICUT, CIRCA 1820**

Height 5 1/4 in. by Diameter 3 5/8 in.

\$ 250-350



□ 37

**AMERICAN PEWTER COFFEE POT,
BOARDMAN AND CO., NEW YORK, NEW
YORK, CIRCA 1830**

With Boardman & Co. / New York and spread eagle mark on
underside.
Height 10 3/4 in.

\$ 150-250



□ 38

**LARGE AMERICAN PEWTER WATER PITCHER
AND TEAPOT, THOMAS DANFORTH
BOARDMAN AND LUTHER BOARDMAN,
HARTFORD, CONNECTICUT, AND
MASSACHUSETTS, CIRCA 1830**

Each with marks on underside (2 pieces).
Height of the larger 8 in.

\$ 700-900





□ 39

GROUP OF SIX AMERICAN PEWTER CHARGERS, ATTRIBUTED TO LOVE, PHILADELPHIA, PENNSYLVANIA, CIRCA 1750-1800

Diameter of largest 12 in.

PROVENANCE

Harry Hartman, Marietta, Pennsylvania.

\$ 2,000-3,000



□ 40

TWO BRASS TOBACCO BOXES, NORTHWESTERN EUROPEAN AND PROBABLY LANCASHIRE, ENGLAND, LATE 17TH AND LATE 18TH CENTURY

The first oval box with all over engraved allegorical scenes and German narration, two compartments. The second box with sun, moon, and compass applied designs, *BAGHUS* on reverse. Largest: Height 1 ¼ in. by Width 4 ¼ in. by Depth 3 ¼ in.

PROVENANCE

Circular box: Mark and Marjorie Allen, Amherst, New Hampshire.

A nearly identical combination tobacco box is in the collection of Winterthur Museum and is illustrated in Donald L. Fennimore, *Metalwork in Early America: Copper and It's Alloys from the Winterthur Collection*, (Winterthur, DE: The Henry Francis du Pont Winterthur Museum Inc., 1996), p. 314, no. 205. Also see Charles R. Beard, "Lancaster Snuff and Tobacco Boxes," *Apollo* 17 (1933), 261-4.

\$ 1,000-2,000





41

VERY FINE AND RARE QUEEN ANNE BROWN-PAINTED MAPLE SLAT-BACK SIDE CHAIR, POSSIBLY BY SOLOMON FUSSELL (C. 1704-1762) OR WILLIAM SAVERY (1721-1787), PROBABLY PHILADELPHIA, PENNSYLVANIA, CIRCA 1765

Appears to retain its original surface and rush seat. Height 45 in.

Six-slat side chairs with faceted cabriole legs are one of the rarest forms of slat back chairs made in Pennsylvania. The Chester County Historical Society has two nearly identical chairs one which is illustrated in Margaret Bleeker Blades, *Two Hundred Years of Chairs and Chairmaking: An Exhibition of Chairs from the Chester County Historical Society*, (West Chester, PA: Chester County Historical Society, 1987), pp. 14-5, 26, fig. 11, cat. 22. The production of these chairs have recently been associated to Philadelphia (see Alexandra Alevizatos Kirtley, *American Furniture 1650-1840: Highlights from the Philadelphia Museum of Art*, (New Haven, CT: Yale University Press, 2020), p. 63, fig. 33).

\$ 4,000-6,000



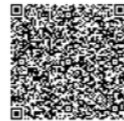
□ 42

RARE QUEEN ANNE BROWN-PAINTED MAPLE SLAT-BACK SIDE CHAIR, POSSIBLY BY SOLOMON FUSSELL (C. 1704-1762) OR WILLIAM SAVERY (1721-1787), PROBABLY PHILADELPHIA, PENNSYLVANIA, CIRCA 1765

Bottom two inches of feet replaced.
Height 44 ¾ in.

For additional information refer to lot 41.

\$ 2,000-3,000



43

VERY FINE AND RARE LARGE ENGLISH CAST BRASS MID-DRIP 'TRUMPET' CANDLESTICK, MID-17TH CENTURY

Height 11 ¼ in. by Diameter 8 ½ in.

PROVENANCE

Mark and Marjorie Allen, Gilford, New Hampshire.

\$ 3,000-5,000



□ 44

VERY FINE AND RARE ENGLISH CAST BRASS MID-DRIP 'TRUMPET' CANDLESTICK, MID-17TH CENTURY

Height 9 ¾ in. by Diameter 7 ½ in.

PROVENANCE

Mark and Marjorie Allen, Amherst, New Hampshire.

\$ 2,000-3,000





45

FINE AND RARE ENGLISH CAST BRASS
TANKARD, CIRCA 1750

Height 6 1/2 in.

\$ 3,000-5,000



47

FINE AND RARE ENGLISH CAST BRASS
CASTER, CIRCA 1700

With the letter S touch mark on the side.

Height 5 5/8 in.

\$ 600-1,200



48

RARE ENGLISH CAST BRASS BALUSTER-FORM
TANKARD, 18TH CENTURY

With three faint touch marks under the rim near the handle.

Height 4 5/8 in.

LITERATURE

For a similar tankard see Gentle & Field, *English Domestic Brass 1680-1810 And The History Of Its Origins*, New York: E. P. Dutton & Co, 1975, plate 244.

\$ 800-1,200



46

ENGLISH SILVERED CAST BRASS SALT,
CIRCA 1730

Height 2 1/8 in.

\$ 600-800





□ 49

FINE ENGLISH SILVERED CAST BRASS TOBACCO BOX, CIRCA 1760

Height 4 1/8 in. by Width 2 5/8 in. by Length 3 3/4 in.

\$ 1,200-1,800



□ 50

ENGLISH SILVERED CAST BRASS TEA CADDY, CIRCA 1750

Height 3 5/8 in. by Width 6 3/8 in. by Depth 3 3/8 in.

PROVENANCE

Thomas C. Campbell, Hawleyville, Connecticut;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 300-500



□ 51

FINE AND RARE ENGLISH CAST BRASS DOUBLE-HANDLED DOUBLE-SPOUTED FOOTED SAUCE BOAT, LATE 18TH OR EARLY 19TH CENTURY

Height 3 1/4 in. by Width 7 in. by Depth 6 1/2 in.

PROVENANCE

Mark and Marjorie Allen, Bedford, New Hampshire.

\$ 600-800



□ 52

FINE ENGLISH CAST BRASS CASTER, 18TH CENTURY

Height 5 3/8 in.

\$ 800-1,200





□ 53

ENGLISH CAST BRASS FOOTED BOWL WITH LID, CIRCA 1780

Height of tallest 6 in. by Diameter 6 in.

PROVENANCE

Thomas C. Campbell, Hawleyville, Connecticut;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 700-900



□ 54

ENGLISH CAST BRASS FOOTED WASTE BOWL, 18TH CENTURY

Height 2 ¼ in. by Diameter 3 ⅝ in.

\$ 250-350



□ 55

RARE ENGLISH CAST BRASS AND WOOD-HANDLED BRANDY WARMER, LATE 18TH CENTURY

Height 4 ¼ in. by Width 6 ⅜ in. by Depth 2 ⅞ in.

\$ 1,200-1,800



□ 56

ENGLISH CAST BRASS BASIN, CIRCA 1780

Height 2 in. by Width 12 ⅝ in. by Depth 9 ¼ in.

\$ 600-800



□ 57

RARE PAIR OF ENGLISH SILVERED CAST BRASS FOOTED SALVERS, CIRCA 1750

Height ½ in. by Diameter 5 ⅜ in.

PROVENANCE

Alistair Sampson Antiques, London, England.

\$ 2,000-3,000





□ 58

ENGLISH BRASS POUNCE POT AND INKWELL, 18TH CENTURY

Together with a Octagonal Brass Pounce Pot. (3 pieces)
Height of larger 3 in.; Height of smaller 2 7/8 in.

PROVENANCE

Mark and Marjorie Allen, Amherst, New Hampshire.

\$ 500-700



□ 59

SLIP-DECORATED RED EARTHENWARE CAKE MOLD, PENNSYLVANIA, 19TH CENTURY

Height 2 1/4 in. by Diameter 6 3/4 in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The Collection of Lester and Barbara Breining*, November 12, 2011, lot 723;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 200-500



□ 60

AMERICAN TURNED ASH BURLWOOD BOWL, EARLY 19TH CENTURY

Height 4 5/8 in. by Diameter 12 3/4 in.

\$ 800-1,200



61

VERY RARE COPPER STILL, POSSIBLY PHILIP APPLE, POSSIBLY WEST CHESTER, PENNSYLVANIA, CIRCA 1820

Indistinctly stamped PH ... CHA ... M.
Height 15 1/2 in. by Diameter 11 in.

PROVENANCE

James L. Price Antiques, Carlisle, Pennsylvania.

This copper still is one of the few surviving early 19th century American stills. It was assembled using riveted joints that only skilled coppersmith could accomplish. The process is known as scrubbing and was done using a specific hammer. The smith hammered each rivet in a series of successive blows thereby drawing them up and forming a pyramidal shape as see on the seams of the current lot. A nearly identical still is in the collection of Winterthur Museum (Donald L. Fennimore,

Metalwork in Early America: Copper and Its Alloys from the Winterthur Collection, (Winterthur: DE: The Henry Francis du Pont Winterthur Museum, 1996), pp. 88-9, no. 18).

\$ 3,000-5,000



Detail





□ 62

GROUP OF FIVE TINNED SHEET IRON WALL SCONCES, PENNSYLVANIA, 19TH CENTURY

Height of tallest 13 3/4 in.

PROVENANCE

Eared sconce: Robert Thayer American Antiques, Ashley Falls, Massachusetts;
Others from Elliot and Grace Snyder Antiques, South Egremont, Massachusetts and
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 1,000-2,000



□ 63

SCRIMSHAWED OOSIK, ALASKA

20th Century
Os baculum
Length: 21 1/2 in (54.6 cm)

• \$ 2,500-3,500



64

VERY RARE QUEEN ANNE WALNUT CHEST WITH CUPBOARD, CHESTER COUNTY, PENNSYLVANIA, CIRCA 1750

Acc. No. T76.1.51d
Height 79 in. by Width 27 3/4 in. by Depth 17 7/8 in.

PROVENANCE

Joe Kindig, Jr. and Son Antiques, York, Pennsylvania;
Pook and Pook, Inc., Downingtown, Pennsylvania, *The Pioneer American Collection of Dr. and Mrs. Donald A. Shelley*, April 21, 2007, lot 363.

Two related examples of this unusual form are known. One is in the collection of the Chester County Historical Society and the other is illustrated in Margaret Berwind Schiffer, *Furniture and Its Makers of Chester County, Pennsylvania*, (Exton, PA: Schiffer Publishing Ltd., 1978), fig. 133.

\$ 20,000-30,000





65

VERY RARE QUEEN ANNE WALNUT TALL CASE CLOCK, WORKS BY JACOB GRAFF (1725-1778), LEBANON, LEBANON COUNTY, PENNSYLVANIA, CIRCA 1750

The case appears to retain its original surface and is composed of four parts, a base molding, base, waist and hood. The dial is inscribed *JACOB GRAFF*.

Height 88 in. by Width 21 3/4 in. by Depth 12 1/2 in.

PROVENANCE

Thurston Nichols, Breinigsville, Pennsylvania.

This clock is a very rare and early example of a Pennsylvania German tall-case clock. It is one of four tall-case clocks known with a movement made by Jacob Graff (1729-1778) of Lebanon, Lancaster (now Lebanon) County, Pennsylvania. He was working in Lebanon as a clockmaker by 1750, when his name appears in tax records. At his death in 1778, he left his clockmaking tools valued at 40 pounds to his eldest son, John.

Another Pennsylvania German tall-case clock made by Jacob Graff is in the collection of Winterthur Museum.¹ It was originally owned by George (1706-1784) and Maria Caterina Miller of Heidelberg Township, Lancaster County (now Millcreek Township, Lebanon County). It has an eight-day movement with a moon phase dial and date aperture with a disc indicating the day of the week. The brass and silvered dial is inscribed "Jacob Graff Machet Dieses" (Jacob Graff Made This). It has a walnut case with a canted pediment inlaid with a shell on the hood and tulip and pinwheel motifs on the door and base panel.

Two other tall case clocks with a movement by Jacob Graff are in private collections. These include one originally owned by Leonard Holstine whose 1760 estate settlement records a payment by his executors of 3 pounds five shillings to "Jacob Graff in part of a Clock."² The other example displays a musical movement.³

¹ Wendy Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 2011), p. 132 fig. 3.26.

² *Ibid.*, endnote 42, p. 219.

³ Frank L. Hohmann III, *Timeless: Masterpiece American Brass Dial Clocks* (New York: Hohmann Holdings LLC, 2009), pp. 222-3, 341.

\$ 8,000-12,000



Detail



66

FRAKTUR BIRTH CERTIFICATE OF MARIA STATLER DATED MARCH 29, 1810

Inscribed in English *Maria Statler / was born March the 29th in the year of our Lord 1810 / Honor thy father and thy mother that thy days upon the land which the Lord thy God giveth to ? / Remember non thy creator in the days in thy youth while the evil days come nor the years draw nigh when though shall say I have no pleasure in them.*

Sight 12 1/2 in. by 15 3/4 in.

EXHIBITED

William Benton Museum of Art, University of Connecticut, Storrs, Connecticut.

\$ 10,000-15,000



□ 67

FINE AND RARE PAIR OF TINNED SHEET IRON 'KEY-HOLE' WALL SCONCES, SOUTHEASTERN PENNSYLVANIA, 19TH CENTURY

Height 11 in. by Width 7 in. by Depth 7 ½ in.

\$ 1,500-2,500



□ 68

VERY RARE PAIR OF CHIPPENDALE CAST BRASS AND WROUGHT 'DIAMOND HEAD' IRON SHOVEL AND POKER, NEW YORK, CIRCA 1770

Together with a very fine wrought iron and cast brass 'Diamond Head' tongs. (3 pieces)
Length 34 in.

\$ 1,200-1,800



□ 69

VERY FINE AND RARE PAIR WROUGHT IRON AND CAST BRASS 'DIAMOND HEAD' ANDIRONS, PHILADELPHIA, PENNSYLVANIA, CIRCA 1750

Height 25 in. by Width 16 in. by Depth 19 ½ in.

\$ 1,500-2,500



□ 70

FINE AND RARE CAST IRON FIREBACK, ORANGE COUNTY, NEW YORK, POSSIBLY STERLING IRON WORKS, CIRCA 1765

Inscribed *In Mem y of Majr Genl JAMES.WOLFE at Quebec Sep 11 1759.*

Height 26 ¼ in. by Width 31 ½ in.

PROVENANCE

J.C. Sorber, West Chester, Pennsylvania.

An identical example is in the collection of Winterthur Museum (see Donald L. Fennimore, *Iron at Winterthur*, (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 2004), pp. 44-6, no. 10).

\$ 800-1,200





□ 71

VERY FINE FRAKTUR, ATTRIBUTED TO BERNARD MISSON (ACTIVE 1808-1825), DURHAM TOWNSHIP, BUCKS COUNTY, PENNSYLVANIA, DATED 1823

With two flying eagles holding the banner inscribed *Pluribus Unum* above a flowering urn and base inscribed *Freiheit ist das leben der welt. Und zwang ist der todt* which translates to 'Freedom is the life of the world. And compulsion is death.' The lower margin inscribed *Durham Tps Bucks County ... 9th 1823*. Sight 9 7/8 in. by 8 in.

PROVENANCE

Christie's, New York, *Pennsylvania German Folk Art and Decorative Arts from the Collection of Mr. and Mrs. Paul Flack*, September 6, 1997, sale 8638, lot 260.

EXHIBITED

Winterthur, Delaware, Henry Francis du Pont Winterthur Museum, *A Colorful Folk Pennsylvania Germans and the Art of Everyday Life*, March 2015-January 2016.

This drawing is included in the Bucks County Fraktur Study.

\$ 2,000-3,000



72

FINE AND RARE FRAKTUR BIRTH AND BAPTISMAL CERTIFICATE FOR JOHANNES SCHMIT, ARNOLD HOEVELMANN (ACTIVE 1771 TO 1796), DONEGAL TOWNSHIP, LANCASTER COUNTY, PENNSYLVANIA, DATED 1778

The inscription translating to *To this married couple, Johannes Schmit and his wife Catharina, was born a son, Johannes, born in the year of our Lord Jesus 1778 on the 17th day of January at 8 o'clock in the morning in the sign of the Virgin*. Sight 13 1/8 in. by 16 3/8 in.

PROVENANCE

Paul Flack, Solebury, Pennsylvania; Philip H. Bradley Co., Downingtown, Pennsylvania.

EXHIBITED

The Lancaster Long Rifle, PHMC, Landis Valley Village and Farm Museum, 2012-2013.

\$ 6,000-8,000



73

THOMAS BIRCH

1779 - 1851

Paul Beck's "Shot Tower"

oil on canvas laid down on panel
31 1/4 by 41 1/4 in; (79.4 by 104.8 cm)

PROVENANCE

Thomas Leiper
Jean Duval Leiper & John Kent Kane, by 1856 (by descent);
Elizabeth & Charles W. Shields (1825-1904) (daughter);
Helen Hamilton Shields (1864-1949) Princeton, New Jersey
(daughter);
Public Auction
Acquired by the present owner at the above public auction
The Shot Tower was completed in 1808 and was one of the
early sights in Philadelphia. This was formerly on the East bank
of the Schuylkill River between Race and Arch Streets.

\$ 20,000-30,000





74

GEORGE III MAHOGANY THREE-TIER DUMBWAITER, CIRCA 1760

Retains a dark historic surface.
Height 47 1/2 in. by Width 25 1/2 in. by Depth 24 3/4 in.

PROVENANCE

Joe Kindig Antiques, Lancaster, Pennsylvania.

\$ 3,000-5,000



□ 76

TWO CAST BRASS CANDLESTICKS, THE FIRST FRENCH, THE SECOND NORTHWESTERN EUROPEAN, CIRCA 1700

Heights 6 1/4 in. and 6 in.

\$ 800-1,200



75

FINE PAIR OF WILLIAM AND MARY FIGURED MAPLE SLAT-BACK SIDE CHAIRS, PENNSYLVANIA, CIRCA 1765

Both appear to retain their original rush seats.
Height 45 in. Width 18 1/2 in. by Depth 15 1/2 in.; Seat Height 17 1/4 in.

PROVENANCE

Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 6,000-8,000



□ 77

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS SINGLE KNOB CIRCULAR BASED CANDLESTICK, LATE 15TH OR EARLY 16TH CENTURY

Height 8 7/8 in.

It has been written regarding a related candlestick that the small compressed "doughnut" knob may appear to indicate that the candlestick is from an early example of the bell-based form. Related candlesticks are illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 75, 103 227, and 268, nos. 33, 71.

\$ 500-800





□ 78

VERY RARE GROUP OF FOUR DUTCH CAST BRASS 'HEEMSKIRK' CIRCULAR-BASED CANDLESTICKS , 16TH CENTURY

Heights 7 3/8 in. to 7 3/4 in.

The closest example to these candlesticks is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 95, 253, no. 57.

\$ 2,500-3,500



79

VERY FINE AND RARE GROUP OF THREE EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICKS, NORTHWESTERN EUROPEAN, LATE 15TH TO 16TH CENTURY

Heights 8 1/8 in., 7 3/4 in., and 7 1/8 in.

PROVENANCE

Elliot and Grace Snyder, South Egremont, Massachusetts.

The central candlestick is closely associated to a candlestick illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 76 and 229, no. 35. The probably Dutch ribbed 'Heemskirk' candlesticks are very rare variants of the more commonly found late 15th century form.

\$ 3,000-5,000





□ 80

**VERY RARE GROUP OF THREE
NORTHWESTERN EUROPEAN CAST BRASS
'HEEMSKIRK' DOUBLE-KNOP CIRCULAR-
BASED CANDLESTICKS, LATE 15TH CENTURY**

Height 7 ¾ in.

PROVENANCE

William H. Strauss, New York, New York.

These candlesticks and the following two lots relate directly to a candlestick illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 94 and 251, no. 55.

\$ 1,800-2,400



□ 81

**VERY RARE GROUP OF THREE
NORTHWESTERN EUROPEAN BRASS
'HEEMSKIRK' DOUBLE-KNOP CIRCULAR-
BASED CANDLESTICKS, LATE 15TH CENTURY**

Heights 7 ½ in. to 7 ¾ in.

See catalogue note at SOTHEBYS.COM

\$ 1,800-2,400



□ 82

**VERY RARE GROUP OF THREE DUTCH
CAST BRASS 'HEEMSKIRK' DOUBLE-KNOP
CIRCULAR-BASED CANDLESTICKS, LATE
15TH CENTURY**

Height of tallest 8 ⅞ in.

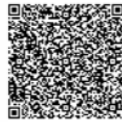
PROVENANCE

One from Mark and Marjorie Allen, Gilford, New Hampshire and another from Slavid and Applegate Antiques, Dayville, Connecticut.

See catalogue note at SOTHEBYS.COM

\$ 1,800-2,400





□ 83

**POLYCHROME GRAIN PAINT-DECORATED
POPLAR DOCUMENT BOX, PENNSYLVANIA,
CIRCA 1815**

Height 8 in. by Width 16 ¾ in. by Depth 9 ½ in.

\$ 1,500-2,500



84

**THE BALLANTINE FAMILY WILLIAM AND
MARY WALNUT WAINSCOT ARMCHAIR,
CHESTER COUNTY, PENNSYLVANIA, CIRCA
1730**

Height 48 ½ in. by Width 23 ½ in. by Depth 22 ¼ in.; Seat
Height 17 ¾ in.

PROVENANCE

Ballantine family, Virginia;
Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania;

\$ 3,000-5,000



□ 85

**QUEEN ANNE WALNUT DISH-TOP
CANDLESTAND, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1780**

Height 26 ¾ in. by Width 10 in. by Depth 10 ¼ in.

\$ 600-800



□ 86

**VERY RARE WILLIAM AND MARY BROWN-
PAINTED MAPLE SLAT-BACK SIDE CHAIR,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1735**

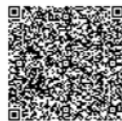
Retains a dark historic surface.

Height 45 ½ in.

The applied skirt profile relates this slat-back side chair to a pair of chairs once in the collection of H.L. Chalfant (see Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 168-1758*, (Philadelphia, PA: Philadelphia Museum of Art, 1999), p. 112, no. 119). The pair were sold at Pook and Pook, Inc., Downingtown, Pennsylvania, *Period Furniture and Accessories*, September 21, 2002, lot 200.

\$ 1,200-1,800





□ 87

GROUP OF THREE MINIATURE REDWARE JUGS, PENNSYLVANIA, 19TH CENTURY

Height of tallest 2 ½ in.

\$ 300-500



□ 88

GROUP OF THREE MINIATURE REDWARE PITCHERS, PENNSYLVANIA, 19TH CENTURY

Height of tallest 3 ½ in.

\$ 800-1,200

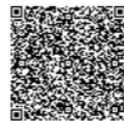


□ 89

GROUP OF FOUR MINIATURE REDWARE PIECES, PENNSYLVANIA, 19TH CENTURY

Comprising two bowls, a flask and a jar.
Height of flask 3 in.

\$ 800-1,200



□ 90

GROUP OF FIVE MINIATURE FLINT ENAMEL GLAZED REDWARE VESSELS, PENNSYLVANIA, 19TH CENTURY

Comprising an ovoid crock, a jug, a mug, a creamer, and a bulbous-form one-handed container.
Height of jug 2 ¾ in.

\$ 800-1,200



□ 91

GROUP OF SEVEN MINIATURE REDWARE JARS, PENNSYLVANIA, 19TH CENTURY

Height of tallest 3 in.

\$ 800-1,200



□ 92

GROUP OF SIX MINIATURE REDWARE VESSELS, PENNSYLVANIA, 19TH CENTURY

Comprising three pitchers, two pots and a two-handed pot.
Height of tallest 2 7/8 in.

PROVENANCE

Green pot: Pook and Pook Inc., Downingtown, Pennsylvania,
The Americana Collection of Richard and Rosemarie Machmer,
October 24, 2008, lot 21;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 600-800





□ 93

**TWO RED EARTHENWARE BANKS,
PENNSYLVANIA, 19TH CENTURY**

Height of larger 3 ¼ in. Height of smaller 2 ¾ in.

PROVENANCE

Red bank: Jeanne and Bernard B. Hillmann, Wyckoff, New Jersey;
Pook and Pook INC., Downingtown, Pennsylvania, *Americana*,
January 15, 2016, lot 13;
Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 400-600



□ 94

**GROUP OF TWELVE MINIATURE RED
EARTHENWARE VESSELS, PENNSYLVANIA,
19TH CENTURY**

Comprising eight inkwells and four pots; together with a stone
inkwell (13 pieces).
Height of tallest 2 ¼ in.

PROVENANCE

Harry B. Hartman Antiques, Marietta, Pennsylvania.
Pook and Pook Inc., Downingtown, Pennsylvania, *The
Collection of Lester and Barbara Breining*, November 12,
2011, lot 463;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 800-1,000



□ 95

**GROUP OF FOUR HAND-WROUGHT IRON
JAGGING WHEELS, SOUTHEASTERN
PENNSYLVANIA, LATE 18TH OR EARLY 19TH
CENTURY**

Longest 8 in.

\$ 400-600



□ 96

**GROUP OF FIVE CAST BRASS AND WROUGHT
IRON JAGGING WHEELS, SOUTHEASTERN
PENNSYLVANIA, LATE 18TH OR EARLY 19TH
CENTURY**

Longest 8 ½ in.

\$ 500-800



□ 97

**GROUP OF FIVE AMERICAN HAND-WROUGHT
IRON JAGGING WHEELS, SOUTHEASTERN
PENNSYLVANIA, LATE 18TH/EARLY 19TH
CENTURY**

Longest 7 ⅞ in.

\$ 500-800





□ 98

CHIPPENDALE INLAID WALNUT DOCUMENT BOX, SOUTHEASTERN PENNSYLVANIA, CIRCA 1780

Inlaid with the initials CK.
Height 5 in. by Width 9 in. by Depth 5 ½ in.

\$ 1,200-1,800



□ 99

SPONGE-DECORATED RED EARTHENWARE MINIATURE TEA SET, PENNSYLVANIA, CIRCA 1830

Comprising a teapot, a covered sugar bowl, and a creamer (3 pieces).
Height of teapot 4 ½ in.

\$ 400-600



100

FINE AND RARE WILLIAM AND MARY FIGURED WALNUT SPICE BOX, CHESTER COUNTY, PENNSYLVANIA, CIRCA 1730

Height 21 in. by Width 17 in. by Depth 9 ½ in.

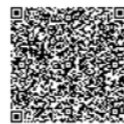
EXHIBITED

West Chester, Pennsylvania, Chester County Historical Society, *The Pennsylvania Spice Box*, March 1986-August 1986;
Pittsburg, Pennsylvania, Museum of Art, Carnegie Institute, *The Pennsylvania Spice Box*, September 1986-November 1986.

LITERATURE

Lee Ellen Griffith, *The Pennsylvania Spice Box*, (West Chester, PA: Chester County Historical Society, 1986), pp. 42-3, no. 6.

\$ 6,000-10,000



101

RARE WILLIAM AND MARY WALNUT WAINSCOT ARMCHAIR, CHESTER COUNTY, PENNSYLVANIA, CIRCA 1740

Scrolls on top of crest replaced.
Height 50 in. by Width 21 ¾ in. by Depth 23 ¼ in.; Seat Height 17 ¾ in.

\$ 3,000-5,000





□ 102

**GROUP OF FOUR WROUGHT IRON
BUTTONHOLE CUTTERS, PENNSYLVANIA,
CIRCA 1800**

Height of tallest 5 1/2 in.

PROVENANCE

Two cutters: Pook and Pook Inc., Downingtown, Pennsylvania,
The Americana Collection of Richard and Rosemarie Machmer,
October 24, 2008, lot 326
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

Related examples are illustrated in Don Plummer, *Colonial
Wrought Iron: The Sorber Collection*, (Ocean Pines, MD:
Skipjack Press, 1999), pp 98-100.

\$ 500-700

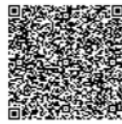


□ 103

**GROUP OF FIVE WROUGHT IRON AND
WOOD DUAL BUTTONHOLE CUTTERS,
PENNSYLVANIA, CIRCA 1800**

Length of Largest 5 3/8 in.

\$ 500-700



□ 104

**GROUP OF SEVEN WROUGHT IRON AND
TURNED WOOD BUTTONHOLE CUTTERS,
PENNSYLVANIA, CIRCA 1800**

Length of Longest 4 7/8 in.

\$ 1,000-2,000



□ 105

**GROUP OF THREE AMERICAN WROUGHT
IRON TOOLS, PENNSYLVANIA, LATE 18TH
AND EARLY 19TH CENTURY**

Comprising a miniature jeweler's vise, shears and multi-
faceted four-in-one button hole cutter
Length of largest 4 3/4 in.

\$ 400-600



□ 106

**GROUP OF FOUR AMERICAN WROUGHT IRON
SEWING HAMMERS, PENNSYLVANIA, CIRCA
1800**

Length of largest 6 3/8 in.

\$ 600-900



□ 107

**GROUP OF FIVE WROUGHT IRON
BUTTONHOLE CUTTERS, PENNSYLVANIA,
CIRCA 1800**

Length of Largest 6 3/8 in.

\$ 600-900





108

FINE QUEEN ANNE GRAIN-PAINTED WALNUT HANGING CANDLEBOX, SOUTHEASTERN PENNSYLVANIA, CIRCA 1800

Height 20 in. by Width 6 in. by Depth 6 3/4 in.

\$ 3,000-5,000



□ 110

VERY RARE CARVED WALNUT SLATE, SOUTHEASTERN PENNSYLVANIA, DATED 1826

Appears to retain its original surface. With carved initials and date *K+M 1826*.

Height 14 1/4 in. by Width 7 3/4 in.

PROVENANCE

Olde Hope Antiques, Inc., New Hope, Pennsylvania.

\$ 1,200-1,800



□ 109

WILLIAM AND MARY BLACK-PAINTED MAPLE SLAT-BACK HIGHCHAIR, SOUTHEASTERN PENNSYLVANIA, CIRCA 1760

Height 38 1/2 in. by Width 18 3/4 in. by Depth 15 in.; Seat Height 22 in.

\$ 1,200-1,800



111

VERY RARE WILLIAM AND MARY WALNUT SPLAY-LEGGED ONE-DRAWER TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Appears to retain its original surface. *Lacking feet.*

Height 28 in. by Width 39 in. by Depth 25 1/4 in.

PROVENANCE

Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania

A closely related table is illustrated in Wendy A. Cooper and Lisa Minari, *Paint, Patter & People: Furniture of Southeastern Pennsylvania 1725-1850*, Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc., 2011, p. 66, fig. 2.11.

\$ 3,000-5,000





□ 112

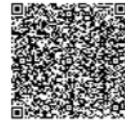
TWO RARE AMERICAN WOVEN EGG BASKETS, 19TH CENTURY

Larger basket Height 2 ¼ in. by Width 2 ⅞ in.

PROVENANCE

Harry B. Hartman Antiques, Marietta, Pennsylvania.

\$ 500-800



□ 113

ASSEMBLED GROUP OF SIX AMERICAN GLASSWARE VESSELS, 19TH CENTURY

Comprising of two cups, a footed cup, a footed flared rim vase, a miniature pitcher, and a miniature distiller. Heights ranging from 2 ¼ in. to 5 ¾ in.

\$ 500-800



□ 114

PAIR OF AMERICAN WROUGHT IRON BIRD-HEAD DOOR HINGES, PENNSYLVANIA, CIRCA 1800

Width extended 24 in.

PROVENANCE

Lock, Stock & Barrel, Kingston, New York; Kenneth and Joyce Volk, Portsmouth, New Hampshire; Sotheby's, New York, *Important Americana including Property from the Collection of Joan Oestreich Kend*, January 21, 2017, sale 9607, lot 4362; Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 800-1,200



□ 115

LARGE AMERICAN TURNED ASH BURLWOOD BOWL WITH CARVED HANDLES, LATE 18TH-EARLY 19TH CENTURY

Height 6 ¾ in. by Diameter 19 ¾ in. (with handles)

\$ 2,500-3,500





□ 116

WILLIAM AND MARY GREEN PAINTED
POPLAR CANDLESTAND, SELLERSVILLE,
PENNSYLVANIA, CIRCA 1820

Height 28 in. by Width 10 ½ in. by Depth 10 ½ in.

\$ 1,000-1,500



□ 117

VERY FINE WILLIAM AND MARY RED
PAINTED MAPLE SLAT-BACK ARMCHAIR,
SOUTHEASTERN PENNSYLVANIA, CIRCA
1760

Appears to retain its original painted surface.
Height 44 ½ in. by Width 23 in. by Depth 19 in.; Seat Height 16
¾ in.

\$ 1,500-2,500



□ 118

GROUP OF NINE SMALL BLOWN GREEN
GLASS BOTTLES, 18TH CENTURY

Height of tallest 6 ½ in.; Height of shortest 4 ½ in.

\$ 1,200-1,800



119

NOTTINGHAM, CHESTER COUNTY,
PENNSYLVANIA, CIRCA 1765

Height 44 ½ in. by Width 37 ¾ in. by Depth 22 in.

\$ 3,000-5,000



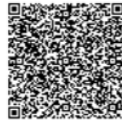


□ 120

AMERICAN POLYCHROME RECTANGULAR
SPLINT BASKET, 19TH CENTURY

Height 7 1/2 in. by Width 16 1/2 in. by Depth 12 3/4 in.

\$ 300-500

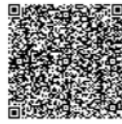


□ 121

GROUP OF THREE AMERICAN SPLINT
BUTTOCKS BASKETS, SOUTHEASTERN
PENNSYLVANIA, LATE 19TH OR EARLY 20TH
CENTURY.

Height of Largest 17 in.

\$ 600-800



□ 122

TWO AMERICAN SPLINT BUTTOCKS
BASKETS, SOUTHEASTERN PENNSYLVANIA,
LATE 19TH OR EARLY 20TH CENTURY

Height of Largest 12 1/2 in.

\$ 800-1,200



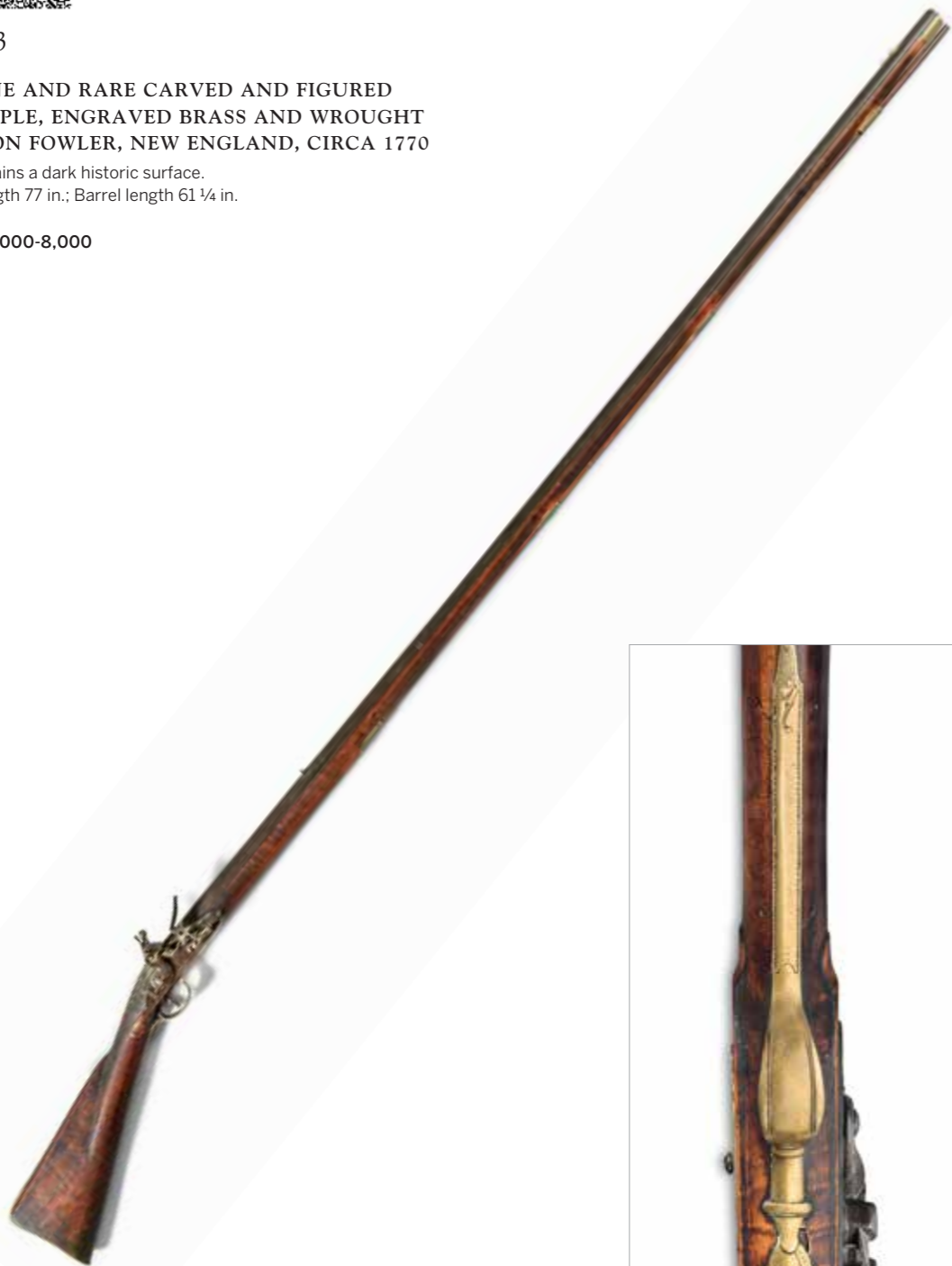


123

FINE AND RARE CARVED AND FIGURED MAPLE, ENGRAVED BRASS AND WROUGHT IRON FOWLER, NEW ENGLAND, CIRCA 1770

Retains a dark historic surface.
Length 77 in.; Barrel length 61 ¼ in.

\$ 6,000-8,000



□ 124

VERY FINE AND RARE PENNSYLVANIA-GERMAN CARVED WALNUT AND WROUGHT-IRON BREAD CUTTING BOARD, PROBABLY CHESTER OR LANCASTER COUNTY, PENNSYLVANIA, DATED 1772

With incised date and initials *17 SB SH 72*.
Height 28 ¾ in. by Width 11 ½ in. by Depth 3 ¾ in.

This is a very rare example of a Pennsylvania German eighteenth century brotschneidebrett or bread cutting board. A related nineteenth century example is in the collection of the Philadelphia Museum of Art (see Beatrice B. Garvan, *The Pennsylvania German Collection*, (Philadelphia, PA: Philadelphia Museum of Art, 1982), p. 132, no. 63). Bill du Pont stated "this is the first of only two I have found or heard of in forty-six years! I have the other (lot 581), as well."

\$ 1,200-1,800



□ 125

FINE AND RARE CHIPPENDALE WALNUT FREESTANDING CORNER CUPBOARD, SOUTHEASTERN PENNSYLVANIA, CIRCA 1780

Height 54 in. by Width 24 in. by Depth 14 ¼ in.

PROVENANCE

H.L. Chalfant, West Chester, Pennsylvania.

\$ 2,000-3,000





126

TWO FINE AND RARE MATCHING BLACK-PAINTED HIGH-BACK SACK-BACK WINDSOR KNUCKLE ARMCHAIRS, LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1785

One chair inscribed *RH Hammond 1011 Chestnut Street Lebanon PA.*
Height of tallest 43 5/8 in.

PROVENANCE

Black painted chair: Pook and Pook Inc., Downingtown, Pennsylvania, *The Collection of Richard & Joane Smith*, October 30, 2010, lot 65; Vernon Gunnion Antiques, Lancaster, Pennsylvania.

A nearly identical chair was sold at Pook & Pook, Inc., *The Pioneer Collection of Dr. Donald and Esther Shelley*, April 20, 2007, lot 59.

\$ 3,000-5,000



127

VERY RARE WILLIAM AND MARY HEART-INLAID WALNUT ONE-DRAWER TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Top inlaid with hearts at the corners and center of the top. Appears to retain its original surface. *Feet replaced and drawer rebuilt.*

Height 28 1/4 in. by Width 54 in. by Depth 39 3/4 in.

PROVENANCE

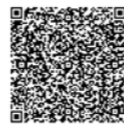
John Walton Inc., Griswold, Connecticut.

\$ 12,000-18,000



Detail





128

VERY FINE AND RARE WALNUT STEP-
BACK CUPBOARD, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1770

Height 82 ¾ in. by Width 61 in. by Depth 20 ½ in.

PROVENANCE

Waterstreet Associates, New Castle, Delaware.

\$ 6,000-12,000





□ 129
TWO VERY FINE WROUGHT IRON TWIRLING
BROILERS, PENNSYLVANIA, 19TH CENTURY
Length of Largest 26 ¼ in.

\$ 2,000-3,000



□ 130
VERY FINE AND RARE MATCHING WROUGHT
IRON AND BRASS LADLE AND SKIMMER,
SOUTHEASTERN PENNSYLVANIA, DATED
1793

Each engraved *E*N 1793*.
Length of largest 19 ⅝ in.

PROVENANCE

Skimmer dated 1793: Pook and Pook Inc., Downingtown,
Pennsylvania, *Period Furniture and Accessories*, January 11,
2008, lot 322;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 1,000-2,000



□ 131
VERY FINE AND RARE BRASS INLAID AND
WROUGHT IRON STRAINER, SOUTHEASTERN
PENNSYLVANIA, DATED 1792

Together with a Wrought Iron and Punch-Decorated Brass
Skimmer, Pennsylvania, late 18th or early 19th century. (2
pieces)

The strainer with brass inlaid date 17 ANNO92 and inlaid figure of
an American soldier.

Length of strainer 21 ¼ in.; Length of skimmer 24 ½ in.

\$ 2,000-3,000



Detail





□ 132

VERY FINE AND RARE INLAID BRASS AND WROUGHT IRON SKEWER SET, SOUTHEASTERN PENNSYLVANIA, DATED 1806

Skewer hook inlaid *ER 1806*. (6 pieces)
Height 6 ½ in. by Width 6 ½ in.

\$ 1,500-2,500



□ 133

FINE WROUGHT IRON SKEWER SET, SOUTHEASTERN PENNSYLVANIA, 19TH CENTURY

Comprising a hanging hook and six skewers (7 pieces).
Height 15 in.

\$ 500-700



□ 134

RARE WROUGHT IRON AND BRASS-INLAID FORK, SOUTHEASTERN PENNSYLVANIA, 19TH CENTURY

Handle inlaid *W.T.* Together with an American wrought iron small shovel. (2 pieces)
Length of largest 18 ⅝ in.

\$ 600-800



135

VERY RARE CHIPPENDALE BRASS MOUNTED WALNUT HANGING CUPBOARD, SOUTHEASTERN PENNSYLVANIA, DATED 1766

Appears to retain its original surface. The paneled door with applied brass, date, and lamb decoration over a drawer with applied brass *H ST* initials.
Height 32 ½ in. by Width 20 ¾ in. by Depth 14 in.

PROVENANCE

Stephen D. and Marcia P. Hench, Lancaster, Pennsylvania.

This remarkable hanging cupboard is the earliest known brass decorated piece of Pennsylvania furniture.

\$ 12,000-18,000



□ 136

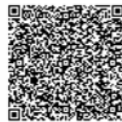
VERY FINE WROUGHT IRON CABBAGE CUTTER, PROBABLY SOUTHEASTERN PENNSYLVANIA, DATED 1776

The obverse with sulfur inlay design of a drop tulip flanked by the initials *LFL* and *LB* and a sulfur inlaid jumping horse with the date *1776* on the reverse.
Height 8 in. by Width 10 5/8 in.

LITERATURE

Herbert, Peter and Nancy Schiffer, *Antique Iron: Survey of American and English Forms*, (Exton, PA: Schiffer Publishing Ltd, 1979), p. 205, fig. A.

\$ 2,000-3,000



□ 137

AMERICAN OAK AND WALNUT MOUSE TRAP, EARLY 19TH CENTURY

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

\$ 400-600



□ 138

VERY FINE AND RARE BROWN-PAINTED BOW-BACK WINDSOR SIDE CHAIR, LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1785

Appears to retain its original surface. Inscribed on underside of plank seat *Presented to Letitia L. Frantz by Serena Thomas Aug. 17 1895. It was then at least 120 year old having been apart of the wedding outfit of her paternal grandfather.*
Height 37 1/4 in. by Width 19 in. by Depth 15 in.;
Seat Height 17 in.

PROVENANCE

Serena Thomas (1835-1924), Lancaster Pennsylvania;
Letitia L. Frantz (1858-1931), Lancaster, Pennsylvania.

\$ 800-1,200



Detail of underside of seat



□ 139

VERY FINE AND RARE BLACK-PAINTED HIGH-BACK SACK-BACK WINDSOR KNUCKLE ARMCHAIR, LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1785

Appears to retain its original surface.
Height 44 5/8 in. by Width 26 in. by Depth 16 1/2 in.;
Seat Height 16 3/4 in.

\$ 2,000-3,000





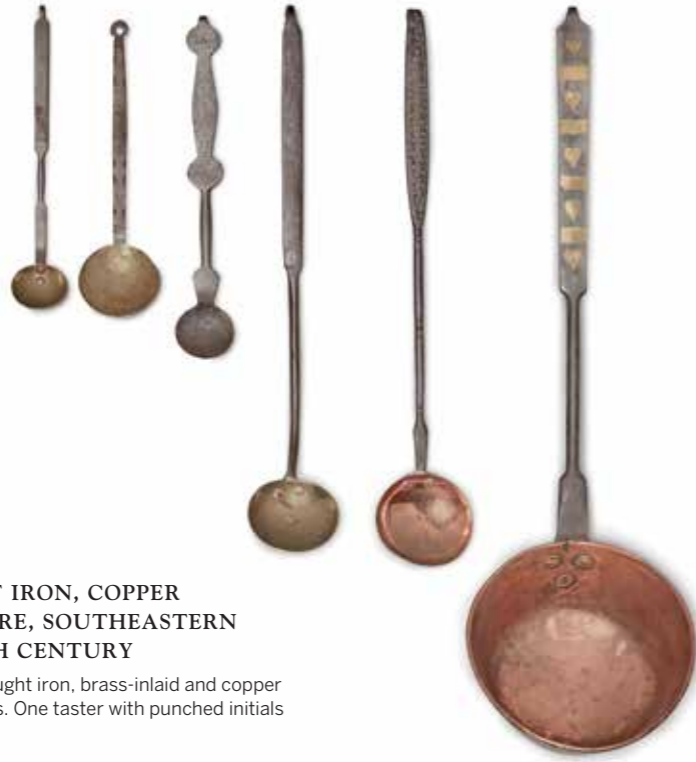
□ 140

GROUP OF WROUGHT IRON, COPPER AND BRASS COOKWARE, SOUTHEASTERN PENNSYLVANIA, 19TH CENTURY

Comprising an American wrought iron, brass-inlaid and copper ladle together with five tasters. One taster with punched initials JB.

Length of Largest 20 ½ in.

\$ 800-1,200



□ 141

GROUP OF FIVE WROUGHT-IRON TASTERS, SOUTHEASTERN PENNSYLVANIA, LATE 18TH OR EARLY 19TH CENTURY

Two with copper bowls, one of which contains an inlaid brass handle.

Length of longest 10 ½ in.

\$ 800-1,200



□ 142

VERY FINE AND RARE ENGRAVED WROUGHT-IRON FORK, POSSIBLY YORK COUNTY OR LANCASTER COUNTY, LATE 18TH OR EARLY 19TH CENTURY

Length 17 in.

Closely related forks are illustrated in Richard I. Barons, *The Folk Tradition: Early Arts and Crafts of the Susquehanna Valley*, (Binghamton, New York: Robertson Center, 1981), no. 194, Jeannette Lasansky, *To Draw, Upset, & Weld: The Work of the Pennsylvania Rural Blacksmith 1742-1935*, (Lewisburg, PA: Oral Traditions Project of the Union County Historical Society, 1980), 69-71, and Richard Barrons, *The American Hearth: Colonial and Post-Colonial Cooking Tools*, (Binghamton, NY: Broome County Historical Society, 1976), no. 43.

\$ 1,500-2,500



□ 143

RED-PAINTED BOW-BACK WINDSOR SIDE CHAIR, LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1785

Height 36 ¼ in. by Width 21 in. by Depth 17 ½ in.; Seat Height 16 ½ in.

\$ 800-1,200





□ 144

SET OF THREE AMERICAN CIRCULAR SPLINT BASKETS, SOUTHEASTERN PENNSYLVANIA, LATE 19TH CENTURY OR EARLY 20TH CENTURY

The largest with historic blue paint, the remaining two with splint oak wood and ash handles.
Height of largest 15 1/2 in., diameter 15 in.

\$ 400-600



□ 145

TWO SPLINT BASKETS, SOUTHEASTERN PENNSYLVANIA, LATE 19TH OR EARLY 20TH CENTURY

The larger of the two with historic red paint.
Heights 8 in. and 12 in.

\$ 1,000-2,000



□ 146

GROUP OF THIRTEEN AMERICAN PEWTER PLATES, LOVE, PHILADELPHIA, PENNSYLVANIA, CIRCA 1750-1800

Diameter of Largest 8 3/4 in.

\$ 1,200-1,800



□ 147

ENGLISH PEWTER TEAPOT, JOHN TOWNSEND AND THOMAS COMPTON, LONDON, CIRCA 1784 TO 1802

Height 7 1/4 in.

\$ 1,200-1,800



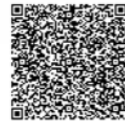


□ 148

SET OF FOUR ENGLISH PEWTER BEAKERS,
CIRCA 1800

Height 3 ½ in.

\$ 250-350



149

THE MILLER-SCHAFFER-CAMPBELL FAMILY
WILLIAM AND MARY WALNUT ONE-DRAWER
TAVERN TABLE, PENNSYLVANIA, CIRCA 1750

Height 29 ½ in. by Width 26 ½ in. by Depth 20 ¾ in.

PROVENANCE

With early 20th century label on the interior of drawer
inscribed *In 1764 by Jacob Miller / 1802 Elias Miller / 1839
Salome Miller Schaffer / 1889 Mary Ann Schaffer Campbell /
1897 Robert Campbell;*
Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 5,000-7,000





□ 150

AMERICAN PEWTER PITCHER, FREEMAN PORTER, WESTBROOK, MAINE, CIRCA 1850

With circular mark on underside *F. Porter / Westbrook*.
Height 6 ¼ in.

\$ 200-300



□ 152

CHIPPENDALE BLUE-PAINTED POPLAR AND YELLOW PINE DIMINUTIVE BLANKET CHEST, VIRGINIA, CIRCA 1780

Height 17 ½ in. by Width 34 in. by Depth 14 ½ in.

\$ 1,500-2,500



□ 151

WILLIAM AND MARY RED PAINTED POPLAR TABLE, PENNSYLVANIA, CIRCA 1760

Height 28 ¾ in. by Width 24 in. by Depth 24 ¼ in.

\$ 1,500-2,500





□ 153

(FORE-EDGE PAINTING) — PETER COXE

The Social Day: A Poem in Four Cantos. London: Printed by J. Moyes for James Carpenter and R. Ackermann, 1823

Large 8vo (10 1/8 x 6 7/8 in.; 269 x 175 mm). Engraved title, 32 plates, some foxing and faint offsetting. Contemporary purple straight-grained green morocco, covers elaborately bordered in gilt and blind, spine with semi-raised bands in five compartments, second and fourth gilt-lettered, others elaborately gilt, all edges gilt, fore-edge with hunting scene, inner dentelles gilt, marbled endpapers; extremities rubbed with some minor loss, relatively short tears to head of spine.

Large paper copy, with an attractive fore-edge painting of a hunting scene.

PROVENANCE

John Foster (bookplate to front pastedown)

\$ 400-600



□ 154

(FORE-EDGE PAINTING) — JAMES THOMSON

The Seasons. London: Printed for John Sharpe, 1817

12mo (6 3/8 x 3 3/4 in.; 160 x 95 mm). Engraved title vignette, four engraved vignette part titles and "Hymn" title; scattered foxing. Contemporary straight-grained green morocco, covers bordered in gilt and blind, spine with semi-raised bands in six compartments, second gilt-lettered, others elaborately gilt, all edges gilt, fore-edge with hunting scene, inner dentelles gilt, pink watered silk endleaves; light rubbing to extremities, joints weak.

A handsome volume with a charming fore-edge painting of a hunting scene.

PROVENANCE

H.B. (bookplate to front pastedown)

\$ 300-500



□ 155

(FORE-EDGE PAINTING) — REV. THEODORE DEHON

Sermons on The Public Means of Grace, The Facts and Festivals of The Church, Scripture Characters, and Various Practical Subjects. London: C. and J. Rivington, 1825

2 volumes, 8vo (8 3/8 x 5 1/4 in.; 213 x 133 mm). Title to each volume; some minor foxing and offsetting. Full navy calf, covers ruled and tooled in gilt and blind, spines with semi-raised bands in five compartments, second and fourth gilt-lettered, edges marbled, fore-edges painted with cityscapes, marbled endleaves; light rubbing to extremities, joints weak with some minor restoration, near contemporary ownership signatures to front free endpapers. In custom slipcases.

With charming fore-edge paintings of Boston and Philadelphia. Theodore Dehon was born in Boston, and was ordained deacon in Newburyport, Massachusetts, in 1797. He was ordained priest in 1800, and eventually became Episcopal Bishop of South Carolina.

\$ 700-1,000



156

AMERICAN SCHOOL, 19TH CENTURY

Native Americans Hunting

oil on canvas
circa 1880
16 ¼ in. by 20 ¼ in.

\$ 5,000-8,000



□ 157

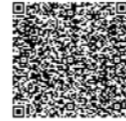
TWO ENGLISH ENGRAVED BRASS TOBACCO BOXES, 18TH CENTURY

Oval box engraved C&M Virginia Good Within I Have. But is not free for every Knave. My Master only I Supply Let Beging Fellows Go and Buy to WM.
Largest Height 1 ⅛ in. by Width 2 ¾ in. by Depth 4 ¼ in.

PROVENANCE

Mark and Marjorie Allen, Manchester, New Hampshire.

\$ 600-800



158

VERY RARE QUEEN ANNE LEATHER-UPHOLSTERED WALNUT OPEN ARMCHAIR, SOUTHEASTERN PENNSYLVANIA, CIRCA 1760

Upholstered with reindeer hides from the 1786 shipwreck of the Die Frau Metta Catherina. St. Petersburg, Russia.
Height 45 in. by Width 25 ½ in. by Depth 21 ½ in.; Seat Height 15 in.

PROVENANCE

Parke Bernet Galleries, *Arts and Crafts of Pennsylvania and Other Notable Americana: Part One of the Collection of the Late Arthur J. Sussel*, Philadelphia, October 23, 24, & 25, 1958, sales 1847, lot 592;
Pook and Pook Inc., Downingtown, Pennsylvania, *The Pioneer American Collection of Dr. and Mrs. Donald A. Shelley*, April 21, 2007, lot 450.

A chair of similar design is in the collection of the Henry Francis du Pont Winterthur Museum (see Scott T. Swank, *Art of the Pennsylvania Germans*, (New York: Norton, 1983), fig. 67).

\$ 15,000-25,000





159

CHIPPENDALE POLYCHROME PAINT
DECORATED POPLAR DIMINUTIVE BLANKET
CHEST WITH DRAWER, BUCKS COUNTY,
PENNSYLVANIA, CIRCA 1790

Height 22 5/8 in. by Width 34 in. by Depth 19 in.

PROVENANCE

Kelly Kinzle, New Oxford, Pennsylvania.

\$ 10,000-20,000



160

THE FURNESS FAMILY VERY RARE QUEEN
ANNE FIGURED WALNUT TALL CASE CLOCK,
WORKS BY WILLIAM FURNISS, MILL CREEK
HUNDRED, DELAWARE, CIRCA 1739-1749

The brass engraved and silvered dial has a seconds register
and a date aperture. Dial inscribed *William Furniss Milcrick*.
Height 81 3/4 in. by Width 21 1/2 in. by Depth 11 3/4 in.

PROVENANCE

Descended through the Furness family of Massachusetts and
Pennsylvania.

Rev. William Henry Furness, Medford, Massachusetts and
Philadelphia, Pennsylvania (1802-1896) a prominent Unitarian
minister and abolitionist;

Frank Heyling Furness, Philadelphia, Pennsylvania (1839-1912)
an acclaimed American architect of the Victorian era and
winner of the Medal of Honor at the Battle of Trevilian Station,
Virginia, on June 12, 1864, son;

Theodore Fassit Furness, Philadelphia, Pennsylvania, son;
Fanny Fassit Furness Green, daughter;

Furness family descendant;

Sotheby's, New York, *Important Americana*, January 22 and
23, 2010, sale 8608, lot 473.

William Furniss (Furness) is one of Delaware's earliest
clockmakers. A closely related Furniss clock with an arched
dial is illustrated in Philip Zimmerman, *Delaware Clocks*,
(Dover, DE: The Briggs Museum of American Art, 2006), p. 8,
no 1. Milcrick stands for today Mill Creek Hundred which is the
name of an unincorporated subdivision of New Castle County,
Delaware. Mill Creek Hundred is that portion of New Castle
County that lies north and east of White Clay Creek and west
of Red Clay Creek. It was formed from Christiana Hundred
in 1710 and was named for Mill Creek that flows through its
center.

\$ 20,000-30,000



Detail





161

VERY FINE AND RARE QUEEN ANNE WALNUT OPEN ARMCHAIR, PHILADELPHIA, PENNSYLVANIA, CIRCA 1760

Slip seat marked *l*, retains a rich historic surface.
Height 40 ½ in. by Width 29 ½ in. by Depth 18 in.; Seat Height 16 in.

PROVENANCE

Joe Kindig, Jr. & Son, York, Pennsylvania;
Margaret Wilson Lewis du Pont, Wilmington, Delaware;
Sotheby's, New York. *Property from the Collection of E. Newbold And Margaret Du Pont Smith*, January 21, 2017, sale 9608, lot 6007;
Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 5,000-10,000



□ 162

FINE DIMINUTIVE RED-PAINTED PINE SLANT-LID HANGING WALL BOX, PENNSYLVANIA, EARLY 19TH CENTURY

Appears to retain its original red paint.
Height 4 7/8 in. by Width 4 ¼ in. by Depth 3 ½ in.

\$ 300-500



□ 163

FINE QUEEN ANNE WALNUT TABLE, PENNSYLVANIA, CIRCA 1770

Appears to retain its original surface.
Height 27 in. by Width 20 ½ in. by Depth 24 ½ in.

\$ 400-600



SESSION II



NEW YORK
JANUARY 22, 2022
2 PM
LOTS 164-322



164

SGRAFFITO-DECORATED GLAZED RED EARTHENWARE 'THE FOX ASLEEP' PLATE, ATTRIBUTED TO DAVID SPINNER (1758–1811), BUCKS COUNTY, PENNSYLVANIA, CIRCA 1790

Inscribed *The fox Asleep*.
Diameter 12 ¼ in.

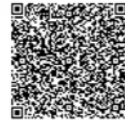
PROVENANCE

Sindey Gecker, American Folk Art, New York.

EXHIBITED

Trappe, Pennsylvania, Center for Pennsylvania German Studies, Dewees Tavern, long-term loan

\$ 5,000-8,000



165

SGRAFFITO-DECORATED GLAZED RED EARTHENWARE 'THE BUCK ASLEEP' PLATE, ATTRIBUTED TO DAVID SPINNER (1758–1811), BUCKS COUNTY, PENNSYLVANIA, DATED 1787

Inscribed *The Buck Asleep 1787*.
Diameter approximately 12 ¼ in.

EXHIBITED

Trappe, Pennsylvania, Center for Pennsylvania German Studies, Dewees Tavern, long-term loan

\$ 3,000-5,000



166

VERY FINE AND RARE WILLIAM AND MARY WALNUT REFECTORY TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1740

The table fitted with a central drawer on the broad side and flanking side drawers on the short ends; all four sides with shaped apron. The exterior back side of the proper right drawer contains the chalk inscription *J.S. Stokes* and the exterior of the opposite side drawer inscribed *Stokes*. Height 31 in. by Width 70 in. by Depth 32 ½ in.

PROVENANCE

J. Stogdell Stokes, Philadelphia, Pennsylvania;
Joe Kindig, Jr. & Son, York, Pennsylvania.

LITERATURE

Joe Kindig, Jr. & Son advertisement, *Magazine Antiques*, July 1951, vol. 60, no. 1, inside front cover.

\$ 5,000-7,000



Fig. 1 Joseph Kindig Jr. and Son, advertisement



□ 167

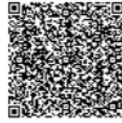
VERY FINE WROUGHT IRON DOOR THUMB LATCH, SOUTHEASTERN PENNSYLVANIA, CIRCA 1780

Height 12 7/8 in.

PROVENANCE

Sindey Gecker, American Folk Art, New York.

\$ 500-700



168

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

Two tiers of lights on arched arms with a molded edge and with crenulated candle cups mounted on a cylindrical standard with single light on a conical weighted circular base. Height 33 1/2 in.

PROVENANCE

Alice Lake, Wycoff, New Jersey; Private Collections of Two New Jersey Families; Sotheby's, New York, *Important Americana*, January 18, 2018, sale 9805, lot 250.

EXHIBITED

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

\$ 3,000-5,000



169

VERY FINE AND RARE QUEEN ANNE WALNUT BENCH, PROBABLY EPHRATA, PENNSYLVANIA, CIRCA 1750

Height 17 1/4 in. by Depth 12 3/4 in. by Length 87 in.

PROVENANCE

Purportedly used in the Brother' House or Bethania at the Ephrata Cloisters, Ephrata, Pennsylvania; Joe Kindig, Jr. & Son, York, Pennsylvania.

LITERATURE

Joe Kindig, Jr. & Son advertisement, *Magazine Antiques*, July 1951, vol. 60, no. 1, inside front cover.

\$ 3,000-5,000



Detail





170

VERY FINE AND RARE WILLIAM AND MARY PARQUETRY INLAID WALNUT BIBLE BOX, POSSIBLY BY THOMAS THOMAS (1687-1774), RADNOR TOWNSHIP AREA, CHESTER COUNTY, PENNSYLVANIA, DATED 1746

The top with banded inlay surrounding inlaid suns and tulips on each side sprouting from a central urn flanked by the initials *HI* and 1746, over a case front with additional banded and scroll inlay around tulip sprays and an elaborate geometric wheel design, on bracket feet with inlaid stars and a central fan medallion as well as the continued scroll inlay following the curve of the shaped apron.

Height 8 3/4 in. by Width 18 1/4 in. by Depth 12 1/4 in.

PROVENANCE

Mrs. John A. Coyle, Lancaster, Pennsylvania;
L.J. Gilbert and Sons Auctioneers, *The Renowned Collection of Early American Furniture and Antiques of the Late Mrs. John A. Coyle*, May 26 & 27, 1938, lot 490;
Sidney McIlvain Kutz, Reading, Pennsylvania;
Sotheby's, New York, *American Folk Art, Furniture and Decorations*, June 30, 1984, sale 5215, lot 331;
Ronald Pook Antiques, Downingtown, Pennsylvania.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, October 1999-January 2000.

LITERATURE

Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia, PA: Philadelphia Museum of Art, 1999), pp. 139, no. 5.

This exceptional bible box was likely made by Thomas Thomas, a Quaker immigrant from Flintshire, Wales. Two other boxes have been attributed to his hand by Wendy Cooper and Lisa Minardi. The box dated 1737 and initialed *SS* for Sarah Smedley (1717-1801) is in the collection of the Henry Ford Museum while the other box dated 1739 and initialed *HP* is in the collection of the Chester County Historical Society. The keystone for these attributions is the tall clock case made by Thomas Thomas and offered in the current sale as lot 188. For additional analysis on Thomas Thomas see Wendy A. Cooper and Lisa Minardi, *Paint, Patter & People: Furniture of Southeastern Pennsylvania 1725-1850*, Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc., 2011), 124-8. The *HP* box is illustrated in Margaret Schiffer, *Arts and Crafts of Chester County, Pennsylvania*, (Exton, PA: Schiffer Publishing Ltd., 1980), p. 71.

\$ 20,000-30,000



Fig. 1. Bible Box, attributed to Thomas Thomas, Chester County, Pennsylvania, dated 1737. (Courtesy, From the Collections of The Henry Ford, acc. no. 29.447.1)



Fig 2. Bible Box, attributed to Thomas Thomas, Chester County, Pennsylvania, dated 1739. (Courtesy, Chester County History Center)





171

**VERY FINE AND RARE WILLIAM AND MARY
WALNUT WAINSCOT ARMCHAIR, CHESTER
COUNTY, PENNSYLVANIA, CIRCA 1735**

Appears to retain its original surface.
Height 45 3/4 in. by Width 23 in. by Depth 22 1/4 in.;
Seat Height 17 1/4 in.

PROVENANCE

H. L. Chalfant American Fine Art and Antiques, West Chester,
Pennsylvania.

With its broad proportions, pierced and scalloped crest rail, arched back panel, and elaborate turned components, this Wainscot armchair is one of the greatest surviving examples of its form. It was made in Chester County, Pennsylvania, where makers incorporated a mixture of Welsh, Dutch and Germanic traditions into their furniture designs. Benno Forman discusses Chester County chairs of this type in *American Seating Furniture, 1630-1730* (New York and London: W. W. Norton & Company, 1988): 140. He notes that the pierced and scalloped crest rail taking the shape of a pair of inverted single quotation marks can be traced to southern Lancashire and Cheshire, England, where numerous chairs with related crest rails survive.¹

A Wainscot armchair of similar form and proportion was formerly in the collection of Titus C. Geesey and included in *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* exhibition held at the Philadelphia Museum of Art.² Another made of red oak with a similar crest rail has a history of ownership in the Pennock family of Chester County.³

¹ Benno Forman, *American Seating Furniture, 1630-1730* (New York and London: W. W. Norton & Company, 1988): fig. 68, p. 139.

² Jack L. Lindsey in *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* (Philadelphia: Philadelphia Museum of Art, 1999): fig. 143, p. 94 and no. 144, p. 171.

³ See Forman, fig. 69, p. 140. Forman notes that this chair is in a private collection.

\$ 20,000-30,000



Detail



□ 172

VERY FINE ENGLISH WROUGHT IRON, ENGRAVED BRASS AND SILVER-INLAID FLINTLOCK TINDERBOX PISTOL, BUNNEY, LONDON, CIRCA 1780

Height 5 in. by Width 3 ¼ in. by Depth 7 ½ in.

\$ 900-1,200



□ 173

VERY FINE AND RARE PAIR OF LARGE NORTHWESTERN EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICKS, POSSIBLY NUREMBERG, GERMANY, MID-17TH CENTURY

Height 11 ½ in.

PROVENANCE

Mark and Marjorie Allen, Manchester, New Hampshire.

\$ 2,000-3,000





174

VERY FINE AND RARE WILLIAM AND MARY LINE-AND-BERRY-INLAID WALNUT TWO-PART CHEST OF DRAWERS, DELAWARE RIVER VALLEY, POSSIBLY PHILADELPHIA, CIRCA 1720

Upper portion of feet replaced.
Height 40 1/2 in. by Width 42 3/4 in. by Depth 23 3/4 in.

PROVENANCE

An early Byberry, Pennsylvania area family that relocated to New York State;
Bernard and S. Dean Levy Inc., New York.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, October 1999-January 2000.

LITERATURE

Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia, PA: Philadelphia Museum of Art, 1999), pp. 130, 142, no. 28, fig. 191;
Peter Kenny, "Ark of the Covenant: The Remarkable Inlaid Cedar Scrutoir from the Brinckerhoff Family of Newtown, Long Island," *American Furniture 2014*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2014), pp. 19-20, figs. 24 and 25;
Jeanmarie Andrews. "Line and Berry Furniture." *Early American Life* (May/June 2021): p. 31;
Christopher Storb, "Lines and Dots," *In Proportion to the Trouble*, October 25, 2021 [<https://cstorb.com/2021/10/25/lines-and-dots/>].

With its case elaborately ornamented with tulips, scrolling vines and berry cluster inlays, this chest is representative of the line-and-berry inlaid furniture made in Southeastern Pennsylvania during the early eighteenth century. It is made of black walnut with hard pine and Atlantic white cedar secondary woods.

Christopher Storb includes this chest in his recent article "Lines and Dots" and identifies it as part of a subset of line-and-berry furniture that may have been made in the Delaware River Valley and possibly Philadelphia rather than Chester County. The high chest in the du Pont Collection is also part of this group (lot 505). Both case pieces display secondary woods seen in documented Philadelphia furniture as well as four berry clusters and inlay designs made with numerous compass settings. See Christopher Storb, "Lines and Dots," October 25, 2021 <https://cstorb.com/2021/10/25/lines-and-dots/>

This chest was included in the *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* exhibition held at the Philadelphia Museum of Art from October 10, 1999 – January 2, 2000 and illustrated in the accompanying catalogue. An early William and Mary walnut chest of similar form with a two-part divided case and four graduated drawers may represent the same shop tradition. It was also featured in the *Worldly Goods* exhibition.¹ It is similarly constructed with related molding profiles and case divisions as the present chest. Both were made to be easily transportable with an upper case that is held in place by a narrow upward-projecting tenon inset in the side frame of the lower case. The sides have panels-in-stiles set horizontally and positioned one over the other. The upper panels of the present chest have an applied stile which divides each into two rectangle panels. Reflecting the variations of regional craftsmanship of the period, this chest has ball feet while the other chest has brush feet and lacks line-and-berry inlay.

¹ Lindsey, Jack L. *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* (Philadelphia: Philadelphia Museum of Art, 1999): fig. 192, p. 130 and no. 27, p. 142.

\$ 30,000-50,000



Detail



Chest, Philadelphia, Pennsylvania or southeastern Pennsylvania, circa 1720. (Courtesy, Philadelphia Museum of Art, Purchased with the Fiske Kimball Fund, 2002, acc. no. 2002-194-1)





□ 175

“GUN WAD” BIBLE

(Bible in German) — Die ganze Gottliche Heilige Schrift Bible in German Biblia, Das ist: . Alten und Neuen Testaments nach der Deutschen Uebersetzung D. Martin Luthers ... *Germantown: Christoph Saur, 1776*

4to (9 3/4 x 7 7/8 in.; 248 x 200 mm). General title-page and separate title-page for New Testament, printer's ornaments, double-column text, varying ornamental capitals; browning, foxing and staining throughout, title backed with loss to corners, following leaf with restoration to edges. Contemporary calf over wooden boards, rebaked with new clasps.

Third edition of THE FIRST BIBLE PRINTED IN A EUROPEAN LANGUAGE IN AMERICA, and the first to be printed from type produced in America.

The edition became known as the “Gun-Wad” bible, as British troops invading Germantown destroyed most of the 3,000 copies printed by using the sheets to make gun cartridges and litter for their horses (Wright).

LITERATURE

Darlow & Moule 4240; ESTC W18549; Evans 14663; Hildeburn 3336; Sabin 5194; Wright, *Early Bibles of America* pp. 46-47

\$ 2,000-3,000



□ 176

VERY FINE ENGLISH WROUGHT IRON, ENGRAVED BRASS AND SILVER-INLAID FLINTLOCK TINDERBOX PISTOL, CIRCA 1780

Height 5 in. by Width 2 1/2 in. by Depth 7 3/8 in.

PROVENANCE

Mark and Marjorie Allen, Putnam Valley, New York.

\$ 900-1,200



177

VERY FINE AND RARE WILLIAM AND MARY LINE-AND-BERRY-INLAID WALNUT BIBLE BOX, PROBABLY LONDON GROVE AREA, CHESTER COUNTY, PENNSYLVANIA, DATED 1776

With banded locust inlay surrounding a flowering tree and pinwheel geometric designs, flanked by the inlaid initials MB and the date 1776.

Height 10 1/2 in. by Width 19 3/8 in. by Depth 12 3/8 in.

PROVENANCE

Purportedly descended through the Branson family; Herbert Branson Spackman (1900-1969) and Kathryn Dunlap Glauser (b. 1904), Thornbury Farm, Chester County, Pennsylvania; Thomas Spackman (1937-2011); David Stockwell, Inc., Wilmington, Delaware.

LITERATURE

Jeanmarie Andrews, “Line and Berry Furniture.” *Early American Life* (May/June 2021): p. 31.

With the initials of its original owner and date it was made, this walnut document box is a rare survival of line-and-berry furniture made in southern Chester County, Pennsylvania. The distinctive type of inlay seen here was introduced in the early 1700s likely by Welsh Quakers who emigrated to Philadelphia before moving to the Chester County area.¹ Furniture with line-and-berry inlay was especially favored by Quaker families living in Chester County, where chests of drawers, spice boxes,

and small lidded boxes were the most popular forms among the 150 pieces that have been identified.² Nearly all were made before the American Revolution.

This document box has inlaid tombstone cartouches enclosing the initials “MX” and date “1776” flanking a line-and-berry sprig and a pair of fylfots all within an elaborate herringbone border. It rests on ball feet rather than bracket feet found elsewhere during the period – likely the choice of the original owner. The fact that this box shares similarities in form and inlay with line-and-berry document boxes made over thirty years earlier indicates the longevity of the design and conservatism of the clientele.³

Thornbury Farm, first built in 1709, is the site of the final troop engagement of the Battle of Brandywine, the largest land and one of the bloodiest battles of the American Revolution.⁴

¹ Lee Ellen Griffith, “Line-and-Berry Inlaid Furniture: A Regional Craft Tradition in Pennsylvania, 1682-1790” (Ph.D. diss., University of Pennsylvania, 1988). See also Lee Ellen Griffith, “The Line-and-Berry Inlaid Furniture of Eighteenth-Century Chester County, Pennsylvania,” *The Magazine Antiques* 135, no. 5 (May 1989): 1202-11.

² Wendy Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 2011): 71. See also Jeanmarie Andrews, “Line and Berry Furniture,” *Early American Life* (May/June 2021): 27.

³ Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* (Philadelphia: Philadelphia Museum of Art, 1999): nos. 2, 3. And 4, p. 139, fig. 180, p. 114.

⁴ <http://thornburyfarmcsa.com/history/>.

\$ 25,000-35,000





178

**FINE AND RARE WILLIAM AND MARY
WALNUT WAINSCOT ARMCHAIR, CHESTER
COUNTY, PENNSYLVANIA, CIRCA 1735**

Retains a dark historic surface. *Seat replaced.*
Height 44 ½ in. Width 25 ¼ in. by Depth 21 ½;
Seat Height 18 ¾

\$ 15,000-25,000



179

SAVELY ABRAMOVITCH SORIN

1878 - 1953

Portrait of Ethel Hallock du Pont (1876-1951)

signed and dated 1926 lower left
watercolor on paper

Sheet: 35 ¾ by 28 ½ in., 91 by 72.5 cm; Framed: 38 ¼ by
31 in., 97 by 78.5 cm

PROVENANCE

Commissioned from the artist
In the same family since 1926

EXHIBITED

Chadds Ford, Brandywine River Museum, *Celebrating 200
years: Du Pont Family Portraits*, 10 June - 4 September 2000

LITERATURE

Exhibition catalogue *The du Pont family, two hundred years of
portraits: an exhibition*, Brandywine River Museum, Chadds
Ford, 2000

While visiting France in 1925, Alice Belin du Pont was so
inspired by the portraits of Savely Sorin she had seen there
that she called the Russian society portraitist to Longwood
Gardens in 1926. The artist would paint her watercolour
portrait and that of her husband Pierre. Both portraits were
hung in the Music Room. It is likely that Sorin painted the
present portrait of Ethel Hallock du Pont, the grandmother of
William K. du Pont during his stay in Longwood.

\$ 10,000-15,000



180

EXTREMELY RARE AND IMPORTANT CHINESE EXPORT EUROPEAN SUBJECT INITIALED PUNCH BOWL, QING DYNASTY, QIANLONG PERIOD, AFTER 1759-1785

decorated after an English delftware original, painted inside in famille-rose enamels with a hen and twelve chicks within an elaborate border enclosing the initials *W.B.M* and the date 1759, the exterior decorated in blue enamel with a country scene of couples processing towards a small building, probably a church, the scene divided by a shield surmounted by a stag's head crest enclosing the initials *J.M.M.* and underneath with a ribbon inscribed *GOADIELMING*
Diameter 15 3/4 in.

PROVENANCE

Sotheby's Monaco, 23rd June 1985, lot 620
Earle D. Vandekar, New York, 1985

The present punch bowl represents proof of a unique moment in the history of trade between China and England in the 18th century. While most European designs on Chinese export porcelains were conveyed using seal fobs, drawings and bookplates to Chinese painters and potters working in Jingdezhen at the time, the current example is most likely directly copied from an English delftware bowl, illustrated in Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, cat. no. 10.30 and pl. 32, and currently in the collection of Bristol Museum & Art Gallery, Bristol, acc. no. G.2155.

Chinese export punch bowls of this type are extremely rare and historically important. When describing the aforementioned English delftware example, Britton paraphrased accounts in 1873 which asserted officers of the British East India Company's ships would transport English delftware bowls to China to be copied. While the specific imagery on the current punch bowl was not explicitly mentioned, Britton, *ibid.*, p. 153, concludes that bowls of this design to be 'the only authenticated instance of any English delftware article having been copied in China'.

Britton documents two other Chinese export punch bowls of the same design, which originated from the same owner. One, inscribed at the base with *F ROYLE*, passed through a London dealer in 1972 and was bought by an anonymous American collector. This bowl is illustrated in Geoffrey A. Godden, *Oriental Export Market Porcelain*, Frogmore, 1979, p. 234, fig. 154, and was later sold at Christie's New York, January 21st, 1999, lot 72, and is now also in the collection of the Bristol Museum & Art Gallery, Bristol, acc. no. Or1999.01. Britton describes the other example to be identical to the first example except with *GOD ALMING* inscribed to the interior footrim, however he did not provide any further account of its whereabouts and it does not appear to have been published. The present bowl, inscribed *GOADIELMING* on the exterior could be assumed to be the example cited by Britton, but the different location and spelling of the inscription appears to suggest this example to be a third punch bowl.

Britton theorized that the initials *W.B.M* and date inscribed to the interior rim of the bowl commemorated the marriage between William Bliset and Mary Whiteland on July 25th, 1759. The inscriptions *F ROYLE*, *GOD ALMING* and *GOADIELMING* on the known examples may have referred to the locations of the bride and groom's family, with a Whiteland family documented to be from a village near Froyle, and several Blisets from approximately 10 miles from Godalming. Britton further suggested that given the pair signed the marriage register with a simple cross, Bliset and Whiteland may have been servants of the Lord of the Manor at the time, William Henry Draper, who then commissioned the delftware bowl as a wedding present for the pair, and later ordered Chinese export examples through a member of the Draper family who served in the British East India Company.





However, due to the extraordinary cost for ordering Chinese porcelains in the 18th century from Europe, it seems unlikely that these punch bowls would have been ordered by Draper for his servants. In addition, the present example includes a second set of initials, *J.M.M.*, on the exterior within a shield, which is not seen or described on other known examples of this type, and may provide some clues to the dating of this bowl.

By examining the panoramic scene painted on the exterior of the present example, the elements included in the shield and initials appear original to the work instead of later added, as space was purposefully left undecorated on the glazed porcelain body by the painter to accommodate the shield. While the bowl is inscribed with the date *1759* on the interior rim, this date would have been copied from the English delftware bowl. Therefore, the earliest conceivable date a Chinese export example of this design would have appeared circa 1760. However, the style of initials encircled by a shield, seen on the current example, appears on Chinese export armorial porcelain with increased frequency from between 1775 until around 1785, which is likely when this punch bowl was made. Although the style of painting of this example and the one in the collection of the Bristol Museum and Art Gallery appears almost identical, which would suggest that these two examples were produced at the same time. However, it is also possible that the current example is a work that was commissioned after the Bristol example.

This particular punch bowl was most likely ordered for J.M.M., whose identity remains a mystery, in the third quarter of the 18th century. J.M.M. may have been a wealthy merchant with connections to Godalming. In fact, the only other J.M.M. initials known to be inscribed on Chinese export porcelain is on a dish, circa 1785, is illustrated in David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 484, T3. The initials of this dish are also inscribed within a shield, but with a dove crest above. Howard notes that the dove crest may have been adopted without authority, or is incomplete. The stag's head crest seen on the present example is commonly seen on English arms, and may also have been adopted without authority in this instance.

The bucolic scene of a hen and chicks on the interior of the bowl was first copied from a 17th century print by Francis Barlow (c. 1626-1702), titled *Hens and Chickens* and numbered 43 in a series of 67 prints depicting country life. A prolific painter, illustrator and printmaker, Barlow's works were popular through the 17th and 18th centuries in England. Aside from the aforementioned English delftware bowl, this particular print is also known to have inspired a Chelsea porcelain tureen in the form of a hen and chicks, with examples in the collection of major institutions including the Winterthur Museum, Garden and Library, Winterthur, and the Victoria and Albert Museum, London. The scene on the exterior, depicting figures in landscape, can be seen on other 18th-century examples of works from Bristol, as described in F.H. Garner and Michael Archer, *English Delftware*, London, 1972, p. 40, where the authors discuss the English delftware bowl which inspired the current example.

\$ 10,000-15,000



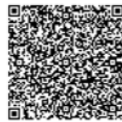
□ 181

**UNUSUAL LARGE CHINESE EXPORT
'FAMILLE-ROSE' SERVING DISH AND COVER,
QING DYNASTY, QIANLONG PERIOD,
CIRCA 1770**

the cover painted with cockerels perched amongst flowering rockwork, within a gilt spearhead border surmounted with a turned 'acorn' knob, the dish decorated with floral sprigs
Diameter 15 ¼ in.

Whilst the shape of the present example is most likely European-inspired, its exact use and origin remain undetermined. Only one other pair of comparable examples, with lobed rims and of slightly smaller size, appear to be known. The pair is currently in the RA Collection and is illustrated in Maria Antónia Pinto de Matos, *The RA Collection of Chinese Ceramics: A Collector's Vision*, Vol. II, London, 2011, cat. no. 212. The author suggests that dishes of this form might have been used to preserve butter or cheese, and bear some resemblance to 18th century faience cheese dishes, or that they were possibly used to hold a rich sauce or other mixture with solid ingredients.

\$ 2,000-3,000



□ 182

**GROUP OF FOUR AMERICAN WOODEN
CANES, LATE 19TH OR EARLY 20TH
CENTURY**

Comprising two canes with horn handles, one with antler handle, and the fourth with old *London Boss & Co. No. 12* shotgun cartridge
Height of Tallest 55 ⅝ in.

\$ 300-500





□ 183

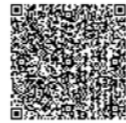
FINE AND RARE SPANISH CAST BRASS CANDLESTICK, CIRCA 1650

Inscribed on underside of base *Sacriscia* or *Sacrifice*.
Height 6 in.

PROVENANCE

Bruce A. Sikora, Bay Shore, New York;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 500-700



185

VERY FINE AND RARE QUEEN ANNE WROUGHT-IRON AND CAST-BRASS TWO-ARM CANDLESTAND, BOSTON, MASSACHUSETTS, CIRCA 1730

Height 62 ½ in. by Width 16 ¼ in.

PROVENANCE

Gifford Pinchot, Grey Towers, Milford, Pennsylvania;
Anthony S. Werneke, Pond Eddy, New York.

Grey Towers was the home of Gifford Pinchot, founder and first Chief of the US Forest Service.

\$ 12,000-18,000



Detail



184

VERY FINE AND RARE QUEEN ANNE BROWN-PAINTED MAPLE SLAT-BACK SIDE CHAIR, POSSIBLY BY SOLOMON FUSSELL (C. 1704-1762) OR WILLIAM SAVERY (1721-1787), PROBABLY PHILADELPHIA, PENNSYLVANIA, CIRCA 1745

Retain a dark historic surface.
Height 44 ½ in.

PROVENANCE

Kelly Kinzle, New Oxford, Pennsylvania.

For additional information refer to lot 41.

\$ 4,000-6,000





186

**VERY FINE AND RARE CHIPPENDALE
FIGURED MAPLE ARMCHAIR, ATTRIBUTED
TO SOLOMON FUSSELL (C. 1704-1762)
OR WILLIAM SAVERY (1721-1787),
PHILADELPHIA, PENNSYLVANIA, CIRCA 1760**

Retains a dark rich historic surface.
Height 45 ¼ in. by Width 26 in. by Depth 19 ¾ in.;
Seat Height 17 ¼ in.

PROVENANCE

H.L. Chalfant, West Chester, Pennsylvania.

Made of exceptionally figured maple, this armchair is identical to an armchair attributed to Solomon Fussell (c. 1704-1762) or William Savery (1721-1787) that sold in these rooms, *Property from the Collection of E. Newbold and Margaret Du Pont Smith*, January 21, 2017, sale 9608, lot 6011. Both chairs likely stem from the same set and follow the pattern of chairs made by Fussell and Savery with a wavy crest, "spoon back," turned arm supports, rush bottom seat, tripartite stretcher, and "crook'd feet."¹ Savery is recorded as having some eighty-three examples of this type of chair in stock at one time.² Fussell's surviving business ledgers from 1738 to 1751 indicate that such "common" chairs were produced in large quantities with their basic components stockpiled before 1750. Chairs of this pattern are the focus of Benno Forman's article, "Delaware Valley 'Crookt Foot' and Slat-Back Chairs: The Fussell-Savery Connection," *Winterthur Portfolio* 15 (Spring 1980): p. 55.

William Savery was apprenticed to Solomon Fussell, a chairmaker who worked in Philadelphia from circa 1735 to 1741. By 1750, Savery had established a shop of his own on Second Street, between Chestnut and Market, where he worked for the remainder of his life. An active Quaker, his patrons included many other Quakers including the Pembertons, Drinkers and Abel and Rebecca James. In 1754,

he was appointed a ward assessor by Benjamin Franklin, who purchased furniture from Savery and Fussell in the 1740s.³ Savery's estate inventory taken at his death in 1787 reveals that his important furniture was made of maple, such as six maple chairs and one armchair valued at 4 pounds, a maple chest of drawers valued at 5 pounds, and a maple dressing table valued at 1 pound 1 shilling.⁴ Most of Savery and Fussell's accounts list maple as the primary raw material. It was likely their wood of choice since it was plentiful in the Philadelphia area and, though difficult to work, allowed the craftsmen a high quality end product with a vibrant and strong surface. Although both makers used similar construction methods in their work, their chair styles differed at times. This chair follows the design preferred by Fussell, with a crest with a central arch, a vase shaped splat with scrolled ears, undercut arms and a tripartite stretcher. Savery's chairs exhibit a serpentine crest rail, vase-shaped splats with shield-like profiles, serpentine arms and bulbous front stretchers.

A nearly identical armchair attributed to Solomon Fussell is at Winterthur Museum.⁵ A closely related side chair with Savery's label sold in these rooms, *Important Americana*, January 17, 1999, sale 7253, lot 766. A pair of maple rush-seat armchairs attributed to William Savery and representing the same tradition was sold at Christie's, *Important American Silver, Furniture, Folk Art, Prints, English Pottery and Chinese Export Art*, January 24-28, 2013, sale 2670, lot 173.

¹ Benno Forman, "Delaware Valley 'Crookt Foot' and Slat-Back Chairs: The Fussell-Savery Connection," *Winterthur Portfolio* 15 (Spring 1980): p. 55.

² William Hornor, *Blue Book Philadelphia Furniture*, 1935, p. 295.

³ Jack Lindsay, *Worldly Goods* (Philadelphia: Philadelphia Museum of Art, 1999): no. 56, p. 145.

⁴ Philadelphia Museum of Art, *Philadelphia: Three Centuries of American Art* (Philadelphia: Philadelphia Museum of Art, 1976): pp. 50-1.

⁵ Joseph Downs, *American Furniture* (New York: The MacMillan Company, 1952): no. 32.

\$ 50,000-70,000





187

THE IMPORTANT LEWIS FAMILY WILLIAM AND MARY INLAID WALNUT TALL CASE CLOCK, WORKS BY JOHN WOOD SR., PHILADELPHIA, PENNSYLVANIA, CASE PROBABLY BY THOMAS THOMAS, RADNOR TOWNSHIP, CHESTER (NOW DELAWARE) COUNTY, CIRCA 1730

Central lozenge inscribed *John Wood, Philadelphia*, door inlaid with the initials *TT / ML*, interior of backboard inscribed in chalk *Cleaned Dec 1816 John Pittman*. Height 89 in. by Width 21 in. by Depth 11 3/4 in.

PROVENANCE

Descended in the Lewis Family, Radnor, Township, Pennsylvania; was a wedding present from Thomas Thomas (1690-1774) to daughter Margaret (b. 1712) who married Nathan Lewis (1705-1788) at Radnor Friends Meeting, July 1, 1731; Mrs. Roger Williams, Merion, Pennsylvania; Israel Sack Inc., New York; Sotheby's, New York, *Property from the Collection of Irvin & Anita Schorsch: Hidden Glen Farms*, January 21, 2016, sale 9466, lot 749.

LITERATURE

The Winterthur Decorative Arts Photographic Collection, Winterthur Museum, 78.1026; Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850*, (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 2011), p. 125, figs. 3.10-12.

Displaying the checkered initials "TT / ML" inlaid on the door, this clock case was made by Thomas Thomas (1687-1774) of Radnor Township, Chester County for his daughter, Margaret (1712-1789), on the occasion of her marriage to Nathan Lewis (1705-1788) at the Radnor Friends Meeting on July 1, 1731. Nathan was the son of William Lewis II (1679-1731) and his wife Lowrey Gwen Jones (1682-1735) of Chester County. This clock stood in Nathan and Margaret's house in Goshen Township, which had been built by his grandfather, William Lewis (1636-1708), inherited by his father, William Jr., and later left to Nathan. In 1777, this house was used by Major John Clark during the Revolutionary War as a surveillance outpost from which he sent important dispatches to General Washington.¹ This clock likely corresponds to the clock itemized with a tea table and valued at 3 pounds in Nathan's 1788 estate inventory. It was later owned by Mrs. Roger Williams of Merion, Pennsylvania, who typed and attached the note recounting its history inside the door of the case. It was owned by Israel Sack, Inc. and sold in 1970 to Irvin and Anita Schorsch, Jr. before being sold as part of their collection in these rooms in 2016.

Thomas Thomas's family had emigrated from Wales in 1686 and settled in Radnor, where he was born in 1690, before the family relocated to Newtown Township. In 1708, he married Tamar Miles (1687-1770) in Radnor Township. He is listed in Radnor Township tax records as a joiner. The estate inventory taken at his death includes "Carpenter and Turning Tools." His use of checkered inlay for the initials on this clock is distinctive and may have been inspired by inlay found in Welsh furniture.² The initials are separated by an inlaid diamond motif with a dot in the center that is repeated in the elaborate inlay treatment of the cornice and sarcophagus top.

A bible box attributed to Thomas Thomas is also in the DuPont Collection and part of this sale. Two other pieces of furniture with closely related inlay are attributed to Thomas Thomas. These include a chest of drawers and a box with the initials "S S" and date "1737".³ Both pieces may have been originally owned by Sarah Smedley (1717-1801), daughter of Thomas and Sarah Baker Smedley (d. 1765), who married John Minshall at the Goshen Meeting in 1739/40. The box likely sat on top of the chest as they descended through successive generations of her family until a relative sold them to Howard Reifsnnyder in the late nineteenth or early twentieth century.

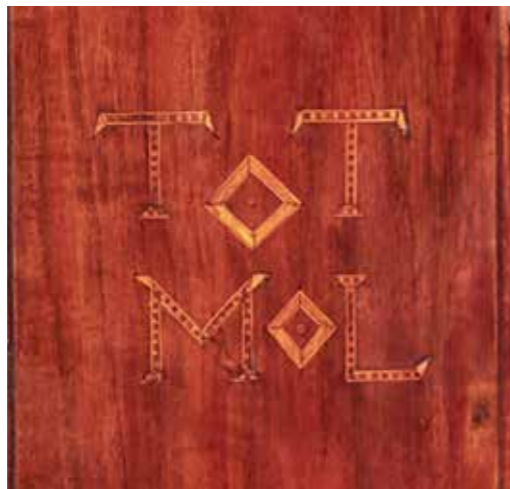
The signature plate of this clock is inscribed by John Wood Sr. (d. 1760/61), the prominent Philadelphia clockmaker. He advertised his business in the *Pennsylvania Gazette* as early as 1734 and continued to operate his establishment at the corner of Front and Chestnut streets, in a shop that belonged to Peter Stretch, until his death in 1761. He left his son John Wood, Jr. (1736-1793) "All the Tools belonging to my Trade" as well as his business. John Jr. continued working at that location until 1777.

¹ Wendy Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 2011): 125.

² Ibid.

³ See Cooper and Minardi, figs. 3.13-4, p. 126 and figs. 3.15-6, p. 127.

\$ 50,000-75,000



Detail



Detail



188

**VERY RARE QUEEN ANNE BROWN-PAINTED
MAPLE SLAT-BACK ARMCHAIR, POSSIBLY
BY SOLOMON FUSSELL (C. 1704-1762) OR
WILLIAM SAVERY (1721-1787), PROBABLY
PHILADELPHIA, PENNSYLVANIA, CIRCA 1760**

Retains a dark historic surface. Repairs to feet where rockers were later installed.

Height 46 ¼ in. by Width 26 in. by Depth 20 in.;
Seat Height 17 ¼ in.

PROVENANCE

Joe Kindig, Jr. and Son, York, Pennsylvania;
Christie's, New York, *Important American Furniture, Silver, Folk Art and Decorative Arts*, June 23, 1993, sale 7710, lot 131;
H.L. Chalfant, West Chester, Pennsylvania.

LITERATURE

Joe Kindig, Jr. and Son advertisement, *Magazine Antiques*, vol. 53, no. 2, February 1948, inside front cover;
Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art, Vol. 1, Early Colonial Period: The Seventeenth-Century and William and Mary styles*, (New York: The Metropolitan Museum of Art, 2007), n. 2, p. 50.

Solomon Fussell and/or William Savery are likely responsible for making this chair. Fussell, born in Yorkshire, immigrated to Philadelphia by 1725. He was likely trained by a German chairmaker due to the Germanic features present in his chairs. William Savery apprenticed with Fussell and continued to

produce chairs in a similar style. For additional information on Solomon Fussell and William Savery see Benno Forman, "Delaware Valley 'Crook Foot' and Slat-Back Chairs," *Winterthur Portfolio* 15, Spring 1980, pp. 41-64, Frances Gruber Safford, *American Furniture in the Metropolitan Museum of Art, Vol. 1, Early Colonial Period: The Seventeenth-Century and William and Mary styles*, (New York: The Metropolitan Museum of Art, 2007), p. 48-50, no. 17, and Alexandra Alevizatos Kirtley, *American Furniture 1650-1840: Highlights from the Philadelphia Museum of Art*, (New Haven, CT: Yale University Press, 2020), p. 63, no. 25.

\$ 12,000-18,000





□ 189

VERY FINE AND RARE ENGLISH ENGRAVED AND CAST BRASS CANDLE SNUFFER WITH TRAY, EARLY TO MID-18TH CENTURY

Together with an Northwestern European Cast Brass Candle Snuffer, late 17th century. (3 pieces)
Length of Tray 10 ¼ in.

\$ 500-700



□ 190

RARE ENGLISH CAST BRASS AND WROUGHT IRON PISTOL-HANDLED CANDLE SNUFFER, LATE 18TH CENTURY

Height 2 ½ in. by Length 7 ¾ in.

\$ 600-900



191

RARE WILLIAM AND MARY LINE-AND-BERRY INLAID WALNUT CHEST OF DRAWERS, CHESTER COUNTY, PENNSYLVANIA, CIRCA 1745

Feet and base molding replaced.
Height 44 in. by Width 39 ¼ in. by Depth 23 in.

PROVENANCE

Herbert L. Schiffer, Exton Pennsylvania;
Sotheby's, New York. *Property from the Collection of E. Newbold and Margaret du Pont Smith, January 21, 2017, sale 9608, lot 6013;*
Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 20,000-30,000





□ 192

**FINE AND RARE CAST BRASS CANDLE
SNUFFER, NUREMBERG, GERMANY, 17TH
CENTURY**

Containing marker's mark on snuffer plate.
Height 7 ¾ in.

Closely related candle snuffers are illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 169-170, nos. 155, 157, and 159.

\$ 400-600



193

**FINE AND RARE WILLIAM AND MARY INLAID
WALNUT BIBLE BOX, SOUTHEASTERN
PENNSYLVANIA, PROBABLY CHESTER
COUNTY, PENNSYLVANIA, CIRCA 1740**

Appears to retain its original cast brass keyhole escutcheon.
Feet replaced.
Height 8 ⅜ in. by Width 22 ½ in. by Depth 12 ¾ in.

\$ 8,000-12,000



□ 194

**TWO NORTHWESTERN EUROPEAN CAST
BRASS CIRCULAR-BASED CANDLESTICKS,
PROBABLY NUREMBERG, GERMANY, EARLY
TO MID-17TH CENTURY**

Tallest 8 ¼ in.

PROVENANCE

Tallest: Slavid & Applegate Antiques, Dayville, Connecticut.
Other: John Walton, Jewett City, Connecticut.

\$ 1,200-1,800



□ 195

**VERY FINE AND RARE NORTHWESTERN
EUROPEAN CAST BRASS CIRCULAR-BASED
CANDLESTICK, LATE 15TH OR EARLY 16TH
CENTURY**

Height 7 ⅞ in.

A closely related candlestick is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 76 and 228, no. 34.

\$ 1,500-2,500





196

**IMPORTANT ENGLISH CAST BRASS 'TUDOR'
'CHALICE AND PATEN' CIRCULAR-BASED
CANDLESTICK, MID-16TH CENTURY**

Height 12 in.

PROVENANCE

F.R. "Bud" Lear III, Allentown, Pennsylvania;
Christie's, London, *The Lear Collection of Socket Candlesticks*,
December 15, 1998, sale 6066, lot 53.

LITERATURE

Christopher Bangs, *The Lear Collection: A Study of Copper-
Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA:
Oaks Printing Company, Inc., 1995), pp. 83 and 246, no. 51.

\$ 6,000-8,000





197

VERY FINE AND RARE ENGLISH CAST BRASS 'TUDOR' 'CHALICE AND PATEN' CIRCULAR-BASED CANDLESTICK, MID-16TH CENTURY

Height 13 in.

A closely related candlestick is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 95 and 246, no. 51.

\$ 6,000-8,000



198

IMPORTANT GOVERNOR JOHN ENDICOTT ENGLISH CAST BRASS 'TUDOR' 'CHALICE AND PATEN' CIRCULAR-BASED CANDLESTICK, MID-16TH CENTURY

Height 13 1/2 in.

PROVENANCE

Governor John Endicott (Endecott) (c. 1588-1665) m. Elizabeth (Cogan) Gibson, Boston, Massachusetts; Gifted to Rev. Nathaniel Ward (1578-1652); descended through the Ward family until purchased by Mrs. Charles H. Masury (Evelyn Fellows); Capt. Charles H. Masury (1842-1928) m. Evelyn Fellows (1851-1933), Danvers, Massachusetts; son Col. Alfred Fellows Masury (1882-1933); thus by descent in the Masury family; Skinner Inc., Bolton, Massachusetts, *American Furniture and Decorative Arts*, March 22, 1998, sale 1835, lot 15; Jonathan Trace, Putnam Valley, New York; Mark and Marjorie Allen, Amherst, New Hampshire.

EXHIBITED

Bath, Maine, *Centennial Exhibition*, 1876.

LITERATURE

Manti Messenger, Manti, Utah, "Ancient candlestick," May 8, 1925, p. 3;

Boston Globe, Boston, Massachusetts, "Danvers features historic house," July 3, 1930, p. 9.

A closely related candlestick is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 90 and 247, no. 52. Another is illustrated in Eloy Koldewej, *The English Candlestick 1425-1925*, (London: Christie's Books Limited, 2001), p. 41, no. 6.

\$ 6,000-8,000





199

VERY FINE AND RARE ENGLISH CAST BRASS 'TUDOR' 'CHALICE AND PATEN' CIRCULAR-BASED CANDLESTICK, SECOND HALF 16TH CENTURY

Height 14 ¼ in.

A closely related candlestick is illustrated in Eloy Koldewej, *The English Candlestick 1425-1925*, (London: Christie's Books Limited, 2001), p. 42, no. 7. Another is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp 90 and 248, no. 53.

\$ 5,000-7,000



□ 200

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICK, LATE 15TH OR EARLY 16TH CENTURY

Height 8 ¼ in.

This candlestick is unusual for having a faceted socket. A related candlestick is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 77 and 228, no. 34.

\$ 2,500-3,500



201

RARE WILLIAM AND MARY INLAID WALNUT SLIDE LID LOCK BOX, CHESTER COUNTY, PENNSYLVANIA, DATED 1741

Front inlaid with initials *IF* and the top inlaid *1741*. Containing an old paper note inscribed *This box belonged to John Forward- (Quaker) Harford Co. Maryland (near Bellair) - I obtained it from a direct descendant. Jos. Cauffman. (Initials inlaid and date 1741 on top). (OVER) John Forward built the first brick house in Maryland.*

Height 5 ⅝ in. by Width 6 in. by Depth 9 ½ in.

PROVENANCE

John Forward, Harford County, Maryland;
Joseph Cauffman;
H.L. Chalfant, West Chester, Pennsylvania.

\$ 5,000-8,000







202

**VERY RARE NORTHWESTERN EUROPEAN
HAND-BLOWN GLASS CANDLESTICK,
POSSIBLY LIEGE, BELGIUM OR NUREMBERG,
GERMANY, CIRCA 1680**

Height 10 ¼ in.

PROVENANCE

Joseph and Hazel Marcus, Ebenezer Alden House, Union,
Maine;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

LITERATURE

Ebenezer Alden House advertisement, *Maine Antique Digest*,
June 1989, 18-D.

Not surprisingly given their fragile nature, few 17th century
glass candlesticks survive. A related example is in the
collection of the Kunstmuseum Den Haag and is illustrated in
Journal of Glass Studies, Vol. 9, 1967, The Corning Museum of
Glass, no. 35 and Jonathan Bourne and Vanessa Brett, *Lighting
in the Domestic Interior: Renaissance to Art Nouveau*, (London:
Philip Wilson Publishers Limited, 1991), p. 25, no. 45.

\$ 3,000-5,000



203

**FINE AND RARE ENGLISH CAST BRASS
'TRUMPET' CIRCULAR-BASED CANDLESTICK,
MID-17TH CENTURY**

Height 8 ⅝ in.

Closely related candlesticks are illustrated in Eloy Koldewij,
The English Candlestick 1425-1925, (London: Christie's Books
Limited, 2001), p. 54, nos. 19 and Christopher Bangs, *The
Lear Collection: A Study of Copper-Alloy Socket Candlesticks,
A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc.,
1995), pp. 139 and 314, no. 110.

\$ 5,000-7,000



□ 204

**SILVER-MOUNTED BINDING, EARLY 18TH
CENTURY**

enclosing a copy of Rider's *British Merlin* of 1710; the leather
tooled and gilt with rosettes, the clasps engraved with foliage
and held by a silver pin; the flyleaf with names of the Kitcher
family.

Height 5 ⅛ in.; 13 cm

\$ 600-800



205

**VERY FINE AND RARE WILLIAM AND MARY
INLAID WALNUT BIBLE BOX, CHESTER
COUNTY, PENNSYLVANIA, CIRCA 1735**

Retains an early historic surface.
Height 9 in. by Width 17 ¾ in. by Depth 14 in.

PROVENANCE

Found at a garage sale on Haverford Township, Philadelphia;
Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

Given the large scale and placement of the tulip inlay on the
façade and top could indicate that the box is possibly of very
early Welsh Quaker origin.

\$ 8,000-12,000





Detail



206

TWO VERY FINE AND RARE AMERICAN WROUGHT IRON PIPE TONGS, 18TH CENTURY

The first wrought iron, the second wrought iron and brass inlaid on the handle *WILL + GOWER 1751*. Length of Longest 22 ½ in.

\$ 3,000-5,000



□ 207

RARE FEDERAL WALNUT BOTTLE BOX, PENNSYLVANIA, CIRCA 1800

Fitted with four hand-blown glass bottles and small locking key. (6 pieces)
Height 13 ½ in. by Width 6 ¼ in. by Depth 6 in.

PROVENANCE

Sumpter Priddy III, Inc., Alexandria, Virginia.

⦿ \$ 1,000-1,500



208

VERY FINE AND RARE AMERICAN ENGRAVED SHEET BRASS AND PAINT-DECORATED MAPLE BED WARMER, 18TH CENTURY

Engraved *Cunne shote the Indian chief/ a great warrior of the Cherokee nation, GR iii*
Length 45 in. by Diameter 12 in.

PROVENANCE

Nathan Liverant and Son, Colchester, Connecticut.

Chief Cunne shote or Conocotocko II (also identified as "Standing Turkey") was a Native American supportive of the French. He steered the Cherokee into war with the British colonies of South Carolina, North Carolina, and Virginia in the aftermath of the execution of several Cherokee leaders who were being held hostage at Fort Prince George. He held his title until the end of the Anglo-Cherokee War in 1761, when he was deposed in favor of Attakullakulla. He is most widely known as one of three Cherokee leaders to go with Lieutenant Henry Timberlake to London in 1762-1763. The trip was to reaffirm a peace treaty between the Cherokee and the British Crown, ending three years of wars.

\$ 3,000-5,000



Detail





□ 209

ENGLISH WROUGHT IRON AND CAST BRASS
SINGLE-ARM CANDLESTAND, 18TH CENTURY

Height 62 ¾ in.

\$ 1,000-1,500



210

QUEEN ANNE WALNUT OPEN ARMCHAIR,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1760

Retains a dark historic surface. *Splat and portion of proper left
foot replaced.*

Height 42 ¼ in.

\$ 5,000-8,000





Two Views



□ 211

(JOHN PAUL JONES)

The Engagement of John Paul Jones with the British ship *Serapis* off Flamborough Head, 23 September 1779

Silver, marked "argent" on side (diameter 2 1/4 in.; 57 mm), in velvet-lined morocco case.

Naval medal with bust of John Paul Jones in naval uniform, signed DUPRÉ. F. on truncation in relief on obverse, with the naval action in progress showing the crew of *U.S.S. Bonhomme Richard* boarding *H.M.S. Serapis* behind on the reverse.

Commemorating the capture of the British frigate *HMS Serapis* by the *USS Bonhomme Richard* off Flamborough Head on 23 September 1779. The only naval medal that was ever authorized by the US Continental Congress.

\$ 600-900



212

RARE SET OF ENGLISH BRASS, WROUGHT IRON, AND LEAD SCALES, RETAILED BY PETER STRETCH, PHILADELPHIA, PENNSYLVANIA, CIRCA 1750

The chestnut carrying box with original label. With an assortment of 23 brass and lead weights. (25 pieces) Height 1 5/8 in. by Width 9 in. by Depth 4 1/4 in.

\$ 3,000-5,000



Detail



□ 213

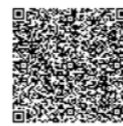
FINE PAIR OF ENGLISH CAST BRASS TAPERSTICKS, CIRCA 1775

Height 4 5/8 in. by Width 2 1/2 in.

PROVENANCE

Mark and Marjorie Allen, Laconia, New Hampshire.

\$ 250-350



□ 214

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS, COPPER, AND WROUGHT IRON FIGURAL WICK TRIMMERS, 16TH CENTURY

Length 9 3/4 in.

\$ 800-1,200



Detail





215

GEORGE WASHINGTON

Document signed ("G. Washington"), 25 January 1774, billing John David Wilson for the survey of his land grant as veteran of the French and Indian War

Oblong 8vo (9 x 5 in.; 229 x 127 mm). Manuscript document, SIGNED BY WASHINGTON; some fading and visible closed tear along fold. Framed and glazed; not examined out of frame.

GRANTING LAND TO VETERANS. Virginia Governor Robert Dinwiddie's Proclamation of 1754 promised 200,000 acres of land east of the Ohio would be granted to those who volunteered to fight in the French and Indian War.

"...on account of his claim to land under the Proclamation of 1754. This Proposition of the expence [sic] of the expence of exploring, surveying, patenting, and other incidental charges attending the grant of 200,000 acres of land under the Proclamation aforwaid; his part per order of council being 600 acres..."

Washington petitioned the government on behalf of the men who served under him in the Virginia regiment for the distribution of this land.

\$ 6,000-8,000

□ 216

FINE AND RARE PAIR OF NORTHWESTERN EUROPEAN CAST BRASS DOUBLE-KNOP 'MARY ROSE' CANDLESTICKS, EARLY-16TH CENTURY

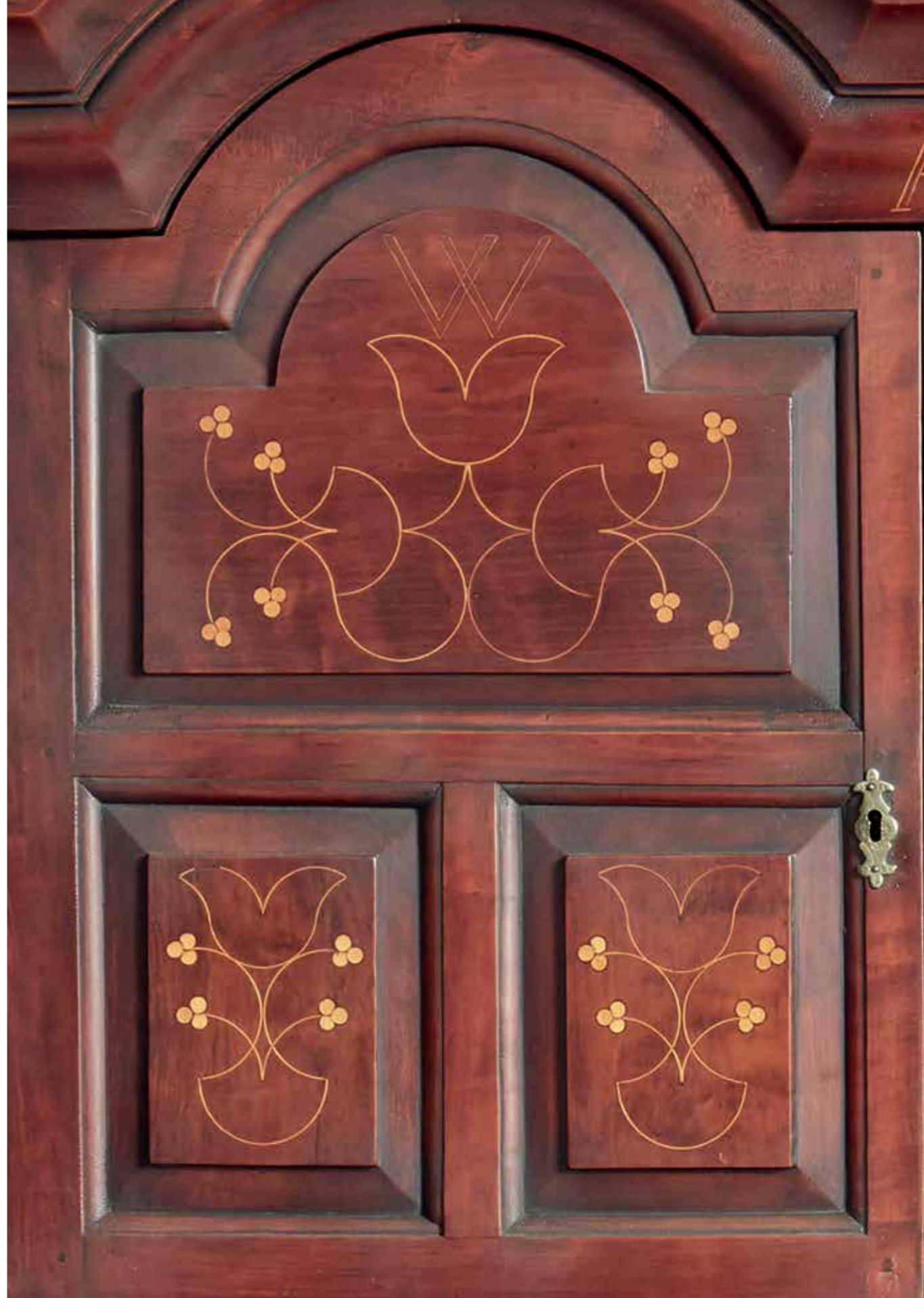
Height 7 5/8 in.

PROVENANCE

Mark and Marjorie Allen, Amherst, New Hampshire.

Due to similarities to a candlestick recovered during the raising of King Henry VIII's, *Mary Rose*, related candlesticks are known as 'Mary Rose' candlesticks. A nearly identical candlestick is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 83 and 240, no. 46.

\$ 1,500-2,500





**THE MONTGOMERY FAMILY QUEEN ANNE
LINE-AND-BERRY INLAID CHERRYWOOD
SLANT-FRONT DESK-AND-BOOKCASE,
NOTTINGHAM AREA, CHESTER COUNTY,
PENNSYLVANIA, CIRCA 1745**

Feet, lid and waist molding replaced.

Height 72 ¾ in. by Width 39 ½ in. by Depth 21 ¼ in.

PROVENANCE

Descended through the Montgomery family from William Montgomery (1665/6-1742);
To his son, Alexander Montgomery (d. 1747), who married Mary McCullough (d. 1747);
To their son, Major General William Montgomery (1736-1816), of Danville, Northumberland (now Montour) County. The desk stood in his house in Danville;
To his son, Alexander Montgomery (1777-1848), of Danville, who inherited the house and desk;
To his daughter, Hannah Constianna Montgomery (1814-1909), who married Andrew Forsyth Russel (1809-1886), of Danville;
To their daughter Hannah M. Russel, the last descendant to occupy the family house in Danville the early 1900s;
H.L. Chalfant American Fine Art and Antiques, West Chester, Pennsylvania.

EXHIBITED

Winterthur, Delaware, Winterthur Museum, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850*, April 2011-January 2012.

LITERATURE

Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850*, (Winterthur, DE: Winterthur Museum, 2011), p. 75, figs. 2.17 and 2.23;
Wendy A. Cooper and Lisa Minardi, "Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850," *Antiques & Fine Art*, vol. 11, no. 1, Spring 2011, p. 170;
Jeanmarie Andrews, "Line and Berry Furniture," *Early American Life* (May/June 2021): p. 31.

This early double dome-top desk-and-bookcase was Bill du Pont's favorite piece of line-and-berry furniture. It was made in the Nottingham area of Chester County, Pennsylvania. The initials "W" and "M" within the arched panels identify the original owner, likely William Montgomery (1665/6-1742), a Scots-Irish Presbyterian who emigrated to America in 1722 and settled in northern Delaware.¹ The initial "A" was added later and may correspond to his son, Alexander Montgomery (d. 1747), who inherited the piece. He married Mary McCullough (d. 1747) and this desk descended to their son, William (1736-1816), at their death in 1747. A young boy when his parents died, William was placed under the

guardianship of Evan Rice, who was a neighbor and fellow member of the White Clay Creek Presbyterian Church. He later moved to Northumberland County in 1777 and helped found the town of Danville, where he lived for the rest of his life. He served as colonel of the 4th, or "Elk," Battalion during the American Revolution and was later promoted to major general. He was also a U.S. representative, state senator, judge and land surveyor. After his death in 1816, William Montgomery specified in his will that "the Clock, Desk and Bookcase and the parlour cupboard shall continue annexed to the house."² The house and this desk were inherited by his son, Alexander Montgomery (1777-1848); they descended through two more generations of his family to Hannah M. Russel, who was the last descendant to live in the house in the early 1900s.

This desk-and-bookcase is the only complete example of its form with line-and-berry inlay that survives. It is unusual for being made of cherry rather than walnut and constructed in one piece rather than as a two-part form which was more typical. The inlay displays distinctive features associated with a group of furniture made in the Nottingham area of Chester County.³ These include the use of two-petal tulip motifs, three tightly clustered berries, and initials formed with double lines. Several other pieces in the group have single or double light and dark diagonal banding. The group is comprised of spice boxes, a small lidded box, three slant-front desks, a tall-case clock, and a high chest of drawers.⁴ The latter piece was likely owned by Jeremiah Gatchell (1743-1802) and probably made by Hugh Alexander (1724-1777), a Scots-Irish Presbyterian carpenter and wheelwright working in Nottingham. It was formerly in the collection of Bill du Pont and recently given to Winterthur Museum.⁵ A spice box in this group with a history in the Hartshorn family is attributed to Thomas Coulson (1703-1763) and possibly his son, John Coulson (1737-1812) of Nottingham. One of the slant-front desks is still owned by the family of Hugh Alexander. Family tradition notes that it was made by Hugh for his brother, James in 1757.

The top section of another double dome-top desk-and-bookcase with line-and-berry inlay is known in a private collection.⁶ It displays line-and-berry motifs and herringbone banding that relate to this desk-and-bookcase and several of the spice boxes from the group made in Nottingham mentioned above.

1 This desk is discussed and illustrated in Wendy Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 2011): fig. 2.23, p. 75. Its history is discussed on pp. 75-6 and in note 68, p. 210.

2 *Ibid.*, p. 76.

3 *Ibid.*, p. 71.

4 *Ibid.*, figs. 2.18, 2.19, and 2.20, pp. 72-3.

5 *Ibid.*, fig. 2.22, p. 74.

6 *Ibid.*, note 65, p. 210. See Pennypacker Auction Center, *Important Americana Antique Sale: The Renowned Collection of Perry Martin, Media, PA, May 26, 1969*, lot 201.

\$ 30,000-50,000





218

PAIR OF SILVER-MOUNTED AND INLAID WALNUT OFFICER FLINTLOCK PISTOLS, WILLIAM BAILES, LONDON, 1760

Locks signed *W. Bailes* and tops of barrels signed *W. Bailes, London*, the barrels with proof and view marks and gold lion rampant mark, the silver hallmarked London 1760, maker's mark *J* or *T.A.*

With two-stage smooth bore barrels, gilt spider front sights, two-color horn ramrods, the walnut stock carved with shells behind the tangs and inlaid with silver wire scrollwork, the silver side plates with belt clips and silver wrist escutcheons engraved with the Montgomerie crest—a female figure anciently attired holding in the dexter hand an anchor and in the sinister a severed head—enclosed by a helmet and crossed sword and cannon, the butts applied with a silver figure of Britannia with shield and laurel-wrapped globe, all above a silver lanyard ring. Length 14 1/2 in.; Barrel Length 8 3/4 in.; 36.8 cm; 22.2 cm

PROVENANCE

Probably Archibald Montgomerie (1726-1796), 11th Earl of Eglinton;

Descended through the Montgomerie family at Castle Eglinton; Dowell's Ltd., *Eglinton Castle: Catalogue of the Superior Furnishings, French Furniture, etc.*, December 1-4, 1925, lot 934;

W. Keith Neal Collection;

William Goodwin Renwick, Tucson, Arizona;

Sotheby's, London, *Antique Firearms from the Collection of the Late William Goodwin Renwick, Part VIII*, December 17, 1974, lot 65;

Little John's Auction Service, Orange, California, November 1998;

Morphy Auctions, Delaware, Pennsylvania, *Property from the Estate of Walter O'Connor*, September 26, 2018, lot 32.



Detail

LITERATURE

W. Keith Neal and D.H.L. Back, *British Gunmakers Messrs Griffin & Tow and W. Bailes: 1740-1790*, (Norwich, Norfolk: Historical Firearms, 1989), p. 18.

These pistols, engraved with the Montgomerie crest, almost certainly belonged to the 11th Earl of Eglinton, Archibald Montgomerie (1726-1796). The crest is without coronet which he would acquire on inheriting the title upon the death of his brother in 1769. Montgomerie was a Scottish General and member of British Parliament, who was Chief of the Clan Montgomerie and procured several victories for the British in the French and Indian War. At the outbreak of the Seven Year's War, Lieutenant-Colonel Montgomerie had raised the 62nd Regiment of Foot in Stirling, Scotland, in 1757, which was later renamed the 77th Regiment of Foot (Montgomerie's Highlanders) when the troop was transported to North America in 1758. Shortly thereafter, Montgomerie was put under the command of General Amherst and the regiment participated in the capture of Fort Duquesne alongside Colonels George Washington and Henry Bouquet. Montgomerie defeated the Cherokees at the Battle of Echoee in 1760; the same year these pistols are hallmarked. He later fought in the Battle of Havana in 1762 and the Battle of Bushy Run in 1763. He continued to rise in British military rank, serving as Colonel of the 51st Regiment of Foot in the French Revolutionary War, as Major General in 1772, as Lieutenant General in 1777, and finally as General in 1793.

Before inheriting the Earldom of Eglinton in 1769, he served as a Whig MP for Ayrshire from 1761 to 1768, as Governor of Edinburgh Castle in 1782-96 and as Lord Lieutenant of Ayrshire in 1794-96. Several portraits were created of Archibald Montgomerie throughout his life, including caricature engravings, drawings, miniature portraits on ivory and oil paintings. The most iconic portrait of the 11th Earl of Eglinton wearing a plumed bonnet was painted by Sir Joshua Reynolds in 1784, now in the Royal Collection. He was also a patron of Scotland's favorite poet, Robert Burns. For more information on Archibald Montgomerie, see Henry Manners Chichester, "Montgomerie, Archibald (1726-1796)". Sidney Lee (ed.) *Dictionary of National Biography*, (London: Smith, Elder & Co., 1894), vol. 38, no. 302.

A flintlock double-barreled shotgun by W. Bailes, 1764-5, is in the collection of the Royal Armouries, Leeds, no. XII.4669, with silver mounts by the same goldsmith, lent to the Victoria & Albert Museum Rococo Exhibition 1984, cat. no. 17.

\$ 25,000-50,000



Detail





219

EXCEPTIONAL CARVED AND FIGURED MAPLE, ENGRAVED BRASS, SILVER INLAID, AND STEEL FLINTLOCK AMERICAN LONG RIFLE, ATTRIBUTED TO JACOB KUNTZ (1780-1876) OR JOHN RUPP THE YOUNGER (1762-1836), LEHIGH VALLEY AREA, PENNSYLVANIA, CIRCA 1808-12

With engraved silver Northampton School 'Indian Head'. Appears to retain its original flintlock, .52 caliber smoothbore. Length 57 7/8 in.; Barrel Length 42 in.

PROVENANCE

Don Newcomer, Pennsylvania;
Tom Wilson, Ohio
James R. Johnston, Ashley, Ohio;
John Kolar, Mt. Gretna, Pennsylvania.

LITERATURE

James R. Johnston, *Accoutrements: Kentucky Rifles and Pistols, Tomahawks, Axes, Knives, Powder Horns, Hunting Bags and Accoutrements from 1750-1850*, (Delaware, OH: Golden Age Arms Co., 1990), pp. 21-22.



Detail on underside of barrel

In juxtaposition to the Pre-Revolutionary War long rifle by the elder John George Rupp, lot 498, this rifle exemplifies the rapid evolution of form that the American long rifle underwent in the Lehigh Valley area alone over the course of forty years. The architecture becomes increasingly slender with an accentuated roman-nose and advanced carving that includes a combination of checkering and low relief angled cuts, seen here in the floral cartouche on the butt stock and V-shaped wrist. The Northampton Indian head on this rifle is in the same spot as the Rupp, forward of the trigger guard, but is in the form of inlaid silver rather than incised into the stock. Other silver inlays include an expertly engraved silver spread-winged eagle above the cheek piece and flowers in the center of the cartouche on a field of checkering. The heightened level of control and proficiency that the gunsmith had in the carving and engraving cannot be overly praised on this Golden Age rifle. The beautiful curly maple stock is furthermore enhanced with a violin finish, making this rifle an emblem of extraordinary refinement exalted in the Federal period.

The gunsmiths Jacob Kuntz (1780-1876) and John Rupp the Younger (1762-1836), son of Andrew Rupp, share such a vast majority of identical gunsmithing techniques and stylistic qualities that it can be impossible to differentiate between these two contemporaneous makers. There are many reasons as to why their guns are so similar: the two likely lived in walking distance and knew each other's work, they could have worked together, they could have swapped or shared apprentices etc. American long rifle scholar, Ronald Gabel, acknowledges these complexities in his in-depth study of the Northampton region of gunsmithing, but manages to note some differentiating qualities. Both gunsmiths employed the oval floral and checkered carved cartouche previously described. Nevertheless, Rupp was apt to include a carved flower on the side wall of the cartouche, just rear of the cheek piece, whereas Kuntz rifles, many of which are signed, do not appear to include this flower. A highly similar example of a rifle signed by John Rupp the younger is featured in Gabel's article, "The Northampton County, Pennsylvania, School of Gunsmithing." This signed Rupp rifle features a Kuntz-style four-piece patchbox, typical Rupp forend inlays, and the additional flower in the cartouche, all of which are present on the subject rifle. Nevertheless, in arguing that the rifle has additional Kuntz features, the architecture near the trigger guard bow of this signed Rupp example in Gabel's article contains a step in the bottom contour of the stock; a feature that is not employed by Kuntz and not apparent on the subject gun. Furthermore, every signed Rupp rifle contains a two-piece side plate that is virtually identical to the one Gabel pictures. Kuntz rifles, as well as the one in question, have a single side plate.



There are some decorative and/or architectural designs employed by Rupp while others are employed by Kuntz, but it is generally mutually agreed that the two share more similarities than differences and they are both master gunsmiths furnishing rifles to wealthy individuals at this time. Regardless of who the maker, or makers of this rifle were, this is a masterpiece example of the Golden Age. For more information regarding the intricacies of the Northampton school, see Ronald G. Gabel, "The Northampton County, Pennsylvania, School of Gunsmithing," *American Society of Arms Collectors, Bulletin Number 61*, Fall 1989, p. 28-39.

\$ 40,000-60,000



220

VERY FINE AND RARE ENGRAVED STEEL AND SILVER INLAID POLEAXE TOMAHAWK, CIRCA 1770

The blade inscribed *To your arms solder and feight* (sic) continued into and inlaid silver crescent moon with initials *JC* engraved on either side of an eight-pointed star. Height 19 3/8 in.; Axe head Length 7 7/8 in., Blade Length 4 1/2 in.

PROVENANCE

Reportedly found by Robert Abels in Philadelphia, Pennsylvania;
William H. Guthman, Westport, Connecticut:
Bonham's, Portsmouth, New Hampshire, *The William H. Guthman Collection*, October 12, 2006, lot 45;
John Kolar, Lebanon, Pennsylvania.

LITERATURE

Robert Abels, *Bowie Knives*, (New York: Robert Abels, 1960), p. 47;
Harold Peterson, *American Indian Tomahawks*, (New York: Museum of the American Indian, Heye Foundation, 1965), no. 91, p. 99;
William H. Guthman, *Magazine Antiques*, July 1966, p. 119;
William H. Guthman, *U.S. Army Weapons 1784-1791*, (Saratoga Springs, NY: American Society of Arms Collectors, 1975), p. 69;
William H. Guthman, *Magazine Antiques*, "Frontiersmen's Tomahawks of the Colonial and Federal Periods," March 1981, p. 660, fig. 2;
Daniel Hartzler and James Knowles, *Indian Tomahawks & Frontiersmen Belt Axes*, (privately printed), 1995, p. 82.
William H. Guthman, "Collecting Americana," *American Society of Arms Collectors*, No. 81, Fall 1999, p. 16, fig. 16;
James L. Kochan and Don Troiani, *Don Troiani's Soldiers of the American Revolution* (Mechanicsburg, PA: Stackpole Books, 2007), p. 86.

\$ 60,000-80,000



Detail of engraving



221

EXTREMELY FINE AND RARE CARVED AND FIGURED MAPLE, ENGRAVED BRASS, SILVER INLAID AND STEEL FLINTLOCK AMERICAN LONG RIFLE, MARTIN FRY III (1769-1841), YORK, PENNSYLVANIA, CIRCA 1790

The octagonal barrel engraved *Martin Frey III* with a .55 caliber rifled bore.

Length 70 3/4 in.; Barrel Length 54 1/4 in.

PROVENANCE

Joe Kindig, Jr. & Son, York, Pennsylvania

LITERATURE

Joe Kindig, Jr., *Thoughts on the Kentucky Rifle in it's Golden Age*, (York, PA: George Shumway, 1960), pp. 325-329, no. 142.

Some of the best rifles of the Golden Age came from the York school after the Revolutionary War. This rifle made by the gunsmith Martin Fry III of York, Pennsylvania (1769-1841) contains an impressive 54 1/4-inch barrel, fourteen silver inlays, and a large four-piece pierced and engraved patchbox; undoubtedly made for a very wealthy gentleman as a status symbol rather than to hunt or fight. Many people traveled west to York after the war and the area attracted many accomplished gunsmiths who encountered heightened competition in counties such as Lancaster. As a result, the level of artistic quality and ingenuity in this region flourished. This Fry rifle is a premier example of the Golden Age with several rare and extravagant features. The extremely long barrel has an original folding-leaf rear sight, which is unlike any other eighteenth century Pennsylvania long rifle. The

oversized four-piece patchbox with six piercings, designed rococo C-scrolls and flowers, is evidence of this competitive environment, and the trophies of arms engraved near the hinge end of the patchbox lid is a decorative feature often used on foreign guns, but which are almost non-existent on American rifles. While it is not uncommon for rifles of this region to have multiple inlaid pieces, the fourteen silver inlays counted on this rifle are extensive and include two hearts on either side, to the rear of the lock and sideplate, as well as the Great Seal of the United States above the cheekpiece. The stock is superbly carved with an eclectic mix of relief, incised, and checkering, predominantly composed of rococo C-scrolls and flowers, beautifully designed on the buttstock and wrist, forward of the patchbox, to the rear of the barrel tang, and to the rear of the ramrod pipe. There is also very fine forestock and lower butt

stock moldings. The architecture of this rifle is typical of the York school featuring long slender lines and a high accentuated comb. The underside of the barrel is marked "P H" with a small spread eagle between the letters. Kindig concludes the mark is of Phillip Heckherd, who made barrels for these guns.

There is a note, presumably written by Bill du Pont, of a conversation he had with Joe Kindig III. This gun was lent to German museums by the Kindigs and chosen to represent the best of American long rifles of its period. Joe III believed that it was the best York School gun in the collection.

\$ 40,000-60,000



Detail of engraved signature



Detail



Alternate View



□ 222

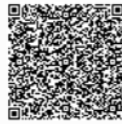
**AMERICAN ENGRAVED BRASS PIPE
TOMAHAWK, LATE 18TH CENTURY**

The entire head with engraved foliate design and the blade with a dovetailed steel cutting edge.
Height 16 3/4 in.; Length of head 5 5/8 in.; Length of blade 3 1/8 in.

PROVENANCE

Morphy Auctions, Denver, Pennsylvania, *The Susquehanna Collection*, January 16, 2020, lot 1096.

\$ 2,000-3,000



223

**AMERICAN FRENCH AND INDIAN WAR
ENGRAVED POWDER HORN, NEW YORK
STATE, DATED 1759**

Engraved LW 1759 with stylized animals, flora and fauna.
Length 11 in.

\$ 3,000-5,000





224

VERY FINE AND RARE CITY OF PHILADELPHIA FRENCH AND INDIAN WAR ENGRAVED POWDER HORN, LIEUTENANT WILLIAM WATTS, PHILADELPHIA, PENNSYLVANIA, DATED NOVEMBER 1758

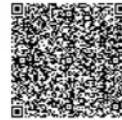
Engraved with a view of Philadelphia taken from an English lithograph of 1756 on one side and the Coat of Arms from of George the Second on the other, above the words *PHILADLEPHIA / LT WILLM WATTS / REGT OF FOOT / NOV. 1758* engraved around the base. Length 9 1/8 in.

PROVENANCE

Scott Stevenson

British Officer Lieutenant William Watts was in the city of Philadelphia in the fall of 1758 and was of the 17th Regiment of foot under General John Forbes. A headline printed in the Boston Evening Post on June 11, 1759 details a fateful event where a Sergeant and twelve men of the Regiment, sent to fetch provisions going from Stillwater to Scorticoke, were attacked by a party of Indians in passing through the woods. An Officer and two men were shot and killed in the skirmish; the Officer being Lieutenant Watts.

\$ 6,000-8,000



225

FINE AND RARE AMERICAN ENGRAVED "MILK & HONEY" POWDER HORN, DATED 1800

Engraved 1800 and JA on reverse above the words *MILK & HONEY* amongst several pictorial images including a man holding a fowler with a retrieving dog at his foot, a splayed eagle, a nautilus, a beehive and cow, a pair of rams, and a woman feeding a piglet. Length 13 in.

\$ 5,000-8,000



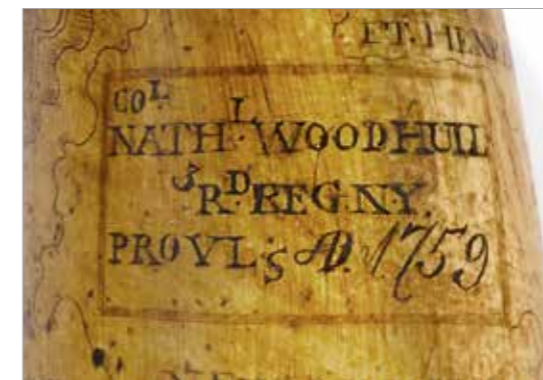
226

EXTREMELY RARE AND IMPORTANT GENERAL NATHANIEL WOODHULL'S ENGRAVED FRENCH AND INDIAN WAR MAP POWDER HORN, NEW YORK, DATED 1759

Engraved *COL. NATHL WOODHULL 3RD REG NY PROVLS AD 1759* with a highly detailed map of New York State and the Royal Coat of Arms of the United Kingdom. Length 15 1/2 inches

At the time this intricately engraved map powder horn was made, its owner, Nathaniel Woodhull (1722-1776) of Brookhaven, Long Island, was newly promoted to the rank of Colonel of the Third Regiment of New York Provincials, with the horn possibly purchased in celebration of this achievement. Born into a prominent Long Island family, Woodhull could have continued the family tradition of being a gentleman farmer but instead admirably committed himself to military involvement at an important time in American history. Woodhull joined the provincial forces of New York as a major under General James Abercromby in the Battle of Carillon in July 1758 and under General Bradstreet in the Battle of Fort Frontenac in August of the same year. Many sources cite 1760 as the date when Woodhull became Colonel, but this horn engraved 1759, proves otherwise; and it is important to acknowledge that this was a pivotal year for British forces in the French and Indian War. Given Woodhull's involvement and survival in the bloody Battle of Carillon, it would not be surprising if he was involved in the 1759 Battle of Ticonderoga, in which the British successfully re-occupied and renamed fort Carillon to Ticonderoga and began constructing military operations on Lake Champlain. There is also the possibility that Woodhull was involved in the Battle of Fort Niagara, the Battle of the Thousand Islands, and the Battle of Quebec, all of which occurred in the summer and fall of 1759 and revolved around the British military campaign to capture French Canada. In 1760, under the command of General Amherst of the Third Regiment of New York Provincials, it is known that Colonel Woodhull victoriously marched against Montreal and effected the final reduction of Canada.

Woodhull returned to his home in Long Island in 1761, marrying Ruth Floyd and tending to his land. Remaining active in Patriot politics and outspoken in his position against England's taxation of the colonies, he was elected to Province of New York assembly for Suffolk County in 1769 and served until 1775. In 1774, he represented Suffolk County as one of the delegates in the First Continental Congress. In 1775, Woodhull was elected president of the New York Provincial Congress in 1775 was appointed Brigadier General of the militia in Suffolk and Queens Counties. In August 1776, on the cusp of the Battle of Long Island, Woodhull's militia was detailed to drive livestock east out of British reach; however, a severe thunderstorm forced him to take refuge in a tavern and he



Detail of engraving

was soon captured by Light Dragoons near Jamaica. He was slashed with a sword multiple times, purportedly for rebellious speech against the Crown. His arm became gangrenous and was amputated in order to save his life, but the infection had spread to his body. He died a month later at the age of 54, his wife at his bedside, in Brooklyn, New York, and his body was transported and buried at his family burial ground in Mastic, New York.

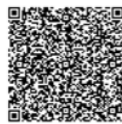
For additional information on General Nathaniel, see Michael Hayes, "General Nathaniel Woodhull and the Battle of Long Island," *The Long Island Historical Journal*, (Stony Brook, NY: The Department of History State University of New York at Stony Brook, Spring 1995), vol. 7, pp. 166-177, no. 2. See also A Cartelli, "The Murder of General Nathaniel Woodhull," *Long Island Forum*, (Muttontown, NY: Friends for Long Island's Heritage, Spring 1995), vol. 60, pp. 25-33, no. 2.

\$ 20,000-30,000





Detail



□ 227

FINE AND RARE ENGRAVED POWDER HORN, PROBABLY BOSTON, MASSACHUSETTS, DATED 1798

Engraved *WB 1798*, with a man shooting geese, a spaniel in a row boat, and a woman sprinkling seeds with a squirrel above. Retaining its original heart shaped stopper. Length 12 in.

\$ 600-800



228

AMERICAN ENGRAVED AND PEWTER-MOUNTED POWDER HORN, DATED 1815

Engraved *1815 WH Wigger Sacoteriyota* with a large sea turtle flanked by two Native Americans and flowers. Length 12 ¼ in.

LITERATURE

James E. Roth, "American Engraved Powder Horns," *American Society of Arms Collectors Bulletin*, vol. 42, pp. 2-19 (discussed).

\$ 5,000-7,000



229

IMPORTANT ENGLISH CAST BRASS MID-DRIP 'TRUMPET' CIRCULAR-BASED CANDLESTICK, DATED 1690

Engraved around the foot of the base *For y^e use of y^e Company of Joyners & Carpenters followed by HENRY GRACE / WILL^M STEVENS} Wardens. AUGUSTINE CURTIS Chamberlain. ANO DNI 1690.* Height 9 ½ in.

PROVENANCE

R. Jorgensen Antiques, Wells, Maine.

LITERATURE

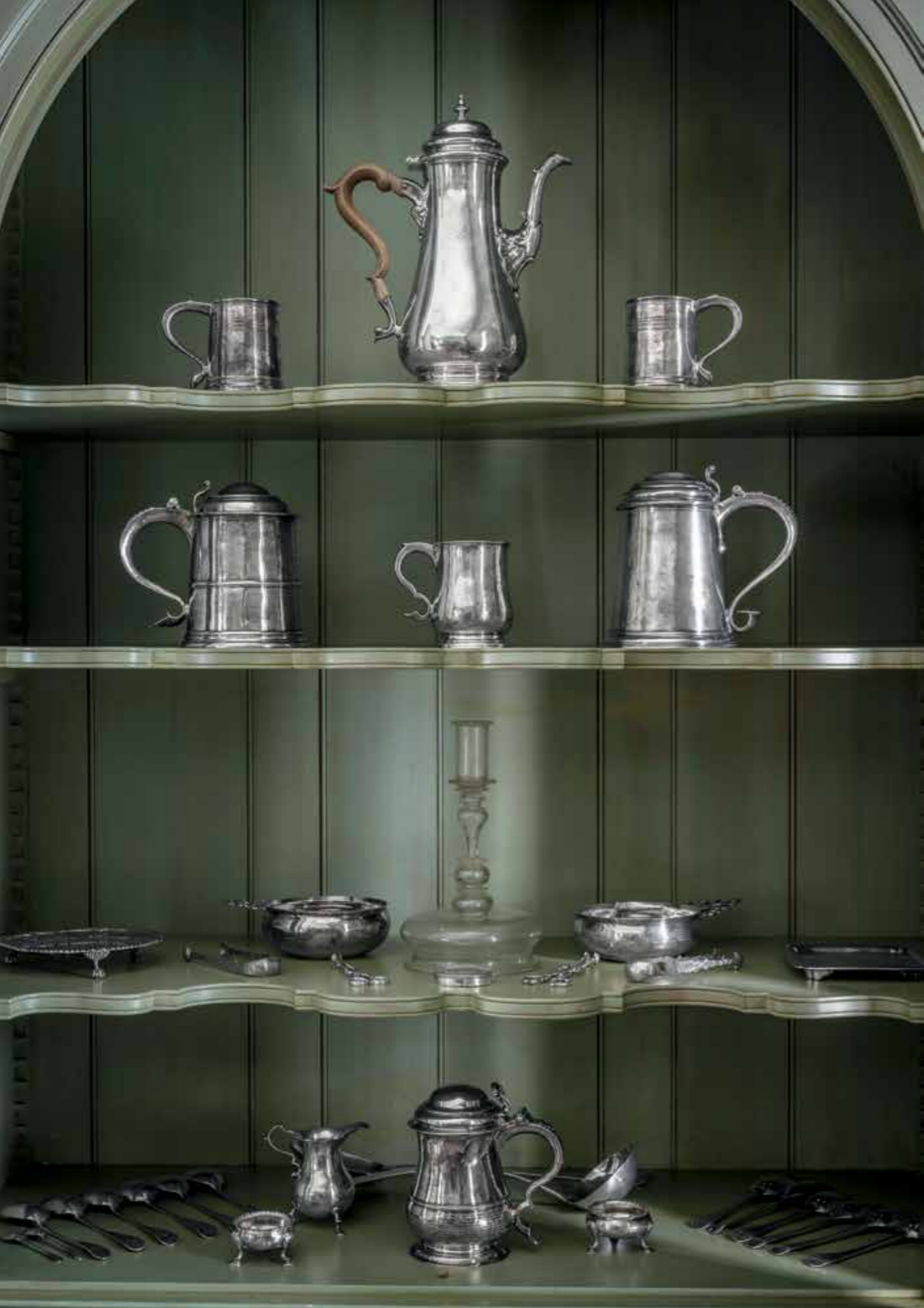
R. Jorgenson Antiques advertisement, *Magazine Antiques*, vol. 128, no. 4, October 1985, 590.

\$ 6,000-8,000



Detail





230

AMERICAN SILVER WAITER, JOSEPH AND NATHANIEL RICHARDSON, PHILADELPHIA, CIRCA 1780

circular with gadroon rim interrupted by clasps, shaped border with shells, contemporary foliate central monogram S(L)W, on three claw and ball feet headed by shells, marked twice on base INR.

9 oz 6 dwt

286 g

Diameter 6 3/4 in.; 17.2 cm

PROVENANCE

The monogram is probably that of Sarah (Logan?) Wistar (1738-1815), daughter of Casper and Katherine Wistar.

The exhibition *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* included a number of pieces connected with her, including a pair of cans by Joseph Richardson Sr (no. 207), c. 1750 and a punch bowl by John Leacock (no. 232), same date, both in the Philadelphia Museum of Art, and two needlework pictures (no. 394), dated 1752, from Winterthur Museum.

A similar waiter by this partnership, but without the chased shells, is illustrated in Martha Gandy Fales, *Joseph Richardson and Family, Philadelphia Silversmiths*, p. 175, fig. 150.

\$ 8,000-12,000



231

RARE AMERICAN SILVER SQUARE WAITER, PETER DAVID, PHILADELPHIA, CIRCA 1730-40

with indented corners, on four shaped bracket feet, marked center of back PD in oval and with scratch weight oz 9 = 10 dwt and later scratch weight oz 9 = dw 8.

9 oz
280 g
Width 5 3/4 in.; 14.6 cm

PROVENANCE

Christie's, New York, October 19, 1990, lot 101

Peter David was born in New York 1707, was apprenticed to Peter Quintard 1722-29 and became free in 1731. By the mid 1730s he was established in Philadelphia. His first wife was Jeanne Dupuy, sister of the goldsmith Daniel Dupuy, who apprenticed under Peter. He was the father of John David Sr., (1736-1793).

For a full account of his life and work see Beatrice B. Garvan and David Barquist, *American Silver in the Philadelphia Museum: Vol I.* Yale, 2018, pp 318-22.

\$ 10,000-15,000



232

AMERICAN SILVER PORRINGER, PHILIP SYNG JR., PHILADELPHIA, CIRCA 1750

with double-arched keyhole handle, engraved B over RA, marked twice on rim left of handle PS in shield flanking the leaf mark.

8 oz 15 dwt
272 g
Length 7 7/8 in.; 20 cm

PROVENANCE

Ginsburg & Levy, Inc., 1961
Cornelius C. Moore Collection, sold
Sotheby's, New York, January 31, 1986, lot 138.
S.J. Shrubsole, New York, February 1986

EXHIBITED

Newton College of the Sacred Heart, Newton, Mass., March 10, 1963, no. 33
Salver Regina College, Newport, RI, May 17, 1964, no. 33

LITERATURE

American Silver 1670-1830, The Cornelius C. Moore Collection at Providence College, no. 182, p. 182, illus.

\$ 4,000-6,000



233

AMERICAN SILVER CANN, PHILIP SYNG, JR., PHILADELPHIA, CIRCA 1730-35

pear form on molded base, multiple scroll handle, base engraved IN to IL, marked three times left of handle PS in shield, base with scratch weight oz 9 dwt 15 gr 12.

9 oz 10 dwt
295 g
Height 4 1/8 in.; 10.5 cm

PROVENANCE

Isaac Norris (1671-1735) to James Logan (1674-1751) of Stenton.
William Logan (1718-1776), and by descent in the family until sold
Sotheby's, New York, June 28 and 30, 1984, lot 81
Isaac Norris I and James Logan were close friends, and Isaac Norris II married Logan's daughter Sarah in 1739.

The elder Norris was Mayor of Philadelphia in 1724, a member of the Governor's Council for more than thirty years, and was named a trustee of the Province of Philadelphia in William Penn's will. The Norris family were important patrons of Syng, with eight items by the Syngs appearing in a 1757 inventory of Isaac Norris II's plate.



Detail

James Logan (1674-1751) was a Scots-Irish Quaker statesman, administrator and scholar, and colonial secretary to William Penn. He was Mayor of Philadelphia in 1722, served as acting governor 1736-38, was a founding trustee of the College of Philadelphia, and served as chief justice of the Pennsylvania Supreme Court. His library of over 3000 volumes was given to the Loganian Library, which he had built on 6th Street in Philadelphia. His estate at Stenton is now a National Historic Landmark.

The 1752 inventory of Stenton after James Logan's death lists in the plate "2 Large Cups... 2 ditto smaller". A later cann by Philip Syng Jr. for the Logans, circa 1750-55 and engraved with their crest, is in the collections at Stenton

EXHIBITED

Philadelphia 1976: Philadelphia Museum of Art, Philadelphia: *Three Centuries of American Art, Bicentennial Exhibition*, April 11-October 30, 1976, no. 25, p. 30.

\$ 10,000-15,000



234

AMERICAN SILVER LARGE COFFEE POT, PHILIP SYNG JR., PHILADELPHIA, CIRCA 1760

of heavy weight, elongated pear form on low domed foot, rococo leaf-capped spout, shell-chased handle terminals, double-stepped cover with urn finial, *marked twice on base PS in rectangle and with leaf mark, engraved scratch weight oz 38 dwt 2*

38 oz 10 dwt gross
1197 g
Height 11 1/2 in.; 29.2 cm

PROVENANCE

Christie's, New York, January 18, 2007, lot 72
Sotheby's, New York, January 17, 2019, lot 89

A similar coffee pot by Philip Syng Jr. was formerly in the collection of Mrs. Ruth Nutt, shown at the Philadelphia Museum of Art in *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, no. 211, p. 189, and given by her to the Seattle Art Museum, no. 2014.24.40.

\$ 20,000-30,000



□ 235

RARE AMERICAN SILVER PATCH BOX, FRANCIS RICHARDSON, SR., PHILADELPHIA, CIRCA 1720

Oval, the cover engraved with a rose, *marked inside base and cover FR in heart*.
Length 2 1/2 in.; 5.7 cm

Two other patch boxes by Francis Richardson Sr. are known, described and illustrated by Martha Gandy Fales, *Joseph Richardson and Family, Philadelphia Silversmiths*, pp. 10 and 15, figs. 3 and 8. The latter is similarly engraved with a Tudor rose, which can also be found on a gold locket, *op. cit.*, p. 16, fig. 11.

\$ 2,000-3,000



□ 236

PAIR OF AMERICAN SILVER SUGAR NIPS, PHILIP SYNG JR., PHILADELPHIA, CIRCA 1750

Scissors-form with engraved central rosette on both sides, initialed SW, *marked inside one grip PS in shield*.
Length 4 1/2 in.; 11.4 cm

PROVENANCE

Possibly Christie's, New York, January 24, 1987.

\$ 1,500-2,500



□ 237

AMERICAN SILVER CREAMER, ELIAS BOUDINOT, PHILADELPHIA, CIRCA 1750-60

Pear form with shaped rim, on three trefid feet, multiple scroll handle, engraved MD; *marked four times on base EB in rectangle*.

3 oz 18 dwt
116 g
Height 3 1/2 in.; 8.9 cm

Elias Boudinot (1706-1770), of a Huguenot family from Marans, France, was apprenticed to Simeon Soumaine in New York between 1722 and 1729. His older sister Susannah married the New York silversmith Peter Vergereau in 1737. After a period in Antigua, Boudinot settled in Philadelphia in 1734, where he was a neighbor and close friend of Benjamin Franklin.

In the early 1750s Boudinot moved with his family to Princeton, New Jersey, where he was listed as a postmaster, merchant and tavern keeper. His first wife Susannah Leroux, whom he had married in 1729, died in Antigua in 1733; his second wife Catherine Williams, whom he married in Antigua, died in 1765.

\$ 1,000-2,000





□ 238

SET OF EIGHT AMERICAN SILVER LEAF-BOWL TEASPOONS, JOSEPH AND NATHANIEL RICHARDSON, PHILADELPHIA, CIRCA 1790

Feather edge with contemporary script monogram MKR.
4 oz
124 g
Length 5 1/8 in.; 13 cm

\$ 1,500-2,500



□ 239

AMERICAN SILVER CASTER, JOSEPH RICHARDSON SR., PHILADELPHIA, CIRCA 1740

Lighthouse form, engraved E/M-C, marked on base IR in oval; the cover possibly replaced.

2 oz 6 dwt
77 g
Height 5 1/4 in.; 13.4 cm

\$ 1,500-2,500



□ 240

NINE AMERICAN SILVER TABLESPOONS, JOSEPH RICHARDSON SR., PHILADELPHIA, MID 18TH CENTURY

With pronounced mid-rib, comprising three with rat tails, engraved slightly later P/IF, each marked three times IR in oval, and a set of Six with shell backs, engraved MW, each marked twice IR in rectangle.

17 oz
528 g
Length 8 in.; 20.3 cm

\$ 1,500-2,500



241

AMERICAN SILVER TANKARD, PHILIP SYNG SENIOR OR JUNIOR, PHILADELPHIA, CIRCA 1730

of good weight, wide cylindrical form with molded base band and girdle, low domed cover with slightly shaped peak, the handle with beaded rat-tail, scroll thumbpiece, the front later engraved MHM Nov 12, 1881, marked three times left of handle PS in heart, the base engraved with early scratch weight oz 30=dwt 13 and later weight oz 30-8.

30 oz 4 dwt
939 g
Height 6 3/4 in.; 17.3 cm

\$ 12,000-18,000



Detail





□ 242

PAIR OF AMERICAN SILVER SUGAR TONGS AND CHATELAINE HOOK, JOSEPH RICHARDSON, JR, PHILADELPHIA, CIRCA 1790

The Tongs with bright-cut with flowers, feather edge rim; the hook initialed *ES*, marked *J(pellet)R* and hung with a later cylindrical container.

\$ 1,500-2,500



243

AMERICAN SILVER LARGE BASTING SPOON, JOSEPH RICHARDSON SR., PHILADELPHIA, CIRCA 1740

With fluted drop and midrib, initialed *ER*, marked three times on back *IR* in oval.

6 oz 10 dwt
202 g
Length 16 in.: 40.6 cm

\$ 5,000-8,000



□ 244

AMERICAN SILVER SOUP LADLE, JOSEPH RICHARDSON SR., PHILADELPHIA, CIRCA 1750

With circular bowl and slightly later script initial *S*, marked twice on back *IR* pellet between.

5 oz 10 dwt
171 g
Length 13 1/2 in.: 34.2 cm

\$ 1,200-1,800



□ 245

SET OF SIX AMERICAN SILVER SHELL-BACK LARGE DESSERT SPOONS, PHILIP SYNG, JR., PHILADELPHIA, CIRCA 1750

With midrib, engraved *M/HS*. Together with two shell-back Teaspoons, one engraved *RR* the other engraved *P/IM* 1769, by the same; 8 pieces.

12 oz
373 g
Length 8 1/8 in.: 21 cm

\$ 1,500-2,500



□ 246

TWO AMERICAN SILVER TABLESPOONS AND SIX BIRD-BACK TEASPOONS, BANCROFT WOODCOCK / ISAAC WOODCOCK, WILMINGTON DELAWARE, CIRCA 1770 / CIRCA 1790

The Tablespoons monogrammed *SD*, by Bancroft Woodcock; the Teaspoons monogrammed *MA*, by Isaac Woodcock. Together with a pair of American silver sugar tongs, chased with scrolls, circa 1820, maker's mark *IW* pellet between, possibly Isaac Woodcock; 9 pieces.

8 oz
248 g

\$ 1,500-2,500



247

GROUP OF AMERICAN SILVER FLATWARE, JOHN LETELLIER, RICHARD HUMPHREYS, AND THOMAS SHIELDS, PHILADELPHIA, CIRCA 1780-90

Comprising: a pair of Sugar Nips with shell grip and engraved central rosette on both sides, initialed *ER*, by John LeTellier; three Teaspoons with pointed ends initialed *EE*, also by John LeTellier; a bright-cut Marrow Scoop, initialed *P/SM*, by Richard Humphreys; and two Tablespoons engraved *P/WC*, by Thomas Shields; 7 pieces.

\$ 3,000-4,000





248

PAIR OF QUEEN ANNE SILVER MUGS, JOHN RUSLEN, LONDON, 1713

with chased hoops, the fronts engraved with crests of a leopard's head on cap of maintenance, *marked on rims, maker repeated on handles*

15 oz 10 dwt

468 g

Height 3 5/8 in.; 9 cm

\$ 4,000-6,000



□ 249

SET OF ENGLISH BRASS AND WROUGHT IRON SCALES, RETAILED BY JOSEPH RICHARDSON SR. (1711-1784), PHILADELPHIA, PENNSYLVANIA, 18TH CENTURY

The oak carrying box with original label, containing 17 brass weights. (20 pieces)
Height 1 3/8 in. by Width 6 7/8 in. by Depth 3 1/4 in.

PROVENANCE

Vernon Gunnion Antiques, Lancaster, Pennsylvania.

Joseph Richardson, Sr. imported many sets of scales and weights during his career and advertised them as "a Parcel of money Scales & Weights." After correctly calibrating each weight, Richardson placed a printed label with his advertisement inside the box lid, outlining the current weight/value for the most common English, French, and Spanish coins circulating in Philadelphia at that time. The stamped lion within a reserve indicates that the weight has been calibrated and certified correct. Winterthur Museum has a nearly identical set of scales and weights (see Donald L. Fennimore, *Metalwork in Early America: Copper and It's Alloys from the Winterthur Collection*, (Winterthur, DE: The Henry Francis du Pont Winterthur Museum Inc., 1996), p. 280, no.177).

\$ 2,000-3,000



Detail interior label





252

**GEORGE I SILVER OCTAGONAL COFFEE POT,
CHRISTOPHER CANNER, LONDON, CIRCA
1715**

Paneled body with molded base band, matching octagonal panel at base of swan-neck spout, urn finial, engraved with later bird crest, *marked right of handle on first panel with lion's head erased and Britannia, on second panel with maker's mark, and on third panel with lion's head erased again; cover with maker's mark and lion's head erased.*

26 oz 10 dwt gross

824 g

Height 9 3/4 in.; 24.7 cm

\$ 12,000-18,000



250

**QUEEN ANNE SILVER OCTAGONAL HOT
MILK POT, MAKER'S MARK -A, LONDON, 1710**

faceted pear form with faceted short spout pierced with heart-shaped opening, urn finial, engraved with mirror cypher *ER*, *marked on base and cover and engraved E+R.*

8 oz 10 dwt

264 g

Height 6 in.; 15.3 cm

\$ 8,000-12,000



251

**PAIR OF QUEEN ANNE SILVER OCTAGONAL
TAPERSTICKS, THOMAS MERRY, LONDON,
1709**

Faceted bases, matching baluster stems and tall sconces, engraved with contemporary arms in baroque cartouche.

6 oz

186 g

Height 4 3/8 in.; 10.6 cm

\$ 5,000-8,000





□ 253

WILLIAM III SILVER SALT, WILLIAM BAINBRIDGE I, LONDON, 1697

with rope-twist borders with a band of stamped acorns above matting, *marked center of bowl.*

1 oz 10 dwt

46.5 g

Diameter 3 ¼ in.; 8 cm

PROVENANCE

S.J. Shrubsole, New York, April 1992.

\$ 1,000-1,500



□ 254

PAIR OF GEORGE I SILVER TRENCHER SALTS, JAMES ROOD, LONDON, 1718

elongated octagonal with waisted sides, unengraved.

3 oz

9.3 g

Length 2 7/8 in.; 7.2 cm

\$ 1,000-1,500



255

GEORGE I SILVER COFFEE POT, PAUL DE LAMERIE, LONDON, 1714

tapered cylindrical with urn-form finial and straight spout at right angles, engraved with arms in strapwork cartouche hung with swags and tassels, *marked right of handle at top rim and on cover.*

16 oz 10 dwt gross

513 g

8 ¼ in.; 21 cm

PROVENANCE

Christie's London, February 15, 1967, lot 17

Sir George Dowty

The Dowty Collection, sold

Christie's New York, HA159, *Important Silver by Paul de*

Lamerie, The Dowty Collection, April 22, 1993, lot 57, where it

is noted that it would appear to be the earliest surviving coffee pot by Lamerie, having entered his mark February 5 of 1713.



EXHIBITED

Cheltenham Art Gallery and Museums, 1983

London: Goldsmiths' Hall, 1990: *Paul de Lamerie: The Work of England's Master Silversmith*, no. 5, p. 33.

LITERATURE

Paul de Lamerie: The Work of England's Master Silversmith, Goldsmiths' Hall, London, 1990, p. 33, lent from the Dowty collection.

\$ 10,000-20,000



□ 256

PAIR OF GEORGE II SILVER TUMBLER CUPS, WALTER BRIND, LONDON, 1754

engraved with bird crest, *marked on base, maker's mark overstriking another.*
3 oz 10 dwt
108 g
Diameter 2 3/8 in.; 6 cm

\$ 2,000-3,000

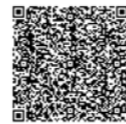


257

SET OF TWENTY-FOUR GEORGE III SILVER BUTTONS, SUZANNA BARKER, LONDON, CIRCA 1785

with 12 coat buttons and 12 cuff buttons, engraved with fox hunting scenes: 6 coat buttons engraved with a huntsman blowing his horn, 6 engraved with a huntsman trotting behind three hounds; 6 of the sleeve buttons engraved with a galloping rider and hound, 6 with a rider jumping a fence, *each marked with maker, lion passant, and incuse duty mark for 1784-5*
Diameters 1 1/8 in., 3/4 in.; 3 cm, 2 cm

\$ 3,000-5,000



□ 258

GEORGE II SILVER TEAPOT, THOMAS WHIPHAM, LONDON, 1742

bullet form on stepped foot with leaf-capped and shell-based spout, shoulders chased with rococo ornament of scrolls, shells and flowers, *marked on base and cover.*
22 oz 8 dwt gross
699 g
Length 9 3/8 in.; 23.8 cm

\$ 1,500-2,500



259

GROUP OF ENGLISH AND DUTCH SILVER MINIATURES, EARLY 18TH CENTURY

Comprising: a two-handled caudle cup, *English, circa 1700, unmarked*, a saucepan with straight turned wood handle, *maker's mark only James Slater of London, c. 1725*; a pear-shaped teapot and a brazier (lacking wood handle), *Frederick van Strant, Amsterdam, 1737 and circa*, a lantern with ring handle, *Willem Van Strant, Amsterdam, 1741*. Together with a Dutch tea kettle on brazier stand, *circa 1900*; 6 pieces.
8 oz
Height of lantern 3 1/4 in.; 8.2 cm

\$ 4,000-6,000





□ 260

GROUP OF GEORGIAN SILVER, HESTER BATEMAN AND OTHERS, 1730-94

Comprising: a Saucepan by *Elizabeth Goodwin, London, 1730*; a Mustard Pot by *Hester Bateman, London, 1787*, with Mustard Spoon by *Peter Ann and William Bateman*; a Wine Funnel by *Hester Bateman, London, 1790*; a two-compartment Cannister by *John Holloway, London, 1792*; and a George II style Cream Boat, *London, 1794*; 6 pieces.

21 oz gross excluding blue glass liner
653 g
Length of first 7 5/8 in.; 19.4 cm

PROVENANCE

Saucepan: S.J. Shrubsole, New York, August 1989

\$ 2,500-3,500



□ 261

SIX 18TH CENTURY SILVER BASTING SPOONS, MOST LONDON, 1726-C. 1750

all Hanoverian pattern, one with rat-tail, *John Holland I, London, 1726*; one with crest of a king, *Joseph Smith I, London, 1731*; another engraved with initials and date 1743, *Richard Gines, London, 1739*; one with scroll-back bowl, *Henry Bayley, London, 1757*; one by *Dougal Ged, Edinburgh, 1750*, the last maker's mark RS, c. 1750.

34 oz
1057 g
Lengths 13 1/4 to 15 1/4; 33.6 to 38.7 cm

\$ 1,500-2,500



□ 262

GROUP OF FIVE LOUIS XV AND LOUIS XVI SILVER WINE TASTERS, PARIS AND PROVINCIAL, 1767-1783

two with fluted sides and serpent handles, *Paris, 1768*, maker's mark possibly *Charles Vaudignot, and Jurisdiction of Dijon, ?Beaune, c. 1770*; two plain with serpent handles, by *Jean Roffay, Angers, 1783*, and *Pierre Tréville, Châtelleraut, 1778-80*; the fifth with reeded strap handle, by *André Fournier, Tours, 1767*; all engraved or stamped with names. Together with another, plain, circa 1900; 6 pieces.

19 oz
590 g
Diameters 3 3/4 to 3 in.; 9.1 to 7.6 cm

\$ 1,200-1,800



□ 263

TWO GEORGIAN SILVER ONSLOW PATTERN SERVERS, GEORGE SMITH / ELEY & FEARN, LONDON, 1778 / 1794

Comprising a gravy spoon, *George Smith, London, 1778*; and a skewer, *Eley & Fearn, London, 1794*, both crested.

8 oz
248 g
Length of skewer 14 in.; 35.6 cm

\$ 1,500-2,500





□ 264

ENGLISH SILVER-MOUNTED CARVED WOOD LADLE, JOHN ROBINS, LONDON, 1801

The wide shield-shaped handle tooled with geometric ornament and later applied with a silver armorial plaque, marked on rim mount.
Length 9 ½ in.; 24 cm

\$ 400-600



□ 265

AMERICAN SILVER LARGE FLASK, INTERNATIONAL SILVER CO., MERIDEN, CONN., CIRCA 1920

curved rectangular etched with a hunter taking a sip, captioned, "The Last Shot", engraved WKduP. Together with a circular silver-plated flask inscribed "Dry as a" above a leaping fish; 2 pieces.
Length 8 in.; 20.6 cm

\$ 800-1,000



□ 266

AMERICAN SILVER WALPOLE SOCIETY GORGET, GEBELEIN, BOSTON, DATED 1909

the front engraved with a lamp and "Walpole Society MCMIX", the back "Henry F DuPont 1932 / Alfred E. Bissell 1969".
Length 4 5/8 in.; 11.8 cm

The Walpole Society, founded in Boston in 1909, is an organization dedicated to the study and appreciation of American decorative art, architecture, and history. It was named for Horace Walpole (1717-1797), English writer, political figure, collector and connoisseur. Henry Francis DuPont (1880-1969) was the founder of Winterthur Museum. Alfred E. Bissell (1903-1975), collector of Americana and Treasurer of Winterthur 1958-1974, purchased the Ineson Collection of Silver, which he expanded and gave to Winterthur; see the 1980 catalogue by Louise C. Belden, *Marks of American Silversmiths in the Ineson-Bissell Collection*.

\$ 300-500



□ 267

GOLD, ENAMEL, AND PEARL MOURNING PIN, DATED 1846

the blue enamel ground within a shaped and engraved surround, enclosing braided hair encircled by another lock of hair and within a seed pearl border, the reverse with a hinged pin and engraved *Mary Townsend 1824 and Penn Townsend 1846*, a stick pin linked to surround by a gold chain length 1 ½ in.; 3.8 cm

Mary Richardson (1772-1824) was the daughter of Captain Addison Richardson and Mary Greenleaf, of Salem, Mass. She married December 1, 1793, ship captain Penn Townshend (1772-1846), from an old Salem family; the 1771 Penn Townshend house still stands on Turner Street. This pin was likely made for one of their two daughters.

\$ 300-500



Detail of drawer facade



268

**RARE CHIPPENDALE LINE-AND-BERRY
INLAID WALNUT TALL CHEST OF DRAWERS,
CHESTER COUNTY, PENNSYLVANIA, DATED
1756**

Top long drawer inscribed *MT 1756*. Feet replaced.
Height 64 ½ in. by Width 41 ¼ in. by Depth 22 ¾ in.

\$ 5,000-8,000



269

**RARE WILLIAM AND MARY WALNUT
DRESSING TABLE, PROBABLY FROM
THE SHOP OF JOSEPH, GEORGE, OR
JOSIAH CLAYPOOLE, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1735**

With old paper label on interior 1952 – *John S. Walton 427 Park
Ave, New York NY*
Height 29 ¼ in. by Width 34 ½ in. by Depth 20 ¼ in.

PROVENANCE

John Walton, New York, New York;
Margaret Roberts Barbour, Santa Barbara, California;
Christie's, New York, *Important American Furniture, Silver, Folk
Art and Decorative Arts*, June 22, 1994, sale 7924, lot 193.

LITERATURE

Andrew Brunk, "The Claypoole Family Joiners of Philadelphia:
Their Legacy and the Context of Their Work," *American
Furniture 2002*, ed. Luke Beckerdite, (Milwaukee, WI Chipstone
Foundation, 2002), p. 166, fig. 24;
Alan Miller, "Flux in Design and Methods in Early Eighteenth-
Century Philadelphia Furniture," *American Furniture 2014*,
ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation,
2014), p. 44, fig. 19.

A very closely related dressing table, also likely by a member
of the Claypoole family, is in the collection of Colonial
Williamsburg (acc. no. 1976-425).

\$ 8,000-12,000





270

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS DOUBLE-SOCKET FOUR-KNOP CIRCULAR-BASED CANDLESTICK, 15TH CENTURY

Height 13 1/2 in.

PROVENANCE

William H. Strauss, New York, New York.

Related candlesticks are illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 70 and 220, no. 26 and Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks from the 13th to 19th Century*, (Woodbridge, Suffolk: Baron Publishing, 1978), pp. 54-5, fig. 55.

\$ 3,000-5,000



271

VERY FINE AND RARE PAIR OF WROUGHT IRON AND CAST BRASS ANDIRONS, PHILADELPHIA, PENNSYLVANIA, CIRCA 1740

Height 26 1/4 in. by Width 17 in. by Depth 20 1/2 in.

A nearly identical pair of andirons is illustrated in Peter, Nancy and Herbert Schiffer, *The Brass Book*, (Exton, PA: Schiffer Publishing Ltd, 1978), p. 40. A related pair with spherical tops is in the collection of Winterthur Museum and is illustrated in Donald L. Fennimore, *Iron at Winterthur*, (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 2004), no. 90, pp. 188-9.

\$ 5,000-7,000



□ 272

FINE CAST BRASS AND WROUGHT IRON FIREPLACE TONGS AND SHOVEL, PROBABLY NEW YORK, CIRCA 1790

Length of shovel 39 in.

\$ 300-500



□ 273

ENGLISH CAST IRON 'LION PASSANT' FIREBACK, DATED 1649

With the Scottish lion and thistle supported by the English rose and French fleur-de-lis. Initialed *IM* lower proper left. Height 26 3/4 in. by Width 30 1/4 in.

PROVENANCE

Katherine Prentis Murphy, Saybrook, Connecticut; Bernard and S. Dean Levy Inc., New York.

EXHIBITED

Parlor room fireplace of the Prentis Collection on exhibition at the New York Historical Society from 1951-1981.

As King Charles I was executed in 1649, this fireback may have been made in reference to the Scottish origin of the Stuart dynasty. An identical example is in the collection of the Victoria & Albert Museum, London (acc. no. 492-1901) (see Jeremy Hodgkinson, *British Cast-Iron Firebacks of the 16th and 17th Centuries*, (Worth, Crawley: Hodgersbooks, 2010), p. 178, no. 258).

\$ 1,500-2,500





□ 274

FINE PAIR OF DUTCH CAST BRASS
'HEEMSKIRK' CANDLESTICKS, LATE 17TH
CENTURY

Height 8 7/8 in.

\$ 1,000-1,500



275

VERY FINE AND RARE SET OF SIX ENGLISH
CAST BRASS ONE-ARM WALL SCONCES, 18TH
CENTURY

Height 7 in. by Depth 8 3/4 in.

\$ 3,000-5,000



276

THE ASHBURTON CONGREGATIONAL
CHAPEL VERY FINE ENGLISH CAST BRASS
EIGHT-LIGHT CHANDELIER, CIRCA 1791

Height 26 in. by Diameter 28 in.

PROVENANCE

Presented to the Congregational Chapel or 'Great Meeting',
North Street, Ashburton, South Devon, England by Sir Robert
Park in 1791. The chandelier resided in the church until 1990;
Mark Allen, Amherst, New Hampshire.

\$ 6,000-8,000





□ 277

SETH PANCOAST AND ESTHER COPPOCK

Quaker marriage certificate, 21 March 1741

1 page (14 3/4 x 18 1/4 in.; 365 x 464 mm). Ink on vellum, dated 21 March 1741, and SIGNED BY SETH PANCOAST, ESTHER COPPOCK, and numerous others, docketed on verso "Marriage Certificate | Seth Pancoast | Recoded in the Records | belonging to Chester Monthly | in Book a Page 18(?)7 | Caleb Copland"; some staining and yellowing, short tear repaired with tape, old folds, brittle.

Seth Pancoast was a cabinetmaker, who possibly apprenticed in Chester County, Pennsylvania, with his eldest brother, William, who had married Mary Copeland in 1730 in another Quaker Friends Meeting. Seth married Esther Coppock in Chester County in 1741, and the couple settled in the Marple Township (now Delaware County).

\$ 1,000-2,000



278

MÉTIS BEADED POUCH, CANADA

Height: 16 in. (40.6 cm); Width 21 in. (53.3 cm)

PROVENANCE

Brant Mackley, Santa Fe, New Mexico

\$ 4,000-6,000



279

VERY FINE AND RARE WILLIAM AND MARY LINE-AND-BERRY-INLAID WALNUT BIBLE BOX, CHESTER COUNTY, PENNSYLVANIA, CIRCA 1745

Height 7 1/4 in. by Width 17 1/4 in. by Depth 14 3/4 in.

PROVENANCE

H.L. Chalfant, West Chester, Pennsylvania.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, October 1999-January 2000.

LITERATURE

Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia, PA: Philadelphia Museum of Art, 1999), pp. 114, 139, fig. 180, no. 3.

\$ 15,000-25,000





□ 280

GROUP OF THREE LARGE DEMIJOHN GREEN GLASS BOTTLES, LATE 18TH OR EARLY 19TH CENTURY

Comprising of a larger pair and a smaller similar example. Height the Largest 17 3/4 in.

\$ 500-700



□ 281

GROUP OF FIVE AMERICAN TINNED SHEET IRON SINGLE-LIGHT WALL SCONCES, SOUTHEASTERN PENNSYLVANIA, CIRCA 1800

Height of Tallest 13 1/8 in.

\$ 500-700



282

VERY FINE AND RARE FRAKTUR BIRTH CERTIFICATE OF MARY JONES, ATTRIBUTED TO THE 'NEW JERSEY ARTIST', BURLINGTON COUNTY, NEW JERSEY, DATED 1781

Housed in a period painted frame with verse inscribed in the lower margin: *Fresh as the grass fur bodies stand, And flourish bright and gay, A blasting wine Sweeps over the land, And fades the grass away.* Drawing illustrates Aesop's fable "The Fox and the Grapes." 8 by 10 in.

PROVENANCE

Compton Carington Estate Sale, Vincentown, New Jersey, July 28, 1984. Note the Compton Caringtons were direct descendants of Peter Stretch. Job Jones was John Penn's surveyor for Vincentown, New Jersey; James and Nancy Glazer, Bailey Island, Maine.

A nearly identical birth certificate fraktur for a Elizabeth Wills is in the collection of Winterthur Museum (acc. no. 1957.1247). For a detailed discussion of New Jersey fraktur see Leslie and Peter Warwick, "The Birth Records of Burlington County, New Jersey," *Antiques and Fine Art*, vol. 10, no. 2, Spring 2010, pp. 176-185.

\$ 4,000-6,000



□ 283

CHIPPENDALE WALNUT DROP-LEAF TABLE,
PENNSYLVANIA, CIRCA 1770

Height 28 in. by Width 41 3/4 in. (open) by Depth 35 1/2 in.;
Width 16 1/8 in. (closed)

\$ 800-1,200



284

CHIPPENDALE FIGURED WALNUT SLANT-
FRONT DESK, PROBABLY LANCASTER
COUNTY, PENNSYLVANIA, CIRCA 1780

Height 42 in. by Width 40 1/4 in. by Depth 22 in.

\$ 5,000-8,000



285

RARE QUEEN ANNE LINE-AND-BERRY
INLAID TALL CHEST OF DRAWERS, CHESTER
COUNTY, PENNSYLVANIA, CIRCA 1745

Feet, base molding and lower most drawer replaced.
Height 55 1/4 in. by Width 40 3/4 in. by Depth 23 in.

\$ 5,000-8,000





286

**FINE AND RARE ASSEMBLED SET OF SEVEN
QUEEN ANNE WALNUT DINING CHAIRS,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1750**

Comprising six side chairs and one armchair.
Armchair Height 41 ¼ in. by Width 28 in. by Depth 20 ½ in.

PROVENANCE

Four of the chairs:
Joseph Ingersoll Doran (1844-1919) and Ida Warner Erwin
(1851-1919);
Josephine L. Doran (1886-1966);
Herbert Schiffer Antiques, Exton, Pennsylvania.

LITERATURE

William Macpherson Hornor, *Blue Book, Philadelphia Furniture:
William Penn to George Washington*, (Philadelphia, PA: William
Macpherson Hornor, 1935) pg. 193, pl. 300.

\$ 30,000-50,000





□ 287

GEORGE III WALNUT LOOKING GLASS WITH DOUBLE-BRASS SCONCES, 18TH CENTURY

Height 35 1/2 in. by Width 21 in.

PROVENANCE

Joe Kindig, Jr. and Son, York, Pennsylvania.

\$ 1,200-1,500



□ 288

QUEEN ANNE WALNUT DROP-LEAF DINING TABLE, PENNSYLVANIA, CIRCA 1765

Height 27 3/4 in. by Width 53 1/2 in. by Depth 20 3/8 in. (closed);
Depth 55 3/4 in. (open)

PROVENANCE

Hilary and Paulette Nolan, Falmouth, Massachusetts.

\$ 2,000-3,000



Detail of interior seat frame



289

SET OF FOUR CHIPPENDALE WALNUT SIDE CHAIRS, PHILADELPHIA, PENNSYLVANIA, CIRCA 1765

Chairs marked respectively II, III, IIII, VI. Three chairs with various detailed graphite inscriptions. Chair III inscribed *George Washington used these chairs in his rooms / A Gen. _____ he was one of Washington staff / when stationed at York, _____ these came down from / Gen _____ family Mrs. Wilson is the fourth owner.* Height 39 3/8 in. by Width 22 1/4 in. by Depth 16 in.; Seat Height 18 1/2 in.

PROVENANCE

Purportedly once used by President George Washington in York, Pennsylvania; Samuel Hallock du Pont (1901-1974).

\$ 4,000-6,000





□ 290

ASSORTMENT OF LONG WOODEN HANDLED TOOLS, 18TH AND 19TH CENTURY

Comprising a lamp douser, musket fork, and a wire basket, chandelier lighting stick. (4 pieces)
Height of largest 61 3/8 in.

\$ 300-500



□ 291

ENGLISH PEACOCK FEATHER DUSTER, 19TH CENTURY

Length 52 in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The Americana Collection of Richard and Rosemarie Machmer*, October 24, 2008, lot 375; Vernon Gunnion Antiques, Lancaster, Pennsylvania

• \$ 400-600



□ 292

GROUP OF ELEVEN AMERICAN CAST IRON FROG-FORM DOORSTOPS, LATE 19TH CENTURY

Of varying sizes, forms, and surface histories; one with cast lettering "I Croak for the Jackson Wagon"
Height of tallest 3 in.; Height of shortest 1 1/4 in.

\$ 200-300



□ 293

FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS THREE-KNOP CIRCULAR-BASED CANDLESTICK, 15TH CENTURY

Retains a dark unpolished patina.
Height 7 1/2 in.

A related five knob candlestick is illustrated in Christopher Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200-1700*, (Bethlehem, PA: Oaks Printing Company, Inc., 1995), pp. 69 and 219, no. 25.

\$ 2,000-3,000



294

FINE AND RARE QUEEN ANNE FIGURED MAPLE CONVENIENCE ARMCHAIR, PROBABLY SOUTHWESTERN NEW JERSEY, CIRCA 1760

Appears to retain its original surface.
Height 43 in. by Width 28 1/4 in. by Depth 20 in.;
Seat Height 16 3/4 in.

PROVENANCE

Quaker family in Greenwich, Salem County, New Jersey; James M. Kilvington, Inc., Greenville, Delaware.

\$ 3,000-5,000





□ 295

TWO FINE CHIPPENDALE SLIDE-LID 'CANDLE' BOXES, SOUTHEASTERN PENNSYLVANIA, LATE 18TH CENTURY

The first poplar with apparent original red paint; the second walnut.
Largest: Height 6 in. by Width 9 ¼ in. by Depth 18 in.

\$ 500-700



296

RARE WILLIAM AND MARY WALNUT BLANKET CHEST, SOUTHEASTERN PENNSYLVANIA, CIRCA 1735

Appears to retain its original engraved cast brass hardware on drawers.
Height 30 in. by Width 49 in. by Depth 24 ¼ in.

PROVENANCE

Margaret S. and Nate Wallace, Willowdale Antiques, Kennett Square, Pennsylvania.

\$ 3,000-5,000



298

QUEEN ANNE CHERRYWOOD TALL CHEST OF DRAWERS, LANCASTER, PENNSYLVANIA, CIRCA 1745

Appears to retain its original surface. *Lacking foot facings.*
Height 51 in. by Width 40 ½ in. by Depth 22 ⅞ in.

PROVENANCE

Annie LeFever Estate;
Clifford Stirba, Paradise, Pennsylvania;
Pook and Pook, Inc., Downingtown, Pennsylvania, *Americana*,
April 28, 2016, lot 466;
Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 6,000-8,000



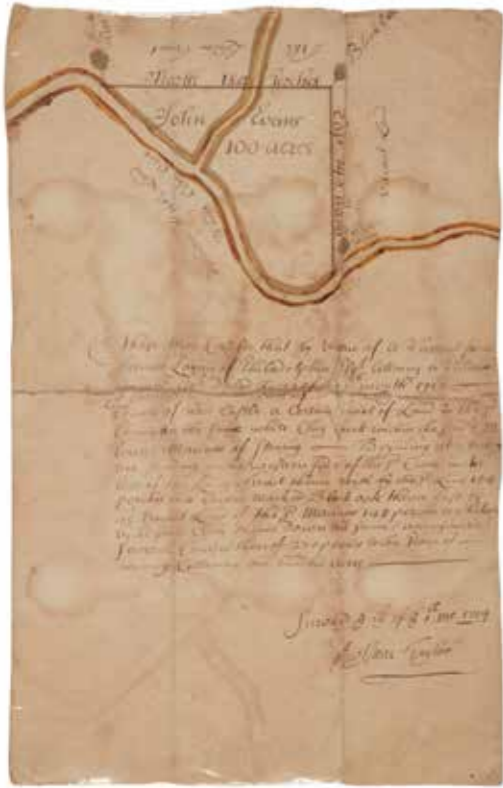
□ 297

AMERICAN RED AND WHITE PAINT-DECORATED WHITE PINE BOX, 19TH CENTURY

With deer and powder horn depicted on the façade.
Height 4 ½ in. by Width 10 ¾ in. by Depth 4 ¾ in.

\$ 300-500





□ 299

THREE DOCUMENTS

A group of material pertaining to New Castle and Berks Counties, Pennsylvania, dated between 1714 and 1787

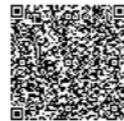
LOT INCLUDES:

Isaac Taylor. New Castle County Land Survey, 1714. 1 page (12 1/2 x 8 in.; 318 x 208 mm). Manuscript land survey, pen and ink on paper, period hand-coloring in outline, laid on linen; old folds, splits to folds, some browning, offsetting, and staining. By order of James Logan, Attorney for William Penn, a 100 acre tract on White Clay Creek "within the land of William Penn Mannor" is laid out.

Thomas Lee and Mary Boone. Quaker marriage certificate. Oblong folio (12 1/4 x 15 1/2 in.; 313 x 390 mm). Manuscript document, pen and ink on paper, dated 14 May 1778, issued in Berks County, Pennsylvania, and witnessed by the Boone family; browning and staining, old folds with some loss costing a few letters, apparently backed with old paper Framed and glazed; not examined out of frame.

John Lee and Elizabeth Ellis. Quaker marriage certificate. Folio (15 1/2 x 12 3/8 in.; 390 x 320 mm). Manuscript document, pen and ink on paper, dated 7 June 1787, issued in Berks County, Pennsylvania, and witnessed by the Boone family; staining and foxing, splits to folds with paper reinforcements. Framed and glazed; not examined out of frame.

\$ 700-1,000



300

WILLIAM PENN

Land grant signed ("WM Penn"), 12 April 1684

Sheet of vellum (9 1/4 x 13 1/4 in.; 237 x 340 mm) with vellum tab (3 1/4 x 1 in.; 85 x 42 mm). SIGNED "WM PENN" at foot, handwritten in black ink, docketed on verso; docket partially illegible, vellum tab lacking seal though imprint remains, "Richard Huston's [?] residence" written in pencil at upper right corner, some browning, old folds, chip to left margin. Matted, glazed on both sides and framed; not examined out of frame.

The founder of Pennsylvania makes one of the earliest grants of land in downtown Philadelphia to Griffith Jones [?]. The grant is for a "Lott of land in the high street of Philadelphia containing in breadth One hundred thirty two foot and in length three hundred and six foot bounded Northward with back Lotts Eastward with the third street from Delaware Southward with the high street Westward with John Days [?] lott."

\$ 3,000-5,000



□ 301

EDWARD HATTON

The merchant and trader's daily-companion. *Dublin: Bart. Gorman, 1763*

Tall 12mo (7 5/8 x 2 3/4 in.; 195 x 70 mm). Small tear to title costing a few letters, dampstaining, primarily marginal browning, a few marginal chips and tears. Full contemporary calf; rubbed with some loss, joints weak with some splitting, contemporary and early annotations and signatures to endleaves.

First edition of a rare and early merchant's magazine.

LITERATURE

ESTC T122179 (locates only 4 copies)

\$ 700-1,000



□ 302

(WILLIAM PENN)

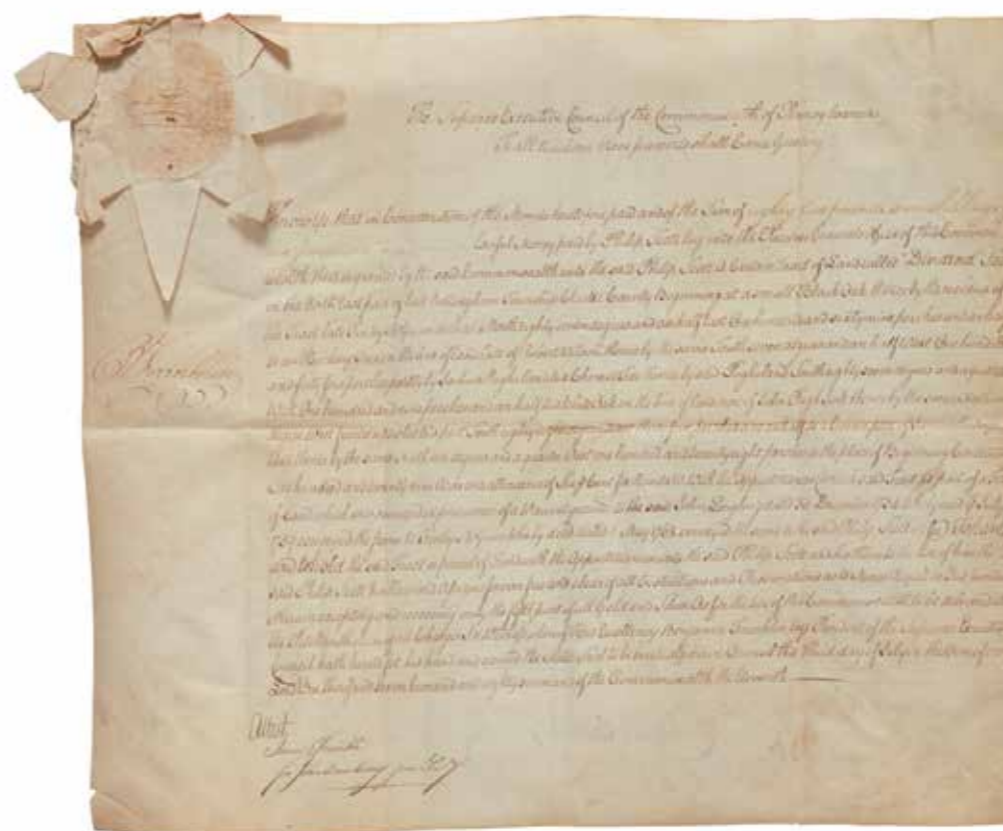
A land grant signed by William Penn's deputies. [Dated variously]

One sheet of vellum (10 3/4 x 18 1/8 in.; 272 x 460 mm). Handwritten in black ink, signed by the deputies at foot, docketed on verso; old vertical and horizontal folds, a few internal chips along folds, several pinholes. Matted, framed, and glazed on both sides; not examined out of frame.

The founder of Pennsylvania issues a land grant to John Ogle of New Castle County, dated in the grant as 31 December 1771—though the sheet is dated 1702 at the end. The signers of this document were the Proprietary Deputies of William Penn; Edward Shippen was Mayor of Philadelphia as well as a Justice of the Supreme Court of Pennsylvania; James Logan was Penn's secretary; Griffith Owen was a colonial leader, Quaker preacher, and a surgeon.

The docket on the verso is partially illegible, but is signed again by Griffith Owen and dated 26 August 1702.

\$ 500-700



303

BENJAMIN FRANKLIN

Manuscript document signed by Franklin ("B. Franklin"), as President of the Supreme Executive Council of the Commonwealth of Pennsylvania, 1787

One sheet of vellum (13 1/2 x 15 5/8 in.; 344 x 395 mm). Accomplished in a clerical hand, SIGNED by Franklin in the left margin, and James Trimble, Deputy Secretary of Pennsylvania, at foot, docketed on verso, with red wax and white wafer seals; old folds, with some splitting to central fold just affecting five or so letters, but all still legible, some browning, some creasing and chipping to largest seal.

At this time, Benjamin Franklin served as President of the Supreme Executive Council of the Commonwealth of Pennsylvania (the equivalent of Governor), a post which he held for only three years. Here, Franklin approves the deed for a tract of land called Dividend in East Nottingham Township to one Philip Scott.

\$ 6,000-8,000



□ 304

(WILLIAM PENN)

Land grant, signed by his representatives including his cousin William Markham, dated variously [1689-1693] Ink on parchment (approx. 7 5/8 x 10 1/5 in.; 195 x 268 mm), written recto and verso. Signed by William Markham ("Wm Markham"), Robert Turner, and John Goodson at foot, with the parchment tab; seal not preserved, verso partially illegible, old folds, marginal chips, one hole to right margin affecting script, browning. With a later typed document pertaining to the lot and ephemera.

THE FOUNDER OF PENNSYLVANIA GRANTS LAND IN PHILADELPHIA. The grant opens with a preamble: "William Penn Absolute Proprietor of the Province of Pennsylvania & Counties annexed by his Comission dated the Seventh day of the Tenth Mo — 1689 Unto William Markham Rob: Turner John Goodson, and — Samuel Carpenter or any three of them Sendeth Greeting."

The lot was granted to Isaac Warner, "containing in breadth Thirty two foot & in Length Eighty two foot Bounded Northward with vacant Lotts Eastward with Strawberry Alley Southward with Anthony Tayler's lott, & to the Westward with Thomas Harlows lott Granted by virtue of a warrant ... dated the Twenty Sixth of the Second Mo: 1690 & laid out by the Surveyor Generralls order the Twenty fifth of the Second Mo: 1691." Signed by Penn's representatives, including his cousin William Markham and John Goodson, the first English physician to come to Pennsylvania. The verso seems to certify Warner's selling of the land to a John White in 1693, though the script is partially illegible.

\$ 800-1,200



□ 305

GEORGE III MAHOGANY LOOKING GLASS, CIRCA 1780

Lacking scroll return on proper right lower ear.
Height 36 in. by Width 18 3/4 in.

\$ 300-500



306

VERY FINE CHIPPENDALE FIGURED WALNUT TALL CHEST OF DRAWERS, PENNSYLVANIA, CIRCA 1770

Height 64 in. by Width 42 in. by Depth 22 3/4 in.

\$ 6,000-8,000





307

FINE AND RARE EMBROIDERED NEEDLEWORK SAMPLER, SUSAN H. ENGLAND, CHESTER COUNTY, PENNSYLVANIA, DATED 1821

Worked in silk threads on a linen ground, containing three stanzas of poetic verse above the embroiderer's name as well as her listed family members; the whole with large birds and foliate designs. 34 by 24 in.

PROVENANCE

James L. Price Antiques, Carlisle, Pennsylvania.

As that each bird is distinctly identifiable by their different colors, Bill du Pont believed that this needlework may perhaps be thought of as the earliest "bird book." Susan H. England was daughter of David and Orpah (Buffington) England; she is related to John Townsend and Joanna England of Nottingham, Chester County, Pennsylvania, for whom the profusely inlaid 1741 chest in the collection at Winterthur Museum was made.¹ Joanna England was the daughter of English Quaker immigrant Joseph England; his presumed relative (likely a brother) William England of Willistown married Sarah Pennock; their son William England Jr. married Susanna Hall in 1771.² William Jr. was a blacksmith and his shop was in or near Marshallton. Susanna died about a month after the birth of their son David, born June 22, 1778. William died in 1813; four sons are named in his will, including David to whom he bequeathed £400. David married Orpah Buffington and they had a daughter, Susanna/Susan, who was named after his deceased mother and was the maker of the silkwork picture. Although her name is spelled Susan on the needlework, in 1809 the will of Elizabeth Buffington (either her grandmother or an unmarried maternal aunt) gives her name as Susanna.

Sotheby's thanks Lisa Minardi for providing this important information.

¹ Wendy A. Cooper and Lisa Minardi, *Paint, Patter & People: Furniture of Southeastern Pennsylvania 1725-1850*, Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc., 2011, p. 17, fig. 1.20.

² J. Smith Futey and Gilbert Cope, *Pennsylvania with Genealogical and Biographical Sketches*, (Philadelphia, PA: Louis H. Everts, 1881), p. 538.

\$ 3,000-5,000

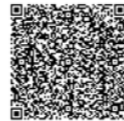


308

FINE AND RARE DIMINUTIVE FIGURED MAPLE DOCUMENT BOX, PENNSYLVANIA, 18TH CENTURY

Height 4 3/4 in. by Width 7 3/4 in. by Depth 6 1/4 in.

\$ 1,500-2,500



309

VERY FINE AND RARE WILLIAM AND MARY SPANISH BROWN PAINTED MAPLE AND PINE THREE-LEGGED TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1760

Appears to retain its original paint. Height 27 in. by Width 23 3/4 in. by Depth 23 3/8 in.

A closely related example is in the collection of the Philadelphia Museum of Art (see Alexandra Alevizatos Kirtley, *American Furniture 1650-1840: Highlights from the Philadelphia Museum of Art*, (Philadelphia, PA: Philadelphia Museum of Art, 2020), p. 219, no. 228).

\$ 3,000-5,000



310

FINE AND RARE QUEEN ANNE CARVED AND FIGURED WALNUT ROUNDOBT CONVENIENCE ARMCHAIR, PHILADELPHIA, PENNSYLVANIA, CIRCA 1755

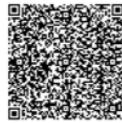
Retains a dark historic surface. Height 30 in. by Width 29 1/2 in. by Depth 22 in.; Seat Height 16 3/4 in.

PROVENANCE

Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

\$ 2,000-3,000





□ 311

PAIR OF AMERICAN CAST IRON FIGURAL ANDIRONS, CIRCA 1800

Height 10 in. by Width 6 in. by Depth 16 ¼ in.

\$ 600-800



312

FINE AND RARE WILLIAM AND MARY WALNUT SLANT-FRONT DESK ON FRAME, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Appears to retain its original surface and cast brass hardware.
Height 40 ¾ in. by Width 33 in. by Depth 20 ½ in.

\$ 3,000-5,000



□ 313

VERY FINE WILLIAM AND MARY WALNUT ONE-DRAWER TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Appears to retain its original surface and pierced brass hardware.

Height 28 in. by Width 30 in. by Depth 24 ½ in.

PROVENANCE

Hilary and Paulette Nolan, Falmouth, Massachusetts.

\$ 2,500-3,500



□ 314

THE POLLOCK FAMILY WILLIAM AND MARY WALNUT CHEST WITH DRAWERS, SOUTHEASTERN PENNSYLVANIA, POSSIBLY DOWNINGTOWN, CHESTER COUNTY, PENNSYLVANIA, CIRCA 1740

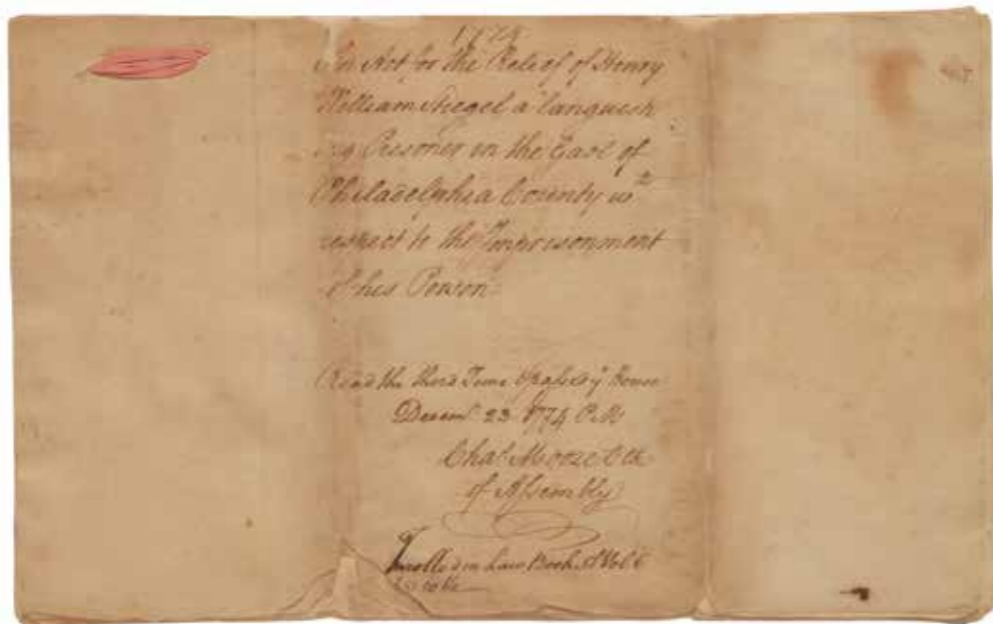
Height 30 ½ in. by Width 49 ½ in. by Depth 21 ¼ in.

PROVENANCE

This chest descended through the Pollack family in Downingtown, Pennsylvania:
Thomas Pollack, Downingtown, Pennsylvania;
William Irwin Pollock (1853-1938), Downingtown, Pennsylvania;
Charles Allen Pollock (1901-1994), Downingtown, Pennsylvania
Natalie Pollock (b. 1907), Downingtown, Pennsylvania;
Margaret Wells, West Chester, Pennsylvania;
Alan Anderson, Cochranville, Pennsylvania.

\$ 2,000-4,000





□ 315

HENRY WILLIAM STIEGEL

Manuscript document, signed by John Penn ("John Penn"), as Governor of the Province of Philadelphia, related to William Henry Stiegel, 1774

16 pages (12 1/4 x 7 5/8 in.; 310 x 195 mm). Accomplished in a clerical hand, SIGNED by Penn, Edward Biddle ("E Biddle") as Speaker of Pennsylvania's House of Representatives, and Joseph Shippen ("Joseph Shippen Jnr.") as Secretary of Pennsylvania, with annotations in other hands, docketed on verso, tied at corner with ribbon, embossed wax and paper seal; old folds with short splits, some of which restored,

primarily marginal chipping, some browning and spotting, pages a bit brittle. In blue folding case.

"Be it Carried to the Governor. An Act for the Relief of Henry William Stiegel [*sic*] a languishing prisoner in the Goal of Philadelphia County, with Respect to the Imprisonment of his person."

Stiegel was an ironmaster, glassmaker, and town builder. A notable figure in early American industry, he is now best remembered for the fine green, blue, purple, and crystal-clear glassware that he produced. In 1774, he was imprisoned for debts, and his glassworks was sold.

\$ 400-600



□ 316

ENGLISH CAST BRASS INKWELL AND POUNCE POT SET, CIRCA 1800

Each Height 4 1/2 in.

\$ 300-500



□ 317

FINE AND RARE GREEN-PAINTED LOW-BACK WINDSOR KNUCKLE ARMCHAIR, PHILADELPHIA, PENNSYLVANIA, CIRCA 1780

Height 27 3/4 in. by Width 27 in. by Depth 17 3/4 in.; Seat Height 16 1/2 in.

\$ 2,000-3,000



□ 318

RARE WILLIAM AND MARY WALNUT THREE-LEGGED TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, PROBABLY CHESTER COUNTY, CIRCA 1750

Inscribed with possible accession number: K.1955. Height 26 3/4 in. by Width 24 1/2 in. by Depth 24 1/4 in.

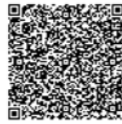
PROVENANCE

Israel Sack Inc., New York.

A closely related example is in the collection of the Philadelphia Museum of Art (see Alexandra Alevizatos Kirtley, *American Furniture 1650-1840: Highlights from the Philadelphia Museum of Art*, (Philadelphia, PA: Philadelphia Museum of Art, 2020), p. 219, no. 228).

\$ 2,500-3,500





□ 319

TWO RARE ENGLISH CAST BRASS AND WROUGHT IRON LIGHTING DEVICES, 18TH CENTURY

Comprising a cast brass traveling candle set and a candlestick with extendable wrought iron arm.
Height 4 in. by Length extended 29 ½ in.

PROVENANCE

Extendable candle arm: Israel Sack Inc., New York.

Closely related candlesticks are illustrated in Peter, Nancy and Herbert Schiffer, *The Brass Book*, (Exton, PA: Schiffer Publishing Ltd, 1978), p. 137, 179.

\$ 2,000-3,000



□ 320

NORTHWESTERN EUROPEAN ENGRAVED BRASS 'MARRIAGE' PIPE AND TOBACCO BOX, DATED 1720

Signed and dated *S Colaert / me fecit 1720* on underside. The obverse door with engraved scene of man and woman shaking hands and the Dutch verse *Niet schooner in den trou / van liefde tusse / man ende vrou*; the reverse side inscribed in French *L'amour est un Grand maistre / Il fait le lourdau Gentil etre*. Each verse loosely translates to *Not fairer in the wedding of love between man and woman / Love is a Grand Master / He makes a big deal out of the Gentile Being*.
Length 9 ¾ in.

\$ 300-500



□ 321

TWO VERY FINE CONTINENTAL PRESSED AND CARVED TOBACCO BOXES, LATE 17TH OR EARLY 18TH CENTURY

The oval press and dyed horn box with the Arms of Sir Francis Drake by John O'Brisset fecit 1715. Horn box with accession number D4200 etched on the inside of the lid. Fruitwood box with several allegorical, biblical, and genre scenes of everyday life, as well as foliate and botanical designs.
Largest: Height 1 ½ in. by Width 6 ⅝ in.

This particular snuffbox is elaborately carved with the arms of Sir Francis Drake, 4th Baronet, who sat in the House of Commons from 1715 to 1740, as well as signed and dated *John O'Brisset 1715*. John O'Brisset is a noted artist, working in England from around 1705 to 1727, who executed dyes for medallions in pressed horn and created four different designs of handsome commemorative tortoiseshell boxes known as "Drake Snuff Boxes". This is the only one of the four designed that is signed and dated.¹

¹ Sophia Daphne Drake, "The Drake family of Chuchstanton and Teignmouth" 1950, p. 57-58.

● **\$ 1,800-2,200**



□ 322

VERY RARE WROUGHT IRON LONG HANDLED DOUSING CONE, AMERICA OR ENGLAND, 18TH-EARLY 19TH CENTURY

Together with a rare wrought iron 'sticking tommy' taperstick with accession number C1782. (2 pieces)
Length 25 ½ in.

\$ 400-600



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(i) All Lots are offered for sale "AS IS," without any guarantee, representations or warranties by us or the Seller, except for the express representations and warranties given by the Seller (which may differ from any published Conditions of Business for Sellers) and the Authenticity Guarantee, which we, as principal, provide to the Buyer. We and the Seller disclaim all implied warranties, including but not limited to merchantability and fitness for a particular purpose, except in so far as such obligations cannot be excluded by law. Neither we nor the Seller give you any guarantee, representation or warranty as to the correctness of the Catalogue or other images or descriptions of the condition, completeness, size, quality, rarity, value, importance, medium, frame, provenance, exhibition history, or literary or historical relevance of any Lot, and no statement anywhere, whether oral or written, will be deemed such a warranty, representation or assumption of liability. Except as expressly set forth elsewhere in these Conditions, neither we nor the Seller make any representations or warranties as to whether any Lot is subject to copyright or whether the Buyer acquires any copyrights, including but not limited to, any reproduction rights in any Lot.

(ii) In the case of NFTs, in addition to the above and except for the express representations and warranties given by the Seller (which may differ from any published Conditions of Business for Sellers) and the Authenticity Guarantee, which we, as principal, provide to the Buyer, neither we nor the Seller make any representations or warranties as to the following: (1) whether the NFT or any Referenced Content is subject to copyright; (2) the nature, character, contents, condition, behavior, operation, performance, security, integrity, metadata, persistence, quality, technical details or terms of the smart contract, NFT or the Referenced Content, including without limitation any further iterations of the same; (3) that the smart contract, NFT or Referenced Content or the delivery mechanism for the NFT does not contain vulnerabilities, viruses or malware or other harmful components, or that either will function as any bidder or Buyer expects or without error or mistake; (4) the uniqueness of the Referenced Content; (5) that an NFT is reliable, correctly programmed, compatible with your or others' computer systems, up-to-date, error-free, compatible with your digital wallet or meeting your requirements, or that defects in the NFT can or will be corrected; or (6) the accuracy or reliability of any simulation or videos depicting the intended performance of the NFT or the Referenced Content, whether displayed on our website or on any other platform.

(k) The Buyer is solely responsible for identifying and obtaining any necessary export, import, firearm, endangered species or other permit for a purchased Lot. Any symbols or notices in the Catalogue reflect our reasonable opinion at the time of cataloguing and are included for informational purposes only. Without prejudice to Condition 3(j), neither we nor the Seller make any representations or warranties as to whether any Lot is subject to export or import restrictions or any embargoes. The denial of any permit or license will not justify cancellation or rescission of the sale or excuse any delay in payment. We will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to our satisfaction of compliance with this Condition.

4. BUYER REPRESENTATIONS AND WARRANTIES

(a) You represent and warrant to us and the Seller that at all relevant times:

(i) your bids on any Lot are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws;

(ii) your performance under this agreement has not and will not violate any applicable law, regulation or code in any jurisdiction;

(iii) regarding any alcoholic beverages Lots, where required by applicable law, you are properly licensed, permitted or otherwise authorized to purchase, receive, possess and/or cause to transport alcoholic beverages;

(iv) your purchase of a Lot and, if you are acting as an agent on behalf of a principal, the arrangement between you and your principal, will not facilitate tax crimes;

(v) you have no knowledge or reason to suspect that (1) the funds used to purchase a Lot are connected with the proceeds of

criminal activity, or (2) you or your principal, if applicable (or, if you are an entity, any person(s) or entity(ies) with a beneficial or ownership interest in you), are under investigation, charged with, or convicted of any substantive or predicate money laundering or economic sanctions crime, terrorist activity, tax evasion or act in violation of any anti-bribery or anti-corruption law (including the UK Bribery Act 2010 and the US Foreign Corrupt Practices Act);

(vi) you (and your principal, if applicable) are not, nor are you (or your principal, if applicable) owned (in whole or in part), controlled, or acting on behalf of, an entity or individual that is: (1) the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "**Sanctions**"); or (2) located, organized, or resident in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, "**Sanctioned Jurisdictions**");

(vii) you (and your principal, if applicable) are currently in compliance, and for the past five years have complied, with applicable Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws;

(viii) the Purchase Price will not be funded directly or indirectly by or from anyone that is the subject of Sanctions or located, organized, or resident in a Sanctioned Jurisdiction;

(ix) no party directly or indirectly involved in the transaction will be the subject of Sanctions, nor owned (in whole or in part) or controlled by any individual or entity that is the subject of Sanctions or otherwise located, organized, or resident in a Sanctioned Jurisdiction, unless expressly authorized in writing by the government authority having jurisdiction over the purchase and with the prior express written consent of Sotheby's;

(x) if you are acting as agent on behalf of a principal, you have taken steps reasonably designed to ensure compliance with Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws, including but not limited to, conducting appropriate due diligence on your principal and screening source of funds. You will retain and make available upon request the documentation evidencing such due diligence for at least five years after the purchase, and all commissions payable to you for this consignment have been authorized by your principal;

(xi) your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws.

(xii) you have full legal authority without any further action or other party's consent to enter into and perform this agreement and to give these representations and warranties; if you are an entity, the individual bidding on your behalf is authorized to do so and the entity is duly incorporated or formed, validly existing and in good standing in the jurisdiction where it is incorporated or formed.

(b) We may, in our sole discretion, rescind the sale of a Lot if we reasonably determine any of

the Buyer's representations or warranties are inaccurate, incomplete or breached.

5. INDEMNITY

You shall indemnify and hold us, each Sotheby's Group company, our and their respective officers and employees, and the Seller harmless against any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees), arising out of or in connection with any inaccuracy, incompleteness or breach of any of your representations or warranties or breach of your obligations under this agreement.

6. BIDDING

(a) You must create an account and provide the requested information in order to bid. We may require financial references, guarantees, deposits or other security, as we determine necessary or appropriate, as security for your bid(s).

(b) To bid on a Lot containing an NFT, prior to bidding, you must have a digital wallet capable of supporting and accepting the NFT.

(c) To bid on any Lot designated as a "Premium Lot," you must complete the required Premium Lot pre-registration application. We must receive your application at least 3 business days prior to the auction, and our decision whether to accept your application will be final. Online bidding may not be available for Premium Lots.

(d) Sotheby's advises Bidders to attend the auction, either in person or through our Online Platforms, but will seek to carry out absentee written bids, endeavoring to ensure that the first received of identical written bids has priority. Sotheby's also offers clients the opportunity to bid through our Online Platforms. If you elect to bid through an Online Platform, you are responsible for making yourself aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

(e) Where available, written bids, telephone bids and online bids are offered as a courtesy for no additional charge, at the Bidders risk and subject to our other commitments at the time of the auction. We will not accept liability for failure to place written, telephone or online bids.

(f) All bidding will be in the currency of the sale location. Online Bidders will not be able to see the currency conversion board that may be displayed in the auction room.

(g) You shall not bid on any Lot unless your bids are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws; and your bidding will not violate any applicable law, regulation or code in any jurisdiction.

(h) We reserve the right to refuse or revoke permission to bid and to remove bidding privileges before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve the right to deactivate your account at any time prior to, during, or after an auction.

(i) You agree that your bids, regardless of

the means by which you have placed the bid, are final and acknowledge that you will not be permitted to amend or retract your bid. Should your bid be successful, you irrevocably agree to pay the full Purchase Price and any applicable Buyer's Expenses. We are not responsible for any errors that you make or that are made through your Sotheby's account in bidding on a Lot.

7. CONDUCT OF AN AUCTION

(a) An auction is by its nature fast-moving and bidding may progress very quickly. The auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate. The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. Where bidders are permitted to submit online bids in advance of some live auctions, we reserve the right to adjust the opening bid prior to the start of the auction.

(b) In a timed auction, bidding opens at an amount at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If by the online system, Lots will close sequentially in one-minute intervals unless a bid is placed within one minute of a Lot's scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid. The extension of any Lot's closing time does not affect any other Lot's closing time; therefore, it is possible that Lots will close out of numerical Lot order.

(c) **NOTICE:** The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The auctioneer may further bid on behalf of the Seller, up to but not at the Reserve, by placing successive or consecutive bids for a Lot, or by placing bids in response to other Bidders; in a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

(d) The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been "passed," "withdrawn," "returned to owner," "unsold," "bought-in" or the equivalent.

(e) In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the

event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. In any such case in which we decide to cancel the sale of a Lot or to re-offer and re-sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

(f) Subject to Condition 7(e), the Buyer will be: in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder's principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer's Expenses.

(g) Any post-auction sale of Lots will be sold pursuant to these Conditions.

8. PAYMENT

(a) Generally.

(i) Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail.

(ii) The Buyer's Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer as part of the Purchase Price.

(iii) The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, "**Taxes**"), as well as any applicable ARR, on the purchase of a Lot where and as required by applicable law. Sotheby's will collect any applicable Taxes and ARR on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to Sotheby's from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

(iv) Payment of the Purchase Price for a Lot and any Buyer's Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permits. The Buyer's obligation to pay the full Purchase Price and any applicable Buyer's Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

(v) We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need

to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot, or payment across multiple credit cards for a single Lot, is not permitted.

(vi) Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer after we have received the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification has been provided, unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the full Purchase Price and any applicable Buyer's Expenses.

(b) Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

(i) We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and you will be required to provide documentation reasonably requested to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine in our sole discretion that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you and hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and in such circumstances we may require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we, at our sole discretion, may refund you (1) the same amount(s) of the same cryptocurrency that you

paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

9. Consequences for Late- or Non-payment

(a) Without prejudice to any rights or remedies the Seller may have, if the Buyer without prior agreement fails to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction, the Buyer will be in default. In any such case, we may in our sole discretion (having informed the Seller) exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

(i) store the Lot at our premises or, if the Lot is an NFT, in our or the Seller's digital wallet, or

elsewhere at the Buyer's sole risk and expense;

(ii) cancel the sale of the Lot;

(iii) set off any amounts owed to the Buyer by a Sotheby's Group Company against any amounts outstanding from the Buyer in respect of the Lot;

(iv) apply any payments made to us by the Buyer as part of the Purchase Price and Buyer's Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (viii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

(v) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(vi) charge interest at the annual percentage rate of 6% above the prime rate from the date on which payment is due to the date the Purchase Price and relevant Buyers Expenses are received in cleared funds (both before and after judgement);

(vii) exercise a lien over any of the Buyer's property that is in the possession of a Sotheby's Group Company, in which case we will inform the Buyer of the exercise of any such lien, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

(viii) resell the Lot at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the Purchase Price and Buyer's Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(ix) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that Lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

(x) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

(b) In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

10. COLLECTION AND DELIVERY OF PURCHASES

(a) The provisions of this Condition 10(a) apply to all Lots except NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

(ii) Except as set out in this Condition 10(a)(ii), all packing and handling are at the Buyer's risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange for domestic shipping at your request on your

behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

(iii) Following the auction, we will provide the Buyer with the invoice, which may include a shipping quote outlining the Buyer's shipping costs (the **"Buyer's Shipping Quote"**). For international Buyers, the Buyer's Shipping Quote will be exclusive of any taxes or duties, and you acknowledge and agree that it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer's Shipping Quote and we have received in full the Purchase Price, Buyer's Expenses and the amount stated in the Buyer's Shipping Quote by the payment deadline, we will ship the Lot to you to the address you provided on your account following conclusion of the sale contract between the Seller and the Buyer. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

(iv) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a Lot within 30 calendar days of the auction, we will store the Lot at the Buyer's expense and risk at Sotheby's or with a third party. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at <https://www.sothebyswine.com/ny/storage>.

(v) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. The proceeds of such sale, less all costs incurred by us, will be forfeited unless collected by the Buyer within two years of the original auction.

(b) The provisions of this Condition 10(b) apply to NFTs:

(i) In order to receive the NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, and which you, or the company you have registered to bid as, own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and that if your wallet does not support storage

of the NFT purchased by you, you may lose access to that NFT. You further understand and acknowledge that if you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five (5) business days of the conclusion of the auction, we may, in our sole discretion, treat the NFT as transferred to you for purposes of Condition 11(a)(iii), and hold you responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

(ii) We or the Seller will transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 herein. You agree that we may require you to follow a security protocol to ensure that the NFT is safely received by you. We will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address, and we are not responsible if the transfer of the NFT to your wallet fails unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

11. RISK AND RESPONSIBILITY FOR LOTS

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) for Lots in live auctions: on the earlier of: (1) collection of the Lot, or (2) the 31st calendar day after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored by a third party and not available for collection from our premises, your provision to us of instructions authorizing the release to the Buyer shall constitute collection by the Buyer.

(ii) for Lots in Timed Auctions: (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer's designated agent; or (2) if collection by the Buyer is permitted, when the Buyer or the Buyer's designated agent collects the Lot, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the close of the Lot. As a Buyer, you acknowledge that the Lot is at your risk if you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below) and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) For NFTs: After transfer of the NFT to the digital wallet specified by you, you are thereafter responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You further acknowledge that you are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of losing access to the NFT due to loss of private

key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

(b) Once risk passes to the Buyer, the Buyer irrevocably releases each Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees) for loss of or damage to the Lot.

(c) Prior to the time when risk and responsibility for a purchased Lot transfers to the Buyer, we assume liability for loss or damage to a Lot, subject to the exclusions set out in the following subparagraph. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to a maximum of the Purchase Price paid by the Buyer for the Lot.

(d) We will not be liable for any loss or damage (1) occurring during any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(e) Upon your receipt of payment from us for any loss or damage to a Lot in accordance with this Condition, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or the Seller in connection with the same.

12. CONSUMER CANCELLATION

(a) Timed Auction Cancellation of Purchase

(i) If you are a **"Consumer"** (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a **"Trader"** (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf), then you have the right to cancel your online purchase of goods (except for goods that are personalized or made to the Buyer's specifications) (the **"Consumer Cancellation Right"**) for any reason during the period of 14 calendar days

after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the "Consumer Cancellation Period"). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) for Lots that are not NFTs, return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

(ii) You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we arranged for the Lot to be delivered, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

(iii) If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

(iv) We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

(v) We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

(vi) If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, you understand and agree that we, at our sole discretion, may refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid. In

no circumstance will you be entitled to receive any appreciation on the value of the - that you provided to us as payment in connection with a refund.

(b) Cancellation of Delivery Services

(i) If you are a Consumer who habitually resides in the European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the "Services Cancellation Right") for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the "Services Cancellation Period").

(ii) If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the amount in proportion to the value of the services that have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

(c) To exercise a Consumer or Services Cancellation Right, you must notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

To: Sotheby's [insert the name of the company within the Sotheby's Group conducting the relevant sale]

I/We* hereby give notice that I/We* cancel [my/our online purchase of the following goods[*]] [the provision of the following delivery services [*]].

Ordered on [*]/received on [*].

Name of Consumer(s):

Address of Consumer(s):

Signature of Consumer(s) [only if the notification is in hard copy]

Date:

[*] Delete as appropriate

13. EXCLUSIONS AND LIMITATIONS OF LIABILITY

(a) Generally

(i) Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials prior to the auction, we will endeavor to provide a correction, time permitting.

(ii) We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

(iii) We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

(iv) We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

(v) The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller (which may differ from any published Conditions of Business for Sellers).

(vi) Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions by the Seller.

(vii) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages.

(viii) With respect to Experiences, no Sotheby's Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the fulfillment of an Experience or the Buyer's participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys' fees) arising out of or in connection with the Buyer's interaction with the Seller or any third party in connection with an Experience.

(ix) Without prejudice to Conditions 13(a)(i)-(viii), our liability to you under this agreement for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

(x) Without prejudice to Conditions 13(a)(i)-(viii), the Seller's liability to you under this agreement for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot, except in the case of the Seller's willful misconduct or fraud, or in the case of death or personal injury caused by the Seller's negligent acts or omissions.

(b) In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(j) above in any way, NFTs shall be subject to the additional terms in this Condition

13(b).

(i) You acknowledge and agree that NFTs are not issued, minted or tokenized by us and we are solely acting as the NFT Seller's agent to offer the NFT for sale at the auction.

(ii) We are only selling the ownership rights to the NFT and in no way are we associated with or responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment thereof.

(iii) Transfer of ownership to an NFT will not guarantee continuing access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

(iv) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(v) You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming, and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

14. DATA PROTECTION

(a) We will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, our Privacy Policy published on our website privacycompliance@sothebys.com or available on request by email to enquiries@sothebys.com.

(b) We may film auctions or other activities on Sotheby's premises and such recordings may be transmitted over the internet via our website or other online platforms. Online and telephone bids may be recorded.

15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide a guarantee to the Buyer, subject to the following terms and conditions, that the information provided in the Guarantee Line (as defined) is correct. The "Guarantee Line" for each Lot is set out on the respective Lot page in the online Catalogue on our website and, where applicable, in the Guarantee Line Schedule in the hardcopy Catalogue (if any). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Guarantee Line is regarding the authorship of the Referenced Content, if any. The Guarantee Line may be amended by a salesroom or website posting or announcement. Buyers should refer to the glossary of terms, if any, for an explanation of terminology used in the Guarantee Line.

(b) The Authenticity Guarantee is provided for a period of five years after the date of the auction (the "Guarantee Period"), except as otherwise provided below.

(c) The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

(d) To claim under the Authenticity Guarantee, the Buyer must:

(i) notify us in writing within 3 months of receiving any information that causes the Buyer to question the correctness of the Guarantee Line and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the auction at which it was purchased, and providing all the information in the Buyer's possession in support of the Buyer's claim; and

(ii) return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale.

(iii) In addition, we may also require the Buyer to obtain at the Buyer's cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

(e) We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

(i) the Guarantee Line was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Guarantee Line was incorrect at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

(iii) the manner in which the Guarantee Line is said to be incorrect is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present

at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the correctness of the Guarantee Line; or

(iv) the manner in which the Guarantee Line is incorrect does not result in a material loss in value of the Lot.

(f) Subject to the above, if we reasonably determine that the Guarantee Line in respect of a Lot is not correct, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

(g) The Buyer acknowledges and agrees that rescission of the sale and the refund of the Purchase Price is the Buyer's sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Guarantee Period for any claim that the gemstone or pearls are not genuine or of natural origin is 21 days from the date of the auction.

(ii) With respect to Lots sold in a Wine & Spirits auction, the Guarantee Period is 21 days from the date of the auction.

(iii) With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot's text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

(1) the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

(2) in the case of a manuscript, the Lot was not described in the Catalogue as complete;

(3) the defect complained of was mentioned in the Lot description or the item complained of was sold un-named in a Lot;

(4) the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-coloring in maps, atlases or books; or

(5) the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

16. MISCELLANEOUS

(a) You will provide to us, upon our request, verification of identity and any additional

information required to comply with our Know Your Client requirements or to evidence your authority to enter into this agreement. If you are an agent acting on behalf of a principal, you shall disclose to us the identity of the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction, we may prohibit you from bidding, or not complete or cancel the sale of any Lot, as appropriate, and take any further action required or permitted under applicable law without any liability to you.

(b) You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of this agreement and jointly and severally assume your obligations and liabilities under this agreement.

(c) We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before or after the sale of a Lot.

(d) The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller (which may differ from any published Conditions of Business for Sellers) together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions of this agreement, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

(e) This agreement is binding upon, and inures to the benefit of, you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

(f) You may not assign your rights or delegate your obligations under this agreement without our prior written consent.

(g) Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

17. LAW AND JURISDICTION

This agreement (which includes these Conditions of Business for Buyers and the express representations and warranties and indemnity given by the Seller) will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, you agree to submit to the exclusive jurisdiction of the state courts of and the federal courts sitting in the State and County of New York, though Sotheby’s will retain the right to bring proceedings in a court other than the state and federal courts sitting in the State and County of New York.

Last Modified October 28, 2021

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Business for Buyers, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Business for Buyers, as amended by any oral announcement or posted notices.

1. SYMBOL KEY

▣ Reserves

Unless indicated by a box (▣), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (▣). If every lot in a catalogue is offered without a reserve, the Conditions of Business for Buyers will so state and this symbol will not be used for each lot.

◌ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby’s or jointly by Sotheby’s and a third party. Sotheby’s and any third parties providing a guarantee jointly with Sotheby’s benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby’s may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

▲ Property in which Sotheby’s has an Ownership Interest

Lots with this symbol indicate that Sotheby’s owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby’s shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against

the irrevocable bidder’s obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby’s may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby’s will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer’s premium and other amounts paid to Sotheby’s in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby’s or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▼ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer’s premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party’s possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party’s possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions

regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Ⓘ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby’s prior to the sale to discuss any specific shipping requirements.

◇ Premium Lot

In order to bid on “Premium Lots” (in print catalogue or ⇨ in the lot’s specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby’s to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby’s decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are “Premium Lots”, a Special Notice will be included to this effect and this symbol will not be used.

ⓔ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby’s prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby’s to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby’s to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

☎ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction (“Advance Bids”) on sothebys.com or the Sotheby’s App. In order to do so, you must register an account with Sotheby’s and provide requested information. Once

you have done so, navigate to your desired lot, and click the “Place Bid” button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby’s on behalf of the seller up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

The Catalogue The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby’s may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller’s request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby’s specialist in charge of the sale, or Sotheby’s Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing at an exhibition of the auction property or by appointment only at our New York premises or such other location as we may indicate from time to time as indicated on the webpage for the sale.

Salesroom Notices Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

Registration Sotheby’s may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as “lots” — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby’s acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Absentee Bidding for Live Auctions If you do not wish to bid online during a live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

Advance Bidding for Live Auctions For certain live sales, where Advance Bids are accepted, if you submit an “Advance Bid” (as described above in “BEFORE THE AUCTION”), and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Online bidding may not be available for Premium Lots.

In Person Bidding for Live Auctions For the most up-to-date information regarding in person bidding, please call Sotheby’s or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby’s App.

Telephone Bidding for Live Auctions In some circumstances, we offer the ability to place bids by telephone live to a Sotheby’s representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby’s discretion and at the caller’s risk. Calls may also be recorded at Sotheby’s discretion. By bidding on the telephone, prospective buyers consent

thereto.

Online Bidding Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium and the Overhead Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The applicable buyer's premium and overhead premium rates are as set forth in the Conditions of Business for Buyers.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment

plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue (subject to any governmental health or safety restrictions). Please contact Post Sale Services for more information regarding paying in person.

Payment by Check Please contact Post Sale Services for information regarding payment by check.

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction".

Collection and Delivery

Post Sale Services

+ 1 212 606 7444

FAX: + 1 212 606 7043

uspostsaleservices@sothebys.com

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property All collections and deliveries for purchased property will be

handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's

computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Business for Buyers applicable to the sale.

IMPORTANT NOTICES

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Business for Buyers:

GLOSSARY FOR PAINTING

GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand. Dimensions are given height before width.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, circa 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, circa

1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, circa 1925

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Photography:

In situ photography courtesy of Gavin Ashworth and Nicolas Tosi.

