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IMPORTANT AMERICANA FROM ROCKY HILL

VOLUME II

NEW YORK | 22 & 23 JANUARY 2022



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THE WILLIAM K. DU PONT COLLECTION

IMPORTANT AMERICANA FROM ROCKY HILL

VOLUME II

AUCTION IN NEW YORK
23 JANUARY 2022
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10.00 AM
SESSION IV (LOTS 489-645)
2.00 PM

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Sotheby's is grateful to John Kolar for
his contributions to this catalogue.



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GLOSSARY OF TERMS



“When Mr. du Pont’s Mother and Father’s estate was divided between him and his two brothers they drew straws to determine the order of selection of the items. His first pick was a small chest that his Father had purchased from Francis Brittan in West Chester, PA in the 1930’s. It had new feet, brass and numerous other problems. With all of the valuable and rare items he chose this piece first. Unlikely for a man who assembled a fabulous room full of Philadelphia Rococo furniture – which in the words of the late Joe Kindig was, “the finest room of American Furniture known, other than the Readbourne Parlor at Winterthur”. He never explained to me why he chose that piece first.

A few years later we were watching a program on the History channel, prior to leaving for dinner, and something reminded him of his childhood during the war years. He stated that after dinner his Mother and Father would go up to their bedroom and sit in armchairs with that chest between them. One of the staff would bring in an after dinner drink which was placed on that chest. Mr. du Pont would follow them up, crawl up in his Father’s lap, and along with him would listen on the radio to Edward R. Murrow’s account of the days progress of the war in Europe. I then understood why he chose that piece first.”

JIM KILVINGTON



“My 25-year friendship with Bill du Pont began with a dinner invitation from Bill, facilitated by Skip Chalfant. Always a gracious host, we discussed a line-and-berry bureau and a Pennsylvania William and Mary bench that Bill wished to purchase. That dinner was the beginning of a beautiful friendship. As the saying goes, Bill not only talked the talk, but he was dedicated to walking the walk. His knowledge of antiques was comprehensive. When the holiday season approached, Bill always reminded me that he needed gifts, “lots of gifts” for those he held dear. I would take a collection of gifts to Bill and he would purchase most of them, always over a pleasant dinner. When I was going to try to buy a special piece of furniture, he always reminded me “Nothing beats a try but a failure.”

VERNON GUNNION



“I have had the privilege of knowing Bill for over three decades. As a friend, colleague and client he and I spent untold hours discussing, digesting and bantering about the objects which held his interest. These get-togethers frequently started around noon with lunch and bloody Mary’s and often went late into the evening with scotch in hand. This no doubt improved our insight and thought process greatly.

Bill was never afraid to dive head long into a large and highly challenging project if the object was rare and had merit. He was always “in” wholeheartedly. Knowing Bill has truly been a life changing experience and having the opportunity to work on so many of his incredible objects has been humbling.”

ALAN ANDERSEN



“If you were a student of American history, you could not have found a better teacher. As my friend of more than thirty years, Bill and I spent countless hours discussing everything from the economic causes of the American Revolution, the architecture of a Philadelphia Chippendale chair made by Thomas Affleck to the part in which the du Pont Company played in developing the atomic bomb during World War II. His interest, recall, and depth of knowledge about so many historical subjects inspired many to make the pilgrimage to Rocky Hill to view his collection of antiques, and to listen and learn. He especially liked to spark a young person’s interest in history by showing him or her an object and then explaining its background. His interest in them was genuine, and they knew it. A kind and generous man, Bill helped Winterthur Museum, the Museum of the American Revolution, and other institutions by acquiring important objects for their collections, loaning them pieces for exhibitions, contributing to them, and raising funds for them. Those of us who were fortunate enough to have known him realize that the world has become an emptier place with his passing.”

JOHN KOLAR

SESSION III





323

**WILLIAM AND MARY MAPLE DAYBED,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1740**

Height 37 ¾ in. by Width 24 in. by Length 81 in.

\$ 5,000-8,000



324

**FINE AND RARE SCHOOL GIRL NEEDLEWORK
SAMPLER, WROUGHT BY ELIZABETH
ECKFELDT, PHILADELPHIA, PENNSYLVANIA,
DATED 1798**

Worked in silk and wool threads on a linen ground, depicting a castle-like building flanked by willow trees, butterflies and birds with ladies, gentleman, and rabbits on a stepped terrace lawn above the stitched words *Elizabeth Eckfeldts Work Done in the 10th Year of her Age April 18th 1798*, all within an undulating floral border.
17 ½ by 21 ½ in.

PROVENANCE

M. Finkel & Daughter, Philadelphia, Pennsylvania;
Sotheby's, New York, *Important Americana*, January 21, 2005,
sale 8053, lot 919.

LITERATURE

M. Finkel & Daughter, *Samplings*, Vol VII, (Philadelphia, PA:
1995), p. 15;
For further discussion on related samplers, see Betty Ring,
*Girlhood Embroidery: American Samplers and Pictorial
Needlework, 1650-1850*, vol. II, New York: Alfred A. Knopf Inc.,
1993, fig. 390, p. 366

Betty Ring states that there is a group of Philadelphia samplers
made between 1796 and 1830 that contain this unusual
three dormer castle-like building on a stepped-terrace lawn.
Nevertheless, the following lot 341 in this sale is of a needlework
made much earlier in the year 1789 by Ann Heyt, which contains a
similar stepped terrace and three-dormer building.

The maker of this needlework sampler, Elizabeth Eckfeldt, was born
circa 1788 in Philadelphia; the sixth child of Jacob and Elizabeth
Eckfeldt. She married John Anderson on March 17, 1805.

\$ 3,000-5,000



325

**THE LANDY FAMILY FINE QUEEN ANNE
CHERRYWOOD DRESSING TABLE,
SOUTHEASTERN PENNSYLVANIA, CIRCA 1750**

Appears to retain its original engraved cast brass hardware.
Height 28 ½ in. by Width 34 in. by Depth 20 in.

PROVENANCE

Descended in the Landy family

\$ 6,000-12,000





□ 326

**FINE CHIPPENDALE WALNUT SLANT-LID
CANDLEBOX, PROBABLY PENNSYLVANIA,
CIRCA 1780**

Height 10 ¾ in. by Width 14 ½ in. by Depth 7 ½ in.

\$ 400-600



327

**FINE AND RARE BLACK-PAINTED COMB-
BACK WINDSOR ARMCHAIR, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1765**

Inscribed in graphite on bottom A.A. *Jones Ebenezer*.
Height 41 ½ in. by Width 28 ¼ in. by Depth 19 in.; Seat Height
15 ¾ in.

\$ 3,000-5,000



328

HARRIET WHITNEY FRISHMUTH

1880 - 1980

Crest of the Wave

inscribed *HARRIET W. FRISHMUTH © 1925* on the base, and
stamped *Gorham Co. Founders / Q F H L* along the base
bronze with dark brown patina
21 ½ in. (54.6 cm.)

PROVENANCE

Private collection
Cowan's Auction, Inc. Cincinnati, Ohio, October 12, 2013, lot 317
Acquired by the present owner at the above sale

LITERATURE

Charles N. Aronson, *Sculptured Hyacinths*, New York: Vantage
Press, 1973, pp. 158-162, another example illustrated
Janis Conner, Frank Hohmann, Leah Rosenblatt Lehmbeck and
Thayer Tolles, *Captured Motion: The Sculpture of Harriet Whitney
Frishmuth. A Catalogue of Works*, New York: Hohmann Holdings
LLC, 2006, no. 1925:5, pp. 27, 48, 79-80, 85-86, 90-91, 97, 102-
03, 277, another example illustrated pp. 178-79, 250

\$ 15,000-25,000



Detail





□ 329

CHIPPENDALE WALNUT MINIATURE
BLANKET CHEST, PENNSYLVANIA, CIRCA
1770

Height 13 5/8 in. by Width 23 in. by Depth 13 in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *Fine Art and
Period Antiques*, April 24, 2010, lot 756;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 2,000-4,000



□ 330

VERY RARE WILLIAM AND MARY MASONIC
INLAID WALNUT LOCKBOX, SOUTHEASTERN
PENNSYLVANIA, DATED 1733

Inlaid with masonic symbols and the date 1733. Fitted with an
interior till. *Feet replaced.*
Height 11 in. by Width 18 1/4 in. by Depth 11 1/4 in.

\$ 2,500-3,500



331

FINE FIGURED MAPLE, BRASS AND STEEL
BOY'S FLINTLOCK AMERICAN LONG RIFLE,
ATTRIBUTED TO PETER AND DAVID MOLL,
LEHIGH COUNTY, PENNSYLVANIA, CIRCA 1825

Length 49 1/4 in.; Barrel Length 34 in.

PROVENANCE

Samuel Hallock du Pont (1901-1974).

\$ 3,000-5,000



332

FINE FIGURED MAPLE, CAST BRASS, AND
STEEL BOY'S FLINTLOCK AMERICAN LONG
RIFLE, LEHIGH COUNTY, PENNSYLVANIA,
CIRCA 1815

The silver inlaid eagle and patchbox both engraved with the
owner's name *Henry D. Miller*.
Length 50 1/2 in.; Barrel Length 35 7/8 in.

PROVENANCE

Henry D. Miller;
Samuel Hallock du Pont (1901-1974).

\$ 3,000-5,000





333

VERY FINE AND EXTREMELY RARE CARVED AND FIGURED MAPLE, ENGRAVED BRASS, SILVER INLAID AND STEEL FLINTLOCK AMERICAN LONG RIFLE, JOHN PHILIP BECK (1751-1811), LANCASTER COUNTY, LEBANON, PENNSYLVANIA, CIRCA 1780

The octagonal barrel engraved *J x P x Beck*, .52 caliber rifled bore, engraved *INRI* which stands for "Jesus of Nazareth King of the Jews" on underside of barrel. Length 57 3/8 in.; Barrel Length 42 in.

PROVENANCE

Howard "Mac" Murray, Detroit, Michigan;
Philip Cowan, Schuylkill House, Phoenixville, Pennsylvania;
Alfred Clegg, Chester Springs, Pennsylvania;
Glenn E. Bryan, Melbourne, Florida.

EXHIBITED

York County Historical Society Exhibit, 1971;
Lancaster, PA; Landis Valley Museum, September-December 2012, *The Golden Age of an American Art Form: The Lancaster Long Rifle*.

LITERATURE

Merrill Lindsay, *The Kentucky Rifle*, (New York: Arma Press and The Historical Society of York County, 1972) no. 19;
Patrick Hornberger and John Kolar, *The Lancaster Long Rifle At the Landis Valley Village and Farm Museum* (Trappe, MD: Eastwind Publishing, 2012) pp. 16-17, no. 14;
Robert Kyle, "Lancaster Long Rifle collection is on exhibit at Pennsylvania Museum", *Antique Week*, August 13, 2012, p. 26;
John Kolar, "The Lancaster Long Rifle", *Antiques And the Arts Weekly*, (September 21, 2012), p. 30;
John Kolar, "Lancaster Long Rifles" *Early American Life*, (October 2012), p. 64.



Detail of engraving

This signed rifle by the celebrated gunsmith, John Philip Beck (1751-1811) of Lebanon, Pennsylvania, is one of the best extant in private hands with elaborate relief carved ornamentation and a shorter, sloping wrist that results in a more refined yet powerful profile. The pronounced curly maple stock, masterfully carved with grand Rococo C-scrolls, contains wire inlay on the crest of the comb and is juxtaposed with an early Federal period silver eagle above the cheekpiece. The embellished four-piece feathered C-scroll-engraved pierced

daisy-headed patchbox is another fanciful ornament that is visually compelling on the straight, thick curly maple stock. The hidden engraving "INRI" under the barrel, which translates to "Jesus of Nazareth King of the Jews" is perhaps the most interesting feature on this rifle and was likely commissioned by its first owner. Not only was J.P. Beck the only gunsmith to have used this talisman, this rifle is one of only three known examples that contain the inscription, making it equally rare as it is visually stunning.

\$ 30,000-50,000



Detail





334

**THE IMPORTANT RICHARDSON FAMILY
WILLIAM AND MARY WALNUT HIGH CHEST
OF DRAWERS, ATTRIBUTED TO JOHN HEAD
(1688-1754), PHILADELPHIA, PENNSYLVANIA,
CIRCA 1735**

Applied molding along edge of skirt replaced.
Height 65 5/8 in. by Width 42 1/4 in. by Depth 23 in.

PROVENANCE

Joseph Richardson, Jr. (1752-1831) who married Ruth Hoskins (1756-1829) in 1780, Philadelphia, Pennsylvania;
To their son, John Richardson (1790-1866), who married Martha Gibbons in 1835, Philadelphia, Pennsylvania;
To their son, Dr. Joseph Gibbons Richardson (1836-1886), who married Mary Randolph Parry (1841-1916) in 1864, Philadelphia, Pennsylvania;
To their daughter, Elizabeth Randolph Richardson (b. 1869), who married Aubrey Howell (1866-1928) in 1890, Philadelphia, Pennsylvania;
To their daughter, Josephine Randolph Richardson Howell (1904-1947), Philadelphia, Pennsylvania;
Sold to Robert S. Stuart, Chestnut Hill, Philadelphia, Pennsylvania in July of 1946 with Carl M. Williams acting as agent.

LITERATURE

Mary Thomas Seaman, *Thomas Richardson of South Shields, Durham County, England and his descendants in the United States of America* (New York: Tobias A. Wright, 1929): no. 85, p. 56;
Robert S. Stuart, "The Richardsons, a family of Silversmiths," *The Connoisseur*, November 1978, 203-6;
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. 176, figs. 17.11.

Retaining its original cast brass escutcheons and drop handles, this walnut high chest of drawers descended in the Richardson family of Philadelphia for over 200 years and may have been owned by Joseph Richardson, Sr. (1711-1784), the Philadelphia silversmith. It is attributed to John Head (1688-1754), the Philadelphia cabinetmaker, and is the first intact high chest associated with him to come on the marketplace in many years.

In 1929, Mary Seaman illustrated this high chest in *Thomas Richardson of South Shields, Durham County, England and his descendants in the United States of America* as in the possession of Elizabeth Randolph Richardson Howell (1869-1928) and having "stood in the house of Joseph and Ruth Hoskins Richardson in Germantown, and the drops shook during the entire Battle of Germantown."¹ Joseph Richardson, Jr. (1752-1831) and his wife, Ruth Hoskins (1756-1829), married in 1780. They likely inherited the high chest from his parents, Joseph Richardson, Sr. and his wife Mary (Allen) (1716-1787) who married in 1748. Joseph Richardson Jr. worked as a gold and silversmith in Philadelphia. He was in partnership with



his brother, Nathaniel Richardson (1754-1827), from 1785 to 1791 in the firm of Joseph and Nathaniel Richardson. Later, he worked in partnership with James Howell as Richardson & Co. On December 12, 1795, George Washington appointed him Assayer of the Mint and he held that position until his death in 1831. Joseph Jr.'s son, John Richardson (1790-1866), likely owned the high chest next. He married Martha Gibbons in 1835. John succeeded his father as Assayer of the Mint, being appointed by Andrew Jackson on March 21, 1831. He was a book dealer in Philadelphia.

The high chest descended to John and Martha's son, Dr. Joseph Gibbons Richardson (1836-1886), and his wife Mary Randolph Parry (1841-1916) of Philadelphia. Dr. Richardson worked as a physician in Philadelphia and specialized in microscopic research, blood analysis and hygiene. Their daughter, Elizabeth Randolph Richardson Howell, inherited the chest from her parents. At her death, it descended to her daughter, Josephine Randolph Richardson Howell (1904-1947) of Philadelphia. She sold it to Robert "Bob" S. Stuart of Chestnut Hill, Pennsylvania in July of 1946 for \$2,425 along with the 1705 marriage certificate of Francis Richardson II (1684-1729) and Elizabeth Growden (d. 1714), the parents of Joseph Richardson Sr., that was also in her possession.² The dressing table also offered in this sale descended through the Richardson family to Mary Randolph Richardson (b. 1877), daughter of Dr. Joseph and Mary Richardson, who married Henry Dow Grey (b. 1880) in 1917. The dressing table was purchased by Bob Stuart from the sale of Mary Grey's effects held in Roanoke, Virginia in June of 1957. Robert Stuart later sold this high chest, dressing table and marriage certificate to Bill DuPont.

An armchair and side chair from the Richardson family are also illustrated by Mary Seaman who notes that they were part of the wedding furniture of Joseph and Ruth Hoskins Richardson and owned by Elizabeth Randolph Richardson Howell. The side chair stems from a set of six Queen Anne walnut side chairs originally owned by Joseph Richardson, Sr. with his silversmith mark, "I*R", written in ink on the inside of the seat rails. Some chairs in the set bear the 19th century label of Charles Richardson (1841-1922), son of John and Martha Richardson. Two side chairs descended with this high chest from Elizabeth Randolph Richardson Howell to her daughter, Josephine Randolph Richardson Howell. Four others belonging to Mary Randolph Richardson Grey were also part of her sale held in Roanoke in June 1957. Bob Stuart purchased the side chairs at the sale and his extant notes record lot numbers, descriptions and sale prices.³

This high chest is illustrated by Jay Stiefel, in *The Cabinetmaker's Account: John Head's Record of Craft & Commerce in Colonial Philadelphia, 1718-1753* (Philadelphia: American Philosophical Society Press, 2019): fig. 11, pp.

175-177. He notes that though no documentary evidence survives linking this chest to Head's shop, it can be confidently attributed to him on the basis of close similarities to the Caspar Wistar walnut high chest and *en suite* dressing table that are documented to Head and appear in his account book under the date of April 14, 1726.⁴ The Wistar pieces are in the collection of the Philadelphia Museum of Art and may have been made as part of the dowry furniture of Catherine Johnson (1703-1786) of Germantown for her marriage to Caspar Wistar on May 25, 1726. Caspar Wistar and Joseph Richardson, Sr. were neighbors on Front Street in Philadelphia. The Richardson chest has two drawers in its top tier rather than three but it is otherwise constructed in the same manner as the Wistar high chest with an arched apron and turnings of the same design. A chest of drawers attributed to Head and illustrated by Stiefel has its original cast brass escutcheons and drop handles with back plates of the same pattern as those on the Richardson high chest.⁵ Another related walnut high chest of drawers attributed to Head is in a private collection. It is of the same form as the Wistar and Richardson chests and displays two drawers on the top tier like this high chest.⁶

A similar dressing table attributed to John Head with a history in the Morris family of Philadelphia is in the collection of the Philadelphia Museum of Art.⁷ Another nearly identical example attributed to Head was sold in these rooms, *Important Americana*, January 31, 1987, sale 5551, lot 1318 and again in *Important Americana: Furniture, Folk Art, Silver, Porcelain, Prints and Carpets*, January 25-6, 2013, sale 8950, lot 340.

¹ Mary Thomas Seaman, *Thomas Richardson of South Shields, Durham County, England and his descendants in the United States of America* (New York: Tobias A. Wright, 1929): no. 85, p. 56. See <https://catalog.hathitrust.org/Record/005692595>

² This transaction is recorded in an insurance claim that Robert Stuart submitted in 1967. See Robert Stuart papers, Bill DuPont files.

³ Sotheby's would like to thank Jay Stiefel for sharing this information and for providing copies of Bob Stuart's correspondence. Bob Stuart had been notified about Mrs. Grey's sale by Mr. T. D. Hobart, Jr., of Roanoke. The four side chairs were lots 916-919 in the sale. They were described as "Set of four Queen Anne side chairs owned by Joseph Richardson @ 100 each." They sold for \$400. The Richardson family dressing table was lot 921 in the sale and it sold for \$40.

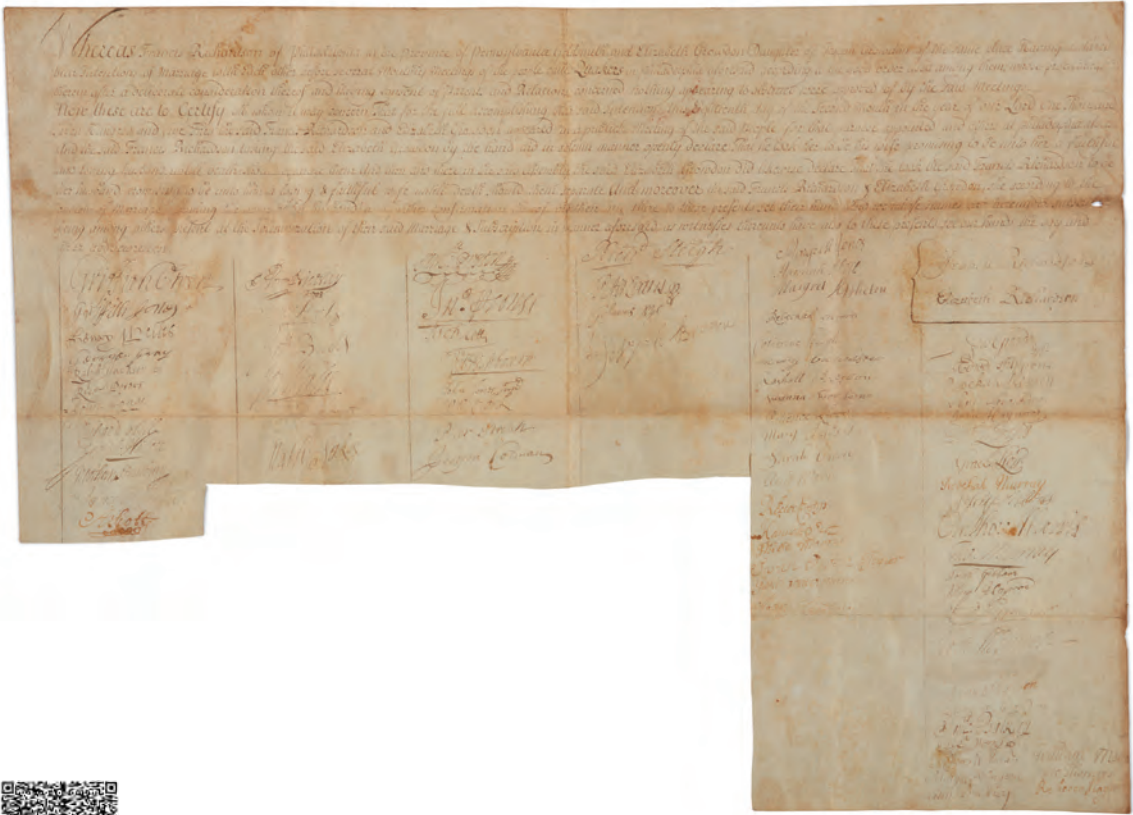
⁴ Jay Robert Stiefel, *The Cabinetmaker's Account: John Head's Record of Craft & Commerce in Colonial Philadelphia, 1718-1753* (Philadelphia: American Philosophical Society Press, 2019): 175. Joseph Richardson Sr. did not have an account in John Head's account book. His brother, Francis Richardson, Jr. (1705/6-1782), a silversmith and clockmaker in Philadelphia, had an account with John Head but did not purchase any chests or tables from Head. For the Wistar chest and dressing table, see fig. 16.2, p. 155.

⁵ Ibid, see figs. 13.1, 13.2, p. 126 and fig. 17.3, p. 168.

⁶ Ibid, see fig. 17.12, p. 178.

⁷ Cathryn J. McElroy, "Furniture in Philadelphia: The First Fifty Years," *American Furniture and Its Makers, Winterthur Portfolio* 13, ed. Ian Quimby (Winterthur, Delaware: Winterthur Museum, 1979): fig. 9, p. 71.

\$ 100,000-150,000



335

FRANCIS RICHARDSON AND ELIZABETH GROWDEN

Marriage certificate, witnessed by Peter Stretch and others. *Philadelphia, 1705*

Single piece of vellum, irregularly cut (measured at widest points, approximately: 23 1/8 x 16 5/8 in.; 590 x 427 mm). Ink on velum, SIGNED by Francis Richardson and Elizabeth Richardson (née Growden), and witnessed by numerous others, including Peter Stretch: old folds, some discoloration and staining, small hole affecting one letter, presumably cleaned at some date.

A WHO'S WHO OF EARLY PHILADELPHIA.

Francis Richardson was a Philadelphia Quaker goldsmith, and the present document was witnessed by Peter Stretch, the renowned clockmaker, as well as James Logan (secretary

to William Penn), Anthony Morris (judge and mayor of Philadelphia), William Fishbourne (a wealthy merchant and another mayor of Philadelphia), Edward Shippen (speaker of the assembly, chief justice of the province, mayor, and president of the Governor's Council), and Griffith Owen (a medical man much respected by William Penn).

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. 44, fig. 2.5.

PROVENANCE

Joseph Richardson Jr. — Elizabeth Randolph Richardson Howell — Robert S. Stuart

\$ 5,000-7,000



336

FRANCIS RICHARDSON AND SARAH ARROWSMITH
 An indenture certifying marriage and land ownership.
Philadelphia, ca. 1708/9

One sheet (21 3/4 x 16 in.; 553 x 400 mm). Manuscript document, ink on vellum, ruled in red, wax and paper seals, witnessed and signed by Nathan Stanbury, Richard Heath, Rowland Rice, Joshua Lawrence, and Francis Richardson, docketed on verso; old folds, somewhat brittle, pinholes to margins, presumably where at one point bound, some discoloration and staining.

An indenture “made the eight and twentieth day of the month called February In the Seventh Year of the Reign of Queen Anne over Great Brittain [sic] ... Between Francis Richardson of the City of Philadelphia in the Province of Pennsylvania Goldsmith of the one part & Sarah Arrowsmith of the same City widow of the other part.” The indenture certifies their marriage and legal ownership of the property: “Francis Richardson ... Doth Covenant promise & grant to & with the Sarah Arrowsmith” his land adjacent to the properties of several others, also enumerated on the indenture.

A rare documents pertaining to American silversmiths.

PROVENANCE
 Joseph Richardson Jr. — Elizabeth Randolph Richardson Howell — Robert S. Stuart

\$ 3,000-5,000



337

THE RICHARDSON FAMILY WILLIAM AND MARY WALNUT DRESSING TABLE, PHILADELPHIA, PENNSYLVANIA, CIRCA 1735
 Height 29 1/4 in. by Width 34 in. by Depth 20 1/8 in.

PROVENANCE
 Joseph Richardson, Jr. (1752-1831) who married Ruth Hoskins (1756-1829) in 1780, Philadelphia, Pennsylvania; To their son, John Richardson (1790-1866), who married Martha Gibbons in 1835, Philadelphia, Pennsylvania; To their son, Dr. Joseph Gibbons Richardson (1836-1886), who married Mary Randolph Parry (1841-1916) in 1864, Philadelphia, Pennsylvania; To their daughter Mary Randolph Richardson Gray, Roanoke, Virginia; Sold at a local auction in Roanoke with the four chairs and other items from her estate; Purchased by Robert Stuart, Chestnut Hill, Philadelphia, Pennsylvania.

LITERATURE
 Stuart, Robert S. “The Richardsons, a family of Silversmiths,” *The Connoisseur* (London, 1978), p. 206, no. 17.

This dressing table descended in the Richardson family of Philadelphia. It was owned by Joseph Richardson, Jr. (1752-1831) and his wife, Ruth Hoskins (1756-1829) of Philadelphia and likely stood in their house in Germantown alongside the Richardson family high chest also offered in this sale. It may have been originally owned by Joseph Richardson, Sr. (1711-1884), the Philadelphia silversmith, or by his father, Francis Richardson II (1684-1729), who worked as a gold and silversmith in Philadelphia. On April 18, 1705, he married Elizabeth Growden, the daughter of Joseph and Elizabeth Growden (d. 1714), of Philadelphia. Their marriage certificate survives in the du Pont Collection and is part of this sale (Lot 335). Joseph and Ruth Richardson could also have inherited this dressing table through his mother, Mary Allen (1716-1787), daughter of Nathaniel (1686-1757) and Hannah Allen, of Philadelphia. The dressing table descended from Joseph and Ruth Richardson through three generations of their family to Mary Randolph Richardson Gray of Roanoke, Virginia. It was sold as part of her estate at a local auction and purchased by Robert S. Stuart of Philadelphia.

\$ 8,000-12,000





338

FINE PAIR OF WROUGHT IRON AND CAST BRASS 'DIAMOND-HEAD' ANDIRONS, PHILADELPHIA, PENNSYLVANIA, CIRCA 1770

Height 23 ¾ in. by Width 12 ¾ in. by Depth 22 ½ in.

\$ 4,000-6,000



□ 339

EXCEPTIONAL WROUGHT IRON AND CAST BRASS 'DIAMOND-HEAD' SHOVEL AND ASSOCIATED TONGS, AMERICA OR ENGLAND, CIRCA 1750

Lengths 28 ¾ in.

EXHIBITED

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

LITERATURE

Shovel: Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia, PA: Philadelphia Museum of Art, 1999), p. 210, no. 313.

\$ 1,500-2,500



340

VERY RARE ENGLISH CAST IRON 'ADAM AND EVE' FIREBACK, 18TH CENTURY

Depicting Adam and Eve beside the tree of knowledge with serpent. Height 34 ¼ in. by Width 22 ¾ in.

Identical firebacks have been found in the Boston, Massachusetts area. One example is now in the collection of the Huntington Library (acc. no. 2016.25.94) donated by Jonathan and Karin Fielding.

\$ 3,000-5,000



□ 341

FINE AND RARE NEEDLEWORK SAMPLER, WROUGHT BY ANN HEYT, PHILADELPHIA, PENNSYLVANIA, DATED 1789

Worked in silk threads on a linen ground, depicting insects and a basket of fruit floating over a woman by a well with parrot and a castle-like building on a stepped terrace lawn with a shepherd with goats, recumbent stag, and geese, above the stitched words *Ann Heyl Her Work Made In The Year 1789*, all within an undulating floral border. Sight 22 by 18 ½ in.

PROVENANCE

Harry B. Hartman Antiques, Marietta, Pennsylvania.

This needlework depicts the three-dormer castle-like building discussed in Betty Ring, *Girlhood Embroidery: American Samplers and Pictorial Needlework, 1650-1850*, vol. II, (New York: Alfred A. Knopf Inc., 1993), fig. 390, p. 366. A closely related example was sold at Sotheby's, New York, *Important Americana*, January 25, 2013, sale 8950, lot 283.

\$ 2,500-3,500



342

THE DREXEL FAMILY WILLIAM AND MARY WALNUT ONE-DRAWER TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1740

Height 29 ¼ in. by Width 28 ½ in. by Depth 22 ¾ in.

PROVENANCE

Descended through the Drexel Family;
Howard C. Goldman;
Private Greenwich, Connecticut Collection;
Jeffery Tillou Antiques, Litchfield, Connecticut;
James Kilvington, Dover, Delaware.

\$ 4,000-6,000





343

**VERY RARE WILLIAM AND MARY WALNUT
SLANT-FRONT DESK, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1730**

Waist molding and feet replaced.

Height 44 in. by Width 36 in. by Depth 21 in.

PROVENANCE

Philip Bradley, Downingtown, Pennsylvania.

With its serpentine-shaped apron and turned ball feet, this slant-front desk is one of four known examples of its form. A desk in the collection of Winterthur Museum is crafted from mahogany and is the only example with its original feet. It may have been originally owned by Philadelphia silversmith, Joseph Richardson and is illustrated in Cathryn J. McElroy, "Furniture in Philadelphia: The First Fifty Years," *Winterthur Portfolio 13: American Furniture and Its Makers*, ed. Ian M.G. Quimby, (Chicago: University of Chicago Press for The Henry Francis du Pont Winterthur Museum, 1979), p. 75, fig. 15.¹ Another mahogany is in the collection of the Philadelphia Museum of Art and illustrated by Alexandra Alevizatos Kirtley, *American Furniture 1650-1840: Highlights from the Philadelphia Museum of Art*, (New Haven, CT: Yale University Press, 2020), p. 45, no. 8.² The last directly related desk is in the collection of Yale University and illustrated in Gerald W. R. Ward, *American Case Furniture in the Mabel Brady Garvan and Other Collections at*

Yale University, (New Haven, CT: Yale University Art Gallery, 1988), pp. 289, 292, 294–95, no. 152. A tangentially related walnut desk is in the collection of Wright's Ferry Mansion and illustrated in Elizabeth Meg Schaefer, Joe K. Kindig III and Philip Zimmerman, *Wright's Ferry Mansion: The Collection*, (Columbia, PA: The von Hess Foundation, 2005), pp. 116-7, no. 36.

¹ The desk was also illustrated in Wallace Nutting, *Furniture Treasury*, (New York: MacMillan, 1928), no. 670; American Art Association Inc, New York, *Colonial Furniture: The Superb Collection of the Late Howard Reifsnyder*, April 27, 1929, lot 686.

² Additional information is also available in Jack Lindsey entry, *Early American Furniture and a Wax Work Sconce (1650-1775): Gifts for the Philadelphia Museum of Art from the Collection of Anne H. and Frederick Vogel III*, ed. Gerald W. R. Ward and Frederick Vogel III, (Milwaukee, WI: Anne H. and Frederick Vogel III Collection of Early American Furniture and Decorative Arts, 2000), pp. 24-29, no. 5.

\$ 20,000-30,000



Desk, Philadelphia, Pennsylvania, circa 1725.
(Courtesy, The Henry Francis du Pont Winterthur Museum, acc. no. 1958.056)





□ 344

**BLOCK-PRINTED COTTON BEDSTEAD
HANGINGS, CIRCA 1800**

Comprising one continuous bird skirt, length 220 in., six 71 in. by 26 in. curtain panels, and two pillow cases 24 3/4 in. by 18 in. (9 pieces)
Height 7 ft. 3 in.

\$ 1,500-2,500



345

**FINE AND RARE QUEEN ANNE WALNUT
TALL CHEST OF DRAWERS, LANCASTER,
PENNSYLVANIA, CIRCA 1750**

Appears to retain its original engraved cast brass hardware.
Height 57 in. by Width 41 in. by Depth 23 in.

PROVENANCE

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

\$ 6,000-8,000



346

AMERICAN SCHOOL, 20TH CENTURY

Chestnut Blight in Pennsylvania

Oil on canvas
circa 1910
18 in. by 24 1/8 in.

PROVENANCE

Ruth Troiani Fine Antiques, Farmington Connecticut.

Around 1904, the chestnut blight was inadvertently introduced to North America via a disease originating in the Japanese chestnut trees that were being cultivated and imported from East Asia for commercial purposes. The East Coast had the highest concentration, particularly in the Appalachian mountain region, where it was estimated that one in every four hardwoods was a chestnut tree. The majority of mature chestnut trees, nearly four billion, were devastated over the following 40 years.

\$ 4,000-6,000



347

**VERY FINE AND RARE QUEEN ANNE
FIGURED WALNUT TALL CASE CLOCK,
WORKS BY GEORGE CROW, WILMINGTON,
DELAWARE, CIRCA 1765**

The dial inscribed *George Crow Wilmington*.
Height 102 in. by Width 18 ½ in. by Depth 10 ½ in.

The movement of this clock was made by George Crow (active 1740-1762), one of the earliest clock-makers working in Wilmington, Delaware. He was elected high constable of the borough of Wilmington in 1746. In 1755 he was elected one of the burgesses of Wilmington, and re-elected in 1756 and 1758. The records of Old Swedes show the marriage of George Crow to Mary Laudonet in August 1746. He continued in the watch and clock business until his death in 1772 leaving a substantial body of work. His son, George, Jr., carried on the business until his death at a young age in 1802. His brother, Thomas (1770-1824), worked as a clockmaker in Wilmington until 1808, when he moved to West Chester, Pennsylvania. He returned to Wilmington in 1810 and worked there until his death in 1824.¹

Philip D. Zimmerman discusses the work of George Crow and his sons, George Jr. and Thomas in *Delaware Clocks* (Dover, Delaware: Biggs Museum of American Art, 2006). He notes the

presence of unfinished clock cases in George Crow's shop and finished clock movements in a cabinetmakers shop as evidence that clockmakers sometimes provided space in their shops for cabinetmakers and cabinetmakers sometimes took payment in clock movements, which they would case up and sell.²

For a related tall case clock with a movement by George Crow, see one with a sarcophagus top that descended through four generations of the Brimfield Family of Easton, Maryland. It was formerly in the collection of Rusty Donahoe American Antiques of Oxford, Maryland. A surveyor's compass owned by Jacob H. Emerson of Middletown bears the date 1754 and the name "George Crow." The name of R. Bryan is also scratched on the compass refers to one of the early surveyors who laid out much land in the vicinity of Middletown and the Bohemia Manor, Delaware.³

¹ Chris Bailey, *Two Hundred Years of Clocks & Watches* (Englewood Cliffs, N.J.: Prentice-Hall, Inc.: 1975): 71.

² Philip D. Zimmerman, *Delaware Clocks* (Dover: Biggs Museum of American Art, 2006): 15.

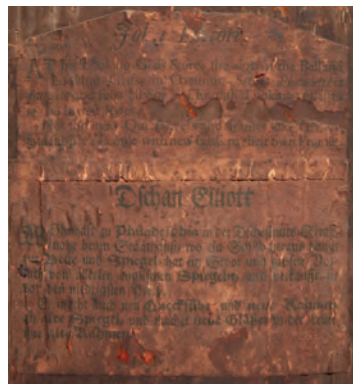
³ Henry C. Conrad, *Old Delaware Clock-Makers* (Historical Society of Delaware): 6-8.

\$ 100,000-150,000



Detail





Detail of John Elliott label verso



□ 348

GEORGE III DIMINUTIVE WALNUT LOOKING GLASS, RETAILED BY JOHN ELLIOTT (1713-1791), PHILADELPHIA, PENNSYLVANIA, CIRCA 1765

With old printed paper label on reverse *John Elliott / At his Looking Glass Store, the Sign of the Bell and Looking Glass in Chestnut - Street, Philadelphia. Imports and sells all Sorts of English Looking Glasses at the lowest Rates. [Small tear in the paper] He also new Quicksilvers and frames old Glasses and supplies People with new Glass to their own Frames.* Height 21 in. by Width 10 1/8 in.

\$ 500-800



□ 349

FINE CHIPPENDALE WALNUT TWO-PART CORNER CUPBOARD, SOUTHEASTERN PENNSYLVANIA, CIRCA 1785

Height 73 3/4 in. by Width 35 in. by Depth 19 1/4 in.

PROVENANCE

James L. Price Antiques, Carlisle, Pennsylvania.

\$ 2,000-3,000



□ 350

AMERICAN SCHOOL, 19TH CENTURY

Horse with Trainer

Watercolor on paper
8 in. by 10 1/4 in.

PROVENANCE

Christie's, New York, *The Collection of Mr. and Mrs. George W. Scott, Jr., Lancaster, Pennsylvania*, June 10 and 11, 1994, sale 7936, lot 402.

\$ 1,200-1,800



□ 351

VERY FINE QUEEN ANNE MAHOGANY DISH-TOP TILT-TOP CANDLESTAND, PHILADELPHIA, PENNSYLVANIA, CIRCA 1780

Retains a dark historic possibly original surface.
Height 28 1/2 in. by Width 17 7/8 in. by Depth 18 in.

PROVENANCE

H.L. Chalfant, West Chester, Pennsylvania.

\$ 1,500-2,500





352

**VERY FINE QUEEN ANNE CARVED
WALNUT GAMES TABLE, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1760**

Retains a dark historic surface.
Height 28 ¾ in. by Width 32 in. by Depth 14 ¾ in.;
Depth (open) 29 ⅝ in.

\$ 5,000-8,000



353

**VERY FINE AND RARE MINIATURE
CHIPPENDALE FIGURED MAPLE REVERSE
BLOCK-FRONT CHEST OF DRAWERS,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1765**

Appears to retain its original surface and a majority of its cast
brass hardware.
Height 8 ½ in. by Width 7 ⅞ in. by Depth 4 ⅞ in.

PROVENANCE

Chester County, Pennsylvania family;
Greg Kramer, Annville, Pennsylvania;
Lee Nichols, Fogelsville, Pennsylvania;
Alan Miller, Quakertown, Pennsylvania.

\$ 4,000-6,000





□ 354

**GEORGE II WALNUT LOOKING GLASS,
CIRCA 1750**

Height 49 ¾ in. by Width 17 ¼ in.

\$ 800-1,200



□ 355

**TWO AMERICAN CHILD'S CHAIRS,
18TH CENTURY**

The first a black painted bannister-back child's armchair, probably Rhode Island, circa 1750; the second a brown painted maple slat-back child's rocking side chair, Delaware River Valley, circa 1790.

Height of Tallest 25 in.

\$ 400-600



□ 356

**PAINTED AND EMBROIDERED SILK
NEEDLEWORK PORTRAIT OF AMERICA,
PROBABLY PHILADELPHIA, PENNSYLVANIA,
CIRCA 1820**

The oval work in silk threads on painted silk ground, depicting America engaging with the Native Americans, pointing to the bust portrait of General Washington in the willow tree on the right, with busts of Columbus, Americanus, S. W. Raleigh, and D. Franklin above and John Adams below, all within a black and gilt decorated eglomise mat.

Sight 12 in. by 9 ½ in.

\$ 2,500-3,500



□ 357

**RARE WILLIAM AND MARY WALNUT TAVERN
TABLE WITH DROP-LEAF, PENNSYLVANIA,
CIRCA 1760**

Height 29 ¼ in. by Width 37 in. by Depth (closed) 23 ¾ in.;
Depth (open) 35 ⅝ in.

PROVENANCE

Samuel Hallock du Pont (1901-1974).

\$ 2,000-3,000





□ 358

**RARE FRENCH DOUBLE-SIDED ENGRAVED
STEEL BOOKMARK, 18TH CENTURY**

Elaborately engraved with scrolling hearts and man and woman above poetic verse in French.
Length 14 1/4 in.

\$ 1,200-1,800



□ 359

**ENGLISH LARGE CAST BRASS STUFFING
SPOON, EARLY 19TH CENTURY**

Length 14 3/4 in.

PROVENANCE

Mark and Marjorie Allen, Amherst, New Hampshire.

\$ 400-600





□ 360

WROUGHT IRON PERCHED BIRD
FORM HANGING HOOK, AMERICA OR
CONTINENTAL, 18TH CENTURY

Height 6 in. by Depth 7 ½ in.

\$ 400-600



□ 361

FINE AND RARE PUNCH-DECORATED
WROUGHT IRON POT LID, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1800

Diameter 5 ¼ in.

\$ 500-800



362

FINE WROUGHT IRON 'BETTY' FAT LAMP,
ATTRIBUTED TO JOHN LONG (1787-1856),
LANCASTER COUNTY, PENNSYLVANIA,
CIRCA 1840

Lid with punch decoration.
Height 10 in.

PROVENANCE

Vernon Gunnion Antiques, Lancaster, Pennsylvania.

A closely related lamp sold at Pook & Pook, Downingtown,
Pennsylvania, *The Collection of Richard & Joane Smith*,
October 30, 2010, lot 260.

\$ 4,000-6,000



□ 363

CAST AND ENGRAVED BRASS AND
WROUGHT IRON 'BETTY' FAT LAMP,
POSSIBLY BY JOSEPH STANEM, LANCASTER
COUNTY, PENNSYLVANIA OR ENGLAND,
CIRCA 1840

With the engraved initials *A.B* on heart decoration over a lid
with punch decoration and applied bird form handle.
Height 9 ¼ in.

PROVENANCE

Donald Fischer and Jack Strassler, Pittsburg, Pennsylvania;
James and Nancy Glazer, Bailey Island, Maine.

\$ 2,500-3,500





□ 364

PAIR OF SGRAFFITO RED EARTHENWARE
MINIATURE FLOWERPOTS, SOUTHEASTERN
PENNSYLVANIA, 19TH CENTURY

Inscribed with the letter *M*.
Height 3 in. by Diameter 3 3/8 in.

\$ 800-1,200



□ 365

RARE POLYCHROME GLAZED RED
EARTHENWARE PITCHER, EUROPEAN,
19TH CENTURY

With coggled rim and elaborate grape design decoration.
Height 6 1/8 in.

PROVENANCE

Vernon Gunnion Antiques, Lancaster, Pennsylvania

A related teapot by the same maker is in the collection of
Winterthur Museum (acc. no. 2012.0028.001) and is illustrated
in William S. Bowers, *Craftsmen of Franklin County, Penna.*
1784-1884, (Mercersburg, PA: Irwinton Publishers, 1984), p.
188 and John Joseph Stout, *Early Pennsylvania Arts and Crafts*,
(New York: A.S. Barnes and Co., Inc., 1964), p. cover, 4.

\$ 800-1,200



□ 366

POLYCHROME GLAZED RED EARTHENWARE
ROOSTER, CHARLES STAHL (1828-1896),
POWDER VALLEY, LEHIGH COUNTY,
PENNSYLVANIA, CIRCA 1850

Height 9 1/2 in. by Width 4 in. by Depth 6 in.

\$ 600-800



□ 367

RARE SGRAFFITO-DECORATED RED
EARTHENWARE PIPE BOWL, PENNSYLVANIA,
CIRCA 1800

Height 3 5/8 in.

PROVENANCE

Asher Odenwiler;
Private collection;
James and Nancy Glazer, Bailey Island, Maine.

\$ 500-800





□ 368

ENGLISH ENGRAVED STEEL POCKET TINDER BOX, 18TH CENTURY

Length 2 ½ in.

\$ 200-300



□ 369

ENGLISH ENGRAVED STEEL TOBACCO BOX, DATED 1686

Inscribed *John Brown 27th March 1686*. Together with an English brass tobacco box, 18th century (2 pieces)
Height ¾ in. by Width 3 ½ in. by Depth 2 ¾ in.

PROVENANCE

Mr. and Mrs. Jerome W. Blum, Lisbon, Connecticut.

\$ 300-500



□ 370

GROUP OF FOUR AMERICAN WROUGHT IRON FIGURAL FLINT STRIKES, 19TH CENTURY

Length of longest 5 ¾ in.

PROVENANCE

Fish: Pook and Pook Inc., Downingtown, Pennsylvania, *Period Furniture and Accessories*, January 11, 2008, lot 334;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

Double Headed Snake: Mark and Marjorie Allen, Gilford, New Hampshire.

\$ 400-600



□ 371

GROUP OF THREE AMERICAN WROUGHT IRON WHIMSICAL FLINT STRIKES, CIRCA 1800

Lengths 5 ¼ in. to 5 ¾ in.

PROVENANCE

Two from Roy and Betsey Thompson Antiques, Glastonbury, Connecticut.

LITERATURE

The human figure striker is illustrated in 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), p. 75.

\$ 300-500





□ 372

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

Carved in relief with a hunter with hunting dog taking shot at a double headed eagle, initialed *LD, D. 17 1770*; the reverse with an Indian with bow and arrow on horseback, stags running in the foreground, the sides with Frisian carving, the bottom signed *LAUGHLIN DONNELLY* around an incised heart, and the initials *NV*. Interior label inscribed *Presented June 29, 1815 by H.E. Hills Esq.*
Height 1 ½ in. by Width 3 ½ in.

PROVENANCE

Donald H. Ladd, Woodcliff Lake, New Jersey;
Private Collections of Two New Jersey Families;
Sotheby's, New York, *Important Americana*, January 18, 2018, sale 9805, lot 211.

\$ 1,000-1,500



□ 373

ENGLISH CAST BRASS COIN TAMPER, DATED 1754

Together with an 18th century wrought iron heart head nail.
(2 pieces)
Length of tamper 2 ½ in.

PROVENANCE

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

\$ 500-700



□ 374

WROUGHT IRON KEYHOLE ESCUTCHEON, PENNSYLVANIA, 18TH CENTURY

Height 4 ¾ in.

\$ 150-250



375

EXTREMELY RARE WROUGHT IRON 'HESSIAN SOLDIER' KEYHOLE ESCUTCHEON, SOUTHEASTERN PENNSYLVANIA, CIRCA 1770-1780

Possibly from an Officer's campaign chest during the Revolutionary War period.
Height 10 in.

A nearly identical keyhole escutcheon is in the collection of the State Museum of Pennsylvania (William Penn Memorial Museum), Harrisburg, Pennsylvania (see Herbert, Peter and Nancy Schiffer, *Antique Iron: Survey of American and English Forms*, (Exton, PA: Schiffer Publishing Ltd, 1979), p. 44, fig. A). Two other were once in the collection of Mrs. J. Insley Blair (see Albert H. Sonn, *Early American Wrought Iron*, Vol. I, (New York: Charles Scribner's Sons, 1928), pp. 258-9, pl. 113, figs. 1 and 3).

\$ 6,000-8,000



□ 376

ENGRAVED BRASS PLAQUE, WILMINGTON, DELAWARE, LATE 18TH CENTURY

Engraved *CA Rodney*. Reverse with early label inscribed *Caesar A. Rodney / Signer / Declaration of Independence / The plate from the front gate of his residence at Wilmington, Del.*
Height 3 ¾ in. by Length 6 ½ in.
Augusta Washington, Westport, Connecticut.

While the label on the reverse states that this plaque came from the gate of the home of Caesar Rodney, signor of the Declaration of Independence, it is more likely that this plaque came from his relative Caesar Augustus Rodney (1772-1824) home. CA Rodney was an American lawyer and politician from Wilmington, in New Castle County, Delaware. He was a member of the Democratic-Republican Party, who served in the Delaware General Assembly, as well as a U.S. Representative from Delaware, U.S. Senator from Delaware, U.S. Attorney General, and U.S. Minister to Argentina.

\$ 2,000-3,000





□ 377

COCONUT JAR WITH LID, LATE 18TH OR
EARLY 19TH CENTURY

Height 6 in.

\$ 200-400



□ 378

AMERICAN WROUGHT IRON AND BRASS
BULLET MOLDS, LATE 18TH CENTURY

The first in the form of a stylized dog; the second in the form
of boy's head.

Lengths 5 1/4 in. and 5 in.

\$ 250-350



□ 379

TIBETAN 'CHUKMUK' LEATHER AND
ENGRAVED BRASS TINDER POUCH, LATE
18TH OR EARLY 19TH CENTURY

Height 3 1/2 in.

\$ 400-600



□ 380

FINE CARVED AND FIGURED MAPLE POWDER
FLASK, PENNSYLVANIA, CIRCA 1800

With carved splayed eagle, the obverse with carved spotted dog.
Height 5 1/8 in.

PROVENANCE

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

Probably made by a American long rifle maker in eastern
Pennsylvania.

\$ 1,200-1,500



□ 381

AMERICAN CARVED CHERRYWOOD DOUBLE-
BARRELED FLINT PISTOL FORM BOX, CIRCA
1800

The interior inscribed *Arthur Willard*.
Length 5 3/8 in.

PROVENANCE

Israel Sack Inc., New York.

LITERATURE

American Antiques from Israel Sack Collection, Vol 4.,
(Washington, DC: Highland House Publishers Inc, 1974),
p. 1003, P3833.

\$ 800-1,200





□ 382

**ENGLISH MINIATURE CAST AND ENGRAVED
BRASS AND WROUGHT IRON TILT-TOP
CANDLESTAND, 18TH CENTURY**

Height 7 ¼ in. by Width 3 ⅞ in. by Depth 3 ½ in.

PROVENANCE

Nichols Art & Antiques, Breiningsville, Pennsylvania;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

LITERATURE

Nichols Art & Antiques advertisement, *Maine Antique Digest*,
April 1992, 33-C.

Miniature candlestands, as this example, were likely used as
candle reflectors.

\$ 300-500



□ 383

**RARE ENGLISH MINIATURE CAST AND
ENGRAVED BRASS TILT-TOP CANDLESTAND,
18TH CENTURY**

Height 7 ¾ in. by Width 4 ¾ in. by Depth 3 ⅞ in.

PROVENANCE

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

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

\$ 300-500



384

**VERY RARE PEWTER FLASK, JOHANN
CHRISTOPH HEYNE (1715–1781), LANCASTER,
PENNSYLVANIA, DATED 1757**

Engraved *Johan George Wentz 1757*, with mark on underside
of base.

Height 5 ½ in. by Width 4 ¾ in. by Depth 2 in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The
Collection of Lester and Barbara Breining*, November 12,
2011, lot 301;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

A Johan George Wentz landed in Philadelphia on September
30, 1754 from Rotterdam, Netherland on the ship Neptune
(see Ralph Beaver Strassburger, *Pennsylvania German
Pioneers, Vol. 1, 1727-1775*, (Norristown, PA: Pennsylvania
German Society, 1934), p. 623). A related Heyne flask,
dated 1776, is in the collection of the William Penn Memorial
Museum, Harrisburg, Pennsylvania (see Eric de Jonge,
"Johann Christoph Heyne Pewterer, Minister, Teacher,"
Winterthur Portfolio, Vol. 4 (Winterthur, DE: Henry Francis du
Pont Winterthur Museum, 1968), p. 176, fig. 7).

\$ 8,000-12,000



Detail of mark





□ 385

CONTINENTAL WROUGHT IRON FIGURE OF A KNIGHT, 15TH CENTURY

Together with an engraved brass cut-out of a soldier.
(2 pieces)
Height of knight 5 ¾ in.

PROVENANCE

Brass soldier: Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 400-600



□ 386

AMERICAN HORN BOOK, 19TH CENTURY

The front side engraved with the alphabet and numbers 0-9.
An assortment of letters and doodling on the reverse.
Height 5 ½ in. by Width 2 ½ in.

\$ 200-300



□ 387

LEAD LIDDED JAR, PENNSYLVANIA, DATED 1774

The lid incised TH 1774.
Height 5 ¼ in. by Diameter 4 ½ in.

\$ 400-600



Detail



□ 388

COLD-PAINTED RED EARTHENWARE AFRICAN-AMERICAN 'FACE' BANK, PROBABLY PENNSYLVANIA, 19TH CENTURY

Diameter 3 ¾ in.

\$ 500-800



□ 389

AMERICAN CARVED SOAPSTONE BOX, DATED 1837

Inscribed on the bottom PROc. F. 1837 / *The richest man I ever saw was one that begg'd the most His sol was filled with [glory] and with the Holy Ghost.*

Height 1 ¾ in. by Width 3 ⅞ in. by Depth 5 in.

This soapstone box was likely made by a Methodist as one of their popular 19th century melodies was: *The richest man I ever saw was one that begged the most, His soul was filled with glory and with the Holy Ghost, And a-begging I will go-will go-will go! And a-begging I will go.*

\$ 400-600





Detail



□ 390

RARE COMMEMORATIVE CIVIL WAR CARVED WOODEN PIPE BOWL, LATE 19TH CENTURY

Both soldier carved with raised eagle and lettering *FAIR OAKS. YORKTOWN. VA / CF 34TH / ANTIETAM / WHITE OAK SWAMP*. Together with a carved wooden pipe bowl with a carved scene of a hunter aiming at a buck from his tent. (2 pieces)
Heights 2 ½ in. and 2 ⅛ in.

PROVENANCE

Walters - Benisek Art and Antiques, Northampton, Massachusetts.

This commemorative Civil War pipe bowl is carved with the names of important battles of the Peninsula Campaign in Henrico County, Virginia, including the Battle of Fair Oaks that took place on May 31 and June 1, 1862; Battle of White Oak Swamp that took place on June 30, 1862; and Battle of Yorktown fought from April 5 to May 4, 1862. The Battle of Antietam was fought on September 17, 1862 near Sharpsburg, Maryland and was the bloodiest day in American history, with a combined tally of 22,717 dead, wounded, or missing.

\$ 500-700



□ 392

SET OF FOUR AMERICAN GRADUATED CAST BRASS BELLS, SOUTHEASTERN PENNSYLVANIA, 19TH CENTURY

Inscribed *Success to Horse Teams JB*. One marked 4 in., one marked 3 ½ in. and two marked 3 in.
Height of tallest 5 in.

PROVENANCE

Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 400-600



□ 393

TWO CARVED WOODEN BOXES, PENNSYLVANIA, 19TH CENTURY

The first red painted poplar of rectangular form, carved and incised heart-shaped handhold, with sliding covers on each side and; the second walnut in the form of a heart with circular inset mirror on lid.
Length of largest 9 ⅞ in.

PROVENANCE

Small heart box: Hattie Brunner, 1941; Pook & Pook, Inc., Downingtown, Pennsylvania, *The Pioneer American Collection of Dr. and Mrs. Donald A. Shelley*, April 21, 2007, lot 289.

\$ 400-600



□ 394

AMERICAN CARVED AND PAINTED POPLAR 'SLEEPING DOG' PUZZLE BOX, 19TH CENTURY

Height 3 in. by Width 10 ¾ in. by Depth 2 ¾ in.

\$ 300-500



□ 395

AMERICAN RED EARTHENWARE CRENULATED BOWL, CIRCA 1800

Height 2 in. by Diameter 5 ½ in.

\$ 100-150



□ 391

AMERICAN MINIATURE RED PAINTED PINE FOOTSTOOL, CIRCA 1830

Stamped *J.A. HALL* on underside.
Height 4 in. by Width 8 in. by Depth 3 ¾ in.

\$ 250-350





□ 396

**ENGLISH WROUGHT IRON AND BRASS
FOOTED SALVER, CIRCA 1820**

Diameter 9 7/8 in.

PROVENANCE

Mark and Marjorie Allen, Gilford, New Hampshire.

\$ 300-500



□ 397

**TWO CARVED BURLWOOD LADLES, AMERICA
OR ENGLAND, EARLY 19TH CENTURY**

Length of longest 13 in.

\$ 400-600



398

**TWO VERY FINE NEEDLEWORK POCKETS,
SOUTHEASTERN PENNSYLVANIA, 18TH
CENTURY**

Comprising of an Irish stitched wool on silk pocket with the initials *DL* over the date 1762, as well as a pictorial needlework pocket with angels on each side of the exterior and the initials *BCG* on the interior with a leaping stag and two colorful birds.

Length 6 3/4 in.

PROVENANCE

BCG wallet:

Francis Brinton, West Chester, Pennsylvania;

Joe Kindig, Jr., York, Pennsylvania;

Esther Shelley, Oley, Pennsylvania;

Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 3,000-5,000





□ 399

RARE GROUP OF SIX MINIATURE KITCHEN UTENSILS, 19TH CENTURY

Comprising a rolling pin, chopper, pestle, cleaver, and a wrought-iron and bone handled fork and knife. Length of cleaver 4 5/8 in.; Length of fork 2 1/2 in.

\$ 400-600



□ 400

MINIATURE WROUGHT IRON ADJUSTABLE CRANE, AMERICA OR ENGLAND, LATE 18TH OR EARLY 19TH CENTURY

Height 8 3/8 in. by Width 8 7/8 in.

\$ 300-500



□ 401

GROUP OF MINIATURE AMERICAN WROUGHT IRON TOOLS, EARLY 19TH CENTURY

Comprising a shovel, shears, pick, buttonhole cutter, and a dough scraper. (5 pieces)
Length of longest 7 in.

\$ 300-500



□ 402

FINE WROUGHT IRON SCALE, AMERICAN OR ENGLISH, CIRCA 1800

Stamped *W.P.* under a crown symbol and the number 7 on either side.
Length 7 1/8 in.

\$ 300-500



□ 403

RARE AMERICAN CARVED WOODEN 'PLANE' PUZZLE BOX, EARLY 19TH CENTURY

Together with a buttonhole cutter and a miniature carpenter's square. (3 pieces)
Length of box 3 3/4 in.

\$ 500-800



□ 404

TWO FRENCH MINIATURE PEWTER PICHET MEASURES WITH TWO PROBABLY DUTCH OR FRENCH MINIATURE PORRINGERS, CIRCA 1800

The pitchers stamped with maker's marks on undersides.
Height of tallest 3 in.

\$ 400-600





□ 405

GROUP OF WROUGHT IRON AND CAST BRASS UTENSILS, AMERICA OR ENGLAND, EARLY 19TH CENTURY

Comprising a wrought-iron pick, a brass bullet mold stamped *IM*, a brass and wrought-iron tobacco cutter, a small scraper, and belt hook dated 1827. (5 pieces)
Length of longest 11 ¾ in.

\$ 300-500



□ 406

GROUP OF THREE AMERICAN WROUGHT IRON TOOLS, 19TH CENTURY

Comprising two hammers and a buttonhole cutter.
Length of longest 10 in.

\$ 300-500



□ 407

GROUP OF FOUR WROUGHT IRON DOUGH SCRAPERS, SOUTHEASTERN PENNSYLVANIA, 19TH CENTURY

One dated 1828 with initials *A.M.A.* and one inscribed *W.H. Metzger*.
Length of longest 4 ¾ in.

PROVENANCE

Harry B. Hartman Antiques, Marietta, Pennsylvania.
Dough scraper with heart is possibly by Peter Derr.

\$ 400-600



□ 408

RARE ENGRAVED HORN GILL CUP, POSSIBLY MANCHESTER, MASSACHUSETTS, DATED NOVEMBER 18, 1778

Engraved *Samuel Forster's Gill Cup / N. 18 1778*.
Height 2 ¾ in. by Diameter 2 ½ in.

PROVENANCE

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

This gill cup could have belonged to the Samuel Forster (1739/40–1794) of Manchester, Massachusetts who was a noted shipmaster and merchant. Forster was active in town affairs and held numerous important political positions, among them Selectman, Surveyor of Highways, Culler of Fishes, and Constable. In 1775, Forster was elected to the Committee of Correspondence. As a Minuteman in the Manchester Company of the Essex County Regiment, Forster was elected First Lieutenant, second in rank to Captain Andrew Marsters, the company commander.

\$ 2,000-3,000



□ 409

ENGRAVED SPIRITS HORN, JONATHAN GLEZEN, MASSACHUSETTS, DATED 1782

Engraved *April V YE 26 JONATHAN GLEZEN HIS HORN 1782* with stylized mermaid and fish designs.
Length 5 in.

PROVENANCE

Little John's Auction Service, Orange, California, January 21, 2008, lot 46.



DETAIL



Jonathan Glezen was born in Sudbury, Massachusetts on August 10, 1747. Another highly similar, spirits horn belonging to the same Jonathan Glezen, dated 1780, is illustrated in James R. Johnston, *Accoutrements II: Kentucky Rifles and Pistols, Tomahawks, Axes, Knives, Powder Horns, Hunting Bags and Accoutrements from 1750-1850*, (Golden Age Arms Company) p. 196. For the same hand, see; James Dresslar, "Folk Art of Early America, The Engraved Powder Horn" 1996, p. 67.

\$ 2,000-3,000





□ 410

GROUP OF THREE AMERICAN RED EARTHENWARE POTTERY VESSELS, 19TH CENTURY

Comprising an inkwell, jug and flowerpot by Wagner & Solt, Weissport, Carbon County, Pennsylvania. Height of tallest 4 in.; Height of shortest 2 ¼ in.

PROVENANCE

Inkwell: Scott and Wendy Tyson Antiques, Goodville, Pennsylvania.

An advertisement for Wagner and Solt's New Flower Pot explains their enhanced design, in which these pots may be placed on top of one another in pyramid form, "and has for its object to provide a simple, durable, inexpensive and efficient device of increased capacity, but occupying but little space."

\$ 300-500



□ 411

ENGLISH ENGRAVED BRASS AND LEAD INK POT, DATED 1769

The brass and lead inkwell with the engraved initials *JH*; Together with a carved soapstone inkwell. (2 pieces)
The brass and lead inkwell with the engraved initials *JH*. Height 1 ½ in. by Square base 2 ⅛ in.

PROVENANCE

Scott and Wendy Tyson Antiques, Goodville, Pennsylvania.
Two nearly identical lead and brass inkwells are in the collection of Winterthur Museum (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. 343, no. 233).

\$ 300-500



□ 412

AMERICAN CARVED 'HUNTING PARTY' HORN BEAKER, LATE 19TH CENTURY

With a hand carved scene of men on horseback with a pack of hounds chasing a stag with two houses, a barn, and trees in the background. Height 5 ¾ in. by Diameter 3 ¼ in.

\$ 1,500-2,500



□ 413

AMERICAN CARVED EROTICA ENGRAVED POWDER HORN, EARLY 19TH CENTURY

Length 7 in.

\$ 1,500-2,500





□ 414

**GROUP OF THREE AMERICAN WOODEN
MOUSE TRAPS, 19TH CENTURY**

Comprising a single mouse trap, a double mouse trap, and a
cage-form mouse trap.
Length of longest 6 ¼ in.

\$ 500-800



□ 415

**GROUP OF SEVEN BROWN GLAZED RED
EARTHENWARE VESSELS, SOUTHEASTERN
PENNSYLVANIA, 19TH CENTURY**

Comprising a jug, a flask, a jar, a vase, a large bottle and a dish.
Height of tallest 7 in.

\$ 500-800



□ 416

**RARE AMERICAN WHIMSICAL WROUGHT
IRON 'TURTLE' BOWL, EARLY 19TH CENTURY**

Height 3 ¾ in. by Width 3 ½ in. by Depth 5 ½ in.

\$ 400-600





□ 417

**FINE AND RARE GROUP OF THREE
WROUGHT IRON BLACKSMITH'S WHIMSIES,
19TH CENTURY**

Largest Height 4 ½ in. by Length 6 ¼ in.

The steer's horns are crafted in the same manner as the blacksmith would make the tines on a contemporaneous flesh fork.

\$ 400-600



□ 418

**RARE GROUP OF SIX AMERICAN WROUGHT
IRON BLACKSMITH'S WHIMSIES, 19TH
CENTURY**

Comprising two steer, a bird, and three other animals. *One steer lack proper right horn.*

Largest Height 2 ½ in. by Length 6 ¾ in.

PROVENANCE

Leah Gerdor.

\$ 300-500



□ 419

**RARE GROUP OF SIX AMERICAN WROUGHT
IRON BLACKSMITH'S WHIMSIES, 19TH
CENTURY**

Comprising two steer, a pig, and three other farm animals. *One steer lacking proper left horn and pig lacking ear.*

Largest Height 3 ¾ in. by Length 7 ¼ in.

\$ 300-500





□ 420

**VERY RARE GROUP AMERICAN MINIATURE
WROUGHT IRON FIREPLACE EQUIPMENT,
19TH CENTURY**

Comprising three tongs, a shovel, a trammel, and a spatula. (6 pieces)
Length of shovel 10 in.

\$ 1,000-1,500



□ 421

**VERY RARE PAIR OF AMERICAN MINIATURE
ANDIRONS WITH ACCOMPANYING
FIREPLACE EQUIPMENT, SOUTHEASTERN
PENNSYLVANIA, 19TH CENTURY**

Comprising of a pair of andirons, shovel, and tongs. (4 pieces)
Height of Andirons 2 5/8 in.; Length of the tongs 6 1/8 in.

\$ 800-1,200



□ 422

**VERY FINE AND RARE PAIR OF AMERICAN
WROUGHT IRON 'GOOSE-NECK' ANDIRONS,
LATE 18TH OR EARLY 19TH CENTURY**

Height 6 1/8 in.

\$ 1,000-1,500



□ 423

**VERY FINE AND RARE PAIR OF AMERICAN
MINIATURE WROUGHT IRON KNIFE-BLADE
ANDIRONS, LATE 18TH OR EARLY 19TH
CENTURY**

Height 8 in. by Width 6 in. by Depth 4 3/4 in.

PROVENANCE

Walter G. Himmelreich, Ronks, Lancaster County, Pennsylvania;
Pennypacker Auction Center, Reading, Pennsylvania,
*Pennsylvania Dutch Folk Art: The Outstanding Collection of
Walter Himmelreich, Lancaster County, Pennsylvania, October
4, 1971, lot 103;*
Philip C. Cowan, Schuylkill House, Phoenixville, Pennsylvania.

LITERATURE

Alexander Farnham, *Tool Collectors Handbook of Prices Paid
at Auction for Early American Tools*, (Stockton, NJ: Alexander
Farnham, 1972), p. 63.

\$ 1,500-2,500



□ 424

**TWO VERY RARE PAIRS OF AMERICAN
MINIATURE WROUGHT IRON ANDIRONS,
LATE 18TH OR EARLY 19TH CENTURY**

Height of Tallest 4 3/8 in.

\$ 1,500-2,500





□ 425

GROUP OF FOUR CAST BRASS TAPERSTICKS, PAIR NORTHWESTERN EUROPEAN, THE OTHER SPANISH, LATE 16TH TO LATE 17TH CENTURY

The pair with accession number 76-22-68. Heights 2 ⁵/₈ in. to 4 ¹/₈ in.

PROVENANCE

Spanish triangular-based taperstick, late 17th century: Mark and Marjorie Allen, Gilford, New Hampshire.

A closely related taperstick to the pair 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. 101 and 264, no. 67.

\$ 800-1,200



□ 426

TWO VERY RARE ENGLISH ROLLED SHEET IRON ADJUSTABLE PUSH-UP TAPERSTICKS, 18TH CENTURY

The larger example with accession number 3.5.98D. Height of Largest 5 ¹/₈ in.

\$ 500-700



427

VERY FINE AND RARE NORTHWESTERN EUROPEAN CAST BRASS 'LANDESKNECHT' FIGURAL CANDLESTICK, 15TH CENTURY

Height 7 ³/₄ in.

PROVENANCE

Raymond Petry, Newtown Square, Pennsylvania.

\$ 5,000-7,000





□ 428

RARE NORTHWESTERN EUROPEAN CAST BRASS CANDLESTICK, POSSIBLY FRANCE, 14TH CENTURY

Height 6 ¼ in.

A closely related candlestick is illustrated in Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks*, (Woodbridge, Suffolk: Baron Publishing, 1978), p. 41, fig. 27. Another example 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. 50 and 197, no. 6.

\$ 2,000-3,000



□ 429

VERY RARE NORTHWEST EUROPEAN CAST BRASS SINGLE-KNOP CIRCULAR-BASED TAPERSTICK, 15TH CENTURY

Height 4 ¾ in.

PROVENANCE

Purportedly was dug up in London area; Elizabeth R. Daniel, Gooseneck Antiques, Chapel Hill, North Carolina.

\$ 1,200-1,800



□ 430

VERY RARE ENGLISH CAST BRASS CIRCULAR-BASE CANDLESTICK, 15TH CENTURY

Height 5 ⅞ in.

PROVENANCE

Taken from Dry Stone Dyke, Lincolnshire, England; William H. Straus, New York.

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. 54, 200-1, nos. 8 and 9 and Eloy Koldewij, *The English Candlestick 1425-1925*, (London: Christie's Books Limited, 2001), p. 39, nos. 1-3.

\$ 2,000-3,000



□ 431

VERY RARE NORTHWESTERN EUROPEAN CAST BRASS TAPERSTICK, LATE 13TH OR 14TH CENTURY

Accession number I339 on underside of base.
Height 4 ¼ 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. 50 and 196, no. 5. Another related candlestick is in the collection of the Victoria and Albert Museum (acc. no. M.61-1967).

\$ 2,000-3,000



□ 432

VERY RARE NORTHWESTERN EUROPEAN CAST BRASS TAPERSTICK, CIRCA 1500

Height 3 ¼ in.

PROVENANCE

F.R. "Bud" Lear III, Allentown, Pennsylvania; Christie's, London, *The Lear Collection of Socket Candlesticks*, December 15, 1998, sale 6066, lot 51; Mr. and Mrs. Jerome W. Blum, Lisbon, Connecticut.

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. 63 and 210, no. 17.

\$ 800-1,200



□ 433

TWO RARE NORTHWESTERN EUROPEAN PRICKET CANDLESTICKS, THE FIRST 16TH CENTURY, THE SECOND 13TH-14TH CENTURY

The first cast brass, the second cast brass and wrought iron.
Heights 4 ⅞ in. and 4 ¾ in.

\$ 1,000-1,500



□ 434

VERY FINE AND RARE NORTHWESTERN EUROPEAN DIMINUTIVE CAST BRASS PRICKET HEXAGONAL-BASED CANDLESTICK, 14TH OR 15TH CENTURY

Height 3 ½ in.

Related examples are illustrated in Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks*, (Woodbridge, Suffolk: Baron Publishing, 1978), p. 31, figs. 9 and 10.

\$ 500-800





□ 435

TWO VERY FINE AND RARE NORTHWESTER EUROPEAN CAST BRASS 'HEEMSKIRT' CIRCULAR-BASED TAPERSTICKS, LIKELY HOLLAND, MID-17TH CENTURY

Heights 3 7/8 in. and 5 1/8 in.

PROVENANCE

Mr. and Mrs. Jerome W. Blum, Lisbon, Connecticut.

\$ 1,200-1,800



□ 436

RARE NORTHWESTERN EUROPEAN CAST BRASS 'HEEMSKIRK' CIRCULAR-BASED TAPERSTICK, LIKELY HOLLAND, MID-17TH CENTURY

Together with a miniature Dutch Cast Brass 'Heemskirk' candlestick, 17th century. (2 *pieces*)
Height of tallest 2 5/8 in.

PROVENANCE

Mark and Marjorie Allen, Manchester, New Hampshire.

The miniature candlestick was likely used in a Dutch doll house. For related examples see Jet Pijzel-Dommisse, *Het Hollandse Pronkpoppenhuis: Interieur en Huishouden in de 17de en 18de eeuw*. (Zwolle: Waanders, 2000).

\$ 1,000-1,500



□ 437

VERY RARE PAIR OF NORTHWESTERN EUROPEAN CAST BRASS 'HEEMSKIRK' CIRCULAR-BASED TAPERSTICKS, LIKELY HOLLAND, MID-17TH CENTURY

Height 4 3/4 in.

PROVENANCE

Mr. and Mrs. Jerome W. Blum, Lisbon, Connecticut.

\$ 1,200-1,800



□ 438

VERY FINE AND RARE ENGLISH CAST BRASS MID-D RIP 'TRUMPET' CIRCULAR-BASED TAPERSTICK, MID-17TH CENTURY

Height 3 1/2 in.

PROVENANCE

Mark and Marjorie Allen, Gilford, New Hampshire.

\$ 800-1,200



□ 439

VERY FINE AND RARE ENGLISH CAST BRASS MID-D RIP 'TRUMPET' CIRCULAR-BASED TAPERSTICK, MID-17TH CENTURY

Height 3 5/8 in.

PROVENANCE

Mark and Marjorie Allen, Amherst, New Hampshire.

\$ 800-1,200





□ 440

FINE AND RARE PAIR
OF GERMAN CAST
BRASS CIRCULAR-BASED
TAPERSTICKS, NUREMBERG,
CIRCA 1680

Indistinctly marked on base.
Height 3 in.

\$ 1,200-1,800



□ 441

TWO GERMAN CAST
BRASS CIRCULAR-BASED
TAPERSTICKS, NUREMBERG,
MID-17TH CENTURY

The larger candlestick with a maker's
mark on the foot in the form of a tree.
Height of tallest 4 ¾ in.

PROVENANCE

Mark and Marjorie Allen, Putnam Valley,
New York.

\$ 800-1,200



□ 442

TWO NORTHWESTERN
EUROPEAN CAST BRASS
BELL-BASED TAPERSTICKS,
POSSIBLY NUREMBERG,
GERMANY, LATE 16TH-EARLY
17TH CENTURY

Height of Largest 2 ¾ in.

Related candlesticks are illustrated
in Ronald F. Michaelis, *Old Domestic
Base-Metal Candlesticks*, (Woodbridge,
Suffolk: Baron Publishing, 1978), p. 62,
fig. 75.

\$ 800-1,200



□ 443

FINE AND RARE PAIR OF
NORTHWESTERN EUROPEAN
CAST BRASS BELL-BASED
TAPERSTICKS, LATE 16TH OR
EARLY 17TH CENTURY

The base of each engraved S - J - No J2.
Height 3 ½ in.

\$ 500-700





□ 444

HOPEWELL CULTURE BLADE, OHIO

Nethers Flint Ridge Flint
Length: 6 in. (15.2 cm)

PROVENANCE

Reportedly found near Shiloh, Richland County, Ohio
Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, April 9, 2016, lot 127

LITERATURE

Bobby Onken, *Legends of Prehistoric Art*, (Manito, IL: 2011),
Vol II, p. 254.

\$ 2,000-3,000



445

HOPEWELL CULTURE BLADE, WILLIAMS COUNTY, OHIO

Flint Ridge Flint
Length: 6 1/4 in. (16.5 cm)

PROVENANCE

Dr. Gordon Meuser
Jim Hovan
Greenville Auction Center, Greenville, Ohio, April 9, 2016, lot 249

LITERATURE

Ohio Archeologist, 1985, vol. 35, no. 4, front cover.

\$ 3,000-5,000



446

ADENA CULTURE BLUE FLINT BLADE, ALLEN COUNTY, OHIO ("THE BLUE ANGEL")

Flint Ridge Flint
Length: 6 3/4 in. (17.2 cm)

PROVENANCE

F. Burdett
Earl Townsend, Jr., Indianapolis, acquired from the above on
September 24, 1950
Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, October 24, 2015,
lot 83

LITERATURE

Who's Who in Indian Relics, edited by Janie Jinks-Weidner,
(Kirkwood, MO: Messenger Print. Co, 1984), no. 6, p. 88.

\$ 5,000-7,000





□ 447

HOPEWELL CULTURE BLADE, OHIO

Flint Ridge Flint
Length: 7 3/8 in. (18.7 cm)

PROVENANCE

F. Pike
Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, October 24, 2015,
lot 166

\$ 800-1,200



448

**HOPEWELL CULTURE BLADE, HILL GROVE,
DARKE COUNTY, OHIO**

Flint Ridge Chalcedony
Length: 5 3/4 in. (14.6 cm)

PROVENANCE

Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, October 24, 2015,
lot 178

\$ 3,000-5,000



449

HOPEWELL CULTURE BLADE, INDIANA

Flint Ridge Flint
Length: 7 in. (17.8 cm)

PROVENANCE

Found by John Whitaker in the early 20th century north of
Pendleton, Madison County, Indiana
Greenville Auction Center, Greenville, Ohio, April 18, 2015, lot 73

\$ 5,000-7,000





□ 450

**HOPEWELL CULTURE DOVETAIL BLADE,
LICKING COUNTY, OHIO**

Flint Ridge Flint
Length: 5 $\frac{3}{16}$ in. (13.2 cm)

PROVENANCE

Greenville Auction Center, Greenville, Ohio, April 26, 2014, lot 148

\$ 2,000-3,000



□ 451

**HOPEWELL CULTURE BLADE, HOPEWELL
TOWNSHIP, PERRY COUNTY, OHIO**

Flint Ridge Flint
Length: 4 $\frac{1}{2}$ in. (11.4 cm)

PROVENANCE

Found in Hopewell Township, Perry County, Ohio, in 1961
Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, October 24, 2015,
lot 124

\$ 800-1,200



452

**HOPEWELL CULTURE DOVETAIL MULTI-
COLORED BLADE, OHIO**

Flint Ridge Flint
Length: 4 $\frac{3}{8}$ in. (11.1 cm)

PROVENANCE

Jim Ritchie
Gene Hirzel
Jim Johnston, Ashley, Ohio
Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, April 18, 2015, lot 155

\$ 4,000-6,000





□ 453

HOPEWELL CULTURE DOVETAIL POINT, OHIO

Flint Ridge Flint
Length: 3 3/4 in. (9.5 cm)

PROVENANCE

Edward Payne
Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, April 18, 2015, lot 219

\$ 600-900



□ 454

**HOPEWELL CULTURE CORNER NOTCH
POINT, MEDINA COUNTY, OHIO**

Flint Ridge Flint
Length: 4 in. (10.2 cm)

PROVENANCE

Karl Hostetter
Greenville Auction Center, Greenville, Ohio, April 26, 2014, lot 224

\$ 300-500



□ 455

HOPEWELL CULTURE BLADE, OHIO

Flint Ridge Flint
Length: 5 3/4 in. (14.6 cm)

PROVENANCE

Jean Boardman
Earl Townsend, Jr., Indianapolis, (inv. no. 433), acquired from
the above in the early 1950s
Lynn Brooks, Auburn, Indiana
Greenville Auction Center, Greenville, Ohio, April 26, 2014, lot 302

\$ 2,000-3,000





□ 456

HOPEWELL CULTURE POINT, MADISON COUNTY, OHIO

Flint Ridge Flint
Length: 4 in. (10.2 cm)

PROVENANCE

Found near South Salon, Madison County, Ohio
Dave Collins
Greenville Auction Center, Greenville, Ohio, April 26, 2014, lot 256

\$ 300-500



□ 457

HOPEWELL CULTURE BOTTLENECK POINT, OHIO

Flint Ridge Flint
Length: 3 ¾ in. (9.5 cm)

PROVENANCE

Walter Nelson
Greenville Auction Center, Greenville, Ohio, April 26, 2014, lot 319

LITERATURE

Hubert C. Wachtel, *Who's Who in Indian Relics*, (Dayton, OH: 1960), no. 1.

\$ 1,000-1,500



458

THREE EARLY AMERICAN INDIAN TRADE SILVER PIECES, 18TH CENTURY

Comprising two Beaver Effigies and a Hudson Bay Company medallion.

Length of largest element: 3 in. (7.6 cm)

PROVENANCE

Sherwoods Spirit of America, Santa Fe, New Mexico, July 9, 2013, lot 9154

These two Beaver effigies and coin were made by the Hudson Bay Company beginning at the end of the 18th century as a form of currency for the North American fur trade. These pieces were traded between the Native American population and fur merchants.

\$ 3,000-5,000



Detail of reverse





459

**SHOSHONE PICTORIAL MODEL TIPI COVER,
GREAT PLAINS**

Width: 43 ½ in. (110.5 cm); Height: 25 in. (63.5 cm)

PROVENANCE

Brant Mackley Gallery, Santa Fe, New Mexico
Acquired by the present owner from the above on August 20, 2011

\$ 12,000-18,000





□ 460

AMERICAN INDIAN STONE HEAD LONG CLUB

Length: 32 in. (81.2 cm)

\$ 800-1,200



Detail of axe head



461

CHEROKEE STONE PIPE BOWL WITH BEAR EFFIGY, SOUTHEASTERN UNITED STATES

with an old paper label inscribed 'CALDWELL CO. / N. CAR.'

Length: 7 ¾ in. (19.7 cm)

\$ 6,000-9,000



462

WHALE TOOTH NECKLACE, FIJI

Length of string: 15 in. (38 cm); Longest tooth: 5 ¾ in. (14.6 cm)

• \$ 5,000-7,000







□ 463

RARE CHIPPENDALE SLANT-LID WOOD-INLAID AND SULFUR-INLAID WALNUT DOCUMENT BOX WITH DRAWER, PROBABLY LANCASTER COUNTY, PENNSYLVANIA, DATED 1799

Height 9 ¼ in. by Width 17 ¾ in. by Depth 8 ¾ in.

LITERATURE

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. 189, fig. 216.

\$ 2,500-3,500



464

FINE AND RARE WILLIAM AND MARY WALNUT TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Appears to retain its original surface. Inscribed with apparent accession number 33-763-1.
Height 29 in. by Width 48 ½ in. by Depth 32 in.

PROVENANCE

Hilary and Paulette Nolan, Falmouth, Massachusetts.

\$ 3,000-5,000



465

RARE WILLIAM AND MARY WALNUT SLANT-FRONT DESK-AND-BOOKCASE-ON-FRAME, SOUTHEASTERN PENNSYLVANIA, CIRCA 1740

Lid is replaced and the interior central desk prospect area rebuilt.

Height 79 ¼ in. by Width 40 ½ in. by Depth 24 ½ in.

\$ 5,000-8,000





466

**AMERICAN SHEET IRON 'CHIEF TAMMANY'
WEATHERVANE, 19TH CENTURY**

Height 34 ½ in. by Length 30 ¼ in.

PROVENANCE

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

\$ 4,000-6,000



467

**FINE AND RARE WILLIAM AND MARY WALNUT
SPLAY-LEGGED TABLE, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1740**

Retains a dark rich possibly original surface.

Height 26 ½ in. by Width 21 in. by Depth 21 ¼ in.

PROVENANCE

Jerome Sackheim, Beverly Hills, California;
Garth's Auctions, Delaware, Ohio, *The Sackheim Collection*,
April 10 and 11, 1981;
H. L. Chalfant and Chalfant, West Chester, Pennsylvania.

\$ 5,000-7,000



468

**FINE AND RARE WILLIAM AND MARY INLAID
WALNUT DOCUMENT BOX, SOUTHEASTERN
PENNSYLVANIA, DATED 1743**

Height 6 ¾ in. by Width 12 ¾ in. by Depth 8 in.

\$ 5,000-7,000



□ 469

**VERY FINE AND RARE WILLIAM AND MARY
WALNUT BLANKET CHEST, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1730**

Appears to retain its original surface.

Height 29 in. by Width 51 in. by Depth 22 ¼ in.

\$ 2,000-4,000





□ 470

FINE AND RARE PAIR OF WROUGHT
IRON AND CAST BRASS ANDIRONS,
PENNSYLVANIA, 18TH CENTURY

Height 20 ¼ in. by Width 9 ¾ in. by Depth 18 ½ in.

\$ 2,000-3,000



□ 471

CHIPPENDALE WALNUT DOCUMENT BOX
WITH DRAWERS, PENNSYLVANIA, CIRCA 1770

With pencil inscription \$7.26.

Height 8 ¾ in. by Width 19 ¼ in. by Depth 9 ¾ in.

\$ 500-800



472

FINE AND VERY RARE WILLIAM AND MARY
JOINED WALNUT WAINSCOT SETTLE,
SOUTHEASTERN PENNSYLVANIA, CIRCA 1735

Appears to retain its original surface. *Feet replaced.*
Height 48 in. by Width 72 in. by Depth 25 in.

\$ 10,000-20,000



Detail





□ 473

**VERY RARE NORTHWESTERN EUROPEAN
CAST BRASS TRIPOD DOUBLE-ARMED
CANDELABRA, 15TH CENTURY**

Together with a Northern European wrought iron pricket candlestick, 16th century. (2 pieces)
Height of Largest 18 ¾ in.

PROVENANCE

Elliot and Grace Snyder, South Egremont, Massachusetts.

\$ 800-1,200



474

**GROUP OF FOUR NORTHWESTERN
EUROPEAN CAST BRASS CANDLESTICKS,
15TH TO 17TH CENTURY**

Consisting of a Rare Northwestern European Cast Brass Circular Based Candlestick, late 15th century, a Danish square-based candlestick, late 17th century and a pair of German circular-base candlesticks, mid-17th century.
Height of Tallest 8 ¾ in.

Closely 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. 70-1 and 162-3, nos. 27 and 147.

\$ 3,000-5,000



475

**THE MILLER FAMILY VERY FINE AND RARE
CHIPPENDALE INLAID WALNUT SPICE BOX,
CHESTER COUNTY, PENNSYLVANIA, DATED
1762**

The front door inlaid SMM 1762.
Height 19 in. by Width 14 ½ in. by Depth 11 ⅛ in.

PROVENANCE

Samuel Miller (1738-abt. 1797) and Martha Hobson Miller (1738-1811). New Garden Township, Chester County, Pennsylvania;
G.K.S. Bush Antiques, Washington, DC.

This line-and-berry spice box was originally made for Samuel Miller and Martha Hobson Miller (1738-1811) from New Garden Township, Chester County, Pennsylvania. Remarkably this piece is listed in Samuel's will. It states "*Then I give and bequeath unto my dear and well beloved Wife ... two feather beds bedding and furniture of her choice, her case of drawers, the tea table, all the silver spoons, the spice box marked SMM.*" The initials are drawn in how they appear on the door of the box (see Chester County (Pennsylvania). Register of Wills, Will Books H-I, Vol 8-9, 1774-1797).

\$ 6,000-8,000







476

**CARVED WALNUT AND ENGRAVED STEEL
GERMAN SILVER-MOUNTED PERCUSSION
RIFLE, JACOB KUNTZ, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1840**

Both the lock plate and the octagonal barrel stamped *J. KUNZ.*; the barrel with additional stamp *PHILADA.* Along with this rifle are some modern accoutrements including a suede satchel, an additional percussion hammer, two musket balls, a tin and brass flask with raised leaping stag decoration, a rammer/ ball seater, powder measurers, and a nipple wrench. *Percussion hammer is repaired.*

Length 48 ½ in.; Barrel length 32 in.

This rifle appears to be in fine working condition and was regularly used by its former owner, William K. du Pont.

\$ 6,000-8,000



477

**FINE CARVED WALNUT, ENGRAVED STEEL,
AND SILVER-MOUNTED DOUBLE-BARRELED
PERCUSSION RIFLE, JACOB KUNTZ,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1845**

Both lock plates stamped: *J KUNZ* on proper right and *PHILADA* on proper left side. The the smooth barrel stamped *J KUNZ PHILADA.* Together with several accoutrements, including a suede satchel, seven musket balls, a brass black powder flask with raised cannon and American flag decoration, a ball starter, and a nipple wrench. *Nipples are replaced.* Length 48 ½ in., Barrel length 31 ¾ in.

PROVENANCE

Raymond J. Petry, West Chester, Pennsylvania.

\$ 5,000-7,000



478

**PAIR WALNUT AND STEEL PERCUSSION
PISTOLS, JACOB KUNTZ, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1815**

The octagonal barrels and locks each stamped *J KUNZ* and *PHILADA.*

Length 14 ½ in.; Barrel length 9 in.

\$ 5,000-7,000



Detail of stamps



□ 479

FINE AND RARE PAIR OF ENGLISH CAST BRASS MID-DRIP 'TRUMPET' CIRCULAR-BASED CANDLESTICKS, 17TH CENTURY

Height 6 in.

PROVENANCE

Mark and Marjorie Allen, Amherst, New Hampshire.

\$ 1,500-2,500



480

FINE QUEEN ANNE WALNUT SPLAY-LEGGED ONE-DRAWER STAND, SOUTHEASTERN PENNSYLVANIA, CIRCA 1765

Appears to retain its original surface and its original brass pull.
Height 28 ½ in. by Width 20 ¼ in. by Depth 16 ¾ in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The Collection of Richard & Joane Smith*, October 30, 2010, lot 362; Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 3,000-5,000



481

FINE AND RARE QUEEN ANNE LINE-AND-BERRY INLAID WALNUT SPICE BOX, CHESTER COUNTY, PENNSYLVANIA, DATED 1756

Inlaid with the date 1756 over the initials *K.I.*
Height 19 ¼ in. by Width 15 ⅝ in. by Depth 10 ½ in.

PROVENANCE

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

\$ 6,000-10,000



Detail of interior







482

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

Height 6 1/2 in. by Diameter 20 3/4 in.

\$ 4,000-6,000



□ 483

FINE AND RARE PAIR OF NORTHWESTERN EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICKS, PROBABLY DENMARK OR SWEDEN, MID-17TH CENTURY

Height 7 1/2 in.

Closely related candlesticks are illustrated in Peter Schiffer, Nancy Schiffer and Herbert Schiffer, *The Brass Book*, (Exton, PA: Schiffer Publishing Ltd, 1978), p. 166.

\$ 1,500-2,500



□ 484

FINE AND RARE QUEEN ANNE WALNUT SHOE-FOOT DOCUMENT BOX, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Appears to retain its original surface.

Height 11 in. by Width 25 1/2 in. by Depth 14 1/2 in.

\$ 2,000-3,000





□ 485

COLLECTION OF FIFTEEN CARVED AND PAINTED WOOD OUTDOORS MEN FROM COLONIAL PERIOD TO MID-19TH CENTURY AMERICA, CLEMENT HORATIO DONSHEA (1891-1970), EARLY 20TH CENTURY

Each signed *original wood carving by Clement Donshea* on reverse side of plinth and ten of the fifteen with titles. Each carved man armed and some with additional leather accessories and weapons. Height of Largest 12 in.

PROVENANCE

Samuel Hallock du Pont (1904-1974).

Comprising the following: Mississippi River Boat Gambler, Minute Man Circa 1775, Colonel in "Jeb" Stuarts' Cavalry C.S.A. Remington Revolver Pat. 1858, Army Scout Circa 1876 Winchester 1873 Rifle Colt Frontier Revolver, Sergeant Union Cavalry 1861-1865, Sioux Indian Winchester 1873 Circa 1876, Apache Scout Corporal U.S. Army 1885 Carbine, 1846 McCulloch's Texas Ranger, Wild Bill Hickok, Army Scout Circa 1875 Winchester Rifle Model 1893 Remington Revolver Pat. 1858 Black Stogy - whip, Pioneer Circa 1770 Kentucky Long Rifle (untitled), Captain U.S. Cavalry Circa 1876 Colt Frontier Revolver (untitled), The Bad Man (untitled), Louisiana Zouave 1861 (untitled), Mule Skinner Circa 1876 Frontier Revolver Bullwhip - 15' To Scale (untitled).

\$ 2,000-3,000



486

WILLIAM PENN

Indenture granting land in Pennsylvania, signed ("WM Penn"), 1681

One page on vellum (approx. 21 1/4 x 27 1/4 in.; 540 x 690 mm) with vellum tab (5 1/8 x 1 1/4 in.; 130 x 32 mm). SIGNED "WM PENN" AT FOOT, handwritten in black ink, head decoratively cut, including vellum tab with seal preserved; old folds, a few short closed tears along folds. Matted, framed, and glazed; not examined out of frame.

A large, ornate indenture, signed by William Penn, granting one thousand acres of land in Pennsylvania to Robert Coomer[?]. Dated 29 September 1681, the indenture was signed in England just after Penn received the Crown Grant of Pennsylvania.

ONE OF THE EARLIEST SURVIVING LAND GRANTS SIGNED BY WILLIAM PENN.

\$ 3,000-5,000



□ 487

FINE AND RARE WILLIAM AND MARY FIGURED MAPLE SLAT-BACK CONVENIENCE ARMCHAIR, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Appears to retain its original surface. Height 46 3/4 in. by Width 27 3/4 in. by Depth 22 1/2 in.; Seat Height 15 1/4 in.

\$ 2,000-3,000





488

VERY RARE WILLIAM AND MARY WALNUT CHEST-ON-CHEST, ATTRIBUTED TO JOHN HEAD, PHILADELPHIA, PENNSYLVANIA, CIRCA 1740

Feet replaced.

Height 71 ¼ in. by Width 40 ¾ in. by Depth 22 ¾ in.

PROVENANCE

Peter Deen, Nottingham, Pennsylvania.

This chest-on-chest is one of two examples of its form that can be attributed to the shop of the Philadelphia cabinetmaker, John Head (1688-1754). It is illustrated and discussed by Jay Stiefel in *The Cabinetmaker's Account: John Head's Record of Craft & Commerce in Colonial Philadelphia, 1718-1753* (Philadelphia: American Philosophical Society Press, 2019): fig. 17.5, pp. 170-171. Stiefel notes that the term chest-on-chest does not appear in John Head's account book. What may be his closest description of the form is itemized in a debit on 10/3/23 to James Lippincot: "To a Chest of Drawers – £3-0-0/ To another payer upon a frame £5-12-0."¹

The other surviving chest-on-chest attributed to Head's shop is in the collection of Wright's Ferry Mansion.² Like the present chest, it is made of walnut with a scalloped apron and ball feet (here replaced). Both chests are nearly identical in design and proportions, differing in their drawer arrangement. This chest has three short drawers in the top tier of its upper case and two short drawers in the top tier of its lower case. The Wright's Ferry chest has long drawers in the top tiers of both its upper and lower case. A walnut chest of drawers attributed to John Head may have been made *en suite* with the Wright's Ferry chest-on-chest.³ It displays a case of long drawers only and brass bail handles and escutcheons of the same distinctive pattern as the Wright's Ferry chest. Another related maple chest of drawers attributed to John Head's shop with a scalloped apron and ball feet is known. It is illustrated by Stiefel, who notes it was likely originally conceived as the lower case of a chest-on-chest.⁴

¹ See Jay Stiefel, *The Cabinetmaker's Account: John Head's Record of Craft & Commerce in Colonial Philadelphia, 1718-1753* (Philadelphia: American Philosophical Society Press, 2019), p. 170.

² Illustrated in *ibid.*, figs. 17.6-17.8, pp. 172-3.

³ *Ibid.*, fig. 17.9, p. 173.

⁴ *Ibid.*, fig. 17.10, p. 174.

\$ 15,000-25,000



Detail



SESSION IV



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489

**IMPORTANT CHIPPENDALE BRASS-INLAID
WALNUT SCHRANK, UPPER SAUCON
TOWNSHIP, NORTHAMPTON COUNTY,
PENNSYLVANIA, DATED 1791**

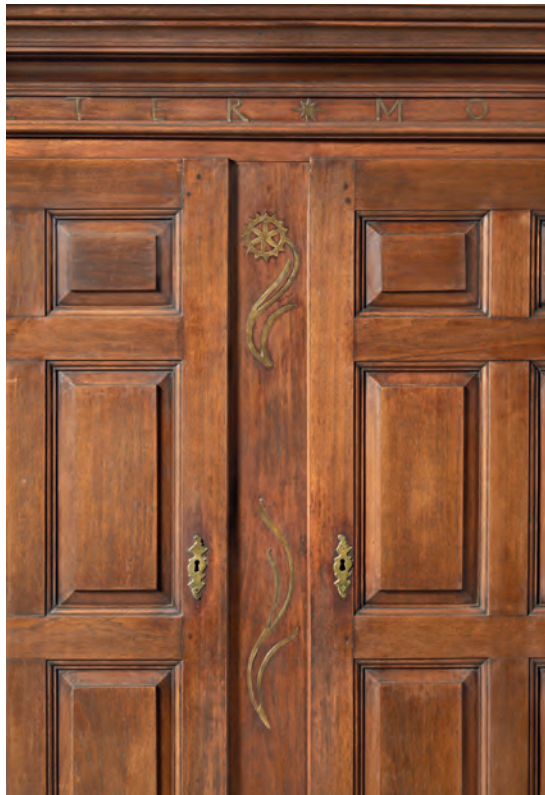
Inlaid with brass beneath cornice 17 PETER MORI 91.
Height 85 in. by Width 66 ¾ in. by Depth 22 ½ in.

PROVENANCE

Asher J. Odenwelder, Jr., Easton, Pennsylvania;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

EXHIBITED

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



Detail

LITERATURE

Asher J. Odenwelder, Jr., "The Collector's Art A and Z," *Home
Craft Course*, Vol. 26, (Plymouth Meeting, PA: Mrs. C. Naaman
Keyser, 1948), p. 2;
"Living with Antiques: The Pennsylvania Home of Asher J.
Odenwelder, Jr.," *The Magazine Antiques* (April 1947): 249;
Wendy A. Cooper and Lisa Minardi, *Paint, Pattern &
People: Furniture of Southeastern Pennsylvania, 1725-1850*,
(Winterthur, DE: The Henry Francis du Pont Winterthur
Museum, Inc, 2011), pp. 52-3, fig. 1.83;
Lisa Minardi, "From Millbach to Mahantongo: Fraktur and
Furniture of the Pennsylvania Germans," *American Furniture
2011*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone
Foundation, 2011), footnoted no. 60.

This impressive schrank is an extremely rare survival of
Pennsylvania German furniture with brass inlay. Inscribed
below cornice in brass "17 PETER MORI 91," it was originally
made for Peter Mori (Mohry) (d. 1828) of Upper Saucon
Township, Northampton (now Lehigh) County in 1791. He
was a prosperous yeoman, farmer, and may have also been a
blacksmith as indicated by his 1821 will and 1828 estate inventory.
He and his wife, Catharina, were members of the Lutheran and
Reformed congregation in Upper Saucon. In 1791, they served
as godparents, or baptismal sponsors, of Peter Buchecker,
whose surviving birth and baptismal certificate records their
involvement. This schrank likely corresponds to the "cobard"
valued at \$10 in Peter Mori's 1828 estate inventory. In his will
dated 1821, he bequeathed "one large Cupboard" and numerous
other furnishings to his wife and directed that these items
be given to their son, John, at her death.¹ The history of the
schrank is unknown until 1947, when it appears illustrated in *The
Magazine Antiques* as in the collection of Asher J. Odenwelder of
Easton, Northampton County.

While utilized by German craftsmen in Europe, brass inlaid
decoration was rarely used in America. Aside from the date
and name of the original owner, this schrank displays an eight-
point star of brass centered in the frieze and brass foliage and
a geometric floral design cut from cast sheet brass between
the doors. Two other pieces of Pennsylvania German furniture
with brass inlay are known. A tall-case clock with a movement
by George Hoff Sr. has the date 1768 inlaid in brass in the
tympanum and brass stringing around the door.² A hanging
cupboard dated 1766 with applied brass motifs is also extant.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. 53. The birth and baptismal certificate is
illustrated in fig. 1.84.

² Frank L. Hohmann III, *Timeless: Masterpiece American Brass Dials Clocks* (New
York: Hohmann Holdings LLC, 2009) pp. 228-9.

³ Cooper and Minardi, note 205, p. 205.

\$ 30,000-50,000





490

**RARE WILLIAM AND MARY LEATHER-
UPHOLSTERED WALNUT OPEN ARMCHAIR,
SOUTHEASTERN PENNSYLVANIA, PROBABLY
LANCASTER COUNTY, PENNSYLVANIA,
CIRCA 1725**

Upholstered with reindeer hides from the 1786 shipwreck of the Die Frau Metta Catherina, St. Petersburg, Russia.
Height 50 ½ in. by Width 27 in. by Depth 21 in.; Seat height 18 ½ in.

PROVENANCE

Sotheby's, New York;
Thurston Nichols, Breinigsville, Pennsylvania.

This chair maybe one of the earliest surviving Pennsylvania Moravian leather upholstered chairs. Stylistically, with its turned walnut legs, cyma shaped arm supports and un-upholstered arms, this armchair is divergent from the group of known later Baroque Pennsylvania Moravian chairs (see lots 529 and 530). For additional information on leather upholstered Pennsylvania Moravian seating see Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850*, (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc, 2011), pp. 44, fig. 1.67, note 175.

\$ 12,000-18,000





491

LARGE AMERICAN TURNED BURLWOOD BOWL, LATE 18TH-EARLY 19TH CENTURY

Height 7 1/2 in. by Diameter 25 1/4 in.

\$ 5,000-7,000



492

WILLIAM AND MARY WALNUT ONE-DRAWER TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Height 29 1/4 in. by Width 54 in. by Depth 33 in.

\$ 3,000-5,000



493

FINE AND RARE POLYCHROME PAINT-DECORATED POPLAR BLANKET CHEST, POSSIBLY DAUPHIN OR LANCASTER COUNTY, PENNSYLVANIA, DATED 1791

Feet replaced.

Height 24 in. by Width 50 in. by Depth 24 in.

PROVENANCE

James and Nancy Glazer, Bailey Island, Maine.

This chest is an unique occurrence of the depiction of a horse and rider with his flintlock pistol drawn. A related chest attributed to an artist from either Dauphin or Lancaster County is illustrated in Monroe H. Fabian, *The Pennsylvania-German Decorated Chest*, (Atglen PA: Schiffer Publishing Ltd, 2004), p. 209, fig. 238a-b.

\$ 15,000-25,000





494

IMPORTANT ENGRAVED STEEL AND FIGURED MAPLE PIPE TOMAHAWK, JOHN FRASER, LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1758

The blade engraved *I / FRASER*
Height 22 in.; Axe head Length 7 in., Blade Length 3 ¾ in.

PROVENANCE

John Fraser, Pennsylvania;
Ted Trotta, Scrub Oak, New York;
Peter Tillou, Litchfield, Connecticut;
William H. Guthman, Westport, Connecticut;
Steve Fuller, Wooster Ohio;
Acquired from the above with the assistance of John Kolar, Lebanon, Pennsylvania.

EXHIBITED

Fort Pitt Museum, Pittsburgh, "Unconquered: History Meets Hollywood at Fort Pitt," August 10, 2013-October 31, 2014

LITERATURE

William H. Guthman, "The John Fraser Tomahawks," *Man at Arms*, Vol. 16, No. 5, September-October 1994, pp. 17-20;
R.S. Stephenson, *Clash of Empires: The British, French & Indian War, 1754-1763*, (Pittsburgh, PA: Pittsburgh Regional History Center, 2005), p. 22;
John Kolar, "John Fraser: Frontiersman, Gunsmith, and Trader," *Muzzle Blasts Magazine*, November 2013, pp. 13-14.

Many believe that this tomahawk was not only made by John Fraser but was also owned by him as his personal weapon. The subject has a head with an octagonal pipe bowl with a threaded base so it can be removed for use, and the mouthpiece on the haft is simply carved into the ash wood.



Detail

John Fraser immigrated to the new world from Scotland in 1735 and established his first trading house in the village of Venango in western Pennsylvania, adjacent to the Seneca village. He was licensed by the British to trade with the Native Americans and did extensive gunsmithing for the Seneca, often exchanging his work for furs and pelts. By 1748, Fraser had developed a strong relationship of mutual respect with the Native American tribes as well as with the Crown as a trader, but his station in life was challenged the following year when the French tried to regain a stronghold of the Ohio River Valley. On numerous occasions, Fraser had been forced to flee his trading house in Venango and had lost all of his trade goods.

By the summer of 1753, he had moved and established a new trading house at the mouth of Turtle Creek on the Monongahela (within Allegheny County, Pennsylvania), where he would meet George Washington later that fall. Washington and Christopher Gist were commissioned by the Governor of Virginia to confront the French, demanding that they leave their forts in the Ohio Country. Traveling upriver in frigid November weather, the two were stranded on an island overnight due to the formation of ice. Washington and Gist were able to cross the following morning and, on the brink of hypothermia, were able to make it to Fraser's warm cabin. Fraser took both men in and nurtured them back to health, thereby starting a long friendship. Fraser was with Washington at Fort Necessity, Braddock's Defeat, and Forbes's campaign against Duquesne.

Although a prolific gunsmith, there are no known rifles signed by John Fraser. The only material object that bears his mark is this pipe tomahawk, signed "I. Fraser," Various accounts given by Fraser of his captured trade goods include pipe tomahawks, and similar tomahawk heads, with their distinctive pipe bowl and diamond filed patterns, have been found in different locations in North America, although missing their original hafts. This beautifully designed, forged, and crafted eighteenth century pipe tomahawk allowed John Fraser, a modest yet determined frontiersman, to survive and accomplish great things. It exists today as a rare artifact of the French and Indian War. For more information on this tomahawk and on the smith, John Fraser, see John Kolar, "John Fraser: Frontiersman, Gunsmith, and Trader," *Muzzle Blasts Magazine*, November 2013, pp. 13-14.

\$ 40,000-60,000



Detail of engraving





Detail

495

EXTREMELY FINE AND RARE CAPTAIN PETER BACHOP'S ENGRAVED MAP POWDER HORN, NEW YORK, DATED JUNE 11, 1765

Engraved *PETER BACHOP JUNE YE 11TH 1765, HONI SOIT QUI MAL Y PENSE, DIEU ET MON DROIT* along with the names of several New York townships and forts, intermixed with charming animals and everyday scenes. Length 16 ½ in.

PROVENANCE

Larry Cooley, Baltimore, Maryland;
Raymond J. Petry, West Chester, Pennsylvania;
Jim Johnston, Ashley, Ohio;
Acquired with the assistance of John Kolar, Lebanon, 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. 171-172;
Jim Dresslar, *Folk Art of Early America: The Engraved Powder Horn*, (Bargersville, IN: Dresslar Publishing, 1996), pp. 118-9;
John Kolar, "The American Engraved Powder Horn," *Kentucky Rifle Association*, Winter 2011, Slatington, PA, vol. 38, no. 2.

The eighteenth century yielded many folk art powder horns and map powder horns, but rarely a combination of the two genres in one. This well-primed, ivory-colored horn, is engraved with the names of several New York townships and forts, intermixed with charming everyday scenes including a man finishing, ships rolling into the harbor, a man shooting ducks overhead, and animals such as oxen and lions in a



Detail

masterful composition featuring both vertical and horizontal orientations. This unification of place and culture culminates in a utopic vision of New York; its own Peaceable Kingdom. The artist of this horn furthermore chose not to waste a bit of space, with even the lobe, an element that is often lost and broken for a horn of this age, engraved with an ox and the township of Staten Island, squeezed under the City of New York, which wraps around the base. The diversity of the artist's incisions, from deep cross-hatching to fluid free-hand curves and shading striations create visual depth and wonderful patterned designs. Exquisite beyond its engraved area, with a finely carved engrailed edge and raised ring; this is a horn that takes extended time to visually consume.

While it is not uncommon for pre-Revolutionary War horns to feature the Royal Coat of Arms, it is perhaps more interestingly relevant on this horn given the possible owner for whom it was made. No records were found of a Peter Bachop from New York before the Revolutionary War, but there was a Peter Bachop found after. Captain Peter Bachop was a Loyalist who commanded the East Florida privateer sloop "Governor Tonyn's Revenge" in 1778. Governor Patrick Tonyn issued a proclamation making East Florida a sanctuary for loyalists in 1774, which attracted a large population of new settlers, particularly from southern states. Within the following year, there were multiple successful raids of Tory ships made by rebel forces and George Washington, seeing that more gunpowder and ordnance could be taken from these ships to aid the rebel cause, decided to order an attack on East Florida.

An article published in the Pennsylvania Packet details that on the morning of June 19, 1778, the Connecticut slate ship, *Defence*, commanded by Samuel Smedley, and the sloop, *Volant*, commanded by Captain Osborne took two privateer sloops fitted out from St. Augustine: the *Governor Tonyn's Revenge*, of 12 carriage guns and 72 men commanded by Captain Peter Bachop; and the *Ranger* of 8 guns and 35 men, were both brought into port the next day. The third privateer ship, the *Active*, would have likewise been captured, but the ship had taken advantage of the fog and disappeared into the dark night, as they were securing the prisoner's on Bachop's ship. Tory Captains Bachop and Osborne were taken to South Carolina, but unlike Osborne, who was treated like a common prisoner, Bachop was given preferential treatment due to his previous compassion towards rebel prisoners. Bachop likely died shortly thereafter due to illness, although there are no accounts of his life after his last imprisonment.

For additional information on Peter Bachop and the rebel raids of East Florida, see Richard D. Pougher, "Averse... to Remaining Idle Spectators: the Emergence of Loyalist Privateering During the American Revolution, 1775-1778 Volume II. Chapter 9 to Conclusion," (2002), Electronic Theses and Dissertations, 208.

\$ 25,000-35,000





Detail



496

AMERICAN ENGRAVED 'CITY OF PHILADELPHIA' POWDER HORN, DW POMFRET, PHILADELPHIA, PENNSYLVANIA, DATED 1765

Engraved *The State House / East View of / the City of Philedelphia / DW of Pomfret* as well as *DW Pomfret March 25th 1765* around the ring of the neck. Length 13 in.

PROVENANCE

Bland Gallery Inc., New York, NY;
Little John's Auction Service, Orange, California, January 21, 2008, lot 65.

LITERATURE

Stephen V. Grancsay, *American Engraved Powder Horns: A Study Based on the J.H. Grenville Gilbert Collection*, (Philadelphia, PA: Ray Riling Arms Books Co., 1976), no. 893, p. 72.

\$ 15,000-25,000



497

VERY FINE AND IMPORTANT COLONEL JACOB MERSEREAU'S 'LIBERTY OR DEATH' ENGRAVED REVOLUTIONARY WAR POWDER HORN, NEW YORK OR NEW JERSEY, DATED 1776

Fully engraved with an all-over foliate design centered around the *Liberty or Death* edict and 1776 date on reverse; interspersed with birds, an arrow pierced heart, axe, sword, and scroll pediment motifs and the name *JACOB MERSEREAU* along the base edge of the large horn. Length 16 ½ in.

PROVENANCE

Descendant of the Mersereau family;
Cottone Auctions, Mt. Morris, New York, June 26-27, 2003, lot 2095;
Raymond J. Petry, Newtown Square, Pennsylvania.

At the Second Virginia Convention of 1775, Patrick Henry's proclamation "Give Me Liberty or Give Me Death" was the symbolic battle cry that swung the vote in favor of sending Virginian troops to fight for American independence, and the echo of these powerful words quickly reverberated throughout the country, becoming the decree of the Revolutionary War and a badge of honor proudly engraved on the powder horns of many impassioned soldiers across the burgeoning nation. This impressively large and exceptionally carved and engraved, honey-colored steer horn, belonged to the American patriot; Colonel Jacob Mersererau (1730 –1804) of Staten Island, New York.

The Mersereau family, including brothers Joshua, Jacob, and John, and Joshua's son, John La Grange, were General George Washington's leading espionage network from as early as 1776, supplying him with vital information of the strength of the British army, troop deployments, and invasion plans from behind British lines on Staten Island and in parts of New Jersey.¹ Before the war, Jacob had purchased an old stone house, the John Roll homestead, nearby in 1762.² When the Revolution emerged, Staten Island was widely regarded at the time as a nest of Tories. In July of 1776, Joshua Mersereau's Staten Island property was destroyed by the British and he narrowly escaped. John and Jacob also narrowly escaped to New Jersey.³

Despite being an outspoken rebel, Jacob's home surprisingly remained intact with his wife and children continuing occupancy while he was in New Jersey. There are several accounts; however, of the Colonel making stealthy trips at night to visit his family, and one famous story of his near capture. Having crossed the Sound and concealing his boat, he avoided roads as much as possible, but inevitably ran into a young man who, unbeknownst to Mersereau, turned out to be a loyalist. By the time the loyalist informant reached the nearest British outpost at Richmond and British troops assembled and traveled to Mersereau's home, it was morning and the Mersereau family had noticed the troops approaching the front door. While his wife greeted the officers, the Colonel escaped through an upstairs window and fled towards a hill. With the British soldiers spotting him on the hill and rushing in pursuit, he escaped to the other side, which terminated in a swamp. The Colonel purportedly hid for an entire day in the middle of the swamp, and the British dogs that were on his scent became distracted by the scent of rabbits instead.⁴

The Mersereaus were later regarded as the founders of American Intelligence and indispensable to the Revolutionary War in various ways. This Revolutionary War period horn uniquely combines a quintessential early American folk art aesthetic with the impassioned motto Liberty or Death, serving as a reminder of the utopic vision, optimism, and bravery of America's first patriots.



Detail

¹ David Ritchey, "George Washington's Development as an Espionage Chief", (Denton, TX: University of North Texas), May 1993, pp. 44.

² Darrin Lythgoe and William Henry Roll, "Jacob Mersereau, Col." *The Roll Family Windmill*, The Roll and Allied Families Tree, 2001-2021. <https://rollwindmill.org/tng/getperson.php?personID=13675&tree=Roll>.

³ "How Our Congregants Joshua Mersereau and His Two Teenage Sons, Joshua III and John La Grange, Saved America," Old Dutch Church NYC, 18th Century: Revolution and Reconciliation, accessed November 20, 2021.

⁴ Darrin Lythgoe and William Henry Roll, "Jacob Mersereau, Col." *The Roll Family Windmill*, The Roll and Allied Families Tree, 2001-2021. <https://rollwindmill.org/tng/getperson.php?personID=13675&tree=Roll>.

\$ 20,000-30,000





498

**EXTREMELY RARE AND FINE CARVED
AND FIGURED MAPLE, ENGRAVED BRASS
AND STEEL FLINTLOCK AMERICAN LONG
RIFLE, JOHN GEORGE RUPP (1721-1807),
MACUNGIE TOWNSHIP, LEHIGH COUNTY,
PENNSYLVANIA, CIRCA 1775**

The octagonal barrel engraved *John Rupp* with a .60 caliber smooth bore. *Triangular patch in between the rear barrel tang and bold side plate.*
Length 58 3/8 in.; Barrel Length 42 in.

PROVENANCE

Joseph Kindig, Jr., York, Pennsylvania;
Keith and Ruth Collis, Lancaster, Pennsylvania;
Nancy Rohrbach, Lehigh, Pennsylvania;
Acquired through the assistance of John Kolar, Lebanon,
Pennsylvania.

LITERATURE

Joseph Kindig, Jr., *Thoughts on the Kentucky Rifle in Its Golden Age*, York, Pennsylvania, George Shumway, 196), p. 176, no. 62;
John Kolar, "The Gunsmith John Rupp," *Muzzle Blasts Magazine*, July 2017, pp. 22-25.

There are few records that detail the elder John George Rupp's (1721-1807) trade as a gunsmith, and the genealogical records of the Rupp family in relation to their gun manufacturing activity further complicates the identification of Rupp rifles, making them of utmost rarity. This is the earliest signed John Rupp rifle known and generally considered the earliest signed rifle made in the Lehigh Valley. This beautifully aged rifle exhibits early, Pre-Revolutionary war attributes as well as those indicative of Lehigh Valley. The gun possesses overall heavier architecture compared to the later rifles as well as a wonderful early roman-nose profile. The decoration is elegantly understated, featuring a dark, dry surface over a subtle curly maple stock with delicately incised carving that includes early foliate C-scrolls on the buttstock, forward the cheekpiece and patchbox, and lower butt molding. The Lehigh Valley 'Indian head,' is a feature solely used by this region that is incised with charming naiveite forward of the trigger guard. Foliate designs

curling around the base of the ramrod pipe extend in straight lines along either side of the forestock terminating at the muzzle cap. The architecture of the rifle counters its delicate ornament, featuring a more abrupt flat butt plate, thick stock, protruding cheek piece, and broad wrist. The octagonal barrel tapers towards the middle but then flares at the muzzle. The faceted ramrod is yet another early component, which is most definitely period and possibly original. To directly quote Kindig on this Pennsylvania long rifle, "this is a rather choice rifle by a maker whose work is rare."

For further discussion of the gunsmith, John Rupp, and the Rupp family history of gun making, see John Kolar', "The Gunsmith John Rupp," *Muzzle Blasts Magazine*, July 2017, pp. 22-25.

\$ 30,000-50,000



Detail of carved mark



Detail of engraved signature





□ 499

**GROUP OF FOUR AMERICAN TINNED
SHEET METAL SCONCES, SOUTHEASTERN
PENNSYLVANIA, 18TH CENTURY**

Height of Tallest 14 ¼ in.

□ \$ 700-900



□ 500

**FINE WILLIAM AND MARY BLACK
PAINTED CHERRYWOOD CANDLESTAND,
SELLERSVILLE, PENNSYLVANIA, CIRCA 1790**

Height 28 ¾ in. by Width 11 in. by Depth 10 ¾ in.

\$ 1,000-1,500



□ 501

**THE KAUFFMAN FAMILY VERY RARE
CHIPPENDALE SULFUR-INLAID WALNUT
BLANKET CHEST, LANCASTER COUNTY,
PENNSYLVANIA, DATED 1765**

Appears to retain its original surface. Front inscribed *M 17 65 K*.
Feet replaced.

Height 26 in. by Width 52 in. by Depth 25 in.

PROVENANCE

Richard Flanders Smith, Lancaster, Pennsylvania.

LITERATURE

Monroe H. Fabian, *The Pennsylvania-German Decorated Chest*, (Atglen, PA: Schiffer Publishing Ltd., 2004), p. 112, no. 57;
Clarke Hess, *Mennonite Arts*, (Atglen, PA: Schiffer Publishing
Ltd, 2002), pp. 34-5, figs 46 and 47;

Lisa Minardi, "Sulfur Inlay in Pennsylvania German Furniture:
New Discoveries," *American Furniture 2015*, ed. Luke
Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2015), p.
109-10, fig. 47 and 48.

The original owner of the chest has been identified by Lisa
Minardi as Michael Kauffman (1745–1816), youngest child of
John Kauffman (ca. 1700–1759) and Anna Bamberger, whose
farm lay adjacent to the Landisville Mennonite Meetinghouse
in East Hempfield Township (see fig. 25). The year after he
received the chest, Michael Kauffman married Veronica Berg
(1746–1813), daughter of Mennonite émigré Andrew Berg.
Michael inherited a 220-acre plantation at the age of twelve;
he became a farmer and also a physician. For additional
information see Lisa Minardi, "Sulfur Inlay in Pennsylvania
German Furniture: New Discoveries," *American Furniture 2015*,
ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation,
2015), pp. 109-10, fig. 47 and 48.

\$ 2,000-4,000



Detail of inlay



□ 502

RARE SULFUR-INLAID WALNUT SLIDE-LID BOX, PROBABLY LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1790

Height 5 in. by Width 6 in. by Depth 12 in.

LITERATURE

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. 189, fig. 215.

\$ 2,000-3,000



□ 503

FINE WILLIAM AND MARY GREY PAINTED OAK BENCH, SOUTHEASTERN PENNSYLVANIA, CIRCA 1750

Height 18 ¾ in. by Width 60 ¼ in. by Depth 13 ¾ in.

\$ 2,000-3,000



504

TWO EXCEPTIONAL AMERICAN BRONZE ARCHITECTURAL EAGLES, LATE 19TH OR EARLY 20TH CENTURY

Height 27 in. by Width 20 in.

PROVENANCE

J.P. Morgan Estate;
Judith Finkel Antiques, Philadelphia, Pennsylvania;
Robert S. Stuart, Chestnut Hill, Philadelphia, Pennsylvania.

\$ 3,000-5,000





505

VERY RARE WILLIAM AND MARY LINE-AND-BERRY INLAID WALNUT HIGH CHEST OF DRAWERS, CHESTER COUNTY OR DELAWARE RIVER VALLEY, PENNSYLVANIA, CIRCA 1735

Lower section of legs, stretchers and feet replaced.
Height 52 ½ in. by Width 43 in. by Depth 25 in.

PROVENANCE

Pook & Pook, Downingtown, Pennsylvania, *Period Furniture, Fine Art, & Accessories*, October 12, 2013, lot 348; Philip Bradley, Downingtown, Pennsylvania.

LITERATURE

Jeanmarie Andrews, "Line and Berry Furniture," *Early American Life* (May/June 2021): 30; Christopher Storb, "Lines and Dots," October 25, 2021, <https://cstorb.com/2021/10/25/lines-and-dots/>.

This William and Mary chest on frame is the only known example of its form with line and berry inlay. The top is elaborately inlaid with a large two-handled urn flanked by scrolling vines. The two short and three long drawers of the case and the single drawer of the base are decorated with scrolling vines that terminate in unusual four-berry clusters. The maker used numerous compass point settings to lay out the design to achieve the curves of the scrolls. Similar urn and scrolling vine inlays are found on a walnut slant-front desk in the Dietrich American Foundation.¹

In his recently published article "Lines and Dots," Christopher Storb illustrates and discusses this chest on frame as part of a group of line and berry furniture that may have originated in the Delaware River Valley rather than Chester County. He identifies characteristics found on this chest as distinctive for the group including the unusual four berry clusters and use of numerous compass point settings to generate the design. The secondary woods of red gum, Atlantic white cedar, and hard pine used to construct this chest and others in the group are typical of furniture made in the Delaware River Valley. Storb identifies other case pieces as part of this group including the two-part chest of drawers in the Du Pont Collection and the slant-front desk in the Dietrich American Foundation mentioned above, as well as other chests and boxes.

A walnut chest on frame of similar form with paneled sides and lacking inlaid decoration is illustrated in Cathryn J. McElroy, "Furniture in Philadelphia: The First Fifty Years," *Winterthur Portfolio* 13, edited by Ian Quimby, 1979, fig. 13, p. 74.

¹ Illustrated in Christopher Storb, "Lines and Dots," October 25, 2021, <https://cstorb.com/2021/10/25/lines-and-dots/>

\$ 15,000-25,000



High Chest, Philadelphia, Pennsylvania, circa 1725. (Courtesy, Philadelphia Museum of Art, 125th Anniversary Acquisition, Gift of Marth Stokes Price, acc. no. 2014-40-4)





506

**VERY FINE AND RARE WILLIAM AND
MARY LINE-AND-BERRY INLAID WALNUT
CANDLESTAND, CHESTER COUNTY,
PENNSYLVANIA, CIRCA 1725**

Retains a dark historic surface. *Ball feet replaced.*
Height 28 $\frac{3}{8}$ in. by Width 17 $\frac{1}{4}$ in. by Depth 17 $\frac{1}{2}$ in.

PROVENANCE

Merion Township collector in 1930's;
Private Collection;
James M. Kilvington, Inc., Greenville, Delaware.

This candlestand, with its molded tulip-inlaid octagonal and top turned pillar supported by three Flemish-scroll legs, is the only known example with line-and-berry inlay. It tangentially relates to a stand possibly from the shop of Joseph Claypoole in the collection of the Chipstone Foundation and two related New Jersey candlestands with Flemish-scroll feet supported on ball feet (see Alan Miller, "Flux in Design and Methods in Early Eighteenth-Century Philadelphia Furniture," *American Furniture 2014*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2014), pp. 46-7, fig. 25). One New Jersey stand is in the collection of the Monmouth County Historical Association (acc. no. 2002.575) the other was sold at Sotheby's, New York, *Important Americana*, January 23, 2018, sale 9805, lot 206.

\$ 20,000-25,000



Detail of inlay





□ 507

ENGLISH TURNED BURLWOOD BOWL WITH
COVER, LATE 18TH CENTURY

Height 7 ¼ in. by Diameter 9 ¾ in.

\$ 2,000-3,000



□ 508

CHIPPENDALE WALNUT DOCUMENT BOX,
PENNSYLVANIA, CIRCA 1780

Height 13 ½ in. by Width 26 ¼ in. by Depth 14 ¾ in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *Period
Furniture & Accessories*, September 26, 2008, lot 74;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 2,000-3,000



□ 509

VERY FINE PAIR OF LARGE NORTHWESTERN
EUROPEAN CAST BRASS CIRCULAR-BASE
CANDLESTICKS, PROBABLY NUREMBERG,
GERMANY, MID-17TH CENTURY

Height 11 ¼ in.

PROVENANCE

Slavid and Applegate Antiques, Dayville, Connecticut.

\$ 2,000-3,000





510

**FINE PAIR OF GERMAN CAST BRASS
CIRCULAR-BASED CANDLESTICKS,
NUREMBERG, MID-17TH CENTURY**

The foot of the base stamped with makers mark G*G.
Height 6 $\frac{3}{8}$ in.

\$ 3,000-5,000



□ 511

**WILLIAM AND MARY WALNUT ONE-
DRAWER TAVERN TABLE,, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1760**

Height 27 $\frac{3}{4}$ in. by Width 26 in. by Depth 17 in.

\$ 2,000-3,000



512

**THE STOKES FAMILY 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. *Feet and applied aprons replaced.*
Height 46 $\frac{1}{4}$ in.

PROVENANCE

Descended in the Stokes Family of New Jersey;
Gail Lettick, Pantry & Hearth, New York.

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 'Crookt 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. See lot 188 for a nearly identical example.

\$ 6,000-8,000





513

**THE LEY FAMILY CHIPPENDALE SULFUR-
INLAID WALNUT SCHRANK, PROBABLY
MADE BY CHRISTOPH UHLER (1741-1804),
LEBANON, LANCASTER (NOW LEBANON)
COUNTY, PENNSYLVANIA, DATED 1771**

Appears to retain its original surface, cast brass hardware and feet. Inlaid with sulfur *ML & EML 1771*.
Height 99 ½ in. by Width 83 in. by Depth 23 in.

PROVENANCE

Michael (1739-1824) and Eva Magdalena Ley (1744-1815)
at Tulpehocken Manor, near Myertown, Jackson Township,
Lancaster (now Lebanon) County, Pennsylvania;
By descent in their family;
To Conrad Loose, who purchased Tulpehocken Manor in 1834;
To his son, Rev. Isaac Loose, of Bethlehem;
Purchased by his granddaughter, Mrs. Mary K. Bowman Seidel,
at his death;
Purchased from her estate sale, March 7, 1970 and returned to
Tulpehocken Manor;
Kleinfelter's Auction, Lebanon, Pennsylvania, January 17, 2004;
Greg K. Kramer & Co., Robesonia, Pennsylvania.

LITERATURE

Mike Schropp, "Lebanon County Antiques: A History of the
County as seen through its artifacts." *The Lebanon Daily News*
(April 1, 1970);
Monroe H. Fabian, "Sulfur Inlay in Pennsylvania German
Furniture," *Pennsylvania Folklife* 27, no. 1 (Fall 1977): 9;
Karl Pass, "Rare 1771 Lebanon County, Pennsylvania, Sulfur-
Inlaid Walnut Kas Sells for \$115,500," *Maine Antique Digest*,
Fragments, March 2004;
Wendy A. Cooper and Lisa Minardi, *Paint, Pattern &
People: Furniture of Southeastern Pennsylvania, 1725-1850*,
(Winterthur, DE: Winterthur Museum, 2011), pp. 181-3, fig.
4.49 and 4.50;
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), pp. 144-7, figs. 111 & 112.



Detail



At eight and a half feet tall, this monumental and architectonic schrank stands as one of the best documented pieces of sulfur-inlaid furniture that survives. It displays the initials of its original owners, Michael Ley (1739-1824) and his wife Eva Magdalena Lauer (1743-1815), as well as its date of manufacture, 1771. An officer of the Continental Army, Michael was the son of Christopher Ley (d. 1741), who emigrated to Philadelphia in 1732 and moved to Jackson Township, Lancaster (now Lebanon) County, where he settled on a tract of 1,000 acres near Myerstown and the Tulpehocken Creek. Christopher died in 1741 leaving no will. In 1760, Michael Ley bought his father's estate for 680 pounds and built Tulpehocken Manor, a large five-bay stone house which was finished in 1769 and extant today. Family tradition notes that this schrank stood in the best bedchamber of the house where George Washington slept during a visit in 1793 to thank the Leys for their financial support of his troops while encamped at Valley Forge.¹ The schrank remained at Tulpehocken Manor until 1834, when the house was sold to Conrad Loose, who subsequently gave the schrank to his son, Isaac, of Bethlehem. After Isaac's death, the schrank was auctioned off as part of his estate and purchased by his granddaughter Mary Seidel for 75 cents. In 1970, it was purchased at the sale of her effects and returned to Tulpehocken Manor. It was sold at auction around twenty years later.

A pediment above the front door of Tulpehocken Manor inscribed "GOTT / ALLEIN DIE HER / MICHAEL LEY UND / EFA MAGDALENA LEYON / CHRISTOPH UHLER 1769 VON Lebanon" relates closely to the interior architectural woodwork of the house, including a fireplace surround with an overmantel resembling the door pediment and built-in corner cupboard. The cornice of the corner cupboard displays the same distinctive alternating square and triangular blocks as

this schrank. The pediment identifies the craftsman, Christoph Uhler (1741-1804), who was responsible for the house and likely also its interior woodwork and this schrank. Born in Lebanon on February 2, 1741, the son of Anastasius Uhler, a German immigrant, and his wife Dorothea Jerg, Christoph became one of the largest property holders of Lebanon and a respected citizen by the time of death in 1804. He identified himself as a joiner in his will and he left an inventory that included sawmills, a gristmill, carpenter tools, pine boards, clapboards and shingles. He served as tax assessor and county commissioner of Lancaster County in 1783. He was a member of the Salem Lutheran Church in Lebanon, where he was a church elder, treasurer and chairman of the building. He oversaw the construction of the Lutheran parsonage in 1783 and the German Reformed church from 1792 to 1796 as well as the construction of the new Salem Lutheran Church in 1796.

This schrank is illustrated and discussed by Lisa Minardi, 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. 111-2, p. 144. She identifies and illustrates a nearly identical architectonic schrank with a Lebanon County history that is also dated 1771 and with the same distinctive cornice treatment but lacking initials.² It was probably made by Christoph Uhler for Michael and Eva Ley and may have also stood at Tulpehocken Manor.

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): pp. 181-3.

² 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): figs. 113-14, p. 145.

\$ 40,000-60,000



Tulpehocken Manor Plantation, circa 1769, Myerstown, Jackson Township, Lebanon County, Pennsylvania.



□ 514

FINE PAIR OF NORTHWESTERN EUROPEAN CAST BRASS CIRCULAR-BASED CANDLESTICKS, PROBABLY NUREMBERG, GERMANY, MID-17TH CENTURY

The base with engraved C+G+K+L
Height 8 in.

A closely related candlestick is illustrated in Ronald F. Michaelis, *Old Domestic Base-Metal Candlesticks*, (Woodbridge, Suffolk: Baron Publishing, 1978), p. 62, fig. 75.

\$ 2,500-3,500



515

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

Height 28 ½ in. by Width 24 ½ in. by Depth 40 in.

A closely related table, that has a history in the Moravian settlement of Bethlehem, Pennsylvania, is illustrated in Wendy A. Cooper and Lisa Minardi, *Paint, Patter & People: Furniture of Southeastern Pennsylvania 1725-1850*, (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 2011), p. 45, fig. 1.69.

\$ 5,000-7,000



516

THE BARTRAM FAMILY VERY FINE AND RARE WILLIAM AND MARY JOINED WALNUT WAINSCOT SETTLE, PHILADELPHIA, PENNSYLVANIA, CIRCA 1735

Height 42 ¾ in. by Width 72 in. by Depth 24 ¾ in.

PROVENANCE

John Bartram (1699-1777), Philadelphia, Pennsylvania;
Descended in the Bartram Family;
Joe Kindig Jr., York, Pennsylvania;
Pook and Pook Inc., Downingtown, Pennsylvania, *The Pioneer American Collection of Dr. and Mrs. Donald A. Shelley*, April 21, 2007, lot 753.

LITERATURE

Joe Kindig Jr. advertisement, *Magazine Antiques*, vol. 49, no. 3, (March 1946) inside front cover.

John Bartram was an Colonial Philadelphia botanist, horticulturist, and explorer. He started in 1728 what was considered the first botanical garden in the United States, Bartram's Garden.

\$ 15,000-25,000



John Bartram House, circa 1731, Philadelphia, Pennsylvania.



□ 517

**VERY FINE ENGLISH WROUGHT IRON
AND ENGRAVED BRASS MEAT RACK, 18TH
CENTURY**

With elaborate foliate engraved brass plate. The game spit fork
is adjustable.
Height 25 ½ in. by Width approximately 14 ½ in.

PROVENANCE

Mark and Marjorie Allen, Putnam Valley, New York.

\$ 500-800



□ 518

**VERY RARE QUEEN ANNE WALNUT
OCTAGONAL-TOP CANDLESTAND WITH
DRAWER, SOUTHEASTERN PENNSYLVANIA,
CIRCA 1760**

Appears to retain its original surface.
Height 28 ¼ in. by Width 17 ¾ in. by Depth 16 ¾ in.

PROVENANCE

Pook & Pook Inc., Downingtown, Pennsylvania, *Period
Furniture, Fine Art, and Accessories*, January 14, 2012, lot 657.

\$ 2,000-3,000



519

**VERY FINE AND RARE CHIPPENDALE WALNUT
HANGING CUPBOARD, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1770**

Appears to retain its original surface and wrought iron strap
hinge to assist in mounting. Inscribed with an apparent
accession number 52-171.
Height 37 ½ in. by Width 37 in. by Depth 12 ½ in.

PROVENANCE

Whispering Pines Antiques, Barto, Pennsylvania.

Eighteenth century southeastern Pennsylvania hanging
cupboards with glass paned doors are exceedingly rare.
This example is all the more outstanding given its state of
preservation. Interestingly the original foliated door hinges are
partially brass and wrought iron.

\$ 4,000-6,000



□ 520

**FINE WILLIAM AND MARY RED-
PAINTED MAPLE SLAT-BACK ARMCHAIR,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1760**

Retains an historic red painted surface.
Height 45 ¾ in. by Width 23 ¾ in. by Depth 19 in.;
Seat Height 16 ¼ in.

\$ 2,000-3,000





□ 521

WILLIAM AND MARY BROWN PAINTED MAPLE
SLAT-BACK SIDE CHAIR, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1760

Height 45 ½ in.

\$ 1,000-1,500



□ 522

WILLIAM AND MARY BROWN-PAINTED
MAPLE SLAT-BACK SIDE CHAIR,
SOUTHEASTERN PENNSYLVANIA, CIRCA
1760

Height 46 in.

\$ 1,000-1,500



□ 523

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

Appears to retain its original rush seat. Accession number
23-15-3.

Height 45 ½ in.

\$ 1,000-1,500



□ 524

WILLIAM AND MARY BROWN-PAINTED
MAPLE SLAT-BACK SIDE CHAIR,
SOUTHEASTERN PENNSYLVANIA, CIRCA
1760

Height 45 ¾ in.

\$ 1,000-1,500





□ 525

TWO WROUGHT IRON CHANDELIERS, 18TH OR 19TH CENTURY

Largest: Length 34 ¾ in. by Diameter 25 ½ in.

PROVENANCE

Four light chandelier: Harry B. Hartman Antiques, Marietta, Pennsylvania;
Five arm chandelier: Sharon Platt, Manchester, Missouri.

\$ 600-1,200



□ 526

THE PRICE FAMILY WALNUT WINDSOR HIGH STOOL, PENNSYLVANIA, CIRCA 1750

With old paper label on underside of top indistinctly inscribed *Edward Rees Price, b. 1707-11-14 d. 1798 / Mary Price wf. b. 1708-2- d. 1798 / owned and used this table to eat off of during 30 years he was sic paralyzed. He was the great grand father of Rees E. Price late of West Chester, PA who died 1896-10-1, and a brother of John Price who was the great great grandfather of Alfred D. Price. This table was given by An [loss of paper] 1876.* Height 25 in. by Width 13 ¾ in. by Depth 14 in.

PROVENANCE

Don Howe's Antiques, Coatesville, Pennsylvania.

\$ 600-800



Detail of underside of seat



□ 527

GROUP OF THREE WROUGHT IRON LIGHTING DEVICES, EUROPEAN, 18TH CENTURY

Comprising a punch decorated standing betty 'fat' lamp with candle socket and applied brass, a nine-light two-tiered standing pricket candlestick, and a Continental four-light sconce. Height 19 ½ in. by Width 8 in. by Depth 8 in.

LITERATURE

Candle sconce: Herbert, Peter and Nancy Schiffer, *Antique Iron: Survey of American and English Forms*, (Exton, PA: Schiffer Publishing Ltd, 1979), p. 277, fig. B.

\$ 800-1,200



528

WILLIAM AND MARY YELLOW PINE BALL FOOT BLANKET CHEST, SOUTHEASTERN PENNSYLVANIA, CIRCA 1735

Retaining old paper label on interior *Ann H. Brewster chest from Yardley with drawers and feet* as well as old chalk inscription *WW* and tally marks on interior of lid. Height 30 in. by Width 49 in. by Depth 20 in.

\$ 3,000-5,000





529

**VERY RARE QUEEN ANNE LEATHER-
UPHOLSTERED WALNUT OPEN ARMCHAIR,
BETHLEHEM, NORTHAMPTON COUNTY,
PENNSYLVANIA, CIRCA 1760**

Upholstered with reindeer hides from the 1786 shipwreck of the Die Frau Metta Catherina, St. Petersburg, Russia. *Wings replaced.*

Height 50 in. by Width 26 in. by Depth 24 in.; Seat Height 16 in.

Leather upholstered armchairs of this form have historically been attributed to Moravian chairmakers. The majority have upholstered wings, arms and have sawn arm supports. Approximately only twenty examples survive today. For additional information on leather upholstered Pennsylvania Moravian seating see Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850*, (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc, 2011), pp. 44, fig. 1.67, note 175 and Scott T. Swank, *Arts of the Pennsylvania Germans*, (Winterthur, DE: Henry Francis du Pont Winterthur Museum 1983), pp. 119-22.

\$ 15,000-25,000



530

**VERY RARE QUEEN ANNE LEATHER-
UPHOLSTERED WALNUT OPEN ARMCHAIR,
BETHLEHEM, NORTHAMPTON COUNTY,
PENNSYLVANIA, CIRCA 1760**

Upholstered with reindeer hides from the 1786 shipwreck of the Die Frau Metta Catherina, St. Petersburg, Russia. *The rear feet and proper left toe replaced.*

Height 48 1/2 in. by Width 26 in. by Depth 22 in.; Seat Height 15 1/4 in.

Leather upholstered armchairs of this form have historically been attributed to Moravian chairmakers. The majority have upholstered wings, arms and have sawn arm supports. Approximately only twenty examples survive today. For additional information on leather upholstered Pennsylvania Moravian seating see Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850*, (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc, 2011), pp. 44, fig. 1.67, note 175 and Scott T. Swank, *Arts of the Pennsylvania Germans*, (Winterthur, DE: Henry Francis du Pont Winterthur Museum 1983), pp. 119-22.

\$ 15,000-25,000





531

**IMPORTANT QUEEN ANNE INLAID WALNUT
SCHRANK, LANCASTER OR CHESTER,
PENNSYLVANIA, CIRCA 1750**

Appears to retain a majority of its original wrought iron hardware. *The feet, top central section of the cornice molding, and the key stone replaced.*
Height 107 in. by Width 73 in. by Depth 21 in.

PROVENANCE

L.J. Gilbert & Sons Auctioneers, Sadsburyville, Pennsylvania,
Early American Antiques: Private Collections of Meda Randall,
Sadsburyville, PA & Blanche P. Irvine, Downingtown, Pa,
October 14, 1936;
Joane Smith (Mrs. Richard Flanders), Lancaster, Pennsylvania;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

LITERATURE

Vernon Gunnion, "The Pennsylvania-German Schrank,"
Magazine Antiques, vol. 123, no. 5, (May 1983), 1022, Pl. I.



Schrank, Germany, late 17th Century. (Hermann Schmitz, *Deutsche Möbel Des Barock und Rokoko* (Stuttgart: Verlag Von Julius Hoffmann, 1923), p. 13)



This bonnet top schrank is of substantial size, standing at nearly 9 feet high and 6 feet wide, and represents the work of a German-trained émigré craftsman from southeastern Pennsylvania. The architectonic form with its distinctive carved central pilaster reflects close ties to German precedents. Very similar twisted pilasters of flattened form are found on a German schrank owned by Fruher Sammlung L. Bernheimer Munchen and illustrated by Hermann Schmitz in *Deutsche Möbel Des Barock und Rokoko* (Stuttgart: Verlag Von Julius Hoffmann, 1923): p. 13. The inlays on this schrank display its maker's training in traditional Continental marquetry, which utilizes scorching and line engraving to create detail and shading. This is particularly evident in the flowers and compass stars inlaid in the paneled doors. Several other German

schranks with similar inlaid decoration, a bonnet top and broken pediment are illustrated by Hermann Schmitz and Otto Von Falke in *Deutsche Möbel vom Mittelalter bis zum Anfang des 19. Jahrhunderts* (Stuttgart: Verlag von Julius Hoffmann, 1924): 193-4.

Retaining a majority of its original wrought iron hardware, this schrank displays unusual pulls with pierced diamond-shaped back plates that are nearly identical to a pair of wrought iron pulls made in Chester County. The pulls are in the Titus C. Geesey Collection at the Philadelphia Museum of Art and illustrated by Beatrice B. Garvan in *The Pennsylvania German Collection* (Philadelphia: Philadelphia Museum of Art, 1982): no. 1, p. 91.

\$ 60,000-80,000



Detail of wrought iron door knob and inlay



□ 532

**CHIPPENDALE WALNUT LETTER BOX,
PENNSYLVANIA, CIRCA 1800**

Height 9 ¾ in. by Width 16 in. by Depth 12 ¾ in.

\$ 1,500-2,500



□ 533

**VERY FINE AND RARE WILLIAM AND MARY
INLAID WALNUT CRADLE, PROBABLY
LANCASTER COUNTY (NOW MILLCREEK
TOWNSHIP, LEBANON COUNTY),
PENNSYLVANIA, CIRCA 1755**

Height 23 ½ in. by Width 37 in. by Depth 26 in.

PROVENANCE

Scott and Wendy Tyson Antiques, Goodville, Pennsylvania.

This cradle is one of the most elaborately inlaid American cradles known. The inlay's design and motifs relates directly to inlaid case furniture made in Lancaster County in what is now Millcreek Township in Lebanon County, Pennsylvania. A Jacob Graff tall case clock in the collection of Winterthur Museum exhibits similar light and dark petal inlay and related tulip inlays (acc. no. 1965.2261) (see Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania 1725-1850*, Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc., 2011), p. 132, fig. 3.26).

\$ 1,500-2,500





534

LARGE AMERICAN TURNED ASH BURLWOOD BOWL, LATE 18TH OR EARLY 19TH CENTURY

Height 8 1/4 in. by Diameter 25 1/4 in.

\$ 3,000-5,000



□ 535

CAST BRONZE HORSESHOE CRAB, LATE 19TH OR EARLY 20TH CENTURY

Length 13 5/8 in.

\$ 300-500



□ 536

TWO WOODEN BOXES WITH SLIDING COVERS, AMERICA OR ENGLAND, LATE 18TH AND EARLY 19TH CENTURY

Together with a horn beaker engraved *B.B./ 1785* and a bent wood box containing lamp burners. The larger box with chip carved heart design and the smaller box with central brass insert punched *EIS 1824*.

Largest box height 6 1/4 in. by Width 2 1/4 in. by Depth 1 3/4 in.; Smaller box Height 1 3/8 in. by Width 2 1/4 in. by Depth 4 1/8 in. Length of largest 6 in.

\$ 400-600



□ 537

CHIPPENDALE WALNUT HANGING CUPBOARD, PROBABLY LANCASTER, PENNSYLVANIA, CIRCA 1770

Retains original key.

Height 18 3/4 in. by Width 59 3/4 in. by Depth 13 3/4 in.

PROVENANCE

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

\$ 2,000-3,000



□ 538

ENGLISH WROUGHT IRON AND CAST BRASS CANDLESTAND, 18TH CENTURY

Height 53 in.

\$ 800-1,200



□ 539

**SET OF ENGLISH BRASS AND WROUGHT
IRON SCALES, RETAILED IN PHILADELPHIA,
PENNSYLVANIA, 18TH CENTURY**

Held in a oak and pine box with period writing on the interior
of the lid.

Scale Height 7 $\frac{7}{8}$ in. by Width 4 $\frac{1}{2}$ in.; Box Height 1 in.

The label on the interior documents the differences in the
values of various weighable items between Philadelphia and
New York in the eighteenth century.

\$ 300-500



□ 540

**AMERICAN COPPER AND BRASS BUSHEL
MEASURE, 19TH CENTURY**

Height 14 in. by Diameter 10 $\frac{3}{4}$ in.

\$ 300-500



541

**FINE CHIPPENDALE INLAID WALNUT
BLANKET CHEST, LANCASTER,
PENNSYLVANIA, CIRCA 1775**

The lid and case with banded sumac and foliate design inlay
with the sides of the case fitted with wrought iron carrying
handles. The name *Bergman* inscribed in pencil on the proper
right side of interior.

Height 24 $\frac{1}{4}$ in. by Width 56 $\frac{1}{2}$ in. by Depth 25 $\frac{3}{4}$ in.

PROVENANCE

Maryland estate sale;

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

\$ 6,000-8,000





542

PETER BEARD

1938 - 2020

Selected Images and Ephemera: A Group of Photographs, Correspondence, and Books

Each signed or initialed by Peter Beard, extensively inscribed, and annotated, some dated and illustrated in ink or in pencil
3 gelatin silver prints, 2 postcards, one pamphlet, and one book (7)

Various sizes

PROVENANCE

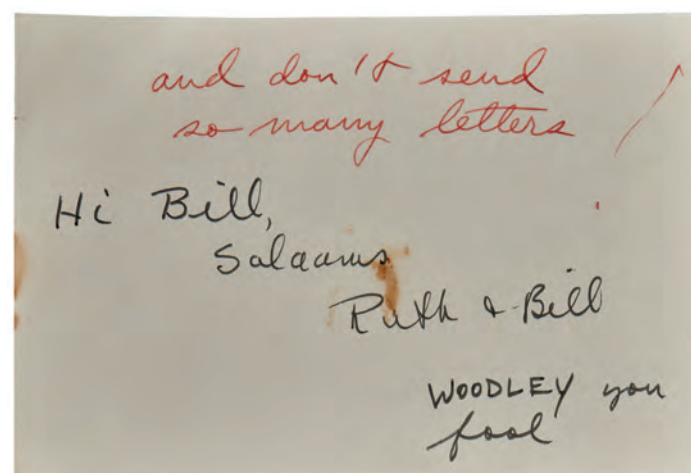
Peter Beard to William K. du Pont

Orphaned Cheetah Cubs, Nairobi, 1968, printed later

Gelatin silver print

Overall: 2 7/8 by 4 3/8 in. (7.3 by 11.1 cm.)

The following is written by Peter Beard in red ink on the image: 'Dear Bill & Lea MERRY XMAS and New Year and all best, Peter,' and the following on the reverse: 'and don't send so many letters!' in red ink, and 'Hi Bill, Salaams Ruth + Bill WOODLEY you fool' in black ink



Detail



William K. du Pont with Gazelle, likely early 1960s, printed later
Gelatin silver print

Image: 11 7/8 by 17 5/8 in. (30.2 by 44.8 cm.)

Sheet: 16 by 20 in. (40.6 by 50.8 cm.)

The following is written by Peter Beard in red and silver ink in the margin: 'dear Willy: Merry Christmas and New Years 20 + years after Zig Tree Camp, Philip Percival; your basic "world-record" grant gaz. . . galo-galo, Buno, Ponsunaby + all the Shagbaga — Infinite Salaams + joyous thoughts from the real jungle: N.Y.C. — as ever, Peter B. + Cheryl T. B. December 25th, 1982'

Leopard, likely early 1960s, printed later

Gelatin silver print

Overall: 13 1/4 by 19 1/2 in. (33.7 by 49.5 cm.)

The following is written by Peter Beard in black ink on the image: 'To Willy and Lea, another memory of November — Feb 1961-2 Now Aug 11 + 12th 1967. . . Newport nuptials — with ALL kindest possible regards, Peter'

Elephant postcard

Overall: 5 1/4 by 3 1/4 in. (13.3 by 8.3 cm.)

Dead Lion postcard

Overall: 2 7/8 by 4 1/4 in. (7.3 by 10.8 cm.)

The End of the Game: The Old Africa and the New (book)

Inscribed, initialed 'P. B.' by Peter Beard, annotated, and illustrated in red ink and with a collage by Beard, autographed 'WKdupont' by William Kemble du Pont in black ink on the front endpapers

The End of the Game (pamphlet)

Inscribed and initialed 'PB' by Peter Beard in pencil on the cover

\$ 5,000-7,000



□ 543

TWO AMERICAN WROUGHT IRON ROASTING RACKS, LATE 18TH OR EARLY 19TH CENTURY

Height 24 ¼ in. by Width 17 by Depth 9 ¼ in.

PROVENANCE

Bird spit with heart: Hilary and Paulette Nolan, Falmouth, Massachusetts.

\$ 1,200-1,800



□ 544

FINE QUEEN ANNE WALNUT BIBLE BOX, SOUTHEASTERN PENNSYLVANIA, CIRCA 1760

Height 11 ¼ in. by Width 23 ¼ in. by Depth 14 ⅞ in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The Collection of Richard & Joane Smith*, October 30, 2010, lot 55; Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 2,000-3,000



□ 545

RARE LARGE COPPER COVERED 'PUDDING' POT, SOUTHEASTERN PENNSYLVANIA, LATE 18TH OR EARLY 19TH CENTURY

Height 12 in. by Width 17 in. by Depth 13 in.

Large pots like this were called pudding pots in the 19th century (see John Fuller, Sr., *Art of Coppersmithing*, (New York: David Williams, 1984), pp.87-92, fig. 162).

\$ 400-600



□ 546

RARE COPPER AND WROUGHT IRON FISH KETTLE, PENNSYLVANIA, EARLY 19TH CENTURY

Height 19 in. by Width 29 ¼ in. by Depth 15 ¾ in.

A closely related example in is the collection of Winterthur Museum (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. 78, no. 10).

\$ 500-800





□ 547

**RARE AMERICAN WALNUT SLIDE-LID BOX,
PROBABLY SOUTHEASTERN PENNSYLVANIA,
CIRCA 1800**

Filled with period walnut building blocks. (*approximately
181 pieces*)

Height 6 ½ in. by Width 8 ¾ in. by Depth 13 in.

This box contains what is apparently a unique survival of early
nineteenth century toy building blocks.

\$ 400-600



□ 548

**AMERICAN ENGRAVED COPPER, WROUGHT
IRON, AND TURNED WALNUT CHESTNUT
ROASTER, LATE 18TH/EARLY 19TH CENTURY**

Length 25 in. by Diameter 8 ¾ in.

PROVENANCE

Joe Kindig Antiques, Lancaster, Pennsylvania.

\$ 400-600



□ 549

**FINE AND RARE ENGRAVED WROUGHT
IRON FLAX HETCHEL, SOUTHEASTERN
PENNSYLVANIA, 18TH CENTURY**

The bottom portion engraved *K.D.* with a geometric design
followed by the stamp *GH* on each side.

Length 18 ¾ in.

A related example is illustrated in Don Plummer, *Colonial
Wrought Iron: The Sorber Collection*, (Ocean Pines, MD:
Skipjack Press, 1999), pp. 155.

\$ 300-500



□ 550

**RARE WROUGHT IRON ROASTING RACK AND
A FISH BROILER, 18TH CENTURY**

(*2 pieces*)

Height 33 ⅝ in. by Width 9 ¼ in., 13 in. (including handle) by
Depth 12 in.

PROVENANCE

Mr. and Mrs. Jerome W. Blum, Lisbon, Connecticut.

A closely related fish broiler is illustrated in Richard Barrons,
*The American Hearth: Colonial and Post-Colonial Cooking
Tools*, (Binghamton, NY: Broome County Historical Society,
1976), no. 143.

\$ 600-800





□ 551

RARE ENGLISH CAST AND ENGRAVED BRASS AND WROUGHT IRON KEY RING, DATED 1769.

Engraved JSK 1769.
Length 7 1/8 in.

\$ 300-500



□ 552

RARE ENGLISH COPPER AND TURNED ASH BRANDY WARMER, LATE 18TH CENTURY

Length 11 1/4 in.

PROVENANCE

Mark and Marjorie Allen, Gilford, New Hampshire.

\$ 300-500



□ 553

AMERICAN 'RECUMBENT LAMB' LEAD PAPERWEIGHT, 19TH CENTURY

Height 4 3/8 in.

\$ 200-300

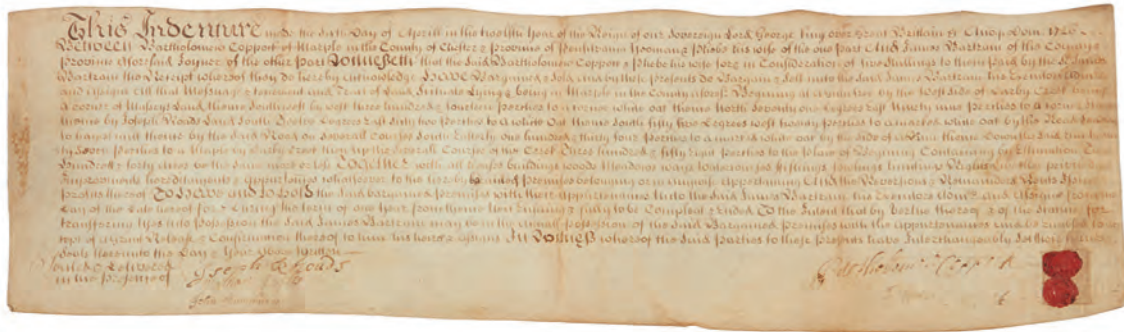


554

VERY FINE LARGE AMERICAN TURNED BURLWOOD BOWL, 18TH CENTURY

Height 8 1/2 in. by Diameter 24 3/4 in.

\$ 3,000-5,000



□ 555

JAMES BARTRAM AND BARTHOLOMEW COPPOCK

Indenture granting land, Pennsylvania, 6 April 1726

One sheet (5 7/8 x 21 1/4 in; 148 x 540 mm), folded three times and written verso and recto. Handwritten indenture on the verso, signed at foot, with the wax seal preserved; old horizontal fold, browning, especially to recto. Housed in a folding case.

An indenture attesting to a bargain to split land in Chester County, Pennsylvania, between Bartholomew Coppock, along with his wife Phoebe Coppock, and James Bartram. Dated 6 April 1726, "Sealed & Delivered in the presence of Joseph Rhoads | Matthew Ingles | John Humphreys" who signed the document. Also signed by the Coppocks in the lower right corner of the verso, and with "Lease | Bartho. Coppock ... James Bartram" written on the recto.

\$ 800-1,200



□ 556

**THE COPPOCK HOUSE
VERY RARE RED PAINTED
PINE 'WALK-IN' KEEPING
ROOM FIREPLACE MANTEL,
MARPLE TOWNSHIP,
DELAWARE COUNTY,
PENNSYLVANIA, CIRCA
1732**

The mantel was constructed to have its proper right side stop at the wall rather

than have a supporting vertical pilaster. Height 65 in. by Width 118 in.

PROVENANCE

Coppock House, Marple Township, Delaware County, Pennsylvania; Joseph A. McFalls, Malvern, Pennsylvania.

This mantel and lots 557 and 559 all came from the Coppock House, Marple Township, Delaware County, Pennsylvania. These mantels were likely made for the circa 1732 renovation of

the home by Bartholomew Coppock Jr. (abt.1683-abt. 1761). The house was passed to his son-in-law Seth Pancoast upon his death and remained in the Pancoast family until 1910. It was then sold to James A. Mullen, who in turn sold it to William H. Walker in May 1913. Walker then sold the house to the Philadelphia Roman Catholic Archdiocese. The house was tragically demolished on December 4, 1964. For additional information see <https://marplehistory.com/coppock-house/>.

In correspondence with Wendy Cooper at Winterthur Museum, Bill du Pont stated that he considered these architectural pieces "perhaps the rarest item I have ever purchased." Du Pont reasoned "that no such group of Pennsylvania mantels of this time period exists, in any museum, historical society or historic house, or private collection."

\$ 2,000-3,000





□ 557

THE COPPOCK HOUSE VERY RARE BLUE PAINTED PINE PARLOR FIREPLACE MANTEL, MARPLE TOWNSHIP, DELAWARE COUNTY, PENNSYLVANIA, CIRCA 1732

Height 72 ½ in. by Width 93 ½ in. by Depth 7 in.; Interior opening Height 48 ¾ in. by Width 68 ¾ in.

PROVENANCE

Coppock House, Marple Township, Delaware County, 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.

For additional information see lot 556.

\$ 2,500-3,500



□ 558

CHIPPENDALE GRAIN-PAINT DECORATED POPLAR HANGING SHELF AND PEG BOARD, PENNSYLVANIA, CIRCA 1760

Height 12 in. by Length 81 ½ in. by Depth 9 7/8 in.

\$ 1,000-1,500



□ 559

THE COPPOCK HOUSE VERY RARE YELLOW PAINTED PINE CHAMBER FIREPLACE MANTEL, MARPLE TOWNSHIP, DELAWARE COUNTY, PENNSYLVANIA, CIRCA 1732

Height 70 ¾ in. by Width 63 ¼ in. by Depth 6 ¾ in.; Interior opening Height 40 ¼ in. by Width 43 in.

PROVENANCE

Coppock House, Marple Township, Delaware County, Pennsylvania;
Joseph A. McFalls, Malvern, Pennsylvania.

For additional information see lot 556.

\$ 2,500-3,500



□ 560

WHITE PAINTED PINE FIREPLACE MANTEL, SOUTHEASTERN PENNSYLVANIA, EARLY 18TH CENTURY

Height 66 in. by Width 63 in. by Depth 7 in.; Interior opening Height 51 ¾ in. by Width 45 ¼ in.

\$ 1,500-2,500







□ 561

EXCEPTIONAL PAIR OF WROUGHT IRON
RAMS HORN HINGES, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1760

Height 16 ¼ in. by Width 6 ½ in.

\$ 1,500-2,500





□ 562

FINE AND RARE AMERICAN CAST IRON
'HUNTER' DIRECTIONAL SIGN, LATE 19TH
CENTURY

Height 25 in. by Width 24 ¼ in. by Depth 1 in.

PROVENANCE

James M. Kilvington, Dover, Delaware.

\$ 1,500-2,000



□ 563

WILLIAM AND MARY WALNUT
WAINSCOT ARMCHAIR, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1740

Slightly reduced in height.

Height 43 ¾ in. by Width 24 ¼ in. by Depth 18 ½ in.; Seat
Height 16 in.

\$ 2,000-3,000



□ 564

CARVED PINE RELIEF FIGURE OF A BEAVER,
AMERICAN OR CANADA, LATE 19TH
CENTURY

Height 17 in. by Length 65 ½ in. by Depth 4 in.

\$ 600-800



565

WILLIAM AND MARY TURNED WALNUT
TAVERN TABLE, SOUTHEASTERN
PENNSYLVANIA, CIRCA 1750

Height 31 in. by Width 53 ¾ in. by Depth 35 ½ in.

\$ 3,000-5,000





□ 566

RARE CAST IRON POT, SAVERY AND COMPANY, PHILADELPHIA, PENNSYLVANIA, CIRCA 1850

Marked No. 6 3 GALL. SAVERY & CO. PHILADELPHIA.
Height 9 ½ in. by Diameter 14 ½ in.

An eight gallon 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. 92-4, no. 39).

\$ 1,000-1,500



□ 567

WILLIAM AND MARY WALNUT CANDLESTAND, PENNSYLVANIA, CIRCA 1780

Retains a dark historic surface.
Height 31 in. by Width 16 ¼ in. by Depth 16 in.

PROVENANCE

Pook and Pook, Inc., Downingtown, Pennsylvania, *The Pioneer American Collection of Dr. and Mrs. Donald A. Shelley*, April 21, 2007, lot 261.

\$ 500-800



□ 568

FINE AND RARE CHIPPENDALE CARVED WALNUT PIPE BOX, PENNSYLVANIA, CIRCA 1780

Height 23 ¼ in. by Width 7 in. by Depth 5 ¾ in.

\$ 2,000-3,000



□ 569

RARE ENGLISH CAST IRON FIREBACK, PROBABLY FROM FOREST OF DEAN, DATED 1658

Dated 1658, initialed *LTB* and with the phrase *From A Smoky Life And A Scoulding Wife All Men That Doe-Me-Se Take Pettie And Deliver Me*.

Height 24 ½ in. by Width 27 ½ in.

An identical fireback is illustrated in Rupert Gentle and Rachael Feild, *Domestic Metalwork 1640-1820*, (Woodbridge, Suffolk: Antiques Collectors' Club Ltd, 1994), p. 333, no. 3 and Jeremy Hodgkinson, *British Cast-Iron Firebacks of the 16th and 17th Centuries*, (Worth, Crawley: Hodgersbooks, 2010), p. 78, no. 61.

\$ 2,000-3,000







□ 570

GROUP OF THREE AMERICAN WROUGHT-IRON, COPPER AND BRASS TASTERS, PENNSYLVANIA, 19TH CENTURY

Length of longest 11 1/2 in.

\$ 300-500



□ 571

GROUP OF AMERICAN WROUGHT IRON HEARTH COOKING EQUIPMENT, 19TH CENTURY

Comprising a 17th century brass tripod cooking pot, long handled frying pan, a frying pan stamped *W. FOSTER*, a spider pot, a grisette, a standing broiler stamped *JL*, a ladle stamped *W&S*, and a peel stamped *WC* and with another indistinct stamp. (9 pieces)
Length of peel 70 1/4 in.; Length of ladle 40 3/8 in.

PROVENANCE

Foundry Ladle: Philip H. Bradley Co. Antiques, Downingtown, Pennsylvania.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

\$ 1,500-2,500



□ 572

WROUGHT-IRON HEART CUT-OUT CHOPPER, PENNSYLVANIA, 19TH CENTURY

Length 9 in.

PROVENANCE

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

\$ 200-300



□ 573

VERY FINE AND RARE ATLANTIC WHITE CEDAR AND WROUGHT IRON CONESTOGA WAGON BOX, SOUTHEASTERN PENNSYLVANIA, DATED 1816

In a remarkable state of preservation and retains nearly all of its original wrought iron decoration. Iron work pierced to form hearts, a tulip, the date 1816 and initials *MHR* + *GHR*.
Height 22 1/2 in. by Width 13 1/2 in. by Depth 6 3/4 in.

\$ 2,000-3,000





□ 574

AMERICAN WROUGHT IRON SHEET METAL
'NATIVE AMERICAN WITH TOMAHAWK'
TRADE SIGN, 19TH CENTURY

Height 42 in.

\$ 2,000-3,000



□ 575

AMERICAN HISTORICAL 'INDIAN SHOOTING
A BIRD' QUART GLASS FLASK, CUNNINGHAM
& CO., PITTSBURG, PENNSYLVANIA, EARLY
19TH CENTURY

Depicting a Native American with bow hunting on obverse and
an American eagle on reverse.

Height 9 1/8 in.

\$ 300-500



□ 576

TWO AMERICAN HANGING WALNUT BOXES,
PENNSYLVANIA, LATE 18TH OR EARLY 19TH
CENTURY

Largest: Height 14 7/8 in. by Width 11 3/4 in. by Depth 10 in.

\$ 1,500-2,500



□ 577

AMERICAN MAPLE TWO-LIGHT CANDLE
STAND, EARLY 19TH CENTURY

Together with a Continental Adjustable Oak Candlestick, Early
19th Century. (2 pieces)

Height of tallest 25 3/8 in. by Width 10 3/4 in. by Depth 10 1/2 in.

\$ 800-1,200





□ 578

GROUP OF VERY FINE AMERICAN WROUGHT IRON COOKING UTENSILS, SOUTHEASTERN PENNSYLVANIA, LATE 18TH AND EARLY 19TH CENTURY

Comprising a wrought iron brass inlaid strainer with the initials and date *S.F. 1828*, a wrought iron and brass spatula with pierced heart head, and a flesh fork with scrolled handles. (3 pieces)
Length of strainer 24 3/8 in.

\$ 500-1,000



□ 579

GROUP OF VERY FINE AND RARE AMERICAN WROUGHT IRON AND BRASS COOKING UTENSILS, SOUTHEASTERN PENNSYLVANIA, LATE 18TH AND EARLY 19TH CENTURY

Comprising a wrought iron pierced heart head spatula with stamped handle *H. Hantz*, two wrought iron flesh forks; one with brass inlaid initials *W.L.* on the handles, the other with a pierced heart and hanging hook handles. (3 pieces)
Length of inlaid flesh fork 20 1/2 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.

\$ 400-800



□ 580

GROUP OF VERY FINE AMERICAN WROUGHT IRON AND BRASS COOKING UTENSILS, SOUTHEASTERN PENNSYLVANIA, LATE 18TH AND EARLY 19TH CENTURY

Comprising a strainer with engraved bird and foliate decoration above the initials and date *E. B. B. / E.W.W. / 1793*, a punch decorated shovel, and a pierced spatula with fish decorated handle. (3 pieces)
Length of strainer 19 1/4 in.

\$ 500-1,000





□ 581

VERY RARE WALNUT AND WROUGHT-IRON BREAD CUTTING BOARD PROBABLY CHESTER OR LANCASTER COUNTY, PENNSYLVANIA OR EUROPEAN, DATED 1784

With incised date and initials *17 HHS MWV 84*.
Height 28 ¾ in. by Width 12 ½ in. by Depth 4 in.

See lot 124 for another example of a brotschneidebrett or bread cutting board.

\$ 500-800



□ 582

CHIPPENDALE WALNUT BLANKET CHEST, PENNSYLVANIA, CIRCA 1770

Height 30 ¾ in. by Width 50 in. by Depth 23 ¼ in.

\$ 2,000-3,000



□ 583

INLAID WALNUT WALL HANGING SPOON RACK AND BOX, CHESTER COUNTY, PENNSYLVANIA, 18TH CENTURY

Together with four pewter spoons, each with foliate decorated handle and the reverse with punched named *JH Shell*. Appears to retain its original surface. *Lacking lid*.
Height 23 ¾ in. by Width 15 ¼ in. by Depth 9 in.

PROVENANCE

Mrs. Nicolas R. "Bunnie" du Pont, Wilmington, Delaware;
Freeman's Auctions, Philadelphia, Pennsylvania, *Pennsylvania Sale*, November 12, 2014, lot 175;
Philip H. Bradley, Downingtown, Pennsylvania.

\$ 1,200-1,800



□ 584

FINE AMERICAN BLUE PAINTED ASH AND OAK STAVE BARREL WITH LID, 19TH CENTURY

Height 25 in. by Diameter 18 ½ in.

\$ 400-600





□ 585

RARE TWO-TIER PINE HANGING SHELF,
SOUTHEASTERN PENNSYLVANIA, CIRCA
1780

Height 20 ¾ in. by Width 56 ¼ in. by Depth 7 ½ in.

\$ 1,200-1,800



□ 586

PAIR OF VERY FINE WROUGHT IRON DOOR
KNOCKERS, PROBABLY PENNSYLVANIA,
18TH CENTURY

Height 6 ½ in.

\$ 400-600



□ 587

WILLIAM AND MARY WALNUT AND
WROUGHT IRON HANGING CUPBOARD,
SOUTHEASTERN PENNSYLVANIA, CIRCA 1770

Height 23 ½ in. by Width 19 in. by Depth 13 ½ in.

\$ 1,000-1,500



□ 588

WILLIAM AND MARY WALNUT TAVERN
TABLE, SOUTHEASTERN PENNSYLVANIA,
CIRCA 1750

Height 31 ½ in. by Width 56 ½ in. by Depth 35 ¼ in.

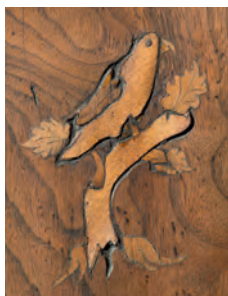
PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The Collection of Richard & Joane Smith*, October 30, 2010, lot 343; Vernon Gunnion Antiques, Lancaster, Pennsylvania.

The design of the sawn inverted baluster legs and overall form relate to furniture made by the Moravian community in southeastern Pennsylvania. A closely related table is in the collection of the Philadelphia Museum of Art (acc. no. 1924-64-1) (see Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758*, (Philadelphia, PA: Philadelphia Museum of Art, 1999), p. 155, no. 94).

\$ 2,000-3,000





589

**RARE QUEEN ANNE INLAID WALNUT
FREE STANDING CUPBOARD, PROBABLY
LANCASTER COUNTY, PENNSYLVANIA,
CIRCA 1750**

The top and bottom paneled doors with inlaid bird and sunburst motifs.

Height 63 in. by Width 24 1/2 in. by Depth 14 3/4 in.

This free standing cupboard has been ornamented with an inlaid marquetry of a bird on a branch. Related inlays can be found on case pieces made in southeastern Pennsylvania beginning in 1740. Exotic birds were popular motifs on painted and inlaid continental furniture made during the first half of the eighteenth century and immigrant craftsmen continue the tradition. Due to the rather more simplistic nature of the bird inlay as compared to that found on piece made in the vicinity of Philadelphia suggests that the cupboard likely originated in the Lancaster County region. For additional information on southeastern Pennsylvania marquetry inlaid furniture see Lisa Minardi, "Philadelphia, Furniture, and the Pennsylvania Germans: A Reevaluation," *American Furniture 2013*, ed. Luke Beckerdite, (Milwaukee, WI: Chipstone Foundation, 2013), pp. 212-227.

\$ 3,000-5,000



□ 590

**CHIPPENDALE WALNUT HANGING
CUPBOARD, PENNSYLVANIA, CIRCA 1780**

Height 24 in. by Width 19 in. by Depth 13 1/4 in.

\$ 1,500-2,500



□ 591

**RARE CHILD'S WILLIAM AND MARY
WALNUT ONE-DRAWER TAVERN TABLE,
PENNSYLVANIA, CIRCA 1770**

Height 19 in. by Width 29 in. by Depth 20 1/2 in.

PROVENANCE

Philip Bradley, Downingtown, Pennsylvania.

\$ 800-1,200





□ 592

**RARE PAIR OF AMERICAN PUNCH-
DECORATED SCALLOPED-CREST TINNED
SHEET IRON SCONCES, LATE 18TH OR EARLY
19TH CENTURY**

Height 17 in. by Width 6 ¼ in. by Depth 4 in.

\$ 1,000-2,000



□ 593

**THREE GRAIN PAINT-DECORATED POPLAR
BEDSTEADS, PENNSYLVANIA, CIRCA 1820**

Height of largest 38 in. by Width 51 ½ in. by Depth 77 in.

PROVENANCE

Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 2,500-3,500



Note only two showing



□ 594

**RARE WROUGHT IRON 'SNAKEHEAD' LATCH,
PROBABLY PENNSYLVANIA, 18TH CENTURY**

Height 13 ¼ in.

PROVENANCE

Sidney Gecker, American Folk Art, New York.

\$ 300-500



□ 595

**AMERICAN PINE AND ASH WINDSOR STOOL,
CIRCA 1800**

Height 19 ¼ in. by Width 21 ¼ in. by Depth 11 ½ in.

\$ 400-600







596

**VERY FINE AND RARE BROWN-PAINTED
LOW-BACK WINDSOR KNUCKLE ARMCHAIR,
PHILADELPHIA, PENNSYLVANIA, CIRCA 1780**

Height 29 in.

PROVENANCE

Bernard and S. Dean Levy Inc., New York.

LITERATURE

Charles Santore, *The Windsor Style in America*, (Philadelphia, PA: Running Press, 1981), p. 80-1, no. 64.

A nearly identical chair is illustrated in William MacPherson Hornor, Jr., *Blue Book: Philadelphia Furniture*, (Washington, DC: Highland House Publishers, 1935), pl. 467.

\$ 3,000-5,000



□ 597

**RARE GREEN-PAINTED COMB-BACK
WINDSOR ARMCHAIR, PHILADELPHIA,
PENNSYLVANIA, CIRCA 1775**

*Center upper portion of spindles in back removed to form
a headrest when the chair was converted for convenience.
Bottom section of feet replaced.*

Height 46 ¼ in. by Width 25 ½ in. by Depth 17 ¼ in.; Seat
Height 16 ½ in.

EXHIBITED

Philadelphia, Pennsylvania, The 1999 Philadelphia Antiques
Show, *Sassy Seating: Brewster to Stickley*, April 1999, fig. 16,
pp. 50-1.

\$ 1,500-2,500



□ 598

**BLACK-PAINTED SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1780**

Later converted for convenience.

Height 38 ⅞ in. by Width 26 in. by Depth 16 in.;
Seat Height 17 ½ in.

\$ 800-1,200





599

**THE HARMONY SOCIETY VERY FINE AND
RARE LARGE RED-PAINTED PINE SAWBUCK
TABLE, NEAR PITTSBURGH, PENNSYLVANIA,
CIRCA 1815**

Appears to retain its original surface.
Height 31 in. by Width 115 in. by Depth 31 ½ in.

PROVENANCE

Northeast Auctions, Manchester, New Hampshire, *Foster-
Lemmens Collection*, August 8, 2010, lot 1399;
James M. Kilvington, Inc., Greenville, Delaware.

This exceptional table is from the Harmony Society community
of Economy in Ambridge, Beaver County, Pennsylvania.

Founded by Johann Georg Rapp (1757–1847), the Christian
theosophy and pietist society immigrated to Pennsylvania in
1785 from Iptingen, Germany and initially established the town
Harmony in Butler County, Pennsylvania. The community
however moved twice with their final settlement being the town
Economy, named for the spiritual notion of the Divine Economy.

\$ 4,000-7,000





600

**RARE HIGH-BACK SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1785**

Height 44 ½ in. by Width 26 ¾ in. by Depth 16 in.; Seat Height 16 ½ in.

An identical example is illustrated in Charles Santore, *The Windsor Style in America*, vol. II, (Philadelphia, PA: Running Press, 1981), p. 99, fig. 84. Another is illustrated in Nancy Goyne Evans, *American Windsor Chairs*, (New York: Hudson Hill Press, 1996), p. 113, fig. 3-65.

\$ 3,000-5,000



601

**RARE HIGH-BACK SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1785**

Height 41 ¾ in. by Width 26 ½ in. by Depth 17 in.;
Seat Height 15 ½ in.

PROVENANCE

Pook & Pook, Inc., Downingtown, Pennsylvania, *The Pioneer American Collection of Dr. and Mrs. Donald A. Shelley*, April 21, 2007, lot 59.

See lot 600 for additional information.

\$ 3,000-5,000



602

**RARE HIGH-BACK SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1785**

Height 41 ¾ in. by Width 26 ¾ in. by Depth 17 in.;
Seat Height 15 in.

See lot 600 for additional information.

\$ 3,000-5,000



603

**RARE HIGH-BACK SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1785**

Height 44 in. by Width 29 in. by Depth 15 ¼ in.; Seat Height 17 in.

See lot 600 for additional information.

\$ 3,000-5,000





□ 604

**AMERICAN NEEDLEWORK SAMPLER, WORKED
BY PHEBE AURELIA DAMAN, DATED 1829**

The signature is worked in a rectangular box below the
righthand verse; it reads *Wrought by Phebe Aurelia Daman*
Aged 13 Years 1829.
Sight 32 by 34 in.

\$ 800-1,200



605

**CHIPPENDALE FIGURED WALNUT
FREE STANDING CORNER CUPBOARD,
PENNSYLVANIA, CIRCA 1775**

Height 84 in. by Width 41 in. by Depth 22 in.

\$ 5,000-8,000



□ 606

**THREE AMERICAN WOODEN CUTLERY
TRAYS, PROBABLY PENNSYLVANIA, 19TH
CENTURY**

The first walnut, the second cherrywood, the third carved
wood with old brown paint.

Length of first 18 in., Length of second 13 ¼ in.,
Length of third 14 in.

\$ 600-800



607

**VERY RARE PAIR OF TINNED SHEET IRON
CANDELABRAS, PENNSYLVANIA, 19TH
CENTURY**

Height 15 ½ in. by Width 22 in. by Depth 5 ½ in.

\$ 3,000-5,000





□ 608

TWO ENGLISH PEWTER CHALICES, DIXON & SON, CIRCA 1800

With touch marks on bottom.
Height of tallest 8 ½ in.

\$ 150-250



□ 609

FINE PEWTER WATER PITCHER, THOMAS BOARDMAN, HARTFORD, CONNECTICUT, CIRCA 1800

With seated lion above the name *BOARDMAN* and letter *X* marked on underside.
Height 10 ½ in.

\$ 200-400



□ 610

GROUP OF THREE AMERICAN PEWTER PLATES, EARLY 19TH CENTURY

The first by Samuel Kilbourn (w. 1814-1839), Baltimore, Maryland; the second by Thomas Danforth (w. 1807-1813), Philadelphia, Pennsylvania; the third by Jacob Whitmore, Middletown, Connecticut (w. 1758-1790).
Diameter of each 7 ¾ in.

\$ 300-500



□ 611

GROUP OF FOUR AMERICAN PEWTER BOWLS, LOVE, PHILADELPHIA, PENNSYLVANIA, SECOND HALF 18TH CENTURY

Diameter of largest 10 in.

\$ 400-600



□ 612

GROUP OF SIX AMERICAN PEWTER CHARGERS, SECOND HALF 18TH CENTURY

Five of the chargers by Love, Philadelphia, Pennsylvania.
Diameter of largest 13 ¾ in.

\$ 2,000-3,000



□ 613

GROUP OF SIX AMERICAN PEWTER PLATES, SECOND HALF 18TH CENTURY

The first by Blakeslee Barnes, the remaining five by Love, Philadelphia, Pennsylvania. Each marked on underside.
Diameter of largest 9 ½ in.

\$ 700-900





□ 614

RARE PAIR OF ENGLISH CAST BRASS
OCTAGONAL-BASED TAPERSTICKS, CIRCA 1750

Height 4 in.

\$ 800-1,200



□ 615

WILLIAM AND MARY WALNUT BIBLE BOX,
SOUTHEASTERN PENNSYLVANIA, CIRCA
1740

Height 9 1/4 in. by Width 21 5/8 in. by Depth 15 3/4 in.

\$ 500-700



□ 616

AFTER GEORGE COPE

1855 - 1929

Pennsylvania Bridge

signed Geo. Cope and dated 1909 lower left
oil on canvas
14 1/4 by 20 in.; (36.2 by 50.8 cm.)
painted in 1909

PROVENANCE

Estate of Thomas Fisher, Elverson, Pennsylvania
Pook & Pook, Inc. Auctioneers and Appraisers: Saturday, April
23, 2016, lot 259 (*As River Landscape with a Bridge*)
Acquired by the present owner from the above

\$ 1,500-2,500



□ 617

ENGLISH CAST BRASS DESK SET, CIRCA 1800

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

\$ 300-500





618

FINE GREEN-PAINTED SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1780

Height 44 in. by Width 26 ½ in. by Depth 16 ¾ in.;
Seat Height 17 in.

\$ 3,000-5,000



619

FINE GREEN-PAINTED SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA

Height 38 ¼ in. by Width 25 ½ in. by Depth 16 ½ in.;
Seat Height 17 ½ in.

\$ 3,000-5,000



620

BLACK-PAINTED SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1780

Appears to retain its original green paint beneath later paint
campaigns.

Height 37 ½ in. by Width 26 ¼ in. by Depth 17 in.;
Seat Height 17 in.

\$ 3,000-5,000



621

BROWN-PAINTED SACK-BACK WINDSOR
KNUCKLE ARMCHAIR, LANCASTER COUNTY,
PENNSYLVANIA, CIRCA 1780

The underside of seat plank inscribed *Martha Mifflin* and an old
paper label indistinctly inscribed *death this be given to Mifflin,
E. Sweet(?)*. Appears to retain its original green paint beneath
later paint campaigns.

Height 36 in. by Width 25 ½ in. by Depth 16 ¼ ;
Seat Height 16 in.

\$ 3,000-5,000





□ 622

YELLOW-PAINTED PINE HANGING
APOTHECARY CUPBOARD, PENNSYLVANIA,
EARLY 19TH CENTURY

Height 20 ¼ by Width 11 by Depth 6 ¼ in.

\$ 400-600



□ 623

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

Height 7 ⅝ in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

\$ 1,200-1,800



□ 624

PAIR OF WROUGHT IRON RAMS HORN
HINGES, PENNSYLVANIA, 18TH CENTURY

Height 10 ⅞ in. by Width 5 ¾ in.

\$ 800-1,200





□ 625

AMERICAN BURL WOOD BOWL WITH HANDLES, 19TH CENTURY

Height 6 in. by Diameter 14 ¾ in.

\$ 1,500-2,500



□ 626

RARE RED-PAINTED HIGH-BACK SACK-BACK WINDSOR KNUCKLE ARMCHAIR, LANCASTER COUNTY, PENNSYLVANIA, CIRCA 1780

Converted into a convenience chair.

Height 43 in. by Width 25 ¾ in. by Depth 16 ¼ in.;
Seat Height 17 ¾ in.

\$ 2,000-3,000



627

IROQUOIS BURLWOOD BOWL WITH LUG HANDLES

Late 18th Century

Height: 8 ¼ in. (21 cm); Width: 20 ½ in. (52.1 cm)

\$ 3,000-5,000



628

RARE RED PAINTED PINE SAWBUCK TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1815

Appears to retain its original surface.

Height 30 in. by Width 57 ¼ in. by Depth 24 ¼ in.

\$ 5,000-7,000





□ 629

VERY FINE PAIR OF WROUGHT IRON
FIREPLACE EQUIPMENT, PENNSYLVANIA OR
ENGLAND, CIRCA 1790

Comprising a shovel and tongs.
Length 25 ¾ in.

\$ 1,000-1,500



□ 630

RARE PAIR OF AMERICAN CAST IRON
'BROWNIE' ANDIRONS, LATE 19TH OR EARLY
20TH CENTURY

Height 15 ½ in. by Width 8 in. by Depth 16 ¼ in.

\$ 1,200-1,800





□ 631

**AMERICAN PAINTED PINE TRADE SIGN,
LATE 19TH CENTURY**

Inscribed *BOARDERS WANTED TERMS REASONABLE.*
Height 14 ¾ in. by Width 40 ¾ in.

\$ 2,000-3,000



632

**RARE CHIPPENDALE BLUE-PAINTED PINE
APOTHECARY CHEST, NEW ENGLAND, EARLY
19TH CENTURY**

Three drawers replaced.
Height 52 in. by Width 37 ½ in. by Depth 8 ¾ in.

\$ 3,000-5,000



633

**VERY RARE CHIPPENDALE DIMINUTIVE
WALNUT SCHRANK, EASTERN
PENNSYLVANIA, CIRCA 1775**

Appears to retain its original surface, iron hinges and brass hardware.

Height 50 in. by Width 39 in. by Depth 15 ½ in.

PROVENANCE

Pook and Pook Inc., Downingtown, Pennsylvania, *The Collection of Eugene & Dorothy Elgin*, April 15, 2011, lot 20; Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 3,000-5,000







□ 634

**VERY FINE FRENCH WROUGHT IRON
CHANDELIER HOOK, 18TH CENTURY**

Together with two long wrought iron wall mounted hooks.
(3 pieces)
Height 23 ¼ in.

\$ 500-700



□ 635

**FINE AND RARE PAIR OF AMERICAN
WROUGHT IRON 'DIAMOND HEAD' GOOSE
NECK ANDIRONS, CIRCA 1750**

Height 16 ½ in. by Width 9 ¾ in. by Depth 20 ¼ in.

\$ 400-600



636

**VERY FINE AND RARE QUEEN ANNE INLAID
WALNUT SCHRANK, PROBABLY CHESTER
OR LANCASTER COUNTY, PENNSYLVANIA,
DATED 1756**

Appears to retain its original surface and cast brass hardware.
Inlaid SB 1756.

Height 81 ¾ in. by Width 39 in. by Depth 24 ¼ in.

With its large tombstone paneled door flanked by applied
vertical glyphs, this piece could justifiably be considered a
"diminutive" schrank. The whale's tail central drop relates
directly to the central skirt ornament found on many mid-
eighteenth century Queen Anne dressing tables.

\$ 30,000-50,000





□ 637

**RARE WROUGHT IRON MILL IRON,
SOUTHEASTERN PENNSYLVANIA, SECOND
HALF 18TH CENTURY**

Together with a pair of wrought iron tulip strap hinges,
Pennsylvania, late 18th century. (3 pieces)
Length 64 in.

Mill irons were used to measure the separation of mill
stones. Related mill irons are illustrated in Herbert Schiffer,
Peter Schiffer, and Nancy Schiffer, *Antique Iron: Survey of
American and English Forms*, (Exton, PA: Schiffer Publishing
Ltd, 1979), p. 321.

\$ 800-1,200





□ 638

FOUR PAIRS OF WROUGHT IRON STRAP HINGES, SOUTHEASTERN PENNSYLVANIA, 18TH CENTURY

Longest length 17 in.

\$ 800-1,200



□ 639

DIMINUTIVE BROWN-STAINED POPLAR APOTHECARY CHEST, PENNSYLVANIA, CIRCA 1820

Appears to retain its original surface and the majority of its brass pulls.

Height 17 ¼ in. by Width 14 in. by Depth 6 ⅝ in.

PROVENANCE

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

\$ 400-600



□ 640

CONTINENTAL WROUGHT IRON SWIVEL CANDLESTAND, LATE 18TH CENTURY

Height 36 ½ in.

\$ 300-500



□ 641

WILLIAM AND MARY WALNUT TAVERN TABLE, SOUTHEASTERN PENNSYLVANIA, CIRCA 1770

Height 29 ¼ in. by Width 31 in. by Depth 23 ¼ in.

\$ 2,000-3,000





642

COLLECTION OF DUTCH DELFT BLUE AND WHITE TILES, 19TH CENTURY

Painted with various landscape scenes, within concentric circles with stylized flowerheads at the corners. 87 pieces. 5 x 5 in.

\$ 3,000-5,000

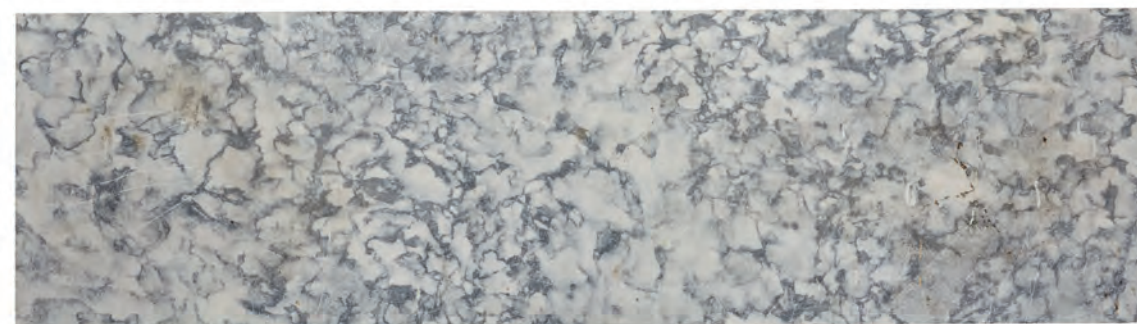


□ 643

'KING OF PRUSSIA' CLOUDED LIMESTONE SLAB, QUARRIED IN PENNSYLVANIA

Largest Height 20 ¼ in. by Width 72 ¼ in. by Depth 2 ½ in.

\$ 2,500-3,500





□ 644

AMERICAN SANDSTONE HEART-SHAPED TRIVET, 19TH CENTURY

Engraved with budding tree. The reverse with engraved duck.
Height 9 ¼ in. by Width 7 ¼ in.

PROVENANCE

Titus C. Geesey, Wilmington, Delaware;
Pook and Pook Inc., Downingtown, Pennsylvania, *Period Furniture & Accessories*, September 26, 2008, lot 44;
Vernon Gunnion Antiques, Lancaster, Pennsylvania.

\$ 200-300



Detail of reverse



□ 645

ENGLISH DELFTWARE BLUE AND WHITE PLATE, DATED 1738

inscribed W G/ 1738 within concentric circles framed by lappets reserving stylized flowers, brown edged rim
Diameter 8 7/8 in.

LITERATURE

Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & Quilt, Furniture of Southeastern Pennsylvania, 1725-1850*, (University of Pennsylvania Press, 2011), p. 15.

For a further example see Louis L. Lipski and Michael Archer, *Dated English Delftware: Tin-glazed Earthenware 1600-1800*, London, 1984, p. 102. The authors note that the W. G plate was probably made for William Gregg (1695-1747), the son of John Gregg who was born in Ireland and who came to Delaware in 1682. They also comment that both plates are from a small group of plates, all dated 1738, and decorated with either a Chinese figure or variations of formal floral designs, which have been found in Chester County, Pennsylvania, some remaining with descendants of the original families.

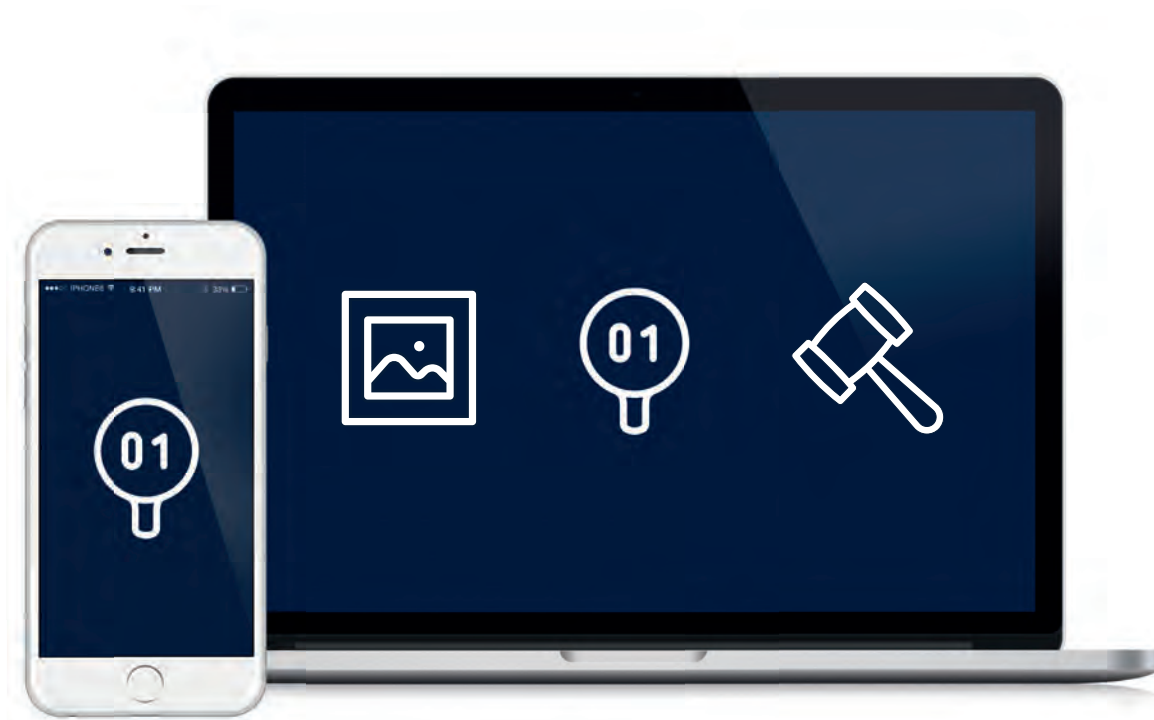
Plates from this group have recently been discussed and illustrated in Cooper and Minardi, *op. cit.*, 2011, pp. 14-15, where the authors note that William Gregg, a Quaker and wealthy miller, occupied a large brick house built in 1737 just south of the current border of Pennsylvania in New Castle County, Delaware, and illustrate a book stand which probably belonged to him.

A further plate from the same set as the present was sold at Pook & Pook Inc., Downingtown, September 30, 2021, lot 497.

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

\$ 1,500-2,000

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Buyer: the buyer of record of a Lot.

Buyer's Expenses: any costs or expenses, plus any applicable VAT, due to us from the Buyer in respect of the purchase of a Lot.

Buyer's Premium: the commission the Buyer must pay to Sotheby's as part of the Purchase Price. The Buyer's Premium rate is subject to change at any time. The current Buyer's Premium rate for all auctions except Wine & Spirits is 25% of the Hammer Price for a Hammer Price up to and including \$400,000, 20% of any amount of the Hammer Price in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount of the Hammer Price in excess of \$4,000,000. For Wine & Spirits auctions, the Buyer's Premium rate is 24% of the Hammer Price for all Lots. Buyer's Premium is subject to any applicable VAT or sales tax.

Catalogue: the list of Lots offered in an auction and associated information, available on our website, the Sotheby's App and, in some cases, in printed form.

Hammer Price: for each Lot sold, the last price accepted for the Lot by the auctioneer or acknowledged by the Sothebys online bidding system, or in the case of a post-auction sale, the agreed sale price.

Online Platforms: our website, the Sotheby's App, and any other online means through which we enable Bidders to bid on Lots in our sales.

Overhead Premium: the fee the Buyer must pay to Sotheby's as part of the Purchase Price, as an allocation of overhead costs relating to our facilities, property handling and other administrative expenses. The Overhead Premium rate is subject to change at any time. The current Overhead Premium rate is 1% of the Hammer Price. Overhead Premium is subject to any applicable VAT or sales tax.

Lot: an item (or more than one item grouped as one) of property offered for sale. In some cases, a Lot may be, or may be accompanied by, an experience (an “**Experience**”). A Lot may be or include an NFT (or more than one NFT), and the term “NFT” may be used to refer to any such Lot.

NFT: a non-fungible token established on a blockchain.

Purchase Price: the Hammer Price plus the Buyer's Premium, Overhead Premium, any applicable VAT and/or sales or use tax, and any applicable artist resale right royalty payable by the Buyer on qualifying Property.

Referenced Content: with respect to an NFT, the metadata, content, digital asset and/or physical item, if any, to which the NFT relates.

Reserve: the confidential minimum Hammer Price at which a Lot can be sold.

Seller: the person(s) or entity(ies) on whose behalf we are offering a Lot for sale. Where we own a Lot, Sotheby's acts in a principal capacity as Seller.

Sotheby's, Inc.: the company incorporated in New York, with its headquarters at 1334 York Street, New York, NY 10021.

Sotheby's Group: the Delaware corporation Sotheby's, Sotheby's Financial Services, Inc., and any entities in which either of them hold, from time to time, directly or indirectly, more than 50% of the issued share capital; and each, a “**Sotheby's Group Company**.”

Sotheby's Wine: the company incorporated as 72nd and York Inc., a wholly owned subsidiary of Sotheby's, Inc., d.b.a. Sotheby's Wine.

VAT: any applicable Value Added Tax or an amount in lieu of Value Added Tax, as the case may be, at the prevailing rate.

3. THE LOTS

(a) All Lots are offered for sale in the condition they are in at the time of the sale. You acknowledge that many Lots are of an age and type such that they are not in perfect condition. Catalogue descriptions and condition reports may refer to imperfections of a Lot or Referenced Content, but Lots or Referenced Content may have other faults not expressly referred to in the Catalogue or condition report. Illustrations are for identification purposes only and may not convey full information as to the actual condition of a Lot or Referenced Content.

(b) You accept responsibility for carrying out your own inspections and investigations of Lots in which you may be interested. You should inspect a Lot before bidding to determine and to satisfy yourself as to its condition, size, description and whether it has been repaired or restored, as applicable, and Sotheby's accepts bids on Lots solely on this basis. Condition reports may be available to assist when inspecting Lots. Lots may be available for viewing in person at our premises or another location and viewing information will be available on our website. For any NFT Lot, in addition to the foregoing, you are solely responsible for reviewing and inspecting the smart contract, if available, prior to your purchase.

(c) You acknowledge that our knowledge of each Lot is partially dependent on information provided by the Seller, and we are not able to and do not carry out exhaustive due diligence on each Lot. Information provided to you regarding any Lot, including any estimates, information in the Catalogue, condition reports, or information in respect of the age of hand-coloring in maps, atlases or books, is a matter of opinion only and not a representation of fact, and is dependent upon, among other things, the condition of the Lot, the degree of research, examination or testing that is possible or practical in the circumstances, and the status of generally accepted expert opinion, research and scientific or technical analysis at the time of cataloguing. Any estimates should not be relied upon as a prediction of the selling price or value of a Lot and may be revised from time to time in our absolute discretion.

(d) If the Lot is an NFT, you acknowledge and agree that our staff are not information technology or data experts, and that by bidding in the auction of the NFT, you accept that NFTs are subject to inherent technological risks which may affect their performance now

or in the future. You further acknowledge and agree that the characterization and regulatory scheme governing NFTs, cryptocurrencies, and blockchain technology is uncertain and undetermined, that your purchase and receipt of the NFT complies with applicable laws and regulations in your jurisdiction, and that new regulations or policies may materially adversely affect the auction or the NFT.

(e) If the Lot is an NFT, you acknowledge and agree that the NFT may be subject to resale royalties through application of the smart contract on any subsequent resales of the NFT. On any such resale by you, you may be obligated to collect and remit to the appropriate party resale royalties as applicable, and you are responsible for any network fees that may apply to such payments as well as any transaction duties imposed by law.

(f) We reserve the right to withdraw any Lot from an auction or to cancel an auction, whether prior to or during the auction, and we will not be liable to you for any claims, causes of action, liabilities, damages, losses, or expenses in connection with such withdrawal or cancellation.

(g) Unless otherwise specified, all Lots are offered subject to a Reserve. The Reserve for a Lot cannot exceed the Lot's low estimate. In a timed auction, you acknowledge that we may reduce the Reserve for any Lot at any time during the auction, provided it has been agreed with the Seller prior to any such reduction.

(h) Lots offered will be referenced by the Lot number assigned in the Catalogue. Unless we specify otherwise, bids must be on a per-Lot basis.

(i) Regarding Experiences, we do not plan, host, operate, or fulfil the Experiences, nor do we endorse, verify, vouch for, investigate or vet any Experience. For each Experience, any incidental costs and expenses such as fees for travel, food or lodging are the sole responsibility of the Buyer unless otherwise expressly stated in the Experience description.

(j) DISCLAIMER OF WARRANTIES:

(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 Celler 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), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, 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 wilful 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 wilful 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(i) 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 Buyers 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.

II 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.

