



THE WILLIAM H. GUTHMAN COLLECTION
THE FRANK JONES CENTER, PORTSMOUTH, NEW HAMPSHIRE
OCTOBER 12, 2006

Morning Session 9:00 am — a separate catalog

Militaria and Weapons, Auction by Bonham's & Butterfields International (Lots 1-523)

Afternoon Session immediately following above — this catalog

Militaria and Americana by Northeast Auctions (Lots 600-1134)

For both catalogs see www.billguthman.com

LIMITED PREVIEW BY APPOINTMENT ONLY AT HERITAGE AVENUE WAREHOUSE - 603-427-1020

112 HERITAGE AVENUE, PORTSMOUTH, NEW HAMPSHIRE

MONDAY OCTOBER 2 - THURSDAY OCTOBER 5 10 - 5 DAILY

PREVIEW AT FRANK JONES CENTER - 603-431-3224

400 ROUTE I BYPASS, PORTSMOUTH, NEW HAMPSHIRE

TUESDAY OCTOBER 10 - WEDNESDAY OCTOBER 11 9 - 5 DAILY

NO PREVIEW ON DAY OF SALE

Directions to 112 Heritage Avenue:

FROM ROUTE 95: Take Exit 5 (Portsmouth Traffic Circle). Follow signs for Route 1 South and take for approx. 2.5 miles. Watch for signs for Walgreens on right. At next set of lights make a right onto Heritage Ave. Warehouse is 2nd commercial building on right (about 2/10 of a mile). Northeast Auctions is located in left half of building; Dowling Corporation is in the right half.

Directions to Frank Jones Center:

FROM ROUTE 95: Take exit 5 to the Portsmouth Traffic Circle and bear right onto "Rt 1 Bypass South" (Hampton Beaches). Follow for approximately 300 yards to 2nd set of lights. Turn left at the lights and at STOP sign bear right. Frank Jones Center is directly ahead.

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Northeast Auctions, and any consignor of such property for whom we act as agent. As used herein, "Northeast Auctions," "we" and "us" refer to Northeast Auctions by Ronald Bourgeault, LLC.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) Buyer's Premium and Sales Tax Buyers should note that the hammer price will be subject to a buyer's premium, being 17% on the first \$100,000 of the hammer price and 10% on any amount by which the hammer price exceeds \$100,000. For payments made entirely in cash or cash equivalent, a reduced premium rate will apply, as set forth in the applicable Conditions of Sale. Additionally, buyers are required to pay any applicable import duty, sales or use tax, as the case may be. (c) unless the purchaser is exempt by law from the payment thereof, any New Hampshire, Arizona, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa or MasterCard credit or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the Uniform Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect

such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Northeast Auctions is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises on the day of the sale. If not the property will be moved to our warehouse. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Northeast Auctions can recommend packing and shipping services, but we are not responsible for any damage occurring after the sale.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Northeast Auctions or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of New Hampshire. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Northeast Auctions (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney trained in mediations and familiar with commercial law. Any statements made during the mediation process shall not be admissible in any subsequent arbitration or judicial proceeding. The proceedings and any resolution shall be confidential and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve the dispute, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. The arbitrator shall be selected as follows: Each side shall nominate a proposed arbitrator, and the parties shall unanimously agree to one of those individuals. If within 30 days the parties cannot agree on one of those individuals, the parties shall jointly apply to a court of competent jurisdiction in the appropriate venue identified below in subparagraph (c) exclusively for the appointment of an arbitrator by the Court. Such arbitrator shall be a retired judge or an attorney with experience in arbitrations who is familiar with commercial law. Such arbitrator shall make all appropriate disclosures required by law, and, if the case is subject to arbitration in New Hampshire, such disclosures as are required by Division VI of the New Hampshire Rules of Court (Ethics Standards for Neutral Arbitrators in Contractual Arbitration). The arbitrator shall be required to follow applicable law in making his or her award, which shall be in writing and set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows:

(A) in any case in which the subject auction by Northeast Auctions took place or was scheduled to take place in the State of New Hampshire; and (iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows:

(I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed

within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with the law of the State in which the arbitration is to be conducted;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days.

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof. Each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within six (6) months from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the BOLD TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions and any other sale proceeds to which we are entitled received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Northeast Auctions as consignor's agent with respect to said lot shall automatically terminate.

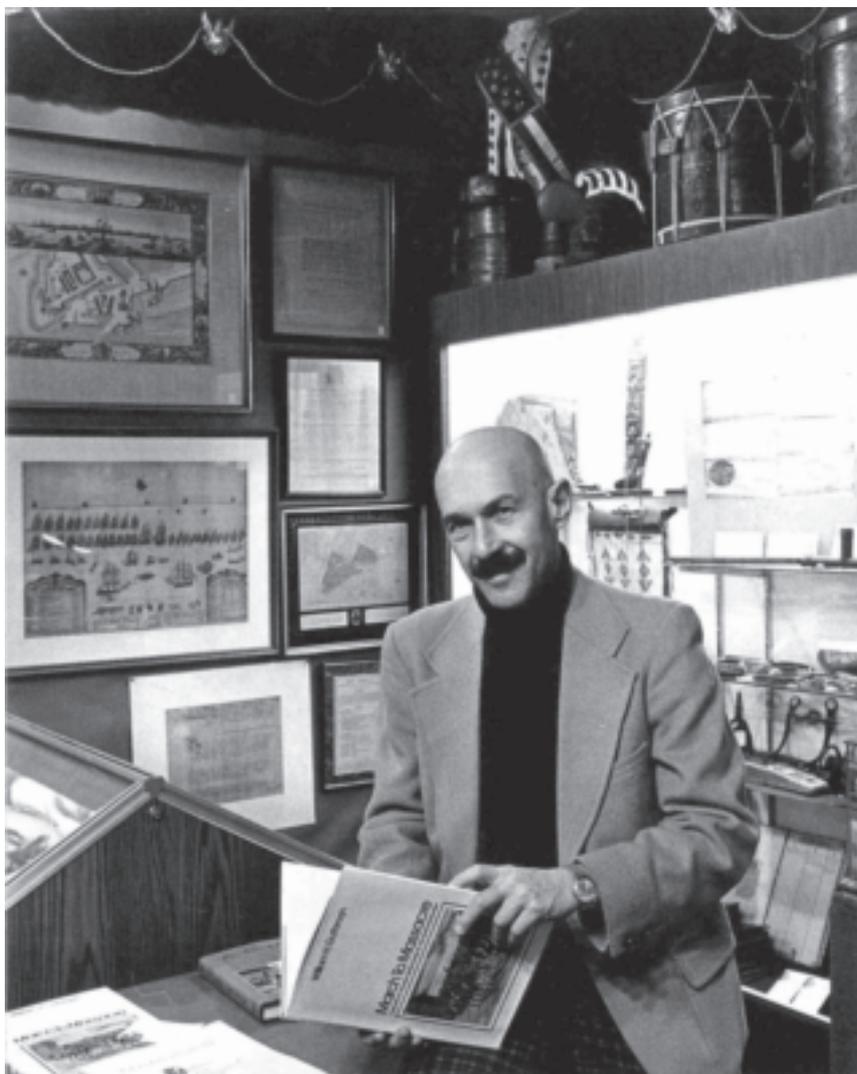
The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or

implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST NORTHEAST AUCTIONS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER NORTHEAST AUCTIONS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER Intellectual property rights in lots sold or as to whether a work of art is subject to the artist's moral rights or other residual rights of the artist. The purchaser expressly acknowledges and agrees that in no event shall Northeast Auctions be liable for any damages including, without limitation, any compensatory, incidental or consequential damages.



WILLIAM H. GUTHMAN 1924-2005

Bill Guthman was a historian as well as a collector. In fact, one could say that he was a collector *because* he was a historian. He was fascinated by every piece he acquired, and he researched each new find with avid interest. It was this intense desire to uncover the story behind the object that made his collection so uniquely his.

Bill started collecting on weekend trips outside Manhattan, where he worked for a prominent retailer of girls' frocks. Unable to confine his pursuits to the weekend, he began hunting in the city on his lunch hours, up and down Second and Third Avenues. And then, unable to confine these pursuits at all, he gave up his day job to become a full-time dealer and collector. As with any good collector, his enthusiasm for and joy in

collecting bordered on obsession. But perhaps less usual, his passion was contingent on sharing the excitement – houseguests lucky enough to happen upon Bill in the throes of examining a new acquisition were quickly engaged in its study, and were then frequently treated to a tour of parts of his collection as well. He simply couldn't bear to let others miss out on the fun.

As his family, we had the privilege of living amidst this passion and engagement every day. Life was a little more exciting when, upon each trip down the stairs, we were confronted by General Wolf, wilted gracefully in his picture frame, and casting his nobly resigned eye upon us as he met death one more time.

Although he started out focusing on guns, swords, and other paraphernalia of war, as he matured as a collector Bill became interested in an increasingly wide range of nonmilitary objects. He took up collecting ceramics, which most often bore decorations with patriotic or historical themes: Castleford teapots adorned with molded eagles, “old blue” Staffordshire plates with historic statehouses and other landmarks transfer printed onto their surfaces, and great rarities such as the “No Stamp Act” teapot. He also began to fill the rooms of his home with maple, pine, or cherry furniture made for solid, prosperous – but never grand – farmers, merchants, and craftsmen.

Bill loved quirky things, as is evident throughout his collection in the “make-do” features of many forms and media. One of his favorite items, which held pride of place on a living-room table, was a candle holder made from a cut-down mortar shell. He was also especially fond of chairs and tables with personality lent by painted finishes, ingenious repairs, or commemorative dates. That said, his infallible eye lit upon more traditional forms as well, such as the majestic Queen Anne arm chair and the eagle-inlaid desk included in this auction. In short, Bill could not resist a magnificent object, regardless of what exactly made it so.

When his furnishings and accessories were well in hand, Bill began to decorate his walls. Initially he searched out American folk-art paintings, but later replaced them with McKenney and Hall lithographs of important Native American leaders, complementing them with the superlative catlinite pipes hanging above and beside them. His great love of Native American art and artifacts was rooted in his early and enduring interest in the engagement of the white man and the Indian on the New England frontier.

Above and beyond the swords, tomahawks, armchairs, and teapots, Bill collected books about his objects, and about American history. When asked to lecture about his collection, as he often was in recent years, he always told the audience that his library was the most important single feature of his collection. Without his books, half the fun of collecting – the research on the newest acquisition’s maker, date, place of manufacture and use, and original owner, if known – would have been lost. Upon completing a deal, he would sit at the kitchen table for hours with his books open all around him, piecing together a story. When information wasn’t available in secondary sources, he turned to primary ones, frequently acquiring letters and period documents pertinent to his current project. He was often then compelled to write an article on his findings so that he could share what he had learned with the world.

Bill was fortunate in that he was able to build a life around the objects he loved. And it is fair to say that the world is just as fortunate, as his contribution to the scholarship of American history has enhanced and added color to our knowledge of the lives, occupations, and preoccupations of early Americans. His curiosity, intelligence, and knowledge inspired immense respect and admiration in us, his family, as well as in his colleagues, many of whom became close friends. To know his collection is, in large part, to know Bill, and thus it is with both great sadness and delight that we see it offered here for the next generation to love.

Elizabeth Stillinger Guthman
Pamela Guthman
Scott Guthman
Alice Stillinger
Amelia Stillinger
September 7, 2006

We are grateful to Ted Trotta and Anna Bono for researching and writing the excellent catalogue entries to the Native American objects; to Dave Kleiner for consulting on the militaria; and to Hollis Brodrick for consulting on the powder horns and myriad other objects offered in the sale.

A TRIBUTE TO BILL GUTHMAN

People often say that you cannot tell a book by its cover. Bill Guthman was clinical proof of the opposite. Whether engaged, concerned, or miffed, there was no hyperbole surrounding Bill's opinions—except perhaps in the midst of deal-making when his version of soft-sell or wait-and-see was driven by a will akin to a whirling blade of burnished kryptonite. It was invariably a clean, painless cut. You knew how it was going to turn out even if you did not want it to turn out that way. In the end all was smoothed over with a true humility and a kind of greater-good logic that made perfect sense.

Bill Guthman was able to collect with precision because he recognized what he wanted when he saw it. How so? Some might say that Bill lived to sell, but in fact he sold so that he could collect. He was a deep-woods hunter, and his profound connoisseurship in such wide-ranging fields as rare books, weaponry, and Native American material led to a common crossroads in his intellect: an understanding of the American landscape through the nearly anonymous people who roamed and shaped it before the 1840s. Bill's love of Americana assured that the next great piece of the puzzle could be a wonderful engraved powder horn or the original 'what's-it.'

Bill Guthman bore a passion for his family, friends, and "the stuff" in full measure and was equally concerned with all three on any given day. The proof of this—and the personification of the man—lay in the juxtaposition of all three at home. There was always great generosity and discussion about the condition of the world, the inner world of antiques and new finds, and always the meanings of things. The crucible for this amalgam was the house in Connecticut that was simultaneously a home, a huge rambling reference library, and a personal museum. Where else would you expect to eat lunch on an acrylic see-through dining table centered on a huge military drum?

The crux of Bill Guthman's world was the "Gun Room"—a Cold War era bunker in the core of the house lined with peg board, painted sea-foam green, but fully obscured with thousands of artifacts from the world of the American citizen soldier and his enemies. This was the collector's cabinet of curiosities in which Bill inadvertently (?) cast himself as the latter-day 14th-century German prince behind it all. The room came alive when Bill talked

about what was there and was further animated by the flintlock rifles, edged weapons, powder horns, and be-feathered militia gear that filled the space and then some. And if a precarious pile of books or a cannon tube tipped or reeled, it only served to turn the whole *mélange* into a rolling deck of amazement and discovery.

A collection of course exceeds the sum of its parts if it is any good. Even better and far harder to attain is a superb collection of collections. Although the auction catalogs from Northeast, Bonhams, and Sotheby's stand as the bibliographic record of Bill's collecting achievements even as they announce their dispersal, he was especially concerned that some significant, discreet part of his "cabinet" survive in perpetuity to teach the public about the American past. After lots of late night talks about "what if" and then serious negotiation, Bill decided that his seminal collection of engraved powder horns—some 75 of them from the French and Indian War and the American Revolution—would have the greatest impact at Historic Deerfield because Deerfield is a place in history and because so many citizen soldiers marched down its ancient street during the course of the 18th-century. The acquisition, as a partial gift/partial purchase through the generosity of Bill and his wife, Elizabeth Stillinger, is one of Historic Deerfield's most important during its 50-plus year history and marks a significant long-term commitment on the part of the museum trustees and staff to add to its own superb collection of collections. Just as the powder horns tell us the rank-and-file stories about the men in the field at the Battle of Lake George or the Siege of Boston, the collection tells the story of a man with a keen eye who was never bored while he explored the American past.

Philip Zea
President
Historic Deerfield, Inc.
September 7, 2006



600

600 CAPTAIN ABRAHAM FOOT'S CARVED AND ENGRAVED POWDER HORN, DATED 1762. The plain horn relief-carved with a raised heart inscribed around the edges "Capt. Abraham Foot's Horn, Crown Point OCTr. 5, 1762," fitted with a wood plug. Length 11 ½ inches. Captain Abraham Foot of Bradford, Connecticut served in every campaign of the French and Indian Wars, enlisting as a private in 1755.

Literature: Illustrated in Lindsay, "The New England Gun" and DuMont, "American Engraved Powder Horns."

601 OLIVER SERGENT'S FINELY ENGRAVED POWDER HORN, EIGHTEENTH CENTURY. Elaborately engraved with a flowering stem flanked by ships and leafy sprays, beneath a fox and "Oliver Sergent" in script, engraved "ABCD" in script letters at the base; mounted on a metal stand. Length 7 ½ inches.



601

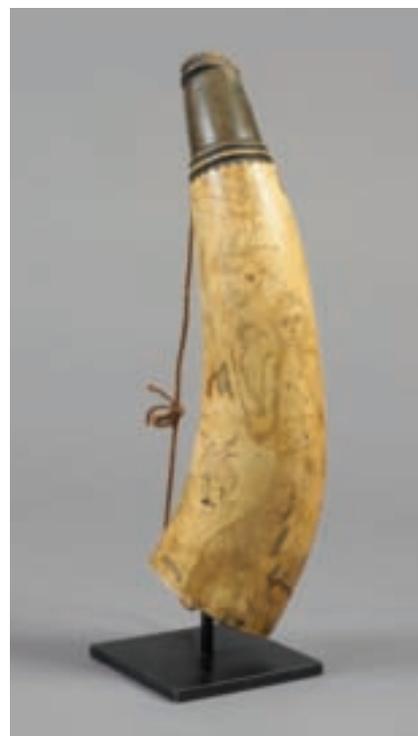


602

602 JACOB SMITH'S ENGRAVED POWDER HORN, ATTRIBUTED TO "JW," ONE OF THE GREAT LAKE GEORGE SCHOOL CARVERS, DATED 1759. Inscribed "Jacob Smith his horn/ Made at fort Edward August the 17 ye 1759," further engraved overall with scrolling flowering stems, and two masks; mounted on a metal stand. Length 13 inches. Jacob Smith served in the 4th Connecticut regiment in 1758, the 3rd Connecticut regiment in 1759 and the 2nd Connecticut regiment in 1760.

603 CAPTAIN JAMES HOLMES'S ENGRAVED POWDER HORN, CIRCA 1755-63. Typical of the Lake George style, inscribed "CapT. James holmes" beneath a bird, and inscribed near the base "Sandef," further engraved with a mermaid holding a fish in one hand and a flowering vine in the other, the reverse with a similar flowering stem. Length 10 7/8 inches.

604 TWO CARVED AND ENGRAVED POWDER HORNS, LAKE GEORGE SCHOOL. The first inscribed "Robins His Horn &c 1758," further engraved with a mermaid holding a mirror and comb, and two bands of flowering stems centering scrolls; mounted on a metal stand, length 11 inches; the second inscribed "WILLAM [sic] STILLSON HIS/ HORN Septembr the 24th 1760 Saturday Night," above diamond-patterned bands, further engraved with primitive animals and a serpent, with wooden plug and stopper, length 11 inches. William Guthman has noted that the second horn, with the unusual addition of the specific time "Saturday Night," is the only example he was aware of engraved with such a notation.



603



604

605 JACOB SMITH'S ENGRAVED POWDER HORN, DATED 1759. Engraved "Iacob Smith/ at tiandaroga 1759," the cap incised with the initials "IS;" on a metal stand. Length 11 ¼ inches.



605



606

606 NICHOLAS ARMITSTEAD'S CARVED AND ENGRAVED POWDER HORN, DATED 1804. Inscribed "NICHOLAS ARMITSTEAD 1804," further engraved with various ships, the plain horn with faceted throat; mounted on a metal stand. Length 14 ¼ inches.

607 TWO CARVED AND ENGRAVED POWDER HORNS. The first carved with zig-zag and scalloped borders, mounted with a silver shield engraved "S+B," bearing a typed paper label including provenance and "SAMUEL BELL-served as Capt., 2nd. Regt., N.Y. State Line during the Revolution," length 14 ¼ inches; the second engraved "IONATHAN HIS HORN/ STREIGHT/ MADE IN THE YEAR A.D. 1775," the cap incised with a bird carrying a branch, length 16 ¼ inches.



607

608 WAR OF ROSES PAINTED MILITIA SNARE DRUM, ABNER STEVENS, PITTSFIELD, MASSACHUSETTS, 1822 (?). Painted with a stylized rose flanked by smaller rose blossoms and buds against leaf tips in red and green, the percussion hole within a blue and red star, surrounded by a circular border of nail decoration within diamonds, the interior with label inscribed "Abner Stevens, Military and Bass Drums, Pittsfield, 1822," appears to retain its original red painted bands, rope, snares, top skin and carrying strap. Height 16 inches, diameter 16 ½ inches.



608

609 PAINTED SNARE DRUM, ATTRIBUTED TO ABNER STEVENS, PITTSFIELD, MASSACHUSETTS, CIRCA 1820. Painted with a roundel enclosing stylized flowers within a cartouche border of buds, berries and leaves, all in cream, red and dark green, the ivory-lined percussion hole within brass nail decoration in the form of a stylized flowerhead within diamonds, the leather pulls embossed with anchors, retains the original skins, red painted bands, snares and rope. Height 16 ½ inches, diameter 16 ½ inches.



609

610 TWO PAINTED AND NAIL-DECORATED DRUMS. Each painted around the percussion hole with a stylized flowerhead and foliage in red, green and yellow, further embellished with brass nail decoration in a conforming pattern, one appears to retain its original red washed bands, snares and skins, and bears the label of "New Military Store, J. & H. Meacham, No. 84 State Street, Albany...," height 15 inches, diameter 16 ½ inches. Together with Susan Cifaldi, "Benjamin Clark's Drum Book," 1989. (3)



610



611

611 PAINTED MILITIA DRUM, "QUINCY LIGHT INFANTRY," CIRCA 1790-1810. Inscribed "QUINCY LIT. INFANTRY" in red letters on a pale blue ground, the sides striped in red and white and within bright red bands joined by rosehead nails. Height 19 inches, diameter 16 ¼ inches. The Quincy Light Infantry was raised in 1790 by private charter, and disbanded in 1846 when its property was sold at auction.

Literature: Discussed and illustrated in William Guthman, "American Militia Drums, 1775-1845," *THE MAGAZINE ANTIQUES*, July 1982, p. 149, fig. 4.

612 IMPORTANT "BOSTON CITY GUARDS" MILITIA DRUM, PAINTED BY CHARLES HUBBARD, CIRCA 1824. Painted with an adaptation of the Seal of the Commonwealth of Massachusetts within flags and trumpets, the banners inscribed "City Guards" and "Instituted Sept. 1821," the red and black striped sides within black bands, appears to retain its original skins and hoops, signed and dated beneath the shield "Chs. Hubbard./ Boston/ 1824." Height 17 ½ inches, diameter 17 inches. Charles Hubbard (1801-76) worked in Boston from the mid-1820's until 1869. In 1834 he advertised as a sign and ornamental painter, and painter of military standards and masonic regalia. This drum was painted for the volunteer militia regiment Boston City Guards, using their insignia adapted from the seal of Massachusetts as the decoration.

Literature: Discussed and illustrated in William Guthman, "American Militia Drums, 1775-1845," *THE MAGAZINE ANTIQUES*, July 1982, p. 155, fig. 12.



612



613

613 AMERICAN CUT SHEET IRON WEATHERVANE, IN THE FORM OF A DISPLAYED EAGLE. Width 28 ½ inches.

614 SILVER AND "JEWELLED" SHOE BUCKLE IN THE FORM OF A DISPLAYED EAGLE. Width 1 7/8 inches. Together with a brass trench art penholder surmounted by an eagle and banners, a brass curtain tieback cast as an eagle, and a brass curtain tieback stamped with a displayed eagle bearing a shield and clutching arrows and branches. (4)

615 AMERICAN CARVED WHITE MARBLE PORTRAIT PLAQUE DEPICTING GENERAL JOHN MACLURE, NEWFIELDS, NEW HAMPSHIRE. 18 x 18 ½ inches.



614



615

616 PAINTED WOOD FLAGPOLE MADE FOR EITHER MILITIA OR POLITICAL PARADES, CIRCA 1820-1830. Length 78 inches. Together with two red, white and blue silk or cotton sashes mounted with cockades, one stitched with thirteen silver metallic thread stars. Lengths 22 and 39 ½ inches. (3)



616



617

617 THIRTEEN STAR AMERICAN FLAG, RECOVERED FROM THE CIVIL WAR GUNBOAT "WESTFIELD." 30 x 52 ¾ inches. This flag was rescued by marine officer Robert Fulton Ehrman, of the Civil War gun boat "Westfield," sunk by an internal explosion. This lot is accompanied by a copy of the duty log for the "USS Westfield."

618 WOVEN WOOL BAND UNIFORM, AND A FELT CHAPEAU DE BRAS, CIRCA 1812. The single-breasted coat of cutaway style with long tails, woven in dark blue wool, with scarlet facings, turnback cuffs and collar of similar wool surrounded by a flat gold braid, lined in buff-colored fabric in a looser twill weave, the black felt chapeau with partial leather crown and red feather plume. The lot is accompanied by Mr. Guthman's research notes.



618



619

619 JOHN WILLIAMS' RARE AND IMPORTANT ENGRAVED POWDER HORN, NORWICH, CONNECTICUT, DATED 1771. Inscribed "POWDER AND MY BROTHER TYCH ME/ POWDER WITH MY EASY LEAT/ BROTHER BALL WILL I KICK/ MAKE ALL MEN TO FALL W/ FIRE MAKER ME FOR TO ROAP 1771/ IW HIS HORN MAID IN THE/ YEAR OF OUR LORD A.D. 1771/ MAID ON BORD OF THE BRIG/ PIT POWDER AND BAL MAKES/ A MAN TO FALL," further engraved with four fully-rigged brigs, carved with a scalloped border, the cap relief-carved with a stylized mask in the manner of period tombstone carvings. Length 13 ½ inches.

Provenance: This horn descended in the family of John Williams of Norwich, Connecticut, who served as a gunner on the brig "Pitt," whose captain was Richard Leffingwell of Norwich. William Guthman purchased the horn from the family in 1968. See "History of Norwich," p. 310; and illustrated in "U.S. Army Weapons," p. 94.

620 SILUS HOLCOMB'S CARVED AND ENGRAVED POWDER HORN, SIMSBURY CONNECTICUT, DATED 1757. Inscribed "MR. SILAS HOLCOMB/ OF SIMSBURY 1757" within scrolling flowerhead borders, further engraved with a man holding a rifle, a stag, large bird and trees, the cap carved with a stylized flower. Length 11 inches.



620

621 WILLIAM NORTON'S CARVED AND ENGRAVED POWDER HORN, DATED 1776. Inscribed "This is William Nortons horn Made At Quebeckey [sic]/ 10 Day of Apriel, 1776 I powder With My Brother Ball/ We Wound them all that in Our way may chance to fall," further engraved with a flowering vine, the wood plug with metal carrying ring and incised compass rose, the throat carved with an octagonal ring. Length 15 ½ inches.



621

622 ADAMS [sic] HERRICK'S ENGRAVED POWDER HORN, BLUEHILL, MAINE, LATE EIGHTEENTH CENTURY. Inscribed "The Property of ADAMS HERRICK, Bluehill," and further densely engraved with trees, flowers and numerous animals, fitted with a wood plug and metal carrying ring. Length 16 inches. According to Mr. Guthman's notes, this horn is attributed to the Sedgwick, Maine carver and is the only known horn by his hand not marked "Sedgwick." It is instead engraved with the name of the adjoining town "Bluehill." It still demonstrates the usual superb carving exhibited on other Sedgwick horns.



622

623 TWO ENGRAVED POWDER HORNS, DATED 1768 AND 1794. The first inscribed "CALEB/ WILSON/ OF LEOMINS/ TER A.D. 1768," further engraved with a pineapple and flowerhead border, a fish, foxes and trees, length 12 inches; the second inscribed "Samuel Fowlers property/ powder good within I have/ but its not free to evry knave/ my master only I supply/ let begging fellows go & buy," and dated "1794," further engraved with a house, dog, rooster and trees, length 11 ½ inches; each mounted on a metal stand.



623



624

624 PAINTED AND GILT-STENCILLED MILITIA KNAPSACK, DATED 1638. Painted and gilt with initials above the date "1638," each within a starburst; accompanied by a paper document inscribed "BOSTON, May 11th, 1821/ THIS MAY CERTIFY, That Col. Robert Robinson was regularly admitted a Member of the ANCIENT AND HONOURABLE ARTILLERY COMPANY, on the twenty fourth day of April in the year of our Lord one thousand eight hundred and twenty one." Signed by George Willis, Commander. 15 1/8 x 15 inches.



625

625 PAINTED WOOD MILITIA CHEESEBOX CANTEEN, LIGHT INFANTRY. Painted on one side with the initials "ELI" in yellow on a black ground edged in red, reserved on a green ground painted on each side with a vine border in red. Diameter 6 7/8 inches.



626

626 MASSACHUSETTS PAINTED CANVAS MILITIA KNAPSACK, CIRCA 1815-25. Inscribed on the flap "LIBERTY" in white letters on a blue ground within a yellow border, beneath thirteen white stars, the knapsack with the script initials "MM" in matching colors within a rayed oval, all within black borders, fitted with the original canvas shoulder straps and leather closing strap with steel buckles. 16 x 13 inches. The initials "MM" denote the Massachusetts Militia.

Literature: Discussed and illustrated in William Guthman, "Decorated American militia equipment," *THE MAGAZINE ANTIQUES*, July 1984, p. 124, pl. I.