



Recent Discoveries in Swords by American Silversmiths

By Jack Bethune

Among dedicated collectors of historical Americana of the 18th and early-19th centuries, silver-mounted swords fashioned by American silversmiths have long been held in especially high regard. Never mass produced, and usually costlier than common imports, custom swords in silver were the sometimes innovative but always stylish expressions of competent American artisans answering the personal tastes and wealth constraints of individual purchasers. Their creations in silver generally exhibited added refinement of design, exquisite materials, and superb craftsmanship, leading renowned sword historian Harold Peterson to declare them “American swords at their artistic best.”¹ Fine examples reliably draw the attention of avid collectors, whether their interest lies in American swords or American silver. And, when bearing the touchmark of an identifiable American artisan, or a provenance traceable to the original owner, these rare examples of the silversmith’s art can acquire even greater historical significance.²

Much of the output of early-American silversmiths in small towns and rural areas was naturally focused on silver used in domestic households, which for the most part seldom included swords. Those silversmiths serving in metropolitan areas, on the other hand, generally had more opportunities to expand their output with silver awards, presentation pieces, and specialty items including swords. In either setting, requests for silver swords might arise only infrequently, and many silversmiths apparently never attempted such an effort. As a consequence, early-American silversmiths left behind comparatively few examples of this rare form in silver, and even fewer bearing their touchmarks.

Over the years, the relatively small number of known silver-mounted swords by recorded American silversmiths has slowly grown. This positive trend naturally results as additional signed examples occasionally come to light, and as unfamiliar touchmarks are ascribed to newly identifiable American silversmiths. The five silver-mounted swords presented here belong to the former category, each being the recently discovered and signed creation of a known and recognized American artisan. They are offered with the aim of broadening our understanding and appreciation of the distinguished and rarely encountered work of each named American silversmith.



It is a practice to allow articles, not presented by a talk, that add significant information to the arms collecting community. Jack Bethune spoke on the Tabor Light Cavalry at our Denver meeting and this article presents five rare, signed examples that can be positively identified and added to the known work of American silversmiths. Editor

SILVER-MOUNTED SPADROON BY JUDAH HART
AND ALVAN WILCOX, NORWICH, CONNECTICUT,
C. 1805-07 (FIGS 1A-G)

The brief, 2-year partnership of these two Connecticut silversmiths allows us to accurately date this silver-mounted sword that is proudly doubly marked with their names.³ Its simple stirrup hilt in silver comprises an octagonal pillow pommel, longitudinally squared and reeded ivory grip with plain silver ferrule, beaded knucklebow fitted with a sword knot ring, and a slotted crossguard with beaded outer branch that terminates in a disc finial (Figs 1A-C). The straight, cut-and-thrust blade is $32\frac{3}{16}$ -inches long and 1-inch wide at the hilt. It is fire-blued for half its length and decorated with etched and fire-gilt designs. On the obverse, these include leafy foliage, a trophy of arms, and a goddess of Liberty bearing the Liberty cap atop her staff (Fig 1D). On the reverse, the blade is ornamented with leafy foliage, a Federal eagle and ribbon with national motto (Fig 1E), and a pictorial trademark heralding its makers as described below.⁴ The original black-leather scabbard has three silver mounts. The upper mount has a frog stud and carrying ring, the mid-



dle mount bears a second carrying ring, and the tapered tip ends in a small flat cap.

Touchmark: Prominently and perhaps uniquely double-marked by Hart and Wilcox on both hilt and blade: The inner knucklebow is stamped *HART-&-WILCOX* and *NORWICH* in raised Roman capitals within separate sunken rectangles (Fig 1F). In addition, the blade reverse is conspicuously emblazoned with an etched and fire-gilt trademark that boldly displays *HART & / WILCOX / Norwich* in Roman letters on a billowing banderole (Fig 1G).

Provenance: Reportedly belonged to Captain Edmund Wright (1778-1847) of Hampstead and Atkinson, New Hampshire. A silver-plated metal plaque, perhaps once fitted to a casket, accompanies the sword and is engraved with this New England militia officer's name, rank, and date of death.⁵

Related examples: The only known similar sword by Hart and Wilcox is the silver-mounted spadron with eaglehead pommel, beaded guard, and identical scabbard currently in the collection of the Metropolitan Museum of Art, New York City. The blade side of its silver crossguard is reportedly stamped *HART & WILCOX* and *NORWICH*, the first part contained in a cartouche that also includes Hart's pointing-hand symbol in a "shaped reserve below."⁶ Its cut-and-thrust blade is similarly etched, blued, and gilt, but differently trademarked with *L. Wells & Co. / New York*.⁷

A rare and finely preserved sword in silver, perhaps uniquely doubly marked, and emanating from the brief working partnership of two early Connecticut silversmiths.

Figure 1.

SILVER-MOUNTED SABER BY GEORGE
HENDEL, CARLISLE, PENNSYLVANIA,
C. 1810-15 (FIGS 2A-E)

Only a handful of sabers are known by Carlisle silversmith George Hendel (1776-1842), active from the late 1790s to c.1826, and each bears his distinctive eaglehead pommel with its low and rounded profile.⁸ The cast and chased silver hilt on this saber displays Hendel's "floating" eaglehead pommel, which lacks the continuous backstrap found on his other known examples in silver, and which perhaps represents Hendel's earliest hilt design (Figs 2A-C). The large, rib-carved, hardwood grip is shaped to fill the hand, spirally wrapped with a narrow silver band, and bound with a plain silver ferrule. The thick, reverse-P knucklebow is slightly spoon-shaped at its upper end and bends to form a sturdy crossguard that terminates in a disc finial. The broad, undecorated blade is the slashing type popularized by British Pattern 1796 light cavalry sabers. It is curved, 32³/₄-inches long, 1¹/₂-inches wide at the hilt, and slightly wider near the tip. The spine of the blade near the hilt is stamped *WOOLLEY / & DEAKIN* in Roman capitals (Fig 2D).⁹ The original, black-leather scabbard has three large and decoratively trimmed silver mounts, the upper and middle mounts with attached carrying rings, and the tip with a narrow scalloped drag.

Touchmark: Stamped twice on the inner knucklebow with Hendel's unique touch, his initials *GH* in raised Roman capitals within a sunken *oval* (Fig 2E). The attribution to silversmith George Hendel of these initials inside an oval is based on identical touchmarks on other silver items produced by Hendel and documented in Schaumann.¹⁰

Related examples: Only two other silver eaglehead sabers are known bearing Hendel's distinctive touchmark, but their similar eaglehead pommels are designed with continuous backstraps. The sharkskin grip on one and the integral backstraps on both hilts suggest that stylistically they probably date later than this saber, with its simpler floating pommel and plainly carved wooden grip. It should be noted



Figure 2.

that, when first published, both related sabers were mistakenly attributed to other Pennsylvania silversmiths. Schaumann's research confirms that their *GH* touchmarks within *ovals* conclusively mark these previously misattributed sabers as Hendel's work.¹¹

In addition to these examples in silver, a nearly identical but unmarked brass-mounted saber is known that shares the early design and construction features of the present saber, including the same floating eaglehead pommel, boldly styled hilt, and overall massive saber form. Based on its numerous close similarities to this marked counterpart in



SILVER-HILTED SABER
BY PHILIP HARTMAN,
PHILADELPHIA, C.
1813-14 (FIGS 3A-E)

The familiar profile of this saber's hilt reveals its Philadelphia origins, and the bold touchmark on its knucklebow identifies it as the work of little-known Philadelphia silversmith Philip Hartman, active c. 1810-14.¹³ Surmounting the hilt is an elongated, crestless eaglehead pommel in stamped silver, a popular style among swords from the Philadelphia area during this period. Below it is a swelled and rib-carved ivory grip with a simple milled silver ferrule. The reverse-P knucklebow of thin, strap-like silver is bent into a crossguard that terminates in a disc finial (Figs 3A-C). The undecorated English blade is curved, $29\frac{3}{4}$ -inches long and $1\frac{7}{8}$ -inches wide at the hilt. It has an almost imperceptibly clipped point and is stamped on the spine in Roman letters *WOOLLEY / DEAKIN & [Co.]* (Fig. 3D).¹⁴ The accompanying black-leather



Figure 3.

silver, at least one saber mounted in brass can reasonably be attributed to Hendel's shop as well.¹²

The unmistakable stylistic similarities exhibited by these four eaglehead sabers, three in silver bearing Hendel's oval touch, and an unmarked example in brass, should provide sufficient evidence to accurately identify other possible sabers made by Hendel.

A striking addition to the distinctive eaglehead sabers made by Carlisle, Pennsylvania's, foremost silversmith.

scabbard body appears to be original but now lacks its silver mounts.

Touchmark: Stamped on the inner curve of the knucklebow *PHARTMAN* in raised Roman capitals within a sunken, serpentine banner (Fig 3E).

Related examples: Two other virtually identical silver-mounted sabers by Hartman are known, their eaglehead pommels differing only in having noticeably wider collars at their

4A

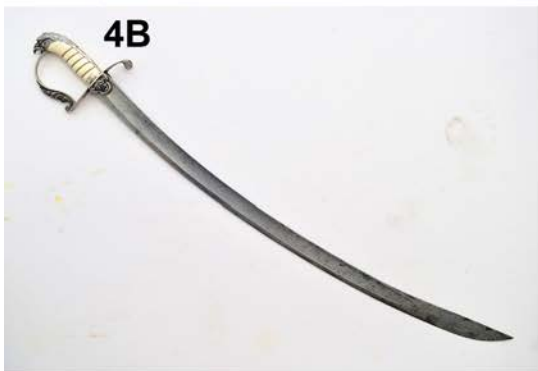


SILVER-HILTED SABER BY
CHRISTOPHER GIFFING,
NEW YORK CITY, C.
1815-30 (FIGS 4A-F)

A small number of sabers with either eaglehead or birdhead hilts are known by New York City silversmith Christopher Giffing (1789-1866), who was active c. 1815-35, and each slightly differs in the manner and degree of ornamentation.¹⁶ Giffing's most distinctive and recognizable sabers feature the robust eaglehead hilt in silver shown here, with its cast and chased pommel, continuous backstrap, and deeply sculpted langets (Figs 4A-C). Unlike Giffing's other known silver eaglehead sabers, however, the reverse-P knucklebow on this example has an added spray of cast neoclassical acanthus leaves. The carved-ivory grip is spirally wrapped with twin strands of twisted silver wire, with a wide silver ferrule at its base. The sturdy silver crossguard terminates in a disc finial. The imported blade is curved, $31\frac{7}{16}$ -inches long and $1\frac{1}{8}$ -inches wide at the hilt, and ends in an almost imperceptibly clipped point. Only traces of its original fire-bluing and fire-gilding remain, but the

decoratively etched designs are clearly visible. On the reverse, these include scattered leafy tendrils and military trophies, while on the obverse they include leafy tendrils, an American flag on a staff, and a bold *U S / of / A* in large cursive capitals (Fig 4D).

Touchmark: Stamped twice on the blade side of both upper and lower crossguards *C. GIFFING* in raised Roman capitals within sunken rectangles (Figs 4E-F).¹⁷



4B



4C



4D



4E



4F

Figure 4.

base. Both examples have blued and gilt-decorated blades and retain their original black-leather scabbards with silver mounts. The upper scabbard mounts on both also bear matching frog studs die-stamped with identical allegorical designs.¹⁵

This is a fine and rarely marked example of a classic Philadelphia eaglehead hilt by a recorded Philadelphia silversmith.

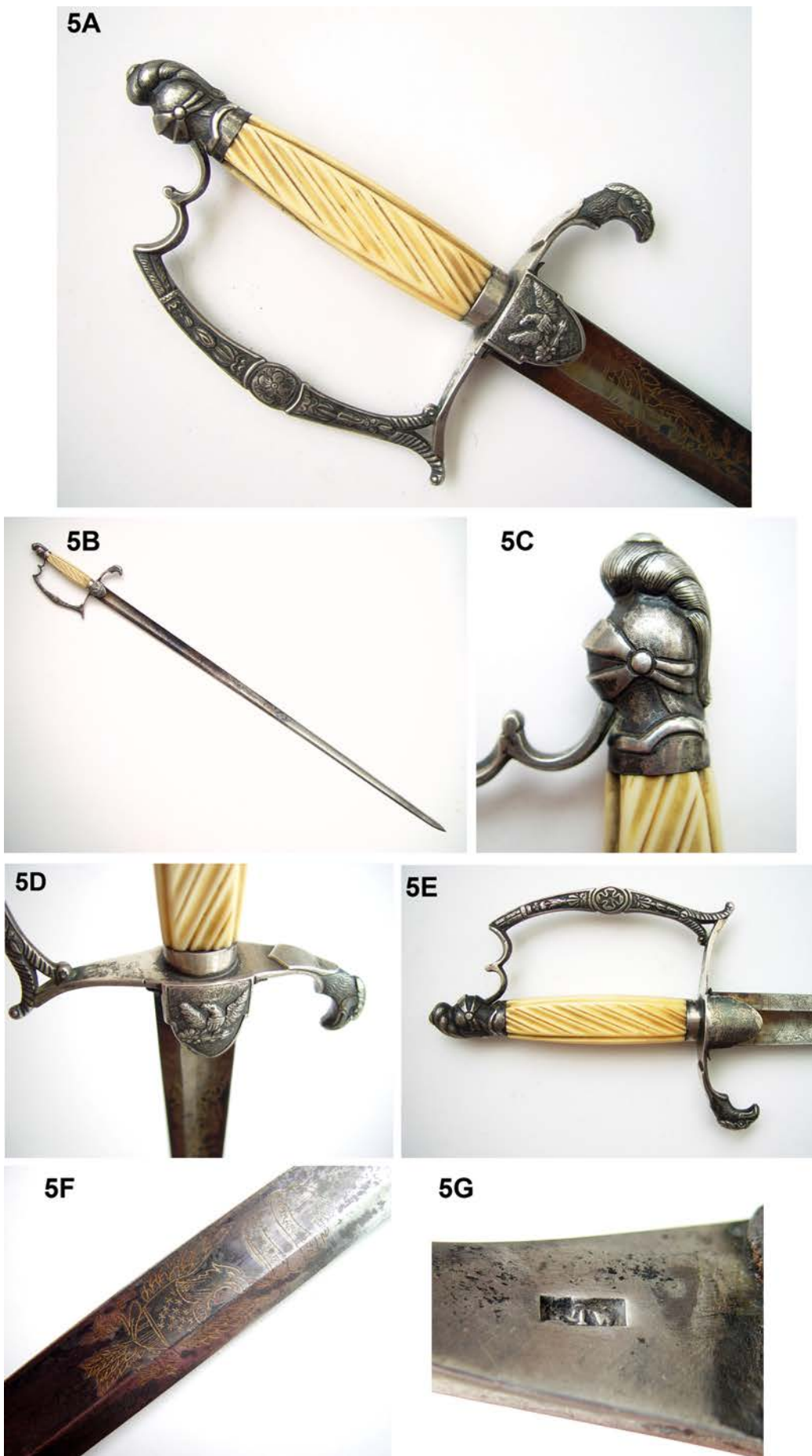


Figure 5.

Related examples: Giffing's distinctive silver eaglehead hilts evidently were inspired by contemporary English swords attributed to John Salter, whose similar "screaming-eagle" hilts in gilt brass likely served as models for Giffing's versions in silver.¹⁸ Only two other silver-mounted sabers are known with Giffing's signature eaglehead pommel and deeply sculpted langets, and both examples have completely different knucklebows. One is the superb, historic presentation saber in the Mowbray collection, with its thickly cast and leaf-sculpted knucklebow and full, silver-mounted leather scabbard.¹⁹ The second eaglehead saber in silver displays Giffing's more prevalent strap-like knucklebow and is in the collection of the National Museum of the United States Navy, Washington, D.C.²⁰ Both related Giffing sabers have similar blades decorated with the American flag, foliage designs, and a large *U S / of / A*.

At least three birdhead sabers in silver have been recorded bearing Giffing's standard Roman-lettered touchmarks. In addition, several brass-mounted or plated sabers are known with either birdhead or unrelated eaglehead hilts, and all are stamped with the italicized version of Giffing's touchmark.²¹

A rare and distinguished example of the handsome eaglehead sabers made by this renowned New York City silversmith.

SILVER-HILTED SWORD BY
EMMOR T. WEAVER,
PHILADELPHIA, C. 1820-30
(FIGS 5A-G)

This stately looking sword was made and marked by

Philadelphia silversmith Emmor T. Weaver (1786-1860), whose long and productive career stretched from c.1808 to 1833.²² The helmet-pommeled hilt on this example appears to be unprecedented among Weaver's known work, and suggests that it might have been intended for a high-ranking military officer, government official, or foreign-service diplomat. The cast-silver pommel sits atop an elegant hilt with boldly scalloped knucklebow, carved-ivory grip with Weaver's characteristically fluted panels, plain silver ferrule, striking shield-shaped obverse langet displaying a Federal eagle, and an upper crossguard terminating in an unusually large eaglehead finial (Figs 5A-E). The straight, cut-and-thrust blade is 33-inches long and 1 $\frac{1}{16}$ -inches wide at the hilt. It is fire-blued for over half its length and decorated with etched and fire-gilt designs. On the obverse, these include leafy foliage, a Federal eagle and ribbon with national motto (Fig 5F), a Liberty cap on a pole, and the quality assurance *Warranted* etched near the hilt. On the reverse, blade decoration includes leafy foliage, a panoply of arms, and military trophies. Faintly stamped on the spine near the hilt is the number 26.

Touchmark: The blade side of the lower crossguard is stamped with Weaver's abbreviated touchmark bearing only his initials. This variant touch consists of *ETW* in raised Roman capitals within a small sunken rectangle, the first letter of which on this impression is partially obscured (Fig 5G). Although Weaver's silver-mounted swords typically bear his full *E.T.WEAVER* touch, several marked examples have been recorded with only his initials.²³

Related examples: This is the only helmet-pommeled sword in silver or other metals presently known by this active Philadelphia silversmith.²⁴ Two unmarked eaglehead swords, one in silver and the other in brass, also display the same patriotic spreadwinged-eagle langet and large eaglehead crossguard finial, along with other Weaver characteristics, and both are likely unsigned examples of his work.²⁵ Weaver's innovative and often individualistic designs evidently inspired the work of other area sword mounters. At least one other Philadelphia shop produced and signed a gilt-brass eaglehead sword that clearly borrows Weaver's distinctive eagle langet and crossguard finial.²⁶

This is a superb and possibly unique example of the individualistic designs produced by this prolific Philadelphia silversmith.

CONCLUSION

The five silver-mounted swords presented here are the newly discovered and signed works of recorded American silversmiths, whose rarely encountered swords in silver are all the more notable for their unexpected survival and

preservation. Each example further adds to our understanding of the silversmith who made it, the historical era that shaped it, and the wearer's aspirations regarding the reigning fashions of the day. It is fortunate, therefore, that such superb, artistic achievements of the past can still be discovered proudly bearing the touchmarks of their talented makers, American silversmiths whose handsome and finely crafted swords we continue to admire and appreciate today.

ACKNOWLEDGMENTS

The author is indebted to Col. Christopher P. Grazzini, USAF, for making available his brass-mounted eaglehead saber attributed to George Hendel, and to Merri Lou Scribner Schaumann for generously sharing her extensive research on Hendel, including a saber and other silver made by this important Pennsylvania silversmith.

NOTES

1. Peterson, "Preface," *American Silver Mounted Swords 1700-1815*, p. 5. Reprinted as an addendum to Peterson, *The American Sword 1775-1945*.

2. American swords made and marked by recorded American silversmiths for identifiable American owners are few in number. One such example is thought to be the silver-mounted eaglehead saber by Isaac and George Hutton of Albany, N.Y. See Bethune, "The Hutton Saber."

3. In 1805, Judah Hart (1777-1824) and Alvan Wilcox (1783-1865) purchased the shop and inventory of goldsmith, retailer, and jeweler Abel Brewster (1775-1807) of Norwich, Connecticut, which included "Watches, Furnishing Material, Jewelry, Silver and Fancy Work, Tools, &c. &c." In 1806, a local newspaper reported that their shop offered military goods for sale, including "...silver, gilt, and plated Swords, cut and thrust; gilt and plated Hangers..." Several swords marked with only Judah Hart's touch are known, but Hart and Wilcox operated as partners and silversmiths in Norwich for only 2 years, 1805-7, after which Wilcox sold his share to Hart, who continued to operate independently and later entered into business with others. Marshall, p. 565; Bazelon, pp. 216-7; Ensko, pp. 98-9.

4. Following the American Revolution, a wave of patriotism swept the country that resulted in widespread use of popular national symbols celebrating the New Republic. Patriotic emblems such as the American eagle were enthusiastically applied to personal items, household furnishings, and military uniforms and accoutrements. On military and naval officers' swords, these symbols of national pride also included eaglehead pommels and blades adorned with the

Liberty cap, Federal shield, and allegorical images of the goddess of Liberty or a Native American princess, in addition to a variety of patriotic mottoes. Examples of such national iconography can be found on the five Federal-period swords discussed here. For more on this early tradition, see Bethune, "American Patriotic Swords and Dirks."

5. The $2\frac{3}{4}$ x $4\frac{1}{2}$ " metal plaque is engraved in cursive script, *Capt Edmund Wright / Died June 18th 1847 / Aged 69 Years*.

6. Illustrated in Mowbray (1988), p. 97, Fig. 11.D; Hartzler (2015), I, p. 197, Fig. 183; Bohan and Hammerslough, p. 149, Pl. 126; Metropolitan Museum of Art, *Bulletin*, pp. 52-53; also, <http://www.metmuseum.org/collection/the-collection-online/search/8037?=&imgno=1&tabname=object-information>.

7. The trademark *L. Wells & Co.* frequently appears etched on American sword blades of the early Federal period. Lemuel Wells and Co. emerged in New York City directories in 1791 as jewelers, gold and silversmiths, and by 1793 was advertising military goods for sale including swords and sword blades. The firm operated by that name until its dissolution in 1807, after which Lemuel Wells became a partner in Richards, Upson & Co. After that partnership dissolved in 1819, Lemuel Wells resumed his usual trade in NYC. A newspaper mentioned his estate in 1825. Bazelon, pp. 404, 515.

8. George Hendel was a third-generation silversmith active in Carlisle until c.1826, when financial difficulties forced him to liquidate his shop. His known surviving silver includes a tea set, coffeepot, ladles, sugar tongs, snuff boxes, and numerous spoons, in addition to the three eaglehead sabers described here. Hendel apparently used two touches in marking his silver, a *GH*-within-oval, and an incuse *G.Hendel*. His large, sturdy sabers were obviously designed as lethal fighting weapons, perhaps influenced by Hendel's military service and wartime experiences. During the War of 1812, Hendel served as captain of a Pennsylvania militia company composed of riflemen of the Carlisle Rifle Company and men of Captain Cooper's Company of Mechanicsburg. In 1814, Hendel led his men during a 6-month campaign on the northern frontier that included the Battles of Chippawa and Lundy's Lane. Schaumann, pp. 5-41.

9. Bladesmiths working as partners in Birmingham, c. 1800-1803. Bazelon, p. 542.

10. Schaumann, pp. 15-21.

11. The first of these formerly misattributed silver-mounted sabers is illustrated in Mowbray (1988), p. 144, Fig. 26. When this saber first appeared in print, its *GH*-within-oval touchmark was misidentified as that of George Hutton. This same saber now is correctly ascribed to

George Hendel in Schaumann, pp. 40-1. The second misattributed silver-mounted saber is illustrated in Hartzler (2000), p. 243, Fig. 409, and appears again in Hartzler (2015), I, p. 92, Fig. 87, where its oval *GH* touchmark is still misidentified as that of George Haverstick. Based on Schaumann's research, both of these closely related eagle-head sabers are now known to be typically marked examples of Hendel's work.

12. This unmarked brass-mounted eaglehead saber, now reasonably attributed to George Hendel based on its similarities to the present marked example in silver, was the subject of discussion in "Sword Collecting Miscellany," *Man at Arms*, Vol. 23, No. 4 (August 2001), p. 44, in which it was mistakenly conjectured to be the work of other Pennsylvania silversmiths. Hendel's unmarked brass saber, though incorrectly attributed to George Haverstick, is pictured in Hartzler (2015), I, p. 108, Fig. 106.

13. Little is known of Philip Hartman, who in 1810 reportedly worked as a silversmith at 27 S. 2nd St. in Philadelphia. His coin-silver items for domestic use include at least one teaspoon marked with the banner touchmark shown here, and now in the collection of the author. Hartman's name also is reportedly stippled on the scabbard mount of a sword presented in February 1814 by the City of Philadelphia to American naval hero Stephen Decatur, Jr. Bazelon, p. 217; Hartzler (2015), I, pp. 63-4.

14. Bladesmiths working as partners in Birmingham, c. 1800-3. Bazelon, p. 542.

15. One related saber is illustrated in Peterson, *The American Sword*, pp. 224-5, no. 185, and in the bound-in supplement *American Silver Mounted Swords*, pp. 40-1, no. 59, which also reproduces a facsimile of Hartman's banner touchmark on p. 60. The same saber also appears in Hartzler (2015), I, p. 63, Fig. 50. The second related example is illustrated in Hartzler (2015), I, p. 64, Fig. 51. The frog studs on both examples are patriotically ornamented with "an eagle perched on an open bird cage with a ribbon bearing the word 'Liberty' above." Peterson, *American Silver Mounted Swords*, p. 41, no. 59.

16. Christopher Giffing's career is not well known, and consulted sources appear to conflict on minor details. He reportedly was listed as a silversmith in New York City directories published 1815-35, and a local newspaper carried notice of his bankruptcy in 1817. Giffing's first known New York address was 64 Partition St., followed by 40 Chapel Street (also recorded in contemporary documents as Chapple St.), the latter being the same address given for George Giffing the carpenter and William Giffing the coachmaker, both probably Christopher's relatives. Giffing also entered a brief partnership with another city silversmith, but reappeared in 1817 directories again at 40 Chapel Street, where

he was listed as silversmith until at least 1834. Bazelon, p. 188; Ensko, p. 86; Mowbray, *Man at Arms*, p. 58.

17. Giffing marked his silver goods with several standard touchmarks, either *C.GIFFING*, or *C.GIFFING.N.Y.*, or the initials C.G., all in Roman capitals. In the case of brass or plated swords, it appears he exclusively used the variant touch *C.Giffing* in italics.

18. Giffing's imitation of imported English designs seems apparent when comparing his silver eaglehead hilts with those in brass by English sword cutler John Salter, an example of whose prototypical hilts is illustrated in Mowbray (1988), p. 76, Fig. 4.B; and in Mowbray, *Man at Arms*, p. 30. The same Salter eaglehead hilt also appears in Furr, p. 27, no. 26; p. 51, no. 79; and p. 53, no. 85.

19. Published in Mowbray, *Man at Arms*, pp. 26-30, 58.

20. Pictured in Peterson, *American Silver Mounted Swords*, pp. 47-8, no. 72, the touchmark of which is reproduced on p. 59.

21. Three birdhead sabers in silver also bear Giffing's standard touchmarks in Roman capitals. Two examples are pictured in Hartzler (2000), pp. 255-6, Figs. 424, 425. The third example, with a deeply cupped pommel and sharply slanted backstrap, was sold at auction by Doyle, New York City, April 29, 2008, Lot 3195; see <http://www.doylenewyork.com/asp/fullCatalogue.asp?salelot=08AM01++3195+&refno=++629256>.

Forming a separate category of Giffing's sabers are his signed examples mounted in brass. A saber with a plain blade by Nathan Starr and a brass birdhead hilt stamped with Giffing's italicized *C.Giffing* touch is pictured in Mowbray, *Man at Arms*, pp. 30, 58. In addition, three unrelated brass-mounted eaglehead sabers also bearing his italicized touch are illustrated in Hartzler (2015), II, pp. 533-4, Figs. 487, 488, 489. Based on its repeated use on at least four brass hilts, the italicized *C.Giffing* touch appears to have been reserved primarily if not exclusively for less-expensive, plated-brass swords and perhaps components that were commercially imported, marked, and retailed by Giffing's shop.

22. Among the American silversmiths discussed here, Emmor Trego Weaver of Philadelphia was by far the best-known and most prolific maker of silver-mounted swords. A sizable number bearing his touch are known today, most but not all mounted in silver with eaglehead hilts. Weaver's career as a silversmith is also sketchy. Born in West Chester, Chester County, Pennsylvania, he was the son of West Chester silversmith Joshua Weaver (1753-1827). After working in West Chester, Weaver appears to have moved to Philadelphia sometime before 1793. That same year, a Philadelphia newspaper carried a personal notice naming Weaver ("late of West-Chester") in connection with two lost silver smallsword hilts that had been entrusted to him for

reblading a few years earlier. Philadelphia city directories list Weaver as operating at 17 Elfreth's Alley in 1808, and at Lox Legs Court in 1820. His newspaper advertisement in 1822 proclaims him a "SILVER-SMITH" and "SWORD MOUNTER AND GILDER" and shows his address as "NO. 20 NORTH FOURTH STREET / NEXT DOOR TO THE SIGN OF THE CROSS KEYS AND WESTCHESTER STAGE-OFFICE, PHILADELPHIA." In the same ad, Weaver also mentions his line of "MASONIC JEWELS, MEDALS, APRONS, AND SASHES...." Weaver's later trade card promoting his stock of Masonic clothing items notes his new address at "11 North Fourth Street opposite Yohe's hotel." Weaver continued to be listed in Philadelphia city directories until 1833. Bazelon, pp. 511-2; Ensko, p. 218; online Silver Salon Forum entries for SMP Publications, <http://www.smpub.com/ubb/Forum19/HTML/000008.html> (accessed 6/2/2015); and Stamford University Libraries SearchWorks Catalog, <http://searchworks.stanford.edu/view/8149627> (accessed 6/1/2015).

23. A facsimile of Weaver's *ETW* touchmark is illustrated in Peterson, *American Silver Mounted Swords*, p. 59, no. 57. Another facsimile appears in Ensko, p. 262. Several silver-mounted swords marked with Weaver's abbreviated, initials-only touch have been published. One is illustrated in Hartzler (2000), p. 235, Fig. 397. A second is pictured in Mowbray (1998), p. 243, Pl. 123b. And a third appears in Peterson, *American Silver Mounted Swords*, pp. 39-41, no. 57.

24. The present sword is also illustrated in Hartzler (2015), I, p. 79, Fig. 74.

25. For the silver-mounted sword, see Hartzler (2015), I, p. 72, Fig. 63; for the brass-mounted saber, see Hartzler (2015), I, p. 111, Fig. 111.

26. One possible beneficiary of Weaver's designs was little-known Philadelphia silversmith Andrew Long, reportedly active c. 1837-44. A gilt-brass eaglehead hilt stamped with the touchmark *A, LONG* offers a similar but less-refined version of Weaver's crossguard with its eagle-decorated langet and oversized eaglehead crossguard finial. The obvious similarities to Weaver's hilt, including Long's bone grip with its Weaver-like carved panel, suggest that perhaps following Weaver's retirement his patterns and molds became the property of Long, who might well have apprenticed under Weaver before opening his own shop. See Hartzler (2015), I, p. 109, Fig. 108; also, <http://www.swordforum.com/forums/showthread.php?79711-American-Eagle-Head-Sword-by-A.-LONG>.

REFERENCES

Bazelon, Bruce S., and William F. McGuinn. *A Directory of American Military Goods Dealers and Makers 1775-1950*. Vol. 2. (n.p.): privately printed, 2014.

Bethune, Jack. "American Patriotic Swords and Dirks: Arms Celebrating the New Republic." *The Bulletin of the American Society of Arms Collectors*, No. 92. Ephrata, PA: CADMUS Professional Communications, Lancaster Press Division, 2006, pp. 92/1-92/13.

Bethune, Jack. "The Hutton Saber: A Silver-Mounted, Eagle-Pommeled Saber by Isaac & George Hutton, Albany, New York, c.1810." *Man at Arms*, Vol. 23, No. 3 (June 2001), pp. 18-27.

Bohan, Peter, and Philip Hammerslough. *Early Connecticut Silver, 1740-1840*. Middletown, CT: Wesleyan University Press, 1970.

Ensko, Stephen Guernsey Cook. *American Silversmiths and Their Marks IV*. Boston: David R. Godine, 1988.

Furr, Clegg Donald. *American Swords & Maker's Marks*. Orange, CA: The Paragon Agency, 1999.

Hartzler, Daniel D. *American Silver-Hilted, Revolutionary and Early Federal Swords, According to Their Geographical Areas of Mounting*. Vols. I & II. (n.p.): wwwXlibris.com, 2015.

Hartzler, Daniel D. *Silver Mounted Swords, the Lattimer Family Collection, Featuring Silver Hilts Through the Golden Age*. State College, PA: Josten's Printing Co., 2000.

Marshall, Benjamin Tinkham (ed.). *A Modern History of New London County, Connecticut*. Vol. 2. New York: Lewis Historical Publishing Co., 1922. https://books.google.com/books?id=Aw0WAAAAYAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

(accessed 6/2/2015).

Metropolitan Museum of Art, New York. "Accessions and Notes." *Bulletin of the Metropolitan Museum of Art*. Vol. 18, No. 2 (February, 1923).

Mowbray, E. Andrew. *The American Eagle Pommel Sword, The Early Years 1793-1830*. Lincoln, RI: Man at Arms Publications, 1988.

Mowbray, Stuart C. (ed.). *American Swords from the Philip Medicus Collection*. Lincoln, RI: Andrew Mowbray Publishers, 1998.

Mowbray, Stuart C. "The presentation sword of Captain John Allen and an introduction to Christopher Giffing." *Man at Arms*. Vol. 19, No. 1 (January/February 1997), pp. 26-30, 58.

Peterson, Harold L. *American Silver Mounted Swords 1700-1815: A Catalog of an Exhibition Held at the Corcoran Gallery of Art*. Washington, DC: privately printed, 1955. Included in Peterson, *The American Sword 1775-1945*.

Peterson, Harold L. *The American Sword 1775-1945*. 2nd ed. Philadelphia: Ray Riling Arms Books Co., 1988. Includes Peterson, *American Silver Mounted Swords 1700-1815*.

Schaumann, Merri Lou Scribner. *George Hendel of Carlisle, Pennsylvania, Silversmith*. Carlisle, PA: Published by the author, 2011.