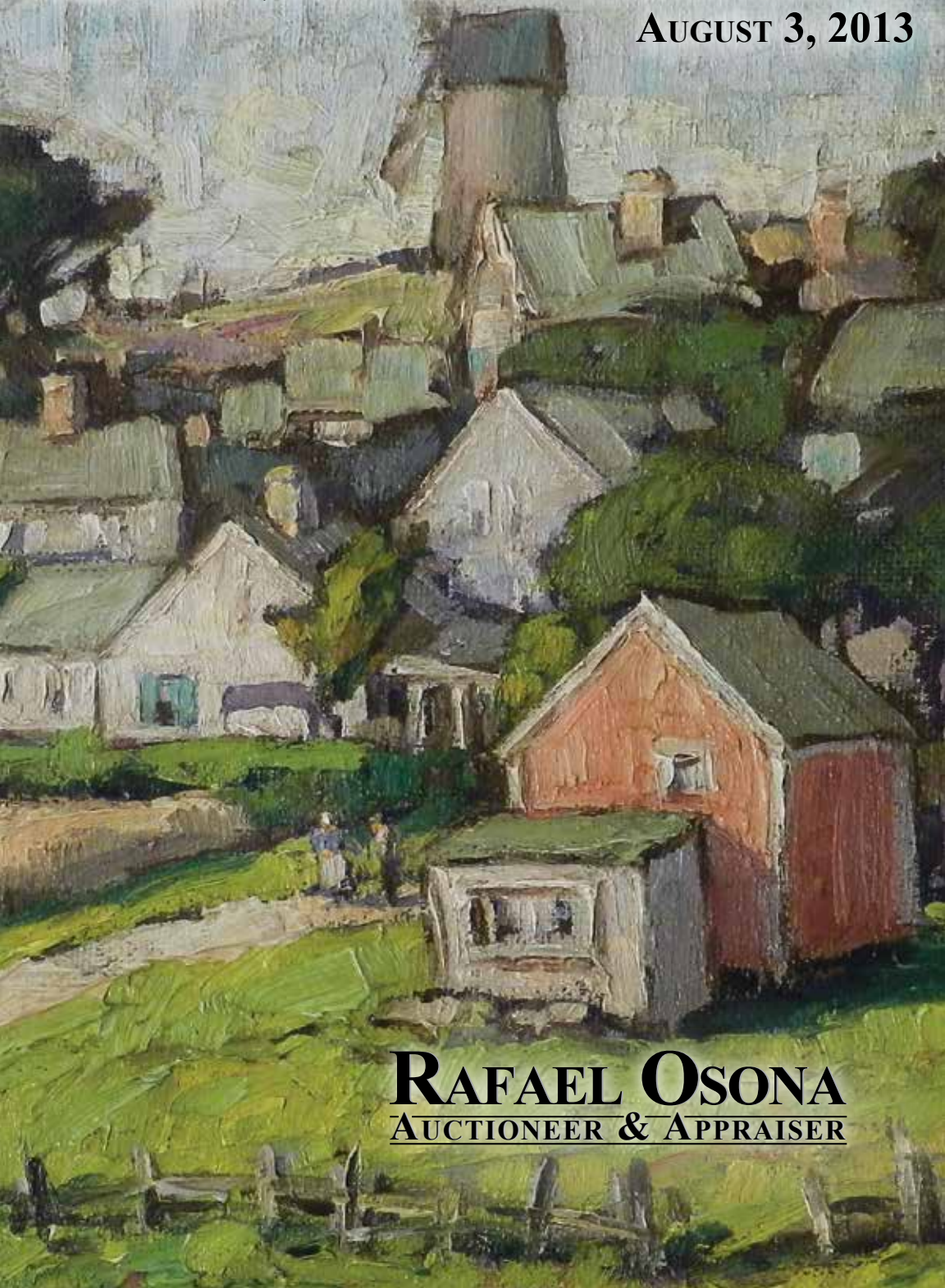


AMERICANA, FINE ARTS AND MARINE AUCTION
AUGUST 3, 2013



RAFAEL OSONA
AUCTIONEER & APPRAISER

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7. The purchase price payable will be the aggregate of the final bid and a premium of 17% of the final bid.
8. All purchases including the premium of 17% are subject to the Massachusetts sales tax (currently 6.25%) unless the purchaser possesses a Massachusetts sales tax exemption or resale number and provides a copy of that certificate upon registering for the auction.
9. A paid receipt of the purchase must be presented before goods may be removed from the Gallery.
10. All purchases whether in person, phone bids, or absentee bids must be picked up by 5:00pm the day of the sale, or arrangements must be made for on-island delivery or off-island shipping. The purchaser assumes all risk in regards to the merchandise purchased at the fall of the hammer. We are not responsible for the acts or omissions of truckers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.
11. Bidding on any items indicates your acceptance of these terms.

PUBLIC AUCTION

**AMERICANA, CONTINENTAL, FINE ART
& MARINE AUCTION**

SATURDAY, AUGUST 3RD 2013 AT 9:30 AM

EXHIBITION:

Thursday, August 1st from 10am to 5pm

Friday, August 2nd from 10am to 5pm

AT THE

American Legion Hall, 21 Washington Street
Nantucket Island, Massachusetts

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RAFAEL OSONA

AUCTIONEER & APPRAISER

P.O. BOX 2607, NANTUCKET, MA 02584

LIC. 366

Tel. (508) 228-3942

Fax (508) 228-8778

OsonaAuctions@gmail.com
www.RafaelOsonaAuctions.com



1. WILLIAM HADWEN (Active Nantucket 1820-1828) COIN SILVER TABLESPOON, stamped *W. Hadwen*, monogrammed letters on the handle. L 8 $\frac{3}{4}$ in.



2. TWO J. EASTON 2nd OF NANTUCKET COIN SILVER TABLESPOONS, circa 1840, engraved *To H.B. Smith from L.N. Dunham*. L 9 in.

3. TWO EASTON & SANFORD OF NANTUCKET COIN SILVER TABLESPOONS, circa 1830-1837, engraved *BLR*. L 9 $\frac{1}{4}$ in.



4. TWO NANTUCKET COIN SILVER SPOONS BY EASTON & SANFORD (Active Nantucket 1830-1838), both are stamped *Easton & Sanford*, the table serving spoon monogrammed *E.L. Parker*, the tablespoon monogrammed *Charles Augustus Morris, April 11, 1838*. Lengths 8 $\frac{1}{2}$ in. and 7 $\frac{1}{4}$ in.

5. J. EASTON 2ND (1807-1903)
NANTUCKET COIN SILVER LADLE,
stamped *J. Easton 2nd, Pure Coin*,
monogrammed on the handle *George & Sarah*
Alley. L 12 in.



6. NANTUCKET EASTON & SANFORD (1830-1838) COIN SILVER CREAMER AND COVERED SUGAR BOWL,
both monogrammed *E* and stamped
Easton & Sanford upon the base.
The firm of Easton & Sanford was
established on Nantucket in 1830 and
was dissolved May 1, 1838.



7. FIVE EASTON & SANFORD OF NANTUCKET COIN SILVER TEASPOONS, circa 1830-37, three engraved *L.G. Coffin*, two engraved *LGC*. L 6 in.

8. THREE NANTUCKET COIN SILVER SUGAR SPOONS, two by Easton & Sanford engraved *BLR*, one by J. Easton 2nd. L 3 ¾ in. and 3 ½ in.



9. GROUP OF THREE NANTUCKET COIN SILVER SPOONS, the 1st a teaspoon stamped *H.A. & E.G. Kelley* and monogrammed *Sarah H. Lovell*, the 2nd a teaspoon stamped *E. & J. Kelley* and monogrammed *Gardner*, the 3rd a condiment spoon stamped *J. Easton 2nd – Pure Coin* and monogrammed initials *EMW*. Lengths 6 in., 5 ¼ in., 3 ¾ in. respectively



10. WILLIAM MOULTON (Newburyport, Massachusetts) COIN SILVER PORRINGER, circa 1800-1810, stamped *W. Moulton*.



11. ANNIE B. STEVENS (20th Century) "Boats at Anchor, Nantucket", oil on artist board, signed and dated lower right *A. Stevens, '51*.
12 in. x 16 in.



12. AMERICAN RED AND GREEN HIBISCUS FLORAL APPLIQUE QUILT,
19th Century, with red and green ribbon border and green binding.



13. LARGE RECTANGULAR SHELLWORK SAILOR'S VALENTINE,
19th Century, with central anchor and "Love" design with "*New Curiosity Shop, Barbados*" label on reverse. 13 in. x 17 in.



14. AMERICAN FEDERAL MAHOGANY DESK, circa 1800, three drawer frieze above cupboard doors revealing shelves, pigeon holes and drawers; Lower section with a slip drawer writing surface above three graduating drawers flanked by reeded columns on turned and fluted tapering legs. The desk was once property of Annie Alden Folger (1872-1948) pictured above. H 53 ½ in. W 39 ½ in. D 20 in.



15. OVER DOOR CARVING OF DOLPHINS FLANKING A SHIELD AND SCROLLS. 16 in. x 55 in.



16. ENGLISH SUNDERLAND PITCHER, 19th Century, with Sunderland Bridge, English Navy Ship O' The Line, and poetic verse "Say if no more in converse sweet, The blissful hours shall fleet, Or if that we no more may meet, wilt thou remember me. No time shall change my firm regard, Or banish thoughts of thee, Oh I will feel a sweet regard, If thou'lt remember me." Repaired. H 8 ½ in.



17. TWO CLARK VORHEES (American 1911-1980) CARVED HALF BODY SPERM WHALES, signed on reverse. L 36 in. and 17 ½ in.



18. JAMES SIEBERT LIMITED EDITION PATINA BRONZE SCULPTURE “*Breeching Sperm Whale*”, edition #42/400, signed and dated James Siebert, 1982. H 18 in.



19. CHELSEA SHIP'S BELL CLOCK & BAROMETER, retailed by Riggs & Bro. Philadelphia, 8” brass encased clock under an 8” brass encased barometer mounted on a “figure eight” reeded mahogany plaque. Overall H 24 in.



20. CHINESE EXPORT TWO-PART CAMPAIGN DESK, mid 19th Century, the top section desk compartment above two side by side drawers, lower section with two drawers. H 42 in. W 39 in. D 20 ½ in.





21. PAIR OF ENGLISH REVERSE PAINTINGS ON GLASS, “*The London and Oxford Coach*” and “*The Oxford and London Coach*”, within a black and gilt trim, bird’s eye maple frames. 9 ½ in. x 14 in.



22. REVERSE PAINTING ON GLASS, PORTRAIT OF THE “H.M.S. Royal Albert”, in bird’s eye maple frame.



23. PAIR OF EQUESTRIAN REVERSE PAINTINGS ON GLASS “*The Water Jump*” and “*The Hurdle Jump*” in bird’s eye maple frame. 10 in. x 12 in.



24. FRENCH BRONZE BOUILLOTTE LAMP WITH TOLE SHADE. H 30 in.

25. MAHOGANY BOW FRONT SALESMAN'S SAMPLE CHEST OF DRAWERS, 19th Century, two over three drawers. H 14 in. W 15 in. D 8 ½ in.

26. ENGLISH HEPPLEWHITE LIGHT MAHOGANY WRITING TABLE, late 18th Century, with leather writing surface, three drawers and tapering legs to bronze casters. H 30 in. W 43 in. D 30 in.

27. CHILD'S UPHOLSTERED BIEDERMEIER STYLE OPEN ARMCHAIR. H 25 in.



28. MICHAEL J. MOORE *“View of Polpis Harbor”*, oil on board, signed lower right M.J. Moore. 10 ½ in. x 13 ½ in. Moore grew up in Stoughton, Massachusetts and worked his way through eight years of classical training at the Art Student’s League, New York. He makes his own paints and prepares his canvasses using methods practiced centuries ago.



29. SET OF SIX AMERICAN FANCY DECORATED SIDE CHAIRS, circa 1820, in original finish, leafy vine decorated back rests, caned seats.



30. ADDISON THOMAS MILLAR (American 1860-1913) “The Morning Star Siasconset, Nantucket”, watercolor on paper beachscape, signed lower left Addison T. Millar. 13 in. x 23 in. Millar a painter and etcher received awards three consecutive years in his late teens. He moved to New York City in 1883 and worked at the Art Students League and was a student of William Merritt Chase while studying at the Shinnecock School. He exhibited in Philadelphia, Boston and Chicago galleries as well as the Society of American Artists and the National Academy of Design. His works are represented in the Detroit Institute of Arts, Library of Congress, New York Public Library, and the Rhode Island School of Design.



31. SET OF FOUR FANCY SHERATON TIGER MAPLE DINING CHAIRS, circa 1820, with carved splats. Seat H 17 ½ in.



32. COUNTRY FRENCH PEAR WOOD ARMOIRE, carved 1804 in top frieze, brass studding throughout, two 3-panel doors carved with birds and grape vines, long brass escutcheons. H 75 ½ in. W 50 in. D 25 in.



33. HERIZ CARPET. 11 ft. 1 in. x 7 ft. 3 in.



34. FRANK CORSO (American 21st Century) “Evening’s Approach”, oil on board, signed lower right Corso. 24 in. x 30 in. Corso achieved the Master status at the Copely Society in Boston, received the Yankee Sagendorf Award and the Grumbacher Medal.



35. ENGLISH MAHOGANY TILT TOP TEA TABLE, 19th Century, shaped top with delicately carved scrolls, turned urn standard on tripod dolphin's legs. H 26 $\frac{3}{4}$ in. Diameter 31 $\frac{1}{4}$ in.





36. SAILOR CARVED WHALE IVORY ARCHITECTURAL WALKING STICK, circa 1840, all ivory stick with 9 different carved sections of open columns, twist, fluting, hatch and diamond panels on a turned knob grip, 11 baleen spacers. L 31 in.
Provenance: Barbara Johnson Collection to the Present Owner.

37. CARVED IVORY CIRCUS ELEPHANT WALKING STICK, circa 1870, full body elephant standing on a circus barrel on it's hind leg, mounted on an ebony faux branch shaft. L 35 ½ in.

38. SAILOR CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, twin ivory circles and twist, baleen spacers on a hatch carved and turned bone shaft. L 37 in

39. SAILOR CARVED WHALEBONE CANE, circa 1840, twisted "L" shaped handle on a tapering shaft with rings, balls, twisted reeding and rope carvings

40. SAILOR CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, stylized ivory bud with drop petals grip, ebony spacer on a paneled tapering bone shaft with a bas relief ring having 8 silver dot inlays.



41. SAILOR CARVED WHALE IVORY AND BONE PEACE WALKING STICK, circa 1860, carved ivory bird grip on a bone shaft with scrimshawed lines simulating sections. L 32 $\frac{3}{4}$ in.

42. CARVED IVORY AND EBONY CAT HEAD WALKING STICK, circa 1870, aggressive cat head with glass eyes on a walrus ivory and ebony shaft, bone ferrule. L 37 $\frac{1}{2}$ in.



43. ENGLISH OIL ON CANVAS “*In the Stable*”, 19th Century, depicting horse, dogs and falcons. 12 $\frac{1}{2}$ in. x 15 $\frac{1}{2}$ in.



44. J.L. TUDGAY (1836-1859) “Portrait of the Ship Robena on the Open Seas in a Lightning Storm”, oil on canvas, signed and dated lower right J.L. Tudgay, 1858, in a late 19th C. gilt floral molded frame. 23 ½ in. x 35 ½ in. Provenance: Descended in the family of Thomas Dunham to Stephen W. Carey, to Steven W. Carey, Jr., to Stephen W. Carey III to the Estate’s Heirs.



45. AMERICAN BIRD’S EYE MAPLE HEPPLEWHITE CHEST OF DRAWERS, circa 1800, with four graduating drawers and original brass repousse post and bail hardware. H 36 in. W 40 ½ in. D 17 in.



46. OIL ON CANVAS “Portrait of the American Ship G.H. Lamar”, depicting the crew bringing in the sails as it approaches headland. Original 19th C. gilt frame. Unsigned, painted in the school of the Tudgays. 23 ½ in. x 35 ½ in. The Lamar built at Bath, Maine in 1843 and purchased by Dunham & Dimon, South Street New York for use as a London packet ship. Provenance: The painting was originally commissioned by Dunham & Dimon and descended in the family of Thomas Dunham to Stephen W. Carey, to Steven W. Carey, Jr., to Stephen W. Carey III, to the Estate’s Heirs.



47. PORTSMOUTH, NEW HAMPSHIRE BOW FRONT CHEST OF DRAWERS, circa 1800, bowfront top with double block and bar inlaid edge, bird’s eye maple drawers, cockbeading, mahogany banding, drop panel skirt. Stamped on back “G.P.”
H 34 in. W 41 in. D 21 in.



48. OIL ON CANVAS “Two Views of the American Squared Rigged Ship Corra Linn”, pilot boat at the bow and rock formation with “Island of Aisle” above the hand painted legend “New York and Glasgow Packet Ship, Lambert, Dunham & Dimon, 1850”. Unsigned. Provenance: Descended in the family of Thomas Dunham to Stephen W. Carey, to Steven W. Carey, Jr., to Stephen W. Carey III to the Estate’s Heirs. 24 ½ in. x 29 ½ in.



49. HERIZ CARPET, circa 1930. 12 ft. 7 in. x 9 ft. 4 in.



50. RARE NANTUCKET SEWING TABLE, circa 1880, upper basket woven in wicker, staves rising from a turned table top, suspended mid-body basket on two knobs constructed in typical Nantucket style also woven in wicker on walnut boot jack form stand on four shaped legs with applied half-urned finial. H 32 in. D 15 ½ in. Almost identical to one exhibited by the Nantucket Historical Association in 1994 curated by David H. Wood.



WALTER FRANCIS BROWN —
NANTUCKET

51. WALTER FRANCIS BROWN (Rhode Island 1853-1929) “Nantucket Breaking Surf”, oil on canvas, signed lower right “Walter Francis Brown – Nantucket”. 15 in. x 41 in.



52. GEORGE II FIGURED AND INLAID BURL WALNUT CHEST ON CHEST, circa 1750, in two sections, the upper case with two over three graduated drawers, lower case has two drawers all with engraved butterfly post and bail brass hardware. H 62 ½ in. W 40 in. D 21 ½ in.



53. COLLECTION OF THREE SALESMAN'S SAMPLE TILT TOP BREAKFAST TABLES, circa 1850, each on turned mahogany standards with tripod bases, each with mahogany tri-fid footed base supporting turned standards hinged to round and octagonal tops inlaid with various tropical woods. H 5 ½ in. Diameter 7 in.



54. ENGLISH TORTOISE SHELL, IVORY AND SILVER TEA CADDY, circa 1800, domed and shaped rectangular top with ivory edge hinged on a conforming body with two covered interior compartments, blonde tortoise base banding, on ball feet. H 6 in. W 7 ½ in. D 4 in.

55. ENGLISH TORTOISE SHELL AND SILVER TEA CADDY, circa 1800, domed rectangular top with silver line inlay and brass ball grip, hinged to a conforming box having two covered interior compartments on ball feet. H 6 ½ in. W 6 ¾ in. D 3 ½ in.



56. NEOPOLITAN GOUACHE HARBOR SCENE, 19th Century, depicting shipping in the port at Naples, Italy, with city on horizon, in lemon gilt frame.
16 in. x 25 in.



57. ELABORATELY CARVED TEAK WOOD RAJ CHAIRS, 19th Century, with carved cat head armrests and slip seat cushions. H 38 ½ in.





58. MAJOLICA COVERED URN, 19th Century, with applied female nudes handles and cupid finial. H 23 ½ in.

59. MARBLE TOP FRENCH BAKER'S TABLE, 19th Century, cast iron and brass base, drop foliate apron. H 31 in. W 34 in. D 26 in.



60. CHINESE EXPORT PORCELAIN THOUSAND BUTTERFLY PATTERN DINNER SERVICE, 19th Century, comprising two oval platters - 16" & 14", fourteen 10" dinner plates, eleven 8 1/2" soup bowls, twelve 8 1/2" salad plates.





61. FINE PAIR OF CHINESE EXPORT REVERSE PAINTINGS ON GLASS, circa 1830, active garden scene with musician, dancers and others enjoying tea, etc. The translation of the verse written in one of the paintings: "*Clouds and the Beauty of the Flower Fluttering in the Wind*", both in original carved and partial gilt frames. 18 in. x 26 in.



62. CHINESE EXPORT CARVED IVORY ROYAL FLOWER BARGE, late 19th Century, with ivory hull decks, fitted interior, and painted porcelain figures. H 10 in. L 18 in.



63. LARGE CHINESE CARVED IVORY DOCTOR'S LADY, early 19th Century, reclining nude wearing shoes, beaded necklace and loose bangle bracelet and hair in a bun with carved hair comb. L 14 ½ in.



64. CHINESE EXPORT IVORY FAN, circa 1800, 22 paper thin ivory sticks finely carved with numerous figures in a garden setting, vegetable symbols, animals and central initials. Guard sticks L 7 ½ in.



65. TAICHEONG (Hong Kong active 1850-1875) CHINA TRADE PORTRAIT OF CAPTAIN OBED BAXTER'S DAUGHTER, oil on canvas

stamped on reverse "*Taicheong Portrait Painter, Hong Kong*", in original carved and gilt decorated Chinese frame. 23 ½ in. x 18 in. Portrait depicts either Helen Mar Baxter (b. 1869) or Alice Mar Baxter (b. 1872). Their father, Captain Obed Baxter of Dennis, Massachusetts sailed many trade voyages to China, Hong Kong and India. His family would accompany him to the Far East in specially built cabins aboard his ship *The Obed Baxter*. In 1883 off Calcutta India, Baxter died aboard on a voyage with his family along. His wife Helen Mar Baxter did not allow his body to be buried at sea; instead she had him preserved in a pickle barrel in order to be buried in the family plot in Dennis. Provenance: Descended through the family of Captain Obed Baxter. A portrait of a sailor by Taicheong is held in the permanent collection in the Mystic Seaport Museum, Mystic, Connecticut.





66. FINE PAIR OF CHINESE EXPORT OILS ON CANVAS “*View of Macao with the Praya Grande*” and “*View of Boca Tigris (Tiger’s Mouth)*”, unsigned in original period carved and gilt export frames. 18 ¼ in. x 23 ¾ in.
Provenance: Sold Rafael Osona Auctions August 5, 1995.



67. SAILOR MADE WHALE IVORY, WHALEBONE AND ABALONE INLAID WALKING STICK, circa 1830-40, ivory grip on a rope, fluted and ring carved bone shaft with bar and dot abalone inlays. L 35 ½ in.

68. SAILOR MADE WHALE IVORY, WHALEBONE AND TORTOISE WALKING STICK, circa 1830-40, turned ivory knob with scribe lines and dot inlay on a bone shaft with tortoise dot, bar and diamond inlays. L 37 in.

69. SAILOR MADE WHALE IVORY AND WHALEBONE INLAID WALKING STICK, circa 1830-40, scribed Turk's turban ivory grip with dot inlays on a ring, reeded, rope and hatch carved bone shaft. L 37 ¾ in.

70. SAILOR MADE WHALE IVORY, WHALEBONE AND TORTOISE WALKING STICK, circa 1830-40, ivory knob grip with tortoise dot inlay, silver collar, line and dot tortoise inlaid bone shaft. L 35 ¾ in.

71. SAILOR MADE WHALE IVORY, WHALEBONE AND TORTOISE WALKING STICK, circa 1830-40, ivory mushroom grip with tortoise spacer on a carved paneled section with silver and tortoise dot inlay on rope carved shaft in two styles. L 32 in.



72. NARWHALE IVORY TUSK WALKING STICK, 19th Century, a reeded carved mushroom screw top grip with silver collar and metal ferrule. L 37 $\frac{3}{4}$ in.

73. CARVED WHALEBONE AND WHALE IVORY WALKING STICK, circa 1840, ivory knob grip with baleen and ivory spacers on a completely carved bone shaft of open-work columns, hatch and twist carvings, abalone and silver dot inlays ending in a metal ferrule. L 37 $\frac{3}{4}$ in.

74. WHALE IVORY AND WHALEBONE INLAID SERPENT WALKING STICK, circa 1830, a double coiled ivory serpent with rosewood spacers above an ivory section with hardwood spikes on a turned bone shaft. L 34 $\frac{1}{2}$ in.



75. SAILOR CARVED WHALE IVORY AND WHALEBONE WALKING STICK, POSSIBLY NANTUCKET, circa 1840, multi-turned and wax filled scribe lines grip on a bone shaft with rings, diamond hatch, open diamond and rectangular panels and a line and rope turned tapering shaft. L 35 $\frac{1}{4}$ in.

76. SAILOR CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1860, ivory knob grip on a tapering bone shaft having 2 finely carved diamond hatch sections and twisted lower section. L 35 $\frac{1}{2}$ in.

77. NARWHALE TUSK WALKING STICK, circa 1830, long ebony scribed ball grip on a silver collar mounted on a tapering twisted tusk ending in a 4" metal ferrule. L 37 $\frac{1}{2}$ in.



78. PAIR OF PAINTINGS, GEORGE ARMFIELD (BRITISH 1808 - 1893)
“Curious Terriers”, oils on canvas signed lower left. 12 in. x 16 in.





79. ANTIQUE SERAPI CARPET, circa 1910. 12 ft. 8 in. x 10 ft. 7 in.

**80. FINE COUNTRY
FRENCH OAK
ARMOIRE**, 18th Century,
carved throughout with
foliage, grape clusters and
roses, 44" engraved bird
and urn brass escutcheons,
exterior apron drawer,
interior fitted with shelves.
H 93 in. W 69 in. D 25 in.





81. LARGE DOUBLE SAILOR'S VALENTINE, 19th Century with a heart on the left and "Forget Me Not" on the right. Diameter 12 $\frac{3}{4}$ in.



82. AMERICAN QUEEN ANNE CHERRY HIGHBOY,

18th Century, faux 3-drawer frieze, narrow drawer above three graduating drawers, lower case with faux 3-drawer deep drawer on cabriole legs flanking a shaped skirt.

H 63 $\frac{1}{4}$ in. W 39 in. D 18 $\frac{1}{4}$ in.

83. PAIR OF BELL METAL LEMONTOP ANDIRONS,

circa 1800, on arched spurred feet and matching log stops.

H 17 in.



84. EDGAR W. JENNEY (Nantucket 20th Century) “Miss Gladys Wood’s Living Room”, watercolor on paper, interior scene of 139 Main Street, Nantucket. 21 in. x 17 in. Exhibited at the Metropolitan Museum of Art, Special Loan Exhibit.



85. DOUBLE SAILOR’S VALENTINE, 19th Century, heart and “Love” inscription. Diameter 9 in.



86. CUT CRYSTAL AND METAL EPERGNE, 19th Century.
12 in. x 17 in. x 17 in.

87. FRENCH EMPIRE CENTER TABLE, circa 1840, round dish top marble on a conforming mahogany base with five ormolu mounted columns connected by a star stretcher. H 28 ½ in. Diameter 35 in.



88. PAIR OF EARLY REGENCY DECORATED AND CANED SIDE CHAIRS.

89. CRÈME WARE RETICULATED BASKET AND UNDERPLATE, 18th Century.

90. ENGLISH REGENCY MAHOGANY DROP LEAF SEWING STAND, 19th Century, two drawers, cloth basket, bronze casters.





91. FITZHUGH RECTANGULAR TUREEN AND COVER, early 19th Century.
9 ¼ in. x 8 ¼ in.

92. NANKING BLUE AND WHITE CHESTNUT BASKET AND UNDERTRAY,
early 19th Century. H 2 ¾ in. L 6 ½ in. W 5 ¼ in.



93. ARMORIAL PORCELAIN MUG, 18th Century, Arms of Richards. H 4 ¼ in.

94. PAIR OF ARMORIAL DISHES, 18th Century, Arms of Warren. Diameter 6 in.



95. ARMORIAL MUG, 18th Century, unidentified Arms. H 5 in.

96. ARMORIAL MUG, 18th Century, Arms of Marquis of Donegal. H 5 ½ in.



97. PAIR OF ARMORIAL DISHES, 18th Century, Arms of Rogers. Diameter 8 ½ in.



98. ARMORIAL MUG, 18th Century, Arms of Hinde. H 6 ¼ in.

99. ARMORIAL MUG, 18th Century, Arms of Perraro. H 4 in.



100. PAIR OF ARMORIAL DISHES, 18th Century, Arms of Dugdale. Diameter 9 in.



101. ARMORIAL COFFEE POT, 18th Century, Arms of Chambers / Chalmers.
H 9 ¾ in.



102. CHINESE EXPORT BROWN FITZHUGH COVERED SOUP TUREEN AND UNDERPLATTER, circa 1800, large gilt acorn finial, lattice and butterfly border, twisted double handles. Tureen H 9 ½ in. Underplatter 13 in. x 10 in.



103. ENGLISH GEORGE III MAHOGANY CROSS BANDED AND INLAID PEMBROKE TABLE, late 18th Century, one drawer, butterfly drop leaves, tapering legs ending in bronze casters, inlaid and cross banded edges on oval central panel. H 27 ½ in. W 29 in. D 18 ½ in.



104. ENGLISH BURLWOOD TAPERING LEG STAND, circa 1800, the top flips open to reveal a green leather writing surface with sections for pens and inkwells, single drawer with turned ivory pulls, tapering legs to spade feet. H 30 in. W 20 in. D 15 in.



105. FRENCH GILT AND PATINA BRONZE FIGURAL CHENETS, circa 1850, two patina bronze children holding libation and flowers seated on gilt scrolled foliage flanking a pierced fender. H 15 ½ in. L 53 in.



106. FINE PAIR OF FRENCH PATINA BRONZE SCULPTURES OF MOTHER AND CHILDREN, after Michel Claude Clodion (1738-1814). H 32 in.

107. FINELY CARVED MAHOGANY LIBRARY TABLE, circa 1870, rectangular top with gadroon border above a leaf frieze, supported on 6 classical columns with H-stretcher supported on bun melon feet. H 29 in. W 45 in. D 26 in.



108. PIETRA DURA GAME TABLE, 19th Century, round black slate top inlaid with varying hard stone fossil specimens on a turned black slate standard with reeded urn. H 29 in. Diameter 22 in.



109. PIETRA DURA SPECIMAN TOP LAMP TABLE, circa 1860, carved and molded wood base with applied shields. H 29 $\frac{3}{4}$ in. Diameter 23 $\frac{1}{4}$ in.



110. HERIZ CARPET RUNNER, circa 1910.
13 ft. 4 in. x 3 ft.



111. SAILOR MADE WALKING STICK, circa 1830,
rope twist carved whalebone
shaft flanked by paneled squares
and ivory paneled mushroom
grip. Length 35 ¼ in.

**112. SAILOR MADE WHALEBONE AND WHALE
IVORY WAKING STICK**, circa
1830, rope twist whalebone shaft
flanked by three braided rings
and hatch carvings, paneled ivory
grip. L 37 in.

**113. SAILOR MADE WHALEBONE AND WHALE
IVORY WALKING STICK**,
circa 1830-40, unusual openwork
shaft flanked by paneled and ring
carvings with ivory knob grip.
L 36 ½ in.



114. NARWHALE TUSK WALKING STICK, circa 1830, silver cap grip on a tusk ending in a brass ferrule. L 38 ½ in.

115. NANTUCKET WHALE IVORY AND BALEEN WALKING STICK, circa 1830, multi-turned ivory grip with red and black wax filled scribe lines on a baleen wrapped and veneered shaft inlaid with ivory and silver hearts, diamonds and dots, ending in a turned and scribed ferrule. L 42 ½ in.

116. NARWHALE TUSK WALKING STICK, circa 1840-50, engraved silver cap on a tusk shaft ending in a brass ferrule. L 36 in.



117. SARAB CARPET RUNNER, circa 1930. 15 ft. 7 in. x 3 ft. 2 in.



118. PAUL JOHNSON NANTUCKET COCKTAIL PURSE, oval ivory plaque with coat-of-arms and perched bird above a Coffin banner, large ivory clasp and peg, turned ivory knobs, bone veneered swing handle, solid ivory base with carved ivory scallop shell feet, signed Paul Johnson. H 5 in. W 7 ½ in. D 5 ½ in.



119. 19th C. SHELLWORK SAILOR'S VALENTINE, "A Gift From Barbados" in mahogany case. Diameter 9 in.



120. RARE MARY COFFIN'S NANTUCKET WHALE IVORY AND WHALEBONE SWIFT, circa 1835, carved whale ivory butterfly thumb screw clamp and finely turned standard and cup, red wax inlaid vine, 4 stars, and Mary W. Coffin, 1835.



121. CHINESE EXPORT CAMPHORWOOD CAMPAIGN DESK-CHEST, circa 1840, the upper section with long drawer, desk compartment flanked by double deep and two small drawers above a long bottom case of two long drawers, line inlay throughout, 4 brass carrying handles, recessed brass post and bail pulls, on ebonized turned legs. H 51 ½ in. W 45 in. D 20 ½ in.



122. PAIR OF CAST IRON ANCHOR, DOLPHIN AND ROPE ANDIRONS, 19th Century, with drop scallop shell pediment on fluted plinth. H 17 in.



123. WENDELL MACY (1845-1913) OIL ON DOOR PANEL
"South Shore Shipwreck", signed and dated lower right Wendell Macy, '91. Inscribed on reverse *"To Uncle William from his loving niece, Helen Spring, Nantucket, Sept. 2, 1891."* 7 ¼ in. x 8 ½ in.

124. JAMES BASSNETT LIVERPOOL MAHOGANY STICK BAROMETER, circa 1840, carved mushroom cap above an engraved ivory enclosed gage, mahogany rope carved standard with brass inserted thermometer, ending in a brass weight, mounted on brass gimbal. H 38 ½ in.



125. WENDELL MACY (1845-1913) "Brant Point", oil on door panel, signed lower left Wendell Macy, 1884, and pencil signed on reverse *"Brant Point, Nantucket"*. Overall: 10 ½ in. x 6 in.

**126. BERNHARDT
BACH TERRACOTTA
FIGURAL CIGAR**

STAND, Late 19th Century,
marked on base "595 BB".
H 12 in.

**127. DIMINUTIVE
AMERICAN BLANKET
CHEST**

mid 19th Century
with decoupage decoration,
dovetailed construction.
H 7 ¾ in. W 14 ½ in.
D 7 ½ in.

**128. DIMINUTIVE
FRENCH GOUACHE
PORTRAIT OF A LADY**

signed and dated "Bore,
1834" lower left, inscribed
on reverse. 6 ½ in. x 5 ½ in.



129. SCARCE DOLL'S BENTWOOD OAK HIGH CHAIR, circa 1910, with caned seat, original maker's label. H 24 ½ in.



**130. PAIR OF NANTUCKET FOLK ART WATERCOLOR PORTRAITS ON
PAPER**, circa 1810, depicting Seth Starbuck and Ruth Swain Starbuck and their

daughter Hannah Starbuck, in later tiger maple frames. Seth Starbuck, son of Matthew Starbuck (b. Jan. 27, 1779), married Ruth Swain (b. 1781), Hannah their child (b. Dec. 12 1802, d. May 27, 1812). 5 in. x 4 in., overall 8 ¼ in. x 7 ¼ in. Provenance: Wayne Pratt Antiques to Present Owner.



131. OIL ON CANVAS “Full Portrait of a Well Dressed Young Girl by the River’s Edge Holding Her Doll”, old label on stretcher “James Bourlet & Sons, LTD. 17 & 18 Nassau Street, Mortimer Street, W.”
50 in. x 40 in.

132. PAIR OF FRENCH PASTELS “Portraits of Husband and Wife”, circa 1800, in oval gilt frames.
Overall 25 $\frac{3}{4}$ in. x 22 $\frac{3}{4}$ in.

133. CHINESE ROSE MEDALLION PUNCH BOWL FOR THE BOSTON MARKET, circa 1890.
H 5 in. Diameter 13 in.

134. AMERICAN CHIPPENDALE MAPLE TALL CHEST, circa 1790, crown molding above two over four graduated drawers on tall bracket feet, brass batwing post & bail hardware.
H 47 in. W 38 in. D 19 $\frac{1}{2}$ in.





135. AMERICAN BLUE SPONGEWARE PITCHER. H 11 ½ in.

136. SCARCE NANTUCKET OVAL BASKET WITH STATIONARY CARVED HANDLE, circa 1900. H 4 ½ in. W 10 ¼ in. D 8 in.

137. AMERICAN SHERATON TIGER MAPLE DROP LEAF DINING TABLE, circa 1820, rectangular top with two drop leaves supported on ring and tapering twisted legs. H 29 ½ in. W 41 in. D 22 ½ in. Open: 44 ½ in.



138. JOSÉ FORMOSO REYES (1902-1980) NANTUCKET COCKTAIL PURSE, circa 1955, swing handle basket with carved ivory half hull of the Morgan, signed and dated C. Sayle, 1955 on an oval ebony plaque, ivory clasp and pegs, pine base signed "Made in Nantucket, Jose Formoso Reyes" with map of Nantucket Island. H 4 ½ in. W 6 ½ in. D 5 in.

139. JOSÉ FORMOSO REYES (1902-1980) NANTUCKET COCKTAIL PURSE, circa 1955, oval ebony top with Charlie Sayle carved half body whale, shaped swing handle turned ivory peg, pine base signed "Made in Nantucket, José Formoso Reyes" with map of Nantucket Island. H 5 in. Width 6 ½ in. D 5 ½ in.



140. FINE SAILOR MADE INLAID BOX, early 19th Century, rectangular wood box with ebony inlaid strappings, rosewood inlaid anchors, stars, diamonds, foliate sprigs and ivory pins throughout. Removable inserted top with turned ivory beehive knob on a 5-part mother of pearl star in a rosewood circle. H 3 $\frac{3}{4}$ in. W 11 $\frac{3}{4}$ in. D 8 $\frac{1}{4}$ in.



141. SAILOR'S WOOLIE OF THE "AUSTRALASIAN", proud liner of the Aberdeen White Star Line, Astralasian carried emigrants and First-class passengers to Australia and the southern Orient in the late 1880s & 1890s. This colorful period woolwork picture depicts the steaming vessel near "South Sydney Heads" with its prominent lighthouse, with a man working the signal tower flag. Several sailors and passengers are shown onboard the ship as well. The ship flies the British red ensign and was built in 1884 by Robert Napier of Glasgow, signed lower left C.A. Young, circa 1888. 24 $\frac{1}{2}$ in. x 37 $\frac{1}{4}$ in. Overall 29 $\frac{7}{8}$ in. x 42 $\frac{3}{4}$ in.



142. TIM THOMPSON (b. England 1951) “Portrait of the U.S. Corvette Ranger in Full Sail on the Open Sea”, oil on canvas, signed lower left. 36 in. x 48 in. Thompson spent his childhood living on the tiny Channel Island of Herm, and that is where he developed a love and respect for the sea. He created his first watercolor of the ship *Queen Mary* at the tender age of 6. In 1982 he met Ted Turner at a regatta in Cowes, England, and Turner commissioned him to paint numerous sailing boats, which brought him growing popularity and recognition. Thompson has exhibited his work in the United States, London, Paris, Italy, Belgium, Germany, Switzerland, the Vasa Museum in Sweden, Monaco, Brazil, Australia and New Zealand.



143. ANNE RAMSDELL CONGDON (American 1873-1958), "The Old Mill", oil on Masonite, signed and dated lower right Anne Congdon, 1940. 19 in. x 23 ½ in. Literature: A very similar painting is in the NHA's collection and is illustrated in Michael H. Jehle's *Picturing Nantucket*, pg 90.

144. HERIZ CARPET. 12 ft. x 10 ft. (*not illustrated*)



145. AMERICAN HISTORICAL BLUE STAFFORDSHIRE SERVING PLATTER, circa 1830, "*Landing of General La Fayette*", pattern at Castle Garden, New York. L 17 in.

146. AMERICAN HISTORICAL BLUE STAFFORDSHIRE PITCHER, circa 1830, "*Landing of General La Fayette*" pattern at Castle Garden, New York. H 8 ¾ in.



147. NEW ENGLAND QUEEN ANNE OVAL TOP PINE TAVERN TABLE, 18th Century, on pad feet, pegged construction. H 26 in. W 35 in. D 25 in.

148. PAIR OF NEW ENGLAND CHIPPENDALE CHERRY RUSH SEAT SIDE CHAIRS, 18th Century, with block and turned legs, pierced splats. H 38 in. Seat H 17 in.



149. TWO PIECES OF AMERICAN HISTORICAL BLUE STAFFORDSHIRE, circa 1830, comprising bowl and covered sugar with eagle head handles, in the American Villa pattern. Bowl Diameter 8 ½ in., Sugar H 6 in.

150. THREE PIECES OF AMERICAN HISTORICAL BLUE STAFFORDSHIRE TEASET, 19th Century, in the "*La Fayette at Franklin's Tomb*" pattern. Teapot H 10 ½ in.

151. PAIR OF ENGLISH BRASS TAVERN CANDLESTICKS, early 19th Century, with knurled detail. H 12 ½ in.

152. SCARCE NEW ENGLAND TAVERN TABLE, 18th Century, with rectangular solid tiger maple top, splayed legs, turned feet. H 25 in. W 27 ½ in. D 18 in



153. PAIR OF NEW YORK MULTI-TURNED FINIAL TOP BRASS ANDIRONS, circa 1830, on ball feet with spur and up-flame turned legs and matching log stops. H 28 in.



154. JULIAN YATES (1871-1953) “Strolling on Broad Street”, oil on canvas, depicting a couple walking their dog toward Steamboat Wharf, with the Nesbitt Inn on the right, and an artist’s license placement of the Jared Coffin House at the end of Broad Street, signed lower right Julian Yates. 15 ½ in. x 19 ½ in.



155. BRASS BOUND MAHOGANY TRAVELING BOX, circa 1840, applied carrying handles, drop down paper storage box, 5 secret drawers, 3 removable trays, 5 boxes, 5 jars. H 7 ¼ in. W 17 ¾ in. D 11 ¼ in.



156. ROBERT PERRIN (1915-1999) “Strolling Past the Whaling Museum”, watercolor on paper, signed lower left C. Robert Perrin. 14 in. x 21 ½ in.



157. BENSON AND HEDGES BRASS BOUND MAHOGANY HUMIDOR BOX, with two tin lined compartments, “S.K.R.” monogram on lid. Original Benson and Hedges label on the interior: “*Importers of Havana Cigars & Egyptian Cigarettes, 13 Old Bond St. London, W. and 314 Fifth Avenue, also Newport, Rhode Island.*” H 10 in. W 20 ½ in. D 12 in.



158. PAIR OF CARLO MORETTI (Italian Est. 1958) SIGNED VASES, lavender haze with green spiral glass encircling the vases. Height 15 in.

159. CHINESE EXPORT BUTTERFLY AND GREEN CABBAGE LEAF PORCELAIN PUNCH BOWL, mid 19th Century, made for the Boston market. H 5 ¾ in. Diameter 14 ¼ in.

160. CHINESE EXPORT BUTTERFLY AND GREEN CABBAGE PORCELAIN CHARGER, circa 1900. Diameter 14 ½ in.

161. CHINESE EXPORT BUTTERFLY AND GREEN CABBAGE PORCELAIN DOUBLE HANDLE GRAVY BOAT, mid 19th Century.

162. AMERICAN MAHOGANY INLAID SIDEBOARD, circa 1800, serpentine form with edge inlay, three-drawer frieze above a decanter drawer, flanked by hinged cupboard doors, cherry inlay fluting on square tapering legs. H 41 in. W 66 in. D 25 in.

163. PIERCED BRASS FOOTED FIREPLACE FENDER, circa 1820. W 31 in.



164. JOHN GEORGE BROWN (1831-1913) “Portrait of a Young Girl Sitting on a Stone Wall”, oil on canvas, signed lower left Copyright J.G. Brown, N.A., 20 in. x 30 in. Brown, born into a poor family in Durham, England earned a reputation as one of America’s most skilled painters of children, especially cheerful street urchins who earned a pittance as boot blacks, newspaper vendors, etc. He studied at the Royal Scottish Academy under Robert Scott Lauder, and began earning a living painting portraits at the age of 22. He emigrated to Brooklyn and studied art at night at the National Academy of Design, and was elected a member of the National Academy of Design in 1863.



165. GEORGE GARDNER FISH (Nantucket 1822-1906) “*The Bride and Her Maidens*”, pastel on paper portrait of a gay bride in white satin wedding gown with three maidens under a tree, original lemon gilt frame, probably made by Fish’s brother, signed lower left G.G. Fish, N.Y. 35 ½ in. x 27 ½ in.

George Fish, a Nantucket portrait painter who principally worked in pastels, collaborated with his brother, William H. Fish, who made the splendid frames that adorn many of George Fish’s works. He moved to New York in the mid-1850’s and showed several works, mostly genre scenes, at the National Academy of Design from 1858 to 1863. After spending a few years in New York, he returned to Nantucket, where he eked out a modest career, in a studio space at the Nantucket Atheneum. He later expanded his professional repertoire to include photography – collaborating with local photographer E.T. Kelly to produce hand-colored cartes de visite. By the end of his career, Fish was a kind of *eminence grise* on the island, an experienced, learned man who lectured frequently on art and literature, and played the violin. The present pastels exemplify Fish’s portraiture



166. GEORGE GARDNER FISH (Nantucket 1822-1906) “The Bride to Be”, pastel on paper of the young girl holding a flower basket, original lemon gilt frame, signed lower center G.G. Fish, 1857 N. York. 35 ½ in. x 27 ½ in.

style. Signed and dated 1857 and inscribed “NYork”, the pastels are one of his earliest known works to have been executed after leaving Nantucket. It is believed that the “Maidens” pastel represents Fish’s two daughters, Madeleine and Anna, together with their friends, Caroline and Florence Starbuck, who were the daughters of Fish’s patron Matthew Starbuck of Nantucket (see diCurcio, p. 90). Matthew was the son of Joseph Starbuck, an extremely prominent whaleship owner and merchant on Nantucket who built the locally famous “Three Bricks,” houses designed by the brothers Charles G. and Henry Coffin and placed side-by-side on Main Street, one each for Starbuck’s three sons. Matthew received the “Middle Brick”. A number of versions of The Maiden’s painting have surfaced over the years. One sold at Rafael Osona Auctions Aug. 2009, one is illustrated in Robert A. diCurcio’s *Art on Nantucket*, pg. 90.



167. RALPH EUGENE CAHOON (Massachusetts 1910-1982) “Fresh Produce”, oil on Masonite, depicting five mermaids, six mermaid children and three gentlemen farmers in a pumpkin patch, the barn flying an American flag and swordfish weathervane. 12 in. x 16 in.



168. ENGLISH PETIT POINT & NEEDLEPOINT BOX, 18th Century, studded trim, figures and animals with birds on a domed top, sides of box with botanical, birds and cupid. H 14 in. W 17 in. D 13 in.



169. ENGLISH GEORGE III TORTOISE AND ROSEWOOD INLAID TEA CADDY, circa 1790, a satinwood rectangular box with diminutive rosewood cross-banded edges and dividers, oval tortoise inserts, silver ring pull and shield plate; the interior fitted with 2 removable boxes with cross-banding and tortoise ovals, with hinged lids. H 5 ¼ in. W 8 in. D 5 ½ in.

170. FINE LARGE ENGLISH SHOE DOUBLE COMPARTMENT CONTAINER, circa 1840, a healed boot form with swivel top exposing two conical compartments, contrasting woods and brass wire work cover the entire surface and underneath with initials "J.G.C." hearts, anchors, trotting horse, flags, coat-of-arms, floral sprigs, zigzag borders. H 3 ½ in. L 8 in. W 1 ¾ in.

171. ENGLISH MAHOGANY BUTLER'S DESK CHEST ON CHEST, 18th Century, dental molding above two over three graduated drawers, flanked by reeded corners, lower section with desk compartment fitted with central door flanked by carved columns, drawers and pigeon holes, brass post and bale hardware. H 78 ¾ in. W 44 in. D 23 ½ in.





172. NORTHERN ASIAN IVORY TEMPLE OFFERINGS, 19th Century, cut and pinned fish scale motif. H 9 in.



173. SET OF TWO ENGLISH PAPIER MACHE TILT TOP TABLES, circa 1880, shaped tops with view of Windsor Castle and Warwick Castle, hand painted cameos and gilt decoration with abalone inlays, turned standard and dish base. H 27 ½ in. L 28 in. W 23 ½ in.



174. FINE PAIR OF CHINESE CHIPPENDALE MIRRORS, 18th Century, hand carved wood, gesso, gold leaf mirrors in the Rococo style with pagoda pediments. 58 in. x 29 ½ in.





175. ANDRE (GITTELSON) GISSON (1921-2003) “Fruit and Floral Table Top Still Life”, oil on canvas, signed upper right A. Gissson. 23 ½ in. x 29 ½ in.

176. ENGLISH OAK AND SILVER PLATED RECTANGULAR SERVING TRAY, circa 1900, on custom silver plated stand. H 20 in. W 19 in. D 13 in.

177. ENGLISH OAK AND SILVER PLATED OVAL SERVING TRAY, circa 1900, on custom silver plated stand. H 20 in. W 21 ½ in. D 12 ½ in.



178. VAN CLEEF AND ARPELS LADY'S 18K YELLOW GOLD AND DIAMOND WATCH #142121, the watch has 154 (1.0mm) round brilliant cut and single cut diamonds, color D, and VS quality; 16 (1.7mm) round brilliant cut diamonds, color D and VS clarity, mother of pearl dial and swiss movement; 99.9 grams; accompanied with an American Gem Appraisers, Inc. appraisal dated April 27, 2010.



179. FRENCH FINELY CARVED IVORY CANDLESTICK ON PLINTH, 19th Century, with acanthus leaf, rose, vine and scallop shell decoration. H 7 in.



180. JASON (JESSIE) EMERSON HERRON (California 1900-1984) PLASTER SCULPTURE OF A FEMALE ARCHER, after she studied here and in Europe, Herron created Art Deco buildings and monuments under the Federal Art Project, and for several decades she was a leading sculptor. The sculpture sits on a contemporary crafted black marble base. H 57 ½ in. W 58 in. D 16 in.



181. CARVED NANTUCKET WHALE IVORY PIE CRIMPER, 19th Century, flat hand grip with fork holding a solid zigzag wheel and scrimshawed scrolls and initials E.M. on one side and E. Manter on reverse. According to the Tilroe Gold Rush Letters on Loan to the NHA, a Susan Ellis Manter was b. 6 May 1808. Length 5 $\frac{3}{4}$ in.

182. WHALE IVORY PIE CRIMPER, circa 1840, solid grip with carved heart silver pinned fork, supporting a long solid zigzag wheel. L 6 $\frac{1}{2}$ in.



183. WHALE IVORY PIE CRIMPER, mid 19th Century, turned pointed grip with spacer to a $\frac{1}{2}$ inch thick cutwork stylized peacock holding a spoke zigzag wheel. L 7 $\frac{1}{4}$ in.



184. SAILOR MADE WHALE IVORY PIE CRIMPER, circa 1850, in two sections of the same tooth, serpent grip with opposing zigzag wheel. L 7 in.



185. PAIR OF NANTUCKET PORTRAITS DEPICTING CAPTAIN ROBERT JOY (1793-1862) AND SALLY HUSSEY JOY (1797-1882), oils on pine panels, unsigned. 27 in. x 23 in. Captain Robert Joy, a well known ship owner lived on Gardner Street. Sally Joy was the daughter of Sarah Jenkins Hussey and Charles Hussey and a sister of Mary Seaman Hussey (Mrs. Peter Folger). Provenance: The portraits hung for a number of years in the Folger Mansion on Centre Street, a home occupied by the Folger family for 5 generations. The portraits were passed on from Bertha Folger to her cousin, the present owner. Accompanied with hand written "Family Record" birth and death dates.



186. CAPTAIN ANDREW SANDBURY (1830-1902) NANTUCKET DOUBLE HANDLE SEWING BASKET, Turn of the Century, with fine concentric circles on base. H 3 ¾ in. Diameter 9 ½ in.

187. CAPTAIN THOMAS JAMES (1811-1885) RARE NANTUCKET WOOL BASKET, 19th Century, never before seen form, double handles, double bent staves, walnut bottom. Thomas James, once a whaler was Captain of the South Shoal Lightship 1872-1882. H 12 in. W 28 ½ in. D 25 ½ in.



188. ARTHUR D. WILLIAMS (1867-1920) FINE COVERED NANTUCKET BASKET, wood knob on lid, swing handle with blank brass owner's name plate. Height 8 in. Diameter 10 in.



189. EXTREMELY RARE SAMUEL CRAWFORD (b. 1827) LABELED BALEEN & CANE WOVEN NANTUCKET LIGHTSHIP BASKET, circa 1850, round form with swing handle, rare baleen staves, four interior concentric rings in base, original paper label on bottom "*Made by S.C. Crawford, Nantucket, Mass*".
H 4 in., Diameter 8 ¼ in.





190. SAILOR CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1860, paneled ivory knob, baleen collar on a deeply carved diamond within diamond upper section on a rope twist tapering lower section, ivory ferrule. L 34 in.

191. SAILOR CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, turned wax inlaid mushroom grip with abalone dot grip, bone shaft with rope, diamond, line, rings and reeded section. L 34 in.

192. SAILOR CARVED WHALEBONE WALKING STICK, circa 1840, carved from a single piece of jawbone having a reeded mushroom grip above 4 diamond cut panels, angled band, twisted tapering rope. L 34 in.



193. SAILOR CARVED WHALE IVORY AND WHALEBONE ABALONE INLAID WALKING STICK, circa 1850, ivory knob grip on a carved bone reeded twisted and paneled shaft with a diamond abalone inlaid collar. L 33 in.

194. SAILOR CARVED WHALE IVORY, WHALEBONE AND SILVER WALKING STICK, circa 1830, carved ivory Turk's knot grip with abalone dot inlay on an engraved silver collar on a diamond carved, fluted and twisted bone shaft. L 34 ¼ in.

195. SAILOR CARVED WHALE IVORY AND PAINTED WALKING STICK, circa 1850, paneled and ring carved knob grip on a carved bone tapering shaft of fluted panels and twist embellished with black paint. L 32 in.

196. ENGLISH MAHOGANY TRAVELING ARTIST BOX WORKING IN PAPER MEDIA, 19th Century, rectangular veneered box with narrow crossbanded edges, brass carrying handles, two side pullout ink and colors drawers, hinged to expose paper storage upper section, the lower box with work surface hinging left to expose a removable storage tray and side panel to access secret drawer (possibly for gold leaf booklets). *(not illustrated)*



197. THOMAS H. WILLIS (American 1850-1925) “Portrait of J.P. Morgan’s Yacht Corsair I”, silk embroidery on canvas, unsigned, the *Corsair* built around 1882, the first of four like-named craft, visible at the top of the foremast is the burgee of the New York Yacht Club of which Morgan was Commodore from 1915 to 1922.
16 in. x 26 in.



198. THOMAS H. WILLIS (American 1850-1925) “Portrait of the Steam Yacht Niagara”, silk embroidery on painted canvas, circa 1905, signed lower right T. Willis N.Y. The *Niagara* belonged to financier and New York Yacht Club member Howard Gould, and was built in 1898 by Harland & Hollingsworth from the design of W.G. Shakford. Quite exceptional are the number of people Willis has depicted onboard with crew members in white, while gentlemen have blue coats and white hats, and one woman in a skirt stands behind figures in reclining chairs. The yacht flies the N.Y.Y.C burgee, Gould’s private signal and the American ensign.
20 in. x 36 in. Overall 31 ½ in. x 48 in.



199. GORHAM STERLING SILVER TEA AND COFFEE SERVICE WITH STERLING SILVER TRAY, comprising a 2 5/8 pint coffee pot, 2 ½ pint teapot, waste bowl, creamer, covered sugar bowl, hot water kettle. Heights: coffee pot 7 ¾ in., teapot 7 in., creamer 4 ½ in., sugar 5 ½ in., kettle 11 in. Approx. 275 ounces Troy.



200. SIX PIECE GORHAM STERLING SILVER TEA AND COFFEE SERVICE, circa 1891, comprising coffee pot, teapot, covered sugar bowl, creamer, waste bowl and covered tea caddy, engraved on the base Herrick October 7, 1891 as a wedding present. Approx. 79.79 ounces Troy.



201. RARE HAND PAINTED PORCELAIN ICE CREAM SET, circa 1870, German porcelain with hand painted scenes of arctic exploration derived from illustrations by Edward Riou from Jules Verne novels. One of only three known sets of this type. One is illustrated in February 2007 issue of Magazine Antiques. Platter L 15 in.



202. PAINTING “Sailboats at Tied to Dock”, oil on board, unsigned. 15 ½ in. x 11 ½ in.



203. RARE ALETHA MACY (Nantucket 1901-1971) "Portrait of the American Schooner Bushrod W. Hill", oil on Masonite, signed lower right Aletha Macy, painted in the style of W^m Stubbs. 23 ½ in. x 35 ½ in.



204. RARE ALETHA MACY (Nantucket 1901-1971) CARVED AND PAINTED FLYING MERGANSER PLAQUE, in the style of carved plaque by James Walter Folger. Inscribed on reverse "*Made by Aletha Macy, June 15th 1942*". Overall 15 ½ in. x 28 ½ in.



205. RARE CARVED AND PAINTED FLYING MERGANSER DRAKE, attributed to James Walter Folger (1851-1918), circa 1870-1885, unsigned. 12 in. x 16 ½ in. Folger, an artisan from Nantucket, was mainly self-taught. He worked briefly in 1869 as a journeyman for a wood carver in Cambridge, Massachusetts and continued to create carved animal heads, ornamental carvings and historical dioramas upon his return to Nantucket. Folger was also a painter in oil and watercolors, creating historical scenes of Nantucket.



206. **GEORGE INNESS (American 1825-1894) “Pastoral Farmscape”**, oval oil on board depicting a courting man and woman strolling on a lane with homestead in the distance and scattered grazing cattle, signed lower right G. Inness. Sight 7 in. x 8 ½ in.



207. SAILOR MADE WHALE IVORY, WHALEBONE AND EBONY WALKING STICK, circa 1840, turned ivory knob grip over 10 alternating ivory and ebony spacers on a reeded bone shaft. L 33 in.

208. SAILOR MADE WHALE IVORY AND WHALEBONE CANE, circa 1850, "C" shaped ivory handle with baleen spacers on a turned bone shaft. L 37 in.

209. SAILOR MADE WHALE IVORY AND EBONY CANE, circa 1850, carved seabird of prey head grip with 15 alternating ivory and wood spacers on a tropical wood turned shaft. L 35 ½ in.

210. SAILOR MADE WHALE IVORY AND WHALEBONE NAUGHTY LEG CANE, circa 1860, ivory lady's leg with high button shoe and lace simulated top, three baleen spacers on a reeded tapering whalebone shaft. L 35 in.

211. SAILOR MADE WHALE IVORY AND WHALEBONE NAUGHTY LEG CANE, circa 1860, bare foot lady's leg with two baleen spacers on a turned tapering bone shaft. L 33 ½ in.



212. SAILOR MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, ivory mushroom grip on carved bone sabre grip, Turk's knot, twisted rope, reeded ring, basket weave, rope merging to a tapering and reeded lower shaft. L 35 in.

213. SAILOR MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, carved ivory hand with shirt cuff holding a ball, ebony spacers on a carved bone shaft of four diamond bands and three cross-hatch carved sections to a plain tapering lower section. L 36 in.



214. THE CAPTAIN ELIHU GOODMAN ARMS CONNECTICUT RIVER VALLEY CHERRY CHEST ON CHEST OF DRAWERS, Greenfield, Massachusetts, circa 1780, with fan carved upper drawer, bonnet top broken arch pediment with fan carvings, early 19th C. replaced brasses, original finish. Elihu Goodman Arms served as a Captain in the Continental Army during the Revolutionary War. After the war he owned an inn in Greenfield, Massachusetts. Provenance: Descended in the original family. H 86 in. W 40 ½ in. D 19 ½ in.



215. MARY GARDNER NANTUCKET SAMPLER, silk on linen worked in black, yellow, greens, red, brown and white; there are two goats, two sheep and a dog, potted plants, stylized trees, set apart by two rows of sawtooth pattern is the legend “*Mary Gardner in the 15 Year of Her Age. April the 10 1767*”; followed by “*This Needle Work of Mine Can Tell, When I was Young I Learned Well And, By My Elders I was Taught Not To, Spend My Time for Nought.*” 15 ¼ in. x 11 in. Ancestry.com suggests that a Mary Gardner was born in 1752 on Nantucket, daughter of Solomon Gardner (1731-1782) and Jemima Folger (1735-1759). The 1767 date on the sampler would correspond with an age of 15 years and the birth date of 1752.



216. MARINER’S COMPASS PATCHWORK QUILT, 19th Century, with flower applique basket and floral vine borders. 79 in. x 79 in.



217. FINE WILLIAM APPLETON (1851-1918) DIMINUTIVE SEWING BASKET, 19th Century, two heart carved handles and two concentric circles in base. H 3 in. Diameter 6 ¼ in.



218. AMERICAN WHALER MADE HONDURAS MAHOGANY AND WHALE IVORY DOLL'S BED, circa 1820-1840, deep multi-turned posts and rails with 33 turned ivory rope pegs. H 19 in. W 19 in. D 25 in.



219. ENGLISH TORTOISE SHELL AND MOTHER OF PEARL ENGRAVED DOUBLE COMPARTMENT TEA CADDY, early 19th Century, rectangular pagoda top.
6 ¾ in. x 8 in. x 5 in



220. HAND WOVEN INDO-KERMAN CARPET, circa 1930s. 15 ft. 6 in. x 14 ft.

221. CARVED AND GILT CONVEX MIRROR, circa 1860, round frame with round spheres, spread wing eagle pediment and a double fan drop pediment. 40 in. x 24 in.



222. ASIAN ARMCHAIR, circa 1850s, profusely carved on every surface with characters, dragons, poems, lattice work, scales, Greek key, claw feet, sea serpent armrests. Chair resided in the British Embassy in Beijing for a number of years.



223. ARMORIAL PLATTER, 18th Century, Arms of Heron. L 10 ¼ in. W 7 in.

224. ARMORIAL TEA CADDY, 18th Century, Arms of Blackwell. H 4 ¾ in.

225. ARMORIAL COVERED TUREEN AND STAND, 18th Century, Unidentified Arms.



226. CHINESE BLUE AND WHITE PORCELAIN CHARGER, 18th Century.
Diameter 13 in.

227. CHINESE BLUE AND WHITE PORCELAIN CHARGER, 18th Century.
Diameter 13 in.



228. JANET L. MUNRO (American 21st Century Folk Artist) “Winter in Nantucket”, mixed media on Masonite, signed lower left. 23 ¾ in. x 31 ½ in. Munro’s paintings are in many important public and private collections including the Smithsonian, Museum of American Folk Art, John and Catherine T. Macarthur Foundation, Los Angeles County Museum, Cahoon Museum of American Art, Nantucket Historical Association, and many others.



229. SET OF FIVE ENGLISH ELM WINDSOR ARMCHAIRS, 18th Century, open carved splat, continuous arm, “c” stretcher on turned legs.



230. CHINESE CRACKLE GLAZED TEMPLE JAR WITH APPLIED DRAGONS, 19th Century, mounted as a lamp.

231. CHINESE CARVED TEAK PEDESTAL, circa 1880, marble insert top, dragon face and foliate frieze and feet. H 37 in.

232. JAPANESE PATINA BRONZE TEMPLE VASE, circa 1870, a dragon emerging from a rough sea, intertwined around the neck of the vase holding a crystal ball, signed upon the base. H 30 in.

233. CHINESE CARVED TEAK AND MARBLE TABORET, circa 1850, carved face knees, shelf stretcher, paw feet. H 22 ½ in. Diameter 18 in.

234. GORD FORM PORCELAIN VASE, 20th Century. H 28 in.

235. CHINESE CARVED TEAK AND MARBLE TABORET, circa 1860, scalloped insert, berry vine and carved apron, cross stretchers. H 16 ½ in. Diameter 19 ½ in.

- 236. TWO CHINESE PORCELAIN VASES**, 19th Century, river landscape dragon decorations, one vase repaired. H 16 in.
- 237. CHINESE CARVED TEAK AND MARBLE TABORET**, circa 1860, rectangular form with marble insert. H 17 in. W 22 in. D 16 ½ in.



- 238. CHINESE KAHNTSI BLUE AND WHITE PORCELAIN COVERED BALUSTER FORM COVERED TEMPLE JAR**, 19th Century, decorated with foliage and birds. H 20 ½ in.



239. PALE CELADON JADE “SHOUXING” GROUP, 18th - 19th Century, Qing Dynasty, the stone with striated russet inclusion finely carved with a sage seated facing forward, in long robes, a long, incised beard and moustache and a characteristically large cranium, holding a gilt bronze vessel in his left hand, seated among a group of recumbent rams, the largest in front of the sage with 2-long sharp horns, 4 smaller rams lying amongst the ram, the remaining rams reclining in the group on fitted double wood stand. L 7 in.



240. PALE CELEDON JADE ARCHAIC FORMED WATER COUPE, 18th Century, Qing Dynasty, Qianlong, finely carved in low relief in free imitation of Archaic cast-bronze prototypes carved on each side with a panel of confronted archaistic dragons, support on square low foot rim. 2 ½ in. x 2 ½ in.

241. CARVED CHINESE TRANSLUCENT WHITE JADE TRIPOD WATER COUPE, 18th – 19th Century, rim with prune branches with two birds. H 2 ½ in.

242. SMALL CELADON AND GRAY JADE RAT, Ming Dynasty, the naturalistically carved rat, carved in the round with his head forward and legs beneath, ears, eyes and nose finely carved, tail swishing to right, the stone of even tone with some areas of russet skin and inclusions. L 3 in.



**243. VERY FINE MOGUL-
STYLE PALE CELADON
JADE FLATTEN BALUSTER
VASE AND COVER, 18th**

Century, Qing Dynasty, possibly from the Imperial workshop. Carved suspending two loose rings from the pierced side flanges at the shoulder below finely carved lotus-heads and leafy fronds extending down the edges of the body decorated on each face with deities, phoenix bird around the exterior, the neck with two high relief vertical flanges above a band of waves around the base. The domed cover with finely carved reticulated open work bridge suspending a further two rings, surmounted by a high relief lotus-shaped finial and petals. Supported on a 6-foot reticulated base decorated in a similar motif. Translucent and exceptionally thinly carved “icy-white” stone of even tone. H 10 in.

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244. CARVED CHINESE IVORY BEAUTY, circa 1880, polychromed dress, holding bamboo staff and basket on her arm. H 10 ½ in.

245. CARVED CHINESE IVORY VASE, circa 1830, carved in very deep relief in a naturalistic birds on limbs, carved in 3 pieces, panel with chrysanthemum and 9 birds perched, in flight rising from a rock formation, the reverse with adult quail and birds on prunus with hills in background. All birds with inlaid eyes, a full lotus blossom finial. Four separate deeply carved blossoms on the neck, narrow side with carved poem. H 11 in.

246. FINE CHINESE POLYCHROME CARVED IVORY BEAUTY, 19th

Century, holding a vase and bead necklace. H 8 in.

247. FINE CHINESE CARVED IVORY BEAUTY, circa 1830, holding a branch and spilling a vase into the water wetting a sea dragon and child perched at feet. H 8 ½ in.





248. CHINESE EXPORT IVORY AND PAPER FAN, circa 1820, guard sticks of solid ivory depicting figures in gardens, watercolor paper fan with 40 figures in a garden setting and on horseback, hand painted ivory applied faces and textile robes. Guard sticks L 10 $\frac{3}{4}$ in.



249. CHINESE EXPORT CARVED BONE AND PAPER FAN, circa 1840, pierced bone staves, watercolor paper fan depicting 15 figures in a garden with applied ivory faces, framed in black shadowbox. 13 $\frac{3}{4}$ in. x 23 $\frac{3}{4}$ in.



250. CHINESE EXPORT LACQUER AND PAPER FAN, circa 1820, watercolor on paper with 40 figures on terraces and gardens, all with applied hand painted ivory faces and textile robes; interior ribs with gilt decorations of figures in a garden. The reverse with similar terrace and landscape watercolor and 40 figures with ivory and textiles applied. H 11 in.



251. WHITE JADE LEAF-FORMED WATER COUPE, 18th Century, Qing Dynasty, well and finely carved leaf formed water coupe, decorated with detailed curled leaves and stem meandering to rim; the white jade with some areas of russet skin remaining, conforming open work fitted wood stand with silver Greek key inlays. H 1 ¼ in.



252. WHITE JADE SCHOLAR'S CYLINDRICAL BRUSHPOT, BITONG, 19th Century, Qing Dynasty, the thick walls carved in shallow relief on the exterior with a design of cabbage and leaves, the stone of "mutton-fat" tone with some areas of russet skin remaining. H 4 in. Diameter 2 ¼ in.

253. CHINESE SCHOLAR'S LIBATION CUP, circa 1820, translucent light green jade, diminutive size with raised dot mid-body band, open work handle. L 4 in. H 1 ¼ in.

254. WHITE MOGUL-STYLE CELADON JADE CHRYSANTHEMUM DISH, 18th – 19th Century, Qing Dynasty, Qianlong/Jaiqing, finely carved as a petaled flower-head radiating out from cross-hatched center, suspending two loose rings, supported on a low rim, translucent and delicately carved stone. H 1 ½ in. Diameter 4 ¾ in.



255. JAPANESE CARVED IVORY BASKET STREET VENDOR, circa 1900, signed. H 4 in.

256. JAPANESE CARVED IVORY MASK STREET VENDOR NETSUKE, circa 1900, signed.

257. JAPANESE CARVED IVORY FIGURAL GROUP, circa 1860, elder carrying a staff and tending to two young boys. H 4 ¾ in.



258. PAIR OF CHINESE EXPORT GOUACHE ON PAPER, “Portraits of Two Junks”, 19th Century, in gilt frames. 7 $\frac{3}{4}$ in. x 9 $\frac{3}{4}$ in.



259. CHINESE EXPORT OIL ON CANVAS “Village Farm Scene”, unsigned, in period export frame. 17 $\frac{1}{4}$ in. x 22 $\frac{3}{4}$ in.



260. CHINESE EXPORT WATERCOLOR ON PAPER, *“Portrait of a Junk Heading Out to Sea”*, circa 1850. 7 ½ in. x 9 ½ in.



261. CHINESE EXPORT IVORY CRIBBAGE BOARD, circa 1840, carved from a single piece of ivory allover scrolled vines with three deeply carved figures in gardens medallions, on animal paw feet. H 3 in. L 10 in.



262. FINE MEIJI PERIOD (1880-1912) SILK EMBROIDERY OF TWO ROOSTERS, BABY CHICK & CHRYSANTHEMUMS, worked in fine multi-color silks. 35 in. x 22 in.

263. CARVED CHINESE CORAL BEAUTY, circa 1850. H 4 ½ in.

264. CARVED CHINESE CORAL FISHERMAN, circa 1870. H 5 ¼ in.





265. FINE CHINESE CLOISSONNE WASH BASIN, 19th Century.
H 9 ½ in. Diameter 19 ¼ in.



266. CHINESE EXPORT DECORATED CAMPHORWOOD TRUNK, circa 1830, wrapped in floral decorated green leather, brass bound and studded, side carrying handles. H 12 $\frac{3}{4}$ in. W 30 $\frac{3}{4}$ in. D 15 $\frac{1}{4}$ in.

267. CHINESE EXPORT PAINTED CANVAS COVERED CAMPHORWOOD TRUNK, 19th Century, foliate decorations with pomegranate and Chinese pheasants, brass banding and tack decoration with maker's label on the interior "*Made in Canton, China, Kwong-Tung Yut Wo*". H 15 $\frac{1}{2}$ in. W 34 $\frac{1}{4}$ in. D 18 in.

268. CHINESE EXPORT DECORATED CAMPHORWOOD TRUNK, circa 1830, wrapped in burgundy leather, brass bound and studded, with carrying handles. H 16 $\frac{1}{4}$ in. W 36 in. D 18 $\frac{1}{4}$ in.



269. PAIR OF ASIAN CARVED GILDED WOOD FIGURAL CANDLESTICK LAMPS, 19th Century. H 5 ft. 7 in.



Lamp Base Detail

**270. MEIJI PERIOD
(1880-1912) JAPANESE
BLACK AND GOLD
LACQUER HEXAGONAL
COVERED KIMONO BOX,**
with later glass top.



271. PAIR OF FINE CHINESE EXPORT VASES, 18th Century, paneled vases depicting a wraparound family scene on a terrace centering around the harvest; the neck with landscape and bird medallions. H 12 ¼ in.



**272. FINE 15mm x
17.35mm SOUTH SEA
MULTI-COLOR BAROQUE
PEARL NECKLACE,** 14k
yellow gold baroque shaped
clasp. L 19 ½ in.



**273. JAPANESE MEIJI PERIOD (1880-1912)
BLACK AND GOLD LACQUER WASH BASIN,**
water flowers decorated interior and exterior.
H 8 in. Diameter 20 ½ in.

**274. PAIR OF JAPANESE BLACK LACQUER
AND BRASS CANDLESTICKS,** circa 1870.
H 23 in.



275. ANGLO INDIAN CHINA CABINET, late 19th Century, with carved ebony and rosewood brass banded inlay of interwoven stars, two double doors over three drawers on each side. H 76 in. W 60 in. D 24 in.



276. HERIZ CARPET, circa 1930. 12 ft. 7 in. x 9 ft.



277. CHINESE EXPORT ROSE MANDARIN FOOTED PORCELAIN BOWL, 18th Century, on chicken skin ground, made for the Persian market, with period “make-do” lead repairs, some in the shape of hearts.
H 6 ½ in. Diameter 16 in.



278. TWO SINO-TIBETAN GILT BRONZE BODHISATTVA FIGURES, 19th Century, each figure seated on double lotus pedestal, clad in princely attire including a dhoti that wraps around their waist and between their legs; a sash is wrapped over the dhoti; both wear elaborate jewelry and crown, long earrings, necklace with large pendants, bracelets and belt.
Heights 6 ¾ in. and 6 ⅞ in.





279. 19th CENTURY WATERCOLOR “His Britc. Majs. Frigate Macedonian”, with legend: John S. Carden Esqr, Commander; Captured by the U.S. Frigate United States Steph. Decatur Esqr. Commander. 21 $\frac{3}{4}$ in. x 30 $\frac{3}{4}$ in.



280. PAIR OF CELESTIAL AND TERRESTRIAL 18” TABLE TOP GLOBES, circa 1800, by H. & L.H. Bardin to Sir Joseph Banks, sold by W. & S. Jones Holborn, London.



279 A. 19th CENTURY WATERCOLOR “The U.S. Frigate Constitution”, with legend: Isaac Hull Esqr. Commander Capturing his Brit. Majs. Frigate Guerriere. James R. Dacres Esqs. Commander. 21 $\frac{3}{4}$ in. x 30 $\frac{3}{4}$ in.



One of a Pair



281. KENNETH LAYMAN “Nantucket Landscape”, oil on canvas, signed lower right K. Layman. 31 ½ in. x 47 in. Layman received his BFA from Rhode Island School of Design and MFA from Tulane University. He has taught at Newcomb College, Georgia State University, Wheelock College and is a former member of the Copley Society of Boston, Kenneth Taylor Gallery, Main Street Gallery-Nantucket, Williams Gallery-Princeton; Current member of the Artists Association Gallery-Nantucket.



282. AMERICAN SHERATON CHEST OF DRAWERS, circa 1820, mahogany case with bird's eye maple four graduated drawer fronts with band inlay, ¾ outset cookie corners, repousse rooster family brass hardware. H 42 in. W 44 in. D 22 in

283. FINE PAIR OF BRONZE DOLPHIN ANDIRONS, 19th Century, with matching log stops. H 15 in.



284. SERGIO ROFFO (b. 1953) “View of Polpis Marshes”, oil on board, gilt frame. 7 ½ in. x 14 ½ in. Roffo was born in San Donato, Italy and immigrated to Boston and in the 1980s he studied art at the Vesper George School of Art. He is one of the youngest artists to be designated a “Copley Master” by the Copley Society of Boston, and was elected Fellows member of the American Society of Marine Artists and a member of the Guild of Boston Artists.



285. CHINESE EXPORT CAMPHORWOOD BRASS BOUND CAMPAIGN CHEST, circa 1830, in two sections with brass strappings and corners, 4 brass butterfly carrying handles, recessed post and bail handles, ebony line inlaid drawers on turned feet. H 41 in. W 39 in. D 19 in.



286. AMERICAN OIL ON CANVAS “Portrait of Father & Son with Architectural Tools on a Table”, circa 1830, possibly Philadelphia.

29 ½ in. x 23 ¾ in.



287. SAILOR MADE WALKING STICK, circa 1850, whale ivory Turk's turban above rings, dot inlays, hatch and dot inlay, baleen spacers, braided ring on a carved wood rope and line tapering shaft with 10 sections of ebony and ivory above the brass ferrule. L 37 in.

288. SAILOR MADE WHALEBONE AND WHALE IVORY WALKING STICK, circa 1860, carved ivory Turk's turban grip above 8 sections of wood and ivory on a whalebone shaft. L 35 in.



289. AMERICAN OIL ON CANVAS, “Young Girl and Her Dog in a Wooded Landscape”, circa 1840, unsigned. 38 ½ in. x 30 ½ in.



290. SAILOR MADE INLAID WOOD WALKING STICK, circa 1850, knob grip on a paneled and turned shaft inlaid with panels of abalone, ebony and ivory in the shape of diamonds, stars and teardrops, ending in a bone ferrule. L 36 ½ in.

291. SAILOR MADE INLAID WHALEBONE AND WHALE IVORY WALKING STICK, circa 1840, ivory paneled knob grip on a paneled and turned whalebone shaft inlaid with panels of ebony, abalone, tortoise. L 36 ½ in.



292. AMERICAN SHERATON TIGER MAPLE AND CHERRY DRESSING TABLE, circa 1820, fancy carved backplash, two glove drawers above two drawers on turned legs. H 36 in. W 38 in. D 20 in.

293. AMERICAN DOME TOP SMOKE AND LEAF DESIGN PAINTED BOX, 19th Century. 10 in. x 21 in. x 11 in.

294. AMERICAN FLAT TOP YELLOW SPONGE PAINT DECORATED BOX, 19th Century. 12 in. x 29 ½ in. x 12 in.

295. AMERICAN FULL BODIED COPPER HORSE WEATHERVANE, 19th Century. H 12 in. L 26 in.

296. AMERICAN COPPER RUNNING HORSE WEATHERVANE, 19th Century, zinc head. H 9 in. L 17 in.

297. AMERICAN SHERATON TIGER MAPLE DROP LEAF BREAKFAST TABLE, circa 1820, turned legs. H 28 in. L 42 in. W 19 in.

298. PAIR OF CENTENNIAL GEORGE WASHINGTON CAST IRON ANDIRONS, circa 1876. H 21 in.



299. OIL ON BOARD IN THE MANNER OF WILLIAM KEITH (California 1838-1911) “*Mountainous Forest Landscape*”, gilt frame. 12 ½ in. x 10 in.



300. AMERICAN FAUX GRAIN PAINT DECORATED BLANKET BOX, circa 1830, black trim on turned feet, interior till. H 24 in. W 47 ¼ in. D 22 in.



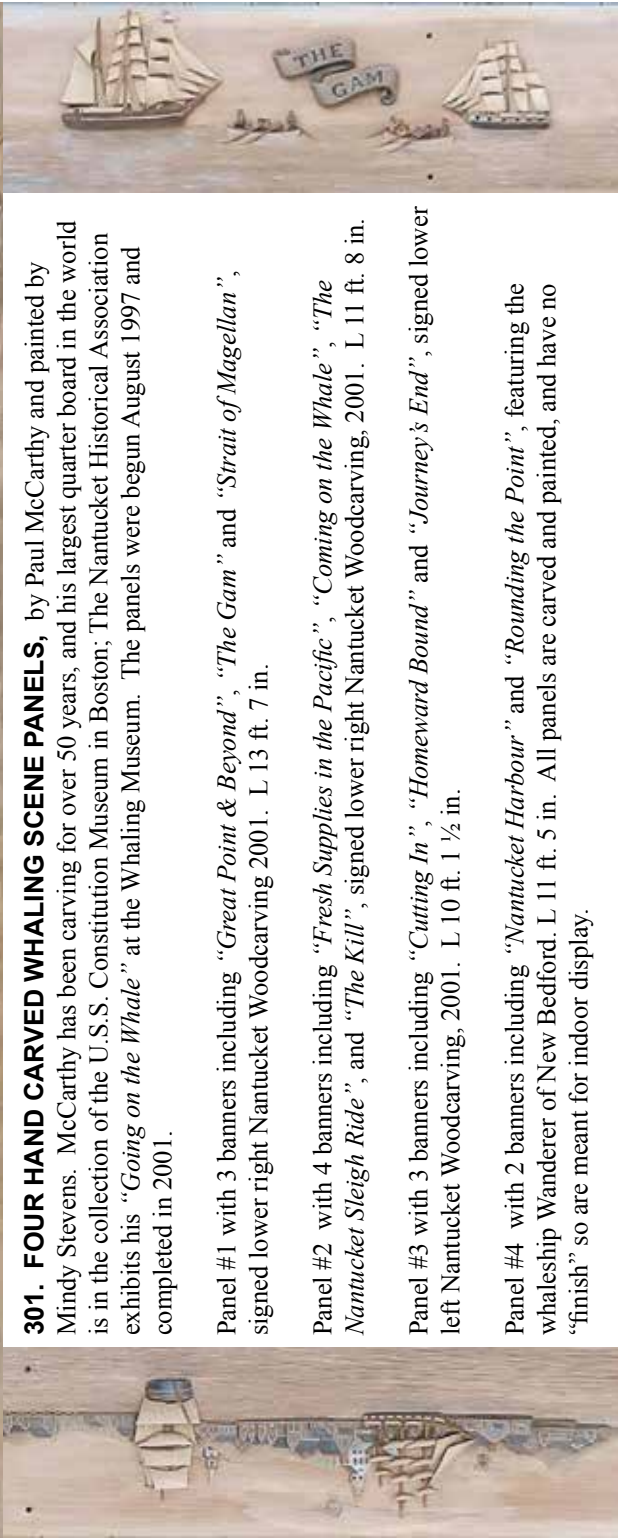
301. FOUR HAND CARVED WHALING SCENE PANELS, by Paul McCarthy and painted by Mindy Stevens. McCarthy has been carving for over 50 years, and his largest quarter board in the world is in the collection of the U.S.S. Constitution Museum in Boston; The Nantucket Historical Association exhibits his *“Going on the Whale”* at the Whaling Museum. The panels were begun August 1997 and completed in 2001.

Panel #1 with 3 banners including *“Great Point & Beyond”*, *“The Gam”* and *“Strait of Magellan”*, signed lower right Nantucket Woodcarving 2001. L 13 ft. 7 in.

Panel #2 with 4 banners including *“Fresh Supplies in the Pacific”*, *“Coming on the Whale”*, *“The Nantucket Sleigh Ride”*, and *“The Kill”*, signed lower right Nantucket Woodcarving, 2001. L 11 ft. 8 in.

Panel #3 with 3 banners including *“Cutting In”*, *“Homeward Bound”* and *“Journey’s End”*, signed lower left Nantucket Woodcarving, 2001. L 10 ft. 1 ½ in.

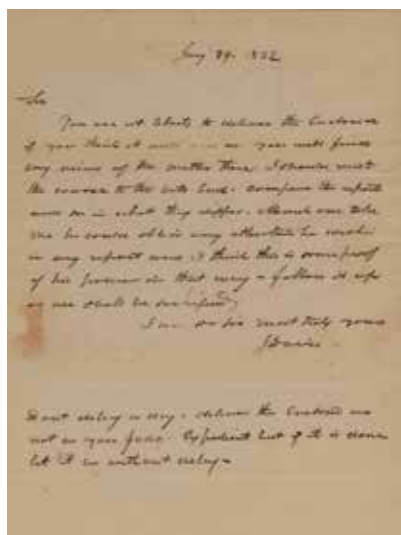
Panel #4 with 2 banners including *“Nantucket Harbour”* and *“Rounding the Point”*, featuring the whaleship Wanderer of New Bedford. L 11 ft. 5 in. All panels are carved and painted, and have no “finish” so are meant for indoor display.







302. COMICAL WATERCOLOR AND PEN ON PAPER, “Amateurs”, depicting a group of cats playing musical instruments, in bird’s eye maple frame with gilt liner.
5 ½ in. x 7 in.



303. ANDREW JACKSON SIGNED LETTER, Washington, May 8th, 1832. Mary Benedict, New York. 9 ½ in. x 8 in.

304. JEFFERSON DAVIS (June 3, 1808 – December 8, 1889) PRESIDENT OF THE CONFEDERATE STATES OF AMERICA, SIGNED LETTER, dated July 29, 1832 to Boston. 9 ¾ in. x 8 in.



305. OIL ON CANVAS “Portrait of the American Super Clipper Red Jacket”, mid 19th Century, depicted on her transport voyage from England to Australia amongst icebergs and penguins in the ice off Cape Horn. The *Red Jacket* was designed by the famous ship designer, Samuel Hartt Pook and built in Rockland, Maine. On it’s maiden voyage in 1853 from New York to Liverpool, the *Red Jacket* set the record for the voyage in 13 days, one hour. 22 in. x 36 in.



305 A. EMILE ALBERT GRUPPE (1896-1978) “In for the Night”, oil on canvas, signed lower right Emile A. Gruppe. Label on reverse Gallerie Dominion, 1438 Sherbrook St. W. Montreal P.Q. “Gloucester a’Láube”. 19 ½ in. x 25 ½ in.



306. PAIR OF CARVED 1st MATE CABIN DOORS, possibly from the ship *Mt. Vernon*. 47 in. x 45 in.



307. CARVED QUARTER DECK RAIL, possibly from the ship *Mt. Vernon*. H 36 in. L 52 in.



308. RARE RED PAINTED DIMINUTIVE CANT-BACK PEWTER CUPBOARD, NEW ENGLAND, circa 1740. H 72 ½ in. W 43 in. D 18 ½ in. Provenance: Purchased from original owners at Stroheim Farm, Penn Yan, New York, Wayne Pratt Antiques to Present Owner.

309. COLLECTION OF 30 PIECES OF AMERICAN FLINT GLASS, 18th & 19th Century, comprising glasses, beakers, celery vases, cups.



310. GROUP OF FOUR TOGGLE HARPOONS, Mid-19th Century. L 80 in.



311. ENGLISH GEORGE III PAINTED SERVING TRAY, circa 1790, two whippets in close pursuit of a hare, riders to camp on the hillside, within a gilt turned border. 21 ½ in. x 30 in.



312. OLD CROWN DEVON ENGLISH LUSTRE PUNCH BOWL, with views of "A Frigate in Full Sail" and "A Sailor's Farewell". H 5 ½ in. Diameter 12 in.

313. OLD CROWN DEVON ENGLISH LUSTRE PITCHER, with views "A Frigate in Full Sail" and "A Sailor's Farewell". H 7 in.

314. WILLIAM IV ROSEWOOD FLIP TOP GAME TABLE, delicate turned legs with cross stretcher ending in bronze casters. H 30 in. W 32 in. D 19 in.

315. REGENCY MAHOGANY ARMCHAIR LIBRARY STEPS, circa 1810, in the Greek "Klismos" design with concave back slats and scrolled arms.



316. M. WALKER BOLTON INLAID MAHOGANY TALL CASE CLOCK, hand painted face depicting Admiral Nelson's memorial and moon dial with man-o-war and landscape. Retailed by B. Walter Carter, Harrods Ltd., Manchester. H 96 in. W 25 in. D 11 in.



317. MASON'S IRONSTONE COVERED VASE, circa 1880, Chinese motif with garden medallions and applied dragon handles, mounted as lamp. H 22 ½ in.



318. AMERICAN MAHOGANY AND BIRD'S EYE MAPLE GAMES TABLE, circa 1800. H 29 in. W 34 ¼ in. D 16 in.

319. JAMES BARKER
(Nantucket 20th
Century)
"Martin's Lane", oil on
artist's board, unsigned.
15 ½ in. x 11 ½ in.



**320. AMERICAN
CHERRY TALL CHEST OF
DRAWERS**, circa 1800, crown
molding above six graduating
drawers with brass batwing post
and bail hardware.
H 51 in. W 41 in. D 20 in.



321. RICHARD HAYLEY LEVER (New York / Massachusetts 1876-1958), *"End of Straight Wharf"*, watercolor on paper, signed lower left Hayley Lever. 12 in. x 18 ½ in.



322. JOSÉ FORMOSO REYES (1902-1980) DEEP FRIENDSHIP BASKET, circa 1950-1955, swing handle, oval pine plaque on cover with a carved Aletha Macy ebony half-body whale and peg, signed upon the base *"Made in Nantucket, José Formoso Reyes"*, with map of Nantucket Island. H 7 in. W 7 in. D 5 ½ in.

323. STEPHEN GIBBS (1896-1974) FRIENDSHIP BASKET, circa 1970, an oversized oval basket with conforming ebony plaque and carved half-body ivory dolphin, ivory peg and latch, and knobs, branded on base *"S. Gibbs, Maker Nantucket, Mass."* H 7 ¼ in. W 10 ¾ in. D 7 ¾ in.



324. OIL ON CANVAS *“Portrait of a Seated Wealthy Gentleman by a Window”*, probably German 17th- 18th Century, unsigned. 35 in. x 45 in.



325. ELABORATELY INLAID CART PANEL, circa 1850, coat-of-arms with lion and tiger flanked by square rigged man-of-war, dolphins, scallop shell, foliage and crowns. 18 in. x 32 in.



326. JOHANN CORNELIUS MERTZ (Dutch 1819-1891) “Why Doesn’t He Come Home”, oil on mahogany panel full portrait of a young lady and dog in an interior, in original frame, signed and dated lower left J.C. Mertz, ’58. 20 ½ in. x 16 in.



327. PAIR OF FRENCH PROVINCIAL WALNUT SHAPED CORNER CUPBOARDS, late 19th Century. H 34 in. W 28 in. D 17 ½ in.



328. MARIANO JOSÉ MARIA BERNARDO FORTUNY (Spain/Italy 1838-1874) “The Arabian Picnic”, oil on artist’s canvas board, signed lower left Fortuny. 12 in. x 18 in.



329. CHARLES EPHRAIM BURCHFIELD (New York 1893-1968) “Cabin in the Woods”, watercolor on paper, monogrammed and dated 1947 lower right. 14 in. x 19 in. Burchfield born in Ashtabula Harbor, Ohio became known as a town-landscape painter of middle-western America. In 1945 he took his first teaching job at the University of Minnesota, Duluth, then on to the Art Institute of Buffalo and the University of Buffalo from 1949 to 1952. His work can be divided into three phrases. The first is landscapes based on childhood memories, from 1918 to 1943 was Social Realism depicting grimy streets and rundown buildings and the last is a return to the subject matter of his childhood, where he was intensely aware of woodland surroundings. In 1944 Burchfield wrote to his dealer Frank Rehn “I feel happier than I have felt for years” ...and promised to paint more sounds, dreams and smells. Museum Collections include: Amon Carter Museum-Fort Worth; Butler Institute of American Art-Youngstown, Ohio; Cleveland Museum of Art-Cleveland, Ohio; Columbus Museum of Art-Columbus, Ohio; Metropolitan Museum of Art-New York; Museum of Modern Art-New York; Whitney Museum of American Art-New York.



330. PAIR OF FRED S. COZZENS (New York 1846-1928) STONE LITHOGRAPHS “On the Glorious Hudson – Under the Palisades”, depicting the *Stranger*, *Rover* and *Atlanta*, plate 24, in a pressed mat with oars and ship’s wheel, in original partial gilt frame. 14 ½ in. x 20 ½ in. The second: 1884 “**The Brave Old America**” winner of 1st International Race, Aug. 22, 1851, plate 1; Tobin Artworks, New York; also framed with pressed mat with oars and ship’s wheel and the Royal Yacht Squadron Cup Ribbon.



331. JAMES HAMILTON (1819-1878) “On the Mersey”, oil on canvas, signed lower right, titled on the reverse *“Painted for Daniel M. Devitt, Esquire, Jas. Hamilton, Philad. 1865”*. 32 ½ in. x 49 ½ in. Hamilton was born in Ireland and settled in the United States at the age of fifteen, he attended the Pennsylvania Academy of the Fine Arts. He was a follower of J.M.W. Turner and became known as the “American Turner” for his vivid lighting in coastal scenes and seascapes. Hamilton gifted one of his seascape paintings titled “What Art the Wild Waves Saying” as it was inspired by Charles Dickens’ novel *Dombey and Son*. It was the only gift Dickens accepted during his American tour.



332. HERIZ CARPET, circa 1920. 11 ft. 8 in. x 8 ft. 10 in.



333. ANTIQUE CARVED ELEPHANT IVORY TUSK, 19th Century, with carved allover decoration depicting various occupations of African villagers. L 16 in.

334. FINE ANTIQUE CARVED ELEPHANT IVORY TUSK, mid 19th Century, with allover carved in relief scene depicting the historical stages of African slavery, with Colonial seal detail. L 13 in.





335. SAILOR MADE WHALE IVORY AND WHALEBONE CANE, circa 1860, “C” shaped three section ivory handle with baleen spacers on a paneled and turned shaft. L 35 ½ in.

336. SAILOR MADE WHALE IVORY, WHALEBONE AND BALEEN CANE, circa 1850, “L” shaped ivory handle on a sequence of 23 round ivory, baleen and horn pieces on a tapering bone shaft. L 34 ½ in.

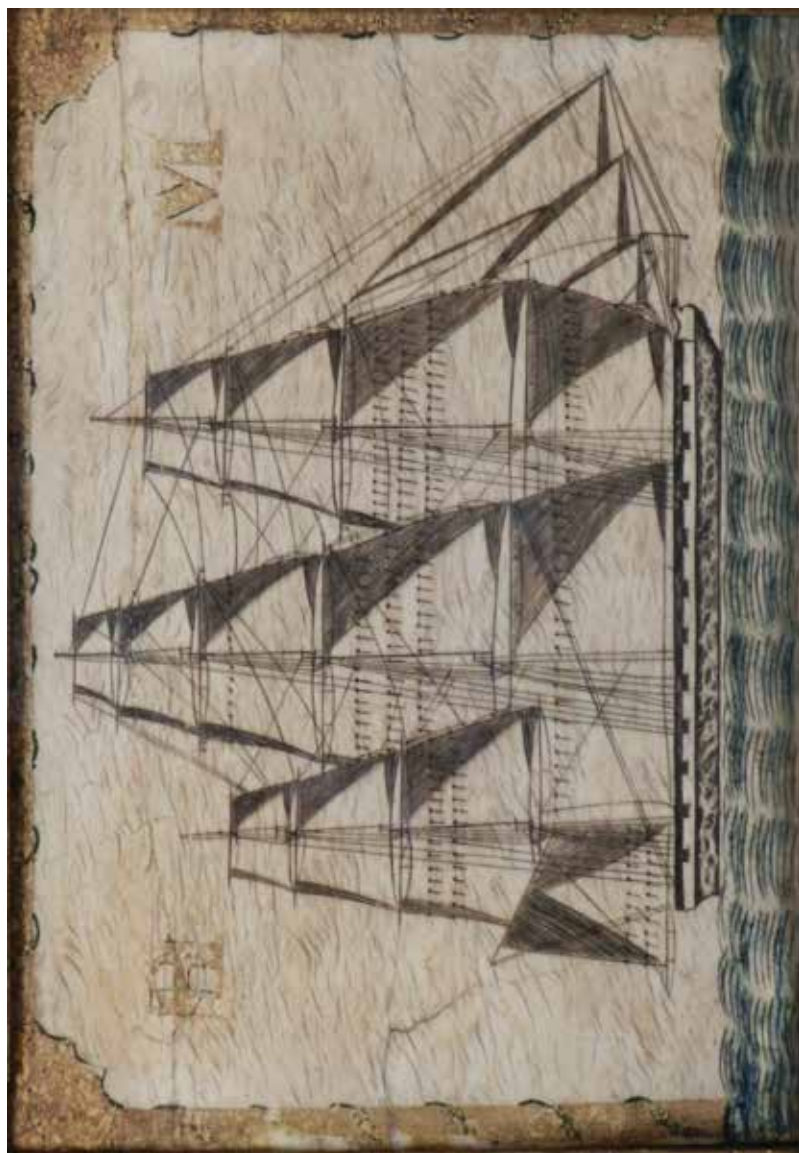
337. SAILOR MADE WHALE IVORY , WHALEBONE AND BALEEN CANE, circa 1850, “T” shaped handle fashioned of 7 pieces of ivory and 6 baleen spacers on a diamond crosshatch and twist shaft. L 32 in.

338. SAILOR MADE WHALE IVORY AND WHALEBONE BALEEN CANE, circa 1840-1860, “L” shaped handle of 12 ivory sections, 12 baleen spacers on a tapering shaft. L 33 ¾ in.

339. SAILOR MADE WHALE IVORY, WHALEBONE AND BALEEN CANE, circa 1840, ivory “C” shaped handle of four sections with 8 baleen spacers, on a rope and line tapering bone shaft. L 35 ½ in.



340. SCRIMSHAW WHALE TOOTH OF THE SHIP “*Elizabeth of London*”, first quarter of the 19th Century, attributed to the Britannia Engraver. L 5 in. The tooth is engraved with two views of the whaleship *Elizabeth of London*. The front depicting a starboard broadside view of a full rigged ship flying a British merchant ensign at the stern, the verso with a starboard broadside view of a full-rigged ship, flying a British merchant ensign, with the rolling deeply carved ocean, once thought to be typical of Edward Burdett’s style, but recent studies by Paul Vardeman indicate that this work was executed by the Britannia Engraver.



341. POLYCHROMED ENGRAVED PORTRAIT OF A FULL-RIGGED SHIP ON STARBOARD TACK WITH SAILS SET ON CALM BLUE TINTED SEA, circa 1830s, engraved on a piece of sperm whale panbone with later surface applied gold painted theatre columns and the initials H.M. in the sky. The plaque later decorated with curtains and initials H.M. thought to be that of Herman Melville as explained in the Spring/Summer 2004 New Bedford Whaling Museum *The Bulletin from Johnny Cake Hill* "An extraordinary discovery... Technology reveals a Melville treasure." Provenance: William J. Boylhart Collection. 15 x 20.5 millimeters



342. PAIR OF POLYCHROME SCRIMSHAW WALRUS TUSKS, 2nd half of the 19th Century, engraved on both sides, four full length portraits of women in elaborate formal gowns. The reverse with four full length portraits of fancily dressed women and four children also in fancy dress on burled bases. Tusks H 19 ½ in.



343. A FINE AND DELIGHTFUL PAIR OF MINIATURE SISTER POLYCHROME WHALE TEETH, circa 1840, young girl with red and black dress and watering can, the reverse with a finely executed American schooner above initials “*E.J.S.*”; the mate of her sister walking her chicken and holding a basket, also wearing a black and red dress; the reverse with an American clipper above the same initials as previous, “*E.J.S.*” H 3 $\frac{3}{4}$ in.



344. FRENCH PRISONER-OF-WAR CARVED BONE WATCH HUTCH, circa 1800, with figural soldiers and pierce carved floral work decoration. H 9 $\frac{1}{2}$ in. W 6 in.



345. NAPOLEONIC PRISONER-OF-WAR BONE SHIP MODEL, circa 1800, a small model of a 74 gun ship-of-the-line, plank and pinned hull with baleen wales, carved and polychrome male figurehead, furlled sails on a wood parquetry base trimmed in bone.
H 17 ½ in. L 17 ½ in. W 6 ¾ in.



346. SCRIMSHAW DOUBLE WHALE'S TEETH AND WHALEBONE WATCH HUTCH, mid 19th Century with engraved whaling scene panbone base, ship engraved teeth, whalebone watch hanger. H 5 in. W 10 ½ in. D 4 in.



347. CASED SHIP MODEL OF THE “ST. JOHN”, 19th Century, the ship experiencing a rogue wave on the open seas, fitted with ivory and bone masts, yardarms, lifeboats, rake boards, gun carriages, figurehead, etc. Case: 17 in. x 24 in. x 10 in.



348. SAILOR MADE WHALEBONE FID, circa 1850, with unusual carved face on knob. L 7 ½ in. Provenance: William Boylhart Collection

349. SAILOR MADE SCRIMSHAW WHALEBONE BUSK, mid 19th Century, with polychrome engraved flower basket, star, saw tooth swags and bonnet top cutout decoration. L 13 ¼ in.



350. PAIR OF PETITE POLYCHROMED SCRIMSHAW WHALE TEETH, circa 1850, engraved on both sides with courting theatrical couples on one side, and single well dressed gentleman on reverse, both on turned ebony pedestal. H 4 in. Provenance: William Boylhart Collection



351. SAILOR MADE WHALE IVORY AND WHALEBONE SWIFT, circa 1850, with finely turned whale ivory cup with incised polychrome scribe lines and finely turned whale ivory clamp with incised polychrome scribe lines and finely turned whale ivory clamp with incised polychrome scribe lines and whalebone shaft and ribs. H 22 in. Provenance: William Boylhart Collection





352. COLLECTION OF EIGHT WHALE IVORY AND BONE HYGIENE PICKS, circa 1840-60, including a rare "*bathing beauty*".



353. POLYCHROMED SCRIMSHAWED COURTING WHALE TOOTH, circa 1840, seated couple in an estate garden with lamb in foreground, cupid with arrow looking on, family of birds with their nest. H 7 in.



354. SAILOR MADE SCRIMSHAW WHALEBONE BUSK, mid 19th Century, engraved with polychrome American flag, Federal eagle, ship and floral decorations. L 13 ¼ in. Provenance: William Boylhart Collection

355. SAILOR MADE SCRIMSHAW WHALEBONE BUSK, mid 19th Century, engraved with compass rose, checkerboard, floral and geometrics with arched cutout top. L 13 ½ in. Provenance: William Boylhart Collection

356. SAILOR MADE SCRIMSHAW WHALEBONE BUSK, mid 19th Century, engraved with hearts, compass rose, floral, stars and house, heart shape cutout at top. L 14 in. Provenance: John Rinaldi, William Boylhart Collection



357. PAIR OF POLYCHROMED SCRIMSHAWED WHALE TEETH, first half of the 19th Century, depicts a clipper ship with the initials “NC” on sail; a full whaling scene with ship and longboat on a pod of 11 whales, finely detailed waters, the reverse depicts a Quaker woman on one tooth and Quaker sisters on the other; the initials “NC” could be attributed to Nathan Chase (flourished 1815-1834), a whaling master of Nantucket. Provenance: William Boylhart Collection





358. SCRIMSHAWED WHALE TOOTH, mid 19th Century, engraved with a three-mast British warship and sailing sloop in distance on deeply engraved ocean. L 7 ¼ in.



359. SCRIMSHAWED WHALE TOOTH, mid 19th Century, engraved on both sides, sailor "Up the Jack Staff" on one side, the reverse depicts a young boy with harpoon. H 6 ¾ in.



360. WHALER'S VERTEBRAE AND WHALE IVORY PIPE, circa 1840, whale's tooth bowl, vertebrae stem and ivory mouth piece. L 8 in.
Provenance: William Boylhart Collection

361. WHALEBONE FID, circa 1850, eyelet with slight knob end. L 13 in.



362. SCRIMSHAWED POLYCHROMED WHALE TOOTH, circa 1850, full portrait of a lady, the reverse with American brig, child on chair, eagle, bird on branch, potted plant, small portrait of a lady. H 6 ¼ in. Provenance: John Rinaldi, William Boylhart Collection



363. ENGRAVED POLYCHROME INUIT WALRUS IVORY TUSK CRIBBAGE BOARD, circa 1900, with Punch and Judy, animal, leaf, vine and geometric engraved decoration. L 9 in.

364. SAILOR MADE WHALE IVORY PIE CRIMPER, circa 1850, with engraved house, leaf and vine decoration. L 7 ¼ in.



365. AMERICAN SCRIMSHAW WHALE TOOTH, 19th Century, engraved with the ship “*Helen*” on polychrome blue ocean, the reverse with a simple vase of potted flowers, the name Helen is in the pin pricked style. The tooth bears similarities to lot #483 in the Barbara Johnson Whaling Auction #4. L 5 ¼ in. Provenance: William Boylhart Collection.



366. POLYCHROMED SCRIMSHAW WHALE TOOTH, circa 1860, depicting a woman reading with a foot stool on a carpet and fine engraving lines. H 5 ½ in.



367. SCRIMSHAW WHALE TOOTH, circa 1860, depicting a fashionable lady at her writing desk with fine line and stippled dot engraving. H 5 in.



368. SAILOR MADE WHALE IVORY AND WHALEBONE SWIFT, circa 1850, whale ivory cup with incised polychrome scribe lines, barrel form whale ivory clamp with incised polychrome scribe lines, whalebone shaft and ribs. H 20 in.

369. SAILOR MADE WHALE IVORY INLAID WALKING STICK, circa 1860, ivory knob grip on an upper shaft of 24 ivory and baleen sections and additional spade and dot inlays. Lower tropical wood shaft ending in an ivory ferrule. L 36 ¼ in.

370. SAILOR MADE WHALE IVORY AND WOOD INLAID WALKING STICK, circa 1860, turned ivory mushroom grip with abalone disk inlay on a rosewood shaft with 24 ivory diamond inlays. L 34 in.

371. SAILOR MADE WOOD AND IVORY WALKING STICK, circa 1870, rosewood paneled bulb grip with silver inlaid top on a carved and polychrome ring, 9-sections of varying woods and ivory on a wood shaft with bone ferrule. L 38 ¼ in.



372. SCRIMSHAWED WHALE TOOTH, circa 1850, portrait of a whale ship in full sail, the reverse with two vignettes, one with ship on the high seas, the other of two longboats towing a whale, set on a uniquely designed sea. L 6 in. Provenance: Paul Madden (attributed this piece to the Northern Light Engraver), William Boylhart Collection



373. CARVED AND SCRIMSHAWED POLYCHROMED WHALE TOOTH, circa 1870, portrait bust of a young lady with high collar, green blouse, stippled face with deep carved hat feather and deep punchwork hat and pendant. H 5 in.

374. SAILOR CARVED WHALE IVORY AND WOOD INLAID WALKING STICK, circa 1860, paneled knob ivory grip, baleen spacers on a cherry paneled and tapering shaft inlaid with abalone hearts, panels, diamonds and dots, bone ferrule. L 35 ¼ in.



375. SAILOR CARVED WHALE IVORY AND WOOD INLAID WALKING STICK, circa 1860, ivory knob grip with large abalone inlaid disk, on a tropical wood paneled and turned tapering shaft with spike and dot inlays. L 34 in.

376. SAILOR CARVED WHALE IVORY AND WOOD INLAID WALKING STICK, circa 1860, turned and scribed ivory mushroom grip, baleen spacers, paneled and 5 reverse twist section shaft, upper section with abalone diamond inlays. L 35 in.



377. SATIN AND VELVET LOG CABIN QUILT IN THE COURTHOUSE STEPS DESIGN, 19th Century. 79 in. x 50 in.



378. SATIN LOG CABIN CRIB QUILT, 19th Century. 29 in. x 36 in.

379. SATIN, VELVET AND FLOSS EMBROIDERED CRIB CRAZY QUILT, 19th Century.
28 in. x 33 ½ in.

380. SILK PIECED TRIANGLES CRIB QUILT, 19th Century. 43 in. x 43 in.

381. WOOL LOG CABIN IN THE BARN RAISING VARIATION, 19th Century,
floral printed wool border. 38 in. x 38 in.



382. FREDERICK CHADWICK (active 1910-1920) ROUND OPEN SWING HANDLE NANTUCKET BASKET. H 5 $\frac{3}{4}$ in. Diameter 13 $\frac{1}{2}$ in.

383. AMERICAN SHERATON TIGER MAPLE ONE DRAWER WORK STAND, circa 1820, with turned legs. H 27 $\frac{1}{2}$ in. W 15 $\frac{1}{4}$ in. D 15 $\frac{1}{4}$ in.

384. PAIR OF AMERICAN BIRDCAGE WINDSOR SIDE CHAIRS, circa 1800.



385. FRANK HEYBAL “Montauk Light”, oil on board, signed lower right and inscribed on reverse “Montauk Light, painted by Frank Heybal, July 1939”. 15 in. x 12 in.

386. PAIR OF FRENCH KINGWOOD VENEER HANDKERCHIEF STANDS, circa 1820, three hinged triangular tops above a single blind drawer frieze, conforming shelf stretcher. H 29 ¼ in. Top 14 in.



387. PHILADELPHIA WESTMINSTER CHIMING TALL CASE CLOCK, 19th Century, by H. Muhr's Sons, Philadelphia, carved oak case. H 97 in. W 22 in. D 14 in.



388. FRENCH BRONZE CUPID 8-LIGHT ELECTRIFIED CANDELABRUM. H 44 in.



389. MORANDO LUQUE (b. Buenos Aires 1915) “The Horse Race”, oil on canvas signed lower right. 12 in. x 24 in. Luque studied under and guided by Prof. Elias Ahmettov, a Russian expatriate; He exhibited in Brazil, Uruguay, and Argentina, his work is represented in El Pustro Exhibit of the Museo de Belles Artes de la Boca in Buenos Aires.



390. EGLMISE BANJO CLOCK, 19th Century, in the School of Seth Thomas.



391. ENGLISH SALTER’S PLATFORM MACHINE, Late 19th Century, a depot luggage scale with brass dial, painted iron standard chrome stabilizing handle and rod, floating woven pad on a decorated base. H 62 in.



392. LORI ZUMMO “*View of Polpis Harbor*”, oil on canvas, signed lower right Zummo. 14 in. x 20 in. Zummo received her BFA from Syracuse University in 1984, she was granted a full scholarship to the New York Academy of Art’s Master Class program based on the Italian Renaissance and the French Academy traditions. Her work has been exhibited at galleries in New York, Boston, Chicago, Washington D.C., Cincinnati, Southampton, NY, Martha’s Vineyard and Nantucket.



393. LORI ZUMMO “*Steps Beach, 1997*”, oil on board, signed lower right Zummo. 6 in. x 9 in.



394. FRANK SWIFT CHASE (1886-1958) “Nantucket Beachscape” oil on board, signed lower left Frank Swift Chase. 11 ½ in. x 15 ½ in.



395. FRANK SWIFT CHASE (1886-1958) “Western Mountainous Landscape” oil on canvas, signed lower right Frank Swift Chase. 18 in. x 24 in.



396. MASON'S IRONSTONE CHINA DINNER SERVICE, 19th Century, comprising 20 dinner plates, 12 soup bowls, 7 salad plates, 6 bread and butter plates, covered soup tureen and underplate, covered sauce tureen and underplate and ladle, cream pitcher, cake compote, 2 oval vegetable dishes and underplates, cookie plate, 3 graduated meat platters, 21" well and tree platter.



397. PAIR OF J.W. FISKE (1832-1903) NEW YORK CAST IRON TWO-PART CLASSICAL GARDEN URNS, circa 1880, impressed on base J.W. Fiske, N.Y. 17 ½ in. x 22 in.



398. A. BREDARD “Les Poissons”, oil on canvas still life of fish, signed and dated lower left A. Bredard, 1890, in original frame. 12 ½ in. x 17 in.



399. PAIR OF J.W. FISKE (1832-1903) NEW YORK CAST IRON TWO-PART CLASSICAL GARDEN URNS, circa 1880, impressed on base J.W. Fiske, N.Y. 17 ½ in. x 22 in.



400. CARVED CHINESE GREEN JADE FEMALE WITH PHOENIX AND FLUTE, circa 1820, with conforming carved teak stand. H 4 ¼ in.

401. CARVED CHINESE WHITE, GREY WITH GREEN STRIATIONS JADE CENSOR, 20th Century, foo dog finial and side ring supports. H 4 ½ in.

402. CARVED CHINESE JADE MOTHER AND CHILD, circa 1820, with single lotus base. H 6 ½ in.



403. PAIR OF CHINESE WHITE CINNABAR VASES, 19th Century, baluster form, main body deeply carved with 5-claw dragons amongst clouds, blue enamel interior. H 9 in.



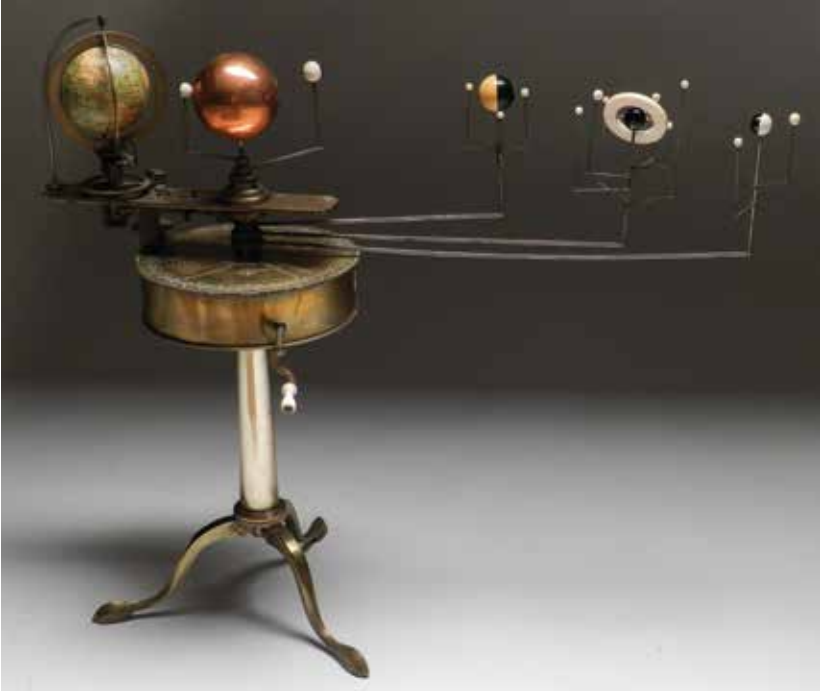
404. CHINESE CARVED IVORY WARRIOR, 19th Century, holding a sabre with bats around, deeply carved and engraved. H 10 ¼ in.

405. CHINESE CARVED IVORY BEAUTY, 19th Century, pouring tea, the beauty surrounded by deep openwork ribbon. H 10 ½ in.



406. PAIR OF CHINESE FINELY CARVED IVORY EMPEROR & EMPRESS, 19th Century, each seated on carved rosewood bases. Overall H 11 in.





407. TRIPPENSEE PLANETARIUM, 19th Century, engraved “*G. Adams, Mathematical Instrument Maker – To His Majesty, Fleet Strt. London*”, on an engraved mechanical brass tripod base. 24 in. x 28 in.



408. ENGLISH WOOLIE, circa 1850, portrait of a square rigged British ship in front of cliffs and farms, rosewood frame. 13 ½ in. x 16 ½ in.



409. MINIATURE SHIP MODEL CONSTRUCTED OF IVORY AND TEAK WOOD, 19th Century, in wood case. Provenance: William Boylhart Collection
H 11 in. W 14 in. D 7 in.



410. PORTRAIT OF THE AMERICAN CLIPPER "St. James", oil on canvas, the clipper in full sail approaching a headland with pilot boat trailing, original stretcher and frame, unsigned. 24 in. x 32 ³/₄ in.



411. PAIR OF CARVED JADE PHOENIX BIRD GROUP, 20th Century, perched on a rock and tree stump formation on silver vine inlaid teak carved stands. H 6 in.

412. PAIR OF CARVED JADE BIRDS, 20th Century, seated posture on carved branch teak stands. L 5 ½ in.

413. PAIR OF CARVED JADE BIRD BOXES, late 19th Century, perched posture divided at mid-body on carved teak stands. H 2 ½ in.



414. MALAYER CARPET RUNNER, circa 1930. 17 ft. 8 in. x 3 ft. 4 in.

415. JAPANESE CARVED IVORY FAMILY GROUP, circa 1880, the youth with backpacks of branches and fruits holding a rake, the elder with axe and fruit in hand and a pack of umbrellas, signed. H 8 ¼ in.



416. CARVED SANDLEWOOD TEMPLE PRAYER FIGURE HOLDING A PEACH, mid 19th Century, polychromed hat and applied facial hair. H 8 ½ in.



417. CARVED CHINESE GREEN SOAPSTONE MOTHER AND CHILD, late 19th Century, carrying lotus leaves. H 2 ¾ in.

418. CARVED CHINESE CRYSTAL DUCK. H 2 in.



419. HERIZ CARPET RUNNER. 13 ft. 5 in. x 3 ft. 3 in.



421. CHINESE REVERSE PAINTING ON GLASS, 19th Century, young girl seated at a tea table with curtains, on a mirror back. Overall 17 ¼ in. x 13 ¼ in.



420. CARVED CHINESE JADE BALUSTER FORM FLATTENED COVERED VASE, 20th Century with two dragons and nuki, dog finial. H 9 in.

422. JAPANESE TORTOISE SHELL AND LACQUERED GLOVE BOX, circa 1880, long rectangular box veneered with tortoise shell, hand gilt lacquered crane in water and foliage decoration. 14 ¼ in. x 4 in. x 2 in.



423. CHINESE EXPORT SILK EMBROIDERY, 19th Century, with Massachusetts state seal, motto and American flags. 18 ½ in. x 22 in.



424. PAIR OF AMERICAN WINDSOR BRACE-BACK SIDE CHAIRS, early 19th Century. Seat H 17 in.

425. AMERICAN CARVED AND PAINTED COD FISH WEATHERVANE .
L 24 ½ in.

426. AMERICAN BIRD'S EYE AND TIGER MAPLE ONE DRAWER WORK STAND, circa 1820, with cross band inlay on turned legs. H 28 in. W 18 in. D 16 ¾ in.



427. NEW ENGLAND IRON SWELL-BODIED FISH WEATHERVANE.
L 31 in.

428. MARTHA'S VINEYARD WOOD AND TIN SWORDFISH WEATHERVANE,
circa 1900, with directional. Provenance: Capt. George Eldridge, chart maker, descended
in family to present owner. L 42 in.



**429. AMERICAN BOW BACK WINDSOR ROCKER, 18th Century, in original
surface, armchair later converted to rocker.**



430. ALEXANDER DZIGURSKI (California 1911-1995) “California Rocky Coast Line”, oil on canvas, signed lower right A. Dzigurski. 24 in. x 36 in.



431. AMERICAN BIRCH AND CHERRY SECRETARY SLANT FRONT DESK, circa 1800, hinged panel upper section with fluted corners, slant lid exposes strong tiger maple drawers above four graduating drawers on cut spurred bracket feet.
H 61 ¾ in. W 37 ¼ in. D 18 ½ in.



432. WATERCOLOR ON PAPER “*The Barque Bengal Rescuing the Crew of the Child of the Regiment, 1858*”, signed lower left T. Walter 1858, the Chief Officer of the ship “*Child of the Regiment*”. 15 ¼ in. x 20 ¼ in.



433. TOGGLE HARPOON ON WOOD SHAFT, 19th Century. Length 81 in.

434. IRON TOGGLE HARPOON WITH RING END, 19th Century. Length 37 ½ in.

435. IRON TOGGLE HARPOON, 19th Century. Length 30 in.

436. IRON TOGGLE HARPOON WITH RING END, 19th Century. Length 34 in.



437. MISS HELEN CARR’S SCRIMSHAW BALEEN BUSK, 19th Century, engraved “*Miss Helen Carr, Colentierissimo*” with twin heart and sawtooth border engraving. L 13 in. Provenance: William Boylhart Collection.

438. SCRIMSHAW BALEEN BUSK, 19th Century, engraved with stars, compass rose, hearts, flowers and floral basket decorations, mounted with silver heart and star.
L 13 ½ in. Provenance: John Rinaldi, William Boylhart Collection.



439. FRENCH CARVED OAK NEEDLEPOINT UPHOLSTERED PRIE DIEU. H 34 ½ in.



440. AESTHETIC MOVEMENT PARTIAL GILT WALNUT CORNER HANGING SHELF, pressed board floral interior ceiling above mirrored panels, shelf with gilt bracket flanked by open pigeon holes and balusters, oil on canvas portrait of a young girl flanked by painted panels hinged and latched.
H 63 in.



441. W. GREIGER CARVED HALF-PORTRAIT OF A YOUNG GIRL WITH HAT, 19th Century, mounted on a 4 ¾" ivory disk, in a 19th Century Italian carved and gilt scrolled frame. Overall 10 in. square.



442. AMERICAN OIL ON CANVAS “Portrait of a Young Girl Holding a Badminton Racket”, circa 1820-40, in original frame and liner.
9 in. x 8 in.



443. DELAWARE HAND PAINTED BENCH, early 19th Century, in original floral and grain paint.

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