

PUBLIC AUCTION

Americana, Fine Art, Marine Auction

Saturday, August 2, 2014 at 9:30am

Preview: Thursday, July 31 from 10am to 5pm Friday, August 1 from 10am to 5pm

at the American Legion Hall, 21 Washington St. Nantucket Island, Massachusetts



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1. TRUE SET OF EIGHT NANTUCKET COIN SILVER TABLESPOONS, circa 1830-1837, engraved *LCW*, stamped Easton and Sanford, Pure Coin. Length 9 in.



2. SMALL NANTUCKET COIN SILVER SAUCE LADLE CIRCA 1840, engraved *CPW*, stamped Easton and Sanford, Pure Coin. Length 6 ½ in.



3. PAIR OF J. EASTON 2ND OF NANTUCKET COIN SILVER TABLESPOONS, circa 1840, engraved *H.B. Smith* from L.N. Dunham. Length 9 in.



4. PETER AND ANNE BATEMAN GEORGE III ENGLISH STERLING SILVER FOUR PIECE TEA AND COFFEE SERVICE, pieces dated 1797, comprising 11 in. coffee pot, 6 in. teapot, 6 in. creamer and 4 ³/₄ in. sugar bowl, each piece hallmarked.



5. TIFFANY & CO. STERLING SILVER FLATWARE SERVICE, in the Clinton pattern comprising 12 luncheon forks, 11 luncheon knives, 12 salad forks, 12 teaspoons, 12 oval soup spoons, 12 butter spreaders, 12 small soup spoons.



6. WENDELL MACY (MASSACHUSETTS 1845-1913) "SEASIDE PORTRAIT OF A WOMAN UNDER UMBRELLA" oil on door panel, unsigned. Overall 6 ½ in. x 9 ½ in.

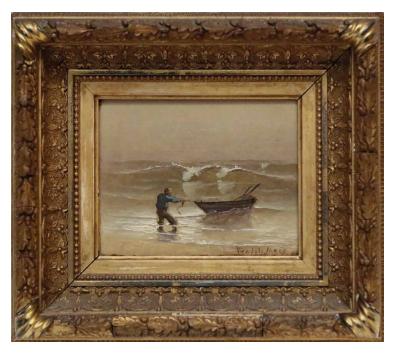


7. WENDELL MACY (MASSACHUSETTS 1845-1913) "FLORAL STILL LIFE", oil on canvas, depicting assorted roses in a pitcher on a ledge, signed and dated lower left Wendell Macy, 1895, in a flat oak frame. 16 ½ in. x 16 ½ in.

Born in New Bedford, MA, Macy was both prolific and pragmatic in portraying Nantucket's landmarks, steamboats, seascapes and quaint street scenes. His works have been exhibited at the Corcoran Gallery in Washington D.C. and are held in the permanent collections of the New Bedford Whaling Museum and the Nantucket Historical Association. **Provenance:** Collection of Barbara Johnson.



8. LINCOLN J. CEELY (1865-1950) "THE OLD MILL, NANTUCKET" a rare oil on door panel snowy view of Nantucket's Old Mill. Stamped on reverse "Lincoln J. Ceely, Maker, Nantucket, Mass." $4\frac{1}{2}$ in. x 7 in.

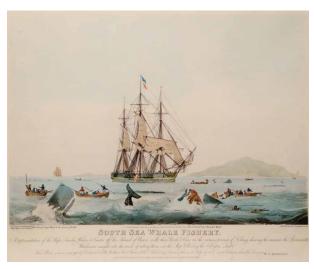


9. WENDELL MACY (Massachusetts 1845-1913) "Pulling the Dory Ashore" oil on wood panel, signed lower right Wendell Macy, in period Victorian gilt frame. 5 $\frac{1}{4}$ in. x 6 $\frac{1}{4}$ in.



"Vaandels, Standaarden en Ketel TROMMEN" "ENSEIGNES ETANDARS ET TAMRALES QUE HOLLAND" depicting the standards, flags and kettle drums which hung in the Great Hall of Amsterdam, "Te koop

by Allard t Amsterdam 5 July 1713." 20 ½ in. x 24 in.



11. WILLIAM JOHN HUGGINS (BRITISH 1781-1845) HAND COLORED ENGRAVING "SOUTH SEA WHALE FISHERY", published January 1825 by W.J. Huggins, Marine Painter, No. 105 Londonhall Street, Engraved by T. Sutherland. 18 ½ in. x 23 in.



12. HAND COLORED LITHOGRAPH "CAMP MASSACHUSETTS-REVIEW OF THE MASSACHUSETTS VOLUNTEER MILITIA AT CONCORD, SEPT. 9, 1859", by his Excellency Nathanial Banks – Endicott & Co., 59 Beekman Street, New York. 29 in. x 43 in. **Provenance:** Hirschl & Adler Galleries, New York.



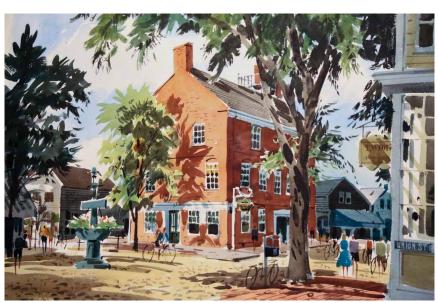
13. FREDERICK S. COZZENS (New York 1846-1928) LIMITED EDITION PENCIL SIGNED ARTIST'S PROOF LITHOGRAPH, "Plate x American Yachts Robbin's Reef – Sunset Albertina, Lady Emma, Valiant, Lita" Artist's Proof #13, pencil signed lower left Fred S. Cozzens, with original label on reverse. 14 in. x 20 ½ in.



14. NANTUCKET OVAL SWING HANDLE BASKET, circa 1900. Height 5 ½ in. Length 12 ¾ in. Width 8 in.

15. NANTUCKET WHALEBONE AND WHALE IVORY SWIFT, circa 1840, red wax filled scribe line table clamp and finial. Height 21 ½ in. (withdrawn)

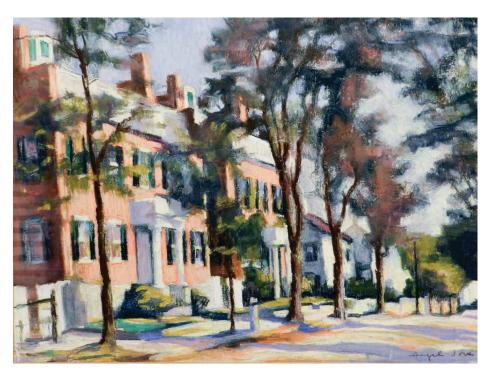
16. NANTUCKET TILT TOP CANDLESTAND, circa 1840, cherry shaped top, urn turned standard on arched legs. Height 27 ¾ in. Width 18 ¾ in. Depth 19 ¾ in.



17. WILLIAM C. RESSLER (AMERICAN B. 1929) "VIEW OF THE PACIFIC CLUB, MAIN STREET, NANTUCKET" watercolor on paper, depicting the Customs House, fountain and Zero Main Street, signed lower right Ressler. 18 ½ in. x 25 in.



18. DOUBLE SAILOR'S VALENTINE, "PRESENT FROM ST. LUCIA", 19th Century. Case Diameter 9 in.



19. HAZEL BEAUREGARD IVES (MASSACHUSETTS 1888-1983) "THE BRICKS, MAIN STREET, NANTUCKET" pastel on paper, signed lower right Hazel Ives, '55. 14 in. x 20 in.



20. LARGE DIORAMA SHADOWBOX OF AN AMERICAN YACHT, 19^{th} Century, yacht on the open sea with lightship in distance, carved wood water, 9 large carved wood sails and rigging. $36 \frac{1}{4}$ in. x $45 \frac{1}{4}$ in.

21. FOUR VINTAGE NORA WELLINGS, ENGLAND SAILOR DOLLS.



22. HERIZ CARPET, circa 1920, 11 ft. 4 in. x 8 ft. 6 in.



- 23. NANKING BLUE AND WHITE SHRIMP DISH, 19th Century.
- 24. PAIR OF CHINESE BLUE AND WHITE COVERED SLENDER VASES, $19^{\rm th}$ Century. Height 12 $1\!\!\!/_2$ in.
- **25. ENGLISH SATINWOOD PEMBROKE TABLE**, early 19th Century. Height 28 in. Length 18 ½ in. Depth 32 in.



26. HERIZ CARPET RUNNER, circa 1930, 14 ft. x 3 ft. 4 in.



27. WALLACE STERLING SILVER FLATWARE SERVICE, in the Princess pattern comprising 12 dinner forks, 11 salad forks, 12 teaspoons, 12 soup spoons, 12 dinner knives, 11 all sterling butter knives, 2 salad servers, 2 piece carving set, cake server.



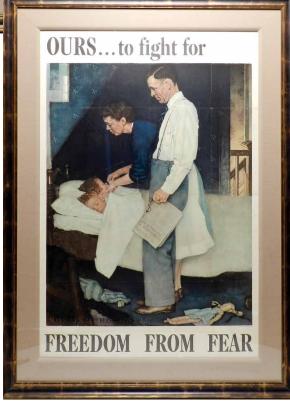
28. PAIR OF BELL METAL LEMON TOP ANDIRONS, 18th Century, with matching log stops. Height 17 in.



29. NORMAN ROCKWELL (New York-Massachusetts 1894-1978) TWO OF FOUR FREEDOM FOLDING POSTERS, from a series of four titled "Freedom From Fear" and

"Freedom From Want". Overall

65 in. x 48 in.





- **30. ENGLISH SUNDERLAND PORCELAIN PLAQUE**, 19th Century, with pink lustre sponge and polychrome transfer decorated panel depicting a British Navy Ship O'the Line "La Bretagne 140 Guns". 8 in. x 9 in.
- **31. ENGLISH SUNDERLAND PORCELAIN PLAQUE**, 19th Century, with pink lustre and polychrome transfer decorated panel depicting a three-mast British warship. 8 ½ in. x 9 ½ in.
- **32. ENGLISH SUNDERLAND PORCELAIN JUG**, 19th Century, with pink lustre sponge decoration and polychrome transfer decorated panels on three sides depicting two English brigs at sail, sailor's wife and anchor and nautical limerick "Here's to the Wind that Blows and the Ship that Goes", marked Dixon and Co. Sunderland Pottery. Height 6 ¾ in.
- **33. ENGLISH SUNDERLAND PORCELAIN JUG**, 19th Century, with polychrome sponge decoration and transfer decorated panels on two sides depicting the three-mast British warship "Northumberland" and nautical limerick "Here's to the Wind that Blows and the Ship that Goes", signed Dixon & Co. Sunderland Pottery. Height 5 ³/₄ in.
- **34. ENGLISH SUNDERLAND PORCELAIN BOWL**, 19th Century, with pink sponge and four polychrome transfer decorated panels depicting the ship "True Love from Hull", "Success to the Fisherman", "Mariner's Arms" seal, and "The Gift" limerick with impressed pottery mark. Diameter 11 in.
- **35. FRENCH WALNUT OVAL WINE TASTING TABLE**, 19th Century. Height 28 in. Width 40 in. Length 55 in.



36. LIVERPOOL JUG, circa 1800, "Washington with Lady Liberty" with map of the east coast of America and northward; on reverse American ship with 15 star flag, three men in a dory. Height 8 in.



37. ISAAC SHEFFIELD (AMERICAN 1798-1845) "PORTRAIT OF JOSIAH HUNTINGTON - CAPTAIN OF THE BARQUE GEORGIA" oil on canvas, unsigned, in period molded gilt frame. 35 in. x 28 in. **Provenance:** Descended in the Family.



38. LINCOLN CEELY (NANTUCKET 1865-1950) WHALE WHIRLIGIG, in black paint. 3 3 4 in. x 16 3 4 in.



39. ENGLISH LIVERPOOL PITCHER WITH POLYCHROME TRANSFER DECORATION OF AN AMERICAN SHIP, circa 1800, made for the American market, with transfer decoration of sailor's wife, son and departing ship. Height 11 ½ in.



40. LIVERPOOL JUG, circa 1800, "Thomas Williams Esq. Tenley – South Wales", coat of arms within a scrolled foliate border, the reverse with portrait of a British Ship, restored. Height 10 in.



41. LIVERPOOL JUG, circa 1800, polychrome portrait of the square rigged American ship "Osiris" on the open sea; the reverse with marine symbols, under spout between wheat and grape wreaths "T & E Hiller" above Mason's symbols, under handle spread winged eagle with shield, etc. Three hair lines. Height 9 $\frac{1}{2}$ in.



42. 1837 AMERICAN NORTH CAROLINA LILY PATCHWORK QUILT, with swag border and fine quilting throughout, signed "Mary Mitchell, 1837". 93 in. x 97 in.



43. CLINTON (MITCHY) RAY (1870-1956) RECTANGULAR OPEN SWING **HANDLE BASKET**, brass ears, carved handle. Height 6 in. Length 14 ¾ in. Width 10 in.



44. CALICO FLORAL APPLIQUE QUILT, early 20th Century. 92 in. x 84 in.



45. LARGE TURN OF THE CENTURY RATTAN WOVEN NANTUCKET HARVEST

BASKET, rare large size, interior concentric circles, oak staves and brass ears.

Height 12 in. Diameter 15 in.

46. ROUND OPEN SWING HANDLE NANTUCKET

BASKET, 19th Century, brass ears, partial paper label on base "Light Boat Basket 1.00 – Made by

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



47. SET OF EIGHT AMERICAN TIGER MAPLE SIDE CHAIRS, circa 1825, cane seats.



48. NEW HAMPSHIRE SCHOOL RIVER LANDSCAPE, 19^{th} Century, oil on canvas, depicting a hunter and his dog in the foreground, with a winding river, rolling hills and mountains in the distance, unsigned. $27 \frac{1}{2}$ in. x 35 in.







49. FOLK ART BOBBING HEAD BALANCE TOY, circa 1950, Southern origin, "WR" carved on back, mixed media, wood, paint, iron, glass, cut tin, leather and spring. Overall Height 31 in. Catfish Length 13 $\frac{1}{2}$ in.



50. ENGLISH SCHOOL OIL ON ARTIST BOARD "YOUNG BOY WITH A HOOP AND BADMINTON RACQUET", early 19th Century, unsigned. 16 ½ in. x 12 ½ in.



51. AMERICAN PAINTING "PORTRAIT OF BROTHER AND SISTER WITH THEIR PET Dog", mid-19th Century, oil on canvas. 34 in. $x 28 \frac{1}{2}$ in.



52. GEORGE ARMFIELD (English 1808-1893) "Terriers on the Hunt", oil on canvas, signed lower right G. Armfield. 10 in. x 12 in.



53. W. GREGORY (English 19TH CENTURY) "TERRIERS ON THE CHASE", oil on canvas, signed lower left W. Gregory. 15 in. x 20 in.



54. HERIZ CARPET, circa 1930, 11 ft. 2 in. x 9 ft.



55. OIL ON CANVAS "WINTER RIVERSCAPE" signed indistinctly lower right, in period 1920's gilt frame. 20 in. x 24 in.



56. PAIR OF ITALIAN MAJOLICA MARBLE DECORATED COVERED URNS. Height 21 in.

57. MAHOGANY INLAID KNIFE BOX, 18th Century, cherry pinwheel inlaid interior cover, shaped front with candy stripe line edging. Height 14 ½ in. Width 9 in. Depth 11 ½ in.

58. AMERICAN PETITE BOWFRONT MAHOGANY SIDEBOARD, circa 1800, matched flame mahogany drawer fronts with line inlay, double face decanter drawer, brass repousse urn pulls supported on square tapering legs ending in casters. Height 37 in. Width 58 in. Depth 22 ³/₄ in.



59. OIL PAINTING "Two Schooners at Full Sail", 19th Century, oil on artist board, finely detailed with crews on deck. 9 ½ in. x 12 ½ in.



60. CLAUDE LOUIS PAYZANT (AMERICAN 20TH CENTURY) "HOMEWARD BOUND", oil on canvas, signed lower right Claude L. Payzant, in period frame in as found condition. 32 in. x 38 in.



61. REGINALD EUGENE NICKERSON (AMERICAN 1915-1999) "PORTRAIT OF THE THREE MAST SCHOONER THREE SISTERS", oil on canvas, signed lower right R.E. Nickerson. Label on reverse: "The Schooner Three Sisters built at Milford, Del. in 1872, GT 302, 79-Home Port Philadelphia, PA, Master Capt. William Nye". 20 in. x 34 in



62. RUBEN CHAPPELL (BRITISH 1870-1940), "PORTRAIT OF THE BRIGANTINE THE WALTER SCOTT", oil on canvas, titled along the bottom margin "The Walter Scott", signed lower left R. Chappell, in period bird's eye maple frame. 19 ½ in. x 22 ½ in.



63. VENETIAN PAINT DECORATED QUEEN ANNE SIDE CHAIR, late 18^{th} Century, with painted figural cameo splat and floral decoration. Height 41 in. Seat $17\frac{1}{2}$ in.

64. SHEFFIELD PLATE PUFFY FONT OIL LAMP, 19th Century, on a classical column base, with etched glass globe, signed "Eveed's Patent No 2". Height 30 in.

65. VENETIAN CHINOISERIE DECORATED MARBLE TOP CONSOLE TABLE, 19th Century, with partial gilt decoration and pierced brass pulls. Height 31 in. Width 50 in. Depth 21 in.



66. GEORGE JONES HAND PAINTED PORCELAIN HUMMINGBIRD DECORATED LUNCHEON SET, 19th Century, 16 pieces comprising 10 plates, 4 low compotes and 2 tazzas, each shaped like a lily pad, hand decorated and painted with various species of hummingbirds. Diameters ranging from 8 ½ - 9 in.



67. HERIZ CARPET, circa 1930, 11 ft. 4 in. x 9 ft. 6 in.



68. WALKER KIRTLAND HANCOCK (AMERICAN 1901-1998) PATINA BRONZE OF RECLINING NUDE MAN "Day Dream 1938", Limited Edition #4 of 12.

Hancock was born in St. Louis, MO and studied both at the School of Fine Arts at Washington University and at the Pennsylvania Academy of Fine arts under Charles Grafly. His works can be found in many places including the U.S. Military Academy at West Point, The Library of Congress and in the Rotunda of the U.S. Capitol Building in Washington D.C.





69. PAIR OF CARVED AND GILT NEOCLASSICAL FEMALE FIGURES, 19th

Century, each figure in a gilt waist-banded long dress pulled up in front, pulled back hair and drop braids, gilt woven baskets on their heads, standing barefoot on decorated square plinths. Height 57 ½ in.



70. FAMILLE VERDE DINNER SERVICE, circa 1890, comprising 28 dinner plates, 18 dessert plates, 13 salad plates, 11 soup bowls, 2 large soups, 14 covered bouillons and saucers, 12 teacups and 9 saucers.



71. LESLIE PRINCE THOMPSON (MASSACHUSETTS 1880-1963) "CHINESE PORCELAIN STUDY", oil on canvas, signed lower left Leslie Prince Thompson, 1919. 22 in. x 18 in.

Born in Medford, MA, Thompson's main artistic influence was Edmund C. Tarbell with whom he studied at Boston's Museum School, before continuing his studies at the Massachusetts Normal Art School. Member of the National Academy of Design and the Guild of Boston Artists, his awards include a bronze medal at the St. Louis 1904 Exposition, the 3rd Hallgarten Prize, and the Purchase Prize at the Boston Art Club.



72. THOMAS ALLEN JR. (AMERICAN 1849-1924) "DISH OF LEMONS", pastel on paper, initialed lower right TA, original printed and hand written label on the reverse "Boston Society of Watercolor Painter". 18 in. x 27 in.

Born in St. Louis, MO, Allen Jr. was known for painting landscape and animal subjects. He settled in Boston where he chaired the faculty of the Boston Museum School of Drawing and Painting and became president of the Boston Museum of Fine Arts. He exhibited at the Paris Salon, National Academy of Design, Boston Art Club and the Art Institute of Chicago.



73. PAIR OF GEORG JENSEN STERLING SILVER AND STAINLESS STEEL SALAD SERVERS, in the acorn pattern. Length 9 1/4 in.



74. CANTON RETICULATED PORCELAIN BASKET AND UNDERPLATE, circa 1820, the basket with rain and cloud border with interior river landscape, under-plate with river landscape.

Basket Height 2 ¾ in. Width 8 ½ in. Depth 7 ¼ in.; Under-plate 9 ¼ in. x 8 in.

75. CANTON PORCELAIN CANDLESTICK, circa 1850. Height 8 1/4 in.

76. CANTON PORCELAIN OVAL PIE DISH, circa 1840, rain and cloud border with interior river landscape. 11 in. x 9 in.

77. RARE QUEEN ANNE MAHOGANY RECTANGULAR TRAY TOP TEA TABLE, circa 1750-1770, shaped apron, cabriole legs ending in pad feet. Height 25 ¼ in. Width 30 in. Depth 19 in.

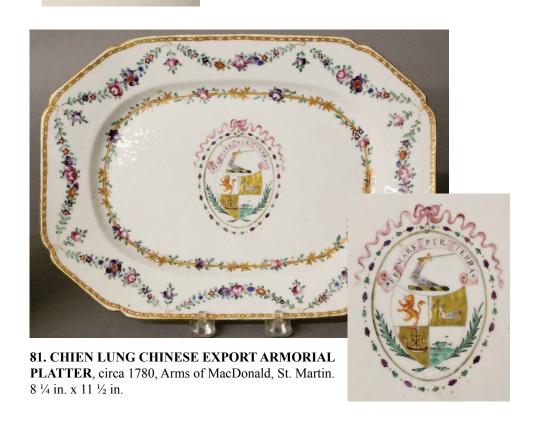


78. BOSTON QUEEN ANNE WALNUT FLAT TOP HIGHBOY, circa 1725, walnut veneer on drawer fronts, cabriole legs terminating in pad feet, period brass William & Mary drop pulls and engraved escutcheons replaced. Height 62 in. Width 39 in. Depth 22 ½ in.

79. ENGLISH ENGRAVED AND PIERCED BRASS FOOTMAN, 18th Century, with scarce engraving of a forest scene, on iron cabriole legs ending in pad feet. Height 14 in. Width 12 in.



CHOCOLATE POT, 18th Century, unidentified Arms under spout and on reverse. Height 7 in.





82. SAMUEL EDMUND OPPENHEIM (AMERICAN 1901-1992) "PORTRAIT OF A GEISHA", oil on canvas, signed mid-right. 24 in. x 20 in.



83. PAIR OF MINTON MAJOLICA "PASSION FLOWER" PATTERN GARDEN SEATS, circa 1880. Height 18 in. Diameter 13 in.



84. CAPTAIN ANDREW J. SANDSBURY (1830-1902) ROUND OPEN SWING HANDLE NANTUCKET BASKET, 19th Century, with two interior concentric circles, brass ears and Sandsbury's characteristic chamfered staves and base. Height 5 in. Diameter 6 in.

85. WILLIAM APPLETON (1851-1918) ROUND OPEN SWING HANDLE NANTUCKET BASKET, circa 1910, with multiple finely incised concentric circles on interior, brass ears, and old surface. Height 5 in. Diameter 6 in.



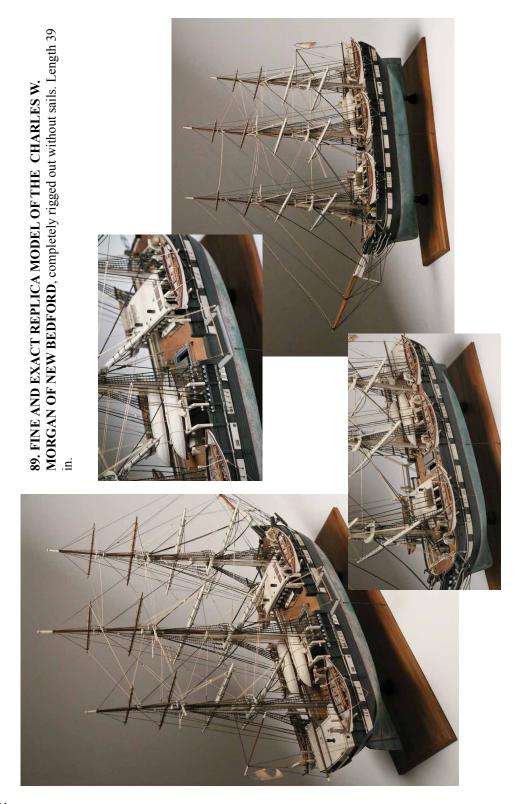
86. SOLON FRANCIS MONTECELLO BADGER (MASSACHUSETTS 1873-1919) "PORTRAIT OF THE THREE MAST SHIP ALLANWILDE", oil on canvas, depicting the bark under full sail with crew on deck, passing headlands and Minot's Ledge Lighthouse, signed and dated lower right S.F.M. Badger '97, inscription by artist on reverse "S.F.M. Badger, Charlestown Mass '97". The Allanwilde was built in Bucksport, Maine and launched in 1884. 22 in. x 36 in.



87. MARY EDITH SHIP'S PENNANT, circa 1856, in "as flown" condition. The Bark *Mary Edith* was built at Eastport, Maine in 1856, owner Dibbs & Co., Captain A. Laker. Pennants of this size and age are very scarce. 14 ft. x 7 ft.



88. SCARCE JANE BREWSTER REID OIL (1862-1966) "VIEW OF STONE ALLEY". Reid primarily recognized as a watercolorist, oil paintings are extremely rare to the market. Approx. 7 in. x 5 in.





90. ANTHONY D. BLAKE (New Zealand B. 1951) "Nantucket in 1880" oil on canvas, depicting a two-mast schooner and catboat off Brant Point, signed lower right A.D. Blake, in gold leaf frame. 30 in. x 44 in.

collections throughout the world including the U.S.A., Canada, British Virgin Islands, Britain and New Zealand. The New York Yacht Club commissioned him Nantucket's historic 1880's skyline and old Brant Point is beautifully portrayed in this fine painting. Blake's paintings are held in many private and corporate to paint the Club's first regatta on the Hudson River.



91. GROUP OF THREE CARVED WHALEBONE SEAM RUGGERS, circa 1830. Lengths 8 in., 6 ½ in. 5 in. **Provenance:** Doc Kynett

92. RARE CARVED WHALEBONE SHOE HORN, circa 1830. Length 19 in. **Provenance:** Doc Kynett



93. COLLECTION OF FOUR TURNED WHALEBONE FIDS. Lengths 16 in. 11 3 4 in. 7 in. and 7 in.



94. NAVY BLUE AND WHITE OAK LEAF AND REEL QUILT, circa 1870, from Columbia County, New York. 99 in. x 84 in.



95. NANTUCKET OVAL SWING HANDLE BASKET, early 20th Century, with brass ears. Height 4 ³/₄ in. Length 9 ³/₄ in. Width 7 ³/₄ in.

96. PAIR OF ENGLISH WILLIAM AND MARY BRASS CANDLESTICKS, 18th Century, with vase turned columns. Height 9 in.

97. NEW ENGLAND TIGER MAPLE SLANT FRONT DESK, 18th Century, strong figured tiger maple, brass post and bail handles, fitted interior, ogee bracket feet. Height 43 in. Width 42 in. Depth 20 in.



98. JAMES FRANCIS BARKER (AMERICAN 1871-1950) "9 QUINCE" oil on board, once known as the "*Elm Street Inn*", signed lower left Jas. F. Barker. Approx. 14 in. x 12 in.

Barker's lineage traces back to 11 of the original Nantucket settlers. With a degree in mechanical engineering and graduate degree in architecture, his career was centered among institutes of higher learning. He exhibited his paintings and photographs during the summer months at the Eagle's Wing Studio on Union Street.



99. HERIZ CARPET RUNNER, circa 1930, 14 ft. 2 in. x 3 ft. 7 in.



100. CHINESE EXPORT CANTON OCTAGONAL SERVING PLATTER 19TH CENTURY, river landscape within rain and cloud border. 16 ³/₄ in. x 13 ³/₄ in.

101. NEW ENGLAND LEMON GILT CARVED OVER DOOR FEDERAL EAGLE, early 19th Century, on carved rock plinth, holding flag in talons. 28 in. x 16 in.

102. CHINESE EXPORT CANTON OCTAGONAL SERVING PLATTER 19TH CENTURY, river landscape within rain and cloud border. 17 in. x 14 in.

103. ENGLISH SHERATON INLAID MAHOGANY SIDEBOARD, circa 1820, satin and olive wood crossbanding, quarter fan and shell inlay on drawer fronts and top, fluted pilasters, deeply turned legs and large inlaid conch shell top. Height $36 \frac{1}{2}$ in. Width $74 \frac{1}{2}$ in. Depth $24 \frac{1}{2}$ in.

104. PAIR OF VINTAGE BRASS DOLPHIN ANDIRONS, matching log stops. Height 15 in.



105. SET OF FOUR FINE ENGLISH QUEEN ANNE BURL WALNUT DINING CHAIRS, 18th Century, fiddle back splats, shaped aprons, pad feet. Seat Height 17 ½ in.



106. FINE MINIATURE PASTURAL AND RIVER LANDSCAPE, late 19^{th} Century. $3\sqrt[3]{4}$ in. $x 5\sqrt[3]{4}$ in.







107. CONTINENTAL PORCELAIN LUNCHEON SERVICE, circa 1840, comprising twelve plates, covered sauce tureen and compote, each with cobalt on white decorations with gilt highlights and hand painted fruit clusters. Diameter plates 9 ½ in., Tureen Height 7 in., Compote Height 9 ½ in. Width 14 in. Depth 10 in.

108. ENGLISH MAHOGANY DRUM TABLE, 18^{th} Century, later inserted leather top within a crossband edge, above four scrolled feet and four working drawer frieze, supported on a tri-form pedestal and three scrolled feet. Height 30 $\frac{1}{2}$ in. Diameter 52 $\frac{1}{2}$ in.



depicting the Argonaut entering port at Hong Kong with vessels in the background, titled along the bottom margin "Ship Argonaut", in original 109. CHINA TRADE PORTRAIT OF THE AMERICAN SHIP "ARGONAUT", Attributed to Lai Sung (active 1850-1885) oil on canvas carved ebonized and gilt China Trade frame. 27 1/4 in x 36 in.



110. "PECHE DU CACHALOT FISHERY", black and white etching depicting a whale crashing through a shipwreck in rough waters with three ships in background, stamped with Goupil & Cie in title margin, on reverse label with description and quote from Moby Dick. 22 in. x 32 in. Provenance: Old Print Shop.



111. ARTHUR QUARTLEY (AMERICAN 1839-1886), "COASTAL SEASCAPE", oil on canvas, depicting a rocky shoreline, a dory on the beach with sloops and schooner at sea in the distance, signed and dated lower right, Quartley 1875. 12 in. x 24 in.



lower left James Walter Folger, 1911, Nantucket, Mass, inscribed on reverse by artist "Hand carved duck panel of Shell Drake, also painted in 112. JAMES WALTER FOLGER (1851-1918) CARVED AND PAINTED FLYING SHELL DRAKE DUCK PANEL, signed and dated oil colors by James Walter Folger, Nantucket Oct. 1911". 11 in. x 22 in.

Folger, an artisan from Nantucket was mainly self-taught. He worked briefly in 1869 as a journeyman for a wood carver in Cambridge, MA 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.



113. PAIR OF CHINESE EXPORT PAINTINGS "View of Macao with the Praya Grande" and "View of Boca Tigris", early 19th Century, in period carved and gilt Chinese export frames. 18 ½ in. x 23 ¾ in.







114. CHINESE EXPORT LACQUER AND PARTIAL GILT SEWING TABLE, circa 1820-1830, with carved bone escutcheon and sewing implements, ending in gilt carved feet. Height 27 in. Width 24 in. Depth 16 in.



115. CHINESE EXPORT OIL ON CANVAS, "VILLAGE FARM SCENE" depicting three women strolling, one holding a baby, a gardener tending to the grounds, a gentleman sitting on a rock smoking a pipe, period Chinese Chippendale ebonized frame with gilt liner. 17 ½ in. x 22 ¾ in.



116. SET OF FOUR CHINESE OCCUPATIONAL WATERCOLORS ON PITH PAPER, 19th Century, depicting a barber, a pedicurist, a shoemaker and porcelain repair. Each measures 6 ½ in. x 9 ½ in., gilt frames with Chinese foil mats.



117. PAIR OF CHINA TRADE PAINTINGS "PORTRAITS OF THE BRITISH STEAM SAIL ASPHODEL", 19th Century, oil on canvas, depicting views of the ship in calm water under a blue sky and in high seas under black sky, in period ebonized and gilt frames. 17 ½ in. x 23 ½ in.



118. FINE PAIR OF CHINA TRADE WATERCOLORS ON PAPER, early 19th Century, study of butterflies, moths and insects, depicting 11 insecta and 15 insecta. 8 ½ in. x 11 in.





119. CHINESE ARMORIAL PORCELAIN BASKET, 18th Century, diminutive size, open handles with leaves and berries, Height 2 3/4 in. Width 7 1/4 in. Length 5 1/2 in. **Provenance:** Estate of Bob Hope.

120. PAIR OF CHINESE EXPORT REVERSE PAINTINGS ON GLASS "PORTRAIT OF ORIENTAL BEAUTIES", in teak frames and early 19th C. brass wire hangers. 9 ³/₄ in. x 7 ¹/₄ in.



121. BLUE TRANSFERWARE MUG, molded body with cobalt underglaze rim, two green transfer river landscapes. Height 6 in. Diameter 4 ½ in.

122. PAIR CHINESE EXPORT ARMORIAL PLATES, 18th Century, unidentified Arms. Diameter 6 in.



123. CHINESE EXPORT PORCELAIN GARNITURE SET, 18th/19th Century, three covered convex vases and two trumpet vases depicting hand painted cameos of three female figures in a garden, the reverse with three male figures with oxen in woodland scene. The bodies decorated with cobalt, gilt and rose foliage. Height 9 ³/₄ in.



124. CHINESE EXPORT ARMORIAL FITZHUGH BORDER PLATE, 18^{th} Century, Arms of Au Bon Droit. Diameter $9\frac{1}{2}$ in.



125. SIR ALFRED JAMES MUNNINGS (BRITISH 1878-1959) "BEFORE THE HUNT", oil on board sketch, signed in ink on reverse. 7 ¾ in. x 11 ¾ in. Born in Mendham, Suffolk England, Munnings began his art career apprenticing for a firm of lithographers. He studied at the Norwich School of Art and was elected to the Presidency of the Royal Academy, a Knighthood, and a personal award from the Sovereign.



126. PAIR OF PHILADELPHIA BRASS ANDIRONS, late 18th Century, double urn finials on square wafers supported on ringed columns rising from square plinths, arched legs and claw and ball feet. Matching front log stops and adjustable rear stops. Height 25 ½ in.



127. AMERICAN FEDERAL MAHOGANY INLAID GAMES TABLE, circa 1790, inlaid with stars diamonds, dots, scrolls and candy stripes on fluted legs, felt interior playing surface. Height 28 ½ in. Width 36 in. Depth 17 ½ in. Provenance: Mill House

Antiques.

128. LABELED MITCHY RAY NANTUCKET WASTE BASKET,

two heart carved handles, interior plate with three concentric circles, exterior with printed paper label "I was made in Nantucket, I'm strong and I'm stout, Don't lose me or burn me, I will never wear out". Height 11 1/2 in. Diameter 14 in.

129. AMERICAN QUEEN ANNE CHERRY INLAID CANDLESTAND,

circa 1785, square top with quarter fan inlaid corners within a double line border, central oval medallion, turned ring and urn standard on three cabriole legs with chip carving under base. Height 26 in. Width 13 3/4 in. Depth 13 ³/₄ in. **Provenance**: Nathan Liverant.





130. MARGUERITE STUBER PEARSON (MASSACHUSETTS 1898-1978) "New Dawn Buds", oil on artist board, Rockport Artist's Association label on reverse. 10 in. x 8 in.



131. OIL ON CANVAS, LAID ON BOARD "Manhattan Beach", signed lower right E. Potthast; Attributed to Edward Henry Potthast (American 1857-1927). $6\frac{1}{4}$ in. x $8\frac{1}{4}$ in.

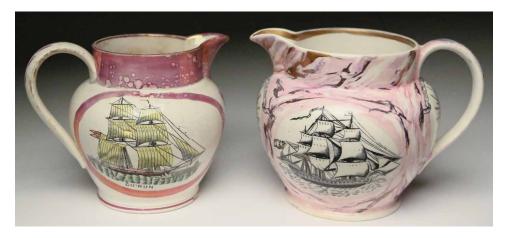




132. ANTIQUE GOLD BEAD AND EGYPTIAN ENAMEL NECKLACE, with three finely hand painted enamel ceramics with portraits of Egyptian women and seed pearls.

133. STEUBEN APPLE GREEN GLASS BASKET, circa 1920s, white opalescent berries and handle. Height 9 in.



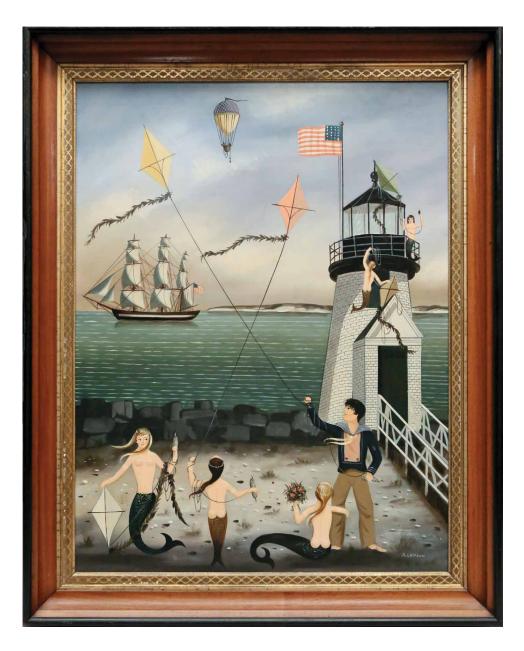


134. ENGLISH SUNDERLAND PORCELAIN JUG, 19th Century, with pink sponge decoration and transfer decoration on two sides depicting the British brig "Cuirun" and sailor's limerick "The Sailor Tost in Stormy Seas". Height 6 in.

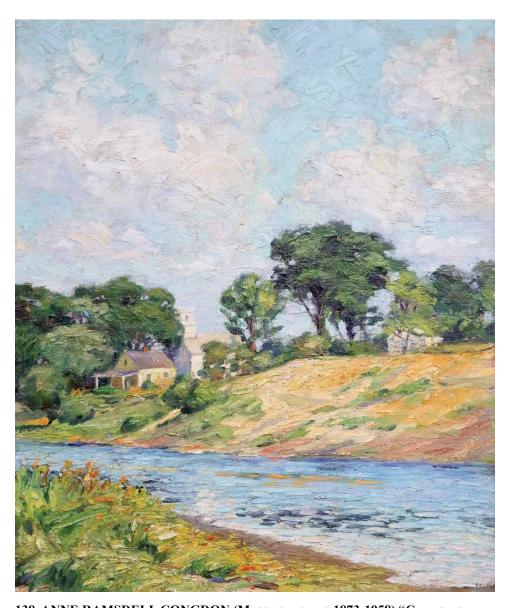
135. ENGLISH SUNDERLAND PORCELAIN JUG, 19th Century, with pink sponge decoration, and transfer decorated panels on four sides depicting an English brigantine, two compass roses, and nautical limerick "Come Box the Compass and Here's to the Wind that Blows". Height $6\frac{1}{4}$ in..



136. CHINESE EXPORT CAMPHORWOOD CHEST, circa 1850, with fold-out desk, recessed brass hardware, side carrying handles, on ebonized turned legs. Height 53 in. Width 45 $\frac{1}{2}$ in. Depth 20 $\frac{1}{2}$ in.



137. RALPH EUGENE CAHOON, JR. (1910-1982) "Brant Point", oil on Masonite, a sailor and four mermaids flying kites, another mermaid holding a bouquet of flowers and arm wrapped around the sailor's leg, hot air balloon in the sky and a three-mast American clipper outward bound round Brant Point, signed lower right R. Cahoon, original Lobster Pot Gallery label on reverse. 25 in. x 19 in.



138. ANNE RAMSDELL CONGDON (Massachusetts 1873-1958) "Church of Litchfield from Thornton's Ferry", oil on artist's canvas board, signed and dated in pencil lower right Anne Ramsdell Congdon, 1925. 23 in. x 17 ½ in.

One of the finest talents of the Artists Association Colony, Congdon began her artistic career painting delicate watercolor landscapes during summer visits to the island. She exhibited regularly at the Easy Street Gallery through the 1940s and was instrumental in the early years of the Artists Association of Nantucket, which in 1946 named her one of the five artists "of national importance".



139. JOE SLAY "CALIFORNIA LANDSCAPE", oil on board, signed. Approx. 8 in. x 10 in.



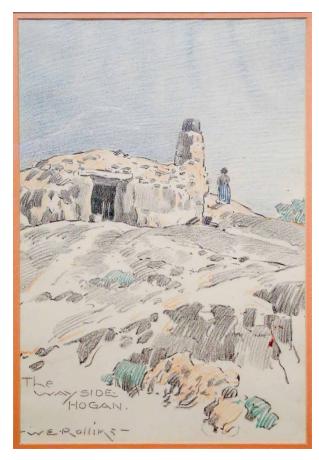
140. FRENCH MARBLE TOP CAST IRON PASTRY TABLE, 19th Century, in old red paint. Height 32 in. Width 42 in. Depth 27 ½ in.



Akin studied in NYC with William Merritt Chase and Frank DuMond. He is best known for Southwestern landscapes and Hopi genre painting and illustrations. 141. LOUIS BENTON AKIN (AMERICAN 1868-1913) "THE PUEBLOS", oil on artist board, signed indistinctly lower left. 15 ¾ in. x 19 ½ in.



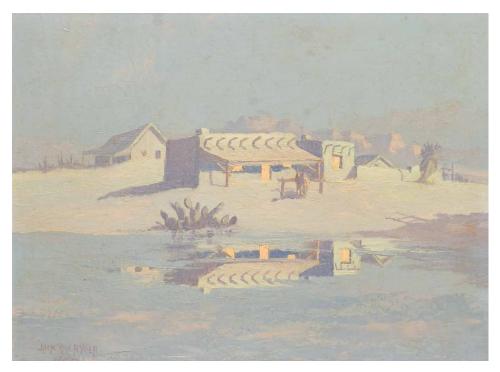
142. SERAPI CARPET, circa 1910, 11 ft. 3 in. x 9 ft. 1 in.



143. WARREN ELIPHALET ROLLINS (AMERICAN 1861-1962) "THE WAYSIDE HOGAN", charcoal and crayon on paper, signed lower left. 15 in. x 11 in. Rollins was born in Carson City, NV, and raised in northern California. He studied at the San Francisco School of Design (where he would later serve as Assistant Director) and traveled throughout the southwest, living with a number of Native American Tribes.



144. CAMEL HAMADAN CARPET RUNNER, circa 1930. 14 ft. 9 in. x 3 ft. 6 in.



145. JACK VAN RYDER (AMERICAN 1899-1967) "BLUE NIGHT PUEBLO", signed lower left Jack Van Ryder, '39. 12 in. x 15 ½ in.

Born in Continental, AZ, Van Ryder was a studio painter of ranch life scenes in Arizona. He spent his youth in Montana as a cowboy, but his interest in art eventually led to his becoming a pupil of Charles Russell. In later years, he settled in Tucson where he was a rancher and painter of western subjects. His illustrations for Literary Digest also earned him membership in the Society of Illustrators.



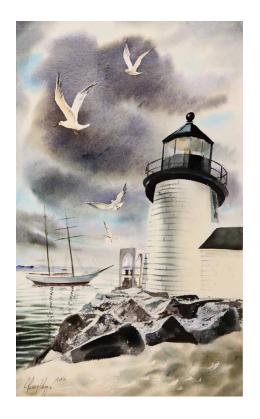
146. KARAJE CARPET RUNNER, circa 1920. 14 ft. 3 in. x 3 ft. 4 in.



147. LILLIAN GERTRUDE SMITH (MASSACHUSETTS 19TH/20TH C.) "NANTUCKET WHARF", watercolor on paper, signed lower left Lillian Gertrude Smith, Nantucket. 8 ½ in. x 13 ½ in.



148. LILLIAN GERTRUDE SMITH (MASSACHUSETTS 19TH/20TH C.) "NANTUCKET STREET SCENE", watercolor on paper, a view south and east of Orange St. possibly Flora, Mulberry or Weymouth, signed lower left Lillian Gertrude Smith, Nantucket. 6 in. x 9 ½ in.



149. C. ROBERT PERRIN (1915-1999) "SEAGULLS AT BRANT POINT", watercolor on paper, circa 1950-1960, signed lower left C. Robert Perrin, AWS. 28 ½ in. x 17 in.



150. C. ROBERT PERRIN (1915-1999) "Washington Street", watercolor on paper. 21 $\frac{1}{2}$ in. x 28 $\frac{1}{2}$ in.



151. A. RIVOLTA CHESTER WARRENTED BANJO BAROMETER, 19th Century, inlaid with multi-wood shell motifs. Height 39 in.



152. SCOTTISH TALL CASE MAHOGANY AND EBONY CLOCK, JOHN PARK – **INVERURY**, mid 19th Century, with calendar, second brass face dial engraved John Park – Inverury. John Park was recorded as a Watchmaker located at Inverury in 1837. Height 94 in.



153. SCARCE AND UNIQUE MECHANICAL BRASS, COPPER AND SILVER MARINER'S PRESENTATION CLOCK-BAROMETER, circa 1890, spring driven movement rotates the upper dome section housing two clocks, aneroid barometer, Reaumur Fahrenheit thermometer and compass, supported on a capstan embellished with chains, anchor, davit, block, life preserver and rope. Height 20 in. Base diameter 9 in.



154. MICHAEL LYNE (AMERICAN-BRITISH 1912-1989) "THE HUNT", watercolor and gouache on paper, signed lower right. 13 in. x 20 ½ in.

Lyne was known for his depictions of all sporting subjects in both watercolor and oil painting. Stella Walker, the well-known British Sporting art historian, once said, "time will confirm that Michael Lyne ranks as one of the most important artists of his generation."



155. AMERICAN FEDERAL MAHOGANY TIGER MAPLE BOW FRONT CHEST OF DRAWERS, circa 1800, single board overhanging top with inlaid edge above four graduating strong tiger maple drawers with very delicate rosewood crossbanding and cock beading, brass repousse eagle post and bail pulls and escutcheons, on bracket feet. Height 33 ½ in. Width 40 ¾ in. Depth 21 ¾ in.



156. ASSEMBLED SET OF SIX PENNSYLVANIA WINDSOR DINING CHAIRS, 18th Century, pine and chestnut with traces of old green paint, saddle seats, seven spindle bow-backs. Height 36 in. Seat 18 in.

157. NEW ENGLAND CHERRY QUEEN ANNE DROPLEAF TABLE, 18th Century, oval top, cabriole legs ending in pad feet. Height 27 ½ in. Oval top 45 in. x 48 in.

158. PAIR OF CHINESE EXPORT PORCELAIN CANTON CANDLESTICKS, 19th Century. Height 7 ½ in.

159. CHINESE EXPORT PORCELAIN NANKING BOWL, 19th Century, with landscape decoration. Diameter 9 in.



160. JAMES EDWIN McBURNEY (AMERICAN 1868-1955) PAIR OF "COURTYARD GARDEN SCENES", oil on board, signed. 15 ½ in. x 12 in.

McBurney, a painter, illustrator and muralist, studied in New York at the Pratt Institute and with John Twachtmann and Charles Davis. He also studied in Philadelphia at the Drexel Institute and the Brandywine School of Art with Howard Pyle before moving to Paris where he enrolled in the Academies Colarossi and Castelucho. His murals can be seen at Chicago's Palmer Park Field House, Woodlawn National Bank, Parkside School, Wentworth School, Scott School, and Tilden Technical School, as well as at the University of Michigan in Ann Arbor, and the State Agricultural Expo Building in Dubuque, IA.



161. LOUIS JUSTIN LAURENT ICART (French 1888-1950) "Love Letters #244", drypoint etching, pencil signed lower right. Overall 30 in. x 35 in.



162. SET OF SIX MEISSEN HAND PAINTED COURTSHIP SERVICE PLATES. Diameter 8 $\frac{1}{2}$ in.



163. ENGLISH SUNDERLAND PORCELAIN JUG, 19th Century, with polychrome sponge decoration and transfer decorated panels on three sides depicting a sailor and his wife, Iron Bridge at Sunderland and limerick "*To a Friend When in Solemn Secret Pray*". Height 7 ½ in.

164. ENGLISH SUNDERLAND PORCELAIN BOWL, 19th Century, with pink sponge decoration, four interior and three exterior polychrome transfer decorated panels. Interior panels depict "The Mariner's Compass Rose", three-mast British warship, and a nautical limerick "*May Peace and Plenty on our Nation Smile*". Exterior panels depict a brigantine and a sailor's "*Forget Me Not*" limerick. Diameter 9 ½ in.

165. ENGLISH SUNDERLAND PORCELAIN JUG, 19th Century, with pink lustre sponge decoration and transfer decorated panels on three sides depicting an English three-mast ship, "The Mariner's Compass", view of Cast Iron Bridge over the River Wear and sailor's farewell limerick. Height 7 ½ in.

166. DUBLIN MAHOGANY BRASS BOUND CAMPAIGN CHEST OF DRAWERS, mid-19th Century, in two sections with drop down desk compartment, original manufacturer's paper label "G. Kane Make, 68 & 69 Dame Street, Dublin". Height 43 in. Width 39 in. Depth 18 ½ in.



167. ENGLISH SUNDERLAND PORCELAIN MUG, 19th Century, with pink sponge decoration and two polychrome transfer decorated panels depicting "View of the Cast Iron Bridge over The River Wear" and "Mariner's Coat of Arms" with figural frog on interior. Height 4 in. Diameter 4 in.

168. ENGLISH SUNDERLAND PORCELAIN BOWL, 19th Century, with pink sponge decoration and four polychrome transfer decorated panels depicting "Noran Creinon Steam Yacht", "The Unfortunate London", "True Love from Hull" ships and limerick, with impressed pottery mark. Diameter 11 ¾ in.

169. ENGLISH SUNDERLAND PORCELAIN JUG, 19th Century, with pink sponge decoration and transfer decorated panels on three sides depicting an English three-mast ship, sailor's coat-of-arms and limerick "May Peace and Plenty on Our Nation Smile". Height 8 in.

170. WILLIAM AND MARY MAHOGANY HIGHBOY BASE, circa 1710-1730, the case fitted with one drawer flanked by two drawers over a deeply scalloped skirt on boldly turned legs, "X" stretcher with central carved vase. Height 31 ½ in. Width 37 in. Depth 20 ½ in.



171. VENETIAN HAND BLOWN STEMWARE, comprising twelve 6" goblets, ten 5" wines, twelve champagnes, nine cordials, twelve finger bowls.



172. LORI ZUMMO (NANTUCKET B. 1962) "PATH TO JETTIES BEACH", oil on canvas, signed lower right Zummo. 24 ½ in. x 36 in.

Painting in a style evocative of the American Barbizon School, Zummo draws inspiration directly from nature to eloquently capture the soft detail of Nantucket's land and sky. (image on next page)





173. SCARCE PAIR OF BRONZE DUCK ANDIRONS, depicting a pair of ducks swimming amongst cattails, circa 1920s. Height $18 \frac{1}{2}$ in.

174. FRENCH STEEL BAKER'S TABLE, 19th Century, steel scroll supports with brass disks and ball decorations, drop leaf frieze under a wood butcher's block top. Height 30 in. Width 51 in. Depth 30 ½ in. **Provenance**: Collection of Bob Hope.



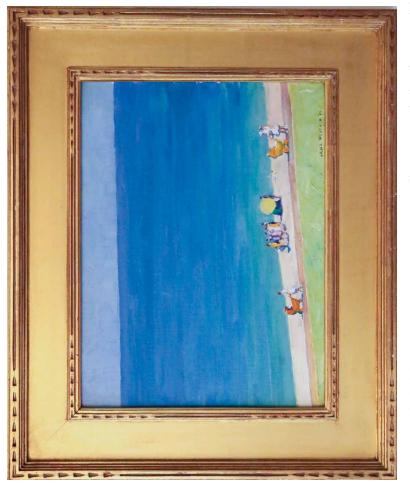
175. FRENCH PROVINCIAL FRUITWOOD CARVED BRIDAL ARMOIRE, 18^{th} Century. Height 101 in. Width $66\frac{1}{2}$ in. Depth 26 in.



176. GEORGE GARDNER FISH (NANTUCKET 1822-1906) "THE BRIDE AND THE MAIDENS", pastel on paper, depicting Fish's two daughters, Madeleine and Anna with friends Caroline and Florence Starbuck, original lemon gilt frame and glass, made by Fish's brother, signed and dated lower left G.G. Fish, N. York, 1857. 36 in. x 28 ½ in.



177. JANE PETERSON (AMERICAN 1876-1965) "Beach Scene: Green and Yellow Umbrellas", oil on canvas. 12 in. x 16 in. Provenance: Hollis Taggart Galleries, Robert Schoelkopf Gallery, Menconi & Schoelkopf Fine Art LLC.



178. JANE PETERSON (AMERICAN 1876-1965) "PRAMS ALONG THE BEACH", oil on canvas, depicts figures walking along seascape, signed lower right, Jane Peterson. 12 in. x 16 in.

Born in Elgin, IL, Peterson became a leading American artist through her unique style of blending Impressionism, Fauvism and Expressionism into her images which range from landscapes to still lives. Two of her works are currently held at the Metropolitan Museum of Art. Provenance: Hollis Taggart Galleries, Menconi & Schoelhopf Fine Art LLC.



179. CONTINENTAL RED LEATHER CHANNEL HIGHBACK ARMCHAIR, turned walnut legs. Height 45 in. Width 26 in.

180. AMERICAN FEDERAL MAHOGANY TWO DRAWER WORKSTAND, circa 1800. Height 27 $\frac{1}{2}$ in. Width 21 $\frac{1}{2}$ in. Depth 17 in.

181. CHINESE EXPORT PORCELAIN CHARGER, circa 1760. Diameter 14 ½ in.

182. PAIR OF SAPPHIRE, AND DIAMOND 18k GOLD EARRINGS, set with 48 round brilliant diamonds with a total weight of 1.75ct and four cabochon sapphires with a total weight of 7ct.





183. JULIO LARRAZ (CUBAN B. 1944) "HEVAME CONTINGO (TAKE ME WITH YOU)", gouache on paper, depicts six seated figures in a rowboat against black background, signed lower right. 14 ½ in. x 23 in.

Born in Cuba, Larraz moved to Miami as a child and later to New York City where he became known for his mastery of realism in painting, printmaking and sculpting. His various awards over the years include that of the prestigious Acquisition Prize, Childe Hassam Fund Purchase Exhibition from the Institute of Arts & Letters in New York. **Provenance:** Peter Findley Gallery.



184. JULIO LARRAZ (CUBAN B. 1944) "THE MEETING", pastel and watercolor on paper, depicts bow of grey ship at sea with two standing figures and grey/white cloud overhead, watermark imprint repeated along top "MI-TEINTES CANSON", signed lower right.

29 ¼ in. x 43 in. **Provenance:** Peter Findley Gallery.



185. MARC CHAGALL (French-American-Russian 1887-1985) LITHOGRAPH "La Yache Bleue" (The Blue Cow), depicting clown with colorful striped pants sitting on a blue cow and large bird overhead. 12 ½ in. x 9 ½ in.



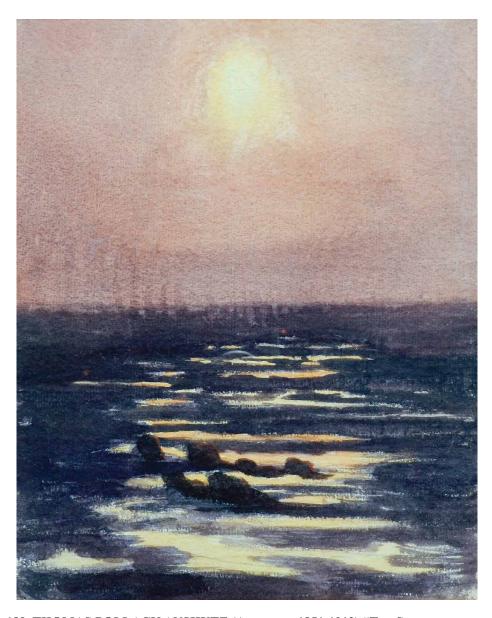
186. BEN GRASSO (B. 1979) "BATTLESHIPS", black and white charcoal and pastel on paper, depicting the bows of two ships in battle, billowing smoke and cannons engaged and firing. After graduating from CIA Grasso pursued a Masters degree in Painting at Hunter College. 45 in. x 36 ½ in. **Provenance:** Sixtyseven Gallery.



187. AFTER PABLO PICASSO (Spanish 1881-1973) "PIERROT AND HARLEQUIN", lithograph with two standing figures in checkered pattern clothing, signed lower right in pencil. $10 \frac{1}{2}$ in. x 8 in.



188. JOAN MIRO (Spanish-French 1893-1983) "Le Chien Aboyant a La Lune", lithograph, on reverse is depiction black circle and crescent symbols, two red paint strokes and hand-written French text along right side. 14 in. x 21 in.



189. THOMAS POLLACK ANSHUTZ (AMERICAN 1851-1912) "THE STUDY OF THE SEA AND SUNSET OVER THE COAST", watercolor on paper. 11 in. x 9 in.

Anshutz was born in Newport, KY. He studied at the National Academy of Design under Lemuel Wilmarth and later at the Pennsylvania Academy of Fine Art under Thomas Eakins and Christian Schussele. He joined the faculty at the Pennsylvania Academy in 1881 where his students included Robert Henri, John Marin, Frederick Judd Waugh and Charles Demuth. His paintings are found in the collection of the Metropolitan Museum of Art, National Gallery of Art, Washington D.C. and the Smithsonian American Art Museum, Washington D.C.



190. MARY COWLES CLARK (NANTUCKET 19TH/20TH CENTURY) "THE MOORS", watercolor on paper, signed Mary Cowles Clark lower right, titled and dated "*The Moors, Nantucket Island, Mass. 1940*". 10 ¼ in. x 14 ¾ in.



191. FINE ENGLISH TORTOISE SHELL TEA CADDY, first half of the 19th Century, sterling silver floral inlays.



192. ANNE PACKARD (MASSACHUSETTS B. 1933) "RAIN STORM", oil on canvas, dated 1999, depicts a solitary boat amid a remote lakeshore and partial green landscape in midground, signed lower left A. Packard. 9 in. x 12 in.

Through her complex brushwork, Packard's landscapes convey a deep awareness of nuances in light, color and composition, which heavily attribute to her reputation as the most renowned artist in the Provincetown Art Colony in Massachusetts. **Provenance:** Arden Gallery, Boston.



193. JOHN MILLER (BRITISH 1931-2002), "PASSIVE DREAMS, SUMMER 1996", oil on canvas, signed lower right John Miller. 28 in. x 30 in.

Born in London, Miller gained fame for his idyllic representations of beach scenes in his home county of Cornwall. During the 1960s, he was elected membership of the Newlyn Society of Artists and became a Fellow of the Royal Society of Arts. **Provenance:** David Messum Fine Art, London.



194. JANE HARRIS (ENGLISH B. 1956) "LIGHT RESISTER", acrylic on canvas. 63 ¾ in. x 78 ¼ in.

Harris attended Bouremouth College of Art, Camberwell School of Art, Brighton Polytechnic, BA Fine Art, Slade School of Art, Goldsmiths College, MA Fine Art. Her works are in numerous collections including Arts Council of England, Birmingham Museum and Art Gallery, The Boise Collection, Brighton University, British Airways, Clarins, Colorado University Art Museum, Fidelity Worldwide Investments, Rhode Island School of Design Museum, SAKS, Fifth Avenue, Southampton City Art Gallery to name a few. **Provenance:** Hales Gallery.



195. PABLO PICASSO (SPANISH 1881-1973) LIMITED EDITION LITHOGRAPH "Les Dejeuners des Picudo", edition 125/100, dated 1.7.6III upper left, titled and signed in pencil lower right. 13 in. x 19. ¼ in.



196. EARLY NANTUCKET LIGHTSHIP BASKET, circa 1850s, carved shaped handle pinned to a square cut ear rising from the cherry base, branded on interior plate "F.C. Sanford", double rim wrap and woven with rattan. Height 4 ¾ in. Diameter 8 ½ in.

197. CLINTON (MITCHY) RAY (1870-1956) NANTUCKET SWING HANDLE BASKET, large rectangular form, shaped handle on cut-tin ears. Height 7 in. Length 15 in. Width 11 ½ in.



198. AMERICAN CHIPPENDALE FOUR DRAWER CHEST, circa 1790, quarterfan double inlay on drawer corners, period brass pulls, Chippendale bracket feet. Height 35 in. Width 40 ½ in. Depth 19 in. **Provenance**: Nathan Liverant, Colchester, CT.



199. AMERICAN CARVED PINE PATRIOTIC EAGLE PLAQUE, circa 1930s, gilded and painted, the finely detailed eagle faces right with neck turned, the beak, tongue, nostrils, eye and brow beautifully articulated, the talons clutch a red, white and blue Federal shield and two American flags. Height 22 in. Width 24 in. Depth 5 in.



200. HISTORIC BLUE STAFFORDSHIRE PLATE, "Commodore MacDonnough's Victory" by Wood and Sons, Burslem Warranted Semi China. Diameter 10 1/4 in.



201. FINE IVORY AND BONE MARQUETRY SECRETARY, circa 1870, elaborate Italian ivory and bone drop-front desk on square bracketed feet with marquetry inlay of circles, geometric forms, stars, and lines on sides and drawer fronts. Three drawers with center panels depicting biblical scenes. The top features a gallery spindled rail and two drawers with filigree pulls on each side. Height 49 in. Width 47 in. Depth 23 ½ in.



202. GROUP OF FOUR AUSTRIAN COLD PAINTED VIENNA BRONZE ANIMAL FIGURES, 19^{th} Century, cat inkwell, cat pipe rest, bull dog quill cleaner and pointer dog. Lengths ranging 7 in. -2 in.



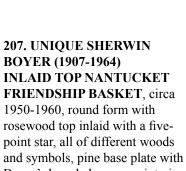
203. ENGLISH REGENCY SATINWOOD INLAID TEA CADDY BOX, 19th Century, with string inlay, crossbanding, shell inlaid medallions, diamond escutcheon, dual compartment fitted interior with fan inlaid lids and ivory knobs. Height 5 in. Width 9 in. Depth 5 in.

204. ENGLISH REGENCY BIRD'S EYE MAPLE TEA CADDY BOX, 19th Century, bird's eye maple with rosewood crossbanding, heart shaped escutcheon, fitted bird's eye maple interior, dual compartment with original glass mixing bowl. Height 5 ½ in. Width 12 in. Depth 5 ½ in.

205. RARE ENGLISH REGENCY INLAID MAHOGANY AND SATINWOOD DIAMOND FORM TEA CADDY, 19th Century, satinwood crossbanding, alternating string inlay, compass rose, satinwood shield inlay on all six sides and rare diamond form. Height 6 ½ in. Width 8 ¾ in. Depth 5 ¼ in.

206. DAVIS HALL (1828-1905) NANTUCKET
ROUND SWING
HANDLE BASKET, last quarter of the 19th Century, two concentric circles in base, original partial paper label on base "Made by Davis Hall, Nantucket, Mass". Height 3 ¾ in. Diameter 8 ½ in.









208. DAVIS HALL (1828-1905) NANTUCKET LIGHTSHIP BASKET, 1903, shallow round open basket with swing handle, carved "19 Mrs. Horatio Hathaway '03" on handle. Height $4\frac{3}{4}$ in. Diameter $11\frac{1}{2}$ in.



209. FINE TRINITY HOUSE NAUTICAL SEWING BOX, "Gift to Susan", early 19th Century, panels depicting eight ships by lands end with structures framed in burl wood, the interior tray with flag inlaid covered compartments and Susan name plate. 5 in. x 12 ¾ in. x 9 in.



210. JAMES H. CROMARTIE "DORY AT HOME", acrylic on artist board, signed lower right J. Cromartie. 24 in. x 36 in.

Cromartie's art is in the private collections of Smithsonian Institute, Washington, DC, Tom Brokaw, Late Princess Diana, Robert Duval, C.F. Mueller and others. Among his historical works are the "The U.S. Capitol" and the "White House", which were chosen by the U.S. State Department to hang in the U.S. Embassy on Moscow.

211. RODNEY CHARMAN (B. 1944) "BENNY CLEVELAND", oil on canvas depicting Benny Cleveland assisting a captain's wife among other things on the use of a telescope, signed and dated lower left Rodney Charman, '88, in gold leaf frame. 12 in. x 16 in.





212. FOLK ART SAILORS WHIRLIGIG, blue hat, shirt, white pants, in as found condition. Height 15 in., with stand 24 ¾ in.



213. FOLK ART SAILOR WHIRLIGIG, circa 1920s, carved wood hat, holding yellow paddles. Height 17 in.

214. ART DECO FOLK ART LAMINATED SEATED PROUD CAT, green glass eyes, laminated with 18 pieces of wood. Height 16 in.

215. RALPH CAHOON PAINTED TIN CLOTHES HAMPER, circa 1950, depicting shoreline with sailor, gulls and American ships.

Height 24. ½ in. Width 16 ¾ in. Depth 11 in.

216. CHINESE EXPORT BRASS BOUND CAMPHORWOOD TRUNK, 19th Century, with finely engraved brasses. Height 14 in. Width 31 ½ in. Depth 15 in.

217. CHINESE EXPORT BRASS BOUND CAMPHORWOOD TRUNK, 19th Century, with scarce two-drawer construction. Height 21 ½ in. Width 46 in. Depth 23 ½ in.





218. MAURICE BRIANCHON (FRENCH 1899-1979) "MAURINE-BATEAUX DE PECHE", oil on canvas, signed lower right Brianchon. 28 ³/₄ in. x 23 ¹/₂ in.

Brianchon's art education began at the Ecole des Arts Decoratifs in Paris, where he first demonstrated his characteristic decorative appearance within his poetically realistic images. During his career, Brianchon represented his home country of France at the 1934 Venice Biennale, won the Carnegies Prize in 1939 and became one of the official artists for the coronation of Queen Elizabeth II.

Provenance: David Findlay Gallery.





219. MAURICE BRIANCHON (FRENCH 1899-1979) "MENTON", oil on canvas, dated 1959, depicts figures, tables and French flags atop ship deck, signed lower left Brianchon, signed and dated on reverse. 24 in. x 24 in.

Provenance: David Findlay Gallery.



220. AMERICAN SACK BACK WINDSOR ARMCHAIR, circa 1790. Seat Height 17 in.

221. NANTUCKET ROUND SWING HANDLE BASKET, circa 1860-70, rattan



woven wide ribs, swing handle, copper rivets to a ¾ length carved wood ear, double wrapped rim. Height 8 ¼ in. Diameter 11 ¼ in.

222. AMERICAN PINE OVAL TAVERN TABLE, circa 1770. Height 26 in. Width 35 ½ in. Length 23 ¼ in.

223. HAND PAINTED CAST IRON NAUTICAL UMBRELLA STAND, 19th Century, with sailor, anchor, oar, and ropework decoration.

Height 28 in. Width 21 ½ in.



224. JANE BREWSTER REID (1862-1966) "Sconset Pump", watercolor on paper, a very scarce view, signed lower right J.B. Reid. Approx. 10 in. x 12 in.



225. 18TH CENTURY NEW ENGLAND QUEEN ANNE CHERRY HIGHBOY, circa 1760, original brass batwing hardware on cabriole legs ending in pad feet. Height 68 ½ in. Width 39 in. Depth 20 in.



226. ENGLISH OR FRENCH BONE PRISONER-OF-WAR SHIP MODEL, circa 1800, in fine-glazed marquetry inlaid case, with watercolor panels on the doors depicting Neptune and Britannia, mirrored interior and urn corner finials. Model Height 10 in. Length 11 ½ in.; Case Height 17 in. Width 20 in. Depth 9 ½ in.





227. AMERICAN PANBONE SCRIMSHAW DITTY BOX, circa 1845, round pine top and bottom, wrapped in panbone with seven strong laps and rivets, engraved with five square rigged vessels and pilot boat with ocean waves. Height 3 ½ in. Diameter 7 ½ in.



228. PAIR OF BRASS SHIP ANDIRONS, direct bow view of a square rigged ship on ocean. Height 17 in.

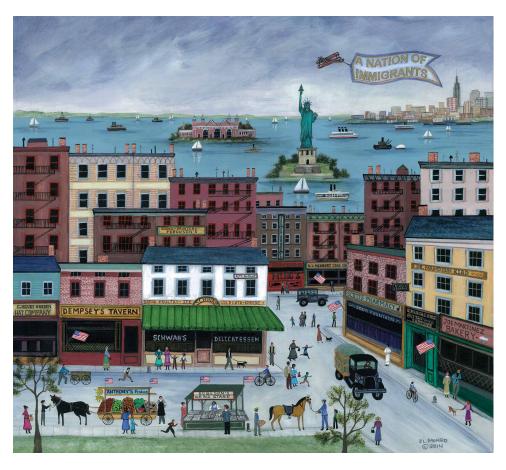


229. SCRIMSHAW POLYCHROMED WHALEBONE BUSK, mid-19th Century, engraved with trees, hearts, curtain valence and the letters U & I within two interlocking hearts. Length 11 ½ in.

230. SCRIMSHAW WHALEBONE BUSK, mid-19th Century, engraved with vines, birds and baskets, faintly engraved poem on the reverse. "What tragic tears bedim the eye, What death we suffer ere we dies..." Length 11 in.



231. FINE WOVEN PETITE
NANTUCKET ROUND SWING
HANDLE BASKET, attributed to
Joseph Fisher (1847-1928), one of the
Nantucket Lightship Keepers.
Height 3 ½ in. Diameter 4 ¾ in.



232. JAN L. MUNRO (AMERICAN 21ST CENTURY FOLK ARTIST) "A NATION OF IMMIGRANTS", mixed media on rag paper, signed lower right. A portion of this painting is being used as a poster to help raise funds for the Migration Nation Campaign. 20 in, x 22 in.

Munro is a contemporary self-taught artist who in more than 40 years of work has achieved a great amount of recognition; Munro's paintings are in many important public and private collections including the Smithsonian, John and Catherine T. MacArthur Foundation, Los Angeles County Museum, Cahoon Museum of American Art, Nantucket Historical Association and others.



233. THEO ALICE RUGGLES KITSON (MASSACHUSETTS 1871-1932) "VOLUNTEER", patina bronze depicting a soldier bearing arm, stamped The Henry – Bonnard Bronze Co. Founders N.Y. 1902, copyright 1901.

Height 18 ¾ in. Base 5 ½ in. x 6 in. Born in Brookline, MA, Kitson (Nee Ruggles) studied both in Boston under Henry Hudson Kitson and in Paris under the painter Pascal and sculptor Dagnan-Bouveret. She was awarded an honorable mention at the Salon des Artistes Francais in 1888, and in 1895 was the first woman to be admitted to the National Sculpture Society. Among her works, the statue "Tadeusz Kosciuszko" can be seen in Boston Public Gardens, and "The Hiker" is publicly displayed near the gates to the Arlington National Cemetery in honor of Spanish-American War Veterans.



234. MARTIN MILMORE (MASSACHUSETTS 1844-1883) "BRONZE PORTRAIT BUST OF MASSACHUSETTS SENATOR CHARLES SUMNER", patina bronze, signed Milmore, 1861. Height 11 ½ in.

Born in Sligo, Ireland Milmore immigrated to Boston, MA as a child. He began his art career as an apprentice under Thomas Ball and eventually became a leading Boston sculptor best known for his Civil War monuments.

235. ERNEST LEE MAJOR (MASSACHUSETTS 1864-1950) "SAINT JOHN AND THE PEONIES", oil on canvas, signed upper left. 30 in. x 40 in.

A teacher and painter noted for his portraits, figures, and still lifes, Major was among the leaders of the Boston School of Artists. He won the prestigious Hallgarten Prize while studying with William Merritt Chase at the New York Art Students League, attended the Academie Julian in Paris and exhibited at the Paris Salon. Upon his return to Boston in 1889, he replaced Dennis Miller Bunker as a teacher at the Cowles Art School. In 1896, he joined the faculty of the Massachusetts Normal Art School where he taught for 46 years.





236. BELA LYON PRATT (AMERICAN 1867-1917), "BRONZE PORTRAIT BUST OF PHILLIPS BROOKS", patina bronze, signed Bela L. Pratt 1914. Height 8 in.

Pratt was born in Norwich, CT and studied with great success at the École des Beaux Arts. He was appointed Professor of Sculpture at Boston's School of the Museum of Fine Arts and eventually became head of the Sculpture Department. Though he had a relatively short career, Pratt created more than 180 pieces of sculpture and achieved a solid reputation as a Beaux Arts American sculptor.



237. CHRIS VOORHEES CUT METAL SPERM WHALE. Length 35 ½ in.

238. AMERICAN CHERRY CUPBOARD, circa 1800, in two

sections; the upper with crown moldings above 2 shaped panel doors, flanked by reeded canted corners; the lower case of three drawers on cut French bracket feet.

Height 85 in. Width 47 in. Depth 20 ½ in.





239. ROUND OPEN SWING HANDLE NANTUCKET BASKET, circa 1893,

7 concentric scribe lines and circles, signed on base "Cage – July 14, 1893 – Boston Lightship".

Height 4 1/4 in. Diameter 9 in.

240. DIMINUTIVE ROUND OPEN SWING HANDLE NANTUCKET BASKET,

19th Century, attributed to Captain Thomas James, South Shoal Lightship (1811-1885), with fine incised interior concentric circles and carved wood ears extending to the base. Height 3 in. Diameter 6 in.



241. AMERICAN CHIPPENDALE OXBOW MAHOGANY SLANT FRONT

DESK, circa 1775, slanted writing surface lid exposes shell-carved drawer flanked by drawers and pigeon holes above four graduated oxbow shaped drawers with blocked ends. Supported on molded base with ogee bracket ball and claw feet. Height 42 ½ in. Width 43 in. Depth 22 in.



242. HERIZ CARPET RUNNER, circa 1930, 14 ft. 8 in. x 3 ft. 1 in.



243. PAIR OF SHEFFIELD SILVER PLATED CANDLESTICKS, circa 1790, stylized gadrooning, bows, bellflowers and ram heads. Height 12 in.

244. ENGLISH ENGRAVED SILVER AND CUT CRYSTAL CRUET SET, 18th Century, the caddy is engraved with floral swags on reeded feet, three bottles missing. Height 11 in. Width 8 in. Depth 6 in.

245. ENGLISH REGENCY MAHOGANY GAMES TABLE, circa 1820, rectangular cut corner hinged top above a scrolled frieze, supported on a stepped square standard rising from a plinth and arched reeded legs with engraved brass paw casters. Height 29 ½ in. Width 34 ¾ in. Depth 17 ¾ in.



246. JULIE HART BEERS (MASSACHUSETTS 1835-1913) "ROCKY RIVER LANDSCAPE", oil on canvas, signed and dated lower left Hart Beers Kempson, 1881. 17 in. x 11 in.

Born in Pittsfield, MA, Beers moved to New York City in the mid-1850s into a studio in the Dodworth's Building on Broadway. She first exhibited at the National Academy of Design and later at the Boston Athenaeum.

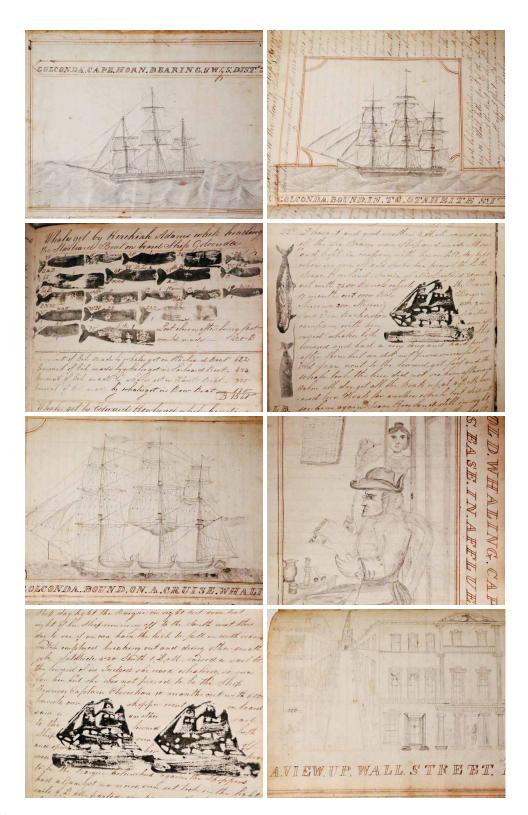
247. ENGLISH SILVER PLATE AND OAK BISCUIT BOX, 19th Century, opposing hinged lids, carrying knob, completely framed on ball feet and shields

248. PAIR OF SHEFFIELD SILVER PLATED CANDLESTICKS, circa 1790, classical cameos, floral vine scrolls, beading and fluting. Height 11 ½ in.

249. ENGLISH HEPPLEWHITE MAHOGANY PEMBROKE

TABLE, late 18th Century, central oval medallion with D-shaped leaves, all with rosewood cross banding, ebony trimmed square tapering legs on brass cup casters. Height 27 ½ in. Length 29 in. Width 18 ½ in.







250. RARE AND IMPORTANT 1836 ILLUSTRATED WHALING JOURNAL OF THE SHIP *GOLCONDA*, N.B. Wilcox (Master), out of New Bedford May 8, 1836 to the Pacific Ocean, returning with great success March 26, 1839, written by Francis Harrison. Extremely rare and most important log with seldom seen 76 ship stamps symbolizing the sighting of vessels and 320 whale stamps of not only different species, but Harrison hand carved stamps for varying size whales.

The journal is very legible and in untouched condition, as is the binding. The journal is now encased in a ³/₄ gilt leather clam-shell box. Journal Height 11 7/8 in. Width 8 in.; Dimensions of box: Height 13 in. Width 9 1/8 in. Depth 2 1/2 in.

There are a number of fine quality pencil drawings which leads us to believe that Harrison must have also scrimshawed pieces along the way. In sequence we find the following drawings:

- GOLCONDA, CAPE HORN, BEARING, SW
- GOLCONDA. BOUND. TO. OTAHEITE. S.I.
- GOLCONDA. BOUND. ON. A. CRUISE. Whaling
- AN. OLD. WHALING. CAPTAIN. AT. HIS. EASE. I. AFFLUENCE. 1838
- A portrait of Miss Henrietta Brown
- Situation of the Golconda the day after being dismasted
- View of the Golconda when fitted, after being dismasted
- A VIEW UP WALL STREET. N-YORK
- The Buildings that are to be
- CANAL INLAND NAVIGATION
- · Starboard of the Golconda under sail

In addition there are:

- Eleven pages of 49 whaling songs, which must have been a welcome pastime from the sailor's day to day life threatening endeavors
- List of whales caught on the voyage and the name of the person credited along with the number of barrels taken from the whales
- List of whales lost by different boats during the voyage
- List of whales caught by each whaleboat during the voyage
- List of vessels seen in port on the voyage and the names of the harbors
- List of vessels spoken on the voyage
- Names of places touched on the voyage

Reference: Starbuck, Alexander, "History of the American Whale Fishery," Secaucus, NJ: Castle Books, 1989, p.226, p.567. The *Golconda* left on her first whaling voyage from New Bedford May 1818 for Patagonia and returned January 10, 1819. Her final voyage left on October 15, 1859 and was altered from a ship to another rig. She was captured and burned by the Confederate ship *Florida* July 8, 1864.



251. TORTOISE SHELL SEWING KIT BOX, 19th Century, with thimble, scissors, mother of pearl tool and knife. Height 4 in. Width 2 ½ in. Depth 2 ¼ in.

252. TORTOISE SHELL TEA CADDY, 19th Century, interior reveals two interior tea compartments, initials engraved silver plate on lid. Height 4 ½ in. Length 7 in. Depth 3 ¾ in.

253. TORTOISE SHELL TEA CADDY, early 19th Century, sarcophagus form, brass carrying handles and winged paw feet, two interior tea compartments and cut crystal mixing bowl, initials engraved silver plate on lid. Height 7 ½ in. Length 11 ½ in. Depth 6 in.

254. PETITE TORTOISE SHELL TEA CADDY, 19th Century, interior reveals one lidded tea compartment, trim and feet. Height 3 ³/₄ in. Length 5 in. Depth 3 ¹/₂ in.

255. PETITE TORTOISE SHELL SHAPED TEA CADDY, 19th Century, interior reveals two tea compartments, silver escutcheon. Height 4 in. Length 5 ¾ in. Depth 3 ½ in.

256. GROUP OF EIGHT TORTOISE SHELL PIECES, 19th Century, comprising six card cases, money holder with internal straps and miniature coin purse.



257. HERIZ CARPET, circa 1920. 9 ft. 7 in. x 7 ft. 3 in.



258. DECORATED FLAME MAHOGANY AND PARTIAL GILT DINING CHAIRS, circa 1870, upholstered seats.



259. ENGLISH OR FRENCH BOXWOOD, BALEEN AND IVORY PRISONER-OF-WAR SHIP MODEL "MINERVE", circa 1800, finely rigged with retracting cannons, multiple exotic wood construction on multi-wood inlaid platform, in mahogany and glass case. Model Height 17 in. Beam 7 3/4 in. Length 19 in. Case Height 20 in. Width 14 in. Length 26 in.



260. RARE NEST OF 8 NANTUCKET ROUND SWING HANDLE BASKETS.

Attributed to Andrew Jackson Sandsbury (1830-1902), circa 1890. From smallest to largest: Height 3 1/2 in. Diameter 5 in.; Height 8 in. Diameter 13 1/2 in. Sandsbury who "sailed around the horn twice" enjoyed a career on the sea, first as a Boatsteerer on the became Mate on the Nantucket New South Shoal Lightship, and lastly sailed on the bark Spartan out Sea Queen out of Westport and then as 2nd Mate aboard the ship Nautilus of New Bedford. He then of New Bedford. Later, he rejoined the crew on the South Shoal Lightship from 1872-1892. During "downtime" aboard the lightship he wove Nantucket lightship baskets alongside Davis Hall.



261. CARVED AND POLYCHROMED CONTINENTAL FIGURAL LIGHT FIXTURE, 19th Century. Height 17 in.

262. ENGLISH OYSTER WALNUT INLAID TEA BOX, 18th Century.

263. AMERICAN TIGER MAPLE TILT TOP TEA TABLE, 18th Century. Height 28 in. Diameter 32 ½ in.

264. WILLIAM AND MARY HIGH-BACK ARMCHAIR, 17th Century. Height 49 in. Seat Height 17 in.



265. PAIR OF PHILADELPHIA BRASS ANDIRONS, circa 1800, flame atop double urns on a turned standard rising from a square plinth on arched spurred legs and claw and ball feet. Height 32 in.



266. DWIGHT BLANEY (MASSACHUSETTS 1865-1944) "ON THE HILLS AND FAR AWAY", watercolor on paper depicting a snowy field, signed lower right Dwight Blaney, 1923, and titled on reverse, in a Foster Brothers ebonized oak frame. 13 in. x 19 in. Blaney was born in Brookline, MA and originally trained as an architect until his friend John Singer Sargent encouraged him to paint.



267. RARE MATCHED SET OF SIX MAPLE WILLIAM AND MARY SIDE CHAIRS, New England, circa 1720-1730, yoke-shaped crest with molded carving above a narrow vase-shaped splat over a trapezoidal rush seat, on block and baluster-turned legs joined by double frontal balls and ring-turned stretcher and double-ring turned side stretchers, Spanish feet.



268. FRANK W. BENSON (MASSACHUSETTS 1862-1951) ETCHING "Wascaupee Indian", pencil signed lower left, artist proof. 7 ³/₄ in. x 5 ³/₄ in.



269. RARE FRAMED PAPER CUT-WORK OF SAILBOAT. 20 in. x 28 in.



270. RARE DIMINUTIVE CHILD'S PENNSYLVANIA CHIPPENDALE WALNUT BLANKET CHEST, 18th Century, with dovetailed case and feet, interior drawer till, original strap hinges and brass batwing escutcheon. Height 12 in. Width 21 ½ in. Depth 10 ½ in.

271. DANIEL SAXBEY MAHOGANY AND ENGRAVED BRASS OCTANT, 1768. Length 19 in.



272. MULTI-WOOD AND BONE INLAID BOX, 19^{th} Century, with applied handles. Height 7 $\frac{1}{4}$ in. Width $14 \frac{1}{2}$ in. Depth $9 \frac{1}{2}$ in.

273. SPENCER BROWNING & RUST, LONDON SEXTANT IN FITTED BOX, two original paper labels on interior lid of fitted box: "Alexander Cairns Chronometer – 12 Waterloo Road Liverpool" and partial label "Samsome and Sacramento Streets, San Francisco, Cal". Box 12 ½ in. x 12 in.

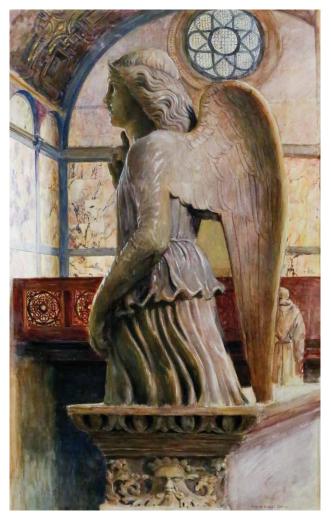


274. HERIZ CARPET RUNNER, circa 1910. 13 ft. 4 in. x 3 ft.





275. ENGLISH INLAID THREE DRAWER CHEST, mid-18th Century, boxwood seaweed inlaid drawer panels, line inlay and cross banding on bracket feet, the molded rectangular top inlaid with central medallion and quarter inlaid corners. Height 38 in. Width 41 ½ in. Depth 22 in.



276. JOSEPH LINDEN SMITH (1863-1950) "THE ANGEL IN THE CHURCH OF MIRACOLI", watercolor on paper, signed lower right. 20 in. x 12 in. Born in Pawtucket, RI, Smith attended Brown, MIT and studied art at Boston's School of the Museum of Fine Arts. He was also Honorary Curator of the Egyptian Department at the MFA.



277. SARAB CARPET RUNNER, circa 1930. 13 ft. 8 in x 2 ft. 11 in.



278. TOUCHING BROKEN STAR PATCHWORK QUILT, circa 1870, cobalt blue and red calico fabrics on white ground, allover quilting. 105 in. x 101 in.



279. AMERICAN QUEEN ANNE OVAL TEA TABLE, circa 1780. Height 28 ½ in. Length 31 ¾ in. Width 26 ¾ in. **Provenance**: Nathan Liverant, Colchester, CT.



280. AMERICAN GILT RUNNING HORSE WEATHERVANE, 19th Century. 17 in. x 31 in.

281. AMERICAN COPPER RUNNING HORSE WEATHERVANE, green patina, 19th Century. 16 in. x 26 in.



282. AMERICAN SHERATON BOW FRONT CHEST OF DRAWERS, circa 1810, mahogany two-board top with checkerboard inlay, bow front and ¾ and ½ round cut cookie corners on a conforming four drawer case with bird's eye maple fronts, cockbeading, crossbanding, eagle with serpent repousse brass post and bail handles, supported on delicate teardrop legs, flanking a cut scrolled apron with oval inlaid center panel. Height 41 in. Width 42 in. Depth 22 in.



283. PAIR OF ENGLISH QUEEN ANNE SIDE CHAIRS, circa 1770, walnut-carved spurred splats above a slip seat supported on cabriole legs ending in pad feet, shaped apron on front and sides. Seat Height 18 ½ in. Overall Height 38 in.



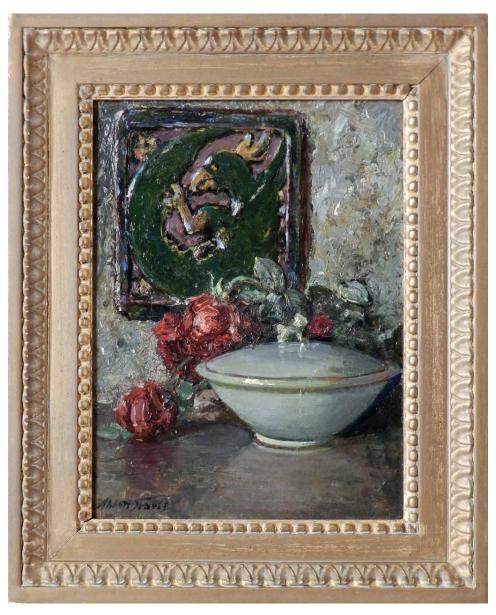
284. TABRIZ CARPET, circa 1930. 11 ft. x 8 ft.



285. PAIR OF CONNECTICUT QUEEN ANNE RUSH SEAT SIDE CHAIRS, 18^{th} Century, block and turned legs on pad feet with boldly turned stretchers, vase carved splats, black paint. Seat Height $17 \frac{1}{2}$ in.

286. GEORGIAN MAHOGANY AND SATINWOOD CELLERETTE ON STAND, circa 1790, oval hinged top with cross banding and central medallion, conforming case with cross banded panels, bell flowers between, on legs which end in brass cup casters, lead interior partition, repousse lion and ring handles. Height 28 ½ in. Width 22 ½ in. Depth 17 ¾ in.





287. ABBOTT GRAVES (MASSACHUSETTS 1859-1936) "ROSES AND COVERED BOWL STILL LIFE", oil on canvas, signed lower left Abbott Graves. 12 in. x 8 in. Graves was born in Weymouth, MA, and opened his own art school in Boston in 1891. His work is represented at the National Arts Club and the Portland Art Museum.



288. GROUP OF THREE JAPANESE HAND PAINTED TILES, 19th Century, each depicting a Samurai in battle, fine decoration. 6 in. x 6 in.



289. GEORGE III ENGLISH MAHOGANY CHEST ON CHEST, 18th Century, in two sections; the upper with Greek key dentil moldings, chamfered lattice carved corners; the lower section with linen folding slide above three graduated drawers, old brasses. Height 70 ½ in. Width 44 ½ in. Depth 22 in. **Provenance**: Estate of Bob Hope.



290. CAUCASIAN CARPET RUNNER, circa 1910, 14 ft. 7 in. x 2 ft. 2 in.



291. NELSON COOKE WHITE (AMERICAN 1900-1989) "THE BASIN, 1924", oil on artist board, signed lower left Nelson White, 24. 9 ½ in. x 13 ½ in. White was an active member of the Old Lyme Art Colony from 1950 to 1985. He studied at the Art Student's League in New York with Kenyon Cox and George DeForest Brush. White exhibited at the American Watercolor Society, the Art Institute of Chicago, and the National Academy of Design. His work can be found in the collection of the Florence Griswold Museum, Lyme Historical Society, Lyman Allyn Museum, New Britain Museum of American Art, Mattatuck Museum of the Mattatuck Historical Society, and the Wadsworth Athenaeum Museum of Art.



292. HENRY COOKE WHITE (AMERICAN 1861-1952) "LANDSCAPE", pastel on paper, unsigned, authenticated by Nelson Holbrook White. 7 in. x 11 ½ in.



293. NELSON COOKE WHITE (AMERICAN 1900-1989) "Flowers in a Vase", oil on canvas board, signed lower right Nelson White. $9\frac{1}{2}$ in. $x 7\frac{1}{2}$ in.



294. SCARCE NANTUCKET DOUBLE HANDLE BUSHEL BASKET, 19th Century, with carved wood double handles, ten incised interior lines. Height 12 ½ in. Diameter 20 ½ in.

295. PENNSYLVANIA CHERRY TALL CHEST OF SIX DRAWERS, circa 1790, on bracket feet. Height 52 in. Width 39 in. Depth 20 ½ in.

296. PAIR OF BOSTON BALL TOP BRASS ANDIRONS, circa 1800, matching log stops, arched and spurred slipper feet.

297. LARGE ROUND OPEN SWING HANDLE NANTUCKET BASKET,

circa 1880s, maker unknown, wood ears extend into base, and copper rivets. Height 7 ¼ in Diameter 11 in.

298. DIMINUTIVE PENNSYLVANIA SPICE CHEST, early 19th Century, faux grain paint decoration, eight drawers on ogee bracket feet. Height 19 ½ in. Width 20 ½ in. Depth 10 in.

299. SCARCE OVERSIZED TURN OF THE CENTURY AMERICAN CAST IRON FRUIT BASKET DOORSTOP, 19th Century. Height 11 ½ in.





300. PAIR OF CAST IRON GEORGE WASHINGTON FIGURAL ANDIRONS, 19th Century, depicting Washington standing upon curtain swag draped plinth. Height 20 ½ in.

301. RARE NEW ENGLAND CHILD'S CHIPPENDALE SLANT FRONT DESK, 18th Century, cherry, maple and pine construction with period engraved batwing brasses. Height 29 in. Width 24 in. Depth 13 in.

302. SHAKER #0 CHILD'S LADDERBACK ROCKER, 19th Century, ebonized finish with rush seat, stamped "0" on back. Height 23 in.



303. WILLIAM JURIAN KAULA (BOSTON 1871-1953) "LANDSCAPE", oil on artist board, signed lower right William J. Kaula. 9 ¾ in. x 12 ¼ in. Kaula was born in Boston, MA, where he resided for the majority of his life. He studied at the Massachusetts Normal Art School, the Cowles Art School and the Académie Julian. He was a member of the Guild of Boston Artists, the Boston Art Club, the Boston Watercolor Club, and the New York Watercolor Club.



304. HERIZ CARPET, circa 1920. 10 ft. 8 in x 7 ft. 10 in.



305. WILLIAM JURIAN KAULA (Boston 1871-1953) "Sunset Landscape", oil on artist board, signed lower right W. J. Kaula. 9 in. x 12 ½ in.



306. HERIZ CARPET, circa 1930. 9 ft. 1 in. x 7 ft. 7 in.



307. PAIR OF MINIATURE CHINA TRADE CARVED MIRRORS, mid-19th Century. 10 in. x 8 ½ in.

308. ROSE MANDARIN VASE, circa 1820. Height 10 3/4 in.



309. TWO SINO-TIBETAN GILT BRONZE BODHISATTVA FIGURES, 20^{th} Century, each figure seated on a lotus pedestal, clad in princely attire, both wear elaborate jewelry and crown, long earrings, necklaces, bracelets and belt. Height 8 ½ in.



310. ITALIAN DECORATIVE CARVED, GILT AND MARBELIZED MIRROR. 53 ½ in. x 33 ½ in.

311. PAIR OF CHINESE BLANC DE CHIN FIGURAL CANDLE HOLDERS. Height 27 $\frac{1}{2}$ in.

312. MAHOGANY PEITITE FOUR GRADUATED DRAWER CHEST, circa 1790, acorn repousse brass pulls, flanked by chamfered inlaid panels, supported on French bracket feet. Height 39 in. Width 31 in. Depth 19 in.

313. ENGLISH QUEEN ANNE UPHOLSTERED WING CHAIR, circa 1750, carved tasseled bellflower knees on pad feet.



314. ENGLISH SUNDERLAND PORCELAIN JUG, 19th Century, with pink sponge decoration and transfer decorated panels on three sides depicting an English three-mast ship, "The Mariner's Compass", and limerick "May Race & Plenty on Our Nation Smile". Height 9 in.

315. ENGLISH SUNDERLAND PORCELAIN JUG, 19th Century, with pink sponge decoration and transfer decorated panels on three sides depicting an English three-mast ship, "The Mariner's Compass", and limerick "The Sailor's Tear". Height 8 in.

316. AMERICAN CHIPPENDALE WALNUT GRADUATED FOUR DRAWER CHEST, circa 1800, overhanging molded top above dental carvings, flanked by fluted quarter columns on ogee bracket feet, original brass post and bail pulls. Height 34 in. Width 38 in. Depth 20 ½ in.



317. ENGLISH SUNDERLAND PORCELAIN PLAQUE, 19th Century, with pink lustre and polychrome transfer decorated panel depicting the mariner's coat of arms "Deus Dabit Vela". 8 ½ in. x 9 ½ in.

318. ENGLISH SUNDERLAND PORCELAIN PLAQUE, 19th Century, with pink lustre and polychrome transfer decorated panel depicting "A Frigate in Full Sail". 8 ½ in, x 9 ½ in.



319. ENGLISH ROSEWOOD CAMPAIGN CHEST OF DRAWERS, 19th Century, crossbanded case, satinwood inlaid drawers and escutcheons, brass recessed handles and side handles on French bracket feet. Height 33 in. Width 36 in. Depth 18 ½ in.



320. ROSS STERLING TURNER (AMERICAN 1847-1915) "TUSCAN LANDSCAPE", watercolor and mixed media on paper, signed lower left and titled lower right. 18 in, x 28 in.

Born in Westport, NY, Turner was a noted painter and long-time teacher of watercolor painting, best known for his depictions of landscapes, still lives and marine scenes painted both in realist and impressionist styles. He exhibited at the Boston Art Club and entered the intimate circle of Childe Hassam.



321. TWO FRUITWOOD TEA CADDIES, 19^{th} Century, pear and apple form. Heights: Apple 3 $\frac{1}{2}$ in. Pear 6 $\frac{1}{2}$ in.



322. DWIGHT BLANEY (1865-1944) "MONT SAINT-MICHEL", watercolor on paper, signed lower left and titled lower right. 12 in. x 9 in.



323. FINE MINIATURE STUDY "Woman at San Marcos Square", watercolor on cardboard, signed lower right. 5 in. x 3 $\frac{1}{2}$ in.



324. ENGLISH MAHOGANY DOUBLE PEDESTAL DINING TABLE, 19th Century, with two leaves. Height 29 in. Width 48 in. Length 90 in.

325. SET OF EIGHTEEN SAMPSON ARMORIAL PLATES. Diameter 9 in.



326. DELFT FIVE-COLOR CHARGER, 18th Century. Diameter 14 in.

327. DELFT BLUE AND WHITE COVERED PEDESTAL JAR. Height 16 ½ in.

328. ENGLISH OAK QUEEN ANNE TAVERN TABLE, 18th Century, carved apron skirt, peg construction. Height 26 in. Width 31 ½ in. Depth 22 ½ in.



329. MAHOGANY INLAID TEA CADDY, 19th Century, swan inlaid central lid cartouche, the lid lifts to reveal three tea storage compartments with floral urn inlays. Height 6 in. Width 11 ¾ in. Depth 5 ¾ in.



330. LIVERPOOL JUG, circa 1800, "Tis Comical I Know to have...this Rhino", British Ship "Success to Trade" under spout square rigged ship in open seas; "Success to the Wooden Walls of Old England", restored. Height 10 in.



331. LIVERPOOL JUG, circa 1800, "Washington in Glory", "America in Tears", the reverse with American square rigged ship in full sail; under spout "E. Pluribus Unum" banner with eagle and 13 stars, in as found condition. Height 10 in.



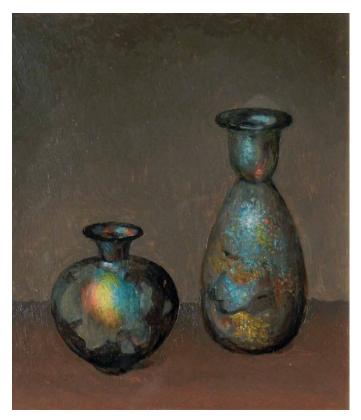
332. ENGLISH CARVED MAHOGANY CHEVAL MIRROR,

circa 1825, acanthus leaf carved columns, inlaid compass rose, adjustable folding brass candle sconces, reeded finials. Height 67 in. Width 36 in. Depth 26 in.





333. MAHOGANY AND SATINWOOD TEA CADDY, 19^{th} Century, inlaid canted corners, conch shell inlays on sides, front and top, the lid hinges reveal two inlaid tea compartments with wheel inlay and turned pulls. Height 4 $\frac{3}{4}$ in. Width 7 $\frac{1}{2}$ in. Depth 4 $\frac{1}{4}$ in.



334. HENRY WATROUS (AMERICAN 1857-1940) "Two Favrille Vases", oil on artist board. 5 $\frac{1}{2}$ in. x 4 $\frac{1}{2}$ in.

Born in San Francisco, CA, Watrous is known for his stylized figural works, academic portraits and night scenes. While living in Paris for five years, he studied at the Julian Academy and in Bonnat's atelier. He was influenced by Jean Leon Gerome, William Bouguereau and especially by Jean Louis Meissonier.

335. AMERICAN FEDERAL MAHOGANY PETITE FOUR DRAWER CHEST, circa 1800, with ebony and satinwood line inlay, repousse pulls, on French bracket feet. Height 32 ¼ in. Width 32 ¾ in. Depth 20 ½ in. Provenance: Apter Fredericks, London.





336. VENETIAN CARVED AND GILT ROCOCO MIRROR, 18th Century. 72 in. x 42 in.



337. MOSIAC WARE BOX, 19^{th} Century, mirrored interior. Height 4 $\frac{1}{2}$ in. Width $12 \frac{1}{2}$ in. Depth $5 \frac{3}{4}$ in.



338. MINIATURE PENCIL DRAWING ON EMBOSSED CARD "PORT OF FALMOUTH CRONWALL". 3 ½ in. x 5 in.

339. PAIR OF BRASS FAT LAMPS, 19th Century, with green tole shades. Height 22 in.

340. AMERICAN
FIGURED MAPLE ONE
DRAWER NIGHT STAND,
circa 1820, delicate turned
legs.
Height 29 in. Width 18 in.
Depth 20 in.

341. NEW ENGLAND TIGER MAPLE TWO DRAWER WORKSTAND, circa 1825. Height 30 in. Width 20 in. Depth 19 in.



342. THE ECLIPSE BRITISH/GERMAN TIGER OAK MECHANICAL

DAVENPORT, circa 1880, popup secretary with working drawer on one side and false drawers on opposing side. Height 30 ½ in. Width 23 ½ in. Depth 24 in.









343. LATTICE CLOCK TOWER, Height 25 in. Width 22 in. Depth 8 ½ in.



344. PAIR OF CHINESE EXPORT OCCUPATIONAL WATERCOLORS, circa 1830, double matted in a contemporary brass frame. 11 ½ in. x 16 in.



345. AMERICAN MAHOGANY MARQUETRY SOFA, circa 1840s, crest rail with multi-wood inlays of double floral cornucopias flanking a butterfly cameo with conforming armrests, arm supports and skirt. Height 41 in. Width 80 in. Depth 30 in.



346. NAVY BLUE AND WHITE FLOWER BASKET QUILT, circa 1870, with red and green petal applique flowers. 84 in. x 84 in.



347. FRANK BENSON (MASSACHUSETTS 1862-1951) "PIPING PLOVERS", pencil, signed lower left. Benson, born in Salem, MA, studied at the School of the Museum of Fine Arts and the Academie Julian with Gustave Boulanger and Jules Lefebvre. Benson was a member of the Ten American Painters, a prestigious group of early impressionists.



348. QUEEN ANNE WALNUT GAMES TABLE, circa 1790, double hinged top. Height 29 in. Diameter 29 in

CHINESE EXPORT PORCELAIN CHARGER, being sold as lot 181.



349. JULES MOIGNIEZ (FRENCH 1835-1894) BRONZE STATUE OF AN ELK, signed J. Moigniez. Height 12 $\frac{1}{2}$ in. Length 11 $\frac{1}{2}$ in. Depth 5 in.



350. RICHARD FREDERICK LACK (B. 1928) "FIREWORKS", oil on canvas, signed lower right Lack. 16 in. x 12 in.

One of the most influential pupils of realist painter R.H. Ives Gammell, Lack has influenced many through his tradition of Classical Realism. He began his training at the Minneapolis School of Art, where he continues to work today and is a leading member of the American Society of Classical Realism.

351. COLLECTION OF SIX STAFFORDSHIRE MARITIME FIGURES, 19th Century.

352. REGENCY ROSEWOOD ETAGERE, circa 1820, three tiers, one lower drawer, with block and ring turned stiles. Height 46 ½ in. Width 18 in. Depth 18 in.



353. LOT OF TWO PIECES ENGLISH TRANSFER WARE,

19th Century, a mug and bowl with matching transfer decorated panels depicting an English brig. Bowl Diameter 10 in. Mug Height 6 ¼ in. Diameter 4 in.

354. ENGLISH SUNDERLAND PORCELAIN MUG, 19th Century, with pink sponge and two panel polychrome transfer decoration.

Panels depict "West View of the Cast Iron Bridge Over the River Wear" and "The Sailor's Tear" limerick.

Height 5 in. Diameter 4 ½ in.

355. ENGLISH SUNDERLAND PORCELAIN MUG, 19th Century, with pink sponge decoration and two polychrome transfer decorated panels depicting a three-mast British ship "The Sailor Tost in Stormy Seas, Though Far His Bark May Roam" and "Forget Me Not" limerick, with figural frog on interior. Height 5 in. Diameter 3 ½ in.







356. BARDOW & FILS TELESCOPE, 19th Century, signed on lens, contemporary tripod base, original 19th Century carrying case.





357. BLUE AND WHITE AMERICAN BUFFALO POTTERY TRANSFER DECORATED MARINE JUG, dated 1908, with lighthouse, sailors, a ship and ropework transfer decoration. Height 9 in

358. BROWN AND WHITE AMERICAN BUFFALO POTTERY TRANSFER DECORATED MARINE JUG, dated 1907, with lighthouse, sailors, a ship and ropework. Height 9 in.

359. AMERICAN BUFFALO POTTERY TRANSFER DECORATED MARINE JUG, dated 1907, John Paul Jones transfer decoration with full figure, Bon Homme Richard and Serapis, and crossed swords. Height 9 in.

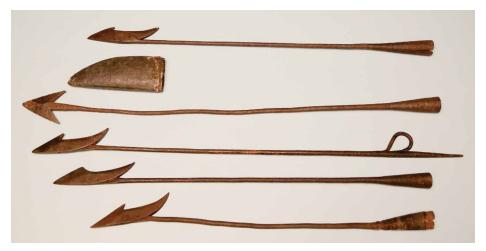


360. STAFFORDSHIRE FIGURAL PITCHER OF ADMIRAL NESLON, 19th Century. Height 11 ½ in.

361. ABNER HATHAWAY'S OCTANT, 18th Century, signed and dated on engraved plague "Abner Hathaway, 1789" over an earlier signed and dated imprint, in original wood box.

362. SHIP OWNERS BRASS BOUND MAHOGANY LAP BOX, early 19th Century inlaid brass plate engraved "John J. Norton, 1825", part owner of the sloop Friendship, built in Hingham, 1801. Brass bound strappings, handles and inlaid plaque fastened with 226 steel screws, seven secret drawers.

Height 7 3/4 in. Length 21 in. Width 12 in.



363. TEMPLE TYPE IRON TOGGLE HARPOON, 19th Century, signed "*MB*" and marked "*BB*" with original canvas covered wooden sheath. Length 34 in.

364. DOUBLE FLUKE OR "ARCTIC" TYPE WHALING HARPOON, 19th Century. Length 39 in.

365. DARTING GUN IRON, mid-19th Century. Length 39 ½ in.

366. AMERICAN IRON TOGGLE HARPOON, mid-19th Century. Length 34 in.

367. AMERICAN IRON TOGGLE HARPOON, mid-19th Century, with remains of rope on one cone. Length 30 in.



368. FOLK ART WHALEBOAT & WHALEMEN WHIRLIGIG, one sailor holding harpoon, other holding harpoon gun. Height 11 ½ in. Length 18 in.

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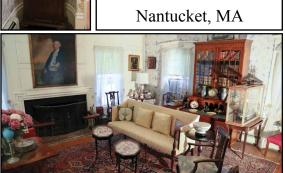


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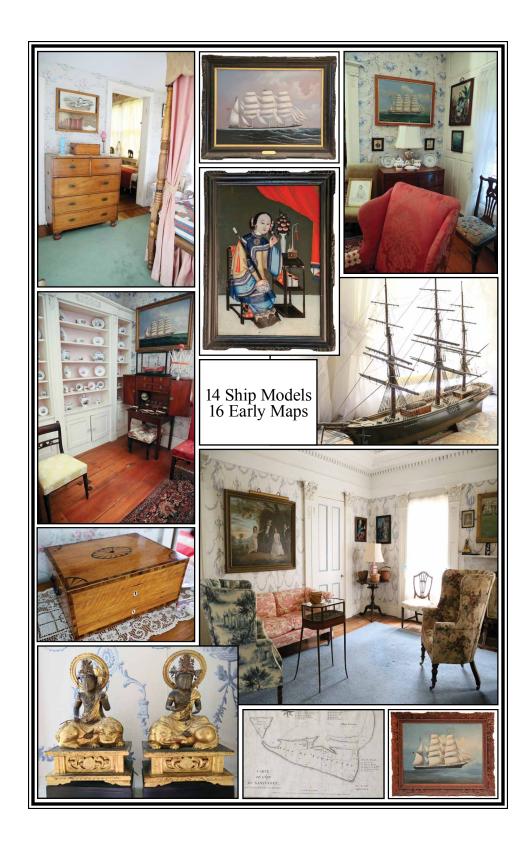












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