

AMERICANA, CONTINENTAL, FINE ART, MARINE AUCTION

AUGUST 5, 2017



RAFAEL OSONA
AUCTIONEER & APPRAISER









AMERICANA, CONTINENTAL,
FINE ART, MARINE
AUCTION

Saturday, August 5, 2017 at 9:30am

EXHIBITION

Thursday, August 3 from 10am to 5pm

Friday, August 4 from 10am to 5pm

- ✱ Contemporary Nantucket Art, 18th and 19th Century Continental Furnishings from a Waterfront Nantucket Estate Designed by Bunny Williams
- 19th Century Scrimshaw Collections from a Long Time Nantucket Collector, a Newton, MA Estate and Newburyport, MA Collector
- Two Significant Ralph Cahoon Paintings from New Jersey Estates
- Maritime Art from a Long Island Estate
- Woolies from Nantucket, Maryland and California Collections

AT THE
American Legion Hall, 21 Washington Street
Nantucket Island, Massachusetts

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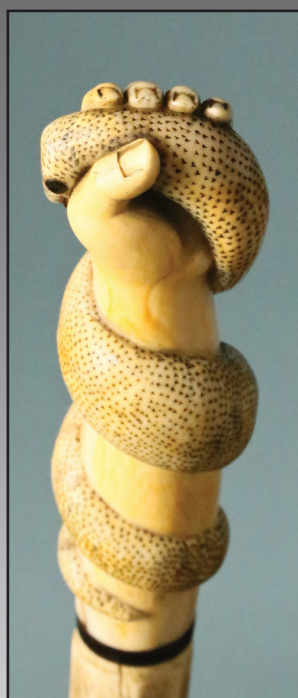
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1. RARE WHALEMAN CARVED AND PAINTED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, carved whale ivory spotted serpent coiling downward on itself, on a barber pole painted tapering whalebone shaft, ending in a copper ferrule. Length 34 ½ in.



2. EXTRAORDINARY WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, finely carved ivory hand grasping a stippled snake about to strike with cut copper fangs, leather eyes, red polychrome mouth, wrapped around the wrist and forearm, baleen spacer, on an octagonal pannelled tapering to smooth whalebone shaft. Length 34 1/4 in.



3. SCARCE WHALEMAN MADE DEEP BAS RELIEF SPERM WHALE TOOTH, circa 1840, attributed to a Scottish Whaleman from the whaling port of Dundee or Perth, finely carved full portrait of a lady seated at the edge of her curtained bed wearing a night dress with hair braided and pearl necklace, exposed breast, stockings and shoes while relieving herself in a porcelain chamber pot. Height 6 ¼ in.

4. ENGLISH SILVER AND WHALEBONE WALKING STICK, mid-19th century, capstan shaped silver basket weave grip with beaded trim and engraved band, the top engraved with a crowned sea lion with saber, upper banner "*Pro Rege in Tyrannos*," lower banner "*Victoria vel Mors*," the edge engraved "*W. S. McDowell, 11 Blackford Road*," on a carved cross hatch and tapering rope whalebone shaft ending in a similar decorated silver ferrule. Length 37 ¾ in.

Provenance: Hyland Granby Antiques to private collector

5. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, carved ivory Turk's turban grip and crosshatch section with four baleen spacers, on a carved tapering whalebone worm-line shaft. Length 36 ½ in.

6. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, carved ivory Turk's turban grip on a rope carved tapering whalebone shaft, in two sections, enhanced by twelve baleen dots and two spacers. Length 33 ½ in.

Provenance: Hyland Granby Antiques to private collector





7. WHALEMAN MADE SCRIMSHAW WHALEBONE DITTY BOX, 19th century, of drum form with mahogany top panel and base, the engraved and inked decoration includes an oval portrait medallion of Mary Wortley Montague centering the cover which is encircled by a band of vinery, three vignettes of fighting men round the sides: Scotsmen with staves, Ottoman soldiers and a knight crusader, the whalebone joint features six fingers with lollipop ends. Height 5 ¼ in. Diameter 7 ¼ in.



8. WHALEMAN CARVED WHALE IVORY, TORTOISESHELL AND ABALONE PIE CRIMPER, circa 1840, carved from a single tooth, having a solid zigzag wheel with shaped supports, two square sections, one inlaid with abalone panels, the other wrapped in tortoiseshell with silver sunbursts, an octagonal shaped grip with a ring ending in a diamond tip with two abalone dots. Length 7 in.



9. WHALEMAN CARVED WHALE IVORY PIE CRIMPER, circa 1860, the grip a full lady's leg with boot, scroll yoke with fork supporting the scribed zigzag wheel. Length 5 in.



10. WHALEMAN MADE WHALE IVORY PIE CRIMPER, circa 1850, bird shaped grip with thick zigzag wheel. Length 6 in.

Provenance: Fairhaven Colonial Club to the Present Owner



11. WHALEMAN MADE 3-WHEEL WHALE IVORY PIE CRIMPER, circa 1850, a thick ivory stylized leaf-form grip inlaid with mother-of-pearl and abalone flower on both sides; the mid-section divided by square baleen spacers with two small solid zigzag wheels, the upper yoke section holds a solid zigzag wheel. Length 8 in.



12. WHALEMAN MADE WALRUS IVORY JAGGING WHEEL, circa 1850, shapely swan grip with four inlaid baleen dots, delicate solid zigzag wheel. Length 5 ½ in.

Provenance: Fairhaven Colonial Club to Present Owner



13. WHALEMAN MADE WHALE IVORY AND WOOD JAGGING WHEEL, circa 1870, fashioned from a sperm whale tooth, the zebra design grip of tropical wood and ivory, a baleen spacer between the three tine fork and a solid zigzag wheel. Length 7 in.



14. WHALEMAN MADE COCONUT, WHALE IVORY AND WOOD RUM DIPPER, circa 1840, reeded light wood handle flanked by ebony ring and vase turned sections, flanked by ivory turned finial and cup attachment to $\frac{3}{4}$ coconut bowl. Given to the Fairhaven Colonial Club by Miss Bates "Sea Fox", 1847. Length 15 $\frac{1}{2}$ in.

Provenance: Fairhaven Colonial Club to Present Owner.



15. WHALEMAN CARVED WALRUS IVORY AND ABALONE COMPETITION SEVEN-WHEEL PIE CRIMPER, circa 1870, the handle inlaid with abalone diamonds and dots on each side with sawtooth carved edge and applied fork, one end with two zigzag wheels: one small solid and one with open heart spokes riveted to stylized bird yokes; the opposite side with four small zigzag wheels and crosshatch carved yokes and a larger open heart spoke zigzag wheel. Length 8 ¼ in.



16. FINE WHALEMAN CARVED WHALE IVORY, SILVER AND BALEEN SEAM RUB, circa 1830, clenched fist holding a rod with turned ends and a baleen rounded spacer above a paneled section of four baleen diamonds and eight silver stud inlays, the mid-section of bulbous shape with four inlaid baleen panels encompassed by two square and flat baleen spacers, with a shaped and carved ivory wedge. Length 3 ¾ in.



17. WHALEMAN CARVED WHALEBONE, WHALE IVORY, BALEEN AND SILVER CANE, circa 1860-1880, ivory carved eagle head with silver and baleen eyes, baleen spacer with ivory C-shaped grip on a tapering whalebone shaft. Length 34 ½ in.

18. WHALEMAN CARVED WHALEBONE, WHALE IVORY AND SOUTH SEA ISLAND WOOD SERPENT WALKING STICK, circa 1850, the whale ivory grip in the form of a looped serpent with inlaid ebony eyes, seven alternating spacers of South Sea island wood and whale ivory, followed by a tapered whalebone shaft. Length 33 ¾ in.

Provenance: Hyland Granby Antiques to private collector

19. WHALEMAN CARVED WHALEBONE, WHALE IVORY AND BALEEN SNAKE CANE, circa 1860, an ivory serpentine L-shaped snake grip above an ivory section flanked by baleen spacers, on a turned whalebone shaft. Length 33 ¼ in.



20. WHALEMAN MADE WHALE IVORY AND WOOD RUM DIPPER, circa 1860-1880, the bowl a coconut with scribed and turned rim with a carved ivory and wood shaped handle, wood handle has collection number "NH60A," flanked by paneled disk sections. Length 14 in.

Literature: Flyderman, E. Norman, Scrimshaw and Scrimshanders – Whales and Whalemens, New Milford, Connecticut, Published 1972, pp. 196.

21. NANTUCKET WHALE IVORY AND MAHOGANY DARNING EGG, 19th century, three parallel engraved lines filled with red wax circle the equator; small circular silver plate attached with three rivets opposite the slightly bulbous handle.



22. FINE NANTUCKET WHALEMAN MADE WHALE IVORY AND WHALEBONE SWIFT, circa 1860, the ivory finial cup, standard, support clamp and base scribed and polychromed in red, green and black. Supported on a large finely rendered clenched fist table clamp with an abalone diamond inlay. The single 8 inch whalebone cage extending from a whale ivory support sliding on a partial whale ivory and whalebone shaft. Height 16 in.



23. POLYNESIAN WHALE TOOTH: TAMBUA, FIJI, late 19th century, of natural form, engraved "*Ravono*" and "*Sawakasa*," respectively along the two sides, dark creamy patina, pierced each end for attachment to a cord. Length 6 $\frac{3}{4}$ in.

24. DIMINUTIVE WHALEMAN MADE WHALE IVORY OVAL DITTY BOX, circa 1870s, ivory strapped box with conforming pine base and a strapped cover with ivory plaque on pine, decorated with scrimshawed bark. Height 1 $\frac{1}{4}$ in. Length 3 $\frac{3}{4}$ in. Width 3 $\frac{1}{2}$ in.



25. WHALEMAN CARVED WHALE IVORY AND WHALEBONE PRESENTATION WALKING STICK, circa 1820, very finely scribed whale ivory knob with 20 concentric circles, with a silver gilt collar on a paneled and turned tapering shaft inscribed, "*Presented to John Dunham By Captain G. H. Kempton*." Length 33 $\frac{1}{4}$ in.

Note: G. H. Kempton is recorded as Master of the ship *Orphan*, sailing between New York and Le Havre, France (1856) and of the bark *Clyde*, between New York and Mobile Alabama (1851). Source: Carl Cutler, *The Story of America's Mail and Passenger Sailing Lines*, Annapolis, MD, US Naval Institute, 1961.

26. WHALEMAN CARVED WHALE IVORY AND WHALEBONE POINTER, 19th century, the tapering whalebone shaft with spiraling worm-line carving, baleen spacers, ivory tip and ring-collared whale ivory bulbous grip. Length 22 in.



**27. WHALEMAN CARVED WHALE IVORY AND WHALEBONE FIGURAL WALK-
ING STICK**, circa 1870, carved ivory sailor grip, wearing hat, long hair, sideburns, in shore
dress, leaning on a tree stump holding his pipe, on a round tapering whalebone and ivory shaft
with four baleen spacers. Length 36 in.

Literature: Flayderman, E. Norman, Scrimshaw and Scrimshanders – Whales and Whalemen, New
Milford, Connecticut, Published 1972, pp. 133.



28. WHALEMAN MADE WATCH TOWER, circa 1850, the hold and face plate of whalebone surmounted with an ivory dome with tortoise inlays and silver stars and three removable scrolled spikes, flanked by a full pair of antique sperm whale teeth with a silver stave and tortoise inlaid base step, all on a cut corner rectangular tortoise shell base with silver plaques. The edge of whalebone and inlaid tortoise plaques on ivory ball feet. Height 8 in. Width 8 7/8 in. Depth 4 in.

Note: A watch tower by the same hand is illustrated page 213 of E. Norman Flayderman's Scrimshaw and Scrimshander, Whales and Whalers.



29. ESKIMO WALRUS IVORY AND WOOD FISHING SPEAR, circa 1900, three 12 inch carved ivory stakes with interior barbs inset and wrapped at the head of a shaped and tapering stick with cross and band wrapping. Length 54 1/2 in.



30. WHALEMAN MADE WATCH TOWER, circa 1860, constructed of camphorwood with mother of pearl inlays on all planes with stars, hearts, diamonds, lines, quarter-rounds, half-round, and full circles. The three-tier step down tower with lift top for watch access above two tiers with drawers, the drawers with turned whale ivory knobs, on carved ivory scrolld feet and turned tapering finials at each corner. Height 17 in. Width 14 in. Depth 9 in.





31. COLLECTION OF 63 WHALEMAN CARVED WHALE IVORY, WHALEBONE AND WOOD BODKINS, circa 1850, turned, carved and scribed with wax. Lengths 2 in. to 5 in.



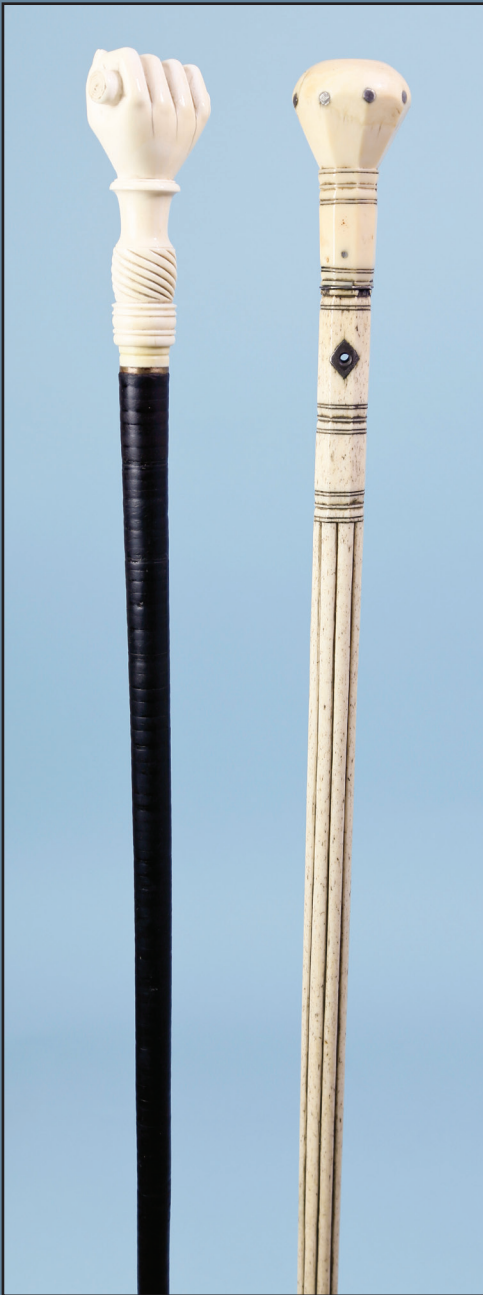
32. FINE ROUND SWING HANDLE NANTUCKET BASKET, circa 1860, carved wood ear which extends to the base, four concentric circles on interior of base, inscribed in ink on the base "*May Harrington, 6/12 1946.*" Height 4 ¼ in. Diameter 5 ½ in.



33. WHALEMAN CARVED WHALE IVORY AND MALACCA WOOD CANE, circa 1870, the well carved grip of a long haired, nude female figure reclining on a tree stump with draped fabric and chained to one ankle, on a tapering wood shaft with a 2 ¾ inch metal ferrule. Length 36 ¾ in. Grip Length 3 in.



34. ROUND SWING HANDLE NANTUCKET BASKET, circa 1900, with brass attachment, finely woven with 10 concentric circles incised in the base. Height 4 in. Diameter 8 ½ in.



36. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, ivory domed and paneled knob grip with silver dot inlays and scribe lines, whalebone paneled and scribed section above deeply reeded and tapering shaft ending in a 4 ¼ in. ferrule. Length 34 ½ in.

37. WHALE IVORY, WHALEBONE AND WOOD DOUBLE SWIFT, circa 1870, ivory cup, slide clamp and axels with red wax filled scribed lines, wood shaft with 13 inch ribs tied instead of riveted together, rising from an octagonal tiger maple base with ebony line and star inlay. Height 20 in.

35. WHALEMAN CARVED WHALE IVORY AND LEATHER WALKING STICK, circa 1870, well defined and carved clenched fist holding a rod above a spool, reeded twist and rings on a tapering leather shaft and brass ferrule. Length 35 in.





38. PAIR OF NANTUCKET COIN SILVER TABLESPOONS, circa 1830s, presented to Lydia C. Coffin who was born December 8, 1836 in Nantucket to Henry and Eliza Coffin, 75 Main Street; one marked "*Easton & Sanford*" and engraved "*R.A. to L.C. Dec. 8 1836,*" the other marked "*J. Easton 2nd*" and engraved "*M.C., L.C., H.C. 1838.*" Length 7 ¼ in.



39. SET OF SIX EASTON & SANFORD NANTUCKET COIN SILVER TEASPOONS, mid-19th century, with "*Easton & Sanford*" mark on each and engraved on handles "*E. Starbuck.*" Length 6 in.



40. SET OF SIX EASTON & SANFORD NANTUCKET COIN SILVER TEASPOONS, 1830-1837, with "*Easton & Sanford*" mark on each, engraved with "*OH*" monogram.



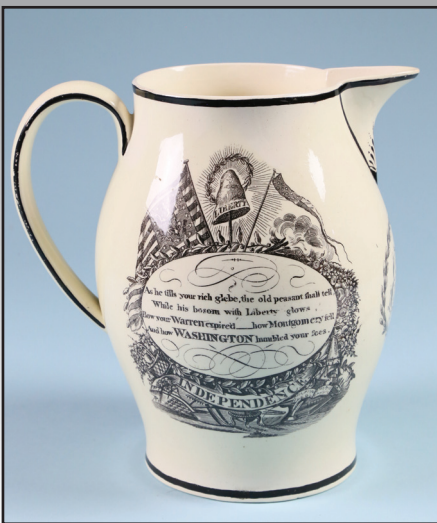
41. WENDELL MACY (NANTUCKET 1845-1913) OIL ON ARTIST BOARD *"OFFSHORE RESCUE,"* depicting a barque floundering offshore as a schooner and dory hasten to the rescue, signed and dated lower right, Wendell Macy, 1897, in a one inch molded wood frame. 6 ½ in. x 10 in.



42. WENDELL MACY (NANTUCKET 1845-1913) OIL ON WOOD DOOR PANEL *"BEACHED SCHOONER ON THE SOUTH SHORE,"* signed and dated lower right Wendell Macy, 1896, in a 2 inch antique gilt frame. Sight 4 ¾ in. x 6 in.



43. FRANK SWIFT CHASE (AMERICAN 1886-1958) OIL ON CANVAS BOARD "SCONSET BLUFF FOG," signed lower right Frank Swift Chase, in silver gilt frame with linen liner. 12 in. x 16 in.



44. LIVERPOOL POLYCHROMED TRANSFER POTTERY JUG, circa 1800, stern view of an American clipper in full sail on the open sea, the reverse with oval panel and the phrase "As he tills your rich glebe, the old peasant shall tell, While his bosom with Liberty glows, How your Warren expired how Montgomery fell And how Washington humbled your foes" surrounded by American flags, liberty hat and olive wreath, "INDEPENDENCE" banner and foliage, etc.; initialed under the spout within a wreath "E.M.B." Height 8 in.



45. **ENGLISH ELM AND OAK WHEEL-BACK WINDSOR ARMCHAIR**, circa 1800, splat flanked by eight spindles supporting a bowed crest rail, single plank shaped seat on bulbous turned legs and stretchers.

46. **ENGLISH EBONY AND MAHOGANY PEAT BUCKET**, 19th century, with brass liner.

47. **ENGLISH OAK CRICKET TABLE**, early 19th century, diminutive round top with apron supported on three square tapering legs with gallery triangular shelf stretcher shelf. Height 28 in. Diameter 24 ½ in.

48. **ENGLISH ELM AND YEOWOOD WINDSOR ARMCHAIR**, circa 1800, hoop back with pierced splat, eight spindles with continuous arm rail on turned supports, sloped single plank seat on turned legs and stretchers.



49. **HAND WOVEN WOOL HERIZ CARPET**, circa 1920s. 9 ft. 5 in. x 16 ft. 11 in.



50. FRANK SWIFT CHASE (AMERICAN 1886-1958) OIL ON ARTIST'S BOARD *"SWAIN'S WHARF, NANTUCKET,"* signed lower right Frank Swift Chase, in a one inch gilt frame. 8 ¼ in. x 10 ¾ in.



51. WENDELL MACY (NANTUCKET 1845-1913) OIL ON CANVAS, *"FOUR SHEEP ON THE BLUFF,"* signed lower left Wendell Macy, 1891, in period repousse gilt frame. 10 in. x 14 in.



52. HAND WOVEN SOUMAK RUG, circa 1900, 6 ft. 3 in. x 4 ft. 3 in.



53. ENGLISH ANGLO-INDIAN MAHOGANY CAMPAIGN DESK, 19th century, in two sections, the upper with fitted desk compartment, recessed brass pulls and brass carrying handles, on turnip feet. Height 41 in. Width 38 ½ in. Depth 19 ½ in.



54. BRITISH SAILOR'S WOOLWORK PORTRAIT OF THE "H.M.S. MELPOMENE", 19th century, depicting a starboard view of the three-masted frigate shown anchored, sails tied and flying colors, executed in polychrome wool yarns and silk threads, with gilt slip in bird's eye maple frame. 13 ¼ in. x 21 ½ in.

Note: A ship flying colors generally announces a special occasion such as the visit of a dignitary.



55. AMERICAN EAGLE TEA CADDY, 19th century, mahogany, cherry and tulipwood double compartment rectangular box with two spread winged eagles with shields, inlaid cameos and broken line inlaid trim. Height 4 ¾ in. Width 8 in. Depth 4 ¾ in.

56. *STAFFORDSHIRE LION SPILL VASE, circa 1855, a full body lion with elaborately decorated mane. Height 6 ¼ in.



57. AMERICAN COUNTRY CHIPPENDALE DECORATED SIDE CHAIR, 1780-1790, line decorations of black and yellow ochre on a red ground, most likely executed by a carriage painter, original rush seat. Height 38 in. Width 18 in. Depth 15 in.



58. ANTIQUE HAND WOVEN WOOL CAUCASIAN KAZAK CARPET. 4 ft. x 6 ft. 5 in.



59. HAYLEY LEVER (AMERICAN 1876-1958) WATERCOLOR "ST. IVES: A SCHOONER PASSING THE LIGHTHOUSE," watercolor on paper laid down to cardboard, signed in full lower left and inscribed "No 4," upper right, in glazed giltwood frame. 3 5/8 in. x 5 1/2 in.

60. AMERICAN INLAID MAHOGANY AND ROSEWOOD MINATURE CHEST OF DRAWERS, mid-19th century, two short over two graduated long drawers with bone keyhole lozenges and brass pulls; the stiles and interstices of the case front inlaid with stringing and geometric motifs in contrasting natural woods. Height 11 1/2 in. Width 12 3/8 in. Depth 5 1/4 in.





61. *SET OF TEN CONTINENTAL PORCELAIN APOTHECARY JARS, 19th century, in two sizes.
Height 7 ½ in. & 9 ½ in.

62. *ENGLISH APOTHECARY CHEST, late 19th century, thirty-five drawers with original drawer labels, on bracket feet.



63. *LORI ZUMMO (AMERICAN 20TH/21ST c.) OIL ON ARTIST'S BOARD "POLPIS HARBOR," signed lower right Zummo, in gilt frame. 6 in. x 9 in.

Provenance: Robert Wilson Galleries, Nantucket



64. CHINESE EXPORT CANTON PORCELAIN CHESTNUT BASKET AND UNDERPLATE, mid-19th century, each decorated with typical riverscapes of trees, boat, bridge, pagodas and mountains, with rain and cloud border. Basket Height 3 ¼ in. Length 8 in. Width 6 ½ in., Plate 8 ½ in. x 7 ½ in.

65. CHINESE EXPORT FITZHUGH PORCELAIN CIDER PITCHER, mid 19th century, Foo lion finial on a floral and dagger decorated cover, on a conforming pitcher with strained spout, cross handles, matching border and floral panels. Height 7 ¾ in.

66. CANTON COVERED PORCELAIN VEGETABLE DISH, mid 19th century, diamond form with rain and cloud border, riverscapes on cover and interior of trees, pagodas, boats, bridge, hills and structures. 10 ¼ in. x 8 ½ in.



67. *WILLIAM P. DUFFY (AMERICAN b. 1948) OIL ON CANVAS "6AM 'SCONSET," signed lower left, in giltwood frame. 9 in. x 12 in.

68. CHINESE EXPORT CANTON PUNCH BOWL, mid-19th century, the large circular vessel decorated inside and out in underglaze blue with typical river landscape, pavilions, exotic trees, outer border of blind fret with three reserves of stylized motifs, inner band of blind fret with dart and dot border beneath, raised on a ring foot. Height 6 in. Diameter 14 ¼ in.

69. AMERICAN CHIPPENDALE TIGER MAPLE TALL CHEST OF DRAWERS, late 18th century, having a flat top with molded cornice projecting above six graduated long drawers with oval brass handles and lock plates, raised on dovetailed bracket feet. Height 55 ¾ in. Width 39 in. Depth 21 in.



70. *PAIR OF CUSTOM CUENCE-SE WEAWE KHOTAN DESIGN CARPET RUNNERS.
4 ft. 1 in. x 12 ft. each



71. AMERICAN PRIMITIVE "PORTRAIT MINIATURE OF CHARLOTTE LITTEN", 1st quarter 19th century, polychrome pigments on ivory, "Youngest daughter of Elizabeth O. Jones at 22 months. Forever remembered", in original glazed rosewood box frame, including a lock of hair in carved bone basket. 3 in. x 2 ¼ in. Overall 8 in. x 7 ½ in.



72. WILLIAM FERDINAND MACY (AMERICAN 1852-1901) OIL ON CANVAS “NANTUCKET: MARSH LANDSCAPE WITH HAYSTACKS,” signed and dated lower left W. Ferdinand Macy 1898, in a 3 inch gilt frame. 13 in. x 36 in.



73. CHINESE EXPORT PORCELAIN TEAPOT, COVERED SUGAR AND BERRY BOWL, circa 1790, decorated en suite with medallions of lovebirds in grisaille, gilt and overglaze blue, the vessels with entwined strap handles.
Teapot Height 6 in. Length 9 ½ in.,
Covered Sugar Bowl Height 5 ½ in. Length 6 ¼ in.,
Berry Bowl Diameter 7 ¾ in.



74. AMERICAN CHIPPENDALE MAHOGANY TILT-TOP TEA TABLE, 18th century, having a circular dish top turning and tilting over a birdcage on a turned standard, raised on a cabriole tripod with pad feet.
Height 27 ½ in. Diameter 20 ¾ in.

75. AMERICAN BOW-BACK WINDSOR SIDE CHAIR, RHODE ISLAND, circa 1780, having a shaped seat raised on boldly angled turned legs, joined by turned H-stretcher.
Height 38 in. Width 22 ½ in. Depth 16 in.



76. JANE BREWSTER REID (AMERICAN 1862-1966) WATERCOLOR ON PAPER "VIEW OF THE SOUTH SHORE," initialed lower right J.B.R., with gilt slip in carved giltwood frame. 6 in. x 15 in.



77. LINCOLN J. CEELY (NANTUCKET 1865-1950) SAILOR BOY WHIRLIGIG, stamped on back "*Lincoln J Ceely, Made Nantucket MASS.*" Figure Height 13 in.

78. OPEN ROUND SWING HANDLE NANTUCKET BASKET, circa 1870, dark patina with a carved and shaped handle pinned to a single piece of wood ear and stave that continues down to the bottom plate, two deeply carved concentric interior circles. Height 4 ¼ in. Diameter 5 ½ in.



79. CHESTER PEASE CARVED AND PAINTED SAILOR WHIRLIGIG, circa 1940. Figure Height 14 ½ in.

80. WILLIAM D. APPLETON OPEN ROUND SWING HANDLE NANTUCKET BASKET, circa 1900, carved and shaped swing handle pinned to a cut brass ear, two scribed interior concentric circles and a partial printed label on base "*Lightship _____ William D. Appleton, Nantucket MASS.*" Height 5 in. Diameter 6 ¾ in.



81. ✱ **PAIR OF GEORGE III GILTWOOD MIRRORS**, surmounted with carved eagles flanked by acanthus scrolls and complementary drop pediments. Height 45 ½ in. Width 23 ¼ in.

Provenance: Hyde Park Antiques, New York, New York



82. ✱ **SERGIO ROFFO (ITALIAN/AMERICAN b. 1953) OIL ON BOARD "BLUE FISH COVE,"** signed lower right Sergio Roffo, in giltwood frame. 7 ¾ in. x 15 ¼ in.

Provenance: Robert Wilson Galleries, Nantucket



83. *IMPORTANT PAIR OF SATINWOOD DEMI-LUNE CONSOLE TABLES, attributed to Mayhew and Ince, last quarter of the 18th century, each with elaborate marquetry decoration incorporating harewood, boxwood, sycamore and purpleheart, the tulipwood crossbanded tops inlaid with a fan paterae and scrolling foliage with a repeating heart-shaped border, over a conforming frieze inlaid with swags and ribbon-tied palm fronds and centered by an outset tablet enclosing a classical urn issuing scrolling foliage; raised on square tapering legs with anthemion and pendant bellflower decoration headed by sunflower paterae and ending in spade feet. Height 32 in. Width 45 in. Depth 19 ¼ in.

Note: The partnership of the London cabinet makers John Mayhew and William Ince, spanned from 1758 to 1812 and produced some of the finest examples of marquetry furniture in the neoclassical taste. The firm's collaboration with the architects Robert Adam and Sir William Chambers undoubtedly influenced their repertoire of classical motifs and graceful forms. In addition to the profuse decoration in contrasting timbers, signature Mayhew and Ince characteristics found in the present pair of tables include fine surface engraving, the use of scrolling foliage, dark molded borders, and the unusual articulation of the feet.

Provenance: Hyde Park Antiques, Ltd., New York, New York



84. *JOHN FALATO (AMERICAN 20TH/21ST C.) OIL ON MASONITE “BRANT POINT LIGHT – NANTUCKET,” signed lower right John Falato, in gilt frame. 11 ½ in. x 15 in.

Provenance: Robert Wilson Galleries, Nantucket



85. *PAIR OF ENGLISH REGENCY PERIOD EBONIZED BANDED MAHOGANY CHIFFONIERS, circa 1825. Height 57 in. Width 48 in. Depth 11 in.

Provenance: Yale Burge Antiques, Inc. New York, New York



86. *LORI ZUMMO (AMERICAN 20TH/21ST C.) OIL ON CANVAS “MAXY’S POND,” signed lower right Zummo, in gilt frame. 16 in. x 24 in.

Provenance: Robert Wilson Galleries, Nantucket



87. *PAIR OF CHINESE BLUE AND WHITE VASE LAMPS, of baluster form, decorated with phoenixes amid stylized blossoms. Height 16 ½ in.

Provenance: John Rosselli, New York, New York

88. CHINESE BLUE AND WHITE CANTON LARGE CHARGER, 19th century, depicting a river landscape with a rain and cloud border. Diameter 18 ½ in.

89. *ENGLISH OAK SIDEBOARD, circa 1790, three drawers with brass bail handles on square slightly tapering legs. Height 34 in. Length 74 in. Depth 18 ¼ in.



90. BRITISH SAILOR'S WOOLWORK, 19th century, depicting two British frigates off a headland with stone fortress and brick houses, one warship anchored with sails tied and flying colors, the other departing under full sail, the polychrome wool yarn retains good color, with gilt slip in bird's eye maple frame. 14 $\frac{3}{4}$ in. x 25 $\frac{3}{4}$ in. Overall 18 $\frac{1}{2}$ in. x 20 $\frac{1}{2}$ in.



91. BRITISH SAILOR'S WOOLWORK, 19th century, depicting two British frigates passing on the open sea, worked in polychrome wool yarns, the billowing sails raised from the surface of the work to give a three-dimensional effect; with gilt slip in a bird's eye maple frame. 17 in. x 27 in. Overall 22 in. x 32 $\frac{1}{2}$ in.



92. *ANTIQUE HAND WOVEN SERAPI CARPET, circa 1880. 9 ft. 8 in. x 11 ft. 4 in.

Provenance: Beauvais Carpets Inc., New York, New York



93. *ENGLISH MAHOGANY HINGED BOX ON FRAME, circa 1830, large satinwood and tulipwood shell inlaid front and top panels with quarter-fan corners, edged with contrasting blonde wood line edges, Birmingham pierced brass carrying handles, on an inlaid base of vines and skirt supported on added bell flower inlaid tapering legs. Height 27 in. Length 18 in. Width 10 ¾ in.

94. SATINWOOD AND PARQUETRY WRITING BOX ON STAND, 19th century, the beautifully figured case with hinged top centered by a rectangular motif incorporating several specimen woods and opening to form a slanted writing surface and to disclose two small drawers and a grouping of small compartments. The front and back sides inlaid with contrasting narrow bandings; brass bail end handles; on a nicely constructed H-stretcher frame. Height 8 in. Length 19 ¼ in. Width 10 ¾ in. Height with Stand 21 in.



95. AMERICAN TIGER MAPLE, CHERRY AND PINE SECRETARY BOOKCASE, circa 1800, bonnet top with single brass finial over two glazed doors enclosing two fixed shelves, above a slant front desk, fitted with four graduating drawers all with engraved batwing post and bail hardware, on bracket feet, the interior fitted with drawers and pigeon holes. Height 82 in. Width 37 ½ in. Depth 20 in.



96. PAIR OF CHINESE EXPORT ARMORIAL PLATES, circa 1800, initialed "J.E.R." Diameter 9 ¾ in. Each



97. SET OF FOUR CUSTOM FRAMED BOTANICAL PRINTS, contemporary, comprising: "*Paris polyphylla*," "*Tetranthera lanuginosa*," "*Kayeia floribunda*" and "*Engelhardtia Roxburghiana*," after lithographs by Maxim Gauchi, originally published 1830-1832 by the Danish botanist Nathaniel Wallich in his work *Plantae Asiaticae Rariores* or *Descriptions and Figures of a Select Number of Unpublished East Indian Plants*. The present examples have been artistically enhanced with applications of gold leaf, with European mats by Justin Galasso and gilt bamboo frames by Court Galasso. 24 in. x 18 in.



98. *FRENCH MAHOGANY AND MARBLE-TOP CONSOLE TABLE, 19th century.
Height 32 ½ in. Width 57 ½ in. Depth 18 ½ in.



99. BRITISH SAILOR'S WOOLWORK OF THE "PRINCE ALBERT," mid-19th century, depicting a wooden side-wheel paddle steamer with six masts to hoist, auxiliary sails worked in polychrome wool yarns with details in silk thread, on a heavy wood panel, under glass. 16 ¼ in. x 28 ¼ in.

Note: The "Prince Albert" was built in 1857 by Alex Stephens & Son, Kelvinhaugh, Glasgow for Aberdeen, Leith & Glyde, S.N.C.O. Weight 524 Tons, Length 192 ft., Beam 14 ft., Draught 14 ft. 6 in., Yard N. 15.



100. *PAIR OF MEISSEN BOLOGNESE TERRIERS, circa 1860, crossed swords marks. Heights 7 ½ in. and 8 ½ in.



101. VERY FINE BRITISH SAILOR'S WOOLWORK, circa 1868, large sailor made presentation or wedding gift depicting an anchored Man-O-War flying colors with 112 sailors on yardarms in blue and white dress with two officers on deck, two transport launches alongside, flanked by four cameos of ships in full sail, one flying the Union Jack, two flying the white ensign of the Colonies and one flying the ensign of the Royal Navy, center bottom adorned by a British crest with letters "JB 1868 AH," all surrounded by a full foliate border of grape clusters, roses and acorn branches, triple matted and framed. 22 ½ in. x 30 ½ in.

Note: A ship dressed with flags and pennants generally announces a special occasion such as the visit of a dignitary.





102. *PAIR OF IRISH GEORGE III MAHOGANY BOOKCASE CABINETS, circa 1790s, each with flat top projecting cornice contrastingly inlaid to suggest a dentil molding, over glazed door enclosing shelves and lower paneled cupboard door on plinth. Height 87 in. Width 26 ½ in. Depth 13 in.



103. *SPODE FELDSPAR PORCELAIN DESSERT SERVICE, circa 1815-1830, decorated with morning glories in blue and gold, printed marks, comprising:

12 Plates, Diameter 9 in.

2 Shell-Form Dishes, Length 8 ½ in.

2 Oval Dishes, Length 10 in.

2 Oblong Dishes, Length 12 in.

1 Oval Pedestal Compote, Length 14 ¼ in.

1 Small Round Covered Sauce Tureen on Stand



104. *CHINESE EXPORT PORCELAIN FIVE PIECE GARNITURE SET, 19th century, comprising three covered urns with Foo dog finials and two vases, all depicting continuous landscape scene with fishermen, gardeners, huts and water buffalo with Greek key band at the base. Height 14 ¼ in. Each



105. REGENCY INLAID MAHOGANY CELLARETTE, 1st quarter 19th century, of sarcophagus form with hinged cover opening to storage for six magnum bottles, the tapering case applied with contrasting ebony reeding to the canted corner stiles, with lion's head ring handles and raised on leaf-carved spiral gadrooned legs with cast bronze paw feet on casters. Height 22 in. Length 24 in. Depth 17 ½ in.



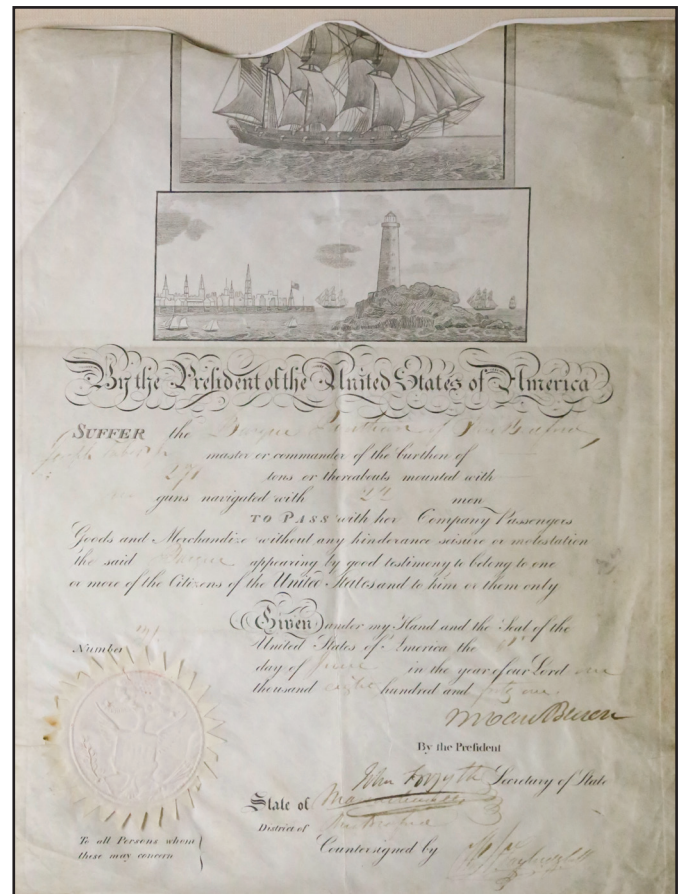
106. EBENEZER PIERCE WHALING GUN, patented 1882, the breech-loaded shoulder gun of all brass construction. The barrel opens by tilting forward to load a bomb lance and cartridge into the breech. A spring loaded locking plate engages a recess at the top rear of the barrel to secure it in the closed position for firing, bore is $\frac{7}{8}$ inch, U.S. Patent No. 255, 330, March 21, 1882. Length 36 $\frac{1}{2}$ in.

Literature: Lytle, Thomas G., Harpoons and Other Whalecraft, New Bedford, MA: The Old Dartmouth Historical Socieity Whaling Museum, 1984, #236, pp. 232 – 233.



107. SHUBAEL RAY, NANTUCKET PINE DOVETAILED SAILOR'S SIGNAL FLAG CHEST, 19th century, carved ebony and whalebone inlaid plaque "Shubael Ray, Nantucket" with floral carved becket handles, fitted interior remains, series of letters and numbers engraved into underside of lid.





108. UNITED STATES PRESIDENTIAL SHIP'S PASSPORT, signed by Martin van Buren and Secretary of State John Forsyth, dated June 1st 1841, issued to the barque *Pantheon* of New Bedford, Joseph Faber Jr, commander.
Document 14 ½ in. x 11 in. Overall 25 ½ in. x 21 ½ in.

Note: The barque *Pantheon* sailed from New Bedford 9th June 1841 and returned home 25th February, 1845. She met her end in Polynesia, burnt by her crew during a mutiny 25th March 1856 in Nuku Hiva Atoll.



109. SAILOR'S CAMPHORWOOD SEA CHEST, dated 1854, six-board construction with a hinged top opening to disclose a tripartite lidded interior; the larger central panel is finely carved with an American square-rigged frigate flying colors in an oval reserve with sunburst spandrels and on reverse with an acanthus quatrefoil in a lozenge with stylized leafy branches in the corners; the left till cover carved with English rose and Scottish thistles within a chain border and fan spandrels and on reverse with an arrangement of geometric motifs; the right till cover carved with Federal eagle and shield with banner "*E Pluribus Unum*," and flanked by flags, all within a chain bordered lozenge and flowering sprigs in the corners, verso with compass rose encircled by an oval band inscribed "*Anno Domini 1854*," flanked by laurel branches and thistles with anchors in the corner. Original braided leather beackets, lead runners beneath. Height 17 in. Length 38 ½ in. Width 17 ½ in.



110. *BIEDERMEIER ORMOLU MOUNTED WALNUT AND FRUITWOOD PARQUETRY DECORATED AUFSATZ COMMODE, 1st quarter of the 19th century, in two parts, the upper with an arched shaped cornice over a pair of glazed and molded doors; the lower rectangular section with inlaid top over a cut-corner case with three long drawers on square tapered legs. Height 81 in. Width 48 ½ in. Depth 22 ¼ in.

Provenance: N. P. Trent Antiques, Palm Beach



111. *PAIR OF ITALIAN NEOCLASSICAL POLYCHROME OPEN ARMCHAIRS, late 18th century, the arched rectangular back with carved rosettes over down-curved arms, resting on fluted circular tapering legs. The whole decorated with polychrome and parcel gilt. Height 37 ¼ in. Width 24 in. Depth 20 ½ in.

Provenance: Guy Regal, Ltd. New York, New York



112. *ANGLO-INDIAN CARVED SANDALWOOD, HORN, IVORY AND PORCUPINE QUILL WORK BOX, Vizagapatam, mid-19th century, of sarcophagus form, the hinged cover with lotus finial, the interior fitted with a compartmented lift-out tray, on melon feet. Height 8 in. Width 13 ½ in. Depth 10 ½ in.



113. *ENGLISH NEOCLASSICAL EBONY INLAID OAK DRUM TABLE, circa 1820, after designs by Thomas Hope. Thomas Hope, author and virtuoso, employed his considerable fortune designing the furniture and decoration for his London House on Cavendish Square. He published his designs 1807 in “Household Furniture and Decoration” and demonstrated a scholarly gift for adapting Greek and Egyptian “antique” elements to furniture. This remarkable drum table is based on a model owned by Thomas Hope (Plate XXXIX). The bold and decorative ebony details complement the flat geometric shapes. The tooled leather circular top above a frieze of drawers raised on a concave tripod base ending in carved and ebonized winged paw feet. Hope is credited for having “headed the classic movement” at the beginning of the 19th century. Height 29 ½ in. Diameter 48 in.

Provenance: Florian Papp, New York, New York



114. SCOTTISH MAHOGANY LONGCASE CLOCK, JOHN TODD (ACTIVE 1823-1837), GLASGOW, with contrastingly inlaid swan's neck pediment over an arched dial with Roman chapter ring and subsidiary seconds and calendar dials, inscribed "John Todd, Glasgow" and painted in polychrome and metallic pigments with representations of the Four Seasons in the spandrels and a vignette of Highland dancing in the arch, the elegantly proportioned case inlaid with boxwood stringing and containing an eight-day weight-driven pendulum movement. Height 85 in. Width 21 in. Depth 9 in.

Note: John Todd, Trongate, Glasgow, is listed in *Old Scottish Clockmakers* as active 1823-1837.



115. BRITISH SAILOR'S WOOLWORK, 19th century, depicting the Royal Coat of Arms of the United Kingdom, in the design the shield shows the various royal emblems: the three lions of England in the first and third quarters, the lion of Scotland and the harp of Ireland, it is surrounded by the Order of the Garter bearing the motto "*Honi Soit Qui Mal y Pense*," the shield supported by the English lion and the Scottish Unicorn and is surmounted by the royal crown. Below it appears, the motto of the Sovereign, "*Dieu et Mon Droit*," the plant badges of the United Kingdom: rose, thistle and shamrock are displayed below and in the corners, additional patriotic flourish is provided by the various flags of the nations, with gilt slip in bird's eye maple frame. 21 ¾ in. x 21 ½ in.





116. REGENCY GILTWOOD CONVEX MIRROR, early 19th century, the circular convex plate in a reeded ebonized slip within a deep molded frame applied with 35 spherules and surmounted by an eagle and rockwood crest. Height 28 ½ in. Width 18 ½ in.



117. *ENGLISH REGENCY MAHOGANY SERVING TABLE, 1st quarter 19th century, of inverted breakfront form, with two frieze drawers on "S" scroll leaf carved and reeded legs terminating in delicate paw feet. Height 40 in. Length 80 in. Depth 21 ½ in.

Provenance: Niall Smith Antiques, New York, New York

118. CHINESE EXPORT CAMPHORWOOD TRUNK, 19th century, covered in floral hand-painted red leather, brass bound and brass studding details throughout, brass carrying handles, on custom stand. Height 16 in. Width 36 in. Depth 18 in.



119. *FRANK CORSO (AMERICAN b. 1952) OIL ON BOARD “VIEW OF SANKATY HEAD,” signed lower right Corso, in gilt frame. 16 in. x 20 in.

Provenance: Robert Wilson Galleries, Nantucket



120. *PAIR OF CHINESE EXPORT MANDARIN PATTERN BALUSTER FORM VASES, late 18th century, mounted as lamps. Height 12 ½ in.



121. JAPANESE GOLD AND BLACK LACQUERED KIMONO STORAGE BOX, 19th century, of rectangular form, the close-fitting full-height cover centered by the mon of the Tokugawa shoguns on a quatrefoil diapered ground extending over all four sides, and likewise the sides of the lower storage box; the interior of the top and bottom bear the calligraphic signature of maker; two brass ring handles. Height 8 in. Width 21 ½ in. Depth 17 in.

122. CHINESE EXPORT CAMPHORWOOD TRUNK, circa 1850, rectangular form with hinged top, brass side bale handles and engraved brass lotus lock plate. Gilt decorated floral birds and vines with Edo medallions on a contemporary stand. Height 23 ¾ in. Width 33 in. Depth 18 ¼ in.



**123. OBRILLE INOX HALLMARKED FRENCH SILVER
FLATWARE SERVICE**, 196 pieces, 14 piece place setting for 12
in a walnut fitted case with key, comprising:

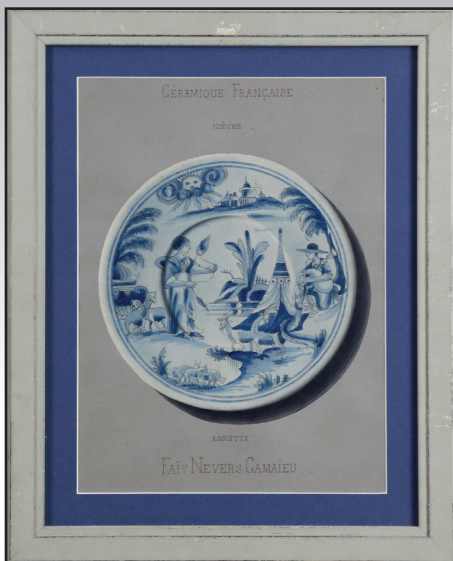
- 12 Dinner Forks
- 12 Luncheon Forks
- 12 Table Spoons
- 12 Soup Spoons
- 12 Tea Spoons
- 12 Consume Spoons
- 12 Demitasse Spoons
- 12 Dessert Forks
- 12 Cocktail Forks
- 12 Seafood Forks
- 12 Ice Cream Forks
- 12 Dinner Knives
- 12 Luncheon Knives
- 12 Seafood Knives
- 28 Serving Pieces





124. *SUITE OF TWELVE STUDIES OF VARIOUS HAND DECORATED CERAMIC PLATES, framed watercolor, gouache & ink on gray paper, French, 19th century, depicting examples of fine French, Dutch, Japanese and Chinese ceramic manufacture, each identified in hand lettering. 14 ¾ in. x 11 in. Overall 20 in. x 18 in.

Provenance: Amy Perlin Antiques, New York, New York.





125. FRENCH MARBLE TOP AND CAST IRON BAKER'S TABLE, circa 1880, rectangular Carrera marble overlaying a cast iron foliate skirt on scroll supports with brass ball and disk accents. Height 31 in. Length 57 in. Width 32 in.



126. SET OF 12 COPELAND SPODE ENGLISH BIRD PORTRAIT DINNER PLATES, shallow dishes with gadroon shaped edge around a cobalt floral border and central bird portrait, the reverse with under glaze mark and bird species. Woodcock #8, Wild Duck #1, Snipe #28, Grouse #19, Wild Duck #8, Mallard # 30, Woodcock #2, Turkey #22, California Quail #3, Wild Geese #10, Partridge #5, Black Quail #4. Diameter 10 in.



127. LOUIS XV PROVINCIAL CARVED OAK BUFFET, late 18th century, with a projecting cornice over a pair of grilled doors enclosing mirrored interior with glass display shelves, the somewhat larger lower section fitted with a pair of paneled doors enclosing storage, above a serpentine apron and raised on short cabriole legs, decorated with contrasting tinted ornamental motifs carved in low relief. Height 88 in. Width 55 in. Depth 22 in.



128. *HAND WOVEN TURKISH OUSHAK CARPET RUNNER, 11 ft. 3 in. x 3 ft. 9 in.



129. FINE 10MM – 15MM SOUTH SEA TAHITIAN AND KESHI PEARL NECKLACE, in silver hues, 140 pearls total, 14kt white gold and diamond clasp. Length 36 in.



130. FINE 9mm – 13mm WHITE SOUTH SEA, SILVER TAHITIAN AND PINK CULTURED PEARL NECKLACE, 115 pearls total, 14kt white gold and diamond clasp. Length 50 in.



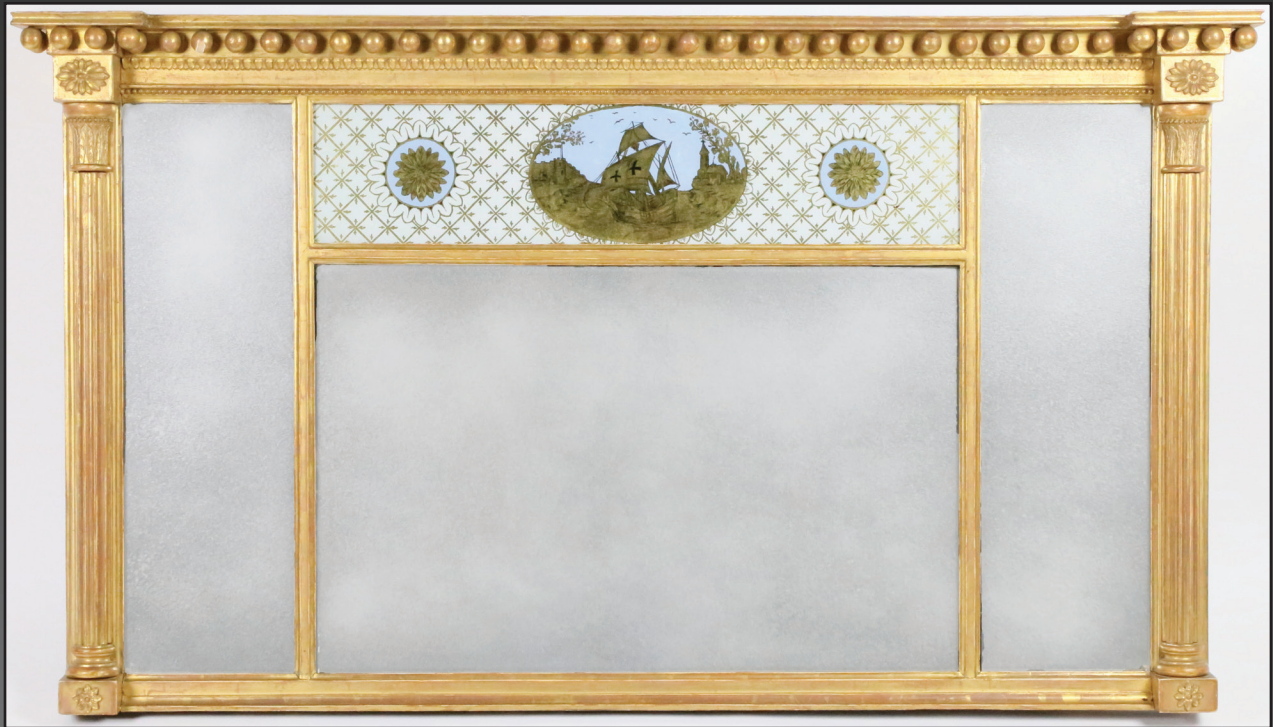
131. *FINE PAIR OF ENGLISH REGENCY MARBLE TOPPED MAHOGANY BOWFRONT LOW BOOKCASES, circa 1815, each with brass gallery above open shelves flanked by tapering reeded columns, the sides with ebony banding and brass uprights, on four toupie feet. Height 39 ½ in. Width 42 ½ in. Depth 16 in.

Provenance: Kentshire, New York, New York



132. *PAIR OF CHIPPENDALE STYLE PALE MAHOGANY OVAL SIDE TABLES, circa 1870, each with a fret-pierced gallery and outscrolled handles, on tapering square legs joined by pierced stretchers. Height 28 in. Length 27 in. Width 19 in.

Provenance: Kentshire, New York, New York



133. *REGENCY GILTWOOD AND VERRE EGLOMISÉ OVERMANTEL MIRROR, circa 1820, the tripartite plate centered by a reverse decorated glass panel depicting a galleon in full sail in gold and blue reserved from a trellis ground in an inverted breakfronted frame with spherule hung pediment on columnar stiles. Height 25 in. Width 44 in. Depth 3 ½ in.

Provenance: Hyde Park Antiques, Ltd., New York, New York



134. *ENGLISH REGENCY MAHOGANY AND CANED BERGERE, circa 1815, with outswept crestrail bearing incised border and leaf decoration, raised on reeded turned legs ending in casters.

Provenance: Kentshire, New York, New York



135. KATHRYN NASON (AMERICAN 1892-1976) OIL ON PANEL “MAIN STREET NANTUCKET,” a view of Main Street with the Pacific Club in the distance, signed lower right, Kathryn. Vose Galleries label on reverse, in a 3 inch bronze-toned frame. 12 in. x 16 in.



136. PAIR OF ITALIAN PARCEL GILT AND GREEN PAINTED CARVED WOOD TABLE LAMPS, each three-sided cartouche form standard on a square plinth (bases loaded). Height 12 ½ in.

137. GEORGE III SATINWOOD AND MARQUETRY PEMBROKE TABLE, late 18th century, of serpentine oblong form with two side drop leaves over a single drawer on tapering square legs with brass sabots on casters. Elaborately inlaid in stained and natural woods with ornamental banding of laurel and scrolling ribbon around the perimeter; drawer and dummy drawer fronts inlaid with Vitruvian scrolls of stylized branches; stiles and legs with complementary motifs of acanthus and ribbon tied laurel branches. Height 27 ¾ in. Length 32 ¾ in. Width 18 ¾ in. Closed



138. *FRANK CORSO (AMERICAN b. 1952) OIL ON BOARD “NANTUCKET PATHWAY,” signed lower right Corso and on reverse of frame, in gilt frame. 16 in. x 20 in.

Provenance: Robert Wilson Galleries, Nantucket

139. PAIR OF CHINESE EXPORT ARMORIAL PORCELAIN JUGS, late 18th century, the ovoid body decorated in underglaze blue and famille rose enamels highlighted with gilding, entwined C-scroll handles with leafy terminals, the central oval reserve featuring a badger crest. Height 8 ¾ in.



140. GEORGE III INLAID MAHOGANY PEMBROKE TABLE, late 18th century, having a satinwood crossbanded rectangular top with two D-shaped leaves opening over a frieze drawer and complementary dummy drawer, on line-inlaid square tapered legs with spade feet. Height 28 ¼ in. Length 32 in. Width 19 ½ in. Closed, Width of Drop Leaf 10 in.



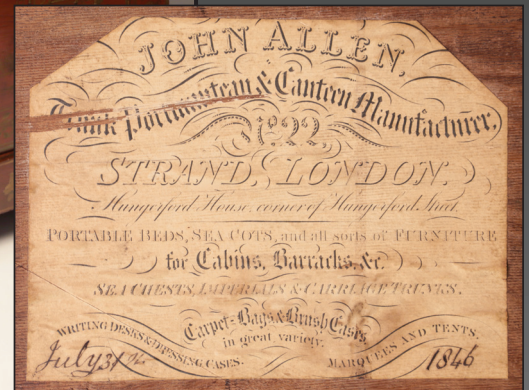
141. A FINE FAMILLE ROSE PUNCH BOWL FOR THE BOSTON MARKET, mid-19th century, the large circular vessel is decorated lavishly inside and out in vivid polychrome enamels on a gilt ground with variously shaped reserves of pink roses and other blossoming sprigs, Buddha's Hand citrons, pomegranates, butterflies and exotic birds, dragons and phoenixes in the spandrels contribute to an unusually rich ornamental effect. Height 6 ¼ in. Diameter 16 in.

142. FAMILLE ROSE UMBRELLA STAND, 19th century, the cylindrical porcelain body decorated in famille rose enamels with lavishly rendered vignettes of exotic birds, insects, fruits and flowers framed with C-scrolls and reserved from a gilt ground of scrolling green vinery, eight polychrome flower head medallions stand in relief applied to the interstices of upper and lower registers. Height 24 ½ in. Diameter 9 in.



143. *ENGLISH REGENCY SATINWOOD BANDED MAHOGANY SOFA TABLE, circa 1810, satinwood banded oblong top with side drop leaves, two frieze cross-banded drawers with ivory escutcheons, on a sabre leg trestle base with brass lion's paw feet on casters. Height 28 in. Depth 25 ½ in. Length Closed 42 in. Length Open 65 in.

Provenance: Florian Papp, New York, New York



144. ✳ **RED CHINOISERIE PAINT DECORATED LARGE ENGLISH COFFER CHEST**, mid-19th century, with original printed John Allen label, inscribed in ink July 31, 1846, on later base. Height 25 in. Length 56 ½ in. Depth 28 in.



145. **JAPANESE CARVED CINNABAR SCREEN**, 19th century, inlaid with carved ivory and mother of pearl depictions of Momotarō, along with his animal companions, a rat dressed in a kimono and a monkey, as well as a flying crane overhead, all surrounded by carved cinnabar flora and bird frame. Momotarō, the hero of a very famous Edo period Japanese fable, goes on a quest to fight demons with the help of a talking dog, monkey and pheasant.

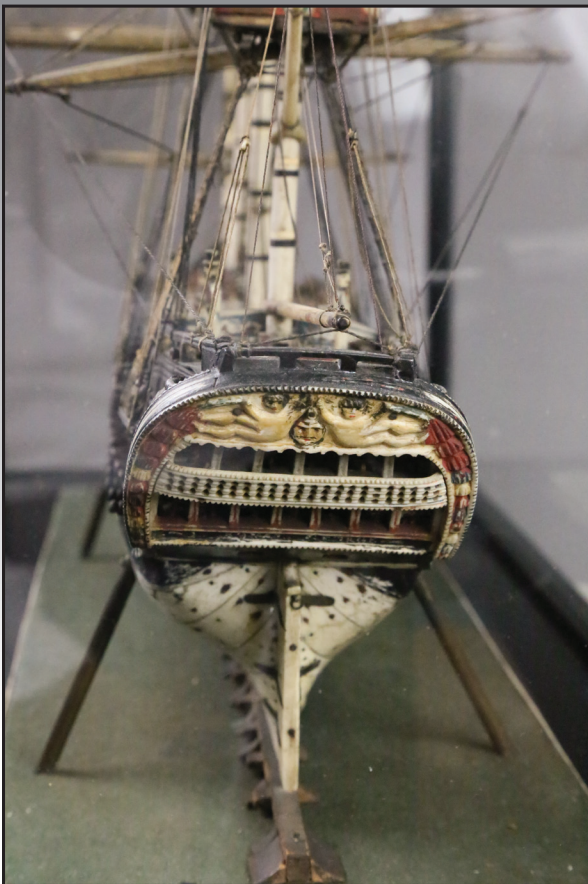


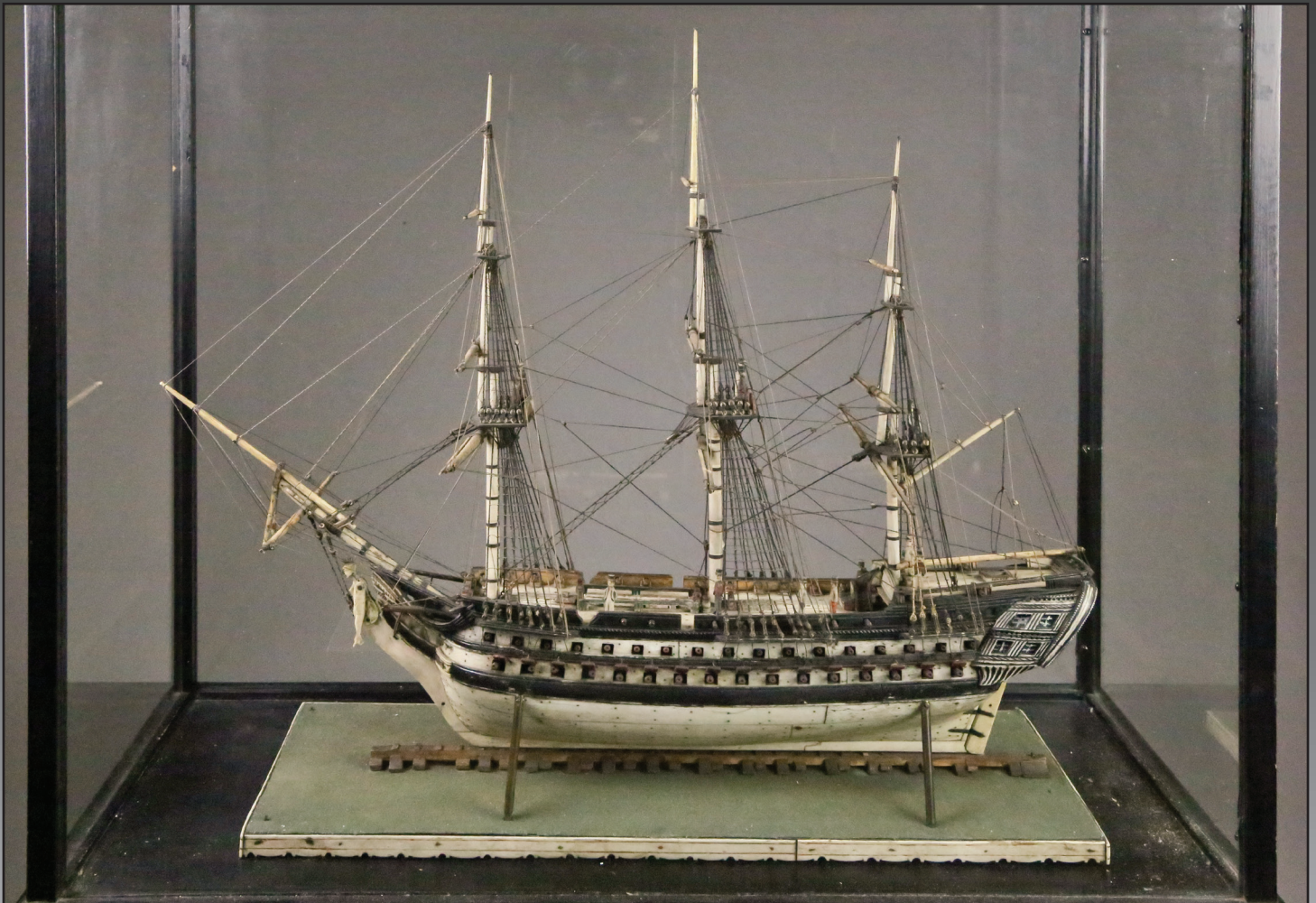
146. JAMES E. BUTTERSWORTH (1817-1894) PAIR OF OILS ON BOARD "YACHT RACING", circa 1870s, the first signed lower right J.E. Buttersworth, depicting two schooner yachts racing away from the viewer under a luminous sky with eleven sailors in blue uniforms on decks of both yachts, five men in a rowboat in the foreground. Retains original "Winsor & Newton Prepared Mill-Board" paper label on reverse, an artist board commonly used by Buttersworth, Quester Gallery label on reverse.

The second depicting two port view schooner yachts racing, under a luminous and cloudy sky with twenty-four sailors in blue uniforms on decks of both yachts, five-man dory in the foreground, unsigned; also retains partial original "Winsor & Newton Prepared Mill-Board" paper label on reverse. Both in carved giltwood frames. 8 in. x 10 in. each









147. NAPOLEONIC PRISONER-OF-WAR MODEL OF THE 92-GUN SHIP-OF-THE-LINE *H.M.S ROYAL GEORGE*, the model built up in a solid form with hull and deck planked in bone veneers from the keel up. At the bow, a native American figurehead with pivoting arms; the waist and the strake between the gun ports are painted black; carved and painted quarter galleries at the stern and a carved, pierced and painted transom with decoration of cherubs around a face. Other details include pin and fife rails, a belfry, guns on carriages, barrels, carved and polychromed figures on deck and in the rigging, polychrome decoration and detailing throughout, a bowsprit, three masts with cross spars all in bone, standing and running rigging. Mounted on a long keel block with steel hull supports, on a green felt-covered baseboard with carved bone decoration around the outer edge. Displayed within an ebonized wood framed glass display case. Case dimensions Height 22 ¼ in. Length 26 ¼ in. Width 11 ¾ in.

Provenance: J.D. Crimmons Collection, purchased from Max Williams by Mrs. J. Insley Blair, May, 1918; Sold Christie's January 21, 2006, lot 587; Hyland Granby Antiques to private collector.

Note: This model is probably after the *H.M.S. Royal George* of 1756. She was the first warship to exceed 2,000 tons and was commissioned at the start of the Seven Years' war with France. In 1782, under Admiral Lord Howe, she was assembled for the permanent relief of Gibraltar. While taking on supplies August 29th, *H.M.S. Royal George* was heeled at a slight angle to make some minor repairs below the waterline. The lower deck gun ports were not properly secured and the ship suddenly rolled over, filled with water and sank.



148. *NEAR PAIR OF ENGLISH POTTERY FIGURES OF SQUIRRELS, circa 1780-1790, lead glazed earthenware. Height 7 ½ in.

Provenance: Earle D. Vandekar

149. REGENCY GREEN-DYED TORTOISESHELL DOUBLE COMPARTMENT TEA CADDY, circa 1820, domed hinged top with brass knob exposing a double compartment on a conforming box with ball metal feet, mirrored tortoiseshell panels throughout. Height 6 in. Length 6 ¾ in. Depth 3 ½ in.

150. AMERICAN MAHOGANY INLAID GAMES TABLE, circa 1800, demilune hinged top with contrasting double line inlays and similar leaf cartouche.

151. *PAIR OF NEOCLASSICAL ITALIAN SIDE CHAIRS, 19th century, with gray painted surface, upholstered cushions and seat backs.



152. *P. FRANCOIS COLLAGE OF CUT, CANCELLED POSTAGE STAMPS “CARNATIONS IN A VASE,” signed with collage letters and dated 1954 in ink lower center margin, in bird’s eye maple frame. Sight 11 ¾ in. x 13 ¾ in.



153. HIGHLY SOPHISTICATED AESTHETIC MOVEMENT INLAID LADY’S BOX, circa 1870, special commissioned double hinged rectangular box inlaid on five sides with 20 multi-wood inlaid flying butterflies, 3 very elaborated borders of cherry and ebony on a burlwood box. Height 10 in. Length 20 ½ in. Depth 8 in.



154. ALAN EDDY OIL ON CANVAS “OPERA CUP RACE – 12 METER YACHTS”, signed lower right Eddy.
18 in. x 24 in.



155. CHINESE EXPORT CHINOISERIE DECORATED SEWING STAND, circa 1830, gilt decorated black lacquer, elaborate fitted interior with many carved bone sewing notions such as spools, shuttles, clamps, thimble, needle cases, thread stars and pin cushions, on carved and gilt animal paw feet, bearing collection number 46 from the Fairhaven Colonial Club.
Height 27 ½ in. Width 24 ¼ in. Depth 16 in.

Provenance: Fairhaven Colonial Club to the Present Owner



156. FRANK SWIFT CHASE (AMERICAN 1886-1958) OIL ON CANVAS “NEW HAMPSHIRE IN WINTER,” a snowy winter landscape with the White Mountains in the distance, signed and dated lower right Frank Swift Chase ‘20, in original antique pressed gilt 4 inch frame. 32 ¼ in. x 40 ¼ in.



157. *PAIR OF ANTIQUE CONTINENTAL FAIENCE FLOWER HOLDERS, pierced covers, marked “PC.” Height 11 ½ in. Width 10 ½ in.

Provenance: John Rosselli, Ltd., New York, New York



158. VERY FINE 13MM - 14MM WHITE SOUTH SEA PEARL NECKLACE, totaling 61 pearls with a 14kt yellow gold and diamond clasp. Length 34 in.



158A. LADY'S PEAR SHAPED DIAMOND RING APPROXIMATELY 6.18 CARATS, flanked by two tapering diamond baguettes, set in platinum. The large diamond of O/P color, SI2/SI1 clarity, and strong fluorescence, measures 16.85mm x 12.81mm x 4.96mm. Diamond was graded while mounted.



159. VERY FINE 14mm - 15mm WHITE SOUTH SEA PEARL NECKLACE, totaling 29 pearls with a 14kt white gold and diamond clasp. Length 17 in.



160. * WEDGWOOD MARED PATTERN PEARLWARE DINNER SERVICE, circa 1785, underglaze blue decorated, impressed marks, comprising:

- 20 Dinner Plates, Diameter 9 ¾ in.
- 18 Soup Plates, Diameter 9 ¾ in.
- 10 Dessert Plates, Diameter 7 ½ in.
- 4 Small Plates, Diameter 7 in.
- 1 Chop Plate, Diameter 13 in.
- 1 Oval Serving Bowl, Length 12 ½ in.
- 1 Large Oval Covered Soup Tureen on Stand, with Ladle, Length 16 ¾ in.
- 1 Medium Round Covered Sauce Tureen with Ladle on Stand, Diameter 10 in.
- Pair of Small Covered Sauce Tureens on Stands, Diameter 8 ¼ in.
- Pair of Square Covered Entrée Dishes, Length 11 in.
- Pair of Oblong Serving Dishes, Length 9 ¾ in.
- 1 Large Oval Platter with Drainer, Length 18 in.
- 6 Graduated Oval Platters, Length 11 in. – 18 in.
- 4 Various Low Circular Dishes, Diameters 8 in. to 10 ¼ in.
- 1 Circular Cress Dish, Diameter 8 ½ in.
- 1 Square Serving Dish, Length 12 in.
- 1 Open Mustard Pot, Height 2 ¾ in.
- 1 Circular Drainer, Diameter 8 in.





161. NANTUCKET SEWING BASKET, circa 1890, attributed to Andrew J. Sandsbury (1830-1902) of the *South Shoal Lightship*, former whaler and later the keeper of Brant Point Lighthouse, finely woven and strong round basket with opposing carved wood handles with extending staves down $\frac{3}{4}$ of the body, the interior plate with seven concentric circles. Height 3 $\frac{1}{2}$ in. Diameter 8 $\frac{1}{2}$ in.



162. AMERICAN POLYCHROME CARVED WOOD MODEL OF A SPERM WHALE, 20th century, realistically modeled in full round with applied pectoral fins and lower jaw, inventory number 61.31 painted on the belly, mounted on two metal pins to a molded wood plinth. Length 13 in.



163. ROUND OPEN SWING HANDLE NANTUCKET BASKET, circa 1860, shaped handle riveted to a carved wood ear extending as a rib and inserted into the base, dark patina, the interior plate with eleven carved and scribed concentric circles. Height 6 in. Diameter 8 $\frac{1}{2}$ in.

164. WHALEBONE, WHALE IVORY AND WOOD BANK BOX, circa 1880, the top inlaid with ten triangular pieces of ivory, tropical woods and a slit, the four sides with panels of carved openwork on panbone plaques. The bottom of the box unscrews to provide access to the bank. Height 3 $\frac{3}{4}$ in. Length 5 $\frac{1}{2}$ in. Depth 5 $\frac{1}{2}$ in.

Provenance: Hyland Granby Antiques to private collector



165. CLARK VORHEES, JR. (1911-1980) LARGE CARVED AND PAINTED WOOD BOWHEAD WHALE PLAQUE, detailed in relief, painted black with red and natural wood coloring, stamped C. Voorhees and inscribed with monogram on reverse. Height 12 in. Length 36 in.

166. CLARK VORHEES, JR. (1911-1980) CARVED AND PAINTED WOOD SPERM WHALE PLAQUE, stamped C. Voorhees and inscribed with monogram on reverse. Length 18 in.

Clark Voorhees, Jr., the son of renowned American Impressionist Clark Greenwood Voorhees (1871-1933), lived and worked in Weston, Vermont. He is known for his whale sculptures, styled in the ornamental manner of New England decoys and weathervanes.



167. HAND WOVEN KAZAK CARPET, 19th century, the midnight blue field is woven with a series of five hexagonal stepped medallions and subsidiary end medallions, numerous stylized motifs in tones of brick red, deep olive, chrome yellow, green-blue and ivory, all within an S-scroll and meander primary border, flower head secondary borders and rope twist guard borders. 4 ft. 5 in. x 10 ft.



168. *SET OF TWELVE SWEDISH DINING CHAIRS, Stockholm, circa 1810, in soft blue upholstery, attributed to Ephraim Shahl. Height 33 ¼ in. Width 21 in. Depth 17 in. Seat Height 18 in.

Provenance: Alexander Cohane, London





169. *REGENCY PERIOD MAHOGANY THREE PEDESTAL DINING TABLE, circa 1810, the well figured mahogany top of excellent color and supported on three beehive carved pedestals with turned columns above four-splay moulded legs terminating in original leafy chased brass caster. Height 37 ½ in. Length 9 ft. 10 ¼ in. Width 53 ¾ in. (with leaves)
Height 37 ½ in. Length 5 ft. 11 ¼ in. Width 53 ¾ in. (without leaves)

Provenance: Apter-Fredericks LTD, London, England





170. ROUND COVERED SWING HANDLE NANTUCKET BASKET, 19th century, attributed to Charles B. Ray (1798-1889) or Charles F. Ray (1826-1901), hinged round top with cut staves and woven in a sunburst pattern emanating from the central round scribed and carved disk, and knob to a flat oak rim, on a conforming swing handle basket. Height 7 in. Diameter 10 $\frac{3}{4}$ in.



171. ONE EGG NANTUCKET BASKET, circa 1940, attributed to Mitchell Ray (1870-1956). Height 2 $\frac{1}{4}$ in. Diameter 3 in.

172. DAVID HALL (1828-1905) LARGE ROUND SWING HANDLE NANTUCKET BASKET, circa 1900, carved and shaped lollipop ended handle riveted to a cut brass ear, single wrapped rim, tapering and chamfered staves emanating from a pine bottom with two interior concentric circles. Height 5 $\frac{1}{2}$ in. Diameter 12 $\frac{1}{2}$ in.



173. VERY RARE AND IMPORTANT PAIR OF WOOLWORKS, probably American, mid-19th century, the first depicts a brown-hulled whaleship with false gun ports hove to, with whalemens on the “cutting-in” platform stage stripping blubber and being hauled aboard. American flag flying off the gaff, and whaleboat hanging from the davits near the stern. The ocean is bright and wavy with a red sunset in the sky above the American flag. The mate depicts a black hulled whaleship with false gun ports under full sail and a port view with three whaleboats hanging from davits. The ship sits in a very wavy sea and a sunset is just above the horizon. In original rosewood frames with gilt liners. 13 ¾ in. x 18 ½ in. Overall 17 ¼ in. x 22 in.

Provenance: Purchased from E. Norman Flayderman and exhibited at the Kennebunkport, Maine Maritime Museum until it closed in 2004. The catalog number “KMM HM106” is printed in white ink on the top edge of each frame; Hyland Granby Antiques to private collector.

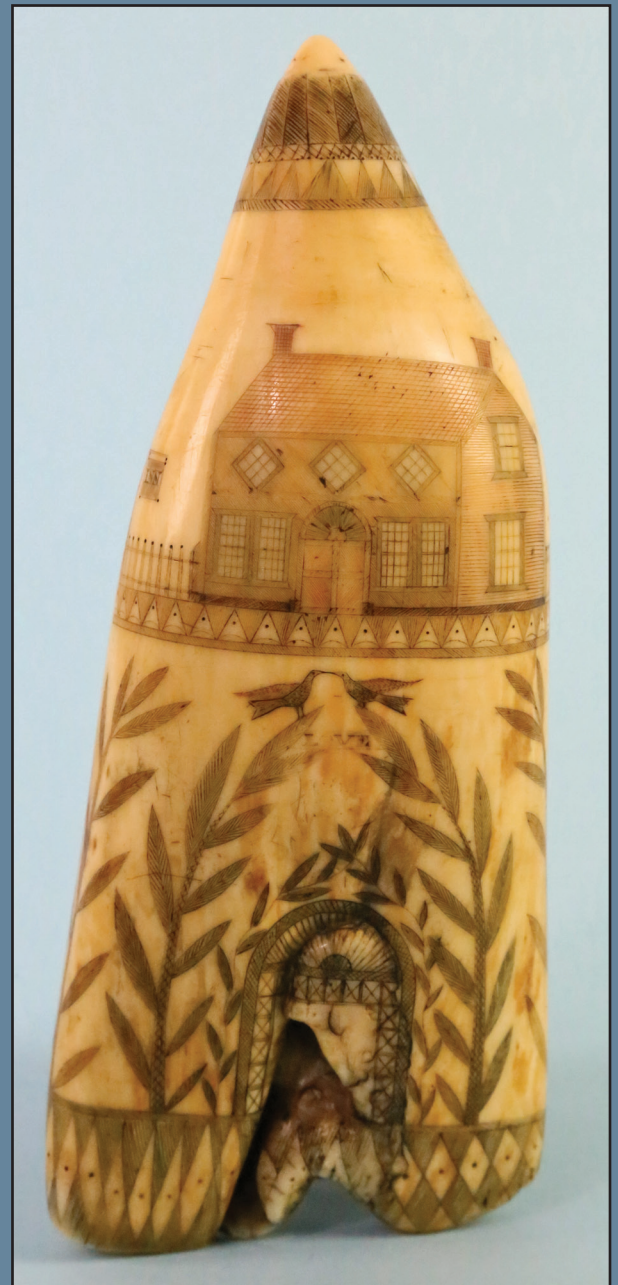
Literature: Flayderman, E. Norman, Scrimshaw and Scrimshanders – Whales and Whalemens, New Milford, Connecticut, Published 1972, pp. 292 & 293.



174. EARLY FINE SCRIMSHAW LOWER PANBONE PICTORIAL PLAQUE, circa 1830, whaleman executed, depicting a three-tier American gun ship anchored off a headland with fortress, an unexecuted information plaque on the upper left (a place for the recipient, giver, port of call, ship, etc.) lower vignette of two American barks portside views in full sail, all encompassed in diamond and arc borders; strong ink contrast. 7 ¼ in. x 7 ½ in.

Literature: Flayderman, E. Norman, Scrimshaw and Scrimshanders – Whales and Whalemen, New Milford, Connecticut, Published 1972, pp. 192 & 217.





175. FANTASTIC LARGE SIZE POLYCHROME, STIPPLED AND SCRIMSHAW SPERM WHALE TOOTH, circa 1840-1860, a portside view portrait of an American bark in full sail flying colors and pennant, a mermaid with headdress, long flowing hair holding an arrow tied to a banner "*Let Sailors Be Obedient When Men of Worth Command*"; the reverse vertical scene of an "*Inn*" with twin chimneys and picket fence above an iron arbor surrounded by leaf stalks with kissing birds above the word "*Love*"; the tips with four decorative wraparound borders and the base with two decorative wraparound borders. This skillful engraver with his design and execution was able to minimize the slight deformity of the tooth. Height 7 $\frac{3}{4}$ in.





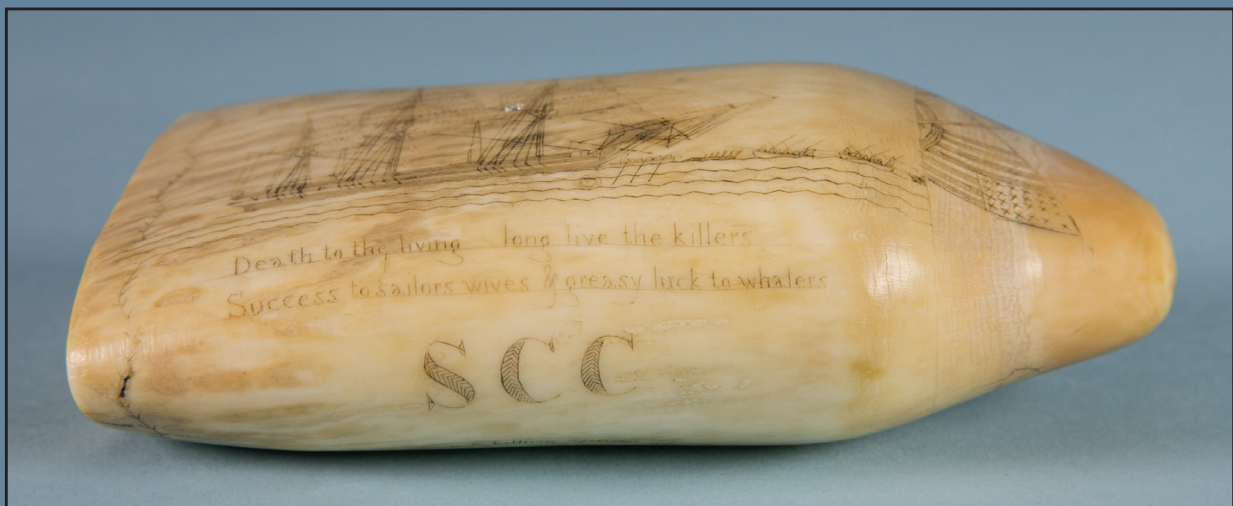
176. AN EXCEEDINGLY RARE AND HISTORICALLY IMPORTANT NANTUCKET SCRIMSHAWED SPERM WHALE TOOTH SIGNED IN CURSIVE AT THE CUT EDGE “MADE BY EDWARD BURDETT,” circa 1830s, the obverse engraved with a starboard view of the “Pacific” under sail; the reverse with a port view of the “Pacific” under reduced sail and cutting in a blanket of blubber with a whale alongside, which is a rarer occurrence on the portside; the top edge with a foliate border and “Pacific of Nantucket” is engraved on the lower edge in cursive between the scenes, a leaf vine border surrounds the base. Length 4 $\frac{3}{4}$ in. Width at base 2 $\frac{3}{4}$ in.

Edward Burdett, the earliest known American whaleman artisan, was born on Nantucket in 1805. The legendary “islander” joined the historic Nantucket whaling industry and his works date from the mid-1820s to 1833, he died at sea in 1833. This “Pacific of Nantucket” tooth is the only known example of Edward Burdett’s work to have descended in the family. It was likely a gift from Burdett to his sister Nancy Burdett Davis.

Provenance: From the artist’s sister, Nancy Burdett Davis (b. 1808) to her daughter Sarah B. Cordiss (b. 1830) directly descended in the family; Sold in 2013 to private collector.

Literature: Refer to Stuart M. Frank & Joshua Basseches 1991 monograph Edward Burdett, 1805-1833 America’s First Master Scrimshaw Artist for further details on this whaleman artist.

Exhibited: Nantucket Whaling Museum Scrimshaw Gallery June-July 2005, commemorating the opening of the newly renovated museum.





177. AN IMPORTANT NANTUCKET SCRIMSHAWED SPERM WHALE TOOTH OF THE SHIP “SUSAN” BY FREDERICK MYRICK (1808-1862), DATED MARCH 27, 1829; the obverse engraved with a broadside view of the full-rigged ship “Susan” under plain sail with three whaleboats lowered, whale with multiple spouts and a whale’s tail, banner above inscribed “The Susan amongst a school of whales” and a couplet below the ocean waves “Death to the living long live the killers / Success to sailors wives & greasy luck to whalers”, crossed American flags over rainbows at tip; the reverse engraved with a starboard broadside view of a full-rigged ship under plain sail, hove-to with two whaleboats lowered, whale with two spouts and whale’s head jaw up. A banner above inscribed “The Susan boiling & killing sperm whales”, anchor near the tip; top edge engraved with spread winged eagle with shield clutching arrows and olive branches in talons, beak holding a banner amongst stars inscribed “E. Pluribus Unum” and “Ship Susan of Nantucket, March 27th 1829”, the lower edge inscribed with the initials “SCC”, serpentine vine encircles the base. Length 5 ¾ in. Width at base 3 ¾ in.

Provenance: Descended in the Coffin-Somerby family of Nantucket and Boston to heirs in Florida; Exhibited by Leigh Keno, Inc. at the New York Winter antique Show, January 2000; acquired by Hyland Granby Antiques, Hyannisport, MA; thence to a private collector.

Literature: Frederick Myrick of Nantucket Scrimshaw Catalogue Raisonné, compiled by Donald E. Ridley, P.E., edited by Stuart M. Frank, Ph.D. with research and forensic contributions by Paul Madden, Paul Vardeman and Janet West, published 2000.





178. POLYCHROMED SCRIMSHAWED SPERM WHALE TOOTH BY THE BRITANNIA ENGRAVER (1816-1830)
OF THE SHIP “ELIZABETH OF LONDON,” deeply carved, engraved and inked with red polychrome highlights, the obverse depicts a very active whaling scene with seven whales, one with attached waif, manned whaleboats and a capsized whaleboat. Inscribed beneath in scrip “*Elizabeth of London*”; the reverse with the same starboard broadside view of a full-rigged ship underway, under plain sail flying a British merchant ensign and “cutting-in” a sperm whale. The tip with foliate wreaths, the base with double lines and dots. Length 6 in. Width at base 2 in.

Provenance: Purchased by a Collector in Hawaii in the 1960s; Sold Northeast Auctions August 16, 2009; thence acquired by private collector



179. LARGE SCRIMSHAW SPERM WHALE TOOTH BY THE LOCKET ENGRAVER, circa 1840, a young girl with long curls and deep dark eyes intensely focused on her cameo necklace, the reverse depicts an off the starboard stern view of the *Constitution*, flying colors on the open seas with “*Constitution*” in script under the choppy water. Length 6 ½ in.

The Locket Artisan is an anonymous hand, active in the early 1840s. Fine lines and dark pigments characterize his work.

Reference: Frank, Stuart M., *Ingenious Contrivances, Curiously Carved*, published 2012, pg. 89.



180. RARE AND IMPORTANT SHRIMSHAW SPERM WHALE TOOTH BY CALEB OR THOMAS ALBRO, circa 1839. Both Albro brothers did scrimshaw on their homeward passage aboard the ship *John Coggeshall* out of Newport, Rhode Island. Bow view of the *John Coggeshall* coming onto a pod of whales with three boats out; foliate scrolls with the word “Ship” and banner “John Coggeshall.” The reverse portside view of the ship with active deck, three boats out and one towing a whale in calm water under a beaming sun. Initials “EFC_” lower right. Length 6 ½ in.

Caleb and his brother Thomas were most accomplished whalemenscrimshaw artisans aboard the 1835-1839 voyage of the ship *John Coggeshall* and scrimed on their passage home.

Reference: Frank, Stuart M., *Ingenious Contrivances, Curiously Carved*, published 2012, pg. 331.

181. IMPORTANT SCRIMSHAW SPERM WHALE TOOTH BY THE LADY WELLINGTON ENGRAVER, circa 1834, a starboard portrait of a British fully-rigged bark with a deeply carved hull, sawtooth upper decorated band and a berry and leaf vine lower band; the reverse monogrammed "J.G.B." and dated 1834 within an octagonal plaque. Height 5 ½ in.



182. WHALEMAN MADE CARVED AND PIERCED WHALEBONE KNITTING BASKET, circa 1860, oval form comprised of 28 pierced and shaped staves flaring out and up supported by half-round upper band and lower scalloped band, tacked to a conforming pine bottom. Height 4 ¾ in. Length 9 ½ in. Width 7 ½ in.

183. FINE POLYCHROME SCRIMSHAW SPERM WHALE TOOTH BY WILLIAM SIZER (AMERICAN 1801-1840), circa 1835, a three-quarter portrait of a well-dressed fashionable lady, within an oval sawtooth cameo and leaf-line secondary border; mounted on a cut and shaped silver base. Height 6 in.

Sizer was born in Chester, Massachusetts and was the grandson of a Revolutionary War captain of Franco-Azorean descent from Middletown, Connecticut. More than a dozen known teeth are attributed to Sizer. He was a crew-member of the brig *Juno* (1839-1840) out of New Bedford, he died at sea in 1840 and is buried in Tahiti.

Reference: Frank, Stuart M., Ingenious Contrivances, Curiously Carved, published 2012, pg. 25.



184. WHALEMAN MADE PETITE PANBONE DITTY BOX, circa 1860, oval form with pine top and bottom, joined with copper rivets. Height 1 $\frac{3}{4}$ in. Length 4 $\frac{1}{8}$ in. Width 3 in.

185. RARE SCRIMSHAW PANBONE AND MAHOGANY SWING HANDLE BONNET BOX, circa 1830, round form made of a single piece of bone joined by riveted long laps with lollipop ends. The band top and base secured to the wood with bone pegs, the handle is attached with turned knobs. Height 7 $\frac{3}{4}$ in. Diameter 9 $\frac{1}{2}$ in.

Provenance: Barbara Johnson Collection, Sold Rafael Osona Auctions August 13, 1994; The Estate of Georgia P. Gosnell, Nantucket Island, Massachusetts, Sold Rafael Osona Auctions August 1, 2015 to private collector

Literature: Flayderman, E. Norman, Scrimshaw and Scrimshanders – Whales and Whalemen, New Milford, Connecticut, Published 1972, pp. 228.

186. FINE WHALEMAN MADE PANBONE OVAL DITTY BOX, circa 1850, mahogany lid and base wrapped with single piece of panbone joined by double line of rivets, the lid inlaid with 4 whale ivory hearts and diamond motif. Height 4 in. Length 7 $\frac{3}{4}$ in. Width 6 in.

187. WHALEMAN MADE SCRIMSHAW PANBONE OVAL DITTY BOX, circa 1850, the top and base both wrapped with single piece of panbone and joined collectively by 8 laps of twin circles, arrowheads and lollipop ends, boldly studded with brass tacks and rivets. Height 3 $\frac{1}{2}$ in. Length 8 in. Width 6 in.

Provenance: The Estate of Georgia P. Gosnell, Nantucket Island, Massachusetts, Sold Rafael Osona Auctions August 1, 2015 to private collector.

188. WHALEMAN MADE SCRIMSHAW PANBONE OVAL INLAID DITTY BOX, circa 1830, the lid inlaid with rosewood star within an ivory and wood wreath and wrapped in panbone, the base wrapped with a single piece of panbone and joined with 3 finger laps. Height 3 in. Length 8 $\frac{1}{4}$ in. Width 6 in.

Provenance: The Estate of Georgia P. Gosnell, Nantucket Island, Massachusetts, Sold Rafael Osona Auctions August 1, 2015 to private collector.



189. PAIR OF SCRIMSHAW AND ABALONE INLAID SPERM WHALE TEETH, circa 1860, a matched pair of sperm whale teeth with scrimshawed grape vines and abalone inlaid fruit clusters. Height 4 $\frac{1}{4}$ in.





190. WHALEMAN MADE SCRIMSHAW PANBONE AND MAHOGANY OVAL DITTY BOX, circa 1860, domed wood with bone band, the box with a large piece of panbone joined by a piece of vertical bone with double line of rivets. Height 6 in. Length 10 in. Width 7 ½ in.

Provenance: The Estate of Georgia P. Gosnell, Nantucket Island, Massachusetts, Sold Rafael Osona Auctions August 1, 2015 to private collector.

191. WHALEMAN MADE PANBONE DITTY BOX, circa 1860, oval form with pinewood inset star within a circle top and painted bottom, joined with copper rivets. Height 2 ¾ in. Length 5 ½ in. Width 4 ¼ in.

192. WHALEMAN MADE WHALEBONE AND WOOD DITTY BOX, circa 1860, oval form with wood top and bottom, with bone band having scalloped laps. Height 3 ½ in. Length 9 ¼ in. Width 6 ¾ in.

193. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840-50, a twist oval ivory grip on a whalebone tapering shaft with a deeply carved hatch and worm-rope divided by a mid shaft band. Length 33 ¾ in.



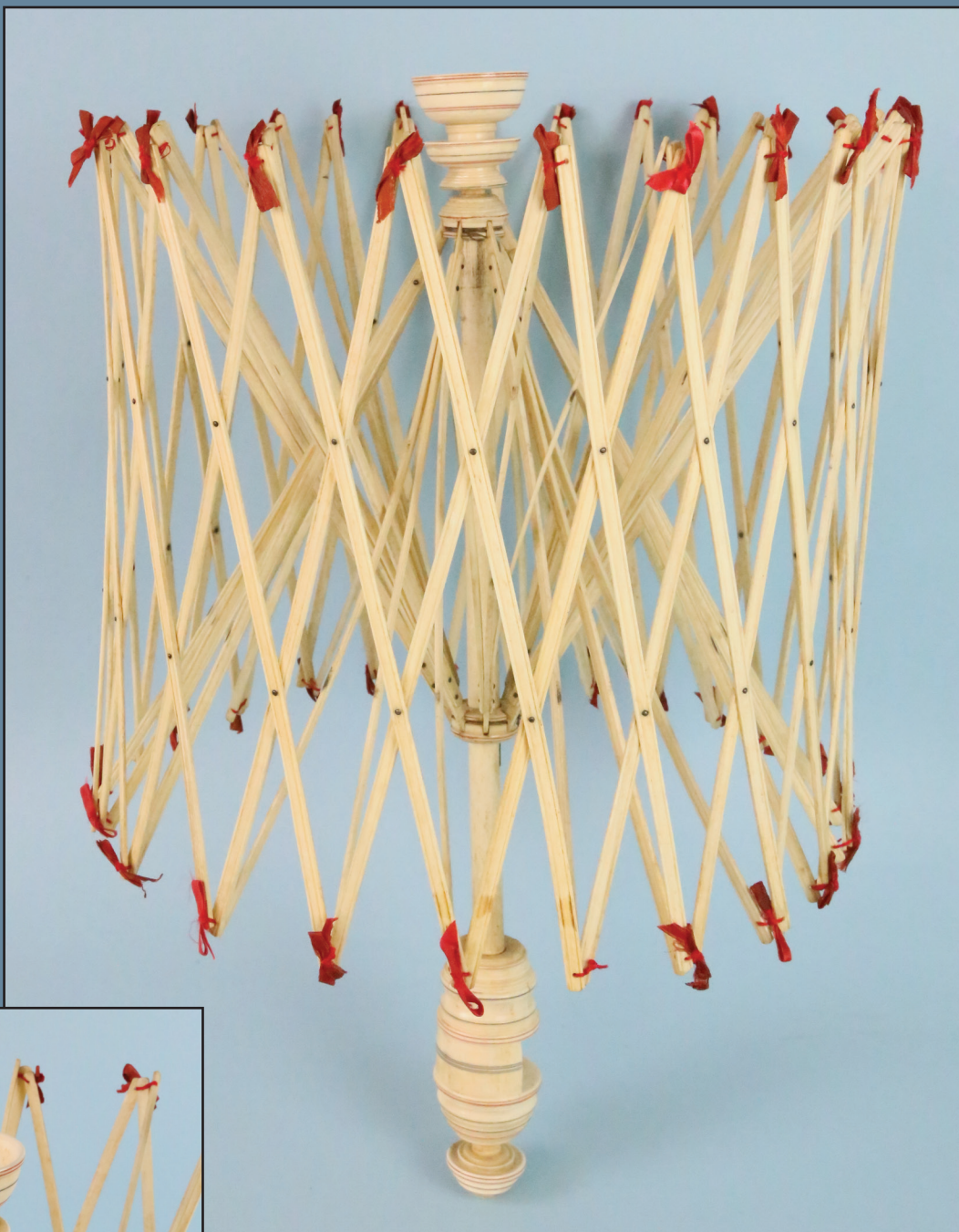
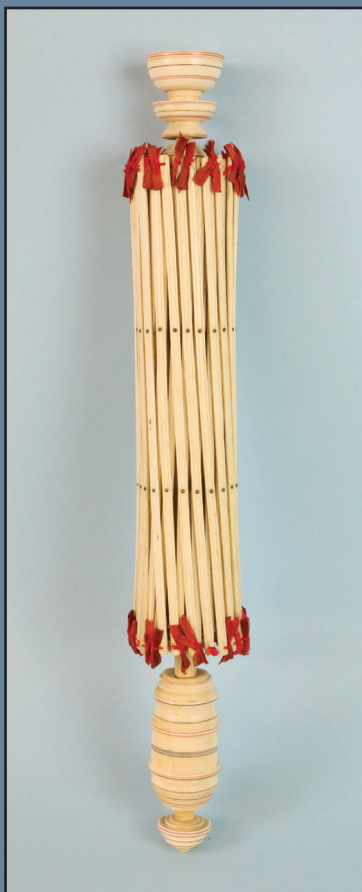


194. NANTUCKET WHALEBONE, WHALE IVORY AND WOOD SWIFT, circa 1850, from the famed Carpenter collection; multi-turned upper section with red scribe wax lines on a whalebone shaft and a matching turned ivory adjustment slide and knob, on a two-tiered shaped round ebony and mahogany base, supported by 12 turned ivory posts and feet, the central shaft protruding through both wood disks and secured by a hand carved whalebone thumb twist nut. The cage is constructed of 144 whalebone ribs. Height 22 $\frac{3}{4}$ in. Diameter of base 7 in.

Provenance: Mary Grace & Charles H. Carpenter Collection; Hyland Granby Antiques to private collector

Literature: Carpenter, Jr., Charles H. and Mary Grace Carpenter, The Decorative Arts and Crafts of Nantucket, New York: Dodd, Mead & Company, 1987, Pl. 1 facing page 115





195. SPECIAL AND SOPHISTICATED WHALEBONE AND WHALE IVORY SWIFT, circa 1845, thirty-two polychrome hairline scrimshawed concentric circles in blue and red on ivory finial cup and barrel form clamp with blind clamp screw, a double bone exterior cage with reeded ribs and an unusual two-on-one silver riveted reeded fan interior bone cage support, sixty-four reeded staves.

Provenance: Edouard Stackpole Collection; Barbara Johnson Collection, Sold Sotheby's "The Barbara Johnson Whaling Collection: Part II," September 24-25, 1982, to private collector.



196. EXCEPTIONAL WHALEMAN MADE WHALE IVORY AND WOOD WATCH TOWER, circa 1850, the shaped and reeded base of lignum vitae on ivory ball feet, the back towering plate cut out of rosewood and mounted with 3 ebony crown molded shelves, all embellished with solid sperm whale ivory turned and carved columns, 13 spikes (3 of open-work and columns), 2 galleries and multiple applied decorations, assembled with 8 dovetailed components. Height 17 ¼ in. Width 8 ½ in. Depth 4 ¼ in.



197. WHALEMAN MADE SCRIMSHAW CHAMBERED NAUTILUS DISPLAY CASE STAND, circa 1850, in two parts, fashioned of dovetailed ebony and inlaid with ivory and mother of pearl dot and diamond borders, 6 three-section ivory columns with carved capitals, baleen spacers, 7 very fine turned finials, the upper two-tier section with rare shell specimens above a 6 column display of two mirrored halves of the chambered nautilus shell, a unique feature of the piece is the side pull out inlaid framed protection glass to expose the nautilus shells. Height 16 in. Width 15 in. Depth 4 ½ in.

A note affixed to the reverse of the case states: *"This chambered nautilus scrimshaw case was made for Nora Clara Barton around 1850 while on a trip around the world on her father's whaling ship. Over fifty nautilus were cut before this perfect specimen was obtained. The shells in the top section were collected in Cuba by Janet Auty Easterbrooks and installed in 1926. The animals were collected and added by PBE Jr. in 1926."*

Note: A similar Nautilus Shell Stand is in the collection of the New Bedford Whaling Museum, collection number 2001.100.666

198. FINE WHALEMAN CARVED WHALE IVORY AND WHALEBONE CLENCHED FIST WALKING STICK, circa 1850, the top $\frac{1}{3}$ of the stick carved in four sections of whale ivory, the grip of a right hand clench fist with incised fingernails and buttoned shirt cuff, elongated diamond section above very finely carved cross-hatching, above a zigzag reeded section. All the sections defined by octagonal baleen spacers within faceted band and thin rings, the lower portion of the tapering whalebone shaft carved with a triple line coiled around an octagonal section above a finely carved rope section above a round tapering section. Length 42 $\frac{1}{4}$ in.

Provenance: Hyland Granby Antiques to private collector





199. PAIR OF SCRIMSHAW SPERM WHALE TEETH, circa 1840, each depicting a fully rigged bark on the open sea, the upper sections with a decorative wraparound band and panel engraved “FM,” the reverse with a large man-o-war ship at sea and lyre and trumpet with floral sprigs above a whaling scene with three boats and a sperm whale respectively. Height 6 in.

Provenance: The Howland family of New Bedford to the current owner.



200. WHALEMAN CARVED WHALE IVORY AND WHALEBONE ARCHITECTURAL WALKING STICK, circa 1850, the upper third comprised of four carved ivory sections, the grip a Turk's turban above a crosshatched section, above a section of fine openwork twisted columns above a twist section, all spaced with blonde baleen rings with silver diamond, the bone shaft reeded and twisted rope to a smooth, ending in a 2 inch ivory ferrule with ball tip.
Length 33 ¾ in.

201. FINE WHALEMAN CARVED WHALE IVORY, WHALEBONE, MOTHER-OF-PEARL, ABALONE, TORTOISESHELL AND BALEEN WALKING STICK, circa 1840, polyhedron ivory grip with tortoiseshell inlaid squares, dots, circles and heart, three baleen spacers on a fine inlaid bone shaft of geometric shapes, dots, lattice and swags, ending in a graduating turned taper. Length 33 in.





202. RALPH EUGENE CAHOON, JR. (MASSACHUSETTS 1910-1982) OIL ON MASONITE "SHIPS AND SCRIMSHAW," depicting a stern view of the ship "Susan – Nantucket" with five sailors and four mermaids, three other gun boats anchored and flying American flags, painted domed scrimshaw foliate band, surrounded by two scrimshaw tusks, pair of carved hanging whalebone fids, two hanging scrimshaw sperm whale teeth, two whalebone busks and a scrimshaw bone plaque lower center inscribed, "Ships and Scrimshaw, R. Cahoon PINXT," in 4 inch antique lemon gilt frame. 31 ½ in. x 41 ½ in. Overall 37 ¼ in. x 47 ½ in.



203. ANNE RAMSDELL CONGDON (AMERICAN 1873-1958) OIL ON ARTIST'S BOARD "WEST YORK LANE LOOKING EAST," unsigned, but identified and located on reverse in pen "Anne R. Congdon, Nantucket" by her son. 14 in. x 18 in.

Provenance: Descended in the Family



204. SEMI-ANTIQUÉ HAND WOVEN CAUCASIAN KAZAK CARPET, woven with four stepped lozenge medallions in brick red, deep blue, bright yellow, olive green and ivory, human figures, quadrupeds, blossoms and various other stylized motifs share the central field within an oak leaf and ram's horn, primary border and zigzag secondary border. 3 ft. 3 in. x 9 ft. 5 in.



205. ANNE RAMSDELL CONGDON (NANTUCKET 1873-1958) OIL ON BOARD, “VIEW OF ISLAND SERVICE WHARF AND NANTUCKET HARBOR,” signed and dated lower left Anne Congdon, 1936. 8 in. x 9 ½ in.



206. ANNE RAMSDELL CONGDON (NANTUCKET 1873-1958) OIL ON ARTIST'S BOARD “PETREL'S SHACK, COMMERCIAL WHARF,” circa 1930, signed and titled on reverse “A.R. Congdon 193... Petrel Shack, Commercial Wharf” and inscribed in pencil “From Frank Congdon, 31 Liberty St. Nantucket.” 8 in. x 9 ½ in.



207. ISABELLE HOLLISTER TUTTLE (AMERICAN 1895-1978) OIL ON CANVAS “MOORS TO THE SEA,” signed lower left with monogram, hand written paper label on stretcher, “#29 October Nantucket,” in original frame. 13 ¼ in. x 18 ¼ in.



208. WALTER GILMAN PAGE (AMERICAN 1862-1934) OIL ON ARTIST’S BOARD “MAIN STREET – THE STARBUCK HOUSES, NANTUCKET,” signed in full lower left, titled on reverse, in a 1 ½ inch gilt frame. 10 in. x 14 in.



209. *PAIR OF ITALIAN PAINT-DECORATED WOODEN URN LAMPS, 19th century with faux marble decorated bases.

210. *FRENCH OAK WRITING TABLE, late 19th century, with one drawer on boldly turned legs and stretchers.
Height 27 ½ in. Width 35 in. Depth 23 in.

211. CONTINENTAL CARVED WALNUT UPHOLSTERED HIGH BACK OPEN ARMCHAIR, 18th century.



212. *FINE LOUIS XVI CARVED AND PAINTED FAUTEUIL, French, 18th century.



213. PRISONER-OF-WAR CARVED BONE LOOKING GLASS, 19th century, applied with arms of France and Navarre, grotesque masks and mythical beasts upon a ground of stylized leaves; the historical battle cry "*Montjoie St. Denis*" is inscribed on a banner above the oval mirror plate. Height 33 in. Width 20 ½ in.



214. ITALIAN CARVED WALNUT GROTTO CHAIR, circa 1880s, the back and seat of scallop shell form, the arms modelled as stylized dolphins, on legs of composite shell and sea life forms.
Height 36 in. Length 21 in. Width 25 in.



215. BLACK FOREST CARVED WALNUT SMOKER'S STAND, 19th century, a lute-strumming, pipe-smoking bear, leaning against a tree trunk serves to uphold a pierced, carved oval tray top filled with two hinged lidded boxes, two brass ash receivers and a cigar cutter; all raised on a circular plinth base with four scrolled feet.
Height 27 in. Length 20 in. Width 15 in.



216. BLACK FOREST CARVED WOOD MODEL OF A BEAR, circa 1880s, with glass eyes and polychrome details.
Height 19 in. Length 30 in. Width 10 in.



217. PAIR OF CARVED MYTHOLOGICAL MERMEN (TRITONS)
ITALIAN, late 19th century, strong carving details of merman with fish netting wrapped around their upper torso, perched on a rock formation with flowers holding their brass trumpets securely with both hands, aromatic cedar. Height 46 in.



218. REGENCY GILTWOOD CONVEX GIRANDOLE MIRROR, early 19th century, the circular convex plate surrounded by a reeded ebonized slip within a deep molded frame applied with 27 spherules, surmounted by acanthus, eagle and rockwork cresting, flanked by lion-headed candle-arms, and foliate pendant. Height 48 in. Width 33 ½ in.



219. REGENCY MOTHER OF PEARL AND TORTOISESHELL TEA CADDY, 1st quarter 19th century, rectangular with a hinged cover opening to disclose two lidded compartments, boldly triple-fluted front continuing to flared skirt, bright-cut mother-of-pearl panels ornament top and front. Height 4 ¾ in. Width 5 ¾ in. Depth 4 in.



220. REGENCY TORTOISESHELL TEA CADDY, circa 1810, the rectangular case with canted corners and hinged domed top, cover opening to disclose two lidded compartments, ivory button feet and contrasting details. Height 5 ¾ in. Length 7 in. Width 4 in.



221. *PAIR OF LOUIS XVI JEAN-BAPTISTE CLAUDE SENE CARVED AND PAINTED FAUTEUILS, French, circa 1775, each signed C. Sene, upholstered in Jaipur Palace fabric quilted in the vermicelli pattern. Jean-Baptiste Claude Sene (1748-1803) was a renowned French furniture maker who famously plied his craft creating sumptuous pieces for the French Royal Family, including Marie Antoinette. Height 38 in. Width 24 in. Depth 24 in. Seat Height 17 in.

Provenance: H.M. Luther Antiques, New York, New York



222. REGENCY CARVED GILTWOOD CONVEX MIRROR, 1st quarter 19th century, ebonized reeded slip and Torus-molded frame carved in relief with faceted cross-hatching and divided in quadrants by ringed collars. Diameter 26 in.



223. ✳**SWEDISH TWO-PART CORNER CUPBOARD**, early 19th century, with paint decoration and blind doors. Height 85 ¼ in. Width 42 ½ in. Depth 27 in.



224. ✳**FORREST ANDERSON RODTS (AMERICAN b. 1960) OIL ON BOARD "SAILING UNDER SANKATY,"** signed lower right F. Rodts; titled, signed and dated 2001 on reverse, in gilt frame. 12 in. x 24 in.

Provenance: Robert Wilson Galleries, Nantucket



225. *SET OF SIX GILLOWS OF LANCASTER ARTS & CRAFTS MAHOGANY SIDE CHAIRS, English circa 1860, each stamped Gillows and bearing model number 3971. Each chair having chamfered edges and a scrolled serrated top rail, decorated throughout with ornamental ebony dowels having columnar front legs and sabre back legs joined by a stretcher. Each back rail signed by the craftsman in pencil as well, in the manner of Charles Bevan. Together with a pair of matching armchairs of later manufacture, all in soft blue upholstery, total of eight chairs.

Provenance: Mallett, London & New York





226. ROOKWOOD VELLUM GLAZED POTTERY SCENIC VASE, 1920, Cincinnati, Ohio, decorated by Carl Schmidt (1875-1959) with a Venetian panorama of lateen-rigged boats, impressed pottery, date and shape marks upon the base "XXII - 1652D," "V" for vellum and artist's cypher "CS" in a circle. Height 10 in.



227. ANTIQUE ALVIN "OLD ORANGE BLOSSOM" PATTERN STERLING SILVER FLATWARE SERVICE, circa 1905, 159 pieces, a 12 piece place setting for 12 comprising:

- 12 Dinner Knives
- 12 Dinner Forks
- 12 Luncheon Forks
- 12 Teaspoons
- 12 Salad Forks
- 12 Ice Tea Spoons
- 12 Large Crème Soup Spoons
- 12 Small Bouillon Spoons
- 12 Grapefruit Spoons
- 12 All Sterling Butter Knives
- 12 Seafood Cocktail Forks
- 12 Demitasse Spoons
- 6 Tablespoons
- Cold Meat Fork
- Pierced Serving Fork
- Large Serving Spoon
- Shaped Serving Spoon
- Berry Spoon
- Crème Ladle
- Sauce Ladle
- Small Teaspoon
- Master Butter Knife





228. EDWARDIAN AND PARQUETRY KIDNEY-SHAPED TRAY, circa 1890-1910, inlaid with a musical trophy and scrolling foliate motifs within a wavy-edged gallery; brass carrying handles. Length 27 in.

229. GEORGE III INLAID MAHOGANY TEA CADDY, circa 1780s, the rectangular case with canted corners inlaid overall with a variety of stained and natural woods, the hinged cover centered by an elliptical green ground pattern and opening to two lidded compartments. The front of the case features a large butterfly. Height 4 $\frac{3}{4}$ in. Length 8 $\frac{3}{4}$ in. Width 5 in.

230. AMERICAN LATE CLASSICAL MAHOGANY MINIATURE BOOKCASE CABINET, mid-19th century, possibly a cabinet maker's sample, with scrolled pediment above a pair of shaped relief paneled doors enclosing shelves; the lower section with three graduated long drawers over a shaped apron continuing to bracket feet. Height 26 in. Width 14 $\frac{1}{2}$ in. Depth 8 $\frac{1}{4}$ in.





231. *ENGLISH REGENCY ROSEWOOD AND EBONY EXTENDING CENTER TABLE, circa 1810, the circular top with ebony banding within brass stringing and inlaid with ebony stars, the fine concentric leaves with conforming banding and brass bound edge, raised on a quadripartite paneled base on massive winged paw feet. Height 30 in. Diameter 72 in. Extending to 92 in.

Provenance: Hyde Park Antiques, New York, New York



232. EMILY HOFFMEIER (1888-1952) OIL ON ARTIST BOARD "NANTUCKET WHARF", depicting figures on a gangplank boarding a beetlecat, signed lower right Hoffmeier. Pencil inscription on reverse "*Nantucket, August 10, 1929.*" 14 in. x 10 in.



233. JAMES WALTER FOLGER (NANTUCKET 1851-1918) CARVED WOOD PLAQUE OF STONE ALLEY, circa 1900, single piece of poplar carved down to a three dimensional view looking up to Orange Street and the town clock with cobblestones, trees, houses, shrubs, etc., titled upper left "*Stone Alley Nantucket,*" pencil signed on reverse "*Stone Alley Carved by Jas Walter Folger Nantucket Mass 1900.*" 11 in. x 7 ¼ in.



234. PORTRAIT BUST OF A NANTUCKET OR NEW BEDFORD SEA CAPTAIN, circa 1830-40, gesso over wood, illustrated in Charles Lankin's Wood Carvers of North America, page 126. Height 21 in.

Provenance: David Schorsch; Carey Daniels; Wayne Pratt; Sold Osona's August 7, 2004 to private collector.



235. CHINESE EXPORT CAMPHORWOOD CAMPAIGN LINEN PRESS, 19th century, in two sections, each with raised panel cupboard doors enclosing two linen drawer slides, on turned feet with brass carrying handles; of scarce form. Height 40 ½ in. Width 38 in. Depth 20 in.



236. PAIR OF MINIATURE BRITISH SAILOR'S WOOLWORKS, circa 1870, depicting two British square-rigged ships on the open seas with cloudy skies, in original and decorated frames, Bergdorf Goodman paper labels on reverse. 5 ½ in. x 7 ½ in.

237. LATE REGENCY MOTHER-OF-PEARL TEA CADDY, early 19th century, bow-fronted with hinged cover opening to two lidded compartments, contrasting abalone inlays on bun feet. Height 5 in. Width 8 in. Depth 5 in.



238. BRITISH SAILOR'S WOOLWORK, 19th century, depicting the starboard side portrait of the British ship "*Orient*" fully rigged passing through headlands, in 19th c. bird's eye maple frame. 12 in. x 17 ¾ in.



239. HAND WOVEN HERIZ WOOL CARPET, circa 1940s. 10 ft. 7 in. x 19 ft. 9 in.



240. *ENGLISH REGENCY ROSEWOOD AND BOXWOOD INLAID WORK TABLE, circa 1805, gilt-tooled green leather writing surface, two pivoting side drawers and writing surface slide below. Height 28 $\frac{3}{4}$ in. Length 24 $\frac{3}{4}$ in. Width 16 in.

Provenance: Hyde Park Antiques, Ltd., New York, New York



241. RALPH EUGENE CAHOON, JR. (MASSACHUSETTS 1910-1982) OIL ON MASONITE "AFTERNOON ON THE SEASHORE," three American square rigged ships sailing by a lighthouse with hot air balloons up and a very joyous scene on the shore with mermaids, sailors, children with kites and a family of four with a mermaid doll coming to welcome the ships, signed and dated lower right R. Cahoon, 1979.

23 ¾ in. x 39 ¾ in.

Provenance: Painting was commissioned in 1979 and first time on the market.



242. MARTHA CAHOON (MASSACHUSETTS 1905-1999) OIL ON MASONITE "GATHERING FLOWERS," depicting a girl in a pink dress and straw hat in a field gathering flowers, signed lower right Martha Cahoon, 1981.

12 in. x 10 in.



243. MARTHA CAHOON (1905-1999) OIL ON MASONITE "THE CHILDREN AND THEIR DOG," depicting two children in 18th century dress with a white and black spotted dog at their sides, signed and dated lower right Martha Cahoon, '78. 12 in. x 16 in.



244. RARE PAIR OF CHINESE FAMILLE ROSE PUNCH BOWLS, Quianlong Period (1736-1795), boldly enameled with stylized tree peonies and scattered blossoms, the interior rims with an ornate border of scrolls and flowers.
Height 4 ½ in. Diameter 10 ½ in.

Provenance: The Sandra P. Doubleday Collection;
Removed from 28 Easton Street, Nantucket

245. ENGLISH REGENCY ROSEWOOD LIBRARY TABLE, circa 1820, rectangular top with step back apron, supported by two round tapering columns rising from a leaf pod, flat stretcher connecting four carved paw feet and acanthus leaf feet.
Height 29 ½ in. Length 60 in. Width 29 ¼ in.



246. *HAND WOVEN GHIORCLES CARPET, circa 1880.
7 ft. 6 in. x 4 ft. 5 in.

Provenance: Beauvais Carpets Inc., New York, New York



247. *GEORGE III MAHOGANY LIBRARY CHAIR, with serpentine crest rail, upholstered in cocoa leather.



248. PAIR OF TABLE TOP SIX INCH GLOBES, American, mid-19th century, Gilman Joslin, 1840 & 1860, the celestial globe published Boston 1840, comprised of twelve engraved paper gores with hand colored depictions of the principal constellations, the terrestrial, Boston, 1860, "Drawn and Engraved by W. B. Annin," and likewise made up of twelve gores and hand colored, both spheres with brass meridian circle, resting in later tripod stands. Globe Diameter 6 in. Stand Height 10 ¼ in.

Provenance: Christie's New York, Feb. 1, 2006 Maritime Sale, Lot 81, to private collector.



249. BRITISH SAILOR'S WOOLWORK INCORPORATING A CARTE DE VISITE, 19th century, a small photograph a young man in uniform flanked by flags of nations, surmounted by Prince of Wales's Crest within a curtained proscenium. 13 in. x 15 in.



250. PAIR OF GEORGE III STYLE CARVED GILTWOOD OVAL MIRRORS, 19th century, each with original plate in molded frame applied with spherules and surmounted by a spread winged eagle crest, with acanthus pendant. Height 36 in. Width 16 in.



251. *ANTIQUE HAND WOVEN BESSARABIAN CARPET, 11 ft. x 7 ft.

Provenance: Doris Leslie Blau, New York, New York



252. *TIMOTHY H. THOMPSON (ENGLISH b. 1951) OIL ON CANVAS “AMERICA WINS,” depicting the yacht *America* of the New York Yacht Club winning the race around the Isle of Wight on August 22nd 1851. America defeated the entire British fleet and the trophy she won, the £100 Ewer, became known as the America’s Cup. Depicted in the background is the royal steam yacht *Victoria and Albert* carrying the royal family on a return trip from an Allum Bay excursion before Egypt Point on the northernmost tip of the Isle of Wight, signed lower left Thompson, in giltwood frame. 30 in. x 41 in.



253. WELSH OAK AND MAHOGANY MULE CHEST, 18th Century, four false drawers over three functioning drawers, mahogany crossbanded drawer fronts with brass post and bail handles, above scalloped skirt on ogee bracket feet. Height 35 in. Width 59 in. Depth 22 in.



254. JAMES H. CROMARTIE (AMERICAN b. 1944) OIL ON BOARD “GREAT POINT LIGHT,” signed lower left J. Cromartie, with gilt slip and linen mat in giltwood frame. 20 in. x 29 ¾ in.

Note: James Cromartie’s works are in the following private collections: Smithsonian Institute, Tom Brokaw, the late, HRH Princess Diana, Robert Duvall, C.F. Mueller, the late Nelson Rockefeller, Warren Kendall, Kenneth A. Roe, the late Roger Firestone, and others. Two of Cromartie’s historical works, “*The U.S. Capitol*” and the “*White House*”, were selected by the U.S. State Dept. to be exhibited in the U.S. Embassy in Moscow.



255. *CONTINENTAL ROSEWOOD TWO-DRAWER TABLE, probably Portuguese, early 19th century, with spool turned legs and stretchers and contrasting wood inlaid drawers. The drawer fronts inlaid with turtle, elephant, birds and flowering trees. Height 30 in. Width 35 in. Depth 24 in.

Provenance: Objects Plus, Inc. New York, New York



256. JAMES H. CROMARTIE (AMERICAN b. 1944) OIL ON PANEL “NANTUCKET HOMESTEAD,” panoramic view of a homestead with three structures on the plains, a catboat in the foreground on shrub filled dune, signed and dated lower right Cromartie ‘72. 24 in. x 40 in.



257. GILLOWS OF LANCASTER MAHOGANY THREE-DRAWER SIDEBORD, early 19th century, on deeply swirled and straight reeded legs. Height 35 ¼ in. Width 68 ½ in. Depth 27 ½ in.



258. GUSTAVE BAYOL CARVED AND POLYCHROME WOOD CAROUSEL PIG, Gustave Bayol Carousel Company (active 1887-1914), Angers, France, the handsome swine modeled running at a swift pace, his tongue lolling to the side, wearing a brown saddle cloth with scalloped edges and bow knotted blue ribbons around his tail and neck, the latter inscribed "*Le Toine*," an affectionate nick name of St. Antoine, a popular saint whose companion was a pig. Mounted to a rectangular base on four wheels. Height 44 in. Length 66 in. Width 28 in.

Note: Gustave Bayol (French 1859-1931) was considered the foremost carousel maker in France and was known for his fanciful carvings of farm animals. Compare with a similar pig sold at Christie's New York, September, 24, 2015, lot 92 for \$11,250.





258. RALPH EUGENE CAHOON, JR. (AMERICAN 1910-1982) OIL ON MASONITE "PORTRAIT OF THE BIRD SHIP," a hot air balloon hoisting a special mermaid with floral bouquet as signified by the ship's flags and pennants, mermaids splashing about beneath, signed lower right R. Cahoon, in a molded gilt frame. 31 in. x 27 ¾ in.



260. MARTHA CAHOON (MASSACHUSETTS 1905-1999) OIL ON MASONITE "BASKET OF FLOWERS," a still life depicting a beautiful floral bouquet surrounded by butterflies in a basket with beach pebbles around the base, signed and dated lower right Martha Cahoon '78. 13 ¾ in. x 18 in.



261. *SET OF EIGHT ENGLISH OAK CHIPPEN-DALE DINING CHAIRS, 19th century, with carved splats and rush seats, on Spanish feet.



262. *WILLIAM P. DUFFY (AMERICAN b. 1950) OIL ON CANVAS "UNEXPECTED FOG, POLPIS," signed lower right, in giltwood frame. 9 in. x 12 in.

Provenance: Robert Wilson Galleries, Nantucket



263. VICTORIAN ROSEWOOD AND MOTHER-OF-PEARL INLAID MARINE BAROMETER, mid-19th century, the molded flat-top case with mercury-filled glass tube, between angled ivory plates with sliding scale and carved abalone adjuster, the trunk fitted with a red alcohol thermometer with Fahrenheit and Reaumur scales, brass gimbal mounted. Height 37 ½ in.



264. *GEORGE III GILTWOOD MIRROR, late 18th century, the oval plate within a beaded slip surrounded by a mirrored border set with paterae and stiff leaves at the interstices, the outer molding is carved with stylized leaf tips. Height 46 in. Width 36 in.

Provenance: Hyde Park Antiques, New York, New York



265. *LOUIS XV PROVINCIAL WALNUT THREE DRAWER COMMODOE, French, 18th century, serpentine fronted with iron hardware, on slipper feet. Height 37 in. Width 54 ½ in. Depth 27 in.



266. FREDERICK CARL SMITH (AMERICAN 1868-1955) OIL ON ARTISTS BOARD "VIEW OF GLOUCESTER, MASSACHUSETTS," of sailboats on tranquil waters, signed lower right F. Carl Smith, inscribed on reverse in pencil: "F. Carl Smith, 217 Oakland Ave, Pasadena Calif." and numbered "2589," in a 3 inch carved 22k gold leaf frame. 6 ¼ in. x 9 ½ in.

Note: Smith studied at the Cincinnati Art School, Ohio Mechanics' Institute and Academie Julian in Paris under Bougeureau, Ferrier and Constant. After returning from Europe he worked for seventeen years in Washington, D.C. as a portraitist and also painted marine scenes.



267. *PAIR OF ENGLISH STAFFORDSHIRE POINTER AND SETTER SPILL VASES, circa 1850, depicted in a landscape, unrecorded in dog book, probably in T. Parr. Height 7 in. Length 9 ½ in.

Provenance: Lynda Willauer

268. *WILLIAM AND MARY FOUR-DRAWER CEDAR CHEST, early 18th century, split case construction, each section having two drawers, paneled drawer fronts with period drop brass pulls, etched escutcheons, with pine secondary wood. Height 40 in. Width 40 in. Depth 25 in.



269. FINE AND RARE BRASS SUNDIAL BY WILLIAM CLAGGETT (1696-1749) OF NEWPORT, RHODE ISLAND, the square plate engraved with compass rose, directional and Roman numerals in the chapter ring, elaborately scroll cut gnomon, inscribed, located and dated, "*Wm Claggett, Newport, 1728.*" 6 in. x 6 in., Gnomon height 3 in.

Note: Known principally as a clockmaker, Claggett also made watches and compasses, engraved and printed money and conducted experiments in the new science of electricity. His original house still stands in Newport, located at 16 Bridge Street.

270. GEORGE III HAREWOOD AND PARQUETRY TEA CADDY, late 19th century, the rectangular case with canted corners and shell-centered hinged top opening to disclose three lidded compartments; the front centered by an oval patera; the corners inlaid to simulate fluting and the sides and back with contrasting ovals, a shaded herringbone banding enlivens top and front.
Height 5 ½ in. Length 10 in. Width 5 in.

271. BLUE PRINTED CHINA-GLAZE PLATTER, impressed IH for Joshua Heath of Tunstall, Staffordshire, circa 1790, copying a Chinese original, the pre-willow pattern print is line engraved. The IH mark is one of the few seen on China-glaze wares.
Length 18 ¼ in.

Source: The Chipstone Foundation.





272. **HAND WOVEN HERIZ CARPET**, circa 1930s. 8 ft. 10 in. x 11 ft. 8 in.



273. ***PAIR OF CHINESE IMARI COVERED GINGER JARS**, 19th century, mounted as lamps.

274. ***ENGLISH REGENCY SATIN BIRCH RECTANGULAR PEDESTAL TABLE**, circa 1820, with gilt tooled leather top and one drawer. Height 28 in. Length 35 in. Depth 25 ¼ in.



275. GABRIEL CORNELIUS VON MAX (1840-1915) OIL ON CANVAS “MOTHER AND CHILD,” signed lower right Gab. Max, in massive six-inch giltwood frame. 35 ½ in. x 26 ½ in.

Provenance: From the Collection of the Sharon Bartick Trust, privately owned for 38 years, has never been offered for public sale or auction.



276. HAND WOVEN TRIBAL CARPET RUNNER, late 19th century. 13 ft. 4 in. x 3 ft. 7 in.



277. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, carved ivory clenched fist with scrimshawed shirt line, three tropical wood and two ivory spacers on a tapering worm-line rope whalebone shaft, ending in a metal ferrule. Length 37 ½ in.

278. WHALEMAN CARVED ALL WHALEBONE WALKING STICK, circa 1850, octagonal carved knob grip on a conforming band and section, metal collar above five scribe rings, with a rope twisted section flanked by two thirteen-paneled rings and wafers, over an octagonal shaft tapering to smooth, ending in a metal ferrule. Length 33 ¾ in.



279. WHALEMAN MADE NANTUCKET PIERCED PANBONE SWING HANDLE OVAL BASKET, circa 1840, cherry bottom wrapped with panbone having interlocking circles with arches and spikes, handle attached with a rivet, a fine example of 19th c. scrimshaw. Height 2 ¼ in. Length 6 ½ in. Width 4 ¾ in.

A similar basket by the same hand and similar size sold at Rafael Osona Auctions on August 1, 2009, lot 98.

Provenance: The Estate of Georgia P. Gosnell, Nantucket Island, Massachusetts, Sold Rafael Osona Auctions August 1, 2015 to private collector.



280. FINE WHALEMAN CARVED WHALE IVORY AND WOOD CLENCHED FIST WITH SERPENT WALKING STICK, circa 1860, right hand grasping the head of a serpent as it is coiled twice around the wrist with a petal shirt cuff, ebony and ivory spacers on a wood shaft, the upper section paneled with ivory and ebony panels and four ivory dots and four tortoiseshell diamonds, the lower section turned and tapering to a two inch ivory ferrule. Length 34 ¼ in.

281. WHALEMAN CARVED WHALE IVORY, WHALEBONE AND ROSEWOOD WALKING STICK, circa 1860, large paneled and carved ivory grip with baleen spacers, the upper section of the shaft comprised of 13 graduating and contrasting octagonal sections of ivory and rosewood, the lower section of turned and tapering whalebone. Length 35 in.



282 . AMERICAN WOOD AND SCRIMSHAW WHALEBONE CUTLERY TRAY WITH DRAWER, circa 1870, the central divider with three finger holes flanked by hearts, the tray decorated with scrimshawed whalebone inserted edge panels and side case arrows, the whalebone scrimshawed and cockbeaded drawer with turned whale ivory knob. Height 6 ½ in. Length 13 ½ in. Depth 7 ¾ in.

283. FINE PAIR OF SCRIMSHAW WHALE'S TEETH, 3rd quarter 19th century, engraved and inked with images evoking a narrative of joy and sadness commingled, a handsome young couple on their wedding day, an open bible, a mother and child and an urn flanked by weeping cherubs beneath a willow. Height 5 in.



284. WHALEMAN CARVED WHALE IVORY AND MALACCA WOOD WALKING STICK, circa 1870, ivory knob grip above a carved bas relief perched eagle on a stars and stripes shield, foliate engraved gold filled band on a tapering Malacca shaft ending in a 2 ½ inch horn ferrule. Length 35 in.

285. WHALEMAN CARVED WHALE IVORY AND WHALEBONE CANE, circa 1870, ivory carved and scrimshaw grip of an eagle head and neck on a whalebone shaft carved with rope twist tapering to a reverse twist. Length 30 in.





286. MOUNTED PAIR OF SCRIMSHAW WALRUS TUSKS, 19th century, the fronts engraved and inked in black and reddish brown with two pairs of Godey's fashionable ladies, mounted on a rectangular hardwood plinth banded with whalebone.
Height of tusks 18 ½ in.
Plinth Height 2 in. Length 16 ¼ in. Width 10 ¼ in.

287. PAIR OF SCRIMSHAW WALRUS TUSKS, late 19th century, the front surfaces engraved and inked with series of images, the first with a figure of a young man with a rake, a woman with a basket, a sailor with an American flag, a Native American woman with a spear; the second with a woman holding a sickle and sheaf of wheat, a young man with pipe and leaping dog, a seated girl with mastiff and a Native American man; both further engraved top and sides with flowering vinery and both drilled at the tip. Length 18 ½ in. each





288. WHALEMAN CARVED WHALE IVORY AND WOOD WALKING STICK, circa 1870, carved ivory clenched fist with rod on a tapering wood shaft with ivory and whalebone spacers. Length 35 in.

289. WHALEMAN CARVED WHALE IVORY AND WHALEBONE CANE, circa 1890, L-shaped ivory grip depicting a finger tips grasp of a book, four baleen spacers on a tapering whalebone shaft. Length 36 in.



290. TURNED WHALEBONE FID, early 19th century, rounded top with deep scribed lines, 1 inch tapering and threaded hole, bone hole loss from damage. Length 13 $\frac{3}{4}$ in.

291. TWO TURNED WHALEBONE FIDS, circa 1850, the larger having a knob top with two scribe lines, the top of the tapering fid with three scribe lines, the smaller with mushroom top and eyelet flanked by deep cuts. Lengths 11 $\frac{3}{4}$ in. and 7 $\frac{3}{4}$ in.

292. PAIR OF SCRIMSHAW SPERM WHALE TEETH, 1871, engraved with a pet cockatoo and a parrot, on a perch, respectively titled "*Gam*" and "*Eliza*" and each inscribed with the date 1871. Length 6 in.



293. FOLK ART CARVED WOOD WALKING STICK, circa 1870, right hand clenched fist knob with engraved shirt cuff and two buttons above a leaf band continuing to a tapering rope twist shaft. Length 35 ½ in.

294. WHALEMAN CARVED LADY'S LEG WOOD CANE, circa 1870, stained black wood carved lady's boot, leg, knee and thigh; engraved silver band on an 84 piece wood diamond inlaid oak tapering shaft. Length 34 ¼ in.



295. WHALEMAN MADE BALEEN COVERED DITTY BOX, circa 1830-1840, three lollipop fingers, 1 circle missing, with fine pierced carvings with paper backing to accentuate the work, pinwheels, hearts, quarter moons and fylfot, conforming to a pine scribed base, the oval pine top painted black with an ivory acorn finial and baleen straps with ball head tacks.
Height 3 in. Length 4 ½ in. Width 3 ½ in.

Literature: Flayderman, E. Norman, Scrimshaw and Scrimshanders – Whales and Whalemen, New Milford, Connecticut, Published 1972, pp. 231.

296. EXTREMELY RARE AMERICAN WHALEMAN CARVED WHALE-BONE CHILD'S POLYCHROMED ALPHABET TABLET OR "HORN-BOOK," late 18th century, letters painted in red and black, a rose floral sprig decoration above a shaped grip with eyelet. 4 ¼ in. x 1 ¼ in.

297. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, shaped knob grip with three scrimshaw lines, ring and cuff on a tapering whalebone shaft. Length 35 ¾ in.

298. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840s, smooth ivory grip transferring to eight panels continuing to a heavy whalebone shaft, ending in a brass ferrule. Length 33 ½ in.



299. EXCEPTIONAL STIPPLED TWO-SIDED SCRIMSHAW SPERM WHALE TOOTH, circa 1850-1860, a full portrait of a fashionably dressed young lady standing amid foliage with butterflies and in a breeze, as shown in the movement of her scarf. The reverse depicts an American square-rigged bark flying colors in choppy waters viewed from a formal balcony with marble plinth and planter urn; rich deep honey patina. Length 6 in.



300. ANTIQUE SET OF CARVED BONE "JACK STRAWS," 27 in all, each numbered and polychromed, stored in a cylindrical carved and pierced bone screw top canister. Length 5 ½ in.



301. WHALEMAN CARVED WHALE IVORY AND TROPICAL WOOD WALKING STICK, circa 1870, carved ivory melon knob with downward facing hand wearing rope bracelet grasping the walking stick knob, initialed "D.Y." on a tropical wood shaft with thirteen wood and ivory spacers, ending in a scribed brass ferrule. Length 41 ¼ in.

302. WHALEMAN CARVED WHALE IVORY AND TROPICAL WOOD WALKING STICK, circa 1870, carved ivory clenched fist wearing bracelet and holding a rod, above a beaded ring with four leaflets on tapering wood shaft, ending in a whalebone ferrule. Length 35 ½ in.

303. WHALEMAN CARVED WHALEBONE, WHALE IVORY AND BALEEN CANE, circa 1870, a C-shaped ivory grip above nineteen ivory and baleen sections on a turned whalebone shaft. Length 34 ½ in.

304. WHALEMAN CARVED WHALE IVORY, WHALEBONE AND LEATHER WALKING STICK, circa 1840, long paneled ivory grip above nineteen leather and ivory spacers, on a tapering whalebone shaft. Length 34 in.

305. WHALEMAN CARVED WHALE IVORY, WHALEBONE, WOOD AND BALEEN CANE, circa 1870, L-shaped ivory grip above seventeen ivory, wood and baleen spacers, on a turned whalebone shaft. Length 32 ½ in.



306. THREE WHALEBONE FIDS, mid-19th century, one with a slight octagonal and eyelet grip, tapering to the point, the next with a rope carved grip and the third with nipple and knob top with three scribe lines above two more scribed lines, all on contemporary stands. Heights 9 ¾ in., 7 ¼ in., 5 ½ in.



307. WHALEMAN CARVED IVORY AND TROPICAL WOOD WALKING STICK, circa 1870, the grip a carved aggressive wild cat head with exposed canines and wearing a high shirt collar, on a rosewood shaft with three ivory spacers, ending in a bone ferrule. Length 36 ½ in.

308. WHALEMAN CARVED WHALE IVORY AND TROPICAL WOOD LADY'S WALKING STICK, circa 1870, finely carved bas relief floral and foliate motif knob grip with un-engraved name plaque shield, leaf and ring collar above a wood and ivory coiled serpent section with tropical wood spacer, cherry and ebony inlaid triangles, continuing to a tapering cherrywood shaft, ending in a bone ferrule. Length 36 in.



309. NANTUCKET POLYCHROMED WHALE IVORY AND WHALEBONE SWIFT, circa 1860, single cage with red wax filled scribe lines on ivory cups, clamp and adjusting slide, floating ring on top of clamp. Height 17 ½ in.

310. *TRINITY HOUSE NAUTICAL MULTI-WOOD INLAID SEWING BOX, English, circa 1880, depicting a sloop flying an American flag. Height 14 ¼ in. Length 14 in. Depth 8 in.

311. *TRINITY HOUSE NAUTICAL MULTI-WOOD INLAID SEWING BOX, English, circa 1880, inlaid with British sloop.



312. WILLIAM JANSKY (AMERICAN 20TH C.) POLYCHROME CARVED WOOD FIGURE OF JEDIDIAH COFFIN, boatswain of the Charles W. Morgan, accompanied by framed informational notice. Height 57 in. Plinth 20 in. x 16 in.

Note: A companion figure of his elder brother is in the collection of the Smithsonian Institute.



313. FOLK ART ADVERTISING FIGURE OF CAPTAIN AHAB, a polychrome rendering of Ahab holding a harpoon, advertising "*Ahab's Whale Oil Soap*." Height 33 in.

Provenance: The Estate of Georgia P. Gosnell, Nantucket Island, Massachusetts, Sold Rafael Osona Auctions August 1, 2015 to private collector.

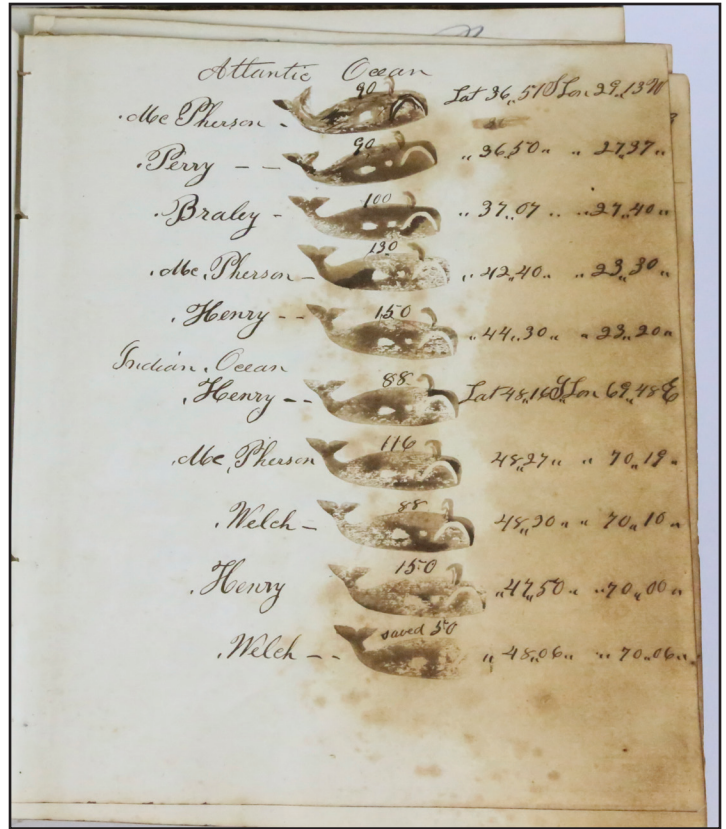
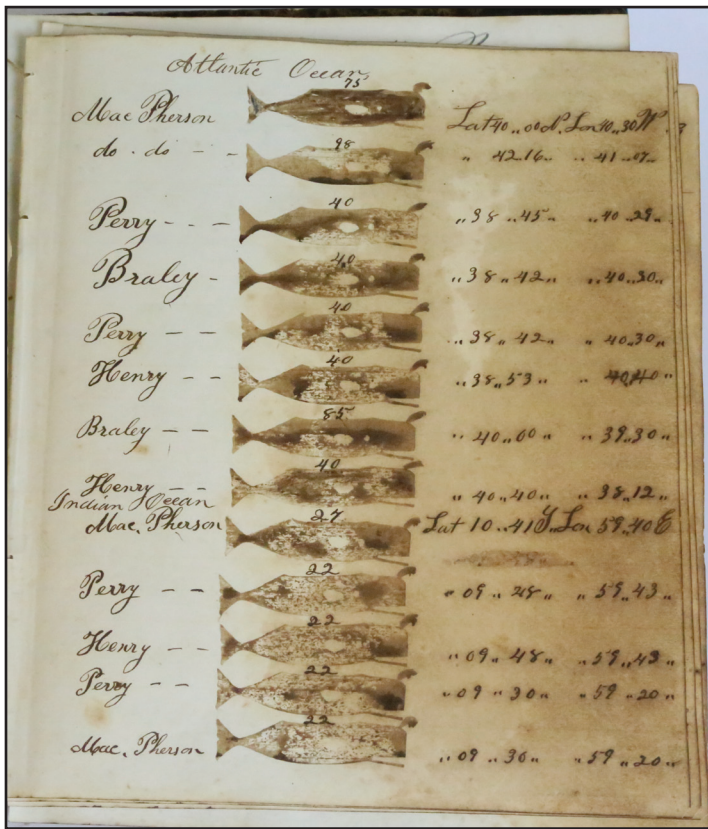


314. LARGE DIORAMA MODEL OF AN AMERICAN BARK IN THE ARCTIC, circa 1870, the ship with sailor figurehead run aground on large plates of ice, four sailors in the foreground ready to launch a row boat, the background painted with glittering icebergs, the sea and a ship in the distance. 38 in. x 48 ½ in.



315. FOLK ART MARQUETRY SLIDE TOP DITTY BOX, early 19th century, of rectangular form, the top applied with two cartouche tablets inlaid with the initials "W.E." and "E.E.," respectively; all four sides similarly applied with flags, shields and medallions, all framed within applied double windows of S-scroll inner profile. Height 4 ¼ in. Length 10 ¼ in. Width 5 ¾ in.





316. CHARLES HENRY WILBUR'S RECORD BOOK OF WHALES SEEN AND TAKEN BY SHIP *YOUNG PHOENIX* AND BARK *SEINE*, in the Atlantic and Indian Oceans, 1864-1875. An illustrated account of each whale, where it was taken, who took it and how many barrels of oil it yielded. Eleven pages arranged in columns depict approximately 27 blackfish, 10 baleen whales, 40 spouting sperm whales, 28 other sperm whales and the tails of 16 whales not taken, in ink, ink stamp and pencil. Such records were highly prized by whaling captains and kept locked away and protected from spies. That Wilbur was asked to record this information shows he was respected and trusted by his master Edward P. Shiverick. The back of the journal is taken up with navigational notes; bound in original marbled boards. Height 8 ¼ in.

Provenance: Sotheby's New York Barbara Johnson Whaling Collection: Part IV, December 16 & 17, 1983, lot 422; Northeast Auctions August 17 & 18, 2013, lot 763A

Exhibited: Newark Museum, Princeton Historical Society



317. LOUIS PAPALUCA (ITALIAN 1890-1934) GOUACHE ON PAPER PORTRAIT OF THE "U.S.S. NANTUCKET," depicted cruising into the Bay of Naples, signed lower right L. Papaluca, in a 3 inch frame. Accompanying the painting are an unused cadet's log book, a cadet handbook, a book by R. Redmayne titled Nantucket, Sailing Through School, a framed postcard and two newspaper reprints. Sight 14 in. x 23 ½ in.



318. SAILOR MADE SEWING BOX, circa 1870, detailed rectangular hinged top box with surmounted spool caddy and pin cushion, contrasting inlays on four surfaces of stars, wheels and eight double line frames, fitted with six sewing implements, eight bone implements and 46 bone buttons. Height 5 ½ in. Width 12 ¾ in. Depth 6 ½ in.



319. DIORAMA HALF-MODEL OF A TWO MASTED SCHOONER, circa 1850, with nine wood sails, approaching a lighthouse on a headland with two other ships painted in the background, deep molded choppy sea, in a 19th century gilt frame. 18 in. x 25 in.



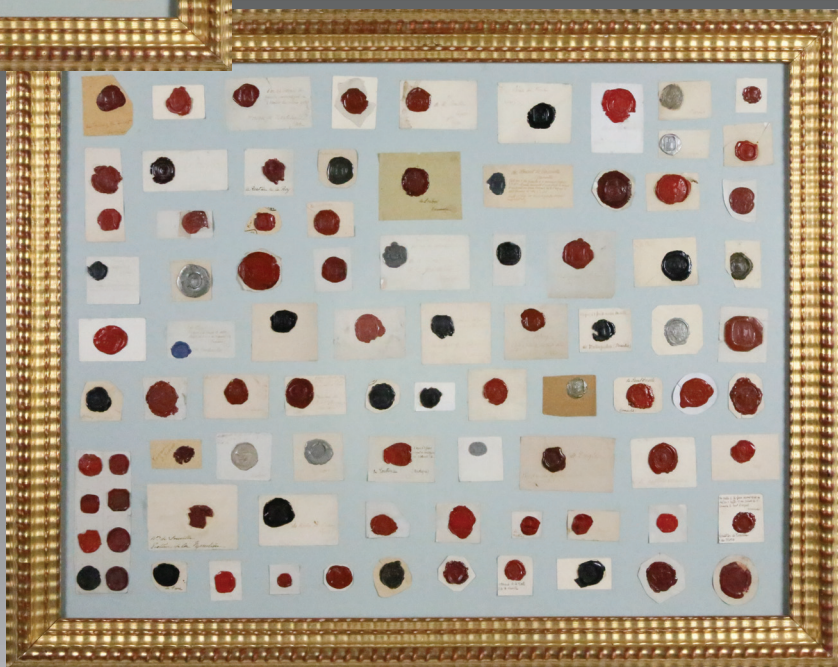
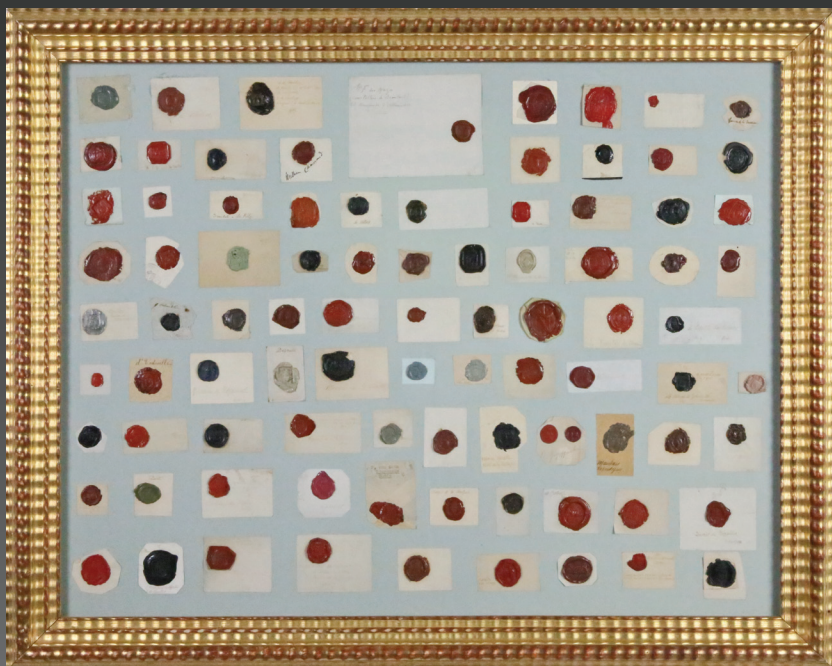
320. CHRISTOPHER GURSHIN (AMERICAN 20TH C.) FOLK ART OIL ON BOARD “REDD’S POND, MARBLEHEAD MASS,” signed lower right Christopher Gurshin, dated 1980, with preliminary sketch on reverse, in bird’s eye maple frame. 23 in. x 30 in.



321. SHALLOW ROUND SWING HANDLE NANTUCKET BASKET, circa 1870s, carved and shaped handle riveted to a wood ear tapering almost to the bottom plate, all ribs tapered from top to bottom, single rim wrap. Height 3 ¾ in. Diameter 9 in.

322. OPEN ROUND NANTUCKET BASKET, circa 1860s, with stationary arched handle notched at the rim and continuing almost to the bottom pine plate which is tacked to broad hickory ribs. Height 7 ¾ in. Diameter 5 ¾ in.

Provenance: David Wood collection to present owner.



323. *COLLECTION OF 176 WAX SEAL IMPRESSIONS IN TWO FRAMES, mostly French, 18th and 19th century, with inscribed notations, mounted to pale blue paper and contained in a pair of glazed giltwood frames. Sight 22 in. x 28 ½ in. Overall 26 in. x 32 in.



324. *ENGLISH PROVINCIAL ELMWOOD SERVING TABLE, circa 1780, three drawers with brass bale handles over scalloped apron, on tapering legs.
Height 34 in. Length 78 ½ in. Depth 16 ¾ in.

Provenance: Nantucket Antiques

325. *PAIR OF ENGLISH WHITE GROUND DECALCOMANIA VASES FITTED AS LAMPS, circa 1860, each decorated with decoupage of birds, butterflies and flowers. Height 15 ¼ in.

Provenance: Mallet London – New York



326. *WILLIAM IV ANGLO-INDIAN RAJ BUFFALO HORN BOX, with boldly reeded top and sides.
Height 8 ½ in. Length 13 ¾ in. Depth 10 ¼ in.



327. CHINESE EXPORT CARVED CAMPHORWOOD WEDDING CHEST, 19th century, the top, front, back and side panels elaborately and deeply carved in relief with emblems of felicity: dragons with the flaming pearl of wisdom, the five bats of happiness and pairs of carp signifying marital bliss, the hinged top opens to disclose a sliding compartment, the frame fitted with a single drawer and stands on turned legs, brass hardware. Height 35 in. Length 43 in. Depth 22 in.



328. *PAIR OF CHINESE EXPORT PORCELAIN BLUE AND WHITE PRIMUS PATTERN COVERED GINGER JARS, mid-19th century.



329. PACIFIC NORTHWEST COAST HAIDA BUTTON BLANKET, late 19th century, bluish gray Hudson Bay trade blanket with white borders and applied red wool ends, approximately 1,560 mother-of-pearl buttons outline two stylized orcas of red wool. 56 in. x 72 in



330. MARIE SILVER NAVAJO STERLING SILVER AND "FOX BLUE GEM" TURQUOISE CONCHO BELT, six hammered ovals, five hammered butterflies and buckle all inlaid with 23 turquoise cabochons, signed M. Silver.



331. CHINESE BRONZE CLOISONNÉ OCTAGONAL BALUSTER VASE, 19th/20th century, decorated in polychrome champlevé enamels with phoenixes, cranes, irises and stylized motifs, applied lion mask ring handles at shoulder, drilled as a lamp base. Height 24 ½ in.

332. FRENCH EMPIRE CENTER TABLE, circa 1840s, circular gray marble top on tapering center column ending in bronze mounted tripod base on pad feet.

333. *ANGLO-IRISH CHIPPENDALE STYLE CARVED MAHOGANY AND UPHOLSTERED OPEN-ARM WING CHAIR, 19th century.



334. *PAIR OF STAFFORDSHIRE MODELS OF CATS, circa 1840, with red patched fur, a ribbon round the neck, seated on a green cushion. Height 7 in.

Provenance: Letitia Lundeen

335. *ENGLISH POTTERY MODEL OF A CAT, circa 1800-1810, sponged brown on yellow fur, seated on an oval plinth. Height 6 in.

Provenance: Paul Vandekar

336. *ENGLISH POTTERY MODEL OF A DOG, circa 1800, sponged blue and yellow on cream coat. Height 4 ½ in.

Provenance: Paul Vandekar

337. *STAFFORDSHIRE MODEL OF A CAT, circa 1840s, gold spotted white fur seated on a red and green cushion. Height 7 in.

Provenance: Letitia Lundeen

338. *PAIR OF STAFFORDSHIRE MODELS OF DALMATIANS, circa 1875, standing on tree trunk and oval grassy knoll bases. Height 6 ¼ in.



339. ANTIQUE HAND WOVEN PERSIAN BIDJAR WOOL CARPET RUNNER. 3 ft. 9 in. x 18 ft. 4 in.



**340. *SERGIO ROFFO
(ITALIAN/AMERICAN b. 1953)**

OIL ON CANVAS

"WAITING FOR THE TIDE,"

signed lower right Sergio Roffo, in gilt frame.
8 in. x 15 in.

Provenance: Robert Wilson Galleries, Nantucket



**341. *LORI ZUMMO
(AMERICAN 20TH/21ST C.)**

OIL ON CANVAS

"SESACHACHA,"

signed lower right Zummo, in gilt frame.
6 in. x 9 in.

Provenance: Robert Wilson Galleries, Nantucket

**342. *LORI ZUMMO
(AMERICAN 20TH/21ST C.)**

OIL ON CANVAS

"POTTERS COVE,"

signed lower right Zummo, in gilt frame.
16 in. x 24 in.

Provenance: Robert Wilson Galleries, Nantucket





343. DIORAMA HALF-MODEL OF THE TUG BOAT "*TEXAS*", circa 1870, with jetties, landmass, horizon and smoke from the stack painted on panel. 20 in. x 27 ¾ in.



344. DIORAMA HALF-MODEL OF THE SCHOONER "*CASTRO*," circa 1870, with 14 tin sails, on the open seas approaching a headland, in a Chinese Chippendale style frame. 24 ½ in. x 36 ½ in.



345. ART DECO BURLWOOD AND MACASSAR EBONY VENEERED LADY'S DRESSING TABLE CABINET, circa 1930, with hexagonal mirror tilting above a shelf and two small drawers with lucite and chromed metal pulls, flanked by a pair of marble-top pedestal cupboards with adjustable shelves, on square legs. Height 54 in. Width 51 in. Depth 14 in.



346. PAIR OF NAPOLEON III OPALINE GREEN GLASS TWO-LIGHT CANDELABRA, France, mid-19th century, with entwined rope-twist standard on domed foot. Height 8 ¼ in. Length 8 in. Width 5 ¾ in.

347. *ITALIAN TWO-TIER PARQUETRY GUERIDON TABLE, 19th century, center star motif, down-swept legs. Height 28 in. Diameter 31 in.





348. OIL ON MAHOGANY PANEL "*COURTYARD CONVERSATION*," signed indistinctly lower right "*Wormy*", in reeded gilt frame. 16 in. x 12 ¾ in.



349. AFTER STEPHAN SCHWARTZ (AUSTRIAN 1851-1924)
PATINA BRONZE, depicting a fashionable woman with borzoi, inscribed "*ST. SCHWARTZ*" and "*5-8*" on base. Height 16 in. Width 8 in. Depth 5 in.





350. *MICHAEL J. LYNCH (AMERICAN b. 1950) OIL ON BOARD “NANTUCKET RAIN,” signed lower left Michael Lynch, and signed, titled and dated 1997 on reverse. 16 in. x 20 in.



352. *TWO SIMILAR CONTINENTAL MAHOGANY ÉTAGÈRES, 19th century, with single drawer and two shelves, turned legs on casters. Height 29 ½ in. Length 20 ¼ in. Width 13 ½ in. & Height 29 ½ in. Length 19 ½ in. Width 13 ¼ in.



351. PAIR OF ANGLO-IRISH BRILLIANT CUT CLEAR GLASS CANDLESTICKS, 19th century. Height 12 in.



353. *SWEDISH GUSTAVIAN PAINT-DECORATED STAND, early 19th century, with a single drawer.

354. *SWEDISH GUSTAVIAN PAINT-DECORATED SIDE CUPBOARD, early 19th century, with one drawer over panel doors.



355. *PAIR OF GREEN EGLOMISE LAMPS, with Chinoiserie decoration. Height 19 in.



356. *PAIR OF ENGLISH PORCELAIN CANDLESTICK LAMPS, 19th century, with polychrome vignettes of exotic birds and insects reserved on a gilt feather patterned ground. Height 13 ½ in.

Provenance: John Rosselli, New York, New York



357. * ATTRIBUTED TO GIUSEPPE FEDI (ITALIAN 1792-1819) WATERCOLOR AND INK ON PAPER "THE MINERVA OF TEINGMOUTH, GOISARE GRUNEY." Sight 11 5/8 in. x 16 1/2 in.



358. GEORGE III MAHOGANY BRACKET CLOCK, Charles Broomhall, London, circa 1800, the break-arched top centered by a brass carrying handle, the brass dial with silvered finish is engraved with a roman chapter ring and inscribed "Chas Broomhall/London" in the arch, raised on brass ogee bracket feet. Height 17 in. Width 11 in. Depth 7 1/2 in.



359. BRITISH SAILOR'S WOOLWORK, 19th century, depicting a ship-of-the-line in full sail, on the open ocean, worked in polychrome wool yarns and detailed in silk,; gilt slip, oxford frame with gilt liner. 13 ½ in. x 21 in. Overall 21 ¾ in. x 29 in.



360. FOLK ART CARVED FIGURE OF ADMIRAL LORD NELSON, 20th Century, holding an octant. Height 44 in.

Provenance: The Estate of Georgia P. Gosnell, Nantucket Island, Massachusetts, Sold Rafael Osona Auctions August 1, 2015; Private Collector



361. CARVED AND PAINTED FLYING GOOSE DECOY, reduced scale model of a Canada Goose in flight, original paint, suspended on a wire frame. Height 14 in. Width 18 ½ in.



362. SMALL CANVASBACK DECOY, in the manner of Elmer Crowell. Height 4 ½ in. Length 7 ½ in.

363. JAMES LAPHAM (AMERICAN 1909-1987) PAIR OF MINIATURE DECOYS: GREEN WING TEAL HEN AND DRAKE, carved and polychrome wood, each signed, titled and located "*Dennisport, Mass.,*" to underside of the base. Height 4 in. Length 4 in.

364. FRANK FINNEY (AMERICAN b. 1947) CARVED AND POLYCHROME WOOD MODEL OF A BLUE BUNTING, signed with engraved initial "*F*" to underside of base. Height 4 ¼ in. Length 5 ¼ in.

365. FRANK FINNEY (AMERICAN b. 1947) FOLK ART CARVING OF A ROADRUNNER, of stylized form, standing on a heart-shaped support with circular base; painted wood and metal wire legs, painted signature to underside of base. Height 11 in. Length 9 ¼ in. Width 3 ¼ in.



366. CARVED AND POLYCHROME WOOD CAROUSEL HORSE, attributed to Dentzel Carousel Company, circa 1900-1910, modeled in prancing pose wearing saddlecloth, breastplate and headgear, with one leather rein, horsehair tail and glass eyes. Mounted on a metal pole and rectangular wooden base. Height 40 in Length 50 in. Width 10 in.



367. GREEN PAINTED SALESMAN'S SAMPLE OR DOLL'S DEACON'S BENCH, Lancaster County, Pennsylvania, 19th century, most likely a salesman's sample or toy for play with dolls, gold and black painted ornamental details. Height 16 in. Length 27 in. Depth 10 in.

368. BURLWOOD BOWL, 19th century. Height 4 ¾ in. Diameter 15 ½ in.



369. SAILOR'S WOOLWORK WITH INCORPORATED TINTYPE, circa 1870, no doubt intended as a memento to be presented to the mother or sweetheart of the creator, the embroidered panel centers the portrait of an unidentified sailor smiling forth from a lozenge shaped window, flanked by flags of nations and surmounted by a frigate sailing a calm, deep blue sea, all set within a large curtained proscenium; with gilt slip in a bird's eye maple frame. 13 ½ in. x 20 ¼ in. Overall 17 ½ in. x 24 ¼ in.



370. BRITISH SAILOR'S WOOLWORK PORTRAIT OF A MAN-O-WAR, 19th century, depicting a square rigged warship seen from the portside with filled sails on a wavy sea, all within a circular reserve, surmounted by the royal crown and flanked by flags of nations, flower sprigs of thistle and rose and flower filled urns fill the spandrels, with gilt slip in rosewood frame. 16 ½ in. x 24 ½ in.



371. UNIQUE BEADWORK MARITIME PICTURE, first quarter of the 20th century, comprised of many thousands of colored beads depicting three ships under a dark blue sky with birds. A large rowboat heading out through calm patterns of waves, in gilt lined bird's-eye-maple frame.



372. THOMAS WILLIS (AMERICAN 1850-1925) SILK EMBROIDERY ON PAINTED CANVAS "AMERICAN STEAM SAIL YACHT VERGANA," depicting the *Vergana* flying the New York Yacht Club burgee and passing a headland, with gold slip in bird's eye maple frame. 17 ½ in. x 25 ½ in.



373. GROUP OF FOUR WHALE OIL PRODUCTS, 19th century.

374. UNOPENED BOX OF WHALE OIL SOAP, early 20th century, in a wooden box with original label “*Savon de Blanc de Baleine, pour la Figure et les Mains, préparé par Guerlain, ParfumR. BrevTÉ, Paris, 68 Avenue des Champs Elysées, Paris.*”

375. TWO RARE LARGE SEALED APOTHECARY BOTTLES OF WHALE OIL SOAP, 19th century, the stoppered clear colorless glass vessels applied with printed paper labels of, respectively: W.A. Robinson and Co. Inc. of New Bedford and Providence, and George Delano’s Sons of New Bedford and New York. Height 12 ¼ in. and 12 in.

376. SCARCE IF NOT RARE AND UNIQUE “WALONGA” HAND-CUT DAWBARN’S GENUINE “WHITE WHALE” SHOE LACES, one pair black, in original wax paper packaging, made in England, “*These laces should not be pulled or jerked violently when first placed in the shoe.*”



377. CAST STEEL KILLING LANCE, 19th Century, stamped “A.J.P. Cast Steel.” Length 65 in.

378. WROUGHT IRON DOUBLE FLUKE HARPOON, 19th Century, stamped “I.B. (?) S.Y.H.” Length 35 in.

379. WROUGHT IRON DOUBLE FLUKE HARPOON, 19th Century. Length 31 ½ in.

380. WROUGHT IRON TOGGLE HARPOON, 19th Century. Length 30 in.



381. IRON AND WOOD BLUBBER SPADE, 19th Century
with rare and hard to find wood box blade protector.
Length 103 in.

382. IRON AND WOOD BLUBBER HOOK, 19th Century.
Length 91 in.

383. IRON AND WOOD KILLING LANCE, 19th Century.
Length 104 in.

384. IRON AND WOOD BLUBBER BLANKET KNIFE,
19th Century. Length 75 in.



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