

AMERICANA, FINE ART, MARINE AUCTION

AUGUST 4, 2018



RAFAEL OSONA
AUCTIONEER & APPRAISER
NANTUCKET ISLAND







John L. Cooper

AMERICANA, FINE ART, MARINE AUCTION

Saturday, August 4, 2018 at 9:30am

EXHIBITION

Thursday, August 2 from 9am to 5pm

Friday, August 3 from 9am to 5pm

Provenance

The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection

Clara Hays Barrett Estate Collection

Leslie Cookenboo Collection

Polly Ann Halsted Estate Collection of Chinese Hardstones

Harry Hilbert Estate Collection

The New Milford Trust for Historic Preservation

Woolworks from a Maryland Collector

Woolworks from a New York City Collector

and

Private Collectors

AT THE

American Legion Hall, 21 Washington Street

Nantucket Island, Massachusetts

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1. SCARCE SET OF FIVE BENJAMIN BUNKER (1751-1842) NANTUCKET COIN SILVER TEASPOONS, 18th century, with Coffin handles engraved “L.A.M.” Each spoon is stamped with the “BB” hallmark. Length 6 in.



2. AMERICAN SILVER LADLE, maker’s mark of Gale, Wood & Hughes, New York, New York (William Gale, Jacob Wood and Jasper Hughes, active 1833-1845); the elegant fiddle handle engraved with script initials. Length 13 ¼ in.

3. VICTORIAN STERLING SILVER LADLE, maker’s mark of Chawner & Co. (George William Adams) London, 1881-1882, the rounded handle engraved with a crest. Height 13 ¼ in.



5. GROUP OF THREE ANTIQUE FRENCH SILVER SPOONS, Paris, 18th & 19th century, fiddle handles, various maker's marks and dates viz. 1744-1750, 1756-1762 and after 1809, respectively. Length 8 in.



4. SET OF SEVEN WILLIAM IV STERLING SILVER TABLESPOONS, maker's mark of Robert Gray & Son, Glasgow, 1836-1837, fiddle handle engraved with initial "F." Length 8 ¾ in.



6. SCOTTISH GEORGE III STERLING SILVER SERVING SPOON, 18th Century, maker's mark "PM" (probably of Peter Mathie, Edinburgh 1784-1785,) the rounded handle engraved with script initials "H.A."

7. VICTORIAN STERLING SILVER SERVING SPOON, 19th century, maker's mark of Robert Williams, Exeter 1844-1845, fiddle handle engraved with script initial "S." Length 12 in.



8. SOUTH AMERICAN SILVER AND SILVER PLATED MOUNTED HARDWOOD TABLE CABINET, 19th century in the style of the 17th century, the rectangular case applied with repoussé silver panels; the top displays a Habsburg coat-of-arms flanked by stylized fruiting branches; the central drawer features a courtier standing in a niche and surrounded by an arrangement of six small drawers on claw and ball feet. Height 10 $\frac{3}{4}$ in. Width 16 in. Depth 8 $\frac{1}{2}$ in.

9. PAIR OF SOUTH AMERICAN SILVER PLATED TWO-LIGHT SCONCES, 19th century, in late Baroque style; the scrolled cartouche back-plates repoussé with depictions of St. George slaying the dragon, and St. Martin parting his cloak with the beggar, respectively; detachable candle arms. Height 19 in. Width 13 $\frac{3}{4}$ in.



10. PAIR OF GEORGE IV SILVER PLATED COVERED ENTRÉE DISHES ON WARMING STANDS, circa 1830, each oblong with gadrooned rim with shells and acanthus at intervals; the warming stands with acanthus handles and raised on shell feet. Length Over Handles 14 in.



11. PAIR OF SHEFFIELD SILVER PLATED WINE COOLERS, 19th century, of campana form, with shell and acanthus rim and handles; the body engraved with Kennedy clan dolphin crest and motto "*Avis La Fin*" (Consider the End); mounted as table lamps and fitted for electricity on ebonized wood plinths. Height of Cooler 12 in.



12. PAIR OF NORTH EUROPEAN CAST SILVER CANDLESTICKS, circa 1740, of knobbed form, octagonal section on a dished plinth base. Height 8 ¼ in.

13. PAIR OF GEORGE II "PAKTONG" CANDLESTICKS, circa 1759, of knobbed form, with shell ornamented hexafoil base. Height 8 in.

Note: Paktong is an alloy of copper, nickel and zinc that resembles silver.





14. ELKINGTON & CO. SILVER PLATED WINE FUNNEL, Sheffield, 1896 (date letter K), strainer with gilt interior.
Length 3 $\frac{3}{8}$ in.

15. GEORGE III SILVER DISH CROSS, London, 1764, Mark of John Langford II & John Seville, of pivoting and extending X-form with central spirit warmer; the combined legs/dish holders telescope in and out to accommodate different sized plates.
Weight: 14 oz. 10 dwt. troy
Length: 12 $\frac{1}{4}$ in.



16. AMERICAN SILVER PUNCH LADLE, 18th century, with turned wood handle, maker's mark of Beach & Sanford (Miles Beach and Isaac Sanford, Litchfield, CT in 1785; Hartford, CT 1785-1788.)
Length 14 $\frac{3}{4}$ in.



17. SET OF THREE PARCEL-GILT STERLING SILVER BERRY SPOONS, chased and embossed with stylized motifs in the 19th century, using a pair of George II Spoons by Paul Hanet, London, 1731-1732 and a George III Spoon, maker's mark rubbed, London, 1761.
Length 8 in.



18. 109 PIECE TIFFANY & CO. STERLING SILVER FLATWARE SERVICE, in the “*English King*” pattern, comprising:

- 12 Luncheon Knives
- 11 Luncheon Forks
- 11 Salad Forks
- 12 Tablespoons
- 12 Teaspoons
- 12 Fruit Spoons
- 12 Seafood Forks
- 11 All Sterling Butter Knives
- 8 Round Soup Spoons
- 3 Serving Spoons
- Fluted Ladle
- Pierced Condiment Spoon
- Sugar Shell
- Pie Server
- Master Butter



19. RARE BRITISH SAILOR'S WOOLWORK, circa 1860, depicting a British ship stuck on an iceberg with an officer on the ice instructing sailors in securing lines from the ship, other sailors advancing a dory to the water and a steamer in the distance, in a period molded bird's-eye-maple frame with gilt liner.
9 ¼ in. x 14 ¼ in. Overall 13 ¼ in. x 18 in.

20. NANTUCKET LATE FEDERAL MAHOGANY AND CHERRYWOOD CANDLE STAND, circa 1815-1830, the scrolled elliptical two-board top tilting above a vase turned standard on cabriole tripod ending in slipper feet.
Height 27 ½ in. Length 26 in. Width 17 ½ in.

21. WHITE PAINTED & POLYCHROME DECORATED BAMBOO TURNED STEP-DOWN WINDSOR BRIDE'S CHAIR, New England, circa 1810, the shaped concave crest rail centered by branching leafage in tones of green, above a backrest of seven curved spindles and tapering stiles continuing to an elegantly shaped plank seat on box-stretchered flared legs; subsidiary foliate motifs and incised decoration in tones of brown.
Height 36 ½ in. Width 18 ¼ in. Depth 18 in.





22. BRITISH SAILOR'S WOOLWORK, 19th century, Portrait of a British Man-O-War, a square-rigged steamer with gun ports on calm water and in full sail, 19th c. period bird's-eye-maple frame.
18 ½ in. x 23 ½ in. Overall 24 in. x 29 in.



23. ANGLO-INDIAN BRASS-INLAID EXOTIC HARDWOOD CAMPAIGN DESK, mid-19th century, brass bound and inlaid writing desk of rectangular form with hinged top and front opening to form a writing surface and to disclose a compartmented interior on later brass stand. Overall Height 31 in. Width 22 in. Depth 15 in.

24. CHINESE EXPORT CAMPHORWOOD BRASS BOUND TAMBOUR TABLE TOP WRITING DESK, circa 1830, mechanical retracting tambour reveals a pop up pigeon hole and compartments for inkwells and quill pens, fold out writing surface. Original paper manufactures label "Dr. to Kwong Man Shing Dealer in Furnitures, Curious and Japanese Ware, No. 63 Queen's Road, Next Victoria Hotel", on custom stand.



25. ESPECIALLY LARGE BRITISH SAILOR'S WOOLWORK, 19th century, depicting the West Pier in Brighton, England (destroyed by fire March 28, 2003), with a family on the boardwalk viewing four large ships sailing off, on the other side of the pier closer to the shore, day sailors in front of cabanas, and thirteen red standards supporting flags and lanterns. 31 in. x 42 in. Overall 36 in. x 47 ½ in.



27. CHINESE EXPORT FAMILLE ROSE BOWL, 18th century, lavishly painted with exotic flowers, garlands and butterflies, in rich tones of enamel. Height 4 ⅞ in. Diameter 11 ¼ in.

Provenance: Elinor Gordon, Villanova, PA

28. GEORGE III BRASS-MOUNTED MAHOGANY CELLARET ON STAND, circa 1780, octagonal form with hinged cover opening to a copper liner (replaced); raised on a conforming stand with fluted rails over open-bracketed splayed legs. Overall Height 27 ¼ in. Width 25 in. Cellaret Width 18 ¼ in.

26. REGENCY MAHOGANY LIBRARY CHAIR, 1st quarter of the 19th century, button-tufted brown leather upholstered backrest, arms and loose seat cushion; molded and acanthus carved arm supports and front seat rail, on turned legs with casters. Height 43 in. Width 29 in. Depth 28 in.





29. BRITISH SAILOR'S WOOLWORK, circa 1875, depicting a first rate ship of the line with other vessels off Gibraltar in the background in bird's eye maple frame with gilt slip. 11 ¼ in. x 20 ½ in. Overall 16 ¼ in. x 25 in.

30. ROUND OPEN SWING HANDLE BASKET BY ROWLAND FOLGER (1803-1883), carved wood ear continues to base, crisscross rim. Maker's stenciled signature on interior of base "*R. Folger Maker Nantucket Mass.*" Height 8 ½ in. Diameter 12 ½ in.

31. NANTUCKET LATE FEDERAL MAHOGANY AND CHERRYWOOD CANDLE STAND, CIRCA 1815-1830, the scrolled elliptical two-board top tilting above a vase turned standard on cabriole tripod ending in slipper feet. Height 27 ½ in. Length 26 in. Width 17 ½ in.

32. AMERICAN DECORATED ARROW-BACK AND COMB WINDSOR ROCKER, circa 1810, yellow painted grained seat, faux bamboo decorated legs, stretchers and arm supports, thumb ending stiles, crest rails and armrests in faux mahogany paint. Seat 15 ½ in. Total height 42 ½ in.





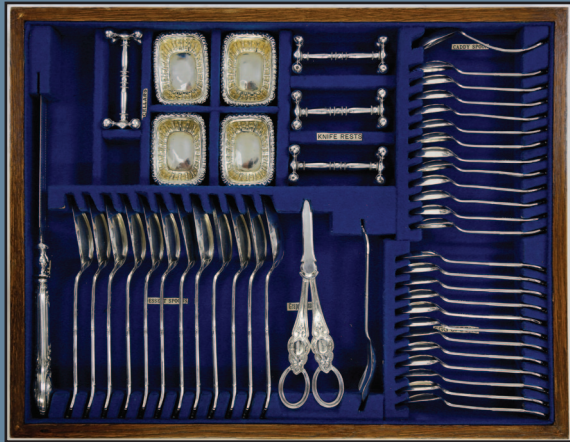
33. ROBYS (b.1916-) "*BITTER SECRESTAT*," COLOR LITHOGRAPH POSTER, 1935, signed and dated in the image L. Marboeuf, Paris.
50 in. x 75 ½ in. Overall 55 in. x 83 in.



34. ARTS & CRAFTS OAK AND PARQUETRY CENTER TABLE, late 19th century, the circular top embellished with star-centered concentric pentagonal pattern of oak and other woods; (noteworthy is the underside, radially constructed of contrasting woods); supported on broad turned tapering standard and down-swept tetrapod ornamented with spires, raised on casters.
Height 29 in. Diameter 34 in.

35. EXTENSIVE SHEFFIELD SILVER PLATED FLATWARE SERVICE FOR TWELVE, mark of Harrison Fisher (active 1897-1899) in a variant of the Onslow pattern comprising:

- | | | | |
|---------------------|------------------------------|---------------------------------|------------------------------|
| 12 Table Forks | 2 Sauce Ladles | 12 Dessert Forks | 2 Nut Crackers |
| 12 Dessert Forks | 1 Soup Ladle | 12 Dessert Knives | 4 Salt Cellars |
| 12 Tablespoons | 1 Gravy Spoon | 12 Fish Forks | 4 Knife Rests |
| 12 Dessert Spoons | 1 Sugar Tongs | 12 Fish Knives | and by J. Nowill & Sons with |
| 12 Teaspoons | 1 Butter Knife | 2 Fish Carvers (fork and slice) | simulated ivory handles with |
| 12 Demitasse Spoons | 4 Salt Spoons | and of various design: | inked engraved monograms: |
| 12 Egg Spoons | AND, with simulated ivory | 1 Mother of Pearl Handled | 12 Table Knives |
| 4 Berry Spoons | handles with sterling silver | Bread Fork | 12 Dessert Knives |
| 2 Sugar Spoons | ferrules (date marks 1900- | 1 Cake Server | 5-Piece Carving Set |
| 2 Mustard Spoons | 1902): | 1 Grape Scissors | |





36. SMALL ROUND OPEN NANTUCKET BASKET, ATTRIBUTED TO CAPTAIN ANDREW J. SANDBURY (1830-1902), fine patina with multiple carved and scribed concentric circles in base. Height 2 ¾ in. Diameter 7 ½ in.

37. CARVED WHALEBONE SEAM RUB, circa 1850, wedge top with shaped paneled and ring carved stem ending in a polyhedron grip with abalone inlay. Length 4 ½ in.

38. SAILOR-MADE AMERICAN STEP-DOWN MINIATURE CHEST OF DRAWERS, late 19th century, carved and pierced whalebone backplash, shaped apron with applied heart and turned pulls; each drawer trimmed in whale ivory line edge. Height 9 ½ in. Width 8 ½ in. Depth 5 ½ in.



39. NAVAL CAT O' NINE TAILS, 19th century, knotted cords issue from macramé handle with brass swivel trigger snap. Length 27 in.

40. WHALEMAN MADE WHALE IVORY PIE CRIMPER, circa 1850, zig-zag solid wheel pinned to a single carved and pierced ivory spoke, handle, and feather-like end. The handle is hollowed out and pierced with six hearts and spurs, and the end is pierced with a cross, two hearts flanked by six diamonds and spurs. Length 6 in.

41. SAILOR SCRIMSHANDED BALEEN DITTY BOX, circa 1840-1860, of “*six-fingered*” oval design, with mahogany-veneered pine top; the sides of the box are delicately engraved with a continuous townscape and views of the upper masts of ships in the harbor with American and other flags; pine bottom. Height 2 ¼ in. Length 8 in.



42. FOLK ART WHALEMAN MADE WHALE IVORY AND WHALEBONE PIE CRIMPER, circa 1850, a profile whalebone mermaid with long hair and scrolled tail with wax inlaid polychrome filled dots; the mermaid's extended whale ivory arms support a large solid whale ivory zigzag wheel. Length 8 ¼ in.



43. WHALE IVORY SEVEN-WHEEL PIE CRIMPER, late 19th century, each wheel is a different pattern, three are open spokes (star, heart, dots) the grip is carved with a finely detailed floral bouquet. Length 10 ¼ in.



44. WHALEMAN CARVED WHALE IVORY PIE CRIMPER, circa 1850-1860, a 2 ¼ inch solid zig-zag wheel pinned to a solid pierced heart spoke continuing to a hollowed and pierced midsection with 6 open hearts; the feather-like end pinned with 3 silver pins and pierced with 4 hearts and 8 diamonds. Length 9 in.



45. CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1860, a carved ivory clenched fist holding a coiled serpent with ruffled shirt grip, on a tapering whalebone shaft starting with an octagonal panel, 2 reeded rings flanking a larger reeded section, above a rope carved section having a wormline ending with a plain turned long ferrule. Old collection number on the tip of the cane. Length 36 ½ in.

46. WHALEMAN CARVED WHALEBONE, WHALE IVORY, ABALONE AND BALEEN WALKING STICK, circa 1850, a flat ivory knob with carved rings and large abalone disk inlaid grip; bone shaft inlaid with abalone diamond, baleen ovals, bars, dots and circles, crosshatch fluted and ring turned. Length 35 ½ in.





47. TWO FINE AND LARGE BOLDLY STIPPLED AND POLYCHROMED SPERM WHALE TEETH BY MANUEL MONTEIRO, last quarter 19th century, taken from the same jaw. The first is the larger and also stippled throughout the tooth; decorated with a three-quarter portrait of a well-dressed lady with hat and holding a fan, the reverse having a similarly fashionably dressed lady; the narrow side shows a majestic building with a miniature figure on a chaise below; the opposing side depicts a polychrome portrait of a fish spanning the full length of the tooth and spewing air bubbles to the surface. Height 6 ½ in. Width 4 in. The second signed and inscribed “*Manuel Monteiro – I love you*” and decorated with two ladies in long dresses, one with a fan and the other with a bouquet, a young girl walking away and another in half portrait and holding a doll, and a dog’s head. Height 6 ¼ in.

Literature: Stuart M. Frank, *Ingenious Contrivances, Curiously Carved/Scrimshaw in the New Bedford Whaling Museum*, Boston, 2012, cf. Fig. 14:11, p. 313.

48. LINCOLN J. CEELY (NANTUCKET 1865-1950) *"THE FAMOUS 'SCONSET PUMP'"* TABLE LAMP, green painted wood on mahogany base; fitted for electricity, with the mark of Lincoln J. Ceely Maker, Nantucket Mass. Height 11 in. Length 11 ¾ in. Width 7 ½ in.



49. PAIR OF LINCOLN J. CEELY (AMERICAN 1865-1950) OILS ON MASONITE *"THE LOSS OF THE TERN SCHOONER WARREN SAWYER AGROUND AT SURFSIDE, NANTUCKET, DEC. 24, 1884"* AND *"PORTRAIT OF THE BARKENTINE CULDOON, WRECKED AT NOBADEER IN 1898,"* both signed lower left. 19 in. x 24 in.

Provenance: Owned by Charles Russell Hinchman, Son of Lydia Swain Mitchell and Cousin of Maria Mitchell, to the present owner.

Note: "1898 March 23rd, the Barquentine Culdoon of St. John, New Brunswick bound from Capetown to Boston with a cargo of 1142 bales of wool, ran ashore high and dry at Nobadeer beach about 4 o'clock in the morning in a dense fog. The crew loaded in their boat, which got capsized in the surf, but all got ashore safely. When the vessel struck, the shock snapped off her fore top mast, which hung with rigging and sails in a tangled mass from the cross-trees. She was stripped of sails and her cargo discharged on the beach with all possible expedition, the wreckers working day and night, as it was not thought possible that she could be gotten off. The attempt was made, however, by the tug Right Arm, which succeeded in hauling her off at high tide about 10 o'clock on the night of the 26th, and towed her to Boston. The bales of wool were carted to town and shipped to Boston." From *Wrecks Around Nantucket*, compiled by Arthur H. Gardiner, 1915.



50. JOSEPH MCGURL (MASSACHUSETTS b. 1958) OIL ON CANVAS “PANORAMIC VIEW OF THE JETTIES FROM THE CLIFF, NANTUCKET”, with Lincoln Circle residences, sailing and Galley Beach summer activities on a calm day, signed lower right Joseph McGurl in molded gold leaf frame. 24 in. x 42 in. Overall 30 ¼ in. x 48 ¼ in.

Provenance: Robert Wilson Gallery, Nantucket to the Present Owner.

McGurl attended the Massachusetts College of Art, studied in England and Italy, but his father James McGurl, who is a muralist was his most influential teacher. Joseph is a signature member of the Plein Air Painters of America, an elected member of the Guild of Boston Artists, was a Copley Master with the Copley Society of Boston and is a fellow of the American Society of Marine Artists.



51. FEDERAL CHERRY AND BIRD’S-EYE-MAPLE BOWFRONT OF DRAWERS, probably Massachusetts, circa 1810-1820, having a shaped top with turret corners above a conforming case fitted with four crossbanded and bird’s-eye-maple veneered drawers with silvered brass pulls above a scroll-cut apron and flanked by reeded stiles continuing to turned tapering legs. Height 40 ½ in. Width 46 ¾ in. Depth 20 ¾ in.



52. SAILOR MADE WHALE IVORY AND MAHOGANY FOLDING TRAVELING GAME BOARD, mid-19th century, two hinged and string-inlaid mahogany panels open to a whale ivory inlaid playing surface within a whale ivory peripheral band. Dimensions Open 15 ¼ in. x 14 ½ in. Closed 7 ¾ in. x 14 ½ in.



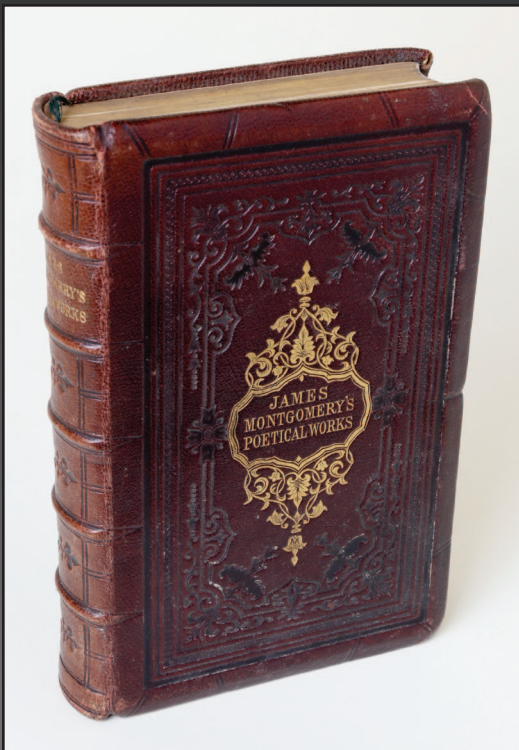
53. WHALEMAN MADE CUTLERY TRAY, circa 1860, fashioned of whale ivory, whalebone, abalone and mahogany, the rectangular tray with single piece ivory corners and caps, connected by whalebone line inlay and ivory dots; the dividing and carrying panel cutout ocean waves inlaid with whale ivory and abalone dots and diamonds flanking a finger hold above initialed ivory plaque "J.A.S." Height 6 ¼ in. Length 12 in. Width 7 ½ in.



54. WHALEMAN MADE ABALONE, WHALEBONE AND WHALE IVORY SCRIMSHAW AND POLYCHROMED PRESENTATION KEEPSAKE BOX, CIRCA 1835-1855, a spectacular feat in maritime design and inlay work possibly made by Captain Spencer Pratt (Bristol Rhode Island 1835-1855). The rectangular hinged box totally trimmed in whalebone, the top has an ivory scrimshawed plaque engraved with a spread winged eagle clutching arrows and laurel with banner in beak and budding vine border, sawtooth and star frame. Mother of pearl quarter-fans at the corners, diamonds and 8 various designed pinwheels and more. The front and sides have a 2-tier mother of pearl inlaid curtain swag and drop border with dots and stars above a sunburst center flanked by robust cornucopias. Each side with whale ivory posts and ring handles flanked by stars and teardrop wheels. All with sawtooth base trim supported on four whale ivory turned feet. The reverse inlaid with mother of pearl dots, teardrops and diamonds, 6-point star flanked by 2 American Federal shields flanked by 4-polychromed flags: Left - North German Merchant Union, Spanish Merchant, British Merchant, Danish Merchant, Right - Netherlands, Admiral's, Brazil, France. The underneath pine box trimmed in whalebone straps. Height 6 in. Width 11 ½ in. Depth 7 ¾ in.

Reference: A similar example may be found in *Ingenious Contrivances, Curiously Carved/Scrimshaw in the New Bedford Whaling Museum*, by Stuart Frank, Published by David Godine in Association with the New Bedford Whaling Museum 2012 pg 237.





55. BOOK: THE POETICAL WORKS OF JAMES MONTGOMERY WITH WHALING SCENE FORE-EDGE VIEW, PUBLISHED GALL & INGLIS, Edinburgh, 1860, 456 pps with engraved title and 7 plates, with crushed Moroccan embossed leather binding and gilt edge. Dedication on leaf dated 1862 from Charlotte A. Montgomery. When the fore-edge is fanned there is a fine, colored view of whaleships in the ice and a boat in the foreground approaching a large whale with harpooner with raised iron.



56. ROBERT PERRIN (1915-1999) FOLK ART MIXED MEDIA CARPET "GREASY LUCK," constructed from various carpet scraps, depicting a 19th C. whale hunt with longboat, stove boat and whale ship in the distance. 25 in. x 50 in.

57. WHALEMAN MADE WHALE IVORY AND SAND GLASS TIMER, circa 1830, two piece ivory plates connected by three turned and carved whale ivory pillars, glass supported by multiple ivory pegs. Height 5 in. Diameter 3 ¼ in.

58. WHALEBONE, BRASS AND STEEL SAILOR'S KNIFE, mid 19th century, turned bone knob grip on three brass bands with a steel tapering blade, leather sheath. Length 10 in.



59. IMPORTANT SHIP'S LOGBOOK: "JOURNAL OF A WHALING VOYAGE ON BOARD SHIP WABASH FROM NEW LONDON TOWARD THE SOUTH ATLANTIC OCEAN, LUTHER FULLER, MASTER," kept by First Mate Thomas G. Nickerson from June 23, 1832 – April 11, 1833.

Thomas G. Nickerson (1805-1883) was cabin boy on the whaleship *Essex*, which was stove by a whale and sunk November 20th, 1820. Nickerson left the wreckage aboard Owen Chase's whaleboat and was rescued after 89 days adrift at sea. He was one only of eight survivors of the *Essex*. Nickerson and Chase's later written accounts inspired Herman Melville to write *Moby Dick*. After rescue, he returned to Nantucket and quickly returned to whaling, eventually working his way up the ranks to captain. This journal was kept while Nickerson was first mate of the ship *Wabash*, which began whaling in 1828. As the ship returned home to New London from its next voyage, in 1834, it was lost off Montauk Point, Long Island, carrying 1,100 barrels of whale oil.

This leather-bound volume with marbled cover boards contains a total of 78 pages. The log of daily entries, written in clear and legible script, includes: weather observations; positions; 36 watercolor entries of American and other countries' flags of ships sighted flying their colors; 44 whale's tail stamps indicating sighted whales; 22 full-body whale stamps of various species taken by the ship, some with "chimney's afire" spouting blood from their blowholes; and multiple watercolor landscape views of various ports and harbors.

Other highlights in the log include: his wife's name on the inside cover; Nickerson's signature on the final entry; a full-page list of whales taken with date, longitude and latitude, the number of barrels of produced, and the name of the whale totaling 22 whales, 1683 barrels, 4 sunk whales lost; and a complete list of officers and crew. The journal also contains later drawings and letters written by Nickerson's nephew Franklin R. Coffin, dated 1859.

Provenance: Descended in Family, Thomas G. Nickerson to Margaret B. (Drew) Nickerson, Franklin R. Coffin, Lydia B. Ray, Nantucket, Currier Estate, Portland, Connecticut.

Accompanied by 19th century Coffin and Currier Family Daughters of the American Revolution Genealogy record documents.



60. WHALEMAN MADE WHALEBONE AND WHALE IVORY COAT RACK, circa 1830-1850, a large piece of polished, shaped and chamfered whalebone with 2-drilled attachment holes at the ends; three small whale's teeth secured to the bone from behind with large brass screws. Length 20 in.

61. WHALEMAN MADE WOOD AND WHALE IVORY CARPENTER'S LEVEL, circa 1830-1850, a highly sophisticated piece of workmanship with 7 carved ivory sections applied by small brass screws to a bar of hardwood working level. Note: All the fine tips of the star-ends curve around to the next plane. 11 in. x ¾ in. x ¾ in.

62. TWO WHALEMAN MADE WHALESHIP WORKING TOOLS, circa 1840, both made of whalebone. The seam rub with polyhedron knob carved from a single piece of bone; the second is a fantastic serving mallet also carved from a single piece of whalebone initialed "CHG", reeded handle grip, cut-in section and chamfered edges. Mallet 7 ½ in. x 2 ½ in. x 1 in. Seam Rub Length 4 ¾ in.



63. ANTONIO JACOBSEN (DANISH – AMERICAN 1850-1921) OIL ON BOARD “BLACK BALL LINER, GREAT WESTERN, 1917”, titled, signed and dated across lower margin.

12 in. x 19 ¾ in.

Overall 17 ½ in. x 25 ½ in.



64. TERRY BAILEY (b. MANCHESTER 1941) OIL ON CANVAS “AMERICA’S CUP 1895”, depicting Valkyrie III vs Defender Off Sandy Hook Lightship, Lower New York Bay. The ‘Defender’ won with honors 3-0, signed lower right Terry Bailey. 30 in. x 48 in. Overall 37 ½ in. x 55 ½ in.

Provenance: Palm Avenue Fine Art Gallery to the Present Owner.

Bailey attended the Manchester College of Art and worked freelance as an illustrator for agencies in Manchester and London. After which a move to the west country in the 70s, he began to focus on marine fine art subjects. In 2001 Bailey was chosen to paint the trophy prizes for the 1st, 2nd and 3rd place winners of the J Class Round of the Island Race of the Americas Cup Jubilee in Cowes, and those paintings were exhibited at the Royal Yacht Squadron Cowes during the Jubilee.



65. DONALD DEMERS (b. 1956) GOUACHE ON 300 LB HOT PRESS PAPER “FAMILY FAVORITE” depicting a well-dressed family of four and skipper onboard the catboat *Rose Wind* approaching Brant Point Light, Nantucket; titled in pencil on the reverse “Family Favorite” and signed lower left Donald Demers, 1995 in double gilt and matted frame. 13 ¾ in. x 18 ¾ in. Overall 15 ½ in. x 23 ½ in.



66. SAILOR MADE KEEPSAKE BOX, circa 1870, American pine rectangular hinged lid box inlaid and veneered with hundreds of different pieces of tropical woods, whale ivory, baleen and ebony in the shape of hearts, stars, diamonds, wedges, teardrops, two flower pots, arrows, dots and herringbone. Height 9 ¾ in. Length 18 in. Depth 12 in.

67. FINE DIMINUTIVE NANTUCKET SEWING BASKET, circa 1900, with two carved heart handles, attributed to William Appleton (1851-1918). Height 2 ½ in. Diameter 6 in.

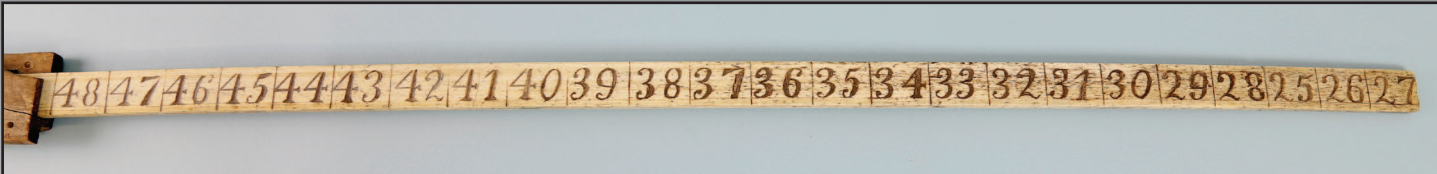
68. TAMBUA SPERM WHALE TOOTH, late 19th century, the necklace is woven finnet fiber, worn for ceremonies or council meetings, and applied with a silver plaque inscribed *"To Hugh M. Birch in Appreciation for Services to Pacific Tourism, 1976 Tourism Convention Fiji."* Length 6 in.



Note: After demobilization from the RAAF, "Smokey" Birch joined W.R. Carpenter's airline and flew throughout Papua New Guinea. In 1949 Qantas acquired the airline and Birch became their first pilot to inaugurate flights throughout the Pacific. He rose through the ranks to become the best known aviation executive in Australia appearing on a cover of Time Magazine before his retirement in 1977.



69. OUTSTANDING AMERICAN WHALEMAN MADE FOOTED SEWING BOX, circa 1860, with interior compartmentalized removable tray with 5 lids inlaid with square whale ivory knobs, abalone ovals and baleen dots. The shaped gallery tray is cherry with dovetailed corners. The exterior is well thought out and executed. Precisely and elaborately inlaid with abalone, whale ivory, baleen and mother of pearl with cross diamond pattern on the front and sides. The lid front and side trim inlaid with mother of pearl circles within baleen wavy lines and contrasting thin line borders of baleen and ivory. The top has a very fine ivory and baleen wavy abalone vine border, 4 baleen flowers at the corners, a wavy cameo in the center with an abalone 5-point star within a 3-line diamond including various abalone inlays; all supported on four carved whale ivory scrolled feet. Height 5 $\frac{3}{4}$ in. Width 10 $\frac{1}{2}$ in. Depth 7 $\frac{1}{2}$ in.



70. RARE WHALEMAN CARVED WHALEBONE 48 INCH SAIL CLOTH MEASURING STICK, circa 1820, the whalebone ruler scrimshawed with number measurements from 25 to 48 inches housed in primitive wood sheath the length of which combined with the whalebone portion equals 48 inches. The reverse of the stick engraved in cursive with owner's name *L.R. Locke*.



71. 19TH CENTURY CARVED AND POLYCHROMED FEMALE SHIP'S FIGUREHEAD, in original paint, an attractive female bust portrait in full round, black curled hair and golden drop earrings, wearing a powder blue, gold and white dress. Height 24 in. Width 15 ½ in. Depth 13 in.



72. WHALEBONE AND WOOD SAILOR MADE WHIMSY TRINKET BOX, late 19th century, rectangular lidded box inlaid with bone diamonds and hearts and lined with marbled paper, mounted on four-turned wood columns with carved open heart and diamond fences, encompassing a large bone spool in a glass bottle with thread. Height 9 ½ in. Width 7 ½ in. Depth 5 ¾ in.



73. FINE WHALE IVORY AND TROPICAL WOOD WALKING STICK, circa 1850, the clenched fist holding a serpent is carved of a single piece of ivory in relief and dyed; the triple wrapped serpent with contrasting dark color mounted on a tapering tropical wood shaft with ivory eyelet and brass ferrule. Length 37 in.

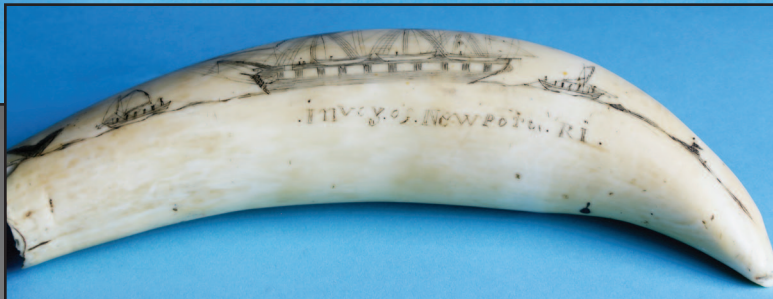
74. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, deeply carved ivory Turk's knot grip and extended octagonal collar, round ivory spacer on an octagonal tapering whalebone shaft ending in a metal ferrule. Length 37 ¼ in.



76. SAILOR MADE WHALE IVORY AND MAHOGANY "BOOK OF WHALES", late 19th century, with six carved ivory whale species with name plates mounted on a mahogany open page book. Overall 7 ½ in. x 9 ¼ in.



75. WHALE IVORY AND EBONY THREAD SPOOL HOLDER, circa 1840-1860, a three-tier stand supported in the center and at each corner with shaped square cut posts, spikes at each corner, 8 ball turned and polyhedron top spool pegs, a pierced scalloped crown style finial, each tier contrasted by ebony plates sandwiched between ivory plates, all supported on 4 bullet feet. Height 4 ½ in. Approx. 2 ½ in. square



77. FINE AND RARE AMERICAN SCRIMSHAWED SPERM WHALE TOOTH, circa 1840, a legend under the waterline reads "*Invoy . of . Newportt . RI .*" This tooth is important and rare as it identifies the ship, port and timeline. Above is a portside portrait of the Envoy with false gunports, some sails furled and two whaleboats out. Each whaleboat sailing in opposite directions with harpoons at the ready. One approaching a diving whale, the other on the stern side with a warf stuck. The Envoy's first voyage sailed out of Providence, Rhode Island with Captain J.C. Clark on December 26, 1833 and returned January 1, 1838. The whale tooth is scrimshawed 270 degrees around the tooth. Length 6 $\frac{5}{8}$ in. Width 2 in.



78. WHALEMAN CARVED WHALE IVORY AND WHALEBONE PIE CRIMPER, circa 1850, in two main sections the bone zig-zag wheel pinned to an ivory scroll with five other scrolls cascading from which a three-prong fork is pinned. The lower grip is connected with a baleen spacer and is carved with an open diamond and a hinged hanger. Length 9 $\frac{1}{2}$ in.



79. EXCEPTIONAL AND FINE CARVED WHALE IVORY PIE CRIMPER, circa 1850-1860, the large crimper in three sections, all from the same sperm whale tooth. The solid zigzag wheel pinned to a pierced and hollowed grip and silver pinned large stylized feather finial with scroll-work and geometric design throughout. Length 9 in.

Reference: Similar example may be found in *Ingenious Contrivances, Curiously Carved/Scrimshaw in the New Bedford Whaling Museum*, by Stuart Frank, Published by David Godine in Association with the New Bedford Whaling Museum 2012 pg 195.



80. WHALEBONE AND WHALE IVORY CUP TOY, mid 19th century, the game is played by swinging the attached ball in an effort to catch it on the upswing in the cup. The greater challenge is to catch the ball in the hole with the spike side of the handle. The ivory bowl turned and carved out to receive a golf-size ball both with red wax scribe lines. Two baleen spacers and a multi-ring and turned handle.

Provenance: The Howland family collection to the present owner.

81. WHALEBONE CARVED SEAM RUB, mid 19th century, polyhedron grip, mid body hexagonal band and “V” shaped end. Length 4 in.

82. SAILOR MADE WHALE IVORY MOUNTED AND INLAID MAHOGANY SPICE CABINET, mid-19th century, of upright rectangular form with molded top projecting above a case fitted with six short drawers over a single long drawer, all with whale ivory polyhedral die pulls inlaid with ebony dots; the six short drawers inlaid in whale ivory with letters of the alphabet, on a molded plinth base. Height 13 ½ in. Width 10 ¾ in. Depth 6 ¼ in.

83. GROUP OF FOUR CARVED WHALEBONE AND IVORY BODKINS AND PIPE TAMP, 19th century.

84. SCRIMSHAWED AND POLYCHROMED PETITE SPERM WHALE TOOTH, mid-19th century, a wraparound whaling scene with an American bark with flags, pennant and full sails; off the stern are several longboats flagging whales and a shark beneath the surface. Sawtooth band on the upper tooth. Length 4 ½ in.



85. A MOST RARE AND COMPLETE “LAZY JACK” PULLEY, circa 1830-1840, the ivory pulley and cleat held together with rope having a worm line and four cross-bands of canvas and paint at four intervals. The two pulley sheaves are also ivory. Length of block: 4 in. Length of cleat: 4 ½ in. Total length: 53 in.

Note: A Lazy Jack is used to contain a sail on the way down.



86. A CHARMING AND RARE ONE OF A KIND WHALE IVORY AND WHALEBONE MODEL OF A BUILDING, mid-19th century, the interior main floor and attic space of pine wood; the body of the house is fashioned of 11 ivory and 1 bone vertical panels with arched and flat-top multiple panel windows, 3 doors, and base trim; the roof is comprised of 12 ivory and 2 whalebone planks above 4 ivory rain gutters. Height 5 ½ in. Width 6 ⅞ in. Depth 3 ⅞ in.



87. LARGE WHALEMAN MADE PAN BONE AND WOOD OPEN DITTY BOX, circa 1850, a 5" x 37" piece of lower jaw bone stemmed and attached to a circular pine bottom, with 5 ivory pegs (one exposed) and seamed at a straight line with 6 copper rivets. Height 5 in. Diameter 10 in.



88. PAIR OF STIPPLED AND POLYCHROME SPERM WHALE TEETH, circa 1870, depicting two female profile bust portraits, both with black hair, one with long braid and the other with fancy hat. Height 5 in.

89. ESKIMO SCRIMSHAWED FAUX POCKET WATCH AND FOB CHAIN, circa 1910, possibly by Happy Jack, fashioned of walrus ivory Roman numerals and hands with second hand, two sections of oblong chain. Diameter 1 ¼ in.

Reference: Similar example may be found in *Ingenious Contrivances, Curiously Carved/Scrimshaw in the New Bedford Whaling Museum*, by Stuart Frank, Published by David Godine in Association with the New Bedford Whaling Museum 2012 pg 299.

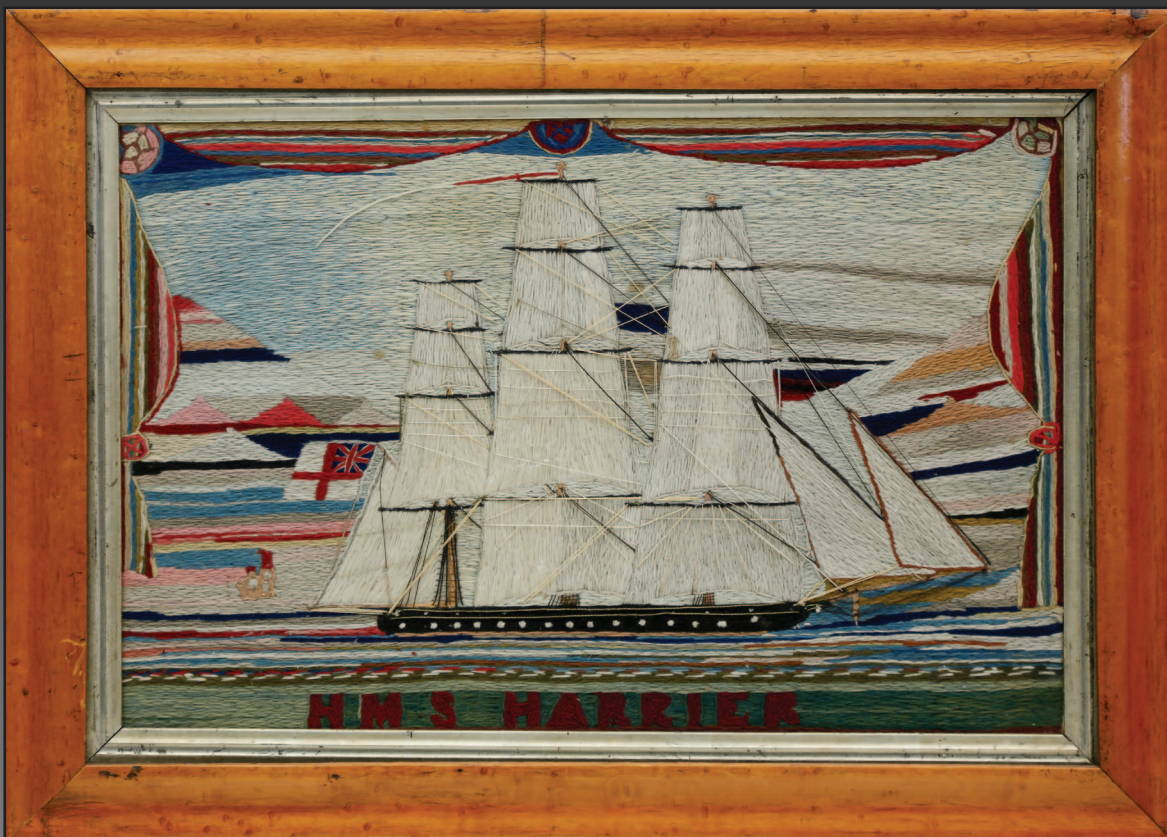
90. SCRIMSHAWED AND POLYCHROMED SPERM WHALE TOOTH, mid-19th century, No. 1 engraved at the tip, the obverse engraved with a standing female wearing headdress and cape holding a red polychrome British flag with a seated lion at her side; the reverse depicts a steam engine sidewheeler in a stiff breeze flying British colors; above is a sunburst with "Hope" banner above an anchor. Height 5 in.



91. EXTREMELY RARE WHALEMAN MADE WHALE IVORY "HOME ALONE" SEXUAL DEVICE, 19th century, shaped from a large sperm whale tooth attached to a mushroom reeded brass knob grip. Length overall 8 ½ in



92. VERY FINE ARCHITECTURAL WHALE IVORY AND WHALEBONE INLAID WALKING STICK, circa 1855, the smooth ball grip inlaid with an abalone dot, the lower section reeded, both halves are separated by an octagonal wafer, all carved of a single piece of ivory; the bone shaft starts with a small octagonal section with tortoiseshell diamonds and mother of pearl panels above an architectural section with four reeded columns with a unique addition of a baleen rope carved interior post and cathedral-like open windows on all four sides as capitals inlaid with silver squares; the next section having 56 tortoiseshell, baleen & abalone inlays on carved octagonal panels with reeding. The lower section is a tapering and reeded to a ring then a smooth tapering end. Length 34 ½ in.



93. BRITISH SAILOR'S WOOLWORK, circa 1860, a starboard portrait of the British Man-O-War "*H.M.S. Harrier*" in full sail with striped curtain swags and tie backs. The "*HMS Harrier*" was a Royal Navy Cruiser-Class sloop launched in 1854 meeting her fate in 1866. Original molded maple frame with silver gilt liner.
13 ¾ in. x 16 ½ in. Overall 14 ¾ in. x 20 ½ in.



94. BRITISH SAILOR'S WOOLWORK, circa 1865, depicting the broadside view of Man o' War flying colors and resting at anchor, the warship is surrounded by several small boats. In the foreground, a sailboat ferries visitors to the ship or seamen ashore and a steamboat passes in the distance, in a mahogany frame. 14 ¼ in. x 20 ½ in. Overall 19 in. x 25 in.



95. BRITISH SAILOR'S WOOLWORK OF UNIDENTIFIED MERCHANT SHIPS, circa 1865. It is possible that the same vessel has been depicted twice, both inbound and outbound in bird's eye maple frame with gilt slip.
18 ½ in. x 26 ½ in. Overall 23 in. x 30 ½ in.

Note: Merchant ships were valued for their speed at sea and therefore carried the maximum amount of sail.



96. FINE BRITISH SAILOR'S WOOLWORK, circa 1860, depicting Queen Victoria's Royal Yacht "*Victoria & Albert II*" off the Isle of Wight with Osbourne House and Cowes Castle in the foreground, original description on reverse, in original molded bird's-eye-maple frame with silver gilt liner.
13 in. x 17 in. Overall 18 ½ in. x 22 ¼ in.



97. MARIO BUCCELLATI ITALY 800 SILVER WALKING PEACOCK, circa 1970, signed Buccellati, Italy, the animal collection was formed one-at-a-time with no repeats. On occasion Buccellati would produce a limited edition of no more than three in the animal collection line. Height 17 in. Length 22 in. Width 11 in.



98. CHRISTOFLE STERLING SILVER FLATWARE SERVICE FOR TWELVE IN THE SCEAUX PATTERN (ACTIVE 1991-1999), in a fitted mahogany case comprising:
 12 Dinner Knives
 13 Dinner Forks
 12 Salad Forks
 12 Luncheon Forks
 12 Teaspoons
 12 Tablespoons
 12 Butter Spreaders with Stainless Steel Blades
 8 Demitasse Spoons
 Stainless Master Cheese Knife and 3 Butter Spreaders with Wood Handles inscribed Christofle



99. FRENCH SILVER & SILVER-GILT TRAVELLING TOILET SERVICE, Gustave Keller, Paris, circa 1890-1920, including: dressing table mirror with easel support, kettle with spirit lamp, pair of candlesticks, 2 hair brushes, 2 clothes brushes, hat brush, hand mirror, glove stretcher, 3 curling irons with spirit stove, 6 glass bottles with silver caps and collars, 9 glass boxes (2 lacking) with 11 silver covers; each piece with French .950 assay mark and/or mark of Gustave Keller; various silver, silver-plated, and steel implements (some missing); contained in original green morocco leather-bound wooden travel case with fall-front opening to form a writing surface and engraved along the front edge: "*Gustave Keller Fabricant Fournisseur Orfevre Brevete de S. M. La Reine d'Espagne 22 Rue Joubert Paris*". Overall dimensions: Height 14 in. Width 24 in. Depth 16 in.



100. PAUL GAUGUIN (FRENCH 1848-1903) ZINC PLATE ETCHING AND AQUATINT "LA FEMME AUX FIGUES, 1894," inscribed "*Chez Seguin à St. Julien*" in the plate upper left. A dark and richly printed impression of Kornfeld's third and final state. Printed after the addition of the cross to the cloth placed on the table lower right, from an edition of unknown size issued circa 1963. Catalog: Kornfeld 25iii/iii
10 ¾ in. x 16 ½ in.
Overall 20 in. x 26 in.



101. CHINA TRADE OIL ON CANVAS SHIP'S PORTRAIT “BARK STONEWALL JACKSON, SWAIN MASTER, ENTERING HONG KONG HARBOR SEPT. 16, 1881,” titled across the lower margin.
23 in. x 30 in. Overall 27 in. x 33 ¼ in.

102. LATE GEORGIAN INLAID MAHOGANY MINIATURE SECRETARY, 1st half of the 19th century, of upright rectangular form with broken pediment above pair of doors enclosing an arrangement of six small drawers flanking a mirror-backed recess; the lower partium with two short over two long drawers above scalloped apron continuing to bracket feet.
Height 20 ¼ in. Width 13 ¾ in. Depth 6 ½ in.

103. REGENCY TORTOISESHELL TEA CADDY, early 19th century, of sarcophagus form with hinged top opening to disclose two lidded compartments on wooden bun feet.
Height 6 ¾ in. Width 8 ½ in. Depth 5 in.

104. REGENCY TORTOISESHELL TEA CADDY, early 19th century, of reverse breasted bowfront form with hinged cover opening to disclose two lidded compartments, raised on gilt ball feet.
Height 5 in. Width 8 in. Depth 4 ½ in.

105. REGENCY TORTOISESHELL TEA CADDY, early 19th century, of bowfront form with cavetto-molded hinged cover opening to a lidded interior on ivory bun feet.
Height 4 ¾ in. Width 5 ¼ in. Depth 3 ¾ in.





106. CHIPPENDALE MAHOGANY BONNET TOP CHEST ON CHEST, MASSACHUSETTS, circa 1780, in two parts, the upper with a molded “broken” arch pediment ornamented with three flaming urn finials and centering a fan-carved drawer flanked by two small drawers above four graduated long drawers; the lower section with two long drawers, raised on bracket feet, brasses replaced. Height 81 in. Width 41 ½ in. Depth 22 in.



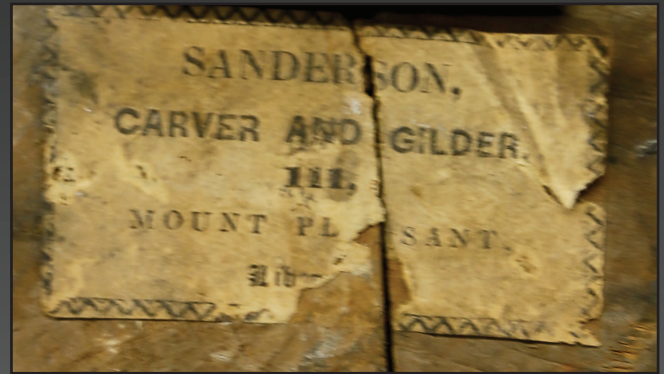
107. HAND WOVEN HERIZ CARPET, circa 1920. 9 ft. 1 in. x 12 ft.



108. LOUIS XV STYLE ORMOLU-MOUNTED KINGWOOD BUREAU PLATT, late 19th century, of serpentine rectangular form, the top inset with a blind-tooled black leather writing surface and applied with a molded surround above three frieze drawers, on square tapering cabriole legs; ormolu enhancements, chutes and sabots.
Height 30 ½ in. Width 47 in. Depth 27 ¾ in.

109. PAIR OF CLASSICAL REVIVAL PATINATED BRONZE CANDLESTICKS, circa 1820, now fitted as table lamps.
Height of Sticks 11 ¾ in.

110. LOUIS XVI STYLE GILT-BRONZE AND WHITE MARBLE MANTEL CLOCK, 19th century, the drum form movement, now electrified, with white enameled dial and glazed bezel doors flanked by figures of Venus and Cupid; on rectangular plinth base raised on toupie feet.
Height 13 ¼ in. Width 13 ½ in. Depth 6 in.



111. PAIR OF DEUXIÈME EMPIRE PATINATED AND GILT-BRONZE FOUR-LIGHT CANDELABRA, French, 3rd quarter of the 19th century, with acanthus-cast scrolling light arms; marital male and female figures, respectively, on plinth base. Height 22 ½ in.



112. REGENCY GILTWOOD CONVEX MIRROR, BY SANDERSON, LIVERPOOL, circa 1810-1820, with acanthus scroll carved crest and pendant, cavetto-molded circular frame applied with foliate motifs and ebonized slip; original printed paper trade label on reverse "*Sanderson Carver and Gilder, III Mount Pleasant, Liverpool.*" Height 66 in. Diameter 40 in.



113. RARE PAIR OF CHINESE EXPORT BLUE & WHITE PORCELAIN TEA CANISTERS AND COVERS, 18th century, of upright form and square section with circular neck and cover, decorated all-over in underglaze blue with stylized river landscape vignettes; the interior vertical rib reinforcements are a noteworthy period construction detail. Height 13 ¼ in.

114. QUEEN ANNE MAHOGANY OVAL DROP-LEAF DINING TABLE, mid-18th century, with D-shaped leaves opening over pivoting round tapered legs ending in raised pad feet. Height 28 ½ in. Length open 56 in. Width 42 in.



115. CHINESE REVERSE PAINTING ON GLASS, “TRIUMPH OF THE EIGHT IMMORTALS OVER THE FORCES OF THE DRAGON KING OF THE EAST SEA”, 19th century, in original carved teak wood frame. 22 in. by 62 in. overall.



116. NEST OF FOUR CARLISLE FAMILY NANTUCKET CHINESE EXPORT HAND DECORATED BLACK LACQUER TABLES, early 19th century, of typical nesting form, the rectangular tops decorated in tones of gold with stylized foliate motifs centering the initial “C”. Height 27 ½ in. Width 19 ¼ in. Depth 13 ½ in.



117. CHINESE EXPORT BLUE & WHITE PORCELAIN TEMPLE JAR WITH PAKTONG COVER, 18th century, the baluster-shaped vessel painted with a continuous river landscape beneath an elaborate collar of stylized motifs; topped by a contemporary *paktong* cover. Height of ceramic: 14 ¼ in. Height with cover: 18 in.

118. CHINESE EXPORT FAMILLE ROSE PORCELAIN WASH BASIN WITH EUROPEAN 'CLOBBED' DECORATION, late 18th century, circular with everted rim, decorated in underglaze blue and famille rose enamels with symmetrical array of floral, foliate, and other various stylized motifs and copiously enriched with gold 'clobbering'. Height 5 in. Diameter 16 ½ in.



119. SET OF FIVE CANTON BLUE AND WHITE CAKE PLATES AND FIVE VARIOUS TEACUPS, 19th century, each plate of tapered oval form, decorated with a pavilioned river landscape and incorporating a cup stand; the five teacups are of three various designs. Length 8 ¼ in.

120. LATE GEORGE III SATINWOOD AND MARQUETRY TEA CADDY, circa 1800, of rectangular form; the hinged cover and front panel with stylized univalve inlays; interior with two lidded compartments. Height 4 ⅞ in. Width 6 ½ in. Depth 4 in.



121. AMERICAN POLYCHROME PAINT DECORATED PINE BLANKET BOX, 19th century, hinged rectangular top painted mottled green and red and with red edge opens to disclose storage and hinge-lidded ditty box; the case scumbled mustard and red, decorated with symmetrical arrangement of four red stars, and fitted with a long drawer with flat knob pulls, on a red painted base board raised on four later turned and ebonized feet. Height 24 $\frac{3}{4}$ in. Width 42 $\frac{3}{4}$ in. Depth 19 in.

122. PAINT DECORATED RED STAINED BANNISTER-BACK SIDE CHAIR, Connecticut River Valley, 18th century, with elaborately scrolled tablet crest rail on nicely turned uprights with ovoid and ring-turned finials and flanking over four split bannister splats of similar profile; rushed seat on turned box-stretchered legs; decorated with interlaced linear motifs in yellow ochre paint; (legs ended out 1 $\frac{1}{2}$ in.). Height 44 in. Width 19 $\frac{1}{2}$ in. Depth 15 in.



123. HAND WOVEN PERSIAN CAMEL HAIR GEOMETRIC CARPET RUNNER, 19th century. 12 ft. 4 in. x 34 in.



124. PASTEL ON PAPER "ALLEGORY OF THE VINTAGE," FRENCH SCHOOL, 19th century, oval format depicting a young woman wearing Bacchus crown and holding a cluster of grapes, elaborate gilt frame with printed Paris label on stretcher. 25 in. x 21 ½ in. Overall 36 in. x 28 in.



125. GEORGE III BRASS-MOUNTED MARBLE TOP MAHOGANY GUERIDON, late 18th century, in the French taste, with galleried round marble top tilting above a fluted taper standard on cabriole tripod on casters. Height 29 in. Diameter 19 ½ in.



126. CHINESE EXPORT FAMILLE ROSE TUREEN AND COVER ON STAND, 20th century, circular lobed body on pedestal foot, conforming cover and stand; decorated with garlands and scattered blossoms within fish scale borders, artichoke finial and entwined leaf handles enriched with gold. Height 12 in. Length 14 ½ in.



127. NEAR PAIR OF DUTCH DELFT BLUE & WHITE WALL PLAQUES, late 19th century, of shaped elliptical form, decorated with a canal scene and a windmill by a river, respectively; underglaze blue painted Royal Tichelaar Makkum Factory marks verso. 23 ½ in. x 19 ½ in.



128. CHINESE EXPORT BLUE AND WHITE PORCELAIN PUNCH BOWL, late 18th century, scalloped rim with traces of gilding; the interior with bird's eye and wavy line borders over a basket weave banding; the cavetto centered by a pagoda river roundel; the exterior with two large and two small cartouche landscapes reserved on a scale ground. Height 5 in. Diameter 11 ½ in.

129. PAIR OF CHINESE EXPORT BLUE & WHITE PORCELAIN SQUARE BOTTLES, 18th century, now fitted as table lamps, the sides decorated in underglaze blue with flowering plants, drilled. Height of Porcelain 10 in.

130. EARLY GEORGE III MAHOGANY CHEST OF DRAWERS, 3rd quarter of the 18th century, rectangular top with molded edge above four graduated long drawers with cockbeaded edges and "Birmingham" brasses, on bracket feet. Height 30 in. Width 36 ½ in. Depth 19 ¼ in.



131. LOUIS XVI STYLE PETITE TRUMEAU MIRROR, late 19th, painted cream with gilt carved ornament and molding centering a mirror plate below a classical landscape panel. Height 25 ¼ in. Width 15 ¾ in.

132. FRENCH METAL WIRE OVAL BASKET CENTERPIECE, 19th century, finely woven and in good condition with original cane colored painted finish; complete with metal tray insert, believed to be from the Lomax Collection, Rochester, New York. Height 5 ¾ in. Length 21 ¼ in. Width 15 in.



133. NEAR PAIR OF LOUIS XVI STYLE CARVED WOOD PLAQUES, late 19th century, crisply carved in relief with trophies of navigation and warfare entwined with scrolling leaves; mixed woods. 23 in. x 7 ¾ in. and 23 ½ in. x 8 ¾ in.



134. GEORGE III CACAO BROWN SHAGREEN LEATHER BOTTLE BOX, circa 1780, of nearly square section with hinged cover of truncated pyramidal form opening to disclose a garnet red velvet lined compartmented interior with four stoppered clear colorless glass spirit bottles; brass hinges, handle, hasp and lockplate, and bun feet. Height 9 in. Width 7 ¼ in. Depth 7 ¾ in.



135. REGENCY GILTWOOD CONVEX MIRROR, circa 1810-1820, with acanthus crest and eagle surmount, circular frame surrounded with 27 spherules, ebonized slip and a carved lower acanthus pendant.
Height 49 in. Diameter 26 in.



136. PAIR OF DEUXIÈME EMPIRE PATINATED AND GILT-BRONZE OWL CANDLESTICKS, French, 3rd quarter of the 19th century, with shell-cast sockets and bobeche, plinth base. Height 7 ¼ in.



137. EARLY 19TH CENTURY MINIATURE WATERCOLOR ON PAPER "PORTRAIT OF A SHIP'S CAPTAIN," the oval portrait depicting a well-dressed young man before a calm sea with clipper ship in the distance.

138. SOUTH GERMAN/AUSTRIAN BAROQUE WALNUT VENEERED MINIATURE COMMODOE, 18th century, of breasted bowfront form, fitted with three drawers with engraved brass ring pulls and key-plates, on bun feet.
Height 8 ½ in. Width 12 ¼ in. Depth 8 ¾ in.



139. BRITISH SAILOR'S WOOLWORK, "THE STORM OFF BALACLAVA," 19th century, depicting an turbulent sky and ocean with several battered ships and ship parts in waters foreground and a banner above "Storm off Balaclava 1854," in a flat veneered mahogany frame with gilt liner.

13 ¼ in. x 25 ½ in. Overall 19 ¼ in. x 31 ¼ in.



140. BRITISH SAILOR'S WOOLWORK, a Ship-of-the-Line maneuvering off the Turkish Coast, circa 1860, depiction of an unidentified British warship sailing past a fortress flying the Turkish flag and in the distance another ship, flying the French flag, shows her stern, in a rosewood frame with gilt slip. 17 ½ in. x 27 ½ in. Overall 21 ¾ in. x 31 ½ in.

Note: In all likelihood, a scene from the Crimean War fought from 1853 to 1856, in which Britain, France, and the Ottoman Empire joined forces against Russia.



141. BRITISH SAILOR'S WOOLWORK, "GOD IS LOVE TO ALL", circa 1830, depicting flags of nations, emblems of anchor, cross and heart, initial letters in the corners, and overarching inscription adorn this ship's portrait in bird's eye maple frame with gilt slip. 17 ¾ in. x 30 in. Overall 22 in. x 34 in.



142. BRITISH SAILOR'S WOOLWORK OF AN UNIDENTIFIED WARSHIP, circa 1865, iron nail heads represent the guns and their number indicates that this was possibly a third rate ship, which typically mounted between 64 to 84 guns in the ranking system of the British navy, in a mahogany frame with gilt slip. 22 ½ in. x 28 ½ in. Overall 29 ½ in. x 36 in.



143. QUEEN ANNE CHERRYWOOD HIGHBOY, probably Massachusetts, 18th century, in two parts, the upper with broken pediment and flaming urn finials above a central fan-carved drawer and two small drawers and four graduated long drawers; the lower section with long drawer over a complementary fan carved deep drawer flanked by two drawers above a shaped apron with two acorn pendants and raised on squared cabriole legs ending in pad feet.

Height 80 in. Width 38 ½ in. Depth 19 ¾ in.



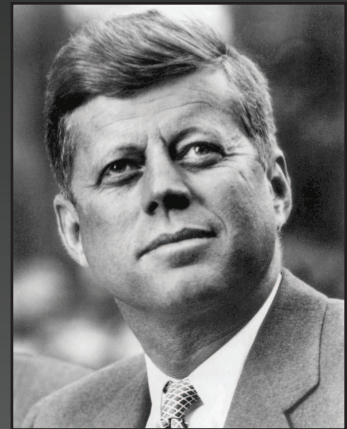
144. HAND WOVEN PERSIAN GEOMETRIC KAZAK RUG, 19th century. 55 in. x 36 in.



145. CHARLES COULON, LONDON (ACTIVE 1765-1770) GEORGE III MAHOGANY AND MARQUETRY BRASS MOUNTED EIGHT-DAY LONGCASE CLOCK, the bonnet with swan's neck cresting above an arched glazed door enclosing a brass dial with foliate spandrels to a silvered Roman and Arabic chapter ring, matted center with subsidiary seconds ring and date aperture; signed on a silvered plaque "*Cha. Coulon, London,*" the trunk door plinth and bonnet inlaid with neoclassical motifs in a variety of woods. Height 95 in. Width 19 ½ in. Depth 10 in.



146. LARGE REGENCY ENGRAVED SILVER, BRASS AND MOTHER-OF-PEARL INLAID ROSEWOOD COLLECTOR'S COFFER, 2nd quarter 19th century, of elegantly proportioned sarcophagus form; the cavetto-molded hinged top and front keyhole escutcheon are decorated with an array of finely detailed arabesques; the green velvet-lined interior is fitted with a removable valuables tray above a well. Height 11 ½ in. Width 24 ½ in. Depth 16 ¾ in.



147. JOHN F. KENNEDY'S HARVARD SWEATER, wool cardigan sweater with shawl collar, mother of pearl buttons and two in-sewn pockets. The sweater is in Harvard's crimson red with the letter "H" knitted into the left breast in black. A label sewn into the collar is embroidered in red thread, "KENNEDY," in shadowbox frame. Sweater 32 inches from shoulder to bottom Shadowbox overall 40 ½ in. x 34 ½ in.

Provenance: Both lots Sold Guernsey's Auction March 18 & 19, 1998 to the Present Owner



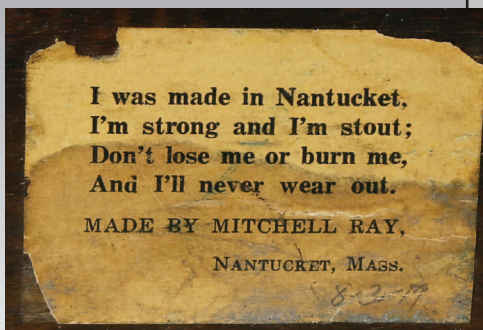
148. JOHN F. KENNEDY'S HARVARD PENNANT, a crimson and white felt Harvard pennant with John Fitzgerald Kennedy handwritten by John F. Kennedy across the top in blue ink. The pennant is slightly soiled with thumbtack marks. Pennant 21 ½ in. x 23 in. x 32 in. Shadowbox overall 25 ½ in. x 51 ½ in.

The pennant was given to Massachusetts Congressman Torbert MacDonald, John F. Kennedy's college roommate, who recalled that this pennant hung in their dorm room from the Fall of 1937 until their graduation in 1940. John F. Kennedy graduated from Harvard with a Bachelor's degree in Political Science and the high honor of Cum Laude.



149. EXCEEDINGLY RARE LABELED OLIVER C. COFFIN MINIATURE NANTUCKET BASKET, last quarter of the 19th century, round form with carved and shaped swing handle on cut brass ears; cane woven chamfered ribs rising from a conforming wood base bearing a printed paper label: "*Manufactured by Oliver C. Coffin formerly of South Shoal Lightship*"; three concentric circles on interior plate. Height 3 ½ in. Diameter 4 ¾ in.

150. NANTUCKET DOUBLE HANDLE BUSHEL BASKET, ATTRIBUTED TO ANDREW J. SANDBURY (1830-1902), circa 1870, the basket has a pair of carved oak handles with heart shaped finger grips and the handles extend through the oak rim and are woven into the basket below. Height to rim 12 ½ in. Height to top of handle 14 in. Diameter 21 ¼ in.



151. MITCHELL RAY (1870-1956) RECTANGULAR SWING HANDLE NANTUCKET BASKET, original paper label on base "*I was Made in Nantucket, I'm Strong and I'm Stout; Don't Lose Me or Burn Me, and I'll Never Wear Out...Made by Mitchell Ray, Nantucket, Mass.*" dated in pen 8-13-11 on base. Height 6 ½ in. Length 14 in. Depth 10 ¾ in.



152. BRITISH SAILOR'S WOOLWORK, circa 1870, depicting the British sloop "Gautier" rounding a lighthouse in high seas as a launch moves to rescue a drowning dog. Sailors on board the sloop and the launch train their rifles on a threatening shark, in period molded maple frame with gilt liner.

18 ½ in. x 25 ½ in. Overall 22 ½ in. x 29 ½ in.



153. BRITISH SAILOR'S WOOLWORK OF TWO WARSHIPS NEARING LAND, circa 1870, the artist uses *trapunto* technique, padding the sails with cotton or other material to make them appear to billow in the wind. The flags, waterline, and land are executed in silk; the guns are detailed with beads in period bird's eye maple frame with gold painted inner frame. The orange waterline is often associated with the Channel Islands. 16 ¾ in. x 22 ¾ in. Overall 23 ½ in. x 29 ½ in.



154. BRITISH SAILOR'S WOOLWORK, 19th century, depicting a portside view of a British Man-O-War dressed in ceremonial flags on cobalt sea embroidered "*Joseph Rundle, 1855.*" 13 in. x 20 in.

155. BRITISH SAILOR'S WOOLWORK OF AN UNIDENTIFIED STEAM WARSHIP AT ANCHOR, circa 1865, depicted with colors flying, sails furled, rigging finely detailed, and gangway lowered to receive visitors in a faux grain frame with gilt slip. 15 in. x 19 ½ in. Overall 21 in. x 26 in.



156. BRITISH SAILOR'S WOOLWORK, circa 1850, depicting a cameo portrait of the British Man-O-War, "*HMS Cornwallis*" on which the Treaty of Nanking was signed; surrounded by 12 allied flags, having a tufted wool flag pole finials and flanked by opium poppies indicating this was an Opium War tribute, in period molded maple frame with gilt liner. 13 ¼ in. x 20 ¾ in. Overall 17 ½ in. x 24 ½ in.



157. MAHOGANY AND EBONY CAMPAIGN SECRETARY BOOKCASE, circa 1850s, in three sections each with large brass carrying handles. The upper case double brass wire doors exposing vertical dividers and trimmed in ebony, the lower two cases featuring a large drawer front desk compartment above two over two drawers with brass line inlay and recessed pulls, also trimmed in ebony, on turned feet.
Height 66 ½ in. Width 44 ½ in. Depth 20 ¾ in.



158. ANGLO-INDIAN BRASS-MOUNTED TEAKWOOD CHEST, 19th century, the hinged top centered by a shaped plaque engraved "No.5".
Height 19 in. Width 35 in. Depth 17 ½ in.



159. EDGAR PAYNE (AMERICAN 1883-1947) OIL ON CANVAS “FISHING BOATS,” signed lower right Edgar Payne, in gold leaf molded frame. 24 in. x 30 in.

Edgar Payne known for his Western landscapes and waterscape paintings was born in Washburn, Missouri in 1883. Leaving home at the age of fourteen, Edgar Payne made his way to Chicago working as a house, sign and set painter. Once in Chicago, he became well-known as a set painter and soon was commissioned to paint an 11,000 square foot mural for the Congress Hotel. Payne enrolled in classes at the Art Institute of Chicago but soon dropped out. He joined the Chicago Society of Artists and the Palette and Chisel Club, and began traveling around the country for new subject matter to paint. On his first visit to California in 1909, he spent several months painting in Laguna Beach before visiting San Francisco where he met artist Elsie Palmer, whom he married in Chicago in 1912. The Payne's settled in Laguna Beach, California, and he became an important part of the art community there, being named the first President of the Laguna Beach Art Association. Payne is internationally renowned for his depictions of the High Sierras, Indians riding through desert canyons, landscapes of the Sierra Nevada and French and Italian boat scenes as well as authoring a book titled Composition of Outdoor Painting.

His works are held in the collections of the National Academy of Design; New Mexico Art Association; Art Institute of Chicago; Orange County Museum of Art; Irvine Museum; Chicago Museum; Indianapolis Museum; Bancroft Library, UC Berkeley; Pasadena Art Institute; Pasadena Museum; Southwest Museum; Fleischer Museum of Art; Phoenix Art Museum; Springville Museum of Art; Brigham Young University Fine Arts Collection; National Museum of American Art, Washington, D.C.



160. MAURITZ FREDERIK HENDRICK DE HAAS (DUTCH/AMERICAN 1832-1895) OIL ON CANVAS "A WALK ALONG THE SHORE AT SUNSET," signed with estate stamp lower right: "By the hand of MFH de Haas N.A." and with printed certification label affixed to stretcher which reads "We hereby certify that this is one of a number of pictures painted by the late MFH de Haas N.A., but left unsigned by him by reason of his sudden death. This picture is sold by order of the Surrogate Court of the City and County of New York, filed December 18, 1895." 9 in. x 22 in. Overall 16 ½ in. x 29 ½ in.



161. SET OF TEN LOUIS XVI STYLE PALE GRAY PAINTED BEECHWOOD DINING CHAIRS, late 19th/early 20th century, including one armchair and nine side chairs, each with rectangular padded backrest and seat above a molded rail with rosette carved dies continuing to round tapering stop-fluted legs. Armchair Height 37 in. Width 21 ½ in. Depth 22 in. Side Chair Height 36 in. Width 18 ½ in. Depth 18 in.

162. LINCOLN J. CEELY (1865-1950) OIL ON DOOR PANEL “ELIHU COLEMAN HOUSE, HAWTHORNE LANE, NANTUCKET”, painted 1940, signed lower left L.J. Ceely, stamped on reverse “*Lincoln J. Ceely Maker, Nantucket, Mass.*” Also inscribed in pencil on the reverse.
4 ¾ in. x 7 in. Overall: 7 ½ in. x 10 ¼ in.

Note: The Elihu Coleman House is listed in the Library of Congress, documentation compiled after 1933, Submitted by Historic American Buildings Survey. The Elihu Coleman House is the only house still standing on the site of the old settlement of Sherburne and is an excellent example of early eighteenth century Nantucket architecture. Survey number HABS MA-2-86.



163. NEW ENGLAND SHERATON INLAID TIGER MAPLE AND CHERRYWOOD TALL CHEST OF DRAWERS, 1st quarter of the 19th century, the rectangular top with cavetto molded cornice projecting over side-paneled case fitted with two short over five graduated long drawers with contrasting cockbeaded edges and brass rosette pulls above a scalloped apron inlaid with lozenges and cartouche, on ring turned legs.
Height 61 ½ in. Width 42 ½ in. Depth 21 ¾ in.



164. PAIR OF ANDREW SHUNNEY (AMERICAN 1916-1978) OILS ON CANVAS “FLORAL BOUQUETS IN BLANC DE CHINE VASES,” each signed lower left Shunney.
28 ½ in. x 10 ½ in.



165. SAILOR'S VALENTINE, 19th century, the hinged double octagonal mahogany case opening to disclose geometric arrays of colorful small shells under glass depicting a heart, rose and star. Diameter 9 in.



166. DOUBLE HINGED SAILOR'S VALENTINE, 19th century, the right with "*Love One*" in seed shells surrounded by triangular geometrics in various seashells, the left panel an eight-pointed star with alternating half round border of shells. Diameter 9 in.

167. DOUBLE HINGED SAILOR'S VALENTINE, 19th century, the right panel containing an eight-pointed star motif and alternating half round border in various seashells, the left panel with a central heart motif contained within concentric circles and alternating half round border. Diameter 9 ¼ in.

168. SAILOR'S VALENTINE, 19th century, fashioned with unique shells designing a central heart and rosette within a circle, eight triangular wedges separating eight half-round shell groups all within an outside circle of pink shells. Framed in a flat brass octagonal frame. Height 1 ½ in. Diameter 14 in.



169. RALPH EUGENE CAHOON JR. (AMERICAN 1910-1982) OIL ON MASONITE "PORT O' DREAMS," a playful scene depicting thirteen mermaids on the shore and in the water before a beach-side home sipping martinis, playing games, cooking up a lobster-clambake feast and generally making merry. Signed and dated lower right R. Cahoon, May 1967. 21 ½ in. x 27 ½ in.

*Exhibited: Cahoon Museum of American Art
 "Personalized and Commissioned Works by Ralph Cahoon"
 January 15, 1986 - February 23, 1986*



170. RALPH EUGENE CAHOON JR. (AMERICAN 1910-1982) OIL ON MASONITE "A HERO'S WEDDING," the dockside celebration of a young mermaid and "Hero" sailor with 3 cupids flying overhead with arrows aiming downward; the arrows signifying desire and emotions of love causing them to fall deeply in love; two shipmates dancing on the deck with a violinist, child mermaid holding a bouquet, clipper ship and lighthouse on a headland in the distance, signed lower right R. Cahoon in a walnut and gilt frame. 21 ½ in. x 25 ½ in.

*Proceeds from the sale of this painting to benefit the
 New Milford Trust for Historic Preservation.*



171. RALPH EUGENE CAHOON JR. (AMERICAN 1910-1982) OIL ON MASONITE "SHOCKING INCIDENT AT THE RITZ CARLTON HOTEL," depicting an elegantly dressed mermaid wearing multiple strands of pearls, long white gloves and feathered hat, her beau in top-hat, tails and boutonniere, the head waiter is reprimanding their shocking behavior at the Ritz, titled across the base, and signed lower right R. Cahoon.
13 ½ in. x 17 ½ in.

Proceeds from the sale of this painting to benefit the New Milford Trust for Historic Preservation.



172. RALPH EUGENE CAHOON JR. (AMERICAN 1910-1982) DECORATED ANTIQUE WOOD TEA CANISTER, the three-panel front decorated with woman on the left panel and man on the right, both painted in profile wearing 19th century dress, and facing inward around a central table with bouquet and wine flask, the lid painted with floral decoration.
Height 24 in. Width 24 in. Depth 17 ½ in.

Note: While unsigned, this piece was authenticated by Rosemary Rapp, the founder of the Cahoon Museum of American Art, in September 1997. The tea canister is accompanied by its certificate of authentication.



173. SAILOR-MADE ROPE-WORK MACRAME BASKET, 19th century, ovoid with two large ring handles; wooden bottom. Height 11 ½ in. Length 12 in.

174. AMERICAN PAINTED WOOD GAME BOARD, 19th century, the single plank with breadboard ends is painted with a checkerboard flanked by two polychrome vignettes, each depicting a house in a landscape with trees. Length 24 in. Width 20 in.

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



176. AMERICAN SCHOOL, 19TH CENTURY, INK AND GRAPHITE ON PAPER “SPERM WHALING SCENE: TWO SHIPS CLOSING IN ON A POD OF WHALES”, in period carved wood frame with gilt slip. Sight: 17 in. x 22 in. Overall: 28 ½ in. x 33 in.

177. WILLIAM AND MARY STYLE WHALE AND THISTLE HAND PAINTED TWO-DRAWER PINE BLANKET CHEST, signed Lane, all hand painted with three-mast clippership on lid of chest, thistle decorations on the side panels, and the drawer fronts (two faux, two working) decorated with thistle, flowering vines and whales, signed W. G. Lane, '45. Height 38 in. Width 38 ½ in. Depth 19 in.





178. LARGE WHALEMAN SCRIMSHAWED POLYCHROME BUSK, circa 1850, the triple arched crest with a willow tree above two American flags and shield with a ring of stars within a curtain swag; the next section depicts a flowering urn on a pedestal above a fine 3 ½ story building with steeples and clock tower with weathervane, flanked by flowering branches; the bottom section with chevron design above an 8-point star. Length 15 ¾ in.

179. WHALEMAN MADE SCRIMSHAW AND POLYCHROME BUSK, circa 1860, geometric band just below a 3-arched top (one missing) above a candy cane tower flanked by American flags on a plinth with initial “M”, a checkerboard divider above a potted plant, another band divider above a red heart on a plinth with initial “A” above a bird’s nest with two birds. Length 13 ¼ in. Width 1 ¼ in.



180. MOST EXQUISITE WHALE IVORY, BALEEN, TORTOISE SHELL AND BRASS COVERED TUB, circa 1830-1850, probably made by a cooper and from the same whale tooth, of round form, the 3-piece bottom with 2-baleen dividers are inserted in a cut-channel of each of the 18 ivory vertical staves and 18 vertical baleen dividers; two staves extend past the rim and carved in the shape of hearts, 3-brass bands wrap the exterior; a conforming cover fashioned from 3 pieces of ivory inlaid with narrow bands of alternating tortoise and baleen extending from the central tortoise shell medallion mounted with a turned and scribed knob. All ivory pegged on an interior walnut plate. Height 4 in. Diameter 4 ½ in.



181. LARGE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, a well defined ivory fist grip and collar clenching a scrimshawed serpent twice through the palm and around the wrist. The collar and ivory section divided by two copper spacers, one carved with a series of octagonal disks, reeding and cross-hatching; the tapering shaft with fine and deep hatch-work above a rounded ring above a rope carving with worm-line, ending in a 4 ¼" ferrule capped in pewter. Length 34 ¾ in.

Reference: Frank, Stuart, Ingenious Contrivances, Curiously Carved /Scrimshaw in the New Bedford Whaling Museum, Boston: David R. Godine, 2012. Refer to Chapter 10 "CANES, STICKS AND RODS" to see several similar examples of scrimshaw canes. Similar examples with fist grips and a few examples of fists crushing serpents appear on page 181.



182. AMERICAN PATRIOTIC WHALEMAN SCRIMSHAWED AND POLYCHROME SPERM WHALE TOOTH, circa 1845, the image encompasses most of the tooth with a young lady holding a chair-back, wearing a laurel wreath, elaborate and elegant long dress, above an American Federal shield flanked by foliage. Height 6 ½ in.



183. ANTIQUE CAUCASIAN TALISH RUG. 3 ft. 7 in. x 6 ft. 6 in.



184. LARGE POLYCHROMED AMERICAN SPERM WHALE TOOTH, attributed to the Naval Monument Engraver, circa 1840, the obverse depicts a naval battle titled in pinpoint lettering below the waterline scene: *"The President Engaging the Endymion, While Pursued by the British Squadron."* All vessels are identified with polychromed flags and pennants. The reverse depicts a naval battle titled in pinpoint *"The Peacock & Epervier,"* both views inspired by illustrations in *"The Naval Monument"* published by A. Brown, 1816. Length 8 in.

Provenance: The Thomas Mittler Collection to the present owner.

Literature: *Through the Eyes of a Collector* by N. Hellman.

Note: The battle of the *USS Peacock* and the *HMS Epervier* occurred on April 29, 1814.





185. WHALE IVORY AND WHALEBONE FIGURAL SWIFT, American circa 1850, the whalebone cage constructed of 240 staves supported on a turned whalebone shaft with turned ivory fittings, the upper hosts a fine and deep cup finial; the bottom adjusting section is turned and scribed. The most unique ivory table clamp is a dog's head with open mouth and a full set of teeth and a miniature full bodied dog behind, with a finely carved clenched fist clamp screw. Length 17 in.

Provenance: Descended in the Chase and Swain families of Nantucket and was found on Nantucket.

Reference: Frank, Stuart M., *Ingenious Contrivances, Curiously Carved /Scribshaw in the New Bedford Whaling Museum*, Boston: David R. Godine, 2012 pp. 271-287. There are many examples of swifts shown and described on these pages.

186. BALEEN AND WHALE IVORY SAILOR-MADE WALKING STICK, circa 1840, polished ivory ball and collar grip, with $\frac{1}{4}$ inch baleen-wrapped tapering shaft having five thin macramé rings evenly spaced ending with a whalebone ferrule. Length 37 $\frac{1}{2}$ in.

187. WHALE IVORY AND WHALEBONE CANE, circa 1870, the “L” shaped grip in the form of a Clydesdale style foot with iron shoe, two baleen spacers with ivory disk joined to a two-piece whalebone turned and tapering shaft with an upper section of three baleen spacers. Length 34 $\frac{1}{2}$ in.



188. WHALE IVORY AND WHALEBONE DOG’S HEAD CANE, circa 1840-1850, carved ivory “L” shaped dog’s head grip with silver eyes and red wax mouth, baleen spacer, on a whalebone tapering shaft with two delicate rings. Length 33 $\frac{1}{2}$ in.

189. WHALEMAN CARVED TWIN WHALE’S TOOTH HANDLE CANE, circa 1850, two sperm whale teeth mounted to a hardwood yolk, ebony and ivory alternating bands, tapering tropical wood shaft. Length 32 $\frac{3}{4}$ in.





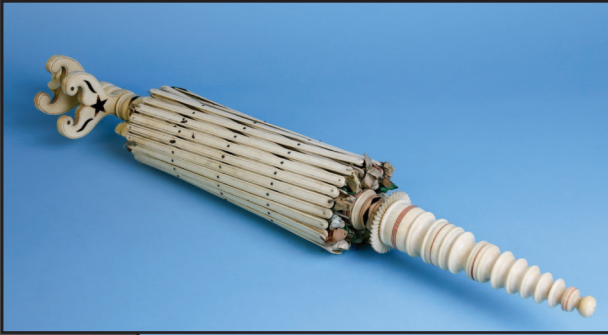
190. SAILOR MADE FIVE-STRING BANJO, circa 1900, the curved headstock with whale ivory terminal, abalone and whale ivory-mounted sides; the rosewood face plate and ebonized fretboard inlaid with abalone and whale ivory; celluloid tuning keys and ivory nut; mahogany neck carved at the heel with glass-eyed lion's head over fruiting grape vines; blond maple dowel stick carved with leaves; the commercially available maple pot with nickel silver sheathing and 48 brackets; whale ivory and ebony bridge and abalone tailpiece.

Length 34 $\frac{3}{4}$ in. Diameter of head 11 in. With associated carrying case.



191. WHALEMAN SCRIMSHAWED AND POLYCHROME EROTIC WHALE TOOTH, circa 1870, the obverse with a $\frac{3}{4}$ length portrait of a young lady with long hair holding up the front of her dress to expose herself; the reverse depicts two ship studies on the lower section of the tooth. Height 6 $\frac{1}{2}$ in.

192. FINE WHALE IVORY, SILVER & TROPICAL WOOD WALKING STICK, circa 1850, a skillfully carved right hand clenched fist in a flat and ruffled shirt cuff cinched at the wrist by a very fine cord, two silver rings flank three turned ivory sections with baleen spacers and three-dimensional eyelet; on a tropical wood tapering shaft ending with a baleen spacer and hollow ivory ferrule. Note: The highly rare feature of space between the fingers. Length 37 $\frac{1}{2}$ in.



193. IMPRESSIVE WHALEMAN MADE INLAID WHALE IVORY AND WHALEBONE DOUBLE SWIFT, circa 1830-1840, the spiked finial and lower table standard fashioned of whale ivory with heavy lathe-work and red wax scribe lines and extremely fine zigzag wheel above the cage. Two scrolled ivory table clamps (one with tortoiseshell inlaid stars and worms) the upper and lower band inlaid with diamond shaped tortoiseshell. The double cage constructed of 72 reeded whalebone ribs with silver rivets projecting from a square ivory shaft inlaid with abalone dots and tortoiseshell diamonds. Height 25 ½ in.

194. A VERY SPECIAL ONE-OF-A-KIND WHALER MADE PRESENTATION WORKING BIRDCAGE, circa 1862, fashioned of whale ivory, whalebone, baleen, wood and wire; an attractive and optical composition, the face side with wire door and clean-out drawer secured by carved bone butterfly locks, a seed drawer with turned bone pull matching lower drawer; 39 geometric inlays of ivory, baleen and tropical woods. The next side having a removable compartment for larger feed, inlaid with a bone apple flanked by ivory and baleen jack on rigging knives, the crest carved with stylized swan's heads flanked by turned bone finials matching the cage's four post finials (formerly the ends of a baleen ribbed umbrella.) The lower panel is inlaid with a rectangular bone frame and two apples on either side of a signal flag. The next side with inlaid food chopper and knives, the water feeder side inlaid the same as the opposing side with an apple and a pressed sandwich glass water coop. The bottom inlaid with whale ivory and whalebone compass rose and the initials "EB" and "PL" and the date 1862. A signal flag with a block square center, the maritime signal representing "*engines full speed astern.*" Ivory peg and square plate feet. Two collection numbers in the drawer. Accompanied by a contemporary table top hanger.
Height 19 ½ in. Width 11 in. Depth 10 ½ in.

Note: It is highly likely that this birdcage was made and presented by either "PL," Presbury N. Lane, or "ER," Elisha Babcock, both whaling captains of New Bedford. Below is a list of vessels and voyages by each of these captains and all voyages listed were sailed out of New Bedford Harbor.

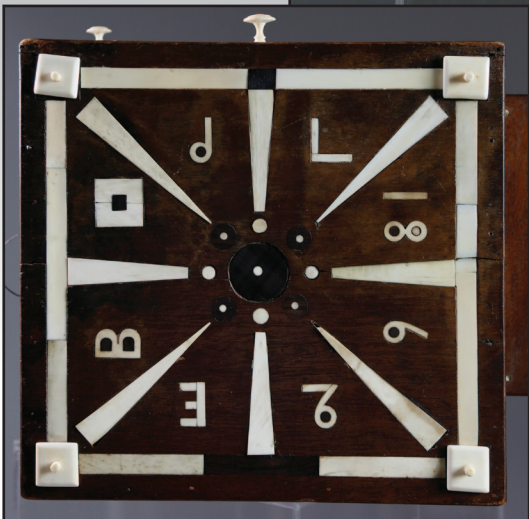
Presbury N. Lane
1849 Ship Edward
1854 Ship Mary Wilder
1857 Ship Emily
1866 Ship Ellen Morrison

Elisha Babcock
1855 Ship Rodman
1860 Ship Lydia
1866 Ship Adeline Gibbs

Presbury N. Lane left New Bedford on October 17, 1857 and was whaling in the Pacific returning back to New Bedford May 8, 1861 and did not whale again until 1866 which would put him home in 1862. Elisha Babcock left New Bedford to go whaling in the Pacific on May 16, 1860 and returned to New Bedford on May 17, 1864 which puts him at sea during 1862 the year this birdcage was dated. It is possible that these New Bedford whaling captains were friends and that one or the other made this birdhouse as a gift to the other in 1862 and it was presented at a later date when Captain Elisha Babcock returned in 1864.

Note: In order to facilitate viewing of the inlaid bottom of the bird cage a walnut and iron base has been custom built to lift the birdcage above a mirror built into the stand so the inlay can be viewed without having to constantly lift the birdcage from whatever it is sitting on.

Reference: *Ingenious Contrivances, Curiously Carved/Scrimshaw in the New Bedford Whaling Museum*, by Stuart Frank, Published by David Godine in Association with the New Bedford Whaling Museum 2012. Other Examples of whalebone and wood birdcages appear on pages 268 and 269. Of the five bird cages in the collection only one has a known maker who was captain from the ship Lancaster (1834-1842) – Rodolphus Nye Swift of Acushnet, Mass.



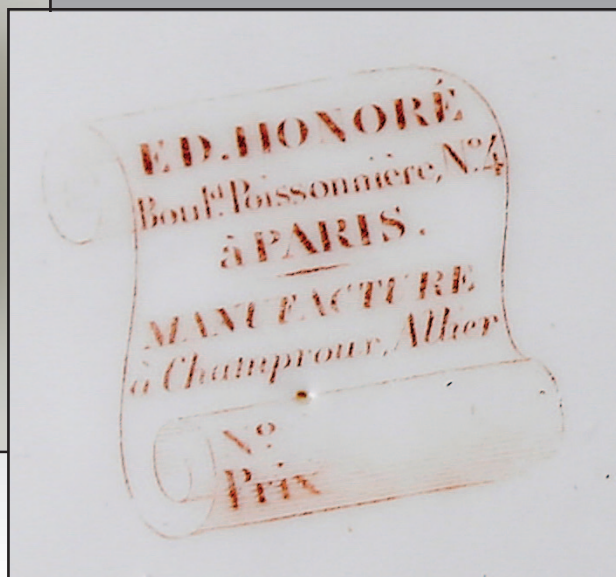


195. SET OF SIX GEORGE II MAHOGANY DINING CHAIRS, 1st half of the 18th century, each with bowed crestrail above a pierced vasiform splat; drop-in seat with serpentine rails, on cabriole legs. Height 38 ¼ in. Width 20 ½ in. Depth 17 in.



196. BRITISH SAILOR'S WOOLWORK "PORTRAIT OF THE S.S. GREAT EASTERN," 19th century, known as "*The Great Iron Ship*" was woven by a sailor named Rumley, depicting a sidewheeler, steamer and sailing ship with furled sails on a calm sea. 23 ½ in. x 35 ½ in. Overall 40 ½ in. x 29 in.

Note: Rumley was stationed in Hong Kong when the *S.S. Great Eastern* visited there. "*The Great Iron Ship*" used by the British to lay the Atlantic cable 1857-1866 was larger than any of the present time, too large so it was finally dismantled.



197. OUTSTANDING SET OF 12 DESSERT SERVICE PLATES, circa 1850, by Edouard Honore, Paris, each plate is hand painted with fruit centers with shaped borders in gilt and burgundy. A similar botanical set was produced by Honore for President James K. Polk (1845-1849), (same pieces at Winterthur) signed upon the base “Ed. Honore Boul Poissonniere No. 4 A Paris – Manufacturer a Champroux Ather.” Diameter 9 in.



198. HARRY A. HILBERT (1917-2010) NEST OF EIGHT ROUND SWING HANDLE “NON-TUCKET” BASKETS,

carved and shaped handles riveted to brass ears, crisscross wrapped rims, oak staves to cherry bases with multiple interior carved and scribed concentric circles. Each signed upon the base in ink Harry A. Hilbert, 1999.

From smallest to largest: Height 3 in. Diameter 3 in.; Height 6 ½ in. Diameter 9 ¾ in.

Note: Hilbert’s baskets have been exhibited at the Smithsonian Museum, Wadsworth Athenaeum, Boston Museum of Fine Arts, Yale, Rhode Island School of Design, National Museum of American History, Nantucket Lightship Basket Museum and the Wilton Historical Society.

199. HARRY A. HILBERT (1917-2010) “NON-TUCKET” PAGODA COVERED SHAPED BASKET, a cherry wood framed pagoda cover with turned urn finial, the rim laminated with 36 pieces of cherrywood, the basket tucked at the base, interior multi-carved and scribed concentric circles, signed upon the base “*Made by Harry A. Hilbert, Wilton, Conn. 1993.*” Height 9 in. Diameter 10 in.

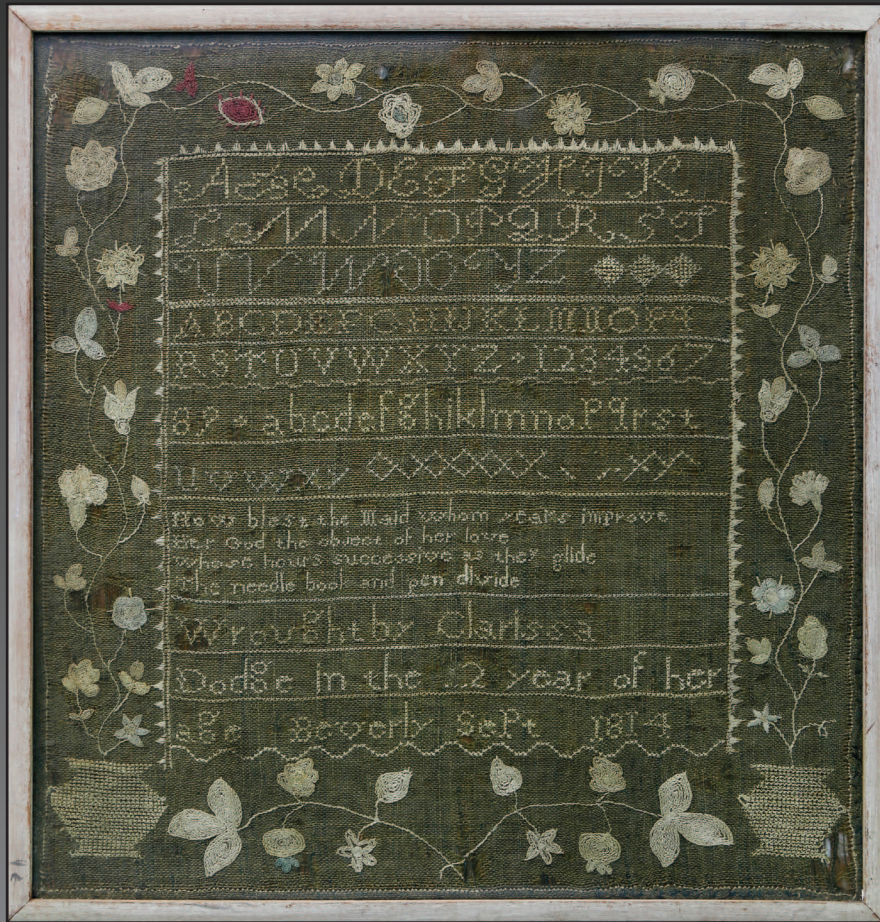




200. PENNSYLVANIA WALNUT TALL CHEST, circa 1790, shaped crown molding above three over two drawers over four long graduating drawers flanked by columns support, on large robust ogee bracket feet.
Height 70 ¾ in. Width 46 in. Depth 24 ½ in.



201. PERSIAN SAROUK CARPET, circa 1930s, hand woven wool. 12 ft. x 20 ft.



202. NEEDLEWORK SAMPLER, WORKED BY CLARISSA DODGE, Essex County, Massachusetts, dated 1814, worked in silk on linen, inscribed recto, silk thread alphabets / *How blest the maid whom years improve / Her God the object of her love / Whose hours successive as they glide / The needle book and pen divide / Wrought by Clarissa / Dodge in the 12th year of her / age Beverly Sept 1814*. Overall 16 ½ in. x 16 in.



203. RARE PAIR OF GEORGE II LEAD GARDEN CISTERNS, dated 1757, of cylindrical form and cast in relief with cartouche-framed galleons, rope-entwined anchors, mermaids, scallop-shells, starfish, and scrolled acanthus chutes. Height 18 in. Diameter 21 in.



204. FINE AMERICAN EAGLE FIGUREHEAD, circa 1810, this very early stately carved larger than life standing eagle displays an even gray driftwood-like surface indicative of spending most of its 208 years out in the elements. Deeply carved throughout starting from the facial features of its deep eyes and open mouth, articulated head, assertive posture standing on a rock formation with strong detailed talons and incised feathers throughout. Height 40 ¾ in. Width 16 in. Depth 17 in.



205. VOLNEY ALLAN RICHARDSON (AMERICAN 1880-1955) OIL ON CANVAS "NANTUCKET DOORWAY", depicted with weeping wisteria, sunflowers and hydrangea, signed lower left V.A. Richardson, 1924, in carved and gilt frame. 18 in. x 16 in.

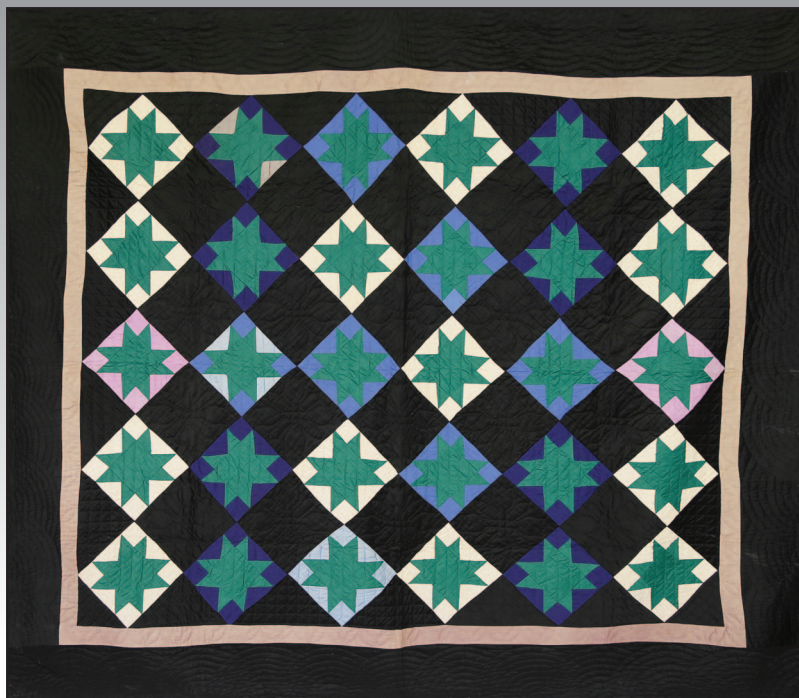


206. ANTIQUE PERSIAN HERIZ CARPET. 8 ft. 4 in. x 11 ft. 9 in.



207. RICHARD HAYLEY LEVER (1876-1958) OIL ON BOARD "NANTUCKET HARBOR", signed lower right Hayley Lever; inscribed verso "Painted on Board, Nantucket, Mass., 1913 by Hayley Lever." 10 in. x 12 in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



208. AMISH 8-POINT STAR IN A BOX PATCHWORK QUILT, circa 1920s, creme interior border surrounded by broad black border and crème binding. 80 in. x 69 in.



209. ENGLISH GEORGE III (1760-1820) SATINWOOD AND MAHOGANY PEMBROKE TABLE, 18th century, strong satinwood rectangular ½ inch thin top and drop leaves with mahogany cross-banding, two frieze drawers with bronze ring pulls flanked by partridge-wood panels above line inlaid square tapering legs with block stops above bronze cup casters. Height 28 ½ in. Width 40 in. Depth 26 in., 51 in. open

210. DELFT POLYCHROME LARGE SHALLOW BOWL, 18th century, central medallion of containers with flowers bordered with several similar cameos of flowering vines. Depth 2 in. Diameter 14 in.



211. MEISSEN "BLUE ONION" PORCELAIN FISH PLATTER & MAZARIN, before 1890, both pieces painted with crossed swords mark and numeral 2 in underglaze blue and impressed mark U27. Length of platter 24 in.



212. ENGLISH QUEEN ANNE BURLWOOD SECRETARY BOOKCASE, mid to late 18th century, Greek Key crown molding above raised panel doors on a slant lid desk concealing crown inlaid central door with hidden compartments, flanked by lattice drawers and shaped drawers and pigeon holes, above four graduating drawers flanked by carved trellis chamfered corners on ogee bracket feet. Height 83 ½ in. Width 46 in. Depth 24 in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



213. FINE AND RARE FOUR PIECE WEINER WERKSTATTE HAND HAMMERED STERLING SILVER TEA SET, circa 1910, signed Wiener Werkstatte with Joseph Hoffmann's stamped hallmarks; footed vessels with shaped paneled sides, shaped scrolled handles and nut finials, accompanied by tongs. Height of teapot 7 ½ in.

Note: Joseph Hoffmann was Vienna's most important designer; the Wiener Werkstatte was established in 1903 by Koloman Moser and Josef Hoffmann as a production community of visual artists in Vienna, Austria bringing together architects, artists and designers working in ceramics, fashion, silver, furniture and the graphic arts.



214. MARIO BUCCELLATI ITALIAN STERLING SILVER FIVE PIECE TEA AND COFFEE SERVICE, circa 1920, serving vessels of bulbous form on pedestal bases with pearwood handles, oval serving tray, all embellished with fine leaf vine wreaths and bird head spouts. Stamped M. Buccellati.

Tray 21 ½ in. x 16 ¾ in.
Teapot Height 18 ¼ in.

Coffee Pot Height 12 in.
Creamer 7 ½ in.
Covered Sugar 7 ¼ in.



215. CHINESE EXPORT BLUE FITZHUGH PORCELAIN FLUTED EDGE LOTUS BOWL, 19th century. Height 2 $\frac{3}{4}$ in. Diameter 10 $\frac{3}{4}$ in.

216. CLOBBERED CANTON BLUE AND WHITE SHRIMP DISH, 19th century, of typical lobed form decorated with a pavilioned landscape, the gilt enriched rim painted with fish eyes. Length 10 in.

217. CANTON BLUE AND WHITE OVAL PUDDING DISH, 19th century, with undulating rim; decorated with a pavilioned riverscape. Length 10 in.



218. ENGLISH REGENCY ROSEWOOD GRILL DOOR CREDENZA. Height 56 in. Width 107 in. Depth 17 $\frac{1}{2}$ in.



219. M. J. ASSANTE, A PAIR OF PAINTINGS DEPICTING GAUCHOS ON HORSEBACK, 1925, oil on canvas, each signed and dated lower right, 15 in. x 25 in. Overall 19 in. x 29 in.



220. NEW ENGLAND BLACK-PAINTED CORNER CHAIR, late 18th century, the yoke-form top rail with scrolled ends raised on three baluster stiles joined by shaped concave mid-rails above rushed seat on double stretched legs; "second" black paint with ochre line decoration. Height 31 in. Width 30 in. Depth 22 in.

221. CHINESE EXPORT GRISAILLE AND GOLD DECORATED PORCELAIN PUNCH BOWL, late 18th century, painted with sprays of flowers and bands of stylized motifs. Height 4 ¾ in. Diameter 11 ½ in.

222. FEDERAL BLACK-PAINTED CANDLE STAND, New England, circa 1800, the circular top tilts above a vase-turned standard on tripod cabriole; perimeters enhanced with contrasting white-painted bands. The surface of the top is haunted by ghosts of 19th century decoupage. Height 27 ½ in. Diameter 17 ¾ in.



223. PAIR OF CUT SHEET METAL HORSE SILHOUETTE ANDIRONS, circa 1970, facing horses in a rearing posture with horseshoe log supports. Height 14 ½ in.

**224. CARTIER STERLING SILVER
FLATWARE SERVICE IN THE
EMBASSY SCROLL PATTERN,**

comprising:

- 12 Dinner Knives
- 12 Dinner Forks
- 12 Salad Forks
- 12 Teaspoons
- 12 Round Soup Spoons
- 12 Seafood Forks
- 11 All Sterling Butter Knives
- 12 Demi-tasse Spoons
- 3 Serving Spoons
- 2 Sauce Ladles
- Condiment Spoon
- Slotted Flat Serving Spoon



**225. SIGNED VICTOR MOSES BEGAY (ACTIVE
1950-1980) STERLING SILVER AND TURQUOISE
CONCHO BELT, 7 conchos, 8 butterflies and signed buckle
“VMB”;** the belt buckle, conchos and butterflies each feature
numerous hand-cut and polished, round and petite-point
shaped blue turquoise stones and twisted silver wire details.





226. CHINESE FOUR PANEL WATERCOLOR ON PAPER SCREEN, depicting the Summer Palace, Beijing, including Longevity Hill and Kunming Lake. Overall 87 in. x 130 in.



227. OUSHAK CARPET, BRIGHT TANGERINE HUES, circa 1900. 10 ft. x 10 ft. 5 in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



228. PAIR OF CHINESE EXPORT INITIALED JIAQING PERIOD PORCELAIN WARMING DISHES AND CHESTNUT BASKET, circa 1810, decorated with sprays of flowers in famille rose enamels within a gilt enriched iron-red border. These three pieces match a large Jiaqing porcelain dinner service which sold at the Christies Rockefeller Collection auction for \$237,500.
Length 10 ¼ in.



229. COLLECTION OF THREE CHINESE EXPORT PORCELAIN CANS, late 18th century, comprising: a famille rose kann with enleafed double strand handle, shaped oblong reserve of stylized blossoms and spandrels on a bas relief molded ground of butterflies, fruits and quatrefoils, a mandarin palette kann with dragon handle, decorated with oblong figural reserve within underglaze blue border on a bird's eye field of iron red painted with scattered blossoms, and a smaller mandarin palette kann, with underglaze blue framed figural vignette on a ground of gold seaweed and underglaze blue floral sprays.
Heights 5 ⅜ in., 5 ¼ in., 4 ½ in. respectively



230. COLIN CAMPBELL COOPER (AMERICAN 1856-1937) OIL ON CANVAS “DOWN CLIFF ROAD”, depicting a view approaching a curve in Cliff Road with the Congregational Church in the distance, signed lower left Colin Campbell Cooper. 18 in. x 14 ½ in.

Provenance: Walter Beinecke Jr. Collection, Sold Rafael Osona Auctions August 4, 1990, lot 156 to the present owner.

Literature: Robert A. Dicurcio, *Art on Nantucket*, 1982, Plate 227, pg 193.



231. ANNE RAMSDELL CONGDON (AMERICAN 1873-1958) OIL ON BOARD "YERXA'S BOAT SHOP", signed lower right Anne Congdon, 1934. 11 ½ in. x 15 ½ in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection

Literature: A similar example painted two years later in 1936 may be found in Robert A. DiCurcio's *Art on Nantucket* pg 159, image 192.



232. HAND WOVEN CAUCASIAN KAZAK RUG, 19th century. 3 ft. 7 in. x 6 ft. 5 in.



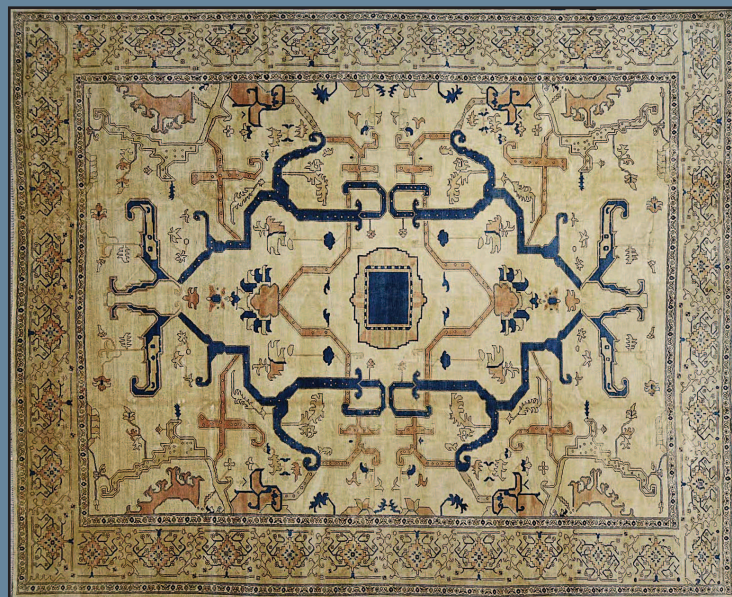
233. SIGNED NANTUCKET CHILD'S WINDSOR FAN-BACK ARMCHAIR, circa 1781, branded on the base I. Chase, in old black paint and dated 1781 in yellow paint on back-rail with additional highlights on crest and spindles. The Windsor chair was made by I. Chase for Polly Coffin (b. 24 Nov. 1779) daughter of Whaleman Bartlett Coffin (b. 18 May 1748) and Rebecca Folger (b. 3 June 1758). Polly Coffin married Joseph Chase Jun. (b. 9 Sept. 1778) of Nantucket, and he was lost at sea in 1807. This chair's history was kept by the family's record keeper 'Aunt Charlotte King' of Hussey Street, Nantucket. Polly Chase's headstone may be found in Prospect Hill Cemetery.



234. CAUCASIAN KARAKCHLI RUG, 19th century. 4 ft. x 6 ft.



235. SCARCE NANTUCKET WINDSOR BRACEBACK ARMCHAIR, late 18th Century, fine carved ears on crestrail, unique carved knuckles, simple turned spindles, flanked by bulbous deep turned stiles, rising from an oval shaped seat, supported on bulbous legs and H-stretcher. Overall Height 42 ¼ in. Seat Height 15 in.



236. HAND WOVEN VINTAGE TURKISH SERAPI CARPET. 13 ft. 2 in. x 15 ft. 8 in.



238. EUGENE LOUIS BOUDIN (FRENCH 1824-1898) OIL ON CANVAS “TROUVILLE, LE BAC DE DEAUVILLE”, signed and located lower left. 12 in. x 18 in. Overall 18 ½ in. x 24 in.

Literature: Eugène Boudin 1824-1898, *Catalogue raisonné de l'oeuvre peint*, Vol. II, illustrated pg 107 plate 2386, published Robert Schmit, Paris 1973.

Boudin was born in Deauville, Honfleur, Normandy in 1824. As a young man, he worked as a cabin boy on a steamer that sailed on the Seine River between Havre and Honfleur. He lost interest in being a cabin boy and became especially interested in art when in 1835, his father became a frame-maker. Boudin was an assistant in his father's shop, where he met artists working in the area including Jean-François Millet, Thomas Couture and Constant Tryon. Couture encouraged the young Boudin to become a dedicated artist, and at age 22 he started painting full time and left the job with his father.

Boudin was one of the earliest French plein-air painters and became known for his marine scenes, especially people and boats along the shores, and for his expansive skies on canvas. He was an impressionist painter long before there was such a school or classification. Boudin's influence on his fellow artists was profound, as expressed by his student Monet, who when asked about his time studying with Boudin, stated simply: "It was as if at last my eyes were opened. If I have become a painter it is entirely due to Eugene Boudin." In 1874, Boudin joined Monet and other Impressionists in the first exhibition of works in that style.

Beginning in the 1870s Boudin traveled extensively to Venice, Belgium, the Netherlands and southern France. After the death of his wife in 1889 he returned to the familiar places between Deauville and Dunkirk where he derived solace in painting the sea and sky of his youth. In 1896 he received the Legion of Honour and passed away in Deauville in 1898.



239. ENGLISH CARVED AND POLYCHROMED TRADE FIGURE, circa 1850, a ¾-length female figure carved in the round with fine features; the figure is holding the bottom of her apron which is over her red dress and is sporting a hat with gilded ribbon.

Note: This trade figure was named by its owner, Joshua Quiton Esq., of Devon, England in gratitude for his servant Mary Anne, who saved his two children from drowning. She is dressed in her painted house-apron and was probably mounted in a tavern.

Provenance: Collection of Jacob Isbrandtsen, American Export-Isbrandtsen Lines, New York; Marine Arts Gallery, Salem Massachusetts, 1975

Exhibited: South Street Seaport Museum, New York, 1971

240. ENGLISH MAHOGANY PEAT BUCKET, mid-19th century, of urn form with wavy rim shaped slatted sides on a ring-turned base raised on three ball feet, with brass swing handle and liner. Height 16 in. Diameter 15 in.

241. GEORGIAN MAHOGANY BRASS BOUND WINE COOLER, circa 1800, oval form with two brass bound rings and lion's head handles on four reeded square legs.

242. ENGLISH MAHOGANY BRASS BOUND AND LINED PEAT BUCKET WITH SWING HANDLE. Height 13 ½ in. Width 11 in.





243. ANGLO-INDIAN BRASS-MOUNTED BLONDE MAHOGANY CAMPAIGN CABINET, mid-19th century, in three sections; the upper section with a pair of paneled doors enclosing shelves, can be disassembled and collapsed for transport; the waist with two deep drawers, the right drawer with hinged drop-front opening to a fitted desk; the lower section with two long drawers. Height 72 in. Width 41 in. Depth 19 ¼ in.



244. PAIR OF BRITISH SAILOR'S WOOLWORKS, mid-19th century, each depicting a crown, Fleur-de-Lis and cameos of a square-rigged ship at sea flanked by 14 flags of nations (28 different flags in all), in period molded maple frames with silver gilt liners. 13 ¼ in. x 13 ¼ in. Overall 18 in. x 18 in.



245. PAIR OF GEORGE III STYLE GILTWOOD MIRRORS, 20th century, each compartment bordered rectangular frame surmounted by flower-filled urn and vinery scrolls continuing to chutes. Height 66 ½ in. Width 39 ½ in.



246. HARLEQUIN SET OF SIX LANCASHIRE SPINDLE-BACK DINING CHAIRS, English, late 18th century, each with a turned spindle back above a rush seat on modified cabriole forelegs joined by a turned front stretcher; two armchairs and four side chairs.

Armchair Height 43 ½ in. Width 23 in. Depth 19 in.

Side Chair Height 36 in. Width 17 ¾ in. Depth 16 in.



247. KENNETH LAYMAN (AMERICAN CONTEMPORARY) OIL ON CANVAS “SOUTH SHORE, NANTUCKET”, signed lower right K. Layman. 36 ¾ in. x 60 ½ in.

Layman received his BFA from Rhode Island School of Design and MFA from Tulane University. He has taught at Newcomb College, Georgia State University, Wheelock College and is a former member of the Copley Society of Boston, Kenneth Taylor Gallery & Main Street Gallery, Nantucket and Williams Gallery, Princeton; He is a current member of the Artists Association, Nantucket.



248. FINE 12mm – 13.4mm GRADUATED WHITE SOUTH SEA, TAHITIAN AND PINK FRESHWATER PEARL NECKLACE, 33 pearls total with 14k yellow gold and diamond clasp. Length 17 ½ in.



249. JAMES WALTER FOLGER (AMERICAN 1851-1918) OIL ON CANVAS LAID DOWN ON RAISED DOOR PANEL “DORIES ON THE SHORE,” a shoreline view with cluster of homes in the background, signed and dated lower right “Jas. W. Folger 89”. 4 in. x 9 ½ in. Overall 8 in. x 13 ½ in.



250. ROOKWOOD POTTERY VELLUM GLAZE AND CARVED RELIEF VASE, 1904 by Anna Marie Valentien, the baluster form decorated with four large tulips in relief, picked out in pale blue against an ivory ground; impressed mark, shape #3977 size A, artist’s mark AMV. Height 14 in.



251. ANGLO-INDIAN BRASS-MOUNTED EXOTIC WOOD CAMPAIGN CHEST OF DRAWERS, mid-19th century, in two sections, fitted with an arrangement of two short over three long drawers, on turned bulbous legs. Height 46 in. Width 40 ¼ in. Depth 16 ½ in.



252. OUTSTANDING AMERICAN LIFE SIZE CARVED PINE EAGLE SCULPTURE, PHILADELPHIA, 1st quarter of the 19th century, attributed to William Rush. A marked resemblance to an eagle which Rush carved for the Hibernia Engine Co. of Philadelphia about 1810 (currently in the Philadelphia Museum of Art), the natural finish exposes its natural wood graining which enhances the effect of the fine carving. Standing on a rock formation paused to take flight, exuding power and grace at the same time. Height 33 ½ in. Wing Span 69 in. Depth front to back 40 in.

Provenance: Cordelia Hamilton and Adele Earnest, Stony Point Folk Art Gallery, Stony Point New York; Arthur J. Sussel, Philadelphia, Pennsylvania; Willard Gallery, New York; David and Peggy Rockefeller Collection, sold Christies May 10, 2018 lot 1032 to the Present Owner.

Literature: Adele Earnest, *Folk Art in America, A Personal View* (Exton, PA 1984) illustrated p 46.

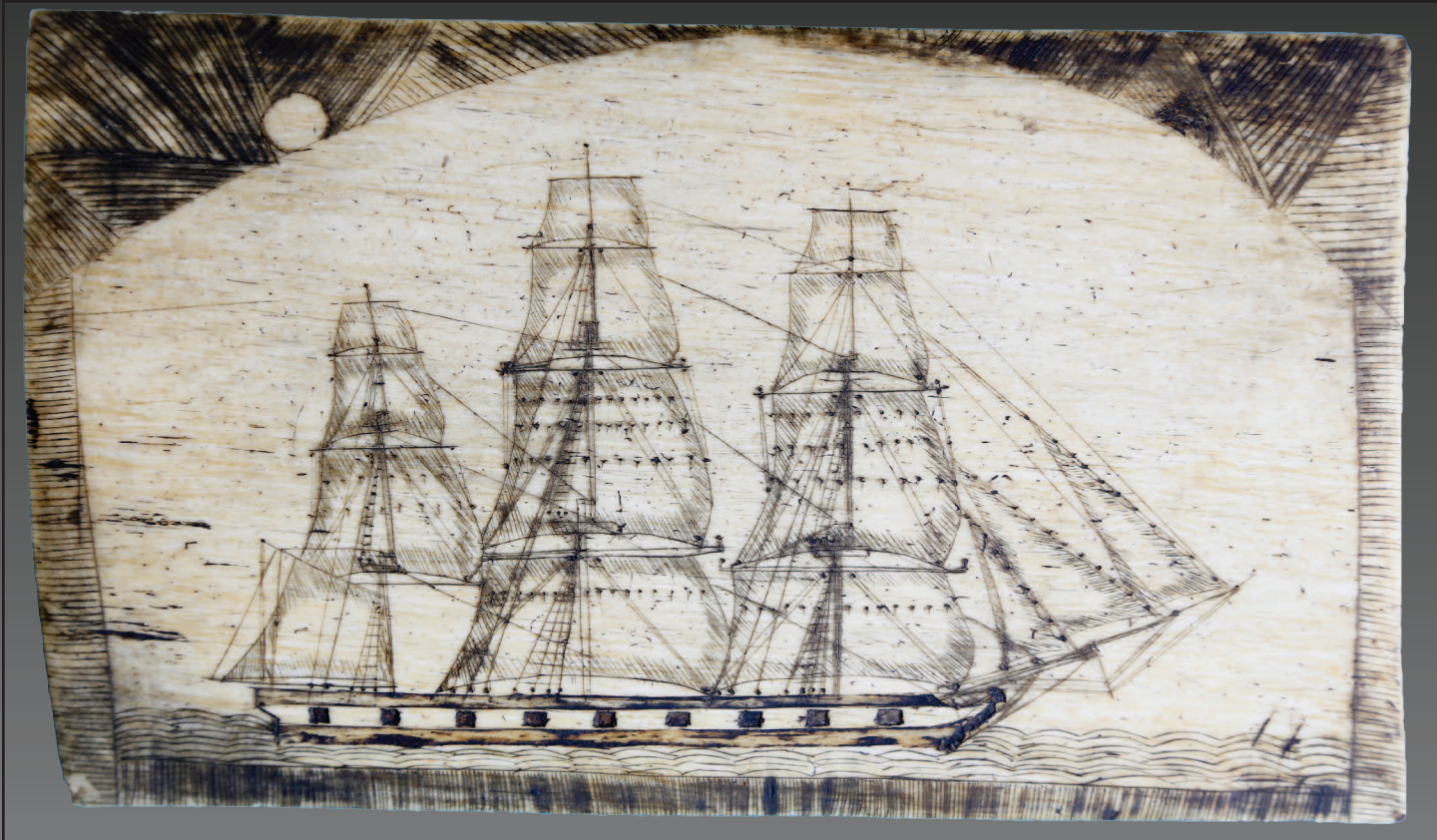
J.J. Stoudt, J. Barnitz and O. Bragazzi, et. al., *The David and Peggy Rockefeller Collection*, New York vol. II 1988, p. 275 no. 138.





253. PAIR OF AMERICAN POLYCHROMED SCRIMSHAW SPERM WHALE TEETH, circa 1840, excellent detailed engraving on both sides in red, green, black, yellow and blue. The right tooth engraved with a full portrait of “Hope” in long dress leaning on an anchor with rope-work and holding an oval plaque with a detailed portrait of an American ship. The left tooth depicts a young lady seated on a split rail fence flanked by two gentlemen in conversation. The reverse view on the right depicts a young woman holding a book and parasol wearing a long dress and bonnet. The left depicts a full portrait of a Scotsman wearing a black, red and white kilt and holding a sword and rose engraved shield. The teeth have straight cut bottoms so they rest on their own, custom stands included. Height 5 ¼ in.





254. A FINE AMERICAN SCRIMSHAWED PANBONE PLAQUE, circa 1830s, attributed to Edward Burdett, Nantucket (1805-1833), viewing through an arched window with moon is a starboard portrait of a gaff rigged 3-masted ship in full sail on scalloped sea. The hull is deeply carved out with gunports. 4 in. x 6 ½ in.
A comparable example may be found in Rafael Osona's Auction catalog of August 5, 2017 lot 176 pg 79.



255. LARGE LOWER PANBONE SCRIMSHAWED PLAQUE, circa 1840, depicting a very busy and active scene with dark clouds and high seas, six birds and a frantic whaling scene with three longboats on a pod of whales.
Height 7 ½ in. Width 12 ¾ in. Thickness 3/16 in.



256. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, the whale ivory handle carved in the shape of a whale, the collar with 9 baleen spacers alternating with ivory and carved braided rope ring joined to a whalebone shaft ending in brass ferrule. Length 31 ¾ in.

257. WHALEMAN CARVED WHALE IVORY AND WHALEBONE POLYHEDRON GRIP WALKING STICK, circa 1840, fine patina whale ivory polyhedron grip with inlaid baleen dots, the collar with 4 baleen rings joined to a tapering whalebone shaft. Length 32 ¾ in.



258. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, 19th century, clenched fist holding a scroll grip, with baleen spacer on a tapering turned whalebone shaft. Length 35 ¼ in.

259. WHALEMAN CARVED WHALE IVORY TURK'S KNOT WALKING STICK, circa 1870, whale ivory Turk's knot knob and collar with carved ropework design joined to a hardwood shaft ending in brass ferrule. Length 37 in.

260. WHALEMAN CARVED WHALE IVORY NAUGHTY LEG CAPTAIN'S WALKING STICK, circa 1870, the naughty leg joined to three large whale ivory sections with multiple scribe lines joined to a tropical wood shaft ending in whalebone ferrule. Length 35 ¾ in.



261. WHALEMAN CARVED NANTUCKET WHALE IVORY AND WHALEBONE LADY'S WALKING STICK, with whale ivory knob grip with black wax scribe lines on a paneled tapering to turned whalebone shaft, accompanied by a fine burgundy cotton macramé sleeve. Length 33 in.

262. WHALE IVORY AND WHALEBONE STIPPLED LADY'S WALKING STICK, circa 1850, the top of the ivory polyhedron grip is stippled with a pocket watch set at 11:35; two baleen spacers and a turned whalebone tapering shaft. Length 35 ½ in.

263. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, 19th century, whale ivory turned knob inlaid with ebony button and three spacers on a tapering whalebone shaft. Length 35 ½ in.



264. 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 of War ship at sea and lyre, trumpet and 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



265. WHALEBONE PANELED BASKET, late 19th century, the basket carved of panbone having a bottom plate, ribbon tied to six matching side panels with scalloped tops and cutout hearts and crescent moons, fitted in a conforming hexagonal hinged wood box. Height 3 in. Diameter 8 ½ in.

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





267. ARTHUR D. WILLIAMS (1867-1940) ROUND HINGED COVERED NANTUCKET BASKET, with turned knob finial. Partial hand-written label on base and dated 1922. The basket originally had a wooden swing handle which is no longer present. Height 4 ½ in. Diameter 5 ½ in.

Provenance: From the Clara Hayes Barrett Nantucket Basket Collection

268. RAY FAMILY ROUND LIDDED SWING HANDLE NANTUCKET BASKET, 19th century, with turned knob finial. Height 5 ½ in. Diameter 8 ½ in.

Provenance: From the Clara Hayes Barrett Nantucket Basket Collection

Exhibited: The Cahoon Museum of American Art, “Nantucket Baskets from the Collection of Clara Hayes Barrett,” July 24th – September 16th, 2012.



269. WHALEMAN MADE WHALE IVORY, BALEEN, WOOD AND ABALONE WALKING STICK, circa 1840-1860, the whale ivory knob grip with carved abalone whale's eye inset above 7 ivory and baleen spacers on a round tropical wood tapering shaft ending in a 2 ½” bone ferrule. Length 34 in.

270. WHALEMAN MADE ENGLISH WHALE IVORY AND WOOD BRANCH WALKING STICK, early 19th century, a large carved whale ivory octagonal reeded ivory mushroom grip with scalloped paneled sides and inlaid with a coin on branch-wood shaft with whale ivory ferrule. Length 35 ½ in.



271. FINE DAVIS HALL (1828-1905) PETITE OVAL SWING HANDLE NANTUCKET BASKET, 19th century, shaped and carved lollipop handle attached to the basket with brass ears. Height 2 $\frac{3}{4}$ in. Length 6 $\frac{1}{2}$ in. Width 4 $\frac{3}{4}$ in.

272. FINE LABELED DAVIS HALL (1828-1905) OVAL SWING HANDLE NANTUCKET BASKET, 19th century, fine shaped and carved lollipop handle attached to base with brass ears, original paper label on base "Made by Davis Hall, Nantucket, Mass." Height 4 $\frac{1}{4}$ in. Length 10 $\frac{1}{4}$ in. Width 6 $\frac{3}{4}$ in.



273. COLLECTION OF 36 CARVED WHALE IVORY AND WHALEBONE BODKINS, circa 1850-1870, some are tamps, open hearts, hands, ball ends and reeded, all on a 4-tier custom wood step down display. 8 in. x 12 in. x 4 in.



274. WAUNITA SMITH (1866-1959) TRIPTYCH OIL ON ARTIST BOARD “TALL SHIPS IN OLD NANTUCKET HARBOR,” signed lower left Waunita Smith. Original label on reverse: “For Easy Street Gallery, 1 Aug. to 1 Sept. 1929, ‘Old Nantucket’ \$100 for three sections, Waunita Smith, 1905 Pine Street, Philadelphia, PA.”

Left 21 ½ in. x 12 in.

Mid 21 ½ in. x 22 ½ in.

Right 21 ½ in. x 12 in.

A student of Howard Pyle at the Drexel Institute, Wuanita Smith was a painter and printmaker active in Wilmington, Delaware, at the Rehoboth Beach Art Colony, and in Philadelphia. She was widely traveled and active professionally into her nineties.

Smith was born and remained based in Philadelphia, and began her art training in 1884 at the Philadelphia School of Design for Women. She also studied at the Pennsylvania Academy of the Fine Arts, the Art Students League in New York, and in Paris with printmaker Allen Lewis.

Early in her career, she was a successful children’s book illustrator including *The Little Runaways at Home*, 1922. She was a founding member with Mary Mullineux of the American Color Print Society, and often exhibited with her in two-women exhibitions. She was also part of the Provincetown, Massachusetts group that developed the white line color block print method during World War I, and exhibited there in the 1920s and 1930s. She had a studio on Nantucket, and was a regular exhibitor at the summer art colony in Rehoboth Beach, Delaware, as well as the Pennsylvania Academy, the Plastic Club, and the Woodmere Art Museum. For many years, she also had living quarters in Philadelphia at the Clinton Hotel.

Source: “American Art Review,” April 2002



275. SEASHELL ENCRUSTED FIREPLACE MANTEL. Height 65 in. Width 95 in. Depth 9 ½ in.



276. ALAN J. EDDY, OIL ON PANEL “OPERA HOUSE RACE, NANTUCKET”, signed lower right Alan J. Eddy. 23 ½ in. x 47 ½ in. Overall 29 ½ in. x 53 ½ in.

Note: Eddy is a Boston native who studied at the Vesper George School of Art. Inspired by his love of the sea, his work is represented in private and corporate collections including Sears and Roebuck, Fleet Bank of Boston and the Boston Harbor Hotel.



276 A. ROBERT STARK JR. (1933-2014) OIL ON CANVAS “BREEZING IN”, depicting a catboat with red sail, sandy beach foreground and Brant Point Lighthouse in the distance, signed lower right R. Stark and dated on verso 10/27/99, in gold leaf rope trim carved frame. 23 ½ in. x 49 ½ in. Overall 31 ½ in. x 57 ½ in.



277. JAMES CROMARTIE ACRYLIC ON CANVAS “BRANT POINT”, signed lower right J. Cromartie. One of Nantucket’s most iconic views with flowers in bloom and gulls in flight. 24 in. x 30 in.



278. RARE MINIATURE NANTUCKET ROUND OPEN SWING HANDLE BASKET OF DARK PATINA, circa 1860-1870, carved and shaped handle riveted to a wood ear and stave, delicate cane weavers down to a thin wood plate. Height 3 in. Diameter 3 ¾ in.

279. NANTUCKET RATTAN WOVEN SEWING OR HANGING WORK BASKET, circa 1860, crisscross laced rim wrap and rattan ribs and weavers of the same size to a plain base with an external cane woven hanging ring. The base of basket has Katherine Seeler’s collection #22 on base. Height 5 in. Diameter 13 in.

Illustrated: Katherine & Edgar Seeler’s Nantucket Lightship Baskets pg 58 & 59 plate #22



280. RARE NEST OF EIGHT NANTUCKET BASKETS BY ANDREW JACKSON SANDBURY (1830-1902) circa 1890, all baskets are constructed of oak ribs and rims and have matching turned wood bottoms with grooves and scribed concentric circles, the oak handles are shaped and pivot on brass ears. The baskets are original to each other and nest together beautifully and the handles match up nicely in their up position. Sizes range from 4 $\frac{3}{4}$ in. to 13 $\frac{1}{2}$ in.



Note: Sandsbury was considered one of the best of the Nantucket basket makers, he sailed around the Horn twice and enjoyed a career on the sea, first as a helmsman on the “Sea Queen” out of Westport and then as second mate on board the ship “Nautilus” of New Bedford. Sandsbury became mate of the Nantucket South Shoal Lightship and sailed on the bark “Spartan” of New Bedford. After his time on the “Spartan” he rejoined the crew of the lightship from 1872 to 1892. During downtime aboard the lightship, he wove Nantucket lightship baskets alongside Davis Hall.





281. FRANK SWIFT CHASE (1886-1958), OIL ON CANVAS BOARD "OVERLOOK MOUNTAIN, WOODSTOCK", signed lower right and verso, in gilt-wood frame. 12 in. x 16 in. Overall 18 ½ in. x 22 ½ in.



282. FRANK SWIFT CHASE (1886-1958) OIL ON CANVAS BOARD "WOODSTOCK, NEW YORK," signed lower left Frank Swift Chase. 17 ½ in. x 23 ½ in.



283. FRANK SWIFT CHASE (AMERICAN 1886-1958) OIL ON CANVAS “WOODSTOCK LANDSCAPE”, signed lower right in hand carved gold leaf frame. 24 in. x 36 in.

Provenance: Arie van Harwegen Den Breems Fine Art to the Present Owner.



284. LOT OF TWO WHALEMAN MADE WHALE IVORY AND WOOD CANES, circa 1850-1870, the 1st is a unique New England scrimshawed whale ivory steamer clam grip on a single wood “L” shaped cane with an ivory two-button cuff. The 2nd is a beautifully designed segmented whale ivory and wood cane, ivory and rosewood “L” shaped grip on a turned wood shaft with 17 whale ivory wood bands ending in a 2 ½” ivory ferrule. Length 35 ¼ in. each



285. WHALEMAN CARVED WHALE IVORY AND TROPICAL WOOD CARVED EAGLE HEAD CANE, circa 1850, a “C” shaped grip with eagle head and 14 interval ivory and wood spacers on a tapering wood shaft. Length 35 ½ in.

286. LARGE POLYCHROME CARVED WOOD FIGURE OF A FEMALE SAINT, Continental, 17th/18th century, the youthful maiden attired in jeweled breast plate, pink long-sleeved gown, pale green stole, and blue cloak; modeled in a turning position, with stylized rockwork above her shoulder; mounted to a black matte finish steel base.

Overall Height 61 in. Width 16 in. Depth 16 in



287. FOLK ART CARVED OHIO HAND WALKING STICK, late 19th century, the ball grip with Ohio hand holding a stick carved with flower pots, above a flowering vine. Length 36 in.

288. FOLK ART CARVED AND PAINTED SNAKE CANE, late 19th century, red, white and black spotted green snake spiraling around a black-painted shaft with red top. Length 40 in.



289. H. J. BROOK OIL ON CANVAS "CATBOAT ADDIE L. PRESTON," 1885, depicted flying the American flag, club burgee, pennant, and 7 crewmen sailing in a stiff breeze off the coast, signed and dated lower left, in tête-de-nègre lacquered wood frame. 16 in. x 20 in. Overall 20 ½ in. x 24 ½ in.

290. RARE CARY EXPEDITION METEOROLOGICAL MAHOGANY SLIM-DOOR MARINE STICK BAROMETER, William Cary (1759-1825), London, circa 1820, with original ivory key, hanging plates and ring; inscribed on top plate *Cary London*. 11 x ¾ inch hand-engraved silvered brass 22 to 31 inches scale plate with vernier; 0 to 130 degree F thermometer on door with 11 x 1 inch plate. Original brass base, portable screw and washer with a later gimbal. Width at head 1-5/8", frame 1-1/2" tapering to 1-3/8", length 39" (all included).

Note: An almost identical barometer in Collection of the Mariners' Museum, Newport News, Virginia (Accession number 1976.0024.000007A) is attributed to be of one of four barometers made for a British Antarctic expedition.



291. LEEDS CREAMWARE TEAPOT AND COVER, circa 1775, the ovoid vessel with double end strap handle and blossom finial; the sides decorated in red and black with two bound hearts above the motto “Love Unites Us” recto and the verse “When this you see/ Remember me/ Tho many miles/ We distant be” verso.
Height 4 ¾ in. Length 6 ½ in.



292. LATE GEORGE III SATINWOOD AND MARQUETRY TEA CADDY, circa 1800, of rectangular form; the hinged cover and front panel with stylized univalve inlays; interior with two lidded compartments.
Height 4 ⅞ in. Width 6 ½ in. Depth 4 in.

293. LATE GEORGE III SYCAMORE AND MARQUETRY TEA CADDY, circa 1800, of rectangular form; the hinged top and front panel centered with stylized shell inlays, the interior with two lidded compartments, the bun feet probably added later.
Height 5 ¾ in. Width 7 in. Depth 4 in.

294. LATE GEORGE III MAHOGANY AND MARQUETRY TEA CADDY, circa 1800, of elongated octagonal form; the hinged cover inlaid with rosette and opening to a pair of lidded compartments, the flat panel with stylized univalve inlay.
Height 5 ¼ in. Width 7 ¾ in. Depth 4 ¼ in.

295. LATE GEORGE III MAHOGANY AND MARQUETRY TEA CADDY, circa 1800, of rectangular form; the hinged top and front panel inlaid with stylized shells, the interior with two lidded compartments.
Height 5 in. Width 7 ¾ in. Depth 4 ½ in.

296. AMERICAN INLAID MAHOGANY MINIATURE CHEST OF DRAWERS, 1st half of the 19th century, upright rectangular form with two short over three graduated long drawers with bone inlaid keyhole escutcheons, inlaid with contrasting stringing, scalloped apron and bracket feet.
Height 15 ¾ in. Width 13 ½ in. Depth 8 ¼ in.

297. PAIR OF NAPOLEONIC PRISONER OF WAR STRAW-WORK FANS, early 19th century, each step-cornered oblong mahogany leaf veneered in straw-work marquetry with a central landscape depicting a large house by a river in a wooded park within concentric bands and outer vinery border (recto) and octagonal starburst (verso); attached to a gilt brass mounted turned blond wood handle. Length 18 ½ in. Width 8 ¼ in.

298. GEORGE III SYCAMORE, THUYA AND MARQUETRY OCTAGONAL COFFRET, last quarter 19th century, the hinged cover centered by a thuya inlaid roundel within stylized leaf and berry concentric bands and outer border; the sides inlaid to match and fitted with two brass carrying handles and the interior lined with crimson paper. Height 6 ½ in. Width 11 in.



299. FRENCH INLAID TEA CADDY, circa 1800, the skillful inlays completely cover every inch of all 5-sides with foliate, vines and scrolls with ivory, brass, silver and contrasting woods. The interior pierced bottom plate allows the moisture drawer to breath. 5 ½ in. x 6 ¼ in. x 4 in.

300. REGENCY MOTHER OF PEARL INLAID TORTOISESHELL TEA CADDY, 1st quarter of the 19th century, of bowfront form; the cavetto molded hinged top opens to a pair of lidded compartments on bun feet. Height 5 ¾ in. Width 8 in. Depth 5 in.



301. BRITISH SAILOR'S WOOLWORK OF A MAN 'O WAR, circa 1870, depicting a broadside portrait of a warship on calm seas, with cloudy sky, in a vivid satinwood frame with gilt liner. 15 ½ in. x 20 ½ in. Overall 20 ½ in. x 25 ½ in.



302. BRITISH SAILOR'S WOOLWORK OF THE *HMS NEPTUNE*, circa 1832-1859, depicting the portside of the 73-gun Man-O-War fully dressed ship with sailors standing on the yardarms to celebrate an important event, perhaps as royalty or admiralty visits. The banner "*Neptune*" below on a deep cobalt sea, flanked by pilot boats, in a period molded rosewood frame with gilt liner. Note: the *Neptune* was built in 1832. 17 in. x 22 in. Overall 24 in. x 29 ¼ in.



303. BRITISH SAILOR'S WOOLWORK OF THE BRIG *JESSE ELLEN*, circa 1870, with pennant flying, the merchant ship sails past a British fort on the left; lighthouse on right with a flock of 12 gulls overhead; eight sailors in two small boats destined for the fort and a colorful royal crest above in bird's eye maple frame with gilt slip. 16 ¼ in. x 24 ¾ in. Overall 21 in. x 29 ½ in.



304. BRITISH SAILOR'S WOOLWORK OF THE *H.M.S. ORION*, circa 1860, applied along lower margin with legend *H.M.S. Orion 91 Guns*, hand painted in gold on blue silk HATBAND in period rosewood frame with gilt slip. 17 ¾ in. x 21 ¼ in. Overall 24 in. x 27 ¼ in.

Note: Named after the giant huntsman of Greek mythology, *Orion* served in the Baltic Sea after being completed at Chatham Dockyard in 1854. A screw ship of second rate, initially outfitted with 80 guns, she was broken up at Castle Charlton in 1867.



305. NANTUCKET WHALEBONE AND WHALE IVORY SWIFT, circa 1845, thirty-two polychromed 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, Sold Sotheby's *The Barbara Johnson Whaling Collection: Part II*, September 24-25, 1982, to present owner.



306. FINE AMERICAN WHALEMAN MADE WHALE IVORY ARCHITECTURAL PIE CRIMPER, circa 1860, outstanding zigzag and open-work teardrops with dots pinned to one-of-two carved open x-square pattern cages, the other with a loose ball within a smaller cage flanked by reeded sections and delicate twisted columns, urn turned finial. Length 7 in.

Provenance: Descended in the Howland Family to the Present Owner. The Howland family of New Bedford arrived on the Mayflower in Plymouth in 1630. During the voyage in a gale John Howland fell overboard and was pulled back aboard the Mayflower. He became a signer of the Mayflower Compact and had eight children and 88 grandchildren. Many of his ancestors became extremely successful in the whaling industry. Among the descendants of the Howland family was Henrietta Howland Robinson, a woman of two great whaling fortunes. By the age of 30 in 1865, she had inherited the equivalent of \$80 million dollars. When she died, fifty years later her nickname was "Hetty" the witch of Wall Street and had built a fortune equaling several billion dollars in today's currency. The Howland family name became synonymous with the most successful period in American whaling.



307. SMALL CASE SHIP MODEL, 19th century, a naïve sailor made model of a square-rigged ship with coastal scene painted on the back panel; encased in a glazed wood box with rope-carved beading. Bears Barbara Johnson Delector In Balaenis label. Height 7 ¼ in. Width 10 in. Depth 4 ½ in.

Provenance:

Edwin Eldridge Collection

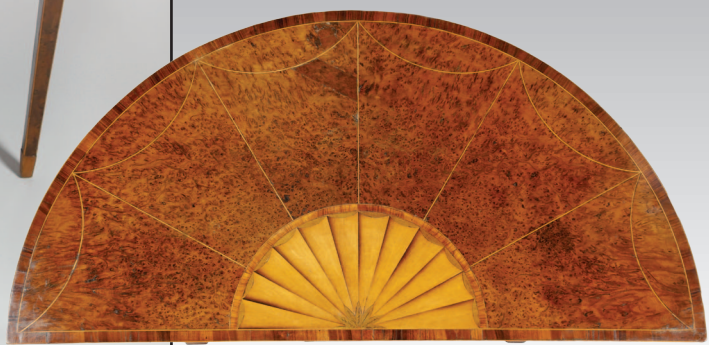
Barbara Johnson Collection, Sotheby's NY, Sept 24th & 25th 1982, Part II (Lot 193)



308. AMERICAN POLYCHROMED SCRIMSHAWED SPERM WHALE TOOTH, MID-19TH CENTURY, this "Island" tooth depicts a refined 3-masted bark on ½ of the tooth under full sail with the American ensign aft, a ghostly pennant flying from the main, and the distinctive owner's house flag at the fore. Above are two islands with heavy vegetation stippled and boldly polychromed; the reverse equally colored and strongly scrimshawed with three islands, two with forts flying American flags. Height 6 in. Width 2 ⅝ in.



309. GEORGE JONES & SONS HAND PAINTED PORCELAIN HUMMINGBIRD DECORATED DESSERT SERVICE, circa 1873-1883, comprising 10 plates, 4 stands and 2 compotes each shaped as a lily pad, hand painted with various species of hummingbirds; impressed marks. Dimensions Ranging from 8 ½ in. to 9 in.



310. ENGLISH HEPPLEWHITE BURLWOOD INLAID DEMILUNE GAMES TABLE, circa 1810, with half round satinwood and tulip wood fan inlay, spider web line inlay, all encompassed within rosewood cross banding, red felt playing surface, square tapering legs. Height 29 in. Width 37 ¼ in. Depth 18 ¼ in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



311. SILKWORK FLOWER PICTURE, LATE 18TH/EARLY 19TH CENTURY, worked in multicolored silk on black silk ground with vase of spring flowers on plinth with dove and butterfly; housed in period black-painted frame with gilt slip. Overall 20 ½ in. x 17 in.



312. QUEEN ANNE MAHOGANY CHEST ON CHEST, mid 18th century, in two sections: the upper with crown molding above three over three drawers flanked by chamfered fluted corners; the lower case with three long drawers on bracket feet, period brass post and bail batwing hardware, each drawer is cross banded and chevron line inlays. Height 70 in. Width 41 ½ in. Depth 20 in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



313. ANTIQUE FEREGHAN SAROUK RUG. 4 ft. x 6 ft. 3 in.



314. HAYLEY LEVER (AUSTRALIAN/AMERICAN, 1876-1958), *"THE OLD SCHOONER"*, 1913, oil on linen, signed lower right, titled and dated in pencil on top stretcher; carved giltwood frame. 10 in. x 12 in. Overall 15 ½ in. x 17 ½ in.



315. HAYLEY LEVER (AUSTRALIAN/AMERICAN 1876-1958), *"WATERFRONT, NANTUCKET, MASS., 1929"*, view from Petrel Landing, pen & ink and ink wash over pencil underdrawing on paper; signed, located, and dated lower right. 13 in. x 21 in. Overall 20 in. x 28 in.



316. WILLIAM MORRIS & CO., LONDON “SUSSEX” ENGLISH ARTS AND CRAFTS SETTEE AND TWO ARMCHAIRS DESIGNED BY PHILLIP WEBB, circa 1864, black ebonized turned wood and rush seats.

Settee Height 34 in. Width 64 in. Depth 16 in.
Chairs Height 33 in. Width 19 in. Depth 16 in.

317. ROOKWOOD VASE, decorated by Carrie Steinle, 1905, decorated with roses; gloss glaze shading from rich brown to green; stamped mark, shape and size: 938C; artist’s cypher “CS.”
Height 7 ¾ in.

318. LOUWELSA WELLER VASE, decorated by Hattie Mitchell, early 20th century, of tapered form decorated with tea roses; the gloss glaze shades from rich cacao brown to green; signed H. Mitchell and stamped “*Louwelsa Weller X2771*.”
Height 14 in.





319. DECALOMANIA GLASS SPHERE OR "WISH BALL", 19th century, decorated with images of pretty girls, flowers, birds, children, cupid and other motifs against a polychrome-spattered white ground. Diameter 8 ½ in.



320. BIEDERMEIER SHELLWORK DECORATED AND INLAID BURLWOOD SEWING BOX, circa 1830s, of shaped rectangular form, the hinged cover inset with a glazed miniature shell mosaic centered by the initials E.B. flanking an anchor; the interior features a shell mosaic framed mirror plate and two similarly decorated lidded compartments flanking a pincushion and thimble holder; raised on giltwood ball feet; retains original key. Height 4 in. Width 8 ¾ in. Depth 6 ⅝ in.



321. AMERICAN SHELL-ENCRUSTED CHEST OF DRAWERS, 2nd quarter 19th century, applied with later coquillage decoration of shells, sand dollars, and sea urchin arranged in symmetrical patterns; the top of the chest is inset with two small mirror plates (cracked) and the top of the two-drawer superstructure embellished with two anchor motifs; applications of blue glass cabochons add to the sumptuous overall effect. Height 55 in. Width 45 in. Depth 24 in.



322. FOUR SEASHELL ENCRUSTED VALENCES, 19th century, a pair and two singles.
Length of pair 46 in., 41 in. and 43 in. respectively





323. NANTUCKET LATE FEDERAL MAHOGANY CANDLE STAND, circa 1815-1830, the scrolled elliptical three-board top tilts above a vase and double ring turned standard; on "spider" legs.
Height 26 ½ in. Length 27 ¾ in. Width 17 ¾ in.

324. NANTUCKET BLACK PAINTED LADDERBACK SIDE CHAIR, 18th century, turned stiles with distinctive knobbed finials, four graduated curved rails above painted rushed seat on turned stretcher legs.
Height 43 in. Width 19 ½ in. Depth 14 ½ in.

Note: Compare to Figure 39 in Charles H. Carpenter and Mary Grace Carpenter The Decorative Arts and Crafts of Nantucket, Dodd, Mead & Co, NY, 1987



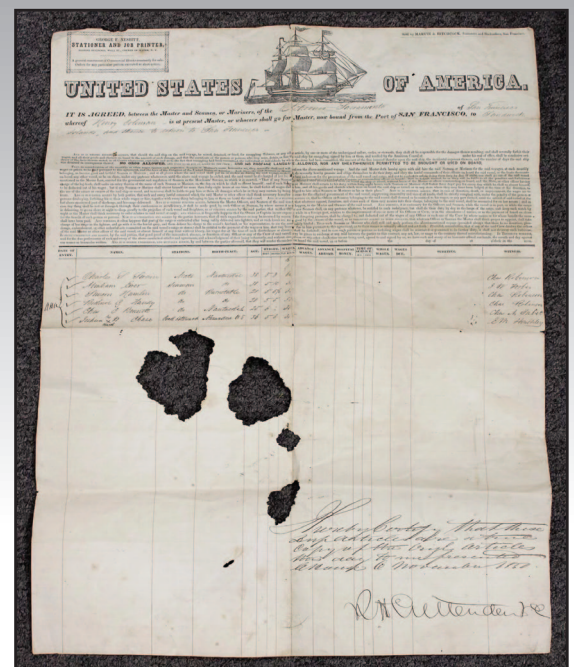
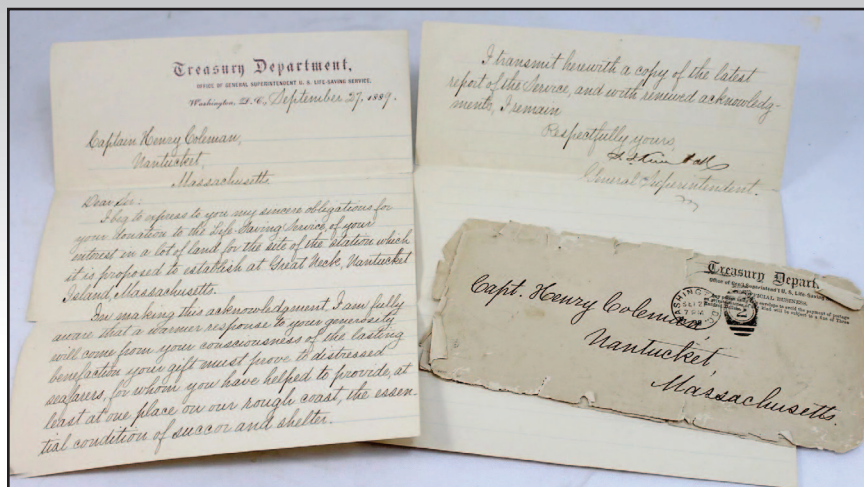
325. EXCEEDINGLY RARE NANTUCKET SNOW SLED, mid-19th century, wood and iron construction with paint decoration probably by a carriage and surrey decorator in colors of red, yellow and black, bearing the name "Nantucket" within a horseshoe and with the initials "H.N.C.," line and scrolls throughout with two stars and banner.
Length 55 ½ in. Width 13 in.





326. PAIR OF SCARCE AND RARE PAINTED LEATHER FIRE BUCKETS FROM THE COLEMAN FAMILY OF NANTUCKET, circa 1821, a matched pair of buckets hand painted in original green-gray paint with brick-red trim and black lettering “J-Coleman 1821 No. 1 and No. 2”, the handles are present but detached. The buckets were purportedly owned by John Franklin Coleman (1788-1863) of Nantucket; Together with two documents: A treasury department document from the Office of General Superintendent U.S. Life-Saving Service to Captain Henry Coleman of Nantucket, dated Sept. 27, 1889 and a 2nd document, a ship’s manifest agreement for the schooner Sacramento which declares the names of six members of the crew aboard the schooner on a voyage from San Francisco to the Sandwich Islands and return. Signed and dated November 6, 1850 and addressed to Captain Henry Coleman.

Height of Buckets 14 in. Diameter 8 ½ in.



327. WATERCOLOR ON PAPER “AFTERNOON STROLL, 7 SUMMER STREET, NANTUCKET”, circa 1940s, a view of 7 Summer Street looking west, signed indistinctly on reverse, possibly Bouscaren. 14 in. x 20 in.

Note: The unidentified house in the middle is present on the Sanborn map in 1923, however, the house is no longer present in the 1949 map. (Identification courtesy of Robert Young).



328. MARTHA CAHOON (AMERICAN 1905-1999) OIL ON MASONITE “*FLOWERS*”, signed and dated lower right Martha Cahoon, 65, with Palm Beach Gallery label on reverse. 24 in. x 14 ½ in.

Exhibited: The Cahoon Museum of American Art “Simple Pleasures: The Art of Martha Cahoon” May 12 – July 14, 2001.

329. RARE NANTUCKET FEDERAL BIRCH SERPENTINE TILT-TOP CANDLESTAND, ATTRIBUTED TO HEMAN ELLIS (1777-1816), NANTUCKET, MASSACHUSETTS, circa 1805, vase-turned standard on cabriole tripod. Height 27 ½ in. Width 28 in. Depth 28 in.

Literature: Brock Jobe, Gary R. Sullivan, and Jack O’Brien, *Harbor & Home: Furniture of Southeastern Massachusetts, 1710-1850*, (Lebanon, NH: University Press of New England, 2009), p. 218, pl. 75.2.





330. JAMES WALTER FOLGER (AMERICAN 1851-1918) CARVED WOOD PLAQUE "OLD FISHERMAN IN SHANTY," depicting a fisherman in a well weathered harborside shanty with sailboats docked and sailing in the background, carved signature and dated lower right "*James.Walter.Folger.1912,*" located lower right "*Nantucket, Mass.*"; carved signature verso "*Carved by Jas. Walter Folger, Nantucket Mass, 1912*"; original paper label verso "*James W. Folger Artistic Wood Carvings, Paintings of Nantucket Scenery.*"

9 in. x 15 in.

Overall 13 in. x 18 ½ in.

331. ARTICULATED CARVED AND SCRIMSHAWED ANTLER BONE SAILOR, 19th century, wearing a tall hat and formal shore-dress, the arms and legs are metal pinned. Height 7 ¼ in. on custom stand.

332. CHESTER PEASE NANTUCKET CARVED AND PAINTED SAILOR WHIRLIGIG, circa 1940. Height 15 ½ in.





333. FRAMED VERRE ÉGLOMISÉ PICTURE
"NELSON'S FIRST LESSON," BRITISH, mid-19th century,
 India ink and gold leaf on glass; bird's-eye-maple frame.
 Overall 20 in. x 15 ¼ in.



334. BRASS MOUNTED MAHOGANY CAMPAIGN
BOTTLE BOX, 19th century, of square section with hinged top
 opening to disclose four clear colorless glass decanters lacking
 stoppers and central plaquette with initials "M.C.H.G."
 Height 7 in. Width 8 ½ in. Depth 8 ½ in.



335. PAIR OF PHILADELPHIA BRASS ACORN AND FINIAL ANDIRONS,
 circa 1800, on sharp arched spurred legs with penny feet and faceted divided plinth.
 Height 16 in.

336. SCARCE PAIR OF SIGNED JOHN MOLINEAUX BOSTON BRASS BALL
TOP ANDIRONS, circa 1810, ball tops with matching log stops on serpentine iron dogs,
 stepped plinth, turret feet; each stamped John Molineaux, Boston. Height 15 ½ in.





337. ZAREH SOURIAN (TURKISH/AMERICAN, 1904-1967) OIL ON CANVAS "GRAY DAY, NANTUCKET", 1945, signed lower right, titled and dated on top stretcher. 20 in. x 24 in., Overall: 29 ¼ in. x 33 ¼ in.



338. NEW ENGLAND CHIPPENDALE BIRCHWOOD SLANT-FRONT DESK, late 18th century, the hinged sloping front opening to form a writing surface and disclose a fitted interior, above four graduated long drawers with brass hardware, raised on bracket feet. Height 44 ½ in. Width 40 ½ in. Depth 19 ¾ in.



339. BRITISH SAILOR'S WOOLWORK, circa 1850, depicting the broadside view of a British square rigged three-mast triple decker on a deep blue ocean and a blue and white sky encompassing the full image, in an original molded bird's-eye-maple frame with gilt liner. 16 in. x 23 ¼ in. Overall 22 ½ in. x 29 ½ in.



340. TRINITY HOUSE INLAID SEWING BOX, 19th century, the box is elaborately inlaid on four surfaces with British and French Man-O-War, sloops, steam sail ships. It is likely the box was made onboard the NORE Lightship which is featured on the front panel of the box. The lid opens to reveal inlaid stars and British and French flags on compartment lids. Height 5 ¼ in. Width 13 in. Depth 9 in.

Trinity House was the name for the lighthouse service in Great Britain in the 19th century. While on station, the keepers of the lighthouses and lightships made these boxes with marquetry and parquetry wood inlays, often featuring sloops, lighthouses and other nautical symbols of the period. The keepers often sold these boxes directly to the captains of sailing vessels using Trinity House services (not dissimilar to the keepers of the Nantucket Lightship making baskets).



341. UNUSUAL BRITISH SAILOR'S FIGURAL WOOLWORK, circa 1860, depicting twin mountain peaks, castle island and figures on the shore and sailing away, in period mahogany frame with gilt liner.
9 in. x 14 in. Overall 14 ½ in. x 19 ½ in.



342. CONTINENTAL HAND PAINTED PORCELAIN ICE CREAM SERVICE, circa 1870, the eight octagonal plates and shaped oblong serving dish decorated with Arctic scenes from the Jule Verne's 1864 novel *Voyages et Aventures du Capitaine Hatteras* as illustrated by Edouard Riou (1833-1900) within gilt enriched and floral banded cerulean blue borders.
Plates 6 in. x 6 in.
Serving Dish 15 ¼ in. x 7 ¾ in.



343. PAIR OF FAMILLE ROSE CHINESE EXPORT PORCELAIN VASES, Qing Dynasty, 19th century, of flattened baluster form, decorated with figural and other vignettes in low relief, drilled and fitted as table lamps. Height of Ceramic 17 in.



344. PAIR OF CHINESE EXPORT FAMILLE ROSE PORCELAIN VASES, 19th century, the pear-shaped body and shouldered neck painted with monkeys, deer, exotic birds, and butterflies amid stylized rocks blossoming trees; four pairs of fish round the intermediate band symbolize abundance and wealth; gilded molded branches of fruiting pomegranates adorn the neck. Height 13 ¾ in.



345. CHINESE EXPORT ROSE MEDALLION PORCELAIN RETICULATED OVAL BASKET ON STAND, 19th century, decorated in famille rose enamels with figural vignettes and stylized fruits and flowers.

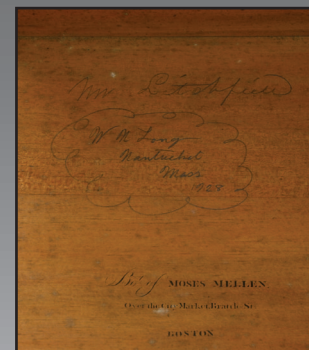
Length 8 ½ in. and 9 ¼ in.

346. CHINESE EXPORT ROSE MEDALLION PORCELAIN RETICULATED OVAL BASKET ON STAND, 19th century, decorated in famille rose enamels with figural reserves and vignettes of stylized fruits and flowers with birds and butterflies.

Length 10 ¼ in. and 10 ½ in.

347. LABELED AMERICAN CLASSICAL MAHOGANY CARD TABLE, Moses Mellen, Boston, circa 1825 (active 1825-1853), the rounded corner rectangular flat-top pivots and opens above a conforming straight frieze raised on ring-and-vase-turned and spiral reeded legs; the interior with stenciled label: "*Moses Mellen, Over the City Market, Brattle St., Boston*" and also inscribed in pencil "*Mr. Litchfield*" and "*W.M. Long, Nantucket Mass, 1928.*"

Height 30 in. Width 36 ¼ in. Depth 18 in. (closed)



348. PAIR OF WILLIAM C. HUNNEMAN (1778-1845), BOSTON CLASSICAL BRASS ANDIRONS, early 19th century, each stamped "*Hunneman/339/Boston.*"

Height 15 ¾ in. Length 26 in.



349. TRINITY HOUSE MARQUETRY WORK BOX, ENGLISH, 19th century, of rectangular form, the top front and sides with picturesque views of Gothic ruins; hinged top opens to compartmented lift-out tray.

Height 6 ¼ in. Length 13 ¼ in. Width 9 ¾ in.



350. PAIR OF CHINESE EXPORT ROSE MEDALLION PORCELAIN VASES, early 19th century, with everted rim, concave neck and tapered body decorated in famille rose enamels with figural vignettes. Height 9 ¼ in.



351. VICTORIAN SILVER-PLATED DECANTER STAND WITH THREE GREEN GLASS BOTTLES, the sterling silver collars and stoppers with maker's mark of Henry Manton, Birmingham, 1839-1840; the silver plate labels inscribed "Gin," "Brandy" and "Rum" respectively. Height 17 ½ in. Width 10 in.



352. ENGLISH QUEEN ANNE CROTCH MAHOGANY BACHELOR'S CHEST, 18th century, folding slide above three graduated drawers with cut Birmingham brasses on straight bracket feet. Height 28 in. Width 32 ½ in. Depth 16 ¾ in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



353. REGENCY INLAID MAHOGANY CHIFFONIER CABINET, early 19th century, with superstructure of three open shelves on brass colonnettes; the lower section with two frieze drawers with ebonized knobs over a pair of paneled doors faced with vintage tooled leather book spines, raised on parcel ebonized turned legs.
Height 56 ½ in. Length 49 ½ in. Depth 14 ¼ in.



354. SET OF TWELVE ENGLISH BOTANICAL DESSERT PLATES, early 19th century, the cavetto of each painted in polychrome with botanical specimen, gold enriched cobalt blue rim.
Diameter 9 in.



355. SET OF FOUR BAROQUE STYLE CAST STONE PUTTI MUSICIANS, 20th century, each figure modelled playing a different instrument (viz., flute, cymbals, lute, and tambourine) and variously posed, seated on a sphere atop a socle and raised on a separate plinth of ogee profile decorated with lion's head ring handles. Height 60 in. Base: 14 x 14 in.

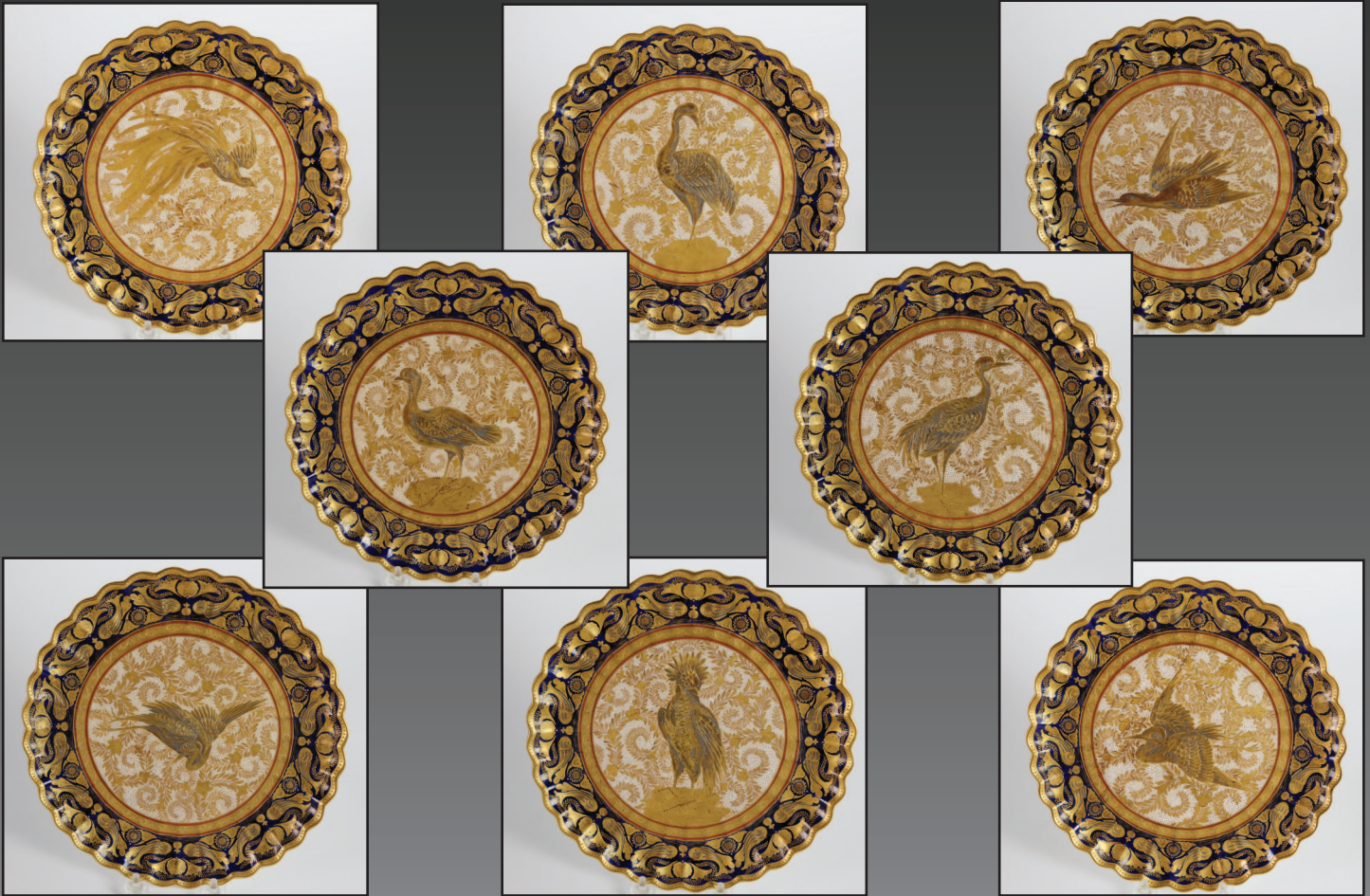


356. AFTER JOAQUÍN ANGLÉS CAÑÉ (SPANISH, 1859-1925), L'IDYLLE, patinated cast bronze, signed and titled on the base. Height 36 in.

357. WHITE-PAINTED CAST IRON GARDEN URN, attributed to J. W. Fiske & Company, New York City, late 19th century, the leaf molded shallow vessel with two large dragon handles; the standard cast with herons amid cattails. Height 52 in. Width 46 in. Diameter 31 in.



358. PAIR OF AMERICAN CAST IRON FERN BENCHES, 19th century, with slatted wood seats. Height 36 in. Width 59 in. Seat Depth 14 ½ in.



359. SET OF EIGHT COPELAND SPODE JAPONAISERIE DESSERT PLATES, circa 1875-1890, retailed by Tiffany & Co., New York, each wavy-rimmed circular plate with gold-embellished cobalt blue border centering a foliate ground tondo depicting a different exotic bird elaborately worked in low relief in gold and other metallic tones, with printed marks. Diameter 9 in.



360. ENGLISH BURL WALNUT INLAID CHEST OF DRAWERS, 18th century, profusely inlaid on top and drawer fronts with complex and fine scrolls within leaf borders; the sides have arched cartouches, original engraved brass drop pulls. Height 37 in. Width 37 in. Depth 23 ½ in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



361. EMPIRE STYLE BURLWOOD FOSSIL MARBLE TOP CENTER TABLE, with scarce round black and white fossil marble top on a conforming burlwood frieze, supported on four columns rising from a circular shelf on four paw feet. Height 30 ½ in. Diameter 43 in.



362. TURKISH HAND WOVEN BLUE AND TAUPE CARPET, circa 1970-1980, from the Sivas or Konya region. 13 ft. 6 in. x 15 ft. 4 in.



363. BRITISH SAILOR'S WOOLWORK, mid-19th century, depicting a European harbor, with rolling hillside and dense housing behind a seawall and four vessels in the foreground, in original molded bird's-eye-maple frame.
13 ½ in. x 17 ¾ in. Overall 17 ½ in. x 21 ¾ in.

364. REGENCY BRASS-INLAID MAHOGANY BOOK TABLE, circa 1820s, the circular top inlaid with concentric bands centering an elaborate rosette on a baluster stand and two galleried cruciform tiers on a concave triangular base on toupie feet. Height 30 in. Diameter 21 in.

365. RESTAURATION CANED WALNUT CHAISE EN GONDOLE, circa 1830, nicely figured wood frame with caned back and seat on turned forelegs and rear saber legs. Height 35 in. Width 20 ½ in. Depth 20 ½ in.



366. ANTIQUE PERSIAN KASHAN RUG. 4 ft. 3 in. x 6 ft. 10 in.

367. CHINESE EXPORT MANDARIN PALETTE PORCELAIN PUNCH BOWL, late 18th century, painted inside and out with scalloped borders of butterflies, floral garlands, and small insects beneath a band of guilloche; a stylized shell amid a bouquet centers the reservoir; small clusters of fruit and flowers, blossoming sprigs, dragonflies, and other insects decorate the lower body above a fret-banded ring foot; restored. Height 6 ½ in. Diameter 15 ½ in.



368. QUEEN ANNE MAHOGANY CIRCULAR DROP-LEAF TEA TABLE, mid-18th century; with D-shaped leaves supported by pivoting round tapered legs ending in raised pad feet. Height 28 in. Length open 42 in. Width 40 in.



369. ENGLISH STERLING SILVER JACK STICK POSSIBLY BY WILLIAM CATTELL (ACTIVE 1771-1784) LONDON, hallmarked upon the underneath base.

370. AMERICAN INLAID FAUX CHEST OF DRAWERS TEA CADDY, circa 1850, fashioned of cherry and mahogany, the hinged top inlaid with a teapot within a frame and tumbling block edges; the front simulates a three over three chest flanked by inlaid columns, the sides finely inlaid with multi-tropical woods in an 8-point star and quarter moons, supported on black turned ball feet. Height 9 ¾ in. Width 11 ½ in. Depth 7 in.



371. HAND WOVEN PERSIAN HERIZ CARPET, circa 1930s. 10 ft. 4 in. x 13 ft. 3 in.

372. WHALEMAN MADE WHALE IVORY, ROSEWOOD, AND COCONUT RUM

DIPPER, 3rd quarter 19th century, the cup joined by heart-shaped ivory mounted to baleen and ivory spacer and round-to-square section curved rosewood handle terminating in a finely detailed ivory eagle's head with inlaid eyes. Length 15 in.

373. WHALEMAN MADE COCONUT RUM

DIPPER, mid-19th century, turned mahogany handle, heart-shaped whale ivory connector and pivoting hanging loop. Length 16 ¼ in.

Provenance: Rafael Osona Auctions August 4, 1992 lot 47



374. FRENCH PRISONER-OF-WAR CARVED BONE GAME BOX, circa 1800, rectangular footed coffin style domed slide cover box. Various degrees of carvings applied to all sides with metal pins (one replaced leg), excellent patina. Height 2 ¾ in. Width 5 in. Depth 2 ½ in.

375. WHALE IVORY PIE CRIMPER, circa 1840, from a single tooth in two sections, a pistol grip handle with a baleen spacer with an applied three-prong fork and a slanted zigzag solid whale ivory wheel. Length 7 in.

376. CARVED WHALE IVORY FID, circa 1870, detailed carved clenched fist with fingernails and skin wrinkles, along a tapering twisted rope section above a tapering spike. Length 7 ¼ in.

377. WHALEMAN CARVED WHALE IVORY AND WHALEBONE CANE, 19th century, with "L" shaped grip, two baleen spacers on graduating tapering whalebone shaft. Length 34 in.

378. WHALEMAN CARVED WHALE IVORY AND WHALEBONE LADY'S CANE, 19th century, with curved ivory "C" shaped grip, turned ivory and red scribe line spacer on a round tapering whalebone shaft. Length 32 ½ in.

379. WHALEMAN CARVED WHALE IVORY AND WHALEBONE WALKING STICK, 19th century, a turned whale ivory and paneled knob grip with baleen dot and spacer on an octagonal whalebone shaft, tapering to round, with tortoise shell eyelets. Length 35 ¼ in.





380. GROUP OF THREE WHALEMAN MADE WHALE IVORY AND WHALEBONE WALKING STICKS, circa 1860, the 1st with an ivory octagonal “C” shaped grip with a baleen spacer on a paneled whalebone shaft tapering to a smooth taper. The 2nd is a whale ivory ball grip with silver collar engraved “Snow”, a Nantucket Captain, on a tapering whalebone shaft. The 3rd is a whale ivory lightbulb grip with two block scribed lines on an octagonal whalebone shaft with silver eyelets transferring to a tapering shaft.



381. NANTUCKET PLANTATION STYLE DESK, circa 1840, a sleek crown molding above a two-panel drop front hinged door exposing two pigeon holes surrounding eight vertical paper slots and four small drawers and original green fabric writing surface; the lower section with two cock-beaded drawers and brass repousse ring pulls. The legs mainly carved in pineapple design ending in a teardrop and ball foot. As found. Height 60 ½ in. Width 38 ¼ in. Depth 25 in.



382. MAJOLICA CHEESE DOME AND PLATTER, late 19th century, decorated in polychrome relief with budding and blossoming roses against a deep cobalt blue ground, with twig handle; painted numeral “11” to underside. Height 11 ¼ in. Diameter 11 ¼ in.

383. GEORGE III MAHOGANY TILT-TOP TEA TABLE, 18th century, with serpentine square top tilting over a ring-turned baluster standard on cabriole tripod ending in claw-and-egg feet. Height 28 in. Width 33 in. Depth 33 ½ in.



384. CONFEDERATE STATES OF AMERICA CIVIL WAR RETRACTABLE BLADE BOARDING PIKE, circa 1861-1865, two piece wooden shaft with retractable blade with wrought iron two-position locking mechanism. Length closed 72 in. Length open 87 in.



385. CHINESE EXPORT REVERSE PAINTING ON GLASS "PARLIAMENT OF FOWLS," a pair of peacocks preside over an assembly of birds; in rich polychrome black, and gold, backed with tinsel; in original carved wood Chinese Export frame with replaced back panel. 18 in. x 24 in.



386. IMARI PARCEL GILT POLYCHROME ENAMEL AND UNDERGLAZE BLUE DECORATED OCTAGONAL PORCELAIN CHARGER, 2nd half of the 19th century, the cavetto painted with a spread-winged crested duck amid flanking plants and grasses within a scalloped border of quatrefoil ellipses and circular medallions on a swirling white and black ground. The underside of the rim painted in tones of underglaze blue with stylized landscape vignettes. Diameter 18 in.

387. CHINESE EXPORT FAMILLE ROSE PORCELAIN PUNCH BOWL, late 18th century, decorated with sprays of peonies and lilies. Height 5 in. Diameter 11 in.

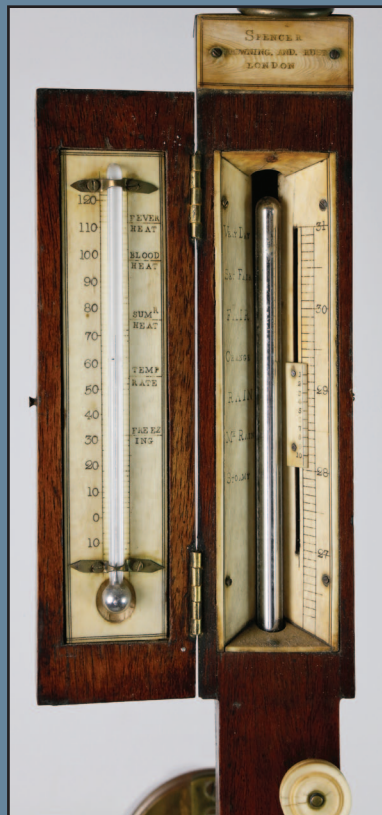
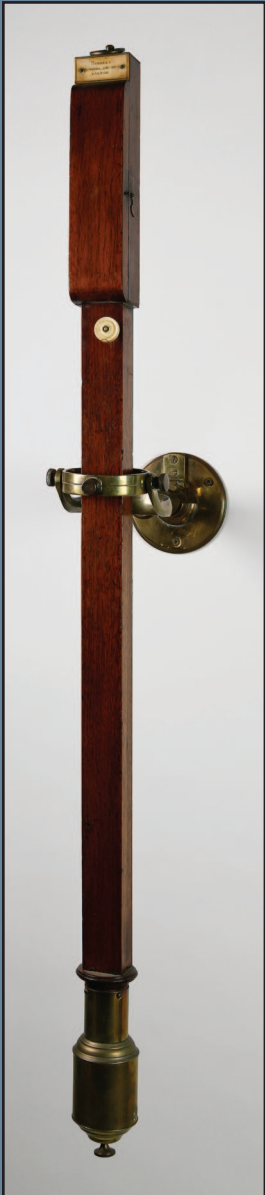
388. SANDWICH GLASS FLUID LAMP, American, 19th century, with gilt-decorated cobalt blue cut-to-clear glass font on a molded French blue pedestal foot, brass fittings; etched frosted colorless glass globe. Overall Height 26 ½ in.

389. AMERICAN SHERATON TIGER MAPLE FOUR-DRAWER CHEST, circa 1840, rectangular cherry top above four long cockbeaded drawers and paneled sides, with repoussé brass pulls, brass escutcheons, on delicately turned 9" legs. Height 42 in. Width 42 in. Depth 19 in.

Note: Valentine pictured on page 63.



390. GEORGE III IVORY MOUNTED MAHOGANY MARINE STICK BAROMETER, Spencer Browning and Rust, London, 1st quarter of the 19th century, with ivory maker's label, mercury thermometer and barometer with engraved ivory tablets, both contained in a compartment with hinged door; brass gimbal and mount, brass cistern. Height 37 ½ in.



391. MAP OF VIRGINIA, 17th century, Henricus Hondius (1597-1651), Nova Virginiae Tabula, hand colored copper plate engraving, 1630. Plate mark 15 in. x 19 ¾ in. Overall 25 in. x 29 ½ in.

"The first and most important derivative of John Smith's map of Virginia, originally published in 1612." (Quoted from Philip D. Burden's *The Mapping of North America*, Rickmansworth: Raleigh Publications, 1996-2007).





392. COLLECTION OF RED WAX SEAL IMPRESSIONS, mostly British, 19th century, including examples of His Royal Highness the Duke of York, His Grace the Duke of Northumberland, the Dowager Duchess of Sutherland, the Right Honorable Lord Iveagh and Miss Wetmore; later mounted and contained in a set of three glazed black lacquered wood frames. 19 in. x 16 ¼ in. each

393. REGENCY SILVER PLATED HOT WATER URN, English, 1st half of the 19th century, of classical urn form with two handles, reeded moldings and raised on concave square feet; the underside of the cover inscribed "*Best London Manufact*" (sic). Height 16 in. Length 13 ½ in.

394. PAIR OF SHEFFIELD SILVER PLATED TWO-LIGHT CANDELABRA, 2nd quarter of the 19th century, mark of H. Wilkinson & Co., Norfolk Street; the scrolling light arms centering a flaming urn finial and raised on an acanthus-wrought baluster standard and garlanded base; convertible to single sticks. Height 20 ½ in. Width 17 ¼ in.

395. GEORGE IV ORMOLU-MOUNTED HONDURAS MAHOGANY DROP-LEAF TABLE, circa 1820s, the rectangular top with reeded edge and two D-shape side drop leaves opening on swing bracket supports on a ring turned baluster standard raised on four hipped scroll-carved sabre legs with elaborately chased acanthus cast sabots on casters. Closed: Height 29 ½ in. Length 47 in. Depth 26 ½ in. Open: Height 29 ½ in. Length 62 ½ in. Depth 47 in.



396. PAIR OF ANGLO IRISH CLEAR COLORLESS CUT-GLASS CANDLESTICKS, early 19th century.
Height 12 in.

397. CHARLES X SILVER COFFEE POT, .950 fine, Paris, 1819-1838, the oviform body on three paw feet, s-scroll spout with horse head terminal, hinged cover and wood handle.
Height 10 ¼ in.



398. PORTRAIT OF A FASHIONABLE GENTLEMAN, Ink and Watercolor on Paper, 1st quarter 19th century, depicted half-length, wearing a white cravat, high collared black jacket, and gold spectacles, and seated on a neoclassical side chair, unsigned. 8 ½ in. x 6 ½ in. Overall 11 in. x 9 in.

399. SOUTHERN STATES INLAID MAHOGANY SUGAR BOX, late 18th/early 19th century, of square section, upright rectangular form; the lift top with crossbanded edge and carved pine cone knob flanked by stylized acanthus leaves.
Height 12 ½ in. Width 11 in. Depth 11 in.

400. VICTORIAN SILVER PLATED HOT WATER EWER, 3rd quarter of the 19th century, mark of Philip Ashberry & Sons, Sheffield, England.
Height 11 ¾ in.

401. COLLECTION OF SIX HAND-BLOWN COLORED CLEAR GLASS DECANTERS, English, comprising: three shades of amber with brass collars, one stopper; two emerald green, one with a matching stopper, one with a brass collar and stopper; one cobalt blue with silver plated collar and stopper.
Heights 7 ½ in. to 8 ½ in.





402. BRITISH SAILOR'S WOOLWORK OF THE H.M.S. PYLADES, circa 1860, Richard Bailey, maker. This portrait is inscribed on the reverse, *Worked by my uncle Richard Bailey, Royal Navy, in 1860. Drowned in the Channel with a boat crew endeavoring to save a comrade washed overboard.* (Signed:) W. A. Bailey, Major. Faux grain rosewood frame with gilt slip. 12 in. x 18 ½ in. Overall 16 in. x 22 ½ in.

Note: An inscription and signature are rare elements of embroidered ship portraits. Pylares was a screw corvette built at Sheerness Dockyard in 1854 and served until sold in 1875.



403. GEORGE III MAHOGANY BOWFRONT CHEST OF DRAWERS, 18th century, with thumb-molded top above a conforming case fitted with two short over two graduated long drawers with brass keyholes and oval bail handles; on shaped bracket feet. Height 33 ½ in. Width 36 in. Depth 20 ¼ in.



404. BRITISH SAILOR'S WOOLWORK OF AN UNIDENTIFIED WARSHIP, circa 1865. Unusual in a maritime "woolie", a landscape appears in the foreground: to the left, at the end of a road that crosses in front of a bridge, is depicted a two-storey house with garden, perhaps the sailor's own home; to the right, marsh grasses provide visual balance. At the center of the composition is the British warship, probably fourth rate in a faux grained frame with gilt slip. 12 in. x 18 ½ in. Overall 15 ¼ in. x 22 ¼ in.



405. ENGLISH HEPPLEWHITE MAHOGANY THREE-PART DINING TABLE, circa 1800, square tapering legs. Height 20 ½ in. Length 103 in. Width 42 in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection

Rafael Osona Auctions



406. CHRISTOPHER BROWNE AND JOHN SENEX, *A NEW MAP OF VIRGINIA, MARYLAND, AND THE IMPROVED PARTS OF PENNSYLVANIA & NEW JERSEY*, 1719, copper plate engraving with hand coloring.
Plate mark 19 ¼ in. x 22 in. Overall 27 ½ in. x 29 ¾ in.

Note: In 1685 Christopher Browne published this double-folio sized map of the Chesapeake Bay region. In 1719 John Senex updated Browne's plate. Little inland settlement had occurred during the intervening three decades and so Senex's revisions were relatively minor. The Browne-Senex map was commercially very successful and one of the best known views of the Chesapeake Bay colonies during the early eighteenth century.

Source: Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina



407. NEAR PAIR OF EBONIZED PIANO STOOLS, American, circa 1871-1878, each folding x-frame stool with upholstered seat and adjustable seat height. Both are labeled.

One label reads: "*The X-Tabouret, Patented April 4, 1871, L. Postawka, State Street, Cambridgeport Mass.*"

The other label reads:

"*Manufactured by C. A. Cook & Co., Successors to L. Postawka & Co., Cambridgeport Mass.*"

Heights 18 to 19 ½ in. Length 23 in. Width 16 in.

Note: An example is in the collection of the Museum of Fine Arts, Boston, Accession number 1979.218



408. JOHN GOULD (BRITISH 1804-1881) HAND COLORED LITHOGRAPH “*CERIORNIS SATYRA*, NEPAULESE HORNED PHEASANT,” plate 49 from volume VII of Birds of Asia, 1850-1883, London.
13 ¼ in. x 20 ½ in. Overall 24 in. x 29 ½ in.



409. JOHN GOULD (BRITISH 1804-1881) HAND COLORED LITHOGRAPH “*MERULA CASTANEA*, GOULD CHESTNUT-COLORED MERULA,” from Birds of Asia, 1850-1883, London.
19 ½ in. x 13 ½ in. Overall 30 in. x 22 ¾ in.



410. JOHN GOULD (BRITISH 1804-1881) HAND COLORED LITHOGRAPH “*IYNGIPICUS GYMNOPTHTHALMUS*, CEYLONESE PYGMY WOODPECKER,” from Birds of Asia, 1850-1883, London.
19 ½ in. x 13 ½ in. Overall 30 in. x 22 ¾ in.



411. JOHN GOULD (BRITISH 1804-1881) AND H.C. RICHTER, PRINTER, HAND COLORED LITHOGRAPH “*ANOUS MELANOPS*, GOULD LESSER NODDY,” from Birds of Australia, 1840-1848.
13 ¼ in. x 20 ½ in. Overall 24 in. x 29 ½ in.

412. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, NEW YORK, circa 1765, with scalloped crest, Gothic-inspired pierced splat, over-upholstered seat covered in period needlework and raised on stretchered square chamfered legs.

413. GEORGE III MAHOGANY CORNER WASHSTAND, late 18th century, of quarter round section with hinged top opening to form a splashboard flanking two circular recesses above a lower tier fitted with a drawer and raised on outswept legs joined by a shelf stretcher.
Height 33 ½ in. Width 26 in. Depth 18 ½ in.



414. JOHN JAMES AUDUBON (AMERICAN, 1785-1851), CANADA OTTER, Plate LI from "Imperial" folio edition of *The Viviparous Quadrupeds of North America*, hand colored lithograph. Drawn from Nature by J.J. Audubon, Lith. Printed & Cold. by J.T. Bowen, Phila. 1844. 20 in. x 26 ½ in. Overall 27 ¼ in. x 33 in.



415. JOHN JAMES AUDUBON (AMERICAN, 1785-1851) HAND COLORED LITHOGRAPH, Texan Skunk, Plate LIII from "Imperial" folio edition of *The Viviparous Quadrupeds of North America*. Drawn from Nature by J.J. Audubon, Lith. Printed & Cold. by J.T. Bowen, Phila. 1845. 25 ¼ in. x 20 in. Overall 34 ½ in. x 28 ½ in.



416. ENGLISH OAK COFFER, circa 1705, center panel with carved “W.P. 1705” flanked by various birds and reptiles above four flowering panels, all encompassed by flowering and berry vines. Height 31 ¾ in. Width 63 in. Depth 23 ½ in.

Provenance: The Lucy Fowlkes Breed and R. Huntington Breed II Estate Collection



417. DUTCH DELFT POLYCHROME GARNITURE OF THREE VASES, late 18th or early 19th century, comprising two hexagonal beaker vases and a hexagonal baluster vase and cover with bird finial; each painted with the figure of a gentleman smoking a pipe seated before a house with views of a village beyond. Heights 10 in. and 14 ¼ in.

418. GEORGE II STYLE MAHOGANY MINIATURE BOOKCASE CABINET, British, 19th century, in two sections; the upper with flat oval-paneled doors enclosing shelves; the lower case with projecting angled forecorners and fitted with five graduated long drawers with recessed pulls carved as conjoined wheelks; above a shaped shell-carved apron continuing to flared bracket feet. Height 25 ¼ in. Width 16 in. Depth 8 ½ in.

419. GEORGE HARGREAVES (ENGLISH 1797-1870)
MINIATURES ON IVORY "TWO GENTLEMEN OF THE HEAPE FAMILY," framed en suite.
 Overall 9 ½ in. x 9 in.



420. PAUL DELAROCHE (FRENCH 1797-1856)
OIL ON LINEN "INTERIOR SCENE SCHOLAR
PROFESSING TO THREE YOUNG LADIES,"
 signed lower right P. Delaroche
 25 ½ in. x 21 in.



421. NAUTICAL-THEME CARVED OAK DISPLAY EASEL, late 19th century, supporting and structural elements carved to represent oars, gaff pole, rudder, and oar locks; embellished with a pair of pendant gangway ropes. Height 70 in. Width 24 in.



422. BRODIE & MIDDLETON COMPENDIUM OF ARTISTS' COLORS, late 19th century, in original hinged mahogany case bearing the firm's printed label and fitted with lift-out compartmented trays containing an array of pigments in cork-stoppered glass vials; white-glazed ceramic color chart, mixing tray, and covered circular box; mahogany palette, two stoppered glass pots, bottle of turpentine, etc. Dimensions of case 3 ¼ in. x 12 ¼ in. x 9 ¼ in.

Note: In their trade catalogue of August 1873 Brodie & Middleton described the business as established 1840, and advertised in sections as follows: superfine watercolours, colours and materials for illuminating, superior photographic watercolours, glass painting watercolours, drawing papers including Turnbull's Bristol and London boards, brushes for watercolour painting, earthenware, enamel colours, etching and copper plate materials, oil colours, oils, varnishes, etc., brushes used in oil painting etc.

Source: National Portrait Gallery, London.



423. EXCEPTIONAL CHINESE EXPORT WATERCOLOR INTERIOR SCENE, attributed to Youqua (1840-1870), depicting a gentleman reclining before a tray of herbs on an opium bed with two female attendants. 12 in. x 8 ½ in. Overall 19 in. x 15 ½ in.



424. CHINESE EXPORT CHINOISERIE SEWING TABLE, circa 1820, black lacquer with hand painted elaborate chinoiserie decoration, gilt carved lion's paw feet. Height 28 ½ in. Width 24 ½ in. Depth 17 ½ in.



425. THREE EXCEPTIONAL CHINESE EXPORT WATERCOLOR PORTRAITS ON PAPER, attributed to Youqua (1840-1870), each remarked in ink on the lower edge: "Emperor of China, Heen Foong – Died October 1861," "Prince Kung – Prime Minister 1863," an imperial prince of the Aisin Gioro clan and an important statesman of the Manchu-led Qing dynasty in China; "Empress of China – Now Regent, 1863," was a empress dowager and regent who effectively controlled the Chinese government in the late Qing dynasty for 47 years from 1861 until her death in 1908. Each framed in black reverse painted glass mats and walnut frames. 12 in. x 8 ½ in. each Overall 19 in. x 15 ½ in.



U. Mun -

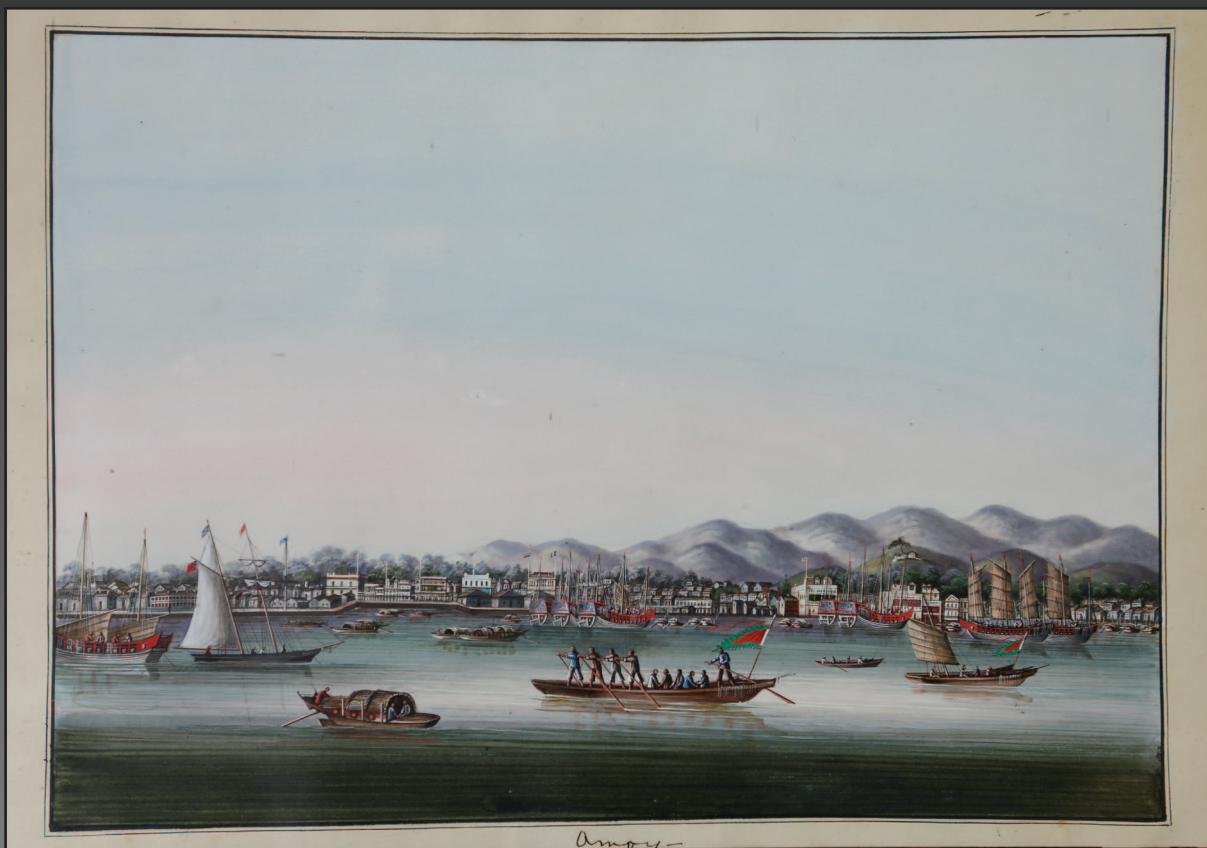
Macao -

The Gate



Hai Nam -

Canton 1863



426. FOUR EXCEPTIONAL YOUQUA (1840-1870) CHINESE EXPORT WATERCOLORS ON PAPER “SHANGHAI, CANTON, MACAO AND AMOY”, each remarked in ink on the lower edge: “Shanghai Above the Ocean”, “Hai Nan Canton 1863”, “Macao”, and “Amoy.” Each framed in black reverse painted glass mat and walnut frame. 12 in. x 8 ½ in. Overall 19 in. x 15 ½ in.



427. CHINESE CELADON JADE VASE AND COVER, Qing Dynasty, of flattened baluster form, carved in relief with scrollwork and stylized leaves; the shoulders and cover with kylin ring handles. Height 5 $\frac{3}{8}$ in.

428. CHINESE PALE CELADON JADE DISH, Qing Dynasty, of oval quatrefoil shape and with zones of attractive gray inclusions in the stone, carved in low relief with flowering branches, leafing bamboo, and stylized fungi; the underside is carved with a four-character mark. Length 7 in. Width 5 $\frac{1}{8}$ in.

429. CHINESE CELADON JADE CARVING OF A BLOSSOMING MAGNOLIA BRANCH, Qing Dynasty, the detail of a butterfly of contrasting reddish brown hue takes advantage of the stone's natural coloration. Height 5 in. Width 5 in. Depth 1 $\frac{1}{2}$ in.



430. CHINESE DARK GREEN JADE MODEL OF A WATER BUFFALO, Qing Dynasty. Height of jade: 1 $\frac{1}{2}$ in. Length 3 $\frac{1}{2}$ in. With wood stand.

431. CHINESE GREEN & WHITE JADEITE MODEL OF A KYLIN, Qing Dynasty, Height of jade: 3 in. Length 3 $\frac{1}{4}$ in. With wood stand.



432. CHINESE GREEN JADE EWER AND COVER, Qing Dynasty, the compressed elliptical vessel elaborately carved with birds amid flowering branches. Height 6 $\frac{3}{4}$ in. Width 5 $\frac{1}{2}$ in. Depth 3 in.

433. CHINESE MOTTLED GREEN JADE VASE AND COVER, Qing Dynasty, of compressed baluster form, carved in low relief with cranes amid pine trees; openwork handles; domed cover with knob finial. Height 5 $\frac{1}{2}$ in.

434. CHINESE MUGHAL STYLE DARK GREEN JADE VASE, Qing Dynasty, the slender neck with fungus-headed scepter ring handles and carved with pendant leaves; the compressed ovoid body delicately carved with lotus blossoms flanked by foliate scrolls. Height 5 in.



435. CHINESE MUTTONFAT JADE LIBATION CUP, early 20th century, of Gui archaic bronze form; the exterior with a band of interlocking scrolls; two dragon's head handles. With carved wood stand. Height 2 $\frac{1}{4}$ in. Length 4 $\frac{1}{4}$ in.

436. PAIR OF CHINESE CELADON JADE FOO-LIONS, early 20th century, robustly modelled in active stance with nicely carved detailing; with carved wood stands. Height 4 $\frac{1}{4}$ in. Length 3 $\frac{3}{4}$ in. Width 3 in.



437. CHINESE PALE CELADON JADE SCHOLAR'S HAND REST, Qing Dynasty, of inverted U form, carved with stylized blossoms. Height 1 ¼ in. Length 3 ½ in. Width 1 in.

438. CHINESE PALE CELADON JADE BELT BUCKLE, early 20th century, in two sections; the whole of scalloped oval outline and pierce-carved with two children amid scrolling vinery and cloud bands. Length 3 in.

439. CHINESE MUTTONFAT JADE BELT BUCKLE, Qing Dynasty, in two parts, carved with fruiting melon vines and kylin-head clasp. Combined length 5 ½ in.



440. CHINESE GREEN JADE CENSER AND COVER, Qing Dynasty, the reversible domed cover carved with four foo-lion masks centering a socket/foot; the vessel with four foo-lion ring handles. Height 5 ½ in. Length 7 in.

441. CHINESE GREEN JADE CENSER AND COVER, Qing Dynasty, the tripod vessel carved with blossoming peonies and dragon's head ring handles; the legs carved with foo-lion masks. Height 8 ½ in. Length 7 ½ in.

442. CHINESE SPINACH GREEN JADE BOWL, Qing Dynasty, of circular form carved with two pairs of stylized animal mask ring handles and raised on ring foot; with carved wood stand. Height of jade: 2 ¾ in. Length 7 ½ in.



443. CHINESE CELADON JADE LIBATION CUP, Qing Dynasty, of circular form with two kylin handles. Height 1 $\frac{3}{4}$ in. Length 5 in.

444. CHINESE CELADON JADE LIBATION CUP, Qing Dynasty, modelled on an archaic Gui vessel. Height 2 $\frac{1}{4}$ in. Length 5 in.

445. CHINESE PALE CELADON JADE LIBATION CUP, early 20th century, of archaic form, with two handles. Height 1 $\frac{1}{4}$ in. Length 4 $\frac{1}{4}$ in.

446. CHINESE CELADON JADE LIBATION CUP, Qing Dynasty, of archaic form, with two dragon's head handles; carved wood stand. Height of jade: 1 $\frac{1}{4}$ in. Length 4 $\frac{3}{8}$ in.

447. PAIR OF MUGHAL ROCK CRYSTAL SALT CELLARS, India, 19th century, each of circular form carved with ribbed sides and two flower-head ring handles. Height 1 in. Length 3 in.



448. PAIR OF CHINESE CELADON JADE MINIATURE VASES AND COVERS, early 20th century, of tapered form with two dragon's head ring handles, a ring lacking to one vase, and domed cover with knob finial. Height 3 $\frac{1}{2}$ in.

449. CHINESE CARNELIAN WATER COUPE, Qing Dynasty, carved as a stylized lotus pad flanked by buds; attached to wood stand. Height with stand: 1 $\frac{1}{4}$ in. Length 2 $\frac{1}{2}$ in.



450. CHINESE PALE CELADON JADE CABINET VASE AND COVER, Qing Dynasty, carved in high relief with cranes amid stylized pines and blossoming magnolia trees and attached wood base. Height all included 6 ½ in.

451. CHINESE SPINACH GREEN JADE DOUBLE GOURD VASE AND COVER, Qing Dynasty, the horizontally ribbed body carved in low relief with panel reserves of various highly stylized motifs; the cover is surmounted by a foo-lion with carved jade chain joining it to one of a pair of dragon's head ring handles on the vase; on carved wood stand. Height of jade: 4 ½ in.



452. MUGHAL CELADON JADE "CHRYSANTHEMUM" DISH, 19th century, of shallow oval form delicately carved with rows of petals radiating from a flower-head. Length 6 ¼ in.

453. CHINESE CELADON GREEN JADE SMALL BOWL, Qing Dynasty, circular with everted rim, raised on ring foot. Height 1 ¾ in. Diameter 4 in.

454. CHINESE CELADON JADE WATER COUPE, Qing Dynasty, carved as a stylized peach on a flowering and fruiting branch. Height 2 in. Length 5 in.



455. CHINESE CELADON JADE BI DISC, Qing Dynasty, with bas-relief and pierce-carved decoration, scalloped edge, and with unusual free-turning central roundel. Diameter 2 ¼ in. Height with wood stand 4 ¼ in.

456. CHINESE CELADON JADE PLAQUETTE, early 20th century, the translucent rectangle carved in low relief with two deer in a wooded landscape on a carved wood and green-stained ivory teak stand. Plaque 4 ½ in. x 3 ½ in. Height with stand 5 ¾ in.

457. CHINESE CELADON JADE BI DISC, Qing Dynasty, of typical form, carved with a stylized panther. Diameter 2 ½ in. Height with wood stand 4 ½ in.



458. CHINESE MUTTONFAT JADE VASE, Qing Dynasty, of squared baluster form with two dragon and ring handles; the body carved with taotie masks and the sides with projecting vanes; attached to metal wire-inlaid wood stand. Height with stand: 7 ¼ in.

459. CHINESE APPLE GREEN JADE VASE AND COVER, Qing Dynasty, of archaic bronze form, carved with open scrolls to sides and to cover. Height 6 ⅜ in.

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Opposite title page: Colin Campbell Cooper

CONDITIONS OF SALE

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4. We will execute absentee bids or accept telephone bids as a convenience to clients who are not present at the auction; however, we are not responsible for any errors or omissions, in connection with their bid. Any execution of absentee or telephone bid by prospective bidders indicates their acceptance of all conditions of sale.
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6. A Buyer's Premium of 20% will be added to the hammer price to be paid by the buyer as part of the purchase price.
7. All purchases including the premium of 20% are subject to the Massachusetts sales tax (currently 6.25%) unless the purchaser possesses a Massachusetts sales tax exemption or resale number and provides a copy of that certificate upon registering for the auction.
8. A paid receipt of the purchase must be presented before goods may be removed from the Gallery.
9. All purchases whether in person, phone bids, or absentee bids must be picked up by 5:00pm the day of the sale, or arrangements must be made for on-island delivery or off-island shipping. The purchaser assumes all risk in regards to the merchandise purchased at the fall of the hammer. We are not responsible for the acts or omissions of truckers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.
10. Bidding on any item indicates your acceptance of these terms.

ABSENTEE BID FORM

Name (Please Print) _____

Address _____

City _____ State _____ Zip Code _____

Driver's License # _____ State _____ Exp _____

Email _____

Phone # _____ Mobile # _____

Phone # on AUCTION DAY _____

SPECIAL SHIPPING (AND OR) DELIVERY INSTRUCTIONS:

All purchases whether in person, phone bids or absentee bids must be removed from the gallery by 5:00pm the day of the sale. Please indicate if arrangements must be made for on-island delivery or off island shipping.

☐ I will pick up my purchases by 5:00pm the day of the sale

☐ I want my purchases delivered on-island

☐ I want my purchases shipped off-island by The Mainland Connection (508) 228-5229

☐ I want my purchases shipped off-island by the UPS Store (508) 325-8884

LOT #	DESCRIPTION	MAX BID	+1 BID

Please read the Conditions of Sale. By signing this form, the bidder agrees that all purchases are subject to the Conditions of Sale. Only completed forms with signature will be considered valid.

TERMS: Cash or Good Check; A 20% Buyer's Premium will be added to the hammer price to be paid by the buyer as part of the purchase price. OFFERINGS SUBJECT TO ERROR; ALL GOODS SOLD "AS IS", ALL SALES FINAL. Absentee bids are executed as a courtesy, and Rafael Osona Auctions will not be responsible for any errors or failure to execute bids.

Signature _____ Date _____

**Please return signed copy to confirm your bids by fax, mail, telephone or in person.
Absentee bids must be submitted by 5:00 pm on August 3, 2018.**

ADDENDUM



276 B. ROBERT STARK JR. (1933-2014) OIL ON CANVAS “LONE TRAWLER”, signed lower left R. Stark in carved gold leaf frame.. 11 ¼ in. x 23 ¼ in. Overall 18 ¼ in. x 30 ½ in.



380 A. NANTUCKET WHALE IVORY AND WHALEBONE SWIFT, circa 1840-1850. Length 24 in.

380 B. WIDE POLYCHROMED WHALEBONE BUSK, circa 1860, engraved on both sides. Length 15 ½ in.

380 C. FRENCH WHALEBONE SCRIMSHAWED BUSK, circa 1850. Length 15 ½ in.

380 D. WHALEBONE RED AND GREEN POLYCHROMED BUSK, circa 1840-1860. Length 12 in.

380 E. MINIATURE WHALE IVORY PIE CRIMPER, circa 1840. Length 4 ½ in.

380 F. INFANT’S WHALEBONE JINGLE BELL, TEETHING RING, AND WHISTLE TOY, circa 1840. Length 4 in.

380 G. ANCIENT SCRIMSHAWED WHALE TOOTH, depicting an archer on a deer. Length 3 in.

Full descriptions of lots 380A. through 380G. are available online and in the Addendum supplement

ADDENDUM



280 A. FRANK SWIFT CHASE (1886-1958) OIL ON CANVAS “*MAIN STREET, NANTUCKET*”, a view looking east from the East Brick up the cobble stone street, unsigned. 16 in. x 20 in. Overall 22 ½ in. x 26 ½ in.



426 A. SET OF FOUR FAMILLE-ROSE ‘FIGURAL’ PLAQUES, 20th Century, finely painted with garden scenes depicting legendary figures in Chinese tradition, including Shou Lao and Su Wu, with attributes and attendants; two signed with iron red artist’s marks. 14 ¾ in. x 10 ¾ in. Overall 17 in. x 12 in.





