

AMERICANA, FINE ART, MARINE AUCTION

AUGUST 8 & 9, 2020



RAFAEL OSONA
AUCTIONEER & APPRAISER
NANTUCKET ISLAND



AMERICANA, FINE ART, MARINE ONLINE AUCTION

Sailing into Our 40th Year

AMERICANA, FINE ART, FURNISHINGS & DÉCOR

Saturday, August 8, 2020 at 9:30am

THE MARINE SALE

Sunday, August 9, 2020 at 10:00am

EXHIBITION

August 4, 5, 6, 7 from 10am to 5pm

AT THE

American Legion Hall, 21 Washington Street
Nantucket Island, Massachusetts

Properties Include

The Estate of Linda Loring, 4 Rays Court, Nantucket & 6 Louisburg Square, Boston

Property of a Lady, Nantucket Island, MA

Property of a Gentleman, Siasconset, MA

Property of a Collector, North Shore, MA

Select Items from the Thomas A. Gray Collection

Plus

Maritime Collections From

Estate of Harold P. Genvert, MD Westport, CT

Estate of Jack Magee, Quincy, MA

and Others

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Photo credit: Terry Pommert Photography

Linda Loring was a woman of passion, vision and taste. Although she was petit in stature, she was a force to be reckoned with. She had a magnetic personality and a wicked sense of humor. She was a raconteur, who filled a room with laughter recounting her many hijinks and escapades; a woman who savored life.

Linda was chic. She was a woman of style who had an eye for antiques, paintings, carpets, objet d'arts, fashion and jewelry. She filled her homes in Nantucket on Rays Court and Long Pond, and in Boston on Louisburg Square with many of the treasures she acquired.

She was a regular at Osona Auctions on Saturday mornings, always sitting in the front row. She also frequented the antique shops in Nantucket, and on Charles Street in Boston. She annually attended the important antique shows in Boston, Nantucket and New York, and was known by practically every dealer who exhibited at the Ellis Boston Antique Show, Winter Antique Show at the Armory in New York City, and the Nantucket Antique Show.

But she also found items at the “Madaket Mall” (the renowned Nantucket Dump’s Take it Or Leave It). From paintings by important Nantucket artists, to antique furniture, silver, and copper cookery, Linda spotted and acquired several diamonds in the rough throughout the years.

Though she resided in Boston and Nantucket for most of her life, it was Nantucket that had a special place in her heart. She began coming to Nantucket as an infant, summering at the family home on Ray’s Court that her grandfather purchased because he believed the sea air would be good for her and her brother.

Linda was an animal lover, having many dogs and cats throughout her life. She had such a special connection to animals that she could remember the name of every dog (not only hers) captured in photographs with friends and acquaintances dating back to World War II.

Along with animals, Linda loved the flora and fauna of the island, and became a devoted wildlife advocate and conservationist. She particularly cherished the land around Long Pond. Beginning in 1957, she started to acquire parcels of land between the Eel Point Road and Madaket Road, eventually after 50 years, amassing an impressive 275-acred contiguous tract.

It was her vision to preserve this special property from development. The land consisted of rare sandplain grasslands, coastal heathlands, vernal pools, and rolling hills, not to mention multiple species of wildlife.

She founded the Linda Loring Nature Foundation, with the goal to connect people, especially children, to nature. She envisioned the Foundation as an outdoor classroom where people of all ages could come and learn about the flora and fauna of Nantucket, or simply immerse themselves in the natural world. Working with the Nantucket Land Council, a conservation restriction was placed on the property after the Council raised \$14 million dollars. Linda allocated these funds to her foundation.

Today, the Linda Loring Nature Foundation carries on her legacy and features a robust research and education program, preserving the landscape as a “Living Laboratory” for all ages to enjoy.



ESTATE OF LINDA LORING - 4 RAYS COURT, NANTUCKET AND 6 LOUISBURG SQUARE, BOSTON TO BENEFIT THE LINDA LORING NATURE FOUNDATION

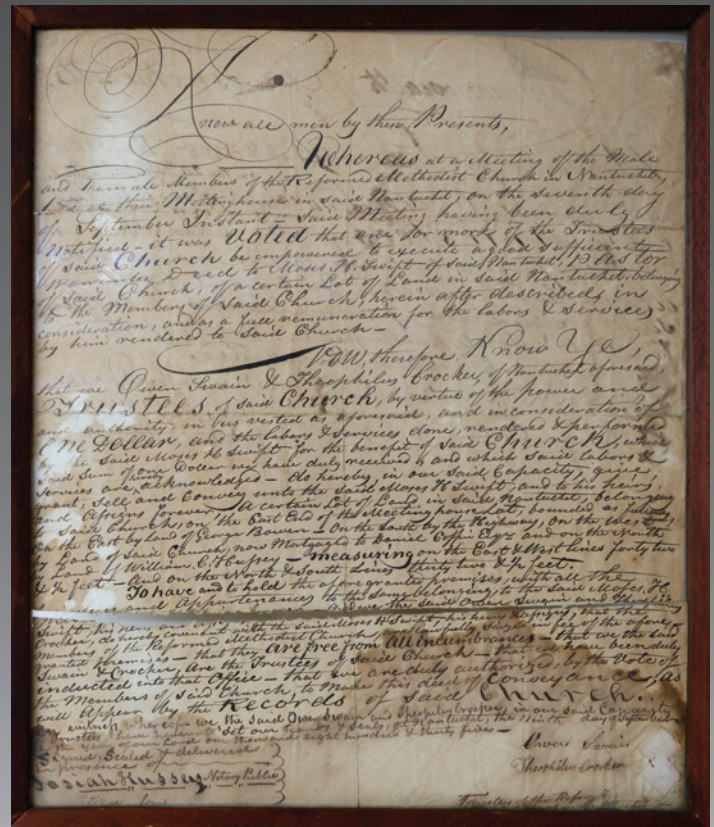
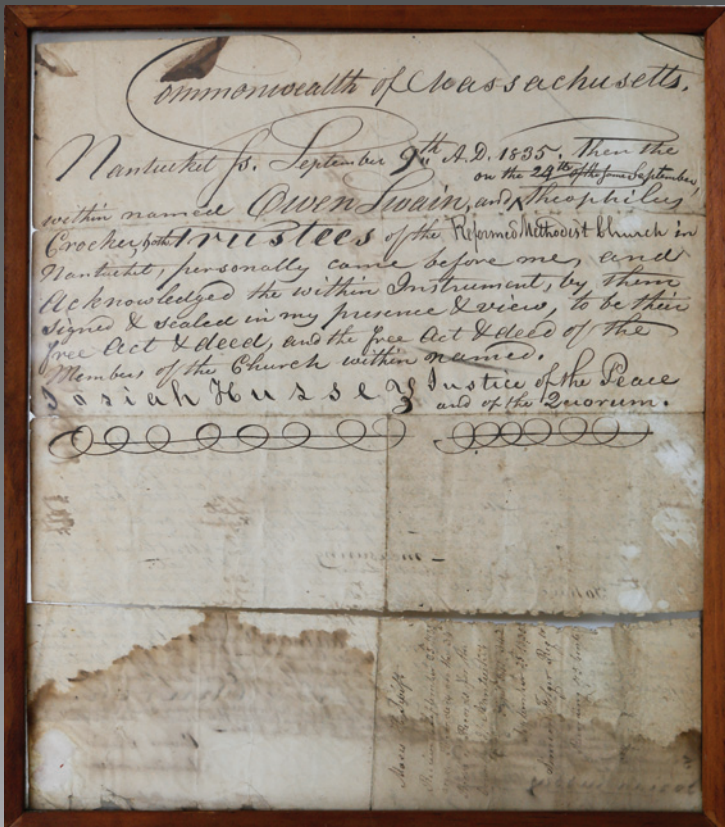
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Lot 185 through 217

Lot 268 through 305

Lot 357 through 363

ESTATE OF LINDA LORING PART II AUGUST 22, 2020



1. NANTUCKET, SEPTEMBER 9TH 1835 DEED OF PURCHASE OF LAND FROM THE REFORMED METHODIST CHURCH FOR ONE DOLLAR, Josiah Hussey, Justice of the Peace, Owen Swain and Theophilus Crocker, Trustees.

15 ¼ in. x 13 ¼ in.

1,500/2,500

"Commonwealth of Massachusetts, Nantucket September 9th A.D. 1835, on the 29th of the same September within named Owen Swain and Theophilus Crocker, both Trustees of the Reform Methodist Church in Nantucket personally came before me, and acknowledged the within instrument, by them signed and sealed in my presence & view, to be their free act & deed, and the free act & deed of the Members of the Church within named. Josiah Hussey, Justice of the Peace and of the Quorum." The reverse: "Know all men by these Presents, Whereas at a Meeting of the Male and Female Members of the Reform Methodist Church in Nantucket held at their Meeting house in said Nantucket on the seventh day of September Instant – said Meeting having been duly notified it was Voted that one or more of the Trustees of said Church be empowered to execute a good sufficient Warrentee Deed to Moses H. Swift of said Nantucket, Pastor of said Church a certain Lot of Land in said Nantucket, belonging to the Members of said Church, herein after described in consideration, and as a full remuneration for the labors & services by him rendered to said Church. Now, therefore, Know Ye, that we Owen Swain & Theophilus Crocker of Nantucket aforesaid, Trustees of said Church by virtue of the power and authority, in us vested as aforesaid, and in consideration of One Dollar, and the labors & Services done, rendered & performed by the said Moses H. Swift for the benefit of said Church, whereas said sum of One Dollar we have duly received, and which said labors & Services are hereby acknowledged – do hereby, in our said Capacity, give grant, sell and convey unto the said Moses H. Swift, and to his heirs and Assigns forever, a certain Lot of Land in said Nantucket, belonging to said Church on the East End of the Meeting house lot, bounded as follows, on the East by land of George Bowers – on the south by the Highway, on the West by Land of Said Church now Mortgaged to Daniel Coffin Esq and on the North by land of William C. Hussey – measuring on the East and West lines forty two and ½ feet – and on the North & South Lines thirty two & ½ feet....



2. WILLIAM FERDINAND MACY (1852-1901) OIL ON CANVAS “SANKATY LIGHT”, circa 1885, signed lower left W. Ferdinand Macy, ‘85, an historic view of Sankaty Light with sheep grazing on the headland, in molded gilt frame. 19 in. x 23 in. Overall 22 in. x 26 in. 4,000/6,000



3. WENDELL MACY (1845-1913) OIL ON CANVAS “SANKATY LIGHT FROM SANKATY HEAD ROAD LOOKING SOUTH”, signed lower right Wendell Macy, 1898, in original Jordan Marsh & Co. Boston frame. In as found condition, original canvas, craquelure. 9 in. x 20 in. Overall 14 in. x 25 ½ in. 7,000/10,000



4. WENDELL MACY (1845-1913) OIL ON DOOR PANEL
"OLD MILL – NANTUCKET", circa 1885, signed and dated
 lower right Wendell Macy '85. Image 4 ¾ in. x 5 ¾ in. Overall 7 in.
 x 8 ½ in. 3,000/4,000



5. JULIAN YATES (1871-1953) OIL ON CANVAS "EASY STREET COVE", an historic view of Nantucket's Old North Wharf and Easy Street Basin with the Unitarian Universalist Church clock tower in the distance, in broad natural white-washed frame. Titled on reverse. 16 in. x 20 in. Overall 21 in. x 25 in. 1,000/1,500



6. TWO NANTUCKET RUSH SEAT SIDE CHAIRS, 18th Century, the first with 4-arched bowed backrest flanked by ball finials and turned stiles, matching the front legs with sausage stretchers. The 2nd with cut and bowed backrest flanked by ball finial and turned stiles, matching the front legs. 400/600



7. NANTUCKET TIGER MAPLE TRIPOD CANDLESTAND, circa 1820, shaped square top attached to a multi-turned standard on spider legs. Height 29 in. Width 16 in. Depth 16 in. 500/700



8. CREAMWARE LIVERPOOL JUG OF THE “SHIP CAROLINE”, circa 1800 with polychromed sea and American flag, the reverse decorated with “The Shipwright Arms”, under the spout “James Leech” within a floral wreath above a Federal shield and spread winged eagle with 13 stars. Repair to handle. Height 11 in. 300/400



9. JULIAN YATES (1871-1953) OIL ON CANVAS “CENTER AND MAIN STREET - NANTUCKET”, signed lower left Julian Yates. 20 in. x 24 in. Overall 25 ½ in. x 29 ½ in. 1,500/2,500



10. JULIAN YATES (1871-1953) OIL ON CANVAS “PATH TO THE BEACH, NANTUCKET”, signed lower right Julian Yates, in broad wood frame. 16 in. x 20 in. Overall 22 in. x 26 in. 1,000/1,500



11. NANTUCKET BIRCH TILT TOP TABLE, 18th Century, shaped square top hinged to a turned bulbous standard on tripod spider legs. Height 29 in. Width 20 in. Depth 21 in. 400/600



12. NAIVE OIL ON CANVAS “JETHRO COFFIN HOUSE, SUNSET HILL, NANTUCKET”, 19th century, depicting mother and daughter strolling on the grassy knoll, before Nantucket’s Oldest House, unframed, unsigned. 10 in. x 15 in. 300/500



13. AMERICAN SACK BACK WINDSOR ARMCHAIR, circa 1790, a very developed pointed pine seat and carved groove, supported by turned maple legs which mimic the arm supports; both hoops or bows and spindles are of hickory. Seat Height 16 ½ in. To crest rail 37 ½ in. 500/700



14. SOUTH GERMAN SCHOOL, "PAIR OF PORTRAITS: DOROTHEA AUGUSTA ELEONORA AND FRIEDERICH HERMANN VON DER STREITHORST," each inscribed and dated 1732 verso; oil on linen canvas in giltwood frames featuring military trophies. Each half-length, slightly turned in $\frac{3}{4}$ profile, she attired in a richly embroidered green gown and red cloak, he depicted in uniform as Colonel and Adjutant General in Württemberg's Ducal Army with badges and decorations of honor. 31 $\frac{1}{2}$ in. x 24 $\frac{1}{2}$ in. Overall 39 in. x 33 in. 4,000/6,000



15. CHINESE CHIPPENDALE STYLE GESSO AND GILTWOOD OVER MANTLE MIRROR, 19th Century, paneled glass borders, carved rocaille ornament canopy, Phoenix birds and vines. 67 in. x 50 in. 3,000/3,500



16. SCENIC LION AND TIGER WOOL PRICKWORK EMBROIDERY ON VELVET, late 19th Century, pattern #032, dyed wool with handwritten color formulas on reverse for the lion, tiger, palm trees, grass and prickheights, signed illegibly lower right "*Made by Estelle*" 36 ½ in. x 64 ¾ in. 800/1,200



17. AMERICAN PINE ONE DRAWER SIDE TABLE, 18th Century, rectangular breadboard overhanging top with a single drawer frieze, four block and turned legs, joined to molded stretchers in older black paint. Height 25 in. Width 22 ¼ in. Depth 17 ½ in. 600/800



18. RARE LINDA LORING DECORATED COCKTAIL TABLE, rectangular pen drawing and colored pencil on thin corkboard depicting a portrait of Nantucket Island with seagulls, duck hunter in the reeds, dolphins, the Lightship and swordfish fisherman, signed lower right Linda Loring, glass top on pine table. Height 20 in. Width 30 ½ in. Depth 18 ½ in. 500/700



19. AMERICAN SCHOOL OIL ON CANVAS “PORTRAIT OF BROTHER AND SISTER IN A LANDSCAPE”, mid 19th century, depicting a young boy in black shirt with gold buttons and lace details, white pants, and holding a red bound book; his sister wearing a double strand beaded necklace, fashionable orange embroidered dress with lace details, white pantaloons and holding a rose; original lemon gilt frame. 43 in. x 34 in. Overall 50 ½ in. x 41 ½ in. 3,000/5,000



20. AMERICAN BIRCH AND CHERRY SLANT FRONT DESK, circa 1800, dovetailed case, slanted lid above four graduating drawers with brass repousse post and bale hardware marked “STAMPD”, reeded edge and locks; the slant lid reveals a simple interior with two tiers of drawers above arched pigeon holes, all supported on cut bracket feet. Height 42 in. Width 41 ½ in. Depth 21 in. 1,000/1,500

21. TIFFANY & CO. STERLING SILVER FLATWARE SERVICE IN THE “WAVE EDGE” PATTERN, 121 pieces
originally designed in 1884 comprising:

6 Dinner Forks
4 Dinner Knives 10 in.
9 Luncheon Knives 9 in.
2 Knives 8 7/8 in.
14 Luncheon Forks
12 Tablespoons
16 Teaspoons
12 Soup Spoons
12 Bouillon Spoons
6 Salad Forks
6 Seafood Forks
6 Demitasse Spoons
7 Grapefruit Spoons
6 Serving Spoons
3 Piece Carving Set
3,000/4,000



22. VINTAGE OUSHAK HAND WOVEN CARPET. 10 Ft. x 18 Ft.

2,000/2,500



23. PAIR OF ENGLISH STAFFORDSHIRE WHIPPET SPILL VASES, 19th Century, the whippets standing in front of a tree trunk. Height 10 in. Length 9 in. 300/400



24. WILLIAM PASKELL (1866-1951) OIL ON CANVAS "STONE ALLEY - NANTUCKET", circa 1920s, signed lower left Wm Paskell, in molded gilt frame. 15 ¼ in. x 11 in. Overall 24 in. x 20 in. 400/600



25. REGENCY TOLE TRAY, circa 1840, shaped tray with black curved edge and cut-open handles painted with a portrait of a stag in tall grass surrounded by a vine of flowers and leaves on an orange ground, fitted on a custom bamboo stand. Height 18 ½ in. Width 26 ½ in. Depth 20 in. 500/700



26. VENETIAN COLORED GLASS FRAMED DRESSING MIRROR, 19th Century, blown glass scrolls, rosettes, petals and rods with four flat floral etched glass panels. 36 in. x 23 in. 500/700



27. CHINESE EXPORT ROSE MANDARIN WASH BASIN, circa 1830-1840, five panels with underglaze decorations depicting the Emperor being entertained and amused within gilt Greek key border with birds and fruit in between. Rim repaired. Diameter 16 ¾ in. 1,200/1,800



28. PAIR OF GILTWOOD FU DOG TEMPLE GUARDIAN FIGURES, circa 1850, two recumbent gilt and polychrome carved pine Fu dogs with gilt faces, ears and flower blossom extending from open mouth, curled tails. Height 9 ½ in. Length 19 in. Width 10 ½ in. 600/800



29. CHINESE CARVED TEAK WOOD BENCH, circa 1880, waterfall side panels and return scrolls, carved with an open flower blossom and vines of leaves, berries and fruit skirt. Height 16 ½ in. Length 61 in. Width 11 in. 700/900



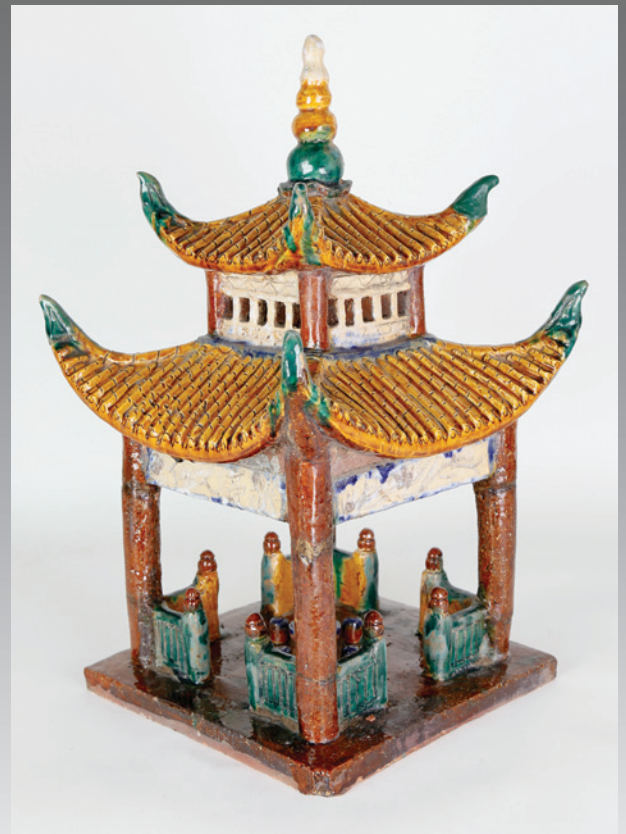
30. CHINESE CERAMIC LOMGA ROOF TILE, 19th Century, rust and green polychrome underglaze Lomga dragon horse with seated emperor or scholar. Height 20 in. Width 24 in. Depth 7 in. 1,200/1,800



31. CHINESE POLYCHROMED CERAMIC FOO LION ROOF TILE, 19th Century, green and rust underglazed Foo lion with lotus cup mounted on lion's back. Height 16 ¼ in. Width 17 in. Depth 9 in. 1,200/1,800



33. CHINESE CERAMIC FOO LION AND CUB, 19th Century, green, brown and yellow underglaze seated lion on a draped plinth. Height 23 ½ in. Width 10 in. Depth 12 ½ in. 300/500



32. CHINESE PAGODA ROOF TILE, 19th Century, underglazed green, yellow and brown with corner fencing and interior seating. Height 18 ½ in. Width 11 in. Depth 11 in. 300/500



34. ELMER WESLEY GREENE JR. (MASSACHUSETTS 1907-1964) OIL ON CANVAS *"PORTRAIT OF A YOUNG GIRL AND HER DOG"*, signed lower right Elmer Greene, in natural carved wood frame. Exhibition label from the Kenneth Taylor Gallery - Nantucket on stretcher. 30 in. x 36 in. Overall 36 in. x 42 in. 1,000/1,500



35. PAIR OF ENGLISH HEPPLEWHITE MAHOGANY SHIELD-BACK DINING CHAIRS, circa 1800, shaped crest rail above an open splat rising from an upholstered and dipped seat, on tapering legs ending in spade feet. Seat Height 17 in. 100/200

36. AMERICAN CHERRYWOOD QUEEN ANNE

HIGHBOY, circa 1760, Connecticut or Rhode Island, a flat top with crown molding above five graduating drawers; the lower case fitted with one over three drawers, the center with a half-carved fan above shaped skirt flanked by cabriole legs ending with pad feet. Height 73 in. Width 39 in. Depth 21 in. 1,200/1,800



37. FRENCH CANADIAN NEEDLEPOINT ON LINEN

"RACCOON HUNT", mid 18th century, depicting a soldier, his horse and rifle in hand, having just shot a raccoon from a tree. The soldier is wearing individualistic uniform with gaiters or spatterdashes just below his knee, and facial hair. Overall toning. 13 ¼ in. x 18 in. Overall 15 ½ in. x 20 ¾ in. 600/800



38. TWO BLUE AND WHITE CANTON PLATTERS, 19th Century, river landscape painted centers with rain and cloud borders. 17 ¼ in. x 14 ¼ in. and 11 ¼ in. x 9 in. 250/350



39. CHINESE EXPORT ORANGE FITZHUGH CHINA, LAMP AND SIDE TABLE, circa 1800, orange underglaze with gold clobbering and decorated with foliage, blossoms, bugs and birds. The lot consists of two teapots, sugar bowl, covered chamber pot, vase mounted as a lamp, meat platter set as side table. Lamp Height 15 ½ in. 800/1,200



40. CONTEMPORARY OUSHAK HAND WOVEN CARPET. 12 Ft. x 17 Ft.

2,000/2,200

41. LOUIS XV CARVED AND GILTWOOD MIRROR AND COMPANION SERPENTINE CONSOLE TABLE, FRANCE, mid 18th Century, medleys of rococo scrolls, foliage, and other stylized motifs adorn the pierce-carved frame of the pagoda-crested arched mirror plate and matching console with crossbow-shaped top supported on a pair of cabriole legs joined by asymmetrical apron and stretcher. Height 99 in. Width 33 in. Depth 18 ½ in.

2,000/2,500



42. BRITISH WOOLWORK “TWO-MASTED MAN-O-WAR,” circa 1840, in full sail on the open seas, flying the British Union ensign, in a 19th century bird’s-eye maple frame. 11 ¾ in. x 15 ¾ in. 700/900



43. BRASS TRIMMED TWO-PART CAMPAIGN CHEST OF DRAWERS, 19th century, two over three drawer configuration. Height 36 in. Width 36 in. Depth 20 in. 1,500/2,000



44. VINTAGE OUSHAK HAND WOVEN CARPET. 13 Ft. x 9 Ft. 4 in.

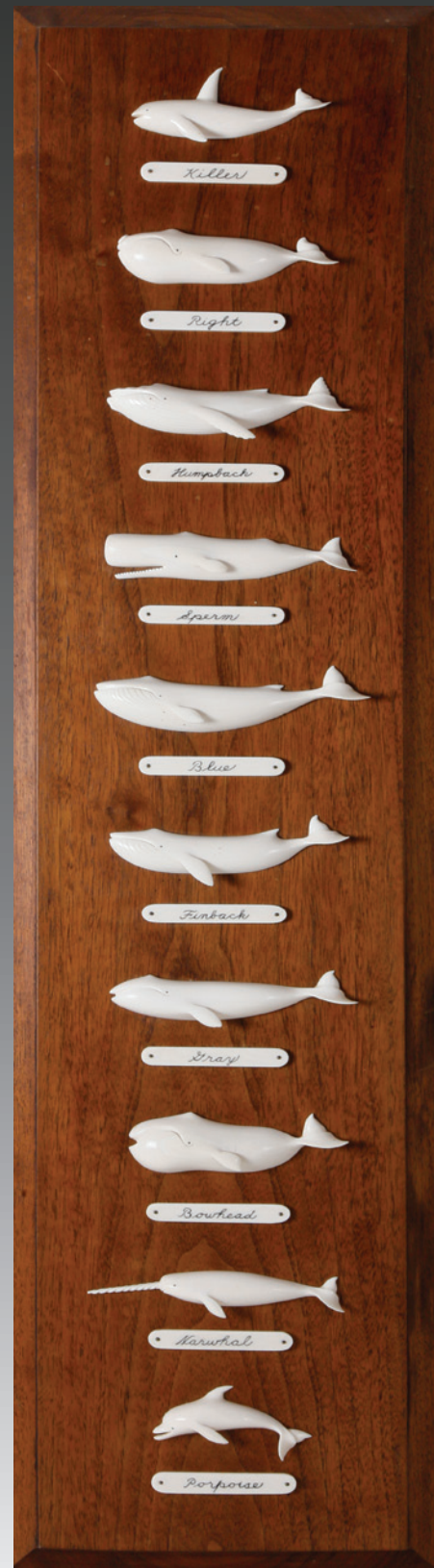
1,800/2,200



45. STANLEY ROOP NANTUCKET COCKTAIL PURSE, adorned with an antique carved Chinese ivory Fu Lion, signed upon the base "Nantucket, Mass. 1973 Stanley M. Roop." Height including lion 5 $\frac{3}{4}$ in. Width 6 $\frac{1}{2}$ in. Depth 5 in. 1,000/1,500



46. JOSÉ FORMOSO REYES (1902-1980) OVAL FRIENDSHIP NANTUCKET BASKET, circa 1950s, adorned with carved Charlie Sayle ivory seagull on an oval pine plaque, ivory peg closure and knobs, signed upon the base "Made in Nantucket, José Formoso Reyes" and Nantucket map outline. Height 6 $\frac{3}{4}$ in. Width 7 in. Depth 6 in. 1,200/1,800



47. PAUL MORRIS CARVED WHALE IVORY WHALE SPECIES ON MAHOGANY BOARD, with ten scrimshaw species identifying name plaques and carved whales: Killer, Right, Humpback, Sperm, Blue, Finback, Gray, Bowhead, Narwhal and Porpoise, signed on reverse PCM. Whales range in length from 2 $\frac{3}{4}$ in. to 5 in. Overall Height 32 in. Width 8 in. 1,500/2,500
Per Federal Regulations this item may only be purchased by a Massachusetts resident and will not be shipped out of state.



48. PAIR CHINESE CARVED AND POLYCHROME ARCHITECTURAL ORNAMENTATIONS, 19th century, depicting a baby elephant amongst bamboo foliage and Foo dog in a bonsai tree. 19 in. x 31 in. each 400/600



49. CHINESE TEAK WOOD LOW TABLE, circa 1850, rectangular top above a central panel and frieze carved with fruit, bats and berry vines, flanked by two drawers. Height 15 in. Width 43 ¾ in. Depth 10 ¾ in. 400/600



50. PAIR OF CHINESE EXPORT OIL ON PAPER BOARD "RIVER SCENE PAINTINGS OF JUNK AND HOUSEBOAT", 19th Century, in contemporary gilt bamboo frames with brass hangers. Overall 9 ¾ in. x 11 ¾ in. each 800/1,200



51. PAIR OF VINTAGE CHINESE CERAMIC GUARDIAN FOO LIONS, 20th Century, male and female seated upon pedestal bases. Height 38 in. 600/800



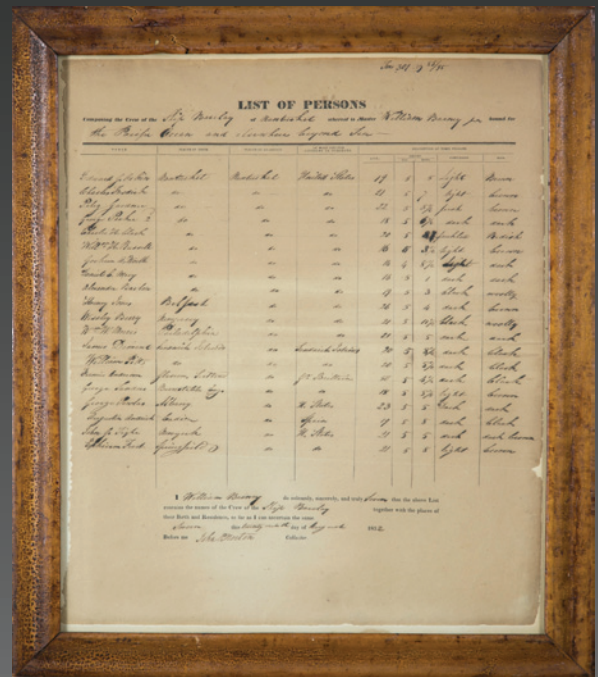
52. PAIR OF CHINESE ENAMEL DECORATED LAMPS, 19th Century, the vases with underglazed foliage and bird decorations, molded baluster form with applied Foo lion heads. Height 13 ½ in. 300/500



53. CHINESE CARVED HARDSTONE TABLE SCREEN, mid 19th Century, five studies of various stones depicting potted plant, vegetable bowl, flower vase, teapot with cups and jar, set on a lacquered rectangular plaque framed in a carved teak frame, set in a teak stand with 9 Foo lions. Height 35 ¾ in. Width 23 ½ in. Depth 10 in. 800/1,200



54. NANTUCKET REVERSE PAINTING ON GLASS, 19th Century, depicting a horse drawn beach buggy with barrel wheel and gentleman. 9 in. x 11 in. 400-600



55. FRAMED "LIST OF PERSONS" COMPRISING THE CREW OF THE SHIP "BARCLAY" OF NANTUCKET, "Where of is Master William Barney Jr. Bound for the Pacific Ocean and Elsewhere Beyond, 29th Aug. 1832." 16 ½ in. x 13 ½ in. Overall 20 in. x 17 in. 1,000/1,500



56. ROY VANDAM (AMERICAN 20TH CENTURY) WATERCOLOR ON PAPER "LINDA LORING'S POND HOUSE", a view of the Pond House from the Linda Loring 270-acre Nature Foundation, signed lower right Roy Vandam. 14 in. x 20 in. Overall 20 in. x 26 ½ in. 250/350



57. ESTELLE COGGINS (AMERICAN 1909-1992) OIL ON ARTIST BOARD "CRANBERRY SHACKS - NANTUCKET", signed lower right Estelle P. Coggins, titled on reverse and inscribed on red jelly label in ink: "No. 1 Estelle P. Coggins, 3 Prospect St. \$25"; in molded gilt frame. 12 in. x 16 in. Overall 14 ½ in. x 18 ½ in. 300/500



58. HISTORICAL MAP OF NANTUCKET SURVEYED AND DRAWN BY THE REVEREND F.C. EWER D.D., PUBLISHED BY J.B. SWAIN, NANTUCKET, circa 1886. 32 ¼ in. x 47 ½ in. 500/700



59. LEVI PITKIN OF EAST HARTFORD, CONNECTICUT INLAID MAHOGANY TALL CASE CLOCK, circa 1790s, the case of beautiful proportions is band inlaid on the door and base panel and stands on slightly splayed and flared feet with delicate returns. The clock waste is fitted with a band inlaid rectangular door and the sides are fitted with quarter columns which terminate in reeded capitals. The bonnet is embellished with scrolled fretwork which supported with one fluted plinth flanked by two others and three ball and spike brass finials. The painted iron dial is signed "LEVI PITKIN – East Hartford and the time ring is painted with Roman numeral hour figures and Arabic numerals are used for the five-minute markers. The dial also displays the date of the month calendar and the seconds are on a secondary dial. The four spandrels are delicately painted with flower blossoms and the arch is decorated with a bird on a branch. The eight-day clock is weight driven and the support plate to the dial signed WILSON. Height 91 in. Width 18 ¾ in. 4,000/6,000

Levi Pitkin was born February 23, 1774 in East Hartford, Connecticut and apprenticed with Daniel Burnap, an accomplished clockmaker/silversmith from Windsor, Connecticut around 1787.





60. WRIGHT'S NEW IMPROVED CELESTIAL 12 INCH TABLETOP GLOBE, 18th Century, with cartouche: "Wrights New Improv'd Celestial Globe on which the Stars, are correctly laid down, from the Observation of Dr. Halley, Dr. Bradley, Made & Sold by Wm Bardin No. 4 Hind Court, Fleet Street, London." 400/500



61. AMERICAN QUEEN ANNE WALNUT DROP LEAF TABLE, circa 1760, rectangular top with two d-shaped hinged leaves which can be supported on gate legs ending in pad feet. Height 26 in. x 42 in. x 14 in. Open 39 in. 600/800

62. PAIR OF FEDERAL BRASS BALL TOP ANDIRONS ATTRIBUTED TO RICHARD WHITTINGHAM, NEW YORK, circa 1810, multi-turned finial over ball, standard and plinth on arched spurred legs ending in ball feet, matching log stops and iron dogs. Height 22 in. Depth 25 ½ in. 300/400





63. JOHN JOSEPH ENNEKING (1841-1916) OIL ON CANVAS “RIVER LANDSCAPE”, signed lower left Enneking, in broad carved gold leaf frame. 20 in. x 24 in. Overall 30 in. x 34 in. 6,000/8,000

John Joseph Enneking (1841-1916) was born in Ohio in 1841 and was orphaned at a young age. He began to paint at the age of five and developed a natural talent before traveling to New York and Massachusetts. He trained in Germany, Italy and France and he was the first American to return from Paris in 1874 after having painted with Claude Monet, Pissarro and Renoir in Monet's gardens at Argenteuil (where Enneking painted Monet's wife and child). He spent much time painting in the New England countryside, and in the early 1880s, bought a place in North Newry, Maine near New Hampshire where he painted in the White Mountains. In the spring and fall, he frequently traveled south including Duxbury, Cape Cod and Nantucket.

Enneking's many exhibitions include:

- Williams & Everett Gallery, Boston, 1878 (first solo)
- Boston Art Club, 1874-1909
- Massachusetts Charitable Mechanics' Association, Boston (medals)
- National Academy of Design, 1881
- New Haven Paint & Clay Club
- Pennsylvania Academy of the Fine Arts, 1883, 1892, 1896-1902
- Paris Expo, 1900 (prize)
- Pan-American Expo, Buffalo, 1901 (medal)
- Art Institute of Chicago, 1900, 1912
- Corcoran Gallery, 1907, 1910
- Pan-Pacific Expo, San Francisco, 1915 (gold)
- Vose Gallery, Boston, 1917 (memorial exhibit), 1923, 1926, 1962, 1975 (all solos)
- World's Fair 1904, St. Louis Exposition

Enneking's paintings were honored throughout his lifetime. In 1915, a testimonial dinner was held for him at the Copley Plaza in Boston with over one-thousand persons attending. He was crowned by Cyrus Dallin with a laurel wreath, signifying victory and high accomplishment.



64. SULTANABAD HAND WOVEN CARPET, circa 1890. 10 Ft. x 12 Ft.

3,000/5,000



65. STEINWAY & SONS, NEW YORK MAHOGANY BABY GRAND PIANO, circa 1940, model #302903.

Length 65 ½ in.

2,000/2,200

66. AMERICAN SCHOOL OIL ON CANVAS “*PORTRAIT OF A BLUE EYED BLOND CHILD*”, circa 1920, depicted seated in a draped armchair holding an apple and wearing a blue dress with white lace collar; the frame retains the original Bigelow & Jordan, 641-643 Atlantic Avenue, Boston, Massachusetts label on reverse. 40 in. x 24 in. Overall 47 in. x 32 in. 1,500/2,500



67. AMERICAN SCHOOL OIL ON CANVAS “*PORTRAIT OF A SEATED CHILD HOLDING AN APPLE*”, mid 19th Century, painted on a New York canvas, the child is pictured wearing an orange dress with lace cap sleeves and pantaloons, signed indistinctly lower center,1856, original molded lemon gilt frame. 20 in. x 16 in. Overall 22 in. x 18 in. 1,000/2,000



68. AMERICAN SCHOOL OIL ON CANVAS “*PORTRAIT OF A SEATED CHILD HOLDING BOOK AND ROSE*”, mid 19th Century, the child is pictured wearing a red plaid dress with lace collar, sleeves and underskirt, argyle pattern socks and black shoes, unframed. Overall 20 in. x 16 in. 800/1,200



69. OIL ON PANEL “*NAÏVE PORTRAIT OF TWINS WITH THEIR CAT IN AN INTERIOR*”, circa 1856, signed lower right R. 1856 - 16 Mars” in silver gilt molded frame. 16 in. x 21 in. Overall 30 ½ in. x 26 in. 1,000/1,500



70. COLLECTION OF POLYCHROME METAL FIRE INSURANCE MARKS, 18th & 19th Century, fire insurance marks are metal plaques marked with the emblem of the insurance company which were affixed to the front of insured buildings as a guide to the insurance company's fire brigade. They showed that the building to which they were affixed was insured against fire—and that if the building caught on fire, a private fire brigade would come to attempt to put it out. Twenty-four of thirty illustrated. *Baltimore Equitable Society -1794, 1868 Issue of the Fire Ass'n of Philadelphia, Hope Mutual Insurance Co. of Philadelphia – 1854, 1st Issue of United Fireman's Insurance Co. – 1860, Royal Exchange – 1720, Invicta Kenti, La Centrole – 1863, La Mutuelle A.M. De Valence, Phenox, Gardian, Royal, Lancashire, County, Hartford County Mutual Fire Insurance Co.– 1831, National of Hartford, Hamburg-Bremen Fire Ins. Co., La Centrale Fondée en 1863, La Fraternelle – Parisienne 1837, Aetna of Hartford.* 800/1,200

Provenance: Property of a Lady, Nantucket



71. AMERICAN DECORATED TRIPLE-BACK SETTEE, circa 1840, rosewood simulated throughout, the crest rail stenciled with fruits and leaves above 3 lyre style back rests on a narrow stenciled rail, supported by 24 arrows. Shaped armrest supported by similar arrows, rising from a large single board seat on turned legs, joined by slat stretchers, all stenciled with gilt bell flowers. Seat Height 18 in. Overall Height 35 ½ in. Seat Length 79 ½ in. Depth 20 in. 2,000/3,000



72. B.B. BUTT CAST IRON AND POLYCHROME TWIN HORSE BOOT SCRAPE, circa 1938, made by Mrs. Savannah Barrett Butt, depicting twin two-part cast stallions flanking the scrape on a molded base with raised "BB" mark and molded underneath, B.B. Butt Balto., Md. Height 8 ½ in. Length 15 ½ in. Depth 6 ¾ in. 500/700



73. AMERICAN CHIPPENDALE TIGER MAPLE AND CHERRY TALL CHEST, circa 1800, dovetailed top with crown molding above 5 graduating drawers with period brass batwing pulls and escutcheons on bracket feet. Height 47 in. Width 38 in. Depth 19 in. 1,500/1,800



74. PAIR OF HARRIET WHITNEY FRISHMUTH (AMERICAN 1880-1980) PATINA BRONZE NUDE MALE FIGURAL BOOKENDS, copyright 1912. Each bronze nude male figure is signed Harriet W. Frishmuth with a copyright symbol and dated 1912. Also marked Gorham Co. Foundries dlr #1
Height 7 ½ in. 2,500/3,500

During her teens Frishmuth studied sculpture in Paris classes with critiques by Auguste Rodin and later enrolled at the Academie Colarossi. Upon her return to the United States she studied at the Art Students League with Gutzon Borglum. Her works are in some of the world's leading museums and collections including the Metropolitan Museum of Art in New York City, the Dallas Museum of Art and Ohio University's Kennedy Museum of Art.



75. GEORGE III REGENCY MAHOGANY WINE TASTING TABLE, circa 1820, "Yorkshire" brass rail and service paddle with removeable mahogany section to convert from a half-round to a crescent table and drop leaves. Plain frieze on four turned tapering stop fluted legs. Height 35 in. Length 55 ½ in. Depth 28 in. 4,000/6,000



76. 192 PIECE INTERNATIONAL STERLING SILVER FLATWARE SERVICE IN THE PURITAN PATTERN, circa 1912, a 14-piece place setting for 12 plus serving pieces in a 4-tier mahogany flatware service chest. The serpentine mahogany box with hinged top which locks all drawers when closed, above 3 fitted drawers on a reeded and molded base, brass finger pulls, carrying handles and name plate. The fitted interior drawers house the following: 12 dinner knives, 12 luncheon knives, 12 butter knives, 12 dinner forks, 12 luncheon forks, 12 salad forks, 12 soup spoons, 12 tablespoons, 12 shaped teaspoons, 12 teaspoons, 12 crème soups, 12 dessert spoons, 12 demitasse spoons, 13 cocktail forks, 6 serving spoons, ladle, fish server, slotted spoon, meat fork, 2 sauce ladles, 2 carving sets, sharpening steel, aspic spoon, lemon fork, stilton scoop. Case Height 18 in. Width 24 in. Depth 18 in. 5,000/7,000



77. ROBERT STARK JR. (1933-2014) OIL ON CANVAS “*OFF COATUE - NANTUCKET*”, signed lower right R. Stark, in custom carved rope gilt frame. 19 ½ in. x 39 ½ in. Overall 26 ¼ in. x 46 ¼ in. 22,000/28,000



78. GEORGIAN MAHOGANY AND BRASS DRAUGHTSMAN TABLE, 18th Century, rectangular easel top, two brass swivel candle shelves, a fitted drawer and adjustable height mechanism within a turned standard on tripod cabriole legs ending in pad feet with brass casters, with rare White & Co. transport paper label underneath. Height Closed 31 in. Width 21 ½ in. Depth 17 ¾ in. 1,200/1,500



79. PORTSMOUTH, NEWPORT, RHODE ISLAND SAMPLER “WROUGHT BY PHEBE ALMY IN THE ELEVENTH YEAR OF HER AGE 1801”, with verse (sic)

1. “Observe the one for she instructs the man,
2. And Preaches labour gathering all she can,
3. Then brings it to her safe her heap at home,
4. Against the winter which she knows will come,
5. And when that comes she creeps abroad no more,
6. But lies at home and feasts upon her store.”

The Phebe Almy sampler is accompanied by Almy family memorabilia: a schoolhouse slate, and four 19th c. books owned and inscribed by Almy family members David, Elizabeth, Lucy and Pelig Almy. See details page 251.

25 ¾ in. x 16 ¼ in.

4,000/6,000

Note: this verse is cited in three publications: by Creech: The Plough, the Loom and the Anvil – Volume 1 – Page 68; American Farmer’s Magazine –Volume 1- Page 68 and Anecdotes of Remarkable Insects – Page 44

Phebe Almy’s husband Ebenezer Metcalf and his descendants are considered to be one of the oldest farm families in Cumberland, Rhode Island. Phebe Almy was born Portsmouth, Newport Rhode Island March 18, 1791.



80. VERY FINE PAIR OF AMERICAN CARVED PINE AND LEMON GILT TWO-LIGHT EAGLE SCONCES, circa 1820, tri-circular ribbon bowed pediment supporting a bunched fabric carving, down to a rock formation with spread winged eagles facing one another, above upper and lower leaf carvings; flanked by cast and gilt engraved bronze cups and bobèches, scrolled candle supports and prisms ending in carved bunched fabric with tassels. Height 39 ½ in. Width 14 in. 4000/5000



81. RARE PAIR OF THOMAS BASSNETT (LIVERPOOL) GILT BRONZE CLOCK AND HOLOSTERIC BAROMETER, mid 19th Century, surmounted bronze laurel leaves and spread winged eagle drop pediment. Thomas's father James Bassnett was listed in the Liverpool Directory in 1829 as a clockmaker. The spelling of his name changed to Bassnett in 1841, in 1845 he was listed as a chronometer maker and in 1855 the firm name changed again to James Bassnett & Son. Height 10 in. Width 9 in. Diameter Clock Face 4 ½ in. 800/1,200



82. PAIR OF ORMOLU MOUNTED CHINESE EXPORT FAMILLE ROSE OVERGLAZED ENAMEL VASES, circa 1840, each with four very active garden panels framed in a double clobbered gold Greek key. Birds, butterflies, bugs, fruit, flowers and symbols displayed throughout the vases. Bronze scrolled applied handles, a beaded and floral engraved circular step-down base and a chain molded cap, mounted as lamps. Height 24 in. 2,200/2,800



83. REGENCY CARVED GILT CONVEX MIRROR, circa 1820, a round contrasting black and gilt frame with four rosettes and 68 spherules, the top pediment with spread wing eagle on a plinth flanked by scrolls of leaves; the drop pediment with robust carvings of downward and upward leaves. Height 59 in. Width 35 in. 3,000/5,000



84. PAIR OF ENGLISH REGENCY SILK AND SILVER THREAD EMBROIDERIES ON SILK "THE WHEAT HARVEST", circa 1820, depicted within an oval eglomise and gilt frame, a woman in a landscape with wheat bundle upon her head, the gentleman in a landscape standing before his dog and sharpening a sickle, in period gilt molded frames 14 ¾ in. x 12 ½ in. Overall 18 in. x 16 in. 1,500/1,800



85. SET OF SIX LANCASHIRE SPINDLE-BACK DINING CHAIRS, ENGLAND, late 18th Century, each with a turned spindle back above a rushed seat on modified cabriole forelegs joined by a turned front stretcher, comprising 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.

1,000/1,500



86. ENGLISH REGENCY BRASS BOUND MAHOGANY TRAVELING DESK BOX, circa 1820, stamped W. Muckleston on the Bramah lock. All brasses secured with 172 silver screws, two paper storage compartments, original inkwells, book rail and side drawer. Height 7 in. Length 18 in. Depth 10 in.

1,000/1,200



87. AMERICAN QUEEN ANNE MAHOGANY LOWBOY, circa 1780, a thin single board overhanging top with reeded edge and cut front corners, a three-drawer frieze with batwing post and bale hardware, shaped skirt on cabriole legs, the front on pad feet. Height 27 ¼ in. Width 33 ¼ in. Depth 19 ½ in.

600/800



88. EMILE ALBERT GRUPPE (AMERICAN 1896-1978) OIL ON CANVAS "GLOUCESTER FISHING BOATS", depicting a working fisherman and fishing boats at Gloucester dock, signed lower right Emile A. Gruppe and titled in pencil on stretcher, in 22k carved gold leaf Guido frame. 20 in. x 18 in. Overall 24 ¼ x 24 ½ in. 3,000/4,000



89. EMILE ALBERT GRUPPE (AMERICAN 1896-1978) OIL ON CANVAS "THE FLOAT, GLOUCESTER", signed lower left Emile A. Gruppe and titled in pencil on stretcher, in 22k carved gold leaf Guido frame. 20 in. x 18 in. Overall 26 ¾ n. x 24 ¾ in. 3,000/4,000



90. ENGLISH CHIPPENDALE INLAID TEA CADDY, 18th Century, stepdown hinged rectangular cover with brass carrying handle and inlaid with boxes and candy-striped edges; the interior fitted with 3 covered compartments with similar edging, the body inlaid with 6 large square boxes with central 8-point star on brass feet. Height 6 ¾ in. Width 9 ¼ in. Depth 5 ¼ in. 1,000/1,500



91. LARGE MAHOGANY TEA CADDY, circa 1840, chamfered hinged top on a conforming box with twin pedestals flanking a sunken panel all embellished with ¼ round bead and gadroon edging throughout. The interior with mixing bowl and two hinged covered tea compartments. Height 9 in. Width 13 ½ in. Depth 8 in. 800/1,200



92. MOTHER OF PEARL AND TORTOISESHELL TEA CADDY, circa 1820, rectangular form with blocked front and flared skirt on ball feet; the interior with two covered compartments. Height 4 ¾ in. Width 7 in. Depth 4 ½ in. 2,000/3,000



93. AMERICAN TIGER MAPLE AND MAHOGANY TEA CADDY, circa 1830-1840, rectangular stepdown paneled hinged top on a conforming shaped cross-banded box with ebonized wafer feet. The interior inlaid with a Federal eagle with shield, arrow and laurel leaves on tulipwood, two covered compartments flanking a mixing bowl. Height 8 in. Width 14 ½ in. Depth 8 in. 1,500/2,500



94. ENGLISH SATINWOOD, BONE AND EBONY TEA CADDY, circa 1840, octagonal form with tented hinged cover exposing a spiderweb cover, bone and ebony trim throughout. Height 5 in. Width 5 in. Depth 3 ½ in. 800/1,200



95. ENGLISH OVAL INLAID TEA CADDY, circa 1840, cross banded hinged oval top and front inlaid with satinwood fan, flanked by contrasting wood columns. Height 4 ½ in. Width 5 ½ in. Depth 4 in. 600/900



96. REGENCY YEW WOOD AND EBONIZED DINING TABLE, circa 1820, a round overhanging top above a frieze and a 12-point inlaid cherry and rosewood star in the center, supported on an ebonized reeded urn standard rising from a shaped platform with four ebonized pad feet. Height 32 in. Diameter 52 in. 1,500/2/500





97. RARE GEORGE GARDNER FISH (NANTUCKET 1822-1906) PASTEL ON PAPER “PORTRAIT OF A FRESH CAUGHT SALMON IN A WOODED STREAM LANDSCAPE”, circa 1847, signed and remarked “Painted by George G. Fish”, remarked lower mid: “Caught by George P. Bowers May 7, 1847, Weight three and one half pounds.” Unframed 20 $\frac{3}{4}$ in. x 27 $\frac{3}{4}$ in.



98. RARE LARGE SIZE WOOD AND WHALE IVORY PUZZLE BOX, early 19th Century, purportedly from the Coffin family of Nantucket. The sliding and swiveling top pinned together by a polished whale ivory cabochon button and painted with initials B.M.C. Height 2 $\frac{3}{4}$ in. Length 9 $\frac{1}{2}$ in. Width 5 $\frac{1}{4}$ in. 800/1,200



99. RARE EARLY NANTUCKET DOUBLE HANDLE BASKET, circa 1860, round form with two exterior carved handles through a cross wrapped rim, cane weavers on hickory staves from a pine base. Each stave is nailed in place through the interior plate, original patina.
Height 4 3/8 in. Diameter 8 in. 1,200/1,500



100. JAMES D. SMILLIE (AMERICAN 1833-1909) AFTER EASTMAN JOHNSON (AMERICAN 1824-1906) ETCHING "A GLASS WITH THE SQUIRE", signed within the plate top left "Smillie Aqua Fortis 1886", signed within the plate lower right, "E. Johnson 1880."
Image 8 1/2 in. x 6 5/8 in. 700/900



101. NANTUCKET FAN BACK WINDSOR ARMCHAIR, circa 1780-1790, 7 spindles flanked by turned stiles matching the arm supports and legs; shaped armrest with strong carved knuckles, the crest rail ending in carved ears, shaped seat, turned and scribed "H" stretcher. Traces of green paint. Descended in the Coleman Family.
Overall Height 41 1/4 in. Seat Height 15 in. 6,000/9,000



102. SET OF EIGHT ENGLISH MAHOGANY DINING CHAIRS, circa 1840, shaped panel crest-rail above carved leaf back support, original slip seats, supported on shaped fluted and ring turned front legs. Seat Height 17 in. 1,200/1,800



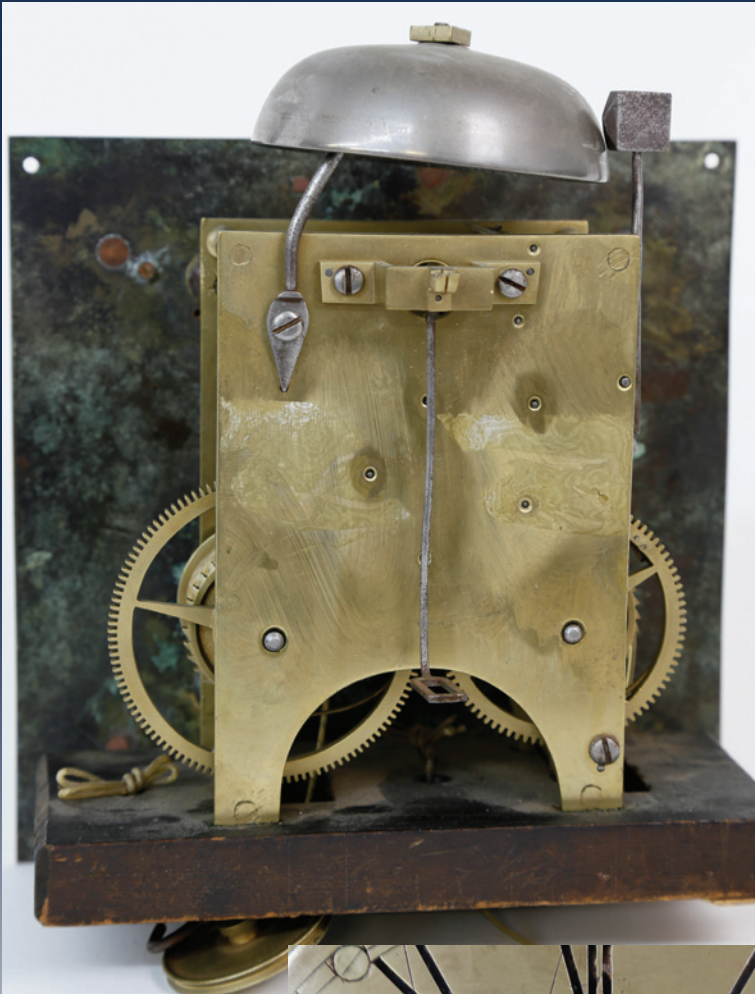
103. GEORGIAN MAHOGANY TRIPOD SUPPER TABLE, circa 1820, with lobed molded circular top carved with 10 recesses and alternating wheat bundles, on a birdcage which allows the top to tilt or swivel; leaf carved and fluted standard on three cabriole legs with leaves at the knees and feet. Height 28 in. Diameter 34 in. 1,200/1,800



104. REGENCY MAHOGANY CELLARETTE, circa 1820, a half-round form with removable conforming top exposing a 4-bottle fitted interior with removable decorative fitted cover with inset brass trim, on turned column with reeded tripod legs ending in brass cup casters. Height 28 ½ in. Width 22 ½ in. Depth 15 ¾ in. 1,000/1,500



Provenance: Property of a Lady, Nantucket



105. HY HINDLEY (YORK 1701-1771) MARQUETRY INLAID GRANDMOTHER CLOCK, mid 18th Century, highly accomplished inlay work profusely covering the entire burlwood case with spring flowers, leaf scrolls, shells, the door inlaid with a planted urn. The brass dial engraved "Hy Hindley York" and winged cupid heads at the corners. As a clock maker, Hindley can be compared with the most eminent London clockmakers of his day. His production of many fine turret clocks to grace prestigious buildings and of domestic clocks for the elite homes of York and Yorkshire earned him a justified reputation of a leading maker of quality timepieces. Height 49 in. Width 10 ½ in. Depth 7 ½ in. 4,000/6,000



106. PAIR OF HAND PAINTED VENETIAN PEDESTALS, circa 1870, demi-lune shaped top with floral bouquet and scrolled frieze, supported on a robust carved standard rising from an equally dramatic scroll tripod base.
Height 36 in. Width 19 in. Depth 12 in. 1,200/1,800



108. FRENCH PROVINCIAL CHERRY AND PEARWOOD BUFFET, 18th Century, rectangular top and breadboard ends above a two-drawer frieze, above two sunken panel doors having 2 long engraved escutcheons, over a delicately carved sprouting vine on a shaped skirt flanked by short cabriole legs. Height 39 ½ in. Width 52 ½ in. Depth 24 ½ in. 1,200/1,500



107. VENETIAN CARVED OAK GROTTTO PIANO STOOL, circa 1880, a scallop shell seat with stop channel and a scrolled front on a fluted and turned standard housing the height adjusting mechanism, flanked by three scrolled animal legs ending in paw feet on a tripod base.
Height 17 in. Width 18 ½ in. Depth 15 in. 800/1,200



109. NIKOLAY TYSLAND LEGANGEN (AMERICAN 1832-1905) OIL ON CANVAS “SIRMIONE, LAKE GARDA, ITALY”, signed lower left N.T. Legangen, inscribed lower right Sirmione Lake Garda, in period gilt frame. 12 in. x 19 in. Overall 21 in. x 28 in. 400/600



110. PAIR OF SIGNED ITALIAN CUT AND ENGRAVED CANDLE SCONCES, 19th Century, stamped on reverse E. Casacande Borgo Valsucana. Vertical reflective narrow panels flanked by repousse engraved and cut leaves, applied scroll pricket holder. Height 26 ¾ in. Width 6 ½ in. 250/350



111. ITALIAN MARBLE SPECIMEN TRIPOD GAME TABLE, mid 19th Century, round slate top inlaid with various marbles in a gameboard pattern framed in verde antico, within cross banding. The English carved rosewood base with a turned and bulbous standard and three carved scrolled feet. Height 22 ¾ in Diameter 23 in. 1,800/2,200



112. WILLIAM FERDINAND MACY (AMERICAN 1852-1901) OIL ON CANVAS “NANTUCKET FALL LANDSCAPE...THE ROAD LESS TRAVELED”, circa 1887, an autumnal view with richly colored fall leaves, the ocean visible in the distance with sailboats on the horizon, signed and dated lower left Wm Ferdinand Macy '87, in gilt beaded frame.
18 in. x 32 ½ in. Overall 24 in. x 38 in. 2,000/3,000



113. WILLIAM FERDINAND MACY (1852-1901) OIL ON CANVAS “SEASIDE HOMESTEAD, CAPE COD”, signed lower left W. Ferdinand Macy, 1901. 20 in. x 32 in. Overall 28 in. x 39 ¾ in.
Height 7 ¼ in. Width 3 ¾ in. 2,500/3,500

Provenance: Property of a Gentleman, Pennsylvania



114. LINCOLN J. CEELY (1865-1950) OIL ON MASONITE "HOLLYHOCK ALONG STONE ALLEY", signed lower left L.J. Cly.
23 in. x 17 ½ in. Overall 25 ½ in. x 20 in. 2,500/3,500



115. AMERICAN TIGER MAPLE AND MAHOGANY BOW FRONT CHEST OF DRAWERS, circa 1810, d-shaped top on 4 conforming tiger maple drawers with crossbanding and brass repoussé pulls, cockbeading on bracket feet with band inlay and oval medallion skirt.
Height 36 ½ in. Width 42 in. Depth 24 ½ in. 1,600/2,000



116. MASSACHUSETTS FEDERAL BOW FRONT INLAID CHEST OF DRAWERS, circa 1790-1810, mahogany veneered, pine, ebony and poplar, each drawer with contrasting race track oval line inlay, brass repoussé oval pulls, inlaid escutcheons and ebony trim; line inlaid skirt on French bracket feet.
Height 40 in. Width 44 ¾ in. Depth 23 in. 1,200/1,500



117. ANNE RAMSDELL CONGDON (1873-1958) OIL ON BOARD "GREEN HULL FISHING BOAT AT ISLAND SERVICE WHARF", unsigned, in white-washed molded wood frame. 6 ¼ in. x 4 ¼ in. 4,000/6,000



118. ANNE M. RAMSDELL (1873-1958)
WATERCOLOR ON PAPER "PINK ROSE IN
A GLASS VASE STILL LIFE", signed lower right
 A.M. Ramsdell, 1900, in molded frame.
 12 ¼ in. x 17 ½ in. Overall 15 ½ in. x 20 ½ in.
 1,500/2,500

119. ANNIE BARKER FOLGER (NANTUCKET 1852-1936)
PASTEL ON PAPER "TOM NEVERS HEAD FROM NEAR
THE POND", inscribed in pencil on the verso "*From Tom Nevers*
Head from Near the Pond by Annie Barker Folger."
 7 in. x 10 in. Overall 13 in. x 17 in. 500/700



120. PETER LAYNE ARGUIMBAU (b. 1951)
OIL ON BOARD "OPERA HOUSE CUP RACE
AT BRANT POINT", depicting the Ticonderoga,
 Alabama and Endeavor embarking; signed lower left
 Layne, in broad gilt frame. 12 in. x 16 in.
 Overall 20 in. x 24 in. 1,500/2,500

Provenance: Gallery at Four India to the Present Owner

121. WILLIAM COFFIN (1812-1898)
OIL ON CANVAS "A VIEW FROM THE
BARN", signed lower right Wm Coffin.
 11 in. x 16 in. 1,000/1,500



122. OIL ON ARTIST BOARD
"STEAMSHIP ENTERING NANTUCKET
HARBOR", 19th Century, painted in the style
 of Wendell Macy, depicting a sidewheeler
 approaching Brant Point with horse, cart and
 farmer on dirt road.
 Overall 7 in. x 11 in. 1,200/1,800

123. WENDELL MACY (1845-1913) OIL ON
DOOR PANEL "GRAZING IN THE BARN", signed
 lower left Wendell Macy, 1887, in gilt frame.
 Image: 4 ¼ in. x 7 in. Overall 6 ½ in. x 9 ½ in.
 2,500/3,500





124. PAIR OF AMERICAN EMPIRE BRASS ANDIRONS, circa 1830-1840, multi-turned standards on scrolled twin turned legs, matching log stops. Height 24 in. Depth 29 in. 600/800



125. AMERICAN LATE FEDERAL MINIATURE MAHOGANY BOW FRONT CHEST OF DRAWERS, circa 1825, splash-back panel with cut ears on a rectangular top with bowed front above four cock-beaded and graduating drawers with matched mahogany veneer, repousse brass pulls, brass key escutcheons, two upper drawers with locks (the two lower drawers never had); flanked by 3/4 outset legs capped with turned cookie corners above leaves, above multi-turnings and rope twist, ending in a post. The back feet mimic the front feet. Height 22 1/2 in. Width 21 in. Depth 10 in. 2,500/3,500

Provenance: Property of a Lady, Massachusetts



126. SALEM, MASSACHUSETTS FLAME BIRCH SALESMAN'S SAMPLE CHEST OF DRAWERS, circa 1825, mahogany case with splashback and rope turned columns flanking two over three mirrored birch veneered drawers with repousse brass pulls, on 4 multi-turned feet, inscribed "Salem, Mass." under a drawer. Height 17 1/4 in. Width 20 in. Depth 11 1/2 in. 1,800/2,500



127. PAIR OF SCARCE AMERICAN BELL METAL LEMON TOP ANDIRONS, 18th Century, on arched spurred legs ending in slipper feet, matching log stops. Height 13 in. Depth 16 in. 400/600



128. UNIQUE SET OF 17 THEATRICAL DECOUPAGE PRINTS, 19th Century, all in period bird's eye maple molded frames, depicting: M. Deulin as Harlequin; T. Hicks as Marden Brenner; R. Honner as the King of the Mountain; Mr. Freer as Richard the III; Miss Bartolozzi as Apollo; Mrs. Fitzwilliam as Polly the Pet; Martin Encountering the Lion; Mr. Smith as the Pirate of the Black Sea; Mrs. Lane as Jacqueline; Mr. Gay as Sir Thomas Gilsland; Mr. N.T. Hicks as Claude Duval; Mr. G. Clark as Matthioli; Mr. Creswick as Cassius; Mr. Dry as Lambro; Mr. Macready as Rob Roy; Mr. Honner as King of the Mountain. Sizes range overall from 7 in. x 6 in. to 16 in. x 12 ½ in.

1,800/1,200

Provenance: Property of a Lady, Nantucket



129. WHITING STERLING SILVER REPOUSSÉ DEEP TRAY IN THE HIBISCUS PATTERN, circa 1920, rectangular form with rolled edges with hibiscus blooms, scrolls and leaves, monogrammed center.
Length 16 in. Width 11 ½ in. 1,400/1,600



130. SHEFFIELD SILVER PLATED SERVING TRAY, 19th Century, applied handles to a grape and leaf and pierced border encompassing a scroll and floral engraved tray with inscription "Presented to Mr. & Mrs. J.D. Scott by C.N.R. Supervisors, Winnipeg August 2nd 1927."
Length 26 in. Width 17 in. 300/500



131. AMERICAN FEDERAL MAHOGANY GAMES TABLE, circa 1790-1810, a shaped rectangular reeded top hinged to a conforming crotch mahogany frieze with a bird's eye maple central inlaid panel, supported on ¾ outset cookie corners and tapering reeded legs.
Height 30 in. Width 35 ¾ in. Depth 17 ¼ in. 800/1,200



132. REGENCY CARVED MAHOGANY GAMES TABLE, circa 1815, rectangular hinged and swivel top exposing a green marbled paper lined storage compartment; supported on a shaped flat standard with carved leaves and gadroon moldings, four scrolled and reeded legs ending in brass casters.
Height 29 in. Width 37 in. Depth 18 ¾ in. 700/1,000



133. RARE PAIR OF BENJAMIN BUNKER (NANTUCKET 1751-1842) ENGRAVED GOLD CUFFLINKS, 18th Century, maker's hallmark on reverse "BB" and initials "IC", possibly Isaac Coffin. Benjamin Bunker was the most prolific eighteenth-century silversmith in Nantucket Massachusetts, active from 1772 to 1820. Bunker was listed as an armorer during the Revolution.
Diameter 12mm 3,000/5,000





134. PAIR OF NANTUCKET "EASTON AND SANFORD" (1830-1838) COIN SILVER TABLESPOONS, engraved "L. Folger." Length 8 ½ in. 200/300



135. SET OF SIX NANTUCKET EASTON & SANFORD (1830-1838) COIN SILVER TEASPOONS, engraved with two sets of monograms, stamped Easton & Sanford and two sets of monograms on reverse. Length 6 in. 400/600



136. SET OF SIX JAPANESE CONTEMPORARY STERLING SILVER CANDLE HOLDERS, 20th century, vermeil cups on a two-tone flower petal pan supported by a turned ring and circular base. Stamped Sterling 950 M. & CPO. Height 2 ¼ in. Diameter 4 ½ in. 600/800



137. PAIR OF WILLIAM COMYNS & SONS, LTD, LONDON STERLING SILVER THREE-LIGHT CANDELABRA, circa 1963, in two sections, with removeable bobèche and gadroon decorations, signed William Comyns & Sons, Ltd., London, 1962. Approx. 60 ounces Troy. Height 27 ¼ in. Width 16 ½ in. 1,500/2,500



138. HARRISON BROTHERS AND GEORGE HOWSON ENGLISH STERLING SILVER SERVING TRAY, circa 1913, Silversmiths & Cutlers to his Majesty, stamped with hallmarks on reverse: "GH, crown, lion and V", Harrison Brothers & George Howson, Town of Sheffield, 1913. 27 ¼ in. x 16 ½ in. 1,500/2,500



139. JAMES ABBOT MCNEILL WHISTLER (AMERICAN 1834-1903) "*LA VIEILLE AUX LOQUES*", FROM TWELVE ETCHINGS FROM NATURE; iii/iii after removal of Delatre and address, etching and dry point printed in black on laid watermarked paper, signed on plate lower right. 8 1/8 in. x 5 3/4 in. Height 11 3/4 in. 800/1,200



140. THAILAND SOLID SILVER CUP AND SAUCER INLAID WITH BAHT SILVER COINS, the cup embossed with matching leaf borders on rim and base, further decorated with 24 19th Century silver Baht coins, the saucer with matching leaf border and inlaid with 20 silver Baht coins. Cup Height 2 3/4 in. Diameter 2 1/2 in. Saucer Diameter 5 3/4 in. 700/900



141. BRITISH MILITARY OFFICER'S CAMPAIGN DRESSING CHEST, circa 1820-1840, in three sections: the upper with a hinged rectangular top exposing 17 compartments with a false three-drawer frieze above two drawers and a kneehole; on two pedestals, each with two drawers and molded base, brass recessed drawer hardware and carrying handles. Height 31 in. Width 42 in. Depth 20 in. 2,000/3,500



142. CONTINENTAL MILLINER'S PARTIAL GILT AND CAST IRON HAT RACK, last quarter of the 19th Century, custom made for an upscale milliner, the turned urn top finial and the 4 gilt acorn finial branches all emanate from gilt leaves which rise from an urn and leaf standard, on a triangular plate supported by 3 partial gilt dolphins.
Height 95 in. Diameter 27 in.

1,000/1,200



143. FRENCH ART NOUVEAU BUREAU PLAT DESK, circa 1900, carved of oak, cherry and burlwood, five shaped drawers with burlwood out-set panels and period bronze hardware, the sides and reverse frieze with shaped burlwood panels, graceful cabriole legs carved with free-flowing sinuous curves, green tooled leather inset top. The desk has a mechanical drawer locking system.
Height 30 ½ in. width 58 in. Depth 37 in.

4,000/6,000

Ex-collection: Kenny Rogers.



144. LOUIS AKIN (AMERICAN 1868-1913) COLOR CHROMOLITHOGRAPH “EL TOVAR – GRAND CANYON – ARIZONA”, signed lower left within the fine untouched litho “Louis Akin Grand Canyon 1906”, original blown glass and stained flat frame with gilt liner and engraved identification plaque “El Tovar Grand Canyon Arizona.”
17 in. x 35 ½ in. Overall 24 ¼ in. x 42 ½ in.

2,000/3,000



145. HARRY RAYMOND HENRY (1882-1974) COLOR LITHOGRAPH “GRAND CANYON FROM UNION PACIFIC GRAND CANYON LODGE”, circa 1930, signed within the lithograph lower left H. Raymond Henry and titled lower right. Henry graduated from the Chicago Art Institute and his landscapes were chosen to decorate the salons and drawing-rooms of the Southern Pacific Railroad and his lithographs were the trademark of the railroad for many years.
17 ½ in. x 29 ⅝ in.

1,000/1,200



146. FINE PAIR OF COPPER PATINA CAST IRON PALMER COX BROWNIE ANDIRONS, circa 1969, the Brownie figures sitting on a wall, the date is molded on backs and dogs. Height 18 ½ in. Depth 19 ½ in.

700/900



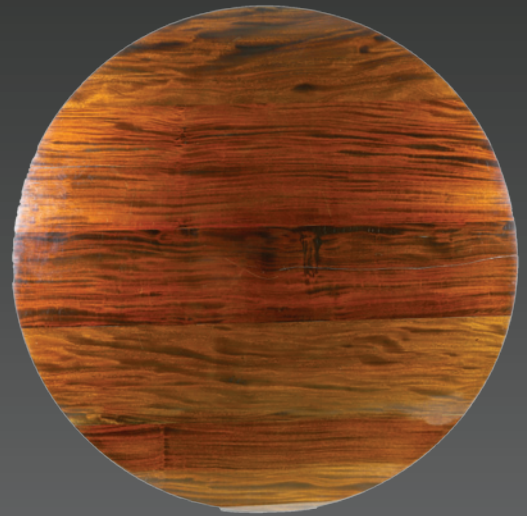
147. FRENCH BRASS AND IVORY ARMILLARY SPHERE, 19th Century, on ebonized plinth capped with cast bronze leaves.
Height 19 ¼ in. Diameter 11 ¼ in. 2,000/3,000



148. FRENCH BRASS ARMILLARY SPHERE, 19th Century, with lithograph labeling and decoration, mounted on ebonized base.
Height 21 in. Diameter 12 in. 1,500/2,500



149. COROMANDEL SILVER TRIMMED TRAVELING DESK BOX, circa 1820-1840, hinged writing compartment with a pop up 4-drawer section with pigeon-holes.
Closed Height 5 ¾ in. Width 19 in. Depth 12 ¾ in. 1,500/2,500



150. REGENCY STYLE MAHOGANY PEDESTAL DINING TABLE, reeded edge on sabre legs ending in bronze paw casters. Height 29 ¾ in. Diameter 72 in. 1,500/2,000



151. GEORGE II MAHOGANY GALLERY BIRDCAGE TILT-TOP TABLE, circa 1750, round top with a baluster gallery on a birdcage to allow the top to tip and swivel, on a fluted and acanthus leaf carved standard on tripod cabriole legs with banded leaf carving at the knees. Tilt-top tables with pierced galleries are often called silver tables, as this would accommodate a tea service with a protective edge. Height 30 in. Diameter 30 in. 3,000/5,000

Provenance: Property of a Lady, Nantucket



152. PAIR OF MEISSEN AGUSTUS REX COVERED PALACE JARS, 2nd half of the 19th Century, each jar with eight courting scene cartouches (four large and four small) surrounded with gilt scrolls and lattice decorations. Underglazed cobalt mark "AR". One jar with 2 hairline cracks and repair to 5" of cover brim. Height 24 ½ in. Diameter 13 in. 1,000/1,500

Provenance: Property of a Lady, Nantucket



153. GILLOW & CO. OF LONDON EBONIZED FIGURED MAHOGANY KIDNEY SHAPED KNEEHOLE DESK, 19th Century, with brass rail, inset tooled leather writing surface, solid ebony trim, side locking drawers, hidden compartment of cubby holes, impressed markings "Gillow & Co.", serial number "L-788." Height 29 in. Width 54 in. Depth 25 in. 8,000/12,000



154. HITCHCOCK CHAIR COMPANY HITCHCOCKSVILLE, CONNECTICUT FACTORY SIGN, black painted wood with trademark Hitchcock Company stenciling, and wrought iron hangers.
Height 29 in. Width 15 ½ in. 400/600

Provenance: Thomas A. Gray Collection



155. TIGER MAPLE EGLOMISE MANTEL CLOCK BY MARTIN F. REYNOLDS, circa 1985, eglomise painting of a homestead, turned brass finials, signed on interior in pencil "Made by Martin F. Reynolds, '85."
Height 31 in. Width 17 in. Depth 5 in. 400/600



156. ROSEWOOD AND BRASS INLAID TRAVELING LAP BOX, circa 1840, fancy cut brass escutcheon and name plate and inset carrying side handles, three small drawers in the interior, missing concealment cover.
Height 6 ½ in. Width 18 in. Depth 10 in. 600/800



157. ENGLISH PEARLWARE PITCHER, 19th Century, with whimsical polychrome transfer decoration "Custom is Second Nature". Height 5 in. 100/200



158. ANTIQUE PERSIAN HAND KNOTTED ORIENTAL CARPET RUNNER. 18 Ft. 4 in. x 3 Ft. 7 in. 1,000/1,200



159. PAIR OF ENGLISH WROUGHT IRON ROYAL CROWN GARDEN BENCHES, 19th Century, forest green painted surface. Height 40 in. Width 48 in. Depth 24 in. 1,500/2,500

Provenance: Dupont Estate, Mesa, Arizona



160. PAIR OF CONTINENTAL CARVED OAK TAVERN CHAIRS MADE FOR THE AMERICAN MARKET, circa 1880, one back rest carved with a spread winged eagle atop a banner "In God We Trust" above a 13 star Federal shield; the 2nd carved with a portrait of an officer wearing a plumed hat, uniform and sporting a mustache. Single plank seat on turned front legs and octagonal tapering rear legs. Seat Height 17 in. Overall Height 37 ½ in. 600/800



161. ENGLISH SILVER PLATED AND OAK EGG CADDY AND MATCHING TRAY, 19th Century. Tray 10 in. x 6 in. 300/500

162. AMERICAN FOLK ART CAST IRON ROOSTER MILL WEIGHT, mid 19th Century, white rooster with red painted comb standing on a green base. Height 19 ¼ in. Length 18 in. 600/800





163. SCARCE JAMES WALTER FOLGER (1851-1918) GOUACHE AND WATERCOLOR NANTUCKET INTERIOR SCENE “A DESERTED HEARTHSTONE”, signed and dated lower left Jas. Walter Folger, Nantucket, 1904 and titled lower center “A Deserted Hearthstone”, in bird’s eye maple frame with gilt liner. 11 ½ in. x 17 in. 2,000-3,000

Provenance: Thomas A. Gray Collection



164. SCARCE JAMES WALTER FOLGER (1851-1918) GOUACHE AND WATERCOLOR NANTUCKET INTERIOR SCENE “ACTIVE HEARTH”, signed and dated lower left Jas. Walter Folger, Nantucket, Mass. 1904, in bird’s eye maple frame with gilt liner. 11 ¾ in. x 16 in. 2,000/3,000

Provenance: Thomas A. Gray Collection



165. NANTUCKET BUSHEL BASKET, circa 1870, round form with two heart shaped wood handles protruding through a double cross woven rim, large rattan weavers on tapering hickory staves to an oak conforming bottom plate secured with brads. Height 12 ½ in. Diameter 21 in. 1,500/2,500



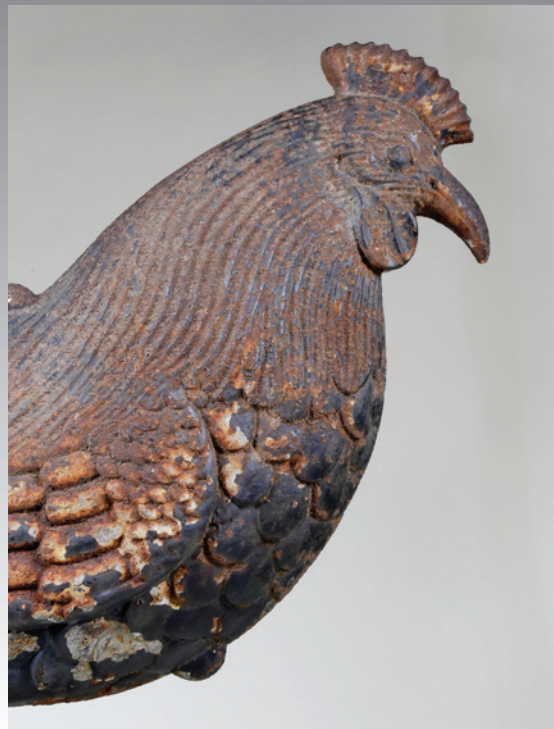
166. NANTUCKET ROUND OPEN SWING HANDLE BASKET, 19th Century, in old red and yellow painted surface, with impressed initials “E.L.V.” on base. Height 8 in. Diameter 10 ¾ in. 800/1,200

Provenance: Thomas A. Gray Collection



167. OIL ON CANVAS "NANTUCKET INTERIOR SCENE",
circa 1840, housed in a bird's eye maple frame.
18 in. x 22 in. 2,000/3,000

Provenance: Thomas A. Gray Collection



168. BOSTON DECORATED LEATHER FIRE BUCKET, circa 1840, painted "J.E. Eliot No. 1."
Lacking handle. Height 13 ¼ in. 700/900

169. AMERICAN CAST IRON AND SHEET IRON ROOSTER WEATHERVANE, 2nd half of the 19th Century. Other examples in the collections of Shelburne Museum, Vermont and Preservation Society of Newport County, Rhode Island.
Height 35 in. Width 35 in. Overall Height 45 ½ in. 3,000/5,000



170. BERNARD COREY (AMERICAN 1914-2000) OIL ON ARTIST BOARD "WINTER ROAD", signed lower right Bernard Corey, in a carved and gilt frame. 9 in. x 12 in. Overall 16 in. x 18 ¾ in. 600/800



171. RHODE ISLAND TIGER MAPLE TALL CHEST OF DRAWERS ON FRAME, 18th Century, 2 over 6 graduated drawers with cockbeaded dovetailed case. Height 60 in. Width 38 ¾ in. Depth 20 ½ in. 2,000/3,000



172. AMERICAN SHERATON TIGER MAPLE WORK STAND, circa 1820, rectangular top above two drawers with brass repousse pulls, supported on turned tapering legs ending in triple balls. Height 29 in. Width 23 in. Depth 21 in. 700/900



173. NEW ENGLAND TIGER MAPLE ARROWBACK WINDSOR DEACON'S BENCH, 19th Century, pine seat with bamboo turned legs. Height 35 in. Length 72 in. Depth 19 ½ in. Seat Height 17 in. 800/1,200



174. BOXED DOUBLE SAILOR'S VALENTINE, 19th Century, a 12-inch octagonal hinged box with tropical shells, heart and star motif within a wreath surrounded by swags and triangles. 2,000/3,000

LOTS 175 THROUGH 182 THE THOMAS A. GRAY COLLECTION



175. DOUBLE SAILOR'S VALENTINE
"TO ONE I LOVE", 19th Century, alternating panels and heart design with many species of colorful seashells, in original mahogany hinged case. Diameter 9 ¼ in. 2,000/3,000



176. DOUBLE SAILOR'S VALENTINE
"HOME AGAIN", 19th Century, with alternating panels and heart design with many species of colorful seashells in original mahogany hinged case. Diameter 9 in. 2,000/3,000



177. LARGE FOLK ART AMERICAN HOOKED RUG, 19th Century, jungle scene with reclining lion, other lion and trees in background, mounted to wood frame. 33 ½ in. x 62 ½ in. 2,000/3,000



178. VERY LARGE "OBRIEN FINE CUTLERY" FOLK ART DOUBLE SIDED TRADE SIGN, circa 1900, carved wood and painted. Height 11 in. Length 118 ½ in. 2,000/3,000



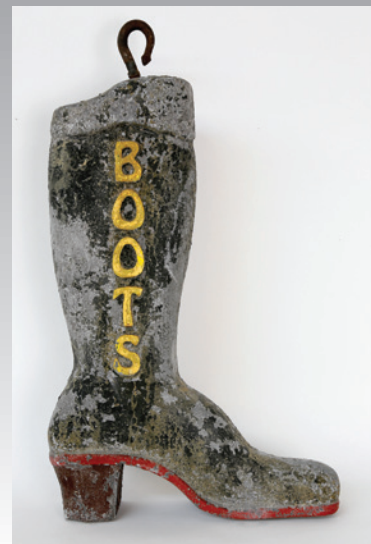
179. CAST IRON PAINT DECORATED FIGURAL "OCULIST" TRADE SIGN, with eyes and eyeglass frames. Height 14 in. Width 34 in. 1,500-2,500



180. REVERSE PAINTED GLASS FOLK ART TRADE SIGN, "M. CASEY TOBACCONIST", circa 1900, housed in a brass frame with reinforced corners. Height 16 in. Length 56 in. 1,500/2,000



181. CAST IRON AND STEEL PAINT DECORATED FIGURAL TRADE SIGN "LEE JONES JEWELRY - WATCHES - CLOCKS", circa 1880, with dual sphinx ornaments. Height 30 ½ in. Width 28 in. 1,000/1,500



182. FOLK ART CAST IRON PAINT DECORATED FIGURAL "BOOTS" TRADE SIGN, 19th Century, double sided with wrought iron hanging hook. Height 25 in. Width 14 in. Depth 3 ½ in. 1,000-1,500



183. JAMES WALTER FOLGER (NANTUCKET 1851-1918) OIL ON CANVAS "SANKATY LIGHT", 19th Century, depicting Sankaty Light with sheep grazing on the bluff under a luminous sky and vessel activity on the coastal horizon, in 19th c. carved gilt filigree frame. Canvas lined. 10 in. x 16 in. Overall 16 in. x 22 in.

15,000/18,000

Provenance: Property of Descendants of a Nantucket Family



184. JAMES WALTER FOLGER (NANTUCKET 1851-1918) "STONE ALLEY NANTUCKET" DEEP RELIEF CARVED WOOD SCENE, circa 1900, carved signature upon the lower edge of scene "Nantucket 1900 Jas. W. Folger." All encompassed in original deep molded wood frame with original label on reverse "James W. Folger · Artistic · Wood · Carvings · Paintings · of · Nantucket · Scenery." Scene 13 in. x 7 in. Overall 19 in. x 13 in.

8,000/10,000

Provenance: Property of a Lady, Rhode Island



LOT 185 THROUGH 217
THE ESTATE OF LINDA LORING
TO BENEFIT
THE LINDA LORING NATURE FOUNDATION



185. GUSTAV STICKLEY REVERSE TAPERED BOW-ARM MORRIS CHAIR, CRAFTSMAN WORKSHOPS OF GUSTAV STICKLEY, EASTWOOD, NEW YORK, circa 1901. Oak with original black leather upholstered seat back and cushion. Reverse tapering legs. Seat Height 16 ½ in. Overall Height 39 ½ in. Width 28 ¾ in. 10,000/15,000



186. VINTAGE OUSHAK HAND WOVEN CARPET. 14 Ft. 9 in. x 10 Ft. 1 in.

800/1,200



187. NEOCLASSICAL GILT FRAMED MIRROR, 18th Century, an eglomise panel of the Greek Goddess Diana Artemis flanked by cornucopia with fruit, roses and ribbons atop a rectangular frame with bellflowers and a scroll drop pediment of flowers. 63 in. x 27 in.

1,000/1,200



188. PAIR OF LEAD BACCHUS CHERUB GARDEN FIGURE SCULPTURES, 19th Century, one holding a chalice and cluster of grapes, the other holding a chalice filled with fruit. Heights 30 in. and 24 in. 1,000/1,500



189. FRANZ VAN SEVERDONCK (BELGIAN 1809-1889) OIL ON WOOD PANEL “SHEEP AND DUCKS”, signed lower right, inscribed and signed on reverse Van Severdonck” in a molded mahogany and burlwood frame with gilt liner.

7 in. x 10 ¼ in. Overall 12 ½ in. x 15 ½ in. 1,000/1,200

190. FRANZ VAN SEVERDONCK (BELGIAN 1809-1889) OIL ON WOOD PANEL “CHICKENS AND DUCKS FEEDING”, signed and dated lower center F. Van Severdonck, 1884, inscribed and signed on reverse of panel, in molded mahogany burlwood frame with gilt liner.

7 in. x 10 ¼ in. Overall 12 ½ in. x 15 ½ in. 1,000/1,200



191. GROUP OF FOUR ENGLISH STAFFORDSHIRE ANIMALS, early 19th Century, ram, rabbit squirrel and rabbit. 300/500



192. LESLIE PRINCE THOMPSON (MASSACHUSETTS 1880-1963) OIL ON CANVAS “SAND DUNES, NANTUCKET”, circa 1902, signed lower right Leslie P. Thompson, 1902; Two exhibition labels on reverse: “Copley Art Society Exhibition, Boston, Mass. 1902” and “The Pennsylvania Academy of the Fine Arts 72nd Annual Exhibition, 1903.”
24 in. x 30 in. Overall 36 in. x 42 in. 1,500/2,000



193. THREE POURED CEMENT MUSICIAN FIGURES, each holding their respective instrument: tambourine, flute, cymbal. Height 28 in. 300/500



194. FRENCH CAST IRON FIGURAL CHERUB BIRD BATH WITH SHELL FORM BOWL, circa 1850, depicting a cherub holding a scalloped shell form bowl over his head, draped in fabric and standing on a graduated pedestal plinth. Height 33 in. 800/1,200



195. EMERALD CUT NATURAL AQUAMARINE AND DIAMOND RING, the aquamarine approximately 26.50 carats, flanked by eight (8) round brilliant cut diamonds F/G-SI, 0.40ctw, four (4) on each side, set in 14k white gold. Approx. size 6 on the ring stick. 2,000/2,500



196. LADY'S ANTIQUE 18K WHITE AND YELLOW GOLD DIAMOND BROOCH, set with 15 slightly graduating round old European cut diamonds, the stones graduate from 2.0mm – 5.5mm center, approximately 2.50ctw, clarity VS, VVS2, color F-G. Length 62mm 3,000/3,500



197. VINTAGE OLD EUROPEAN CUT DIAMOND PLATINUM RING FLANKED BY 2 TAPERING BAGUETTES, the center stone approximately 2.50cts, two baguettes .50ctw for an approximate 3.00ctw. Clarity SI, Color E-F. Measures approx. 5.5 on the ring stick. 4,000/5,000



197A. ANTIQUE OLD EUROPEAN CUT 3-DIAMOND PLATINUM RING, the center Old European Diamond I/J-VS, approximately 2.30 carats, flanked by Old European Cut Diamond #1 H/I-SI, approximately 0.75 carats and Old European Cut Diamond #2 I/J-SI2/I1 approximately 0.75 carats, set in platinum. Ring measures approx. 5.5 on the ring stick. 3,000/4,000



198. ANTIQUE FILIGREE JADEITE BRACELET, set with 5 oval cabochon jade stones and carved jade Buddha, surrounded by 13 small round cut rubies and 46 seed pearls. Length 6 ½ in. 800/1,200



199. SEAMAN SCHEPPS TANZANITE, CULTURED PEARL AND DIAMOND BRACELET MOUNTED IN 18K WHITE GOLD, designed as a series of sugarloaf cabochon Tanzanites, spaced by cultured pearl links, trimmed with circular-cut diamonds, 5 cabochon tanzanite stones measuring approximately 18mm x 19mm, 15 round white 7mm pearls and 90 round cut diamonds in original Seaman Schepps box. Length 7 ½ in. 8,000/10,000



200. 18K YELLOW GOLD, RUBY AND DIAMOND CUFF BRACELET, set with 3 oval cabochon rubies and approx. 48 baguette cut rubies and approx. 100 round cut diamonds. 2,500/3,500



201. PAIR OF SEAMAN SCHEPPS 18K WHITE GOLD CABOCHON TANZANITE AND DIAMOND EARCLIPS, each earring set with 3 cabochon tanzanite stones and 22 round cut diamonds. 25mm x 16mm 2,000/3,000



202. PAIR OF SEAMAN SCHEPPS 18K YELLOW GOLD CABOCHON EMERALD EARCLIPS, each set with a single diamond and 3 pearls. 22mm x 19mm 1,500/2,000



203. PAIR OF 14K YELLOW GOLD MABE PEARL, RUBY AND DIAMOND EARCLIPS, 24 square cut rubies and 8 round diamonds surround. 22mm x 22mm 400/600



204. ANTIQUE LADY'S PLATINUM, RUBY AND EMERALD PLYMOUTH COCKTAIL WRISTWATCH, set with 4 carved ruby and emerald flowerets, 60 small round cut diamonds, mesh band. Length 7 ½ in. 800/1,200



205. ANTIQUE SAPPHIRE AND PEARL BAR PIN, set in yellow gold with 12 rectangular cut sapphires with 5 intermittent 4mm pearls. Length 48mm 250/450



206. LADY'S WHITE GOLD STRAIGHT LINE DIAMOND AND ONYX BRACELET, set with 21 round cut diamonds approximately 2.00ct and 21 square cut onyx approximately 4ctw. Diamonds clarity VS2, color G-H. Length 7 ¼ in. 1,500/2,500



207. 14K YELLOW GOLD AND PERSIAN TURQUOISE, SAPPHIRE AND DIAMOND BRACELET, together with a pair of matching earclips. Length 7 in. 800/1,000



208. 18K YELLOW GOLD WIRE FLOWERET RUBY, SAPPHIRE AND EMERALD NECKLACE, the precious stones set in 18k yellow gold wire, sold together with a pair of associated 14k yellow gold earclips set with blue sapphires, rubies and emeralds. 1,500/2,000



209. PAIR OF 8.5mm WHITE PEARL AND DIAMOND DANGLE DROP EARRINGS. Length 2 in. 250/350



210. LADY'S 14K YELLOW GOLD HINGED RUBY BANGLE BRACELET, set with 19 graduated full cut round rubies. 400/500



211. CELIA HARMS MEXICAN STERLING SILVER VERMEIL AND CZ CUFF BRACELET, fashioned in the form of a buckle, set with 41 round cz stones. 300/500



212. ANTIQUE EMERALD CUT NATURAL EMERALD AND DIAMOND PLATINUM RING, the natural emerald approximately 1.05 carats, surrounded by 62 single cut diamonds J/K-I clarity, approximately 0.35 carats. Measures approx. 6.75 on the ring stick. 2,000/2,500



213. AMERICAN OIL ON WOOD PANEL “A DORY WITH THREE FISHERMEN”, 19th Century, one rinsing a basket of fish with sailboats on the horizon, in a period hand painted and gilt deep frame.
6 ¼ in. x 11 ¾ in. Overall 9 ¼ in. x 15 in. 800/1,200



214. PAIR OF POLYCHROME UNDERGLAZE PORCELAIN MALE AND FEMALE FOO DOGS, 19th century depicted seated on pedestals. Height 10 in.
200/400



215. ASSEMBLED SET OF 10 AMERICAN BIRDCAGE WINDSOR DINING CHAIRS, circa 1810, comprising 3 armchairs and 7 side chairs. 800/1,000



216. CONNECTICUT RIVER VALLEY QUEEN ANNE CHERRY AND FLAME BIRCH CHEST ON CHEST, 18th Century, 5 graduating drawers in upper section above 4 graduating drawers in lower section, original post and bail handles, on bandy cabriole legs with pad feet. Signature in chalk on backboard "John Avery" and "Deerfield" on back of drawer. Height 81 ½ in. Width 38 ½ in. Depth 19 ½ in. 3,000/5,000



217. PERIOD BRASS AND WIRE FIREPLACE FENDER, circa 1800, brass top and bottom rail with 3 turned finials. Height 15 in. Width 44 in. Depth 14 in. 400/600



218. PAIR OF FRANK SWIFT CHASE (1886-1958) OILS ON BOARD “WINTER RIVER LANDSCAPE” AND “NEW HAMPSHIRE WHITE MOUNTAINS”, unsigned, these appear to be studies for future works, both in companion wood frames with rope edge detail. 12 in. x 16 in. Overall 14 in. x 18 in. 1,000/2,000



219. REGENCY MAHOGANY RECLINING ARMCHAIR, 19th century, green tufted back set into a carved wood frame, scrolled arms, seat supported on turned and curved legs, terminating in casters. Height 40 in. Width 24 in. Depth 32 in. 700/900



220. BRITISH REGENCY CAMPAIGN CAMPHORWOOD AND BRASS BOUND CHEST OF DRAWERS, circa 1800-1840, in two dovetailed sections, the upper with two over a long drawer on a two long drawer case, all with recessed pulls, escutcheons, scribe lines with some brass inlay and bold brass carrying handles, all on a contemporary bracket base. Height 41 in. Width 38 ½ in. Depth 19 in. 2,000/2,500



221. 139 PIECE SPODE BLUE TRADE WINDS DINNER SERVICE, with designs of early 19th C. ships in under-glazed cobalt paint. 1,500/2,500

Comprising:

23 Dinner Plates 10 ¼ in.

28 Salad Plates 8 in.

22 Bread and Butter Plates 6 in.

20 Berry bowls 5 in.

Punch Bowl

2 Square Open Vegetable Dishes

2 Meat Platters

10 ½ in. x 14 in. and 12 ½ in. x 16 ½ in.

18 Mugs

12 Bouillons with 12 Underplates

20 Teacups

20 Saucers

16 Demitasse 16 Saucers Pair Vic

Gravy Boat and Underplate

2 Covered Sugar Bowls and Creamers



222. FINE AND IMPORTANT PAIR OF PHILADELPHIA OR BALTIMORE BRASS AND IRON DECORATED ANDIRONS, late 18th Century, acorn and ring finial above an urn over a turned standard top with panels supported on penny feet with unusual exaggerated spurs. The log stops mimic the urn finials on ring tapering legs, engraved with scallop edging throughout. Height 21 ¾ in. Depth 23 in. 1,000/1,200

223. TOWLE STERLING SILVER FLATWARE SERVICE IN THE “ESPLANADE” PATTERN, 95 pieces in a vintage fitted Bakelite embossed box, comprising:

12 Dinner Knives
 13 Dinner Forks
 12 Salad Forks
 12 Teaspoons
 12 Oval Soup Spoons
 12 Butter Knives
 12 Seafood Forks
 6 Iced Teaspoons
 Large Salad Fork and Spoon
 Large Serving Spoon
 Condiment Spoon
 2,500/3,500



225. AMERICAN CHIPPENDALE CHERRY AND PINE TALL CHEST, circa 1790, bold crown molding above six graduating drawers with molded edge and large batwing brass pulls and escutcheons, on bracket feet.
 Height 55 in. Width 39 in. Depth 19 ¾ in.

1,500/1,800



224. PAIR OF AMERICAN ART GLASS CRUETS WITH GORHAM STERLING SILVER COLLARS, 19th Century, applied handles. Height 12 in. 500/700



226. FRENCH EMPIRE EGYPTIAN REVIVAL MAHOGANY ABATTANT, early 19th Century, crown molding above a blind frieze drawer over 1 of 4 drawers with repousse brass ring pulls and escutcheons. A drop-front writing surface inlaid with birds and urn, the interior with mirrored arched burl wood cubby flanked by 8 cross-banded drawers with a rosewood fan, flanked by gilt and ebonized female bust and feet stiles. The case supported on gilt and ebonized animal feet. Height 68 ½ in. Width 43 in. Depth 22 ½ in. 2,000/2,500



227. SILVER PLATE AND CUT CRYSTAL CRUET, 19th Century, long neck with graceful rope twisted handle from a bow tied hinged cover to a bow tied and tasseled cable, on a cut bottle of paneled thumbprint and hatch cuttings. Height 12 in. 225/400



228. TWO GERMAN ENGRAVED GLASS GOBLETS, 18th/19th Century, the 1st engraved with a battle scene of soldiers on horses with encampment tents, ocean wave rim above a scalloped and paneled section on a tapered standard to a round engraved base. The 2nd engraved with a legend above a seascape scene with mansion on a cut bowl and standard from a round base "wunder uber wunder..." Heights 10 ½ in. and 8 in. 300/500



229. GEORGE II OYSTER WALNUT VENEERED TABLETOP CABINET, mid 18th Century, rosewood top and side panels, walnut hinged doors reveal 11 drawers surrounding a door with 5 additional drawers, cast bronze drop pulls with rosette backs, single pine backboard. Height 30 ½ in. Width 39 ½ in. Depth 17 in. 3,000/5,000



230. HAND WOVEN WOOL SAROUK CARPET, circa 1920s. 18 Ft. 2 in. x 10 Ft. 5 in. 3,000/5,000



231. ANTIQUE HAND KNOTTED ORIENTAL PRAYER RUG. 5 Ft. 5 in. x 3 Ft. 9 in. 700/900



232. FRANK SWIFT CHASE (AMERICAN 1886-1958) OIL ON BOARD *"WINTER RIVER LANDSCAPE"*, snow covered trees and ground surround a brisk stream, signed lower right Frank Swift Chase, in period molded gilt frame. 12 in. x 16 in. Overall 19 in. x 22 ½ in. 2,000/3,000



233. JOSEPH ELIOT ENNEKING (MASSACHUSETTS 1881-1942) OIL ON ARTIST BOARD *"SEA AND ROCKS"*, titled and dedicated in ink on the reverse "Title Sea and Rocks J. Eliot Enneking Just a token to my good friends Mr. & Mrs. Farrell from their lifesaver. The artist Joe Enneking Oct. 11, 1930." In a carved and gilt frame signed on reverse by the framer Paul Cartir Goodnow. 8 in. x 10 in. Overall 13 ½ in. x 15 in. 1,200/1,800



234. AMERICAN SHERATON TIGER MAPLE AND BIRCH ONE DRAWER WORKTABLE, circa 1825, rectangular tiger maple top above a birch drawer with later brass pulls, supported on delicate turned legs ending in bulbous and ring feet. Height 28 ½ in. Width 19 ¾ in. Depth 17 ½ in. 400/600



235. FINE MASSACHUSETTS FEDERAL MAHOGANY TWO DRAWER WORK STAND, circa 1820, outset cookie corners, reeded legs, crossbanded drawer front with ivory pulls and escutcheons, attributed to the shop of Thomas Seymour, Boston, Massachusetts. Height 29 in. Width 18 ½ in. Depth 15 ¼ in. 1,000/1,500



236. CHINESE EXPORT MIXED MEDIA WATERCOLOR, circa 1830, depicting an Emperor and Empress receiving three visitors bearing gifts. Painted ivory faces, textile garments on a watercolor terrace surrounded by a field of flower blooms, butterflies at the corners, all within a lattice and fruit border in contemporary bamboo gilt frame. Overall 21 ½ in. x 21 ½ in. 1,800/2,200



237. PAIR OF CHINESE PORCELAIN EMBOSSED LAMPS, circa 1880, underglaze enamel dragon decorations on a gourd form with applied dragon handles mounted on brass step-down and oxbow octagonal base with figures, bridges, river landscapes, animals, etc. Height 16 ¼ in. 800/1,200



238. CHINESE GILT DECORATED RED AND BLACK LACQUER PORTABLE ALTAR STAND, late 19th Century, complete with cast metal joss stick/taper tray. Height 16 in. Width 13 ½ in. Depth 5 ¼ in. Height closed 10 in. 400/600



239. RALPH EUGENE CAHOON JR. (1910-1982) OIL ON MASONITE "SAILOR'S SURPRISE", a Chinese Export interior scene with sailor and his mermaid sitting at her chinoiserie dressing table overlooking the Hongs of Canton China, in a most exceptional carved and gilt Chinese Export period frame, circa 1800, signed lower right R. Cahoon. Printed Earle Vandekar of Knightsbridge label on reverse. 17 in. x 13 ½ in. Overall 24 ½ in. x 20 ¾ in. 45,000/60,000

Provenance: Property of a Lady, Nantucket Island, Massachusetts



240. RALPH EUGENE CAHOON JR. (1910-1982) OIL ON MASONITE *"PORTRAIT OF THE WHALING BARK 'ANN ALEXANDER' OUT OF NEW BEDFORD, SUNK 1851 BY A WHALE"*, inscribed on the reverse in pencil "Ann Alexander out of New Bedford, sunk 1851 by a whale...all saved" signed lower right R. Cahoon, in molded gilt frame. 23 in. x 27 in. Overall 27 in. x 31 in. 15,000/20,000



241. WILLIAM IV MAHOGANY SERVER WITH BRASS DOUBLE RAIL, circa 1830-1837, block and turned standards with urn finials, a two-drawer frieze, robust reeded and turned front legs. Height 45 in. Width 64 in. Depth 24 in. 800/1,200

Provenance: Property of a Lady, Nantucket



242. JAMES WALTER FOLGER (1951-1918) CARVED HALF-BODY SHELL DRAKE IN FLIGHT, circa 1911, beautifully carved and painted on a cloudy sky panel, signed lower left "James Walter Folger, 1911, Nantucket, Mass". The reverse painted "Hand Carved Duck Panel of Shell Drake also painted in old colors by James Walter Folger, Nantucket, Mass. Oct. 1911." 11 in. x 22 ¼ in. 20,000/25,000



243. VERY FINE 14.2mm x 18mm SOUTH SEA WHITE, SILVER, GOLD AND FRESH WATER PINK BAROQUE PEARL NECKLACE, 14k white gold and diamond clasp. Length 21 in. 4,000/6,000



244. PAIR OF FRENCH PATE-SUR-PATE LAMPS, 19th Century, tulips and lilies on a blue ground with wood caps and bases. Height 19 in. 600/800



245. TIFFANY STUDIOS BANDED DOGWOOD TABLE LAMP, circa 1910, the leaded glass shade stamped, “Tiffany Studios New York”, on a Wild Carrot or Queen Anne Lace patina bronze base stamped, “Tiffany Studios New York 325”, circa 1904-1908. Shade Height 5 ¼ in. Diameter 12 3/8 in.; Base Height 12 ½ in. Diameter 8 in. 10,000/15,000



246. ANDREW SHUNNEY (1916-1978) OIL ON CANVAS
"PARC DE TALLEYRAND, PARIS", circa 1940s, signed
 lower left Shunney, in molded white-washed frame with linen
 liner. 18 in. x 15 in. Overall 24 in. x 20 in. 800/1,200



247. ENGLISH OCTAGONAL TORTOISESHELL TEA
CADDY, circa 1840, hinged top exposes a single compartment
 with conforming lid.
 Height 3 ½ in. Width 4 in. Depth 3 in. 750/900



248. FRENCH BRONZE CARRIAGE CLOCK AND
ANSONIA PLATE CARRIAGE CLOCK DIGITAL FLIP,
 19th Century, the clock with a jeweled movement, accompanied
 with a bronze cylinder case with carved hands.
 Clock height 4 7/8 in. Calendar 4 3/8 in. 400/600



249. FRENCH ORMOLU MOUNTED KINGWOOD
AND PARQUETRY DRESSING TABLE, PARIS,
 circa 1900, the table and mirror completely trimmed in brass
 with fine chisel-work on applied knees, feet, escutcheons
 and girandoles. Possibly by the Sormani family which made
 reproduction furniture of Louis XV and XVI from 1867-1934.
 Height 59 in. Width 37 in. Depth 18 in. 1,000/1,500



250. ENGLISH REGENCY CARVED GILT EAGLE CONVEX MIRROR, circa 1820, round frame with contrasting gilt and black frame sections featuring reeded ebony interior and unusual open diamond carving; the top pediment with spread wing eagle standing on a plinth and grasping chain and ball from its beak; the base with a single bundled leaf drop pediment. Height 41 in. Width 22 in. 1,500/2,500

Provenance: Property of a Lady, Nantucket



252. AMERICAN CHIPPENDALE MAHOGANY BOW FRONT CHEST OF DRAWERS, 18th Century, thin molded and overhanging top above 4 graduating drawers with brass pineapple basket repoussé post and bail pulls, molded base on ogee bracket feet. Height 31 in. Width 41 in. Depth 23 in. 1,800/2,200



251. REGENCY FOUR-TIER MAHOGANY ETAGERE, circa 1820, four upper-turned finials, lathe turned stiles, terminating in mushroom pad feet and casters, one drawer with knob pull. Height 61 in. Width 22 in. Depth 16 in. 500/700



253. WILLIAM IV MAHOGANY ARMCHAIR, circa 1830, highly figured back splats, curved reeded arms, fluted and turned front legs, sage velvet upholstered seat. Seat Height 18 in. 300/500

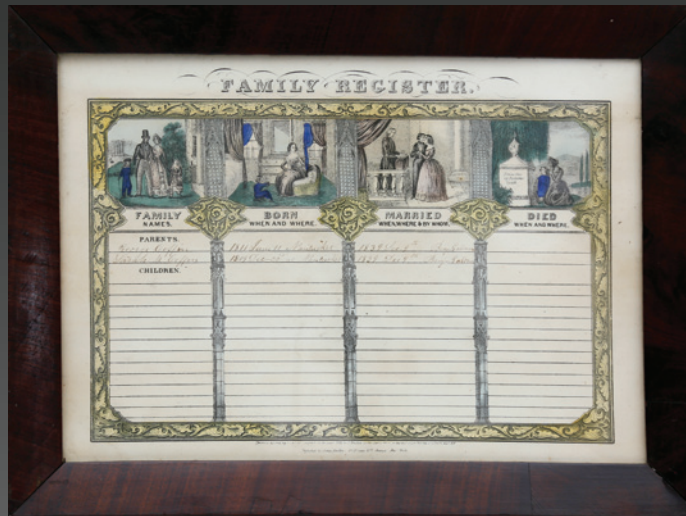


254. NEW YORK FEDERAL CLASSICAL WORK-TABLE, circa 1825, rectangular top above two drawers with brass bound keyhole escutcheons, turned ivory knob pulls, flanked by deep oak leaf carvings and drop acorn finials atop a deeply carved oak leaf standard and carved oak leaves atop four lion's legs and paws with bronze casters. The top drawer has a beautifully fitted interior. Height 29 in. Width 22 in. Depth 16 ½ in. 1,500/2,500



255. GEORGE III MAHOGANY INLAID PEMBROKE TABLE, late 18th Century, oval top inlaid in a spiderweb design, fitted with a bowed cross banded drawer opposing a dummy drawer, flanked by tulip wood inlaid leaves, on square tapering legs with line inlay ending in brass cup casters. Height 29 ¼ in. 29 in. x 19 ½ in. Open 29 in. x 37 ¼ in. 1,800/2,500

Provenance: Property of a Lady, Nantucket



256. GEORGE AND SARAH COFFIN FAMILY REGISTER, circa 1839, inscribed in ink the birth dates and marriage date of December 9th 1839, married by Benjamin Gardner, Nantucket.
9 ½ in. x 13 ½ in. 400-500



257. FERDINAND SYLVARO (1868-1952) NANTUCKET BASKET, circa 1930-1940, open round swing handle with handwritten jelly paper label on base.
Height 5 ½ in. Diameter 7 ½ in. 500/700



258. NANTUCKET LIGHTSHIP BASKET, circa 1860-1870, open swing handle with carved wood ears extending almost down to the base plate, supporting a swing handle.
Height 5 ½ in. Diameter 8 in. 1,500/2,000

Provenance: Estate of Patrick Robinson, 1869



259. SHERWIN BOYER (1907-1964) NANTUCKET BASKET, round open swing handle basket with two concentric circles carved in base, original Sherwin Boyer printed partial label with poem on base, "I was made on Nantucket Island, am strong and stout, don't lose or burn me, I'll never wear out – By S..P. Boyer."
Height 3 ¼ in. Diameter 5 in. 1,000/1,200



260. WILLIAM APPLETON (1851-1918) LIGHTSHIP BASKET, circa 1900-1910, round open sewing basket with chamfered staves, cane weavers, carved heart handle (1 missing), 10 interior concentric circles and a printed label on the underneath plate.
Height 4 in. Diameter 10 ½ in. 1,000/1,500



261. SUSAN BOARDMAN EMBROIDERED NARRATIVE OF 141 MAIN STREET, NANTUCKET – THE GEORGE C. GARDNER HOUSE, CIRCA 1835. One never tires of nosing up to Susan's incredible works and witnessing her great talent.
7 ½ in. x 7 ½ in. Overall 14 ¼ in. x 14 ¼ in. 3,000/5,000

Provenance: Property of a Lady, Nantucket



262. PAIR OF GEORG JENSEN DENMARK STERLING SILVER SALAD SERVING FORK AND SPOON, with hand hammered bowls. Length 9 ½ in. 500/700



263. PAIR OF GEORG JENSEN DENMARK STERLING SILVER FORK AND SPOON, with hollow handles. Length 8 ½ in. 350/450



264. ENGLISH INLAID SATINWOOD BOW FRONT SERVER, circa 1820, with butler's drop-front exposing a desk compartment. Out-set cookie corners, the top inlaid with a band of tulipwood bell flowers and flower blossoms at the corners, above a conforming case of 8 drawers with engraved pulls and line inlay, flanking a kneehole with cupboard and a drop front drawer, on reeded legs with carved leaf capitals. Height 36 in. Width 52 ½ in. Depth 19 ½ in. 1,800/2,200



265. HAND WOVEN TRIBAL KAZAK CARPET, DATED 1944. 9 Ft. 1 in. x 4 Ft. 7 in.

800/1,200

266. HAND HAMMERED STERLING SILVER FLATWARE SERVICE, turn of the century, a 7-piece place setting, 55 pieces total, raised monogram letter “D”, comprising:

12 Dinner Knives
 12 Dinner Forks
 12 Salad Forks
 10 Teaspoons
 12 Round Soup Spoons
 12 Dessert Spoons
 11 All Sterling Butter Knives
 1,800/2,200



267. ENGLISH MAHOGANY LIBRARY TABLE, circa 1840, rectangular top with rounded corners and molded edge, inserted with a green tooled leather work surface above a three-drawer frieze on one side, supported on turned tapering legs.
 Height 30 ½ in. Width 54 in. Depth 42 in.

900/1,200



268. AMERICAN BRASS AND WIRE FIREPLACE FENDER, early 19th Century, brass top and bottom rail.
 Height 10 in. Width 28 in. Depth 12 in.

300/500



269. WATERCOLOR ON PAPER “FIGURES IN A GARDEN”, circa 1863, Collection of John Allnutt, with label on reverse: “From the Collection of John Allnut Esq., deceased of Clapham. Common, Surrey. Left to his daughters Mrs. Jane Carr and Miss Ellen Allnut. The collection was sold by Messrs Christie, Manson & Wood on June 18, 19 & 20, 1863.”
7 in. x 5 ¾ in. Overall 15 ½ in. x 13 ½ in. 300/500



270. MISS S. WAIT SILK NEEDLEWORK “ATTEND WITH PATIENCE” COAT-OF-ARMS, circa 1799, the reverse with inscription in pen: “Worked 1799-1800 at Mrs. Susanna Rawson’s School, Medford, by Sarah Wait, Daughter of Nathan and Sarah Lloyd (Fulton) Wait.”
15 in. x 12 ½ in. Overall 20 in. x 18 in. 700/1,000



271. CHINESE CARVED TEAK WOOD ALTAR TABLE, circa 1850, rectangular top above a floral vine frieze, supported on square legs with Greek key band down to floor stretchers. Height 33 ½ in. Width 53 in. Depth 15 in. 400/600

272. VINTAGE HAND WOVEN TURKISH OUSHAK CARPET. 6 Ft. 4 in. x 4 Ft. 2 in. 300/500





273. CHINESE CARVED TEAK WOOD LOW TABLE, circa 1870, rectangular top with a drop-in panel on a shaped frame embellished with carved open skirt of bats, berries, symbols and clouds. Height 20 ¼ in. Width 42 ¼ in. Depth 13 ¼ in. 500/700

274. FRENCH TRUMEAU MIRROR, circa 1870, painted an olive green, gilt trim with a carved inset panel depicting a lute, sheet music and leaves. 105 in. x 41 in. 1,800/2,000



275. ANTIQUE OLD EUROPEAN CUT DIAMOND AND NATURAL SAPPHIRE PLATINUM RING, the diamond surrounded by 13 blue sapphires and set in platinum. The Old European Cut Diamond F/G-SI, approximately 0.45 carats, the natural sapphires, approximately 0.20 carats. Measures approx. 6.25 on the ring stick. 700/900



276. PAIR OF 18K YELLOW GOLD, AQUAMARINE AND DIAMOND EARCLIPS, the aquamarine carved in the shape of a scallop shell. 20mm x 18mm 700-900



277. ANTIQUE GOLD CHARM BRACELET, comprising 7 charms: 1890 engraved heart, heart lock, watch key set with 8 turquoise stones, heart studded with turquoise stones, compass, wax stamp and carnelian intaglio. 300/400



278. 14K YELLOW GOLD RUBY AND DIAMOND DOME COCKTAIL RING, set with 27 round cut diamonds and 16 round cut rubies. Measures approx. 6 on the ring stick. 500/700



279. PAIR OF BLUE SAPPHIRE AND DIAMOND FLOWER EARCLIPS, each set in 14k yellow gold with 5 oval cut blue sapphires, central diamond surrounded by small round cut diamonds. 17mm x 17mm 200/250



280. LADY'S 14K YELLOW GOLD THREE PIECE RUBY AND PEARL BROOCH/PENDANT, EARRINGS SET. 30mm x 28mm. 300/400



281. ANTIQUE BLUE LAPIS CABOCHON 14K GOLD RING. Measures approx. 2 on the ring stick. 150/250



282. AUSTRO-HUNGARIAN SCHOOL OIL ON CANVAS "BARNYARD FOWLS", late 19th century, signed indistinctly lower right J. Ch... in molded gilt frame. 12 in. x 16 in. Overall 15 in. x 18 ½ in. 800/1,200



283. FRANCOIS VANDEVERDONCK (BELGIUM 1848-1875) OIL ON BOARD "PASTORAL SCENE WITH SHEEP AND CHICKENS", 19th Century, in molded gold leaf frame. 8 ½ in. x 11 in. Overall 18 in. x 20 ½ in. 1,000/1,500



284. FRANZ VAN SEVERDONCK (BELGIAN 1809-1889) OIL ON WOOD PANEL "CHICKENS AND DUCKS ON A RIVERBANK", signed lower left F. Van Severdonck, 1866, inscribed and signed on reverse, unframed. 7 in. x 9 ½ in. 800/1,200



285. FRANZ VAN SEVERDONCK (BELGIAN 1809-1889) OIL ON WOOD PANEL "CHICKENS FEEDING", in carved and gilt Venetian style frame, signed and dated lower left F. Van Severdonck, 1883; inscribed and signed on reverse of panel. 7 in. x 9 ½ in. Overall 9 ½ in. x 12 ½ in. 400/500



286. VINTAGE HAND WOVEN TURKISH OUSHAK CARPET. 4 Ft. 4 in. x 6 Ft. 10 in.

300/400



287. POURED CEMENT DOLPHIN BASED BIRD BATH, 20th Century, scalloped interior with lotus flower decoration in the center. Height 20 in. Diameter 18 in. 150/250



288. POURED STONE PAGODA GARDEN SCULPTURE, in three parts. Height 23 in. Width 17 in. 200/400



289. POURED CEMENT FIGURE OF A YOUNG BOY HOLDING A FRUIT BASKET. Height 28 in. 150/250



290. PAIR OF POURED CEMENT CLASSICAL FIGURES HOLDING FRUIT BASKETS, dressed in overcoats. Height 28 in. 300/400



291. ZINC CHERUB FIGURAL WATER FOUNTAIN BIRD BATH. Height 33 in. Diameter 15 in. 200/300



292. WHITE PAINTED CAST IRON BIRD BATH WITH PERCHED BIRD AT RIM'S EDGE. Height 22 in. Diameter 22 in. 250/450



293. FOLK ART OIL ON CANVAS “AFRICAN AMERICAN HOMESTEAD”, 19th century, depicting three gentlemen; one seated and playing a musical instrument, a second sitting on a split rail fence and a third leaning into the split rail fence, smoke billowing from the homestead’s chimney. Unframed, appears to be unsigned. 9 in. x 13 in. 300/500



294. EDITH ALICE SCOTT (MASSACHUSETTS 1877-1978) OIL ON CANVAS “RIVER LANDSCAPE”, signed lower left E.A. Scott, in carved and molded gilt frame. 25 in. x 30 in. Overall 30 in. x 35 in. 500/700



295. ANTIQUE GERMAN MADE LIVE STEAM TOY TRACTOR, cast iron and nickel construction with “DC Made in Germany” manufacturer’s tag. Height 6 in. Length 6 ½ in. Width 3 ¼ in. 300/500



296. BERNARD M. KEYES (MASSACHUSETTS 1898-1973) OIL ON CANVAS “DUCKS AT DAYBREAK”, a flock of eight ducks flying over a marsh, signed lower right B.M. Keyes. Bernard Keyes studied at the Boston Museum School of Fine Arts and Harvard University’s Fogg Art Museum School. At the Fogg, Keyes was awarded the Paige traveling scholarship for 1921-1922. Upon his return to the States, Keyes took up a teaching position at the MFA, and shifted his style from figurative Impressionism to sporting images. Keyes works are in numerous New England collections including the Fogg Art Museum, Cambridge, MA; Mt. Holyoke College, South Hadley, MA; the Holyoke Library, MA; Tufts University, Medford, MA; and Brown University, Providence, RI. 18 in. x 22 in. Overall 23 in. x 26 in. 400/600



297. HOLSATIAE DESCRIPTIO. MARCO IORDANO HOLSATO – ATLAS MAP, circa 1603, two maps on one plate, hand colored, from the *Theatrum Orbis Terrarum*, Authors Abraham Ortelius (1527-1598) and Jan Baptista Urients, published Antwerp.
14 ½ in. x 21 in. Overall 15 ½ in. x 22 in. 200/400



298. 14K YELLOW GOLD AND DIAMOND LION'S HEAD RING, set with diamond eyes and mouth. Measures approx. 6 on the ring stick. 300/500



299. TWO CHINESE CARVED TEAK WOOD STANDS, 19th Century, the 1st a square pedestal carved with foliage and Phoenix bird skirt on stretchers, circa 1910. Height 25 in. Width 11 in. Depth 11 in. The 2nd a marble insert taboret carved with hummingbirds and flowers and bats on the knees. Height 18 ¾ in. Width 15 ½ in. 300/500



300. OIL ON CANVAS, "PORTRAIT OF A NEWFOUNDLAND RESCUE DOG", 19th Century, unsigned. 9 in. x 12 in. Overall 14 ½ in. x 17 ½ in. 200/300



301. 14K YELLOW GOLD GEMINI BROOCH BY CINI. 36mm x 33mm 150/250



302. VINTAGE HAND WOVEN TURKISH OUSHAK CARPET. 6 Ft. 4 in. x 4 Ft. 2 in. 300/500



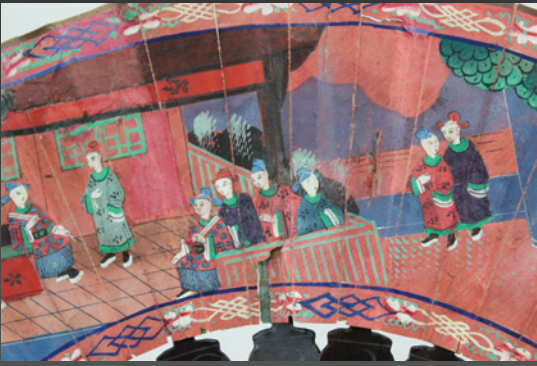
303. CONTINENTAL OIL ON CANVAS “INTERIOR DINING SCENE”, 18th century, depicting a gentleman seated before a gastronomic feast and servant about to pour wine.
17 ½ in. x 14 ½ in. Overall 25 in. x 21 ½ in. 300/500



304. AMERICAN BRASS AND WOOD SCHOOL HOUSE BELL, 19th Century, with original turned wood rest.
Height 13 in. 300/500



305. CONTINENTAL OIL ON PANEL “COUNTRYSIDE WITH TWO FIGURES”, 19th Century, in carved and gilt Venetian frame. 5 ½ in. x 7 ½ in. Overall 10 in. x 12 ½ in. 200/300



306. CHINESE EXPORT HAND FAN, circa 1840, cut and shaped decorated lacquered ribs with figures in a garden scene on both sides; the paper fan with 15 figures on each side having applied textile garments and ivory painted faces, all on a watercolor terrace and outdoor scene in custom gilt frame. Fan 11 in. x 20 in. Overall 16 in. x 25 in. 400/600



307. 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. 700/900



308. CHINESE EXPORT FAMILLE ROSE OVERGLAZED ENAMEL PUNCH BOWL, circa 1870-1890, the three-bands of hundred butterfly decoration on clobbered ground, the thirteen floral cartouches on white ground. Height 6 in. Diameter 14 ½ in. 700/900



309. CHINESE ROSE MEDALLION PORCELAIN LAMP, 19th Century, underglaze enamel decorations of 12 medallions with birds, flowers and gatherings of 3 or 4 figures on terrace backgrounds, mounted on a carved teakwood stand. Height 18 ¼ in. Diameter 10 in. 600/800



310. TWO CHINESE PARTIAL GLAZED DUCKS, circa 1900. Height 10 in. Length 8 ½ and Height 6 ½ in. Length 11 in. 300/500



311. SET OF FOUR CHINESE EXPORT WATERCOLORS ON RICE PAPER, circa 1820-1840, two views of the same Emperor & Empress depicted seated and standing in period clothing. 6 ½ in. x 4 ½ in. Overall 11 ¼ in. x 8 ¾ in. 500/700





312. HOMER GORDON DAVISSON (AMERICAN 1866-1957) OIL ON ARTIST BOARD "HARBOR STREET SCENE", signed lower right H.G. Davisson, in carved 22k gold leaf Guido frame. 18 in. x 22 in. Overall 24 in. x 28 in. 800/1,000



313. SET OF SIX PENNSYLVANIA DECORATED PLANK SEAT CHAIRS, circa 1840, fruit painted crestrails and line paint on a mustard ground, illegible mark on one chair underneath the seat. 700/1,000



314. PAIR OF AMERICAN MINIATURE WATERCOLOR SILHOUETTE PORTRAITS OF A MILITARY OFFICER AND HIS WIFE, early 19th Century, officer is wearing his dress uniform, wife is holding a fan with red bow in her hair, with 19th c. Salem Massachusetts newspaper backing behind the officer on reverse. In original mahogany ogee frames. Sight: 5 in. x 4 ½ in. Overall 11 in. x 10 ½ in. 800/1,200



315. AMERICAN SHERATON TIGER MAPLE WORK STAND, circa 1830, rectangular top above two drawers with brass repoussé pulls on turned tapering legs and teardrop feet. Height 28 ½ in. Width 20 in. Depth 20 in. 500/700



316. AMERICAN TIGER AND BIRD'S EYE MAPLE TWO DRAWER WORK STAND, circa 1825, turned, reeded and shaped legs on ball feet. Height 30 in. Width 24 in. Depth 18 in. 400/600



317. CONTINENTAL DECORATED CANED SEAT DOUBLE BACK ARM-BENCH, circa 1920, flared arm chinoiserie crest-rail, baluster back. Seat Height 18 in. Width 66 ½ in. Height to rail 31 in. Depth 21 in. 800/1,200



318. MIXED MEDIA AND WOOD SERVING TRAY, 19th Century, depicting two dogs and a peacock in a river landscape, executed with embroidery, bead and tufted wool under glass and framed with a molded mahogany frame with open carrying handles. 14 in. x 21 in. 200/250



319. AMERICAN CLASSICAL CARVED MAHOGANY SOFA, 19th Century, floral carved cornucopia arm supports, acanthus carved legs. Height 36 ½ in. Length 85 ½ in. Depth 23 in. 1,000/1,500



320. BRONZE INCLINE GRAVITY 24-HOUR CLOCK, 19th Century, round drum like cased clock on a Chinese influence teak scroll incline. Diameter 2 ¾ in. Length 20 ¾ in. 800/1,200



322. GEORGE III ENGLISH MAHOGANY CHEST ON CHEST, 18th Century, consisting of 8 drawers with original post and bail brass hardware on ogee bracket base, all original backboards. Height 73 in. Width 49 in. Depth 24 in. 1,200/1,800



321. TWO AMERICAN FEDERAL MAHOGANY UPHOLSTERED ARMCHAIRS, NEW YORK, circa 1815-1830, one tub chair with reeded front legs and saber rear legs all ending in cup casters. Stamped, "N.Y. City 37". The second with straight turned legs with rings. Height 33 in. Width 23 ½ in. Depth 27 in. Seat Height 16 in. 1,500/1,800



323. ANTIQUE PERSIAN HAND KNOTTED ORIENTAL CARPET RUNNER. 16 Ft. 3 in. x 4 Ft.

1,000/1,200



324. REGENCY MAHOGANY CHEESE WHEEL CADDY, circa 1820, dovetailed construction suited for 2 size cheese wheels on a square base with original brass casters 17 in. x 8 ½ in. 300/400



325. AMERICAN TIGER MAPLE WORK STAND, circa 1820-1840, rectangular lift top above two long drawers on delicate turned ringed legs. Height 29 ½ in. Width 22 in. Depth 18 ½ in. 550/700



326. AMERICAN CHIPPENDALE TIGER MAPLE CHEST OF DRAWERS, circa 1800, rectangular figured maple top and molded trim above four graduating drawers with antique brass bat wing post and bale hardware, on dovetailed bracket feet. Height 36 ½ in. x 37 in. x 18 ½ in. 1,000/1,500



327. VINTAGE HAND KNOTTED WOOL SAROUK ORIENTAL CARPET, circa 1930s. 9 Ft. 3 in. x 11 Ft. 10 in. 1,500/2,500



328. AMERICAN CAST IRON PIG WEATHERVANE, circa 1840. Height 12 ½ in. Length 40 in.

1,000/1,500



329. RALPH BUCKWALTER (AMERICAN 1906-1990) FOLK ART CARVED AMERICAN BISON CANE, circa 1986, inscribed on the shaft "Ralph Buckwalter PA 1986."

400/700



330. RALPH BUCKWALTER (AMERICAN 1906-1990) FOLK ART CARVED LION CANE, circa 1980s, inscribed on the shaft "Buck Buckwalter, c 1980s."

400/700



331. BLACK FOREST CARVED INK STAND, 19th Century, a wheat bundle pen holder with a hat concealing an inkwell compartment and a sickle. Height 4 in. Length 14 in. Depth 6 in.

300/400



332. CHARLES KEMPER TEMPERA ON ARTIST BOARD "COLONEL CUSTER AND THE 7TH CAVALRY HEADING OUT TO THE LITTLE BIG HORN, LEAVING FORT ABRAHAM LINCOLN", signed and dated lower right C. Kemper '74. 12 in. x 18 in. Overall 20 in. x 26 in.

700/900



333. VINTAGE HAND KNOTTED KAZAK CARPET RUNNER. 11 Ft. 9 in. x 2 Ft. 9 in.

400/600



334. AUSTRIAN WALNUT TILT TOP SIDE TABLE, circa 1870, 5 inlaid cameos with stags in their habitat with floral sprigs on a shaped and tilting top; all highlighted with penwork on a blooming standard with scrolls and berries tripod base. Height 29 in. Width 38 in. Depth 28 in.

800/1,200



335. ANTIQUE PERSIAN HAND KNOTTED FLORAL DESIGN CARPET. 6 Ft. 2 in. x 3 Ft. 8 in. 300/400



336. ENGLISH REGENCY BURLWOOD CANTERBURY WITH TIERED STAND, circa 1840, rectangular molded top supported by pierced carved sides above shaped slats, above a drawer on short turned feet. Height 34 ½ in. Width 23 ¾ in. Depth 15 ¼ in. 700/900



337. PAIR OF FRENCH BRONZE CANDELABRAS, 19th Century, in three sections, the central snuffer inverts to a third candle socket flanked by French horn supports and removes to a single stick. Multiple patterns of fine chisel work. Height 15 in. Width 10 in. 300/500



338. ENGLISH REGENCY ROSEWOOD CANTERBURY, circa 1840, four extensively pierced vertical panels joined by turned spindles above a drawer frieze on bulbous turned legs with ceramic cup casters. Height 21 in. Width 24 in. Depth 18 in. 700/900



339. PAIR OF REGENCY MAHOGANY OPEN ARMCHAIRS, circa 1820. Seat Height 18 in. Overall Height 34 in. 400/600



340. ENGLISH STAFFORDSHIRE STANDING FIGURE OF A FISH MONGER, 19th Century.
Height 13 ½ in. Width 5 ½ in. 250/350



341. PAIR OF ENGLISH STAFFORDSHIRE KING CHARLES SPANIELS, 19th Century.
Height 9 ¾ in. Length 7 ¼ in. 300/400



342. CHINESE EXPORT CAMPHORWOOD BRASS BOUND CHEST, 19th Century, dovetailed corners, and brass carrying handles.
Height 18 ½ in. Width 38 in. Depth 19 in. 700/900



343. ENGLISH WOOD, BRASS AND CUT CRYSTAL TANTALUS, circa 1890.
Height 10 in. Width 10 in. Depth 5 in. 300/400



344. PERSIAN HAND KNOTTED MESHAD CARPET WITH SIGNATURE, EASTERN IRAN, circa 1920.
11 Ft. 7 in. x 8 Ft. 1,000/1,200



345. PAIR OF BRASS OPEN TWIST TALL CANDLESTICKS, 19th Century, a ringed cup above twisted brass rods emanating from a round dish base. Height 20 ¼ in.

200/300



346. BRASS HORSE HEAD SCULPTURE BUST, 19th Century, mounted on a mahogany shield plaque above a "C" shaped holder. 15 in. x 9 in. x 8 in.

400/600



347. PAIR OF AMERICAN EMPIRE BRASS ANDIRONS, circa 1830-1840, multi-turned standards on scrolled twin turned legs, matching log stops. Height 25 in. Depth 24 in.

600/800



348. PAIR OF JAPANESE BRONZE CANDLESTICKS, 19th Century, stirrup cup candle holders on a thin standard from a dish pan. Height 21 in. Dish pan diameter 8 in.

300/400



350. ENGLISH CHERRYWOOD APPLE TEA CADDY, 19th Century, with carved wood stem.
Height 4 $\frac{3}{4}$ in. Diameter 4 $\frac{1}{4}$ in. 750/900

351. ENGLISH INLAID MAHOGANY AND ROSEWOOD TEA CADDY, 19th Century, rectangular box crossbanded and line inlaid on all sides, encompassing floral sprigs. The interior with two covered compartments flanking a crystal mixing bowl.
Height 5 $\frac{3}{4}$ in. Width 11 $\frac{1}{4}$ in. Depth 5 $\frac{3}{4}$ in. 700/900



349. ENGLISH MULTI-WOOD INLAID TEA CADDY, early 19th Century, canted corner rectangular form with tulip and satinwood columns, flanking twin mahogany diamonds. The top with matching diamond inlay flanked by leaf branches and berries; the interior with two compartments and inlaid covers.
Height 4 $\frac{3}{4}$ in. Width 8 in. Depth 4 $\frac{3}{4}$ in. 1,000/1,500





352. ROUND OPEN SWING HANDLE NANTUCKET BASKET, 19th Century.

Height 8 ½ in. Diameter 12 in.

800/1,200



353. STANLEY M. ROOP NANTUCKET FRIENDSHIP BASKET, circa 1966, a day purse with squared swing handle with turned knobs and latch peg, the oval mahogany top surmounted with a confirming scrimshaw scenic view by Charlie Sayle, of Brant Point with Clipper, etc. signed C. Sayle. Signed upon the base Stanley M. Roop, Nantucket, Mass. 1966.

Height 8 ½ in. Width 10 in. Depth 7 ¼ in.

2,000/2,500



354. JOSÉ REYES WORKSHOP NANTUCKET LIGHTSHIP WASTE BASKET, circa 1950s, the base inscribed with Nantucket map and "*Made in Nantucket Workshop of J.F. Reyes by Elias Y. Lyon*", double rim wrap with later replaced wood handles to braided leather, with 6 interior concentric circles. Height 12 in. Diameter 13 in.

1,200/1,500



355. NANTUCKET SWING HANDLE ONE EGG BASKET, circa 1950, finely carved handle with copper ears. Height to rim 3 in. Diameter 3 in.

300/500



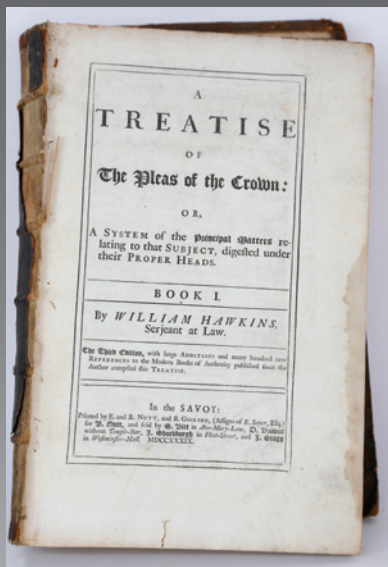
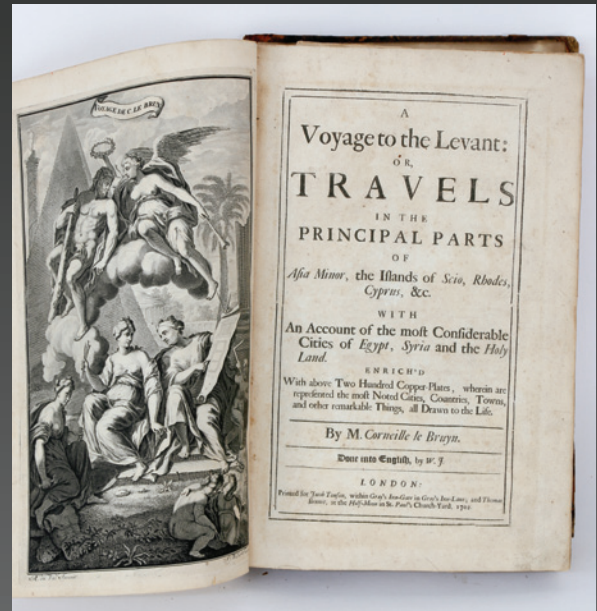
356. FERDINAND SYLVARO (1868-1952) NANTUCKET BASKET, circa 1910, round open swing handle shallow basket.

Height 4 in. Diameter 7 ½ in.

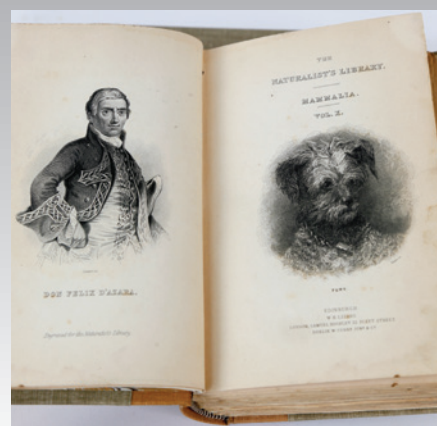
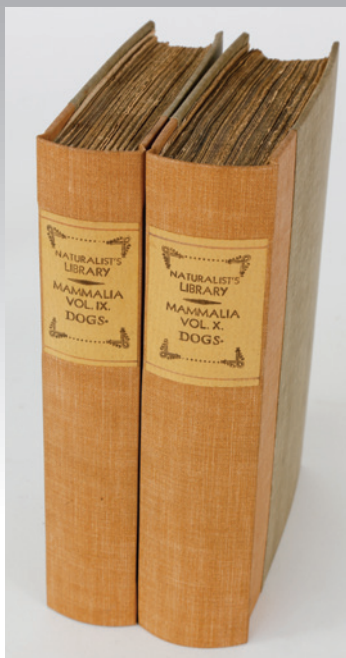
700/900



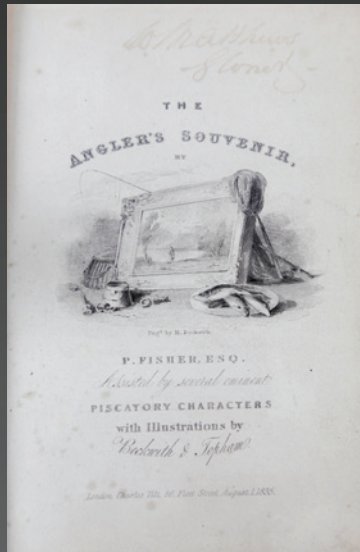
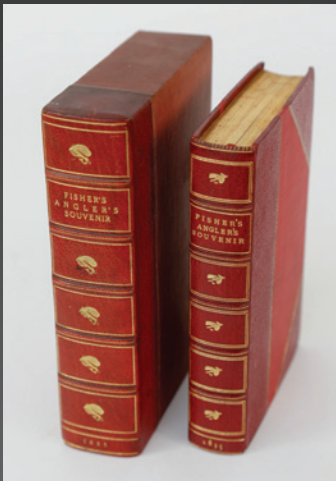
357. BOOK: A VOYAGE TO THE LEVANT, “Travels in the Principal Parts of Asia Minor, the islands of Scio, Rhodes, Cyprus etc. With an account at the most considerable cities of Egypt, Syria and the Holy Land”, by M. Corneille le Bruyn, London 1702. Illustrated with over 200 copper plate engravings. Ranging in size from one page to most notably, “Constantinopolis”, a 75-inch foldout. Height 13 ½ in. Width 9 ¼ in. Depth 2 ¼ in. 800/1,200



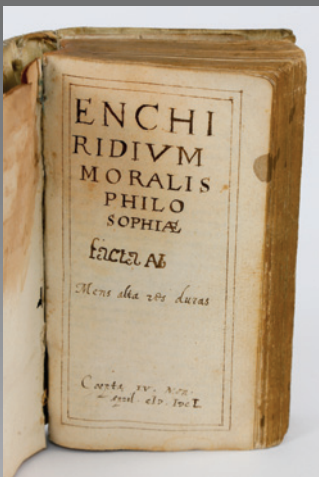
358. BOOK: A TREATISE OF THE PLEAS OF THE CROWN, or, “A system of the principal matters relating to that subject... Book I.” William Hawkins, Third Edition, Printed by E. and R. Nutt and R. Gosling, London 1739. 464 pages with end notes and index. Height 14 in. Length 9 ¼ in. 2 ½ in. 400/600



359. BOOKS: VOLUMES IX & X, THE NATURALISTS LIBRARY. MAMMALIA. DOGS., By Sir William Jardine, Bart. Edinburgh, 1839 & 1840. Volume IX - 265 pages with 31 hand colored illustration plates. Volume X - 299 pages with 35 hand colored illustration plates. 150/250



360. BOOK: *THE ANGLER'S SOUVENIR*, by P. Fisher, pseudonym of William Andrew Chatto, with illustrations by Beckwith & Topham. London, 1835. 192 pages. Fine red leather binding and matching slipcase. Height 6 $\frac{3}{4}$ in. Width 4 $\frac{1}{2}$ in. 250/350



362. BOOK: *ENCHIRIDIUM MORALIS PHILOSOPHIAE*, circa 1650, a manual of philosophy after Thomas Aquinas, meticulously handwritten in Latin and dated 1650, 198 pages gilt embossed vellum. 4 $\frac{1}{4}$ in. x 2 $\frac{1}{4}$ in. 1/1,000



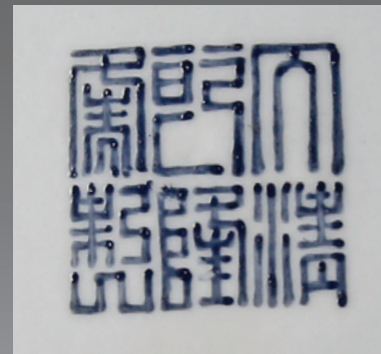
361. BOOK: *CHRIST. ADAMI RUPERTIE, MERCURIUS EPISTOLARIS*, circa 1659, Rupertus, Christoph Adam (1612-1647), "Sive Institutio Epistolica: varii, neque ignobilis argumenti Epistolas, Formulas, Descriptiones, Testimonia, Dispositionesque exhibens, iuxta Indicem quintuplicem; Praemittitur de occasione huiusdem & nonnullis Styli epistolici virtutibus ac vitiis Dialogismus." Noribergae, Sumtibus Johannis Taubert, 1659. 739 pages. Woodcut frontispiece illustration with motto: "Sat cito si sat bene..." Full vellum. 3 in. x 5 $\frac{1}{4}$ in. 1/1,000



363. AMERICAN CAST IRON GATE, circa 1820-1840, reclining sheep under a large weeping willow tree and birds within scrolls. 36 $\frac{3}{4}$ in. x 42 $\frac{1}{2}$ in. 1,000/2,000



364. CHINESE PATINA BRONZE SMOKING PIPE, circa 1880, with cloisonné panel sides, on four raised feet. Height 5 in. Length 14 ½ in. 200/300



365. CHINESE EXPORT PORCELAIN SHALLOW BOWL, late 19th Century, Qing Dynasty, with five circular panels with figures, on yellow background with flying bats. Height 2 ½ in. Diameter 11 ¼ in. 400/600



366. SAILOR MADE INLAID MAHOGANY SHIP CAPTAIN'S TAMBOUR TRAVELING WRITING DESK, mid 19th Century, with mother of pearl quarter fan, diamond and "Young" inlay, the fitted interior with folding writing surface.
Height 8 ¾ in. Width 17 ¾ in. Depth 14 ½ in. 600/800



367. NANTUCKET MADE FEDERAL TILT TOP CANDLESTAND, circa 1805, old black painted surface with gold line decoration, unique spoon carvings on knees.
Height 27 ¾ in. Diameter 17 ½ in. 600/800

Provenance: Paul Madden Antiques, 1983 from a home on Orange Street to the present owner.



368. CHINESE EXPORT CAMPHORWOOD SEA CHEST, mid 19th Century, brass bound with brass carrying handles, canted sides with interior till. Height 17 ½ in. Width 37 ¾ in. Depth 16 ¾ in. 700/900

THE CARY FAMILY

The following lots were part of original furnishings of the Stephen Chase House, corner of South Mill Street and Pleasant Street built in 1745. Passing down to Captain James Cary (Master and half-owner of the Ship Rose) and his wife Margaret Hussey Cary who were married in 1833, and eventually to Robert Cary Caldwell, founder of the Nantucket Lifesaving Museum. Offered at Public Auction for the first time.

Lot 369 through 389 Descended in the James Cary Family



369. JAMES CARY NANTUCKET RUSH SEAT LADDER BACK CHAIR, late 18th Century, in original paint with line and star decoration. Reverse side of middle ladder branded, "J. Cary". Height 41 in. Width 19 in. Depth 14 $\frac{3}{4}$ in. Seat Height 16 $\frac{1}{4}$ in. 800/1,200



371. NANTUCKET MADE RUSH SEAT LADDER BACK CHAIR, late 18th Century, in original paint with line and star decoration. Height 41 in. Width 19 in. Depth 14 in. Seat Height 12 $\frac{3}{4}$ in. 500/700



370. NANTUCKET MADE RUSH SEAT LADDER BACK CHAIR, late 18th Century, in old black/green paint. Height 42 in. Width 20 in. Depth 14 $\frac{1}{4}$ in. Seat Height 14 $\frac{1}{2}$ in. 500/700





372. NANTUCKET MADE FAUX GRAIN PAINT DECORATED TABLETOP CUPBOARD, 19th century, cabinet doors over single drawer.
Height 25 ¼ in. Width 20 ¾ in. Depth 9 ¾ in. 200/400



373. CARY FAMILY NANTUCKET SCHOOLHOUSE SLATES, 19th Century, accompanied by whalebone straight edge. One carved, "G.H. Cary 1861", another with the initials, "L.G.C.". Height 8 ¼ in. Width 6 ¼ in. and Height 10 ½ in. Width 7 ½ in. 200/400



374. CAPTAIN JAMES CARY NANTUCKET MADE SEA CHEST, circa 1800, in original grey paint with rope becket handles, whalebone escutcheon and wrought iron strap hinges. Branded on underside of lid, "J. Cary".
Height 18 ¼ in. Width 43 in. Depth 18 in. 1,000/1,500



375. NANTUCKET MADE BOW BACK WINDSOR SIDE CHAIR, early 19th Century, 9 spindles in old black and red paint.
Height 37 in. Width 19 ¾ Depth 16 ½ in. Seat Height 17 in.
800/1,200



376. NANTUCKET MADE CHILD'S WINDSOR HIGHCHAIR, late 18th Century, old red paint over traces of original green paint.
Height 32 ½ in. Width 15 ¼ in. Depth 9 ½ in. 200/400



377. UNITED STATES LIFE SAVING SERVICE SHOT LINE FLAKING BOX, 19th Century, for use with the Lyle line throwing gun, carrying box with original blue paint and U.S.L.S. markings. Height 14 in. Width 24 in. Depth 17 in. 1,000/1,500

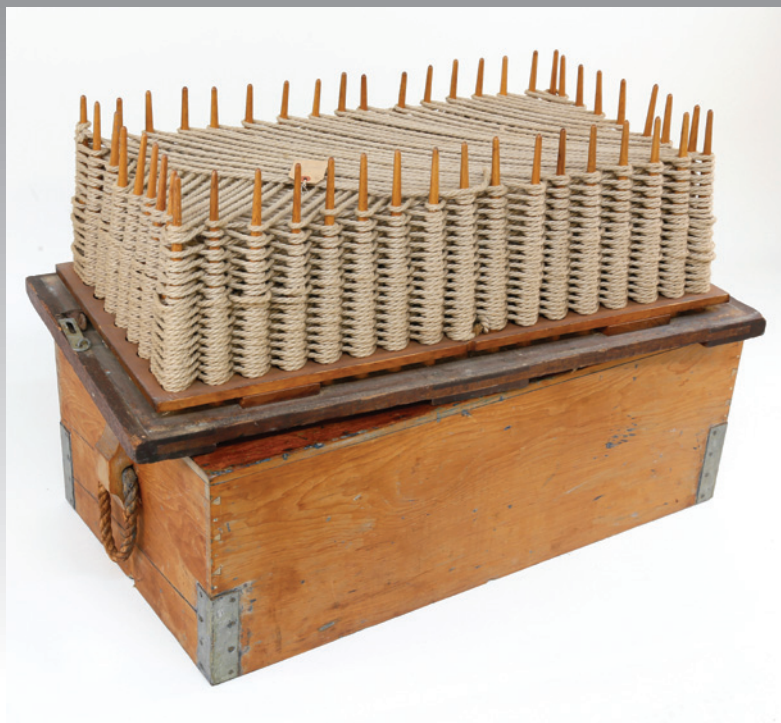




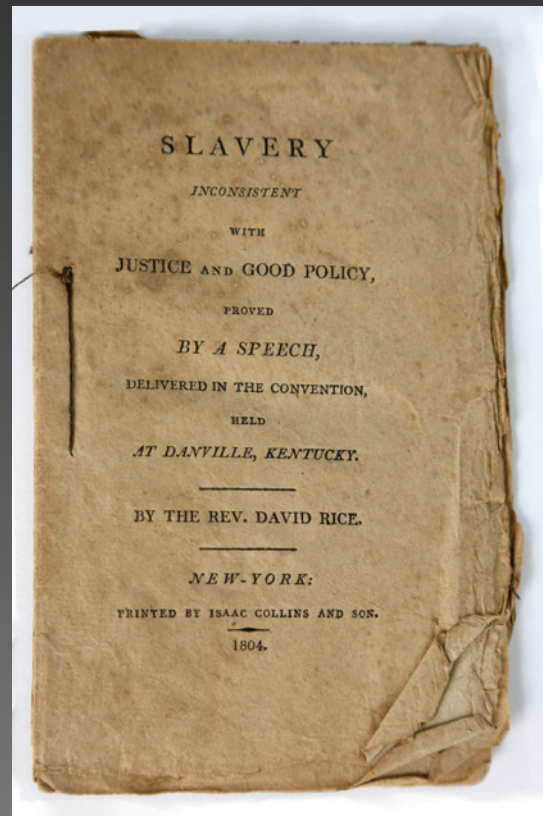
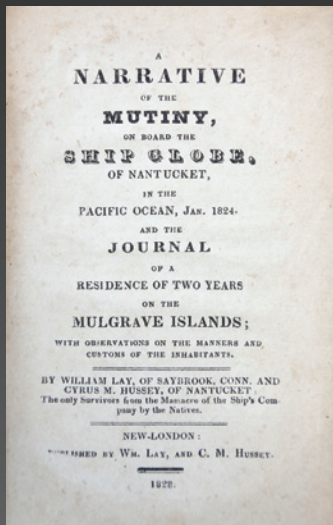
378. TWO NANTUCKET MADE WOOD STAVE PIGGINS, 19th Century, descended in the Cary Family of Nantucket; one in original green painted surface, the other in natural wood finish. Green bucket: Height to rim 7 in. Overall 12 in. Diameter 8 ¼ in.; Natural bucket: Height to rim 6 ¾ in. Overall 11 ¾ in. Diameter 9 ¼ in. 500/700



379. NANTUCKET MADE CHERRY DISH TOP CANDLE STAND, late 18th Century, in old red stain. Height 27 ½ in. Diameter 19 ¼ in. 300/500



380. UNITED STATES LIFE SAVING SERVICE SHOT LINE FLAKING BOX, 19th Century, with 640 yards of line, carrying box with rope handles. Height 14 in. Width 38 in. Depth 21 in. 1,000/1,500



381. "A NARRATIVE OF THE MUTINY ON BOARD THE SHIP GLOBE OF NANTUCKET IN THE PACIFIC OCEAN", JAN. 1824 AND THE "JOURNAL OF A RESIDENCE OF TWO YEARS ON THE MULGRAVE ISLANDS", by William Lay of Saybrook Connecticut and Cyrus M. Hussey of Nantucket, 1828. With pencil inscription "George H. Cary Family of Nantucket", in fitted leather-bound clam shell case. 6 ¾ in. x 4 ¼ in. 400/600

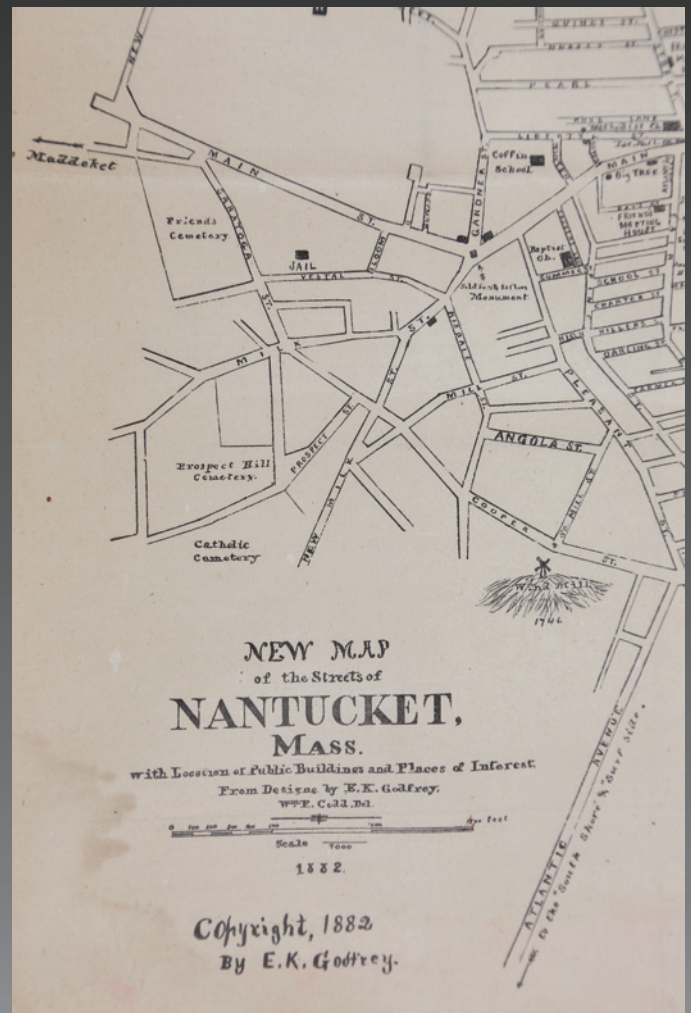
382. EARLY ABOLITIONIST PAMPHLET: "SLAVERY INCONSISTENT WITH JUSTICE AND GOOD POLICY", by the Reverend David Rice, New York, printed by Isaac Collins and Son, 1804. 6 in. x 3 ¾ in. 500/800



383. NANTUCKET MADE ADJUSTABLE YARN WINDER, 18th Century, in original green paint with dovetailed and pegged constructions. Height 43 in. Width 11 ½ in. Depth 11 ½ in. 300/500



384. NANTUCKET MADE CHILD'S WINDSOR SIDE CHAIR, early 19th Century, in old red paint. Height 25 in. Width 14 ¾ in. Depth 14 ¼ in. Seat Height: 10 ¾ in. 200/400

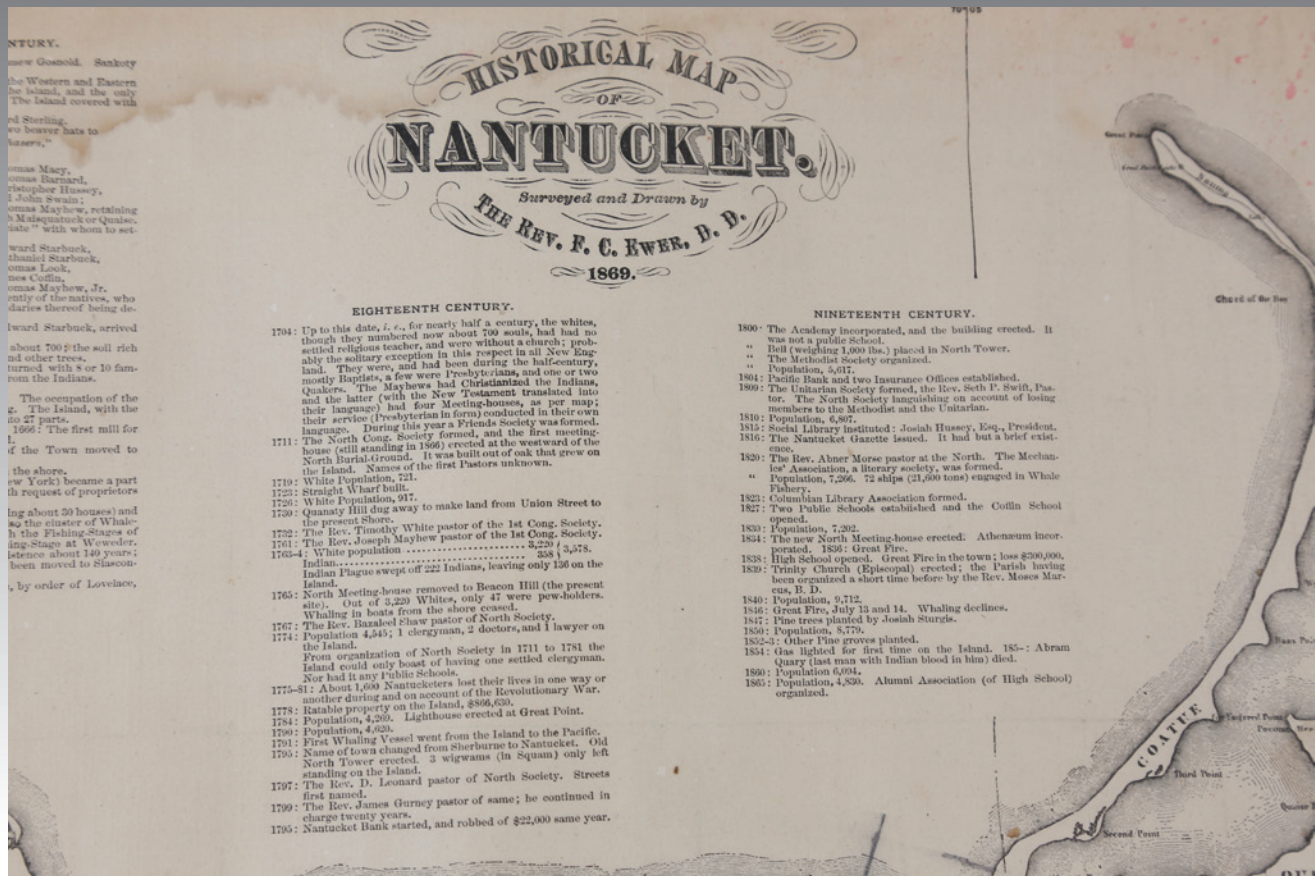


385. ORIGINAL HISTORICAL MAP OF NANTUCKET BY E.K. GODFREY, 1882, "New Map of the Streets of Nantucket Mass.", with Location of Public Buildings and Places of Interest, copyright, 1882 By E.K. Godfrey, unframed. 15 ¼ in. x 11 in. 2,000/4,000

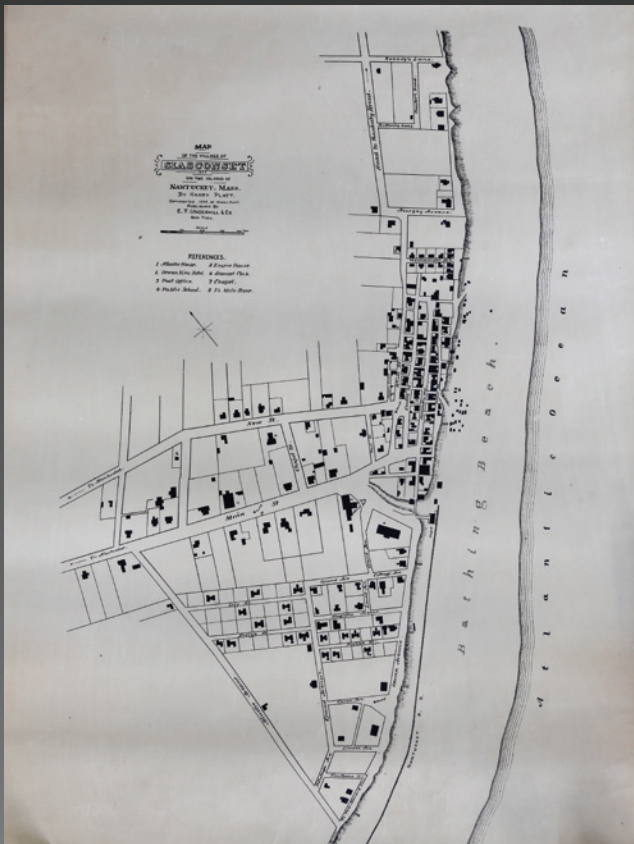


386. TWO CHINESE EXPORT FIGURAL DECORATED WOOD TEA CADDIES, circa 1804, originally owned by Captain James Cary, Master and half-owner of the Ship Rose. Painted in red and black, the 1st with three Chinese figures on front, water lilies on sides, river landscape on reverse, and fruit on the lid, inside are two pewter compartments to hold tea. The 2nd with two Chinese figures on front, river and mountain landscape on reverse, and fruit decoration on lid and sides, inside is an open box with a single pewter covered compartment to hold tea. Height 10 ½ in. Width 12 ½ in. Depth 9 ½ in. 500/700

Illustrated: *The Decorative Arts and Crafts of Nantucket*, Charles H. Carpenter, Jr. and Mary Grace Carpenter. Plate LXIXX, with details pgs 212-213



387. ORIGINAL HISTORICAL MAP OF NANTUCKET SURVEYED AND DRAWN BY REVEREND F.C. EWER D.D., 1869, (Ferdinand Cartwright 1826-1883) mounted on canvas, unframed. 12 3/4 in. x 20 in. 2,000/4,000



388. SCARCE 1888 MAP OF THE VILLAGE OF SIASCONSET ON THE ISLAND OF NANTUCKET, MASS, by Harry Platt. Copyrighted 1888. Published by E.T. Underhill & Co. New York. Canvas backed paper. 26 ¾ in. x 19 ¼ in. 2,000/3,000



389. CHINESE EXPORT LEATHER COVERED BRASS BOUND CAMPHOR WOOD TRUNK, 19th Century, with the initials, "E.C." and studded design on lid. Height 15 ½ in. Width 36 in. Depth 18 in. 600/800



390. ENGLISH HEXAGONAL COILED QUILLWORK TEA CADDY, 18th Century, glass panels with crossbanded trim, central watercolor portrait of a lady, shell inlaid compartment lid. Height 5 in. Width 7 ¼ in. Depth 4 ⅛ in. 2,500/3,500



391. JAPANESE MEIJI (1868-1912) WHALE IVORY FIGURAL GROUP, 19th Century, mythological warrior carved from a whale tooth with oni, 2 children and holding a lantern, signed on the heel of his foot. Height 5 ½ in. Width 4 in. 4,000/6,000



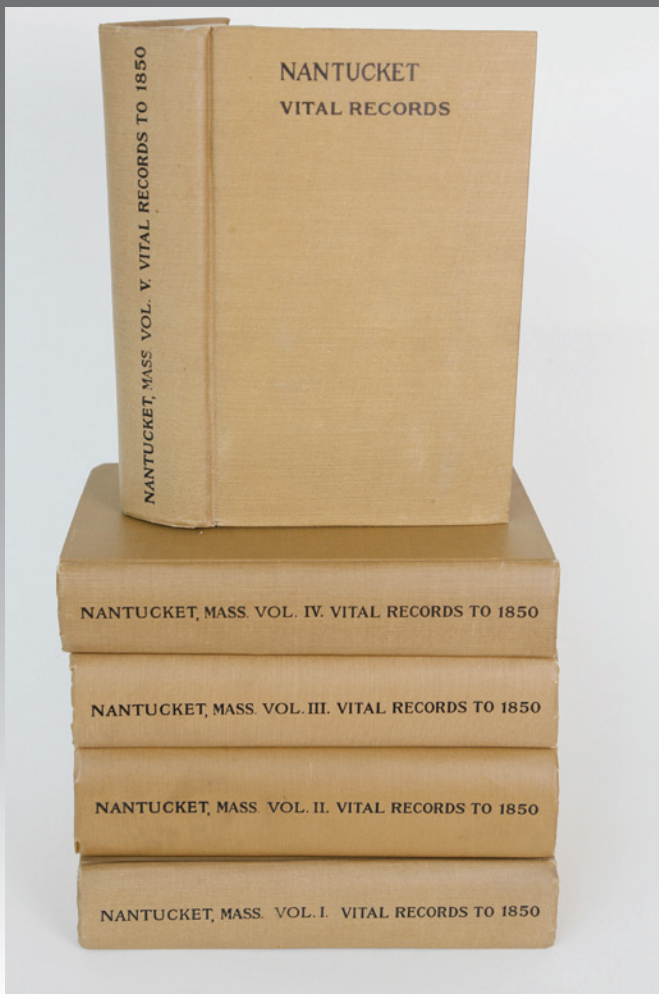
392. THREE FRAMED FRENCH HAND COLORED COURTSHIP ENGRAVINGS, 18th Century, telling the story of the courtship of Estelle and Nemorin. Views 1,2,3, engraved by Codoni, Paris, France. Each 8 ½ in. x 10 ¾ in. Overall 15 ¼ in. x 16 ¾ in. 600/900

THE MARINE AUCTION

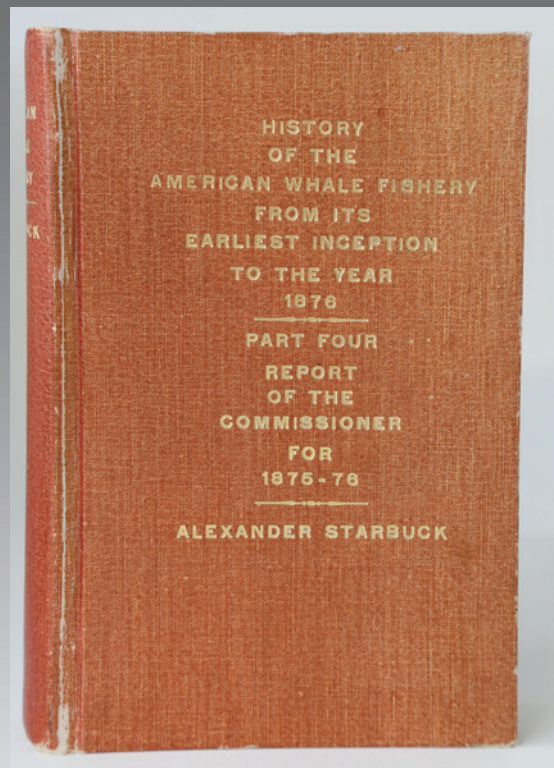
SUNDAY, AUGUST 9 AT 10:00AM



393. WROUGHT IRON DOUBLE FLUE WHALING HARPOON, circa 1840-1850, with original green painted surface, illegible stamp, continuing to an expansion sleeve for attaching to shaft. Length 35 in. 500/700



394. COMPLETE 5 VOLUME SET NANTUCKET VITAL RECORDS TO THE YEAR 1850, published by the New England Historic Genealogical Society, Boston, 1925. 600/800



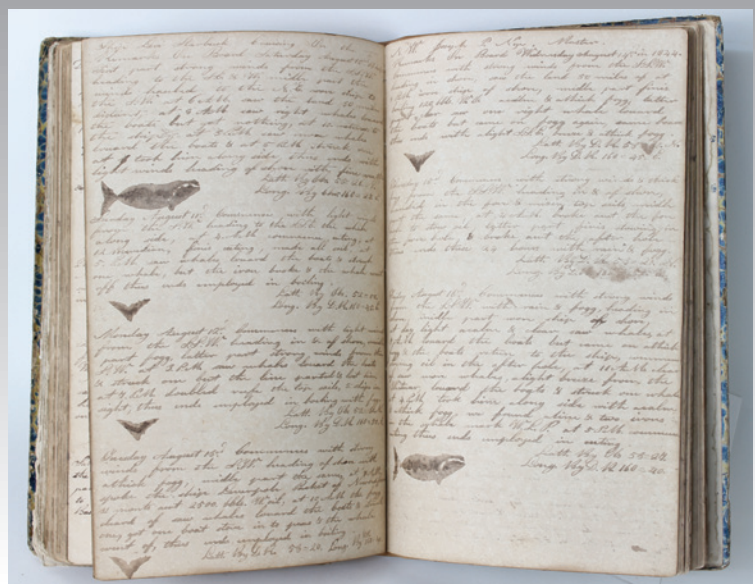
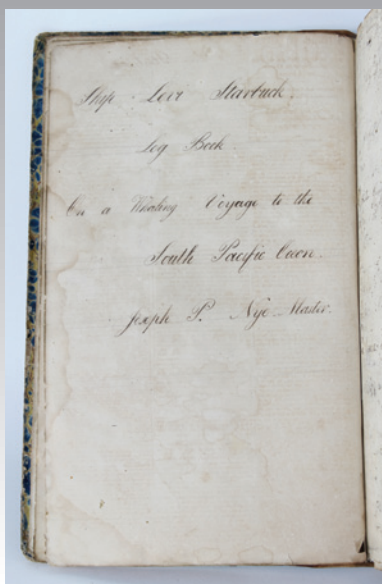
395. BOOK: ALEXANDER STARBUCK'S HISTORY OF THE AMERICAN WHALE FISHERY FROM ITS EARLIEST INCEPTION TO THE YEAR 1876, Part IV Report of The Commissioner for 1875-1876. 1st Edition 1878 with the VI plates of illustrations. 400/600

Provenance: Property of a Lady, Nantucket



396. OIL ON CANVAS “PORTRAIT OF CAPTAIN LEVI STARBUCK”, circa 1800, a bust length portrait of Starbuck facing right, wearing a black high-collared coat with brass buttons over white vest, shirt and stock, in period gilt frame. Levi Starbuck made three voyages on the whaleship Harlequin between 1799 and 1808; Levi Starbuck (b. 09 October 1769, d. 20 August 1849), son of Thomas Starbuck (1742-1830) and Dinah Trott (1743-1824) and husband to Elisabeth Ramsdell (1773-1852). 16 in. x 12 in. Overall 22 in. x 18 in. 12,000/15,000

Provenance: Carolyn Pesnell Amory, sold Rafael Osona Auctions August 7, 1999 to the Present Owner



397. SHIP LEVI STARBUCK. LOG BOOK. ON A WHALING VOYAGE TO THE SOUTH PACIFIC OCEAN. JOSEPH P. NYE MASTER. THURSDAY JUNE 3 1841 – THURSDAY APRIL 1 1845, encountering sperm and right whales. 5,000/7,000



398. 1950s VINTAGE NANTUCKET WHARF RAT CLUB BURGEE FLAG, manufactured by Sheritt Flag Co., Richmond, Virginia; cotton construction with applied Wharf Rat insignia, brass grommets and spring clip. Hoist 15 in. Fly 21 in. 500/800



399. SCARCE ANTIQUE CAST IRON LIGHTHOUSE DOORSTOP, original paint decoration. Height 6 ¼ in. Width 7 ¾ in. 400/600



400. CAST IRON NAUTICAL UMBRELLA STAND, 19th Century, with sailor, anchor, oar and cannon. Height 28 in. Width 21 ½ in. Depth 9 ½ in. 700/1,000



401. WHALER MADE WHALEBONE, BALEEN AND WHALE'S TEETH MANTEL DECORATION, circa 1850, two pieces of baleen cross-stitched together and resting on a large piece of whalebone support on four teeth, mounted with a partial blackfish jaw with ten teeth. Height 10 in. Width 38 in. 1,500/2,500



402. OIL ON CANVAS "ON THE WHALE", circa 1900, fishing the Arctic Ocean with harpooner at the ready, icebergs and mother ship in the distance, in a silver gilt molded frame. 18 in. x 24 in. Overall 22 in. x 28 in. 600-800



403. GUS MIRANDO CARVED WOODEN SPERM WHALE, individually carved teeth with signature on reverse. Length 17 ¼ in. 600/800



404. GUS MIRANDO CARVED WOODEN HUMPBACK WHALE, carved and painted, stamped, "Mirando", on reverse. Length 17 ¾ in. 400/600



405. D. BAKER – NEW BEDFORD CAST IRON SPERM WHALE DOORSTOP, 19th Century, hollow cast iron sperm whale with lug feet marked D. Baker – New Bedford in the casting, verso. Length 23 in. 1,500/2,500

COLLECTION OF THOMAS A. GRAY

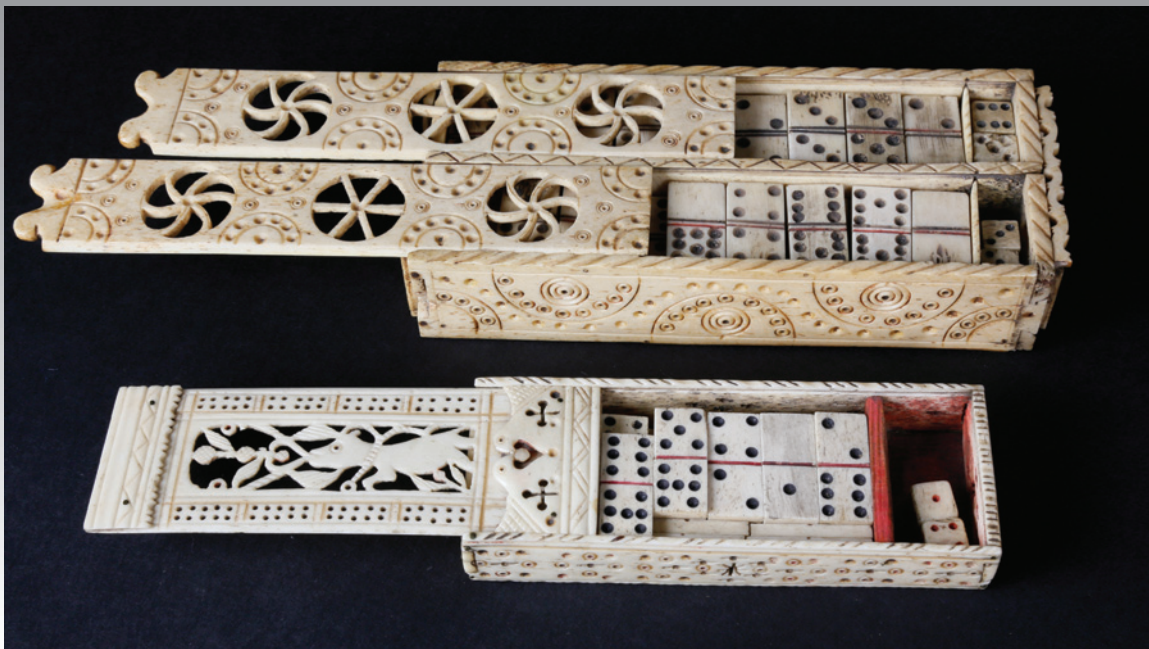
Lots 406 through 414



406. WHALEMAN MADE, "MOTHER'S HELPER" WHALE IVORY PIE CRIMPER, circa 1850, shaped grip with hook end and a pinned solid zigzag wheel. Length 4 ½ in. 300/500



407. WHALEMAN CARVED WHALEBONE PIE CRIMPER, circa 1850, seated female in two sections with baleen spacer. Length 9 ½ in. 1,500/2,000



408. TWO PRISONER-OF-WAR CARVED BONE GAME BOXES, circa 1810, rectangular double compartment game box with slide covers exposing 86 dominoes and 4 dice. The 2nd a rectangular dovetailed bone box with pine bottom, a pierced slide top exposes 36 dominoes and two dice. The slide top carved with dog and lovebirds. Height 1 ¼ in. Length 6 ½ in. Width 2 ¾ in. and Height ¾ in. Length 4 ¾ in. Width 1 ¾ in. 1,000/1,200



409. CARVED AMERICAN FULL COCONUT, late 19th Century, depicting Gov. David Bennett Hill, the capital building of Albany, New York, and American shield with eagle. David Bennett Hill was an American politician from New York who was the 29th Governor of New York from 1885 to 1891. He also represented New York in the United States Senate from 1892 to 1897. Approximately 5 in. 600/800



410. SILVER AND SCRIMSHAW COCONUT GOBLET, circa 1792-93, the bowl engraved with Neptune and his chariot, a British Man-O-War, and a figure of Hope with anchor. The silver pedestal and rim by Phipps & Robinson, presented March 25th 1797. Height 6 ½ in. 600/800



411. SCARCE CARVED HORN AND WHALE IVORY SCRIMSHAW POWDER FLASK, circa 1800, the face a view of a gunboat with full sails through a curtained window, the reverse with flowers. The body carved from a thick slice of the tooth and deeply carved with brass rings attached and a carved 3-ball screw in stopper. Length 2 ¾ in. 2,000/3,000



412. PAIR OF WM S. WHITE CARVED AND PAINTED TRAILBOARDS, 19th Century, decorated in red, white and blue with leaf, cannon, Federal Shield, American flags and "Wm S. White" decoration. Found in Maine. Length 93 ½ in. Width 10 in. 2,500/3,500



413. JOSEPH CIBULA (b. 1946) WATERCOLOR AND ACRYLIC "SPERM WHALE TRADE SIGN STILL LIFE", signed in pencil on fluke Cibula, matted and framed with gilt liners. 9 ½ in. x 29 ½ in. 1,000/1,500



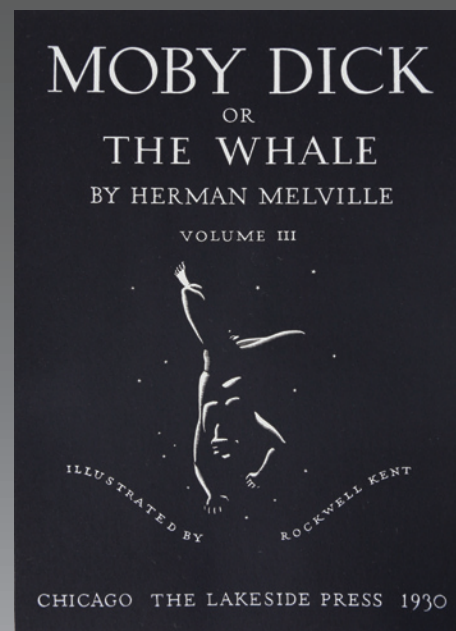
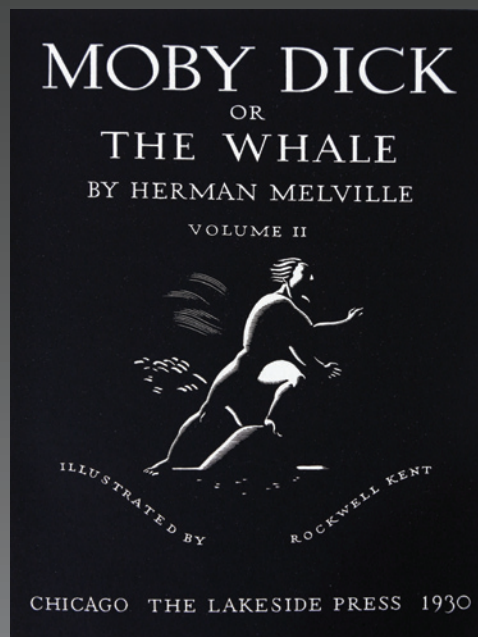
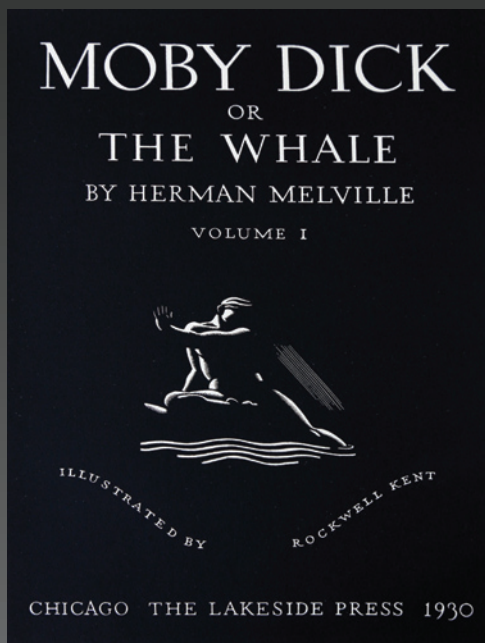
414. NAPOLEONIC WHALE IVORY, WHALEBONE AND WOOD INLAID GAME BOX, circa 1820, with 2 dice and 28 dominos. 1 ¼ in. x 11 ¼ in. x 2 in. 600/800



415. BRITISH SAILOR'S WOOLWORK "A SAILOR'S FAREWELL", circa 1860, depicting a sailor and woman embracing before their homestead and clipper ship in the distance. Various textured threads and tufting, in period maple frame with gilt liner. 11 ½ in. x 15 ½ in. Overall 14 in. x 18 in. 1,200/1,500



416. BRITISH SAILOR'S WOOLIE, circa 1840, portrait of a Man-o-War in full sail passing by a well-appointed two-story home and a road that crosses in front of a bridge, original molded wood frame with gilt liner. 12 in. x 19 in. Overall 15 ¼ in. x 23 ¼ in. 1,000/1,500



417. 1930 FIRST EDITION LAKESIDE PRESS *MOBY DICK* or *THE WHALE* BY HERMAN MELVILLE, LIMITED EDITION 1/1,000, three volumes housed in original aluminum slip case with acetate dust jackets with attached paper flaps. The first Rockwell Kent illustrated edition, with 280 pen, brush and ink drawings. One of 1,000 sets printed under the supervision of Wm A. Kittredge for R.R. Donelley & Sons. 5,000/7,000



418. RALPH BUCKWALTER (AMERICAN 1906-1990) FOLK ART CARVED AND PAINTED RIGHT WHALE CANE, circa 1986, inscribed on the shaft "Ralph Buckwalter PA 1986." Whale Length 10 in. 400/700



419. SILK EMBROIDERED PICTORIAL SOUVENIR OF AN AMERICAN SAILOR'S CRUISE ABOARD THE U.S.S. RELIEF, with phrase "In Remembrance of My Cruise in China, Japan, Philippines & Hawaii" with a photograph of the sailor with embroidered eagle above, surrounded with 8 flags of nations above an embroidered oval vignette of the *U.S.S. Relief*. 16 ¾ in. x 13 ¾ in. 500/700



420. SPANISH AMERICAN WAR ERA GREAT WHITE FLEET PATRIOTIC U.S. NAVY EMBROIDERY, circa 1900, "In Remembrance of My Cruise in China and Japan, Philippines and Hawaii Aboard the *USS Albany*", embroidered with flying spread winged eagle clutching Federal shield and 4 American flags and photograph of the young sailor. 30 in. x 23 ½ in. Overall 36 in. x 29 ½ in. 1,200/1,800



421. BRITISH SAILOR'S SOUVENIR WOOLWORK, 19th Century, British crown above 19th century photographs of captain and wife, flanked by 8 allied flags (Great Britain, U.S.A., Turkey, Greece, Uruguay, and Italy), over rose with leaves and thistle, in birds eye maple frame. 17 in. x 20 ¼ in. Overall 20 ½ in. x 24 ¼ in. 800/1,200



422. MATCHED PAIR OF ONE-OF-A-KIND SPERM WHALE TEETH AND COPPER CANDLESTICKS, circa 1870-1880, each tooth in a copper housing with sawtooth border, supported by 4-flat copper scrolls ending in feet, applied candle socket. Overall Height 11 ½ in. Teeth Height 7 ½ in. 1,500/2,500



423. WHALEBONE AND WOOD WHALE VERTEBRA STOOL, circa 1870, applied turned mahogany legs in the form of bowling pins. Height 10 ½ in. Width 17 in. Depth 20 in. 1,200/1,800



424. 19TH CENTURY AMERICAN WHALER MADE FOOT LOCKER, circa 1860-1880, bird's eye maple rectangular hinged box with recessed brass handles and trimmed at all corners with ½ in. whalebone. Sun, star and moon inlaid with bone and tortoise and tropical wood stars at the corners and a bone banner engraved "B.F. Tilton". Height 6 ¾ in. Width 20 in. Depth 11 in. 3,000/5,000



425. WHALER MADE WHALE IVORY, EBONY AND ROSEWOOD WALKING STICK, circa 1850, turned ivory knob with dot inlaid grip carved down to an octagonal end, mounted on a conforming octagonal rosewood shaft tapering to a turned tapering shaft. Inlaid with ivory diamonds and darts and six alternating sections of ivory and ebony. Length 32 in. 1,000/1,500



426. OIL ON CANVAS "PORTRAIT OF CAPTAIN DAVID BAXTER" (b. 4 OCTOBER 1775, d. 4 FEBRUARY 1855), circa 1810, attributed to Charles Delin (1756-1818), a bust length portrait of Baxter facing right wearing a black high-collared coat over white vest and shirt in period frame. David Baxter Captain of the British whaleship Montezuma. 20 in. x 16 ½ in. Overall 27 in. x 23 in. 3,000/5,000

Provenance: Carolyn Pesnell Amory, sold Rafael Osona Auctions August 7, 1999 to the Present Owner

Literature: *The Shining Sea: David Porter & the Epic Voyage of the U.S.S. Essex*



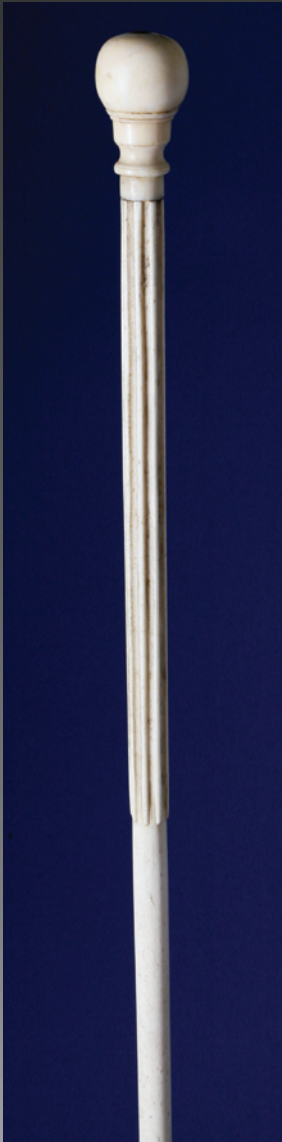
427. BRONZE AND FOUR SPERM WHALE TOOTH PLINTH, circa 1880, with bronze finials.
Height 4 ½ in. Width 12 ¼ in. Depth 12 ½ in.

1,500/2,500



428. WHALER MADE WHALEBONE, WOOD AND WHALE IVORY MINIATURE SERPENTINE GEORGIAN STYLE CHEST OF TWO DRAWERS, circa 1860, geometrically arranged whalebone and wood on 4-sides, ivory square pulls and ivory pegs secure the bone, a shaped skirt on all 4 sides. Height 4 ¼ in. Width 6 ⅞ in. Depth 4 ¼ in.

2,000/3,000



430. WHALER MADE WHALE IVORY KNOB WALKING STICK, circa 1870, on a partially fluted whalebone shaft. Length 36 ¼ in.



429. SET OF SIX DUTCH SILVER BUTTONS, 18th Century, hand embossed stern view of a 3-mast ship in full sail on ocean, within a beaded circular border. Diameter ¾ in. 300/500



431. BOXED DOUBLE SAILOR'S VALENTINE, circa 1870, octagonal shadow boxes hinged together with tropical shell and tintype of a seated sailor with a cigar in hand and wearing "going ashore" attire, the right with red heart and floral designs. Diameter 9 in. 1,500/2,200





432. BENJAMIN RUSSELL (AMERICAN 1804-1885) WATERCOLOR ON PAPER “STERN VIEW OF THE VESSEL MILO, A WHALER OUT OF NEW BEDFORD”, circa 1830, the Milo on the high seas with two vessels on the horizon and storm clouds, initialed lower left B.R. 4 ⁷/₈ in. x 7 ¹/₈ in. Overall 10 ³/₄ in. x 13 ³/₄ in. 2,000/2,500

January 19, 1969 letter written by Robert R. Newell of the Whale House Gallery: “Starbuck lists only one vessel named Milo as a New Bedford whaler. Her first voyage was in 1830 – important since it conforms with her design, lines and particularly the stern treatment. She made 8 whaling cruises and in 1863 under Captain Jonathan C. Hawes, she sailed to the North Pacific where she was captured and bonded for \$46,000 by the Confederate steam raider Shenandoah – June 1865. She was sent to San Francisco and then returned to New Bedford. Starbuck lists her as “sold out 1872.” This is very important in relation to B. Russell since “sold out” meant sold out of the Whale Fishery. It does not mean abandoned, condemned or laid up. Someone bought her and not for whaling so there is a good chance your Milo is the same vessel only refitted for merchant service. Also the date, 1872, coincides with B. Russell for many of his paintings were made around this time.”

Original correspondence pertaining to the Milo watercolor accompany this lot: Robert R. Newell – Whale House Gallery January 19, 1969; M.V. Brewington – The Kendall Whaling Museum, June 24, 1969; A. Paul Winfisky – Peabody Museum – October 12, 1988



433. TWO BENJAMIN RUSSELL (AMERICAN 1804-1885) COLORED LITHOGRAPHS ON PAPER, “*SPERM WHALING AND ITS VARIETIES*”, 1870 Published by J.H. Bufford's Lith. 490 Wash. St. Boston, matted and framed. 18 $\frac{3}{8}$ in. x 33 $\frac{3}{8}$ in. Overall 28 $\frac{1}{4}$ in. x 42 $\frac{5}{8}$ in. AND “*Right Whaling in Behring Straits & Arctic Ocean with Its Varieties*”, 1871, Published By J.H. Bufford's Lith. 490 Wash St. Boston. 201 Broadway, New York. 19 $\frac{1}{4}$ in. x 33 $\frac{3}{8}$ in. Overall 28 $\frac{1}{4}$ in. x 42 $\frac{5}{8}$ in.
2,500/3,500



434. BENJAMIN RUSSELL (AMERICAN 1804-1885) COLORED LITHOGRAPH “*SPERM WHALING WITH ITS VARIETIES*”, Engraved According to Act of Congress in the year 1870 by Benjamin Russell in the Office of the Librarian of Congress at Washington; Published J.H Bufford, Litho 490 Washn St. Boston. Each section of the lithograph has descriptions of the disciplined actions below: “Setting on a Whale, Fast Boat Rolling up Sail, Whale in a Flurry, Waiting a Chance, Ship Cutting In, Just Fastening, Whale Sounding ,Whale Running, Trying Out, Stove Boat, Towing Whale to Ship.” 18 in. x 33 in. Overall 33 in. x 48 in.
1,000/1,200



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435. WHALER MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, clenched fist holding paper roll continuing to 10-ring support, molded brass collar to a round tapering whalebone shaft. Length 34 in. 1,000/2,000

436. WHALER MADE WHALE IVORY, WHALEBONE AND BALEEN CANE, circa 1870, a 3-section ivory "T" grip with 5 baleen spacers on a turned whalebone shaft. Length 32 in. 1,000/2,000

437. WHALER MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, large ivory carved Turk's turban grip on a finely carved bone round tapering rope and worm-line shaft with 5 interval macramé rings. Length 32 ½ in. 2,000/4,000

438. WHALER MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, large polyhedron carved ivory grip above two baleen spacers on a turned and tapering whalebone shaft. Length 33 ¼ in. 1,500/2,500

439. WHALER MADE WHALE IVORY AND TROPICAL WOOD BARBER'S POLE WALKING STICK, circa 1840, ivory carved clenched fist with exaggerated shirt cuff on a tapering shaft consisting of 41 alternating sections of ivory and wood. Length 34 ½ in. 1,500/2,500

440. WHALER MADE WHALE IVORY AND WHALEBONE NAUGHTY LEG CANE, circa 1860, thigh-high leg bending at the knee down to a scrimshawed boot with buttons and heel with two baleen spacers on a whalebone twist and turned tapering shaft. Length 34 in. 1,200/2,400



441. WHALER MADE INLAID WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, very sophisticated carved ivory right hand holding a ball on an octagonal tapering to round shaft, inlaid with diamonds, hearts, dots and arrows of tortoiseshell, abalone, mother of pearl, silver and wax. Length 36 in. 8,000/12,000



442. WHALER MADE INLAID WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, very sophisticated carved ivory right hand with shirt cuff with abalone button grasping a ball and half-round and diamond abalone inlays, on a deeply fluted tapering shaft transitioning to a plain section ending in a brass ferrule. Length 35 ½ in. 3,000/5,000



443. SCRIMSHAW SPERM WHALE TOOTH, circa 1850, a deeply inked tooth depicting the “Barque George & Mary N.B.” with spouting whale upending one of two longboats, seagulls flying overhead. Height 6 in. Width 2 in. 1,000/2,000

“Mary Frazier was a three-masted whaling bark built in 1832 in Newbury, MA. It measured 108 feet 10 inches in length, 24 feet 1 inch in beam, 12 feet 1 inch in depth of hold, and 288 tons. It was originally a cargo vessel, with multiple owners. In 1842 its captain was James L. Smith; George Hagery took over as captain in 1849. The Frazier was registered in New Bedford, MA, a center for American whaling.”
Reference: National Museum of American History



444. FINE SCRIMSHAW AND POLYCHROMED LARGE SPERM WHALE TOOTH, circa 1850, depicting a full-length portrait of a well-dressed and fashionable lady adjusting her hair. Height 7 ½ in. Width 3 in. 2,000/3,000



445. SCRIMSHAW PANBONE PLAQUE, circa 1850, engraved with a portrait of a British fully rigged bark flying the Union Jack and burgees "IX", "Hall", on the open seas with rare applied raised stippling technique. 6 ¾ in. x 11 in. 7,500/10,000



446. FINE BRITISH CLIPPER SHIP SHADOWBOX, mid 19th Century, carved and painted wood sails, gilt figurehead, flying Union Jack, the box painted with sky and ocean and a finely executed sailboat with crew and seagull near. Height 13 ½ in. Width 23 in. Depth 2 ½ in. 1,000/1,500



447. WHALEMAN MADE WHALEBONE BOW SAW, circa 1840, found in New Bedford, Massachusetts.
Height 12 ¼ in. Width 21 ½ in. 1,200-1,500



448. WHALEMAN MADE WHALE IVORY BLOTTER, 19th Century, 3-piece construction, found in New Bedford, Massachusetts. Height 3 ¼ in. Width 5 ½ in. 800/1,000



449. WHALEMAN MADE WHALEBONE ROPE FID, circa 1850, engraved with initials "D.H.C." Length 9 ¼ in. 800/1,200



450. TWO SETS OF CASED WHALEMAN MADE WHALE IVORY NAPKIN RINGS IN FITTED MAHOGANY BOX, 19th Century, one set numbered 1-12 with stippled scrimshaw markings. Diameter 1 7/8 in. each. 800/1,200

Provenance: Estate of Captain Hiram Swift to Present Owner.



451. WHALEMAN MADE WHALE IVORY PICKWICK, circa 1850, turned finial with removable steel pic. Height 3 ¾ in. 500/700



452. AMERICAN WHALER MADE WHALEBONE SQUARE, circa 1850, with copper rivets. Length 10 in. 400/600



453. WHALEMAN MADE WHALE IVORY HANDLE ROLLING PIN, circa 1840, mahogany barrel, lignum vitae bands, whale ivory knob handles. Length 17 ½ in. 1,000-1,500



454. WHALEMAN MADE WHALE IVORY MOUNTED COCONUT SHELL RUM DIPPER, circa 1850, with reeded twist carved handle with polyhedron knob. Length 14 ¼ in. 600-900



455. WHALEMAN MADE WHALE IVORY AND WOOD ROLLING PIN, circa 1850, the knob ends with red scribe lines. Length 13 ¼ in. 600/800



456. WHALEMAN MADE IVORY AND COCONUT SHELL RUM DIPPER, circa 1850, with turned solid walrus ivory handle, pewter mounted coconut shell bowl. Length 13 ¾ in. 1,200/1,500



457. WHALEMAN MODIFIED WHALEBONE BLOCK PLANE, circa 1860, a cherry wood block stamped "Way & Sherman N. York", established 1847, with applied scrolled whalebone handle. Length 22 in. x 3 in. x 3 in. 800/1,200



458. SET OF FIVE ENGLISH PEARLWARE TRANSFERWARE PLATES, early 19th Century, depicting polychrome British ships, with shaped borders and floral sprigs comprising 2 plates and 3 soup bowls. Diameter 9 $\frac{3}{4}$ in. 600/900



459. "SOUTH SEA WHALE FISHERY" ENGRAVED BY E. DUNCAN, PAINTED BY W.J. HUGGINS MARINE PAINTER TO HIS MAJESTY AND PUBLISHED AT 105 LEADONALL STREET, LONDON, 1834; This engraving is "A Representation of Boats attaching a SPERM WHALE from description given by experienced Masters and Officers in the South Sea Fishery." 21 $\frac{1}{2}$ in. x 29 $\frac{1}{2}$ in. Overall 24 $\frac{3}{4}$ in. x 32 $\frac{1}{2}$ in. 1,500/2,500



460. FINE 20-LIFT LAPSTRAKE HAWKS NEST HALF HULL, 19th century, in original finish, painted RE1.35 on bow. Length 44 in. 2,500/3,500



461. FINE WATERCOLOR VIEW OF THE SHIP, "PRINCESS CHARLOTTE", IN HIGH SEAS, signed & dated lower right, "G.F. 1808". With handwritten inscription of reverse, "Princess Charlotte- August 12, 1808 just after sunset. Hauling off from Ballycotton Island (Ireland)...". 6 $\frac{1}{2}$ in. 10 $\frac{1}{2}$ in. Overall 9 $\frac{3}{4}$ in. x 13 $\frac{1}{2}$ in. 400/600



462. SCRIMSHAW PANBONE PICTORIAL PLAQUE, circa 1850, engraved on a $\frac{3}{8}$ " thick section of the lower panbone of a sperm whale, depicting a wounded whale spouting red and surrounded by 3 longboats with harpoons in, the mothership off to the right, all within a hatched framed border. 5 $\frac{3}{4}$ in. x 8 $\frac{1}{2}$ in.

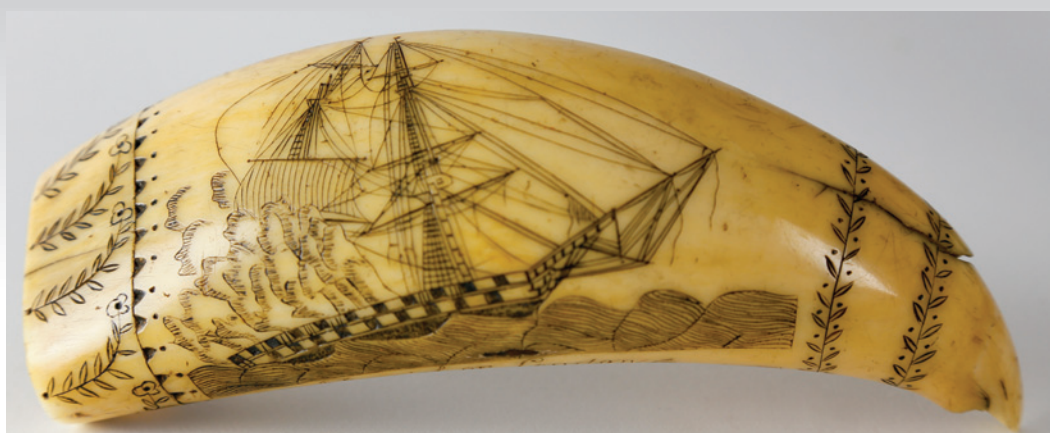
3,000/5,000

463. SCRIMSHAW WHALE TOOTH "DANIEL OF LONDON" BY THE BRITANNIA ENGRAVER, FIRST HALF OF THE 19th century, titled along the edge "Daniel of London", the obverse depicts a starboard portrait of the Daniel in full sail; the verso engraved with the Daniel half engulfed in fire and rigging breaking free, all within four wraparound borders. Length 5 $\frac{1}{2}$ in. Width 2 in. 10,000/12,000

Provenance: Descended in the Family.

In the words of the current owner "From my Great-Great Grandfather Franklin Starr (1807-1872), who was a block-maker in the ships and shipbuilding trade in the flourishing whaling port of New London, and thus was connected to whalemens and whaling merchants just about every day. Eventually the scrimshaw was handed down to my Great Grandfather Garrett Starr who gave it to his son Roy Starr. My grandparents Roy and Mable then passed the piece to me about 40 yrs ago. It has been in my possession ever since."

~ Jim Heckendorf





464. PRISONER OF WAR DIMINUTIVE BONE SHIP MODEL OF A MAN-O-WAR, circa 1800, a detailed model of a 52-gun vessel with planked and pinned hull with contrasting baleen walls, carved female figurehead, and twin mermaids on the stern. Height 13 ½ in. Length 16 in. Width 4 ½ in. 5,000/7,000



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465. WHALER MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, ivory knob and lower section with baleen spacer and dot inlay on a round tapering whalebone shaft. Length 36 ¾ in. 800/1,200

466. WHALER MADE WHALE IVORY AND WHALEBONE TURK'S TURBAN WALKING STICK, circa 1840, a beautiful patina ivory Turk's turban knot grip and two-part shaft gracefully marry to a whalebone tapering shaft of 6-sections of reverse rope carving interrupted with two bundled cables, all spaced with 6-twin ring spacers, ending in a 2 ½ in. ferrule. Length 35 in. 2,000/4,000

467. WHALER MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1870, teardrop ivory knob with tortoiseshell dot inlay, broad rosewood spacer on a round tapering whalebone shaft. Length 36 in. 1,000/1,500

468. WHALER MADE WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, finely turned and scribed knob grip with two baleen and mother of pearl inlaid spacers on a round tapering shaft. Length 28 in. 500/700

469. WHALER MADE WHALEBONE WALKING STICK, circa 1840, turned and scribed grip in the form of a bowling pin, baleen spacer on an octagonal paneled shaft transitioning to a round tapering shaft. Length 32 ¾ in. 700/1,000

470. WHALER MADE WHALE IVORY AND WHALEBONE PEACE CANE, circa 1860, the carved ivory grip in the form of a Peace Dove on a round polished tapering shaft (repaired). Length 31 ¼ in. 2,000/3,000



471. I.M. KLEMAN, AMSTERDAM TELL-TALE COMPASS, circa 1790, glass bowl 4 ¼ in. diameter, brass gimble ring and support, double sided compass card. Diameter 4 ¼ in. 600/800



472. LONGINES SWISS CHRONOMETER, 20th Century, in mahogany box with brass gimbal rings and impressed #49 underneath, engraved on the side "U.S. Navy 3265" in fitted padded hinged top and leather belt strap storage box. Dial 2 ¼ in. Chronometer 5 in. x 5 in. x 5 in. Box 8 in. x 7 ½ in. x 7 ½ in. 1,000/1,500



473. T.S. & J.D. NEGUS, TELL-TALE COMPASS, NEW YORK, 19th Century, cylindrical brass bowl 5 ¼ in. diameter, gimbal ring and leaf molded brass support, reverse reading compass card. Diameter 5 ¼ in. 700/900



474. CONNECTICUT MERCHANT SHIP VOYAGE ARTICLE DOCUMENT, 18th Century, giving permission to Captain Gardner Mason of the Sloop Warren to sail from the port of Middletown, Connecticut to Providence, Rhode Island in 1782, with red wax seal. 7 ¾ in. x 8 in. 200/400



475. OIL ON CANVAS "PORTRAIT OF SEA CAPTAIN THOMAS NORFLEET", 18th Century, the Captain seated in an armchair in formal dress and holding a spyglass before a picture window with view of a ship at sea. 30 ¼ in. x 25 ¼ in. Overall 34 in. x 29 in. 1,200/1,800



476. 1842 NEW BEDFORD, MASSACHUSETTS WHALING VOYAGE CUSTOMS DOCUMENT OF THE SHIP MARTHA OF NEW BEDFORD, Captain Stephen West, Master, bound for the coast of Patagonia for a whaling voyage, August 17, 1842, with port of New Bedford Customs stamp. 9 ½ in. x 7 ¼ in. 200/400



477. 1794 HALF PENNY WHALE FISHERY TOKEN, "PAYABLE AT I. FOWLER'S LONDON" with whaling scene and Poseidon holding trident on opposite side. Diameter 1 1/8 in. 200/300



478. WHALEMAN MADE TURNED WHALE IVORY JIGGER CUP, circa 1860, turned from a single whale tooth. Height 3 in. 300/500



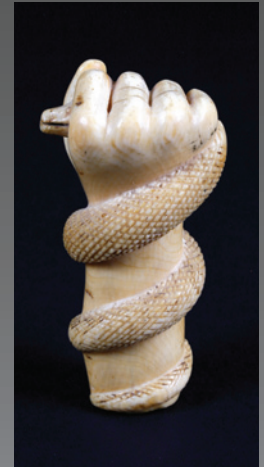
479. PAIR OF WHALER MADE WHALEBONE KNITTING NEEDLES, circa 1840, each carved from a single piece of bone with polyhedron ends. Length 12 ¼ in. 500/700



482. SCRIMSHAW POLYCHROME SPERM WHALE TOOTH, circa 1850, 6 red waxed American flags on a step-down monument, the reverse with a pinwheel and a wraparound tent-top border. Height 5 ¼ in. 800/1,200



480. WHALEMAN CARVED WHALE IVORY CLENCHED FIST WALKING STICK GRIP, circa 1840-1850, with hatch carved cuff. 3 in. x 2 in. 700/1,000



481. WHALEMAN CARVED STUDY OF A CLENCHED FIST GRASPING A SNAKE, circa 1840-1850, depicted wrapping around the wrist 3 times, carved from a sperm whale tooth. Height 3 ½ in. 800/1,200



483. TWO WHALER MADE WHALEBONE TURNED FIDS, circa 1850, each with blunt ends tapering to a point, one with an eyelet. Lengths 14 in. and 12 ¾ in. 600/800



484. LARGE SCRIMSHAW “THIEVES REWARD” WHALE TOOTH, mid 19th Century, engraved on both sides, the obverse with a sailor from the rear reaching into a long coat hanging on a peg by the door with the caption “Thieves.” The verso depicts the same sailor hanging from a noose with the caption “Reward” at the base. Height 8 ¼ in. 6,000/7,000

Provenance: Sold Rafael Osona Auctions “*The Barbara Johnson Collection of Scrimshaw & Whaling Artifacts*”, August 14, 1993, lot 184, pg 35, to the present owner. Original 1993 catalog accompanies this lot.



485. TROUGHTON & SIMMS LONDON 4-INCH RADIUS MINIATURE SEXTANT, circa 1840, brass with inlaid silver scale graduating 0° to 140° and inscribed "Troughton & Simms, London. Palladium." Flat brass index arm with swinging magnifier. Adjustable index mirror with two fixed shades, removable wood turned handle, accompanied with a non-related rosewood hinged and domed box and applied brass leaves. 1,000/1,500



486. BRASS CIRCULAR POCKET SEXTANT BY CARY, LONDON, 19th Century, a 3-in. brass instrument marked Cary London with silvered scale, sighting scope and screw fit cover which acts as a grip. Diameter 3 in. 250/350



487. EDWARD JOHN RUSSELL (1832-1906) WATERCOLOR ON PAPER “PORTRAIT OF THE STEEL SCHOONER THOMAS W. LAWSON”, depicted on choppy seas and ships in the distance, signed lower right E. Russell, Boston, 1902. The Thomas Lawson, was the largest 7-mast all steel schooner ever built. 23 ½ in. x 38 ½ in. Overall 26 ½ in. x 41 in. 500/700



488. ASSORTMENT OF FOUR CAPTAIN’S SPY GLASSES, 19th Century
 Brass 2-draw with macrame and sunshade signed “Frith London” – Peter Frith, circa 1830-40 open 38 in. closed 15 in.
 Black patina copper single draw with extending sunshade, open 37 in. closed 20 in.
 Wood and brass single draw, open 35 in. closed 20 in.
 Wood and brass 2-draw with extending sunshade open 34 in. closed 14 ¼ in. 800/1,200



489. CURRIER & IVES AMERICAN COLORED LITHOGRAPH “PORTRAIT OF THE SIDE WHEELER DREW”, built in 1865, published by Endicott & Co. 57 Beekman Street, New York - Copyright 1877 by Currier & Ives, N.Y. -- Parsons & Atwater, Del. “People’s Line Hudson River - The Palace Steamers of the World”, in a 19th century walnut molded frame. 22 ½ in. x 37 ½ in. Overall 28 in. x 42 ½ in. 800/1,200



490. LARGE WHALE IVORY PIE CRIMPER, circa 1850, solid zigzag wheel pinned to a curved paneled and draped grip, a baleen spacer and a 3-tine fork. Length 8 in. 2,000/3,000



491. WHALE IVORY INLAID PIE CRIMPER, circa 1840-1850, large zigzag wheel pinned to a blocked handle with four blond baleen diamonds, a delicate scrolled 3-tine fork (one tine replaced). Length 6 ¼ in. Wheel 2 in. 800/1,200



492. TWO WHALER MADE WHALEBONE SEAM RUBS, circa 1840, carved from a single piece, the wedge with a paneled seam and a polyhedron grip; the smaller with a wedge and tapering handle. Length 4 in. and 4 ¼ in. 300/500



493. WHALER MADE WHALEBONE AND WHALE IVORY SHIP'S BLOCK SCRIMSHAWED "JAMES WELLS, BOSTON, 1843", the reverse with a portrait of a ship in full sail flying the American flag, ivory shive. 2 ¾ in. x 1 7/8 in. x 5/8 in. 400/600



494. WHALER MADE WHALEBONE FID, circa 1840-1850, the grip with eyelet and multiple carved rings and scribe lines, tapering to a point. Length 10 in. 700/1,000



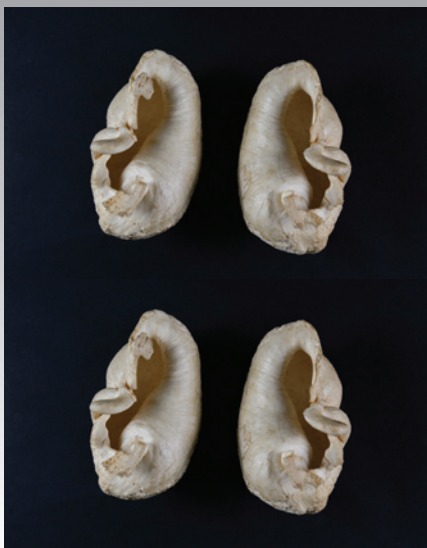
495. WHALEMAN MADE WHALEBONE DITTY BOX, circa 1850, made from a single piece of lower panbone, overlapping copper riveted construction. Height 5 in. Diameter 10 in. 2,000/3,000



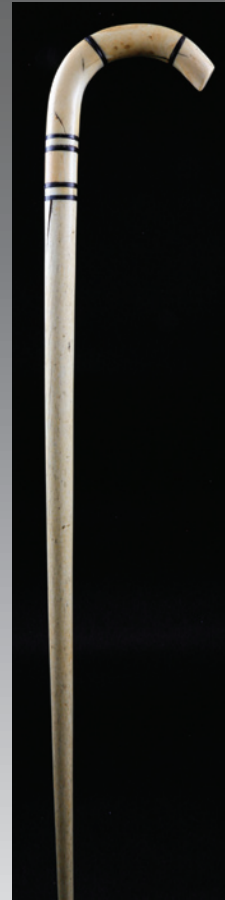
496. WHALEMAN MADE PANBONE AND PINE OPEN DITTY BOX, circa 1850, oval form with scalloped and riveted around a wood base. Height 2 in. Length 5 ¾ in. Depth 4 in. 700/1,000



497. TWO WHALER MADE WHALEBONE TOOLS, circa 1850, the 1st a fid with 5 scribe lines at the grip, the 2nd a peg with shaped and line carved grip. Length 10 ½ in. and 9 ¾ in. 500/700



500. TWO BONE WHALES INNER EARS, 19th Century. 200/300



498. WHALEMAN MADE WHALE IVORY AND WHALEBONE CANE, circa 1850, "C" shaped grip with 6 baleen spacers on a tapering whalebone shaft. Length 35 ¼ in. 1,500/1,800



499. WHALE IVORY AND WHALEBONE WALKING STICK, circa 1840, large carved ivory twist grip with 2 baleen spacers and ring and Turk's turban knob on a tapering bone shaft. Length 32 ½ in. 2,000/3,000



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501. WHALER MADE SCRIMSHAWED WHALEBONE BUSK, circa 1850, scalloped top with ebony dots inlay above a floral urn, full portrait of a fashionable lady, whaling bark in full sail, "Elizabeth", with flowers. Each panel framed with decorative motifs. Length 13 $\frac{3}{4}$ in. Width 1 $\frac{1}{2}$ in. 1,000/1,500

502. FINELY ENGRAVED WHALEBONE BUSK, circa 1850, depicting a half-profile portrait of a young lady in a central cameo with roses engraved on the top and bottom. Length 13 in. 800/1,200

503. AMERICAN WHALEBONE SCRIMSHAW BUSK, circa 1850, engraved with six pictorial panels: a 2-masted sailboat, tree, potted plant, mansion, American brig and palm tree. Length 13 in. 800/1,200

504. WHALER MADE SCRIMSHAW AND POLYCHROME WHALEBONE BUSK, circa 1850, the obverse with a formally dressed seated lady wearing a necklace and holding a staff, flanked by two turkeys, all within a leaf vine. The verso with 2 leaf scrolls flanking a butterfly. Length 14 in. Width 1 $\frac{5}{8}$ in. 800/1,200

505. SCRIMSHAWED WHALEBONE BUSK, circa 1840, engraved with whale, anchor, bird, flowerpot, tree, crescent moon and sun, pinwheels, etc. Length 12 $\frac{3}{4}$ in. Width 1 $\frac{1}{2}$ in. 1,500/2,000



506. SCRIMSHAWED AND POLYCHROME WHALEBONE NUTMEG GRATER EGG, circa 1850, engraved and inked with bands of leaves and flowers. Height 2 in. 1,000/1,500



507. SCRIMSHAW AND POLYCHROMED DOLPHIN PANBONE, circa 1840-1850, depicting a full portrait of a fancily dressed young lady within a metal and decorated arbor with scalloped border. Height 8 ¾ in. Width 5 ¼ in. 1,500/2,000



508. LARGE CARVED SPERM WHALE TOOTH IN REVERSE AND BAS-RELIEF, circa 1870, a fine rendition of a rose with stem, leaf and bud within a rope border. Length 8 in. Width 4 in. 2,000/3,000



509. THOMAS COOK (ENGLAND 1807-1868)
CELESTIAL TELESCOPE, 19th Century, brass telescope on mahogany base with mechanical adjustment arms, engraved "T. Cooke & Sons, York." Height 56 in. Length 64 in. 3,000/4,000



510. SETH THOMAS NICKEL PLATED SHIP'S BELL CLOCK AND BAROMETER, 20th Century, with ships wheels, the reverse engraved "Seth Thomas Div. of General Time Corp. Thomaston, Conn. U.S.A." and "Helmsman - B E537-001." Dial Diameter 3 7/8 in. Height 9 in. Width 19 in. Depth 2 1/2 in. 300/400



511. EBONY AND BRASS SEA CAPTAIN'S NAVIGATIONAL OCTANT, early 19th Century, with engraved ivory increment panel and "F. Arthur", owner's panel 17 1/4 in. x 14 3/4 in. 400/600



512. PAIR OF GIMBAL BRASS KEROSENE LAMPS, 19th Century, cast bronze dolphin brackets, with chimneys etched "Fireproof Foreign." Height 11 in. 600/800



513. SCHRADER'S SON UNITED STATES NAVY MARK V DIVING HELMET, circa 1942, #57A Manufactured by A. Schrader's Son, Div. Mod. No.1, March 1942, Brooklyn, N.Y., 12 bolt with serial number 57A on the maker's tag affixed to the chest plate. Stamped with the US Navy Anchor Inspection mark and #7407, corresponding stamps #1235 on both the helmet and chest plate. Front plate stamped Front, back plate stamped Back. The gasket below the patent valve stamped "Mfd. by Battery ESS Tel Equip. Co. Inc.". Inside rim of helmet stamped #1402, on custom wood stand. Per US-Government specifications, all Mark V helmets were to be dated with at least the month and year they were produced.

This helmet was made by the A. Schrader's Son Company, Brooklyn New York. Schrader started making diving helmets and related equipment in the 1840s. They fine-tuned their diving helmet design and became a major supplier to the US Navy. The company went on to be one of the major suppliers of the Mark V from 1916 till shortly after World War II. During World War II only two companies were making dive helmets for the U.S. Navy. The Mark V was used for submarine rescue and salvage work during this period. During the 1850s, August Schrader, a German immigrant, was a dealer in rubber products and supplied fittings and valves for Goodyear. In 1849, in partnership with Christian Baecher they developed a copper helmet for diving and the company evolved from there. Height with Stand 25 in. Width of Wood Base 18 ½ in. x 18 ½ in.

7,000/9,000

Born in Hull, England in 1951, contemporary British historical marine painter Timothy H. Thompson has been painting for nearly forty years. His paintings focus on marine settings, particularly battle scenes and boats that span the centuries from fighting ships of Drake and Nelson's eras to the epic journeys of clipper ships. Since the 1980's a great deal of Thompson's work has been directed toward painting private commissions of modern racing vessels. He has co-authored two books, *The Paintings of the America Cup* and *The Story of Yachting*, and has exhibited his work throughout the United States as well as England, France, Italy Belgium, Germany, Switzerland, Monaco and Australia. His work is popular in the market for contemporary marine painting.



514. TIMOTHY H. THOMPSON (ENGLISH b. 1951) OIL ON CANVAS “SUMMER IN THE SOUND - THE STEAMER NANTUCKET PASSING BRANT POINT LIGHTHOUSE”, signed lower left T. Thompson, in molded gilt frame. 22 in. x 28 in. Overall 31 in. x 39 in. 12,000/18,000



515. TIMOTHY H. THOMPSON (ENGLISH b. 1951) OIL ON CANVAS “LIGHT AIRS OFF GREAT POINT NANTUCKET - A SCHOONER GHOSTS TOWARD NANTUCKET HARBOR”, signed lower left T. Thompson, in molded gilt frame. 18 in. x 24 in. Overall 26 in. x 32 in. 12,000/18,000



516. THOMAS WILLIS (NEW YORK 1850-1925) OIL AND SILK EMBROIDERY ON PAINTED CANVAS

“PORTRAIT OF THE YACHT SUMIDA”, early 20th century, depicted with the Captain at the helm, deck hand, two gentlemen in deck chairs with ladies standing nearby, cruising on the open seas and towing a dinghy. Signed lower right T. Willis, inscribed lower left Yacht “Sumida”, in contemporary molded frame. 14 ½ in. x 24 ½ in. Overall 20 ½ in. x 30 ¼ in. 1,500/1,800



517. CHARLES HENRY GIFFORD (MASSACHUSETTS 1839-1904) OIL ON CANVAS, *“SAVING THE PIER IN STORMY SEAS”*, circa 1901, signed lower left, “C.H. Gifford 1901.” 18 in. x 24 in. Overall 22 in. x 28 in. 2,000/3,000



518. SCRIMSHAW SPERM WHALE TOOTH, circa 1840, yellow patina, the recto depicts two whale ships (one cutting-in) on a pod of whales with 2 boats out and 9 whales, vertical waves; the verso with an aggressive eagle in flight clutching the American flag, above 2 ships on the ocean, "*E. Pluribus Unum*" engraved above. Length 5 ½ in. Width 2 ½ in. 3,000/5,000

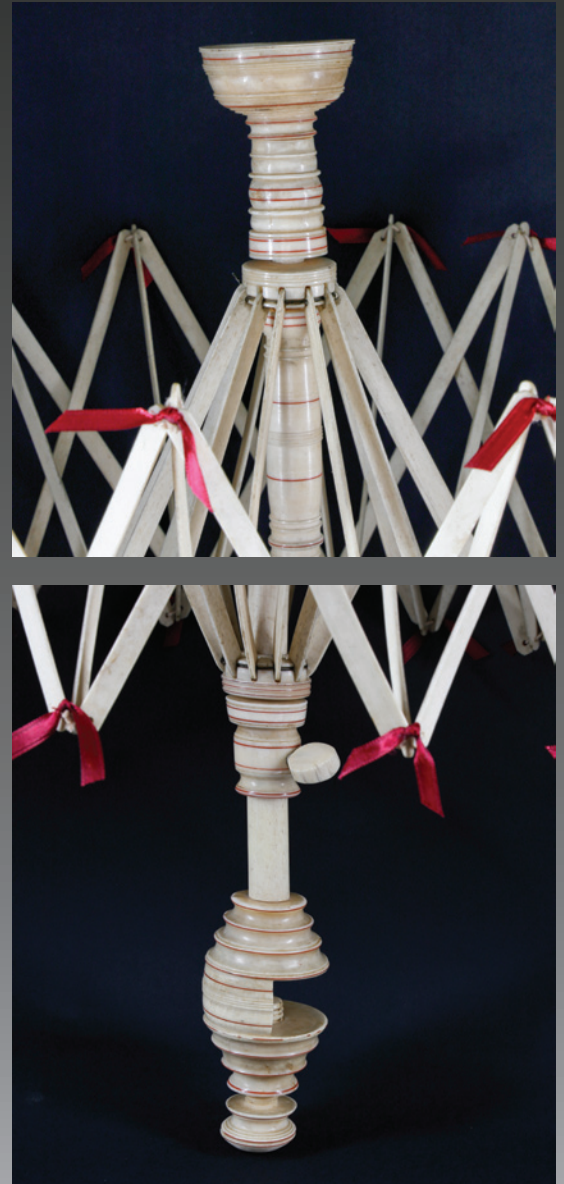


519. ASSORTMENT OF 15 BONE AND IVORY TURNED NAPKIN RINGS, circa 1840-1860.

200/300



520. FINE SCRIMSHAW SPERM WHALE TOOTH, circa 1850, the obverse with stern view of a top-rate British Man-O-War, circa 1790, flying the symbol of England's Saint George's Cross, boasting approximately 110 guns on four decks with more than 850 crewmen; the verso engraving covers most of the tooth and depicts a full portrait of a high couture lady standing on speckled ground pulling up her skirt to expose an embroidered petticoat, striped shoes, polychrome belt and broad hat and earring, holding a sophisticated pose. Height 7 ¹/₈ in. Width 2 ¹/₂ in. 7,000/10,000



521. WHALEBONE AND WHALE IVORY YARN WINDING SWIFT MADE BY CAPTAIN WILLIAM HUSSEY, 19th Century, red wax filled incised scribe lines, barrel shaped clamp and cup, with contemporary custom inlaid 4-drawer fitted stand made by Donald A. Doyle, Nov. 2010. Swift Height 23 in. Stand Height 5 ½ in. Width 12 ¼ in. 1,500/2,500



522. WHALER CARVED WHALE IVORY SWAN PIE CRIMPER, circa 1840, the grip in the form of a preening swan, the carved tail used as a pastry stamp; the bird head spoke pinned to a solid slanted zigzag wheel. Length 5 ½ in. 1,000/2,000



523. TWO WHALER CARVED AND WAXED WHALE IVORY NECKERCHIEF SLIDES, circa 1850, one with a heart and P.B + 19R, the smaller with an open rectangle flanked by red and blue lines. 300/500



524. SCARCE WHALER MADE POLYCHROMED WHALE IVORY WATCH FOB WITH GILT LINKED CHAIN, circa 1850, a federal ivory shield at one end, rectangular fob engraved and colored on both sides; four floral studies and the reverse with a red wax star surrounded by 15 blue wax stars. 500/700



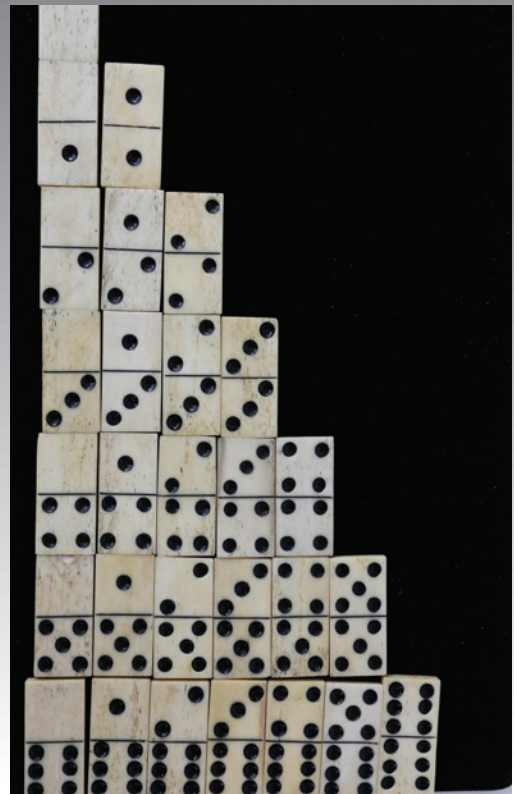
526. TWO WHALER MADE WHALEBONE LADLES, circa 1840-1850, turned bowls with caps and applied handles. Length 7 in. and 6 ¾ in. 300/500



527. WHALER MADE SET OF 42 WHALEBONE JACK STRAWS, circa 1850, a grouping of carved tools. Length 4 in. 300/400



525. PAIR OF WHALER MADE WHALEBONE CANDLESTICKS, early 19th Century, cup and rings above a bulbous turned standard on grooved round bases. Height 5 5/8 in. 400/600



528. COMPLETE SET OF SAILOR MADE BONE DOMINOES, 19th Century, in fitted leather lift top box, 28 tiles. Length 6 ½ in. 200/300

Born in Copenhagen, Denmark November 2, 1850, he was the son of a violin maker, and although he was expected to follow his father's footsteps, Jacobsen chose art instead and began his studies at the Royal Academy of Design in Copenhagen. After emigrating to New York in 1871 to avoid being drafted into service in the Franco-Prussian War Jacobsen went on to become one of America's best known painters of marine subjects. In New York City he found work decorating iron safes. While so employed, he painted the vessels of the Old Dominion Steamship Line and began his life work as a specialist in steamer portraits. His prolific career spanned five decades, the result of which was approximately six thousand ship portraits.

Jacobson's work is included in many museum collections throughout the United States including the New York Historical Society, the Mystic Seaport Museum in Mystic, Connecticut and Peabody Museum in Salem, Massachusetts.



529. ANTONIO JACOBSEN (1850-1921) OIL ON ARTIST BOARD “PORTRAIT OF A 3-MAST CLIPPER SHIP IN TURBULENT SEA”, lifeboat approaching, pilot boat at bow and furled sails, signed lower right Antonio Jacobsen in contemporary frame. Accompanied by a Harpers Weekly Feb 10, 1877 full page illustration of this exact view. 11 ½ in. x 19 in.
Overall 15 ½ in. x 23 ¼ in. 3,000/4,000



529A. ANTONIO JACOBSEN (1850-1921) OIL ON CANVAS “PORTRAIT OF A WHITE HULL STEAM YACHT ON THE OPEN SEAS”, circa 1887, signed lower right A. Jacobsen, 1887, 705 Palisade Av. West- Hoboken N.J. In carved gilt frame. 22 in. x 36 in. Overall 27 in. x 41 in. 10,000/15,000



530. ANTONIO JACOBSEN (1850-1921) OIL ON BOARD "PORTRAIT OF THE APACHE", circa 1906, view of an American steam-sail luxury liner on the open sea, signed and dated lower right Antonio Jacobsen, 1906.
22 in. x 36 in. Overall 28 ¾ in. x 41 ¾ in.

10,000/12,000



531. ANTONIO JACOBSEN (1850-1921) OIL ON ARTIST BOARD "PORTRAIT OF AN AMERICAN 3-MASTED CLIPPER SHIP", flying the Austrian ensign, signed and dated lower right Antonio Jacobsen, 1912, remarked lower left "Famous Dreadnought", in a contemporary molded wood frame. 11 ½ in. x 19 in. Overall 15 ½ in. x 23 ¼ in.
2,500/3,500



532. ANTONIO JACOBSEN (1850-1921) OIL ON ARTIST BOARD "PORTRAIT OF AN AMERICAN 3-MASTED SQUARE RIGGED CLIPPER SHIP", flying the American flag and sailing in choppy waters, partial signature lower right and remarked lower left "Queen Clippers", in contemporary molded wood frame. 11 ½ in. x 19 in. Overall 15 ½ in. x 23 ¼ in.
2,500/3,500



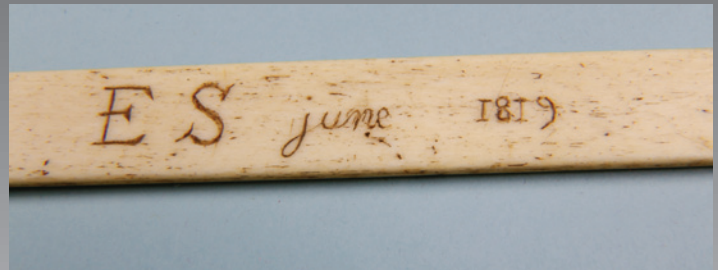
533. WHALER MADE TURNED WHALE IVORY PICKWICK, circa 1850. Height 5 in. Base Diameter 1 ½ in. 100-200



534. LOT OF TWO WHALER MADE WHALE IVORY PIE CRIMPERS, circa 1850, the 1st with solid diminutive compacted zigzag wheel pinned to a shaped grip with return hook; the 2nd with a finely carved solid zigzag wheel pinned to a single piece of ivory spoke, graduating to a shaped and hollow grip. Lengths 5 in. and 6 in. 800/1200



535. WHALER MADE WHALEBONE MEASURING STICK, circa 1819, reeded on one edge and the measuring face with 4 deep markers; the reverse initialed "ES" and dated "June 1819." Length 36 in. 800/1,200



536. EROTIC SCRIMSHAW SPERM WHALE TOOTH SNUFF CONTAINER, SIGNED JOSIAH WELLS, circa 1850, with wood cap and removable plug, engraved with a seated sailor smoking a pipe and a ship behind him. Wraparound phrase at the top "My Snuff and My gal are all I need." The reverse depicts a sailor presumed to be Josiah and his gal walking with their genitals exposed. Height 3 in. 1,500/2,500



537. CARVED EAGLE HEAD WALRUS TUSK, circa 1890, the end carved with the head of an American eagle with glass eyes, tapering to the natural tip. Length 18 in. 250/400



538. WHALER CARVED WHALE IVORY 3-WHEEL PIE CRIMPER, circa 1860, three zigzag wheels of different sizes on a robust thick grip. Length 6 in. 500/700



539. LARGE WHALE IVORY CHILD'S JINGLE BELL, circa 1860. Diameter 1 3/4 in. 200/300



540. WHALER MADE WHALE IVORY PIE CRIMPER, circa 1860, a solid slanted zigzag wheel pinned to spokes and continuing to a grip with two open carved clovers and a heart, with a pinned 3-tine fork, the end with a swivel ring-like hanger. Length 5 3/4 in. 300/500



541. GILBERT GAUL (AMERICAN 1855-1919) OIL ON ARTIST BOARD “PORTRAIT OF A STANDING SAILOR”, signed lower right Gilbert Gaul, in original flat gilt frame with liner. 22 ½ in. x 16 ½ in. Overall 28 ½ in. x 22 ¼ in. 4,000/6,000

Gilbert Gaul was born in Jersey City, New Jersey. He attended school in New Jersey and moved to New York where he studied art with Lemuel E. Wilmarth at the school of the National Academy of Design from 1872 to 1876, and privately with the noted genre painter, J. G. Brown. He continued his training at the Art Students League during 1875 and 1876. Gaul first exhibited his work at the National Academy in 1877. Gaul became highly regarded as an illustrator, garnering recognition for his contributions to Harper’s Monthly, Century Magazine, Scribner’s Monthly and Cosmopolitan.

His works can be found in permanent collections of many of the nation’s museums, including the Cheekwood Museum, Nashville; the Corcoran Gallery, Washington, D.C.; the Georgia Museum of Art, Athens; the Gilcrease Museum, Tulsa; Greenville County Museum, South Carolina; the Blanton Museum, University of Texas, Austin; the High Museum, Atlanta; the Brandywine River Museum, Delaware; the Morris Museum, Augusta; the New-York Historical Society, New York; and the National Portrait Gallery, Washington, D.C.



542. SCRIMSHAW SPERM WHALE TOOTH – THE *WISCASSET OF WISCASSET*, circa 1836, the *Wiscasset* flying the American flag and in full sail approaching a headland, with lighthouse and signed in fraktur “S. Svenson.” The underneath inscribed “A tooth of a 90 bbl whale got on the coast of New Zealand, Jany 7th 1836.” The verso depicts the *Wiscasset* engaged in whaling with three boats out busy on the ocean with whalers on a pod of five whales. Lat 30.30 S; Lon. 177.30 W. Length 8 ¾ in. Width 3 in.

150,000/175,000



543. CONRAD FREITAG (1843-1894) WATERCOLOR ON PAPER “THE SLOOP MATISSE WITH THE STEAMSHIP ANTELOPE AND PILOT BOAT FROLIC OFF HER BOW”, signed lower right C. Freitag, 173 South Str. NY, in custom mat and molded gilt frame. Freitag was known for his paintings of New York Harbor’s pilot boats and many of his works now belong to the New York Yacht Club and the Museum of the City of New York. 8 ½ in. x 12 ½ in. Overall 16 ¼ in. x 20 in. 1,500/2,500



544. BRITISH WOOLWORK, circa 1880, depicting three square rigged three-masted ships approaching a lighthouse in choppy surf, in a period 19th century bird’s eye maple frame with gilt liner. 9 ½ in. x 17 ¾ in. Overall 13 in. x 21 ½ in. 800/1,200



545. CHINESE EXPORT OIL ON CANVAS “PORTRAIT OF THE XIPHIAS ANCHORED IN PORT, MASTER JOHN MORRIS” (1857-1962), mid 19th century, with legend lower mid-center Xiphias J. Morris, in molded lemon gilt frame. 18 in. x 23 in. Overall 24 in. x 29 in. 3,000-5,000



546. CHINESE EXPORT OIL ON CANVAS “PORTRAIT OF THE XIPHIAS ON THE OPEN SEAS, MASTER JOHN MORRIS” (1857-1862), mid 19th century, with legend lower mid-center Xiphias J. Morris, in molded lemon gilt frame. 18 in. x 23 in. Overall 24 in. x 29. 3,000/5,000



547. FRENCH PRISONER-OF-WAR MINIATURE STRAW-WORK CYLINDER DESK, circa 1800, rectangular hinged top concealing a removable tray with two covered compartments above a roll-top exposing a drawer and 2 lidded compartments, a drawer at the base; 4 carved bone pulls, 4 feet and a diamond escutcheon, completely overlaid with intricate straw-work throughout the interior and exterior. Height 10 ½ in. Width 9 in. Depth 6 in. 1,800/2,200



548. ANTIQUE WEATHERED SPERM WHALE JAWBONE, lower right side panbone and tooth sockets. Length 13 ft. 2 in. Width of panbone 24 in.

4,000/6,000

Provenance: Estate of Jack Magee, Quincy, Massachusetts



549. SCRIMSHAW WHALING SCENE SPERM WHALE TOOTH, circa 1850, the obverse depicts a whaling scene with a breaching whale and two longboats out with harpooners at the ready and a bark in the distance, all with a line and dot frame; the verso depicts a tent above a coconut tree. Length 6 ½ in. Width 2 ½ in. 3,000/4,000



550. WHALER MADE WHALE IVORY PIE CRIMPER, circa 1850, exceptional stylized serpentine wheel applied to a blocked and pistol grip handle with four tropical wood spacers, 3-tine fork. Length 8 in. 1,200/1,800



551. WHALER MADE WHALE IVORY PIE CRIMPER, circa 1840, fine open-spoked wheel with serpentine cutting edge, pinned to a two-part handle with baleen spacer and blocks with a two-prong fork. Length 7 ½ in. 800/1,200



552. AMERICAN SCRIMSHAW LARGE SPERM WHALE TOOTH, circa 1850, engraved on both sides, the obverse view encompassing most of this 8-inch tooth is engraved with a fully rigged bark flying the American flag, the verso with a full-length portrait of a lady. Height 8 in. Width 3 ½ in. 8,000/12,000



553. WHALER MADE WHALE IVORY NAUGHTY LEG PIE CRIMPER, circa 1850, the leg and scrolls carved from a single whale tooth, open zigzag wheel, three-tine fork, and swivel hanging hook applied. Length 7 ¼ in. 2,500/3,500



554. WHALER MADE WHALE IVORY PIE CRIMPER, circa 1850, a solid zigzag wheel pinned to an open-work section with a three-tine fork (one tine as is), joined to a pistol form grip. Length 7 in. 1,200/2,000



555. LARGE SCRIMSHAWED WALRUS TUSK, circa 1885-1890, comprising four vignettes: the top with a willow tree, memorial and American flag, above an initialed "G.F.B." half-portrait of Captain George F. Bauldry with scope in hand, over the whaling Bark Thrasher out of San Francisco; the bottom and largest subject is a standing full portrait of a lady in fashionable dress. Length 30 in. 2,000/3,000



556. AMERICAN SCRIMSHAWED AND POLYCHROME WALRUS TUSK, 19th Century, signed W. Cahill, comprising 4 vignettes: the top with youth and red flower basket dropping petals and a young shepherd boy above a female nude seated on a rock, above two Lady Liberty's of the North and South holding a windswept polychromed American flag., signed lower left W. Cahill. Length 25 ½ in. 1,500/2,500



557. FINE ESKIMO "JAMES A. FARRELL" SCRIMSHAWED WALRUS IVORY TUSK CRIBBAGE BOARD, circa 1890, the gameboard side engraved with owner's name James A. Farrell, with Caribou and a 7-dog sled with figures; the verso engraved with 3 floating ice plates with bears, seals and walrus. James A. Farrell (1863-1943) President of US Steel from 1911 to 1932 expanded US Steel by a factor of five during his Presidency. Length 26 in. 1,200/1,800



558. WHALER MADE SPERM WHALE TOOTH GOBLET, circa 1850, an inverted tooth with a carved spike and dot rim mounted on a turned 3-section standard and base with 3 baleen accents. Height 7 ¼ in. Width 3 in. Depth 1 ½ in. 600/800



559. TWO DECORATED WHALEBONE INNER EARS, circa 1860. 5 in. x 3 in. and 6 in. x 4 in. 200/300



560. WHALER MADE PIERCED WHALE IVORY PIE CRIMPER, circa 1850, solid zigzag wheel pinned to a carved spoke, pinned to 2-pierced scrolled panels, the grip ends in a pierced open-work feather. Length 8 in. 2,000/3,000



561. INUIT SCRIMSHAW WALRUS TUSK CRIBBAGE BOARD, 19th Century, engraved "Dr. T.B.W. Leland" a San Francisco coroner. The tusk engraved with two hunters, bear, fox, ducks and floral vines. Length 30 in. 1,500/2,200



562. CARVED AND PAINTED SHIP'S QUARTERBOARD, late 19th Century, "G.W. Baldwin" with Masonic symbols on each end. Length 80 in. Width 7 in. 300/500



563. MAHOGANY SHIP'S WHEEL PURPORTEDLY REMOVED FROM THE CHARLES W. MORGAN. The wheel inherited from our consignor states: In my father's words: "The story was that the wheel belonged to the previous owner's grandfather. He was a ship's carpenter and as a young man had worked on the Morgan following WWI. Captain Cleveland had bought the Morgan and was refitting her for a voyage to Desolation Island in the Southern Ocean for sperm and sea elephant oil." There are several letters that follow that trace my father's attempt to obtain more information concerning the wheel. Perhaps the most helpful is a letter from Carolyn Sabin, written to Mrs. Edwin McGinn. In it she states that the wheel was given to her father, Reverend Lothrop, by a parishioner whose husband was the carpenter who removed it. Apparently, they used the Charles W. Morgan in the silent movie "Down to the Sea in Ships" which was filmed in 1922 and was the story about a 19th c. Massachusetts whaling family and a lead character was named Captain Charles W. Morgan. It was at that time that the Morgan was in a state of disrepair and to prepare her for the movie it was determined that it would be easier and faster to just put a new wheel on the ship. So, at that time, the old wheel was removed and the story of my father's attempts to trace its history begins. The wheel was restored by H. Denke in 1969 and a painted ivory plaque affixed to the wheel inscribed: "The wheel of the Charles W. Morgan, removed in refitting, 1916, Restored by H. Denke, 1969." Diameter 47 in. 1,500/2,500

Note: All correspondence tracing the history, and photographs of the restoration will be passed on to the purchaser of this wheel.



564. HAND CARVED AND PAINT DECORATED SHIP'S QUARTERBOARD FROM THE *ORISSA*, 20th Century.
Height 8 in. Length 79 in. 500/800



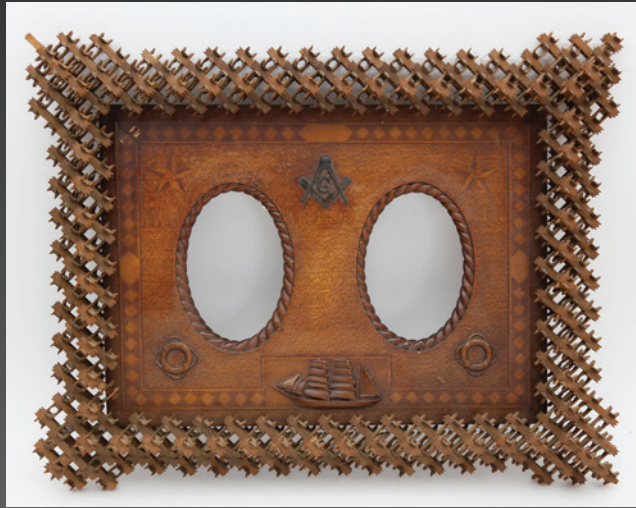
565. FINE SHIP BUILDER'S HALF HULL MODEL OF THE CLIPPER SHIP *FLYING CLOUD*, 19th Century, solid cherry hull with painted waterline, detailed deck, cabins and fittings, including brass deck rail balusters. The Flying Cloud was built in East Boston 1851 and burned in 1874. At the time it was the fastest sailing ship ever built. Overall Length 32 ¼ in. 1,300/1,800



566. AMERICAN PAINTED PINE 7-LIFT HALF HULL PLAQUE, circa 1860, within a two-tone molded frame and green background, painted above the waterline and decorated bow. Height 11 ½ in. Length 38 in. Depth 5 in. 1,000/1,500



567. VINTAGE MOTORIZED TUGBOAT POND MODEL, wooden hull with internal battery-operated steam engine, finely detailed deck and fittings. Length 28 in. 700/900



568. TRAMP FOLK ART INLAID DOUBLE PORTRAIT FRAME, late 19th Century, with nautical star and diamond inlaid inner border, Masonic symbol, life ring and 3-masted ship carvings, all surrounded by interlocking "crown of thorns" border. 16 in. x 21 in. 1,200/1,500



569. WHALEMAN MADE MAHOGANY AND WHALE IVORY CUTLERY TRAY, 19th Century, inlaid with ivory ship's anchor and initials "E.C." Length 15 in. Width 9 ½ in. 500/700



571. WHALEMAN MADE INLAID WALNUT CUTLERY TRAY, circa 1850, inlaid with whale ivory hearts, diamond and quarter fans on whalebone feet. Height 2 ½ in. Width 13 ½ in. Depth 8 in. 200/400



570. FANCIFULLY CARVED WHALE IVORY AND WOOD WALKING STICK, 19th century, the tapered ivory grip is capped by a wood disc and the surface carved in low relief with three oblong reserves (one of a standing officer and two of flower-filled urns) bordered by rows of concentric drill holes; the wood shaft is carved in high relief with flowering and fruiting vines uniting the three registers of figures, viz., Adam and Eve, an angel holding a shield, and a deep-sea diver wearing an atmospheric suit with helmet and weighted boots and wielding a sword as he battles a giant squid; copper heel. Length 35 ½ in. 1,000/1,200



572. SCARCE TEAK WOOD YACHT SAIL HAMPER, late 19th Century, with hinged top. Height 35 ¼ in. Width 19 ¼ in. Depth 19 ¼ in. 800/1,200



573. NANTUCKET SAILOR MADE ROPEWORK HORSESHOE HANGING ORNAMENT, 19th Century, fancy work sinnets, grommets and Turk's head knots. De-accessioned decades ago from the Hadwen House. Height 16 in. 500/800



574. SAILOR'S FOLK ART PAINT DECORATED ABALONE SHELL, showing steam sail two-masted ship off headland with lighthouse. Height 6 ¾ in. Width 6 ½ in. 300/500

575. WHALEMAN MADE PANELED WHALEBONE KNITTING BASKET, circa 1880, hexagonal construction with pierced heart and crescent decoration. Height 3 in. Width 9 ¼ in. 1,000/1,500





576. LOT OF TWO PIECES OF NAUTICAL JEWELRY, 19th Century, the 1st a carved whale ivory pendant of a brig in full sail encased in sterling. 1 ¼ in. x 1 7/8 in. The 2nd with twin hearts and engraved anchor, oar and vine of pink gold flowers. 300/500



578. LOT OF FIVE WHALER MADE RINGS, circa 1860, one whalebone with polychromed and scrimshaw name. 200/300



580. PRISONER OF WAR BONE DOMINO BOX, circa 1800, slide top reveals 38 game pieces. Height 1 ½ in. Length 5 ¾ in. Width 1 ¼ in. 300/400



577. WHALER MADE GAMEBOARD, circa 1860-1870, an ebony cross board on ball feet drilled with holes to accommodate 30 turned bone pin playing pieces. 200/300



579. COLLECTION OF 24 TURNED WHALEBONE BODKINS. Lengths 7 in. to 2 in. 500/700



581. TWO SCRIMSHAW AND CARVED IVORY TOOTHPICK BOXES, circa 1860, the 1st completely scrimshawed on one side with British flags, 2 Man-o-War and cannons – the reverse with 2 angels with trumpets and a banner "Plymouth Regal." The 2nd with a pierced slide top box "Cure Dents" and scrimshawed on reverse "Lucy Lapishe." 2 in. x 1 in. x 1/8 in. 200/400



582. WHALER MADE WHALEBONE, MAHOGANY AND BALEEN WASH TUB, circa 1840, fashioned of whalebone and mahogany sidewall panels, bundled with two broad baleen intertwined straps; whalebone bottom panel is off and in two-pieces, the interior base is decayed and scrimshawed with ocean and partial whaling bark, the exterior with an inscribed oval. Height 7 ¾ in. Length 11 in. Depth 8 in. 2,000/4,000



583. WHALER MADE BONE, BRASS AND WOOD SALT BOX, circa 1850, oak hinged oval top with hand cut brass hinges with bone and ebony inlaid rosette on a conforming splay box with alternating wood and whalebone slats with four brass bands on a carved oak base. Likely made by a ships cooper. Height 5 in. Width 7 in. Depth 5 in. 3,000/5,000



584. WHALE IVORY AND BLOND BALEEN PIE CRIMPER, circa 1850, solid zigzag wheel pinned to a shaped handle ending in a ball with a swivel baleen hook. Length 6 in. 300/500



585. TWO WHALEBONE CARVED PIE CRIMPERS, circa 1850, a blocked and open column work handle initialed "E.A.B." and a polyhedron end; the 2nd with a turned and deeply scribed handle with a zigzag wheel. Lengths 6 in. and 7 in. 250/350



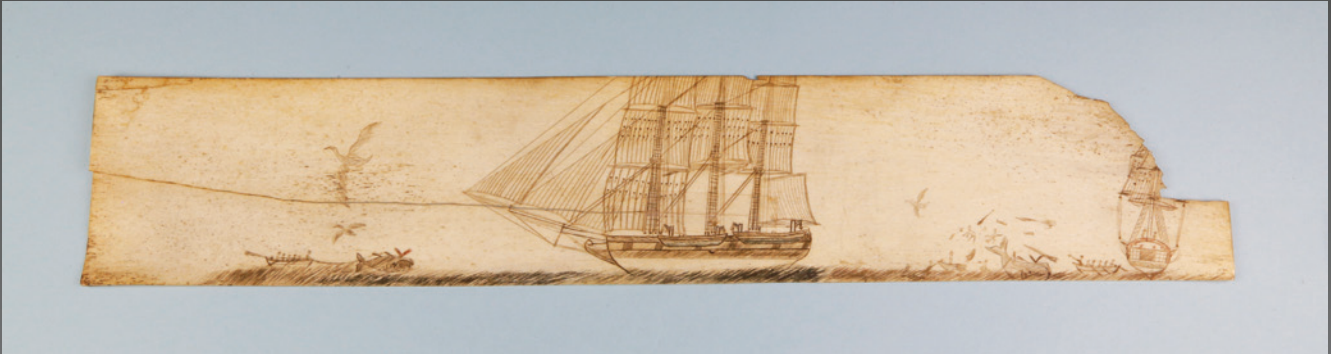
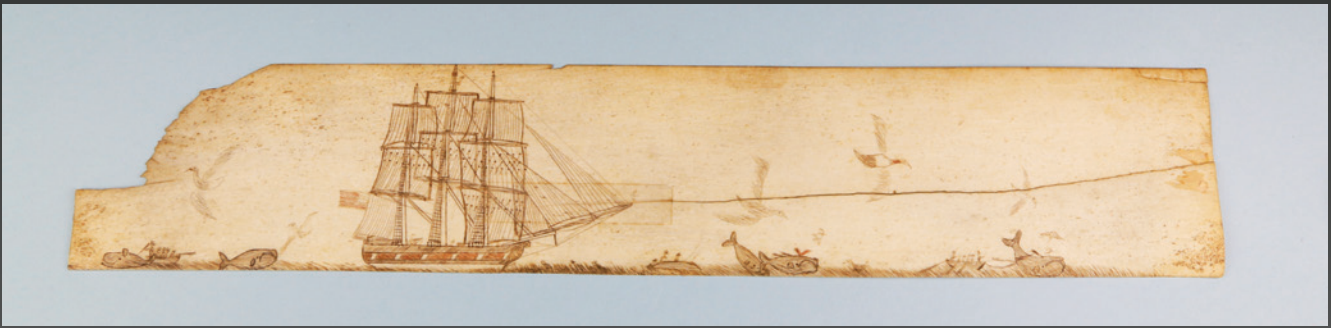
587. WHALER MADE SCRIMSHAW SEAMSTRESS PATTERN MARKING WHEEL, circa 1860, fashioned from a small whale tooth with a cast steel wheel at one end with an inlaid wood ball grip with abalone dots and star scrimshawed panels, the tooth engraved "A Stitch in Time Saves 9" and "Mary" on the reverse. Length 4 ¾ in. 400/600



586. PRISONER OF WAR CARVED BONE AND INLAID BOX, circa 1800, in the form of a book with carved spine and pages, hinged on one side and inlaid with brass and horn dots, interior with 6 dice. 4 in. x 1 ¼ in. x 1 in. 200/400



588. PRISONER OF WAR STRAW AND BONE GAME BOX, circa 1800, double slide top compartment with 6 dice and 33 dominos on inlaid cribbage board. Height 1 ¼ in. Length 8 in. Width 3 ¼ in. 300/400



589. AMERICAN WHALER SCRIMSHAW AND POLYCHROME PANBONE PLAQUE, circa 1850, the verso engraved with a rare view of a pod of 5 right whales and the mother ship with crew flying an American flag, three longboats out (one capsized), 10 seagulls flying overhead; the recto with a portside and a stern view of two ships, a Nantucket sleigh ride, an upended longboat and 3 seagulls. 22 in. x 4 in. 2,000/3,000



590. SCRIMSHAW PANBONE PLAQUE OF A THREE-MAST WHALING BARK, mid 19th Century. 3 ¾ in. x 3 ¼ in. 200-400



591. CARVED SPERM WHALE TOOTH, 1870, in the form of a standing hooded Arctic Owl. Height 4 ¼ in. 200/400



592. FOLK ART PATRIOTIC HEAD OF LADY LIBERTY AMUSEMENT CARVING, circa 1860, carved pine with painted surface. Height 18 ½ in. 3,000/5,000



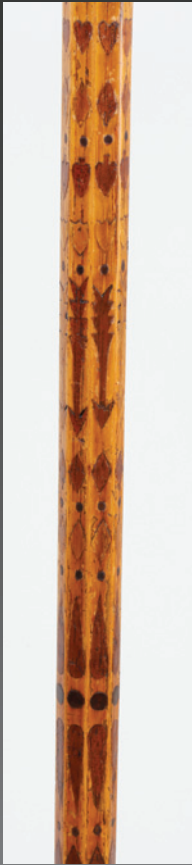
593. ENGLISH ROYAL NAVY BLOOMFIELD SHIP'S CANNON, circa 1780, on 19th century rolling cradle, with royal crown foundry mark. Barrel Length 31 ¼ in. Bore 2 in. Overall 20 in. x 36 in. x 21 in. 2,500/3,500



594. IMPORTANT WHALING BARK *MASSASOIT* STERN CARVING, 19th Century, depicting a mature tree in a river landscape within a ribbon bundled leaf gilt frame with inscription on reverse: "*Off Stern of Bark Massasoit*". Afterward renamed "*Ocean Stead*" between 1860 and 1865 and repainted August 1906 "*James J. Jones*." The whaling Bark *Massasoit* was built in 1825 in Plymouth, Massachusetts, making 5 whaling voyages between 1841 and 1862. Sold in 1862 and renamed Ocean Steed making 2 additional whaling voyages between 1868 and 1873. Height 16 in. Width 20 ½ in. Depth 3 in. 15,000/18,000



595. OIL ON CANVAS "*BRITISH NAVAL ENGAGEMENT*", early 19th century, depicting three ships in battle under a moonlit sky, unsigned. 12 in. x 16 in. Overall 15 ½ in. x 19 ½ in. 500/700



596. STUNNING FOLK ART INLAID WALKING STICK, shaft inlaid with arrows, shields, spades, diamonds, hearts, dots, geometric shapes. 264 individual pieces. Walnut knob handle with mother of pearl cap, pewter collar ending in brass ferrule. Length 37 in. 800/1,200



597. WHALEMAN MADE BURLWOOD AND WHALE IVORY ROLLING PIN, circa 1850, burlwood barrel, tropical wood band, turned whale ivory cap and handle. Length 15 ½ in. 1,000/1,500



598. SCARCE WHALEMAN MADE WHALE IVORY KITCHEN PESTLE, circa 1850, made by the same hand as previous lot. Whale ivory knob handle, collar and bottom, tropical wood and ebony band, with use specific spinning hand grip. Length 9 ¼ in. 1,000/1,500



599. WHALEMAN MADE INLAID TROPICAL WOOD AND WHALE IVORY GRIP WALKING STICK, circa 1850, shaft inlaid with mother of pearl hearts, diamonds and navettes ending in a whale ivory ferrule. Length 34 ¼ in.
700/900



600. SCRIMSHAW SPERM WHALE TOOTH, circa 1860, the "Paris Fashions for June" tooth from New Bedford depicts a fashionable young lady, the engraving encompasses most of one side of the tooth, on custom stepdown stand. Copied from "The Illustrated London News", Published Sat. May 26, 1860. The original printed copy of the London News is included with this lot. Height 6 ½ in. Width 2 ½ in. 3,000/5,000



601. FINE WHALER MADE WHALE IVORY AND BALEEN COCONUT SHELL RUM DIPPER, circa 1850, whale ivory handle with 9 ivory sections and 8 baleen spacers, a pinned hanging bail in the form of a clenched fist, the opposing end attached to the bowl with a heart. Length 13 ¼ in. 1,500/2,000



602. IMPORTANT SPANISH AMERICAN WAR ERA GREAT WHITE FLEET UNITED STATES NAVY UNION JACK FLAG, silk with heavy canvas hoist, reinforced corners along hoist, manila rope and carved wooden toggle. 45 stars. Large warship size. Most likely made aboard ship. 8 ft. x 12 ft. 4,000/6,000



603. IMPORTANT SPANISH AMERICAN WAR ERA GREAT WHITE FLEET UNITED STATES NAVY BATTLE EFFICIENCY PENNANT FLAG, silk with heavy canvas hoist, reinforced corners along hoist, manila rope and hand carved wooden toggle. Large warship size. Most likely made aboard ship. Found with the above lot. 8 ft. x 6 ft. 1,500/2,000



604. IMPORTANT AMERICAN COMMISSIONING OR HOMEWARD BOUND SHIP'S PENNANT FLAG, late 19th Century, 13 stars, wool bunting construction, canvas hoist with hemp rope ties. Large vessel size. Length 27 ft. Width 19 in. 3,000/5,000



605. LARGE ANTIQUE NAVAL CORPEN MANEUVER PENNANT SIGNAL FLAG, 1920s, wool & cotton material construction. Reinforced canvas hoist with manila rope and bronze fittings. 5 ft. 5 in. 14 ft. 3 in. 800/1,200



606. WHALER MADE WHALE IVORY AND WHALEBONE SWIFT, circa 1840, 114 carved bone staves single cage emanating from a whale ivory and bone shaft with turned finial and adjustment ring all polychromed with 50+ red and green finely scribed lines; all supported by a well-executed clenched fist table clamp with star and diamond wax inlays. Height 15 in. 8,000/10,000



607. WHALER MADE WHALE IVORY , WHALEBONE AND WOOD SWIFT, circa 1870, large turned ivory cup and axel above a single whalebone cage of 60 staves on a bone shaft with slide and carved wood barrel table clamp. Height 17 in. 800/1,200



608. WHALEMAN MADE WHALE IVORY AND WHALEBONE SWIFT, circa 1850, large ivory "C" clamp with fist holding a double whalebone cage. Height 18 in. 800/1,200



609. WHALER MADE WHALE IVORY AND WHALEBONE SWIFT, circa 1860, "C" shaped ivory table clamp with cube ends having reeded tablets and screw knob, supporting a whalebone shaft, adjusting slide and screw for a single cage of 60 ten-inch bone staves terminating with a multi-turned finial cup. Height 19 ½ in. 1,000/2,000



610. WHALER MADE WHALE IVORY POLYCHROMED SWIFT, circa 1840, entirely carved, reeded and scribed of whale ivory, except for the whalebone central shaft. Height 12 ¾ in. 2,000/3,000



611. LARGE WHALEBONE AND WHALE IVORY WHALER MADE SWIFT, circa 1850, the finial, clamp, axels, cages and supporting ring very finely turned whale ivory. The shaft and 72 ribs of whalebone. Height 25 in. 2,000/4,000



612. WHALER MADE WHALE IVORY AND WHALEBONE SWIFT, circa 1850, ivory turned and red wax line scribed finial and carved ivory "C" clamp, whalebone shaft and ribs. Height 21 in. 1,000/1,500



613. FINE MAHOGANY AND CHERRYWOOD INLAID BOX, circa 1850, attributed to Captain Spencer Pratt, Bristol, RI (active 1835-1855), the box inlaid with mother-of-pearl stars, pinwheels, hearts, clovers, diamonds, shields, floral baskets and sprigs, teardrops and dots. Two-inlaid tortoiseshell plaques, line inlay, 2 polyhedron knobs, 4 silver stars and arrows all on ivory ball feet. Height 5 ½ in. Width 10 ½ in. Depth 6 ½ in. 8,000/12,000



614. SCRIMSHAW SPERM WHALE TOOTH, circa 1840, yellow patina, the obverse depicting a double harpooned whale stove a longboat with its tail and another boat approaching; the verso with a longboat approaching the mothership. Length 6 in. Width 3 in. 1,700/2,200



615. WHALER MADE PANBONE AND WOOD DITTY BOX, circa 1860, oval wood top and bottom plates with conforming steamed lower panbone body with mirrored lollipop ended long laps. Height 3 ¾ in. Width 8 ¾ in. Depth 6 ½ in. 1,000/2,000



616. IMPORTANT AND FINE BALEEN DITTY BOX, circa 1846, a kaleidoscope 10-point star on an oval top inlaid with ivory, ebony, cherry, mahogany, rosewood, mother-of-pearl, abalone and bloodstone, 2 twin hearts at the ends. A baleen strap scrimshawed with a spread wing eagle and banner "Remember the Giver" flanked by floral urns and wraparound leaf veins and "This Box was Made on Board of Barque ALBREE of Mystic by J.D.G.A.D. 1846" and "on her bettening home from the Coast of Kamschatca", on a conforming baleen box with scalloped heart laps, engraved with lighthouse, fortress with sentinel, ship with American flag, catboat with 2 sailors, cathedral and architecture in background. Pine base plate. Height 5 in. Width 10 ½ in. Depth 8 in. 8,000/12,000



617. ENGRAVED BALEEN BUSK, circa 1838, engraved with a pinwheel, mourning scene, poem and date. "In many a gale has been this whale, Where in this bone did rest, The day is past his bone at last, Supports a females breast. March 10, 1838." Length 12 ½ in. 200/300



**618. ANNA BELLE GOSS, SAG HARBOR WHALER
MADE BALEEN DITTY BOX**, circa 1840, pine cover and
base wrapped with baleen, the base with 7 lollipop fingers
and stitching; carved and engraved with 2 houses, 6 trees and
fencing. The cover engraved and carved throughout, ending in a
cut stylized finger. Height 4 in. Length 6 ¾ in. Depth 5 ¼ in.
1,200/1,800



**619. WHALEMAN MADE IVORY COCONUT SHELL
RUM DIPPER**, circa 1850, handle is attached with carved
ivory heart, arched wood handle with 3 spacers ending in a
pierced circular hanger. Length 15 in. 500/700



**620. WHALER MADE 3 COMPARTMENT BALEEN
AND PINE OVAL PANTRY BOX**, circa 1850, 12 lollipops
and fingers or laps and 2 bands. Height 6 ¼ in. Width 9 in. Depth 6 ½ in. 1,200/1,800



621. WHALER MADE "GLORY OF THE MORNING" VIEWING TABLET, circa 1840, two mahogany sandwiched boards trimmed in ebony on the front with six floating shells, six glass beads, stippled whalebone swivel peephole cover above a partial carved bone knob which operates a series of colored filters; Flanked to the North and South with glass windows, one with shells, the other with a carved half-profile portrait of a lady on a printed portrait of a girl. The whalebone hanger painted "Glory of the Morning." The reverse with a conforming whalebone swivel peephole cover and an ivory knob to protect the bone cover.

Overall 16 ¼ in. x 7 ½ in. x 1 ⅛ in.

800/1,200



622. POPUP 6-WINDOW CUTOUT COLORED LITHOGRAPH OF AN ARCTIC WHALING SCENE, 19th Century, in an acrylic box with wood base. Height 6 in. Length 23 in. Width 11 ½ in.

300/500





623. SAILOR MADE INLAID SEWING BOX, circa 1850, hinged rectangular top lifts to reveal interior mirror and finely constructed removable open compartment tray with diamond inlays; the exterior inlaid with mother of pearl, whale ivory, cherry, mahogany, rosewood, on ivory ball feet. Height 8 ¼ in. Length 12 in. Depth 9 ¼ in. 2,000/2,200



624. ENGLISH LIVERPOOL JUG, circa 1800, American clipper ship at sea, elaborate Masonic Freemasonry symbol, eagle with Federal shield, initials J.W." and phrase "*From Rocks And Sands, and every ill, May God preserve The Sailor still.*" Transfer and hand painted gilt decoration over glaze. Height 9 ¼ in. 1,300/2,000



625. VINTAGE BRONZE OLD SALT DOORSTOP, maker unknown. Height 10 in. Width 3 ¼ in. Depth 2 ¾ in.
300/500



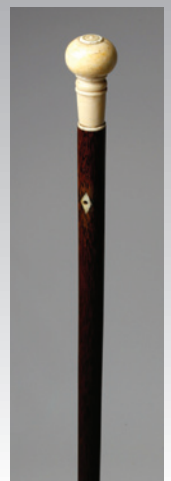
626. SAILOR'S DITTY BAG WITH ACCOUTREMENTS, circa 1875, bag marked, "L.G. 1875" constructed of canvas and sailor's fancy rope work, consisting of slide ruler, sailors palm, bosun's whistle, tool fold, scrimshawed horn with needle wax, weaving shuttle, and a jack knife. Length 15 ½ in.
300/500



627. FRENCH 3 DRAW SPY GLASS, 19th Century, stingray grip brass caps and removable lens cover stamped, "France" in a protective case. Closed: 8 ½ in. Extended: 23 in.
200/300



628. QUADRANT BY JONES LONDON, circa 1820, ebony frame with ivory name plate and scale and brass mounts in original dovetailed box. 13 in. x 12 ½ in. x 4 in.
300/500



629. WHALE IVORY AND WOOD WALKING STICK, circa 1850, ivory knob grip with turned rings and a tapered section on a tropical wood turned and tapering shaft with diamond eyelets and ivory ferrule. Length 35 in.
800/1,200



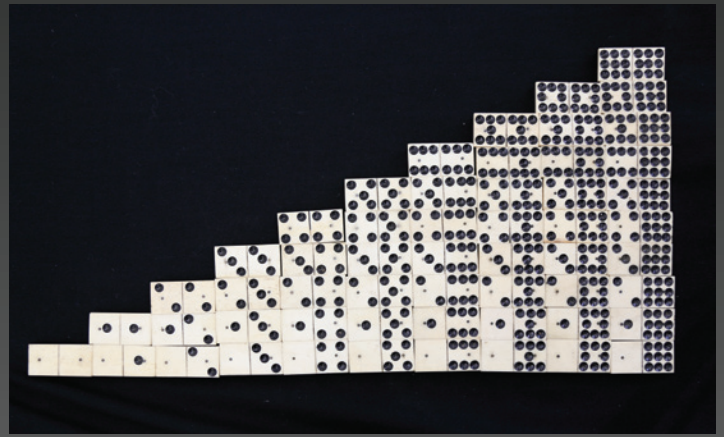
630. PAIR OF ITALIAN GOUACHE “BAY OF NAPLES AND THE MOLO SAN VINCENZO DAY AND NIGHT”, circa 1867, two historic views of the entrance to the Bay of Naples and the Molo San Vincenzo Lighthouse, busy harbor activity and Mount Vesuvius erupting and lava flowing in the distance; as depicted on November 17, 1867 with hand painted legend lower center “*Evossione 17. Novebre 1867*”, in original lemon gilt frames. 18 in. x 26 in. Overall 21 ¾ in. x 29 in. 1,000/2,000



631. NICOLO FONDO (ITALIAN 19TH CENTURY) NEAPOLITAN GOUACHE “PORTRAIT OF THE SHIP WAVE OF BRIXHAM, WM PENNY COMMANDER - 1855”, portrait of the two-mast brig flying the British ensign in the Bay of Naples with Mount Vesuvius in the distance, signed lower left Nicola Fondo, and legend at base of gouache. 20 ¼ in. x 29 in. Overall 25 ½ in. x 35 ½ in. 3,000/4,000



632. GROUP OF WHALE IVORY AND WHALEBONE DREIDEL WITH DICE, 19th Century, five pairs of graduating whalebone dice accompanied by a polychromed whale ivory and whalebone twelve-sided dreidel. Height 2 ½ in. 200/300



633. FRENCH EXHIBITION COMPLETE SET OF BONE AND EBONY DOUBLE NINE DOMINOES, mid 19th Century, in custom dovetailed slide top box. 55 pieces Height 2 ¼ in. Width 10 ¾ in. Depth 2 ¼ in. 300/500



634. TWO WHALER MADE WHALEBONE TOOLS, circa 1840, the 1st a line server with scrimshawed and carved lines; the 2nd a seam rub with a carved function. Respectively 9 in. and 6 ¾ in. 400/600



635. WHALER MADE WHALEBONE AND STEEL HAMMER, circa 1850, cast steel head with a tapering bone grip. Length 11 ¼ in. 400/600



636. THREE WHALER MADE WHALEBONE AND STEEL WOODWORKING TOOLS, circa 1850, two chisels accompanied with screw driver, turned and panel construction, "W. Butcher", inscribed on the two chisel blades, with the "Barbara Johnson Delector in Balaenis" label. Lengths 8 ¾ in. to 6 ½ in. 400/600

Provenance: The Barbara Johnson Collection to the Present Owner



637. COLLECTION OF 9 WHALEBONE ASSORTED HAND TOOLS, 19th Century, bone, steel, wood, and leather. Lengths 4 in. to 6 ½ in. 200/300



638. WHALER MADE TURNED WHALEBONE FID, circa 1840-1850, four scribed lines at the rounded cap. Length 16 ½ in. 700/900



639. AMERICAN SCRIMSHAW SPERM WHALE TOOTH, circa 1850, engraved on both sides, the obverse with stern view of a bark on ocean waters and flying colors with spread winged eagle above; the verso with image of a mythological Greek warrior. Height 6 ½ in. Width 3 ¼ in. 1,800/2,500



640. RARE WHALER MADE WHALE IVORY FID, circa 1840-50, finely executed man-knot grip with baleen spacer and tusk tip. The base of the grip is constructed to mimic the tip. Length 14 in. 2,500/3,500



641. CAST IRON NAVAL SWIVEL GUN CANNON, 18th – 19th Century, one-inch bore, on custom base with cast bronze trunnion mounts and wood aiming handle. 2,500/3,500



642. IRON AND WOOD SHIP'S SIGNAL OR LINE-THROWING CANNON, 19th Century. Height 6 in. Length 15 in. Width 6 ½ in. 700/1,000



643. CAST IRON C.C. BRAND SHOULDER HARPOON GUN, circa 1860, Size No. 1. Iron skeleton stock with wood cheek plates, with sailor made whalebone ramrod. Length 36 in. 1,000/1,500



644. CAST IRON C.C. BRAND SHOULDER HARPOON GUN, circa 1860, Size No. 1. Iron skeleton stock with original ramrod. Length 36 in. 1,000/1,500

645. STRONG FIREARMS COMPANY BRASS YACHT SIGNAL SALUTING CANNON, circa 1900, stamped "*Strong Firearms Company New Haven Conn. U.S.A*", mounted on a mahogany carriage with brass fittings. Barrel Length 13 in. Overall Length 16 in. 3,000/4,000



646. L.T. SNOW BRASS YACHT SIGNAL SALUTING CANNON, circa 1895, stamped "*The Strong Cannon M.F.R. New Haven Conn., U.S.A.*", mounted on mahogany carriage with brass fittings. Barrel Length 13 in. Overall Length 15 in. 3,000/4,000



647. BRONZE SHOULDER FIRED PERCUSSION CAP LIFE SAVING LINE THROWING GUN, 19th Century, solid bronze construction with iron hammer and trigger. Length 17 in. 600/800



648. WROUGHT IRON DOUBLE FLUE WHALING HARPOON, circa 1840-1850, iron shaft continuing to expansion sleeve. Length 27 in. 500/700



649. WROUGHT IRON DIAMOND HEAD KILLING LANCE HARPOON, circa 1850, continuing to iron expansion sleeve attached to wooden shaft. Length 62 in. 1,000/1,500



650. STEEL AND IRON KILLING LANCE HARPOON, circa 1850, marked "Cast Steel" on head, continuing to iron shaft and expansion sleeve retaining original rope serving. Length 58 in. 1,000/1,500



651. WROUGHT IRON TOGGLE WHALING HARPOON, circa 1850, iron shaft continuing to expansion sleeve. Marked with ships's identification initials "C-2." Length 32 ¾ in. 400/600



652. WROUGHT IRON DOUBLE FLUE WHALING HARPOON, circa 1840-1850, continuing to an expansion sleeve for attaching to shaft. Length 48 in. 600/800



653. WROUGHT IRON DARTING GUN TOGGLE WHALING HARPOON, circa 1865. Length 35 ½ in. 300/500



654. WROUGHT IRON DOUBLE FLUE WHALING HARPOON, circa 1840-1850, indistinctly initialed....b, continuing to an expansion sleeve for attaching to shaft. Length 32 in. Tip Width 3 ½ in. 500/700



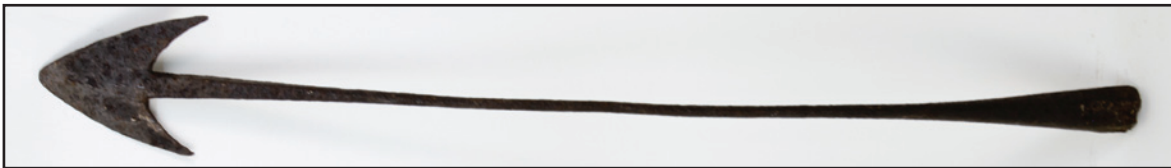
655. TWO WROUGHT IRON DARTING GUN TOGGLE HARPOONS, circa 1865. Lengths 33 in. and 38 in. 1,000/1,500



656. WROUGHT IRON GROMMET TOGGLE WHALING HARPOON, circa 1840, with toggle head and original rope wrapped expansion sleeve for attaching to shaft. Length 26 in. 800/1200



657. SCARCE ROBERT BROWN WHALING BOMB LANCE, circa 1850, cast iron and steel construction, marked "*R. Brown Pat. 1850*" on shaft. Length 33 ½ in. 300/400



658. WROUGHT IRON DOUBLE FLUE WHALING HARPOON, circa 1840-1850, with nicely shaped flues continuing to an expansion sleeve for attaching to shaft. Length 32 in. Width 3 ½ in. 500/700



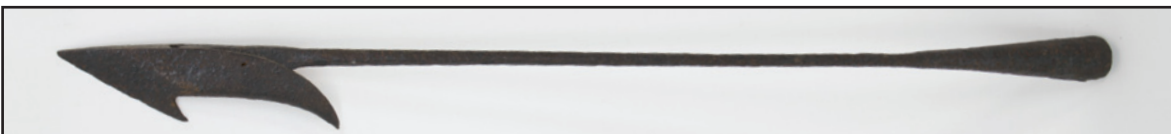
659. WROUGHT IRON DIAMOND HEAD KILLING LANCE HARPOON, circa 1850, continuing to an expansion sleeve for attaching to shaft. Length 33 in. 400/600



660. SIGNED WROUGHT IRON BLUBBER SPADE, 19th Century, signed indistinctly, the long shaft with expansion sleeve for attaching to shaft. Length 26 in. 300/500



661. WROUGHT IRON DOUBLE FLUE WHALING HARPOON, circa 1840-1850, continuing to an expansion sleeve for attaching to shaft. Length 48 in. 600/800



662. WROUGHT IRON TOGGLE WHALING HARPOON, 19th Century, continuing to an expansion sleeve for attaching to shaft. Length 31 in. Width 2 in. 700/900



663. WROUGHT IRON GROMMET TOGGLE WHALING HARPOON, circa 1840, wrought iron shaft continuing to expansion sleeve. Length 27 ¾ in. 500/800



664. MARINE SIGNAL NO. 2 SHIP'S MASTHEAD LANTERN, 19th Century, manufactured by the Steam Gauge & Lantern Company, Syracuse N.Y., original red paint. Height 22 ¾ in. 600/800



665. PAIR OF ENGLISH ROYAL NAVY COPPER AND BRASS SHIP'S MASTHEAD LANTERNS, with large glass lenses, each marked 1903 Bulpitt & Sons Birmingham, with broad arrow military acceptance marks on each handle, electrified. Height 19 ½ in. Width 10 in. Depth 11 ¼ in. 400/600



666. PAIR OF VINTAGE BRASS ROTATING YACHT DECK AIR VENTS. Height 8 ¼ in. Diameter 10 ½ in. 200/300



667. AZOREAN LEATHER BUCKET, 19th Century, used on board a whaling ship, handstitched leather construction, painted "DD" on front. Height 16 in. Diameter 18 in. 200/400



668. TWO WHALEBONE CARPENTERS SCRIBING TOOLS, circa 1840-1850, one marked, "G.W.H." Length 8 ¼ in. and Height 2 ¾ in. Width 4 ¾ in. Depth 3 ½ in. 400/600



670. WALNUT SHIP'S SINK CABINET, 19th Century,
converted to modern plumbing. Height 70 $\frac{3}{4}$ in. Width 20 $\frac{1}{2}$ in.
Depth 24 in. 800/1,200



669. SPANISH AMERICAN WAR ERA UNITED STATES NAVY SHIP'S COPPER COFFEE POT, circa 1898, with iron tilting stand to hold pot steady while pouring when vessel was underway. Pot Height 13 in. Diameter 9 $\frac{7}{8}$ in. 400/600



671. ENGLISH BRASS YACHT FOGHORN, 20th Century, plunger type operation, marked "*Made in England.*" Height 22 $\frac{3}{4}$ in. 400/600



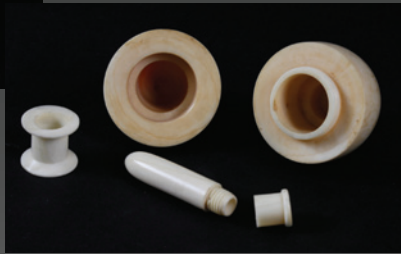
672. SCRIMSHAW SPERM WHALE TOOTH, circa 1840-1850, depicting a $\frac{3}{4}$ portrait of a young lady in an exterior setting with statuary in background; her hair pinned up and wearing a pendant necklace and fancy dress, all encompassed within a round cameo with robust curtain swags and tassels. Height 8 in. Width $2\frac{3}{4}$ in. 1,500/2,500



673. WHALER SCRIMSHAW AND POLYCHROMED SPERM WHALE TOOTH, circa 1860, portrait of a lady wearing a teal green waist blouse and standing under a tasseled green teal curtain. Height $5\frac{3}{4}$ in. Width $2\frac{1}{4}$ in. 500/700



674. SCRIMSHAW SPERM WHALE TOOTH, circa 1840-1850, engraved on both sides with full-length portraits of ladies in fancy dress. Height 6 in. Width $2\frac{1}{4}$ in. 1,500/2,200



675. WHALEMAN CARVED WHALE IVORY DARNING EGG, circa 1850, egg form box threaded in the center, the interior fitted with a spool and a two-part threaded needle case. Height 2 ½ in. 300/500



676. COLLECTION OF 25 TURNED WHALE IVORY AND WHALE BONE BODKINS, 19th Century, carved, turned, and scribed. Lengths 5 in. to 1 ¾ in. 200/300



677. NANTUCKET WHALER MADE WHALE IVORY SPOOL STAND, circa 1850, 3-tiers of turned and scribed lignum vitae, the top with scribed and red wax cup, spool pegs above ivory spools and acorn pegs above 6 more spools, all on wafer feet. Height 8 ¼ in. Diameter 5 in. 1,200/1,500



678. PAIR OF NANTUCKET WHALER MADE WHALEBONE AND WHALE IVORY KNITTING NEEDLES, circa 1850, ivory acorn tips with wax filled scribe lines and tapering bone needles. Length 16 ¼ in. 400/600

679. FRENCH PRISONER OF WAR POLYCHROME BONE TABLE CLAMP PIN CUSHION, circa 1811, rectangular linen pad hinged to a conforming shallow box with lattice, tree, and twin winged hearts frieze, screwed to a table clamp carved with 5 panels of birds and trees with the date, "1811". Flanked by 4 thread spools and a thimble compartment. Height 7 ½ in. Pad 5 in. x 4 ½ in. 600/900



680. FOLK ART SHIP SHADOWBOX, circa 1950s, three-masted fully rigged vessel on high ocean caps, in a carved rope frame, electrified. Height 12 ½ in. Width 19 in. Depth 6 in. 700/1,000



681. FEDERAL ROSEWOOD INLAID HINGED TOP BOX, circa 1820, oak, cherry and satinwood inlays, the top with 10-point pinwheel star inlay, the front with Federal star and stripe federal inlay decoration. Height 7 in. Width 19 ¾ in. Depth 10 ¼ in. 800/1,200



682. WHALER MADE WHALE IVORY INLAID GALLERY TRAY, 19th Century, mahogany with various tropical wood, whale ivory compass rose and diamond inlays. Height 2 ¼ in. Width 20 in. Depth 12 in. 1,000/1,500



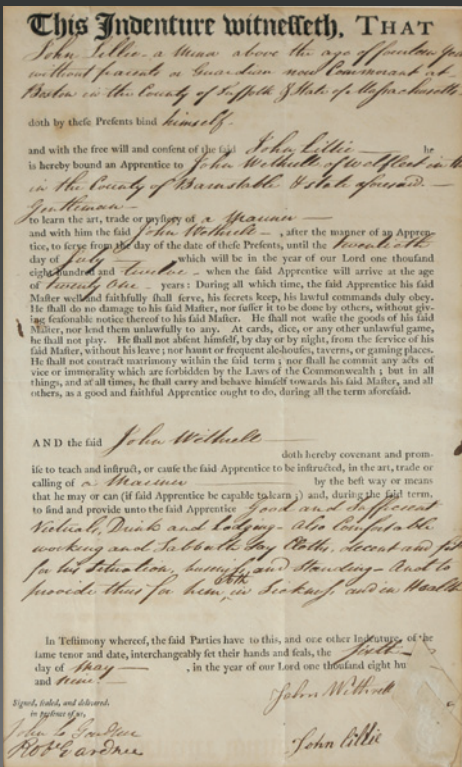
683. EXTREMELY RARE EARLY ANGLE BAROMETER BY JOHN OATES (HALIFAX 1793-1831), Oates was an architect of many churches including the All Saints Church, Paddock. Vertical 34 ¼ in. x 46 in. 500/700



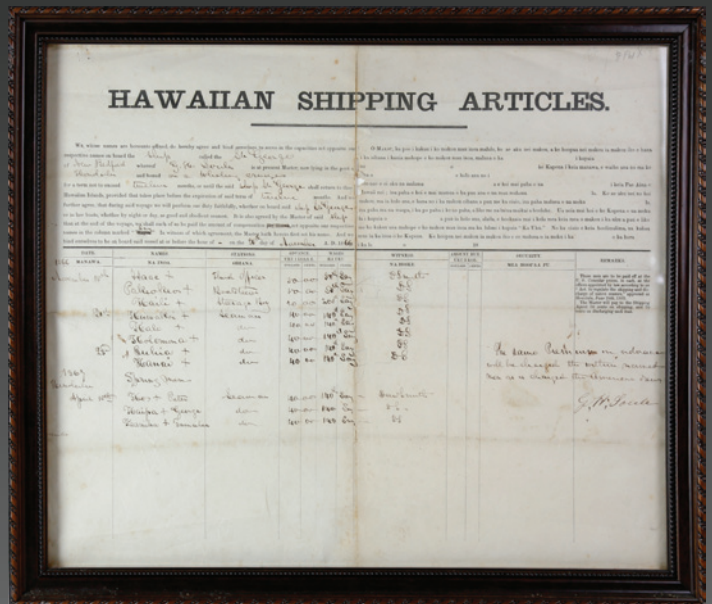
684. MAHOGANY SHIP'S DOCTOR'S MEDICINE CHEST, 19th Century, with large multi-wood inlaid compass rose, ivory escutcheon, brass carrying handles, fitted interior medicine bottle compartment, drawer with fitted covered compartments. Height 10 in. Width 15 in. Depth 11 in. 800/1,000



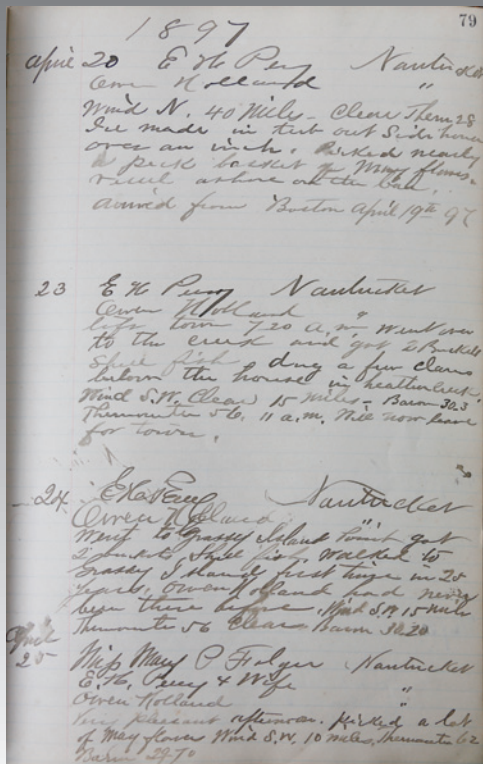
685. CAPTAIN'S SPY GLASS, circa 1830, tapering canvas covered tube with macramé and brass ends, single draw, faint signature, in hinged fitted box. Closed 25 in. Open 36 in. 200/400



686. 1809 MASSACHUSETTS INDENTURE DOCUMENT, binding John Lillie in apprenticeship to John Wetherell of Welfleet, County of Barnstable. 11 ¾ in. x 6 ¾ in. 200/400



687. 1866 HAWAIIAN SHIPPING ARTICLES WHALING DOCUMENT, pertaining to the 1866 whaling voyage of the ship *St. George* of New Bedford, Captain G.H. Soule, Master, with list of crew members stations and wages. Printed in English and Hawaiian. 13 ½ in. x 16 ½ in. 200/400



688. 1891-1915 HANDWRITTEN JOURNAL, "PERCHVILLE RECORD VOL. II", diary of notable events and happenings at, "Perchville", the Nantucket residence of Edward Henry Perry. Including accounts of visitors, weather, and daily activities from December 11, 1891 to September 19, 1915. Approximately 270 pages. 13 ½ in. 8 ¼ in. 400/600



689. MASONIC SPERM WHALE TOOTH, circa 1850, in raw form, worn as a medallion, inscribed, "BPOE CALUMET MICH 404". Height 5 in. Width 3 in. 200/400



690. SCRIMSHAWED WHALEBONE BUSK, circa 1850, arched top engraved with an American house of worship, above a bark, over a dock scene. Length 12 ½ in. Width 1 ½ in. 1,000/1,500



691. JOHN QUINCY ADAMS PRESIDENTIAL PASSPORT FOR THE BARK "AMERICA" OF NEW BEDFORD – Francis Yitton Master, June 18, 1825, signed J.Q. Adams. 14 in. x 10 in. Overall 21 in. x 16 ¼ in. 1,000/2,000



692. SCRIMSHAW WHALING BARK SPERM WHALE TOOTH, circa 1860, engraved on both sides, the obverse depicts a whaling bark in full sail and the letter "C" on the sail, the verso with an image of Britannia. This tooth with a small hole at each end indicates it was probably a tambua in its earlier life. Height 8 in. Width 2 ¾ in. 2,200/2,800





693. WHALEMAN MADE WHALE IVORY AND TORTOISESHELL PIE CRIMPER, circa 1850, exceptional ivory Greek key wheel pinned to an ivory spoke, 3-tine fork, the handle inlaid with tortoiseshell teardrops and dots. The crimper originally had a 4-tine fork, 1-tine is missing. Length 7 ½ in. Wheel Diameter 1 ¾ in. 1,200-1,800



694. WHALER MADE WHALE IVORY PIE CRIMPER, circa 1850, the hollow v-formed grip with eyelet trim, supporting a 3-tine fork, swivel knife, a solid zigzag wheel pinned to a bird head. The end cap with a pierced pinwheel. Length 7 in. 1,200/1,800



695. WALRUS IVORY, TORTOISESHELL, ABALONE INLAID PIE CRIMPER, circa 1850, zigzag wheel pinned to a block and shaped handle with baleen spacer. Length 5 in. 300/500



696. WHALER MADE WHALE IVORY DOUBLE WHEEL SEAHORSE PIE CRIMPER, circa 1840. Length 5 ½ in.
2,500/3,500



697. WHALER MADE IVORY SCRIMSHAWED PIE CRIMPER, circa 1850, engraved with leaf vines, open spoke zigzag wheel, three tine fork in two sections with baleen spacer. Length 5 ½ in.
800/1,200



698. WHALER MADE PIERCED WHALE IVORY PIE CRIMPER, circa 1850, solid zigzag wheel pinned to a spoke and continuing to a hollow pierced grip with hearts and scrolls, ending in a pinned pierced feather. Length 8 ½ in.
2,000/3,000



699. WROUGHT IRON TOGGLE WHALING HARPOON, circa 1850, iron shaft continuing to expansion sleeve, with partial manufacturer's marks "PET.." Attributed to the Ambrose or Charles Peters shops, New Bedford, MA. Length 32 ¾ in. 700/900



700. WROUGHT IRON TOGGLE HARPOON INITIALED "JDO", 19th Century, continuing to an expansion sleeve for attaching to shaft. Length 31 ½ in. 800/1200



701. DEAN & DRIGGS WROUGHT IRON BLUBBER SPADE, 19th Century, signed Dean & Driggs Cast-Steel. Blacksmiths Dean & Driggs worked out of a shop on Drigg's Lane in New Bedford. Length 16 in. Width 4 in. 200/300



702. GERMAN AHSPIESS PIKE POLE ARM, 17th – 18th Century, iron spike continuing to expansion sleeve mounted on wood shaft, with impressed markings "5" and "R." Length 75 in. 800/1,200



703. BRITISH ROYAL NAVY BOARDING PIKE, early 19th century, steel point with attachment langets on wooden shaft, with heart and broad arrow acceptance mark. Length 72 in. 800/1,200



704. HAND COLORED LITHOGRAPH, 19th Century, “Engagement between the American Frigate the United States and the English Frigate the Macedonian, surrendered after 17 minutes of fighting”, housed in lemon gilt frame 10 ¾ in. x 16 in.
Overall 18 ¼ in. x 22 in. 200/400



705. WILLIAM J. HUGGINS (BRITISH 1781-1845) HAND COLORED ENGRAVING “SOUTH SEA WHALE FISHERY”, 19th Century, painted and published by W.J. Huggins, Marine Painter, January 1, 1825. 17 ½ in. x 22 ½ in. 800/1,200



706. WHALE SHIP CAST IRON BLANKET HOOK, circa 1850. 38 in. x 20 in.

1,000/1,500



707. EBENEZER PIERCE PATENT DARTING GUN, WITH LANCE PROJECTILE AND WROUGHT IRON TOGGLE HARPOON, circa 1865, chiseled ship's identification initials E.A.. Attributed to the whaleship Eliza Adams of New Bedford, circa 1865. Length 50 in. 1,000/1,500



708. WROUGHT IRON DARTING GUN TOGGLE WHALING HARPOON, circa 1865, signed "Cole." Manufactured by the Luther or Edward Cole blacksmith shops, New Bedford, MA. Length 38 ¼ in. 500/700



709. WROUGHT IRON WHALING TOGGLE HARPOON, circa 1850, toggle head with iron shaft continuing to expansion socket, signed with blacksmith's mark "TP." Complete with wooden pole handle, rigged with "iron strap" attached rope line. Overall Length 102 in. Iron Length 32 in. 1,000/1,500



710. WROUGHT IRON TOGGLE HARPOON ENGRAVED E.A., circa 1850, with chiseled ship's identification initials E.A. attributed to the whaleship Eliza Adams of New Bedford, continuing to an expansion sleeve for attaching to shaft. Length 32 in. 500/700



711. HAND COLORED ENGRAVING OF NAVAL ENGAGEMENT, 18th Century, between USS Bonhomme Richard commanded by John Paul Jones and H.M.S. Serapis, commanded by Captain Pearson on September 22, 1779. Originally painted by Richard Patton, engraved by Balthasar Frederic, Ausburg, Germany. Housed in gilt frame with reverse painted liner. 10 ¾ in. x 14 ¾ in. 300/400



712. ENGLISH HAND COLORED WHALING ENGRAVING, circa 1793, "The Greenland or Whale Fishery", "La Pecherie de Greenland ou de la Baleine", engraved by E. Kirkall after Thomas Baston, Printed for Carrington Bowles, London. 10 ¼ in. x 14 ¾ in. Overall 13 in. x 17 ½ in. 500/700



713. ENGLISH HAND COLORED WHALING ENGRAVING, 18th Century, "To the Honble Sr. John Eles Barrt, Sub-Governour of the South-Sea-Company, This Plate of the Whale or Greenland Fishery". 10 ¾ in. x 14 ¾ in. Overall 19 ½ in. x 23 ½ in. 400/600



714. HEAVY CAST STEEL WHALE FLENSING CLEAVER, late 19th Century. Height at tip 8 ¼ in. Length 41 ½ in. 500/700



715. SCRIMSHAW SCHOOLBOY SPERM WHALE TOOTH, circa 1860, depicting a full portrait of a young schoolboy with book and pen. Height 5 in. Width 2 ¼ in.

500/700



716. WHALER SCRIMSHAW SPERM WHALE TOOTH, circa 1860, the upper vignette depicts a sailor with a net in hand above an embracing couple. Height 6 in. Width 2 ¼ in.

600/900



717. PAIR OF WHALER SCRIMSHAWED AND POLYCHROMED SPERM WHALE TEETH, circa 1860, both stippled and line engraved with ¾ portrait of a young lady holding a red flower, the other with a half-portrait of a seated woman wearing a red vest and pendant. Height 6 ½ in. x 3 ¼ in.

1,000/1,500



718. WHALER SCRIMSHAW SPERM WHALE TOOTH, circa 1850, depicting a well-dressed young lady standing on a checkered carpet., with painted black hair and boots. Height 5 in. Width 2 in. 600/900



719. WHALER SCRIMSHAW SPERM WHALE TOOTH, circa 1870, a male and female standing together, she attracted by something behind her, his eyes fixed on her and holding back a note. Height 6 in. Width 2 3/4 in. 600/900



720. SCRIMSHAWED WHALE TOOTH STORAGE CONTAINER, circa 1860-1870, with wraparound scenes of a young lady holding a rose extending over to a whaling scene with 3 vessels and 2 whales. The base with a pierced wood cap with plug. Height 4 1/4 in. 1,000/1,500





721. SCRIMSHAW SPERM WHALE TOOTH, circa 1860, full portrait of mother and daughter with flower basket. Height 5 ¾ in. 500/700



722. SCRIMSHAWED WHALEBONE BUSK, circa 1860, engraved on both sides, with Lady Liberty, eagle and memorial with figure; the reverse with full portrait of a lady under drapery, geometric designs and Arctic harpoon head, initialed "C.E.P." Length 13 ½ in. Width 1 ¾ in. 800/1,200



723. ESKIMO CARVED WHALEBONE FIGURE OF AN INUIT FISHERMAN BY WILBUR KUZUGUK, at the ready with his fish spear wearing glasses and baleen dot inlays, signed on back W. Kuzuguk. Height 11 in. 700/900



724. INUIT SAMPLE WHALEBONE TRIMMED PADDLE, circa 1920. Length 28 ½ in. x 2 in. 200/300



725. WHALER MADE WHALE IVORY, WHALEBONE AND ABALONE INLAID WALKING STICK, circa 1840, octagonal ivory knob grip with abalone dot and panel inlays above a conforming whalebone shaft, merging to a round tapering shaft. Length 31 ½ in. 1,000/1,500



726. T. BAILEY (MASSACHUSETTS 20TH CENTURY) OIL ON CANVAS "PORTSIDE VIEW OF A SQUARE-RIGGED SHIP", depicted moving fast on the open seas, signed lower right in a 22k carved gold leaf Guido frame. 31 ¾ in. x 24 in. Overall 37 ½ in. x 30 in. 800/1,200



727. JONATHAN EADE, LONDON, MARINER'S COMPASS, circa 1750s, fitted in its original dovetailed and painted carrying box with iron handles, gimbal bracket, bronze ring finely engraved "Jonan Eade London" and vectors, missing the directional card. 1,000/1,500



728. AMERICAN SCRIMSHAWED WHALEBONE BUSK, circa 1850, the obverse engraved with a village scene, American flag and letter "M", with Barbara Johnson "*Delector in Balaenis*" sticker on verso. Length 12 ¼ in. Width 1 3/8 in. 800/1,200



729. NANTUCKET MADE WHALEBONE AND WHALE IVORY ROLLING PIN, circa 1840, pin turned of whalebone with finely turned whale ivory step down and incised wax filled scribe line end caps. Length 15 in. 1,000/1,500

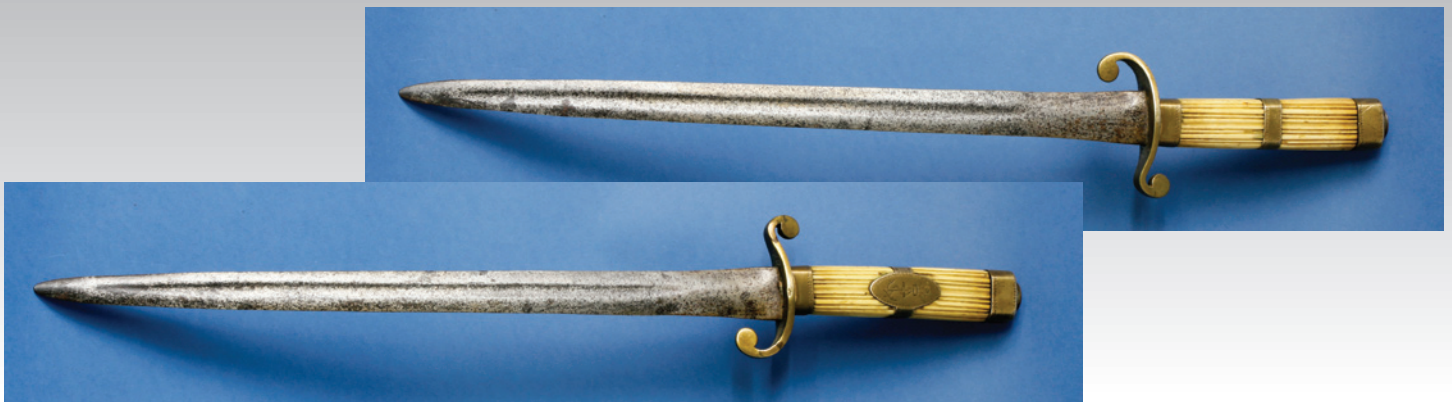


730. THREE WHALEMAN WHALE IVORY, BONE AND STEEL TOOLS, circa 1840, the 1st with a multi-turned and scribed handle initialed, "A.S.C.", with a steel rod pinned within the handle extending to a flattened edge, the 2nd a steel auger with an ivory handle initialed, "N.CH...", the 3rd a whalebone turned and tapering utensil, reeded and scribed. Lengths 5 ½ in. to 12 ½ in. 300/500



731. WHALEMAN MADE WHALEBONE ROPE FID, circa 1850, with later sailor rope work decoration. Length 15 in. 400/600

732. AMERICAN ENGRAVED POWDER HORN, circa 1850, a two-masted ship above “Celi 2 A – Crotes CCOVE APRIL 8th 1850; the side engraved “George Every’s Horn” and a bird, fish, pine trees, hearts, geometric blocks, cross and pinwheel. Length 14 in. Width 3 ¾ in. 1,000/1,500



733. FRENCH NAVAL OFFICER’S WHALE IVORY, BRASS AND STEEL DIRK, circa 1820-1840, the grip comprised of a single piece of reeded whale ivory with a ring band engraved with an anchor and fleur-de-lis, flanked by an engraved cap and crossguard. Length 17 ¼ in. 800/1,200



734. FINELY CRAFTED SAILOR MACRAMÉ FRAME,
20th Century, exhibiting a number of techniques.
Height 27 in. Width 28 in. 1,000/1,200



735. ENGLISH REVERSE PAINTING ON GLASS,
19th Century, depicting the ship H.M.S Eastern Monarch and two
other vessels, in original bird's eye maple frame. 9 ¼ in. x 12 ¼ in.
300/500



**736. E. & G.W. BLUNT – NEW YORK LIFEBOAT
COMPASS,** circa 1865, spun brass drum, dry card, 4-inch
diameter, suspended in brass gimbal ring in a dovetailed slide
top box, mounted with round presentation plaque "*Presented to
Capt. Dan Risley by the Smoke Pipe Club, August 1, 1865.*"
7 in. x 7 in. 300/500



**737. SKYLIGHT BINNACLE COMPASS BY STAR
PATHFINDER,** Milton Massachusetts, circa 1900, six glass
panels and brass top with simplex burners, stamped Boston on
the iron gimbal. Height 19 ½ in. Diameter Base 9 in. 200/300



738. ALBERT BARDOU PARIS BRASS TELESCOPE, circa 1880, on mahogany tripod stand with brass mechanical crank height adjustment. Height as shown 56 in. Length 45 in. 1,200/1,800



739. WORLD WAR ONE UNITED STATES NAVY CURTISS HS-1 FLYING BOAT AIRCRAFT WOODEN PROPELLER, circa 1917, mounted with contemporary ship's clock. Laminated wood construction with riveted brass tip reinforcement. Length 104 in. Diameter of mounting hub 13 in. 1,500/2,500



740. FINE SCRIMSHAW LOWER WHALE TOOTH SECTION, circa 1850, elaborate harborside building structures with fishing boat and "Boston" banner above; the verso with a portrait of a whaling bark at anchor and a berry and leaf vine wraparound engraving. Height 2 ¼ in. Width 2 in. Depth 1 ¼ in. 700/1,000



741. COLLECTION OF 14 GEORGIAN AND VICTORIAN WAX SEAL POCKET WATCH FOB STAMPS, 19th Century, mostly gold filled, plated and brass; 10 stamps depict ships, sampans, galleon and dory, 3 depict anchors and one engraved with the initial "H." The seals are mostly carnelian, 1 bloodstone, 2 possible moonstone and 1 amethyst. 800/1,200



742. SAMUEL & BENJAMIN SOLOMONS, LONDON DAY AND ASTRONOMICAL TELESCOPE, circa 1875, with long and short eye-piece, the scope engraved S. & B. Solomons, London, milled head not functioning. In original fitted wood box with paper labels "*Instructions for the use of S. & B. Solomons, Telescope...39, Albemarle Street W.*" This company worked from 39 Albemarle Street W. from 1840-1875. Extended 59 in. Box 4 ¾ in. x 4 ½ in. x 8 ½ in. 800/1,200

743. ENGLISH SEA CAPTAIN'S SPY GLASS, MID 19th Century, engraved, "**DOLAND, LONDON**", brass with wrayskin covered barrel, and sunshade. Found in estate at John Norton House, North Street, Hingham, Massachusetts. Closed Length 20 ¼ in. 200/400



744. CATBOAT TILLER WITH SAILOR'S FANCY ROPEWORK COVERING, circa 1930, with sinnet knot and served hand grips, bronze mounting hardware. Length 37 in. 500/700



745. GROUP OF 8 BOUND VOLUMES OF "WHALEMEN'S SHIPPING LIST AND MERCHANT'S TRANSCRIPT", comprised of Volumes 2 through 9, spanning the years 1844-1852. Each with leather binding and marbled endboards. Approximately 200 pages per volume. Height 15 ¼ in. Width 12 in. 800/1,200



745.



746. GROUP OF 8 BOUND VOLUMES OF "WHALEMEN'S SHIPPING LIST AND MERCHANT'S TRANSCRIPT", comprised of Volumes 10 through 17 spanning the years 1852-1860. Volumes 10-13 approximately 400 pages per volume measuring 16 ¼ in. x 12 in. Volumes 14-17 approximately 200 pages per volume, measuring 20 ½ in. x 14 ¾ in. 800/1,200



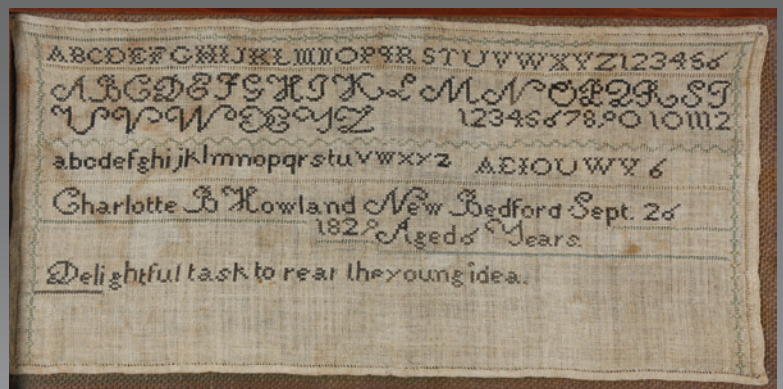
747. GROUP OF 7 BOUND VOLUMES OF "WHALEMEN'S SHIPPING LIST AND MERCHANT'S TRANSCRIPT", comprised of Volumes 18-24 spanning the years 1860-1867, approximately 200 pages per volume. 20 ½ in. x 14 ¾ in. 800/1,200



748. GROUP OF 9 BOUND VOLUMES OF "WHALEMEN'S SHIPPING LIST AND MERCHANT'S TRANSCRIPT", comprised of Volumes 25-33, spanning the years 1867-1876, approximately 200 pages per volume. Inscription on Volume 25: "*Wm Philips & Sons, these books belonged to original printer of the whaling shipping lists per T. Swift Jr. 1917*". 20 ½ in. x 14 ¾ in. 900/1,200



749. MERCHANT LOG BOOK OF THE SHIP, "SANTA CLARA", OF NEW YORK, "R.W. Fuller", Master. From New York to Yokohama Japan and back. Records from February 11, 1891 through March 10, 1892. 86 Pages of entries. 9 ¾ in. 15 ½ in. 400/600



750. NEEDLEWORK SAMPLER "CHARLOTTE B. HOWLAND OF NEW BEDFORD", SEPT. 26, 1829. 8 in. x 17 ¼ in. Overall 11 ¾ in. x 21 in. 500/700



751. ENGLISH NEEDLEWORK SAMPLER "MARYANN OSDEN AGE 7, 1806", "*May the British Navy Never Want A. Nelson, To Cry is Human, to Forgive Devine*", adorned with trees, animals and ship. Original printed label on reverse "*Eppel & Co. 14 Lothian St. Edinburgh*". 7 ¾ in. x 5 ¾ in. Overall 11 in. x 9 in. 300/500



752. UNUSUAL WROUGHT IRON BLUBBER SPADE, circa 1840, with bulbous head on iron shaft continuing to expansion sleeve. Length 18 ¾ in. 300/500



753. LARGE WROUGHT IRON BLUBBER GAFF HOOK, circa 1840. Length 21 ½ in. 200/400



754. STEEL BLUBBER BOARDING KNIFE WHALING TOOL, CAST MANUFACTURER'S INITIALS "N.A.", circa 1840-1850, with original rope work Turk's knot hand guard. Length 36 in. 800/1200



755. TWO WHALING DARTING GUN LANCE PROJECTILES, 19th Century, brand patent wrought iron lance and Pierce patent brass lance with retractable brass feathers. Lengths 22 in. and 17 in. 200/300



756. WROUGHT IRON TOGGLE HARPOON INITIALED "ABR", 19th Century, continuing to an expansion sleeve for attaching to a shaft, the expansion sleeve retains original rope serving. Length 29 in. 800/1200

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City _____ State _____ Zip Code _____

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Phone # _____ Mobile # _____

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Absentee bids must be submitted by 4:00 pm by Friday, August 7, 2020.**

NOTES

AUGUST 22, 2020
ESTATE OF LINDA LORING - PART II WITH ADDITIONS



REGENCY NEEDLEWORK



ILLYA KAGAN ~ LOUISBURG SQUARE



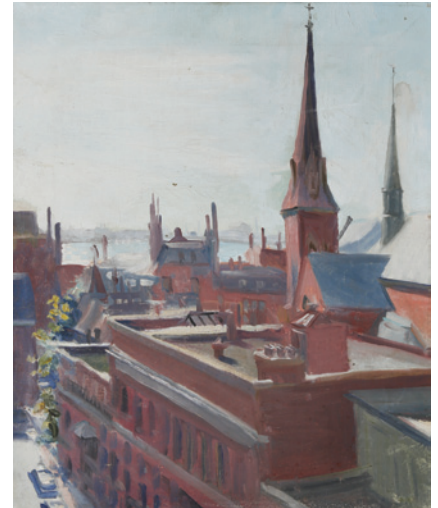
SARAH P. CRANE
"LONG POND"



BOBBY BUSHONG
"ROAD TO 'SCONSET"



JOHN WHITNEY
"LONG POND"



BEACON HILL ~ UNSIGNED



ANDREW SHUNNEY
"MIDNIGHT HIDDEN FOREST -
NANTUCKET"



ROY BAILEY
"SHUCKING SCALLOPS"



JAMES CROMARTIE
"BRANT POINT"

AUGUST 22, 2020

ESTATE OF LINDA LORING - PART II WITH ADDITIONS



GEORGE POST



MICHAEL MATTHEWS





79. The Phebe Almy sampler is accompanied by Almy family memorabilia: a schoolhouse slate, and four 19th c. books owned and inscribed by Almy family members David, Elizabeth, Lucy and Pelig Almy.

Chalkboard slate carved with initials *E.W.A.* in hardwood frame with inlaid chalk sharpener and alphabet carvings.

David Almy's book: *History of the United States of America*, Rev. Charles A. Goodrich, 3rd Editor Hartford, Publ. Barber & Robinson, 1824

Elizabeth Almy's book: *Elements of Chemistry 1831 with Engravings*

Lucy B. Almy's book: *Weekly Sabbath*, 1836

Pelig Almy's book: *Early Christians on War*, 1814, printed in New Bedford



GILBERT GAHL

