



AMERICANA, FINE ARTS, AND MARINE AUCTION
AUGUST 4, 2012

RAFAEL E. OSONA
AUCTIONEER & APPRAISER

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7. The purchase price payable will be the aggregate of the final bid and a premium of 16% of the final bid.
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9. A paid receipt of the purchase must be presented before goods may be removed from the Gallery.
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PUBLIC AUCTION

AMERICANA, CONTINENTAL, FINE ART & MARINE AUCTION

SATURDAY, AUGUST 4TH 2012, AT 9:30 AM

EXHIBITION:

Thursday, August 2nd from 10:00am to 5:00pm

Friday, August 3rd from 10:00am to 5:00pm

AT THE

American Legion Hall, 21 Washington Street
Nantucket Island, Massachusetts

Featuring fine estates from New York City, Paradise Valley, Scottsdale,
Newport Beach, Nantucket and others.

The Estate of Joan Pratel - Nantucket and New York City

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RAFAEL E. OSONA

AUCTIONEER & APPRAISER

P.O BOX 2607, NANTUCKET, MA 02584

LIC. 366

Tel. (508) 228-3942

Fax (508) 228-8778

OsonaAuctions@gmail.com
www.RafaelOsonaAuction.com



1. HENRY A. KELLEY (1815-1869) NANTUCKET SILVER MINIATURE LADLE, circa 1835-1842, stamped *H.A. Kelley*.

2. JAMES S. KELLEY (1820-1900) NANTUCKET SUGAR SHELL, circa 1846, stamped *J.S. Kelley Nantucket*.

3. J. EASTON 2nd (1807-1903) NANTUCKET SILVER TONGS, circa 1840, stamped *J. Easton 2nd* and engraved *R. & E. A. McCleave*.



4. SET OF 6 EASTON & SANFORD NANTUCKET TEASPOONS, circa 1830-1837, four matching, and two matching, stamped *Easton & Sanford*.



5. MATCHED SET OF 6 BENJAMIN BUNKER (1751-1842) NANTUCKET SILVER TABLESPOONS, circa 1800, stamped *BB BB* and engraved with the initials *W. R. R.*



6. MATCHED SET OF 12 WILLIAM HADWEN (1791-1862) TEASPOONS, circa 1820-40, stamped *W.Hadwen* and engraved *E.W.*



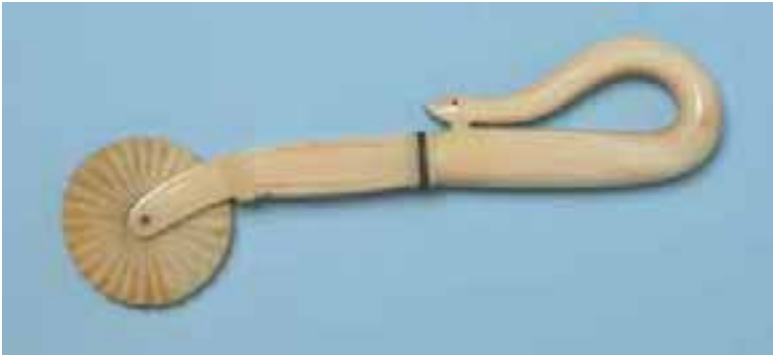
7. **J. EASTON 2nd (1807-1903) NANTUCKET COIN SILVER SOUP LADLE, circa 1840**, stamped on reverse *J. Easton 2nd, Nantucket, Pure Coin*, and engraved *Malvina F. Marshall, Feb. 18, 1851*. Length 13 in.



8. **GORDON HOPE GRANT (American 1875-1962) "The Alice Wentworth Sailing Round Brant Point"** watercolor on paper, signed lower right Gordon Grant. 13 ½ in. x 20 in.



9. WHALE IVORY PIE CRIMPER, circa 1850, single piece “S” shaped handle with carved rosevine openwork and solid zigzag wheel. Length 5 ¼ in.



10. WHALE IVORY PIE CRIMPER, circa 1840, serpent handle with eyes and red lip, joined to a block wheel support. Length 6 ¼ in.



11. WHALE IVORY AND TORTOISE SHELL PIE CRIMPER, circa 1830, 3-tine fork, shaped and carved handle with polyhedron and tortoise inlays of diamonds, dots and teardrops, solid zigzag wheel. Length 7 ½ in.



12. ENGLISH BRASS STANDISH, circa 1770.

13. PAIR OF BRASS QUEEN ANNE CANDLESTICKS, circa 1750. Height 8 in.

14. ENGLISH MAHOGANY OVAL TILT TOP CANDLESTAND ON BOLD PAD FEET, circa 1770-1780. Height 27 in.



15. ANTIQUE SARAB CARPET RUNNER, circa 1930.
15 ft. 9 in. x 3 ft. 7 in.



16. COLLECTION OF 3 CARVED WHALE IVORY CLENCHED FISTS, mid 19th Century. Heights 1 in., 2 in., 2 ½ in.

17. CARVED PRISONER-OF-WAR BONE MASONIC SNUFF BOX, circa 1800.

18. WHALE IVORY AND WHALEBONE SWIFT, circa 1830, constructed totally of ivory except for the bone shaft. Height 14 in.



19. ANTIQUE KAZAK CARPET, circa 1900.
13 ft. x 3 ft. 4 in.



20. AMERICAN REVERSE PAINTING ON GLASS “*U.S. Frigate Constitution*”, 19th Century, in bird’s eye maple frame. 9 in. x 13 in.



21. REVERSE PAINTING ON GLASS “*Portrait of the H.M.S. Lee Gunboat*”, 19th Century, in bird’s eye maple frame with gilt liner. 8 ¾ in. x 11 ½ in.



22. ENGLISH REVERSE PAINTING ON GLASS "*Portrait of the H.M.S. Eastern-Monarch*". 8 $\frac{3}{4}$ in. x 11 $\frac{3}{4}$ in.



23. REVERSE PAINTING ON GLASS "*Portrait of the Thetis, 1809*" 19th Century, depicting the square rigged ship *Thetis*, unusual background watercolor of a headland and ship on the horizon. 14 in. x 20 $\frac{1}{4}$ in.



24. FINE SAILOR MADE WOOLWORK EMBROIDERY OF A BRITISH “SHIP-OF-THE-LINE”, circa 1860, three mast ship passing a lighthouse and pilot boat in the distance, vivid wools and painted canvas sails. 32 ½ in. x 22 in.



25. FINE BONE CHINA DESSERT SERVICE, 19th Century, hand painted floral decorations, 12 plates – 9”, 2 diamond serving plates, 2 square serving dishes and one scallop shell form dish.

26. FRENCH PROVINCIAL PEAR WOOD INLAID KITCHEN WORK TABLE, 19th Century, with one drawer and pullout bread slide, one skirt inlaid with ebony and other fruitwoods in a leaf vine and potted buds design on slight cabriole legs. Height 31 in. Length 65 ½ in. Width 28 in.

27. PENNSYLVANIA COPPER AND WROUGHT IRON APPLE COOKING BUCKET, 19th Century. Height 20 in. Diameter 27 in.

28. ENGLISH DOUBLE HANDLED COPPER COOKING POT WITH MAKER'S ENGRAVED STAMP "...EAGG & Sons LTD. Copper Smiths, Dean St. London." Height 10 in. Diameter 14 in.

29. AMERICAN COPPER TWO GALLON MEASURE. Height 11 in.



30. PAIR OF FRENCH BRASS MILK JUGS, 19th Century. Height 14 ½ in. Width 12 ¼ in.

31. PROVENCE WINE TASTING TABLE, early 19th Century, in a white washed finish as found in the South of France. Height 28 in. Diameter 44 ½ in.



32. NANTUCKET RATTAN WOVEN ROUND SWING HANDLE BASKET, circa 1860, from the Burrell family of the Overlook. Height 4 ½ in. Diameter 6 ¼ in.

33. RARE TO FIND IVORY LADY'S HELPER, circa 1870, this clip was sewn on the garment and acted as a third hand to temporarily hold a piece of lace, ribbon, cloth, etc.

34. WHALE IVORY PIE CRIMPER, circa 1860, delicate "S" shape form in two sections with blocked 3-tine fork and a solid zigzag wheel. Length 7 in.



35. CARVED WHALEBONE OPEN COLUMN PIE FORK, circa 1860, 3-sections of matching cinched columns ending in a scrolled 3-tine fork. Length 8 in. **Provenance:** William Boylhart Collection.

36. CARVED WHALEBONE OPEN COLUMN DOUBLE WHEEL PIE CRIMPER, circa 1810, side by side twin wheels, the grip with open architectural sections and wafers, above an open heart and 3-tine fork. Length 7 ¾ in.



37. NANTUCKET LIGHTSHIP BASKET, circa 1860, rattan staves and weavers, swing handle riveted to wood stave ears, pine base. Height 5 in. Diameter 8 in.

38. NANTUCKET LIGHTSHIP BASKET, circa 1860, rattan staves and weavers, swing handle riveted to wood stave ears, pine base. Height 5 ¾ in. Diameter 8 ½ in.



39. WHALE IVORY AND WHALEBONE WALKING STICK, circa 1850, reeded ivory pistol handle on a turned tapering shaft ending in double scribe lines to simulate a ferrule. Length 35 ½ in.

40. NARWHALE TUSK WALKING STICK, circa 1870, sterling silver top with a cabochon turquoise stone. Length 36 in.



41. ANTIQUE SERAPI CARPET, circa 1880-1890. 9 ft. 7 in. x 12 ft. 7 in.



42. ENGLISH BURLWOOD LIBRARY TABLE, circa 1840, rectangular top with shaped apron, supported on barley twist legs with stretcher and arched feet. Height 28 in. Width 42 in. Depth 22 in.



43. FOLK ART ARCHITECTURAL COPPER REPOUSSE LION'S HEAD, 19th Century. Height 22 in.

44. PAIR OF CHINESE GREEN GLAZED CERAMIC LAMPS, with burlap drum shades. Height 37 in.

45. BOMBAY INDIA ROSEWOOD BOX, mid 19th Century, shaped sides with hinged top exposing eye dazzling ivory, ebony and exotic woods inlaid top and 2 trays with 21 covered compartments. 6 ½ in. x 15 in. x 10 in.

46. BOMBAY INDIA EBONY CARVED JEWELRY BOX, circa 1865, deeply carved foliate rectangular box with hinged top exposing a tray with 9 covered compartments inlaid with tropical woods, ivory and ebony. 5 ½ in. x 12 ½ in. x 8 in.

47. ENGLISH ELM AND MAHOGANY SIDEBOARD, circa 1790, three drawer front with Birmingham cut brasses above a scalloped skirt. Height 34 in. Width 78 ½ in. Depth 19 in.

48. BRASS AND WIRE FIREPLACE FENDER, late 18th C., on brass repousse paw feet.



49. WILLIAM E. RICHARD WATERS (Dover 1813-1880) "Off Shore Concern"
oil on canvas of sailor and merchant looking out to sea, in period gilt frame and domed liner, signed lower left W. R. Waters, 1853. Waters was active circa 1841-1867. 36 ¼ in. x 30 ¼ in.



50. G. DOLLOND LONDON BOXED DAY OR NIGHT TELESCOPE, leather wrapped with extra day scope, paper label "G. Dollond Optical, Mathematical and Philosophical Instrument Maker to Her Majesty, 59 St. Pauls Church Yard, London" Length 38.5 in.



51. PAIR OF BRASS LIGHTHOUSE ANDIRONS, 20th Century, with matching log stops, signed Rostand. N. #507. Height 19 in.

52. ENGLISH BRASS BOUND CAMPAIGN CHEST, circa 1840, with recessed brass pulls and carrying handles. Height 40 in. Width 39 in. Depth 18 ¾ in.

53. WILLIAM G. EMERSON, NEWPORT, MAINE WALL CLOCK, mid 19th Century, eglomise decoration around the dial, above a looking glass framed in a half-round gilt moulding with rosettes at the corners.. Height 29 ½ in. Width 13 ½ in. Depth 5 in.



54. CHILD'S HITCHCOCK DECORATED DOUBLE-BACK SETTEE, circa 1825, rush seat, gilt stencil and hand decorations on a faux rosewood ground. Height 27 in. Width 26 ½ in. Depth 12 in.



55. GERMAN ART NOUVEAU EXPOSITION CUT CRYSTAL AND SILVER PLATED COVERED URN, maker's mark WMF Wurttembergische Metalwaren Fabrik. Height 23 in. Width 14 in.



56. RUFINO TAMAYO (New York / Mexico 1899-1991) “High Five” mixed media (oil and sand) on paper, signed lower left Tamayo '78. 10 in. x 8 ¾ in. Rufino del Carmen Arellenas Tamayo was born in Oaxaca, Mexico. Of Zapotec, Mexican and Spanish lineage, Tamayo painted deliberately. He chose to employ a vocabulary punctuated by influences that ranged from his own ethnicity – and his position as Department Head at Mexico’s Department of Ethnographic Drawings, (1921) to the politics of the day. Artistically, he drew from Cubism, Impressionism and Fauvism. Tamayo is considered among the few “Mexican Masters,” in the company of his contemporaries, Jose Clemente Orzco, Diego Rivera, Oswaldo Guayasamin, and David Alfaro Siqueiros. Relevant early exhibitions included LEAR (Liga de Escritores y Artistas Revolucionarios in NYC) and a 1948 retrospective at the Palacio de Bellas Artes in Mexico City. Exhibitions include the Tamayo Contemporary Art Museum – Mexico City, the Solomon R. Guggenheim Museum – NYC, the Phillips Collection – Washington D.C., the Naples Museum of Art – Florida and the Museo Nacional Centro de Arte Reina Sofia – Madrid.



57. JOSEPH LORENZL (AUSTRIAN 1892-1950) ART DECO COLD PAINTED BRONZE AND IVORY DANCER SCULPTURE, circa 1930, ivory hands and head, marble base, signed Lorenzl. Height 14 ½ in.

58. ENGLISH REGENCY CALAMANDER WOOD SIDE TABLE, circa 1820, rectangular top with cut-corners, rosewood cross banding and sides, 16 inlaid clovers supported on urn turned standard rising from four shaped legs with rosewood inlaid panels terminating in bronze paw foot casters. Height 27 in. Width 14 ½ in. Depth 17 in.

59. FRENCH BRONZE BOUILLOTTE LAMP, circa 1900, oval green tole shade. Height 22 in.

60. ENGLISH REGENCY WOOD SPECIMEN'S STAND, circa 1820, rectangular flip over and rotating top with an all-around sawtooth frieze of various woods supported on a chamfered column with differing inlays on a plinth with 4 rosewood saber legs and bronze paw casters. Height 29 ¾ in.



61. CARVED MAHOGANY & SPECIMEN WOOD TILT TOP CENTER TABLE, circa 1820, circular tilting top, geometrically inlaid specimen woods including satin wood, Cuban mahogany, Honduran mahogany, quilted maple, bird's eye maple, Gabon ebony, yew wood, maple, burl walnut, English chestnut, padouk wood and 2-types of rosewood within mahogany cross banding. Finely carved rosewood paneled teardrop standard on a tripod plinth ending in rococo feet. Height 30 ¼ in. Diameter 36 ¼ in.



62. ENGLISH PICTORIAL WOOLIE, circa 1850, three square rigged man-o-war ships approaching a fortress with three ships on the horizon, flatly woven calm sky and ruffled waters, brass beads on all gun ports including fortress, strong trapunto woven sails create a 3-dimensional image. In original decorated frame with gilt liner. 17 in. x 33 in.



63. FINE ENGLISH SAILOR MADE WOOLIE, circa 1850, portrait of a ship-of-the-line at anchor flying the Royal Standard which is customary when Queen Victoria was aboard — celebrating the event by dressing up with flags. Longboat alongside, signal flags and flurry of smaller boats in attendance. 23 in. x 34 ½ in.

64. AMERICAN SALESMAN'S SAMPLE TIGER MAPLE FOUR POSTER BED, circa 1840.

Height 21 in. Width 14 ½ in.
Length 21 ½ in.

65. MINIATURE GRANDMOTHER'S CLOCK, circa 1850, with line inlay and engraved brass face

“*Jas. Spondlow, Branoon*”.
Height 40 in.



66. SAILOR MADE NEW ENGLAND CHIP CARVED WOOD ROUND LOVE TOKEN DITTY BOX, dated 1843, carved initials and compass decoration, finger laps, 11 hearts and a carved steamer decoration. 2 ¼ in. x 4 in.

67. MINIATURE “Portrait of a New England Sea Captain”, watercolor on paper, with American ship in background. 3 ½ in. x 2 ¾ in.



68. JAMES WALTER FOLGER (Nantucket 1851-1918) “The Old Mill, Nantucket”, oil on canvas signed lower right Jas. Walter Folger, 1893. 13 ¾ in. x 10 ½ in.



69. NANTUCKET SWING HANDLE BASKET, circa 1870, carved wood ears on full staves to a pine bottom, interior with concentric circles and scribe lines, the exterior branded with the owner’s name “J.M. Folger”. Height 6 ¾ in. Diameter 10 in.



70. SAILOR MADE WOOLIE PORTRAIT OF A “BRITISH SHIP-OF-THE-LINE”, circa 1880. 12 ½ in. x 19 in.



71. FRENCH BRASS MOUNTED SCRIMSHAWED IVORY LADY’S JEWEL BOX, late 19th Century, the rectangular hinged top scrimshawed with a 3-mast clipper in provincial harbor scene, corner mounted with brass ram’s heads and hooves, torches, ribbons and wreaths. Height 3 in. Width 7 in. Depth 5 in.

72. CONTINENTAL IVORY & WOOD WALKING STICK, circa 1880, a large ivory pistol handle with carved bas relief, initials on an ebony shaft terminating with an ivory ferrule. Length 34 ¾ in.



73. SMALL LOVELY ALL WHALEBONE DITTY BOX, circa 1820, oval bone top with an abalone diamond inlay and scrimmed straight lines. A single band on cover and box, the base of solid bone. A rarely seen interior scrimshaw tree on a hill with scalloped edge on bottom plate. Height 2 in. Width 4 ½ in. Depth 3 ¼ in. **Provenance:** Fred Gardner Collection.

74. SCARCE WHALE IVORY AND ABALONE NEEDLE HOLDER, circa 1830, heart form ivory inlaid with 8 pieces of abalone, eyelets around the edge to be sewn on a garment to hold a needle.



* Interior detail Lot 73.



75. SCRIMSHAW WHALE TOOTH, circa 1850, primitive Folk Art rendition of an American Square rigged ship in full sail, the reverse with a large sperm whale and two longboats in pursuit. Height 6 ½ in.



76. SCRIMSHAW SPERM WHALE TOOTH, circa 1850 engraved with a 3-mast British barque in full sail. Length 7 ¼ in.



77. SCRIMSHAW WHALE TOOTH, circa 1830, likely the Banknote Engraver. Encompassed within an upper and lower dot, loop and sawtooth border, a fine engraved portrait of a wealthy lady in fine dress wearing a double strand of pearls and a fancy hairdo. The reverse engraved with two lovebirds. The pearls and dots border executed with deep punch-work. Height 5 ½ in.



78. SCRIMSHAW WHALE TOOTH, circa 1825 engraved with a three-mast British gun boat and sailing sloop in distance on deeply engraved ocean. Length 7 ¼ in.



79. NAPOLEONIC PRISONER-OF-WAR BONE SHIP MODEL, circa 1800, a small model of a 74 gun ship-of-the-line, planked and pinned hull with baleen wales, carved and polychromed male figurehead, furled sails on a wood parquetry base trimmed in bone. Height 17 ½ in. Length 17 ½ in. Width 6 ¾ in.



80. MINIATURE PRISONER-OF-WAR BONE SHIP MODEL, circa 1800-1810, planked and pinned hull, 16 brass guns, horse hair and textile rigging, planked bone base with lattice gallery. Model: Height 10 in. Length 11 in. Width 4 in. Case: Height 12 in. Length 15 ½ in. Width 8 in



81. DIMITRI CHIPARUS (French 1886-1950) PATINA BRONZE AND IVORY SCULPTURE ENTITLED "*Nimble Dancer*", created 1925, gilt and cold painted bronze and carved ivory Art Deco figure on onyx base inset with portor marble squares, signed D.H. Chiparus. Height 18 ½ in.



82. PORCUPINE QUILL SPECIMENS WOOD INLAID CENTER TABLE, circa 1870, many pie-shaped exotic wood specimens inlaid on the octagonal surface, ivory inlaid dots and porcupine quills on all surfaces of the frieze and legs, cross stretcher base. Height 28 in. Width 31 in. Width 31 in.



83. SAILOR MADE WOOLIE, circa 1890, British square rigged man-o-war approaching a headland. 31 in. x 24 in.



84. SAILOR MADE WOOLIE OF A "3-MAST STEAM SAIL SHIP FLYING BRITISH FLAG", mounted in a two-handled serving tray. 13 ½ in. x 18 ½ in.



85. SAILOR MADE WOOLIE OF "TWO FRENCH VESSELS IN HIGH SEAS", circa 1870, in bird's eye maple frame. 20 ½ in. x 38 in.

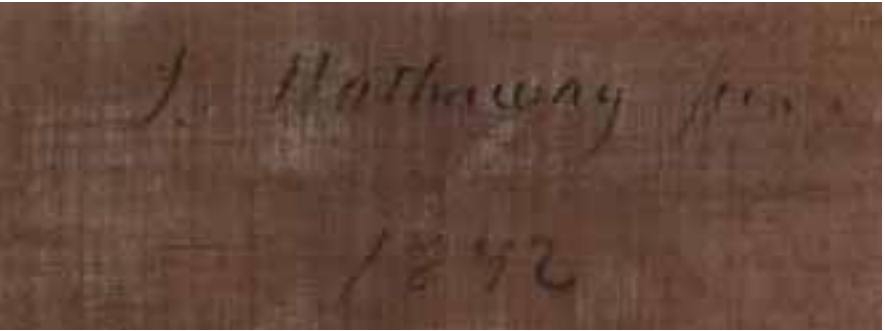


86. REGENCY CARVED MAHOGANY AND CANED GENTLEMAN'S LIBRARY ARMCHAIR, circa 1810, with leather upholstered armrests, brass cup-wheel casters. Height of back 35 ½ in.

87. J. GARLICK DRESSING CASE AND CHEST MAKER, NEW YORK, Mid 19th Century, rosewood and nickel plated rectangular strapped box with fancy cut corners, escutcheons, name plate engraved with owner's name Morris Ketchum and recessed carrying handles. The interior fitted with 12 leather compartments and a secret jewelry section, pullout sconces, fitted on a delicate "H" stretcher stand. Height 22 in. Width 22 in. Depth 13 ¼ in.



88. JAMES HATHAWAY (active 1839-1852) PAIR OF NANTUCKET ANCESTRAL PORTRAITS, circa 1842, finely executed oils on canvas of man and woman, signed on the reverse of canvas J. Hathaway, 1842 in period gilt frames. 30 in. x 25 in.





89. WILLIAM SWAIN (1803-1847) PORTRAIT OF JAMES S. CARY 2nd (1807-1853) oil on canvas in its original condition. 26 ½ in. x 22 ½ in. James Cary died at an early age leaving his wife Margaret with three young children, Lydia, Ellen, George and one unborn, James. He was mate on a whaling ship and upon arrival in New York suffering with typhoid fever was taken to the hospital by a seaman from the ship. This seaman was evidently rather weak minded person as he did not wait to tell the hospital authorities who it was that he had brought in. James Cary died without the hospital knowing who he was, and was buried in “Potter’s Field”. James Cary’s father was Captain of the ship *Rose*.

90. JAMES CARY’S LOGBOOK OF THE BARQUE *FORTUNE*, circa 1829. The *Fortune* sailed during the years 1829-1837 under Masters C.P. Swain & P.C. Brock from Plymouth & Holmes Hole (Vineyard Haven). Travels in the Pacific, the Japan Grounds, the Sandwich Islands and offshore whaling grounds are mentioned extensively in the logbook. Daily life on a whaleship is revealed on every page, from repairing sails to stops at the “Peak of Pico” or “Barrabears Island”. The logbook is a rare find with hand drawn illustrations of whales, whale’s tails, a whaleship, blackfish, a school of whales, anchors and a breaching whale. The last seven pages contain the logbook of the ship Margaret from the Cape of Good Hope, 1837.

91. WHALEMEN’S LOG OF THE SHIP *MARGARET*, circa 1838-1839, with entries from two whaling voyages to the Indian Ocean. The logbook mentions Cape Laguillas, Table Bay and the Cape of Good Hope as the ship searches for whales. Sperm whales, right whales, humpbacks and finback whales are listed. The pages of the logbook are illustrated with baleen whales, ships, whales tails and appropriate astronomical drawings. Mention is made of repairing sails, mending boats and rigging and speaking another ship the “*Thale*” of Nantucket. The last page of the log is a poem, “Nancy of Drumore”, in sailcloth cover.



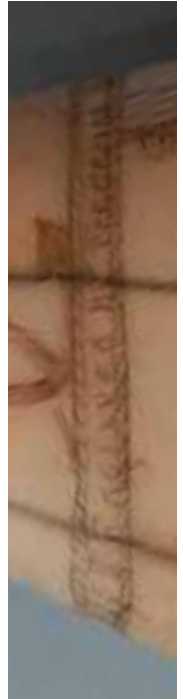
92. PENNSYLVANIA CORNER CUPBOARD IN GREEN PAINT, circa 1800, crown molding, triple dome 12 glazed panel door above a drawer and cupboard door on later added ogee bracket feet. Height 82 in. Width 45 in. Depth 26 in.



93. AMERICAN CARVED HARDWOOD EAGLE PLAQUE, circa 1860-1880, polychromed eagle grasping a snake with its beak and claw amongst the tall reeds, a portion of a sternboard off a small vessel. Height 15 in. Length 34 ½ in. **Provenance:** Norman Flayderman Collection, William Boylhart Collection.



93a. FRENCH PRISONER-OF-WAR BONE SHIP MODEL, circa 1800, a fine large model of a 116-retractable gun ship with an elaborate carved stern and Roman soldier figurehead. The hull and mounting board are constructed with pinned planks.
Provenance: Collection of Sara Jo and Art Kobacker; Clive Gomshall-Lloyd Collection, Illustration #93 *The Lloyd Collection of Napoleonic Prisoner of War Artifacts*, Pbl. 1986 by John F. Rinaldi. Height 28 in. Length 36 in.





93b. FREDERICK MYRICK SCRIMSHAWED SUSAN'S TOOTH, FEBRUARY the 8TH, 1829, "The ship Susan of Nantucket" within a banner above the whale ship Susan cutting in and raising the blanket, 3 longboats and 3 whales. A spread winged eagle within a vine clutching arrows and branch wearing a shield and "*E. Pluribus Unum*" banner in beak. The reverse with eagle in flight with banner "*The Susan on her homeward bound passage*" above the whale ship Susan approaching a lighthouse in full sail and calm water. The tip of the tooth engraved with two American crossed flags and "*UNION*", on reverse an anchor and "*HOPE*" above a continuous rope band with the engraving "*Engraved by Frederick Myrick on board ship Susan February the 8th 1829*". The base with a continuous wraparound braided vine boarder. The phrase "*Death to the living long life to the killers Success to sailor's wives & greasy luck to whalers*". Length 6 ¼ in. **Provenance:** The Sara Jo and Art Kobacker Collection.



93c. LARGE POLYCHROMED FRENCH PRISONER-OF-WAR BONE SPINNING JENNY, circa 1809, 9 figures, 2 dogs on 2 straw parquetry platforms. Spinning Jenny, violinist and 3 dancing figures, elaborate spoke wheels, gears and carriages. Made at the Norman Cross Depot. Height 7 in. Width 4 ½ in. Depth 2 ½ in. **Provenance:** The Sara Jo and Art Kobacker Collection.



94. WILLIAM R. DAVIS (b. 1952) "*Portrait of the Pilot Schooner Louise circa 1900, Boston*", signed lower right William R. Davis. 8 ½ in. x 13 ½ in.



95. DAVIS HALL (1828-1905) NANTUCKET SWING HANDLE BASKET, late 19th Century, delicate small shallow basket with finely carved and shaped wood handle ending in a lollipop attached to a cut brass ear, original label on base. Hall is attributed to making the first oval form lightship basket. Height 3 in. Diameter 6 ½ in.



96. ROLAND FOLGER (1848-1920) ROUND OPEN SWING HANDLE NANTUCKET BASKET, last quarter of the 19th Century, original stencil on interior of basket “*R. Folger Maker, Nantucket, Mass.*” Height 5 ½ in. Diameter 7 ¾ in.

97. JOSEPHINE GRANGER COCHRANE (Connecticut 1854-1943) “*Scaloper in Nantucket*”, oil on board signed lower left Cochrane. 5 ¼ in. x 3 ¼ in. Cochrane a noted east coast painter of still lifes and landscapes; Exhibited at the Columbian Expo 1892-93; studied in Paris at the renowned Academie Julian.

98. AMERICAN SALESMAN’S SAMPLE PLANK SEAT SIDE CHAIR, with black paint and stencil decoration. Height 13 ¼ in.



99. CARVED WALRUS IVORY CANE WITH FULL BODIED ALLIGATOR ON THE PROWL, 19th Century, brass collar, wood shaft. Length 34 in.

100. CARVED IVORY FULL BODIED CROCODILE CANE, 19th Century, glass eyes, sterling silver collar on rosewood shaft. Length 35 in.

101. NANKING PLATTER, circa 1810. Length 15 ¾ in.

102. NANKING SMALL OVAL COVERED DISH, circa 1810, gold painted fruit finial handle on small underplate. Covered dish Length 5 ¼ in., Underplate Length 7 in.

103. PAIR OF BRASS QUEEN ANNE PUSHUP CANDLESTICKS, 18th Century. Height 8 in.



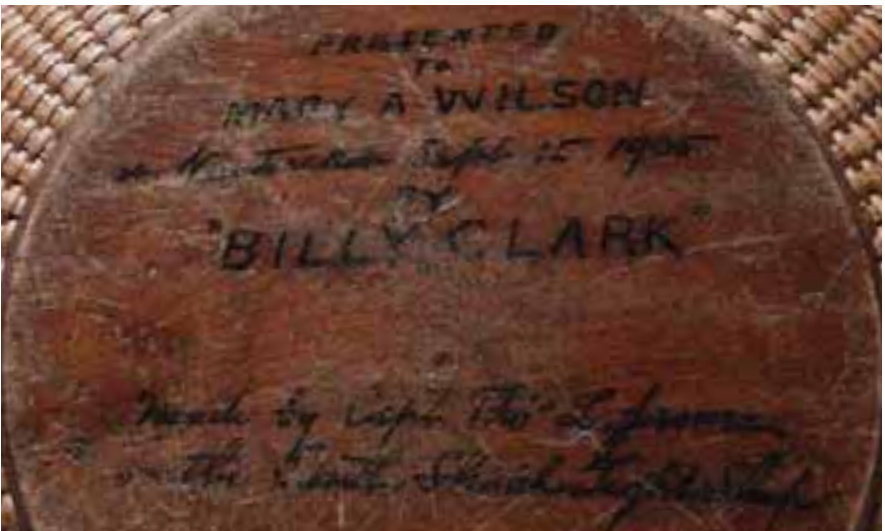
104. AMERICAN QUEEN ANNE TIGER MAPLE THREE DRAWER LOWBOY, 18th Century, original stamped brass pulls. Height 31 in. Width 35 in. Depth 22 in.

105. PAIR OF BELL METAL LEMON TOP ANDIRONS, 18th Century, with original matching log stops, on arched spurred slipper feet. Height 16 ½ in.

106. AMERICAN BOWBACK WINDSOR ARMCHAIR, 18th Century, label on the underneath of chair seat “*Stick chair from the collection of Mr. Nurevair at the location... Doylestown.*” Seat Height 18 ½ in.



107. SCRIMSHAWED WHALEBONE AND INLAID WOOD BOX, mid 19th Century, walnut rectangular hinged box with dovetail construction, top inlaid with diamond border and geometric stars in contrasting wood; Front panel consists of two pieces of whalebone with polychromed engraved name “*Nellie Young*”, flags, pine trees and wreath decorations as well. Height 5 ¼ in. Width 11 ½ in. Depth 5 ¼ in.



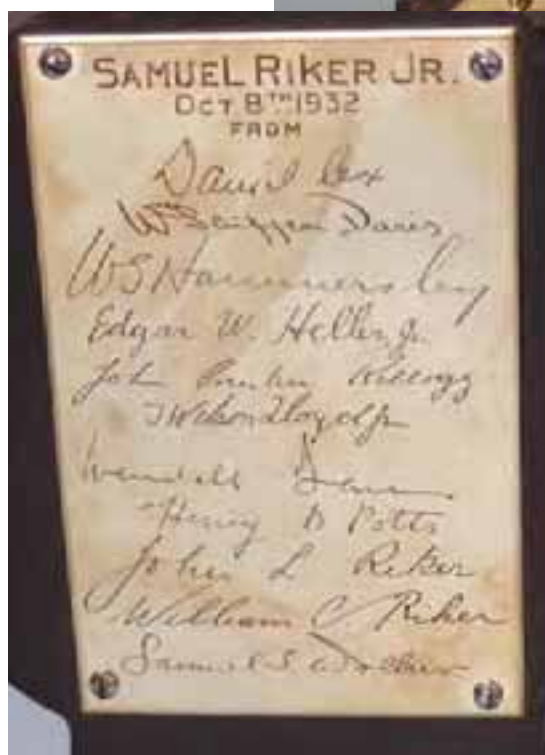
108. RARE CAPTAIN THOMAS JAMES (1811-1885) NANTUCKET ROUND SWING HANDLE BASKET, 2nd Half of the 19th Century, cane woven body with shaped swing handle, mahogany interior plate with 7 scribe lines and 3 concentric circles. Ink inscription on base: *“Presented to Mary A. Wilson at Nantucket Sept. 15, 1905 by Billy Clark – Made by Capt. Tho’s L. James on the South Shoal Light Ship”*. Billy Clark was Nantucket’s Town Crier from 1866 to 1900. Height 6 ½ in. Diameter 14 in.



109. RARE NANTUCKET COMPOTE BASKET BY CAPTAIN THOMAS JAMES (1811-1895), circa, 1880, Thomas James, Captain of the South Shoal 1872-1882, a shaped round open basket with 3 concentric circles and 8 concentric scribe lines on a round inverted woven pedestal base. Height 6 in. Diameter 11 $\frac{3}{4}$ in. Two baskets from the same mold (not compotes though) are currently on exhibit at the Nantucket Lightship Basket Museum. **Provenance:** Fred Gardner Collection.



Detail Lot #114



Detail of Reverse



110. SHADOWBOX HALF-MODEL OF THE SQUARE RIGGED SHIP “MEDORA” OF GLASCOW, 19th Century, waterline model on carved water and wood sails. 22 in. x 40 in.

111. POLISHED BRASS SHIPS BELL, with twin dolphin supports surmounted by floral motif scrolls. Height 18 ½ in.

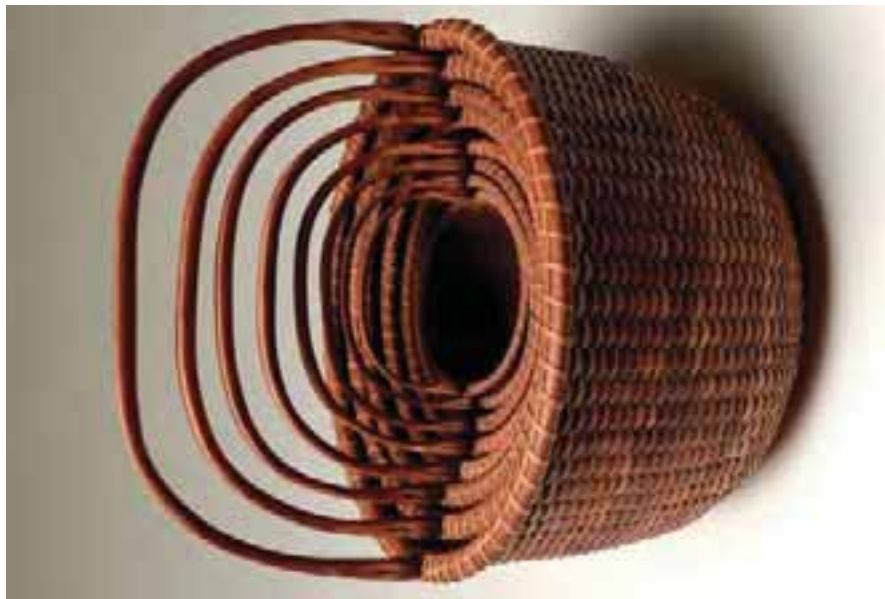
112. ENGLISH BRASS BOUND MAHOGANY TRAVELING BOX, circa 1840, two removable trays, removable mirror, envelope pouch, recessed bail handles, name plate inscribed *Mrs. Cherry*, made by Ferramah, 14 Picadilly. Height 5 ¼ in. Width 12 ¾ in. Depth 9 ¼ in.

113. CHELSEA SHIP’S BELL CLOCK TIFFANY & CO., circa 1930, brass cased on a mahogany stand. Diameter 5 ½ in.

114. POLISHED BRASS CHELSEA SHIP’S BELL CLOCK, circa 1920, brass presentation plate on reverse inscribed “*Samuel Riker Jr. Oct. 8, 1932 From: David Cox, Wm Sciffen Davis, W.S. Hammersly, Edgar W. Heller, Jr., John Kellogg, W. Wilson Lloyd, Jr., Wendell Lain, Henry B. Potts, John L. Ricker, William C. Riker, Samuel S. Walker.*” Height 14 in.

115. ENGLISH MAHOGANY DOUBLE PEDESTAL PARTNER’S DESK, circa 1810, rectangular molded top with inserted leather, three drawer frieze above two pedestals with oval panels, each with drawers and cupboards with interior slides, cockbeaded drawers with Birmingham brasses. Height 31 in. Width 66 in. Depth 36 in.

116. RARE NEST OF 8 NANTUCKET ROUND SWING HANDLE BASKETS, Attributed to Andrew Jackson Sandsbury (1830-1902), circa 1890. From smallest to largest: Height 3 ½ in. Diameter 5 in.; Height 8 in. Diameter 13 ½ in. Sandsbury who “sailed around the horn twice” enjoyed a career on the sea first as a Boatsteerer on the *Sea Queen* out of Westport, then as 2nd Mate aboard the ship *Nautilus* of New Bedford, then as Mate on the *Nantucket New South Shoal Lightship*, and lastly sailed on the bark *Spartan* out of New Bedford. After the *Spartan* sailing he rejoined the crew on the *South Shoal Lightship* from 1872-1892. During “downtime” aboard the lightship he wove Nantucket lightship baskets alongside Davis Hall.





117. ANNE RAMSDELL CONGDON (American 1873-1958) "Nantucket Town Skyline View from the Creeks", circa 1904, watercolor on paper, very rare early work, signed and dated lower left Anne Ramsdell Congdon, 1904. Dedication on reverse "*Nantucket Painted by Anne Ramsdell Congdon for Miss Mabel Parsons*". 9 ¼ in. x 14 in. Very few Nantucket view watercolors by Congdon are known to exist and three are documented on the Nantucket Historical Association's digital exhibition of "*The Nantucket Art Colony, 1920-45*".



118. ANNE RAMSDELL CONGDON (American 1873-1958) "*Nantucket Summer Garden*", watercolor on paper, a very early work, signed mid-lower Anne Ramsdell Congdon, '02. 20 in. x 14 in.



119. ANNE RAMSDELL CONGDON (American 1873-1958) "*Study of a Tree*", oil on board, faintly signed lower right. 6 $\frac{3}{4}$ in. x 9 $\frac{3}{4}$ in.

120. EXCEPTIONALLY CARVED ROSEWOOD BREAKFAST TABLE, circa 1870, deeply carved base with scrolls, morning glory knees and strong open-taloned-claw-and-ball-feet. Height 30 in. Length 64 in. Width 48 in.



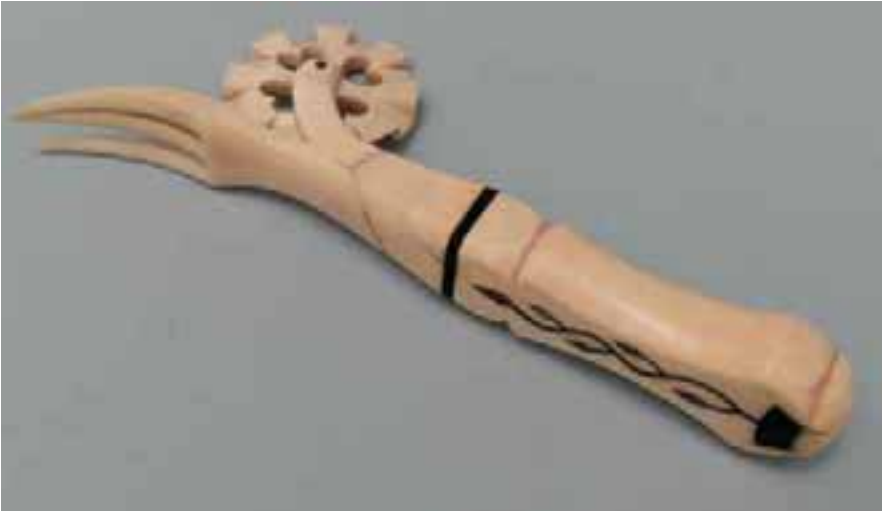


121. WHALE IVORY AND WHALEBONE SWIFT, circa 1830, delicate turned ivory cup above a large single whalebone cage with an animal head open mouth clamp and carved reclining dog on back side and fine clenched fist nut. Height 17 in. **Provenance:** Descended in the Chase and Swain Families.





122. FINE NANTUCKET WHALE IVORY AND WHALEBONE DOUBLE SWIFT ON BOX, circa 1840, pin cushion cup with engraved polychromed leaf vine above turned ivory sections supporting a double bone cage rising from a two-tier octagonal star inlaid cherry and ebony box with 4 small drawers and 8 turned ivory pillars on a molded base with wood feet. Height 18 ½ in. **Provenance:** Fred Gardner Collection.



123. INLAID WHALE IVORY PIE CRIMPER, circa 1870, carved completely from a whale's tooth in 2-sections. The grip inlaid on both sides with a silver flower pot and vine with abalone buds, baleen spacer and the upper section profile of a bird holding an open heart spoked wheel with Greek key design. Length 7 ½ in. **Provenance:** William Boylhart Collection.



124. WHALE IVORY PIE CRIMPER, circa 1840, whale ivory handle with stippled "*Memento of Friendship*" within a double oval line, the wheel support of a strong eagle's head with pierced bone wheel, the opposing end with broken fork with one tine remaining. Length 6 ½ in.

125. WHALE IVORY SEAHORSE PIE CRIMPER, circa 1840, the handle in two pieces from the same tooth, the back end with a shaped 3-tine fork opposing a carved horse head and neck holding a larger and deep carved bone zigzag wheel. Length 7 ½ in.



126. VERY FINE AMERICAN POLYCHROMED BUSK, circa 1830, seven panels and initials "L.C.S.". all within a contrasting block boarder depicting a full portrait of a lady with apron, child on a swing, mermaid, American flag and eagle, a blooming flower pot, square rigged ship, trees. Length 12 in.



127. EXCEPTIONALLY LARGE WHALEBONE PIE CRIMPER, circa 1870, carved of a solid piece of bone with turned handle and flat square wafers ending in a polyhedron knob, and 3" zigzag wheel. Total Length 11 in.



128. WHALE IVORY AND WHALEBONE WALKING STICK, circa 1830, turned ivory grip with inlaid silver disc, inlaid silver diamonds, zig zag and swag carved bone shaft. Length 35 ½ in.

129. WHALEBONE AND WHALE IVORY WALKING STICK, circa 1840, ivory right hand clenched fist on a carved bone shaft with abalone inlaid dots, rope and hatch carved shaft. Length 36 ½ in.

130. WHALEBONE WALKING STICK, circa 1840, button top carved grip with silver inlaid dots above a full tapering twisted rope shaft and 4" ferrule. Length 35 ¾ in.

131. WHALE IVORY AND WHALEBONE WALKING STICK, circa 1830, turned ivory knob grip on a bone shaft with reeded section above a hatch carving with rings ending in a twisted rope tapering shaft. Length 36 ¼ in.

132. WHALEBONE CARVED DOUBLE SERPENT WALKING STICK, circa 1850, tapering shaft with 2 serpents intertwined the length of the tapering shaft, scribed ball grip. Length 40 ¾ in.



133. WHALE IVORY, WHALEBONE, BALEEN AND TROPICAL WOOD LADY'S WALKING STICK, circa 1830, carved ivory rose bud grip, 9 baleen and tropical wood spacers over 3-section whalebone shaft. Length 33 in.

134. WHALE IVORY, WALRUS IVORY AND WHALEBONE CANE, circa 1850, carved and scrimshawed dove grip handle, walrus ivory spacer and whalebone shaft. Length 34 in.

135. WHALEBONE, WHALE IVORY AND EBONY WALKING STICK, circa 1850, delicate carved ivory hand holding ball with finely detailed shirt sleeve cuff, 8 pigeon hole shaped pieces of ebony inlay around base of grip, two ivory and ebony spacers over whalebone shaft with ruffled "skirt" detail half way down the carved shaft, original ferrule. Length 35 ½ in.

136. WHALE IVORY, WHALEBONE AND BALEEN WALKING STICK, circa 1850, carved ivory hand with firm grip holding ball over 6 baleen spacers and whalebone shaft with original ferrule. Length 35 in.



137. ANTIQUE SERAPI CARPET, circa 1880-1890. 9 ft. 6 in. x 14 ft.



138. AGUSTO DAINI (Italian 1860-1920) "*The Chess Match*" watercolor on paper, Italian Cardinals in an elaborate interior scene with frescos, in a Florentine gold leaf openwork leaf frame, signed lower right A. Daini Image 19 in. x 25 $\frac{3}{4}$ in. Overall 36 in. x 42 in.



139. FIVE PIECE STERLING SILVER TEA AND COFFEE SERVICE, consisting of teapot, coffee pot, creamer, covered sugar bowl and waste bowl, carved ivory finials and conductors, melon form bodies with deeply engraved foliate motif. Maker's mark "E.V." 119.45 Ounces Troy.



140. DECORATED ITALIAN SIDE TABLE, circa 1870, rectangular moulded top with angels, birds, dragons, boys fishing, corner fans and scrolls. A single drawer frieze with scrolls and dragons on all sides, floral vine decorations on square tapering legs. Height 30 in. Width 27 $\frac{3}{4}$ in. Depth 18 in.



141. MARTIN BASKET & CO., PARIS BOULLE MANTLE CLOCK, circa 1820, engraved and cut brass inlaid in tortoise scrolling leaf vines, the interior in a parquetry pattern. Height 16 ½ in.

142. BOULLE INLAID LADY'S JEWELRY BOX, circa 1840, shaped rectangular form inlaid with cut brass, ivory and abalone. 3 in. x 8 in. x 5 ½ in.

143. ENGLISH LADY'S BOULLE TRAVELING BOX, circa 1840, coromandel wood very finely inlaid on top and front with engraved brass scrolls and geometric design, abalone and mother of pearl, recessed engraved brass side handles. 7 ½ in. x 12 in. x 9 in.



144. ANTIQUE HERIZ CARPET, circa 1920. 11 ft. 9 in. x 9 ft. 2 in. **Partial View.



145. NEOCLASSICAL MARQUETRY CHEST OF DRAWERS, circa 1880, urns and foliate scrolls on side panels, love birds on a bough and floral swag and torches on the front drawers, leaf carved, reeded, fluted and bead carved outset $\frac{3}{4}$ legs. Height 37 in. Width 41 in. Depth 24 in.



146. SCARCE CARVED HORN AND WHALE IVORY SCRIMSHAWED 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. A carved 3-ball screw in stopper. Length $2\frac{3}{4}$ in.



147. ROYAL CROWN DERBY ENGLISH BONE CHINA ASSEMBLED DINNER SERVICE, comprising eight 11" dinner plates, eleven 7" salad plates, ten teacups, nine saucers, four large teacups, two pastry plates, two small bowls, creamer and covered sugar, four coffee cups and saucers, four soups and saucers, one 8 ½" scalloped edge plate, four 8 ½" plates, four 6" plates, two shaped Shimabard serving dishes.

148. ROYAL CROWN DERBY COVERED SOUP TUREEN AND UNDERPLATE.

149. ROYAL CROWN DERBY COVERED SAUCE TUREEN AND UNDERPLATE.



150. MAHOGANY PEMBROKE TABLE, circa 1820, rectangular top, two hinged leaves and false drawer opposing one long drawer, square tapering legs ending in cup casters. Height 28 in. Length 36 in. Width 22 ½ in.



151. ROSS STERLING TURNER (New York 1847-1915) “Shenandoah Valley”, oil on canvas of a horse drawn canal tow-path Washington to Cumberland – 184 miles and Harper’s Ferry., signed and dated lower left R. Turner ’74, in a two piece contemporary gold leaf frame. 13 in. x 22 in.



152. SET OF FOUR ROYAL CROWN DERBY CANDLESTICKS, English bone china #1128 XLIII. Height 11 in.

153. ENGLISH MAHOGANY BACHELOR’S CHEST, circa 1820 with batwing post and bail brasses and escutcheons, pullout leather work surface and pullout supports. Height 33 in. Width 34 ¼ in. Depth 18 ¾ in.



154. KENNETH LAYMAN “Long Nantucket Landscape” oil on canvas, signed lower right K. Layman 35 in. x 58 in. Layman received his BFA from Rhode Island School of Design and MFA from Tulane University. He has taught at Newcomb College, Georgia State University, Wheelock College and is a former member of the Copley Society of Boston, Kenneth Taylor Gallery, Main Street Gallery – Nantucket and Williams Gallery – Princeton; Current member of the Artist’s Association Gallery – Nantucket.



155. KENNETH LAYMAN "Beach Road" oil on board, signed lower right K. Layman
21 ½ in. x 33 ½ in.



156. FINE ROUND OPEN DOUBLE HANDLE NANTUCKET SEWING BASKET, circa 1890, with remnants of paper label on base. Diameter 6 ½ in.

157. PAIR OF SAILOR MADE CARVED AND PIERCED WHALEBONE KNITTING NEEDLES, 19th Century, with open column and mystery ball.



158. AMERICAN HEPPLEWHITE CURLY MAPLE ONE DRAWER WORK STAND, circa 1790, mahogany octagonal top with curly maple cross banding. Height 28 in. Width 21 in. Depth 14 ½ in.



159. ANTONIO NICOLO GASPARO JACOBSEN (New York/New Jersey 1850-1921) "Portrait of the Sandy Hook" oil on board of the American white hull steam sailor heading out to sea with lighthouse on the distant horizon. 18 in. x 29 ¾ in.



160. AMERICAN CHERRY SLANT FRONT DESK, circa 1790, four graduating drawers, brass batwing carrying handles and hardware, the slant lid reveals 9 drawers, 6 pigeon holes, secret drawer and 2 concealed document drawers on ogee bracket feet. Height 45 in. Width 42 ½ in. Depth 24 in.



161. TWO CHINESE WATERCOLOR SCROLLS, "Portrait of a Gentleman High Official", 19th Century, signed. 52 ¼ in. x 27 in. and "Portrait of a High Official's Wife", 19th Century. 59 ½ in. x 31 ¾ in.



162. CHINA TRADE OIL ON CANVAS “View of Whampoa Anchorage”, circa 1815, an early view depicting flags of various nations on the ships at anchor. Three American, three British and a French vessel, numerous junks, and figures on a bridge in the foreground. Whampoa, where western ships anchored served as the holding station where taxes and bribes were determined and paid. A linguist was hired to supervise the ship and crew and oversee the cargo to and from Canton. The nine stage pagoda is visible on the left. Titled lower center “*Whampoa*”, in bird’s eye maple frame. 10 ½ in. x 23 ½ in.



163. CHINA TRADE OIL ON CANVAS “Portrait of a British Barque”, circa 1830, view of a British ship entering the harbor with a junk and various vessels on the horizon, molded walnut frame with gilt liner. 18 in. x 23 in.



164. CARVED IVORY AND TORTOISE SHELL CANE, circa 1850, shaped handle on a tortoise shell shaft. Length 34 in.

165. CARVED IVORY GEISHA GIRL CANE, circa 1870, finely carved ivory figural geisha grip handle with pierced sterling silver band on a Malacca wood shaft and original ferrule. Length 36 in.



166. ANTIQUE HERIZ CARPET, circa 1920.

11 ft. 9 in. x 9 ft. 6 in. **Partial image.



167. WHITE BRONZE SCULPTURE OF A YOUNG SAILOR, Height 20 in.

168. CHINA TRADE GREEN DECORATED LEATHER CAMPHORWOOD TRUNK, 19th Century, with rare figural and floral decorations, brass tacked and bound, brass carrying handles. Height 13 in. Width 29 ½ in. Depth 19 ½ in.

169. CHINA TRADE RED DECORATED LEATHER CAMPHORWOOD TRUNK, 19th Century, with floral decorations, brass tacked and bound with carrying handles. Height 16 in. Width 34 ½ in. Depth 18 in.



170. JOSEPH EMANUEL DESCOMPS (FRENCH 1869-1950) GILT AND COLD PAINTED BRONZE SCULPTURE ENTITLED “*Jeune Slave*”, signed Joe Descomps, created 1925. Height 19 ½ in.

171. S. LIPCHITZ ART DECO PATINA BRONZE ENTITLED “*Parrot Dancer*”, circa 1930, signed S. Lipchitz. Height 16 in.



172. FINE COLLECTION OF TEN FRENCH ART DECO LADY'S WALKING STICKS, circa 1920-1930, varying tops of French enamel, rock crystal, quartz, lapis lazuli, onyx, some enhanced with chased sterling silver and gold. Average Length 36 in.



173. CARVED GOLD LEAF EAGLE PLAQUE, circa 1900-1920, Sudbury, Mass. Spread wing eagle in an aggressive posture clenching an American shield and arrows. 43 in. x 15 in.



174. JANET L. MUNRO (American 21st Century Folk Artist) “New England Village and Farm Scene”, oil on board signed lower left J. Munro, 1986. 50 ½ in. x 49 ½ in. Munro is a contemporary self-taught artist who in more than 40 years of work has achieved a great amount of recognition; Her paintings are in many important public and private collections including the Smithsonian, Museum of American Folk Art, The John and Catherine T. Macarthur Foundation, Los Angeles County Museum, Piece-Hall Gallery London, Cahoon Museum of American Art, Nantucket Historical Association, Smuckers Inc., Tropicana Inc. Hilary Clinton, Levar Burton, Whoopi Goldberg, Sir Anthony Hopkins, Isaac Stern, and others.



175. JANET L. MUNRO “*Nantucket Harbor*”, mixed media on Masonite, signed lower right J.L. Munro. 24 in. x 36 in.



176. AMERICAN HERBAL CHEST, circa 1840, 22 drawers in original paint with wood knobs. Height 44 in. Width 67 in. Depth 11 in.



177. BRIAN DOHERTY HAND CARVED AND PAINTED WOOD CAROUSEL HORSE, circa 1950, signed.



178. GREEN MAN ENGLISH CAROUSEL HORSE, ATTRIBUTED TO ANDERSON, turn of the Century, carved and green painted carnival man's face on horse's chest.



179. CARVED AND GILT CONVEX MIRROR, early 19th Century, ebony reeded liner, 24 carved spherules, later period applied eagle and drop pediment. Height 37 ½ in.

180. PAIR OF VERY LARGE BLUE AND WHITE CANTON STYLE PORCELAIN GOURD-FORM LAMPS. Height 44 in.

181. QUEEN ANNE ENGLISH OAK WELSH DRESSER BASE, late 18th Century, two board rectangular moulded top above three cross-banded drawers with batwing brass pulls. Height 29 in. Width 77 ½ in. Depth 20 in.



182. HAND MADE SAILOR'S VALENTINE, 19th Century. Width 8 ½ in.

183. HAND MADE SAILOR'S VALENTINE, 19th Century with unusual hinged lid. Width 13 ½ in.



184. FRANK CORSO (American 21st Century) “Sankaty Head Light” oil on canvas, signed lower right Corso. 17 $\frac{3}{4}$ in. x 23 $\frac{3}{4}$ in. Corso achieved the Master status at the Copely Society in Boston, received the Yankee Sagendorf Award and the Grumbacher Medal.



185. SET OF FOUR AMERICAN FANCY FEDERAL TIGER MAPLE DINING CHAIRS, circa 1820, carved backrests, turned legs, caned seats.



186. PORTRAIT OF A SCHOOL BOY, PROBABLY BY ORLANDO HAND BEARS, circa 1835, depicts a young boy sitting at a table with a feather quill & paper, a book at his elbow indicates that he is a student. Reference: A painting by Orlando Bears appears in *“19th C. Folk Painting: Our Spirited National Heritage Works of Art from the Collection of Mr. & Mrs. Peter Tillou”*, pg. 99-100. **Provenance:** Marguerite Riordan - Stonington, CT to the Present Owner.



187. GENE CONLEY CARVED AND POLYCHROMED PENNSYLVANIA PERCHED SPREAD WINGED EAGLE, after Schimmel carved into the base. Height 17 in. Width 25 in.

188. CARVED AND POLYCHROMED SPREAD WINGED EAGLE, in the style of Wilhelm Schimmel (1819-1890). Height 17 ½ in. Width 34 ½ in.



189. PENNSYLVANIA RED AND GREEN STYLIZED PRINCESS FEATHER APPLIQUE QUILT, 19th Century. 80 ½ in. x 75 ½ in.



190. UNIQUE NANTUCKET ROUND FRIENDSHIP BASKET, circa 1950's, carved bone latch, hinges, buttons and decorative bone carving on lid, maker unknown.



191. MAHOGANY & BURLWOOD WOOTON DESK, circa 1874, manufactured by the Wooton Desk Co. Indianapolis, Indiana, Pat. October 6, 1874. The right door contains 40 pigeon holes, left door with 23 slots and a small door; Central compartment includes 10 drawers, 4 pigeon holes, flip top frieze compartment and drop down writing surface with tooled leather insert with 14 slots and 2 large compartments. Height 67 in. Width 38 ½ in. Depth 30 in.





192. FINE PAIR OF AMERICAN POLYCHROMED SCRIMSHAW WHALE TEETH, circa 1830, a diminutive matched pair of teeth, each with an American square rigged ship, one view in full sail, the other only with mainsails. The reverse depicts the same headland, on entering port, the other view leaving port. Candy stripe domed swags and dot band around the base of the teeth. Height 4 ¼ in. **Literature:** Illustrated pg 59 “*Scrimshaw and Scrimshanders, Whales and Whalemens*” by E. Norman Flayderman. Height 4 ¼ in.



193. SCRIMSHAW AND POLYCHROMED WHALE TOOTH, circa 1830, depicting two British Ships-of-the-Line with colored flag, hulls, and water, the reverse with a similar engraved ship and a more refined colored flag. Length 8 in. **Provenance:** William Boylhart Collection.



194. NAUTICAL SHADOWBOX, circa 1830-50, half hull model of a fully rigged barque in tow, wood sails, painted overhead clouds. Height 20 in. Width 37 in. Depth 4 in.



195. SHANE MICHAEL COUCH (English b. 1963) "Volunteer and Thistle in New York Harbor", oil on canvas, painted circa 2009, signed lower right Shane Michael Couch. 28 in. x 48 in. 19th Century yacht racing over the Inner Harbor New York Yacht Club course on Sept. 27, 1887 matched General Paine's American Sloop *Volunteer* against the Scottish Cutter *Challenger* owned by James Bell, representing the Royal Clyde Yacht Club, *Thistle*. The prize was nothing less than the America's Cup. Anticipating taking the lead in this first match for the Cup, *Volunteer* begins to overtake *Thistle*. Moments prior to the start the Scottish and British sailors were wagering prematurely on just how large their margin of victory would be, as Captain Hank Haff purposely held back *Volunteer* as they approached the line in the morning doldrums. Fog delayed the match until past noon, and the starting whistle saw *Volunteer* almost two minutes behind. Fifteen minutes later she passed the Scottish challenger and ended up winning the 32.6 mile race by more than 19 minutes. The headland of New York City stars alongside the racing yachts, sea and sky in this great composition by Shane Couch. With views of the Battery and South Street, the prominent buildings of the Washington Building, Aldrich Court, Standard Oil, Trinity Church and the Cotton Exchange are all identifiable.



196. SHANE MICHAEL COUCH (English b. 1963) “Defender and Vigilant on the East River, 1895” oil on canvas painted circa 2009, signed lower right Shane Michael Couch, 28 in. x 42 in. On a fittingly beautiful day the previous America’s Cup victor, *Vigilant* is matched up against the forenamed *Defender*, a Herreshoff yacht of renown. Set upon the East River just south of the tip of Manhattan, the action is focused on determining who would be chosen to defend the America’s Cup against the second challenge from the Royal Yacht Squadron on behalf of Lord Dunraven. *Vigilant*’s successful battle against Dunraven’s *Valkyrie II* in 1893 had been the closest match yet, and the Americans wished to improve their odds against George L. Watson’s latest design, *Valkyrie III*. Full of architectural detail, the buildings of Broadway, including the Washington Building, Trinity Church and the Havermyer Building arc in view. *Defender* was built for one purpose, to win and hold the Cup. The racing yacht had aluminum top plating over steel, the Manganese bronze plates, rare and expensive for her hull. Her growing dominance in the 1895 season is captured here, and she’d perform masterfully under Captain Hank Hatf and the syndicate of Teslin, Vanderbilt and Morgan and the New York Yacht Club.



197. PAIR OF IMPORTANT BLACK AMERICAN FOLK ART CAST IRON ANDIRONS, mid to late 19th C., rare Black memorabilia. Height 16 ½ in.

198. AMERICAN CUT SHEET METAL INDIAN WEATHERVANE, circa 1930's, green patina, hatchet, arrow feathers, headdress and belt, rivet necklace and bracelet. Height 32 in.

199. NEW ENGLAND PINE COD FISH WEATHERVANE, circa 1880, mounted on a cast iron support. Length 37 in.

200. CUT SHEET METAL FEATHER WEATHERVANE WITH BALL FINIAL STANDARD, 19th Century. Length 24 in.

201. CUT SHEET METAL RUNNING FOX WEATHERVANE, circa 1920. Length 33 ½ in.

202. CUT SHEET METAL RUNNING RABBIT WEATHERVANE, circa 1900. Length 37 ¼ in.

203. CUT SHEET METAL WEATHERVANE, circa 1920, depicting a male figure wearing cap pointing forward, reportedly from a boy's academy in Pennsylvania. Height 28 ½ in.

204. DECORATED WOOD SAILOR BOY WHIRLIGIG, circa 1930, applied red hat, red pants and collar. Height 21 in.





205. S. CORNETTE HAND CARVED AND DECORATED FOLK ART “*Big Bear Cigars*” ADVERTISING FIGURE, on plinth, signed and dated, 1995. Height 46 in.

206. S. CORNETTE HAND CARVED AND DECORATED FOLK ART FIGURE “*Old Judge Rye*”, on plinth, signed and dated, 1995. Height 48 ½ in.

207. S. CORNETTE HAND CARVED AND DECORATED FOLK ART “*Jester*” ADVERTISING FIGURE, on plinth, signed and dated, 1995. Height 46 in.



208. LARGE WHALE IVORY, HORN AND WOOD NAUGHTY LEG CANE, circa 1870, ivory carved leg with eyelet bloomers and strong leg. The button boot carved and scrimmed of horn, on a rosewood shaft. Length 32 ½ in.

209. RARE NANTUCKET BALEEN, WHALE IVORY AND SILVER WALKING STICK, circa 1820-40, graduating ring turned ivory knob with red and black scribe lines above a baleen wrapped grip above two pieces of baleen conformed to a wood shaft and pinned together with silver, and inlaid on 4 sides with ivory and silver diamonds, heart and ovals. The ivory turned ferrule with eleven scribe lines. Length 42 in.



210. RALPH EUGENE CAHOON JR. (Massachusetts 1910-1982) “Circus Horse Play”, oil on Masonite, depicts mermaids, circus performers, white horse and the audience in viewing gallery. 17 ½ in. x 23 ½ in.



211. JANET L. MUNRO (American 21st Century) “The Zoo”, oil on Masonite, signed and dated lower right Jan Munro, 1983. 19 in. x 24 in. Munro is a contemporary self-taught artist who in more than 40 years of work has achieved a great amount of recognition; Her paintings are in many important public and private collections including the Smithsonian, Museum of American Folk Art, The John and Catherine T. MacArthur Foundation, Los Angeles County Museum, Piece-Hall Gallery London, Cahoon Museum of American Art, Nantucket Historical Association, Smuckers Inc., Tropicana Inc., Hilary Clinton, Levar Burton, Whoopi Goldberg, Sir Anthony Hopkins, Isaac Stern, and others.



212. NANTUCKET WHALE IVORY & WHALEBONE SWIFT, circa 1850, double reeded bone cage with clothespin constructed interior staves. The barrel form clamp and finial cup with red wax filled scribe lines from a single whale's tooth and two very fine clenched fist screws. Height 16 in. **Provenance:** William Boylhart Collection.



213. AMERICAN WHALE IVORY PIE CRIMPER, circa 1850, in two sections of the same tooth, a serpent grip with opposing zigzag wheel. Length 7 in. **Provenance:** William Boylhart Collection.

214. WALRUS IVORY AND WHALEBONE CANE, circa 1840, ivory handle of a snake in an aggressive posture showing its fangs, silver eyes and two baleen spacers between the turned graduating bone shaft



215. NANTUCKET SWING HANDLE BASKET, circa 1870, carved handle riveted to a wood ear and full stave, walnut bottom, the interior with 3 concentric circles and 6 scribe lines. Height 4 ½ in. Diameter 6 ¾ in.

216. BALEEN DITTY BOX, circa 1840, oval wrapped baleen with multiple cutouts to the front lid and box exposing colored paper and fabric. The domed mahogany lid inserted with a piece of baleen and initials *H.J.P.* Height 4 in. Length 6 ¼ in. Depth 4 ¾ in.

217. AMERICAN SCRIMSHAW WHALEBONE DITTY BOX, circa 1840, pine top and bottom with panbone wrapped body scrimshawed with two ladies arm in arm, palm trees, sunset, a rose, the initials *HP* and star with *USA*. Height 3 in. Width 5 ¼ in. Depth 3 ¾ in.



218. CHARLES HENRY GIFFORD (Massachusetts 1839-1904) *“Final Catch of the Day”*, oil on canvas of fisherman pulling two fishermen with their catch ashore, luminous sunset, signed lower left C.H. Gifford, 1877 in period gilt frame. 7 in. x 12 ½ in.



219. SIX PIECE STERLING SILVER AND CRYSTAL CONDIMENT CADDY, circa 1800.

220. MAHOGANY INLAID KNIFE BOX, 18th Century, star, candy stripe and column inlays, brass carrying handles and lock plate, fitted interior. Height 13 in. Width 9 in. Depth 9 ¼ in.



221. PROFUSELY INLAID ENGLISH MULTI-WOOD CIRCULAR TILT TOP CENTER TABLE, circa 1830. Height 28 in. Diameter 53 ½ in.



222. EDWARD STRATTON HOLLOWAY (Pennsylvania 1859-1939) “Harbor View of the Vessel Quakeress”, oil on canvas signed lower left Edw. Stratton Holloway, in period gilt frame. 16 in. x 30 in. Holloway studied at the Pennsylvania Academy of Fine Arts and exhibited there in 1888, 1892 and 1905.



223. AMERICAN MAHOGANY INLAID SERVER, circa 1790, two drawers over one drawer, contrasting striped and bellflower inlays, repousse spread eagle brass hardware. Height 36 in. Width 49 in. Depth 19 ½ in.

224. PAIR OF REEDED DOUBLE LEMON TOP BRASS ANDIRONS ON ARCHED SPURRED LEGS, early 19th Century. Height 20 in.



225. CONNECTICUT CHERRY CHIPPENDALE OXBOW SECRETARY circa 1770-1785, broken arched pediment with flamed urn finials above paneled doors exposing large pigeon holes, candle slides. The lower case with a slant lid exposing 7 drawers and 7 pigeon holes, above 4 oxbow and blocked graduating drawers with curve stopping before the edge of the drawers and follows the contour of the block down to the bracket foot. Original batwing brasses. Height 90 in. Width 43 in. Depth 23 in. **Provenance:** The secretary was purchased between 1840-1850 at the auction of Samuel or Elizabeth Hastings (the father of Mrs. Persis Hastings Russell (paper label in 2nd drawer). John Walton – Jewett City, Connecticut 1979 (label on back), Sold to Walter Beinecke III by Frank S. Sylvia 1982 (label in desk drawer) to Walter Beinecke, Jr. of 27 Liberty Street, Nantucket. Sold at Rafael Osona's 1990 to the present owner.



226. WILLIAM W. LOWE (American 21st Century) “Schooner Off the Island” oil on linen, signed lower right William Lowe, ASMA. 16 in. x 20 in. Lowe a participant with the American Society of Marine Artists, he has exhibited at the Mystic Seaport International Marine Art Show, Coos Bay Maritime Art Exhibit, Herresoff Maritime Museum, America’s Cup Hall of Fame and Maine Maritime Museum – Bath, Maine; 1st, 2nd and 3rd place awards at the Ventura County Maritime Museum, American Society of Marine Artists.



227. FRED CHADWICK NANTUCKET SEWING BASKET, circa 1920, carved rounded handles, interior plate with central tack and 3 scribe lines, 2 hand written paper jelly labels on base “*Lightship Basket made by Fred Chadwick, Nantucket, Mass. 4 Pine St. \$2.50*”. Height 3 ¼ in. Diameter 7 ½ in.

228. WILLIAM APPLETON (1851-1918) NANTUCKET SEWING BASKET, circa 1910, delicately carved heart handles, 2 concentric circles in base, printed paper label on base “*Lightship Basket Made by William D. Appleton, Nantucket, Mass. \$1.75*”. Height 2 ¾ in. Diameter 6 ¼ in.



229. JACK L. GRAY (Canadian-American 1927-1981) “Lobstermen at Sea”, oil on canvasboard, signed lower right Jack L. Gray. 22 in. x 30 in.



230. ANDREW J. SANDBURY (1830-1902) PETITE DOUBLE HANDLE OVAL SEWING BASKET, circa 1890. Height 2 $\frac{3}{4}$ in. Length 7 $\frac{3}{4}$ in. Width 5 $\frac{1}{2}$ in.

231. ANDREW J. SANDBURY (1830-1902) OVAL OPEN SWING HANDLE BASKET, circa 1890, lollipop shaped handle, brass ears, remnants of paper label on base. Height 6 in. Length 12 $\frac{1}{2}$ in. Width 8 $\frac{1}{2}$ in.



232. WHALEBONE CARPENTER'S SCRIBE, circa 1850, rectangular bone molding with wrought iron pin protruding at one end with brass trimmed adjustable wood level. Bearing a whale printed label "*Barbara Johnson Delector in Balaenis*".
Provenance: Barbara Johnson Collection to the Present Owner.

233. WHALEBONE FLATTENING HAMMER, circa 1875, the handle, octagonal carved from a single piece of whalebone, filled at the head with an ebony wedge, the handle a single piece of whalebone turned and scribed, finished flat on both faces. Bearing a whale printed label "*Barbara Johnson Delector in Balaenis*" Length 10 ½ in.
Provenance: Barbara Johnson Whaling Collection Sotheby's, Part II September 24 and 25, 1982, lot # 262 to the present owner.



234. WHALEBONE AND MAHOGANY HANDLED MALLET, circa 1850, the head turned from a solid piece of whalebone with mid-body scribe lines and band turned mahogany handle.

235. WHALE IVORY AND BALEEN MALLET, circa 1870, polished tooth head, turned ivory and baleen handle ending with an acorn finial. Length 10 in.



236. FINE DIMINUTIVE SCRIMSHAW WHALE'S TOOTH, circa 1850, engraved with young lady by a garden wall arranging flowers, in the distance a bird is flying back to it's nest. Height 4 ½ in.

237. WHALE IVORY CARVED PIE CRIMPER, circa 1850, stylized walrus carved from a single whale's tooth with a solid ivory zigzag wheel. Length 5 in. **Provenance:** William Boylhart Collection.

238. SCRIMSHAW WHALEBONE BUSK, circa 1820, engraved on both sides with ten subjects, scalloped top with whale ships, town scene, flags, figures, fruit and foliage, geometric circles. Length 13 ¾ in. **Provenance:** Private New York Collection, John Rinaldi, William Boylhart Collection.

239. WHALEBONE AND IVORY TURK'S TURBAN WALKING STICK, circa 1860, turk's turban grip on a carved rope and line tapering carved shaft. Length 33 ¾ in.

240. WHALEBONE AND WHALE IVORY CANE, circa 1840, "T" form ivory grip with six rosewood spacers on a hatch and twist carved bone tapering shaft. Length 31 ¾ in.

241. WHALE IVORY AND WHALEBONE WALKING STICK, circa 1830, ivory knob with mid-ring and eyelet and 11 octagonal alternating ebony and ivory sections atop a deeply reeded and tapering bone shaft. Length 32 ¾ in.



242. WHALEBONE PIE CRIMPER, circa 1850, a seated nude female with ponytail, carved in 2 sections divided by a baleen spacer. The bone grip capped with rosewood and mother of pearl heart inlay. Length 9 ½ in.



243. PAIR OF SCRIMSHAW AND LIGHTLY POLYCHROMED SPERM WHALE TEETH, circa 1860, a matched pair on stand. The first depicts a maiden wearing a red hat, the reverse engraved with a three-mast Man-O-War with pale script “*Tooth of a Sperm Whale*”. The other engraved with a young girl strolling wearing a plaid shawl, the reverse with the same young girl skipping rope and wearing a plaid sash. The image of the young girl was copied from the plates in Harper’s New Monthly Magazine, and there are other copies of the same plates in the collections of the New Bedford Whaling Museum and Mystic Seaport. Height 6 in. **Provenance:** William Boylhart Collection.





244. SAILOR-MADE LADY'S SEWING CHEST, circa 1825, aged crazed black paint with red and gold trim, the box has 26 whale ivory inserts carved in various shapes including birds, hearts, stars, diamonds, arrows and ivory shield escutcheon, the top with an elaborate whale ivory nameplate. **Provenance:** A Sag Harbor Family, Richard Sylvia Antiques, William Boylhart Collection.

245. WHALE IVORY HOLLOW PIERCED PIE CRIMPER, circa 1850, with pierced stars and scroll cutout, hollowed handle with solid zigzag wheel with delicate two-tine fork, nearly identical to crimper in Flayderman's book Pg. 176. Length 7 ¼ in. **Provenance:** William Boylhart Collection.



246. NANTUCKET WHALEBONE AND IVORY SWIFT, circa 1865, double whalebone stave cage with carved rosewood clenched fist clamp and finial cup. Height 12 ½ in. **Provenance:** William Boylhart Collection.

247. HALF HULL WATERLINE SHIP MODEL OF A BRITISH 3-MAST COASTAL SCHOONER SHADOWBOX, lemon gilt frame. 16 in. x 25 in.

248. HAND CARVED WOOD TILLER IN THE FORM OF A ROPE ENDING IN A TURK'S TURBAN, carved "*Alexander Cochrane Bridport – G. Waldron, 1843*". Length 20 in.

249. MINIATURE PORTRAIT ON IVORY OF A YOUNG CHILD, circa 1840, child wearing a bonnet and holding cherries and a peach. 1 ¾ in. x 1 ½ in.

250. SAILOR MADE MAHOGANY, WHALEBONE AND IVORY WATCH TOWER, circa 1840, in the form a grandfather's clock. Height 13 ¼ in. Width 6 in. Depth 3 ½ in. **Provenance:** William Boylhart Collection.

251. CARVED AND ENGRAVED MINIATURE WHALEBONE CRADLE, 19th Century, scrimshawed panels with turned and block posts. Height 3 ½ in. Length 5 1/8 in. Width 3 1/8 in.



252. COLLECTION OF 15 CARVED AND TURNED WHALEBONE CLOTHESPINS, circa 1830-1860. Provenance: Fred Gardner Collection.





253. ALEXANDER M. ROSSI (English 1840-1916) “The Morning News” oil on canvas genre interior scene of a young woman reading the morning news, signed lower left A.M. Rossi. 24 in. x 36 in. Rossi lived in London between 1870-1903. He exhibited over 60 paintings at the Royal Academy, The Royal Society of British Artists and the New Watercolor Society, as well as most of the major London Galleries; **Provenance:** Kurt E. Schon, Ltd. to the present Paradise Valley, AZ owner.



254. SET OF FOUR AMERICAN FANCY SHERATON SIDE CHAIRS, circa 1820, rush seats with faux bamboo carving and decorations, flower and leaf vine crest rail.



255. HOWELL & JAMES MECHANICAL BRASS TRIMMED COROMANDEL WOOD LADY'S TRAVELING TOILETRY BOX, circa 1870, raising the lid which conceals a leather pouch and brass framed easel mirror, activates the front to drop (it houses 3 brass hand mirrors) and 2 wings swing outward (each are fitted with 3 sterling top boxes and a cut crystal bottle). The interior with 3 sterling and crystal containers, 2 hidden compartments, 2 removable trays. Every piece engraved "*Marcia*", Howell & James, 5, 7, & 9 Regent St. W. Height 8 ¼ in. Width 13 ½ in. Depth 10 ¼ in.

256. MIXED METAL LADY'S VIGNETTE WALKING STICK, 19th Century, depicting animals running through foliage, screw-off top over Malacca shaft. Length 36 in.

257. CALIFORNIA GOLD QUARTZ AND IVORY CANE, circa 1850, Gold Rush era cane with gold quartz cap with gold repousse bands of flower design on a rope carved ivory grip, bamboo shaft. Length 33 ¾ in.





258. C.H. WOOD FINELY ENGRAVED NAUTILUS SHELL, circa 1843. “*The Great Britain Iron Steam Ship Was Launched at Bristol on the 19th July 1843 and Christened by His Royal Highness Prince Albert, Engraved with a penknife by C.H. Wood.*” 6 in. x 6 ½ in.

Literature: From the *Encyclopedia of Folk Art*: The best known engraver of sea shells was C.H. Wood (active 1840-1865) whose finest works are nautilus shells portraying the British steamships Great Britain and Great Western, with lengthy inscriptions, produced in multiple copies in various sizes, each claiming to be an exact replica of one he presented to Queen Victoria in 1845, though there is no evidence that the Royal Family ever received one. The workmanship is so compelling that he may have influenced a generation of anonymous American amateurs. Wood sold his wares in New York. The author James Dugan reports in the *Great Iron Ship* (1953) that on the occasion of the *Great Eastern*'s maiden voyage to New York in 1860, with the ship opened to the public at quayside, an artist named Wood manned a booth where he sold sea shells engraved with the boat's picture. Examples in museum collections include the National Maritime Museum, London, UK, South Street Seaport Museum, New York, New York, and the SS Great Britain Museum, Bristol, UK.



259. RICHARD HAYLEY LEVER (New York / Massachusetts 1876-1958) “Nantucket from the Moors”, oil on canvas. An important view of the Nantucket moors and skyline. Unsigned, 24 in. x 36 in. **Provenance:** The Walter Beimecke Collection, sold Rafael Osona Auctions 1990 to the present owner.



260. RICHARD HAYLEY LEVER (New York / Massachusetts 1876-1958)
“*Nantucket Fishing Shack*”, oil on canvas signed lower right Hayley Lever.
18 in. x 22 in.



261. BIRD'S EYE MAPLE AND WHALEBONE TRIMMED DOME TOP BOX,
19th Century, carved whalebone half-bodied whale swimming above carved ocean
waves of bone, walrus ivory scrimshawed plaque depicting a humpback whale and calf,
and naive carved sperm whale head and fluke attached to ends of box to appear as if the
whale were swimming through it. Height 5 in. Length 12 in. Width 6 in



262. FRANK SWIFT CHASE (American 1886-1958) “Main Street Sconset” oil on canvas signed lower right Frank Swift Chase. 30 in. x 40 in. The undisputed Dean of the Nantucket Art Colony, Frank Swift Chase’s far reaching influence is perhaps best articulated by Robert Frazier in his article “Grounded at Sea Level, Frank Swift Chase on Nantucket”, Published by the NHA, *Historic Nantucket* , Summer 2007 (Vol. 56 No. 3).



263. FRANK SWIFT CHASE (American 1886-1958) “Autumn Landscape” oil on artist’s board, signed lower right Frank Swift Chase. 7 ¾ in. x 9 ¾ in.



264. SAILOR MADE INLAID KNIFE BOX, circa 1840, 28 inlays of whale ivory, 343 inlays of light and dark hardwoods; the front and rear have inlaid ivory knives and forks with ebony handles; the center has hearts and initials "E.C." in red sealing wax; the reverse has 2 whale harpoons and 2 inlaid knives. **Provenance:** Norman Flayderman Collection, Illustrated Pg. 208 in *Scrimshaw and Scrimshanders*, William Boylhart Collection.





265. NAPOLEONIC PRISONER-OF-WAR BONE SHIP MODEL, circa 1810, a small model of a 78 gun ship-of-the-line , planked and pinned hull with baleen wales, bone gun carriages, polychromed and finely carved stern on a carved wood base with bone turned post and rails and glass dome case. Model Height 10 in. Length 11 in. Depth 3 ½ in., Model with case: Height 15 in. Length 16 in. Width 7 ½ in.





266. FINELY CARVED AND GILT SPREAD WINGED AMERICAN BALD EAGLE WALL HANGING, circa 1840, with documentation from the Cabin of Captain Edward Barstow of the ship *Wellington*, 1836. Length 28 in.
Provenance: William Boylhart Collection.

267. NANTUCKET SAILOR MADE CHERRY AND IVORY INLAID BOX, circa 1860, inlaid with stars, heart escutcheon, name plaque, ivory bands on lid and base, ivory knob and ring carrying handles. **Provenance:** Bournes' August 14, 1973 Auction, Frank Sylvia's Antiques, William Boylhart Collection.



268. MINIATURE IVORY DIEPPE MODEL OF A FULLY RIGGED SAILING SHIP, circa 1825, with 12 gun ports, life boat and 4 sailors on deck, encased in a glass dome. Model Height 4 ½ in. Length 6 ¼ in.



269. AMERICAN CURLY MAPLE QUEEN ANNE FLAT TOP HIGHBOY, circa 1740-60, cherry crown molding above four graduating drawers above a lower case having a long drawer above a faux triple drawer with a scribed shell center, cabriole legs. Original batwing brasses. Height 66 in. Width 39 ½ in. Depth 19 ½ in.

270. PAIR OF AMERICAN BULLET TOP BRASS ANDIRONS, circa 1800, turned standard on arched spurred legs on ball feet. Height 18 in.



271. WALKING STICK, CARVED IVORY PISTOL SHAPED HANDLE WITH PORTRAIT OF A GENTLEMAN WEARING HAT, 19th Century, vibrant eyes, silver collar, wood shaft, horn ferrule. Length 35 in.

272. WALKING STICK, CARVED IVORY SAILOR BOY TOP, 19th Century, wood shaft, metal ferrule. Length 36 in.

273. WALKING STICK, FINE CARVED BONE WHALE, 19th Century, silver collar, wood shaft, metal ferrule. Length 34 in.

274. WALKING STICK, CARVED IVORY CAT TOP, 19th Century, wood shaft, metal ferrule. Length 34 $\frac{3}{4}$ in.

275. WALKING STICK, CARVED IVORY SWIMMING SEAL, 19th Century, silver collar, wood shaft, metal ferrule. Length 35 $\frac{1}{2}$ in.

276. SWORD GADGET WALKING STICK, CARVED IVORY GROWLING DOG HEAD TOP WITH GLASS EYES, 19th Century, the wood shaft encloses a hidden "Toledo" sword blade, brass collar, wood shaft, metal ferrule. Length 35 $\frac{1}{4}$ in.

277. WALKING STICK, CARVED IVORY BUST OF A BABY WEARING A SCARF, 19th Century, brass collar, wood shaft, metal ferrule. Length 35 $\frac{1}{4}$ in.



278. LIVERPOOL PITCHER, circa 1800, front: wheat wreath with initials “CD” above the phrase “*From Rocks and Sands, And every ill, May God preserve the Sailor still*”. The reverse with American eagle and shield with 13 stars; side panel with polychromed American Packet Ship, opposite panel with well attired sailor holding a throw line. Height 10 $\frac{3}{4}$ in.



279. JOSLINS 12" TERRESTRIAL TABLE GLOBE, BOSTON, circa 1870, published by Gilman Joslin (Boston 1804-1886), manufactured and revised by noted engraver, George W. Boynton, on a green polychromed cast iron base. Height 18 in.

280. BOXWOOD BACKSTAFF, circa 1750, with scale; the merits of Davis's staff (as it was known in England) or the English quadrant (as it was known abroad) became indispensable in the 17th Century to foreign as well as to English sailors. 25 in. x 14 in.



281. THE TRIPPENSEE PLANETARIUM, circa 1903, by the Trippensee Mfg. Co. Detroit, Michigan, U.S.A.



282. LOUIS VUITTON MONOGRAM SUITCASE, serial number 874049. 14 $\frac{3}{4}$ in. x 19 $\frac{3}{4}$ in. x 7 in.

283. LOUIS VUITTON TRAVELING CASE, serial number 294488, original paper label on interior “*Bought from Saks & Company, Fifth Avenue New York*”. 18 $\frac{1}{2}$ in. x 18 $\frac{1}{2}$ in. x 12 in.

284. TERRESTRIAL FLOOR STANDING GLOBE, circa 1870, with original label “*18-in. Globe, B.P. Putnam’s Sons, New York.*”

285. PERKS & NADLEY’S TRIPPENSEE WITH KEROSENE LIGHT SOURCE.





286. ANGLO INDIAN ROSEWOOD CAMPAIGN CHEST OF DRAWERS, circa 1840, in 2-sections with removable rope carved columns, the upper section with 2 over 1 drawer and gadroon carved top edge. The lower section with 2 long drawers all with wood pulls on a matching gadroon boarder on turnip feet. Height 47 in. Width 43 in. Depth 18 in.



287. SAILOR'S VALENTINE, circa 1900. Width 12 in.

288. SAILOR'S VALENTINE, circa 1900, heart design in center. Width 12 in.



289. ADAMS REFLECTING TELESCOPE, circa late 1800's, mahogany telescope with brass fittings mounted upon a fixed-leg mahogany tripod with adjustable universal telescope mount and leveling legs, made in London, England. Tripod Height 51 ½ in. Scope Length 49 ½ in. Scope Diameter 6 ½ in.



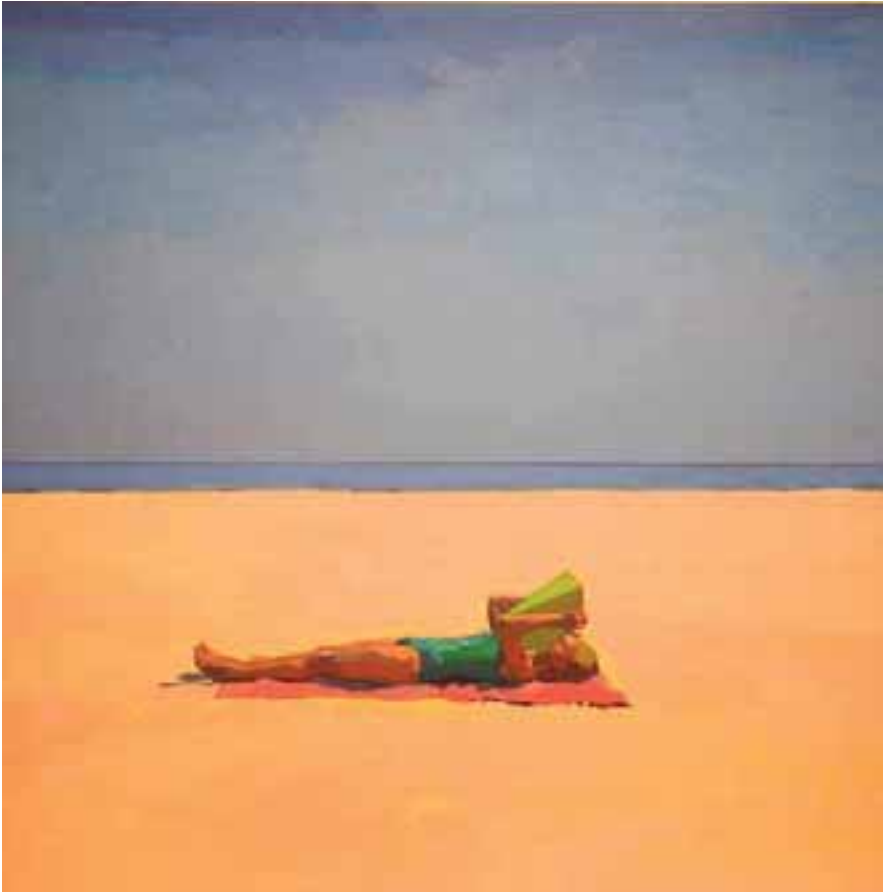
290. ANTIQUE HERIZ CARPET, circa 1920.
12 ft. 2 in. x 8 ft. 6 in. ** Partial View.



291. PETER & WILLIAM BATEMAN ENGLISH STERLING SILVER TRAY, circa 1805, applied gadroon and shell handles on an oval footed tray with central engraved coat-of-arms. Length 29 in. Approx. 141.45 troy ounces.



292. JOHN COTTON & THOMAS HEAD ENGLISH STERLING SILVER ENGRAVED PLATEAU, circa 1809. Diameter 15 ¼ in. Approx. 52.245 troy ounces.



293. GRAHAM NICKSON (English b. 1946) “*Bather with Reflector*”, acrylic on canvasses divided at the horizon. Two canvases each measuring 4 ft. x 8 ft. for a total of 8 ft. x 8 ft. Hirschl and Adler label on reverse, circa 1982-83. Nickson born in Lancashire England, his paintings combine realism and abstraction with luminous and bold colors. In 1972 he received a diploma from the Royal College of Art in London, then spent two years in Rome at the British School, Won a Prix de Rome; In 1976 he moved to New York City and established a studio. This painting sold for \$45,600 at Sotheby’s New York in 2007.



294. DOUBLE WHEEL WHALE IVORY AND WHALEBONE PIE CRIMPER, circa 1860, ivory double eagle head wheel supports with whale's tail open spoked wheels, laminated bone and ebony handle with hatch carving and red wax line inlay ending with a 3-tine fork. Length 7 ½ in. Other works by this hand are illustrated in Norman Flayderman's *Scrimshaw and Scrimshanders* pg. 182.



295. POLYCHROMED INLAID WHALE IVORY SCRIMSHAWED BOX, circa 1830, American shields at the corners, hatch and arrow vine inlays and leaf vines. Similar scrimshaw inlays to three sides of the box with additional diamond and candy stripe motifs. Mahogany box trimmed in ebony and an initial plaque "E.C.A.". The interior with a shell inlay by a different hand. Height 4 in. Width $8\frac{3}{4}$ in. Depth $5\frac{3}{4}$ in.



296. SET OF SIX AMERICAN TIGER AND BIRD'S EYE MAPLE DINING CHAIRS, circa 1830, pillow crest rail, fiddle backs and caned seats.



297. ENGLISH OAK SECRETARY BOOKCASE, 18th Century, upper case with dental crown molding above a fluted frieze, two paneled doors expose adjustable shelves in original green paint, the lower desk case with seven drawers, and eight pigeon holes. Height 80 in. Width 36 in. Depth 19 in.



298. ANTIQUE HERIZ CARPET, circa 1920.
11 ft. x 8 ft. 5 in. **Partial View.



299. SAILOR MADE WOOLIE OF A "BRITISH MAN-O-WAR", circa 1870, rocky cliff shoreline, seagulls flying and three smaller vessels. 21 ½ in. x 24 ¼ in.



300. SAILOR MADE WOOLIE PORTRAIT OF THE "H.M.S. ENDYMION", circa 1870, in bird's eye maple frame. 12 in. x 18 in.



301. AMERICAN SCRIMSHAW AND POLYCHROMED WHALE TOOTH, circa 1850, engraved with potted flowers over a fortress (likely Morro Castle – San Juan, Puerto Rico) over a full rigged American two-mast ship; The reverse engraved with potted flowers over double eagles with American shields in beak. Height 6 ½ in. **Provenance:** William Boylhart Collection.



302. SAILOR MADE WOOLIE OF A “3-MAST SHIP OF THE LINE”, circa 1880, three-dimensional trapunto sails. 13 in. x 17 in.



303. RARE FIND NANTUCKET BRACEBACK WINDSOR ARMCHAIR, late 18th Century, like no other Nantucket chair known to date, the hand turnings at the base of the spindles are unique, fine carved ears on crestrail, strong knuckles, early shaped seat, fine turnings on the stiles, arm supports, legs and ring stretcher constructed of maple, pine and oak. Seat Height 18 in.



304. CONNECTICUT BULL WEATHERVANE, circa 1900-1915, full bodied copper weathered verdigris patina surface, likely made by the Lynch Brothers. Height 28 in. Length 50 in. Width 8 in.



305. RARE ONE OF A KIND HAND BUILT CLIPPER SHIP SAILING MODEL “Sea Witch”, circa 1850, whale ivory and whalebone fittings and sails, 16 ivory gun carriages with working pieces, turned brass cannons, 6 whalebone hatch covers, 46 bone and ivory belaying pins and racks, 3 sets of ivory davits, ivory capstan, ivory ships wheel, 2 ivory ladders, more than 70 ivory blocks, cast brass and ivory deck bell and more. Height 46 in. Length 57 in. Width 17 in. This model made by Captain Stephen Bates Gibbs, born July 22, 1811, died Feb. 25, 1906, lived on Nantucket until the age of 14 when he began a career as a whaler, quickly working his way up to the rank of Captain. At age 22, Gibbs was seized by a sperm whale while attempting a capture and had the flesh stripped from several inches of his right leg. He was rescued by his crew and lived to Captain more voyages to the Pacific. After 14 trips “around the horn” Captain Gibbs “successful in all his ventures” gave up the sea and retired until he passed away at the age of 94.



A LA VIEILLE RUSSE
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NEW YORK



306. CUSHION CUT RUBY RING FLANKED BY 2 DIAMOND BAGUETTES, SET IN YELLOW GOLD, ruby 1.07ct. Diamonds .50ct. **Provenance:** A La Vieille Russie, 781 Fifth Avenue, New York to the Present Owner.

307. ALEX SEPKUS 18K YELLOW GOLD LINK BRACELET, set with ruby, emerald and blue sapphire cabochons. Dwt 27.1 plus 2 extra links.



308. 2.4mm – 5.4mm GRADUATED CULTURED PEARL THREE STRAND NECKLACE WITH 37 DIAMONDS CLASP. **Provenance:** A La Vieille Russie, 781 Fifth Avenue, New York to the Present Owner.

309. PAGEO 18K WHITE GOLD AND DIAMOND NECKLACE, with 11mm white South Sea and Grey Tahitian Pearl Drop.



310. ENGLISH HIGH BACK LIBRARY CHAIR, 18th Century, in antique kilim upholstery.

311. ENGLISH OAK BOOK PRESS, circa 1820. Height 53 in. Width 28 in. Depth 19 in.

312. UNIQUE JAPANESE INFLUENCE WHALEBONE HANDLED TEAPOT, comprised of teakwood, Honduras mahogany, red cedar, mansanitas California ironwood, pine, whalebone handle and inlaid with two stars. Height 8 ½ in.



313. INLAID SYRIAN PETITE TRUNK, 19th Century, inlaid on all sides with mother of pearl, bone and tortoise shell. Height 18 ½ in. Width 23 ½ in. Depth 14 ½ in.



314. NANTUCKET WHALE IVORY, BONE, SILVER, TORTOISE AND WOOD SWIFT, circa 1830, tiger wood shaft supports a simple single bone reeded cage. The cup inlaid with silver dots delicately turned throughout with tortoise rings. The barrel form clamp of turned ivory inlaid with a sawtooth border of tortoise, dot inlays of silver and abalone with blank nameplate. Height 17 ½ in. **Provenance:** Descended in the Chase and Swain Families.



315. PAIR OF FRENCH PATE SUR PATE BLUE LAMPS, with white tulip and lily décor. Height 19 ½ in.

316. FRENCH MARBLE AND ORMOLU MOUNTED TABLE LAMP, 20th Century, marble urn mounted with three mythological faces terminating in hoof feet. Height 10 in.

317. FRENCH MARBLE TOP AND BRONZE SIDE TABLE, A. Bloica, stamped Salles de Ventes Maureuge, Leon Geisnan, 1 Rue de Mauheuge, Paris. Height 28 ½ in.





318. SET OF TWELVE LIMOGES FRANCE HAND PAINTED FISH PLATES, scalloped gilt borders, each plate depicting a different species of fish. Diameter 9 ¼ in.

319. CONTINENTAL GAMES TABLE, circa 1820-1840, kingwood, burl and walnut veneer rectangular table with two hinged game boards one for chess, the other a backgammon board above a long drawer on cabriole legs. Height 29 in. Width 31 in. Depth 16 in.



320. CARVED AND DYED IVORY CONTINENTAL CHESS SET, mid 19th Century.

Emma H. Van Pelt

Emma Van Pelt from Morristown, New Jersey painted watercolor landscapes of Nantucket, New York and Maine. This offering of 13 watercolors offers an early glimpse of Nantucket landscapes “of long ago” ...circa 1890. There is not much known of Emma’s activities from 1890 – 1920, but Robert Fraiser has provided some insight to her activities on the Island from the 1920’s onward. During the Summers in the 1920’s, Emma H. Van Pelt and her sister Marianna Van Pelt rented one of the studio spaces in the Harbor View building, one of Florence Lang’s properties at the base of Commercial Wharf that housed many of the waterfront artists. Emma exhibited 4 watercolors in the historic 1923 Candle House Exhibition at the corner of Commercial Wharf and Washington Street. She is listed as an artist at the Easy Street Gallery as early as 1926 and both sisters are listed for 1929, and Emma is listed in 1937 and 1940. She is also listed as a participant in the 1937 Sidewalk Art Show, and likely participated in many more beginning in the 1930’s. She advertised in local papers and taught sketching in the early 20th Century. Van Pelt was friends with Annie Barker Folger and Elizabeth Rebecca Coffin. (d. 1941).



321. EMMA H. VAN PELT (American 19th Century) “Nantucket”, circa 1890’s watercolor on paper, portrait of a cottage with Sankaty Light in the distance, signed lower left and titled lower right. 10 in. x 11 ¾ in.



322. EMMA H. VAN PELT (American 19th Century) “Nantucket Homestead”, circa 1890’s watercolor on paper, signed lower left Emma H. Van Pelt. 12 in. x 9 in.



323. EMMA H. VAN PELT (American 19th Century) “Nantucket Garden”, circa 1890’s watercolor on paper view of summer hollyhock with Academy Hill in the distance, signed lower left Emma H. Van Pelt and titled lower right. 12 in. x 9 in.



324. EMMA H. VAN PELT (American 19th Century) “Gorse Nantucket”, circa 1890’s watercolor on paper signed lower left and titled lower right and inscribed on original mat “Up Harbor Nantucket, Mass.” 9 ½ in. x 11 in.



325. EMMA H. VAN PELT (American 19th Century) “Nantucket Broom Gorse”, circa 1890’s watercolor on paper, signed lower left Emma H. Van Pelt and titled lower right “Broom Gorse, Nantucket”, also inscribed in pencil on original mat. 9 in. x 13 ¾ in.



326. EMMA H. VAN PELT (American 19th Century) “*Indian Tent Rings, Nantucket, Mass.*”, circa 1890’s watercolor on paper signed and titled lower left, also inscribed in pencil on original mat “*Indian Tent Marks of Long Ago*”. 12 in. x 14 in.



327. EMMA H. VAN PELT (American 19th Century), “*Distant Surfside – Nantucket Taken by the Old Mill*”, circa 1890’s, watercolor on paper signed lower left and titled on original mat. 11 ¼ in. x 20 ½ in.



328. EMMA H. VAN PELT (American 19th Century) “Nantucket”, circa 1890’s, watercolor on paper, a single pine tree up harbor, signed lower left. 14 $\frac{3}{4}$ in. x 20 $\frac{3}{4}$ in.



329. EMMA H. VAN PELT (American 19th Century) “Across the Salt Marsh, Aug. 1893”, watercolor on paper signed and titled and dated lower left. This is the only watercolor from the collection that is dated. 10 $\frac{3}{4}$ in. x 14 $\frac{3}{4}$ in.



330. EMMA H. VAN PELT (American 19th Century) “*Sloop in the Marsh*”, circa 1890’s, watercolor on paper, signed lower left Emma H. Van Pelt. 14 $\frac{3}{4}$ in. x 20 $\frac{1}{2}$ in.



331. EMMA H. VAN PELT (American 19th Century), “*October, Nantucket*”, circa 1890’s, watercolor on paper, a fall landscape view with the Town of Nantucket skyline in the distance, signed lower left Emma H. Van Pelt and titled lower right. 9 $\frac{3}{4}$ in. x 11 $\frac{3}{4}$ in.



332. EMMA H. VAN PELT (American 19th Century) “New York Harbor - Early Morning”, circa 1890's watercolor on paper, signed lower left Emma H. Van Pelt and titled in pencil on original mat. 9 in. x 12 in.



333. EMMA H. VAN PELT (American 19th Century), “Drifting Fog, Maine”, circa 1890's, watercolor on paper, seascape inlet rocky shoreline view, signed and titled lower left Emma H. Van Pelt. 9 ½ in. x 11 in.



334. PAIR OF SAN FRANCISCO WATERCOLORS, circa 1920, unsigned, both in contemporary gilt frames. Trollie 8 ¼ in. x 11 ¼ in. Ferry boat 8 ½ in. x 11 ¼ in





335. CHINESE PORCELAIN SLEEPING CAT FIGURE. Length 14 in.

336. ROSE MEDALLION PORCELAIN WATER BOTTLE, circa 1830, mounted as a lamp circa 1920's, metal mounts. Height 16 in.

337. AMERICAN MAHOGANY BOW FRONT CHEST OF DRAWERS, circa 1820, four graduating drawers with quarter fan and candy striped inlay, round repousse pulls, French bracket feet. Height 34 in. Width 37 ½ in. Depth 22 in.



338. ROSEWOOD "HAWKES AND SON, LONDON" FLUTE WALKING STICK, with horn ferrule and walrus ivory cap. Length 35 ¾ in.

339. WHALEBONE AND MALACCA WOOD CANE. 19th Century, "L" shaped whalebone handle with entwined silver eyed serpent. Length 34 ¼ in.



340. FRANK HENRY ALGERNON MASON (English 1876-1965) “A Virginia Trader Entering the Downs off Dover”, oil on artist’s board, signed lower right Frank H. Mason, painted circa 1930’s. 25 in. x 39 in. In the years just prior to the Revolution, over twenty per cent of all shipping traffic to Great Britain came from the American Colonies. The English ships that carried tobacco, timber, whale oil, rum and other goods imported from America, and returned with clothing, tools, blankets and other goods for the colonial markets were known as “Virginia Traders”. Mason was educated aboard the training ship *H.M.S. Conway*; He also served the R.N.V.R. as commissioned Naval artist in the First World War. From this period’s work, Mason contributed fifty-six of his paintings to the Imperial War Museum. Mason was among the Fellows of the Royal Academy, Royal Society of Marine Artists, Royal Society of British Artists, Institute of Painters in Watercolors and other prestigious art societies in England.



341. ANTIQUE HERIZ RUNNER CARPET, circa 1940.
18 ft. 2 in. x 4 ft. **Partial View.



342. WHALEBONE, IVORY AND BALEEN WALKING STICK, circa 1850, turned ivory knob with abalone insert, paneled mahogany shaft with whale ivory and baleen spacers, bearing the inscription “*BWG to ED*” on tapering whalebone shaft. Length 35 ½ in.

343. WHALE IVORY AND BALEEN CANE, circa 1860, with shaped ivory handle and alternating ivory and baleen spacers over mahogany shaft. Length 34 in.

344. WHALEBONE IVORY AND BALEEN LADY’S WALKING STICK, circa 1850, turned whalebone handle over 4 baleen and 3 ivory alternating spacers, whalebone shaft and original metal ferrule.

345. WHALE IVORY AND BALEEN CANE, circa 1850, handle includes 4 large shaped ivory sections divided by 4 baleen spacers, ending with carved hatch-document seal design over a tiger wood shaft and original ferrule. Length 35 in.

346. WHALE IVORY AND CHERRY WALKING STICK, circa 1850, turned ivory and cherry grip, ivory sawtooth and dot inlay on shaft. Length 36 in.

347. OIL ON BOARD “Portrait of Admiral Lord Richard Howe”, portrait of the British Naval hero features Howe in front of a red-draped curtain with war ships in the background. The oval wood painting was stored in a Pennsylvania estate for over 100 years, has its original wood mat decorated with gold gilt, attributed to John Singleton Copley (Massachusetts / United Kingdom 1738-1815). Image 16 in. x 12 in. Original paper label on reverse “*Lord Howe*”.





348. PAIR OF SILVER PLATED CANDLESTICKS, circa 1790, removable bobeches. Height 11 in.

349. SILVER PLATED DOME COVERED MEAT PLATTER, circa 1820, applied handle dome with matching beaded edge on cover and well and tree platter, scroll feet and applied handles. Height 15 in. Length 24 in. Depth 18 ½ in.

350. AMERICAN FEDERAL MAHOGANY SIDEBOARD, circa 1820, bow front with two long drawers and two candle drawers above recessed doors flanked by decanter drawers, pedestal cupboards with two drawers on reeded tapering legs terminating in brass ball cup feet, pullout side slides. Height 52 ½ in. Width 87 in. Depth 29 in.

351. PAIR OF AMERICAN EMPIRE BRASS ANDIRONS, circa 1830, ball finials with paneled band and plinths with matching log stops. Height 13 ½ in.





352. GEORGE & SAMUEL GILLINGTON IRISH TRIPLE PEDESTAL MAHOGANY DINING TABLE, circa 1825, each pedestal with four reeded swooping legs ending in carved paw feet, reeded edge and one additional leaf, signed Gillingtons. The Brothers George & Samuel Gillington are recorded at various addresses and in various partnerships from 1815-1838. Height 29 in. Length 11 ft. 9 in. Width 60 in. Leaf 24 in.



353. SET OF 16 AMERICAN SHERATON INLAID MAHOGANY DINING CHAIRS, circa 1820, comprising 2 armchairs and 14 side chairs.



354. SCRIMSHAW WHALE TOOTH, 19th Century, engraved with an image of Jack Tar and maiden on reverse. Length 5 ½ in.



355. WHALE IVORY PIE CRIMPER, circa 1850, arched handle with 3 baleen inserted panels, solid zigzag ivory wheel. Length 7 ¼ in. **Provenance:** William Boylhart Collection

356. WHALE IVORY PIE CRIMPER, circa 1850, the handle in two sections, carved square wafers and 2-tine fork, solid zigzag wheel. Length 6 ¼ in.



357. SCRIMSHAW MOURNING WHALE TOOTH, circa 1860, depicting engraved cupids in flight, spread winged American eagle and a portrait of Warren, dated 1860. Height 6 ½ in.



358. POLYCHROMED SCRIMSHAW WHALEBONE BUSK, circa 1840, two flower pots flanking a naive panel. Length 12 in. **Provenance:** Fred Gardner Colleciton.

359. WHALEBONE SCRIMSHAW BUSK, circa 1830, in two sections, 5 floral panels, a pinwheel and cottage. Length 13 ½ in. **Provenance:** Doc Kynette, Fred Gardner Collection. .



360. SCRIMSHAW WHALEBONE BUSK, circa 1830, heart cut top section over potted flowers, above a whaler, then a floral panel, and another whaler in full sail, geometric leaves and pinwheel. Length 13 ½ in. **Provenance:** William Boylhart Collection.

361. SCRIMSHAW WHALEBONE BUSK, circa 1840, engraved with town scenes, sailor and wife, dog, stars and ships. Length 14 in. **Provenance:** William Boylhart Collection.

362. NANTUCKET SCRIMSHAW WHALEBONE BUSK, circa 1850, 10 panels – hearts, animals, florals, name plate and Nantucket house, all within a leaf vine. Length 16 in. **Provenance:** Coffin Family, Richard Sylvia Antiques, 1980, William Boylhart Collection.

363. SCRIMSHAW BALEEN BUSK, circa 1840, engraved with seven panels, Nantucket style house, 3-masted ship, heart design, diamond sectioned panels, church, 2-masted brig under sail, all bordered with leaf vine. **Provenance:** Richard Sylvia Antiques, 1980, William Boylhart Collection.



364. GROUP OF TWO BALEEN CUT AND SCRIMSHAWED DITTY BOXES, circa 1830, the smaller with finger laps and scrimed with simple pine trees, pine top and bottom. 2 in. x 4 in. x 3 in. The larger: openwork of circles, star, hearts, exposing colored paper, pine top and bottom. 2 ½ in. x 4 ½ in. x 3 ½ in. **Provenance:** Fred Gardner Collection.

365. AMERICAN CARVED WHALE IVORY AND COCONUT RUM DIPPER, circa 1850, shaped rosewood handle with whale ivory turned acorn finial and swing bale, the coconut finely carved with spread winged eagle holding arrows, olive branch and American flag, initials *M.K.* Length 17 in.

366. WHALEBONE AND COCONUT RUM DIPPER, circa 1840, tapering bone handle with carved bone interior nut attached to a half coconut shell. Length 15 in.

367. WHALEBONE AND WOOD RUM DIPPER, circa 1870, rosewood handle with small tooth finial, turned ivory connector to a coconut bowl. Length 15 in.





368. ADRIAN PEARSALL MID-CENTURY WALNUT DINING TABLE, with oval glass top. 70 in. x 40 in.

369. SET OF FOUR ADRIAN PEARSALL MID-CENTURY WALNUT AND UPHOLSTERED HIGH-BACK DINING CHAIRS, two armchairs and 2 side chairs.





370. JOHN JAMES AUDUBON (New York/France 1812-1862) “Yellow Crowned Heron”, No. 68 Plate CCCXXXVI, drawn from Nature by J.J. Audubon. F.R.S.F.L.S. Yellow Crowned Heron-Ardea Virolacea –Adult Male, Spring Plumage. Engraved, Printed and Colored by R. Havell, 1836. 38 ¼ in. x 26 ¼ in.

371. HERMAN MILLER VINTAGE-MODERN MODULAR BOOKCASE / FILING CABINET BY GEORGE NELSON, 1964, walnut and chrome. Height 58 ½ in. Width 48 in. Depth 12 in.



This edition of ANDREW WYETH consists of three hundred numbered and signed copies of which numbers one to fifty have been reserved for Mr. Wyeth. All reproduction plates have been destroyed.

This copy is number 189

and is signed by

A handwritten signature in cursive script, likely 'Andrew Wyeth', written in dark ink on a light-colored background.

372. LIMITED EDITION ANDREW WYETH PORTFOLIO IN BOX BY RICHARD MERYMAN, 1969 GAMBIT, INC., BOSTON; *“This edition of Andrew Wyeth consists of three hundred numbered and signed copies of which numbers one to fifty have been reserved for Mr. Wyeth. All reproduction plates have been destroyed”*. This is copy #189 and is signed Andrew Wyeth.



373. HERMAN MILLER VINTAGE-MODERN “ACTION SERIES” TAMBOUR PARTNER’S OFFICE DESK DESIGNED BY GEORGE NELSON, 1964, tambour style rolling top with black side panels, deep inner file with original power source, four pull out drawers. Height 33 in. Width 64 in. Depth 32 ½ in.





374. HERMAN MILLER VINTAGE-MODERN “ACTION SERIES” TAMBOUR OFFICE DESK DESIGNED BY GEORGE NELSON, 1964, tambour style rolling top with burgundy side panels, deep inner file with original power source, three pull out drawers. Height 33 in. Width 48 in. Depth 32 ½ in.



375. JULES CHERET (French 1836-1932) MARQUEE SIDE PANEL ENTITLED “L’Enfant Prodigue”, circa 1890. 7 ft. 3 in. x 33 in. Due to its unusually large size, very few of these marquee side panel posters survived – a rare piece of theatre history; This huge theatre poster for Michael Cine’s three-act pantomime went on to become the first full length motion picture in Europe in 1907.

376. JO MEAD (Illinois 1919-2000) HAND PAINTED CAST PLASTER CIGAR STORE INDIAN MAIDEN, circa 1950, the maiden holding a pipe and sheaf of tobacco. Height 70 in. Jo Mead was a craftswoman, born in Michigan, studied at the Institute of Design under Lazlo Maholy-Nagy, and during WWII she designed camouflage for Navy destroyers; After the war she successfully operated her own studios in Chicago & Galena producing plaster casts based on historical designs.



377. NEF GERMAN SILVER SHIP MODEL BOX, late 19th Century, three-masted rolling ship model box in two sections, hallmarked and stamped "935". Height 27 in. Length 28 in. Width 12 in.





378. FINE MEISSEN PORCELAIN CENTERPIECE BOWL, last quarter of the 19th Century, with finely decorated cherubs wearing floral wreaths and holding floral boughs on each end, two finely hand painted cartouches on opposite sides of a garden courting scenes. Height 16 ½ in. Width 24 in. Depth 15 ¾ in.





379. WHALEMAN'S SHIPPING PAPERS, DATED 1857, signed by Franklin Pierce, the 14th President of the United States of America. This document gives permission for the Barque "A. Houghton" Captained by Orlando G. Robinson to "depart and proceed with the said barque" on his said voyage, "prosper in his lawful affairs" and "to the end to transact his business". This document contains the signature and seal of President Pierce, William Macy-Sec. of State, Phineus Leland – Collector of the Port of Fall River and Benjamin Earle – Notary Public. The duration of this voyage of the A. Houghton was four years in length. Captain Robinson also commanded the Ships *Gypsy* in 1862 and *Active* in 1865. Only 67 whalers sailed from the Port of Fall River. 17 in. x 21 ½ in.



380. KILLING LANCE, stamped "U.A.B." on the head. Length 52 ¼ in.

381. TOGGLE HEAD HARPOON, with canvas covered wood sheath. Length 32 ¼ in.



382. HAND COLORED LITHOGRAPH OF THE STEAM PACKET *CHANCELLOR LIVINGSTON*, depicting the ship entering Newport circa 1830, M. Swett, INVT. Et DEL lower left and Pendleton's Lithog Boston lower right. Kennedy Galleries, Inc. 40 W. 57th St. 5th Floor, New York Stock #100640.0000 on reverse. 11 ³/₄ in. x 10 ¹/₂ in.



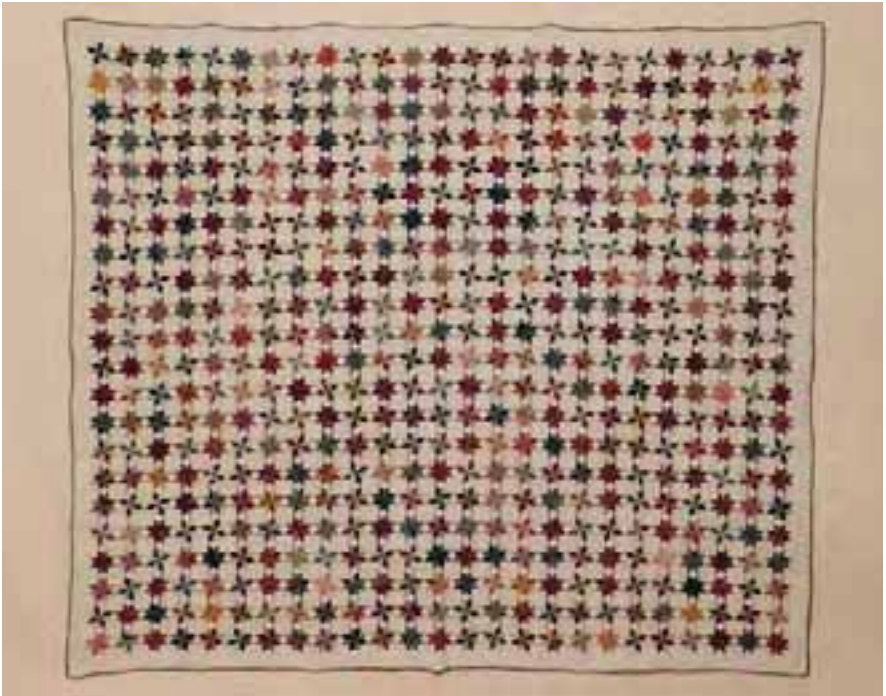
383. COLLECTION OF 34 WHALE IVORY AND WHALEBONE TURNED BODKINS, mid 19th Century. Provenance: Fred Gardner Collection.



384. PENNSYLVANIA OR OHIO TIGER MAPLE AND WALNUT CUPBOARD, circa 1840, in two sections, the upper with glazed door above a server with three drawers and two cupboard doors. Height 86 in. Width 56 in. Depth 20 in.



385. SAILOR MADE WOOLIE OF THE "ALABAMA", circa 1870, with chain stitching. in a bird's eye maple frame. 8 ½ in. x 17 ¾ in.



386. FINE 550 MINI-STAR SHIRT FABRIC PATCHWORK QUILT, 19th Century, approximately 6,177 hand sewn pieces. 67 ½ in. x 77 in.



387. SAILOR MADE WOOLIE OF THE SHIP “H.M.S. EMERALD”, circa 1862, 51 guns. 11 ¾ in. x 19 ¼ in..



388. PAIR OF AMERICAN PORTRAITS “*Gentleman and His Wife*” circa 1800, oils on canvas in period lemon gilt frames. The portraits descended in Caroline Luden Marsh’s family of the famed “Luden’s Cough Drops”. Paper label on reverse “Newman Galleries Philadelphia”. 29 $\frac{3}{4}$ in. x 24 $\frac{1}{2}$ in.



389. PAIR OF AMERICAN COUNTRY CHIPPENDALE SIDE CHAIRS, circa 1770, in original finish. Seat Height 17 in.



390. SAILOR MADE UTILITY TRAY, circa 1840, walnut tray with cutout divider, single drawer with whale ivory carved polyhedron and bail pull. Height 7 in. Length 10 ½ in. Width 10 ½ in. **Provenance:** William Boylhart Collection.



391. PENNSYLVANIA WALNUT TALL CHEST, circa 1800, crown molding above 3 small drawers over 5 graduating drawers with original post and bail pulls, flanked by quarter-columns. Height 58 ½ in. Width 45 ½ in. Depth 24 in.

392. PAIR OF BOSTON BRASS ANDIRONS, circa 1800, reeded balls, turned standards, arched spurred feet and matching log stops. Height 16 in



393. NAPOLEONIC PRISONER-OF-WAR POLYCHROMED AND ETCHED BONE DOMINO BOX, circa 1800-1810, contains 28 green-dot bone dominos, carved finials and feet, sliding flat top lid and underlying green paper. Height 2 ½ in. Width 7 in. Depth 2 ½ in.



394. NAPOLEONIC PRISONER-OF-WAR BONE GAME BOX, circa 1800, contains 27 unusually large bone dominos (1 ½”), cribbage side rails, carved acorn feet, peak shaped sliding lid, 10 panels with bone plate frames (one lacking) containing watercolor on paper depicting urban scenes, baskets with flowers and men and women. Height 2 7/8 in. Width 7 ½ in. Depth 3 ¼ in.



395. NAPOLEONIC PRISONER-OF-WAR BONE DOMINO BOX, circa 1790, contains 45 bone dominoes in rectangular box, double domed top sliding lids with carved symmetrical rosettes and leaves, under domed lids are sliding flat covers. Height 4 ½ in. Length 7 ¼ in. Width 4 5/8 in.



396. PRISONER-OF-WAR STRAW DECORATED BOX, circa 1800, rectangular hinged box with pictorial cover, all sides with foliate scrolls, the interior exposes a mirror, removable tray with covered compartment, the bottom with two covered compartments with village scene. Height 3 ½ in. Width 11 in. Depth 7 ½ in.





397. PRISONER-OF-WAR STRAW MARQUETRY BOX, circa 1800, rectangular hinged wood box with hut decoration on front and sides and Man-o-War on top. Height 5 $\frac{3}{4}$ in. Width 14 in. Depth 9 in.

398. PRISONER-OF-WAR SPILLIKIN, circa 1800-1815, hand carved bone playing sticks in dovetailed box with sliding lid.



399. NAPOLEONIC PRISONER-OF-WAR STRAW WORK BOOK BOX, circa 1800-1810, fancy striped straw marquetry frames 6 watercolors on paper under glass, depicting harbor scenes on covers and edges and two baskets with flowers on ends. Top lid opens to reveal mirror and bottom fitted compartment containing two small lids. Height 3 in. Length 8 in. Width 4 in.



400. NAPOLEONIC PRISONER-OF-WAR BONE GAME BOX, circa 1800, containing 48 bone cards (decorated on both sides), 55 bone dominos, box sides and top elaborately carved with reticulated fancy pattern, 4 drawers with bone carved pulls, finely carved parrot head finials and painted nude female on bottom of box. 3 ¾ in. Width 8 ¼ in. Depth 3 7/8 in.



401. SET OF 11 TURNED WHALEBONE FIDS, early to mid-19th Century. Largest 10 ¾ in. **Provenance:** Doc Kynette, Fred Gardner Collection.



402. PRISONER-OF-WAR CARVED BONE SPINNING JENNY, circa 1800, busty lady wearing a hat in front of a highback chair spinning yarn on a 2-tier platform with crank and gears working mechanism. With a turn of the crank, head turns and arm moves. Height 3 ¾ in.

403. PRISONER-OF-WAR CARVED BONE SPINNING JENNY, circa 1800, busty lady wearing a hat in front of a highback chair spinning yarn on a 2-tier platform with crank and gears working mechanism. With a turn of the crank, head turns and arm moves. Height 4 ¼ in.



404. WHALE IVORY PIE CRIMPER, circa 1840, cutout of a single tooth, the open handle with a diamond and heart solid zigzag wheel. Length 6 ½ in.



405. WHALEBONE PIE CRIMPER, circa 1840, carved from one piece, reeded dagger grip with solid zigzag wheel. Length 6 ½ in. **Provenance:** The following lots are from the Fred Gardner Collection: 405, 406, 407, 408, 409, 410, 412, 413, 414, 415, 416

406. WHALE IVORY PIE CRIMPER, circa 1830, pistol handle with open columns and solid ivory zigzag wheel. Length 5 ½ in.

407. WHALEBONE PIE CRIMPER, circa 1840, single piece of bone with two eyelets, opposing a fine bone zigzag wheel. Length 7 ½ in.



408. WHALEBONE CARPENTER'S SCRIBE, circa 1840. Length 8 in.

409. WHALEBONE BIT BRACE TOOL, circa 1850, carved of a solid piece of bone. Length 10 ¼ in.

410. WHALEBONE SHIP'S BLOCK, circa 1840, constructed of four pieces with hardwood pegs and bone sheaves. Length 3 ¼ in.

411. SAILOR MADE WHALEBONE DOUBLE BLOCK, circa 1850, with whalebone sheaves. Length 3 1/8 in. (not illustrated)



412. SAILOR MADE WHALE IVORY INLAID PICTURE FRAME, circa 1860, oval form with 5 windows, ivory stars and columns. 6 in. x 9 in.

413. WHALEBONE AND WOOD FOOD CHOPPER, circa 1840, solid bone blade, cut and carved mortise into a turned wood handle. 5 1/2 in. x 4 3/4 in.

414. WHALE IVORY, SILVER AND WOOD SNUFF BOX, circa 1850, book form box with 10 ivory inlaid diamonds and a stippled heart, silver line inlay and name plates. 2 1/4 in. x 3 3/4 in.

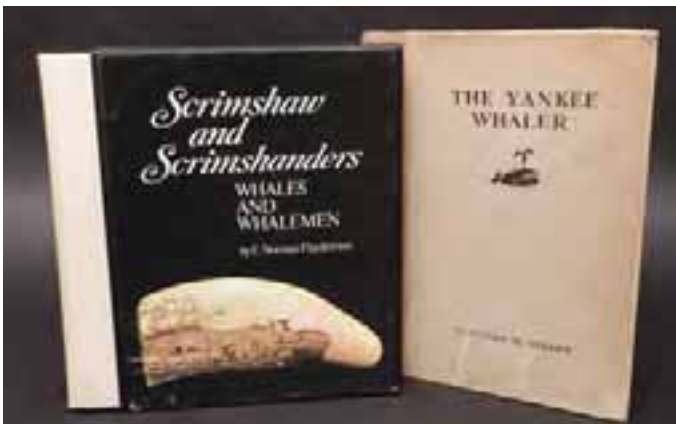


415. WHALE IVORY AND BALEEN PIE CRIMPER, circa 1850, pistol handle with 6 baleen spacers, a wide zigzag wheel and 4-tine fork. Length 6 in.

416. WHALE IVORY PIE CRIMPER, circa 1830, a narrow almost dove form with solid zigzag wheel, some pen inscription in the same font on both sides. Length 6 1/4 in.

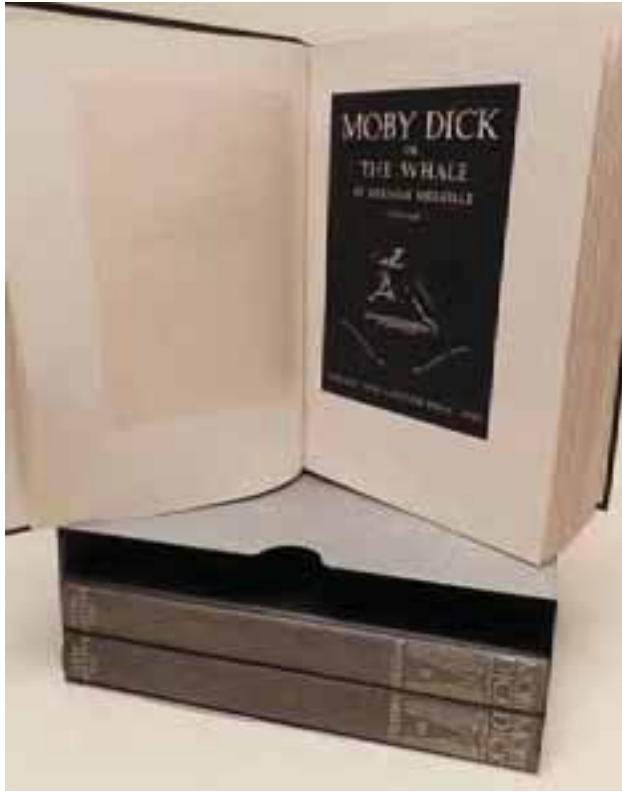


417. THE NORTHWESTERN NEWBERRY EDITION OF THE WRITINGS OF HERMAN MELVILLE, republished between 1968 and 1991, Volumes 1 through 10, 12, 14 and 15. These editions strive to offer a critical text faithful to the authors original intention, including manuscripts and early editions published during Melville's lifetime, as well as journals, pros, lectures, poem and letters from the author. Titles include: Typee, Omoo, Mardi, Redburn, White Jacket, Moby Dick, Pierre, Israael Potter, The Piazza Tales, The Confidence Man, Clarel, Correspondence, Journals.



418. SCRIMSHAW AND SCRIMSHANDERS, WHALES AND WHALEMEN, by **E. Norman Flayderman**. Limited cased edition #21 of 1,000, signed by the author as well as dedicated. A valuable reference book with excellent illustrations covering a wide array of scrimshaw techniques, styles and uses.

419. THE YANKEE WHALER by **Clifford Ashley**, Published **Houghton Mifflin, 1926, 1st edition**. One of sixteen hundred and twenty five, this first edition is profusely illustrated with some plates in color. "*Probably the best pictorial record of American Whaling which has been published*". Hohman, American Whaleman. P 341.



420. *Moby Dick Vol. I, II & III* by Herman Melville, Illustrated by Rockwell Kent, Published Chicago, The Lakeside Press, 1930, in aluminum case. *“This Book Printed in the United States of America, Copyright 1930 by R.R. Donnelly & Sons Company. Copyright all countries subscribing to the Berne convention by R.R. Donnelley & Sons Company, The Lakeside Press”* as seen on reverse of title page.

421. SIX MISCELLANEOUS BOOKS ON WHALES.

422. TEN WHALING STORIES. A group of whaling related books covering a number of subjects not limited to the whaling industry. This group includes *We Did It*, *Whaling Wives*, *Of Whales and Men*, *The Gam*, *Chasing the Bowhead*, *Harpoon – The Story of a Whaling Voyage*, *The Natural History of the Sperm Whale*, *There Goes Flukes*, *The Nantucket Scrap Basket*, *Three Bricks and Three Brothers*.

423. TWELVE BOOKS ON WHALING PORTS AND WHALING HISTORY, published during the 19th & 20th Centuries. Titles include *The Whale Fishery on Long Island*, *Miriam Coffin or the Whale Fishermen*, *Pursuing the Whale*, *Spun-Yarn from Old Nantucket*, *The Yankee Whaler*, *In Whaling Days*, *Whales and Whaling*, *Peter the Whaler*, *She Blows! And Sparm at That!*, *The Whalers*, *Year with a Whaler*, *The Ships and Sailors of Old Salem*.



424. W.A. KING "*Portrait of a Young Boy*", oil on board, signed lower right W.A. King, 1881, in original gilt frame. 16 in. x 13 ½ in.



425. AMERICAN CHERRY CHEST OF DRAWERS, circa 1820, four graduating drawers, candy stripe and line inlay, diamond escutcheons and brass post and bail hardware. Height 42 ½ in. Width 40 ½ in. Depth 20 ½ in.



426. SAILOR MADE WOOLIE, "*Portrait of the Battleship H.M.S. Lion*", circa 1910-20. 15 $\frac{3}{4}$ in. x 24 in.



427. SAILOR MADE WOOLIE "*Portrait of the Battleship H.M.S. Tiger*", circa 1910-20. 17 in. x 23 $\frac{1}{2}$ in.



428. NINE TURNED WHALEBONE PEGS, circa 1840, all turned with scribe lines and rings. Largest 5 ½ in. **Provenance:** Fred Gardner Collection.



429. AMERICAN DECORATED DEACON'S BENCH, circa 1840's, original stencil and hand decorated crest rail, seat front and stretcher. Fine decoration throughout, solid plank seat. Height 31 in. Seat Length 69 ½ in. Depth 14 ½ in.

* *Photography by Rafael D. Osona and Rafael Osona, Sr.*

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