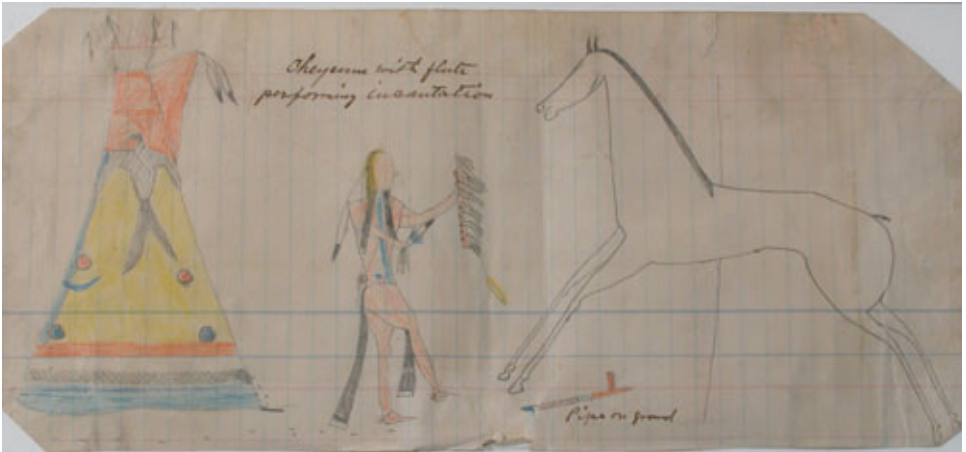


191B. CHEYENNE LEDGER DRAWING, Southern Cheyenne warrior's depiction of himself and another brave astride the same horse with eagle feathered shield and lance out pacing their Pawnee enemies. Interestingly, both Pawnees are firing carbines. There is blood issuing from the shoulder of one Pawnee and the head of the second horse. Below the illustration, in Captain Tilton's own hand, *sketched and colored by a full-blooded Indian near Ft. Reno, I.T.*



191C. CHEYENNE LEDGER DRAWING “*The One Behind has his Horse Killed*”, rare, historical Springfield depiction of dual mounted pair of Cheyenne warriors out pacing the 7th U.S. Calvary who are firing carbines at them. It is interesting that the horse's tail has been braided with eagle feathers and a trade cloth drop. The warrior in front is carrying a lance with a scalp lock attached to it and an eagle feather warrior shield. There is a pictograph above him of “Big Man”. The warrior behind is wearing similar step terrace beaded leggings and moccasins. Both of their faces have been painted, the one in front half yellow and half red, and the one behind has vertical streaks of red signifying blood.



191D. CHEYENNE LEDGER DRAWING, depicting a warrior with ceremonial flute performing an incantation to the “Great Spirit” with horse, his ceremonial beaded and quill pipe, in the foreground, and his thunderbird design teepee behind him. He may be preparing himself and horse for battle with the White man.



191E. CHEYENNE LEDGER DRAWING, Southern Cheyenne warrior’s depiction of a group of 7th Calvary soldiers, some on horseback and others on foot, firing their Springfield Trap Door carbines into the back of the Cheyenne warrior who is protected by his Medicine Eagle Feather war shield. He has a long silver disc trailing from the top of his head and is also carrying a carbine, but despite the firing he is leisurely walking away.



191F. PAIR OF CHEYENNE LEDGER DRAWINGS, depicting lone Cheyenne Chief facing three heavily entrenched 7th U.S. Cavalry soldiers at Little Big Horn. The soldiers, firing carbines at him, have one wounded in the knee by an arrow from the Chief and his kepi (hat) has fallen to the ground beside him. The Chief is depicted in full war bonnet regalia with a bandolier and red trade cloth eagle feather trailer, red trade cloth leggings with beaded stripes and his war shield surmounted with eagle feathers. His war shirt is completely painted with holes of previous wounds. Below the illustration, in Captain Tilton's own hand, *The descriptions in ink are by Clark, a famous half-bred scout at Ft. Reno I.T. The other sketch is by a full blood Indian and is very valuable an Indian "Warrior Bonnet" charging entrenched soldiers.*

The other image, depicting nine leaders of the Cheyenne warriors delivering war medicine to various Cheyenne camps. Each is mounted on horseback, most with war bonnets, coups sticks, and their sacred war shields as they deliver war medicine to oppose the White man throughout their Cheyenne camps. Perhaps this ledger drawing illustrates their preparation to counter attack Custer at Little Big Horn.



192. MAURICE HERAULT (FRENCH 1924-2004) “Haystacks”, oil on board, signed lower left. 15 in. x 18 in. Herauld, a French “fauve” painter exhibited at the Salon des Independents; was a student and friend of Andre Chote whose cubistic style he adopted; he is represented in the Ovar Museum in Portugal. **Provenance:** Estate of the Painter



193. PAIR OF CAST IRON HUNGRY FISH ANDIRONS, circa 1930. Height 12 in.



194. OIL ON CANVAS “*Marriage Dance in the Courtyard with On-lookers*”, attributed to Johannas Lingeldorf (b. Frankfurt), painted in Holland. 19 ¾ in. x 25 ½ in.
Provenance: Auction Alliance, Baltimore, Maryland



195. ENGLISH SCHOOL OIL ON CANVAS “*The Jolly Tar's Return*”, unframed.
25 in. x 30 in.



196. CARVED IVORY, CORAL AND GOLD FILLED BUGGY WHIP, circa 1870, deep relief carved bearded gentleman with bowler hat and jacket on an English saddle mount wrapping around the interior grip. Upper section with a blank shield atop acorns and leaves and coral inlay at tree nubs, four gold filled dividers engraved with grape and leaf designs. Length 84 in.



197. JOSE FORMOSO REYES DOUBLE HANDLE NANTUCKET BASKET SERVING TRAY, signed upon the base with the outline map of Nantucket and “*Nantucket, Jose Formoso Reyes*”. 14 in. x 22 in.



198. WHALEBONE FOLK ART PORTRAIT BUSK, circa 1860, the initials “MW” above full-length portrait of a lady reading, above a leaf decoration, above full-length portrait of a gentleman with walking stick and top hat, above a small portrait of a home.

199. ENGRAVED WHALE TOOTH, circa 1860, the portrait of a three-masted square-rigged Man-O-War completely wraps around the fine patina tooth. Pulleys are emphasized by deep carved and inked circles. Height 6 in.





200. WENDELL MACY (MASSACHUSETTS 1845-1913) “View of Old Brant Point Lighthouse”, oil on panel, signed lower left Wendell Macy, 1884. 3 ¼ in. x 7 ¾ in.



201. WENDELL MACY (MASSACHUSETTS 1845-1913) “Hauling Seaweed”, oil on panel, signed lower right Wendell Macy, 1884. 4 ⅛ in. x 7 in.



202. WENDELL MACY (MASSACHUSETTS 1845-1913) “Crashing Surf”, oil on board in period gilt frame, signed lower right Wendell Macy, '88. 4 in. x 6 $\frac{3}{4}$ in.



203. WENDELL MACY (MASSACHUSETTS 1845-1913) “View of a Beached Wreck”, oil on panel, signed lower left Wendell Macy, 81, also in pencil on reverse Wendell Macy, Nantucket. 3 $\frac{1}{2}$ in. x 8 in.