



71. CHINESE EXPORT ROSEWOOD CAMPAIGN DESK, circa 1830, in two sections, the upper tambour with alternating ebony and rosewood slats exposing 12 pigeon holes; the lower section with a turn-down leather writing surface which exposes storage and 6 pigeon holes flanking a central door, all above two raised-panel doors concealing three shelf drawers flanked by turned and reeded columns supported on four paw feet. Height 48 in. Width 35 ½ in. Depth 21 in.



72. EUROPEAN SCHOOL OIL ON PANEL “*Horse Drawn Carriage at River’s Edge*”, 19th Century, in gilt frame, attributed to J.H. Fredericks. 16 in. x 14 in. **Provenance:** Black Swan Antiques, Washington, Connecticut



73. GEORGE III FIGURED MAHOGANY LINEN PRESS, circa 1810.
Height 80 in. Width 54 in. Depth 24 in.



74. SILVER PLATED MEAT DOME, 19th Century, with well and tree interior.
Height 14 ½ in. Width 18 ¼ in. Length 23 in.

75. MASSACHUSETTS SHERATON HONDURAN MAHOGANY DROP LEAF TABLE, 19th Century, with twisted reeded legs, brass cup casters. Measurement with leaves dropped: Height 29 ¼ in. Width 18 in. Length 47 ¾ in.



76. SET OF SIX ROSEWOOD REGENCY DINING CHAIRS, 19th Century, upholstered slip seats.

77. GEORGE GARDNER FISH (NANTUCKET 1822-1906)

"The Bride [The Maidens]", pastel on paper, signed, dated and inscribed lower left G.G. Fish, NYork, 1858. 50 in. x 36 in.

George Fish, a Nantucket portrait painter who principally worked in pastels, was born on Nantucket, the son of Reverend Phineas and Phebe Fish. (The best source on Fish's poorly documented life and career is Robert A. diCurcio, *Art on Nantucket: The History of Painting on Nantucket Island*, pbl. 1982, pp. 82-91). His earliest surviving work is dated 1845, when he was only twenty-three years of age. He worked with his brother, William H. Fish (1821-1880), who made the splendid frames that adorn many of George Fish's works.

He moved to New York in the mid-1950's and showed several works, mostly genre scenes, at the National Academy of Design from 1858 to 1863. In 1866 he married Judith J. Derrick, and the couple spent the following year on an extended honeymoon in France. Living in Paris, Fish studied with the little-known French pastellist, Constant Joseph Brochart (1816-1899).

After spending a few years in New York, the Fishes returned to Nantucket. There, Fish eked out a modest career, operating at first out of rented studio space at the Nantucket Atheneum. He later expanded his professional repertoire to include photography – collaborating with local photographer E.T. Kelly to produce hand-colored *cartes de visite*. By the end of his career, Fish was a kind of *eminence grise* on the island, an experienced, learned man who lectured frequently on art and literature, and played the violin.

The present pastel painting exemplifies Fish's portraiture style. Signed and dated 1858 and inscribed "NYork", the pastel is one of his earliest known works to have been executed after leaving Nantucket. It is believed that this pastel represents Fish's two daughters, Madeleine and Anna, together with their friends, Caroline and Florence Starbuck, who were the daughters of Fish's patron Matthew Starbuck of Nantucket (see diCurcio, p. 90). Matthew was the son of Joseph Starbuck, an extremely prominent whaleship owner and merchant on Nantucket who built the locally famous "Three Bricks," houses designed by the brothers Charles G. and Henry Coffin and placed side-by-side on Main Street, one each for Starbuck's three sons. Matthew received the "Middle Brick".

Several versions of the present pastel's composition are known. One, slightly smaller than this pastel, titled *The Maidens* (see diCurcio, p. 90 fig. 108 illus.), was discovered in the attic of Fish's former boarding house and given to the Nantucket Atheneum. Another, in oil, is described and illustrated in H. Errol Coffin's "The Jared Coffin House," an article in *Historic Nantucket* (April 1962, p. 55 illus.). Yet another, of the same size as the present pastel but of considerable inferior quality, was recently offered at auction and erroneously attributed to "European School" in Washington, D.C.





78. DUTCH SCHOOL OIL ON CRADLE BOARD “*Frolicking to Music*”, 18th Century. 11 ½ in. x 15 in. Provenance: Mickelson’s, Atlanta, Georgia



79. ENGLISH SCHOOL OIL ON CANVAS “*Ring Around the Rosie Party with Family Looking On*”, 18th Century, in gilt frame. 25 in. x 30 in.



80. ASHWORTH BROTHERS ENGLISH IRONSTONE CHINA DINNER SERVICE, 19th Century, comprising six graduating platters: 21 in. well and tree platter, 19 ½ in., 15 ¼ in., 13 ½ in. and two 11 in. platters; thirty-three 10 ¼ in. dinner plates, twelve 10 in. bowls, twelve 7 ¼ in. bowls, seven 8 ½ in. plates, six 7 ½ in. plates, cookie plate, pastry compote, creamer, two open pedestal vegetable dishes, covered soup tureen and underplate, covered sauce tureen, ladle and underplate.



81. WHITE SAROUK CARPET, circa 1920. 12.2 x 15



82. OIL ON PANEL “*Nantucket Summer Cottages*”, circa 1920’s, with painted sketch on reverse, unsigned. 8 ¼ in. x 10 ¼ in.



83. IRISH CARVED PANEL “*REAL LIMERICK ROLL*” TOBACCO TRADE SIGN, 19th Century. 19 in. x 22 in. Provenance: Stephen-Douglas Antiques, Rockingham, Vermont



84. WILLIAM FERDINAND MACY (AMERICAN 1852-1901) “Nantucket Dunes”, oil on canvas, signed and dated lower left W. Ferdinand Macy, '88, in period frame. 18 in. x 30 in.



85. OVAL EAGLE PLAQUE, 19th Century, carved spread winged eagle with “*E Pluribus Unum*” ribbon in beak. 8 in. x 20 ½ in.



86. LOUIS BENTON AKIN (AMERICAN 1868-1913) “Grand Canyon”, colored lithograph, circa 1906, depicting the newly completed “*El Tovar Hotel*” on the rim of the South Canyon with Hopi figures and a Mexican rider on the road. This lithograph was commission by the Sante Fe Railroad. Original frame. 16 ½ in. x 35 ½ in.



87. GEORGE MORLAND (BRITISH 1763-1804) "Two Boys and a Dog", 18th Century, oil on canvas. 15 ¼ in. x 12 ½ in. Provenance: David Brooker, DB Fine Arts, Woodbury, Connecticut



88. SET OF EIGHT GEORGE I STYLE DINING CHAIRS, circa 1850. Height 52 ½ in.