Fine Paintings & Sculpture
Specialists

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Auction Information

Auction 2841B

Friday, September 11
4PM

preceded by 2840B
Fine Prints &
Photography at 12PM

63 Park Plaza
Boston, MA

Preview

Wednesday, September 9
12 to 5PM

Thursday, September 10
12 to 8PM

Friday, September 11
9 to 10AM

preview includes lots
sold in Fine Art online,
sale 2839T, listings at
www.skinnerinc.com

Absentee Bidding

T: 617.874.4318
F: 617.350.5429

General Inquiries
617.350.5400

skinnerinc.com
Lot 632 Of 689 - Alexander Calder (American, 1898-1976) Red Circus Horse

Estimate: $40,000 - $60,000
Current bid: $110,000

BID $115,000 now!

Message Center  Play sounds
$110,000 Floor Bidder
$105,000 Floor Bidder
$100,000 Floor Bidder
$95,000 Floor Bidder
$90,000 Internet Bidder SK2149
Online bidder SK2149 requests bid of $90,000 on lot 632
$85,000 Floor Bidder
$80,000 Floor Bidder
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Please Note: All lots sold subject to our Conditions of Sale.
Please refer to page 146 of this catalog for the full terms and conditions governing your purchase.
Provenance

Estate of the artist Chester Beach
Estate of the artist Lilla Cabot Perry
Estate of the artist Jane Peterson
Estate of the artist Terri Priest, Worcester, Massachusetts
Descendants of the artist David Howard Hitchcock
Estate of F. Erwin “Red” Cousins, Portland, Maine
Estate of Dr. Edward E. Feit, Amherst, Massachusetts
Estate of Steven First, Philadelphia, Pennsylvania
Estate of Charles Henri Ford to Indra B. Tamang
Estate of Peter K. Warren, Wilton, Connecticut
Descendants of Lyman Horace Weeks
Estates in Maine and Massachusetts

Ex-collection Mrs. Wallace Bird, Long Island, New York
Ex-collection George Chaffee, New York, New York
Ex-collection Dr. Nathan Cohen
Ex-collection Dedalus Foundation, New York
Ex-collection Henry Davis Sleeper, “Beauport,” Gloucester, Massachusetts
Citizens Bank, Providence, Rhode Island
A Belgian/American Family
Private Collections in California, Connecticut, Florida, Hawaii, Maryland, Massachusetts, New York, Oregon, Pennsylvania, and Rhode Island
From Maurice Brazil Prendergast to Mrs. Charles Prendergast
From “Northcote,” the home of Stephen Parrish, Cornish, New Hampshire

Glossary of Terms

All items in this catalog are described according to the following table of terminology. Please note that all statements in this catalog as to Authorship, Period, and Origin, are qualified statements subject to the Conditions of Sale.

Authorship will be described in the following ways:

**John Joseph Enneking**
In our judgment, the work is by the artist.

**Attributed to John Joseph Enneking**
In our judgment, the work may be ascribed to the artist on the basis of style, but leaves some question as to actual authorship.

**School of John Joseph Enneking**
In our judgment, a work of an unknown follower executed in the style of the artist and contemporary in period.

**Manner of John Joseph Enneking**
In our judgment, a work executed in the style of the artist by an unknown hand and probably from a later period.

**After John Joseph Enneking**
In our judgment, an intended copy of the work of the artist.

**American School, 19th Century**
In our judgment, the work of an unknown hand that can only be identified as to period and culture.

Other terms:

**Bears Signature**
In our judgment, the signature not of the artist. This term is generally used separately, or together with a description of the work as “attributed to,” “school of,” “manner of,” or “after” the artist.

Measurements are given as height x width and refer to the size of the support unless otherwise indicated.
Attributed to Simon Jacobsz de Vlieger (Dutch, 1601-1653)

**Vessels in Rough Seas off the Dutch Coast**

Unsigned, marked with an unknown emblem and dated “1628” on the floating barrel l.r. Oil on panel, 19 1/4 x 29 1/8 in. (48.8 x 74.0 cm), framed.

Condition: Retouch, fine craquelure, scattered minor paint losses, surface grime.


N.B. The painting at hand has been attributed over the years to Simon de Vlieger or Jan Porcellis. Digital images were reviewed by the RKD in August, 2015, but they were unable to firmly attribute the work to a specific artist. At the current time the RKD describes the painting in their archives as Circle of Jan Porcellis.

$70,000-90,000
Flemish School, 16th Century Style

Adoration of the Magi
Unsigned.
Oil on panel, 13 9/16 x 10 3/8 in. (34.5 x 26.4 cm), framed.
Condition: Craquelure, retouch, discolored varnish, surface grime, minor bowing to panel and loss to u.r. corner, exposed edges suggest that the painting may have once had an engaged frame.

Provenance: By descent within a Belgian/American family.
$10,000-15,000
Attributed to Jan van Rillaert the Elder (Flemish, 1495-1568)

Triptych Altarpiece: Central Panel showing the Crucifixion, Right Panel showing the Road to Calvary, and Left Panel showing the Entombment

Unsigned, with an inscription across the panels when the doors are closed.

Oil on panel, closed dimensions 43 5/8 x 31 13/16 x 3 3/8 in. (110.8 x 81.0 x 8.7 cm), sight sizes of interior panels: center 37 3/8 x 25 3/8 in. (94.6 x 64.5 cm), right 36 3/8 x 9 1/4 in. (92.4 x 23.8 cm), left 36 1/8 x 9 1/2 in. (91.8 x 23.2 cm).

Condition: Retouch, oil paint losses, scattered vertical cracks to panels, craquelure, surface grime.

Provenance: By descent within a Belgian/American family.

$70,000-90,000
303
Attributed to Christian Georg Schüz the Younger (German, 1758-1823)

Travelers in a Landscape
Signed and dated “Schüz fec.1784” l.r., inscribed “Schüz fec./1784” in a later hand on the reverse.
Oil on panel, 11 5/8 x 17 in. (29.5 x 43.0 cm), framed.
Condition: Split to panel l.r., scattered abrasions, fine craquelure, surface grime.
$1,500-2,500

304
Thomas Clark (British, c. 1814-1883)

The Border Neck of Norham Castle
Signed and dated “T Clark 1856” l.r., titled and signed or inscribed on a handwritten note affixed to the stretcher, identified in an inscription on the front of the frame.
Oil on canvas, 27 1/8 x 48 in. (69.0 x 122.0 cm), framed.
Condition: Patch reinforcement, retouch, small punctures, rippling, scattered abrasions, surface grime.
$1,500-2,000
Attributed to Frederick Moucheron (Dutch, 1633-1686)

Travelers in a Landscape
Unsigned, identified on a presentation plaque. Oil on canvas, 28 x 34 1/2 in. (71.1 x 87.6 cm), framed.
Condition: Lined, retouch, varnish discoloration.
$3,500-5,500
Italian School, early 19th Century

Portrait Bust of a Young Lady in Contemplation
Unsigned.
Oil on canvas, 23 1/2 x 17 1/2 in. (59.5 x 44.5 cm), framed.
Condition: Lined, retouch, craquelure, surface grime.
$1,000-1,500
School of Pierre Mignard (French, 1612-1695)

Mademoiselle de la Fontaine as Demeter (Ceres)
Unsigned.
Oil on canvas, 30 1/2 x 24 5/8 in. (77.5 x 62.5 cm), framed.
Condition: Lined, patch reinforcement, retouch, craquelure, surface grime.


N.B. George Chaffee (American, d. 1984) was a ballet dancer, teacher, and a prominent collector of ballet materials. After dancing with the ballet companies of Michel Fokine and Mikhail Mordkin, Mr. Chaffee became a leading star of the Metropolitan Opera Ballet in the late 1930s. He amassed an important collection of art relating to the history of dance over five centuries, including drawings, paintings, and sculpture.

In 1948, Mr. Chaffee organized A Retrospective Exhibit of the French Court and Opera Ballet (1581 to 1948), shown at the French Embassy in New York in connection with the first visit to the United States of the Paris Opera Ballet. Almost all of the 100 items were from his collection, and represented only a fraction of his holdings.¹ The subject of this portrait, Mlle. de la Fontaine, was the first female soloist at the Paris Opera Ballet.


$1,000-1,500

Online bidding at www.skinnerinc.com
John Frederick Lewis (British, 1805-1876)

*Old Farmer or The Cottage Door*

Unsigned, artist and title identified on a presentation plaque and on a label from The Fine Art Society, Ltd., London affixed to verso, old label with ink inscription reads, “an etching of this picture ‘The Cottage Door’ was made inscribed J.F. Lewis fecit 1835.”

Oil on panel, 11 1/2 x 7 1/2 in. (29.2 x 19.0 cm), framed under glazing.

Condition: Craquelure, discolored varnish.

Provenance: By descent from current owner’s grandmother.

$20,000-30,000
Attributed to Jean Baptiste Greuze (French, 1725-1805)

Bust of a Young Woman
Unsigned on the recto, inscribed “J.B. Greuze/Paris/1798” in pencil on the stretcher, “Admiration/Jean Baptiste Greuze/ French...1798” in ink on a label affixed to the stretcher, and with a label from James Bourlet & Sons, Ltd., London, on the stretcher.
Oil on canvas (oval stretcher), 18 x 14 3/4 in. (45.8 x 37.8 cm), framed.
Condition: Canvas trimmed of tacking edges and lined, retouch, stable craquelure.

N.B. The work at hand has been examined in person by Dr. Edgar Munhall. In his report, which accompanies the lot, Dr. Munhall states that, in his opinion, this painting is likely a preliminary study for the Greuze portrait titled A Girl in the collection of the National Gallery in London. Dr. Munhall writes that the posture and expression are identical, the details and highlights of the folds are the same, as are the details of the ear, lips, and highlights in the eyes. A copy of the report is available for review.

$18,000-22,000
310
Edwin Hayes (English, 1820-1904)

*Off the Scheldt*
Signed "E Hayes" l.l., titled on a presentation plaque.
Oil on canvas, 10 x 16 in. (25.4 x 40.6 cm), framed.
Condition: Craquelure, retouch.
$1,200-1,500

311
Edwin Hayes (English, 1820-1904)

*Mouth of the Scheldt*
Signed "E. Hayes" l.l., titled on a presentation plaque.
Oil on canvas, 10 x 16 in. (25.4 x 40.6 cm), framed.
Condition: Craquelure.
$1,200-1,500
312
Paul Jean Clays (Belgian, 1819-1900)

Sailing Vessels in a Quiet Harbor
Signed “P.J. Clays” l.l., identified on a presentation plaque.
Oil on canvas, 30 1/8 x 40 in. (76.5 x 101.5 cm), in a period frame.
Condition: Lined, retouch, craquelure.
$2,000-3,000
313  
Karl Daubigny (French, 1846-1886)  
Sailing Vessels Beached at Low Tide  
Stamped signature “Karl Daubigny” l.r., inscribed “Ce tableau est de mon mari Karl Daubigny/Sra. Karl Daubigny” in ink on the reverse.  
Oil on panel, 11 5/8 x 19 in. (29.5 x 48.2 cm), framed.  
Condition: Scattered minor paint losses, fine craquelure, surface grime.  
$2,500-3,500

314  
Continental School, 19th Century  
Figures in a Dutch Landscape  
Unsigned.  
Oil on canvas, 31 1/2 x 46 in. (80.0 x 116.8 cm), unframed.  
Condition: Yellowed varnish, shrinkage cracks and craquelure, lined, retouch.  
$700-900
315
Georges Michel (French, 1763-1843)

Coastal Landscape, Normandy
Unsigned, identified on a plaque affixed to the frame.
Oil on canvas, 14 1/2 x 22 in. (36.8 x 55.8 cm), framed.
Condition: Lined, craquelure, retouch.

N.B. This work will be included in the forthcoming catalogue raisonné on Georges Michel being prepared by Michel Schulman. A letter of confirmation signed by Mr. Schulman accompanies the lot.

$3,000-5,000

315A
Jean-Joseph-Xavier Bidauld (French, 1758-1846)

Landscape with River and Mountain
Unsigned, with a label from Eric Turquin, Expert, Paris, affixed to the reverse.
Oil on paper laid down on paperboard, 12 1/4 x 14 3/4 in. (48.3 x 37.5 cm), framed.
Condition: Minor retouch, discolored varnish.


$4,000-6,000
Robert Gallon (British, 1845-1925)

Navigating the Locks
Signed “R. Gallon” l.r., a label from Wally Findlay Galleries Inc. affixed to the backing.
Oil on canvas, 24 x 36 in. (60.8 x 91.4 cm), framed.
Condition: Minor surface grime.
Provenance: Citizens Bank, Providence, Rhode Island.
$1,000-1,500

Henri de Buel (Belgian, 1845-1900)

Sheep Inside a Stone Barn
Signed “Henri de Buel” l.r.
Oil on canvas, 22 x 32 in. (55.8 x 81.2 cm), framed.
Condition: Minor surface grime.
$3,000-5,000
318
Adrianus Johannes Groenewegen (Dutch, 1874-1963)

Milking Time
Signed “A.J. Groenewegen f.,” l.l.
Oil on canvas, 25 3/4 x 39 1/2 in. (65.5 x 100.4 cm), in a period frame.
Condition: Lined, craquelure, thinly brushed retouch to sky.
$2,000-3,000

319
Attributed to Hendrik Barend Koekkoek (Dutch, 1849-1909)

Figures in a European Village with Archway
Signed and dated “H.B. Koek-Koek 69” l.r.
Oil on canvas, 17 x 13 1/4 in. (43.1 x 33.6 cm), framed.
Condition: Discolored varnish, surface grime, craquelure.
$800-1,200
320
Dutch School, 19th Century

The Negotiation
Unsigned, stenciled "Malerleinwand Fabrik/von/A.SCHUTZMAN/MÜNCHEN" on the reverse, and "347" on the stretcher. Oil on canvas, 19 1/2 x 15 in. (49.5 x 38.1 cm), framed. Condition: Craquelure, minor retouch. $2,000-3,000

321
David De Noter (Belgian, 1818-1892)

A Kitchen Still Life
Signed and dated "David de Noter '58" l.r. Oil on panel, 12 1/4 x 9 1/2 in. (31.1 x 24.1 cm), framed. Condition: Minor retouch along bottom edge. $1,000-1,500
322
Dutch School, 19th Century

At the Market
Unsigned, stenciled "Malerleinwand Fabrik/ von/A.SCHUTZMAN/MÜNCHEN" on the reverse.
Oil on canvas, 19 1/4 x 15 in. (48.8 x 38.1 cm), framed.
Condition: Craquelure, minor retouch.
$2,000-3,000

Online bidding at www.skinnerinc.com
323
Attributed to Gabriele Castagnola (Italian, 1828-1883)

Filippo Lippi and the Sister Buti
Abraded signature or inscription l.r., identified on a handwritten label affixed to the stretcher.
Oil on canvas, 27 x 20 1/2 in. (69.5 x 52.5 cm), in a carved and gilded frame.
Condition: Craquelure, surface grime.

N.B. Sister Buti is often identified as Lucrezia Buti, described as the artist's muse. There is a legend, reported by Vasari but not substantiated elsewhere, that Fra Filippo was preparing frescoes for the cathedral in Prato, when he was asked to paint a picture for the convent chapel of S. Margherita of Prato. There he met the beautiful Florentine, Lucrezia, who at the time was either a novice of the Order or a young lady placed under the nuns' guardianship. Lippi asked that Lucrezia might be permitted to sit for the figure of the Madonna (or perhaps S. Margherita). A seduction ensued, the artist absconded with the young woman, and Vasari further claims that Lucrezia became the mother of Filippino Lippi.
$1,500-2,000

324
Francisco Miralles y Galup (Spanish, 1848-1901)

La Napolitana
Signed “F. Miralles” l.l.
Oil on canvas, 13 3/4 x 10 3/4 in. (34.9 x 27.3 cm), framed.
Condition: Surface grime, craquelure, retouch in hands and face.
$2,000-3,000
José Jiménez y Aranda (Spanish, 1837-1903)

Past and Present
Signed, inscribed, and dated “J...Aranda/Paris 1881” l.l., titled on a presentation plaque.
Oil on cradled panel, 17 1/2 x 24 in. (44.5 x 61.0 cm), framed.
Condition: Fine, stable craquelure, minor surface grime.

Provenance: By family descent from the grandparents of the current owner.

$10,000-15,000

Online bidding at www.skinnerinc.com
Attributed to Alex de Andreis (Belgian/British, 1880-1929)

Musketeer
Unsigned, titled and inscribed “...De Andrea” on labels affixed to the stretcher.
Oil on canvas, 29 x 20 in. (73.6 x 50.8 cm), framed.
Condition: Craquelure.
$2,000-3,000

Additional information and photos at www.skinnerinc.com
Giulio Rosati (Italian, 1858-1917)

The Presentation

Signed and dated “G. Rosati ‘84” l.r., titled on a label from Watson Art Galleries, Montreal, with authenticity statement signed by William R. Watson, Reg. No. 2971, affixed to verso.

Oil on canvas, 20 x 15 in. (50.8 x 38.1 cm), framed.

Condition: Minor craquelure and surface grime.

$5,000-7,000
328

Louis Aston Knight (American, 1873-1948)

*Old Bridge at Quimperle*

Signed and inscribed “Aston Knight/Paris” l.l., titled on two labels on the reverse, stamped “C. Gadin” and “Douane Centrale Paris” on the stretcher.

Oil on canvas, 35 x 45 3/4 in. (88.9 x 116.2 cm), framed. 

Condition: Craquelure.

N.B. Plein air painter Louis Aston Knight was the son of renowned American genre painter and expatriate Daniel Ridgway Knight. He was born in Paris, where he spent most of his life and career, although attended boarding school in England. His artistic training began with his father. Louis also studied at the Académie Julian in Paris with Jules Lefebvre and Robert-Fleury from 1891 through 1895. In 1894, at age twenty-one, Louis debuted at the Paris Salon. Louis’ work departed from his father’s realistic depictions of peasants in the out of doors by focusing more on the landscape and the effects of light on water. Greatly influenced by the works of Claude Monet, Louis Knight incorporated elements of Impressionism in his paintings. Frequent visits to and admiration for Monet’s gardens at Giverny inspired him to plant his own garden at Beaumont-le-Roger, the Normandy home he acquired in 1919. Purportedly, Knight offered prizes to his neighbors with the best gardens, ensuring he would have beautiful floral surroundings to paint.

During World War I, Louis Knight and his family resided in New York, where he maintained an apartment. He had several successful exhibitions in New York and traveled extensively through California painting views of San Francisco, Santa Monica, and the Monterey Peninsula. In 1940, during World War II, Louis and his wife moved back permanently to the United States. Sadly, in 1944, his beloved Beaumont-le-Roger home was destroyed by Allied Forces’ bombing raids ordered to cut off the German retreat.

Provenance: Citizens Bank, Providence, Rhode Island.

$12,000-18,000
Daniel Ridgway Knight (American, 1839-1924)

Young Girl Holding a Puppy

Signed and inscribed "Ridgway Knight/Paris" l.l.

Oil on canvas, 47 1/4 x 35 1/4 in. (120.0 x 89.5 cm), framed.

Condition: Lined, craquelure, restretched.

N.B. This work will be included in the forthcoming catalogue raisonné being prepared by Howard L. Rehs.

Although he was born and educated in part in the United States, Daniel Ridgway Knight spent most of his career in France. A plein-air and genre painter, Knight received his formal training from the Pennsylvania Academy of Fine Arts (PAFA) prior to 1861; the École des Beaux Arts in Paris from 1861 to 1863, studying under Cabanel and apprenticing in the studio of Charles Gleyre; and the Accademia di San Luca, located at that time in Venice. After serving in the Union Army during the Civil War and then marrying in 1871, Knight settled back in France in 1872. In the late 1890s Knight bought a home in Rolleboise west of Paris, with a terraced garden that overlooked the Seine; a view he would feature in many of this paintings. His best known works depict young peasant women in floral landscapes with views of cottages in the countryside. Knight exhibited regularly at the PAFA and the Paris Salon, while also frequenting and winning medals at various expositions in Munich, Paris, and Antwerp. During World War I, the French government employed Knight as a pictorial propagandist. Knight was awarded titles including the Officer of the Legion of Honor France and the Knight of St. Michael of Bavaria. He was also the founder of the Philadelphia Sketch Club.1


$50,000-70,000
Continental School, 19th Century

White Blossoms and Butterflies on a Mossy Bank
Signed indistinctly l.r., with a Munich art materials supply stamp on the reverse.
Oil on panel, 6 7/8 x 10 5/8 in. (17.5 x 27.0 cm), framed.
Condition: Craquelure with areas of subtle separating, varnish inconsistencies.
$800-1,200
331
Arthur Heyer (German, 1872-1931)

Cat and Butterfly
Signed “HEYER A” l.l., identified on a typed label affixed to the back of the frame.
Oil on canvas, 22 x 27 1/8 in. (55.6 x 69.0 cm), framed.
Condition: Fine craquelure, minor surface grime.
$1,000-1,500
332
Vincent Clare (British, 1855-1930)

Still Life with Fruit on a Mossy Bank
Signed “Vincent Clare” l.r., inscribed “FRUIT/ BY/VINCENT CLARE” on the reverse. Oil on canvas, 13 5/8 x 10 3/4 in. (34.5 x 27.5 cm), framed (under glass).
Condition: Lined, minor retouch, varnish inconsistencies, minor areas of craquelure, not examined out of frame.
$700-900

333
Vincent Clare (English, 1855-1930)

Still Life with Flowerpots
Signed “Vincent Clare.” l.r., signed and dated “Vincent Clare 1891” on the reverse. Oil on canvas, 24 x 20 in. (60.9 x 50.8 cm), framed.
Condition: Retouch.
$1,200-2,200

Additional information and photos at www.skinnerinc.com
Max Schödl (Austrian, 1834-1921)

Still Life with Clock, Vase, and Ivory Figures

Signed and dated “Max Schödl 1888” u.l., indiscernible stencil on the reverse, framer’s label from Rudolf Bauer, Wein, on the back of the frame.

Oil on panel, 13 1/2 x 9 3/4 in. (34.2 x 24.7 cm), framed (under glass).

Condition: Good.

$3,500-5,500
335
Claudio Lorenzale (Spanish, 1815-1884)

The Lesson
Signed “C. Lorenzale” u.r.
Oil on board, 9 7/8 x 8 in. (24.8 x 19.7 cm), framed.
Condition: Frame abrasion along bottom edge, retouch to background wall (signature undisturbed).
$600-800

336
Arthur Wardle (English, 1864-1949)

Lions Roaring Over Their Prey
Signed “Arthur Wardle” l.r. and titled l.l.
Pastel on paper, 9 1/2 x 13 1/2 in. (24.1 x 34.2 cm), framed (under glass).
Condition: Paper affixed to thin artist’s board.
$1,000-1,500
Winckworth Allan Gay (American, 1821-1910)

Silk Road Traders at the Gate of the Great Wall of China
Signed and dated “W. Allan Gay 1883” l.l.
Oil on canvas, 16 x 26 in. (40.7 x 66.0 cm), framed.
Condition: Lined, craquelure, retouch, scattered pigment fluorescence.
$3,000-5,000

Online bidding at www.skinnerinc.com
338

Antonio María de Reyna Manescau
(Spanish, 1859-1937)

View of Venice
Signed and inscribed “A. Reyna/Venezia” l.l.
Oil on canvas, 10 x 15 1/2 in. (25.4 x 39.3 cm), framed (under glass).
Condition: Good.
$3,000-5,000

339

Warren W. Sheppard (American, 1858-1937)

Moonlit Seascape with Ship Under Sail
Signed and dated “Warren Sheppard./1884” l.r.
Oil on canvas, 20 x 34 in. (50.9 x 86.4 cm), framed.
Condition: Lined, craquelure with areas of lifting and paint losses.
$2,500-3,500
340
William R. Davis (American, b. 1952)

Sunset on the Banks
Signed “William R. Davis” l.r., signed and titled on the reverse.
Oil on Masonite, 16 x 24 in. (40.6 x 60.9 cm), framed.
Condition: Minor surface grime.
$3,000-5,000

341
Henry Pember Smith (American, 1854-1907)

Ocean View with Ships Under Sail
Signed and dated “Henry P. Smith 80” l.l.
Watercolor and gouache on paper, sight size 10 x 13 1/2 in. (25.4 x 34.2 cm), framed.
Condition: Not examined out of frame.
$800-1,200

Online bidding at www.skinnerinc.com
Ralph Blakelock (American, 1847-1919)

Landscape with Moose
Possibly initialed “R.B.” l.l. (faint), University of Nebraska Blakelock Inventory label (No. 1020) attached to verso.
Oil on panel, 11 3/4 x 15 in. (29.8 x 38.1 cm), framed.
Condition: Craquelure, shrinkage cracks, retouch.

N.B. This painting was assigned to Category II of the Blakelock Inventory; confirmed as by the artist but lacking the complete history of ownership required for the designation of Category I.
$4,000-6,000

Paul Cornoyer (American, 1864-1923)

Woodland Landscape
Signed “Paul Cornoyer” l.l.
Oil on canvas, 18 x 23 in. (45.7 x 58.4 cm), framed.
Condition: Lined, retouch.
$2,000-3,000
344
Carleton Wiggins (American, 1848-1932)

American Forest in October
Oil on canvas, 20 x 32 in. (50.8 x 81.2 cm), framed.
Condition: Varnish inconsistencies, minor retouch along edges.
$1,500-2,000

345
Ralph Blakelock (American, 1847-1919)

Arizona Canyon
Signed “...Blakelock” l.l., titled and signed “.../R.A. Blakelock” within the outline of an arrowhead on the reverse, and with a University of Nebraska Blakelock Inventory label affixed to the reverse.
Oil on panel, 11 1/8 x 6 1/8 in. (28.2 x 15.5 cm), framed.
Condition: Craquelure, surface grime.
N.B. The lot is accompanied by a copy of a letter from Dr. Norman A. Geske providing the inventory number NBI-1926, Category II. Dr. Geske explains that it is only the absence of a complete history of ownership that rules out assigning the painting to Category I.
$2,200-2,800
Julie Hart Beers (American, 1835-1913)

Hudson River School Landscape
Oil on canvas, 8 11/16 x 7 1/4 in. (22.0 x 18.5 cm), in a period frame.
Condition: Fine craquelure, surface grime.

N.B. Julie Hart Beers, one of the few professional woman landscape painters of the mid-19th century, was the younger sister of James and William Hart. Unlike her siblings who were born in Scotland, Julie was born in Pittsfield, Massachusetts, as Julia Fenn Hart. She changed her name to Julie and dropped the Fenn, finding it too foreign. Little of her schooling is known, but it is assumed that she learned to paint from her brothers. In 1853, she married the journalist George Washington Beers, who died three years later leaving her a young widow with two children. Beers relocated from Albany to New York City where she opened a studio in the Dodsworth’s Building on Broadway and helped support her family by leading painting trips for young women. By the mid 1860s, she was exhibiting at the National Academy of Design in New York and at the Boston Athenaeum.

$5,000-7,000

Additional information and photos at www.skinnerinc.com
347
Edmund Aylburton Willis (American, 1808-1899)

Hitching the Plow
Signed and dated “A. Willis 1883” l.r., numbered “9” on the reverse.
Oil on board, 7 x 12 in. (17.7 x 30.4 cm), framed.
Condition: Abrasions along edges, varnish discoloration.
$1,000-1,500

348
Albert Bierstadt (American, 1830-1902)

White Mountain View with Red Glow of Fire or Reflected Light
Signed or inscribed “ABierstadt” l.r., inscribed “White Mts. N.H.” on the reverse.
Oil on cardboard, 7 3/4 x 13 1/4 in. (19.5 x 33.5 cm), framed.
Condition: Small paint loss to center.
$10,000-15,000
Benjamin Champney (American, 1817-1907)

Children by a Forest Stream, Autumn
Signed and dated “B. Champney 1870” l.l. Oil on canvas, 19 1/4 x 16 in. (48.8 x 40.6 cm), framed.
Condition: Good.
$5,000-7,000

Enoch Wood Perry, Jr. (American, 1831-1915)

A Quiet Afternoon
Signed and dated “E.W. Perry 1876” l.r., inscribed “A Quiet Afternoon/1876/Enoch Wood Perry N.A.” on the reverse. Oil on canvas, 15 1/4 x 21 in. (38.7 x 53.4 cm), framed.
Condition: Lined, minor craquelure.
$800-1,200
351
Thomas Sully (American, 1783-1872)

Young Girl Seated in a Rocky Landscape
Initialed and dated “TS 1823” l.l.
Watercolor on paper with a pencil sketch on the reverse, 12 5/8 x 8 13/16 in. (32.0 x 22.5 cm), framed.
Condition: Puncture to l.c., minor acid burn, subtle rippling, affixed at bottom corners to a cardboard mount, glue spots and residue from mounting to the edges of the reverse.
N.B. The pencil drawing on the reverse shows a woman in robes, perhaps a muse, seated with one arm over a landscape painting and with a stack of frames to her left.

$5,000-7,000

352
Samuel W. Griggs (American, 1827-1898)

Sandwich Range from Jackson, 1877
Signed and dated “SW. Griggs/77” l.r., titled on a handwritten card tucked in the stretcher.
Oil on canvas, 25 3/4 x 17 7/8 in. (65.5 x 45.0 cm), framed.
Condition: Lined, retouch, fine craquelure, surface grime.
N.B. The lot is accompanied by an invoice from Riportella Studio dated June 9, 1966, detailing conservation undertaken on this work. A note added to the invoice indicates that the painting had been purchased from “Harry Damon” in September, 1965, by Jeanie Hughes (signed as “J.E.H.”), of Granite, New Hampshire.

$700-900
Bryant Chapin (American, 1859-1927)

Still Life with Fruit
Signed and dated “BRYANT CHAPIN/1906.”
I.I.
Oil on canvas, 13 x 17 in. (33.0 x 43.4 cm), framed.
Condition: Scattered retouch, stable craquelure, minor surface grime.
$3,000-4,000

Abbie Zuill (American, 1856-1921)

Still Life with Peach and Grapes
Signed “A.L. Zuill” l.r.
Oil on canvas, 5 1/2 x 7 3/4 in. (13.9 x 19.6 cm), framed.
Condition: Lined, minor retouch.
N.B. Accompanied by a letter from William Gerdts, dated 1977, to William Young regarding the possibility that Zuill had completed and signed a painting by Robert Spear Dunning. Zuill was a student of Dunning’s and cleaned up his studio after his death. In the letter Gerdts states, “...I think your little picture is probably a Dunning...That is, it may be that this is a picture that Dunning had almost completed (and thus still unsigned by him) and that she [Zuill] did some minimal amount with it (such as reflections in the table top or such) that did not remove all the Dunning quality and characteristics but gave a rationale and justified in her own mind affixing her signature.” He goes on to state, “the suggestion of this being an unfinished as well as unsigned Dunning seems strengthened by the fact that the background division between rear edge of tabletop and the wall is not as demarcated as I think Dunning would have rendered it.”
$1,500-2,000
Robert Spear Dunning (American, 1829-1905)

Still Life with Fruit, Roses, and Honeycomb
Signed and dated “R.S. Dunning ...B...” l.r., signed, inscribed, and dated “R.S. Dunning Painter/1890” on the reverse, identified on a label from Vose Galleries of Boston affixed to the frame backing.
Oil on canvas, 16 1/4 x 21 1/4 in. (41.2 x 53.9 cm), framed.
Condition: Lined (with a window left open to reveal the inscription), retouch, fine craquelure.
$35,000-55,000
356
John Clinton Spencer (American, 1861-1919)

Still Life with Baskets of Strawberries
Signed and dated “J.C. Spencer -91-“ l.r.
Oil on canvas, 12 x 18 in. (30.4 x 45.7 cm), framed.
Condition: Small area of loss with pinholes u.l.
$1,000-1,500

357
Jonas Joseph LaValley (American, 1858-1930)

Still Life with Raspberries
Signed “J.J. LaValley” l.r.
Oil on canvas, 10 x 14 in. (25.4 x 35.6 cm), framed.
Condition: Surface grime, minor craquelure, small losses l.l.
$2,000-3,000

Additional information and photos at www.skinnerinc.com
358
Nicholas Alden Brooks (American, 1840-1904)

Five Dollar Bill
Unsigned.
Oil on panel, 7 x 9 in. (17.8 x 22.8 cm),
framed.
Condition: Surface grime.
$2,000-2,500

359
Benjamin Champney (American, 1817-1907)

Still Life with Peaches, Grapes, and Plums
Signed “B Champney” l.r.
Oil on canvas, 10 x 14 in. (25.4 x 35.6 cm),
framed.
Condition: Surface grime, minor retouch.
$1,000-1,500
360
Katharine Ward Lane Weems (American, 1899-1989)

**Trout Cresting on a Wave**
Signed and inscribed “©1928.K LANE/27” on the base at the back.
Bronze with dark brown patina, height 4 1/4 in. (10.8 cm).
Condition: Minor discoloration to patina in interstices, minor dust and dirt.
**$1,000-1,500**

361
Robert Kennedy Abbett (American, 1926-2015)

**Incoming Snow Geese**
Signed “Abbett” l.l. and inscribed “Robert Kennedy Abbett/Incoming Snow Geese/ Candlewood Lake Connecticut” on the reverse.
Watercolor and gouache on Whatman illustration board, 18 x 24 in. (45.7 x 60.9 cm), framed.
Condition: Surface abrasion l.l., not examined out of frame.
**$1,200-1,800**
362
Raphael Lillywhite (American, 1891-1958)

Western Village with Cowboys and Native Americans
Signed “Raphael/Lillywhite” l.l.
Oil on Masonite, 25 x 30 in. (63.5 x 76.2 cm), framed.
Condition: Good.
$3,500-5,500

363
Charles Marion Russell (American, 1864-1926)

Smoking with the Spirit of the Buffalo
(a posthumous cast)
Inscribed “CM Russell/©” and with the skull incised in the bronze at the figure's right side, incised “R.B.W.” at the figure’s left side.
Bronze with dark brown patina, 7 1/4 x 5 x 4 1/4 in. (18.5 x 13.0 x 10.5 cm).
Condition: Dust and dirt to interstices.

N.B. During Charles Marion Russell's initial years in Montana, the buffalo had disappeared from the Northern Plains. According to the artist's friend, Claude Lanstrum, the subject of this sculpture was derived in 1887, while Russell was with Alberta's Blood Indians, whose elders believed that the buffalo would return from underground, where they had sought refuge, after the white man had been driven out of the Indian country.

Nancy Russell, the artist's wife, arranged to have this work, along with five other new pieces, cast at Benjamin Zoppo's Artistic Bronze Foundry in 1916. After Charles Russell's death, George Sack wrote to Nancy Russell saying he had discovered the model used by Zoppo in a warehouse, and had delivered it to Roman Bronze Works. Sack was asking Mrs. Russell about composition details that had been damaged in storage. In January 1927, because the original was unsigned, Nancy Russell asked that the foundry copy the signature from other pieces for the wax and cut it into the plaster model. There were at least two casts known from the Roman Bronze Works period. In 1929, Nancy Russell applied for a copyright for the sculpture, removed the sculpture from Roman Bronze Works, and authorized an unknown number of casts to be produced by the California Art Bronze Foundry. [Charles M. Russell, A Catalogue Raisonne, B. Byron Price, editor (Norman, Oklahoma: University of Oklahoma Press, 2007)].
$800-1,200

Online bidding at www.skinnerinc.com 49
364
Carl Hoerman (American, 1885-1955)

Maroon Lake, Colorado
Signed “Carl Hoerman” l.l., identified on a Chicago Galleries Association label affixed to the stretcher. Oil on canvas, 30 x 33 in. (76.1 x 83.8 cm), framed. Condition: Craquelure, minor surface grime.
Provenance: Citizens Bank, Providence, Rhode Island.
$1,800-2,200

365
Charles Partridge Adams (American, 1858-1942)

Misty Afternoon, Moraine Park, Estes Park
Signed “Chas. Partridge Adams” l.l. Watercolor on paper, sight size 7 1/2 x 11 3/4 in. (19.0 x 29.8 cm), framed. Condition: Not examined out of frame.
$800-1,200
366
Sydney Laurence (American, 1865-1940)

The Top of the Continent
Signed “Sydney Laurence” l.l., inscribed “The Top of the Continent/Alt. 20360” on the back of the frame.
Oil on board, 14 x 9 3/4 in. (35.5 x 24.7 cm), framed.
Condition: Surface grime, varnish discoloration.
$4,000-6,000

367
David Howard Hitchcock (American, 1861-1943)

Colorado Landscape
Unsigned, inscribed “Property of Audrey H. Wedding.../as of 1955/Done when Granpa was visiting in Colorado” on the reverse.
Oil on board, 7 x 9 in. (17.7 x 22.8 cm), framed.
Condition: Minor surface grime.
Provenance: By descent within the family of the artist.
$3,000-5,000
David Howard Hitchcock (American, 1861-1943)

Country Lane
Signed and dated “D. Howard Hitchcock -94” l.l.
Oil on canvas, 10 1/2 x 16 in. (26.6 x 40.6 cm), unframed.
Condition: Surface grime, canvas loose, abrasions.

Provenance: By descent within the family of the artist.
$4,000-6,000

Theodore Clement Steele (American, 1847-1926)

Autumn Marsh
Initialed “TCS” l.l.
Oil on canvas, 16 x 24 in. (40.6 x 60.9 cm), framed.
Condition: Lined, retouch.
$800-1,200
Frank Henry Shapleigh (American, 1842-1906)

Two Landscapes: *Old Road in Jackson N.H.* and *Country Road with Birch Trees*
Both signed “F. H. Shapleigh” l.r., Old Road titled on the reverse.
Both oil on canvas, 16 x 10 in. (40.8 x 25.4 cm), framed.
Condition: Good.
$3,000-5,000

George Inness, Jr. (American, 1854-1926)

*Clearing Showers*
Signed “Inness Jr” l.l., titled on a label affixed to the stretcher.
Oil on canvas, 16 x 24 in. (60.8 x 61.0 cm), framed.
Condition: Signature possibly reinforced, surface grime.
Provenance: By descent from the grandparents of the current owner.
$1,000-1,500

Online bidding at www.skinnerinc.com
Stephen Maxfield Parrish (American, 1846-1938)

River Landscape, Normandy, France
Signed “Stephen Parrish” l.r.
Oil on canvas, 33 3/4 x 49 3/4 in. (85.7 x 126.3 cm), unframed.
Condition: Craquelure, lined, scattered retouch.

Provenance: From “Northcote,” the home and studio of Stephen Parrish in Cornish, New Hampshire, acquired by the family of the current owner in the mid-1960s.

$3,000-5,000

Winter Scene at Dusk
Signed and dated “Enneking 76” l.r.  
Oil on canvas, 16 x 26 in. (40.6 x 66.0 cm), framed.  
Condition: Minor surface grime, craquelure.  
Provenance: By family descent to the current owner.  
$5,000-7,000
David Howard Hitchcock (American, 1861-1943)

Hawaiian Beach
Signed or inscribed with date in pencil “D. Howard Hitchcock/HI 1926” l.r.
Oil on board, 12 x 16 in. (30.4 x 40.6 cm), framed.
Condition: Varnish discoloration, surface grime.
Provenance: By descent within the family of the artist.
$5,000-7,000
David Howard Hitchcock (American, 1861-1943)

Palmyra Island
Oil on board, 12 x 16 in. (30.4 x 40.6 cm), framed.
Condition: Surface grime, varnish discoloration, board slightly warped.
Provenance: By descent within the family of the artist.
$6,000-8,000

Online bidding at www.skinnerinc.com
David Howard Hitchcock (American, 1861-1943)

View of Kilauea Volcano, Hawaii
Unsigned, inscribed “Property of: Irwin Eugene Young/left to him by Audrey Hitchcock Weddington” on the reverse.
Oil on board, 12 x 16 in. (30.4 x 40.6 cm), framed.
Condition: Good.

Provenance: By descent within the family of the artist.

N.B. Audrey Hitchcock [Young] Weddington was the granddaughter of the artist and grew up in Hawaii. Her first husband was Harold Young.

$15,000-20,000
377

David Howard Hitchcock (American, 1861-1943)

Hawaiian Coast
Signed and dated "D HOWARD HITCHCOCK H.I. 1925" l.l.
Oil on canvas, 16 x 20 in. (40.6 x 50.8 cm), framed.
Condition: Lined.
$18,000-22,000
Frederick Usher De Voll (American, 1873-1941)

Rocks and Trees
Signed “F. Usher De Voll” l.l., with a label from Roger King Fine Art, Newport, on the reverse.
Oil on board, 8 1/4 x 10 1/2 in. (20.9 x 26.6 cm), framed.
Condition: Board slightly warped.
$1,000-1,500

Frank Crawford (Francis) Penfold
(American, 1849-1921)

Marsh Landscape
Signed “Frank C. Penfold” l.r.
Oil on board, 12 3/4 x 16 in. (32.3 x 40.6 cm), framed.
Condition: Minor surface grime, small area of retouch in the sky.
$800-1,200
George Loftus Noyes (American, 1864-1954)

*Spring Along the Water Meadow*

Signed “G.L. Noyes” l.r.

Oil on canvas, 25 x 30 in. (63.5 x 76.2 cm), framed.

Condition: Minor craquelure.

$8,000-12,000

Online bidding at www.skinnerinc.com
Henry C. Balink (American, 1882-1963)

**Indians on Horseback**
Signed “Henry C. Balink.” l.l., titled on labels from Gerald Peters Gallery, Santa Fe, New Mexico, and Biltmore Galleries, Scottsdale, Arizona, affixed to the frame backing and frame, respectively.
Oil on canvas, 21 x 24 in. (53.3 x 60.9 cm), framed.
Condition: Lined, scattered retouch.
$3,000-5,000

Allan Houser (American, 1914-1994)

**Two Sculptures: Peaceful Serenity** and **Three Figures**
Both signed “Allan Houser” on base, Serenity numbered 17 from an edition of 20 and marked “S,” Three Figures numbered 56 from an edition of 100.
Both bronze with dark brown patina, Serenity mounted on wood base, height 10 1/2 in., Three Figures height 4 in.
Condition: Good.
$1,000-1,500

Additional information and photos at www.skinnerinc.com
Louis Akin (American, 1868–1913)

Grand Canyon

Signed and dated “Louis Akin 1909” l.l., signed, dated, and titled “Louis Akin 1909/Grand Canyon” and with a label from Desert-Southwest Art Gallery, Palm Desert, California, both on the reverse.

Oil on canvas laid down on board, 26 x 21 1/2 in. (66.0 x 54.6 cm), framed.

Condition: Canvas laid down, scattered retouch.


$7,000-9,000

Online bidding at www.skinnerinc.com
384
Walter Griffin (American, 1861-1935)

Old Lyme
Signed “Walter Griffin” l.l., inscribed and dated “Walter Griffin 1908” on the reverse, inscribed “Old Lyme 1908” on the stretcher.
Oil on canvas, 12 x 16 in. (30.4 x 40.6 cm), framed (under glass).
Condition: Minor craquelure in sky.
$2,000-3,000

385
Henry Hobart Nichols, Jr. (American, 1869-1962)

The Chicken Patch
Signed “H. Hobart Nichols” l.l.
Oil on panel, 10 1/2 x 14 in. (26.6 x 35.5 cm), framed.
Condition: Good.
$1,000-1,500

Additional information and photos at www.skinnerinc.com
Edward Parker Hayden (American, 1858-1922)

Summer Landscape with Field and Paths
Signed and dated “Edward Parker Hayden 1891” l.r.
Oil on canvas, 22 x 31 in. (55.8 x 78.8 cm), framed.
Condition: Craquelure, retouch, minor surface grime.
$2,500-3,500

Online bidding at www.skinnerinc.com
387
Marian P. Sloane (American, 1876-1954)

Brook in Pownal, Vermont
Signed “Marian P. Sloane.” l.r., titled on the stretcher, with a fragment of a label from Doll & Richards, Inc., Boston, affixed to the reverse, with a photocopy of the original label tucked under the stretcher.
Oil on canvas, 26 x 32 in. (66.0 x 81.2 cm), framed.
Condition: Good.
$800-1,200

388
Albert Sheldon Pennoyer (American, 1888-1957)

The Hamlet
Signed “A. Sheldon Pennoyer” l.r., signed and titled “Pennoyer/The Hamlet” on the reverse.
Oil on canvas, 23 1/4 x 29 in. (59.0 x 73.6 cm), framed.
Condition: Surface grime, craquelure.
$1,500-2,000
Reynolds L. Selfridge (American, 1898-1974)

Edge of Village Winter
Signed "R.L. Selfridge" l.c., inscribed "To W.T. Selfridge MD/Indianapolis, IN" on the reverse. Oil on board, 22 1/4 x 25 1/4 in. (56.5 x 64.1 cm), framed.
Condition: Minor craquelure.
$2,000-3,000
Burr H. Nicholls (American, 1848-1915)

Coastal Landscape with Storm Clouds
Signed “Burr H. Nicholls” l.r.
Oil on canvas, 16 x 24 in. (40.6 x 60.9 cm), framed.
Condition: Stable craquelure.
$1,500-2,000
Edmund Elisha Case (American, 1844-1919)

Autumn Marshes
Signed “Edmund E. Case” l.r.
Oil on canvas, 24 x 30 in. (60.9 x 76.2 cm),
framed.
Condition: Minor craquelure in sky.
$3,000-5,000
Aldro Thompson Hibbard (American, 1886-1972)

Winter View of Rockport Harbor
Signed "A.T. Hibbard" l.r.
Oil on canvas, 20 3/4 x 22 1/2 in. (52.7 x 57.1 cm), framed.
Condition: Minor surface grime, minor craquelure in sky.
$3,000-5,000
Charles Jay Taylor (American, 1855-1929)

**Boothbay Harbor, Maine**

Signed and dated “C.J. Taylor/26” l.r., signed, titled, and dated “Charles Jay Taylor/.../1926” on the reverse.

Oil on canvas mounted to board, 12 x 16 in. (30.5 x 40.0 cm), framed.

Condition: Minor surface grime.

$800-1,200

William Robinson (American, 1861-1945)

**Gloucester**

Signed “WM. S. ROBINSON” l.r., titled and dated “September 5, 1932” and dated within an emblem on the reverse, identified on a label from The Cooley Gallery, Old Lyme, Connecticut, on the reverse.

Oil on board, 12 x 16 in. (30.5 x 40.5 cm), framed.

Condition: Scattered retouch.

$3,000-4,000
Carl Sammons (American, 1883-1968)

Point Lobos-Carmel Calif.
Signed "C. SAMMONS." I.I., titled, inscribed, and dated ".../BY CARL SAMMONS 1945" in pencil on the reverse.
Oil on canvasthboard, 6 x 8 in. (15.2 x 20.3 cm), framed.
Condition: Minor paint loss, areas of fine craquelure, minor surface grime.

$1,000-1,500
Frederick Judd Waugh (American, 1861-1940)

Surf at High Noon
Signed “Waugh” l.r., titled on the reverse, label fragment inscribed “Montclair New Jersey/ October 5, 1937/This picture...gift to my daugh...” affixed to the back of the frame. Oil on canvasboard, 25 x 30 in. (63.5 x 76.2 cm), framed.
Condition: Craquelure, scattered retouch in sky.
$7,000-9,000
Grif Teller (American, 1899-1993)

**Nantucket Summer Streetscape**
Signed “Grif Teller” l.l., note affixed to the reverse.
Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm), framed.
Condition: Losses, craquelure.

N.B. The note affixed to the reverse states, “Mr. Wm H. Seeley was here to dinner Nov. 20, 1934...He promised to send us a painting. When it came we were dumbfounded. It is the original for a calendar and greeting card by a well known artist for the Osborne Company.” Grif Teller was most widely known for painting a long series of calendar art for the Pennsylvania Railroad, once the largest and most influential transportation company in the United States.

$1,200-1,800

Thomas R. Curtin (American, 1899-1977)

**Summer Day**
Estate stamped and numbered “238” on stretcher, identified on a label from Clarke Galleries, Stowe, Vermont, affixed to the stretcher.
Oil on canvas, 20 x 24 in. (50.8 x 60.9 cm), framed.
Condition: Minor scattered retouch.

$1,000-1,500
Edward Hopper (American, 1882-1967)

Letter with a Sketch of an Artist at Work by a Lighthouse

Sketch signed “E. Hopper” l.r., letter signed “from Edward & Josephine Hopper” at the close of the text.

Ink on paper, 8 1/2 x 11 in. (21.5 x 28.0 cm), unmatted, unframed.

Condition: Gentle toning, acid burn to the edges of the sheet, horizontal and vertical creases typical of a letter folded to fit an envelope, with small tears at the edges of the horizontal crease, the larger of the two measuring 3/8 in. (1.0 cm).

N.B. The text of the letter appears to be in the hand of Josephine Hopper. The letter is dated “August 1” although no year is given. The letter was written from the Coast Guard Station, Two Lights, Cape Elizabeth, Maine. The text conveys birthday wishes to “Mrs. Hooper” in California and describes the pleasure of being on the Maine coast. “It’s so blissful to be out in the open spaces, on the edge of rough water. E.H. is painting when he can see to paint thru the fog.”

$8,000-12,000

Online bidding at www.skinnerinc.com
400
Emma Fordyce MacRae (American, 1887-1974)

White Boats
Signed “E.F. MacRae” l.l., titled on artist’s labels affixed to verso, one reads “Miss Constance Cochraine, Upper Darby, Pennsylvania.”
Oil on board, 12 x 16 in. (30.4 x 40.6 cm), framed (under glass).
Condition: Good.
$1,500-2,500

401
Henri Dabadie (French, 1867-1949)

Dunkerque
Signed and inscribed “A mes amis Paul et Madeleine Huzot/affectueusement/henri Dabadie” l.r.
Oil on canvas, 18 x 22 in. (45.7 x 55.8 cm), framed.
Condition: Good.
$1,500-2,500
Gerrit Albertus Beneker (American, 1882-1934)

Riding the Tide, Provincetown
Signed and dated “Gerrit A. Beneker/1925” l.r., titled, signed, and dated on the reverse. Oil on canvas, 24 x 20 in. (61.0 x 51.0 cm), in a period frame.
Condition: Punctures and abrasion with paint losses c.r., craquelure, unobtrusive surface grime.
$2,500-3,500
403
George H. McCord (American, 1848-1909)

Harbor at Sunset, Amsterdam
Signed “G.H. McCord” l.r.
Oil on canvas, 20 x 30 in. (50.8 x 76.2 cm), framed.
Condition: Varnish discoloration, surface abraison.
$1,500-2,500

404
Arthur Vidal Diehl (American, 1870-1929)

The Bustle of the City
Signed “A.V. Diehl” l.r.
Oil on canvasboard, 12 x 19 7/8 in. (30.5 x 50.5 cm), framed.
Condition: Scattered retouch, surface grime.
$1,800-2,200
Edgar Hewitt Nye (American, 1879-1943)

*View of Baltimore Harbor*
Signed and dated “E. Nye 18.” l.r.
Oil on canvas, 32 x 38 in. (81.2 x 96.5 cm), framed.
Condition: Lined.
$5,000-7,000

Online bidding at www.skinnerinc.com
Childe Hassam (American, 1859-1935)

Rainy Day, Boston
Signed and dated “Childe Hassam/1886” l.r.
Ink and white on paper, sheet size 4 3/8 x 7 3/4 in. (11.2 x 19.7 cm), bound into a cloth-cover autograph book assembled by Lyman Horace Weeks, with a partial label from Frost & Adams inside the front cover.
Condition: The autograph book includes twelve original sketches in ink, pencil, and watercolor by various artists of the era, nine letters, and assorted signature clippings; wear to the binding, some loose pages, minor toning, some tipped-in sheets with creasing; Hassam ink drawing good.

Provenance: From the collection of Lyman Horace Weeks (1851-1942), to Zaida Weeks Nightingale, to Jeanne Hemenway, to the current owner by family descent.

N.B. The Hassam drawing in this autograph book has been reviewed by Kathleen M. Burnside and will be included in the forthcoming Childe Hassam catalogue raisonné by Stuart Feld and Kathleen M. Burnside, being compiled by Hirschl & Adler Galleries, New York.

This view of Columbus Avenue was favored by Childe Hassam, who painted it several times. There is a very similar work in the collection of the Worcester Art Museum, Worcester, Massachusetts, an oil painting titled Columbus Avenue, Rainy Day, signed and dated 1885.

Lyman Weeks was a well-known book publisher, author of several books on leading families in politics and industry, and publisher of American Art Illustrated A Monthly Magazine (1886-87).

$8,000-10,000
Maurice Brazil Prendergast (American, 1858-1924)

A Double-sided Work: St. Malo (recto) and Girls at a Sailboat Pond (verso)

Signed “Prendergast” in pencil on recto l.l., St. Malo c. 1907, Sailboat c. 1900-03.

Watercolor and pencil on paper, 12 x 12 3/8 in. (30.5 x 31.4 cm), framed.

Condition: St. Malo with minor foxing to sky, small loss to u.r. corner of the sheet, subtle rippling.


$25,000-35,000
408

Thomas R. Dunlay (American, b. 1951)

Symphony Hall
Signed “Dunlay” l.r. and u.l.
Oil on canvas, 20 x 24 in. (50.8 x 60.9 cm), framed.
Condition: Good.
$1,500-2,000

409

Jules Guerin (American, 1866-1946)

Faneuil Hall
Signed “Jules Guérin” l.l., identified on a label from Haley & Steele, Boston, affixed to the original print sleeve for the work.
Gouache with charcoal and pencil on canvas, 27 3/4 x 19 3/4 in. (70.5 x 50.5 cm), unframed.
Condition: Lined, scattered dots of retouch to sky, minor soiling.
N.B. The lot is accompanied by a print sleeve from Haley & Steele, Boston, which held the work prior to its being lined and stretched.
$1,500-2,500
Jean Dufy (French, 1888-1964)

*Paris, Le Pont-Neuf*

Signed “Jean Dufy” l.r.

Oil on panel, 5 1/8 x 13 3/4 in. (13.2 x 34.8 cm), framed.

Condition: Horizontal craquelure, surface grime.

Provenance: Private Philadelphia collection, by descent to the current owner.

N.B. The lot is accompanied by a photo certificate from Jacques Bailly, numbered 4490. The painting will be included in the Jean Dufy Catalogue Raisonné now in preparation.

$6,000-8,000
411
William S. Haseltine (American, 1835-1900)

Coast of Capri
Signed, dated, and inscribed “W.S. Haseltine/ Rome ’94” l.l.
Oil on canvas, 29 1/2 x 24 1/2 in. (74.9 x 62.2 cm), unframed.
Condition: Varnish discoloration, surface grime, small pinholes.
$3,000-5,000

412
Elizabeth Wentworth Roberts (American, 1871-1927)

Sailing Along the Nile
Monogrammed and dated “ERW 1904” l.l.
Oil on board, 9 1/2 x 12 3/4 in. (24.0 x 32.3 cm), in a period Egyptian revival frame (under glass).
Condition: Minor surface grime.
N.B. While the location cannot be determined with certainty, Roberts exhibited several Egyptian subjects at the Art Institute of Chicago in 1905 and 1906.
$6,000-8,000
412A

Jane Peterson (American, 1876-1965)

A Bridge in Venice

Signed "Jane Peterson" l.l., titled on an exhibition label affixed to the reverse, label stamped “SKETCH.”
Oil on board, 12 x 16 in. (30.4 x 40.6 cm), framed.
Condition: Board slightly warped.

Provenance: Estate of the artist, purchased by the current owner from the Estate of Jane Peterson Philipp auction, O. Rundle Gilbert Auctioneers, held in Ipswich, Massachusetts, August 9–10, 1966.


$7,000-9,000
413
Harry Aiken Vincent (American, 1864-1931)

*Unloading the Catch, Brittany*
Signed “H·A·VINCENT.” l.r., signed and inscribed “H·A·VINCENT./ROCKPORT/MASS” on the reverse.
Oil on canvas, 24 x 20 in. (60.9 x 50.8 cm), framed.
Condition: Craquelure, small losses at c.l., scattered retouch.
$3,000-5,000

414
James Humbart Craig (Irish, 1877-1944)

*The Moyle, Co. Antrim*, alternatively titled *Ancaram, Ireland*
Signed “J.H. Craig” l.r., titled on an exhibition label from The Fine Arts Society Ltd., London, identified and titled “Ancaram, Ireland” on a label from Clarke Galleries, Stowe, Vermont, both affixed to the reverse.
Oil on panel, 15 x 20 in. (38.1 x 50.8 cm), framed.
Condition: Scattered retouch.
$2,000-3,000
415
George Brainerd Burr (American, 1876-1939)

Windmill, Holland
Signed "G.B. Burr." l.r.
Oil on linen laid on board, 8 1/2 x 10 1/2 in. (21.5 x 26.6 cm), framed.
Condition: Minor loss u.r.
$1,000-1,500

416
Clement Rollins Grant (American, 1848-1893)

Peasant Women at Work on a Beach
Signed "C.R. Grant," l.r.
Oil on canvas, 15 x 19 5/8 in. (38.4 x 49.8 cm), framed.
Condition: Lined, retouch, craquelure.
$800-1,200

Online bidding at www.skinnerinc.com
417
Margaret Jordan Patterson (American, 1867-1950)

Plum Blossoms
Signed and dated "Margaret Patterson/1928" in pencil l.r., titled on the reverse of the frame backing board.
Gouache on paper, 14 x 10 in. (35.5 x 25.2 cm), framed.
Condition: Subtle rippling to l.r. corner, handling creases visible on the reverse, hinged to window mat with brown paper tape at center top and center left edges of the reverse.
$1,800-2,200

418
Gustave Wiegand (American, 1870-1957)

Gold Medal Garden at Grand Central Palace
Signed "Gustave Wiegand" l.r., inscribed "Gold Medal Garden at Grand Central Palace/1930/Owner Mrs. Wallace Bird, Oyster Bay, L.I./painted by Gustave Wiegand, New York, 1930" and titled on a label from Clarke Galleries on the reverse.
Oil on panel, 20 x 16 in. (50.8 x 40.6 cm), framed.
Condition: Good.
Provenance: Mrs. Wallace Bird, Oyster Bay, Long Island; Clarke Galleries, Stowe, Vermont.
N.B. The Grand Central Palace was New York’s main exhibition hall from 1911 to 1953.
$800-1,200
419
Fred Money (French, 1882-1956)

Park View with Figures
Signed “Fred Money” l.l.
Oil on canvas, 22 x 18 in. (56.0 x 45.8 cm), framed.
Condition: Minor craquelure, surface grime.
$1,500-2,500

420
Attributed to Mildred Bunting Miller
(American, 1892-1964)

Wash Day
Unsigned.
Oil on canvasboard, 13 x 16 in. (33.0 x 40.6 cm), framed.
Condition: Minor paint loss, surface grime.
$1,500-2,000
421
Ecclesiastical Department, Studio of Louis Comfort Tiffany (American, 1848-1933)

*The Epiphany (Adoration of the Magi), Suggestion for the Window for Rev. W.W. Memminger, All Saints Church, Atlanta, Georgia*

Identified on the window mat, signed or inscribed “Approved by/Louis C. Tiffany” l.r., titled in ink on the back of the mat.

Watercolor on paper, sight size 11 1/2 x 5 3/4 in. (29.3 x 15.0 cm), framed.

Condition: The watercolor is sandwiched between two pieces of mat board, the windows being cut to mimic the window shape, some water staining to the mat that does not appear to affect the watercolor, not examined out of mat.

$4,000-6,000

422
David A. Leffel (American, b. 1931)

*Gourd and Grapes #1*

Titled, signed, and dated “...DAVID A. LEFFEL 64” on the reverse.

Oil on panel, 5 3/4 x 7 7/8 in. (14.6 x 20.0 cm), framed.

Condition: Surface grime.

$2,500-3,500
423
Attributed to William A. Coffin (American, 1855-1925)

Quiet Contemplation
Unsigned.
Oil on panel, 18 x 10 7/8 in. (45.7 x 27.6 cm), framed.
Condition: Surface abrasions, old retouch.
$2,000-2,500
424

Thomas Wilmer Dewing (American, 1851-1938)

A Reflective Moment
Signed and numbered “TW Dewing/201” l.r.
Pastel and charcoal on paperboard, 14 3/16 x 11 in. (36.1 x 27.9 cm), framed.
Condition: Shallow abrasion u.r.

Provenance: Milch Galleries, New York (by May 1926); Macbeth Galleries, New York (by April 19, 1929); Henry Kleeman Gallery, New York; acquired from the above by Chester Robertson, Pelham Manor, New York (c. 1950); by descent to his daughter Jane Hacke; Christie’s New York, March 14, 1991, Lot 51; Private Collection, Los Angeles; Sotheby’s New York, September 27, 2011, Lot 253; Private Collection, New York; through to the current owner.


N.B. A Reflective Moment will be included in the forthcoming catalogue raisonné of Thomas Wilmer Dewing prepared by Dr. Susan Hobbs and the Smithsonian American Art Museum.

$8,000-12,000
425

John Singer Sargent (American, 1856-1925)

Reclining Figure

Unsigned, identified in a photocopy of a letter from The John Singer Sargent Catalogue Raisonné Committee affixed to the frame backing.

Black charcoal and pencil on light tan laid paper, sheet size 24 5/8 x 19 in. (72.7 x 48.3 cm), framed.

Condition: Sheet lined with secondary supporting paper, with a horizontal crease 6 inches up from the bottom edge and with the paper folded under from that point, gently light-struck, scattered foxing, subtle rippling.

Provenance: Shepherd Gallery, New York; Collection of Richard C. Pionk, New York; by bequest to The Art Students League, New York; Swann Galleries, American Art/Old Master Drawings, June 12, 2008, Lot 397; through to the current owner.

N.B. This drawing has been reviewed and accepted by the John Singer Sargent Catalogue Raisonné Committee, New York. A photocopy of the letter from the committee, dated May 13, 2008, and signed by Elizabeth Oustinoff, is attached to the frame backing.

Master Pastelist Richard Pionk of New York, a previous owner of this work, was an Instructor of Painting at The Art Students League and a long-term President of The Salmagundi Club.

$15,000-20,000
Chester Beach (American, 1881-1956)

The Vortex
Monogrammed and inscribed “.../ROMA” l.l.
Marble, 18 x 15 1/2 x 3 in. (45.7 x 39.3 x 7.7 cm).
Condition: Minor surface dust and dirt.

Provenance: The estate of the artist.

N.B. Chester Beach is listed as having exhibited a sculpture titled The Vortex at the Pennsylvania Academy of the Fine Arts in 1916 as no. 562.¹


$2,500-3,000

Robert Brackman (American, 1898-1980)

Figure Study #9
Signed “Brackman” l.r., titled, signed, and inscribed “.../Robert Brackman/Noank, Conn.” on the reverse.
Oil on canvas, 20 x 12 in. (50.8 x 30.5 cm), framed.
Condition: Fine, stable craquelure, surface grime.

$1,000-1,500
428

Pavel Tchelitchew (Russian/American, 1898-1957)

Study for a Portrait of Charles Henri Ford
Graphite on paper, 16 3/4 x 13 7/8 in. (42.6 x 35.3 cm), framed.
Condition: Stain to l.r. corner, subtle horizontal crease along bottom edge with a small tear along the crease at the right edge, handling creases, mild toning, hinged to paper backing on the reverse.


N.B. This portrait is a study for the frontispiece and jacket illustration for The Garden of Disorder and other poems by Charles Henri Ford, published by New Directions, Norfolk, Connecticut, in 1938. The lot is accompanied by a copy of the book, stamped “Review Copy/Publication Date/OCT 10 1938” inside the front cover. The manuscript for the book, published by both New Directions and by Europa Press in London in 1938, is housed in the Beinecke Rare Book Library at Yale University, New Haven, Connecticut.

Charles Henri Ford (American, 1908-2002) was an American poet, novelist, filmmaker, photographer, and artist, best known as the editor of Blues (1929-30) and the Surrealist magazine View (1940-47) in New York City, and as the life partner of the artist Pavel Tchelitchew.

$1,200-1,800

429

Attributed to Robert Henri (American, 1865-1929)

Seated Nude
Unsigned, identified on a label from ACA Galleries, New York, affixed to the frame backing paper.
Ink and wash on paper, 10 1/4 x 10 3/4 in. (26.2 x 27.5 cm), framed.
Condition: Minor toning, affixed to window mat with linen tape along top edge and at lower corners.

$800-1,200
Alfred James Dewey (American, 1874-1958)

A Dispute Over Horseshoes
Signed “Alfred James Dewey” l.l.
Oil on canvas, 27 x 36 1/2 in. (68.5 x 91.4 cm), framed.
Condition: Minor craquelure, minor scattered retouch.
$800-1,200
Norman Rockwell (American, 1894-1978)

Study for Me and My Pal: The Bath
Signed and inscribed in ink “My best to/Van/ sincerely/Norman Rockwell” l.r., inscribed “WINTER” u.c. and “1953” l.c. within the composition.
Charcoal on paper, 13 x 12 3/4 in. (33.0 x 32.3 cm), unmatted, unframed.
Condition: Multiple small tack holes, handling creases, toning, glue staining to the reverse.

Provenance: F. Erwin “Red” Cousins, Portland, Maine, by descent to the current owner.
N.B. Accompanied by a letter from the current owner stating the provenance as follows: Erwin Cousins was an editor at the Evening Express, a newspaper in Portland, Maine. His wife inherited the work at the time of his death in 1992 and gifted it to her niece in 2005.

$7,000-9,000
Attributed to Alonso Kimball (American, 1874-1923)

A Plethora of Suitors
Unsigned, identified on a presentation plaque.
Oil on canvas, 23 x 37 in. (58.4 x 93.9 cm), framed.
Condition: Lined, minor retouch.

N.B. Alonzo Kimball was a popular illustrator in the late 19th and early 20th century. In addition to illustrating Edith Wharton's 1907 book The Fruit of the Tree, Kimball's works were used to illustrate advertisements and stories in Scribner's and the Saturday Evening Post.

Accompanied by a letter dated 1981, signed by Dr. Clark S. Marlor of New York, attributing the work to Kimball.

$1,000-1,500
433
William Mitcheson Timlin (British/South African, 1893-1943)

*The Argus*
Signed “William M. Timlin” and with the artist’s symbol of an owl l.r., titled “The Argus.” l.l., titled and inscribed on the reverse. Watercolor and gouache on paperboard, 13 7/8 x 10 1/16 in. (35.3 x 25.5 cm), framed.
Condition: Affixed to window mat with brown paper tape around the perimeter of the reverse.

Provenance: Purchased in Johannesburg by Edward E. Feit, c. 1946, by descent to the current owner.

N.B. Dr. Edward E. Feit (1924-2007) was an art collector, writer, and political science professor at the University of Massachusetts at Amherst. He grew up in South Africa, and it was there at Waterstrand University in Johannesburg that he bought the painting at hand from an art dealer c. 1946. Dr. Feit continued collecting paintings when he moved to the United States in the early 1960s. He also wrote many articles about painters for American Artist magazine in the 1980s and 90s, and is the author of seven books on South Africa.

$1,500-2,500

434
Tom Lovell (American, 1909-1997)

*The Little King of Beaver Island,*
Signed “TOM LOVELL” l.l., dated “1954” and with the artist’s address stamp on the reverse. Oil on canvas, 16 1/2 x 33 3/8 in. (41.8 x 84.8 cm), framed.
Condition: Minor surface grime.

N.B. The painting was created for an illustration in a 1954 issue of *True: The Man’s Magazine.*

$5,000-7,000
Marguerite Thompson Zorach (American, 1887-1968)

*Girl and Pony*
Signed “M. Zorach” l.l., titled, signed, and inscribed on the reverse.
Oil on board, 10 3/4 x 8 3/4 in. (27.2 x 22.3 cm), framed.
Condition: Bowing to the support, minor retouch.
$6,000-8,000
Maurice Brazil Prendergast (American, 1858-1924)

_Bathers on a Rocky Shore_, c. 1916-19
Signed “Prendergast” l.r.
Watercolor, pencil, and pastel on paper, 11 1/4 x 15 5/8 in. (28.6 x 39.7 cm), framed.
Condition: Small tack holes to three corners, subtle rippling, hinged to back mat in three places on the reverse.

Provenance: From the artist to Charles Prendergast (1924), to Mrs. Charles Prendergast (1948), to the present collection (1985).


$50,000-70,000
Robert Lewis Reid (American, 1862-1929)

**Portrait of Margaret Singer**
Signed and dated "Robert Reid 96" u.r., identified on labels from Vose Galleries of Boston, Hammer Galleries, New York, and Arvest Galleries, Boston, affixed to the backing.
Oil on canvas, 36 x 24 1/4 in. (91.4 x 62.2 cm), framed.
Condition: Surface grime.
$4,000-6,000

Lilla Cabot Perry (American, 1848-1933)

**The Purple Shawl**
Unsigned.
Oil on canvas, 32 x 26 in. (81.2 x 66.0 cm), unframed.
Condition: Good.

Provenance: Acquired through the artist’s estate.
$2,500-3,500
Emma Fordyce MacRae (American, 1887-1974)

Roland in Red
Signed and dated “Emma Fordyce MacRae. 1926” l.l., titled on label on the stretcher.
Oil on board, 40 x 32 in. (101.6 x 81.2 cm), framed.
Condition: Minor surface abrasions.
$10,000-15,000
440

Jane Freeman (American, 1871-1963)

Patio in Southern France
Signed “Jane Freeman” l.r., titled on the stretcher.
Oil on canvas, 30 x 34 in. (76.2 x 86.3 cm), framed.
Condition: Surface abrasions along edges.
$1,800-2,200

441

Margaret W. Lesley Bush-Brown (American, 1857-1944)

The Blue Jar
Oil on board, 13 x 15 1/4 in. (33.0 x 38.7 cm), framed.
Condition: Good.

Exhibitions: Woman’s Arts Club, Washington, D.C.

N.B. The artist’s daughter and sitter, Lydia Bush-Brown, was born in 1887 and became a noted artist and designer. The location of the painting is “Hillside,” the Wyoming, New York, retreat of Lydia Avery Coonley Ward (1845-1924), a writer, suffragist, and supporter of the arts from Chicago. “Hillside” became a retreat for many artists, writers, and dignitaries in the early 20th century. The Bush-Browns moved from New York to Washington, D.C., in 1910.


¹ Bush-Brown Family Papers, 1835-1969, Sophia Smith Collection, Smith College, Northampton, Massachusetts. [Box 8, Family Correspondence].

$1,000-1,500
442
John Lavalle (American, 1896-1971)

Divertissement
Signed and dated “JOHN LAVALLE/1924”
u.r., titled on the stretcher, identified on a Guild of Boston Artists label affixed to the backing.
Oil on canvas, 25 x 30 in. (63.5 x 76.1 cm),
framed.
Condition: Minor craquelure, scattered retouch.
$4,000-6,000

Online bidding at www.skinnerinc.com
Elie Nadelman (American, 1885-1946)

Ideal Head #1
Unsigned, inscribed “EN 1962” and “EN-89” in pencil on the reverse l.r.
Pencil on paper, 11 x 8 1/2 in. (27.7 x 21.5 cm), framed.
Condition: Crease u.l., handling creases, minor toning to edges of sheet.
Provenance: From the artist to Henry Davis Sleeper (1878-1934), acquired for decoration of his home “Beauport” in Gloucester, Massachusetts; to The Society for the Preservation of New England Antiquities, which acquired “Beauport” in 1942; to Zabriskie Gallery, New York, in 1985, through to the current owner.
$1,000-1,500

Profile Head of a Woman
Unsigned, inscribed “EN 1897” and “EN-24” in pencil on the reverse l.r.
Pencil on paper, 11 x 8 1/2 in. (27.8 x 21.5 cm), framed.
Condition: Handling creases, pale foxing, mild toning to the edges of the sheet.
Provenance: From the artist to Henry Davis Sleeper (1878-1934), acquired for decoration of his home “Beauport” in Gloucester, Massachusetts; to The Society for the Preservation of New England Antiquities, which acquired “Beauport” in 1942; to Zabriskie Gallery, New York, in 1985, through to the current owner.
$1,000-1,500
Elie Nadelman (American, 1885-1946)

Woman’s Head in Profile
Unsigned, inscribed “EN 1891” and “EN-18” in pencil on the reverse l.r.
Pencil on paper, 11 x 8 1/2 in. (27.8 x 21.5 cm), framed.
Condition: Crease or paper imperfection l.c., subtle handling creases, scattered foxing, very minor toning to edges of sheet.

Provenance: From the artist to Henry Davis Sleeper (1878-1934), acquired for decoration of his home “Beauport” in Gloucester, Massachusetts; to The Society for the Preservation of New England Antiquities, which acquired “Beauport” in 1942; to Zabriskie Gallery, New York, in 1985, through to the current owner.


$1,000-1,500
446
Jane Peterson (American, 1876-1965)

_Twin Macaws_
Signed “JANE PETERSON” l.r., identified on a label affixed to the frame backing.
Gouache on paper, sight size 17 1/4 x 23 3/8 in. (43.8 x 59.5 cm), framed.
Condition: Small tear to u.r. corner, crease to l.l. corner, rippling, not examined out of frame.
$2,000-3,000

447
American/South American School, 20th Century

_Tropical Landscape_
Signed “F. Goday” l.r.
Oil on canvas, 23 x 30 1/2 in. (58.4 x 77.4 cm), unframed.
Condition: Lined and restretched on a new stretcher, surface abrasions, rubs/losses along bottom right edge, retouch.
$1,000-1,500
Mary Hackett (American, 1906-1989)

*Souffrir near St. Lucia West Indies*

Signed and dated “Mary Hackett 1937” l.r. with a painting of a chair on verso inscribed “other side/The scary island of Souffrir with its pitons & leper colony in St. Lucia West Indies/one of my first paintings painted from my window in Souffrir/painted in 1937.MH 3/1/73” Oil on board, 15 3/4 x 12 in. (40.0 x 30.4 cm), framed.

Condition: Varnish discoloration.

N.B. A handwritten note dated 8-17-89 stating, “Dear Cecilia- Bubs wanted you to have this painting. Enjoy it. Gene Armstrong” and a note inscribed “Souffrir near St. Lucia West Indies $1200” accompany the lot. $1,500-2,000

Jane Peterson (American, 1876-1965)

*Sunrise, Miami, Florida*

Signed “Jane Peterson.” l.l., titled on the reverse. Watercolor, gouache, and ink on paper, 10 x 13 3/4 in. (25.4 x 34.9 cm), framed.

Condition: Stains to u.r. corner, scattered fox marks, toning, brown paper tape remnants to the reverse, not fully examined out of the mat. $1,200-1,800
450
Emile Blondel (French, 1893-1970)

La Moisson
Signed “E. Blondel” l.r., titled in pencil on the stretcher.
Oil on canvas, 18 x 21 3/4 in. (45.8 x 55.2 cm), framed.
Condition:  Good.
$1,500-2,000

451
Lucien Neuquelman (French, 1909-1988)

Bords de L’allier, La Pêche en rivière
Signed “L. Neuquelman” l.l., titled and signed “…/L. Neuquelman” on the reverse.
Oil on canvas, 18 x 21 3/4 in. (46.0 x 55.5 cm), framed.
Condition:  Good.
$1,500-2,500
Orville Bulman (American, 1904-1978)

Sen Aller au Thé
Signed “Bulman” l.l., titled, signed, and dated “…1957” on the reverse.
Oil on canvas, 20 x 22 in. (50.5 x 56.0 cm), framed.
Condition: Craquelure, minor surface grime.
$4,000-6,000
453
Maurice Logan (American, 1886-1977)

*Lucky Mary -O-
Signed “Maurice Logan” l.l.
Watercolor on paper, 20 1/2 x 26 in. (52.0 x 66.0 cm), framed.
Condition: Paper taped to back of mat, rippling.
$2,000-2,500

454
Eric Isenburger (German/American, 1902-1994)

*The Cove Through The Nets*, 1947
Signed “ISENBURGER” l.l., identified, titled, and dated on the stretcher.
Oil on canvas, 18 x 22 in. (45.7 x 55.8 cm), framed.
Condition: Surface grime, scattered minor retouch.
$3,000-5,000
Reuven Rubin (Israeli, 1893-1974)

Fisherman
Signed "Reuven (in Hebrew)/Rubin" l.r.
Oil on canvas, 28 7/8 x 23 5/8 in. (73.4 x 59.9 cm), framed.
Condition: Good.
Provenance: Through the family of Steven First of Philadelphia, Pennsylvania.

N.B. This work will be included in the Reuven Rubin Catalogue Raisonné in preparation by the Rubin Museum in Tel Aviv. Carmela Rubin has dated the work to the late 1960s or early 1970s.

$60,000-80,000
Fletcher Martin (American, 1904-1979)

The Rendezvous
Signed “Fletcher Martin” l.l., stamped “Rudolph Galleries, Woodstock, NY” on the reverse.
Oil on canvas, 34 x 38 in. (86.3 x 96.5 cm), framed.
Condition: Scattered paint loss.
$1,500-2,500
Bertram Hartman (American, 1882-1960)

Still Life with Stringed Instruments and Self Portrait
Unsigned.
Oil on canvas mounted to Masonite, 36 x 50 in. (91.5 x 127.0 cm), framed.
Condition: Lined, retouch, stable craquelure, surface grime.
$2,000-3,000
458
David Burliuk (American/Ukrainian, 1882-1967)

Bouquet, Book, and Sea
Signed “Burliuk.” l.r.
Oil on canvas, 17 1/2 x 13 in. (44.4 x 33.0 cm), framed.
Condition:  Good.

N.B. This painting has been reviewed and accepted for the David Burliuk Catalogue Raisonné.
$4,000-6,000

459
Abraham Manievich (Russian/American, 1881/83-1942)

A Walk in the Park
Signed “A. Manievich” l.l.
Oil on board, 19 x 28 in. (48.2 x 71.2 cm), framed.
Condition: Minor craquelure.
$5,000-7,000
460
David Burliuk (American/Ukrainian, 1882-1967)
The Harbor
Signed "Burliuk." l.l.
Oil on board, 11 1/2 x 13 1/2 in. (29.2 x 34.2 cm), framed.
Condition: Minor surface grime and craquelure.
N.B. This painting has been reviewed and accepted for the David Burliuk Catalogue Raisonné.
$4,000-6,000

461
David Burliuk (American/Ukrainian, 1882-1967)
While the City Sleeps
Signed "Burliuk" l.l.
Oil on panel, 13 x 17 1/2 in. (33.0 x 44.5 cm), framed.
Condition: Minor surface grime.
N.B. This painting has been reviewed and accepted for the David Burliuk Catalogue Raisonné.
$7,000-9,000

Online bidding at www.skinnerinc.com
Phillip Sherrod (American, b. 1935)

*Bar Baby and Sixth Avenue*, 1977
Signed “Sherrod” l.c., titled and dated on a label from the Herbert F. Johnson Museum of Art, Ithaca, New York, affixed to the reverse.
Oil on canvas, 54 x 46 in. (137.1 x 116.8 cm), framed.
Condition: Good.

Provenance: Ex-collection Dr. Nathan Cohen.

$1,500-2,000

Additional information and photos at www.skinnerinc.com
Phillip Sherrod (American, b. 1935)

*Cityscape Triptych*, 1977

Oils on canvas including: El and Pic-Pop, center panel signed, titled and dated on the stretcher, a label from the Herbert F. Johnson Museum of Art, Ithaca, New York, affixed to the reverse; Ari-Bohack-Royal-Heinz (Hot Ketchup), left panel signed and dated "Sherrod" u.c., titled and dated on the stretcher; Heckers Helena & Sunnyside Times Boat!, right panel titled and dated on the stretcher.

Sizes to 47 1/2 x 47 in. (120.6 x 119.3 cm), unframed.

Condition: Good.

Provenance: Ex-collection Dr. Nathan Cohen.

$3,000-5,000
Peter Coker (English, 1926-2004)

**Western Sutherland**
Oil on canvas, 60 x 40 in. (152.4 x 101.6 cm), framed.
Condition: Minor craquelure.
$7,000-9,000
Peter Coker (English, 1926-2004)

Mountain Stream, Pyrenees No. 2
Signed “Peter Coker” l.l., titled, dated, and inscribed “19th Sept. 1965/Peter Coker/The Red House/Mistley, Manningtree, Essex” on the reverse, inscribed “Purchaser: A.N. Provost No. 1” on a label from The Zwemmer Gallery, London, affixed to the frame.
Oil on board, 48 x 48 in. (121.9 x 121.9 cm), framed.
Condition: Good.
$8,000-12,000
466
Joachim Borregana, known as Kim Prisu  
(Portuguese, b. 1962)

Actividade de Estetica Por Vez capitala  
Signed and dated “J. Bo Kim Prisu/2007” l.r.  
Mixed media on paper, 22 1/4 x 29 1/2 in.  
(56.5 x 74.9 cm), unframed.  
Condition: Good.  
$3,000-4,000

467
Joachim Borregana, known as Kim Prisu  
(Portuguese, b. 1962)

Grito e a Saudade du Destina  
Signed and dated “J.Bo Kim  
Prisu/2011-2012” l.r.  
Mixed media on paper, 22 x 26 in. (55.8 x  
66.0 cm), unframed.  
Condition: Good.  
$3,000-4,000
Siron Franco (Brazilian, b. 1947)

Hospicio

Signed and dated “siron 90” l.l., identified and dated on a typed label affixed to the stretcher. Oil on canvas, 53 x 60 5/8 in. (134.8 x 154.0 cm), unframed.

Condition: Minor abrasion u.r. at the outer edge of the canvas.

Provenance: Acquired from the artist in 1990.

$10,000-15,000
469

Harold Harris (American, 20th Century)

Sarabande
Signed and dated “Harris 85” on base.
Polished bronze, 24 x 20 x 13 in. (60.9 x 50.8 x 33.0 cm).
Condition: Patina discoloration.

N.B. The title refers to a dance of the 16th and 17th centuries popular in Spain and the Spanish colonies.
469

$1,500-2,500

470

Richard Graham (American, b. 1940)

Untitled
Incised “RG” in wood base, exhibition label affixed to bottom of wood base.
Cast cement on metal axis mounted on a carved wood base, 10 x 11 x 8 in. (25.4 x 27.9 x 20.3 cm).
Condition: Good.

470

$1,000-1,500
Saliba Douaihy (Lebanese, 1915-1994)

Untitled
Signed “Y Douaihy” l.r.
Oil on canvasboard, 19 1/2 x 23 1/2 in. (49.3 x 59.6 cm), framed.
Condition: Minor warp to board.
Provenance: Acquired from the artist by the original owner, by descent to current owner.
N.B. The father of the current owner was friends with the artist and grew up in the same village.

$40,000-60,000

Online bidding at www.skinnerinc.com
472
James Grabowski (American, b. circa 1946)

Man in the Shadows
Unsigned.
Acrylic on paper, 21 x 17 in. (53.3 x 43.1 cm),
framed.
Condition: Not examined out of frame.

N.B. Accompanied by a certificate of
authenticity from Chabot Fine Art Gallery,
Providence, Rhode Island, dated April 16,
2013.
$1,200-1,800

473
Edwin Wilwayco (Filipino/American, b.
1952)

In Nature’s Realm
Signed and dated “Wilwayco ’12” u.l., titled
and dated on the reverse.
Oil and acrylic on canvas, 8 x 73 in. (20.3 x
185.4 cm), unframed.
Condition: Good.

N.B. Accompanied by a certificate of
authenticity from Chabot Fine Art Gallery,
Providence, Rhode Island, dated August 15,
2012.
$1,500-2,000
Byron (George Byron) Browne (American, 1907-1961)

Abstract Composition
Signed and dated “Byron Browne 1952” l.r.
Gouache on paper, sight size 19 1/2 x 25 5/8 in. (49.5 x 65.0 cm), framed.
Condition: Not examined out of frame.
$2,500-3,500
475


White Breaker

Signed and dated “tam © 50.51” l.r., titled, signed or inscribed, and dated in pencil on the reverse, identified on a label from Downtown Gallery, New York, affixed to the reverse.

Oil on panel, 24 x 18 in. (60.9 x 45.7 cm), framed.

Condition: Good.

$2,000-2,500

476

Edwin Wilwayco (Filipino/American, b. 1952)

Articulation: Vermont In My Mind III

Signed and dated “Wilwayco ‘11” l.r.

Oil on paper, 23 x 17 in. (58.2 x 43.1 cm), framed (under glass).

Condition: Not examined out of frame.


$1,200-1,800

Night Music Opus #24, 1989

Initialed and dated “RM/89” u.r., titled on the frame backing, labels from M. Knoedler & Co., New York, and Deborah Ronnen Fine Arts, Rochester, New York, affixed to the frame backing.

Acrylic and pasted papers on canvas mounted on board, 32 1/2 x 25 1/2 in. (82.5 x 64.7 cm), framed.

Condition: Good.


$40,000-60,000
William Zorach (American, 1887-1966)

Head
Signed and dated “Zorach/1962” at the lower back of the head.
Carved and polished stone, height 7 3/4 in. (19.7 cm), on a wooden plinth.
Condition: Minor wear to surface.

N.B. A similar head by William Zorach, titled Ushas (Dawn) and dating from the same year, 1962, is in the collection of Yale University, New Haven, Connecticut.
$8,000-12,000
Francisco Zuniga (American, 1912-1998)

Signed “Zuniga 1972” in the bronze, numbered “II/VI” in the bronze.
Bronze with dark brown and green patina, height 16 in. (40.6 cm), on black metal plinth.
Condition: Minor surface grime.

$20,000-30,000

Online bidding at www.skinnerinc.com
480
Zhang Hongnian (Chinese, b. 1947)
Two Works: Nude Walking Away and Nude Seated on a Log
Signed “zhang ng” l.l. and l.r., respectively.
Oil on canvas, 7 x 5 in. (17.7 x 12.5 cm), framed.
Condition: Good.
$3,000-4,000

481
Carl Sprinchorn (American, 1887-1971)
2 Figures—Copenhagen Night Club
Signed “C.Sp.” in pencil l.r., titled, dated, and signed or inscribed “.../1959 - Carl Sprinchorn” and numbered “2” within a circle in pencil on the reverse, estate stamped on the frame backing.
Ink and watercolor on paper, 10 1/4 x 12 3/8 in. (26.0 x 31.5 cm), framed.
Condition: Small repaired tear to l.r. edge, small tear to l.l. side of bottom edge, handling creases, gentle toning and staining, minor abrasions, staining and tape residue to the reverse, hinged to the back mat in two places on the reverse.
$1,000-1,500
Robert Laurent (American, 1890-1970)

Nude
Signed “LAURENT” at the bottom edge at the figure’s left side.
Alabaster, height 8 in. (20.3 cm), on a marble plinth.
Condition: Minor dust and dirt to interstices.
$4,000-6,000
483
Jose Luis Cuevas (Mexican, b. 1934)

*Retrato del pintor Raymond Roussel*
Signed and titled “Cuevas...” u.r.
Ink and graphite on paper, sight size 13 3/4 x 9 7/8 in. (34.9 x 25.1 cm), framed.
Condition: Not examined out of frame.
$800-1,200

484
Max Liebermann (German, 1847-1935)

*Figure on a Path*
Signed “MLiebermann” l.l.
Charcoal on paper, sheet size 6 1/2 x 9 7/8 in. (16.5 x 25.0 cm), framed.
Condition: Sheet is affixed to overmat with old, discolored masking tape, small tears in sheet at l.c. and center.

N.B. On the verso of the sheet are three partial portrait sketches and an illegible inscription (possibly an additional signature).
$2,200-2,800
Alexander Calder (American, 1898-1976)

*Ben Hur*

Signed “Calder” l.r., titled l.c., inscribed “Ben Hurry” u.c. in a banner within the composition, inscribed in pencil indistinctly on the reverse. Ink on paper, 19 1/8 x 24 7/8 in. (48.5 x 63.3 cm), framed.

Condition: Restored tears to the edges of the sheet corresponding to eight patches around the perimeter of the reverse, nicks and small tears along the edges, crease to l.l. side, handling creases, toning overall with acid burn to the edges of the sheet, soiling, four old brown paper tape hinges to the reverse.

N.B. Calder Foundation Application Number A26695. The Calder Foundation dates this drawing to 1931.

$10,000-15,000
Lyonel Feininger (American 1871-1956)

Sky-Space I
Signed “feininger” l.l., titled l.c., dated “2.viii, ’53.” l.r.
Ink and watercolor on laid paper, 12 9/16 x 19 3/16 in. (32.0 x 48.8 cm), framed.
Condition: Staining primarily to c.r., mat burn, tape (3/16-5/16 inches wide) along outside edges of recto, tack holes to lower corners, tape hinged to back mat at upper corners of recto, ink and pencil sketch to verso.

N.B. Accompanied by a photo-certificate from Achim Moeller of the Lyonel Feininger Project LLC, and will be included in the Lyonel Feininger archives with the number 1349-07-23-15.

$12,000-18,000
Lyoneisha Feininger (American 1871-1956)

Ausfahrende Barke

Signed “Feininger” l.l., titled l.c., dated “27 7 31” l.r., identified on a label from Willard Gallery, New York, affixed to the reverse.

Ink and watercolor on laid paper, 12 x 18 1/2 in. (30.5 x 47.0 cm), framed.

Condition: Toning, acid burn, small loss with a minor tear to l.r. edge, rippling, tack holes along upper edge.

N.B. Accompanied by a photo-certificate from Achim Moeller of the Lyonel Feininger Project LLC, and will be included in the Lyonel Feininger archives with the number 1384-07-23-15.

$15,000-20,000

*Realization of Self*, 2000

Unsigned.
Acrylic on canvas, 36 x 49 3/4 in. (91.4 x 126.4 cm), unframed.
Condition: Paint loss u.l.


$1,500-2,000

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**Stefan Eins (Austrian/American, 20th/21st Century) and Keith Haring (American, b. 1958)**

*Four Trees* (front) and *Radiant Child* (back)
Monogrammed with crawling baby symbol l.c., dated “1983” on the back.
Spray paint and mixed media on plywood, 48 x 58 1/2 in. (121.9 x 148.6 cm), unframed.
Condition: Loss and area of surface lifting at l.l. edge, small loss to u.r. corner, abrasions, surface grime, hanging mechanism affixed to the back.


N.B. The entry from the Guernsey auction states that this work was created at Fashion Moda Gallery, New York.

$1,500-2,000
Marjorie Virginia Strider (American, 1934-2014)

*Tierra del Fuego*

Signed and dated “M. STRIDER © ‘82” in paint on the base.

Mixed media sculpture with aluminum, acrylic, glitter, and sequins, approximately 85 x 55 in. (216.0 x 140.0 cm).

Condition: Surface grime, small areas of craquelure in the flower petals.

Provenance: Acquired from the artist by the current owner.

$8,000-12,000
491
Howard Finster (American, 1916-2001)

Coca Cola: The Bottom is Low as You Can Go
Inscribed and signed “The Bottom is low as you can go by Howard Finster” l.c.
Oil and ink marker on panel mounted on cardboard, 34 1/4 x 10 3/4 in. (86.9 x 27.3 cm), framed.
Condition: Good.
$1,000-1,500

492
Howard Finster (American, 1916-2001)

Horse: Heaven is Worth it All
Inscribed and signed “Heaven is Worth it all/by Howard Finster,” signed, dated, and inscribed “12,000,500.works.since 1976. by/ Howard Finster/Nov. 28.1989. God Bless you all/3:00:Past Midnight.”
Oil and ink marker on panel, 17 3/4 x 24 in. (45.0 x 60.9 cm), unframed.
Condition: Good.
$1,000-1,500
Red Grooms (American, b. 1937)

*The Great Transaction* (In Two Parts)
Signed and dated “Red Grooms/75-81” on the base of the figure on the far right, titled, dated, and inscribed “The Great Transition/1981/Red Grooms/...” on a plywood plaque.
Mixed media sculpture, height to 78 in. (198.0 cm), base 138 x 33 1/2 in. (350.5 x 85.1 cm).
Condition: Part of the platform on the right side has been replaced.

N.B. This work depicts the historic sale of the island of Manhattan, probably by the Lenape people, to Peter Minuit and a group of Dutch colonials on May 24, 1626.

$12,000-18,000
494

Standing Figure
Unsigned.
Watercolor and gouache on paper, 24 1/4 x 18 in. (61.5 x 45.7 cm), framed.
Condition: Sheet affixed to foamcore backing in the corners on the reverse.
Provenance: From the artist to the consignor.
N.B. The current owner met the artist at the Skowhegan School of Painting and Sculpture, in the summer of 1981, while Resnick was an artist-in-residence. Both the owner and his mother remained close friends with Resnick. Images of Resnick and the owner are available upon request.
$7,000-9,000

495

Topper
Signed "M. Resnick/Dec. 6, 1987" on the reverse.
Gouache on paper, 14 x 11 in. (35.5 x 27.9 cm), framed.
Condition: Good.
Provenance: From the artist to the consignor.
N.B. The current owner met the artist at the Skowhegan School of Painting and Sculpture, in the summer of 1981, while Resnick was an artist-in-residence. Both the owner and his mother remained close friends with Resnick. Images of Resnick and the owner are available upon request.
$2,000-3,000

Male Model
Unsigned.
Watercolor and gouache on paper, 24 x 18 in. (60.9 x 45.7 cm), framed.
Condition: Corners affixed to foamcore, not examined out of frame.

Provenance: From the artist to the consignor.

N.B. The current owner met the artist at the Skowhegan School of Painting and Sculpture, in the summer of 1981, while Resnick was an artist-in-residence. Both the owner and his mother remained close friends with Resnick. Images of Resnick and the owner are available upon request.

$8,000-12,000
Scott Prior (American, b. 1949)

High School
Unsigned, identified and dated “1980” on a label from Alpha Gallery, Boston, affixed to the strainer.
Oil on panel, 42 x 29 7/8 in. (106.8 x 75.8 cm), framed.
Condition: Good.
$7,000-9,000
498
Terri Priest (American, b. 1928)

Vermeer & Miro
Signed and dated "T. Priest Started Aug 12/98/Completed 4/1/99" and inscribed with artist's notes on the reverse. Oil on canvas, 40 x 40 in. (101.6 x 101.6 cm), framed. Condition: Good.
$2,000-3,000

499
Terri Priest (American, b. 1928)

Vermeer, Duchamp & Priest
Signed, titled, dated "T. Priest/Vermeer, Duchamp & Priest 1999-2004" and inscribed with artist’s notes on the reverse. Oil on canvas, 40 x 40 in. (101.6 x 101.6 cm), framed. Condition: Good.
$2,000-3,000

End of Sale 2841B

bidding continues in Sale 2839T:
Fine Art online at www.skinnerinc.com
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Revised January 21, 2015
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First Time Bidder?  YES  NO  Customer # _________________________________

Name (Please Print) _________________________________ Business Name _________________________________

Address _________________________________ check if change in address □

City _________________________________ State _______ Zip Code _________________________________

Phone # _________________________________ Alternate # _________________________________ email _________________________________

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Signature (Required) _________________________________ Date _________________________________

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Bid confirmation via email?  YES  NO  □

FOR OFFICE USE

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617.350.5400

From the West:
Take the Massachusetts Turnpike to the Prudential/Copley exit located in the Prudential tunnel. Once on the exit ramp, stay in the right hand lane and follow the signs for Copley. The ramp exits onto Stuart Street. Drive straight through five sets of lights and take a left onto Charles Street South. Take your first left off of Charles St. South onto Park Plaza. Skinner is at 63 Park Plaza, one block up on the right.

From the South:
Take 93-N to Exit 20 for I-90 W toward Worcester. Follow signs for Chinatown/South Station. Bear left at the fork to continue towards Kneeland Street. Turn left onto Kneeland Street. Kneeland Street becomes Stuart Street. Turn right onto Charles Street South. Turn left onto Park Plaza. Skinner is at 63 Park Plaza, one block up on the right.

From Logan Airport:
Take the Ted Williams Tunnel. Take Exit 25 toward South Boston and bear left at the fork in the ramp. Bear right onto B St. Turn left onto Northern Ave which becomes Seaport Blvd. Turn left onto Surface Rd. Turn right onto Kneeland Street which becomes Stuart Street. Turn right onto Charles Street South. Turn left onto Park Plaza. Skinner is at 63 Park Plaza, one block up on the right.

From the North:
Take I-93 South towards Boston. Take exit 26 towards Storrow Drive. Merge onto MA-28 South via the ramp on the left. Turn left onto Beacon Street. Turn right onto Arlington Street. Turn left onto Boylston Street. Turn right onto Hadassah Way. Skinner is on the right at 63 Park Plaza.
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