Bonhams 1793

European Paintings

Wednesday May 8, 2013 at 2pm ET
New York & San Francisco

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New York & San Francisco

Bonhams
580 Madison Avenue
New York, New York 10022

220 San Bruno Avenue
San Francisco, California 94103
bonhams.com

Preview
San Francisco
Friday April 19, 12pm to 5pm
Saturday April 20, 12pm to 5pm
Sunday April 21, 12pm to 5pm

New York
Saturday May 4, 12pm to 5pm
Sunday May 5, 12pm to 5pm
Monday May 6, 10am to 7pm
Tuesday May 7, 10am to 5pm

Please note Lot 34 will preview only in New York.

Bids
+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please visit www.bonhams.com

Sale Number: 20499
Lots 1 - 176

Catalog: $35

Inquiries
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Automated Results Service
+1 (800) 223 2854

Online bidding will be available for this auction. For further information please visit:
www.bonhams.com/20499

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

Illustrations
Front cover: Lot 44
Inside front cover: Lot 9
First session page: Lot 20
Second session page: Lot 61
Inside back cover: Lot 107
Back cover: Lot 87

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Principal Auctioneer: Malcolm J. Barber,
License No. 1183017

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST $50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $50,000 UP TO AND INCLUDING $1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER $1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at **www.bonhams.com/us.**
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us**.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.bonhams.com/us**, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www.bonhams.com/us** for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$50-200	by $10s
$200-500	by $20/50/80s
$500-1,000	by $50s
$1,000-2,000	by $100s
$2,000-5,000	by $200/500/800s
$5,000-10,000	by $500s
$10,000-20,000	by $1,000s
$20,000-50,000	by $2,000/5,000/8,000s
$50,000-100,000	by $5,000s
$100,000-200,000	by $10,000s
above $200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday, May 15 without penalty. After May 15 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us.**

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(Artist)
This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

Attributed to (Artist)
In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

Studio of (Artist)
In our best judgment a work by an unknown hand working in the artist's studio.

Circle of (Artist)
In our best judgment a work of the period of the artist and closely related to the artist's style.

Follower of (Artist)
In our best judgment a work by an artist working in the artist's style, in his lifetime or shortly thereafter.

Manner of (Artist)
In our best judgment a work in the style of the artist, possibly of a later date.

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In our best judgment a copy of the known work by the artist.

TITLE
If there is a generally accepted title of the lot, that title is given at the beginning of the description. If the work does not have a title or the title is not known to us, a descriptive title is given.

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The signature is, in our opinion, the signature of the artist.

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Property from a Newport Beach, California estate
Property from a private collection, Encino, California
Property from a private collection, Pacifica, California
Property from a private collection, Seattle, Washington
Property from the Albusche estate
Property from the collection of Joseph Klein (1899-1987), New York, New York
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Property from the collection of William P.R. Smith, Tucson, Arizona
Property from the estate of Dana Wynter
Property from the estate of Dr. William L. Sherman
Property from the estate of Hattie Mae Parker (d.1954), Brainerd, Minnesota
Property from the estate of Mr. Blackwell, Los Angeles, California
Property from the estates of Marilyn and Milton Myers, Hollywood, Florida
Property of a lady, Los Angeles, California
Property of a lady, Montecito, California
Property of a luxury hotel
Property of a New York collector
Property of Mr. and Mrs. Robert Wingate Inglis, Rancho Santa Fe, California
Property of The Ritz-Carlton, Marina del Rey, California
Sold by the Los Angeles County Museum of Art, Los Angeles, California to benefit future acquisitions

Old Master Paintings & Drawings

Lots 1 - 39

1

1
Follower of Joos van Cleve (probably Cleves circa 1485-circa 1540 Antwerp), circa 1600
The Virgin and sleeping Christ Child
oil on panel
arched top, 9 x 7 1/4in (22.9 x 18.3cm)
$8,000 - 12,000

2
Circle of Cornelis de Vos (Hulst 1585-1651 Antwerp)
A portrait of a young child, full-length, seated, holding a bunch of cherries
oil on panel
28 x 22 1/2in (71.1 x 57.2cm)
$6,000 - 8,000

PROVENANCE:
with Collectie Goudstikker, Heerengracht 458, Amsterdam, no. 5472;
private collection;
by descent to her daughter, Ruth Bader (d. 2010);
by whom given to Anna Gassler;
by descent to her daughter-in-law, Jill Gassler, May 2012.

2

3

Property from the collection of Joseph Klein (1899-1987), New York, New York

3
Federico Zuccaro (Italian, born circa 1540-1609)
A bearded man looking up and to the left, possibly Giacomo Vignola
charcoal and red chalk on paper
sight, 9 3/4 x 7 1/2in (24.8 x 19cm)
$4,000 - 6,000

The present drawing is an excellent example of Federico's portraiture of friends and associates, made in all likelihood around the time he took over the commission to complete the interior decoration of the cupola of Santa Maria dei Fiore in Florence, left unfinished by Giorgio Vasari upon his death in 1574. It compares well with similar drawings in Brussels and the Louvre, both in red and black chalks.

Looking at the roughly sketched details of costume, it appears that the sitter is a gentleman. He wears a cape, a ring or rings on the small finger of his left hand and holds what appears to be a glove. A more intriguing detail is the pair of dividers resting on the table, often an attribute of an architect. Certainly Federico knew a few architects and even portrayed one in a portrait drawing that was later turned into a fresco.

There is a presumed portrait of Giacomo Vignola, the architect of the Farnese villa at Caprarola, for which Federico and Taddeo Zuccaro created the interior decorations, now at the Ashmolean Museum in Oxford, which bears a resemblance to the present sitter, but clearly his beard and hair are better kept in the Ashmolean sheet. We are also treated to views of different sides of his face, seen from the right at Oxford. Thus, while the evidence is not conclusive, it can be suggested that he is an architect and possibly Vignola.

We are grateful to James Mundy for confirming the attribution to Federico Zuccaro on the basis of photographs and for providing cataloguing information.

4

5

6

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

4
Angelica Kauffmann (Swiss, 1741-1807)
Bacchus attended by nymphs
pen and ink and brown wash
8 x 8in (20.3 x 20.3cm)
$3,000 - 5,000

PROVENANCE:
Mr.and Mrs. Homer Saint-Gaudens

EXHIBITED:
Pittsburgh, Pennsylvania, Carnegie Institute, n.d. (on loan)

5
French School, 18th Century
A landscape with travelers
initialed and dated 'M 1762' (lower right)
gouache on paper
sight, 21 3/4 x 17in (55.3 x 43.2cm)
$1,000 - 1,500

6
Jean-Jacques de Boissieu (Lyon 1736-1810)
A head of a ram
initialed (lower right)
brush and grey ink on paper
5 7/8 x 4 1/4in (15 x 11cm)
$1,000 - 1,500

7 No lot

8
Etienne de Lavallée-Poussin (French, 1733-1793)
Sacrifice to Priapus
brown wash on paper
6 1/2 x 8in (6.5 x 20.3cm)
$1,000 - 1,500

PROVENANCE:
Sale, Christie's, London, 7 July 1992, lot 303.

Property of various owners

9
Follower of Sebastiano Conca (Gaeta circa 1676-1764 Naples)
An allegory of Justice; An allegory of Fortitude (a pair)
each oil on canvas, each in a painted oval
each 47 x 38in (119.4 x 96.5cm)
$6,000 - 8,000

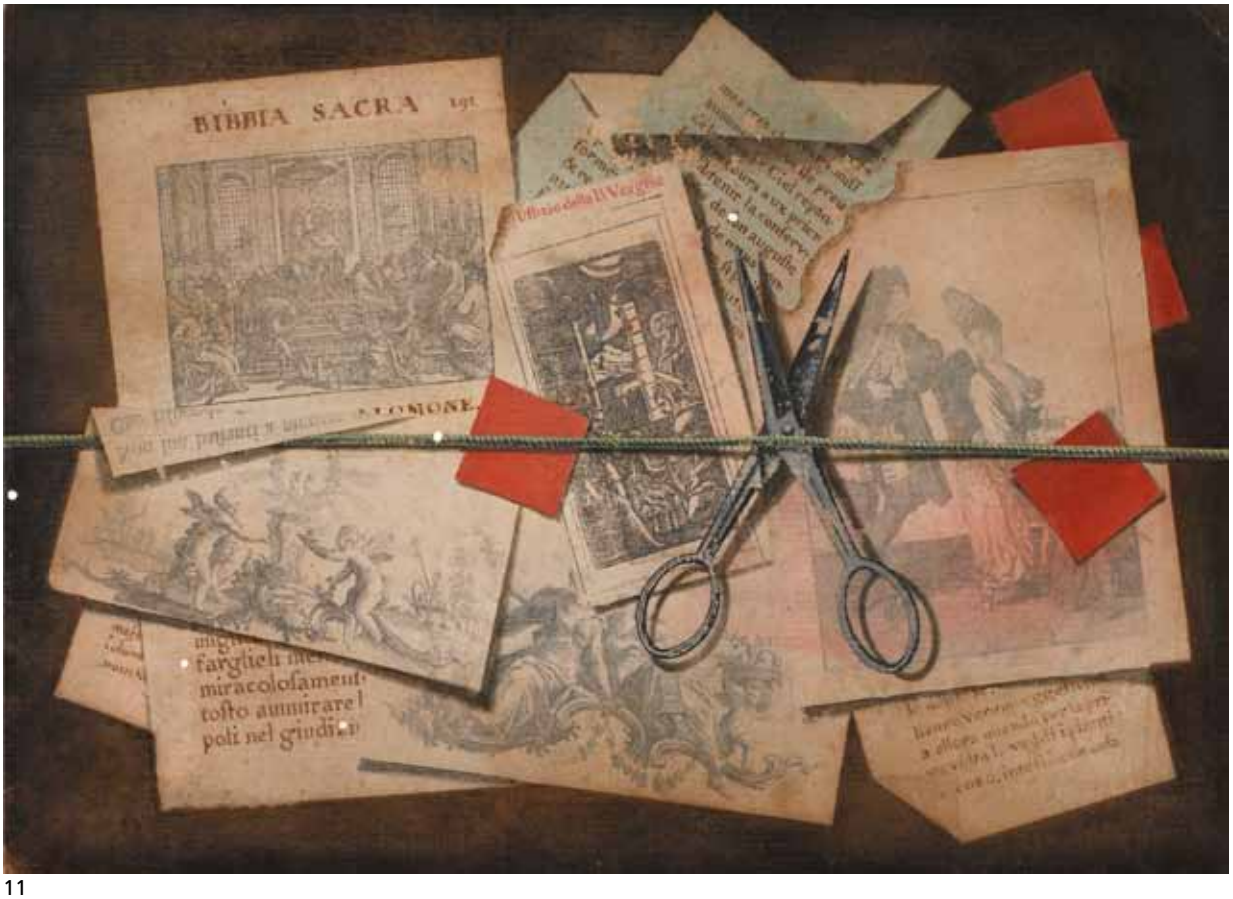
10 No lot

8

9

9

11



11

12

13

11
Michele Bracci (Italian, 18th Century)
A trompe l'oeil with pince-nez, pages from a book and a quill pen; together with a watercolor of a similar subject (a pair)
first signed, inscribed and dated 'Michele Bracci fece / l'Anno 1792 in Firenze' (lower left)
each watercolor over pencil on paper
each 8 x 11 1/4in (20.3 x 28.6cm)
$4,000 - 6,000

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

12
Studio of Pier Francesco Mazzucchelli, called Il Morazzone (Morazzone 1573-1626 Milan)
The dead Christ with angels
oil on canvas
27 1/4 x 20 1/4in (69.3 x 51.5cm)
$6,000 - 8,000

PROVENANCE:
I.D. Agramonte

EXHIBITED:
Baltimore, Maryland, Baltimore Museum of Art (as Alessandro Magnasco)

Property from the Albusche estate

13
Circle of Bernardo Strozzi (Genoa 1582-1644 Venice)
A portrait of a nobleman, three-quarter-length, seated, wearing a fur-lined robe
oil on canvas
53 1/4 x 39 1/4in (135.2 x 99.6cm)
$4,000 - 6,000

PROVENANCE:
Sale, Butterfield & Butterfield, 18 May 1993, lot 1307 (as Italian School).

14

Property of another owner

14
Attributed to Pietro Cappelli (Italian, ?-1724)
An architectural *capriccio* with figures in the foreground
oil on canvas
51 1/4 x 68in (130.2 x 172.7cm)
$10,000 - 15,000

Sold by the Los Angeles County Museum of Art, Los Angeles, California to benefit future acquisitions

15
Studio of Francis Barlow (British, 1626-1702)
A buzzard with a dead English partridge watched by a kestrel
oil on canvas
26 3/4 x 34in (67.9 x 86.4cm)
$4,000 - 6,000

PROVENANCE:
Mitch and Barbara Shapiro;
Los Angeles County Museum of Art, Los Angeles, California, gifted from the above.

Property of various owners

16
Follower of Gasparo Lopez (Naples 1650-1732 Florence)
A parrot on a ledge with a still life of flowers beneath
oil on canvas
28 3/4 x 23in (73 x 58.4cm)
$4,000 - 6,000

15

16

17

17
Attributed to Pauwels Casteels (Flemish, active circa 1649-1677)
The continence of Scipio
oil on copper laid down on panel
22 x 28 3/4in (55.9 x 73cm)
$12,000 - 18,000

Dr. Ursula Härting has suggested the attribution.

18 No lot

19

Property from the estate of Mr. Blackwell, Los Angeles, California

19
Studio of Sir Godfrey Kneller (Lübeck 1646-1723 London)
A portrait of King George I
oil on canvas
50 x 40in (127 x 101.6cm)
$8,000 - 12,000

This composition is one of many extant versions.

20

20
School of Sir Anthony van Dyck (Flemish, 1599-1641)
A portrait of Lord and Lady Bayning
with identifying inscription 'Paul Lord Bayning & his Lady / Vandyke Pinxit / H' (lower left)
oil on canvas
51 3/4 x 72 1/2in (131.4 x 183.5cm)
$10,000 - 15,000

Born circa 1616, Paul Bayning succeeded to the title of 2nd Viscount Bayning of Sudbury on the death of his father in 1629 and inherited vast estates in Essex and Suffolk. He married Penelope (1620-1647) daughter of Sir Robert Naunton and had two daughters by her. He died at the age of 22 at Little Bentley Hall, Essex and Penelope remarried shortly after to Philip Herbert, later 5th Earl of Pembroke.

The figure of an angel offering his basket of flowers is based on Van Dyck's painting *Dorothy, Viscountess Andover with her sister Elizabeth, Lady Thimbleby* (National Gallery, London). The head of Penelope is similar to a portrait of her by Van Dyck circa 1636-7, probably painted when she was still Lady Bayning and before her second marriage. The present picture may possibly be the picture mentioned in Barnes, *et al*. which was on the art-market in Glasgow in 1958 (S.J. Barnes, N. De Poorter, O. Millar and H. Vey, *Van Dyck A Complete Catalogue of the Paintings*, New Haven and London, 2004, p.638, IV.A.28).

21

22

Property of another owner

21
Studio of François Hubert Drouais (Paris 1727-1775)
A portrait of a child of the royal family, half-length, wearing the Order of the Holy Spirit and the Order of the Golden Fleece, thought to be Charles Philippe of France
oil on canvas
oval, 23 3/4 x 19 3/4in (60.3 x 50.2cm)
$7,500 - 10,000

PROVENANCE:
with Kunsthandel Kurt Bachstitz, Berlin;
Sale, Parke-Bernet, December 1966, lot 39 (as Studio of Francois Drouais, said to be Charles Philippe of France).

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

22
After Sir Anthony Van Dyck
A portrait of a gentleman, said to be Joannes Woverius (1576-1636), with his son
oil on canvas
42 1/2 x 33 3/4in (108 x 86cm)
$5,000 - 7,000

The present painting is one of several known copies after the original painting by Van Dyck in the collection of the Louvre.

23

24

Property of another owner

23
Studio of Martin (Martinus I) Mytens (Dutch, 1648-1736)
A portrait of a noblewoman, full length, seated, with a blackamoor kneeling beside her holding a basket of flowers, thought to be Élisabeth Christine de Brunswick-Wolfenbüttel
oil on canvas
31 1/2 x 26 1/4in (80 x 66.7cm)
$8,000 - 12,000

Property from the collection of Joseph Klein (1899-1987), New York, New York

24
Franz Wolfgang Rohrich (German, 1787-1834)
A portrait of a nobleman in armour
oil on panel
23 1/2 x 16 1/4in (59.7 x 41.3cm)
$6,000 - 8,000

Property of various owners

25
Attributed to David (III) Ryckaert, the Younger (Antwerp 1612-1661)
A tavern interior with men playing cards
oil on canvas
oval, 31 x 39in (78.8 x 99.1cm)
$6,000 - 8,000

26
Attributed to Bartholomeus Molenaer (died 1650 Haarlem)
A tavern interior with figures gathered around a fire
oil on panel
16 x 13 1/4in (40.7 x 33.6cm)
$6,000 - 8,000

25

26

27

27
Jacob Ignatius Roore (Belgian, 1686-1747)
Bacchanalia
signed, inscribed and dated 'Roore F. 1720' (lower right)
oil on canvas
33 1/2 x 28in (85.1 x 71.2cm)
$15,000 - 25,000

28

29

28
Circle of Isaac Luttichuys (British, 1616-1673)
A portrait of a lady, half-length, seated, with a broad lace collar
oil on canvas
28 3/4 x 23 1/2in (73 x 59.7cm)
$4,000 - 6,000

29
Gerrit van Vucht (Dutch, born circa 1610-1697)
A still life of grapes and peaches resting on a table draped with a blue cloth
oil on panel
10 x 8in (25.4 x 20.3cm)
$6,000 - 8,000

30

31

Property from the collection of Joseph Klein (1899-1987), New York, New York

30
Dionys Verburgh (Rotterdam circa 1655-1722)
An extensive landscape with figures outside of a town
oil on panel
10 3/4 x 13 3/4in (27.3 x 34.9cm)
$6,000 - 8,000

Property of various owners

31
Lucas Achtschellinck (Flemish, 1626-1699)
A landscape with figures and a wagon on a track in the foreground
signed with initials 'LA' (lower left)
oil on canvas
19 3/4 x 24in (50.2 x 61cm)
$5,000 - 7,000

PROVENANCE:
C.M. Hall, Ruxton, Maryland;
E.J.B. Hyland, Utica, New York, purchased from the estate of the above before October 1942.

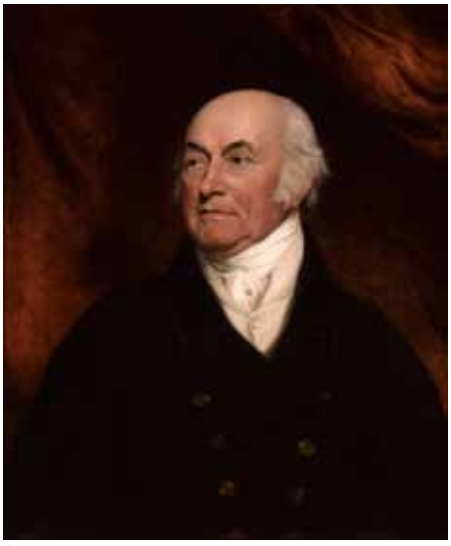
32
Circle of Gillis Neyts (Belgian, 1623-1687)
An extensive landscape with travellers on a track and a village beyond
oil on canvas
37 x 48 3/4in (94 x 121.9cm)
$8,000 - 12,000

33
Attributed to Moyses van Uytenbroeck (The Hague circa 1590-1648)
A landscape with two figures in the foreground, a Bacchic procession in the distance and with the ruins of a temple on a cliff above
oil on panel
15 1/4 x 22 1/2in (38.6 x 57.2cm)
$7,000 - 9,000

32

33

34



34

34
Francis Holman (British, 1729-1790)
The East Indiaman *Ponsborne* in three positions off coastal waters
signed and dated 'F. Holman 1779' (lower left)
oil on canvas
36 x 59in (91.4 x 149.8cm)
$35,000 - 55,000

PROVENANCE:
Captain James Thomas;
thence by descent in the family to the present owner.

Designed to carry both passengers and goods as well as defend itself against piracy, the East Indiaman *Ponsborne* was launched in 1780. She measured 143 feet in length and was registered at 804 tons. James Thomas joined as second mate on her first voyage and was sworn in as her commander in November 1785 sailing her to far off ports such as Bombay and China.

Requisitioned for an expedition against the French in the West Indies in 1795, the *Ponsborne* was wrecked off the coast of Granada on the 26th of March 1796.

A portrait of Captain James Thomas attributed to Sir William Beechey (1753-1839), measuring 30 1/4 x 25 1/2in, accompanies this lot.

New York preview only

35

Property from a private collection, Encino, California

35
Thomas Gainsborough (Sudbury 1727-1788 London)
A portrait of William Petty, 1st Marquess of Lansdowne
oil on canvas
30 x 25in (76.2 x 63.5cm)
$10,000 - 15,000

LITERATURE:
E. Waterhouse, *Gainsborough*, 1958, p. 77, no. 428

PROVENANCE:
Sale, Sotheby's, London, 23 May, 1962, lot 167 (purchased by H. Buckley);
with Knoedler & Co., London, 1966;
with Old Hall Gallery Ltd., Iden -Rye, Sussex, England;
Sale, Christie's, London, 23 November, 1973, lot 38 (purchased by Oscar and Peter Johnson, Ltd., London, after the sale).

William Petty-Fitzmaurice, 1st Marquess of Lansdowne, also called 2nd Earl of Shelburne (born May 13, 1737, Dublin; died May 7, 1805, London) was a British statesman and Prime Minister (July 1782 to April 1783) during the reign of George III.

Gainsborough painted two versions of this portrait in or around 1787, the first having been executed for King Louis XVI of France. That painting disappeared from public records upon its arrival in France, possibly due to the French Revolution that engulfed the country in 1789 and climaxed with the beheading of the king. Many of the king's possessions were destroyed or confiscated in the turmoil.

The present and second version of the portrait has been known for many years from a stipple engraving executed by Bartolozzi in 1787. The painting itself has appeared at auction for the first time in 1962.

We are grateful to Hugh Belsey for confirming the attribution to Thomas Gainsborough based on first-hand inspection and for his assistance in preparing this catalog entry.

36

37

Property of a luxury hotel

36
Thomas Luny (British, 1759-1837)
A frigate lugger and merchant ship in Dartmouth harbor
signed and dated 'Luny 1808' (lower left)
oil on canvas
34 x 51in (86.3 x 129.5cm)
$6,000 - 8,000

PROVENANCE:
with Colin Denny Ltd., London.

Property of The Ritz-Carlton, Marina del Rey, California

37
J. Tudgay (British)
The clipper 'Empress of the Seas'
signed and indistinctly dated 'J. Tudgay 18[.]4' (lower right)
oil on canvas
26 1/4 x 39in (66.7 x 99.1cm)
$6,000 - 8,000

PROVENANCE:
with Vose Galleries, Boston, Massachusetts (as F. Tudgay).

'Empress of the Seas' was a magnificent wooden clipper built by Donald McKay in 1853 in Boston, Massachusetts. She measured 240 feet in length with a 43 foot beam and registered at 2200 tons gross. Initially, the vessel sailed between America and various trading ports. In 1858 she became part of the Black Ball Line, a shipping company which brought immigrants and cargo from Britain to Australia.

Returning to England on December 18, 1861 from Melbourne, the 'Empress of the Seas' carried 12 passengers, 45 crew and £80,000 of gold. A fire broke out and with the crew battling the blaze, the ship was grounded and lifeboats lowered. One boat with five of the crew and the gold could be seen disappearing towards shore, however a pilot boat managed to apprehend it. Today the shipwreck of 'The Empress of the Seas' can be explored by divers in Port Philip Bay, Melbourne.

Property of a New York collector

38
Achille Etna Michallon (Italian, 1796-1822)
In the woods
oil on canvas
14 1/2 x 10 7/8in (37 x 27.5cm)
$10,000 - 15,000

PROVENANCE:
with Eugene Victor Thaw, New York.

Property of various owners

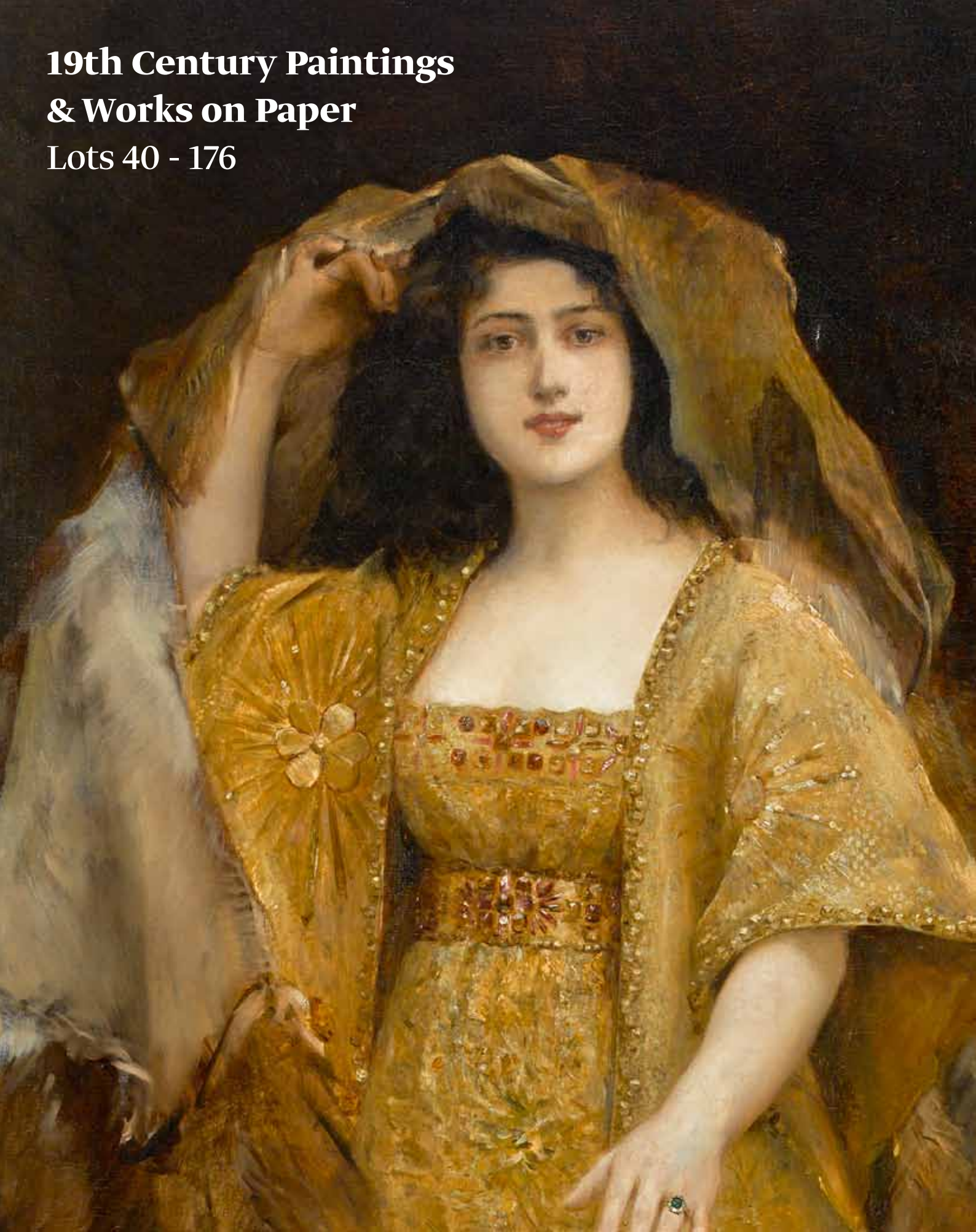
39
Attributed to Patrick Nasmyth (Scottish, 1787-1831)
A river landscape with a hunter and his dog
oil on panel
10 3/4 x 15in (27.3 x 38.1cm)
$3,000 - 5,000

38

39

19th Century Paintings & Works on Paper

Lots 40 - 176



40

40
Léon Richet (French, 1847-1907)
Washerwomen by a pond
signed 'Leon Richet' (lower right)
oil on canvas
45 1/4 x 58in (115 x 147.5cm)
$10,000 - 15,000

41

42

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

41
Narcisse Virgile Diaz de la Peña (French, 1808-1876)
A forest interior
signed 'N. Diaz' (lower left)
oil on panel
8 x 10in (20.4 x 25.5cm)
$5,000 - 7,000

42
Paul Désiré Trouillebert (French, 1829-1900)
Le faucheur près de la ferme
signed 'Trouillebert' (lower left)
oil on canvas
16 x 16 1/8in (33 x 41cm)
$4,000 - 6,000

PROVENANCE:
With Kunsthandel M.L. de Boer, Amsterdam;
Sale, Sotheby's, New York, 23 October, 2007, lot 222.

LITERATURE:
Claude Maruno, Thomas Maier, Bernd Müllerschön, *Paul-Désiré Trouillebert, 1831-1900, Catalogue raisonné de l'oeuvre paint*, Stuttgart, 2004, p. 620, no. 1181, illustrated.

43

Property of various owners

43
Stanislas Lépine (French, 1835-1892)
Rue du village en Pays de Caux
signed 'S. Lépine' (lower left)
oil on canvas
24 x 18in (61 x 45.7cm)
$15,000 - 25,000

PROVENANCE:
Léon Payen, Paris;
His Sale, Hotel Drouot, Paris, 29 - 30 June 1916, no. 68;
Félix Gérard, Paris;
with Neuville et Vivien, Paris;
private collection.

EXHIBITED:
Paris, Galerie Schmit, *Exposition Lépine*, 15 May - 15 June 1968, no. 16.

LITERATURE:
Robert Schmit, *Stanislas Lépine (1835-1892) Catalogue Raisonné de L'oeuvre Peint*, Paris: Editions Galerie Schmit, 1993, no. 697, p. 280.

44
Jean-Baptiste-Camille Corot (French, 1796-1875)
Douai, glacis des fortifications, près la porte Notre-Dame
signed 'Corot' (lower right)
oil on canvas
13 3/4 x 10 1/2in (35 x 26.5cm)
$150,000 - 200,000

Executed in 1854.

PROVENANCE:
André Diot, 1867;
Gustave Tempelaere, Paris, 1878;
Jules Clarétie, Paris, 1880;
His Sale, Hôtel Drouot, Paris, May 8, 1914;
Berkowitz, Paris, until 1948 (acquired from the above);
Madelon Foundation, Sydney;
Sale, Christie's, New York, 2 May, 2001, lot 111;
Thomas Colville Fine Art, Llc., New York (acquired from the above);
Acquired from the above by the present owner, 2004.

EXHIBITED:
Sydney, Art Gallery of New South Wales, 1982

LITERATURE:
Alfred Robaut, *L'Oeuvre de Corot, Catalogue raisonné et illustré*, Paris, 1965, Vol. II, p. 256, No. 778, (illustrated; with a sketch by Alfred Robaut)

In the late summer of 1854, Corot was traveling through Holland with the painter Constant Dutilleux, who was originally from Douais. After ten days of visiting and sketching various Dutch cities, Dutilleux left Rotterdam on September 7th and returned to Douais, where he was joined by Corot a week later. It is here that Corot executed the present painting, showing his friend seated at his easel.

44

45

46

Sold by the Los Angeles County Museum of Art, Los Angeles, California to benefit future acquisitions

45
Rosa Bonheur (French, 1822-1899)
A sketch of two mountain goats in a landscape
signed 'Rosa Bonheur' (lower right)
oil on canvas
19 x 25 1/4in (48.3 x 64.1cm)
$6,000 - 8,000

PROVENANCE:
Joseph C. Kice;
Los Angeles County Museum of Art, Los Angeles, California, gifted from the above.

We are grateful to Professor Annie-Paule Quinsac for confirming the attribution to Rosa Bonheur on the basis of photographs.

Property of various owners

46
Louis Aston Knight (American, 1873-1948)
A cottage by the river
signed and inscribed 'Aston Knight / Paris' (lower right)
oil on canvas laid down on board
26 1/4 x 32 3/4in (66.6 x 83.2cm)
$6,000 - 8,000

47
Paul François Quinsac (French, born 1858)
Nymphs in the forest
signed 'P. Quinsac' (lower right)
oil on canvas
16 1/2 x 21 3/4in (42 x 55.2cm)
$8,000 - 12,000

48
Adolphe Joseph Thomas Monticelli (French, 1824-1886)
One thousand and one nights
signed 'Monticelli' (lower right)
oil on canvas
21 x 25 1/4in (53.3 x 64.2cm)
$4,000 - 6,000

We are grateful to Professor Aaron Sheon for confirming the attribution to Adolphe Monticelli on the basis of photographs.

47

48

49

50

49
Théophile Emmanuel Duverger (French, 1821-1886)
Time for tea
signed 'Duverger' (lower left)
oil on panel
11 1/2 x 9in (29.2 x 22.9cm)
$8,000 - 12,000

50
Auguste Louis Georges Loustaunau (French, 1846-1898)
Le Musée de Chine est fermé
signed and dated 'A Loustaunau 1876' ('AL' in ligature, lower left)
oil on canvas
17 1/4 x 12 3/4in (43.7 x 32.3cm)
$6,000 - 8,000

51

52

51
Théophile Emmanuel Duverger (French, 1821-1886)
Finishing touches
signed 'Duverger' (lower left)
oil on panel
12 1/2 x 9 1/2in (31.8 x 24.2cm)
$6,000 - 8,000

52
Théodore Valerio (French, 1819-1879)
A girl sewing in the kitchen
signed, inscribed and indistinctly dated 'Valerio 185[.] / Sienna' (lower left)
oil on panel
12 1/2 x 9 1/2in (31.8 x 24.2cm)
$6,000 - 8,000

PROVENANCE:
with M. Newman, Ltd., London;
with Haynes Fine Art of Broadway, Worcestershire, England.

53

54

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

53
Jeanne Bôle (Comtesse de Toulza) (French, fl. 1870-1883)
A portrait of a young peasant girl
signed 'Jeanne Bôle' (lower left)
oil on canvas
47 3/4 x 27 3/4in (121.5 x 70.5cm)
$10,000 - 15,000

Jeanne Bôle was the pseudonym of a young female artist born into the noble de Toulza family, and which was the name of one of her 16th century ancestors.

She studied painting with Charles Chaplin and started exhibiting at the *Salon* in 1870.

Property of another owner

54
Georges Jeannin (French, 1841-1925)
Summer blooms
signed 'G. Jeannin' (lower left)
oil on canvas
24 x 29 1/2in (61 x 75cm)
$4,000 - 6,000

PROVENANCE:
with Fine Art of Oakham, Rutland.

Property of a luxury hotel

55
Henry Lejeune (British, 1820-1904)
Field flowers
signed with monogram (lower right)
oil on canvas
20 x 24 1/2in (51 x 62.2cm)
$10,000 - 15,000

PROVENANCE:
with Richard Green, London;
with Guarisco Gallery, Ltd., Washington, D.C.

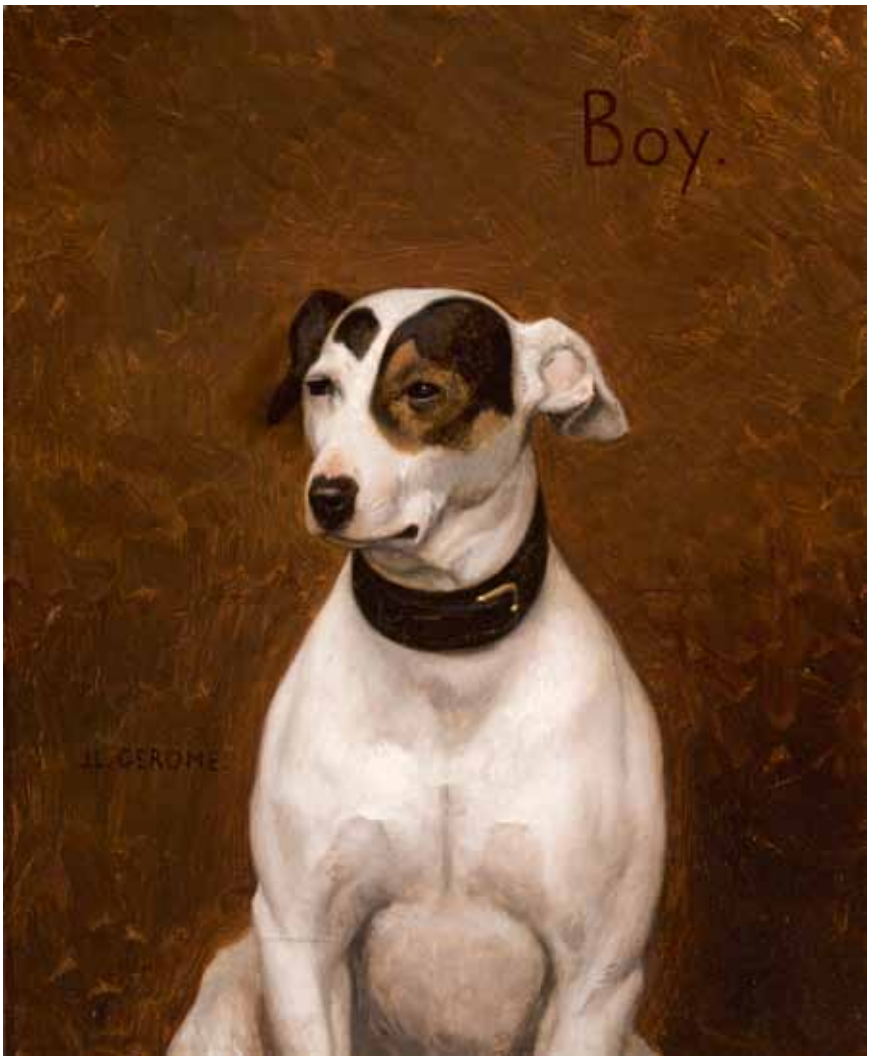
Property of another owner

56
Jean-Léon Gérome (French, 1824-1904)
Boy
signed 'J.L. Gerome' (lower left) and inscribed with title (upper right)
oil on canvas
18 x 15in (45.8 x 38.1cm)
$10,000 - 15,000

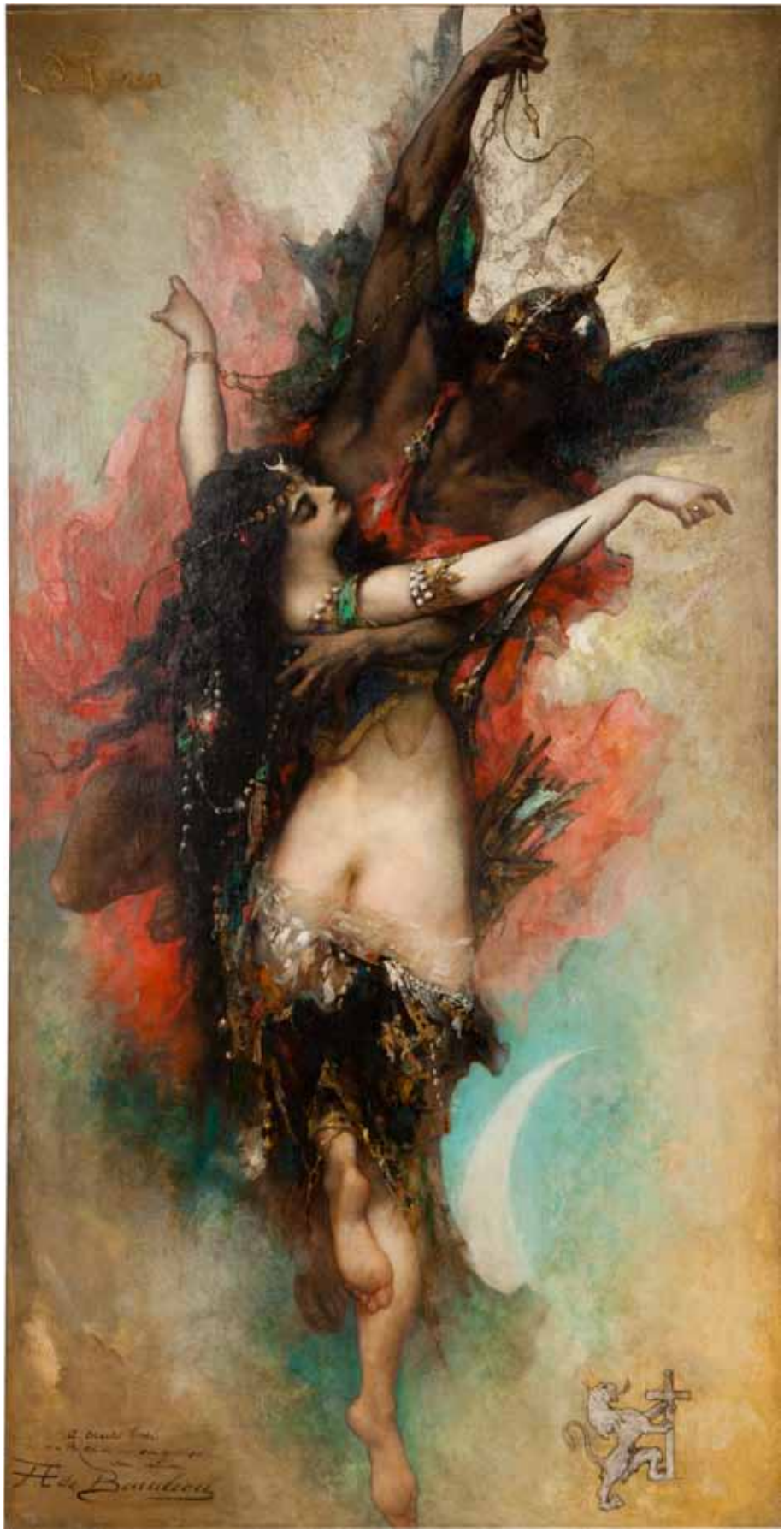
PROVENANCE:
Mr. & Mrs. Jack Bramson, Studio City, California; thence by descent to the present owner.

LITERATURE:
Ackerman, Gerald M., *The Life and Work of Jean-Léon Gérôme with a catalogue raisonné*, Sotheby's Publications, London and New York, 1986, no. 523.

55



56



57

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

57
Anatole Henri de Beaulieu (French, 1819-1884)
Ayma
signed and dedicated 'A de Beaulieu/ A Charles Coché/ au peintre de soleil et/ des apothéoses/ son vieil ami (lower left) and inscribed 'Ayma' (upper left)
oil on canvas
81 5/8 x 42 1/4in (207.3 x 107.3cm)
$15,000 - 20,000

PROVENANCE:
The Rod Stewart collection;
Sale, Sotheby's, New York, 21 November, 2002, lot 187.

58

58
Guillaume Seignac (French, 1870-1924)
La paresseuse
signed 'G. Seignac' (lower right)
oil on canvas
32 x 39 1/2in (81.3 x 100.3cm)
$20,000 - 30,000

PROVENANCE:
Edouard Todd;
Sale, Sotheby's, New York, 1 May 2001, lot 55.

59

59
Adolphe Yvon (French, 1817-1893)
Bacchanal
signed 'A. Yvon' (lower right)
oil on canvas
29 1/2 x 45in (74.9 x 114.3cm)
$25,000 - 35,000

PROVENANCE:
Sale, Sotheby's, New York, 3 May 2000, lot 85.

Property of a luxury hotel

60
Eugene Petit (French, 1839-1886)
A bouquet of roses and lilies
signed 'E. Petit' (lower right)
oil on canvas
36 1/4 x 28 1/2in (92 x 72.5cm)
$5,000 - 7,000

Property of various owners

61
Georges (Mlle) Achille-Fould (French, 1865-1951)
A portrait of an actress
signed 'Achille - Fould.' (upper right)
oil on canvas
75 x 34 1/2in (190.5 x 87.6cm)
$6,000 - 8,000

Georges Achille-Fould was a young woman artist who worked and exhibited since 1884 under a male pseudonym. Her mother, who married Prince Stribey, a Romanian aristocrat, was an art critic who signed her articles Gustave Haller.

Mlle. Achille-Fould painted mostly figurative compositions, portraits, allegorical and historical subjects. One of her most known paintings is a portrait of Rosa Bonheur in her studio, amidst sketches and painting accessories.

60

61

62

63

62
Joseph Caraud (French, 1821-1905)
The suitor's approval
signed and dated 'J. Caraud 1857' (lower left)
oil on canvas
33 1/4 x 28in (84.4 x 71.1cm)
$6,000 - 8,000

PROVENANCE:
with The Dutch Art Gallery, Laguna Beach, California.

63
Alphonse Roubichon (French, born 1867)
The painter's studio
signed 'A. Roubichon' (lower right)
oil on canvas laid down on board
86 3/4 x 60in (220.3 x 152.4cm)
$6,000 - 8,000

64
Charles Baptiste Schreiber (French, 1845-1903)
For the cardinal's approval
signed and dated 'Ch. Schreiber 1892' (lower right)
oil on panel
15 x 18in (38.1 x 45.8cm)
$4,000 - 6,000

65
François Flameng (French, 1856-1923)
A portrait of Madame Max Decougis
signed 'François Flameng' (upper left) and dated '1895' (upper right)
oil on panel
13 1/8 x 10 1/4in (33.5 x 26cm)
$6,000 - 8,000

EXHIBITED:
Paris, 'Les expositions des Beaux-Arts' & 'La Gazette des Beaux-Arts', *Le Salon de 1880 à 1900,* May 1943, no. 72.

64

65

66

67

66
Gustave Jean Jacquet (French, 1846-1909)
A young woman in profile
signed 'G. Jacquet' (upper right)
oil on panel
13 x 10 3/4in (33 x 27.3cm)
$8,000 - 12,000

PROVENANCE:
Howard Reifsnyder, Philadelphia, Pennsylvania, before 1929;
thence by descent to present owner.

Howard Reifsnyder was a wealthy Philadelphia wool merchant in the early 20th century who, among other things, collected rugs, books, Asian ceramics and American colonial furniture. The dispersal of his collection after his death in 1929 by auction is still considered a major event in U.S. collecting history.

That sale's 'Oriental Art and Oil Paintings' catalog, comprising of 600 lots, is included in this lot.

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

67
Charles Chaplin (French, 1825-1891)
A portrait of a young woman
signed 'Ch. Chaplin' (lower right)
oil on canvas
28 3/4 x 19in (73 x 48.3cm)
$6,000 - 8,000

PROVENANCE:
Sale, Sotheby's, New York, 18 March, 1998, lot 348.

Property of various owners

68
Léon Charles Huber (French, 1858-1928)
Special delivery
signed 'Léon Huber' (lower right)
oil on canvas
18 x 21 1/2in (45.7 x 54.6cm)
$8,000 - 12,000

PROVENANCE:
Sale, Sotheby's London, 7 April 1993, lot 206.

69
French School, 19th Century
A portrait of a young woman
oil on canvas
29 x 23 1/2in (73.7 x 59.7cm)
$1,500 - 2,000

68

69

70

71

72

70
Jean Ferdinand Monchablon (French, 1854-1904)
La vallee de Lironcourt, Vosges, France
signed 'Jan Monchablon' (lower right) and inscribed with title on reverse
oil on panel
25 1/4 x 36 1/4in (64.1 x 92cm)
$12,000 - 18,000

PROVENANCE:
with Maxwell Galleries, San Francisco, California.

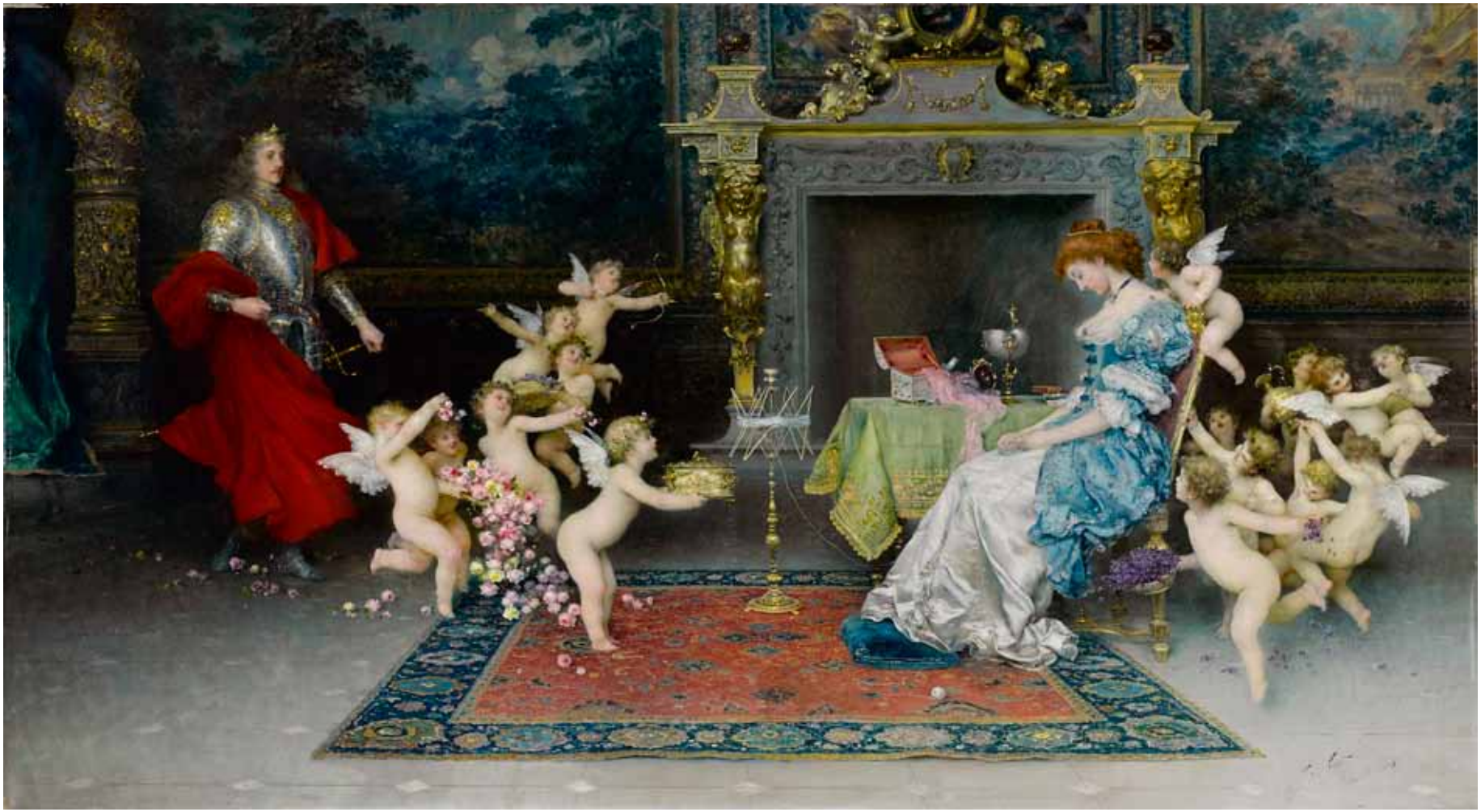
Property from the estate of Hattie Mae Parker (d.1954), Brainerd, Minnesota

71
Léon Louis Oury (French, born 1846)
A view of Chartres Cathedral across a hayfield with partridges in the foreground
signed 'Oury L.' (lower right) and inscribed 'Gerbes de Blé dans les Plains / de La Beauce / au fond La Cathedrale / (effet de Plein Soleil)' on the reverse
oil on canvas
35 1/2 x 46 1/4in (90.2 x 117.5cm)
$4,000 - 6,000

PROVENANCE:
The estate of Hattie Mae Parker, Brainerd, Minnesota;
thence by descent to the present owner.

Property of various owners

72
Eugenio Zampighi (Italian, 1859-1944)
Grandpa's tale
signed 'E. Zampighi' (lower right)
oil on canvas
28 1/2 x 36in (72.5 x 91.5cm)
$30,000 - 50,000



73

74

75

73
Francesco Vinea (Italian, 1845-1902)
A romantic dream
signed, inscribed and dated 'F. Vinea / Firenze 1898' (lower right)
oil on canvas
31 3/4 x 57 1/2in (80.6 x 146.1cm)
$40,000 - 60,000

74
E. Fornari (Italian)
The connoisseurs
signed, inscribed and dated 'E Fornari Roma 1873' (lower right)
oil on panel
13 3/4 x 10 1/2in (34.9 x 26.7cm)
$6,000 - 8,000

75
Attributed to Federico Andreotti (Italian, 1847-1930)
A moment's reflection
bears signature 'F. Andreotti' (upper right)
oil on canvas
16 x 13in (40.6 x 33cm)
$8,000 - 12,000

Property of Mr. and Mrs. Robert Wingate Inglis, Rancho Santa Fe, California

76
Vittorio Reggianini (Italian, 1858-1939)
The appreciative audience
signed 'V Reggianini' (lower left)
oil on canvas
29 1/2 x 40in (75 x 101.6cm)
$80,000 - 120,000

PROVENANCE:
Joseph Hamilton Briggs, Chicago, Illinois, purchased in Europe, circa 1933;
thence by descent to present owner.

77

78

79

80

77
Giovanni Battista Filosa (Italian, 1850-1935)
Black lace
signed 'Gio. Filosa' (lower left)
watercolor over pencil heightened with gum arabic
21 1/2 x 29in (54.6 x 73.7cm)
unframed
$3,000 - 5,000

78
Attilio Pratella (Italian, 1856-1949)
A winter landscape with figures on a road
signed 'A. Pratella' (lower right)
oil on panel
9 x 13 3/4in (22.8 x 35cm)
$4,000 - 6,000

79¤
Aurelio Roberti (Italian, 1842-1915)
In the artist's studio
signed in ligature 'Roberti' (lower right)
watercolor on paper
10 3/8 x 7 1/4in (26.3 x 18.5cm)
$12,000 - 18,000

Property of a lady, Los Angeles, California

80
Federico Andreotti (Italian, 1847-1930)
A glass of wine
signed 'F. Andreotti' (upper left)
oil on canvas
12 1/4 x 10in (31.1 x 25.4cm)
$6,000 - 8,000

81

82

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

81
Raimundo de Madrazo y Garreta (Spanish, 1841-1920)
The letter
signed 'R. Madrazo' (lower right)
oil on panel
32 x 25 1/4in (81.4 x 64.2cm)
$40,000 - 60,000

PROVENANCE:
Galeria Iturbide, Mexico D.F.;
Sale, Sotheby's, New York, 29 February 1984, lot 73.

Property of various owners

82
Miguel Parra y Soler (Spanish, 1784-1846)
Vista de la Hermita de San Antonio
signed and inscribed 'Miguel Parra f' (tree trunk); inscribed and dated 'Vista de la Hermita de San Antonio tomada de la Salida del Pueblo de Catadau en el / Reyno de Valencia año 1844' (lower left)
oil on canvas
33 x 45in (83.8 x 114.3cm)
$20,000 - 30,000

83

84

83
Victoriano Codina y Langlin (Spanish, 1844-1911)
The arrival
signed and dated 'V. Codina-Langlin / 1876' (lower right)
oil on canvas
15 x 18 1/4in (38.1 x 46.3cm)
$4,000 - 6,000

84
Attributed to Carlo Grubacs (Italian, 1810-circa 1870)
La Piazza San Marco, Venice
oil on canvas
14 1/4 x 18 3/4in (36.2 x 47.8cm)
unframed
$5,000 - 7,000

85

86

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

85
Franz Richard Unterberger (Austrian, 1838-1902)
Monks on a terrace, Amalfi
signed 'FR Unterberger' (lower left); inscribed 'Amalfi, Golfe di Salerno, F.R. Unterberger, Bruxelles' (on the reverse)
oil on panel
22 1/2 x 14 1/4in (57.1 x 36.1cm)
$15,000 - 20,000

PROVENANCE:
Private collection, Harrisburg, Pennsylvania;
Sale, Sotheby's, New York, 25 October, 2005, lot 22.

Property of another owner

86
Henry Pember Smith (American, 1854-1907)
La Giudecca, Venice
signed 'Henry P. Smith' (lower right)
oil on canvas
16 x 12 1/4in (40.6 x 31.1cm)
$4,000 - 6,000

87

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

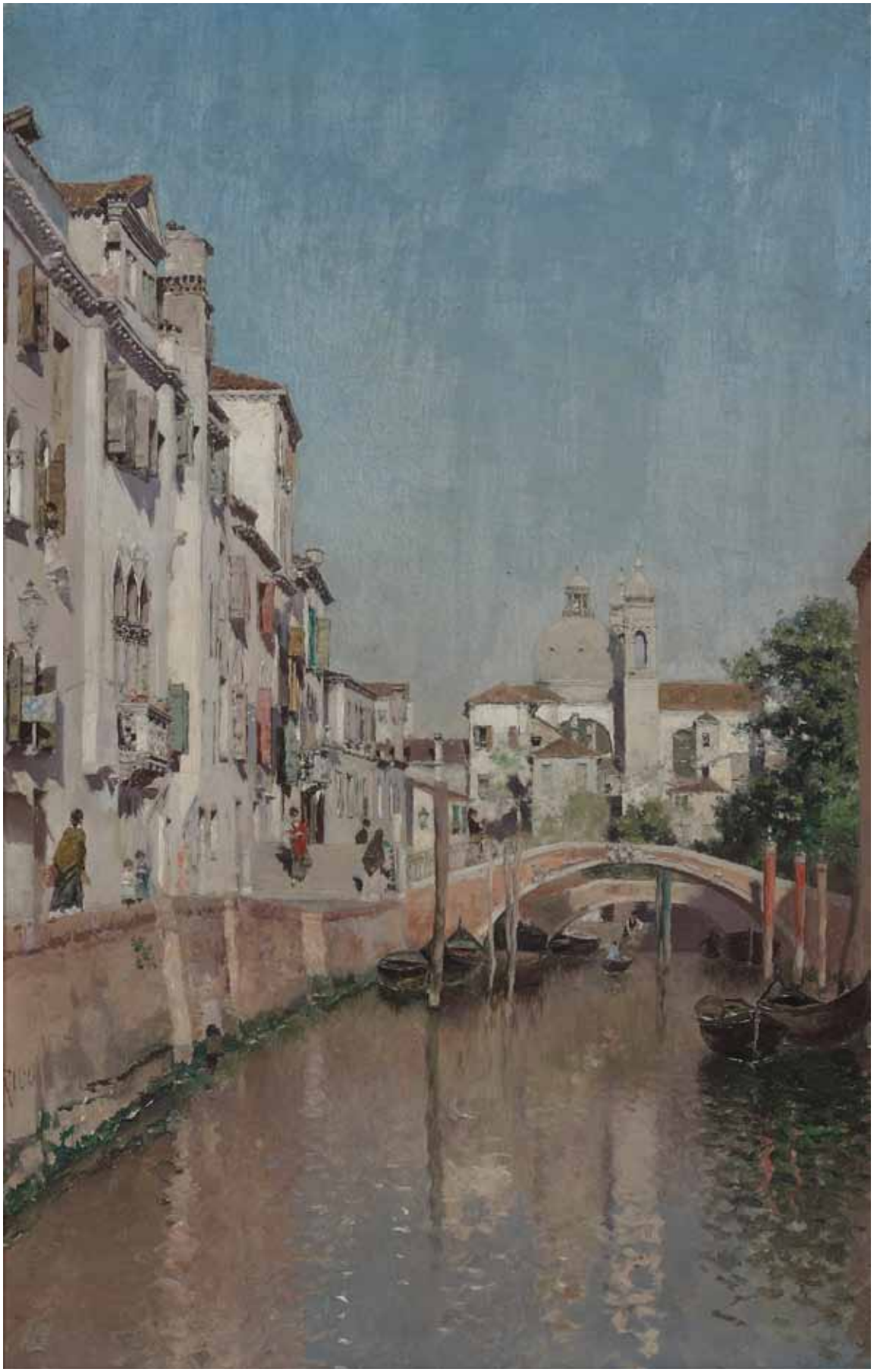
87
Federico del Campo (Peruvian, 1837-1923)
A Venetian canal with views of Santa Maria della Visitatione and Santa Maria del Rosario
signed, inscribed and dated 'F. del Campo Venezia 1908' (lower right)
oil on canvas
12 1/2 x 16in (31.8 x 40.5cm)
$40,000 - 60,000

PROVENANCE:
Sale, Sotheby's, London, 30 May 2008, lot 301.

Property of a lady, Montecito, California

88
Martin Rico y Ortega (Spanish, 1833-1908)
A quiet canal, Venice
signed 'Rico' (lower left)
oil on panel
13 3/4 x 8 3/4in (35 x 22.3cm)
$20,000 - 30,000

PROVENANCE:
with Goupil's, Fifth Ave. & Twenty-Second Street, New York, (M. Knoedler, Successor).



88

89

89

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

89
Antonietta Brandeis (Czechoslovakian, 1849-1910)
A view of Venice; A view of Florence (a pair)
each signed 'Brandeis' (lower right)
each oil on board
11 x 7 1/2in (28 x 19cm)
$15,000 - 20,000

PROVENANCE:
With MacConnal-Mason & Son, London;
Private collection;
Sale, Sotheby's, New York, 6 June 2001, lot 133.

90

Property of various owners

90
Friedrich Nerly (German, 1807-1878)
A view of the island of Lido, Venice
signed 'Nerly' (lower left)
oil on canvas
22 1/2 x 31in (57.2 x 78.8cm)
$35,000 - 55,000

Inscribed indistinctly on the stretcher: 'Insel Lido [...]'.

91

91
Karl Karger (Austrian, 1848-1913)
Fronleichnam Prozession, Vienna, 1889 (Corpus Christi Procession)
signed 'CKarger' and dated '1911' (lower left)
oil on canvas
56 1/2 x 80 1/4in (143.5 x 204cm)
$30,000 - 50,000

An inscription on the stretcher dates the beginning of this work to 1889 and the finish to the Fall of 1911 *(Angefangen 1889/ indistinct/ Beendet Herbst 1911)*.

The painting depicts the annual procession that celebrates the Feast of Corpus Christi, usually held on the Thursday after Trinity Sunday, and which was instituted by the Catholic church in 1263.

Since the 17th century, the Austrian monarch and the entire aristocracy had taken part in the procession, thus making the feast a highly anticipated social event. All restraint was dropped and no expense was spared in the preparations for 'God's Court Ball', as the Viennese were calling the feast. Here we see officers and soldiers in dazzling uniforms lining the streets, while the archdukes and the Emperor Franz Joseph join the clergy in a public display of their catholic faith.

The Corpus Christi procession was not only a resplendent spectacle for the general public, but the event for demonstrating the way the Habsburgs saw themselves as Catholics. Accompanied by the sounds of drums and trumpets, the procession led from the Hofburg chapel through the main squares and streets of Vienna's inner city.

This painting shows the procession crossing the *Graben* (the Trench), one of the most famous streets in the center of Vienna. The *Pestsäule* (the Plague Column), a tall monument that was erected in the 17th century as commemoration of a plague epidemic, is visible in the background.

The Emperor Franz Joseph, recognizable by his white uniform and prominent sideburns, is seen following the clergy with bared head behind the baldachin under which a parish priest held up the monstrance containing the host.

92

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

92
Hans Zatzka (Austrian, 1859-1949)
A dream in the forest
signed 'H. Zatzka' (lower right)
oil on canvas
27 x 41 1/2in (68.5 x 105.5cm)
$20,000 - 30,000

PROVENANCE:
Sale, Sotheby's, New York, 22 November 2002, lot 186.

93

94

93
Friedrich Durck (German, 1809-1884)
A little shepherdess in the Alps
signed 'F. Dürck' and dated '1875' (lower left)
oil on canvas
48 x 37in (122 x 94cm)
$8,000 - 12,000

Property of a luxury hotel

94
Josef Holstayn (German, born 1935)
A still life with flowers, grapes and a blue & white jar on a marble ledge
signed and inscribed 'Josef Holstayn fecit' (lower left)
oil on canvas
29 3/4 x 23 5/8in (75.5 x 60cm)
$4,000 - 6,000

PROVENANCE:
with Stair & Co., New York.

95

96

Property of various owners

95
Carl Schwenninger the Younger (Austrian, 1854-1903)
Persuasion
signed and inscribed 'C. Schwenninger Jr/ Wien' (lower left)
oil on canvas
48 x 33 1/2in (122 x 85cm)
$8,000 - 12,000

96
Georg Papperitz (German, 1846-1918)
Waiting by the window
signed 'G. Papperitz' (lower left)
oil on canvas
21 x 17 3/8in (53.3 x 44cm)
$4,000 - 6,000

97

98

Property from the estate of Dr. William L. Sherman

97
Carl Wilhelm Friedrich Bauerle (German, 1831-1912)
The bedtime story
signed 'C. Bauerle' (lower left)
oil on canvas
35 1/2 x 26 1/4in (90 x 67cm)
$10,000 - 20,000

PROVENANCE:
Sale, Bonhams & Butterfields, 21 April 2009, lot 119.

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

98
Georges Croegaert (Belgian, 1848-1923)
A portrait of a girl in white dress
signed, inscribed and dated 'Georges Croegaert Paris 1887' (lower left)
oil on panel
13 x 9 3/4in (33 x 25cm)
$3,000 - 5,000

Property of another owner

99
Adolf Heinrich Claus Hansen (Danish, 1859-1925)
A pointer with her puppies
signed 'Ad. Heinr-Hansen' (lower right)
oil on canvas
20 x 27 3/4in (50.8 x 70.4cm)
$4,000 - 6,000

PROPERTY:
Sale, Brunn Rasmussen, Vejle, 18 August, 1994, lot 926;
Sale, Brunn Rasmussen, Vejle, 27 September, 2001, lot 930;
Sale, Brunn Rasmussen, Vejle, 6 May, 2003, lot 609;
Sale, Sotheby's, New York, 21 October, 2008, lot 139.

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

100
Georg Anton Rasmussen (Norwegian, 1842-1914)
Fisherwomen by the shore
signed and dated 'A. Rasmussen 1883' (lower left)
oil on canvas
14 x 23 1/2in (35.5 x 59.7cm)
$4,000 - 6,000

PROVENANCE:
Sale, Sotheby's, London, 25 November 1997, lot 198.

99

100

101

102

101
Bernard de Hoog (Dutch, 1867-1943)
Motherhood
signed 'Bernard de Hoog' (lower right)
oil on canvas
39 1/4 x 31 1/2in (99.7 x 80cm)
$6,000 - 8,000

PROVENANCE:
Sale, Sotheby's, New York, 23 October, 2007, lot 245.

102
Constantin (Carl Christian Constantin) Hansen (Danish, 1804-1880)
A portrait of a girl in profile
signed indistinctly and dated '1880' (lower right)
pastel on paper laid down on panel
11 7/8 x 7 1/4in (30 x 8.2cm)
$2,000 - 3,000

Property from the estate of Dr. William L. Sherman

103
Théodore Gérard (Belgian, 1829-1895)
The house of cards
signed and dated 'Th. Gerard 1869' (lower left)
oil on panel
23 1/4 x 29 1/4in (59 x 74.3cm)
$6,000 - 8,000

PROVENANCE:
Sale, Sotheby's New York, 29 October 1992, lot 284.

Property of another owner

104
Adrianus Eversen (Dutch, 1818-1897)
A view of a river with houses on the bank
signed 'A. Eversen' (lower left)
oil on panel
8 x 11 1/4in (20.3 x 28.5cm)
$3,000 - 5,000

We are grateful to Pieter Overduin for the attribution to Adrianus Eversen on the basis of photographs.

103

104

105

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

105
Barend Cornelis Koekkoek (Dutch, 1803-1862)
A mountainous landscape with figures and cattle by a valley stream signed and dated 'B.C. Koekkoek. ft 1855' (lower center); signed and dated again, authenticated and inscribed with title 'Dit schildertje, voorstellende /Een Bergachtig Landschap/Waarin een kleine waterval,/Bij gewoone dag, is geschilderd/In het jaar 1855, door/B.C. Koekkoek.' and with the artist's seal (on a label attached to the reverse)
oil on panel
10 1/8 x 12 1/4in (25.7 x 31.1cm)
$40,000 - 60,000

PROVENANCE:
With Galerie Heinemann, Munich, inv.no. 7643;
Sale, Mak van Waay, Amsterdam, 15 October 1963, lot 265;
With Kunsthandel Robert Noortman, Hulsberg, 1981;
Sale, Christie's, London, 26 June 1983, lot 68;
Private collection, Switzerland;
Sale, Sotheby's, London, 16 November 2005, lot 68.

106

Sold by the Los Angeles County Museum of Art, Los Angeles, California to benefit future acquisitions

106
Adrianus Eversen (Dutch, 1818-1897)
A street scene in Hattem
signed 'A Eversen' (lower right) and inscribed 'Hattem' (lower left)
oil on canvas
16 x 12 1/2in (40.6 x 31.8cm)
$15,000 - 20,000

PROVENANCE:
Mimi and Leonard Foreman;
Los Angeles County Museum of Art, Los Angeles, California, gifted from the above.

107

Property from the collection of William P.R. Smith, Tucson, Arizona

107
Frits Thaulow (Norwegian, 1847-1906)
A Parisian street scene in winter
signed 'Frits Thaulow' (lower right)
oil on canvas
29 x 23 3/4in (73.7 x 60.3cm)
$40,000 - 60,000

PROVENANCE:
Alexander Young, Blackheath, England;
His sale, Christie's, London, 30 June - 4 July 1910, lot 243, illus.;
Frances Orthwein, St. Louis, Missouri;
thence by descent to the present owner.

This work seems to have been painted in Paris after a trip to Norway during the winter of 1897-98, when Thaulow was inspired to renew his winter subjects. He moved to Paris from Dieppe late 1898, renting a house at 21 Boulevard Berthier, living there until his death in 1906. One could assume it was painted during the winter 1898-99. His house was close to the Place Péreire (now Place du Maréchal Juin), but it is difficult to find an exact spot from which the present work was painted.

Alexander Young was an important British collector with several Thaulows sold in his estate sale in 1910.

A slightly smaller version of the present composition appeared at auction at Christie's, New York, on February 19, 1992.

We are grateful to Vidar Poulsson for confirming the attribution to Frits Thaulow on the basis of photographs and for providing cataloguing information.

108

109

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

108
Cornelis Vreedenburgh (Dutch, 1880-1946)
Washerwoman on a bank of a canal
signed 'C. Vreedenburgh' (lower right)
oil on canvas
24 x 36in (61 x 91.4cm)
$10,000 - 15,000

PROVENANCE:
with Anderson Galleries, Chicago, Illinois;
with Stremmel Galleries, Reno, Nevada;
Sale, Christie's, New York, 26 January, 2011, lot 194.

109
Charles Leickert (Dutch, 1816-1907)
A dune landscape with a fishing village
signed and indistinctly dated 'Ch. Leickert f...' (lower right)
oil on panel
10 3/4 x 15 3/8in (27.4 x 39cm)
$8,000 - 12,000

PROVENANCE:
Sale, Christie's, Amsterdam, 1 November 2011, lot 204.

110

Property of various owners

110
Wladislaw Szerner (Polish, 1836-1915)
Safe passage
signed 'Wladislaw Szerner' (lower right)
oil on canvas
23 x 19in (58.4 x 48.3cm)
$15,000 - 20,000

PROVENANCE:
Private Collection, Beverly Hills, California;
Armand duVannes, Los Angeles, California, since 1945.

LITERATURE:
James Garry, *The Guns of Islam*, Guns & Ammo, March 2008, volume 52, no. 3, illus. page 46.

Wladyslaw Szerner is best known for his realistically detailed genre paintings of 17th century Polish soldiers, Tartars and Cossacks, as well as hunting and village scenes. Most of the Tartars who settled within the 17th century Polish commonwealth were skilled warriors and primarily Muslim. They were allowed to preserve their Islamic religion, traditions and culture.

In *Safe passage*, the artist has romanticized the Polish Tartar and Ruthenian uprising which took place about 1650. He has depicted several well armed and armored soldiers escorting a peasant's wagon from the city through the unseen dangers of the bleak winter countryside. The lead soldier carries in his hand a wolf ax which was used to ward off attacks by marauders. Several members of the escort are carrying muskets, probably state of art flintlocks. Many types of Islamic weaponery were used during this time of European conflict, and are now highly collectable.

A copy of *The Guns of Islam* accompanies this lot.

111
Polish School, 19th Century
Waiting for the master
bears signature and dated 'A. Kow[..]ski 76' (lower left)
oil on canvas laid down on board
13 x 15 1/2in (33 x 39.3cm)
$6,000 - 8,000

112
Ladislaus Bakalowicz (Polish, 1833-1904)
The latest news
signed 'Bakalowicz' (lower right)
oil on panel
11 6/8 x 16in (30.2 x 40.7cm)
$6,000 - 8,000

111

112

113
Nicolae Grigorescu (Romanian, 1838-1907)
A tavern in Rucar
signed 'Grigorescu' (lower right)
oil on panel
9 1/2 x 17 3/4in (24.2 x 45cm)
$80,000 - 120,000

PROVENANCE:
Private collection, Bucharest (since the early 20th century);
By descent to the present owner, New York.

EXHIBITED:
Bucharest, Ateneul Român, *Nicolae Grigorescu*, January, 1904, no. 178

LITERATURE:
Remus Niculescu, *Nicolae Grigorescu*, Catalogue raisonné, unpublished

We would like to thank Mrs. Elena Niculescu for confirming the authenticity of the painting based on photographs. Remus Niculescu placed the date of this work between 1896-1907.

113

114

115

114
Theodor Aman (Romanian, 1831-1891)
A view of a park
signed 'Aman' (lower left)
oil on panel
9 1/4 x 5 1/2in (23.6 x 14in)
$10,000 - 15,000

PROVENANCE:
Private collection, Bucharest (since the early 20th century);
By descent to the present owner, New York.

115
Stefan Luchian (Romanian, 1868-1916)
Anemones
signed 'Luchian' (lower right)
pastel and charcoal on blue paper laid down on heavy card
11 1/2 x 9 1/4in (29.2 x 23.5cm)
$6,000 - 8,000

PROVENANCE:
Private collection, Bucharest (since the early 20th century);
By descent to the present owner, New York.

116
Albert Lynch (Peruvian, 1851-1912)
Teatime
signed 'Albert Lynch' (lower right)
oil on canvas
28 3/4 x 36in (73 x 91.5cm)
$8,000 - 12,000

117
Baumgarten (late 19th Century)
A landscape with women sitting on a bench; An alpine farmhouse (2)
first, signed and dated 'Baumgarten 4 VII 1892' (lower left); second, signed and dated 'Baumgarten / 1891' (lower right)
each oil on panel
first, 7 1/4 x 12 1/2in (18.3 x 31.7cm); second, 9 x 13 3/4in (22.8 x 35cm)
$4,000 - 6,000

116

117

117

118

119

120

Property from the estate of Dana Wynter

118
Edward Lear (British, 1812-1888)
Philae on the Nile
inscribed indistinctly 'Philae temples light off all / dark [..] behind tho' they are in light / All things reflect in blue, lilac & yellow' (lower left) and inscribed and dated 'Philae / 7-Feby-1854 / 5[..] PM' (lower right)
pencil and watercolor on paper
8 3/4 x 15 3/4in (22.2 x 40cm)
unframed
$8,000 - 12,000

Property of various owners

119
Henri-Emilien Rousseau (French, 1875-1933)
A study of a falconer
signed 'Henri Rousseau' (lower right)
oil on panel
8 3/4 x 6 1/8in (22.3 x 15.5cm)
$4,000 - 6,000

120
Charles Théodore Frère (Frère Bey) (French, 1814-1888)
Une caravane, desert d'Arabie
signed 'Th. Frère' (lower left) and inscribed on the reverse: 'une caravane / (desert d' Arabie) / Th. Frere'
oil on panel
10 1/8 x 16 1/8in (25.6 x 41cm)
$8,000 - 12,000

121

121
Auguste-Etienne-François Mayer (French, 1805-1880)
A view of Constantinople with figures and boats in the foreground
signed and dated 'A. Mayer 1867' (lower left)
watercolor and gouache with gum arabic on paper laid down on illustration board
sight, 12 1/2 x 19 1/2in (31.8 x 49.5cm)
$15,000 - 20,000

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

122
Edwin Lord Weeks (American, 1849-1903)
Horsemen waiting at the gateway
signed indistinctly, dated and inscribed 'E.L. Weeks 1880/Salle-Paris' (lower left)
oil on canvas
35 x 27 1/2in (88.9 x 69.9cm)
$50,000 - 70,000

PROVENANCE:
Sale, Christie's, New York, 26 January, 2011, lot 249.

Dr. Ellen K. Morris has kindly confirmed the authenticity of this painting, which will be included in the forthcoming Weeks catalogue raisonné.

122

123

124

125

126

Property from a private collection, Seattle, Washington

123
Walter Dendy Sadler, RBA (British, 1854-1923)
Uninvited guests
signed 'W. Dendy Sadler' (lower left)
oil on canvas
38 x 50in (96.5 x 127cm)
$10,000 - 15,000

PROVENANCE:
with M. Newman, Ltd., London;
Sale, Christie's London, 17 November 1961, lot 44.

EXHIBITED:
Royal Academy, London, 1891, no. 58.

Property of a luxury hotel

124
Edwin Frederick Holt (British, active 1864-1897)
The horse auction
signed 'Edwin F. Holt' and dated '1863' (lower center)
oil on canvas
28 x 36in (71 x 91.5cm)
$4,000 - 6,000

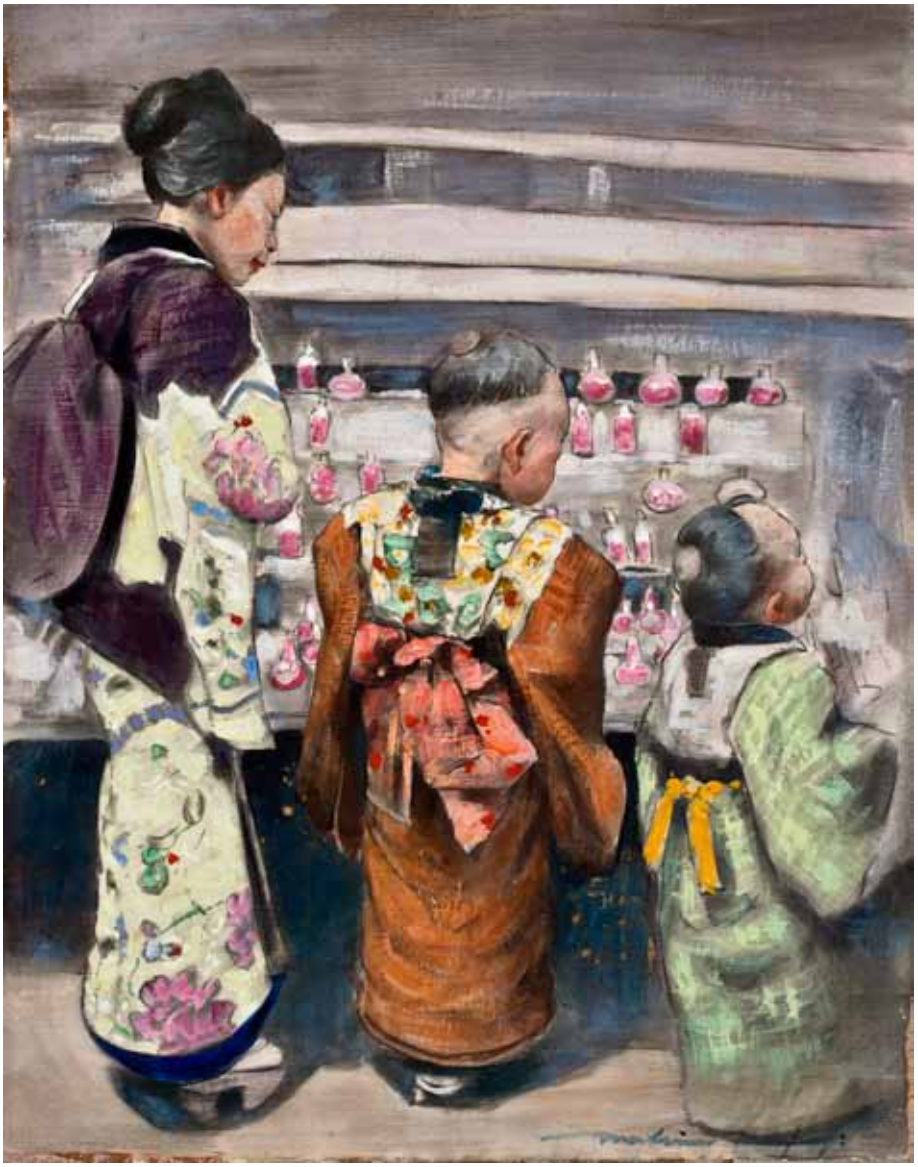
PROVENANCE:
Sale, Sotheby's, London, 26 September, 1990, lot 163;
with Dixon & Dixon, New Orleans.

Property of various owners

125
Erskine Nicol R.S.A., A.R.A. (British, 1825-1904)
Paddy's pig
signed and dated 'E Nicol 1855.' (lower left)
oil on canvas
14 1/2 x 11 3/4in (36.8 x 29.8cm)
$4,000 - 6,000

Inscribed on the gold slip: 'Morrow Paddy, Where are you goin wid the pigs? / Whisht ye divil, they'll hear ye, it's to Cork I'm / goin, but it's Kinsale they think I'm taking thim to.'

126
John Burr, RBA ROI ARWS (Scottish, 1831-1893)
Breakfast time
signed and dated 'John Burr 1868' (lower right)
oil on canvas
36 x 25in (91.4 x 63.5cm)
$4,000 - 6,000



127

Property of a New York collector

127
Mortimer Luddington Menpes, RI, RBA, RE (British, 1855-1938)
At the sugar water stall
signed 'Mortimer Menpes' (lower right); titled on the reverse
watercolor and oil over charcoal on board
16 1/4 x 12 7/8in (41.2 x 32.7cm)
$8,000 - 12,000

The Australian-born Menpes moved to London in 1875, where he pursued formal art studies at the South Kensington School of Art. During a sketching tour through Brittany, he befriended James McNeill Whistler, who began instructing him in the art of etching, a medium in which he ended up being very prolific. Under Whistler's influence, Menpes abandoned his formal studies and continued working under his mentor's tutelage, becoming instrumental in the etching revival.

Menpes' friendship with Whistler came to an abrupt end in 1887, when Menpes was commissioned by the Fine Art Society to record his travels through Japan. Upon his return, he showed his new paintings in a one-man show at Dowdeswell Gallery that opened to great acclaim. His newly-found success prompted Menpes to move into a new house, which he decorated in the Japanese style, a move that further infuriated Whistler on grounds that Menpes copied his style.

After 1902, Menpes received further commissions to paint for magazines in various parts of the South and the Far East. His illustrations would be published in travel books by A. & C. Black, along with the works of other painters, who would supply the public demand for illustrated travelogues and advice for suitable sketching grounds. (Kenneth McConkey, "Memory and Desire, Painting in Britain and Ireland at the Turn of the Twentieth Century," Yale University Press, 1995, p. 78).

128

Property of various owners

128
William Stephen Coleman (British, 1829-1904)
Feeding the ibis
signed and dated 'WS Coleman / 1893' (lower right)
oil on canvas
19 1/4 x 28 3/4in (48.9 x 73cm)
$8,000 - 12,000

PROVENANCE:
Sale, Christie's London, 15 March 2006, lot 657.

129

130

129
Minna Tayler (British, active 1884-1937)
Under fire
signed 'M. Tayler' (lower left); signed and titled on an artist label on the frame
oil on canvas
43 x 30in (109.3 x 76.2cm)
$4,000 - 6,000

PROVENANCE:
with David Messum Fine Art, The Studio, Buckinghamshire, by 1985;
Sale, Sotheby's Billingshurst, 22 October 1985, lot 2830.

130
Herbert Sidney (British, ?-1923)
Au revoir
signed and dated 'Herbert Sidney 1896' (lower left); signed, dated and inscribed: 'Au Revoir' / (copyright reserved) by / Herbert Sidney 1896 / London' on the reverse
oil on canvas
34 x 17 3/4in (86.3 x 45.2cm)
$4,000 - 6,000

131

132

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

131
Arthur David McCormick, RI (British, 1860-1943)
The return of the pirates
signed 'A. McCormick' and dated '25' (lower right)
oil on canvas
28 1/4 x 36 1/4in (71.8 x 92.1cm)
$6,000 - 8,000

PROVENANCE:
Sale, Sotheby's, New York, 18 March 1998, lot 113.

Property of various owners

132
Louise J. Rayner (British, 1832-1924)
A quiet back street
signed 'Louise Rayner' (lower left)
watercolor and gouache heightened with gum arabic on paper laid down on board
9 1/2 x 14 1/4in (24.1 x 36.2cm)
$6,000 - 8,000

133
William Parrott (Overley 1813-1875)
A carnival in the Roman Compagna
signed and inscribed indistinctly 'Artists R[..] Festival / W Parrott' on the stretcher bar
oil on canvas
40 x 65 1/2in (101.6 x 166.3cm)
$8,000 - 12,000

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

134
Studio of William Frederick Witherington (British, 1785-1865)
A game of cricket
oil on canvas
41 x 67 1/2in (104 x 171.5cm)
$6,000 - 8,000

133

134

135

135
William R.C. Watson (British, 1866-1921)
On the Moors-Loch Lyon, Perthshire; Highland cattle (a pair)
each signed and dated 'W. Watson 1917' (lower right); the first titled and signed on the reverse
first, oil on canvas; second, oil on canvas laid down on masonite
24 x 36in (61 x 91.4cm)
$8,000 - 12,000

PROVENANCE:
The Marshall B. Coyne collection;
Sale, Sotheby's, New York, 6 June 2001, lots 411 and 412.

Property of another owner

136
John Burr, RBA ROI ARWS (Scottish, 1831-1893)
The new suit
signed 'John Burr' (lower right)
oil on canvas
23 x 34 1/2in (58.3 x 87.6cm)
$4,000 - 6,000

PROVENANCE:
with Findlay Galleries, Chicago, Illinois.

Sold by the Los Angeles County Museum of Art, Los Angeles, California to benefit future acquisitions

135

137
William Edward Webb (British, 1862-1903)
A harbor scene with sailboats and riggers in choppy seas
signed 'W. Webb' (lower right)
oil on canvas
18 x 30in (45.7 x 76.2cm)
$4,000 - 6,000

PROVENANCE:
Joseph C. Kice;
Los Angeles County Museum of Art, Los Angeles, California, gifted from the above.

136

137

138

Property of another owner

138
Robert Gavin, RSA (British, 1827-1883)
Lost in thought
signed 'R. Gavin' (lower left)
oil on canvas
23 1/2 x 18in (60 x 45.8cm)
$4,000 - 6,000

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

139
George Lance (British, 1802-1864)
Still life with fruit
signed with initials 'G.L.' (lower right)
oil on board mounted on panel
13 1/4 x 10 1/2in (33.7 x 26.7cm)
$3,000 - 4,000

PROVENANCE:
with Richard Green Fine Paintings, Ltd., London;
Sale, Sotheby's, New York, 1 May, 2001, lot 76.

139

140

Property from a private collection, Pacifica, California

140
Robert Gemmell Hutchison, RSA RBA ROI RSW (Scottish, 1855-1936)
The toy boat
signed 'Gemmell Hutchison' (lower left)
oil on canvas
18 x 22in (45.7 x 55.9cm)
$15,000 - 25,000

PROVENANCE:
Private collection, New York, New York.

141

142

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

141
Attributed to Joshua Shaw (British, 1776-1860)
Halt at the tavern
signed with initials 'J.S.' (lower right on bucket)
oil on canvas
32 3/4 x 44in (83.2 x 111.8cm)
$10,000 - 15,000

PROVENANCE:
with Graham Gallery, New York;
Private collection, New York (acquired from the above, circa 1920s);
Sale, Sotheby's, New York, 26 January, 2008, lot 260.

Sold by the Los Angeles County Museum of Art, Los Angeles, California to benefit future acquisitions

142
William R.C. Watson (British, 1866-1921)
Morning on the mountains, Loch Long, Argyleshire
signed and dated 'W. Watson 1913' (lower right) and inscribed with title and signed 'Wm Watson' on the reverse
oil on canvas
32 x 48in (81.3 x 121.9cm)
$6,000 - 8,000

PROVENANCE:
Joseph C. Kice;
Los Angeles County Museum of Art, Los Angeles, California, gifted from the above.

Property of another owner

143
Benjamin Williams Leader, RA (British, 1831-1923)
A barley field near Capel Curig, North Wales
signed and dated 'B.W. Leader 1872' (lower right)
oil on canvas
34 1/4 x 54in (87.6 x 137.1cm)
$6,000 - 8,000

PROVENANCE:
Hahn & Son, London;
Cooling Galleries, London, purchased from the above, 1966;
Sir Edward Avert Bt. (inscribed on a label on the stretcher);
with Galerias Iturbide, Mexico City;
private collection, Mexico City;
from whom purchased by the present owner.

A study for the present lot titled *A Welsh barley field near Capel Curig* and dated 1872 was sold at Bonhams London 25 January 2012, lot 125.

143

Sold by the Los Angeles County Museum of Art, Los Angeles, California to benefit future acquisitions

144
William R.C. Watson (British, 1866-1921)
Evening on the mountains, Loch Long, Argyleshire
signed and dated ' W. Watson 1914' (lower right) and inscribed with title and signed 'Wm Watson' on the reverse
oil on canvas
24 x 36in (61 x 91.4cm)
$4,000 - 6,000

Joseph C. Kice;
Los Angeles County Museum of Art, Los Angeles, California, gifted from the above.

144

145

Property of a luxury hotel

145
Samuel Edmund Waller (British, 1850-1903)
The huntman's courtship
signed and dated 'S.E. Waller 1899' (lower right)
oil on canvas
48 1/4 x 66 3/4in (122.5 x 169.5cm)
$30,000 - 50,000

PROVENANCE:
Sir Thomas Pilkington, BT.;
William Poole Collection;
with Kurt E. Schon, Ltd., New Orleans.

EXHIBITED:
London, Royal Academy, 1899, no. 366.

146

146
Thomas Blinks (British, 1860-1912)
The fox hunt
signed with monogram (lower right)
oil on canvas
35 x 49in (89 x 124.5cm)
$20,000 - 30,000

PROVENANCE:
Sale, Sotheby Parke Bernet, New York, 11 April, 1984, lot 202;
with David S. Ramus, Ltd., Atlanta.

147

147
George Henry Laporte (German/British, 1799-1873)
Hunters and groom in a paddock
signed and dated 'G.H. LaPorte 1860' (lower left)
oil on canvas
35 3/4 x 50 1/4in (91 x 127.7cm)
$10,000 - 15,000

Sale, Christie's, New York, 10 June, 1983, lot 109;
with David S. Ramus, Ltd., Atlanta.

148
Henry Shayer (British, 1825-1894) & Charles Shayer (British, 1826-1914)
The meet; Over the ditch (a pair)
each signed 'H&C Shayer' (lower center)
each oil on canvas
26 1/2 x 45 1/2in (67.3 x 115.8cm)
$6,000 - 8,000

PROVENANCE:
Sale, Christie's, London, 29 February, 1980, lot 131; with David Ramus, Ltd., Atlanta.

LITERATURE:
F. Lewis, *The Shayer Family of Painters,* London, 1981, p. 136, plate 84 (The Meet).

149
Edmund Bristow (British, 1787-1876)
A bay mare and colt in a landscape
signed 'E. Bristow' and dated '1827' (lower left)
oil on canvas
23 7/8 x 30in (60.7 x 76.3cm)
$4,000 - 6,000

148

148

149

Bonhams is pleased to present the following group of paintings by Arthur Wardle and David Shepherd from the Collection of Margie and Robert E. Petersen. A Los Angeles native, Robert E. Petersen served in the U.S. Army Air Corps in World War II and, early in his career, was a Hollywood press agent. It was in 1948 though that Petersen would begin his automotive-themed publishing empire with the first issue of Hot Rod Magazine. The Petersen Publishing Company roster of publications went on to include 'Motor Trend,' 'Motorcyclist,' and would branch out into other niche areas such as 'Guns and Ammo,' 'Hunting,' 'Tigerbeat' and 'Teen.' When the company was sold in 1996, it included over thirty titles with a total circulation of nearly 43 million.

Robert Petersen proposed to then model Margie McNally after their first date and the couple were married in 1963. Over the course of their 44-year marriage, the couple avidly collected - from paintings to automobiles, wines, firearms and gold. Their collecting was an extension of their passion for automobiles, hunting and the outdoors. Fittingly, the Petersens also founded the Petersen Gallery in Beverly Hills, which focused on works of art from California and the American West, as well as wildlife-related art, including that of Wardle and Shepherd.

The Petersens were active philanthropists, contributing to the Los Angeles County Museum of Natural History to create what would ultimately become the Petersen Automotive Museum. Other Los Angeles institutions that benefited from the Petersens' generous philanthropy include the Los Angeles County Museum of Art, Children's Hospital, Cedars-Sinai Medical Center, St. John's Health Center and the Boys and Girls Club of Hollywood among others.

150

Property from the Collection of Margie and Robert E. Petersen

150
Arthur Wardle, RI (British, 1864-1949)
Lion cubs
bears signature 'Arthur Wardle' (lower right)
oil on canvas
30 1/4 x 40 1/4in (76.8 x 102.2cm)
$30,000 - 50,000

151

151
Arthur Wardle, RI (British, 1864-1949)
Two tigers by a river
signed 'Arthur Wardle' (lower left)
oil on canvas
26 x 38in (66 x 96.5cm)
$6,000 - 8,000

152
Arthur Wardle, RI (British, 1864-1949)
Elephants
signed 'Arthur Wardle' (lower right)
pastel
sight, 30 x 22 1/2in (76.2 x 57.2cm)
$4,000 - 6,000

PROVENANCE:
with The Tryon Gallery Ltd., London.

152

David Shepherd started his career as an aviation artist and owes a great deal to the Services who commissioned paintings that took him all over the world. The RAF flew him from Mukulla in Aden to Kenya in 1960, which proved a turning point in his career when they commissioned his very first wildlife painting - a rhino on a runway - he never looked back. Shepherd is known internationally as an artist and ambassador for wildlife. In 1960 he became a conservationist overnight when he came across 255 zebra lying dead around a poisoned waterhole in Tanzania. Since then, with the help of supporters across the world, the David Shepherd Wildlife Foundation (DSWF) has given away over £5 million in grants to save critically endangered mammals in their wild habitat and benefit the local people who share their environment.

Further works by David Shepherd from the Collection of Margie and Robert E. Petersen will be included in Bonhams sale of European Paintings in October 2013.

David Shepherd in his studio Photo courtesy of David Shepherd Wildlife Foundation

153
David Shepherd, C.B.E. (British, born 1931)
Leopard and kill
signed and dated 'David Shepherd 8 '62' (lower right); signed and titled on the reverse and inscribed: The Studio / Oakhill Cottage / Frensham / Surrey'
oil on canvas
20 x 28in (50.8 x 71.2cm)
$10,000 - 15,000

Inscribed on canvas on the reverse 'B 2437'.

153

154

155

156

157

154
David Shepherd, C.B.E. (British, born 1931)
African elephant
signed 'David Shepherd' (lower right)
oil on canvas
10 x 14in (25.3 x 35.6cm)
$6,000 - 8,000

155
David Shepherd, C.B.E. (British, born 1931)
Leopard
signed 'David Shepherd' (lower right)
oil on canvas
9 x 16in (22.8 x 40.7cm)
$6,000 - 8,000

156
David Shepherd, C.B.E. (British, born 1931)
Lion
signed 'David Shepherd' (lower right)
oil on canvas
9 x 16in (22.8 x 40.7cm)
$6,000 - 8,000

157
David Shepherd, C.B.E. (British, born 1931)
Lion pair
signed and dated 'David Shepherd 91' (lower right); signed, dated and inscribed with copyright symbol on canvas on the reverse
oil on canvas
9 x 16in (22.8 x 40.7cm)
$6,000 - 8,000

PROVENANCE:
with The Tryon Gallery Ltd, London;
Sale, Coeur d'Alene Art Auction, 29 July 2000, lot 90.

158

159

160

158
David Shepherd, C.B.E. (British, born 1931)
Water buffalo in tall grass
signed and dated 'David Shepherd 83' (lower right)
oil on canvas
9 x 16in (22.8 x 40.6cm)
$4,000 - 6,000

159
David Shepherd, C.B.E. (British, born 1931)
Indian water buffalo
signed and dated 'David Shepherd 87' (lower right); signed, inscribed with copyright symbol and titled on canvas on the reverse
oil on canvas
9 x 16in (22.8 x 40.7cm)
$6,000 - 8,000

Property of various owners

160
Alan Brassington (British, born 1959)
Sandown Park, 3rd race, 1996
signed and dated 'A. Brassington 96' on the reverse
oil on board
31 1/2 x 44 3/4in (80 x 113.7cm)
$6,000 - 8,000

PROVENANCE:
with Cross Gate Gallery, Lexington, Kentucky.

161

161
Edward Atkinson Hornel (British, 1864-1933)
Gathering flowers by the seashore
signed and dated 'EAHornel 1919' (lower right)
oil on panel
13 3/4 x 18in (35 x 45.8cm)
$15,000 - 20,000

PROVENANCE:
James M'Clure & Son, Glasgow;
Phyllis M.B. Neillie, Dundee;
Sale, Sotheby's, New York, 24 October 2006, lot 221.

162

162
Edward Seago R.W.S. (British, 1910-1974)
Pont Alexandre III, Paris
oil on canvas
20 x 24in (50.8 x 61cm)
$12,000 - 18,000

PROVENANCE:
with Meredith Long and Co., Houston;
with Adelson Galeries, Inc., New York;
Sale, Sotheby's, London, 4 June 2003, lot 62.

163

164

165

165

163
Sir William Russell Flint R.A., P.R.W.S. (British, 1880-1969)
Cecilia
signed 'W Russell Flint' and inscribed 'For the Stephensons / from Cecilia' (lower left); titled 'Cecilia' and inscribed 'drawn on French paper dated 1793' (lower edge, under mount)
red chalk on paper
17 x 11 1/4in (43.2 x 28.5cm)
$4,000 - 6,000

PROVENANCE:
with Haynes Fine Art of Broadway, Worcestershire, England.

164
Sir William Russell Flint R.A., P.R.W.S. (British, 1880-1969)
Experiment in flippancy, No. 2
signed 'W. Russell Flint' (lower right) and titled underneath the mount
chalks on paper
sight, 8 1/4 x 10 1/4in (20.9 x 26cm)
$3,000 - 5,000

PROVENANCE:
with Arthur Ackermann & Son of London, Chicago, Illinois;
Haynes Fine Art of Broadway, Worcestershire, England.

165
Sir William Russell Flint R.A., P.R.W.S. (British, 1880-1969)
French maid, No. 2; French maid, No. 3 (a pair)
first, signed 'W. Russell Flint' (lower left) and inscribed 'Irene Aster 20-1-47' (lower right, underneath mount); second signed 'W. Russell Flint' (lower right) and inscribed 'Irene Aster 20-1-47' (lower left, underneath mount)
first, colored chalks on paper laid down on heavy card; second, colored chalks on paper
first, 13 1/2 x 8 3/4in (34.2 x 22.2cm); second, 11 3/4 x 9 1/2in (29.8 x 24.1cm)
$6,000 - 8,000

PROVENANCE:
with Arthur H. Harlow & Co., New York;
with Haynes Fine Art of Broadway, Worcestershire (sold as a pair).

166

167

168

Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

166
Antoine Bouvard (French, 1870-1956)
A view of Santa Maria della Salute, Venice
signed 'Bouvard' (lower right)
oil on canvas
23 3/4 x 36 1/4in (60.5 x 92cm)
$6,000 - 8,000

167
Noel Georges Bouvard (French, 1912-1975)
A canal in Venice
signed 'Bouvard' (lower right)
oil on canvas
20 x 26in (51 x 66cm)
$2,500 - 3,500

Property of various owners

168
Max Friedrich Rabes (German, 1868-1944)
Faschingsball (Carnival)
signed 'Max / Rabes' (lower right); signed and inscribed 'Prof. Dr. Max Rabes, Charlottenburg' and titled on the stretcher
oil on canvas
33 x 43in (84 x 109.2cm)
$6,000 - 8,000

169

169
Edouard Henri Leon Cortès (French, 1882-1969)
L'Avenue des Champs-Élysées et l'Arc de Triomphe, 1905
signed 'Edouard Cortès' (lower right)
oil on canvas
13 x 18in (33 x 45.8cm)
$20,000 - 30,000

PROVENANCE:
with Arnot Gallery, Inc., New York (acquired from the artist 1956);
Sold to Holland, 1956.

170

170
Edouard Henri Leon Cortès (French, 1882-1969)
Le marché aux fleurs, La Madeleine
signed 'Edouard Cortès' (lower left)
oil on canvas
13 x 18in (33 x 45.8cm)
$15,000 - 25,000

171

171
Edouard Henri Leon Cortès (French, 1882-1969)
Le Boulevard de la Madeleine
signed 'Edouard Cortès' (lower right)
oil on canvas laid down on board
13 x 18in (33 x 45.7cm)
$12,000 - 18,000

172

172
Edouard Henri Leon Cortès (French, 1882-1969)
A country cottage with a flower garden
signed 'Edouard Cortès' (lower right)
oil on masonite
19 1/2 x 24in (49.5 x 61cm)
$8,000 - 12,000

173

174

173
Antoine Blanchard (French, 1910-1988)
La Rue Royale, Madeleine
signed 'Antoine Blanchard' (lower right); signed and inscribed 'Antoine Blanchard / Paris' on the reverse
oil on canvas
18 x 22in (45.7 x 55.9cm)
$4,000 - 6,000

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. MDRR1821.0002. The authentication letter accompanies the lot.

Property from a Newport Beach, California estate

174
Antoine Blanchard (French, 1910-1988)
La Rue de la Paix, Place Vendôme
signed 'Antoine Blanchard' (lower left)
oil on canvas
13 x 18 1/4in (33 x 46.3cm)
$4,000 - 6,000

PROVENANCE:
With Frost & Reed, London.

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, #PVRDP1318.0004. The authentication letter accompanies the lot.

175
Antoine Blanchard (French, 1910-1988)
Le Quai du Louvre
signed 'Antoine Blanchard' (lower right)
oil on canvas
13 x 18in (33 x 45.8cm)
$4,000 - 6,000

PROVENANCE:
Sale, Butterfield & Butterfield, 22 November 1994, lot 3081.

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. LVQLW1318.0006. The authentication letter accompanies the lot.

176
Antoine Blanchard (French, 1910-1988)
Le Panthéon
signed 'Antoine Blanchard' (lower right) and inscribed 'A. Blanchard / Paris / Le Panthéon' on the reverse
oil on canvas
12 3/4 x 18in (30.5 x 45.7cm)
$4,000 - 6,000

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. PNPDL1318.0005. The authentication letter accompanies the lot.

End of Sale

175

176

Index

Achille-Fould, Georges (Mlle) 61
Achtschellinck, Lucas 31
Aman, Theodor..... 114
Andreotti, Federico 75, 80

Bakalowicz, Ladislaus 112
Barlow, Francis..... 15
Bauerle, Carl Wilhelm Friedrich 97
Baumgarten..... 117
Beaulieu, Anatole Henri de..... 57
Blanchard, Antoine ..... 173 - 176
Blinks, Thomas..... 146
Boissieu, Jean-Jacques de..... 6
Bôle (Comtesse de Toulza), Jeanne 53
Bonheur, Rosa..... 45
Bouvard, Antoine..... 166
Bouvard, Noel Georges 167
Bracci, Michele..... 11
Brandeis, Antonietta 89
Brassington, Alan..... 160
Bristow, Edmund..... 149
Burr, John 126, 136

Cappelli, Pietro 14
Caraud, Joseph 62
Casteels, Pauwels..... 17
Chaplin, Charles 67
Cleve, Joos van 1
Codina y Langlin, Victoriano 83
Coleman, William Stephen..... 128
Conca, Sebastiano 9
Corot, Jean-Baptiste-Camille 44
Cortès, Edouard Henri Leon ..... 169 - 172
Croegaert, Georges 98

de Madrazo y Garreta, Raimundo 81
del Campo, Federico..... 87
Diaz de la Peña, Narcisse Virgile 41
Drouais, François Hubert 21
Durck, Friedrich..... 93
Duverger, Théophile Emmanuel..... 49, 51
Dyck, Sir Anthony van..... 20,22

Eversen, Adrianus 104, 106

Filosa, Giovanni Battista 77
Flameng, François 65
Fornari, E. 74
French School 5, 69
Frère, Charles Théodore 120

Gainsborough, Thomas..... 35
Gavin, Robert..... 138
Gérard, Théodore 103
Gérôme, Jean-Léon..... 56
Grigorescu, Nicolae..... 113
Grubacs, Carlo..... 84

Hansen, Adolf Heinrich Claus..... 99
Hansen, Constantin (Carl Christian Constantin)..... 102
Holman, Francis 34
Holstayn, Josef..... 94
Holt, Edwin Frederick 124
Hoog, Bernard de 101
Hornel, Edward Atkinson 161
Huber, Léon Charles..... 68
Hutchison, Robert Gemmell 140

Jacquet, Gustave Jean..... 66
Jeannin, Georges 54

Karger, Karl..... 91
Kauffmann, Angelica 4
Kneller, Sir Godfrey 19
Knight, Louis Aston..... 46
Koekkoek, Barend Cornelis 105

Lance, George 139
Laporte, George Henry..... 147
Lavallée-Poussin, Etienne de..... 8
Leader, Benjamin Williams..... 143
Lear, Edward 118
Leickert, Charles 109
Lejeune, Henry..... 55
Lépine, Stanislas..... 43
Lopez, Gasparo..... 16
Loustaunau, Auguste Louis Georges 50
Luchian, Stefan..... 115
Luny, Thomas..... 36
Luttichuys, Isaac..... 28
Lynch, Albert 116

Mayer, Auguste-Etienne-François 121
Mazzucchelli, Pier Francesco 12
McCormick, Arthur David 131
Menpes, Mortimer Luddington 127
Michallon, Achille Etna..... 38
Molenaer, Bartholomeus 26
Monchablon, Jean Ferdinand 70
Monticelli, Adolphe Joseph Thomas 48
Mytens, Martin (Martinus I)..... 23

Nasmyth, Patrick..... 39
Nerly, Friedrich 90
Neyts, Gillis..... 32
Nicol, Erskine 125

Oury, Léon Louis 71

Papperitz, Georg..... 96
Parra y Soler, Miguel 82
Parrott, William..... 133
Petit, Eugene 60
Polish School..... 111
Pratella, Attilio 78

Quinsac, Paul François..... 47

Rabes, Max Friedrich 168
Rasmussen, Georg Anton..... 100
Rayner, Louise J..... 132
Reggianini, Vittorio 76
Richet, Léon..... 40
Rico y Ortega, Martin..... 88
Roberti, Aurelio..... 79
Rohrich, Franz Wolfgang..... 24
Roore, Jacob Ignatius 27
Roubichon, Alphonse..... 63
Rousseau, Henri-Emilien..... 119
Russell Flint, William 163-165
Ryckaert, David (III) 25

Sadler, Walter Dendy..... 123
Schreiber, Charles Baptiste 64
Schwenninger, Carl..... 95
Seago, Edward..... 162
Seignac, Guillaume 58
Shaw, Joshua..... 141
Shayer, Henry & Charles..... 148
Shepherd, David ..... 153 -159
Sidney, Herbert 130
Smith, Henry Pember 86
Strozzi, Bernardo 13
Szerner, Wladislaw..... 110

Tayler, Minna 129
Thaulow, Frits 107
Trouillebert, Paul Désiré..... 42
Tudgay, J..... 37

Unterberger, Franz Richard..... 85
Uytenbroeck, Moyses van 33

Valerio, Théodore..... 52
Verburgh, Dionys 30
Vinea, Francesco..... 73
Vos, Cornelis de..... 2
Vreedenburgh, Cornelis 108
Vucht, Gerrit van 29

Waller, Samuel Edmund 145
Wardle, Arthur..... 150 - 152
Watson, William R.C. 135, 142, 144
Webb, William Edward 137
Weeks, Edwin Lord 122
Witherington, William Frederick..... 134

Yvon, Adolphe..... 59

Zampighi, Eugenio..... 72
Zatzka, Hans..... 92
Zuccaro, Federico..... 3

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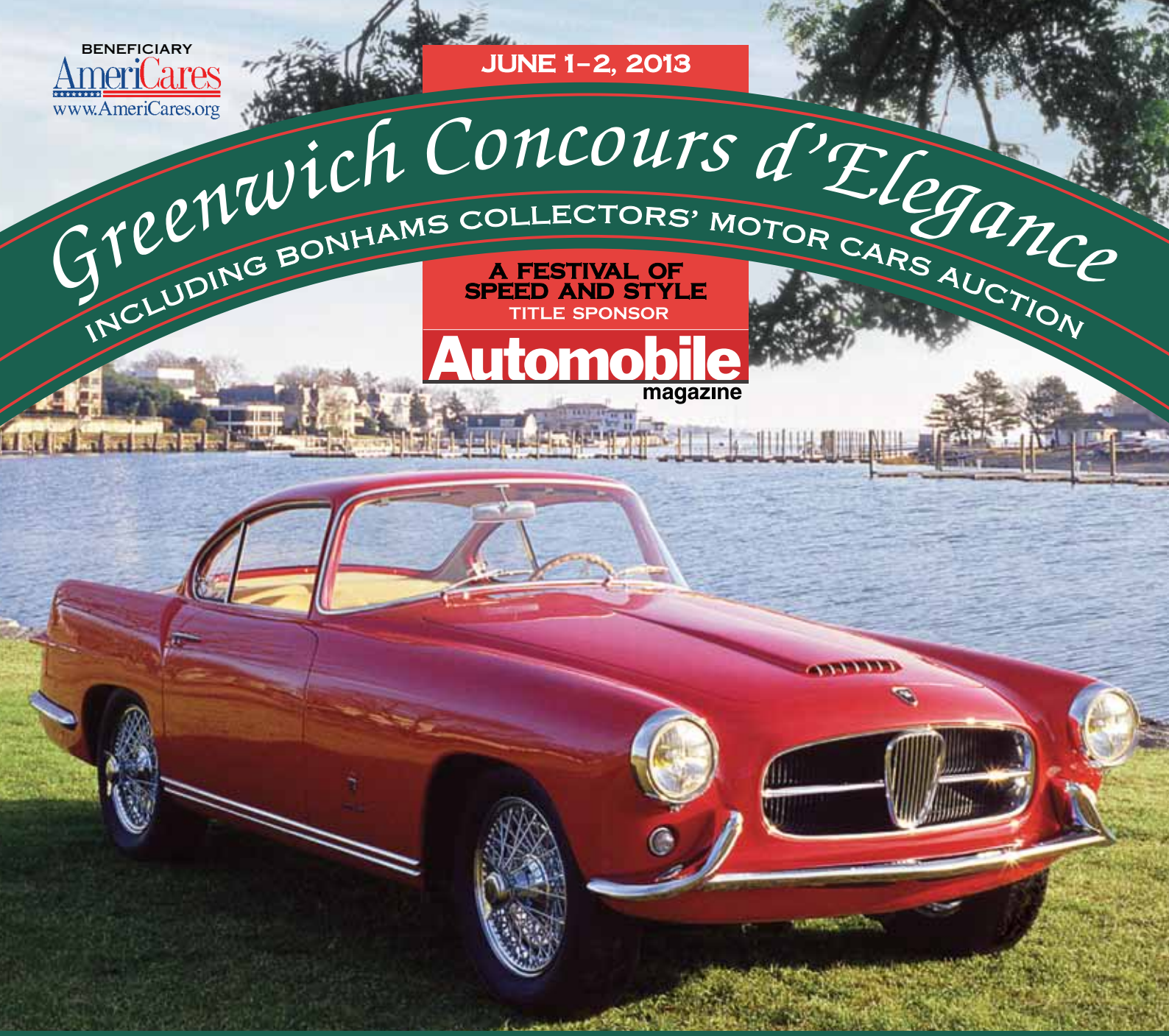

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