

Bonhams

1793

# European Paintings

Wednesday November 6, 2013 at 1pm  
New York









# European Paintings

Wednesday November 6, 2013 at 1pm  
New York

## Bonhams

580 Madison Avenue  
New York, New York 10022  
**bonhams.com**

## Preview

### San Francisco

Friday October 18, 12pm to 5pm  
Saturday October 19, 12pm to 5pm  
Sunday October 20, 12pm to 5pm

### New York

Saturday November 2, 12pm to 5pm  
Sunday November 3, 12pm to 5pm  
Monday November 4, 10am to 7pm  
Tuesday November 5, 10am to 5pm  
Wednesday November 6, 10am to 1pm

## Bids

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

To bid via the internet please  
visit [www.bonhams.com](http://www.bonhams.com)

## Sale Number: 21018

Lots 1 - 194

**Catalog: \$35**

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Automated Results Service  
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Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/21018](http://www.bonhams.com/21018)**

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

## Illustrations

Front cover: Lot 134  
Inside front cover: Lot 16  
First session page: Lot 33  
Second session page: Lot 95  
Inside back cover: Lot 83  
Back cover: Lot 65



## 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](http://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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, 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;



## CONDITIONS OF SALE - CONTINUED

(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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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, Florida, 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 Dates

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, November 20 without penalty. After November 20 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](http://www.bonhams.com/us).



## CONTACTS

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## GLOSSARY

### Typical Headings Used in the Catalog

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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.

### AUTHORSHIP

#### (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.

#### After (Artist)

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.

### SIGNATURE

#### Signed

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

#### Bears Signature

Has a signature which, in our opinion, might be the signature of the artist. The signature, inscriptions and dates are transcribed in print as they appear.

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This sale previews in multiple cities. Please note the property will be available for collection in New York at the time of the auction. East coast, out-of-state and international buyer property will remain available for collection in our New York gallery after the auction. All California buyer property will be shipped to the San Francisco gallery for collection. Please contact the department or cashiers with inquires or shipping requests.

## INCLUDING

### Property Listing:

Property from a Manhattan private collection  
Property from a New England collection  
Property from a private collection, Coral Gables, Florida  
Property from a private collection, Los Angeles, California  
Property from a private collection, Massachusetts  
Property from a private collection, New York  
Property from a private collection, Rancho Mirage, California  
Property from a private collection, Seattle, Washington  
Property from an estate, Scottsdale, Arizona  
Property from an important East Coast collection  
Property from Donna Livingston Design  
Property from the Bentley Family Trust, Los Angeles, California  
Property from the collection of Catherine Lance, Phoenix, Arizona  
Property from the collection of Joseph Klein (1899-1987), New York, New York  
Property from the collection of Margie and Robert E. Petersen  
Property from the collection of Rachel and Irving Sulmeyer, Rolling Hills, California  
Property from the estate of Ada Louise Huxtable  
Property from the estate of Nancy W. Walls  
Property from the estates of Marilyn and Milton Meyers, Hollywood, Florida  
Property from the Stanley E. Hanson Foundation  
Property of a Florida gentleman  
Property of a lady, San Francisco, California  
Property of a luxury hotel  
Property of a New England collector  
Property of a private collection, Florida  
Property of a private collection, Southern California  
Property of a private Southwest collection  
Property of a West Coast collector



1618  
**Old Master  
Paintings &  
Works on Paper**  
Lots 1 - 42







1

Property of a lady, San Francisco, California

1  
 Spanish School, 16th Century  
 The Adoration of the Magi  
 oil on panel  
 22 x 23in (55.9 x 58.4cm)  
 \$6,000 - 8,000

Property of various owners



2

2  
 Netherlandish School, 16th Century  
 Pietà  
 oil on panel  
 13 1/2 x 9in (34.5 x 22.8cm)  
 \$4,000 - 6,000



3

Circle of Abraham Diepenbeeck  
(’s-Hertogenbosch circa 1596-1675 Antwerp)  
Saint Ambrose and Emperor Theodosius  
oil on panel  
21 x 19 1/2 in (53.5 x 49.5 cm)  
\$8,000 - 12,000

The present picture relates closely to the painting by Sir Anthony van Dyck in the collection of the Kunsthistorisches Museum in Vienna which repeats the Rubens composition.

Property of a Florida gentleman

4

Circle of Jan Brueghel the Elder (Brussels  
1568-1625 Antwerp)  
Saint Jerome and the lion  
oil on copper  
4 1/2 x 5 3/4 in (11.5 x 14.8 cm)  
\$4,000 - 6,000



3



4





5

Property of various owners

5

Attributed to Frans Francken the Younger (Flemish, 1581-1642)

The history of Alexander the Great  
oil on panel

23 1/4 x 19 3/4in (59 x 50.2cm)

\$10,000 - 15,000

PROVENANCE:

Dr. J. Alvarez Amezcua;  
acquired by current owner from a Mexico City estate.

EXHIBITED:

Mexico, Museo Nacional de Arte Moderno / Instituto Nacional de Bellas Artes, n.d.

The central image represents Apelles painting Campaspe, surrounded by smaller vignettes of Alexander's exploits, which include the taming of the wild horse Bucephalus and the meeting between Alexander and Diogenes.





6

6

Studio of Jakob de Heusch (Utrecht 1657-1701 Amsterdam)

Fishermen resting by the shore

bears signature 'DHeusch' and date 'f. 1699' (lower center)

oil on canvas

35 x 48in (89 x 122cm)

\$10,000 - 15,000





7



8

7

**Manner of David Teniers the Younger**

An interior scene with figures cooking over a fire in the foreground  
oil on canvas

21 x 29 1/2in (53.3 x 74.9cm)

**\$6,000 - 8,000**

PROVENANCE:

Sale, Butterfield & Butterfield, 12 November 1998, lot 6637, as 'Manner of David Teniers'.

8

**Flemish School, late 18th Century**

An extensive landscape with village folk gathered around a maypole, a church in the distance  
oil on canvas

32 1/2 x 43 1/4in (82.5 x 109.8cm)

**\$4,000 - 6,000**





9



10

9

Studio of Sebastian Vrancx (Antwerp 1573-1647)

A view of a village with figures going to market in the foreground

oil on panel

10 1/4 x 13 1/2in (26 x 34.3cm)

\$6,000 - 8,000

EXHIBITED:

Vienna, Galerie Sanct Lucas, 1964-65, as 'Sebastian Vrancx'

10

Follower of Jacob van Ruysdael (Dutch, 1494-1533)

A wooded landscape with figures resting near a track

oil on canvas

25 3/4 x 30 1/2in (65.4 x 77.4cm)

\$4,000 - 6,000





11



12

11  
**Abraham van der Hoeff** (active Delft 1613-1649)  
 A military skirmish  
 oil on panel  
 17 1/2 x 25in (44.5 x 63.5cm)  
 \$6,000 - 8,000

12  
**Palamedes Palamedesz I** (Dutch, 1607-1638)  
 A cavalry encounter  
 signed 'Palamedesz Stevaerts' and dated '1631' (lower right)  
 oil on panel  
 11 x 20in (28 x 50.8cm)  
 \$5,000 - 7,000





13

13

Eise Aetes Ruytenbach (Sneek 1656-1692)

A river landscape with a village in the foreground and figures drinking outside an inn  
bears initial 'R' (on barrel)

oil on panel

14 3/4 x 19 1/4 in (37.5 x 48.8 cm)

\$6,000 - 8,000





14



15

14

**Attributed to Michiel Simons (Utrecht 1620-1673)**

A still life with fruit, goblet and lobster on a wooden table  
bears signature 'Simos f.' (lower right)

oil on canvas

34 x 43 1/2 in (86.5 x 110.5 cm)

**\$6,000 - 8,000**

Property of a West Coast collector

15

**Attributed to Frans van Dalen (Dutch, 17th Century)**

Vanitas

indistinctly signed 'F. V. Daell[...]' (lower left)

oil on panel

8 x 6 1/2 in (20.3 x 16.5 cm)

**\$4,000 - 6,000**





16

Property of various owners

16

Attributed to Adriaen van Oolen (Dutch, ?-1694)

A turkey, a pigeon, a peafowl, a ruff and a chicken with chicks in a park  
bears signature 'Adrianus van Oolen' (center, on plinth)

oil on canvas

34 3/4 x 29in (88.3 x 73.6cm)

\$10,000 - 15,000





17

17

Nicholaas Verkolje (Delft 1673-1746 Amsterdam)

Amor and Psyche

oil on canvas

34 x 47 1/2in (86.5 x 120.8cm)

\$12,000 - 18,000





18



19

**18**  
**Nicolas Bertin (French, 1668-1736)**

Apollo and the muses

oil on canvas

25 5/8 x 32 7/8 in (65 x 83.5cm)

**\$6,000 - 8,000**

PROVENANCE:

Sale, Drouot, Paris, 14 December 1992, lot 44;

Sale, Tajan, Paris, 22 June 1999, lot 18

**19**

**François Marot (French, 1666-1719)**

Narcissus

oil on canvas

32 x 40 in (81.3 x 101.7cm)

**\$5,000 - 7,000**

PROVENANCE:

Sale, Tajan, Paris, 23 June 1999, lot 110





20

20

Circle of Jean Marc Nattier (Paris 1685-1766)

A portrait of a daughter of Louis XV

oil on canvas

53 x 40 3/4in (134.5 x 103.5cm)

\$6,000 - 8,000

PROVENANCE:

Sale, Drouot, Paris, 23 June 1999, lot 99

21

Follower of François Boucher (Paris 1703-1770)

Diana asleep

inscribed and dated 'f. Boucher 1752' (lower right)

oil on canvas

20 x 42in (51 x 106 1/2cm)

\$3,000 - 5,000



21





22



22

22

**Jean Laurent Mosnier (French, born circa 1743-1808)**

A portrait of a gentleman, half-length, seated at a desk; A portrait of a lady, half-length, wearing a green satin gown (a pair)

each signed 'J.L. Mosnier' and dated 'f. 1793' (lower right)

oil on canvas

45 1/4 x 35 1/4 in (115 x 89.5cm)

\$20,000 - 30,000

PROVENANCE:

Sale, Sotheby's, New York, 7 November 1994, lot 226





23

**23**  
**Circle of Pietro Labruzzi (Italian, 1739-1805)**  
 A portrait of Cardinal-Infante Ferdinand of Austria  
 oil on canvas  
 32 3/4 x 24 3/4in (83.2 x 62.8cm)  
**\$6,000 - 8,000**

There is an indistinct inscription verso which reads: 'Ferdinando d' Austria figlio del cattolico Filippo III e [...] Margerita d' Austria nacque l'anno 1609 ai 16 Marzo fu' promolio alla Po[.]pove il X anno delle [...] sua [...] Pontefice Paolo v. assegnar degli il titolo Giaconale di S. Maria in portico questo all'ultimo di sua vita che sueasse l'anno 1641, e fu' chiamato il Cardinale Infante'

Son of the King of Spain, Philip III and Margaret of Austria, Ferdinand was born at the Escorial near Madrid in 1609. An ecclesiastical career was planned for him by his father and he was elevated to the Primacy of Spain, becoming the Archbishop of Toledo in 1619 and shortly afterwards created Cardinal of the Holy Roman Church.



24

**24**  
**Andrea Locatelli (Rome 1693-circa 1741)**  
 Goat herders in an Italianate landscape  
 oil on canvas  
 38 x 28 3/4in (96.5 x 73cm)  
**\$15,000 - 20,000**

PROVENANCE:  
 with Lane Fine Art, London





25



26

Property from the estate of Ada Louise Huxtable

25  
 After Salvator Rosa, 17th Century  
 Fishermen bringing in the day's haul  
 oil on canvas  
 29 x 53 3/4 in (73.8 x 136.5 cm)  
 \$5,000 - 7,000

The present painting repeats a composition in the collection of the  
 Galleria Doria Pamphilj, Rome.

Property from a private collection, Los Angeles, California

26  
 Italian School, 18th Century  
 A *capriccio* landscape with figures by a river  
 oil on canvas  
 27 x 36 in (68.6 x 91.4 cm)  
 \$4,000 - 6,000





27



27

Property from an estate, Scottsdale, Arizona

27

**Follower of Bernardo Bellotto (Venice 1722-1780 Warsaw)**

Dresden from the right bank of the Elbe below the Augustus Bridge;  
Dresden from the right bank of the Elbe above the Augustus Bridge (a pair)  
each oil on canvas

each 19 3/4 x 30in (50.1 x 76.2cm)

**\$8,000 - 12,000**

PROVENANCE:

Captain Erasmus D. St.A Ommanney, RN.

The present paintings are based on the views by Bernardo Bellotto in the collection of the Gemäldegalerie Alte Meister in Dresden. In this now classic view of the city, 'Dresden from the right bank of the Elbe below the Augustus Bridge', the artist appears to have based his work on Bellotto's composition of 1747 with slight changes in the staffage and without the scaffolding on the tower of the Catholic Hofkirche. In the pendant view, 'Dresden from the right bank of the Elbe above the Augustus Bridge' the artist has followed Bellotto more closely, even showing the artist sketching in the foreground, however, he has chosen to give the sky the rosy glow of sunset.





28

Property of another owner

28

Follower of Antonio Canal, called il Canaletto (Venice 1697-1768)

A view of Venice

oil on canvas

27 1/4 x 47 1/2 in (69.2 x 120.6 cm)

\$12,000 - 18,000





29



30

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

**29**  
**Andrea Boscoli (Florence circa 1564-1608 Rome)**  
 Four male figure studies  
 inscribed on the recto 'M' in red chalk (lower right), and on the verso in pen and brown ink 'M.A. Buonurotti'  
 red chalk on buff brown paper  
*sight, 10 1/2 x 14 1/4in (26.7 x 36.2cm)*  
**\$4,000 - 6,000**

PROVENANCE:  
 Arnold Otto Meyer (Lugt 1994)

The present drawing can be dated to the early 1580s.

Property of another owner

**30**  
**Italian School, 18th Century**  
 A *capriccio* of a seaside promenade  
 gouache (watermark Strasbourg lily)  
*11 x 17 3/4in (27.9 x 45.1cm)*  
**\$3,000 - 5,000**





31



31

Property from a private collection, Los Angeles, California

31

North Italian School, circa 1700

A still life with two vases of flowers resting on a draped table; and a similar still life (a pair)

each oil on canvas

30 x 39 1/2 in (76.2 x 100.4 cm)

\$6,000 - 8,000





32

Property of a lady, San Francisco, California

32

Studio of Michiel Jansz. van Miereveldt (Delft 1567-1641)

A portrait of a lady, three-quarter length, age 25  
inscribed 'Aetatis Suae 25' (upper left)

oil on panel

36 x 26 1/2 in (91.4 x 67.3 cm)

\$25,000 - 35,000

PROVENANCE:

Marie-Thérèse, comtesse de La Béraudière (according to label on the reverse).

Marie Therese Trinidad Brocheton, Comtesse de La Béraudière (1872 – 1958) was a friend of the famous novelist Marcel Proust, and the mistress of the wealthy Henri Charles, Comte de Greffuhle (1845 – 1932). She was the model for Proust's character Odette, the mistress of the Duc de Guermantes in his series of novels *A La Recherche du temps perdu*.





33

Property of various owners

33

Anglo Dutch School, circa 1615

A portrait of a lady, three-quarter length, wearing a black dress adorned with an elaborate lace collar and matching cuffs, along with a centerpiece comprised of 3 strands of pearls suspended from a central fabric flower and ring, two gold bracelets rest just below the lace cuffs on each wrist inscribed with date '1615' (upper left)

oil on panel

45 x 31 1/4 in (114.3 x 79.3 cm)

\$20,000 - 30,000





34



35

**34**  
**English School, 18th Century**  
 Two lapwings in a wooded landscape  
 oil on canvas  
 19 1/2 x 22 1/4in (49.5 x 56.5cm)  
**\$6,000 - 8,000**

**35**  
**English School, 18th Century**  
 A river landscape with two figures  
 oil on canvas  
 23 x 28 1/2in (58.4 x 72.4cm)  
**\$4,000 - 6,000**





36

**36**  
**After Sir Anthony van Dyck**  
 A portrait of William Villiers, 2nd Viscount Grandison  
 oil on canvas  
 83 1/4 x 47 3/4in (211.4 x 121.3cm)  
**\$6,000 - 8,000**

The original painting is in the collection of The Duke of Grafton, Euston Hall, Suffolk.



37

**37**  
**After Sir Henry Raeburn RA**  
 A portrait of Sir John Sinclair, 1st Baronet of Ulbster  
 oil on canvas  
 88 x 52 1/4in (223.5 x 132.7cm)  
**\$6,000 - 8,000**

**PROVENANCE:**  
 Sale, Sotheby's London, 18 November 1992, lot 143

The original painting is in the collection of the Scottish National Gallery, Edinburgh.





38

38

**Follower of Joseph Werner, the Younger  
(Swiss, 1637-1710)**

A self portrait of the artist as an allegory of painting inscribed 'Franc. Ertinger fec' (below putto) and inscribed 'Indomitum frænans genius Leonem, / Auspice pictura, ad templum perducit honoris' (lower center)

pen and ink and gouache on vellum

7 3/4 x 5 1/2 in (19.7 x 13.9 cm)

**\$3,000 - 5,000**

Based on the miniature by Werner, presently in the Victoria and Albert Museum, London P.168-1931, the original was engraved in reverse by Franz Ertinger (1648-1714) as the frontispiece to a set of ten plates illustrating Ovid's *Metamorphosis*, published by Jean A. le Poutre in Rome. Accompanying this lot is an engraving by Franz Ertinger of the miniature.

39

**Johann Jacob Wolfensberger  
(Swiss, 1797-1850)**

A view of Mycenae, Greece signed, inscribed and dated 'Wolfensberger f. Athen 1834' (lower right)

watercolor on paper

20 5/8 x 29 1/8 in (52.5 x 74 cm)

**\$5,000 - 7,000**



39



Property of a luxury hotel

40

Sir William Beechey (Burford 1753-1839 Hampstead)

A portrait of Ellen Smith of Nottingham

oil on canvas

63 1/2 x 42 1/2in (161.5 x 108cm)

\$8,000 - 12,000

PROVENANCE:

Sale, Stair & Company, New York

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

41

Franz Werner von Tamm, called Dapper (Hamburg 1658-1724 Vienna)

A still life of roses, tulips and other flowers in a vase

oil on canvas

38 3/4 x 29 1/4in (98.4 x 74.3cm)

\$5,000 - 7,000



40



41





42

Property of various owners

42

**Pancrace Bessa (French, 1772-1835)**

A still life with pineapple, grapes and pomegranate

signed 'P. Bessa' (lower right)

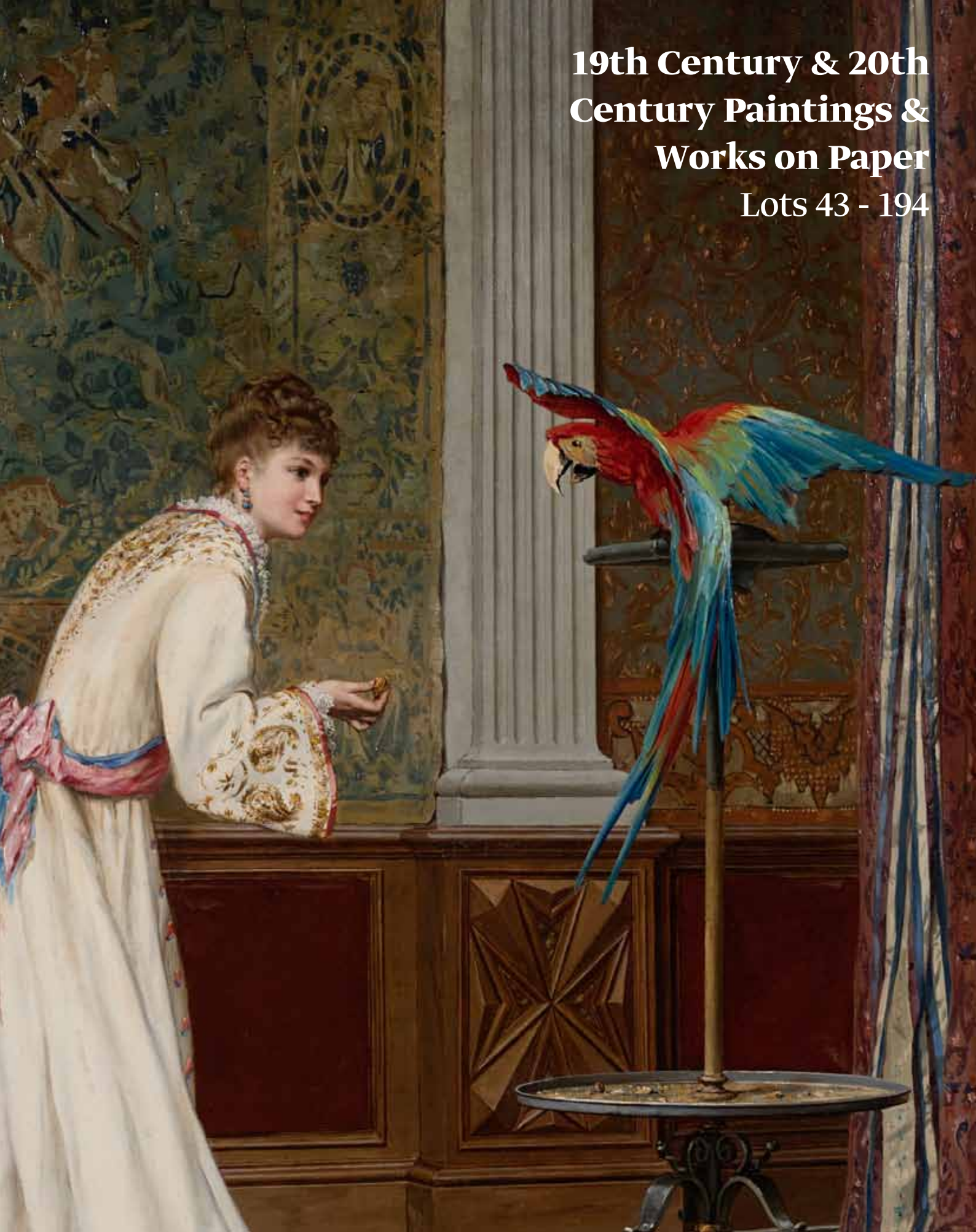
gouache on paper mounted to panel

13 x 17 1/4 in (33 x 44 cm)

\$12,000 - 18,000



**19th Century & 20th  
Century Paintings &  
Works on Paper**  
Lots 43 - 194







43

43  
 Jules Girardet (French, 1856-1938)  
 A garden flirtation  
 signed 'Jules Girardet' (lower right)  
 oil on canvas  
 32 x 25 3/4in (81.3 x 65.4cm)  
 \$10,000 - 15,000





44

44

Pierre Outin (French, 1840-1899)

The flirtation

signed 'Outin' (lower right)

oil on canvas

32 x 25 3/4 in (81.4 x 65 cm)

\$10,000 - 15,000

PROVENANCE

with W.H. Patterson, London





45

45

Delphin Enjolras (French, 1857-1945)

Before bedtime

signed 'D. Enjolras' (lower right)

oil on canvas

28 3/4 x 21 1/4 in (73 x 54 cm)

\$20,000 - 30,000

PROVENANCE:

Sale, Butterfield & Butterfield, 18 November 1999, lot 3203.



Property from a Manhattan private collection

46

Eugen Joseph Lejeune (French, 1818-1897)

In their fanciest dresses

signed and dated 'Eugene Lejeune 1876' (lower right)

oil on canvas

28 1/4 x 20 1/2in (71.8 x 52cm)

\$8,000 - 12,000

Property of various owners

47

Guillaume Seignac (French, 1870-1924)

The new doll

signed 'G. Seignac' (lower left)

oil on panel

13 3/4 x 10 1/2in (35 x 26.5cm)

\$6,000 - 8,000



46



47





48

48

**Gustave Jean Jacquet (French, 1846-1909)**

A portrait of a lady in pink  
signed 'G. Jacquet' (lower right)  
oil on canvas

32 x 25 3/4in (81.3 x 65.4cm)

\$6,000 - 8,000

49

**Henri Brispot (French, 1846-1928)**

The chess game  
signed 'H. Brispot' (lower left)  
oil on canvas

24 x 18 1/4in (61 x 46.3cm)

\$4,000 - 6,000



49





50

50

Jean-Paul Sinibaldi (French, 1857-1909)

Elegant figures entering sedan chairs in an interior  
signed and inscribed 'Sinibaldi Firenze' (lower right)  
oil on canvas

17 1/4 x 26in (43.7 x 66cm)

\$20,000 - 30,000





51

51  
Timoléon Marie Lobrichon (French, 1831-1914)

A promenade in the park  
signed 'T. Lobrichon' (lower left)  
oil on canvas

50 1/2 x 28 1/2 in (128.5 x 72.5 cm)

\$10,000 - 15,000





52

52

Delphin Enjolras (French, 1857-1945)

The murmur of the sea

signed 'D Enjolras' (lower right)

pastel on canvas

21 1/4 x 28 1/2 in (54 x 72.3 cm)

\$20,000 - 30,000





53



54

53  
Léon François Comerre (French 1850-1916)  
Psyche discovers Cupid  
signed 'Léon Comerre' (lower left)  
oil on canvas  
diameter, 59 1/2in (151.2cm)  
\$8,000 - 12,000

54  
Ernest Eugène Lefebvre (French, 1850-1889)  
A still life with cherries  
signed 'E. Lefebvre' (lower right)  
oil on canvas  
35 x 45 1/2in (88.9 x 115.6cm)  
\$6,000 - 8,000





55

Property from the Bentley Family Trust, Los Angeles, California

55  
 François Flameng (French, 1856-1923)  
*Le renseignement*  
 signed 'François Flameng' (lower right)  
 oil on panel  
 21 1/2 x 16 1/4 in (54.6 x 41.3 cm)  
 \$4,000 - 6,000



56

Property of various owners

56  
 Ferdinand Victor Léon Roybet (French, 1840-1920)  
*A cavalier*  
 signed 'F. Roybet' (lower left)  
 oil on panel  
 24 x 14 3/4 in (61 x 37.4 cm)  
 \$3,000 - 5,000





57



58

57  
César Pattein (French, 1850-1931)  
Apples for sale  
signed and dated 'Cesar Pattein 1909' (lower left)  
oil on canvas  
21 1/2 x 25 3/4in (54.6 x 65.4cm)  
\$10,000 - 15,000

58  
Eugene Claude (French, 1841-died circa 1922)  
Le lunch  
signed 'Eug. Claude' (lower right)  
oil on canvas  
28 3/4 x 45 3/4in (73 x 116.2cm)  
\$4,000 - 6,000





59

**59**  
**Henry-Jules-Jean Geoffroy (French, 1853-1924)**  
 Blossoms  
 signed 'Geo.' (lower left)  
 oil on canvas  
 22 x 14 3/4in (55.9 x 37.4cm)  
**\$6,000 - 8,000**



60

Property from the estate of Nancy W. Walls

**60**  
**Maurice Lobre (French, 1862-1951)**  
 In the back garden  
 signed and dated 'M. Lobre 1890' (lower left)  
 oil on canvas  
 25 1/2 x 21 1/2in (65 x 54.8cm)  
 unframed  
**\$4,000 - 6,000**





61

Property of another owner

61

Charles Bertrand d'Entraygues (French, born 1851)

The choir boys

signed 'd'Entraygues' (lower right)

oil on canvas

24 1/4 x 18 1/4in (61.5 x 46.3cm)

\$6,000 - 8,000

Property from the collection of Catherine Lance, Phoenix, Arizona

62

Théophile-Louis Deyrolle (French, 1844-1923)

*Avril en Bretagne*

signed 'TH Deyrolle' (lower left); signed and inscribed with title on stretcher

oil on canvas

21 1/2 x 18 1/2in (54.6 x 47cm)

\$4,000 - 6,000



62





63



64

Property of another owner

63  
 Julien Gustave Gagliardini (French, 1846-1927)  
 A river in the Alps  
 signed 'Gagliardini' (lower right)  
 oil on canvas  
 29 x 39 1/2 in (73.7 x 100.3 cm)  
 \$4,000 - 6,000

Property from the estate of Nancy W. Walls

64  
 Ludovic Piette (French, 1826-1877)  
 Personnages au jardin publique  
 signed 'L. Piette' and dated '1875' (lower left)  
 gouache on paper  
 13 x 24 3/8 in (33 x 62 cm)  
 unframed  
 \$3,000 - 5,000



Property from a private collection, Massachusetts

65

Jean-Baptiste-Camille Corot (French, 1796-1875)

La Baie de Somme

signed 'Corot' (lower left)

oil on panel

9 3/8 x 19 5/8in (24 x 50cm)

**\$100,000 - 150,000**

Painted *circa* 1855-60.

PROVENANCE:

with Durand-Ruel, New York, 1893, no. 1071;

with Scott & Fowles, New York;

Mrs. D. Blumenthal, New York;

L.R. Schumann, Boston;

John Goulandris, New York;

Private collection, 1995;

with Rehs Galleries, New York;

Acquired from the above by the present owner.

LITERATURE:

Jean Dieterle and André Schoeller, *Corot: Troisième supplément à 'L'oeuvre de Corot' par Alfred Robeau*, Paris, 1974, no. 20, illustrated









66

Property of various owners

66

**Théodule Augustin Ribot (French, 1823-1891)**

*Deux femmes de ménage*

signed 'Ribot' (lower right)

oil on canvas

18 1/4 x 15 1/4 in (46.3 x 38.7 cm)

**\$3,000 - 5,000**

**PROVENANCE:**

with Gustave Tempelaere, 70 Boulevard Malesherbe, Paris;

with Bernheim-Jeune(?), Paris;

Mrs. Unger and Van Mens, Rotterdam

**EXHIBITED:**

Amsterdam, Galerie Huink and Scherjon, 1936, number 33

Munich, *Art Français et Hollandais*, 1936

Amsterdam, Chez Buffa, November, 1937, no. 14

Always sensitive to working class themes, Théodule Ribot executed several canvases that focused on women exchanging money for work that has been completed. In bringing his figures close to the viewer Ribot demonstrated a psychological interest in the personalities of his models, often using models that became more than anecdotal types since they were drawn from his immediate circle of family and friends. While we cannot say for certain whether the figures in this painting are members of Ribot's immediate family, they are similar to models that he employed

in other compositions. His familiarity with his figures allowed the painter to deepen the relationship between the women – as here - creating much more than an anecdotal genre scene.

One stencil mark on the back of the canvas reveals that Gustave Tempelaere, a major art dealer supporting realist paintings by artists such as Ribot, originally handled the painting. Another stencil stamp reveals that the painting was also handled by the firm of Bernheim-Jeune, the dealers who became the primary promoters of Ribot's work in Paris. The fact that this canvas was exhibited in Holland, during the early part of the twentieth century, demonstrates that Dutch collectors and dealers remained very partial to his work since he suggested painters from the seventeenth century either in Holland or in Spain, the latter the country where Ribot's work was often compared with Ribera.

Included in a relatively large exhibition dedicated to Ribot's work at François Buffa et fils, a gallery in Amsterdam, in 1937 the painting had a strong visibility. It is from this show that this canvas most likely found its way into a Dutch collection where it was highly valued.

We are grateful to Gabriel P. Weisberg for confirming the attribution to Théodule Ribot on the basis of photographs and for providing cataloguing information.





67



68

67  
**Jules Denneulin** (French, 1835-1904)  
 Clam gatherers  
 signed 'Jules Denneulin' (lower left)  
 oil on canvas  
 40 1/2 x 56 1/2 in (103 x 143.5cm)  
 \$8,000 - 12,000

68  
**Antoine Bouvard** (French, 1870-1956)  
 A quiet Venetian canal  
 signed 'Bouvard' (lower left)  
 oil on canvas  
 20 x 24 in (50.8 x 61cm)  
 \$6,000 - 8,000



69

**Félix François Georges Philibert Ziem (French, 1821-1911)**

*Personnages sur le Quai des Esclavons, Venise*

signed 'Ziem' (lower left)

oil on canvas

27 x 32 1/8in (68.5 x 82cm)

**\$100,000 - 150,000**

The Association Félix Ziem, represented by Mathias Ary Jan, Davis Pluskwa and Gérard Fabre, has confirmed the authenticity of this work, which will be reproduced in the forthcoming *catalogue raisonné*. The present lot is accompanied by an authentication certificate from the Association Félix Ziem.









70

70

**Louis Aston Knight (American, 1873-1948)**

A quiet afternoon

signed 'Aston Knight' and inscribed 'Paris' (lower left)

oil on canvas laid down on board

32 1/4 x 26in (82 x 66cm)

**\$5,000 - 7,000**

Property from a Manhattan private collection

71

**Louis Abel-Truchet (French, 1857-1918)**

A view of a town

signed and dated 'Abel Truchet 1892' (lower left)

oil on canvas

39 1/2 x 31 1/2in (100.3 x 80cm)

**\$5,000 - 7,000**



71





72

Property of various owners

72

Félix François Georges Philibert Ziem (French, 1821-1911)

*L'Entrée dans le Grand Bassin, Venise*

signed 'Ziem' (lower right)

oil on canvas

21 1/2 x 32 in (54.5 x 81.3 cm)

\$60,000 - 80,000

The Association Félix Ziem, represented by Mathias Ary Jan, Davis Pluskwa and Gérard Fabre, has confirmed the authenticity of this work, which will be reproduced in the forthcoming *catalogue raisonné*. The present lot is accompanied by an authentication certificate from the Association Félix Ziem.





73

73

**Emilio Sanchez Perrier (Spanish, 1855-1907)**

A tranquil river with a view of a town, possibly Seville

signed and inscribed 'E Sanchez Perrier / Seville' (lower right)

oil on panel

8 3/4 x 13 3/4in (22 x 35cm)

\$15,000 - 20,000





74

74

**Giacinto Gigante (Italian, 1806-1876)**

A street in Pompeii with figures

signed, inscribed and indistinctly dated 'Gia. Gigante nap. 1[835?]' (lower left)

watercolor over pencil heightened with gum arabic

8 3/8 x 12 3/8 in (21.3 x 31.4 cm)

\$10,000 - 15,000





75



76

Property of a luxury hotel

**75**  
**Agostino Aglio (Italian, 1777-1857)**  
 The Eagle's Nest, Killarney  
 signed 'A. Aglio' and dated '1842' (lower left)  
 oil on canvas  
 28 x 35in (71 x 89cm)  
**\$8,000 - 12,000**

PROVENANCE:  
 with Kurt E. Schon, Ltd., New Orleans

Property of a private collection, Southern California

**76**  
**Attilio Pratella (Italian, 1856-1949)**  
 Fishing boats in the Bay of Naples  
 signed 'Pratella' (lower center)  
 gouache and pastel on heavy card  
 10 3/4 x 17 3/4in (27.3 x 45.1cm)  
**\$2,500 - 3,500**



Property of various owners

77

Hermann David Salomon Corrodi (Italian,  
1844-1905)

A villa in Venice

signed and inscribed 'H. Corrodi Roma' (lower left)  
oil on canvas

65 x 33 3/4 in (165.1 x 85.7 cm)

\$10,000 - 15,000

A similar composition by the artist sold at Van  
Ham Kunstauktionen on 13 May 2011.







78

78

**Ettore de Maria Bergler (Italian, 1851-1938)**

Feeding the pigeons

signed 'E. de Maria' and dated '88' (lower left)

oil on panel

11 x 15 3/8in (28 x 39cm)

\$20,000 - 30,000





79

79  
 Francesco Vinea (Italian, 1845-1902)  
 The language of love  
 signed 'F Vinea' (upper right)  
 oil on canvas  
 19 1/2 x 14 1/4in (49.5 x 36.2cm)  
 \$6,000 - 8,000



80

80  
 Michele Gordigiani (Italian, 1830-1909)  
 The little lord  
 signed 'M Gordigiani' (lower right)  
 oil on panel  
 16 1/8 x 10 1/8in (41 x 25.6cm)  
 \$4,000 - 6,000





81

81

**Giuseppe Signorini (Italian, 1857-1932)**

A debatable matter

signed 'Giuseppe Signorini' and inscribed 'Paris' (lower right)

gouache heightened with gum arabic on paper laid down on heavy card

27 7/8 x 41 7/8 in (71 x 106.5 cm)

\$20,000 - 30,000

PROVENANCE:

Sale, Parke Bernet Galleries, New York, 4 November 1971, lot 49





82

82

Cesare Auguste Detti (Italian, 1847-1914)

Her drawing master's critique

signed, inscribed and dated 'C. Detti Paris 96' (lower right)

oil on panel

16 1/2 x 11 3/4 in (41.9 x 29.8cm)

\$10,000 - 15,000



83

**Vittorio Reggianini (Italian, 1858-1939)**

An illicit letter

signed 'VReggianini' (lower left)

oil on canvas

39 3/4 x 27in (101 x 68.5cm)

**\$70,000 - 90,000**

PROVENANCE:

Private collection since 1960s.

The 19th century in Europe was a time that saw a great amount of technological innovation but also of military conflicts that spanned the entire century. Tensions and exorbitant expenses related to the pervasive military situation strained every level of society, leaving Europeans desperate for the more settled times of bygone eras, when chivalry and elegance defined previous generations.

In the midst of this general turmoil emerged a group of artists that became known as Costume painters. Their goal was to revive the elegance and luxury of the past by creating idealized paintings of a time when leisure and romance were at the forefront of daily life. Among them worked a highly skilled group of artists referred to as the 'Silk and Satins School', spearheaded by the French artist Charles Soula Croix and the Italian Vittorio Reggianini. (William Rau, *Nineteenth-Century European Painting: From Barbizon to Belle Époque*, Woodbridge, 2012)

Reggianini worked both in Modena and Florence, and after trying his hand at historical and peasant subjects, he turned his attention to elegant costume themes. As opposed to other Costume painters who would craft tales of knights and maidens of centuries past, Reggianini embraced contemporary fashion which he rendered in spectacular detail and precision. The viewer's eye is treated to an unparalleled opulence and luminosity of fabrics, floor and wall coverings. As his fame crossed the Atlantic, Reggianini received countless commissions from Europe and the United States.









84



85

84  
Eugenio Zampighi (Italian, 1859-1944)  
One more cup  
signed 'E. Zampighi' (lower left)  
oil on canvas  
24 x 18in (61 x 45.8cm)  
\$10,000 - 15,000

85  
Eugenio Zampighi (Italian, 1859-1944)  
The serenade  
signed 'E. Zampighi' (upper left)  
oil on canvas  
17 3/4 x 22 1/2in (45 x 57cm)  
unframed  
\$10,000 - 15,000





86

86  
Giovanni Costa (Italian, 1833-1903)  
Showing off the new dress  
signed 'G. Costa' (upper left)  
oil on canvas laid down on masonite  
48 x 28in (122 x 71cm)  
\$10,000 - 15,000





87

Property from a private collection, Coral Gables, Florida

87

**Frederick Goodall, RA (British, 1822-1904)**

The way from the village - time of inundation

signed with monogram and dated '1882' (lower left)

oil on canvas

35 1/4 x 57in (89.8 x 145cm)

**\$18,000 - 22,000**

EXHIBITED:

London, Royal Academy, 1883, no. 407.





88



89

Property from a New England collection

**88**  
Filippo Bartolini (Italian, 1861-1908)

A hard bargain  
signed 'FBartolini' (lower right)  
watercolor on paper

15 3/4 x 22 3/8in (40 x 57cm)

**\$8,000 - 12,000**

PROVENANCE:  
with Robert P. Weimann, Jr., Ansonia, Connecticut;  
acquired from the above circa 1976

Property of various owners

**89**  
Tito Della Fralte (20th Century)

At the rug seller's shop  
signed and inscribed 'Tito delle Fralte Roma' (lower right)  
watercolor over pencil heightened with gum arabic

21 1/2 x 29 1/2in (54.6 x 74.9cm)

**\$4,000 - 6,000**



90

**Frederick Arthur Bridgman (American, 1847-1928)**

The peacock fan

signed 'FA Bridgman' and dated '1876' (lower right)

oil on canvas

28 3/4 x 23 1/2 in (73 x 59.8 cm)

**\$50,000 - 70,000**

EXHIBITED:

New York, Hammer Galleries, *The Goddess and the Slave*, 7 June - 17 July 1977

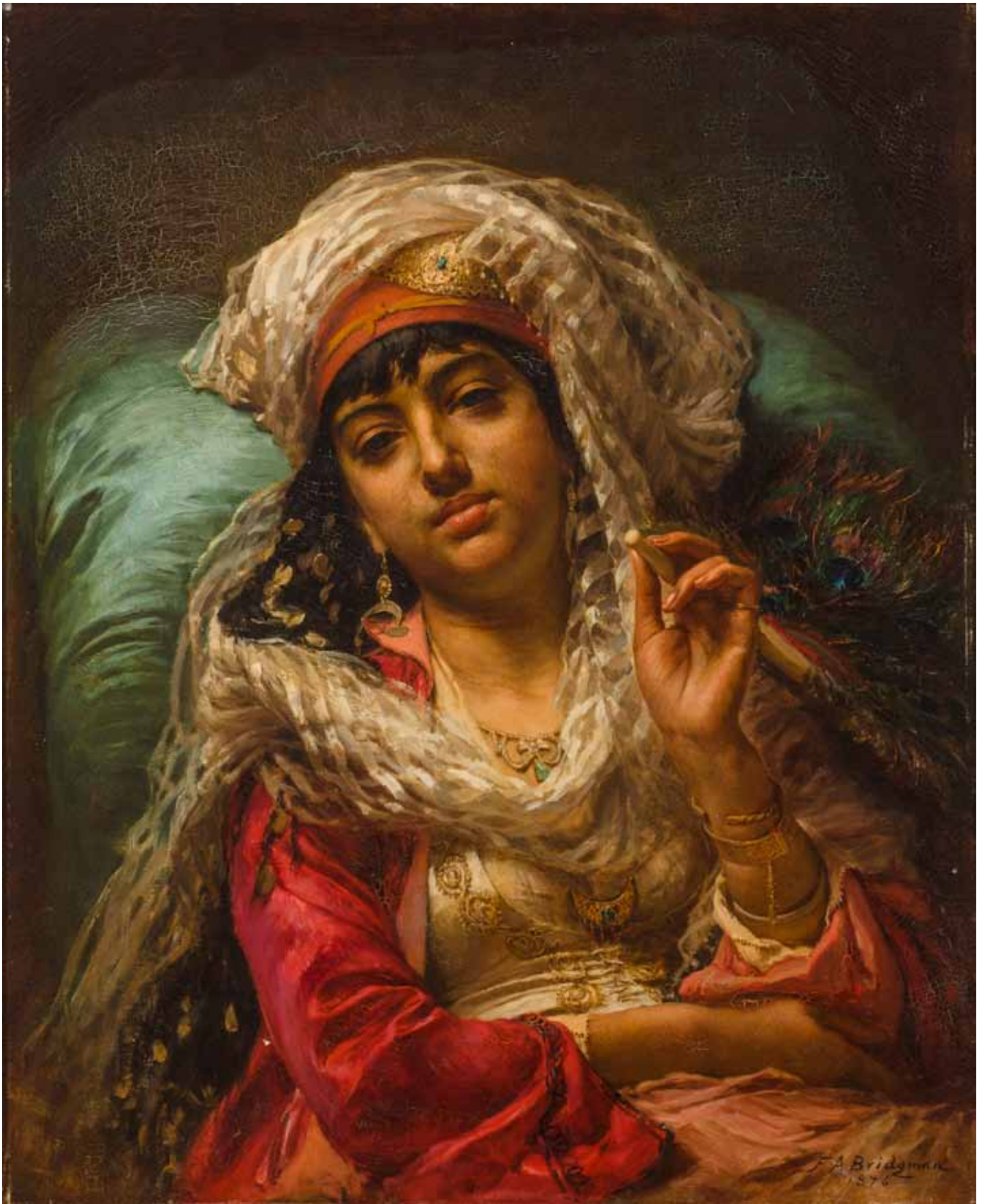
Born in Tuskegee, Alabama in 1847, Frederick Arthur Bridgman began his career as a draughtsman in New York City while a student at the Brooklyn Art Association and the National Academy of Design. In 1866 he traveled to Paris, where he would later settle, and entered the studio of the renowned academic painter Jean-Léon Gérôme (1824–1904) in 1867, where he would spend the next four years. Gérôme's exquisite precision, concern for color and reliance on Middle Eastern and Orientalist themes deeply influenced Bridgman, who had originally planned to return to America as a genre painter. Bridgman's first trips to North Africa between 1872 and 1874 saw him divide his time between Egypt and Algeria and return with hundreds of sketches that laid the groundwork for his larger paintings of courtyard, street and interior scenes, such as the present lot, *The peacock fan*.

In this work, a languid beauty rests upon a mound of green pillows, toying with a delicately feathered fan between her slender fingers. Her gaze, though heavy lidded, casts an authoritative look on the viewer, a knowing smile beginning to form on her painted lips. No doubt, Bridgman's own collection of costume pieces and regional dress which he had acquired on his travels influenced the present subject's Ottoman-esque 'indoor' ensemble of gauzy veils, coin-laden jewelry, crimson jacket and brocade vest. Unlike other subjects that dominated the work of his contemporaries, Bridgman's model is modestly, though no less lavishly, attired. She leaves room for the European imagination that was fascinated by the primal and pseudo-sexual depictions of odalisques and concubines found in the Paris salon, which perpetuated the myth of the Middle East as the exotic and dangerous 'other' up until the twentieth century.

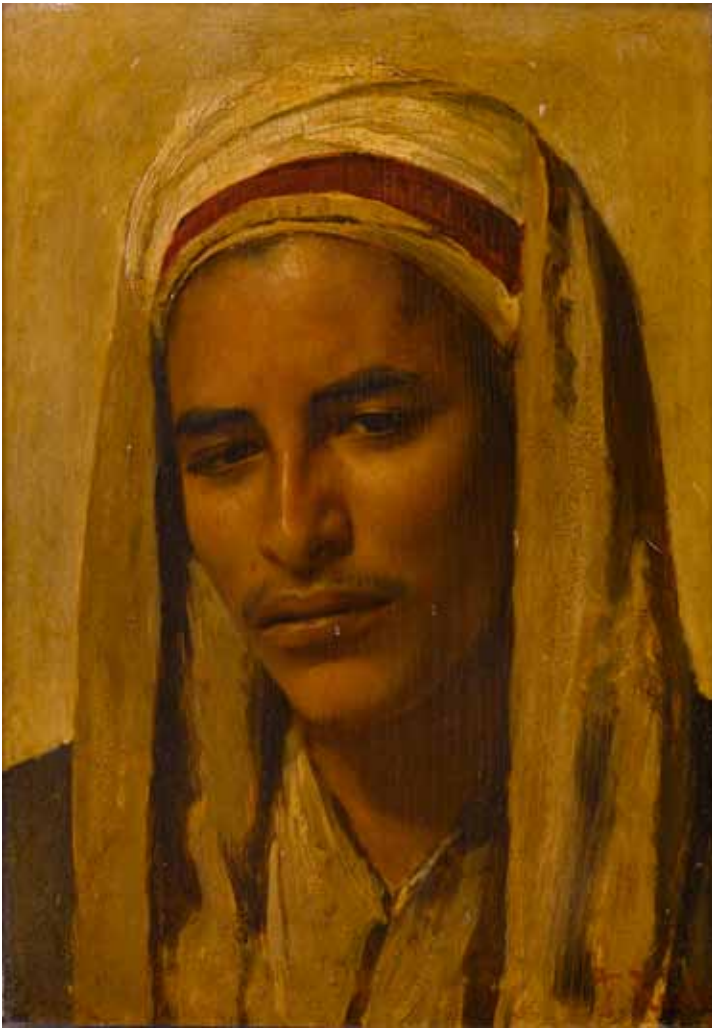
In 1889, Bridgman had five works displayed in the *Exposition Universelle* in Paris, a noted mark in his venerated career as one of the most important American Orientalist painters. He was later made an Officer of the French Legion of Honor as well as a member of the National Academy of Design.

This work will be included in the forthcoming *catalogue raisonné* on Bridgman being prepared by Ilene Susan Fort, Ph.D, Senior Curator and The Gail and John Liebes Curator of American Art, Los Angeles County Museum of Art.









91

**91**  
**Franz Xavier Kosler (Austrian, 1864-1905)**  
 A young Arab  
 signed and indistinctly dated 'F. Kosler 9[4?]' (lower right)  
 oil on panel  
 14 1/4 x 10 1/4in (36.2 x 26cm)  
**\$8,000 - 12,000**



92

**92**  
**Giuseppe Signorini (Italian, 1857-1932)**  
 Lighting the lamps at a mosque  
 signed, inscribed and dated 'Giusep. Signorini / Paris A 2 93' (lower right);  
 signed and inscribed verso: 'Interne d'une mosquée / placement des  
 lampes / pour la prière arabe / A. 2 93 / Giusep Signorini'  
 watercolor over pencil heightened with gum arabic  
 30 1/2 x 19 1/4in (77.5 x 48.9cm)  
**\$6,000 - 8,000**





93

93  
David Emile Joseph de Noter (Belgian, 1825-1892)  
A young Highland huntsman  
signed and indistinctly dated 'D de Noter' (lower right)  
oil on panel  
33 x 27 1/2in (83.8 x 69.8cm)  
\$6,000 - 8,000

PROVENANCE:  
with The McEwan Gallery, Scotland.



94

94  
Jan Hamkens (Dutch 19th Century)  
A stag hunt  
signed 'Jan Hamkens' (lower left)  
oil on canvas  
60 x 36in (152.5 x 91.5cm)  
\$6,000 - 8,000





95

95  
Frederik Hendrik Kaemmerer (Dutch, 1839-1902)  
Feeding the macaw  
signed 'F.H. Kaemmerer' (lower left)  
oil on canvas  
43 1/2 x 29 1/2 in (110.5 x 74.9 cm)  
\$20,000 - 30,000





96

**96**  
**Frederik Hendrik Kaemmerer (Dutch, 1839-1902)**  
 At the market  
 signed 'F.H. Kaemmerer' (lower right)  
 oil on canvas  
 23 1/2 x 13 3/4 in (60 x 35 cm)  
**\$10,000 - 15,000**

PROVENANCE:  
 Private collection since the 1970s



97

**97**  
**Alfred Stevens (Belgian, 1823-1906)**  
 A portrait of a woman, thought to be Sarah Bernhardt  
 signed 'A. Stevens' (center right)  
 oil on canvas  
 13 x 9 3/4 in (33 x 24.8 cm)  
**\$8,000 - 10,000**

PROVENANCE:  
 Franck Collection, Brussels;  
 Baron Rollin Collection, Brussels

"The work of Alfred Stevens could be called the poem to the women of the world" wrote Theophile Gautier in his review of the 1867 *Exposition Universelle*, the exhibition that earned Stevens a first class medal and his promotion to Officer of the Legion of Honor. Although Stevens cannot be neatly categorized as either an Impressionist or Academic painter, his paintings of women must be considered as modern in conception as anything painted by Manet or Degas.

This painting will be included in the *catalogue raisonné* of Stevens' paintings now in preparation by the *Comité Alfred Stevens*.



98

**Petrus van Schendel (Belgian 1806-1870)**

*Soirée de feux de Bengale au Vaux-Hall, Parc de Bruxelles*

signed 'P.van Schendel' (on the base of the statue)

oil on canvas

27 3/16 x 39in (69 x 99cm)

**\$70,000 - 90,000**

PROVENANCE:

The Artist's estate sale, J. & A le Roy & Frères, Brussels, 4 September 1871, lot 11;

Sale, Sotheby's Amsterdam 24 April 1989, lot 333;

Sale, Sotheby's London, 20 June 1990, lot 104;

Sale, De Vuyst, Lokeren, Belgium, 12 December 1998, lot 433, where purchased by the present owner

EXHIBITED:

Brussels, Palais des Beaux-Arts, 1864, as *Soirée de Feux de Bengale au Vaux-Hall, Parc de Bruxelles*

Brussels, Exposition Générale des Beaux-Arts, 1866 as *Feux de Bengale, dans le jardin du Théâtre Lyrique, à Bruxelles*

Portland, Maine, Portland Art Museum, Haffenreffer Gallery, 2012

LITERATURE:

Jan de Meere, *Petrus van Schendel (1806-1870). Een leven tussen licht en donker*, Leiden 2012, p.194, illustrated

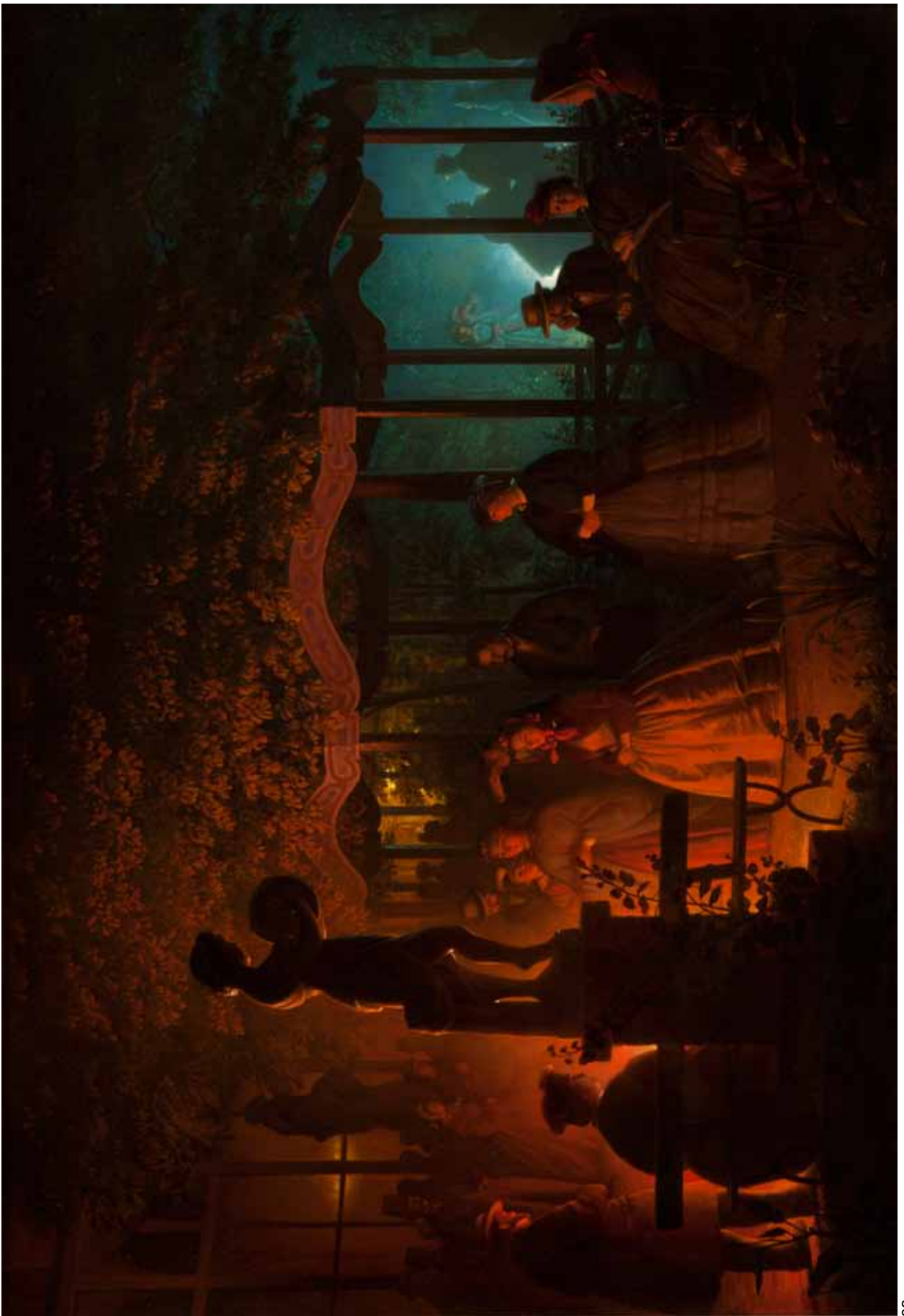
Registered in the van Schendel archive, number OS/64

Van Schendel made several studies for the present lot, including a larger version which was exhibited in 1869 (present whereabouts unknown).

The artist has painted himself into the composition (in the left corner) sharing the crowd's fascination with the sculpture, illuminated by the 'Bengal lights', a form of firework that gave out a slow burning light of various hues. Some of the crowd hold their noses or cover their mouths to shield themselves from the highly noxious effects of the smoke produced by the lights.

We are grateful to Jan de Meere for his assistance in cataloguing this lot.









99



100

Property from the collection of Rachel and Irving Sulmeyer,  
Rolling Hills, California

99

**Edouard de Jans (Belgian, 1855-1919)**

The reception of Quentin Metsys into the Guild of St. Luke of  
Antwerp in 1520

signed 'E. De Jans' (lower left); inscribed on the reverse: 'Je soussigné  
déclare avoir peint / ce tableau: Réception de Quinten Matsys à la /  
Lucasgilde à Anvers (1520) / E De Jans'

oil on canvas

30 3/4 x 34 3/4 in (78.1 x 88.3cm)

**\$6,000 - 8,000**

PROVENANCE:

with Dominion Gallery, Montreal, Canada.

Property of various owners

100

**Josephus Laurentius Dyckmans (Belgian, 1811-1888)**

A pastoral landscape with figures sketching in the foreground  
signed and dated 'J.L. Dyckmans 1875' (lower left)

oil on canvas

17 1/2 x 23 3/4 in (44.4 x 60.3cm)

**\$4,000 - 6,000**





101



102

101  
**Bernard Pothast (Dutch, 1882-1966)**  
 The little mothers  
 signed 'B. Pothast' (lower right)  
 oil on canvas  
 19 x 23in (48.2 x 58.4cm)  
 \$6,000 - 8,000

Property of a luxury hotel

102  
**Willem de Klerk (Dutch, 1800-1876)**  
 A landscape with peasants on the edge of a village  
 signed 'W. de Klerk' (lower right)  
 oil on panel  
 21 1/2 x 30in (54.5 x 76.3cm)  
 \$5,000 - 7,000





103

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

103

**Marinus Adrianus Koekkoek I (Dutch, 1807-1868)**

Hauling in the nets on a summer day

signed 'M.A. Koekkoek' and dated '1866' (lower right)

oil on canvas

26 1/4 x 39 1/4 in (66.8 x 100cm)

**\$15,000 - 20,000**

PROVENANCE:

with Arthur Ackermann & Son, New York;

with Babcock Galleries, New York





104

104

**Willem Koekkoek (Dutch, 1839-1895)**

A busy street in Summer, Enkuizen

signed 'W. Koekkoek' (lower right)

oil on canvas

17 3/8 x 23 3/4 in (44.2 x 60cm)

\$25,000 - 35,000

**PROVENANCE:**

with W. H. Patterson, London;

Sale, Christie's, Amsterdam, 11 May 2011, lot 175;

Acquired at the above sale by the present owner





105



106

Property of a luxury hotel

**105**  
**Victor Olivier Gilsoul (Belgian, 1867-1939)**  
 After the storm  
 signed 'Victor Gilsoul' and dated '18' (lower right)  
 oil on canvas  
 55 x 79in (140 x 201cm)  
**\$4,000 - 6,000**

PROVENANCE:  
 Nouveau Drouot, Paris;  
 with McBride Galleries, New Orleans

Property of another owner

**106**  
**Louis Etienne Timmermans (Belgian, 1846-1910)**  
 Fishermen returning home  
 signed 'L. Timmermans' (lower left)  
 oil on panel  
 15 x 18in (38 x 45.8cm)  
**\$4,000 - 6,000**



Property of a private collection, Florida

107

**Charles Leickert (Dutch, 1816-1907)**

A winter landscape

signed 'Ch. Leickert' (lower right)

oil on canvas

33 3/4 x 25 1/2 in (86 x 65 cm)

**\$7,000 - 9,000**

PROVENANCE:

with Frost & Reed, London

Property from the collection of Catherine Lance, Phoenix, Arizona

108

**Willem Hendrick Eickelberg (Dutch, 1845-1920)**

The day's catch

signed 'W.H. Eickelberg' (lower left); signed and inscribed on reverse: 'The undersigned declares that this / has been painted by himself / to the order of A.C. Huyvetter of / Antwerp W.H. Eickelberg / Amsterdam Holland'

oil on canvas

29 x 23 1/5 in (73.7 x 59.8 cm)

**\$4,000 - 6,000**



107



108





109

Property of a luxury hotel

109

Willem Carel Nakken (Dutch, 1835-1926)

*En route pour la mer*

signed 'W.C. Nakken' (lower right); inscribed with title on label attached to frame

oil on canvas

34 1/2 x 59 1/2 in (88 x 151 cm)

\$10,000 - 15,000

PROVENANCE:

with Guarisco Gallery, Washington, D.C.





110

Property of another owner

110

Eugène Verboeckhoven (Belgian, 1798-1881) & Cornelis Jan de Vogel (Dutch 1824-1879)

A landscape with herder, cattle and sheep at pasture

signed, inscribed and dated 'C J de Vogel Eugène Verboeckhoven figures et animaux / 67' (lower left)

oil on canvas

26 1/2 x 39 3/4in (67.5 x 101cm)

\$15,000 - 20,000

PROVENANCE:

with Guarisco Galleries, Washington, D.C.





111



112

Property of a Florida gentleman

111

**Cornelis van Leemputten (Belgian, 1841-1902)**

A shepherdess with her flock

signed and dated 'Corn. van Leemputten '79' (lower left)

oil on canvas

30 1/2 x 46in (77 x 117cm)

**\$4,000 - 6,000**

PROVENANCE:

Sale, Bruun Rasmussen Auctioneers, 5 June 1996, lot 334

The following authenticity statement from the artist is hand-written on the reverse of the canvas: *Je déclare que le tableau/ ci-contre représentant une/ paysanne avec moutons/ ait paint par moi/ Corn. Van Leemputten*

Property of various owners

112

**Theo van Sluys (Belgian, 1849-1931)**

A barn interior with sheep and chickens

signed 'Th. van Sluys' (upper right); inscribed 'I declare that this painting / has been painted by myself to the / order of / Th. van Sluys' on the reverse

oil on canvas

23 3/4 x 31 1/2in (60.7 x 80cm)

**\$4,000 - 6,000**





113

113

Cesar de Cock (Belgian, 1823-1904)

After the rain

signed and dated 'Cesar de Cock 1864' (lower left)

oil on canvas

32 1/4 x 47 1/2 in (82 x 120.7 cm)

\$20,000 - 30,000





114

114

**Benjamin Vautier, the Elder (Swiss, 1829-1898)**

The elders

signed 'B. Vautier' (lower left)

oil on panel

12 1/2 x 8 3/4in (31.7 x 22.3cm)

\$4,000 - 6,000

Property of a Florida gentleman

115

**Luigi Chialiva (Swiss, 1842-1914)**

The young shepherdesses

signed 'L. Chialiva' and dated '74' (lower right)

watercolor on paper

size: 9 3/4 x 17 1/2in (25 x 44.5cm)

\$3,000 - 5,000



115





116

Property of various owners

116

Hugo Ungewitter (German, born 1869)

Hunting on the steppes

signed, inscribed and dated 'Ungewitter Berlin 1921' (lower right)

oil on canvas

33 3/4 x 47 1/2 in (85.7 x 120.6 cm)

\$12,000 - 15,000





117

**117**  
**Johann Matthias Ranftl (Austrian, 1805-1854)**

A Corpus Christi procession  
 signed and dated 'Ranftl 1850' (lower right)  
 oil on panel

26 1/2 x 34in (67 x 86.5cm)

**\$20,000 - 30,000**

**PROVENANCE:**

Private collection since 1960s.

**118**  
**Carl Gottlieb Peschel (German, 1798-1879)**

Israelites in the Holy Land  
 signed with monogram, inscribed and dated 'pinx 1841' (on rock, lower right)  
 oil on canvas laid down on board  
 shaped top, 29 3/4 x 54in (75.6 x 137.2cm)

**\$6,000 - 8,000**

Property from the collection of Catherine Lance, Phoenix, Arizona

**119**  
**David (Dalhoff) Neal (American, 1838-1915)**

The first meeting of Mary Stuart and Rizzio  
 signed 'David Neal' (lower left)

oil on canvas

18 3/4 x 13 1/2in (47.6 x 34.3cm)

**\$4,000 - 6,000**

**LITERATURE:**

S.G.W. Benjamin, *Our American Artists* (1879), D. Lothrop & Co., p 66-67, illus.

David Rizzio was an Italian courtier who travelled to Edinburgh and, as the story goes, initially came to the attention of Mary, Queen of Scots, one night as he lay asleep on an oak chest in the Palace of Holyroodhouse. At first, he entertained her as a musician and later became her private secretary. Unfortunately, this led to rumours of a more intimate relationship, which led to his assassination in the Queen's presence in 1566.

David Neal left San Francisco in 1861 to study art in Munich, building a successful career as a portraitist and painter of historical subjects. *The first meeting of Mary Stuart and Rizzio* won the highest medal of the Royal Bavarian Academy of Art when it was exhibited, being the first time this honor was awarded to an American.





118



119



Property of various owners

120

**Emanuel Gottlieb Leutze (American, 1816-1868)**

Paradise and the Peri

signed, inscribed and dated 'E Leutze DUSD. 1858' (lower right)

oil on canvas

57 3/4 x 42 1/2 in (146.8 x 108 cm)

**\$40,000 - 60,000**

One of the more notable artists associated with the Düsseldorf Academy, German-born painter Emmanuel Gottlieb Leutze spent his early childhood in Fredericksburg, Virginia, and forged a transatlantic career in the late 1840s that carried him to prominence as an adopted American artist. Although his first portraits and commissions were not widely encouraged, Leutze found influence among other German painters, such as Peter von Cornelius and Karl Frederich Lessing, with whom he studied at the Academy. On trips to Italy, Leutze encountered the work of Michelangelo and Titian, whose grand, realistic figures would no doubt influence his oeuvre and inject a sense of romanticism that would characterize the mood of his later, more widely-recognized works.

Better known for his large-scale paintings depicting sweeping historical events and amalgamations, such as *Washington Crossing the Delaware* and *Washington Rallying the Troops at Monmouth*, Leutze took a departure from his combat-laden narratives with the present work, *Paradise and the Peri*. Painted in 1858, it illustrates a scene from one of the four tales comprising the *Lalla Rookh*, an Oriental romance by the Irish poet Thomas Moore published in 1817. The Peri, a winged descendant of fallen angels in Persian and Islamic mythology, is denied re-entry into Paradise until it has done penance, as Moore writes: *The Peri yet may be forgiven / Who brings to this Eternal gate / The Gift that is most dear to heaven! / Go, seek it, and redeem they sin / 'Tis sweet to let the Pardon'd in*.

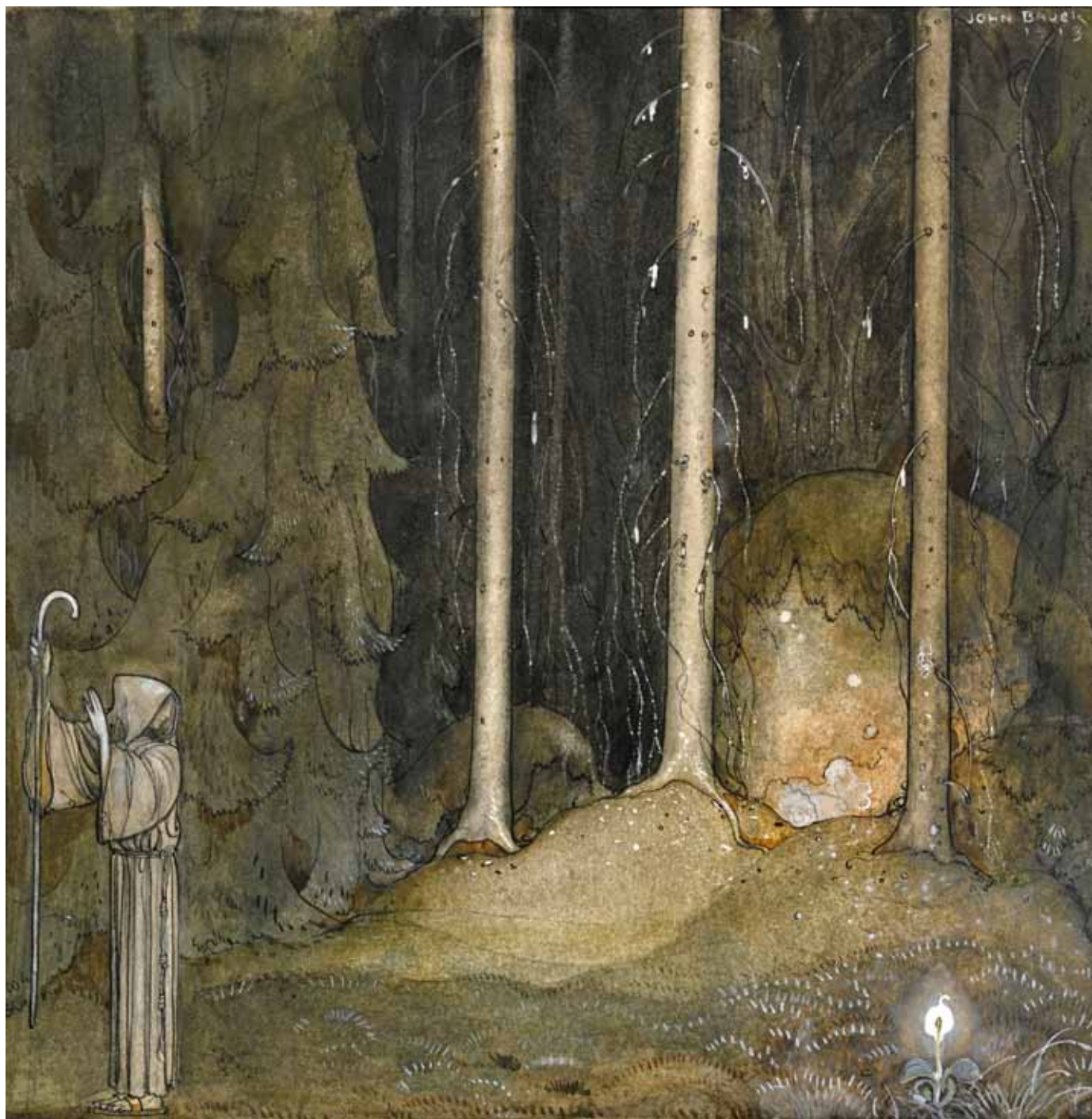
In earlier sources, the Peri were likened to troublesome agents, but later described as benevolent creatures of exquisite beauty on par with fairies or spirits. *Paradise and the Peri* shows Leutze's flair for emotional drama with his comely and bejeweled Peri offering up the third and last of her gifts, one pearl-like tear – taken from a repentant sinner who is so moved by a child praying, according to Moore's poem – to God, awash in gold and seeming to levitate on a rainbow above tropical foliage and fruit. The shape of her majestic white wings were taken from earlier depictions of Peri, most noticeably in 19th century Bengal Kalighat painting, where the Peri is crowned and full-figured. The painting illustrates Leutze's talent for realism combined with a fantastical pastiche of Orientalist themes – the revealing, harem-esque costume of the Peri, the lotus in her crown, the lush garden of Paradise and blaze of stars, and the god's drapery as a nod to antique and Roman dress.

Earlier in 1843, George Schumann completed his oratorio for soloist, chorus and orchestra, *Das Paradies und die Peri*, taken from a German translation of Moore's work, and was subsequently published as Opus 50. The earliest traces predicting the vogue for Orientalism that swept Europe in the latter half of the 19th century can be found in music and painting from that period, such as the present work.









121

121

**John Bauer (Swedish, 1882-1918)**

Brother Martin

signed and dated 'John Bauer /1913' (upper right)

watercolor and gouache over pencil

10 x 10in (25.3 x 25.3cm)

**\$10,000 - 15,000**

John Bauer is best known for his illustrations that accompanied eight volumes of fairy tales by Swedish authors entitled *Bland Tomtar och Trol* (Among Pixies and Trolls). The present work is possibly an illustration for the story 'Brother Martin and the Three Trolls'.





122

Property from Donna Livingston Design

122

Hans Zatzka (Austrian, 1859-1949)

*Alpenflora*

signed 'H. Zatzka' (lower left)

oil on canvas

25 x 14 3/4 in (63.5 x 37.5 cm)

\$10,000 - 15,000





123

Property of various owners

123

Max Friedrich Rabes (German, 1868-1944)

The costume ball

signed 'Max Rabes' (lower right)

oil on canvas

46 3/4 x 61 in (119 x 155cm)

\$30,000 - 50,000



124

**Jan van der Waarden (Dutch, 1811-1872)**

A still life with flowers, peaches, grapes and a peeled orange, all resting on a table

signed 'J. Van der Waarden' (lower right)

oil on panel

24 1/2 x 19 3/4 in (62.3 x 50.2 cm)

\$8,000 - 12,000



124

125

**Frederike Emilie Auguste O'Connell (German, 1823-1885)**

A portrait of King Louis II of Bavaria

signed 'A. O'Connell' (lower left)

oil on canvas

28 3/4 x 23 in (73 x 58.5 cm)

\$4,000 - 6,000



125





126

126

**Alexander Max Koester (German, 1864-1932)**

*Heimwärts - Enten auf einem Teich*

oil on canvas

23 3/4 x 36 1/4 in (60.4 x 92 cm)

**\$20,000 - 30,000**

PROVENANCE:

Sale, Sotheby's, London, 6 June 2001, lot 161

Dr. Ruth Stein confirmed the authenticity of the work at the time of the sale in 2001, stating that the composition is a replica by the artist after his painting with the same title, recorded under number 820 in the *catalogue raisonné*.





127

127  
Alexander Max Koester (German, 1864-1932)  
Ducks resting in the evening sun  
signed 'A. Koester' (lower left)  
oil on canvas  
diameter, 31 1/2in (80cm)  
\$15,000 - 20,000





128



129

128  
Polish School, 19th Century  
Figures outside a farmhouse  
signed and dated indistinctly 'Justin Kozlo[.]ki 18[.]11' (lower left)  
oil on canvas  
21 x 28 1/4 in (53.3 x 71.7 cm)  
\$6,000 - 8,000

129  
József Molnár (Hungarian, 1821-1899)  
*Szüret* (Harvest)  
signed 'Molnar J' (lower left) and inscribed indistinctly 'Szüret / [.]jerep[.] / 85' on the reverse  
oil on panel  
13 1/4 x 18 in (35 x 45.7 cm)  
\$6,000 - 8,000





130

130  
Alfred von Wierusz-Kowalski (Polish, 1849-1915)  
The sleigh ride  
signed 'A. Wierusz Kowalski' (lower right)  
oil on canvas  
11 1/2 x 18 1/4 in (29.2 x 46.3 cm)  
\$20,000 - 30,000





131

131

**Alphonse Mucha (Czech, 1860-1939)**  
*Guillaume 1er dans son collège de Tabac*  
 signed 'Mucha' (lower left)  
 gouache over pencil on paper  
 20 1/4 x 15 1/4 in (51.5 x 38.8 cm)  
**\$10,000 - 15,000**

EXHIBITED:  
 Paris, Galerie La Bodinière, 16 February-10 March 1897, cat. no. 23.

The following three works are studies for illustrations for the book by Charles Seignobos (1854- 1942), *Scènes et Episodes de l'Histoire de l'Allemagne*. The book was published in Paris in 1898 in Paris but Mucha had begun to work on the project much earlier, probably in 1891,

commissioned by the publisher Armand Colin. The book features 33 illustrations by Mucha, along with 7 illustrations by French history painter Georges Rochegrosse (1859-1938).

Facing page 282 of the book, the present work features Prussian King Frederick William I in his 'College of Tabac', a kind of smoking club, where he spent evenings regularly with his courtiers and foreign ambassadors, enjoying smoking, drinking and eating. This drawing was exhibited for the first time in Mucha's very first solo exhibition, which was held at La Bodinière Gallery, Paris.

We are grateful to John Mucha and Tomoko Sato, Curator of the Mucha Foundation, for confirming the authenticity of this lot from photographs and providing cataloguing information.



132

**Alphonse Mucha (Czech, 1860-1939)**

*Exécution de Katte*

signed 'Mucha' (lower right)

grey wash and gouache over charcoal on paper

19 x 14in (48.3 x 35.6cm)

**\$10,000 - 15,000**

Executed between 1891 and 1897.

EXHIBITED:

Paris, Galerie La Bodinière, 16 February-10 March 1897, cat. no. 24

Facing page 288 in the book *Scènes et Episodes de l'Histoire de l'Allemagne*, the work shows Prussian Crown Prince Frederick (later Frederick the Great) in distress, while witnessing the execution of his close friend Hans Hermann von Katte in November 1730. The prince was then imprisoned in the castle of Kostrzyn (western Poland) due to his plot to escape from his dominant father King Frederick William I and the kingdom; Katte, a Lieutenant of the Prussian Army, was accused of assisting the prince's escape.

We are grateful to John Mucha and Tomoko Sato, Curator of the Mucha Foundation, for confirming the authenticity of this lot from photographs and providing cataloguing information.

133

**Alphonse Mucha (Czech, 1860-1939)**

*L'Empereur Lothaire et le pape Innocent*

signed and dated 'Mucha 91' (lower right)

grey wash on paper

15 3/8 x 11 1/4in (39 x 28.6cm)

**\$7,000 - 9,000**

EXHIBITED:

Paris, Galerie La Bodinière, 16 February-10 March 1897, cat. no. 8

Facing page 78 of the book *Scènes et Episodes de l'Histoire de l'Allemagne*, the picture depicts a scene where German King Lothar III is marching with his army into Italy, accompanied by Pope Innocent II. Afterwards, Lothair was crowned Holy Roman Emperor by the pope in June 1133. This is one of Mucha's earliest illustrations produced for the book.

We are grateful to John Mucha and Tomoko Sato, Curator of the Mucha Foundation, for confirming the authenticity of this lot from photographs and providing cataloguing information.



132



133



134

**Gyula Tornai (Hungarian, 1861-1928)**

The holy cleansing of the Samurai

signed 'Tornai GY' (lower right)

oil on canvas

45 1/4 x 35in (115 x 84cm)

**\$40,000 - 60,000**

**PROVENANCE:**

Private collection, Vienna, Austria

**EXHIBITED:**

Berlin, Kunstsalon Keller & Reiner, November 1907

Kunstaussstellung fuer Kunst aller Art, no. 9006

Gyula Tornai was born in 1861 in a small town in Hungary known as Görgö. He began his artistic career seeking a formal education in the academies in Vienna, Munich and Budapest where he studied under prominent artists such as Hans Makart and Gyula Benczúr. Tornai's style was heavily influenced by Makart's aestheticism and tonality known as 'Makartstil' ("Makart's style" in German). His vibrantly colored and theatrical, large-scale paintings held a lasting effect on Tornai and are evident in the complex nature of many of his works.

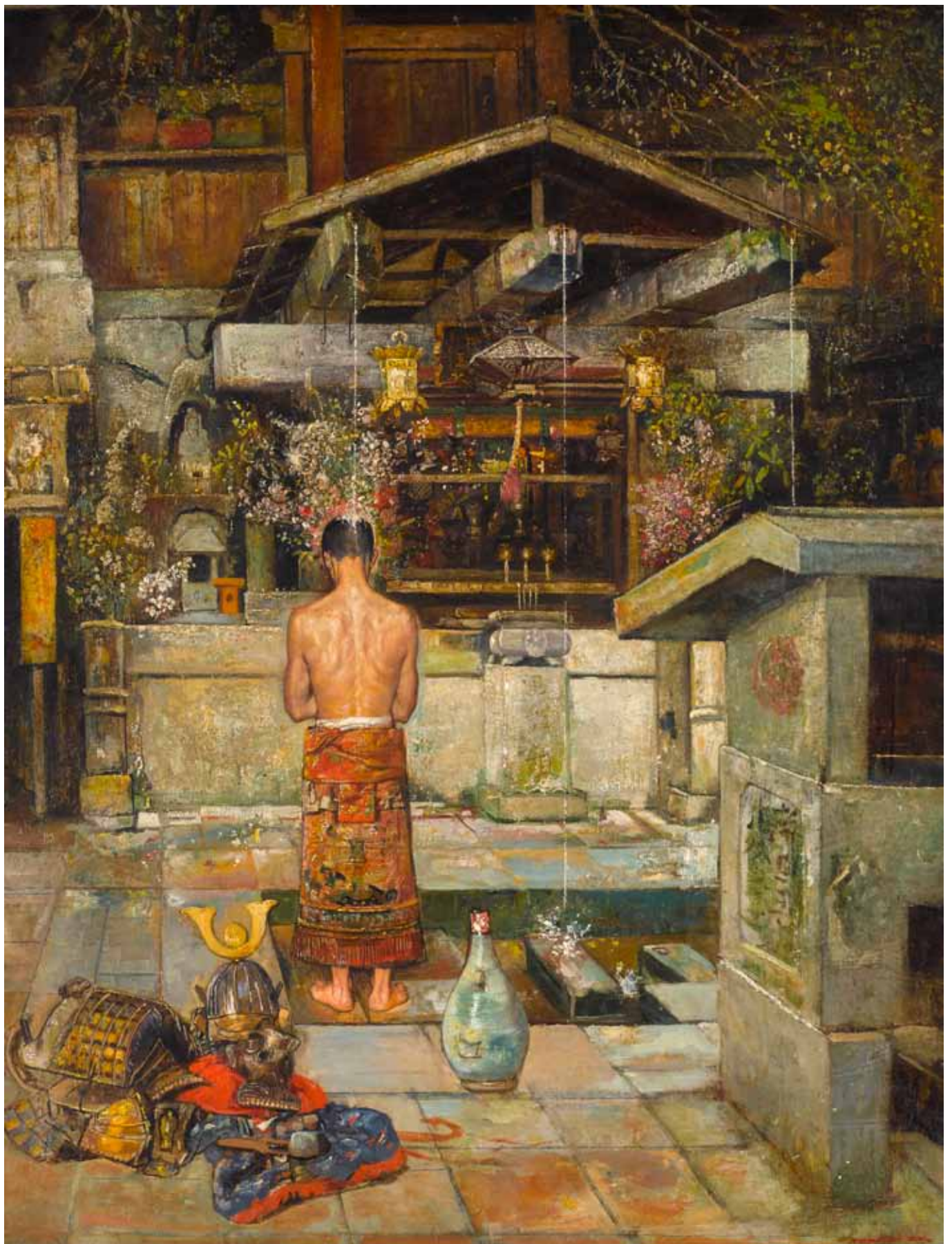
Tornai began his career painting numerous genre scenes, however after his travels to more exotic locales, his choice of subjects changed dramatically. His early visit to Tangier, Morocco in 1890-91, provided him with new motifs to explore. In 1900 he exhibited many of the works he completed while abroad at the *Exposition Universelle* in Paris. Their immense success provided Tornai with the financial ability to continue his explorations and provoked him to travel for an extended period of time through China, Japan and India. It was during his sixteen month sojourn to the Far East where Tornai was most heavily influenced and began to cultivate the style for which he is renowned today.

In the course of his travels through Kyoto, Nikko, Nara, and Nagoya, Tornai's contact with the former Prime Minister of Japan, Count Okuma Shigenobu, was one of the most significant factors in the evolution of his style. He was commissioned to complete a portrait of the Marquess Taro Katsura, and the patronage introduced Tornai to the various aspects of Oriental life and to the vast traditions of the Buddhist and Shinto religions. Through Count Okuma, Tornai was able to access a side of the world typically concealed from Europeans. His fascination with the unfamiliar civilization resonates in his body of works that followed.

The present work depicts a Samurai warrior in the act of 'Misogi', a customary Shinto cleansing ritual performed to purify the body and mind. The warrior has entered the shrine and disrobed. His traditional Lamellar armor and Katana sword lie beside him while he bows his head in devotion. Water trickles from above commencing from the three lentils of the temple's structure. The Samurai stands under one of the streams in a meditative state, as the water flows down his neck and body, purifying his soul. The canvas is a vividly colored and well-balanced composition, characteristic of the artist's style in which he completed his Far East works. The colorfully patterned kimono complements the flower blossoms and intricately designed lanterns and overall temple décor. The vast array of pigments brings the canvas to life and the textured application of paint adds another dimension to the image. The work illustrates Tornai's aptitude in creating complex and visually intriguing compositions. His skill in rendering the depth and perspective of the temple and its surroundings is an example of his adept understanding of spatial arrangement. This large scale work, accompanied by the original wood-carved, Japanese frame, is a principal example of Tornai's ability to successfully captivate the essence of the foreign world.

Upon his return from his lengthy sojourn, Tornai compiled sixty similar large-scale oil paintings, as well as smaller studies. He exhibited this body of works throughout many European cities including London, Paris, Berlin, Hamburg, Leipzig and eventually Budapest. With the exhibition, Tornai gave the European viewers a coveted insight into the Far East world of Shinto and Samurai traditions, and allowed the public to see a side of this exotic life usually concealed from foreigners. Despite his dynamic palette and energetic brushstrokes, Tornai illustrated a scene of quiet meditation and worship and successfully captured the mysticism of Japanese tradition.









135

**Edmund Dulac (French, 1882-1953)**

A portrait of Michio Ito signed and dated 'Edmund Dulac 1916' (center left); signed with initials and dated 'ED 1916' on stretcher and titled 'Portrait of Michio Ito' on artist label on stretcher  
oil on canvas

43 3/4 x 24in (111.5 x 61cm)

**\$18,000 - 25,000**

**EXHIBITED:**

Tochigi, Japan, Tochigi Prefectural Museum of Fine Arts, *Dance in Japanese Modern Art*, 9 February - 23 March 2003.

Michio Ito (1892-1961) was a dancer, choreographer and teacher of modern dance. He was born in Japan but traveled to Europe when he was eighteen because of his interest in European culture. Ito was inspired to learn dance after seeing Isadora Duncan perform in Paris. He then moved to Dresden to study at the school of the Swiss musician Émile Jacques-Dalcroze, whose method emphasized experiencing music through movement. When war broke out in 1914, he made his way to England where he soon joined the artistic community in London, meeting such luminaries as Augustus John, William Butler Yeats, and Ezra Pound. Ito combined elements of both Japanese and Western dance in a new way and became a popular performer in the theatre. When Yeats composed the play 'At the Hawk's Well' in 1915, he utilized Noh theater techniques and featured Ito, with costumes and music by Edmund Dulac. Ito's sojourn in London was cut short when he was offered a contract at a New York theatre and he departed for the United States in the autumn of 1916.

Martin Birnbaum, a partner of the art dealers Scott and Fowles in New York, organized the first exhibition of Dulac's work in the United States in November of 1916. The pictures included an oil portrait of Ito in samurai costume, most likely the present painting, and illustrations of costumes and masks from 'At the Hawk's Well.'





136

Property of a luxury hotel

136

**William Frank Calderon (British, 1865-1943)**

Lot 97 - A grey mare

signed and dated 'W. Frank Calderon 1903' (lower right)

oil on canvas

48 x 75 1/2 in (122 x 192 cm)

**\$15,000 - 20,000**

PROVENANCE:

with Kurt Schon, Ltd., New Orleans

EXHIBITED:

London, Royal Academy, 1903





137

Property of various owners

137

**William Weekes (British, active 1864-1904)**

Exciting news

signed and dated 'W. Weekes 1870' (lower right)

oil on canvas

24 x 18 1/2in (61 x 47cm)

\$6,000 - 8,000

138

**English School, 19th Century**

A summer beauty

oil on canvas

36 x 28in (91.4 x 71.1cm)

\$6,000 - 8,000



138



Property from a private collection, New York

139

**William Stephen Coleman (British, 1829-1904)**

Feeding the goldfish

signed 'W.S. Coleman' and dated '1888' (lower right)

oil on canvas

25 1/2 x 16 1/2in (65 x 42cm)

\$7,000 - 9,000

Property of a New England collector

140

**John Callcott Horsley, RA (British, 1817-1903)**

Elegant figures on the terrace of a country house

signed and dated 'J.C. Horsley 1866' (lower right)

oil on canvas

24 x 18 1/2in (61 x 47cm)

\$4,000 - 6,000

PROVENANCE:

with Christopher Wood, London



139



140





141

Property of a luxury hotel

141

**James Archer (British, 1823-1904)**

A portrait of Miss Rose Fenwick as a child  
signed with monogram and dated '1877' (lower right)  
oil on canvas

69 x 44 1/2in (175.5 x 113cm)

\$25,000 - 35,000

**PROVENANCE:**

By descent in the Fenwick family to G.F. Fenwick;  
with Kurt E. Schon, Inc., New Orleans, 1985

**EXHIBITED:**

London, Royal Academy, 1877  
Paris, Universal Exhibition, 1878





142



143

Property of various owners

**142**  
**Harry Brooker (British, 1848-1940)**  
 The treasured volume  
 signed and dated 'H. Brooker 1879' (lower right)  
 oil on canvas  
 25 x 30in (63.5 x 76.2cm)  
**\$6,000 - 8,000**

PROVENANCE  
 with Guarisco Gallery Ltd, Washington, D.C

**143**  
**William Hart (British, 1823-1894)**  
 Windsor Castle above the Thames  
 signed and dated 'Wm. Hart 1852' (lower right)  
 oil on canvas  
 27 x 40in (68.5 x 101.5cm)  
**\$5,000 - 7,000**

PROVENANCE:  
 with H.V Allison Galleries, New York





144

**144**

**William Shayer, Snr. (British, 1787-1879)**

Waiting for the ferry

signed and dated 'W. Shayer 1856' (lower right)

oil on canvas

29 x 39in (73.8 x 99cm)

**\$12,000 - 18,000**

**145**

**William Shayer, Snr. (British, 1787-1879)**

Mending the nets

bears signature 'Shayer' (lower right)

oil on canvas

30 1/4 x 25 1/8in (77 x 64cm)

**\$8,000 - 12,000**

PROVENANCE:

with Frost & Reed, London



145



146

**Albert Lynch (Peruvian, 1851-1912)**

Reverie

signed 'Albert Lynch' (upper right)

oil on canvas

25 3/4 x 20 3/4 in (65.4 x 52.7 cm)

\$6,000 - 8,000



146

147

**Attributed to Harriett Gouldsmith (British, 1787-1863)**

A tranquil day on the pond

oil on canvas

28 x 39 in (71 x 99 cm)

\$4,000 - 6,000



147





148



149

**148**  
**William R.C. Watson (British, 1866-1921)**  
 Highland cattle  
 signed 'W. Watson' and dated '1880' (lower right)  
 oil on canvas  
 24 x 36in (61 x 91.5cm)  
**\$4,000 - 6,000**

**149**  
**Sidney Richard Percy (British, 1821-1886)**  
 The sand pit  
 signed and dated 'SR Percy 1865' (lower center)  
 oil on canvas  
 18 x 26 1/4in (45.7 x 66.7cm)  
**\$6,000 - 8,000**

PROVENANCE:  
 Sale, Sotheby's London, 10 November 1999, lot 57





150



151

150

**Alfred de Bréanski Snr. (British, 1852-1928)**

The Snowdon Valley, Wales

signed 'Alfred. de Breanski' (lower left); signed and inscribed on the reverse  
'The Snowdon Valley / Alfred. de Breanski Sen' / copyright / reserved / AdeB'

oil on canvas

20 x 30in (50.8 x 76.2cm)

**\$12,000 - 18,000**

PROVENANCE:

with The Cooling Galleries, London.

151

**William R.C. Watson (British, 1866-1921)**

Highland sheep

signed 'W. Watson' and dated '1881' (lower right)

oil on canvas

24 x 36in (61 x 91.5cm)

**\$4,000 - 6,000**





152



153

Property of a luxury hotel

152  
**Henry Calvert (British, 1798-circa 1869)**  
 Horses in a landscape  
 signed 'H. Calvert' (lower center)  
 oil on canvas  
 28 x 36in (71 x 91.5cm)  
 \$5,000 - 7,000

PROVENANCE:  
 with Dixon & Dixon, New Orleans

Property of a private Southwest collection

153  
**T.C. Cooper (British, active early 19th Century)**  
 The Dover and London Royal Mail  
 signed and dated 'TC Cooper 1813' ('TC' in ligature, lower left)  
 oil on canvas  
 20 x 25in (50.8 x 63.5cm)  
 \$4,000 - 6,000

PROVENANCE:  
 C.T.S. Birch-Reynardison;  
 Mrs. D.W. Priston;  
 with Arthur Ackermann & Son, London;  
 Mr. W.J. Bush, purchased from the above, 1976





154

Property of another owner

154

Cecil Charles Windsor Aldin, RBA (British, 1870-1935)

The stagecoach leaving 'The George'  
signed 'Cecil Aldin' lower right  
oil on canvas

30 1/4 x 56in (77 x 142cm)

\$15,000 - 20,000

Property of a luxury hotel

155

Henry Calvert (British, 1798-circa 1869)

A squire on his horse  
signed 'H. Calvert' (lower left)  
oil on canvas

28 x 36in (71 x 91.5cm)

\$4,000 - 6,000

PROVENANCE:

with Barrie A. Wright, New York



155





156

156

**Heywood Hardy (British, 1843-1933)**

Crossing the stream

signed and dated 'Heywood Hardy 1895' (lower left)

oil on canvas

33 1/2 x 41 1/2in (85 x 105.5cm)

**\$30,000 - 50,000**

**PROVENANCE:**

with Guarisco Galleries, Washington D.C.;

with David Dyke, Dallas, Texas





157

157

**Thomas Blinks (British, 1860-1912)**

The end of the hunt

signed 'Thos. Blinks' and dated '86' (lower right)

oil on canvas

30 1/4 x 50in (77 x 127cm)

**\$20,000 - 30,000**

PROVENANCE:

Sale, Sotheby's, New York, 6 June 1985, lot 263





158

158

**Heywood Hardy (British, 1842-1933)**

At the end of the day

signed 'Heywood Hardy' (lower left)

oil on canvas

21 3/4 x 29 3/4in (55.5 x 75.5cm)

**\$20,000 - 30,000**

PROVENANCE:

with Dixon and Dixon, New Orleans





159

159  
 Thomas Walker Bretland (British, 1802-1874)  
 Gone away  
 signed 'T. Bretland' and dated '1838' (lower left)  
 oil on canvas  
 30 x 39in (76 x 99cm)  
 \$15,000 - 20,000

PROVENANCE:  
 with Frost & Reed, London;  
 Sale, Stair & Company, New York





160

Property of various owners

**160**

**Attributed to Francis Harding (British, fl. 1740-1766)**

A view of a town with an extensive landscape beyond  
oil on canvas

*30 x 50 1/2in (76.2 x 128.4cm)*

**\$8,000 - 12,000**

PROVENANCE

with Lane Fine Art, London

**161**

**John Warwick Smith (British, 1749-1831)**

Aber from the Bangor Road, Wales; Falmouth Harbor, Cornwall (a pair)

first, watercolor on paper; second, watercolor on paper laid down on board

*first, 5 1/2 x 8 3/4in (14 x 22cm); second, 6 1/2 x 9 1/4in (16.5 x 23.5cm)*

**\$3,000 - 5,000**

EXHIBITED:

First:

London, The Fine Art Society, May 1966, no. 7468

Second:

London, The Fine Art Society, April 1967, no. 8513

Property of a luxury hotel

**162**

**Richard Crafton Green (British, circa 1848-1934)**

Along the Ligurian coast

signed and dated 'RC Green 1880' (lower right)

oil on canvas

*34 1/2 x 54in (87.8 x 137cm)*

**\$8,000 - 12,000**

PROVENANCE:

with H.V. Allison Galleries, New York

**163**

**William Barraud (British, 1810-1850)**

A country squire on his grey hunter

oil on canvas

*25 x 30 1/4in (63.5 x 77cm)*

**\$4,000 - 6,000**

PROVENANCE:

with Barrie A. Wright, New York



161



161





162



163



164

Sir John Lavery R.A., R.S.A., R.H.A. (1856-1941)

A lady in white (A portrait of Lady Lyle)

signed and dated 'J. Lavery '95' (upper left)

oil on canvas

50 1/4 x 40 1/2 in (127.8 x 102.3 cm)

\$30,000 - 50,000

PROVENANCE:

Sale, Sotheby's New York, 22 February 1989, lot 452;

with Kurt E. Schon, Ltd., New Orleans

EXHIBITED:

London, Royal Academy, 1895, no. 88, as *A Lady in White*

LITERATURE:

Anon., 'The Royal Academy', *The Art Journal*, 1895, p. 179

Anon., 'The Royal Academy – Fourth Notice', *The Athenaeum*, 22 June 1895, p. 811

Royal Academy Pictures, 1895, p. 140, illus.

Walter Shaw Sparrow, *John Lavery and his Work*, 1912 (Kegan Paul, Trubner Trench and Co), p. 177

Kenneth McConkey, *John Lavery, A Painter and his World*, 2010 (Atelier Books), pp. 68, 221 (note 97)

John Lavery was the leading representative of the internationally renowned Glasgow School and wealthy Scots industrialists and ship-owners who were its avant-garde patrons, provided his clientele. One of these, a member of the Abram Lyle dynasty, is likely to have commissioned the magisterial *Lady in White*, a portrait thought to represent Mrs Park Lyle.<sup>1</sup> A rapid unlocated oil sketch indicates that Lavery originally envisaged the sitter leaning on her right arm, but this was corrected to the present upright position prior to its dispatch to the Royal Academy in 1895. The changes were approved by the conservative critic of *The Athenaeum* who, although he found the picture 'stiff', conceded that *The Lady in White* 'possesses character' and was 'to be praised for its tones'.<sup>2</sup>

The larger of two pictures submitted to the Academy in that year, it was more prominently placed. Concluding on its companion-piece, *A Lady in Black*, George Moore was fulsome.

I hope these lines will meet the eye of some fashionable lady, hesitating between Mr Sargent's satin and Mr Shannon's, who will be induced to go to Mr Lavery ...<sup>3</sup>

Moore abhorred the current fashion for what he termed 'white satin duchesses', and in the current mood of 'Sargentolatry', many young painters were mistaking speedy execution for genius.<sup>4</sup>

Lavery, as the present portrait indicates, was more discrete, and his colour harmonies, more subtle. He worked in a Whistlerian manner, searching for an interesting 'pictorial idea' that led to constant refinement, and in the present instance, substituted a pale posy of flowers that harmonizes with the delicate pinks and mauves of the background, for a visually distracting black fan which the *Lady in White* originally held.

No one could ignore the fact that Lavery's reputation had recently grown in stature – not least because he was also attracting attention simultaneously in Paris where five portraits were on display at the Salon.<sup>5</sup> Surveying the Glasgow School painters in this important year, when their work was touring in the United States, a critic described them as 'the most vital art movement' of the day. In this Lavery, its most ambitious member, was singled out for praise – 'elegance of arrangement and style' were regarded as the chief characteristics of his work.<sup>6</sup> The writer could indeed have been thinking about *A Lady in White*.

1 Walter Shaw Sparrow, *John Lavery and His Art*, n.d., [1912], (Kegan Paul, Trubner, Trench and Co), p. 177. Abram Lyle, the Greenock sugar refiner and ship-owner, merged his company with that of Henry Tate, founder of the Tate Gallery, London, to form the world famous Tate and Lyle sugar manufacturer. Mrs Park Lyle is thought to be Abram Lyle's daughter-in-law, Grace Eleanora Moir (1855-1918), who married his son, Sir Alexander Park Lyle (1849-1933), in 1880. However, Alexander's elder brother, Robert, 1<sup>st</sup> Baron Lyle of Greenock pre-deceased him in 1923 and it has not been possible to establish if he too was married around 1895.

2 'The Royal Academy, Fourth Notice', *The Athenaeum*, 22 June 1895, p. 811.

3 George Moore, 'The Royal Academy', *The Speaker*, 11 May 1895, p. 516.

4 The term 'Sargentolatry' was coined by the painter, Walter Sickert.

5 *The Magazine of Art*, 1895, p. 428; McConkey, 2010, pp. 68-9.

6 Anon., 'The Scottish School of Painting', *Blackwood's Edinburgh Magazine*, vol CLVII, March 1895, pp. 339, 344.

We are grateful to Professor Kenneth McConkey for his assistance in cataloging this lot.

The complete catalog note is available on [bonhams.com](http://bonhams.com).









165

165

**Philip de László (Hungarian, 1869-1937)**

A portrait of Mrs. Frederick L. Pratt, neé Miss Jeannie Williams  
signed 'de László' and dated 'London 1928' (lower right)  
oil on canvas

52 1/2 x 37in (133.5 x 94cm)

**\$7,000 - 9,000**

PROVENANCE:

Mrs. Frederick L. Pratt (on commission);

Thence by family descent.

LITERATURE:

Sitter's Book, vol. II, f. 62: *Jeannie Williams Pratt, June 17, 1929*

N.P.G. Album, 1927-1928, p. 19, labeled Mrs. Pratt

De László executed another portrait of the sitter in 1929, which remains in the family's possession. A preparatory drawing for the portrait of Mrs. Pratt with her Pekinese remained in the artist's possession until his death.

166

**Cecil Kennedy (British, 1905-1997)**

White blossoms in a silver vase  
signed 'Cecil Kennedy' (lower right)

oil on canvas

30 1/4 x 25 1/4in (76.8 x 64.1cm)

**\$8,000 - 12,000**

167

**Gilbert Joseph Holiday (British, 1879-1937)**

Leave it!

signed 'Gilbert Holiday' (lower right)

watercolor and gouache on board

18 x 27 3/4in (45.8 x 70.5cm)

**\$15,000 - 20,000**

Property from an important East Coast collection

168

**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)

**\$8,000 - 12,000**

PROVENANCE:

with James M'Clure & Son, Glasgow;

Phyllis M.B. Neillie, Dundee;

Sale, Sotheby's, New York, 24 October 2006, lot 221.



166





167



168



Bonhams is pleased to present the following group of paintings by 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 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.



169



170



169

David Shepherd, O.B.E. (British, born 1931)

Leopard

signed and dated 'David Shepherd 82' (lower right)

oil on canvas

9 x 16in (22.8 x 40.7cm)

\$8,000 - 12,000

PROVENANCE:

with The Tryon Gallery Ltd, London;

Sale, Coeur D'Alene Art Auction, 12 August

1995, lot 59.

170

David Shepherd, O.B.E. (British, born 1931)

A tiger in the bush

signed 'David Shepherd' (lower right); signed,

inscribed with copyright symbol and dated

'1998' on canvas on the reverse

oil on canvas

7 x 12in (17.8 x 30.5cm)

\$6,000 - 8,000

171

David Shepherd, O.B.E. (British, born 1931)

Lion

signed 'David Shepherd' (lower right); signed,

inscribed with copyright symbol and dated

'1983' on canvas on the reverse

oil on canvas

9 x 16in (22.8 x 40.7cm)

\$8,000 - 12,000

172

David Shepherd, O.B.E. (British, born 1931)

Elephants at a watering hole

signed and dated 'David Shepherd 83' (lower right)

oil on canvas

9 x 16in (22.8 x 40.7cm)

\$8,000 - 12,000

173

David Shepherd, O.B.E. (British, born 1931)

Study of a water buffalo

signed 'David Shepherd' (lower right)

oil on canvas

9 x 16in (22.8 x 40.7cm)

\$4,000 - 6,000



171



172



173





174

174

**David Shepherd, O.B.E. (British, born 1931)**

Three African elephants  
signed 'David Shepherd' (lower right); signed,  
inscribed with copyright mark and dated 'July  
2000' on canvas on reverse

oil on canvas

7 x 11in (17.8 x 28cm)

**\$8,000 - 12,000**

175

**David Shepherd, O.B.E. (British, born 1931)**

A herd of hippos

signed and dated 'David Shepherd 87' (lower  
right); signed, inscribed with copyright mark and  
dated '1987' on canvas on the reverse

oil on canvas

9 x 16in (22.8 x 40.7cm)

**\$6,000 - 8,000**

Property of various owners



175

176

**Lillian Cheviot (British, active 1894-1930)**

Resting tigers

signed 'Lillian Cheviot' (lower left)

oil on canvas

25 x 30in (63 1/2 x 76cm)

**\$7,000 - 9,000**

177

**Michele Cascella (Italian, 1892-1989)**

Chrysanthemum field, San Remo

signed 'Michele Cascella' (lower right)

oil on canvas

30 x 50in (76.2 x 127cm)

**\$15,000 - 20,000**

PROVENANCE:

with Galerie Juarez, Inc., Los Angeles, California

A photo-certificate of authenticity from Archivio  
Michele Cascella accompanies this lot.

178

**Michele Cascella (Italian, 1892-1989)**

White birches and yellow sails

signed 'Michele Cascella' (lower right)

oil on canvas

30 1/8 x 39 3/4in (76.5 x 101cm)

**\$10,000 - 15,000**

PROVENANCE:

with Galerie Juarez, Inc., Los Angeles, California

A photo-certificate of authenticity from Archivio  
Michele Cascella accompanies this lot.



176





177



178





179



180

Property from a private collection, Seattle, Washington

179

**Eugène Galien-Laloue (French, 1854-1941)**

*Le marché aux fleurs de la Madeleine*

signed 'E. Galien-Laloue' (lower left)

gouache on board

8 x 12 3/4 in (20.3 x 32.4 cm)

**\$10,000 - 15,000**

We are grateful to Noé Willer for confirming the attribution to Eugène Galien-Laloue on the basis of photographs.

180

**Eugène Galien-Laloue (French, 1854-1941)**

*Le Théâtre de la Ville*

signed 'E. Galien-Laloue' (lower left)

gouache on heavy card

8 x 12 3/4 in (20.3 x 32.4 cm)

**\$10,000 - 15,000**

We are grateful to Noé Willer for confirming the attribution to Eugène Galien-Laloue on the basis of photographs.





181

Property of another owner

**181**  
**Edouard Henri Leon Cortès (French, 1882-1969)**  
*La Place de l'Opéra*  
 signed 'Edouard Cortès' (lower right)  
 oil on canvas  
 18 x 21 1/2 in (45.7 x 54.6 cm)  
 \$20,000 - 30,000

Property from a private collection, Seattle, Washington

**182**  
**Eugène Galien-Laloue (French, 1854-1941)**  
 A busy Paris street  
 signed 'E. Galien-Laloue' (lower left)  
 gouache on paper  
 11 x 8 3/4 in (27.9 x 22.3 cm)  
 \$6,000 - 8,000

We are grateful to Noé Willer for confirming the attribution to Eugène Galien-Laloue on the basis of photographs.



182





183



184

Property from the Stanley E. Hanson Foundation

**183**  
**Edouard Henri Leon Cortès (French, 1882-1969)**  
*Après la pluie, St. Denis*  
 signed 'Edouard Cortès' (lower right)  
 oil on canvas  
 20 1/4 x 31 1/2 in (51.4 x 80 cm)  
**\$20,000 - 30,000**

PROVENANCE:  
 with Charles Hecht Galleries, Tarzana, California

Property from a private collection, Massachusetts

**184**  
**Edouard Henri Leon Cortès (French, 1882-1969)**  
*La Place Saint Michel, Notre Dame*  
 signed 'Edouard Cortès' (lower left)  
 oil on canvas  
 13 x 18 in (33 x 45.7 cm)  
**\$20,000 - 30,000**

PROVENANCE:  
 with Rehs Galleries, Inc., New York;  
 Acquired from the above by the present owner.





185



186

Property of various owners

185  
**Edouard Henri Leon Cortès (French, 1882-1969)**  
*La Place de la République*  
 signed 'Edouard Cortès' (lower left)  
 oil on canvas  
 18 x 21 3/4 in (45.7 x 55.3 cm)  
 \$20,000 - 30,000

186  
**Edouard Henri Leon Cortès (French, 1882-1969)**  
*The Arc de Triomphe in winter*  
 signed 'Edouard Cortès' (lower right)  
 oil on canvas  
 18 x 21 3/4 in (45.7 x 55.3 cm)  
 \$20,000 - 30,000





187



188

187  
 Edouard Henri Leon Cortès (French, 1882-1969)  
 A Flower market at La Madeleine  
 signed 'Edouard Cortès' (lower right)  
 oil on canvas  
 9 1/2 x 13in (24 x 33cm)  
 \$20,000 - 30,000

Property from a private collection, Rancho Mirage, California

188  
 Edouard Henri Leon Cortès (French, 1882-1969)  
 Le quai de la Seine  
 signed 'Edouard Cortès' (lower right)  
 oil on canvas  
 13 x 18in (33 x 45.7cm)  
 \$20,000 - 30,000





189



190

Property of various owners

189  
**Edouard Henri Leon Cortès** (French, 1882-1969)  
*La Place de la République*  
 signed 'Edouard Cortès' (lower left)  
 oil on canvas  
 15 x 18 1/4 in (38.1 x 46.3 cm)  
 \$20,000 - 30,000

PROVENANCE:  
 Sale, Butterfield & Butterfield, 9 May 1995, lot 186.

190  
**Edouard Henri Leon Cortès**  
 (French, 1882-1969)  
*La rue de la Paix-Vendôme*  
 signed 'Edouard Cortès' (lower right)  
 oil on canvas  
 18 x 21 1/2 in (45.8 x 54.6 cm)  
 \$18,000 - 22,000





191



192

191  
Edouard Henri Leon Cortès (French, 1882-1969)  
*La Place de l'Opera*  
signed 'Edouard Cortès' (lower left)  
oil on canvas  
13 x 18in (33 x 45.8cm)  
\$20,000 - 30,000

192  
Edouard Henri Leon Cortès (French, 1882-1969)  
*Le Pont-Neuf*  
signed 'Edouard Cortès' (lower right)  
oil on canvas  
18 x 21 1/2in (45.7 x 54.6cm)  
\$20,000 - 30,000





193



194

193

**Antoine Blanchard (French, 1910-1988)**

*Les Grands Boulevards*

signed 'Antoine Blanchard' (lower right)

oil on canvas

18 x 21 1/2 in (45.7 x 54.6 cm)

**\$4,000 - 6,000**

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. LGBB1821.0000. The authentication letter accompanies the lot.

Property from a private collection, Massachusetts

194

**Antoine Blanchard (French, 1910-1988)**

*Le Café de la Paix*

signed 'Antoine Blanchard' (lower left)

oil on canvas

13 1/8 x 18 1/8 in (33.5 x 46 cm)

**\$4,000 - 6,000**

PROVENANCE:

with Rehs Galleries, Inc., New York;

Acquired from the above by the present owner.

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. CPPO1318.0001.

**End of Sale**



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## Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

### If successful

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

**Please mail or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
Automated Auction Results  
Tel +1 (800) 223 2854 ext. 3400

Sale title:		Sale date:													
Sale no.		Sale venue:													
<b>General Bid Increments:</b> <table border="0"> <tr> <td>\$10 - 200 .....by 10s</td> <td>\$10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>\$200 - 500 .....by 20 / 50 / 80s</td> <td>\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>\$500 - 1,000 .....by 50s</td> <td>\$50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>\$1,000 - 2,000 .....by 100s</td> <td>\$100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>\$2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above \$200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>\$5,000 - 10,000 .....by 500s</td> <td>The auctioneer has discretion to split any bid at any time.</td> </tr> </table>				\$10 - 200 .....by 10s	\$10,000 - 20,000 .....by 1,000s	\$200 - 500 .....by 20 / 50 / 80s	\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	\$500 - 1,000 .....by 50s	\$50,000 - 100,000 .....by 5,000s	\$1,000 - 2,000 .....by 100s	\$100,000 - 200,000 .....by 10,000s	\$2,000 - 5,000 .....by 200 / 500 / 800s	above \$200,000 .....at the auctioneer's discretion	\$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.
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\$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.														
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.															
E-mail (in capitals) _____															
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>													
Resale: please enter your resale license number here _____ We may contact you for additional information.															

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:



**JOAQUIN SOROLLA Y BASTIDA  
(SPANISH, 1863-1923)**

Una azotea con flores  
signed and dated 'J. Sorolla  
Bastida/1902' (lower left), also inscribed  
and dated 'a Mme Clavetie/Paris 1906'  
(lower left)  
oil on canvas  
54.5 x 75.5cm (21 7/16 x 29 3/4in).  
£150,000 - 200,000

**CONTACT**

+44 (0) 207 468 8246  
rauunicef@bonhams.com

**VIEWING**

2 - 5 December  
101 New Bond Street  
London



# Bonhams

LONDON

**RAU UNICEF SALE**

New Bond Street  
Thursday 5 December 2013

[bonhams.com/rau-unicef](http://bonhams.com/rau-unicef)