Bonhams

19th Century European Art

including Old Master Paintings

Wednesday May 7, 2014 New York



19th Century European Art including Old Master Paintings

Wednesday May 7, 2014 at 1pm New York

Bonhams

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

Preview

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

Bids

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

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

Sale Number: 21446 Lots 1 - 108

Catalog: \$35

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Online bidding will be available for this auction. For further information please visit: www.bonhams.com/21446

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

Illustrations

Front cover: Lot 47 Inside front cover: Lot 10 First session page: Lot 4 Second session page: Lot 80 Inside back cover: Lot 85 Back cover: Lot 66

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 <u>www.bonhams.com/WebTerms</u> 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 thereform 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 the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded.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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION. "Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

Auction Estimates

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

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

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

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller. When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the p 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 \blacktriangle 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 \circ symbol next to the lot number.

Bidding at Auction

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

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

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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 and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday May 21 without penalty. After May 21 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing

for any lots not collected by the 31st day after the auction. 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 touchtone 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.

CONTACTS

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In our best judgment a work by an unknown hand working in the artist's studio.

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

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

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

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

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Property from a private collection, Houston, Texas Property from a private collection to benefit the Honolulu Museum of Art Property of a private collection, Washington DC Property of a private West Coast collection Property from the estates of Marilyn and Milton Myers, Hollywood, Florida Property of a distinguished Washington DC collection Property of a luxury hotel Property of a lady, Montecito, California Property from a private collection, Florida Property from the estate of Dr. William L. Sherman Property from the estate of Emily Rogers Tiedemann (1914 - 2013), San Francisco, California Property from the collection of Candy and Aaron Spelling Property of a lady, San Francisco, California Property from a private collection, Seattle, Washington Property from a private collection, Oregon Property from the collection of Alexandra and Sidney Sheldon

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

Old Master Paintings Lots 1 - 33



1 Circle of Hans von Aachen (Cologne 1552-1615 Prague) The Adoration of the Shepherds oil on panel *31 1/2 x 41 1/4in (80 x 104.7cm)* \$8,000 - 12,000





Flemish School, 16th Century Christ casting out a demon from a mute man oil on panel arched top, 37 3/4 x 20 1/2in (95.8 x 52cm) \$6,000 - 8,000

Property from a private collection, Houston, Texas

3

Jan de Groot the Elder (Dutch, 1650-1726) A portrait of a girl with her dog

inscribed indistinctly 'Anna Margreta Benckbom/ Nat. 1673 Aetat. 11 Mand[..]; signed and dated 'J.v Groot 1674' (center right) oil on canvas 39 x 30 1/2in (99 x 77.5cm) \$4,000 - 6,000



Property of various owners

4

Jakob Ferdinand Voet (Antwerp 1639-circa 1700) A portrait of an elegant lady oil on canvas 28 3/4 x 23 1/4in (73 x 59cm) \$10,000 - 15,000

PROVENANCE: Paul Ganz, New York: Sale, Sotheby's, New York, 7 June 1984, lot 53; Acquired at the above sale by the present owner.



Follower of Sir Peter Paul Rubens (Siegen 1577-1640 Antwerp) The Adoration of the Magi oil on panel *20 x 15 1/4in (50.8 x 38.7cm)* **\$5,000 - 7,000**

PROVENANCE:

Purchased by the Metropolitan Museum with the Rogers Fund; Sale, Christie's, New York, 18 June 1982, lot 54; Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Musees Royaux des Beaux-Arts de Belgique, *Exposition Esquisses de Rubens*, n.d.

LITERATURE:

M. Jaffe, *Burlington Magazine*, CXL, 1969, p. 443, fig. 29 (as a copy) J. Held, *The Oil Sketches of Peter Paul Rubens*, 1980, pp. 453, no. 326, pl. 461 (as a copy).

This composition is related to the altarpiece in the Sint-Janskerkhof, Mechelen, Belgium, commissioned in 1616. Jaffe considers the painting a copy after a sketch in the collection of the Marquis de Bute. Held relates it to Lucas Vorsterman's engraving of the altarpiece.



6 Follower of Hendrick Aerts (Flemish, 1570-1628) A church interior with figures oil on canvas 33 1/4 x 41 1/2in (84.3 x 105.3cm) \$6,000 - 8,000

PROVENANCE: Ted Farah; Sale, Sotheby Parke-Bernet, New York, 4 April 1973, lot 82, (as Attributed to Hendrick van Steenwyck, the Younger); Dr. and Mrs. Samuel C. Burchell, New York, NY; Sale, Sotheby's, New York, 10 October 1991, (as Circle of Pieter Neefs); acquired at the above sale by present owner



'

7 German School, 17th Century A portrait of a woman, three-quarter length, standing, her hand resting on a table, wearing an elaborate lace collar and cuffs inscribed 'AETATIS. 26 / Ao. 1636' (upper left) oil on canvas 37 1/4 x 31in (94.6 x 78.7cm) \$6,000 - 8,000



8 Workshop of Johann Heinrich Schönfeld (German, 1609-1683), 17th Century The apostasy of King Saul oil on canvas 39 1/2 x 67 1/2in (100.3 x 171.5cm) \$10,000 - 15,000



9 After Sir Peter Paul Rubens Bacchanal oil on panel 23 1/2 x 29 1/2in (59.7 x 74.9cm) \$6,000 - 8,000

The present lot appears to be after the composition by Rubens now in the Pushkin Museum of Fine Arts, Moscow.

10 Johann Heinrich Roos (Otterberg 1631-1685 Frankfurt-am-Main) Travellers with their livestock resting amid classical ruins signed, inscribed and dated 'JHRoos fecit. 1662' (JHR in ligature, lower left) oil on canvas 39 x 53in (99 x 134.6cm) \$15,000 - 25,000

Roos was born in Germany, however, due to the Thirty Years War, his family left for Amsterdam when he was a young boy. At sixteen he began his artistic training, studying with the Dutch artists Guilliam du Gardijn, Cornelis de Bie and Barent Graat. But it was the painters Nicolaes Berchem and Karel Dujardin, both inspired by the Italian landscape, who in turn inspired Roos. While apparently Roos never travelled to Italy himself, he must have used engravings as well as the work of these two artists for help in describing the Campagna and its classical ruins to such excellent effect.

After leaving Amsterdam, he worked at the court of Landgrave Ernest of Hesse as well as becoming court painter to Charles Ludwig, Elector of the Palatinate, in Heidelberg. Here, Roos painted portraits of the nobles and of middle class individuals, however, it was his pastoral idylls of herdsmen and travellers with their animals bathed in warm southern light, as is the case with the present picture, which found a ready audience.

Roos was the founding father of five generations of painters working in Germany, the Netherlands, Italy and Austria, of whom Philipp Peter Roos, Rosa da Tivoli (1657-1706) and Jacob Roos, Rosa da Napoli (1682-1730) were two of his more prominent descendants.







11 Jan Gabrielsz. Sonje (Delft circa 1625-1707 Rotterdam) A landscape with travellers on the river in the foreground signed 'Sonje' (lower right) oil on panel 20 3/4 x 19in (52.7 x 48.3cm) \$8,000 - 12,000

PROVENANCE: With Kunstsalon Herm. Abels, Köln, Germany (according to a label fragment on the reverse); Private collection, Germany; Acquired from their estate by present owner



12 Flemish School, 18th Century A *capriccio* harbor view with a coastal city and classical ruins in the foreground oil on canvas 34 1/2 x 48in (87.6 x 122cm) \$6,000 - 8,000

PROVENANCE: With Walter Altschul, New York, New York



Property from a private collection to benefit the Honolulu Museum of Art

13

Barend Gael (Haarlem circa 1635-1698) A village church and tavern with figures indistinctly signed 'B. G[..]' (lower right) oil on canvas *17 1/2 x 23 1/4in (44.4 x 59cm)* **\$8,000 - 12,000**





Jan Ekels the Elder (Amsterdam 1724-1781) A winter landscape with skaters on the Amstel signed and inscribed 'J. Ekels F' (lower left) oil on panel 15 1/2 x 21 1/4in (39.3 x 54cm) \$20,000 - 30,000

PROVENANCE: With Douwes Fine Art, Amsterdam



Property of various owners

15

Marmaduke Cradock (Somerset 1660-1717 London) A peacock, a turkey, a rooster and chickens in a courtyard oil on canvas 35 1/2 x 46in (90 x 117cm) \$20,000 - 30,000

PROVENANCE: With Hahn Fine Art, London

22 | Bonhams



16

Studio of Simon Pietersz. Verelst (The Hague 1644-1721 London) A still life with roses, tulips and other flowers oil on canvas oval, 33 1/2 x 28in (85.1 x 71.1cm) unframed \$15,000 - 20,000



Circle of Adriaen van Oolen (Dutch, ?-1694) A peacock, a gamecock, three tufted hens with chicks, and other birds in a landscape oil on canvas 36 1/2 x 58 1/4in (92.7 x 148cm) unframed \$10,000 - 15,000



Circle of Sebastian Vrancx (Flemish, 1573-1647) An extensive landscape with a battle in the distance and officers fleeing in the foreground oil on canvas 41 x 77 1/4in (104.1 x 196.2cm) \$10,000 - 15,000



19 Attributed to Joseph Werner, the Younger (Swiss, 1637-1710) "Art and nature bring forth all things" oil on canvas *30 x 22 1/4in (76.2 x 56.5cm)* **\$12,000 - 18,000**



20

Circle of Godaert Kamper (Düsseldorf 1614-1679 Leyden) A portrait of a burgher family in a landscape inscribed 'AE. T. SVE 32' (on tree at left), inscribed indistinctly 'AE [..]' (on tree at right) and inscribed 'AE 10' (near boy's hand) oil on canvas 36 1/4 x 27in (92 x 68.5cm) \$6,000 - 8,000



21 Circle of Luigi Garzi (Pistoia 1638-1721 Rome) Hagar and the Angel oil on canvas 20 x 13in (50.8 x 33cm) unframed \$8,000 - 12,000



22 Cuzco School, 18th Century Ángel arcabucero oil on canvas 34 3/4 x 27 1/4in (88.3 x 69.3cm) \$8,000 - 12,000

PROVENANCE: Sale, Sotheby's, New York, 23 November 1982, lot 37; Acquired at the above sale by the present owner







23 After Pietro Longhi, 18th Century The hairdresser; A visitor (a pair) each oil on canvas 17 1/4 x 14 1/2in (43.8 x 36.8cm) \$10,000 - 15,000



24 Attributed to Gasparo Lopez (Naples 1650-1732 Florence) A still life of flowers in a porcelain vase on a ledge oil on canvas 12 x 8 1/4in (30.5 x 21cm) \$10,000 - 15,000

PROVENANCE: With Frost & Reed, London (as Gasparo Lopez)



25 Follower of Giovanni Paolo Panini (Piacenza 1691-1765 Rome) A *capriccio* with figures and classical ruins oil on canvas 42 x 64 1/2in (106.8 x 163.8cm) \$6,000 - 8,000

PROVENANCE: Woolworth collection, Pennsylvania; With Joe Staal, New York, New York, purchased from the above; Purchased from the above in 1967 by present owner





26

26

Giuseppe Bernardino Bison (Palmanova 1762-1844 Milan) A landscape with travellers; A landscape with soldiers (a pair) each oil on canvas 16 x 21in (40.6 x 53.3cm) \$20,000 - 30,000





27 Circle of Petr Brandl (Prague 1660-1735 Kuttenberg) Two figures at a balustrade, one holding a lute oil on canvas 24 1/2 x 19 3/4in (62.3 x 50.3cm) \$5,000 - 7,000


28 Circle of Francesco Albani (Bologna 1578-1660) Diana and Callisto oil on canvas 19 x 37in (48.2 x 94cm) \$10,000 - 15,000



29 Nicolas Robert (French, 1614-1685) Tulips watercolor and bodycolor with gold border on vellum 17 x 12 3/8in (43.2 x 32.1cm) \$6,000 - 8,000

Nicolas Robert was one of the most prominent natural history painters of the 17th century. He started his illustrious career as royal painter with the patronage of Duke Gaston d'Orleans, brother of Louis XIII and an enthusiastic botanist, who commissioned him to paint the rare plants, flowers and birds at Blois.

After Gaston's death, the collection of watercolors on vellum was left to King Louis XIV, who had them deposited at the *Jardin des plantes* in Paris. Robert entered the service of the king in 1666 as *peintre ordinaire du Roi pour la miniature* with a contract that required him to paint 54 *vélins*, or vellums, every year. These watercolors number around 700 and constitute the nucleus of the *Collection des vélins* of botanical art and natural history, now in the library of the Musée Nationale d'Histoire Naturelle, Paris.



30 Attributed to Henri-Pierre Danloux (Paris 1753-1809) A portrait of Francois Isaac Couderc; A portrait of Madame Couderc (a pair) oil on canvas each: 26 1/2 x 20 3/4in (67.3 x 52.7cm) \$10,000 - 15,000 PROVENANCE:

Couderc family, Amsterdam; Thence by descent to Francois Couderc's grand-daughter, Cornelie Jeanne Adrienne de Hasselgren Swarth; Thence by descent to her daughter, Mathilde Swarth Kruyf, Amsterdam; Thence by descent to her nephew, Harry Swarth, Berkeley, CA, 1928; Thence by descent to his sister, Georgie Swarth Standford, Whittier, CA; Thence by descent to her nephews, Morton T. Swarth, Oakland, CA, and George S. Swarth, San Francisco, CA and Silver Spring, MD, 1973-2009; Thence by descent in the family to the current owners.







Circle of Sir Joshua Reynolds, PRA. (Plympton 1723-1792 London) A portrait of a lady in a white and gold flowered dress oil on canvas 36 x 28in (91.5 x 71cm) \$6,000 - 8,000

PROVENANCE:

Arthur Sanderson, Edinburgh; Sale, Christie's, 3 July 1908, lot 82, illus., bt Renton for 2100 gs (as Sir Joshua Reynolds); Ogden Mills (1857-1929), New York; Ogden Livingston Mills (1884-1937), New York; Metropolitan Museum of Art, New York 1938-72; Sale, Sotheby's, New York 15 Feb 1973, lot 87; Alexander R. Raydon (1923-2005), Scarsdale, New York ; By descent until 2013.

LITERATURE:

Walter Armstrong, *Sir Joshua Reynolds*, 1900, p.185, illus. (as Sir Joshua Reynolds); Max Osborn, *Joshua Reynolds*, Leipzig 1908, p.43, illus. (as Sir Joshua Reynolds); Josephine Allen, "The Paintings in the Ogden Mills Bequest", Metropolitan Museum of Art Bulletin, vol. XXXIII, 1938, p.36 (as Francis Cotes?)

EXHIBITED:

Bradford, England, Cartwright Memorial Hall, *Exhibition of Works of Art*, 1904, no. 24

32

Joseph Heard (British, 1799-1859) The barque 'Dumfrieshire' off Great Orme's Head, North Wales signed 'Heard' and inscribed with title and indistinctly dated '185[..]' (lower center) oil on canvas 26 x 36in (66 x 91.4cm) \$4,000 - 6,000

PROVENANCE: With Frank Partridge, New York



Benjamin West (Pennsylvania 1738-1820 London) A portrait of John Grey faintly signed and dated 'B. West / 1766' (center left) oil on canvas 30 x 25in (76 x 63.5cm) \$20,000 - 30,000

PROVENANCE:

By descent in the Grey family to Sir John Foley Grey, Bt., Enville Hall, Staffordshire, by whom sold, Christie's, London, 16 June 1928, lot 121 (as A Gentleman); There bought by ***Martin.

LITERATURE:

Helmut von Erffa and Allen Stanley, *The Paintings of Benjamin West*, New Haven and London, 1986, no. 627, p. 511, illustrated.

The present portrait is one of three paintings by Benjamin West sold by George Foley Grey in 1928. One of the paintings was the portrait of George Harry Grey, Fifth Earl of Stamford, painted by West in 1765, while the other two were companion portraits of his younger brothers, Booth and John Grey, not identified at the time of the sale.

19th Century Paintings Lots 34 - 108



Property from a private collection, Houston, Texas

34

Henri Joseph Harpignies (French, 1819-1916) A young girl seated under a tree signed and dated 'HJHarpignies 76' (lower left) oil on canvas 13 3/4 x 9 3/8in (35 x 24cm) \$5,000 - 7,000



Property of various owners

35 Charles-François Daubigny (French, 1817-1878) Le bord de la rivière, soleil couchant signed and dated 'Daubigny 1876' (lower left) oil on panel 13 x 22 1/2in (33 x 57.2cm) \$12,000 - 18,000





Charles Émile Jacque (French, 1813-1894) Un berger avec ses moutons au bord de la rivière signed and dated 'Ch. Jacque 1880' (lower right) oil on canvas 32 1/4 x 40in (81.9 x 101.6cm) \$6,000 - 8,000

We are grateful to Jean-Pierre Chambon for confirming the attribution to Charles Émile Jacque on the basis of a photograph.

Property of a private collection, Washington DC

37 Jean François Raffaëlli (French, 1850-1924) Promenade au bord de l'eau signed and dated 'J.F. Raffaëlli '74' (lower right) oil on panel 10 1/2 x 16in (26.8 x 40.5cm) \$60,000 - 80,000

PROVENANCE: With Daniel B. Grossman Fine Art, New York; Acquired from the above by the present owner, 1989.

Jean-François Raffaëlli was a multifaceted artist with interest in music and acting, before becoming a painter in 1870. Without formal training in painting, he was accepted in the studio of Jean-Léon Gérôme at the *École des Beaux-Arts* in 1871. Of exceptional talent, he already exhibited a landscape at the Paris *Salon* the previous year.

In his early career, Raffaëlli's work tended towards Realism, depicting mostly workers, peasants and rag pickers, as seen in the Parisian suburbs. He was considered a champion of the urban poor, and until 1890, his paintings display an uncompromising social realism quite unique for that time.

In 1877 he made the acquaintance of Degas, who invited him to participate at the Impressionist exhibitions of 1880 and 1881. Success was quick to follow, as he was taken up by Durand Ruel and later by Goupil. His subject matter changed from the poor to the more elegant and well-to-do inhabitants of Paris and later to the *grand boulevards* themselves.

While he never identified himself with the Impressionists, Raffaëlli's work displays all the characteristics of that movement, from the *plein-air* views along the Seine to the choppy brush strokes capturing the bright sunlight shimmering on the lush vegetation.

Brame & Laurenceau confirmed the authenticity of this work: it will be included in its digital *Catalogue critique* on the artist now in preparation.







Property of another owner

38

Edouard Toudouze (French, 1848-1907) Romance at the fence signed 'E. Toudouze' (lower right) oil on panel 14 1/2 x 18 1/8in (36.8 x 46cm) \$6,000 - 8,000



Property of a private West Coast collection

39 Félix Armand Heullant (French, born 1834) A token of love signed 'A. Heullant' (lower left) oil on panel 20 x 36 1/2in (50.8 x 92.7cm) **\$8,000 - 12,000**

Property of various owners

40

Léon François Comerre (French 1850-1916) La promenade du dimanche signed 'Léon Comerre' and dated 'Lille 1875' (lower right) oil on canvas 78 1/4 x 49 1/2in (199 x 126cm) \$50,000 - 70,000

PROVENANCE: Sale, Sotheby's, London, 11 June 1997, lot 122; With Kurt E. Schon, Inc., New Orleans

LITERATURE: Possibly, Georges Comerre, *Léon Comerre, 1850-1916*, Paris, 1980, p. 41, 63, not illustrated.

Born on October 10, 1850, Comerre grew up in the city of Lille, where he began his formal art training at an early age. In 1868 he moved to Paris and enrolled in the studio of Alexandre Cabanel, who introduced him to exotic orientalist subjects and voluptuous nudes. He quickly distinguished himself as a talented painter and was recognized as a most promising student, thus gaining access to the prestigious *Ecole des Beaux-Arts*.

Comerre started exhibiting at the Paris *Salon* in 1871 and won the coveted *Prix-de-Rome* in 1875. That year marked a turning point in his career, with another gold medal awarded to him by the city of Lille and an additional medal from the *Salon* for a second painting. The official recognition brought financial rewards for the young painter, and his skills as society portraitist were in high demand.

By the end of 1875, Comerre embarked on a tour of the Lowlands and a four year sojourn in Rome. Upon his return from Rome, Comerre continued to have a successful career, with mural commissions from the city of Paris and Lyon, and an expansion of his client base into the United States. He also exhibited at the Royal Academy, the Royal Society of Portrait Painters, and the Glasgow Institute of the Fine Arts. He became a Knight of the Legion of Honour in 1903. The cubist painter Albert Gleizes was his nephew.

It is likely that the present painting was executed during or shortly after the Paris *Salon* in 1875. Georges Comerre lists a large portrait of Madame Verstraet Delbart with her son, a garden in the background, which was exhibited in Brussels in 1876 and which could well be the present painting.







41 Eugène Henri Cauchois (French, 1850-1911) Flowers and music signed 'H. Cauchois' (lower left) oil on canvas 28 3/4 x 36 1/4in (73 x 92cm) **\$8,000 - 12,000**

PROVENANCE: Sale, Sotheby's Chicago, 17 October 2001, lot 1436



42 Jean Louis Hamon (French, 1821-1874) Discipline signed 'J.L. Hamon' (lower right) oil on canvas laid down on panel 42 1/2 x 31in (108 x 78.8cm) \$7,000 - 9,000





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

43 Adolphe Yvon (French, 1817-1893) Bacchanal signed 'A. Yvon' (lower right) oil on canvas *29 1/2 x 45in (74.9 x 114.3cm)* **\$12,000 - 15,000**

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



Anatole Henri de Beaulieu (French, 1819-1884) Ayma

dedicated and signed 'A Charles Toché/ au peintre de soleil et des apothéoses/ son vieil ami A de Beaulieu (lower left) and inscribed 'Ayma' (upper left) oil on canvas 81 5/8 x 42 1/4in (207.3 x 107.3cm) \$8,000 - 12,000

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



45

Property of various owners

45
Jan Portielje (Dutch, 1829-1908)
The letter
signed 'Portielje' (lower right); inscribed on the reverse: 'Je sousigné dèclare / que ce tableau ci / contre est peint / par moi et est ori-/ginal. Anvers 1872 / Portielje.'
oil on panel
30 1/4 x 23 1/2in (76.8 x 59.7cm)
\$8,000 - 12,000

PROVENANCE: Sale, Sotheby's, New York, 28 October 1986, lot 83



46 Daniel Hernández Morillo (Peruvian, 1856-1932) Lover's tryst signed 'Daniel Hernandez' (lower right) oil on panel 18 1/4 x 14 1/2in (46.3 x 36.9cm) \$6,000 - 8,000

PROVENANCE: Sale, Clars Auction Gallery, 10 April 2011, lot 2186

Property of a distinguished Washington DC collection

47

William Adolphe Bouguereau (French, 1825-1905)
A portrait of Eva and Frances Johnston
signed and dated 'W. BOUGUEREAU 1869' (center right)
oil on canvas
39 1/2 x 32in (100.3 x 81.3cm)
\$400,000 - 600,000

PROVENANCE:

Commissioned by John Taylor Johnston, 3 June 1869, and by descent through the family.

LITERATURE:

C. Vendryes, *Dictionnaire illustré des Beaux-Arts*, Paris, 1885, p. 45;
M. Vachon, *W. Bouguereau*, Paris, 1900, p. 149;
M.S. Walker, *William Bouguereau: A Summary Catalogue of the Paintings*, New York, 1991, p. 68;
D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 118-19, no. 1869/11.

Born in La Rochelle in 1825, Bouguereau received his first artistic instruction in Bordeaux and shortly thereafter at the prestigious *Académie des Beaux-Arts* and in the studio of François-Edouard Picot, a former student of Jaques Louis David and past recipient of the *Prix de Rome*. With Picot's help and his dedication to his training at the *Académie*, Bouguereau won the prestigious *Prix de Rome* scholarship at the mere age of 26, precipitating his immense success as an artist.

Bouguereau was extremely skilled in his portrayal of classical and mythological subjects that were hugely popular at the Paris *Salon* at the time. His unsurpassed talent in rendering the human form, particularly the tonal subtleties within the flesh and hair, is also evident in the multitude of portraits he completed. The *Portrait of Eva and Frances Johnston* is a leading example of Bouguereau's ability to capture the likeness of his sitters while retaining their characters. Moreover, the portrait stands as a testament of his considerable reputation as it depicts the daughters of prominent American art collector John Taylor Johnston.

Johnston was among the founders, as well as original president, of the Metropolitan Museum of Art and he championed Bouguereau as a notable French academic artist in America. Johnston's personal art collection included works by Thomas Cole, Eastman Johnson, J.M.W. Turner, Paul Delaroche, and Jean-Léon Gérôme among others, as well as many other noteworthy works by Bouguereau. The sale of Johnston's collection in 1876 realized \$326,000.

Johnston's admiration of Bouguereau's remarkable technical expertise and beauty within his portraits was no doubt the foundation behind this commissioned portrait of Johnston's daughters. His style of expressive colors and meticulous draftsmanship, along with the overall affinity for elegance is an embodiment of true academic style. Bouguereau's skill at capturing all of the nuances within the varying textures is evident here from the girls' glowing complexion and softness of their hair, to the shine of the fabrics and sharpness to the gilt pages of the book. The single source of light illuminating from the right hand edge of the canvas was common practice in the academic technique. Bouguereau has positioned Eva and Frances in an intimate moment as the older daughter reads to her younger sister. The youngest girl engages directly with the viewer, a common practice in Bouguereau's most captivating works, while the elder gazes lovingly at her sister. The incredible attention to detail, within the patterned upholstery of the chair and the lace details on the garments, is a testament to Bouguereau's immense talent and exemplifies the highly refined salon style for which he was a prominent figure.





Property of various owners

48

 40

 Tito Conti (Italian, 1842-1924)

 Reverie

 signed 'Tito Conti' (lower right)

 oil on canvas

 26 x 26in (66 x 66cm)

 \$6,000 - 8,000





49

Antonietta Brandeis (Czechoslovakian, 1849-1910) A view of the Vatican from the Medici Gardens signed 'A. Brandeis' (lower right) oil on artist's board 8 1/4 x 9 1/4in (21 x 23.5cm)

\$6,000 - 8,000

PROVENANCE: With the Cooling Galleries, Toronto

50

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



51 Vittorio Reggianini (Italian, 1858-1939) The recital signed 'VReggianini' (lower right) oil on canvas 29 15/16 x 40 3/16in (76 x 102cm) **\$40,000 - 60,000**





52 Emile Vloors (Belgian, 1871-1952) Cabbage roses on a table signed and dated 'Emil Vloors / 94' (lower right) oil on canvas *30 3/4 x 42 1/4in (78.1 x 107.3cm)* **\$8,000 - 12,000**

PROVENANCE: Sale, Sotheby's New York, 18 March 1998, lot 144





53 Gioacchino Pagliei (Italian, 1852-1896) *La danza* signed and inscribed 'G. Pagliei Roma' (lower right) oil on canvas *27 3/4 x 15 3/4in (70.5 x 40cm)* **\$6,000 - 8,000** 54

Property of a luxury hotel

54

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





Property of various owners

55

Manuel Cusi y Ferret (Spanish, 1857-1922) A pang of jealousy signed 'M. Cusi' (lower left) oil on canvas 36 x 21 3/4in (91.9 x 55.3cm) **\$8,000 - 12,000**

PROVENANCE: With Nedra Matteucci Galleries, Santa Fe, New Mexico; Ida Fisher; Gifted from the above to present owner

56 Attributed to Federico Andreotti (Italian, 1847-1930) A moment's reflection bears signature 'F. Andreotti' (upper right) oil on canvas 16 x 13in (40.6 x 33cm) \$6,000 - 8,000



Property of a lady, Montecito, California

57

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

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



Property of various owners

58

Martin Rico y Ortega (Spanish, 1833-1908) San Giorgio Maggiore from the Giudecca signed 'Rico' (lower right) oil on panel 7 1/2 x 13 1/8in (19 x 33.3cm) \$15,000 - 20,000



59 Martin Rico y Ortega (Spanish, 1833-1908) Gondolas on a Venetian canal signed 'Rico' (center left) oil on panel sight 8 1/2 x 14in (21.6 x 35.6cm) \$10,000 - 15,000





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

60

Franz Richard Unterberger (Austrian, 1838-1902)

Monks on a terrace, Amalfi signed 'FR Unterberger' (lower left); inscribed 'Amalfi, Golfe di Salerno, F.R. Unterberger, Bruxelles' (on the reverse) oil on panel 22 1/2 x 14 1/4in (57.1 x 36.1cm) **\$8,000 - 12,000**

PROVENANCE:

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



Property of various owners

61

Antoine Bouvard (French, 1870-1956) A quiet canal in Venice signed 'Bouvard' (lower right) oil on canvas 19 3/4 x 25 1/2in (50 x 65cm) \$8,000 - 12,000



62 Guglielmo Ciardi (Italian, 1842-1917) Mercato alla Giudecca signed, inscribed and dated 'G. Ciardi / Venezia 1879' (lower right) oil on canvas 22 x 45 3/4in (55.9 x 116.2cm) \$12,000 - 18,000





Max Friedrich Rabes (German, 1868-1944) The scribe signed and dated 'Max Rabes 1890' (lower right) oil on canvas laid down on board 25 3/4 x 31 3/4in (65.4 x 80.6cm) \$12,000 - 15,000




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

64

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

Property of various owners

65

Henry Pember Smith (American, 1854-1907) La Giudecca, Venice signed 'Henry P. Smith' (lower right) oil on canvas 16 x 12 1/4in (40.6 x 31.1cm) \$3,000 - 5,000

66 Edwin Lord Weeks (American, 1849-1903) A view of Jerusalem signed 'Edward L. Weeks' (lower left) oil on canvas 39 x 60in (99 x 152.4cm) \$300,000 - 500,000

PROVENANCE: With Noyes & Blakeslee Gallery, Boston (label now lost)

EXHIBITED:

possibly Boston, Noyes & Blakeslee Gallery, *Exhibition and Sale of Pictures by E.L. Weeks*, 19-20 February 1878, but may have been exhibited earlier in the 1870s

Considered one of the most important American orientalist painters, Edwin Lord Weeks traveled extensively throughout the Middle East, North Africa and as far as India.

A native of Boston and son of wealthy spice and tea merchants, Weeks was able to indulge his interest in painting and travel early on. In 1871, together with the illustrator A.P. Close, he traveled to Egypt, the Holy Land and Syria, as documented by his sketch books. This trip seems to have been influential in the nascent career of the young orientalist painter, a direction that had been noted with interest by Boston newspapers upon his return home.

A view of Jerusalem is a dramatic rendition of the setting of the Holy City and one of the most important paintings of Weeks's early career. In a typically panoramic fashion, Weeks shows us Jerusalem all at once, focusing the eye on the Temple Mount, with the lead-covered dome of the Dome of the Rock, surrounded by the intricately detailed city surmounting and crowning the rugged landscape at the crest of the plateau. The scene depicts local Arab men and women encamped under the giant cypress trees, clustered to the middle left of the rocky earthen forms and grassy outcroppings, the animals and desolate brown berms sculpted into irregular hillocks.

It is an ambitious attempt by a young artist to portray the complex interlocked architecture accumulated over thousands of years. Despite the obvious talent at even this initial stage of his career, Weeks' draftsmanship and handling of perspective and detail are not yet at the level they would become by the end of the 1870s. The overarching sky is handled with great drama in the collection of giant cumulus clouds against an expansive cobalt atmosphere, characteristics which appear less frequently in his later work. The Arab figures with their colorful costumes and their animals are still a bit stiffly drawn, as might as well be expected of a young artist yet to embark on his formal artistic training in Paris. Indeed, it is this slightly unsophisticated formal expression that enables us to recognize this painting as executed in the early 1870s, rather than later.

In sum, this early work by Weeks is an impressive achievement and a relatively polished work, given the nascent stage of the artist's early career in which it was executed.

The present painting will be included in the Weeks catalogue raisonné under preparation by Dr. Ellen K. Morris. We are grateful to Dr. Morris for contributing to the catalog entry. A letter of authentication by Dr. Morris accompanies the painting.







Carl Spitzweg (German, 1808-1885) Bauernhaus im Walde signed with artist's device (lower right) oil on paper laid down on panel 6 3/4 x 9 3/4in (17.2 x 25cm) unframed \$30,000 - 50,000

Executed around 1855.

LITERATURE: Siegfried Wichmann, *Carl Spitzweg: Verzeichnis der Werke: Gemälde und Aquarelle*, Stuttgart, 2002, p. 264, illustrated. G. Koemmefahrt, *Carl Spitzweg, Beschreibendes Verzeichnis seiner Gemälde, Ölstudien und Aquarelle*, Munich, 1960, no. 212.



68 Julius von Blaas (Austrian, 1845-1923) The chase signed and dated 'Jules Blaas 1890' (lower left) oil on canvas *37 1/4 x 62in (94.3 x 157.5cm)* \$20,000 - 30,000





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

69

Friedrich Durck (German, 1809-1884)

A little shepherdess in the Alps signed 'F. Dürck' and dated '1875' (lower left) oil on canvas 48 x 37in (122 x 94cm) \$4,000 - 6,000 Property of various owners

70

70

Hans Dahl (Norwegian, 1849-1937)

A young woman in the meadow signed, inscribed and dated 'Hans-Dahl. Berlin Mai 1894' (lower left) oil on canvas 26 x 19 1/4in (66 x 49cm) \$5,000 - 7,000



71 Alfred von Wierusz-Kowalski (Polish, 1849-1915) Return from the market signed 'A. Wierusz-Kowalski' (lower right) oil on board 20 x 26in (51 x 86cm) \$5,000 - 7,000

PROVENANCE: Frank Boos Auctions, Troy, Michigan; Acquired from the above by the present owner, 1995.



72 Leopold Till (Austrian, 1830-1893) Blind man's bluff signed 'Till Leopold' (lower right) oil on canvas *22 1/4 x 34in (56.5 x 86.3cm)* **\$6,000 - 8,000**

PROVENANCE: Sale, Christie's New York, 27 May 1992, lot 90





73

Josef Holstayn (German, born 1935)

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

PROVENANCE: with Stair & Co., New York.

Property of various owners

74

Heinrich August Mansfeld (Austrian, 1816-1901) Charity signed and dated 'August Mansfeld 1871' (lower right) oil on panel 19 3/4 x 15 1/2in (50.3 x 39.3cm) \$3,000 - 5,000





75

Ludwig Anton Maria Kriebel (German, 1823-1890) A portrait of a young girl wearing a blue sash signed, inscribed and dated 'Kriebel pinx. 1870' (upper right) oil on canvas 67 x 40in (171 x 103cm) \$7,000 - 9,000

PROVENANCE: Sale, Nagel Auktionen, Stuttgart, 20 September 2002, lot 955



76

Tadeusz Styka (French/Polish, 1889-1954) A portrait of Beatrice Hahn Troy signed 'Tade. Styka' (lower right) oil on canvas 44 x 35in (112 x 89cm) \$5,000 - 7,000

PROVENANCE: The sitter; thence by descent to the present owner, her granddaughter

Beatrice Hahn Troy was the daughter of Baron Nicholas Hahn, an exile from Poland and cousin of Helena Blavatzky, founder of the Theosophical Society. The Hahns lived in Chicago where their daughter, Beatrice, married Leon Joseph Troy.



Property from a private collection, Florida

77

Nicolai Vokos (Greek, 1861-1902)
A still life with fruit, an ewer and chargers signed 'N. Wokos' (upper right) oil on canvas
24 x 47in (61 x 119.5cm)
\$10,000 - 15,000



Property from the estate of Dr. William L. Sherman

78

Carl Wilhelm Friedrich Bauerle (German, 1831-1912) The bedtime story signed 'C. Bauerle' (lower left) oil on canvas 35 1/2 x 26 1/4in (90 x 67cm) \$6,000 - 8,000

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

Property from the estate of Emily Rogers Tiedemann (1914 - 2013), San Francisco, California

79

Attributed to Joseph Nigg (Austrian, 1782-1863) A floral still life with peaches and grapes bears signature 'Jos. Nigg' (lower left) oil on canvas 22 x 17 3/4in (55.8 x 45.1cm) \$4,000 - 6,000









Property of a private collection, Washington DC

80

Emile Eisman-Semenowsky (Polish/French, 1857-1911) A harvest festival signed 'Eisman-Semenowsky' (lower right) oil on canvas 33.5 x 76.5cm (90 x 194.5cm) \$80,000 - 120,000

PROVENANCE: George Parker, Jr. Sale, Sotheby's, New York, 29 November 1999, lot 51; Acquired at the above sale by the present owner.



Very little is known about the life of Emile Eisman-Semenowsky. He was born in eastern Poland but left his country fairly early on and arrived in Paris in the early 1880s. Here, he became the assistant of the Dutch painter Jan van Beers and established himself as a painter of young fashionable Parisian women, languid oriental odalisques, and reclining neoclassical beauties.

The present painting depicts *Cerealia*, the festival dedicated to Ceres, the Roman goddess of agriculture, grains and fertility, as dedicated in the inscription at left and hinted to by the fruits and vegetables on the altar at right. Her festival took place from mid- to end of April and was led by priestesses from the best Roman families. The festivities included races in the *Circus Maximus*, theater, music and dancing.

The painting is Semenowsky's most ambitious work known to date, a large format, multi-figured composition, whose size may indicate its intention as an entry to the Paris *Salon*. One can speculate that Semenowsky became inspired by Sir Lawrence Alma-Tadema's *Spring*, an intricate composition from 1894 depicting the same festival and of roughly same dimensions, albeit reversed.

Semenowsky populated his painting with numerous maidens in diaphanous dresses against a neoclassical background of luminescent, veined marble, performing the ritual sacrifices and celebrations of the goddess. While less spectacular than *Spring*, Semenowsky's picture is nonetheless a fitting homage to Alma-Tadema.



Property of another owner

81

Frederick Morgan (British, 1847-1927) Sunshine and showers signed 'Fred Morgan' (lower right) oil on canvas 36 5/8 x 26in (93 x 66cm) \$20,000 - 30,000

PROVENANCE: Sale, Christie's London, 1 June 1917, lot 76, price £32.10 Private collection

Fred Morgan had a very successful career painting children at play; even in the rain the children he paints are enjoying themselves. Harvesting, fruit picking and children holding baskets of apples were a recurring part of Morgan's repertoire. Pears Soap reproduced *The Garden of Eden* as a popular print with their 1891 Christmas Annual. The work shows an elder sister lifting her younger brother to reach the ripe apples. Morgan also painted playful carrying games like *Steady* (RA, 1892) and *Her Constant Care* (Institute of Painters in Oils, 1894). As with Morgan's *Watching and Waiting* (RA, 1889) the present lot, which can be dated to the 1890s, shows two young girls left to shelter under an umbrella. The two models also appear in *Catch Hold!* (1891, Institute of Painters in Oils), where the sister is walking on stepping stones across a stream while carrying her young brother on piggy-back. Another young child, holding a basket, is being encouraged to 'catch hold' and be guided over the stepping stones. The following year, the models appear again in *Don't Be Frightened!* (RA, 1892): '... an elder sister standing knee-deep in the sea, holding a little naked, golden-haired child in both her arms, the fair, delicate flesh is strong relief against her dark bathing gown, exhibited at last year's Academy, enjoyed a wholly legitimate success.'¹ Both of these, together with a few other works around this date, were painted whilst Morgan was staying, with his second wife Mary, at Ventnor on the Isle of Wight.

There is no record of Morgan exhibiting the present lot, which remained with the artist until he submitted it to auction in 1917.

¹'Charles Lewis Hind, *Black and White Handbook to the Royal Academy and New Gallery Pictures*', London, 1893 p.38

We are grateful to Terry Parker for his assistance in cataloguing this lot.



Property from the collection of Candy and Aaron Spelling

82 George Houston (Scottish, 1869-1947) A view from the artist's garden signed 'George Houston' (lower left) oil on canvas 40 x 60in (101.6 x 152.4cm) \$6,000 - 8,000

PROVENANCE: Sale, Sotheby's London, 28 August 1990, lot 934





Property of various owners

83

Minna Tayler (British, active 1884-1937) Under fire

signed 'M. Tayler' (lower left); signed and titled on an artist label on the frame oil on canvas 43 x 30in (109.3 x 76.2cm) \$4,000 - 6,000

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



84

84

English School, 19th Century
Gathering flowers at the water's edge
signed with monogram and dated '1885' (lower right)
watercolor heightened with white and gum arabic on paper mounted
to panel
26 x 16in (66 x 40.6cm)
\$4,000 - 6,000



85

George Dunlop Leslie RA (British, 1835-1921) Her favorite pastime signed with artist's device and 'G.D. Leslie' and dated '1864' (lower right) oil on canvas 18 x 24in (45.7 x 61cm) \$30,000 - 50,000

PROVENANCE: With Berry-Hill Galleries, New York; Acquired by the present owners from the above, early 1960s.





86 William Hemsley (British, 1819-1893) Setting the bird trap signed 'Hemsley' (lower left) oil on canvas *21 1/4 x 17 1/4in (54 x 43.7cm)* \$4,000 - 6,000

PROVENANCE: Sale, Sotheby's New York, 28 October 1986, lot 79





Ellen Ladell (British, born circa 1853-) A still life with roses, a bell jar and a bird's nest on a table signed 'E. Ladell' (lower left) oil on canvas 18 x 14in (45.7 x 35.5cm) \$6,000 - 8,000

PROVENANCE: Sale, Doyle New York, 9 September 1992, lot 55 (as Edward Ladell); Acquired at the above sale by the present owner.



Property of a lady, San Francisco, California

88

Terrick John Williams, RA (British, 1860-1936)
Mist and morning sunshine, Douarnenez
signed 'Terrick Williams' (lower right); signed, inscribed and dated on the reverse: 'Mist & morning sunshine, / Douarnenez /Terrick Williams / 89 Gunterstone Road / West Kensington / London W. / 1918-19'
oil on canvas
36 x 50in (91.4 x 127cm)
\$20,000 - 25,000

PROVENANCE: Sale, Christie's London, 13 March 1981, lot 120; Sale, Sotheby's, London, 13 May 1987, lot 45; Acquired from the above by the present owner





Property of another owner

89

John McGhie (British, 1867-1952) Waiting for the fishermen's return signed 'McGhie' (lower left) oil on canvas 28 x 36in (71 x 91.5cm) \$6,000 - 8,000 Property from the estates of Marilyn and Milton Myers, Hollywood, Florida

90

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

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



Property of various owners

91

Heywood Hardy (British, 1843-1933) Hunters and hounds signed 'Heywood Hardy' (lower left) oil on canvas *36 x 48in (91.4 x 121.9cm)* **\$25,000 - 35,000**

PROVENANCE: with MacConnal Mason & Son, London

A print of the painting, published by Frost & Reed, London, 1909, no. 4, signed by the artist in the margin, accompanies this lot.



92

Sidney Richard Percy (British, 1821-1886) Banks of the River Stour signed and dated 'S.R Percy 1882' (lower center) oil on canvas 49 x 37in (124.5 x 94cm) \$20,000 - 30,000

EXHIBITED: Liverpool, Walker Art Gallery, Autumn Exhibition of Pictures, 1882

The title is inscribed on an old label on the stretcher.



93 Cecil Kennedy (British, 1905-1997) A still life with flowers signed 'Cecil Kennedy' (on marble ledge) oil on canvas *36 x 28in (9.5 x 71cm)* **\$10,000 - 15,000**





95

Property from a private collection, Seattle, Washington

94

Walter Langley, R.I. (British, 1852-1922) Professional advice signed 'W. Langley' (lower right) watercolor over pencil 11 1/2 x 14 1/2in (29.2 x 36.8cm) \$8,000 - 12,000 Property of another owner

95

Michael Lyne (British, 1912-1989) The races at Ascot signed 'Michael Lyne' (lower left) oil on canvas 20 x 24in (50.8 x 61cm) **\$5,000 - 7,000**



Property from a private collection, Oregon

96 Michele Cascella (Italian, 1892-1989) Saint Germain en Laye signed, inscribed and dated 'Michele Cascella S. Germain en Lay [sic] 1966' (lower left) oil on canvas 40 x 30in (101.6 x 76.2cm) \$6,000 - 8,000

PROVENANCE: With Maxwell Galleries, San Francisco, California; Private collection, Oregon, purchased from the above in 1967

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



Property from the collection of Alexandra and Sidney Sheldon

97 Michele Cascella (Italian, 1892-1989) Fantasia Abruzzese (Fantasy of the Abruzzi) signed 'Michele Cascella' (lower left) oil on canvas 24 x 36in (61 x 91.4cm) \$8,000 - 12,000

PROVENANCE: With Galerie Juarez, Los Angeles, California; Sale, Butterfields, 14 May 1992, lot 3619; Purchased from the above sale by the present owner

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



98

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

98

Frits Thaulow (Norwegian, 1847-1906) A Parisian street scene in winter signed 'Frits Thaulow' (lower right) oil on canvas 29 x 23 3/4in (73.7 x 60.3cm) \$20,000 - 30,000

PROVENANCE: Alexander Young, Blackheath, England; His sale, Christie's, London, 30 June - 4 July 1910, lot 243, illus.; Frances Orthwein, St. Louis, Missouri; thence by descent to the present owner. This work seems to have been painted in Paris after a trip to Norway during the winter of 1897-98, when Thaulow was inspired to renew his winter subjects. He moved to Paris from Dieppe late 1898, renting a house at 21 Boulevard Berthier, living there until his death in 1906. One could assume it was painted during the winter 1898-99. His house was close to the Place Péreire (now Place du Maréchal Juin), but it is difficult to find an exact spot from which the present work was painted. Alexander Young was an important British collector with several Thaulows sold in his estate sale in 1910.

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

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



Property of various owners

99

Floris Arntzenius (Dutch, 1864-1925) Strolling in the Spulistraat signed 'Fl. Arntzenius' (lower left) oil on canvas laid down on panel 12 3/4 x 8 3/4in (32.5 x 22.2cm) \$10,000 - 15,000



100

Eugène Galien-Laloue (French, 1854-1941) Flower market along the quai of the Seine signed 'E. Galien-Laloue' (lower left) gouache on paper 9 1/8 x 13 1/4in (23.2 x 33.5cm) \$10,000 - 15,000

The present work will be included in the second volume of the Galien-Laloue catalogue raisonné being prepared by Noë Willer.

101

Eugène Galien-Laloue (French, 1854-1941)

Promeneurs et vapeurs sur le quai d'Orsay signed 'E. Galien-Laloue' (lower left) gouache on paper 7 7/8 x 12 1/2in (20 x 31.7cm) \$8,000 - 12,000

LITERATURE:

Noë Willer, Eugène Galien Laloue, 1854-1941, New York, 1999, Vol. 1, p. 90, no. 58, illustrated

102

Eugene Galien-Laloue (French, 1854-1941) A view of Notre-Dame cathedral signed 'E. Galien-Laloue' (lower left) gouache on paper 8 x 12 7/8in (20.3 x 32.8cm) \$10,000 - 15,000

The present work will be included in the second volume of the Galien-Laloue catalogue raisonné being prepared by Noë Willer.





103

Edouard Henri Leon Cortès (French, 1882-1969) La Place St. Michel signed 'Edouard Cortès' (lower right) oil on canvas 13 x 18in (33 x 45.7cm) \$20,000 - 30,000

PROVENANCE: Sale, Christie's London, 30 March 2001, lot 73A



104 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







105 Antoine Blanchard (French, 1910-1988) La Place de la Madeleine signed 'Antoine Blanchard' (lower left) oil on canvas 24 1/4 x 36 1/4in (61.5 x 92cm) \$4,000 - 6,000

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. MDPM2436.0000. The authentication letter accompanies the lot.

106

Antoine Blanchard (French, 1910-1988) A view of La Madeleine signed 'Antoine Blanchard.' (lower left) oil on canvas 13 1/4 x 18in (33.6 x 45.7cm) \$4,000 - 6,000

The present work is listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. MDPM1318.0010. The authentication letter accompanies the lot.







107 Antoine Blanchard (French, 1910-1988) La Porte Saint-Denis signed 'Antoine Blanchard' (lower right) oil on canvas 13 x 18in (33 x 45.7cm) \$4,000 - 6,000

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. PSDBBN1318.0005. The authentication letter accompanies the lot.

108

Antoine Blanchard (French, 1910-1988) La Place de la Concorde signed 'Antoine Blanchard' (lower right) oil on canvas 13 1/4 x 18 1/4in (33.5 x 46.5cm) \$4,000 - 6,000

The present work is listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. CCRR1318.0002. The authentication letter accompanies the work.

End of Sale

Auction Registration Form (Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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