# **19TH CENTURY EUROPEAN PAINTINGS** Wednesday November 5, 2014 New York



NEW YORK







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Wednesday November 5, 2014 at 1pm New York

#### BONHAMS

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

#### PREVIEW

Saturday November 1, 12pm to 5pm Sunday November 2, 12pm to 5pm Monday November 3, 10am to 7pm Tuesday November 4, 10am to 5pm Wednesday November 5, 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:** 21800 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/21800

www.bonnams.com/21000

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

## ILLUSTRATIONS

Front cover: Lot 12 Inside front cover: Lot 81 Facing page: Lot 7 Inside back cover: Lot 56 Back cover: Lot 36

## **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 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 EXPRESSIY 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. 23550.

#### 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 subscripting to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www. bonhams.com/us**.

#### Previews

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

#### Estimates

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

#### Reserves

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

## Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a  $\blacktriangle$  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	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 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 November 19 without penalty. After November 19 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 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**.

## INCLUDING

Property from the Archdiocese of Philadelphia, Pennsylvania Property of a luxury hotel Property from an Evanston, Illinois Estate, by descent through the family Property from a private collection, Connecticut Property of Anne Rauch Reynolds Property of a Southern California Trust Property from the estate of Robert M. Long, Northern California Property from a Houston collection Property of the Maranatha Foundation, Roseville,

Property of the Maranatha Foundation, Rose California, sold to benefit the building of a

school compound in Luanda, Angola Property of a Maryland Collection

Property from the Estate of Patricia Mitau Rhein (1928 - 2013), San Francisco

From the collection of a lady, Arizona Property of a Florida private collector

Property from the collection of Candy and Aaron Spelling

Property of a private collection, Washington State

Property from a private collection, Maryland Property of an East Coast collector

## GLOSSARY

## TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

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.

## CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

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. Pictures are framed unless otherwise stated.

Dimensions are given height before width.



## EDWIN LORD WEEKS (AMERICAN, 1849-1903)

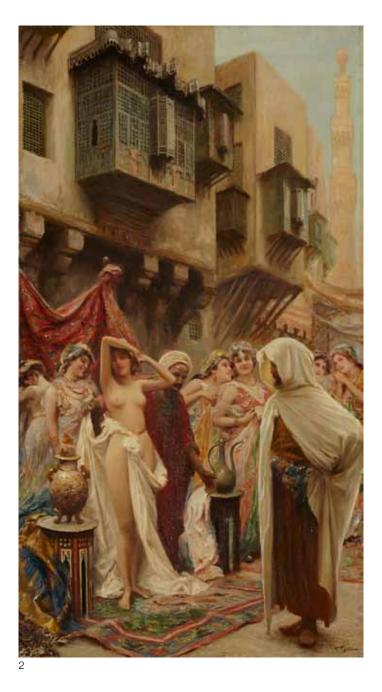
A Moorish girl in yellow artist's estate sale stencil on reverse oil on canvas, mounted to board by the artist  $21 \ 1/4 \times 13 \ 1/4in \ (54 \times 33.6cm)$ **\$8,000 - 12,000** 

#### Provenance

Artist's estate sale, New York, 15 -17 March 1905, lot 165.

This oil study was executed *in situ* in North Africa probably in the late 1870s. It was included in the artist's estate sale in New York, where it sold for \$22.50. Given what is known of Weeks' working method, this study was executed for the purpose of incorporating the figure and/or costume into a later studio composition, however a specific use of the subject figure has not yet been identified.

We are grateful to Ellen K. Morris for confirming the authenticity of the work and for providing cataloguing information. *Moorish girl in yellow* will be included in Dr. Morris' forthcoming catalogue raisonné of the artist.



# PROPERTY FROM AN EVANSTON, ILLINOIS ESTATE BY DESCENT THROUGH THE FAMILY

2 **FABIO FABBI (ITALIAN, 1861-1946)** The slave market signed 'F. Fabbi' (lower right) oil on canvas 39 1/2 x 21 1/2in (100.3 x 54.6cm) **\$30,000 - 50,000** 



З

#### **PROPERTY OF VARIOUS OWNERS**

## З

## FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

A view of an Algerian village signed 'F.A. Bridgman' (lower left) oil on canvas 15 1/8 x 18 1/8in (38.5 x 36.5cm) **\$15,000-20,000** 

**Provenance** Garrett Galeries, Dallas, Texas. Acquired from the above by the present owner.

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



4

## HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

A caravan at rest signed 'Henri Rousseau' and illegibly dated (lower right) oil on panel 18 1/8 x 21 5/8in (46 x 55cm) \$50,000 - 70,000

## Provenance

Prince Alexandru Ghika, Paris and Cannes. By descent to Alexandra Ghika McGhee, his granddaughter, San Diego, California. Bequeathed to the present owner.

#### PROPERTY OF A FLORIDA PRIVATE COLLECTOR

5

#### LÉON FRANÇOIS COMERRE (FRENCH 1850-1916)

A harem beauty holding a pink fan signed 'Léon Comerre' (upper left) oil on canvas 46 3/4 x 30 1/2in (119 x 77.5cm) **\$150,000 - 200,000** 

#### Provenance

Private collection, Sarasota, Florida (since 1960).

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.

Like many of his fellow painters, Comerre catered to the Orientalist taste of his contemporaries that was fueled by an all-encompassing European infatuation with the Near East. Although he never traveled beyond Europe, Comerre made use of the most common attributes of Orientalist paintings, such as intricate tile motifs and ornate silver jewelry, which he successfully incorporated into his portrait commissions. Thus, thanks to the painter's artistic license, a demure merchant's wife of the *haute bourgeoisie* becomes an exotic and alluring concubine amidst an opulent and colorful interior.

While the sitter of the present painting is unknown, unlike Commere's commissioned portrait paintings, the model, her dress and the tiled wall are motifs employed in a few other of the artist's orientalist-themed paintings. His mastery of the craft is clearly apparent in the delicate treatment of the fan and the intricate wall carvings, as well as the subtle, varied hues of pink that dominate the composition.





## PROPERTY OF VARIOUS OWNERS

6

**JOHN EVAN HODGSON (BRITISH, 1831-1895)** An afternoon in the bazaar signed and dated 'J.A. Hodgson 1877' (lower left) oil on panel *30 x 23 3/4in (76.3 x 60.5cm)* **\$8,000 - 12,000** 



## GYULA TORNAI (HUNGARIAN, 1861-1928)

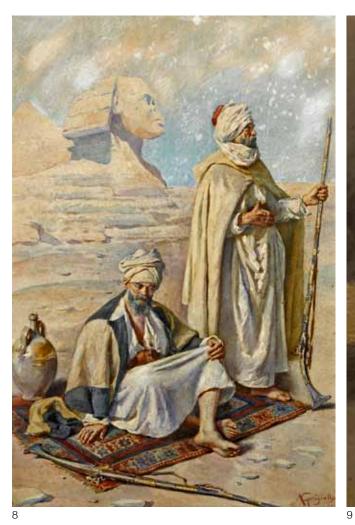
The Moroccan bride signed 'Tornai GY' (lower right) oil on panel 53 1/2 x 35 3/4in (138 x 91cm) \$40,000 - 60,000

## Provenance

With Michael John Decorative Arts, Ltd., London. Acquired from the above by the present owner, 11 November 1985.

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 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.

Tornai often designed the frames for his paintings to complement the subject matter, as is the case in the present lot.





## 8 ANTONIO GARGIULLO (ITALIAN, LATE 19TH CENTURY)

Two tribesmen before the Great Sphinx of Giza signed 'AGargiullo' (lower right) watercolor heightened with white and gum arabic *21 3/4 x 15in (55.3 x 38.1cm)* **\$5,000 - 7,000** 

## 9

## FRENCH SCHOOL, 19TH CENTURY

An Arab warrior smoking a pipe watercolor and gouache on blue paper 13  $1/4 \times 9 1/2in (33.6 \times 24.2cm)$ \$2,000 - 3,000



#### 10

## PAUL JEAN BAPTISTE LAZERGES (FRENCH, 1845-1902)

Rest under a starry sky signed and dated 'Paul Lazerges/ 1900' (lower left) oil on canvas 23 1/2 x 29in (60 x 73.6cm) \$6,000 - 8,000

#### 11

## EISMAN SEMENOWSKY (POLISH/FRENCH, 1857-1911)

An Oriental beauty signed, inscribed and dated 'E. Eisman-Semenowsky / Paris. 1889.' (upper right) oil on panel 12 1/2 x 9 1/4in (31.8 x 23.5cm) unframed \$6,000 - 8,000

### Provenance

With Reginald B. Webberly Gallery, London. Purchased from the above by the present owner.



#### PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

12

#### ADOLF SCHREYER (GERMAN, 1828-1899)

Bedouins taking aim signed 'Ad. Schreyer' (lower right) oil on canvas *21 1/4 x 29in (54 x 73.8cm)* **\$80,000 - 120,000** 

#### Provenance

Ralph Hopkins Watson, Greenwich, Connecticut (Vice President of U.S. Steel). Bequeathed to the mother of the present owners, *circa*1963. Thence by descent to the present owners.

Adolf Schreyer was without doubt one of the most successful German orientalist painters of the 19th century. Celebrated during his lifetime, Schreyer was born in Frankfurt on the Main to wealthy parents who encouraged his education at the Städelsches Kunstinstitut and later at the Düsseldorf Academy. He later settled in Vienna, specializing in landscapes and military subjects, a genre much in demand at the time and which qualified him to accompany Maximilian Karl, the 6th Prince of Thurn und Taxis, on his campaigns through Hungary, Wallachia, Russia and Turkey. In 1854 he was following the Austrian army as an artist-reporter assigned to cover the Crimean War (1854-1857). In the following years, Schreyer traveled to Syria, Egypt and, by 1861, to Algeria.

It was the sojourn in Algeria that determined the future course of Schreyer's career. Fascinated by the local culture, he spent time learning the local dialects and riding with Bedouin horsemen, making them his perpetual subject for the rest of his long career.

In 1862 he established himself in Paris, where he was highly praised by the art critic Theophile Gautier and embraced by his contemporaries. The French went so far as to claim him as one of their own, as his art recalled both Delacroix and Fromentin. Another critic praised his dramatic and realistic subjects steeped in the pervasive Romanticism of the day: "His canvases seem to make you shiver with the intense coldness of the atmosphere when he paints a winter scene, while you languish under the burning sun when he conveys you to the arid atmosphere of the desert." (*Le Courrier artistique*, Paris, 1865).

Schreyer exhibited his pictures of Eastern European peasants and soldiers alongside countless variations on the theme of the Arab horseman at the Paris *Salon* and across Europe, garnering him numerous medals and honors.

During the course of Schreyer's long career, violent, even frenzied depictions of Algerian horsemen at battle gave way to more calculated compositions, in which elaborately dressed Arab figures ride through rough terrain, either singly or in groups.

The present painting demonstrates Schreyer's mastery of subject and color with great bravura. Horsemen engaged in a frontal gallop toward the viewer lend a unique dynamism to the scene, making this one of the most spectacular painting by Schreyer to come to the market in recent years.

We would like to thank Dr. Christoph Andreas for confirming the authenticity of this painting by photographs.









PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

#### 13

ALBERT BESNARD (FRENCH, 1849-1934)

La bayadère signed 'ABesnard' (lower left) oil on panel 19 5/8 x 24in (50 x 61cm) **\$6,000 - 8,000** 

#### Provenance

Emile Chouanard, Paris. Lucie Goiran (née Chouanard) Roger Goiran. Thence by descent to the present owner

#### 14

ALBERT BESNARD (FRENCH, 1849-1934)

A portrait of a young woman signed 'ABesnard' (upper right) oil on panel 24 x 19 1/2in (61 x 49.5cm) \$4,000 - 6,000

Provenance Emile Chouanard, Paris. Lucie Goiran (née Chouanard) Roger Goiran. Thence by descent to the present owner

20 | BONHAMS





#### 15 GASTON LA TOUCHE (FRENCH, 1854-1913)

*L'adoration de la vièrge* signed 'Gaston La Touche' lower center oil on panel 23 1/4 x 23 1/4in (59 x 59cm) **\$10,000 - 15,000** 

#### Provenance

Emile Chouanard, Paris (commissioned from the artist). Lucie Goiran (née Chouanard). Thence by descent to the present owner.

The work will be included in the catalogue raisonné on Gaston La Touche currently being prepared by Roy Brindley & Selina Baring MacLennan.



## **PROPERTY OF VARIOUS OWNERS**

16

## ADOLPHE ALEXANDRE LESREL (FRENCH, 1839-1929)

The duet signed and dated 'A.A. Lesrel 1889' (lower left) oil on cradled panel 22 x 18in (56 x 45.8cm) **\$12,000 - 18,000** 

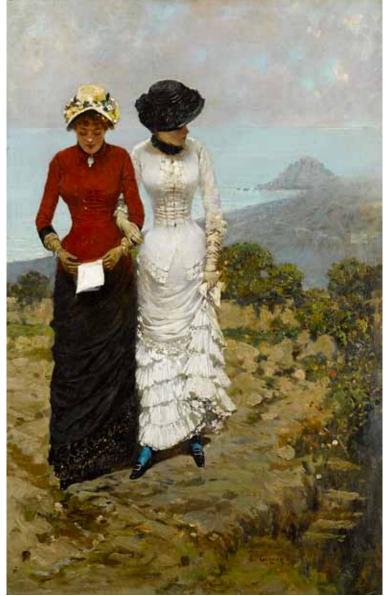
## **ERNEST GIROUX (FRENCH, BORN 1851)**

Approaching the rendezvous signed 'E. Giroux' (lower right) oil on canvas laid down on board *31 1/2 x 20 1/2in (80 x 52cm)* **\$6,000 - 8,000** 

18

## GUSTAVE EDOUARD LE SENECHAL DE KERDREORET (FRENCH, BORN 1840)

Figures on a promenade signed and dated 'le Sénéchal 1882' (lower left) oil on canvas 16 x 23 3/4in (40.7 x 60.3cm) \$3,000 - 5,000



17





## **PROPERTY OF A SOUTHERN CALIFORNIA TRUST**

19 **AUGUSTE TOULMOUCHE (FRENCH, 1829-1890)** The surprise bouquet indistinctly signed and dated 'A. T[...] [..]76' (lower right) oil on canvas 18 1/2 x 14 1/4in (46.9 x 36.1cm) **\$8,000 - 12,000** 

20 NO LOT



#### **PROPERTY OF VARIOUS OWNERS**

21

#### LÉON AUGUSTIN LHERMITTE (FRENCH, 1844-1925)

The sisters signed and dated 'L. Lhermitte / 1904' (lower left) oil on canvas 20 x 22in (50.8 x 55.9cm) \$30,000 - 50,000

#### Provenance

Mr. and Mrs. William E. Guy Sr., acquired directly from the artist, 1904. Thence by descent to the present owner, their son.

#### Exhibited

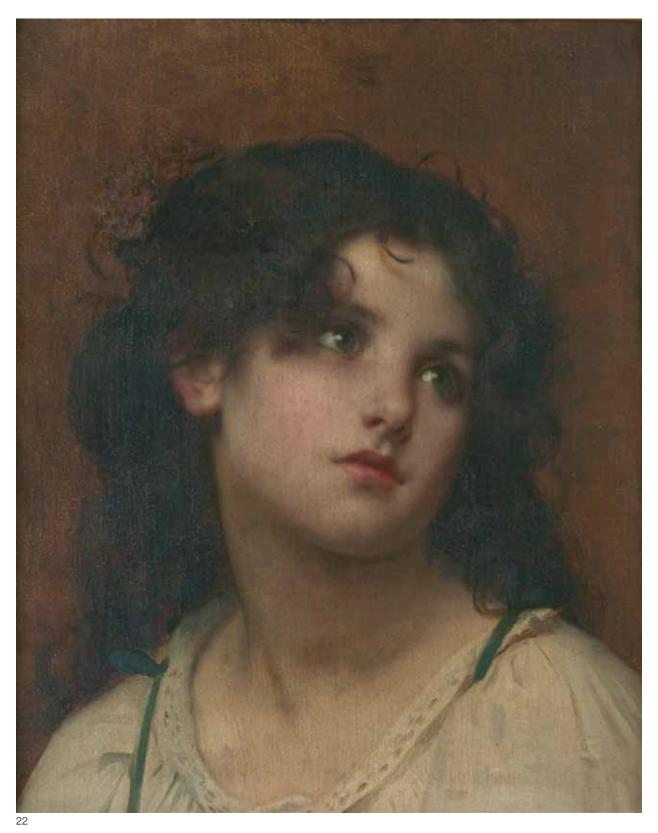
Oshkosh, Wisconsin, The Paine Art Center & Arboretum, *Léon Lhermitte* (1844-1925), 21 September - 10 November 1974, no. 46.

## Literature

M.M. Hamel, *A French Artist: Léon Lhermitte (1844-1925)*, Ph.D. dissertation, Washington University, Saint Louis, 1974, no. 263. M.M. Hamel, ed., *Léon Lhermitte (1844-1925)*, exh. cat., Oshkosh, 1974, no. 46, illustrated p 79.

M. Le Pelley Fonteney, *Léon Augustin Lhermitte (1844-1925): catalogue raisonné*, Paris, 1991, no 87.

Two letters from Lhermitte to Mr. Guy Sr., both dated 1904, one of which is an invitation to meet the artist, accompany this lot. The Paine Art Center & Arboretum exhibition catalogue also accompanies this lot.



LEON JEAN BASILE PERRAULT (FRENCH, 1832-1908) A portrait of a young girl

A portrait of a young girl signed 'L-PERRAULT' (upper right) oil on canvas 16 1/4 x 13in (41.4 x 33cm) **\$10,000 - 15,000** 





## 23 LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

A cottage by a river, Normandy signed and inscribed 'Aston Knight Normandy' (lower left) oil on canvas 18 x 21 1/2in (45.7 x 54.6cm) \$15,000 - 20,000



## PROPERTY FROM THE COLLECTION OF A LADY, ARIZONA

24 **EDOUARD JEAN BAPTISTE DETAILLE (FRENCH, 1848-1912)** A halt in the village signed and dated 'Edouard Detaille / 1899' (lower left) oil on panel 24 3/4 x 17 1/4in (62.8 x 43.8cm) **\$10,000 - 15,000** 





26

## PROPERTY OF VARIOUS OWNERS

25

## PAUL VAN DER VIN (BELGIAN, 1823-1887)

Return from the hunt signed 'P. van der Vin' (lower left) oil on canvas 31 3/4 x 48 1/4in (80.6 x 122.2cm) **\$6,000 - 8,000** 

## Provenance

With Richard Yeakel Antiques, Laguna Beach, California. Purchased from the above, 7 October 1987. 26 F. BASTIN

Military figures grooming horses in a stable yard signed 'F. Bastin' (lower left) oil on canvas 19 1/4 x 23 1/2in (48.8 x 59.6cm) \$4,000 - 6,000



PROPERTY FROM THE COLLECTION OF A LADY, ARIZONA

27 **JOSEPH BAIL (FRENCH, 1862-1921)** The evening meal signed 'Bail Joseph' (lower right) oil on canvas 46 1/4 x 35 3/4in (117.4 x 90.7cm) **\$6,000 - 8,000** 



## PROPERTY OF THE MARANATHA FOUNDATION, ROSEVILLE, CALIFORNIA, SOLD TO BENEFIT THE BUILDING OF A SCHOOL COMPOUND IN LUANDA, ANGOLA

## 28

## CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)

Maison au bord de la rivière, au coucher du soleil signed 'Daubigny' (lower left) oil on canvas 12 7/8 x 23 5/8in (32.8 x 60cm) \$8,000 - 12,000

## Provenance

Sale, Sotheby's, New York, 15 October 1976, lot 207. Sale, Christie's, New York, 12 April 2007, lot 124. Private collection, Michigan. Gifted to the present owner, 2013.

## Literature

R. and A. Hellebranth, *Charles-François Daubigny 1817-1878, Supplément*, Paris, 1996, p. 59, no. 153 (illustrated).





#### **PROPERTY OF ANOTHER OWNER**

29

## FRANÇOIS CHARLES CACHOUD (FRENCH, 1866-1943)

A village road in the moonlight signed 'F. Cachoud' (lower right) oil on canvas 25 1/2 x 31 1/2in (64.8 x 80cm) \$4,000 - 6,000

#### Provenance

Purchased in Paris by the present owner, 1978 (according to inscription on stretcher).

## PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON STATE

#### 30

## JEAN-CHARLES CAZIN (FRENCH, 1841-1901)

Moonlit cottages signed 'J C. Cazin' (lower left) oil on canvas 18 x 15in (45.7 x 38.1cm) \$4,000 - 6,000

Provenance With Galerie Michael, Beverly Hills, California.



## **PROPERTY OF VARIOUS OWNERS**

## 31 EUGEN JOSEPH LEJEUNE (FRENCH, 1818-1897) Childhood pranks

signed and dated 'Eug. Lejeune 1866' (lower right) oil on canvas 26 1/2 x 41in (67.3 x 104.1cm) \$6,000 - 8,000

32

# ANDREAS FRANCISCUS VERMEULEN (BELGIAN, 1821-1884)

The vegetable stall at night signed indistinctly 'A.F.J. V[...]eu[..]' (lower right) oil on canvas  $24 \times 20 \ 1/4in \ (61 \times 51.4cm)$ \$4,000 - 6,000







34

33

## CESAR DE COCK (BELGIAN, 1823-1904)

By the river signed and dated 'Cesar De Cock / 1880' (lower left) oil on canvas *32 1/4 x 47 1/2in (81.9 x 120.6cm)* **\$8,000 - 12,000** 

## Provenance

Mrs. James Henry Smith (according to an inscription on the stretcher).

34 BERNARD POTHAST (DUTCH, 1882-1966) Learning to read signed 'B. Pothast' (lower right) oil on canvas 15 3/4 x 19 3/4in (40 x 50.2cm) \$4,000 - 6,000



# PROPERTY OF ANNE RAUCH REYNOLDS

35 **JEAN-BAPTISTE ROBIE (BELGIAN, 1821-1910)** A still life with roses signed 'J. Robie' (lower right) oil on panel 19 x 15 1/4in (48.3 x 38.8cm) **\$20,000 - 30,000** 

### Provenance

John G. Rauch, Sr., Indianapolis, Indiana. Thence by descent to the present owner.





# PROPERTY OF VARIOUS OWNERS

#### 36

# JOHANNES CHRISTIAAN KAREL KLINKENBERG (DUTCH, 1852-1924)

A view of Grimburgwal, Amsterdam signed 'Klinkenberg' (lower right) oil on canvas 39 1/2 x 31 1/2in (100.4 x 80cm) **\$60,000 - 80,000** 

**Provenance** Private collection, Northern California

### 37 CESAR DE COCK (BELGIAN, 1823-1904)

A stroll in the forest signed and dated 'Cesar De Cock/ 1876' (lower right) oil on canvas  $18 \ 3/4 \ x \ 26 \ 1/2in \ (47.7 \ x \ 67cm)$ **\$10,000 - 15,000** 

Provenance

Private collection, Northern California





38

# FRANÇOIS-ÉTIENNE MUSIN (BELGIAN, 1820-1888)

The return of the fishermen signed 'f. musin' (lower right) oil on canvas 34 x 47in (86.5 x 119.5cm) **\$8,000 - 12,000** 

#### Provenance

Sale, Sotheby's, New York, 17 October 1980

38 | BONHAMS

39

# HERMANUS KOEKKOEK JNR. (DUTCH, 1836-1909) Fishing boats in a stiff breeze offshore signed and dated 'H Koekkoek Jr / 1859' (lower right, date under the frame) oil on panel 14 1/2 x 22 1/4in (36.8 x 56.5cm) \$6,000 - 8,000



#### 40 HENDRIK WILLEM MESDAG (DUTCH, 1831-1915)

Fishing vessels at the shore signed 'H W Mesdag' (lower right) watercolor over pencil on paper laid down on board 15 x 21 1/2in (38.1 x 54.6cm) **\$20,000 - 30,000** 



41 **HANS ZATZKA (AUSTRIAN, 1859-1949)**  *Le rêve* signed 'Zatzka' (lower right) oil on canvas 23 *x* 31 1/2in (58.4 *x* 80cm) **\$12,000 - 18,000**  42 **FRANZ XAVIER PETTER (AUSTRIAN, 1791-1866)** A still life with flowers signed and dated 'Franz Xav. Petter 1857' (lower center) oil on canvas *24 3/4 x 19in (63 x 48.3cm)* **\$40,000 - 60,000** 







43 **AGATHE RÖSTEL (GERMAN, BORN 1868)** Granny's little darling signed 'A. Roestel' (upper right) oil on canvas 36 x 29 3/4in (91.5 x 75.6cm) **\$25,000 - 35,000** 





44 HANS DAHL (NORWEGIAN, 1849-1937) Woodland dreams

Woodland dreams signed 'H. Dahl' (lower right) oil on canvas 28 x 22 1/2in (71.2 x 57cm) **\$10,000 - 15,000** 





46

# PROPERTY OF A EAST COAST COLLECTOR

45

# JAN JACOB COENRAAD SPOHLER (DUTCH, 1837-1923)

Ice skaters on a canal signed 'J J C Spohler' (lower right) oil on canvas 25 3/4 x 36 3/4in (65.5 x 93.5cm) **\$6,000 - 8,000** 

# PROPERTY OF VARIOUS OWNERS

## 46 ALEXANDRE CALAME (SWISS, 1810-1864)

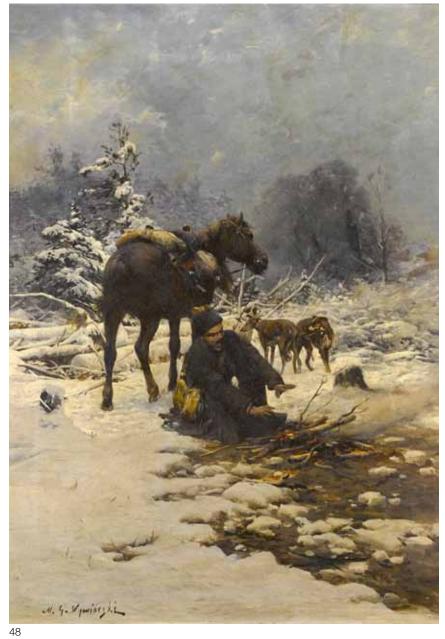
A river in the Alps signed and indistinctly inscribed 'A. Calame [..]' (lower left, on rock) oil on canvas 24 1/2 x 31 1/2in (62.2 x 80cm) \$6,000 - 8,000



47

HEINRICH BÜRKEL (GERMAN, 1802-1869) Charcoal makers and forge outside a village signed 'HBurkel' (lower right) oil on canvas 14 x 20in (35.5 x 50.8cm) \$15,000 - 20,000

Provenance Private collection, since 1950s, Munich, Germany, and Boston, Massachusetts.



### 48 MICHAEL GORSTKIN-WYWIORSKI (POLISH, 1861-1926)

A hunter in the snow warming his hands by a fire signed 'M.G. Wywiorski' (lower left) oil on canvas 27 1/2 x 20in (69.8 x 50.8cm) \$10,000 - 15,000





50

# 49

# ALOIS HEINRICH PRIECHENFRIED (AUSTRIAN, 1867-1953)

A portrait of a rabbi signed 'APriechenfried' (upper right) oil on panel 8 x 6 1/4in (20.3 x 16cm) \$4,000 - 6,000

#### 50

# JOHN RILEY WILMER (BRITISH, 1883-1941)

Asenath, daughter of the priest of On signed and dated 'JRiley Wilmer 1921' (lower left); signed, inscribed and dated 'Asenath / Daughter of / The Priest of On / (watercolor) / JRiley Wilmer / "Gayhurst" / Falmouth / 1921' on the reverse watercolor over pencil on artist board *11 1/2 x 9in (29.2 x 22.8cm)* **\$4,000 - 6,000** 

#### Provenance

Sale, Sotheby's Belgravia, 9 December 1980, lot 72. With The Picadilly Gallery, London. Purchased by the present owner from the above, 29 August 1986.

In the Book of Genesis, Asenath was an Egyptian woman whom Pharaoh gave to Joseph, son of Jacob, to be his wife. She was the daughter of Potipherah, a pagan priest of On, and she bore Joseph two sons, Manasseh and Ephraim, who became the patriarchs of the Israelite tribes of Manasseh and Ephraim.

#### **PROPERTY FROM A HOUSTON COLLECTION**

51

#### EDMUND BLAIR LEIGHTON (BRITISH, 1852-1922)

The blind man at the Pool of Siloam signed and dated 'E. Blair Leighton 1879' (lower right) oil on canvas 40 x 50 1/4in (101.6 x 127.6cm) \$75,000 - 100,000

#### Provenance

John Boosey, the Artist's uncle, purchased from the artist. Sale, Christie's London, 16 December 1935, sold 21 pounds. Acquired at the above sale by (Boot). Sale, Sotheby's Parke-Bernet, 4 May 1979, lot 323. Sale, Sotheby's New York, 29 October 1981, lot 81. With Kurt E. Schon Ltd., New Orleans, Louisiana, by 15 May 1985.

#### Literature

Yockney, Alfred, The Art Annual: *The Art of E. Blair Leighton*, London Virtue & Co, Christmas 1913, p. 28.

Edmund Blair Leighton was one of the Romantics of the late Victorian era who found great success with classical, medieval and Regency subjects popular at the time. However, in this early work he chose the subject of a miraculous healing from the Bible (John Chapter 9). After meeting a beggar, blind from birth, Jesus anointed the man's eyes and told him to go wash in the pool of Siloam. The man traveled to the pool just outside the walls of Jerusalem and did as he was bid and received his sight. In the present picture the artist has chosen to depict the meditative moment just before the miracle occurs when the blind man approaches the pool, guided by a young child, surrounded by others who also seek relief from their suffering.

We are grateful to Kara Lysandra Ross for confirming the attribution to Edmund Blair Leighton on the basis of photographs and for providing cataloguing information. This painting will be included in her forthcoming catalogue raisonné of the works of Edmund Blair Leighton.





# PROPERTY OF VARIOUS OWNERS

52

# ESTELLA CANZIANI (BRITISH, 1887-1964)

Satan awakening his legions signed with artist device and dated '1913' (lower left) gouache and gold 17 1/4 x 22 1/4in (43.7 x 56.5cm) \$10,000 - 15,000

# Provenance

With The Picadilly Gallery, London. Purchased from the above by the present owner, 29 August 1986.

50 | BONHAMS



### 53 GUSTAV ADOLF MOSSA (FRENCH, 1883-1971)

Madame Butterfly signed, inscribed and dated 'Gustav Adolf Mossa / nisiensis pinxit MCMII' and titled (lower left) pastel 24 x 16 1/4in (61 x 41.3cm) \$15,000 - 20,000

#### FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

A Grecian lady signed 'F.A. Bridgman' (lower left) oil on canvas *24 1/2 x 35 3/4in (62.5 x 91cm)* Executed circa 1899. **\$200,000-300,000** 

#### Provenance

Private collection, Palm Springs, Florida. With Reinhardt/Spanyol Fine Art, Newport Beach, California/ Boca Raton, Florida. Richard Deekers, La Jolla, California.

#### Exhibited

New York, The American Art Galleries, *Decorative Works, Salon Pictures, Eastern Subjects and Drawings by Frederic A. Bridgman*, 10 March 1899, no. 8 (as Grecian Lady).

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

A certificate of authenticity accompanies this lot.

Considered one of the most successful American Orientalists, Frederick Bridgman worked and lived most of his life in Paris. Although he started his career in New York, he moved to Paris in 1866 where he enrolled in the studio of the Jean-Léon Gérôme, the leading Orientalist painter of the time. Influenced by his teacher, he traveled extensively through the Middle East where he executed hundreds of sketches and paintings that would form the basis of a very successful career as an Orientalist painter.

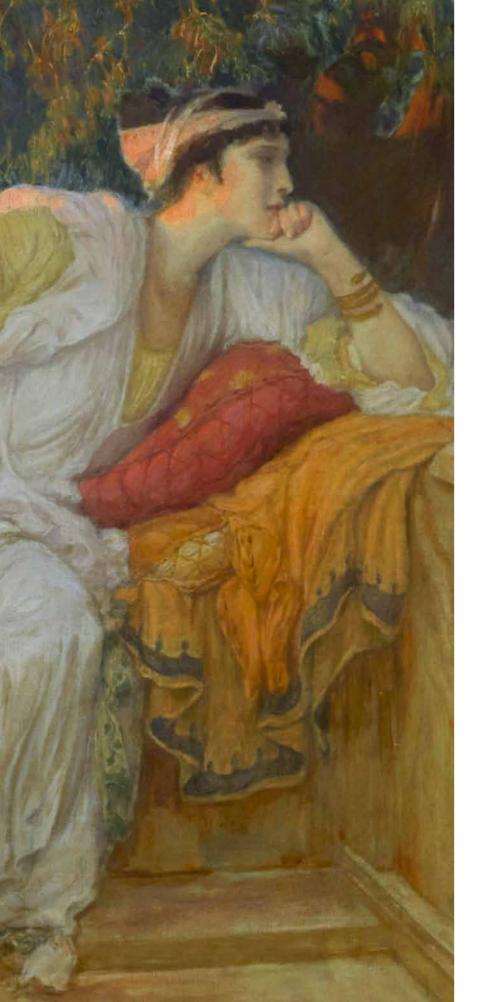
Bridgman was also a consummate collector of artifacts from the Middle East, such as costumes, antiques and architectural pieces that were skillfully incorporated into his paintings of harem interiors and domestic life. His lavish and eclectic home and studio in the rue Malherbes were reputedly one of the highlights of any American's trip to Paris.

In the 1880s, Bridgman's fame reached American collectors as James Gordon Bennett, the owner of the New York Herald, purchased *The Burial of a Mummy* and the American Arts Galleries in New York started holding regular shows of his works. The 1881 show proved a critical and financial success that led to Bridgman's election to the National Academy of Design during that same year.

In the early 1890s, Bridgman started experimenting with different techniques, even taking on commissions of murals for New York clients. His subject matter included landscapes, historical, biblical and neo-classical scenes. He used the motif of Grecian women throughout the 1890s and the beginning of the twentieth century repeatedly. During the same time he used thinner washes resembling watercolor, and his palette became brilliant and light.

Despite the success he enjoyed in the United States, Bridgman lived and worked in France until his death in 1928.







55 **FRANCESCO FERRARESI (ITALIAN, 19TH CENTURY)** The lyre player signed and inscribed 'F. Ferraresi / Roma' (lower left) watercolor on paper laid down on board 18 5/8 x 28 3/4in (47.3 x 73cm) **\$8,000 - 12,000** 



### 56

# HARRY GEORGE THEAKER (BRITISH, 1873-1954)

A song of love signed 'H.G. Theaker' (lower right) watercolor over pencil heightened with gum arabic 20 1/4 x 28 1/2in (51.3 x 72.3cm) \$4,000 - 6,000

#### Provenance

With Reginald B. Webberly Gallery, London. Purchased from the above by present owner.

## 57

# HENRY RYLAND (BRITISH, 1856-1924)

Summer is here signed 'Henry Ryland' (lower left); inscribed with title on verso watercolor on paper laid down on board 20 x 13 3/8in (51 x 34cm) **\$6,000 - 8,000** 



#### **PROPERTY OF A MARYLAND COLLECTION**

58

#### ELEANOR FORTESCUE-BRICKDALE (BRITISH, 1871-1945)

Boticcelli's studio: The first visit of Simonetta presented by Giulio and Lorenzo de Medici signed 'E.F. Brickdale' (lower right) oil on canvas 29 1/2 x 49 3/4in (75 x 126.5cm) \$200,000 - 300,000

#### Provenance

Montague Rendell, commissioned from the artist, 1922. With Coolings Gallery, London. Private Maryland Collection, acquired from the above, circa 1981. By descent to present owner.

#### Exhibited

London, Royal Academy Exhibition, 1922 (no. 246). Liverpool, Walker Art Gallery, Jubilee Autumn Exhibition, 1922 (no. 443).

While the new century saw the emergence of Modernism, Victorian painting, particularly Pre-Raphaelism, continued on in the wake of Edward Burne-Jones, and attracted new talent until the beginning of the Great War.

Eleanor Fortescue-Brickdale gladly embraced her calling as one of the last neo Pre-Raphaelites from a very young age. Like many ladies of the Victorian era, she acquired a proficiency in watercolor painting early in life. Watercolor was the domain of women artists, and many remained talented amateurs, often exhibiting their works in public. With the support of the family, Brickdale studied art at the Crystal Palace School of Art and the St. John's Wood School, and by the time she entered the Royal Academy in 1895, she had already forged a budding professional practice as a black-and-white artist for various magazines. *Country Life* commissioned her regularly until 1909, and further book illustrations established her reputation as a designer and illustrator.

While working in watercolor, Brickdale was on her way of making strong claims as an oil painter as well, with annual Royal Academy exhibits starting in 1899. Her themes were symbolic and allegorical, with historically-clad figures against medieval architecture. Around the same time, Dowdeswell Gallery commissioned her for a show of watercolors titled *Such stuff as dreams are made of!* to which she contributed 45 works with romantic subjects drawn from the Bible, Shakespeare or Robert Browning, all highly detailed, interlocking patterns in jewel-like colors. Success was immediate, forever linking her to the Pre-Raphaelites, whose torch she was to carry into the 20th century. The sale of her works allowed Brickdale to acquire her first studio in Holland Park near Leighton House. It was at Leighton House that she had her second solo show in 1902.

Her stunning success at the age of 26 elicited debate in the contemporary press, categorizing her as a traditional woman artist while accusing her of drawing imagery from her male friend Byam Shaw and the Pre-Raphaelites. Nevertheless, together with Shaw, Brickdale was considered as one of the up and coming British artists of the new century, and was the first woman to be elected to the Society of Oil Painters.

Throughout the following decade, she continued to receive commissions for book illustrations of Tennyson's poems of Arthurian themes, while expanding her repertory by designing stained glass windows and sculpture, thus ensuring a constant visibility in the public's eye. Adding to her constantly growing work load, was her new teaching position at Byam Shaw's school of art in 1910.

The First World War marked the end of the Victorian era and with it that of Pre-Raphaelite painting. However, Fortescue-Brickdale was much in demand in the post-war years, being commissioned for stained glass war memorials by the families of war victims. The repertoire of winged figures and knights she developed over the years appealed to the bereaved. In 1919 she also gained membership to the Royal Watercolor Society to which she continued to send work until 1927.

During the early 1920s, her health and eyesight began to fail, which lead her to favor large-scale compositions over small watercolors. Thus, some of her commissions were altarpieces for various churches and larger compositions, such as *The Forerunner* from 1920, an homage to Leonardo da Vinci, now in the National Museums Liverpool. The sequel to that painting was the present painting, *Boticelli's Studio*, a commission from 1922 by her long time patron, Montague Rendall, a former headmaster of the Winchester College for Boys. Both paintings celebrate the artist as a lynchpin of civilized society and echo the true pre-Raphaelites, such as Perugino and other early Italian artists, of whom she and Rendall were very fond (Pamela Gerrish Nunn, *A Pre-Raphaelite Journey, The Art of Eleanor Fortescue-Brickdale*, Liverpool, 2013).

Fortescue-Brickdale continued working on stained glass windows and altar pieces until 1938, when a stroke brought the career of the last Pre-Raphaelite to an abrupt end.









#### **PROPERTY OF VARIOUS OWNERS**

#### 59

# JEAN-JACQUES CHAMPIN (FRENCH, 1796-1860)

The interior of an artist's studio signed and dated 'Champin 1833' (lower right) watercolor over pencil heightened with white and gum arabic *11 x 15 1/4in (27.9 x 38.7cm)* **\$6,000 - 8,000** 

#### 60 **CHARLES PERCIER (FRENCH, 1764-1838)** A study of an interior signed and inscribed 'par Ch. Percier' (lower left) pen and ink and wash *14 x 18 1/2in (35.6 x 47cm)* **\$6,000 - 8,000**

Provenance

Sale, Christie's London, 14 November 1995, lot 150.

58 | BONHAMS





61

#### 61 DUTCH SCHOOL, 19TH CENTURY

A still life with peaches and pears; A still life with apples (a pair) both watercolor with gum arabic 18 1/8 x 22 1/4in (46 x 56.5cm) **\$4,000 - 6,000** 

Inscribed on the backboard 'Groupe de peches et poires / peint par C. Geradts / nee de Luissegues./ Maastricht annee 1853'; 'le pendant groupe de pommes [..] peint dans l'annee 1851 C. Geradts / nee de Luissegues'.





# 62

# J.M. BANG (DANISH, 19TH CENTURY)

Views of the Battle of Copenhagen (a pair) both signed 'J.M. Bang' (lower right) pen and ink and watercolor heightened with white on laid paper 18 3/4 x 25 1/4in (47.6 x 64.2cm)

\$4,000 - 6,000

One drawing shows the ship formations and action on the 30th of March 1801 with an inscription in Danish detailing ships and their captains below, and the other shows the Danish defenses of Copenhagen and the battle on the 2nd of April with an inscription in Danish of captains' and ship names. The Battle of Copenhagen was an important engagement between Britain, who sought to maintain an embargo against those who would trade with France during the French Revolutionary Wars, and those in Europe who were hostile against the blockade. The commander of the defending fleet in this battle was Commodore Olfert Fischer with Admiral Sir Hyde Parker commanding the British fleet. This battle proved to be a significant defeat for the Danish-Norwegian allies, however, heavy damage was sustained to both sides. The Battle of Copenhagen is often considered to be the hardest ever fought by Vice Admiral Horatio Nelson, who led the main attack.

It has been suggested that the artist could be Jens Bang (Danish, 1737-1808).

#### 63

## **GEORGE RICHMOND, RA (BRITISH,** 1809-1896)

A study of Comus carrying his cup pen and ink and pencil on laid paper 13 x 8 3/8in (33 x 21.2cm) \$2,000 - 3,000

There are four figural studies verso.

Inscribed recto: 'Comus' (lower center) and 'Paris 1829 a 30' (lower right) Inscribed verso: 'J77 [.]850' (lower left) and inscribed indistinctly 'first sketch for picture of [....]' and dated '1828' (lower right).

# THOMAS ROWLANDSON (LONDON 1756-1827)

The dog fight; The Return of the Prodigal Son; Michelham Priory, Sussex (a group of three) first, signed and dated 'T. Rowlandson 1812' (lower left); second, unsigned; third, inscribed 'Michelham Priory, Sussex' (lower left) each pen and ink and watercolor over pencil first, 6  $3/4 \times 8 3/4in (17.2 \times 22.2cm)$ ; second, 7  $1/2 \times 9 3/4in (19 \times 24.7cm)$ ; third, 6  $\times 9$  $1/2in (15.2 \times 24.1cm)$ **\$6,000 - 8,000** 

#### Provenance

"Michelham Priory, Sussex": Frances Lunn, Meridian, New York. Sale, Christie's New York, 30 October 1985, lot 430.



64



64





# EDWARD VILLIERS RIPPINGILLE (BRITISH, 1798-1859)

A legal wrangle oil on canvas 29 1/4 x 37in (74.3 x 94cm) \$12,000 - 18,000

#### Provenance

Sale, Christie's London, 5 June 1987, lot 130A.

# PROPERTY OF ANNE RAUCH REYNOLDS

# 66 GEORGE WRIGHT (BRITISH, 1834-1934)

At the stable signed 'G. Wright' (lower right) oil on canvas 14 x 20in (35.5 x 51cm) \$4,000 - 6,000

#### Provenance

John G. Rauch, Sr., Indianapolis, Indiana. Thence by descent to the present owner.

# **PROPERTY OF A LUXURY HOTEL**

67

#### 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) \$7,000 - 9,000

# Provenance

With Frost & Reed, London. Sale, Stair & Company, New York.









#### **PROPERTY OF VARIOUS OWNERS**

# 68

# BENJAMIN WILLIAMS LEADER, RA (BRITISH, 1831-1923)

A fine day on a Welsh river signed and dated 'B.W. Leader 1866' (lower left) oil on canvas 28 1/2 x 40 3/4in (72.4 x 103.5cm) **\$6,000 - 8,000** 

# Provenance

With Tomlinson, purchased from artist, 1866. Private collection, Ireland. Acquired from the above, thence by descent to present owner.

#### Literature

B.W. Leader, *Records of Paintings Sold* (1866), not illustrated.

We are grateful to Ruth Wood for confirming the attribution to Benjamin Williams Leader on the basis of photographs and for providing cataloguing information.

#### 69

# WILLIAM WEST (BRITISH, 1801-1861)

Gypsies camping by a path signed indistinctly 'Wm West' (lower right) oil on canvas 20 1/4 x 28in (51.4 x 71.1cm) \$4,000 - 6,000

#### Provenance

With Frost & Reed, Bristol, England. Sale, Sotheby's London, 11 June 1986, lot 4. With Montgomery Gallery, San Francisco, California.



#### PROPERTY OF ANNE RAUCH REYNOLDS

70

# JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

Horses and ducks at the watering hole signed 'J.F. Herring' and dated '1856' (lower left) oil on canvas (circular, on a square canvas) 20 x 20in (50.8 x 50.8cm) \$4,000 - 6,000

#### Provenance

With Findlay Galleries, Inc., New York. John G. Rauch, Sr., Indianapolis, Indiana. Thence by descent to the present owner.

# PROPERTY OF ANOTHER OWNER

71

# WILLIAM SHAYER, SNR. (BRITISH, 1787-1879)

Travelers at the seashore signed 'W Shayer' (lower right, on log) oil on panel 24 x 19 3/4in (61 x 50.2cm) \$4,000 - 6,000

## Provenance

With Montgomery Gallery, San Francisco, California



70





# PROPERTY OF THE MARANATHA FOUNDATION, ROSEVILLE, CALIFORNIA, SOLD TO BENEFIT THE BUILDING OF A SCHOOL COMPOUND IN LUANDA, ANGOLA

72

# DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

A restful moment signed and dated 'DR Knight 1878' (lower right) oil on canvas 20 x 25 1/2in (51 x 65cm) **\$50,000 - 70,000** 

#### Provenance

Possibly, William Randolph Hearst, San Francisco. With Hammer Galleries, New York. Private collection, Michigan. Gifted to the present owner, 2013.

We would like to thank Rehs Galleries for confirming the authenticity of this work, which will be included in the forthcoming catalogue raisonné of the artist's work. A photo-certificate of authenticity accompanies the lot.



# PROPERTY OF VARIOUS OWNERS

73 **EMILIO SANCHEZ PERRIER (SPANISH, 1855-1907)** A summer day on the river signed 'E. Sanchez Perrier' (lower left) oil on panel *11 x 14in (27.9 x 35.6cm)* **\$15,000 - 20,000** 



# 74 EMILE VERNON (BRITISH, 1872-1919)

My model signed 'E. Vernon' (lower right) oil on canvas 24 x 20in (61 x 50.8cm) **\$15,000 - 20,000** 



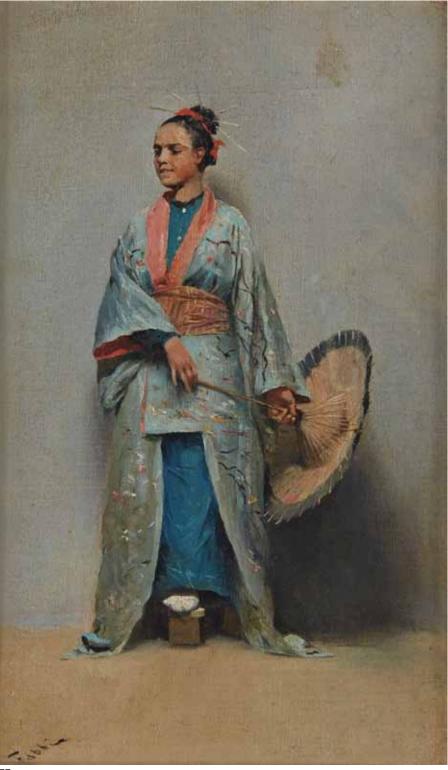
# 75

EDUARDO LEÓN GARRIDO (SPANISH, 1856-1949) A portrait of a Spanish lady with a fan signed 'E.L. Garrido' (upper left) oil on canvas 24 x 19 3/8in (61 x 49.2cm) \$10,000 - 15,000



# PROPERTY FROM THE COLLECTION OF A LADY, ARIZONA

76 **MARTIN RICO Y ORTEGA (SPANISH, 1833-1908)** A Spanish courtyard signed 'Rico' (lower left) oil on panel 13 3/4 x 8 3/4in (34.9 x 22.3cm) **\$8,000 - 12,000** 



#### PROPERTY OF VARIOUS OWNERS

## 77 FABIO FABBI (ITALIAN, 1861-1946)

The new kimono signed 'F Fabbi' (lower left) oil on canvas 9 3/8 x 5 7/8in (24 x 15cm) **\$5,000 - 7,000** 





78 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) \$5,000 - 10,000

#### 79 MARIANO ALONSO PÉREZ (SPANISH, 1857-1930)

The little dove signed 'Alonso-Perez' (lower left) oil on canvas 29 x 23 1/2in (73.8 x 59.8cm) \$4,000 - 6,000



#### PROPERTY FROM THE ARCHDIOCESE OF PHILADELPHIA, PENNSYLVANIA

80 **CESARE AUGUSTE DETTI (ITALIAN, 1847-1914)** A delightful performance signed 'C. Detti' (lower left) oil on canvas 20 3/4 x 35 1/2in (52.8 x 90cm) **\$15,000 - 20,000** 



#### PROPERTY FROM THE COLLECTION OF CANDY AND AARON SPELLING

81 **FRANCESCO BEDA (ITALIAN, 1840-1900)** A game of billiards signed 'F. Beda' (lower right) oil on canvas 32 x 56 1/2in (81.3 x 143.5cm) **\$40,000 - 60,000** 



#### Provenance

Property of a charitable foundation. Sale, Christie's New York, 26 October 1988, lot 188.

Francesco Beda was born in Trieste in 1840 and completed his studies at the Venice Academy under Karl von Blaas. In his travels through Austria, Hungary and Croatia he painted numerous portraits, however it is his delightful depiction of the world of the eighteenth century that has made his reputation today. The subject of the present picture, a gentlemanly game of billiards, allows the viewer to appreciate the care and attention Beda has given to the recreation of a bygone time: from the sparkling chandelier in the elegantly appointed room to the ladies in their gleaming silks and satins gazing in admiration at the players, what we see is a time when the art of living well was taken seriously.



#### **PROPERTY OF VARIOUS OWNERS**

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 3/4in (41.9 x 29.8cm) **\$6,000 - 8,000** 





HUGO SCHUBERT (AUSTRIAN, 1874-1913) A voung Italian girl

A young Italian girl signed and dated 'H. Schubert/ 98' (lower right) oil on canvas 19 3/4 x 15 1/2in (50.2 x 39.5cm) \$4,000 - 6,000



#### 84

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







#### 

NEAPOLITAN SCHOOL, 19TH CENTURY Views of the Bay of Naples (a set of four) gouache on paper laid down on board each: 17 5/8 x 26 3/8in (45 x 67cm) \$6,000 - 8,000





EUGENIO ZAMPIGHI (ITALIAN, 1859-1944) The happy family signed 'E. Zampighi' (lower left) oil on canvas 22 x 30 1/4in (55.9 x 76.8cm) \$15,000 - 20,000



#### 87

#### ANTOINE BOUVARD (FRENCH, 1870-1956)

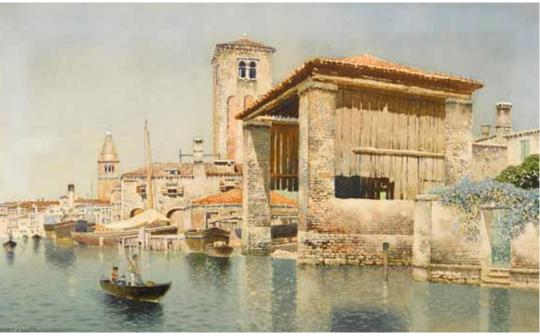
Venice from the Giudecca signed 'Bouvard' (lower right) oil on canvas laid down on board 23 3/4 x 32in (60.3 x 81.2cm) **\$8,000 - 12,000** 



#### 88 ANTONIO MARÍA DE REYNA MANESCAU (SPANISH, 1859-1937)

A Venetian canal signed and inscribed 'A. Reyna/ Venezia' (lower left) oil on canvas 13 1/2 x 29 1/4in (34.5 x 74.5cm) **\$8,000 - 12,000** 





90

#### PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

#### 89

#### ANTOINE BOUVARD (FRENCH, 1870-1956)

A view of the Palazzo Ducale from the Baccino, Venice signed 'Bouvard' (lower left) oil on canvas 18 1/2 x 25in (37 x 63.5cm) \$4,000 - 6,000

#### PROPERTY OF VARIOUS OWNERS

90

#### HENRY PEMBER SMITH (AMERICAN, 1854-1907)

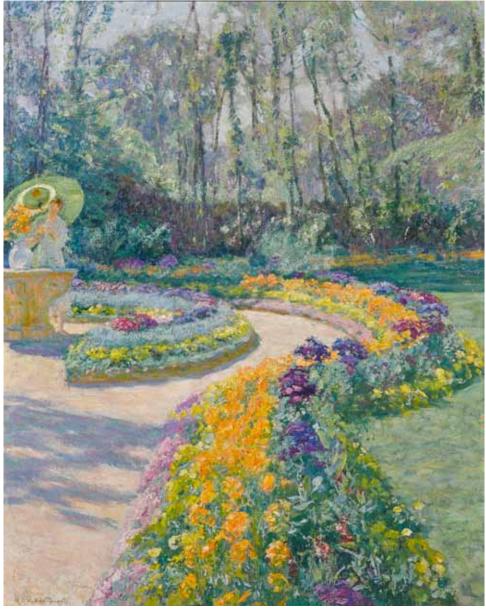
The harbor of Venice signed 'Henry P. Smith' (lower left); titled on the reverse watercolor over pencil 17 x 28in (43.2 x 71.1cm) \$2,000 - 3,000



#### 91 HENRY PEMBER SMITH (AMERICAN, 1854-1907)

Gondolas on a Venetian canal signed 'Henry P. Smith' (lower right) oil on canvas 16 x 24in (40.7 x 61cm) \$4,000 - 6,000

**Provenance** With Marshall Fields & Co.



#### 92 OCTAVE DENIS VICTOR GUILLONNET (FRENCH, 1872-1967)

Madame Guillonnet dans le jardin à Garches signed 'ODV. Guillonnet' (lower left) oil on canvas 32 x 26in (81.3 x 66.1cm) **\$6,000 - 8,000** 

#### Provenance

With Waterhouse & Dodd, London



## PROPERTY FROM THE ESTATE OF PATRICIA MITAU RHEIN (1928-2013), SAN FRANCISCO

93

#### FEDERICO BELTRAN MASSES (SPANISH, 1885-1949)

A portrait of May Fleishhacker signed and dated 'F. Beltran Masses / 1925' (lower left) oil on canvas 44 1/2 x 42 1/4in (113 x 107.3cm) \$8,000 - 12,000

Inscribed on the stretcher: Beltran Masses 83 Rue de la Tour (16) Paris'

May Belle Greenbaum was born in 1884 in San Francisco where her father Sigmund Greenbaum was involved in the banking world of the prosperous city. She married Herbert Fleishhacker, one of the top financiers of his day, in 1905 and they both enjoyed their roles as leading philanthropists and society figures of San Francisco.

Beltran Masses was best known as a painter of seductive images of women. His career soon became international and his work was

sought out by European royalty, famous actors and dancers, and by leaders of high society. In the present picture the artist has portrayed May Fleishhacker confidently looking out into the world, posed before the famous 'Beltran blue' background, her pearls in casual disarray, suggesting a sensuality unusual for her time.

We are grateful to Antonia Salom (www.beltranmasses.com) for confirming the attribution to Federico Beltran Masses on the basis of photographs. This painting will be included in her forthcoming catalogue raisonné of the works of Beltran Masses.



#### PROPERTY OF VARIOUS OWNERS

94 **HAROLD HARVEY (BRITISH, 1874-1941)** A Cornish boy signed and dated 'Harold Harvey 1916' (upper right); inscribed with title on the reverse oil on board 16 x 12in (40.6 x 30.4cm) **\$6,000 - 8,000** 



95

#### HAROLD KNIGHT, RA, ROI, RP (BRITISH, 1874-1961)

Dosmare Pool signed 'Harold Knight' (lower left); inscribed 'No. 2 Dosmare Pool Harold Knight / Oak Hill / St. Buryan Cornwall' on the reverse oil on canvas *30 x 30in (76.2 x 76.2cm)* **\$20,000 - 30,000** 

Provenance Sale, Phillips, London, 5 March 1996, lot 7.

#### Exhibited

Possibly, Royal Academy, London, 1916.



#### 96 MICHELE CASCELLA (ITALIAN, 1892-1989)

Castello di Portofino signed 'Michele Cascella' (lower right) oil on canvas 30 x 50in (76.2 x 127cm) **\$8,000 - 12,000** 

#### Provenance

Donated to Peninsula Symphony Association's 'Festival of the Arts', Hillsborough, California by the artist, April 1968. Acquired from the above, 21 April 1968.

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

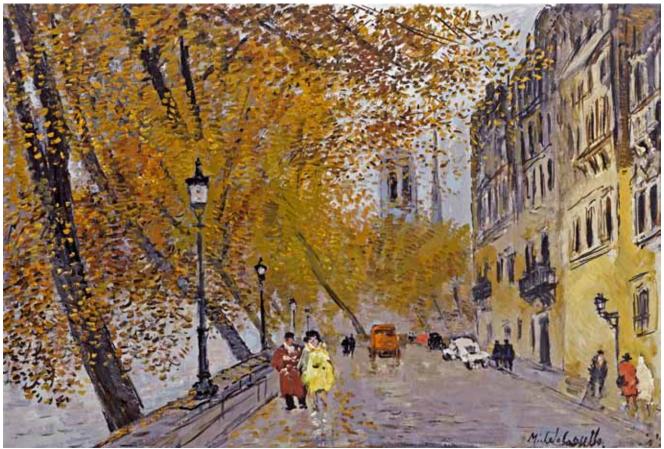


#### PROPERTY FROM THE ESTATE OF ROBERT M. LONG, NORTHERN CALIFORNIA

97 **MONTAGUE DAWSON (BRITISH, 1890-1973)** Bird of dawn - the 'Sir Lancelot' signed 'Montague Dawson' (lower left); titled on a label on the stretcher oil on canvas 28 x 42 1/4in (71.1 x 107.3cm) \$50,000 - 70,000







#### **PROPERTY OF VARIOUS OWNERS**

98 **LUIGI LOIR (FRENCH, 1845-1916)**  *Le Louvre, Paris* signed 'Loir Luigi' (lower right) oil on canvas 19 3/4 x 28 3/4in (50.2 x 73cm)

\$8,000 - 12,000

We are grateful to Noë Willer for confirming the attribution to Luigi Loir on the basis of photographs.

#### 99 EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

The Church of St. Augustin, Paris signed 'E. Galien-Laloue' (lower left) gouache over pencil on paper 7 1/2 x 12 1/2in (19.1 x 31.8cm) \$4,000 - 6,000

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

#### 100 MICHELE CASCELLA (ITALIAN, 1892-1989) Domenica Parigina

signed 'Michele Cascella' (lower right) oil on canvas 19 3/4 x 29in (50.2 x 73.6cm) \$5,000 - 7,000

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



101

#### 101 EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

The flower market, Place de la Madeleine signed 'Edouard Cortès' (lower left) oil on canvas 14 1/4 x 17 1/2in (36.2 x 44.4cm) **\$20,000 - 30,000** 

#### Provenance

Sale, Christie's, New York, 22 October 1997, lot 94. With Fine Art of Oakham, Ltd., Oakham, Rutland, purchased from the above. Acquired from the above by present owner, 7 May 1998.

A copy of the receipt from the Fine Art of Oakham gallery accompanies this lot.



#### 102 EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Bouquinistes along the Seine signed 'Edouard Cortès' (lower left) oil on canvas 13 x 18in (33 x 45.8cm) **\$20,000 - 30,000** 

#### Provenance

With Arnot Gallery, New York acquired from the artist, 1948. With Marshall Fields, Chicago (acquired from the above, 1948). With Simic Gallery, Carmel, California.



#### 103 EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Place Saint-Michel, Notre Dame signed 'Edouard Cortès' (lower right) oil on canvas 18 x 30in (45.7 x 76.2cm) **\$20,000 - 30,000** 

#### Provenance

With Gumps, San Francisco, California. Purchased from the above, circa 1910-20. Thence by descent to current owner.





#### 104 EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Place de la Concorde signed 'Edouard Cortès' (lower right) oil on canvas laid down on masonite 18 x 22in (45.7 x 55.8cm) \$15,000 - 20,000





106

#### 105 ANTOINE BLANCHARD (FRENCH, 1910-1988) La Place de l'Opera

signed 'Antoine Blanchard' (lower right) oil on canvas *13 x 18in (33 x 45.8cm)* **\$4,000 - 6,000** 

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. CPPO1318.00016. The authentication letter accompanies the lot.

#### 106 ANTOINE BLANCHARD (FRENCH, 1910-1988)

Rue de la Paix, Place Vendome signed 'Antoine Blanchard' (lower left) oil on canvas 16 x 20in (40.6 x 50.8cm) \$4,000 - 6,000

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. PVRDP1620.0000. The authentication letter accompanies the lot.





108

#### 107 ANTOINE BLANCHARD (FRENCH, 1910-1988)

Boulevard des Capucines sous la neige, Paris signed 'Antoine Blanchard' (lower right); and titled on the reverse 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. MDPME1318.0005. The authentication letter accompanies the lot.

#### 108

ANTOINE BLANCHARD (FRENCH, 1910-1988)
La Porte St. Denis
signed 'Antoine Blanchard' (lower left); inscribed and signed 'Paris /
Antoine Blanchard' on the reverse
oil on canvas
18 x 21 1/2in (45.7 x 54.6cm)
\$4,000 - 6,000

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