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FINE OLD MASTER
& 19TH CENTURY
EUROPEAN ART

NEW YORK 1 FEBRUARY 2018



FRONT COVER
LOT 518 (DETAIL)
BACK COVER
LOT 762
THIS PAGE
LOT 879 (DETAIL)

EmAP

FINE OLD MASTER
& 19TH CENTURY
EUROPEAN ART





FINE OLD MASTER & 19TH CENTURY EUROPEAN ART

AUCTION IN NEW YORK
1 FEBRUARY 2018
SALE N09814

SESSION ONE, 10:00 AM
OLD MASTER PAINTINGS

SESSION TWO, 1:00 PM
19TH CENTURY EUROPEAN ART

EXHIBITION

Friday 26 January
10 am-5 pm

Saturday 27 January
10 am-5 pm

Sunday 28 January
1 pm-5 pm

Monday 29 January
10 am-8 pm

Tuesday 30 January
10 am-5 pm

Wednesday 31 January
10 am-5 pm

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MASTERS WEEK 2018 AUCTION CALENDAR

THE LINE OF BEAUTY: DRAWINGS FROM THE COLLECTION
OF HOWARD AND SARETTA BARNET
Wednesday 31 January
10 am

OLD MASTER DRAWINGS INCLUDING THE COLLECTION
OF PROFESSOR EGBERT HAVERKAMP BEGEMANN
Wednesday 31 January
Directly following The Line of Beauty & 2:30 pm

THE OTTO NAUMANN SALE
Wednesday 31 January
6 pm

FINE OLD MASTER & 19TH CENTURY EUROPEAN ART
Thursday 1 February
10 am & 1 pm

MASTER PAINTINGS EVENING SALE
Thursday 1 February
6 pm

MASTER PAINTINGS & SCULPTURE DAY SALE
Friday 2 February
10 am



SPECIALISTS AND AUCTION ENQUIRIES For further information on lots in this auction please contact any of the specialists listed below.

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A detailed Baroque painting of a harbor scene. On the left, a grand classical building with multiple levels of columns and arches dominates the foreground. The architecture is highly detailed, with statues on the roof and various figures in classical attire. In the center, a large domed structure, possibly a temple or a public building, stands on a raised platform. The background shows a harbor with several boats, including a large yellow boat on the right. The sky is filled with soft, golden light, suggesting a sunrise or sunset. The overall style is characteristic of the Baroque era, with strong contrasts and dramatic lighting.

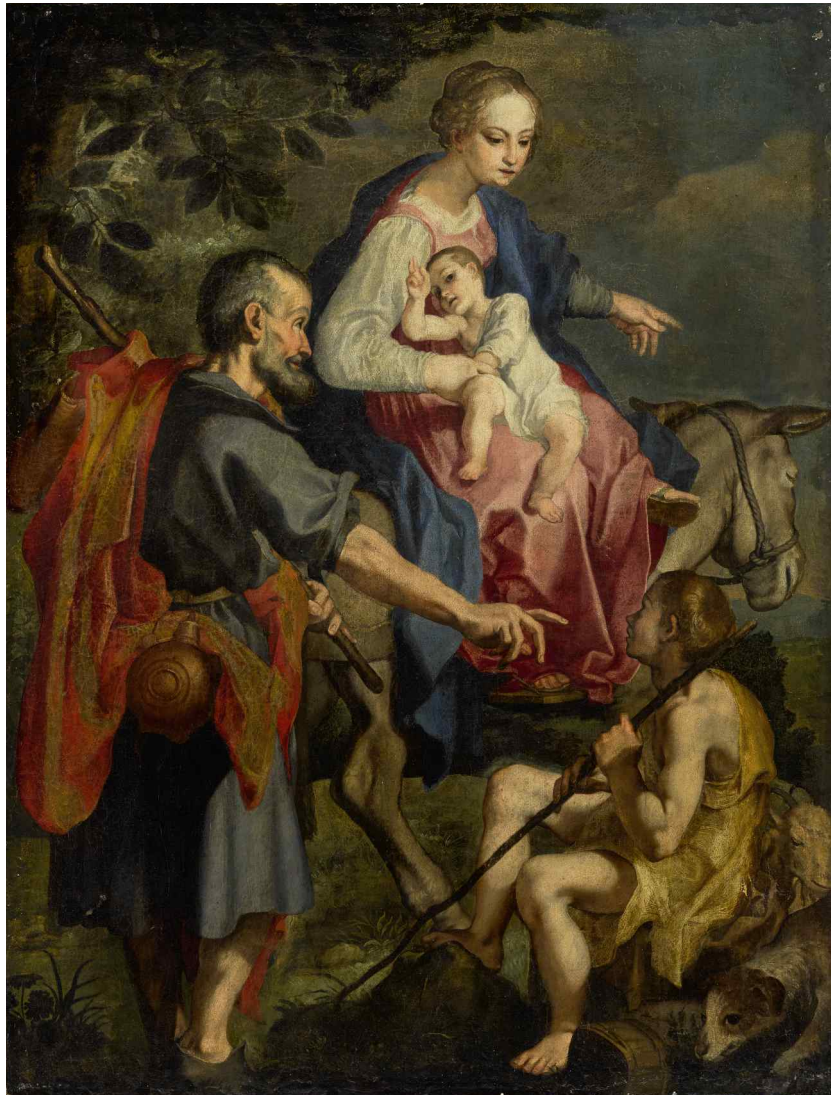
SESSION ONE: OLD MASTER PAINTINGS

NEW YORK
THURSDAY
1 FEBRUARY 2018
10AM

LOTS 501-662

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART
SOLD TO BENEFIT FUTURE ACQUISITIONS

LOTS 501-506 & 807-808



501

501

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

**ATTRIBUTED TO VENTURA
SALIMBENI**

Siena 1568 - 1613

The Flight into Egypt

oil on canvas
50½ by 38¼ in.; 128.3 by 97.2 cm.

PROVENANCE

Laura Davidson Sears Academy of Fine Arts,
Elgin, IL;
From whom acquired by Dr. Alfred Bader,
Milwaukee in 1967;
By whom given to the Minneapolis Institute of Art
in 1970 (inv. no. 70.19.1).

LITERATURE

*The Laura Davidson Sears Academy of Fine Arts
of The Elgin Academy, Elgin, Ill.*, Elgin circa 1938,
cat. no. 154 (as Parmigianino);
"La Chronique des Art," in *La Gazette des Beaux
Arts*, vol. 77, February 1971, p. 180;
The Art Quarterly, Spring 1971, p. 131.

\$ 12,000-18,000

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

STUDIO OF SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of Sir James Gray (*circa*
1708-1714), 2nd Baronet, three-
quarter length

oil on canvas
50 by 43 in.; 127 by 109.2 cm.

PROVENANCE

Possibly collection of the artist;
Possibly his deceased sale, London, Greenwood's,
14 April 1796, lot 43 (as "Sir Henry Grey");
Captain Walsh;
Marchioness of Thomond;
Her deceased sale, London, Christie's, 18 May
1821, lot 25 (as "Portrait of a Nobleman, with a
distant View of the Escorial");
There acquired by Samuel Robertson;
Andrew Robertson;
By whose Estate sold, London, Christie's, 18
June 1881, lot 51 (as "Sir Harry Grey, Minister at
Madrid");
T.J. Blakeslee;
His sale, New York, American Art Association,
11 April 1902, lot 156 (as by Reynolds);
There acquired by Joseph Pulitzer;
By whom sold, New York, Parke-Bernet Galleries,
16 October 1941, lot 54 (as by Reynolds);
There acquired by John Nicholson Gallery,
New York;
With Newhouse Galleries, New York;
Mr. and Mrs. Arthur Pew, Jr., Bryn Mawr, PA;
By whom sold, New York, Parke-Bernet Galleries,
7 April 1966, lot 70 (as attributed to Reynolds);
There acquired by Central Picture Gallery,
New York;
Anthony Morris Clark;
By whom bequeathed to the Minneapolis Institute
of Arts in 1981 (inv. no. 81.47).

EXHIBITED

Wrexham, North Wales, Art Treasures Exhibition
of North Wales and the Border Counties, 1876,
no. 350 (lent by Samuel Boxill Robertson).

LITERATURE

Sir E.K. Waterhouse, "Pompeo Batoni's 'Portrait
of John Woodyear,'" in *The Minneapolis Institute
of Arts Bulletin*, vol. LXIV, 1978-1980, p. 58, p.
61, notes 26 and 27, reproduced p. 60, fig. 4 (as
Studio of Reynolds, but with the head attributable
to the artist);
J.M. Kelly, "The Portraits of Sir James Gray
(c1708-73)," in *The British Art Journal*, vol. VIII,
Summer 2007, pp. 16-19, reproduced p. 16, fig. 2
(as Studio of Reynolds).



502

This portrait portrays the British diplomat, Sir James Gray, leaning against a ledge as he points to the Escorial in the background. The historical residence in the background helped identify the sitter; Sir Gray's first diplomatic position was as ambassador to Spain from 1766 to 1770. The painting was probably done at a later date by Reynolds and his studio.

Sir Ellis Kirkham Waterhouse (1905-1985), former director of the National Galleries of Scotland, argued that only the head of the sitter could be attributable to Reynolds. The rest of the composition was probably done by his studio, Waterhouse said.¹ He also suspected that since the ambassador returned from Spain in 1769, and the sitter books Reynolds had of 1969 make

no reference to him, the portrait must have been done posthumously. Meanwhile, professor Jason M. Kelly found that the evidence to determine when the painting was made is insufficient, since the artist's sitter books between 1774-1775 are missing, and the portrait could have possibly been done then.²

1. Sir E.K. Waterhouse, "Pompeo Batoni's 'Portrait of John Woodyear,'" in *The Minneapolis Institute of Arts Bulletin*, vol. LXIV, 1978-1980, p. 58.

2. J.M. Kelly, "The Portraits of Sir James Gray (c1708-73)," in *The British Art Journal*, vol. VIII, Summer 2007, p. 18.

\$ 30,000-40,000



503

□ 503 SOLD WITHOUT RESERVE

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART SOLD TO BENEFIT FUTURE ACQUISITIONS

JOHN VAN DIEST

active in London circa 1718 - 1736

Portrait of a gentleman, said to be the Marquis de Karvigne, half length

signed lower right: *J. Vandiest/Pinxet*
oil on canvas, within a painted oval
30 by 25 in.; 76.1 by 63.5 cm.

PROVENANCE

Private collection;
By whom given to Minneapolis Institute of Art in 1984.

\$ 3,000-5,000



504

□ 504 SOLD WITHOUT RESERVE

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART SOLD TO BENEFIT FUTURE ACQUISITIONS

CIRCLE OF CHARLES D'AGAR

Portrait of lady, said to be the Marchioness de Karvigne, half length

oil on canvas, oval
30¾ by 25 in.; 78.1 by 63.5 cm.

PROVENANCE

George Wills, Esq., St. John's Wood, London;
By whose Executors sold, London, Christie's, 10 February 1928, lot 20 (as by "Kneller" with a pendant portrait depicting the "Marquis de Karvigne"), to Frost & Reed;
Mrs. Bradley C. Bowman II, Minneapolis;
By whom given to the Minneapolis Institute of Art in 1984 (inv. no. L84.136.3).

\$ 2,000-3,000

505

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART SOLD
TO BENEFIT FUTURE ACQUISITIONS

CIRCLE OF WILLIAM OWEN, R.A.

Portrait of Mrs. Spencer Cooper and child
reclined on a chaise longue

oil on canvas
43¾ by 56 in.; 111.2 by 142.3 cm.

PROVENANCE

Mrs. Jackson Burke (1916-2012);
By whom given to the Minneapolis Institute of Art in 1968
(inv. no. L68.2).

\$ 5,000-7,000

□ 506 SOLD WITHOUT RESERVE



505

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART SOLD
TO BENEFIT FUTURE ACQUISITIONS

FOLLOWER OF JOHN CONSTABLE,
R.A.

Landscape with a road and a castle beyond

oil on paper, laid down on canvas
12¾ by 9¾ in.; 31.4 by 24.7 cm.

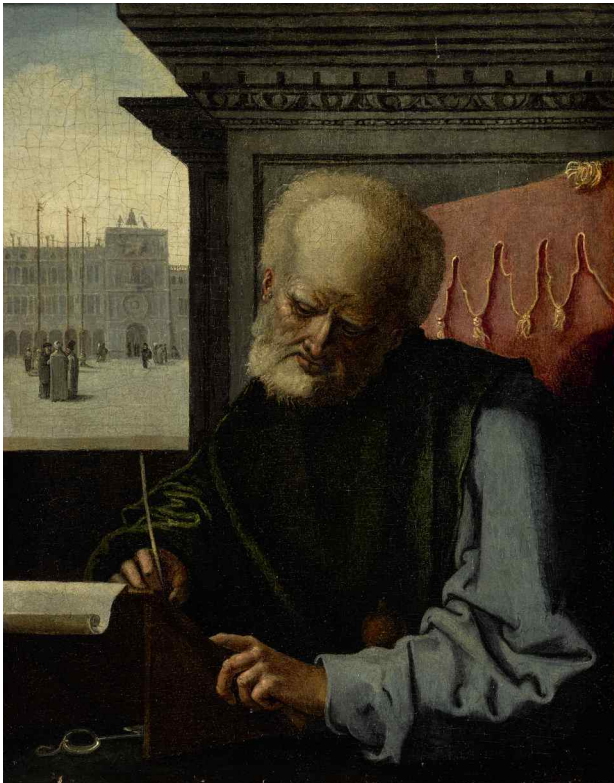
PROVENANCE

Vose Gallery, Boston;
By whom given to the Minneapolis Institute of Art in 1977
(inv. no. RBL77.150).

\$ 3,000-5,000



506



507

□ 507 SOLD WITHOUT RESERVE

NETHERLANDISH SCHOOL, MID 16TH CENTURY

Saint Mark in an interior setting with the Clock
Tower of Venice seen through the window

oil on panel, unframed
10³/₈ by 8³/₈ in.; 26.4 by 21.3 cm.

\$ 5,000-7,000

508

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

FOLLOWER OF HIERONYMUS BOSCH, CIRCA 1600

The Mocking of Christ

oil on panel
33¹/₂ by 24¹/₈ in.; 85.1 by 61.3 cm.

PROVENANCE

With Samuel Hartveld, New York, 1948;
Bart and Mary van Berg, New York;
By whom sold, London, Sotheby's, 8 October 1969, lot 14;
Acquired at the above sale by Dr. E. Evans;
By whom sold, London, Sotheby's, 30 October 1985, lot 74;
Anonymous sale, New York, Sotheby's, 17 April 1986, lot 23;
There acquired by the present collector.

LITERATURE

B. Sweeny (ed.), *John G. Johnson collection: catalogue of Flemish and Dutch paintings*, Philadelphia 1972, p. 10, under cat. no. 353 (as a copy after a lost original by Hieronymus Bosch);

B. Völker, *Die Entwicklung des erzählenden Halbfigurenbildes in der niederländischen Malerei des 15. und 16. Jahrhunderts*, PhD. Dissertation, Göttingen University, 1975, vol. II, p. 10, cat. no. 44/5;

G. Unverfehrt, *Hieronymus Bosch: d. Rezeption seiner Kunst im frühen 16. Jh.*, Berlin 1980, p. 267, cat. no. 66a/d and cat. no. 66a/b.

The composition derives from Hieronymus Bosch's *Christ Mocked* (circa 1510, National Gallery, London). Other versions can be found in the Philadelphia Museum of Art and the Royal Museum of Fine Arts, Antwerp.¹

1. See D. Buzzati, *L'opera completa di Bosch*, Milan, 1966, p. 111, cat. nos. 55-57, and B. Sweeny, in *Literature*, p. 10, cat. no. 353.

\$ 15,000-20,000



508



509

509

MASTER OF THE PRODIGAL SON

active in Antwerp circa 1530 - 1560

The Lamentation

oil on panel, shaped top
43¾ by 28½ in.; 111.1 by 72.4 cm.

PROVENANCE

Possibly Lord Robert Dudley (1532–1588), 1st Earl of Leicester, England;
Possibly Cardinal Joseph Fesch (1763-1839);
Collection Wesendonck, Zurich, until 2012.

This anonymous master, named after the grand and complex painting of that subject in the Kunsthistorisches Museum, Vienna (inv. no. 986), is believed to have worked in Antwerp in the first half of the 16th century. His style has been likened to that of Pieter Coecke van Aelst (1502–50) and Frans Floris (1517–70), comparison which would show that the Master was primarily active in Antwerp from 1530s until at least 1550s.

The format of this painting is similar to a composition by the Master of the Prodigal Son in the National Gallery, London (inv. no. NG266). They were both most likely made to encourage meditation and placed at the center of an altarpiece.

\$ 30,000-50,000



510

510

PROPERTY OF A PRIVATE MIDWEST COLLECTOR
**WORKSHOP OF PIETER
 COECKE VAN AELST THE
 ELDER**

Aalst 1502 - 1550 Brussels

A triptych:
 central panel: the Holy Family
 left panel: the Adoration of the
 Shepherds
 right panel: the Circumcision

oil on oak panel, shaped tops
 central panel: 21¾ by 16¼ in.; 55.3 by 41.2 cm.
 wings (each): 22⅝ by 7¾ in.; 57.5 by 19.5 cm.

PROVENANCE

Monsignor Joseph Canon Burke JCL (1854-1923);
 St. Bede's College, Manchester;
 By whom sold, London, Sotheby's, 26 April 2007,
 lot 12;
 There acquired by the present collector.

LITERATURE

C. Grössinger, *North-European Panel Paintings*,
 London 1992, p. 158, cat. no. 41, reproduced
 figs. 145 and 147.

See *catalogue note* at SOTHEBYS.COM

\$ 12,000-18,000



511

511

**HISPANO-FLEMISH SCHOOL,
 15TH CENTURY**

Saint Clare

inscribed: · SANCTA · CLARA · / ORA · PRO NOBIS
 oil on panel, in a shadow box frame
 12⅝ by 9 in.; 32.1 by 22.9 cm.

PROVENANCE

Willard Bayer Golovin (d. 2001), New York;
 By whose Estate sold, Hudson, Stair, 16
 September 2006, lot 327.

\$ 5,000-7,000

512

PROPERTY OF A TEXAN PRIVATE COLLECTOR

MANNER OF SANO DI PIETRO

**Madonna and Child with Saint Peter,
 Saint Jerome, Saint Anthony Abbot,
 Saint Bernardino, Saint Augustine,
 and two angels.**

oil on panel, gold ground, shaped top
 23⅜ by 17⅞ in.; 59.4 by 43.5 cm.

PROVENANCE

Mr. Watson Wise and Mrs. Emma Wise, Texas,
 by 1978;
 Thence by descent to the present owner.

This composition derives from a painting by Sano
 di Pietro formerly in Collezione Bichi-Ruspoli,
 Siena.¹

1. B. Berenson, *Italian Pictures of the Renaissance: Central
 Italian and North Italian Schools*, London 1968, p. 382.

\$ 6,000-8,000



512

513

PROPERTY FROM A PRIVATE COLLECTION

FOLLOWER OF FERNANDO GALLEGO

The Resurrection of Christ

oil on panel
39 $\frac{7}{8}$ by 28 $\frac{1}{4}$ in.; 101.3 by 71.7 cm.

PROVENANCE

Private collection, Madrid, by 1989.

This painting relates to similar compositions Fernando Gallego and his workshop did, such as *The Resurrection* in the church of Santa Maria, Trujillo.¹

1. See A. Doseth, B. Anderson & M. Roglán, *Fernando Gallego and his Workshop: The Altarpiece from Ciudad Rodrigo*, Texas 2008, p. 130, reproduced fig. 32.

\$ 30,000-50,000



513

514

PROPERTY FROM A PRIVATE COLLECTION

CASTILIAN SCHOOL, CIRCA 1500

Saint George

oil on panel
46 $\frac{3}{4}$ by 35 $\frac{1}{2}$ in.; 118.7 by 90.2 cm.

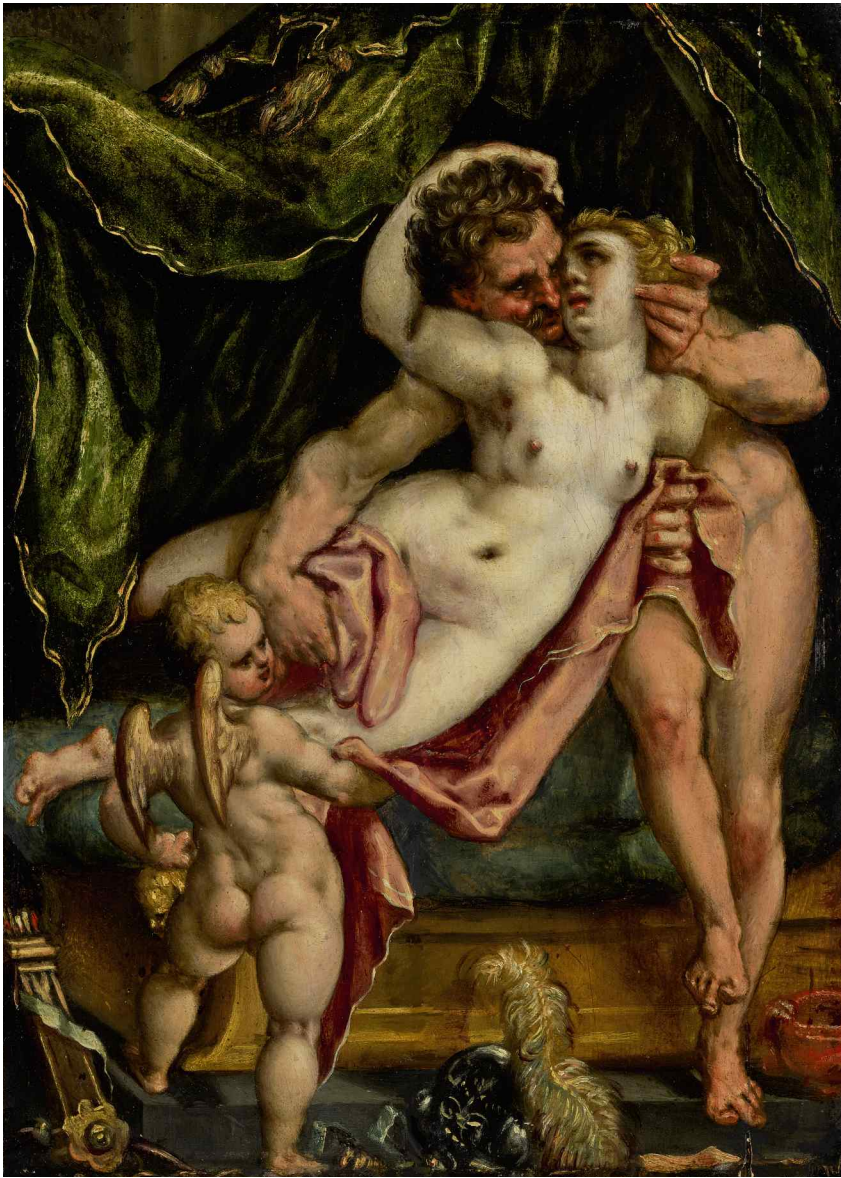
PROVENANCE

Private collection, Madrid, by 1989.

\$ 15,000-20,000



514



515

515

FOLLOWER OF
BARTHOLOMAEUS
SPRANGER

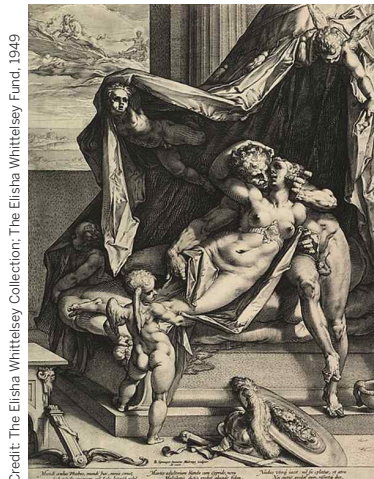
Venus and Mars

oil on panel
15⁷/₈ by 12 in.; 40.3 by 30.5 cm.

This painting derives from an engraving Hendrick Goltzius made after Bartholomeus Spranger circa 1588 (fig. 1).¹

1. H. Leeftang & G. Luijten, *Goltzius-Studies: Hendrick Goltzius (1558-1617)*, Netherlands 2003, pp. 170-174, cat. no. 45, reproduced p. 171, fig. 81.

\$ 8,000-12,000



Credit: The Elisha Whittelsey Collection; The Elisha Whittelsey Fund, 1949

Fig. 1 Hendrick Goltzius (Netherlandish, Mülhbracht 1558-1617 Haarlem), after Bartholomeus Spranger (Netherlandish, Antwerp 1546-1611 Prague), *Mars and Venus*, 1588, engraving; first state of four, sheet: 17¹/₈ by 12⁷/₈ in.



516



517

516

CIRCLE OF GIOVANNI STANCHI

Anthropomorphic allegory of autumn

oil on canvas
52 $\frac{7}{8}$ by 38 in.; 134 by 96.5 cm.

PROVENANCE

Anonymous sale, Venice, Semenzato, 25 October 1987, lot 133 (as Pietro Paolo Bonzi, with its pendant *Summer*).

LITERATURE

G. Bocchi and U. Bocchi (eds.), *Pittori di natura morta a Roma, artisti Italiani 1630-1750*, Viadana 2005, pp. 273, 275, and 318, reproduced in color (as Giovanni Stanchi, possibly from his workshop, and location unknown).

\$ 10,000-15,000

517

CIRCLE OF GIOVANNI STANCHI

Anthropomorphic allegory of summer

oil on canvas
52 $\frac{7}{8}$ by 38 in.; 134 by 96.5 cm.

PROVENANCE

Anonymous sale, Venice, Semenzato, 25 October 1987, lot 133 (as Pietro Paolo Bonzi, with its pendant *Autumn*).

LITERATURE

G. Bocchi and U. Bocchi (eds.), *Pittori di natura morta a Roma, artisti Italiani 1630-1750*, Viadana 2005, pp. 273, 275, and 318, reproduced in color (as Giovanni Stanchi, possibly from his workshop, and location unknown).

Giovanni Stanchi was influenced by the Milanese artist Giuseppe Arcimboldo, who was very successful at the courts of Vienna and Prague for his unusual anthropomorphic designs.

Arcimboldo's works were celebrated for their wit and artifice, and were much imitated during the artist's lifetime as witnessed with the present paintings. This style of painting resonates with artists well into the twentieth century, particularly with the Surrealists and Salvador Dalí.

The author of this high quality *Allegory of Summer* (along with the previous lot, *Allegory of Autumn*) was clearly aware of Stanchi's work, which followed Arcimboldo's anthropomorphic type. It is likely that the figurative composition may have originated in Stanchi's studio in Rome circa 1645-1672, since he presided over a hugely family workshop. A set of the *Four Seasons* attributed to Stanchi, in which the same two allegories are depicted, were sold London, Sotheby's, 6 December 2017, lot 23, for 465,000 GBP (623,333 USD).

\$ 10,000-15,000

PROPERTY OF A PRIVATE COLLECTOR

ATTRIBUTED TO GIACOMO VIGHI, CALLED L'ARGENTA

Argenta circa 1510 - Turin 1573

Portrait of Emmanuel Philibert (1528-1580), Duke of Savoy, full length, wearing the robe of the Supreme Order of the Most Holy Annunciation

oil on canvas
71¾ by 38½ in.; 182.2 by 97.8 cm.

PROVENANCE

With the family of the sitter until *circa* 1918;
From whom acquired by the family of the present collector.

Giacomo Vighi was an Italian painter who mainly made portraits in the court of the House of Savoy. The present work is similar to a portrait Vighi made of Duke Emmanuel Philibert of Savoy formerly in Galleria Sabauda, Turin (inv. no. 18). Although both paintings portray the same sitter, standing and in full length, this composition shows the Duke wearing the robe of the Supreme Order of the Most Holy Annunciation. The robe, depicted with great detail, bears the initials *FERT*, the motto of the House of Savoy (see cover photo for details). *FERT* has been said to stand for *foedere et religione tenerum*, or, "through unity and religion are we sustained." However, many other interpretations have been proposed.

\$ 20,000-30,000





519



520

519

PROPERTY FROM THE ESTATE OF A GENTLEMAN
**TUSCAN SCHOOL,
 CIRCA 1641**

Portrait of Carlo de Simiane (1634-1706), Marchese di Livorno, full length, aged seven and a half years

inscribed lower right corner: *CARLO DE SIMIANE / MARCHESE DI LIVORNO / D'ANNI 7 E MEZZO*
 oil on canvas
 54½ by 37 in.; 138.4 by 94 cm.

The young sitter is identified in the inscription as Carlo de Simiane, Principe di Montafia and Marchese di Pianezza and Livorno. While one Carlo de Simiane of a similar title was born in 1608 and died in 1677, this portrait more likely depicts his son of the same name, born in 1634. The inscription states that the boy was seven and a half years old at the time of the sitting which would therefore date this painting to circa 1641. The long "love lock" worn in the child's hair and his square toed, sagging boots would be in keeping with fashions of that date.

\$ 7,000-9,000

520

PROPERTY FROM AN EAST COAST COLLECTION
**CIRCLE OF PAOLO CARLIARI
 CALLED VERONESE**

Verona 1528 - 1588 Venice

Portrait of Francesco Rovellus of Bergamo, three-quarter length

inscribed and dated upper right: *FRANC^o ROVELLIVS . / FRANC.^o POSTHVMVS . / 1522*
 oil on canvas
 40½ by 33½ in.; 103 by 85 cm.

PROVENANCE

Baron Detlev von Hadeln;
 Thomas Agnew & Sons, Ltd., London;
 By whom given to the North Carolina Museum of Art in 1959, in memory of W.R. Valentiner (G.59.11.1);
 By whom deaccessioned and sold, New York, Sotheby's, 28 January 1999, lot 372 (as Circle of Veronese);
 There acquired by the present owner.

EXHIBITED

Raleigh, North Carolina Museum of Art, *In Memory of William R. Valentiner 1880-1958: Masterpieces of Art*, April 6-May 17, 1959, p. 29, cat. no. 40 (as attributed to Paolo Veronese).

LITERATURE

B.B. Fredericksen and Federico Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, 1972, pp. 40, 627 (as Follower of Veronese).

\$ 15,000-20,000



521

521

PROPERTY FROM A SOUTHERN COLLECTION

ATTRIBUTED TO MUZIO CESARI

Rome 1619 - 1690 Arpino

The guardian angel

oil on panel

15 $\frac{3}{8}$ by 10 in.; 39.2 by 25.5 cm.

We are grateful to Dr. Marco Simone Bolzoni for suggesting the attribution on the basis of photographs.

\$ 6,000-8,000

522

PROPERTY FROM A PRIVATE COLLECTION

CARLO COPPOLA

active in Naples circa 1640 - 1660

The massacre of the Innocents

oil on canvas

30 $\frac{7}{8}$ by 56 $\frac{5}{8}$ in.; 78.6 by 143.7 cm.

PROVENANCE

Marquis Avati, Polistena;

By descent in the family, Palazzo Avati, Naples (now the Palazzo Ischitella);

Thence by descent to the present collector.

\$ 6,000-8,000



522



523



524

523

PROPERTY FROM A NEW YORK ESTATE

CIRCLE OF FEDERICO BAROCCI

The Annunciation

oil on panel
17½ by 12⅞ in.; 44.5 by 30.8 cm.

The prime version of this composition was painted in 1582-1584 for the chapel of Francesco Maria II della Rovere, duke of Urbino, in the Basilica of Loreto, but since 1820 has been in the Pinacoteca Vaticana, Rome.¹

1. See A. Emiliani, *Federico Barocci*, Ancona 2008, pp. 21-33, cat. no. 42, reproduced.

\$ 7,000-9,000

524

PROPERTY FROM A NEW YORK ESTATE

FOLLOWER OF ANTONIO ALLEGRI, CALLED CORREGGIO

The mystic marriage of Saint Catherine of Alexandria

oil on copper
11 by 9 in.; 27.9 by 22.9 cm.

PROVENANCE

Belle Ramsay, Fort Worth;
Estate of Carolyn Etheridge, Houston;
Anonymous sale, New York, Christie's, 4 June 2003, lot 194;
There acquired by the family of the late collector.

The original composition by Correggio is in the Museo di Capodimonte, Naples.

\$ 4,000-6,000



525

□ 525 SOLD WITHOUT RESERVE

PROPERTY FROM A NEW YORK ESTATE

FLORENTINE SCHOOL, 17TH CENTURY

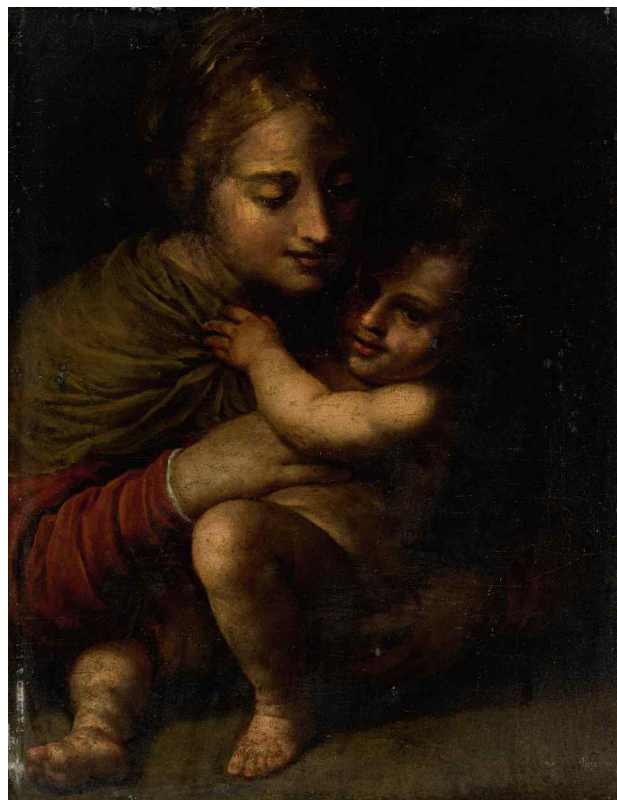
The Annunciation

oil on copper
14¼ by 11½ in.; 36.2 by 29.2 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 14 October 1998, lot 159;
There acquired by the family of the late collector.

\$ 3,000-5,000



526

□ 526 SOLD WITHOUT RESERVE

CIRCLE OF ALESSANDRO TURCHI

Madonna and Child

oil on canvas
25⅞ by 20 in.; 65.1 by 50.8

\$ 4,000-6,000



527

527

PROPERTY OF A PRIVATE COLLECTOR

SIENESE SCHOOL, CIRCA 1570

Madonna and Child with Saint John the Baptist and Saint Catherine of Siena

oil on canvas
29¼ by 22⅞ in.; 74.3 by 58.1 cm.

This painting relates to Domenico Beccafumi's *Holy family with Saint John and Saint Catherine of Siena*, formerly in the collection of Rudolph Lepke, Berlin.¹ However, the two compositions have noted differences. In this painting, the Madonna is gazing out, engaging with the viewer, while in Beccafumi's painting her face is looking down.

1. See P. Torriti, *Beccafumi: L'opera completa*, Milano, 1998, p. 138, cat. no. P62, reproduced.

\$ 6,000-8,000



528

528

PROPERTY FROM A NEW YORK ESTATE

ROMAN SCHOOL, LATE 17TH CENTURY

Pietà

oil on canvas, unframed
40 by 27 in.; 101.6 by 68.6 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 21 January 2004, lot 103;
There acquired by the family of the late collector.

\$ 4,000-6,000



529

529

PROPERTY OF A PRIVATE COLLECTOR

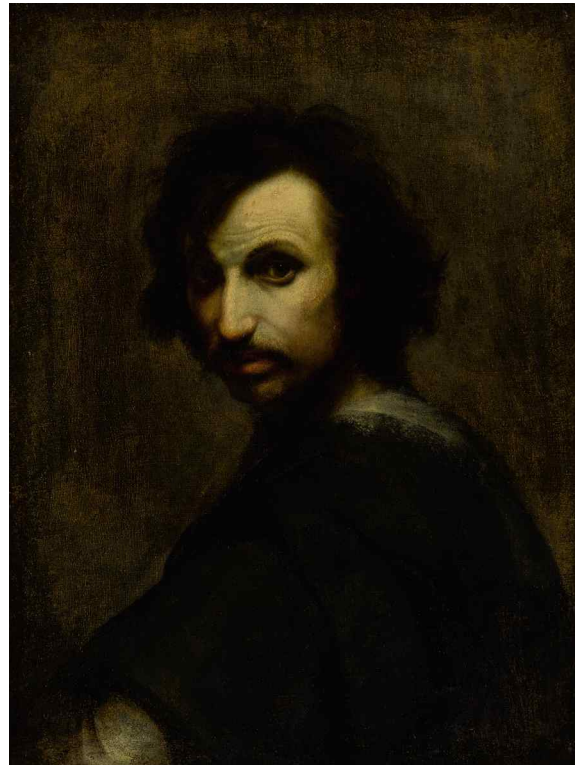
**BOLOGNESE SCHOOL,
EARLY 17TH CENTURY**

Psyche entering the underworld

oil on canvas, unframed
35¼ by 33 in.; 89.5 x 83.8 cm.

The subject of this painting is from the story "Cupid and Psyche" in *Metamorphoses*, written by Lucius Apuleius Madaurensis in the 2nd Century AD. The artist shows in this painting the moment Psyche enters the underworld to undertake the tasks assigned by Venus, who was jealous of her beauty. Psyche carries a cake of honeyed barley in her hands to distract Cerberus.

\$ 5,000-7,000



530

530

PROPERTY FROM AN EAST COAST COLLECTION

**FOLLOWER OF SALVATOR
ROSA**

Portrait of a man, half length

oil on canvas
23 by 17½ in.; 61 by 45.5 cm.

\$ 6,000-8,000

531

PROPERTY FROM A NEW YORK ESTATE

FOLLOWER OF
GIAMBATTISTA PITTONI

Madonna and Child with saints

oil on canvas, shaped top
21 by 12³/₈ in.; 53.3 by 31.4 cm.

\$ 10,000-15,000

532

PROPERTY FROM A NEW YORK COLLECTION

ATTRIBUTED TO
FRANCESCO FURINI

Florence 1604 - 1646

Narcissus with a mountainous
landscape beyond

oil on canvas, laid down on board
35³/₄ by 57 inches; 90.8 by 144.8 cm.

PROVENANCE

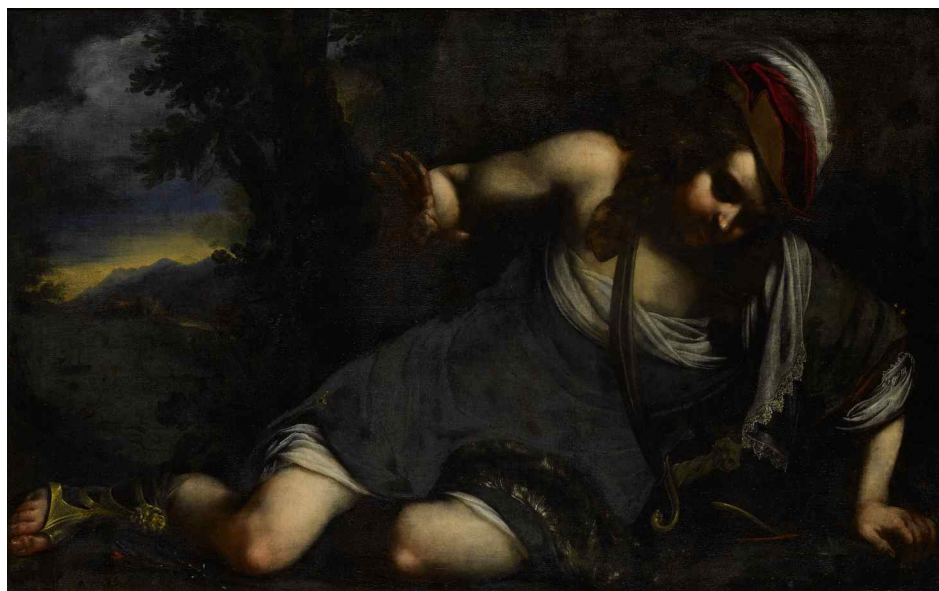
Anonymous sale, New York, Sotheby's, 5 June
2014, lot 115;

There acquired by the present owner.

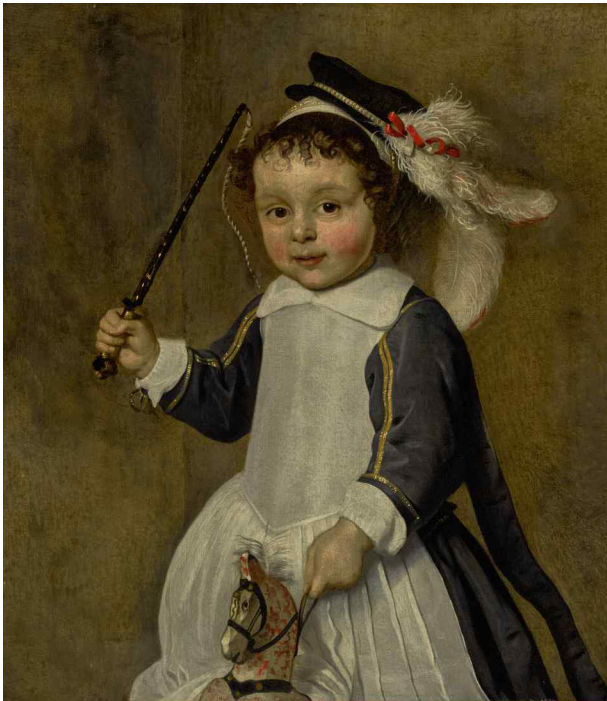
\$ 5,000-7,000



531



532



533



534

533

PROPERTY OF A PRIVATE COLLECTOR

LUDOLPH DE JONGH

Overschie 1616 - 1679 Hilleegersberg

Portrait of a young boy on a hobby horse, three-quarter length

signed upper right: *L DeJongh F*

oil on canvas

27 $\frac{1}{4}$ by 23 $\frac{3}{4}$ in.; 69.2 by 60.3 cm.

PROVENANCE

With Galerie Sanct Lucas, Vienna, by 1974;

Anonymous sale, New York, Christie's, 15 June 1977, lot 118 (as *Portrait of a Girl*).

EXHIBITED

Vienna, Galerie Sanct Lucas, *Gemälde alter Meister*, 1974-1975, no. 13.

LITERATURE

R.E. Fleischer, *Ludolf de Jongh*, Doornspijk 1989, p. 30, reproduced fig. 18 (as location unknown).

Ludolf Leendertsz de Jongh was a Dutch Golden Age painter who would cleverly manipulate the use of space in his portraits, as seen in the present painting where De Jongh cuts off the bottom half of the toy horse. By letting only the top half of the horse be visible, the artist draws attention to the activity of the child. Along with space, he also plays with his use of colors, as seen with the red details on the horse that match the red ribbon on the boy's hat. This serves to further emphasize that the child is playing with a toy.

\$ 8,000-12,000

534

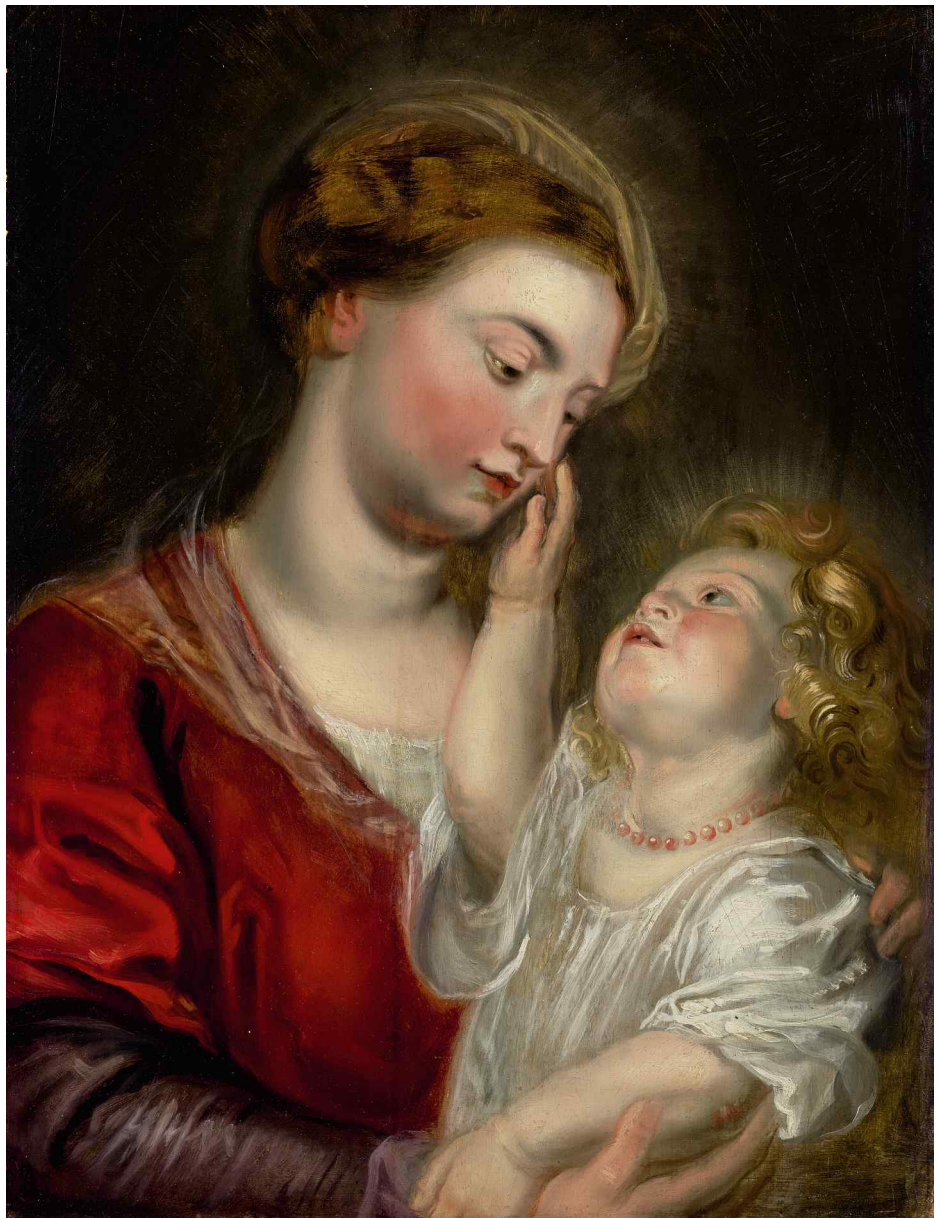
CIRCLE OF JÜRGEN OVENS

Portrait of a mother and child, three-quarter length

oil on canvas

41 $\frac{3}{4}$ by 28 in.; 106 by 71.1 cm.

\$ 10,000-15,000



535

□ 535 SOLD WITHOUT RESERVE

CIRCLE OF SIR PETER PAUL RUBENS

The Virgin and Child

oil on panel, unframed
25½ by 20⅞ in.; 64.8 by 51.1 cm.

This work relates to a painting by Sir Peter Paul Rubens circa 1612-1613 of two sleeping children in the National Museum of Western Art, Philadelphia (inv. no. P.1972-0001). The similarities between Rubens's painting and the present composition are observed in the representation of the child, who also tilts his head backwards, calling

attention to his playful blonde curls and beaded necklace. Though it is unknown who painted this work, the Antwerp Brand inscribed separately on the reverse (fig. 1) dates the panel before circa 1615, placing the painter of this panel in Antwerp during the time Rubens painted *Two Sleeping Children*.¹

1. J. Wadum, "The Antwerp Brand on Paintings on Panel", in E. Hermens (ed.), *Looking Through Paintings on Panel: The Study of Painting Techniques and Materials in Support of Art Historical Research*, London 1998, pp. 179-183.

\$ 12,000-15,000



Fig. 1 Detail of the reverse of lot 535



536

536

BARTHOLOMEUS DOUVEN

Düsseldorf 1688 - after 1726

Penitent Magdalene

signed and dated lower left: *B.F. Douvan./A. 1717*
oil on panel
15½ by 19 in.; 39.4 by 48.2 cm.

PROVENANCE

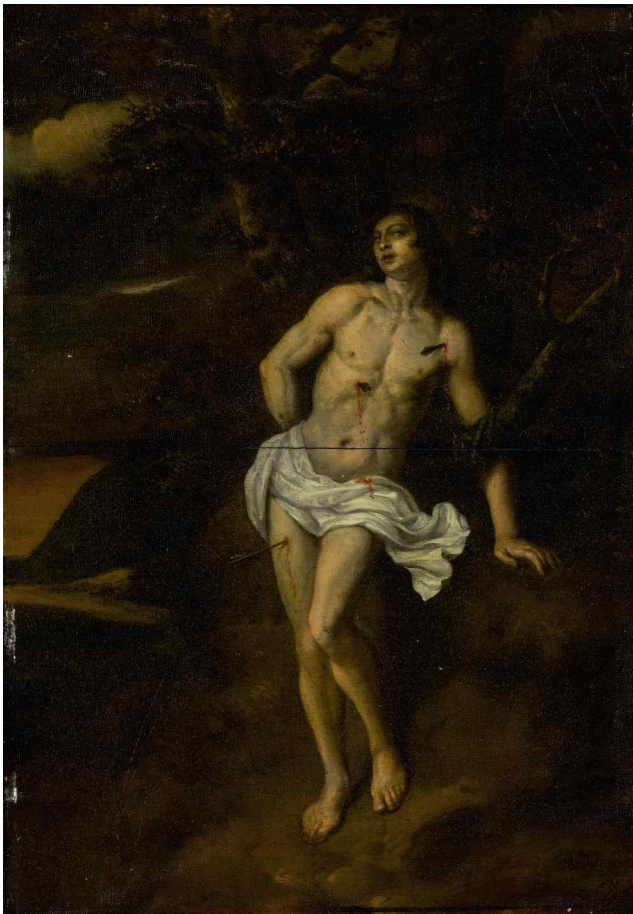
Private collection, France.

Little is known about the life of Bartholomeus Douven. He was born in Düsseldorf and studied with Adriaen van der Werff. Although he painted historical pictures and portraits, Douven was best known for his rendering of nudes, often in mythological and religious themes, like in this example.

The artist Orazio Gentileschi (1563-1639) painted a similar composition now in a private collection, New York, which could have served as an inspiration for Douven.¹ Although both place Magdalene in a similar setting, with the motif of a skull, the artists chose to depict her agony in different ways. Orazio tilts her head back in an overly exaggerated way, a testament to the discomfort she feels, while Douven lets her heavy head rest on her hand as if to represent the pain she has to carry.

1. See K. Christiansen and J. Mann, *Orazio and Artemisia Gentileschi*, New York 2001, pp. 174-177, cat. no. 35, reproduced p. 175.

\$ 6,000-8,000



537

537

ATTRIBUTED TO ABRAHAM JANSZ. VAN DIEPENBEECK

Hertogenbosch 1596 - 1675 Antwerp

The martyrdom of Saint Sebastian

signed and dated lower right: *AD. 1635*
oil on panel
20¼ by 14 in.; 51.4 by 35.6 cm.

PROVENANCE

Philippus Carolus Wilhelmus Michael (b. 1713), Graf von Seinsheim (according to a label on the reverse).

\$ 10,000-15,000



538

538

ITALIAN FOLLOWER OF JOOS
VAN CLEVE, 16TH CENTURY

Madonna of the Cherries

oil on panel
25¾ by 20¼ in.; 64.5 by 51.4 cm.

This painting derives from Joos van Cleve's *Madonna of the Cherries* in the Suermondt-Ludwig Museum, Aachen. Although it has been said that the original design of the Madonna with cherries was made by Leonardo da Vinci, its prime drawing or painting have yet to be located. The popularity of this composition during the 16th century is evident by the numerous versions that were made not only by Joos van Cleve, but also by his workshop and followers.

\$ 8,000-12,000



539

□ 539 SOLD WITHOUT RESERVE

DUTCH SCHOOL,
17TH CENTURY

Portrait of a bearded man,
bust length, wearing a red hat

oil on panel, unframed
18 by 14 in.; 45.7 by 35.6 cm.

\$ 3,000-5,000

540

PROPERTY FROM A PRIVATE COLLECTION

CIRCLE OF PAUL DE VOS

Monkeys playing backgammon
watched by a cat

oil on copper
14 by 17³/₈ in.; 35.6 by 44.1 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 9 October
1991, lot 49a (as attributed to Ferdinand van
Kessel).

\$ 5,000-7,000



540



541



542

541

PROPERTY FROM A NEW YORK ESTATE

CIRCLE OF EDWART COLLIER

A *vanitas* still life with a globe, books, and a box of jewels all resting on a draped table

inscribed upper right: *EC*
oil on panel
12⁵/₈ by 9⁷/₈ in.; 32.1 by 25.1 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 18 May 2006, lot 96;
There acquired by the family of the late collector.

This still life shows an open book with the inscription "Sodoma et Gomora", a reference to the story in the *Book of Genesis*. In the story, the divine judgment by God was passed upon the neighboring towns of Sodom and Gomorrah, which then were completely consumed by fire. These cities are usually metaphors for vice.

\$ 7,000-9,000

542

DUTCH SCHOOL, 17TH CENTURY

Portrait of a man, bust length, wearing a black hat

oil on canvas
19³/₄ by 14³/₈ in.; 50.2 by 36.5 cm.

\$ 15,000-20,000



543

□ 543 SOLD WITHOUT RESERVE

FLEMISH SCHOOL,
17TH CENTURY

Portrait of a gentleman, bust length,
wearing a white ruff

oil on panel
13½ by 11 in.; 34.3 by 27.9 cm.

This portrait is reminiscent of early works done
by Sir Peter Paul Rubens.

\$ 3,000-5,000



544

□ 544 SOLD WITHOUT RESERVE

AFTER ADRIAEN JANSZ. VAN
OSTADE

Portrait of an old man, bust length

oil on canvas, laid on panel
4 by 3¾ in.; 10.2 by 8.6 cm.

This painting derives from a composition by
Adriaen van Ostade depicting a drinker in the
Musée du Louvre, Paris (inv. no. 1685).

\$ 800-1,200



545

545

PROPERTY FROM A PRIVATE COLLECTION

DUTCH SCHOOL, CIRCA 1630

Hunters and animals in a landscape

oil on panel, unframed, probably a fragment
11½ by 18⅞ in.; 29.2 by 48 cm.

This painting shows the influence of such artists as Esaias van de Velde (1587-1630) and his nephew (and probable pupil), Jan Martszen de Jonge (1609/10-after 1647).

\$ 4,000-6,000

546

PROPERTY FROM A PRIVATE COLLECTION

BARTHOLOMEUS MOLENAER

Haarlem circa 1612 - 1650

An interior scene with a group of peasants gathered

bears signature lower right: Izack van Ostade
oil on panel, unframed
14⅜ by 12⅞ in.; 36.5 x 12.1 cm.

We are grateful to Dr. Eddy Schavemaker and Dr. Fred Meijer for endorsing the attribution on the basis of photographs.

\$ 5,000-7,000



546



547

□ 547 SOLD WITHOUT RESERVE

ATTRIBUTED TO MARTEN VAN CLEVE THE ELDER

Antwerp circa 1527 - before 24 November 1581

A peasant holding a tankard

oil on panel, unframed
12 by 8¾ in.; 30.5 by 22.2 cm.

A similar painting by Martin van Cleve which also depicts a single figure holding a jug is in the Philadelphia Museum of Art, Pennsylvania (inv. no. 425).¹ Both compositions are similar in subject, technique, and size. However, the present painting shows the profile of a male figure, while the panel at the Philadelphia Museum has the frontal view of an elderly lady.

1. See K. Ertz & C. Nitze-Ertz, *Marten van Cleve 1524-1581: Kritischer Katalog der Gemälde und Zeichnungen*, Lingen 2014, pp. 72, 212, cat no. 181, reproduced fig. nos. 95 and 181.

\$ 6,000-8,000

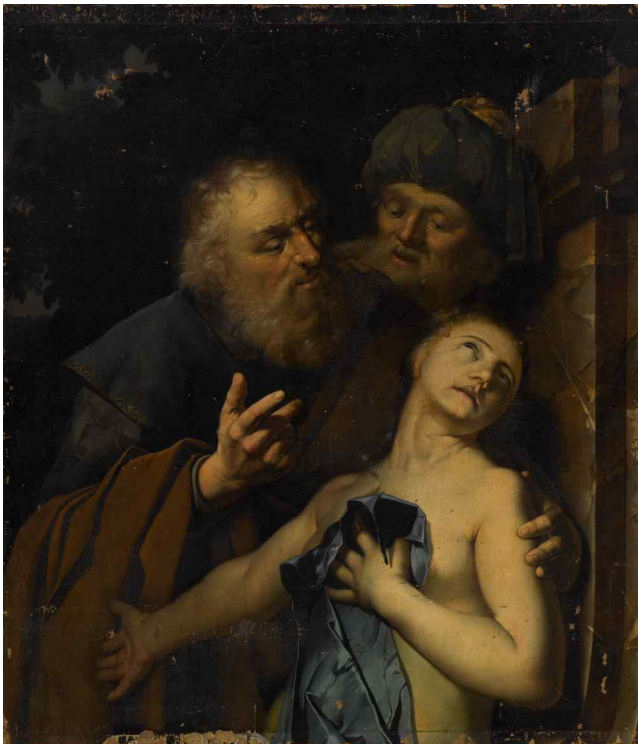
□ 548 SOLD WITHOUT RESERVE

DUTCH SCHOOL, 17TH CENTURY

Susanna and the elders

oil on canvas, unframed
42¼ by 36½ in.; 107.3 by 92.7 cm.

\$ 5,000-7,000



548

□ 549 SOLD WITHOUT RESERVE

NETHERLANDISH SCHOOL, 16TH CENTURY

The infants Christ and Saint John the Baptist Embracing

oil on panel
11 $\frac{7}{8}$ by 15 $\frac{7}{8}$ in.; 30.2 by 40.3 cm.

This is a copy after a painting by Joos van Cleve in the Museo Nazionale di Capodimonte, Naples.¹ The painting belongs to a large group of works depicting the same subject, which attest to its popularity in Netherlands during the 16th Century.² This composition, with the intertwined infant figures, is said to derive from a lost painting attributed to Leonardo da Vinci.

1. See J. O. Hand, *Joos van Cleve: The Complete Paintings*, New Heaven and London 2004, p. 164, cat. no. 80, reproduced p. 98, fig. 105.

2. See M. Leeftang, *Joos van Cleve: A Sixteenth-Century Antwerp Artist and his Workshop*, Antwerp 2015, pp. 79-85.

\$ 2,000-3,000



549

550

PROPERTY OF A PRIVATE COLLECTOR

GERMAN SCHOOL, EARLY 17TH CENTURY

Portrait of Albrecht Friedrich, Duke of Prussia (1553-1618), bust length

inscribed upper right: V.G.G / Albrecht Friderich
Marg.../zu Brandenb: in Preusse.../ Hertzog
oil on canvas
22 by 9 $\frac{3}{8}$ in.; 55.9 by 49.2 cm.

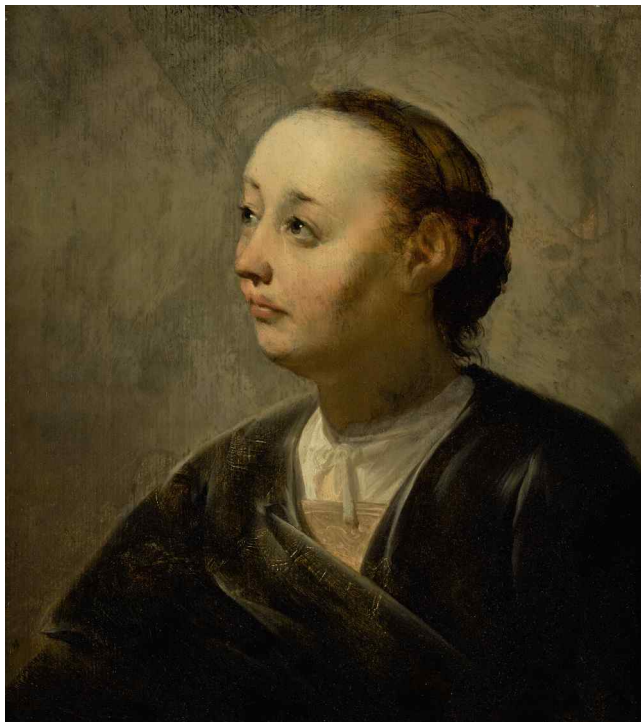
This painting closely relates to an anonymous half-length portrait of the same sitter dated 1612 in the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (inv. no. GK I 1103).¹ Both the present work and its related canvas can be connected to a 1602 engraving of Albrecht Friedrich said to be after a work by Andreas Riehl the Younger.

1. Oil on canvas, 93 by 79 cm. See *Cranach und die Kunst der Renaissance unter den Hohenzollern*, exhibition catalogue, Munich 2009, pp. 186-187, cat. no. II.17, reproduced.

\$ 5,000-7,000



550



551

551

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

PIETER DE GREBBER

Haarlem circa 1600 - circa 1653

Portrait of a woman, bust length

oil on panel
15 ½ by 13 ¼ in.; 39.4 by 33.7 cm.

PROVENANCE

Julius Unger Canstatt;
His sale, Berlin, Paul Cassirer und Hugo Helbing,
21 March 1917, lot 12;
Ivan Traugott, Stockholm;
Dr. Albert Welcker, Amsterdam;
Alfred Brod, 1958.

EXHIBITED

London, Alfred Brod Gallery, *Annual Spring Exhibition of Old Masters*, 11 April – 10 May 1958, no. 18;
Providence, Museum of Art, Rhode Island School of Design, *Northern Baroque Paintings and Drawings from the Collection of Mr. and Mrs. Henry H. Weldon*, 15 April - 7 June 1964, no. 10;
Allentown, Allentown Art Museum, *Seventeenth Century Painters of Haarlem*, 2 April – 13 June 1965, no. 32;
New York, Finch College Museum of Art, *The Collection of Mr. and Mrs. Henry H. Weldon*, 11 May - 30 June 1966, no. 15;
New York, Metropolitan Museum of Art, 1972, temporary loan;



552

552

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

CIRCLE OF JACOB ISAACSZ. VAN RUISDAEL

Wooded landscape with waterfall

oil on canvas
39 ¾ by 32 ½ in.; 100.8 by 83 cm.

PROVENANCE

Leuchtenberg-Romanoff, St. Petersburg;
Leuchtenberg, Paris;
A. Popoff, Paris;
Dr. Benedict, Paris;
Alfred Brod, 1963 (as Claes Molenaer).

EXHIBITED

London, Alfred Brod Gallery, *Annual Autumn Exhibition of Paintings of Old Dutch and Flemish Masters*, 17 October – 17 November, 1963, no. 18 (as Claes Molenaer);
Providence, Museum of Art, Rhode Island School of Design, *Northern Baroque Paintings and Drawings from the Collection of Mr. and Mrs. Henry H. Weldon*, 15 April - 7 June 1964, no. 20 (as Jacob van Ruisdael);
New York, Finch College Museum of Art, *The Collection of Mr. and Mrs. Henry H. Weldon*, 11 May - 30 June 1966, no. 34 (as Jacob van Ruisdael);

Birmingham, Alabama, *The Golden Age of Dutch Painting*, 22 April - 18 June 1995, no. 9;
New Orleans, New Orleans Museum of Art, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, 1997, no. 22;
Baltimore, The Walters Art Gallery, *An Eye for Detail, 17th-Century Dutch and Flemish Paintings of the Collection of Henry H. Weldon*, 20 June - 5 September 1999, no. 21.

LITERATURE

Der Kunstmarkt, vol. XIV, no. 27 (April 1917), p. 158;
The Burlington Magazine, vol. 100, no. 663 (June 1958), p. 221, reproduced p. 222, fig. 38;
Daily Telegraph and Morning Post, 10 April 1958, p. 12, reproduced;
Seventeenth Century Painters of Haarlem, exhibition catalogue, Allentown 1965, p. 29, cat. no. 32, reproduced;
N. T. Minty, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, New Orleans 1997, pp. 55-57, cat. no. 22, reproduced p. 56;
N.T. Minty and J. Spicer, *An Eye for Detail, 17th-Century Dutch and Flemish Paintings from the Collection of Henry H. Weldon*, Baltimore 1999, pp. 54-56, cat. no. 21, reproduced p. 55.

See catalogue note at SOTHEBYS.COM

\$ 10,000-15,000



553

552 (continued)

New Orleans, New Orleans Museum of Art, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, 1997, cat. no. 45 (as Circle of Jacob Isaacsz. van Ruisdael); Baltimore, The Walters Art Gallery, *An Eye for Detail, 17th-Century Dutch and Flemish Paintings of the Collection of Henry H. Weldon*, 20 June - 5 September 1999 (as Circle of Jacob Isaacsz. van Ruisdael).

LITERATURE

T. Minty, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, New Orleans 1997, pp. 115-116, cat. no. 45, reproduced p. 116 (as Circle of Jacob Isaacsz. van Ruisdael);
T. Minty and J. Spicer, *An Eye for Detail, 17th-Century Dutch and Flemish Paintings of the Collection of Henry H. Weldon*, Baltimore 1999, p. 103, cat. no. 44, reproduced (as Circle of Jacob Isaacsz. van Ruisdael).

\$ 15,000-20,000

553

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

JAN WIJNANTS

Haarlem (?) circa 1635 - 1684 Amsterdam

Dune landscape with hunters in the foreground, a lake and mountains beyond

signed lower left corner: *J. W.*
oil on canvas
8 $\frac{1}{8}$ by 10 $\frac{1}{8}$ in.; 20.5 by 25.6 cm.

PROVENANCE

Martin Asscher collection;
Alfred Brod, London, 1957.

EXHIBITED

Providence, Museum of Art, Rhode Island School of Design, *Northern Baroque Paintings and Drawings from the Collection of Mr. and Mrs. Henry H. Weldon*, 15 April - 7 June 1964, no. 29;
New York, Finch College Museum of Art, *The Collection of Mr. and Mrs. Henry H. Weldon*, 11 May - 30 June 1966, no. 46;

New Orleans, New Orleans Museum of Art, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, 1997, no. 61; Baltimore, The Walters Art Gallery, *An Eye for Detail, 17th-Century Dutch and Flemish Paintings of the Collection of Henry H. Weldon*, 20 June - 5 September 1999, no. 61.

LITERATURE

T. Minty, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, New Orleans 1997, p. 156, cat. no. 61, reproduced (with erroneous provenance and literature);
T. Minty and J. Spicer, *An Eye for Detail, 17th-Century Dutch and Flemish Paintings of the Collection of Henry H. Weldon*, Baltimore 1999, p. 144, cat. no. 61, reproduced (with erroneous provenance and literature);
K. Eisele, *Jan Wijnants (1631/32-1684)*, vol. I, Stuttgart 2000, p. 139, cat. no. 97, reproduced fig. 97.

See catalogue note at SOTHEBYS.COM

\$ 8,000-12,000



554

554

FRENCH SCHOOL, LATE 17TH
CENTURY

Portrait of King Henry IV, full length, on a
rearing horse

oil on canvas
56 $\frac{7}{8}$ by 42 $\frac{1}{2}$ in.; 144.5 by 108 cm.

\$ 10,000-15,000



555

555

PROPERTY OF A PRIVATE COLLECTOR

ROMAN SCHOOL, EARLY 17TH
CENTURY

The martyrdom of Saint Sebastian

oil on copper
13 $\frac{3}{8}$ by 8 in.; 34 by 20.3 cm.

This painting is based on a *Martyrdom of Saint Sebastian* formerly attributed to Carracci in Musée des Beaux-Arts, Quimper (inv. no. D.897.6.1). Many variants of this composition were made, but the most similar to the present painting is in Musée Fabre, Montpellier (inv. no. F25).

\$ 5,000-7,000

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

FRENCH SCHOOL, LATE 16TH CENTURY

Portrait of a man wearing a hat, half-length

oil on paper, laid down on panel
9¾ by 7¼ in.; 23.8 by 18.1 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 24 January 2008, lot 77;

With Lucida Fine Art, Florida;

From whom acquired by the present owner.

This enigmatic portrait is influenced by the naturalistic style of Jean Clouet (*circa* 1485 - 1540/41) and his son, François Clouet (*circa* 1516 - 1572). Their immediate followers borrowed from the Clouets' drawings, imitating their realistic depiction of facial features and penetrating psychology. They executed their works in black, or black and red chalk on paper. Although the painting has no precise technical parallels with any known works by the Clouets or their followers, Jean Clouet did make a number of miniatures on vellum. In terms of style, this painting comes closest to François Quesnel (1542/5 - 1619), to whom a tentative attribution has been proposed.

This portrait has been the subject of recent restoration. Substantial areas of later repainting have been removed, including a hat, red tunic, parapet and black background. It was included in its earlier state in Sotheby's sale of 2008 (see Provenance), but withdrawn prior to the sale after concerns had been raised over the date of the painting.

\$ 8,000-12,000

△ □ 557 SOLD WITHOUT RESERVE

MANNER OF ALESSO DI BENOZZO GOZZOLI

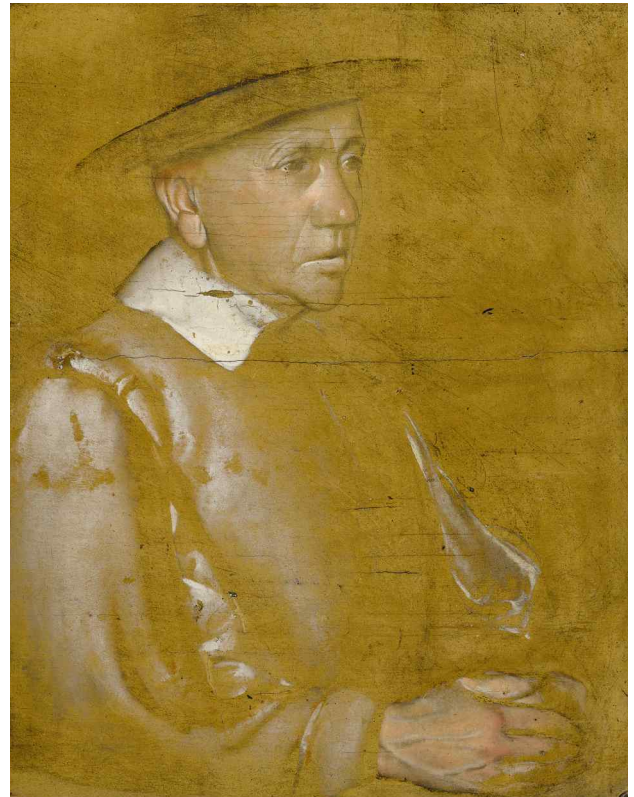
The Crucifixion, with the Madonna and Saints John the Evangelist and Mary Magdalene, a city and mountainous landscape beyond

oil on panel
21⅞ by 15⅞ in.; 53.5 by 40.5 cm.

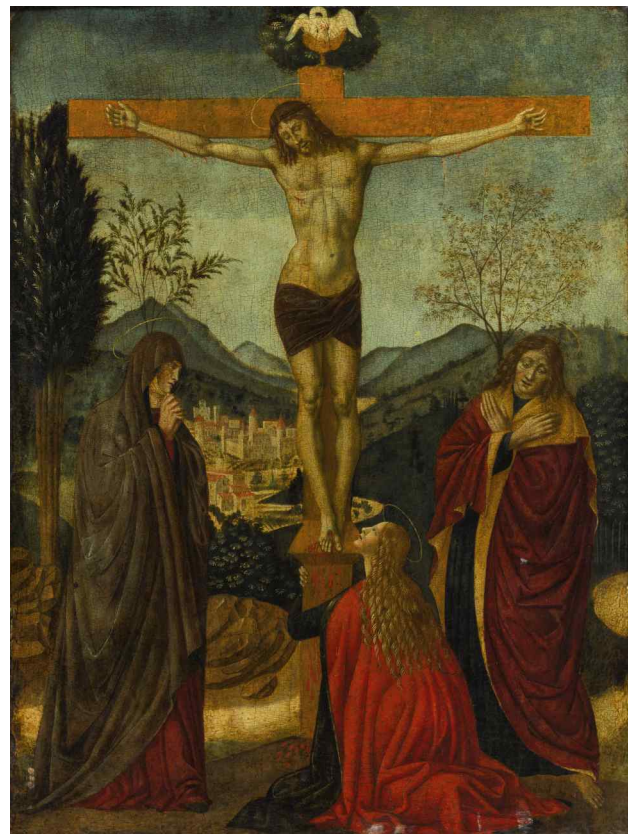
PROVENANCE

Bruno Canto, Milan;
Thence by descent.

\$ 8,000-12,000



556



557



558

558

FLORENTINE SCHOOL,
LATE 16TH CENTURY

An allegorical portrait of Dante,
bust length

oil on panel
23⁵/₈ by 18 in.; 60.7 by 45.7 cm.

This painting is a detail of an original composition by
Bronzino in a private collection, Florence (fig. 1).¹

1. C. Falciani & A. Natali, *Bronzino*, Florence 2010, reproduced
p. 207.

\$ 15,000-20,000



Fig. 1 Bronzino, *Allegorical Portrait of Dante Alighieri*, 1532-3,
oil on canvas, 130 x 136 cm. Property of a Private Collection
in Florence.



559



560

□ 559 SOLD WITHOUT RESERVE

FOLLOWER OF BERNARDINO LUINI

The Infant Saint John the Baptist

oil on panel
13³/₈ by 12 in.; 34 x 30.5 cm.

This composition derives from a painting Bernardino Luini made of the Madonna and Child with the Infant Saint John the Baptist in the Museo Nacional Thyssen-Bornemisza, Madrid (inv. no. 232).

\$ 1,000-1,500

560

PROPERTY FROM AN IMPORTANT CANADIAN COLLECTION

BOLOGNESE SCHOOL, LATE 16TH CENTURY

Portrait of a young man, bust length

oil on canvas, an octagon
16⁵/₈ by 12³/₄ in.; 42.2 by 32.3 cm.

PROVENANCE

With Colnaghi, London, by 1982-1987;
Anonymous sale, New York, Christie's, 31 May 1991, lot 178 (as Ludovico Carracci).

EXHIBITED

London, Colnaghi & Co., *Discoveries from the Cinquecento*, 1982, no. 13 (as Ludovico Carracci);
London, Colnaghi & Co., *Primaticcio to the Gandolfis, Three centuries of Emilian Paintings, Drawings and Prints*, Colnaghi & Co., Spring 1987, no. 2 (as Ludocivo Carracci, dating to the end of the 1590s).

LITERATURE

C. Whitfield, *Discoveries from the Cinquecento*, Colnaghi & Co., London 1982, cat. no. 13 (as Ludovico Carracci);
G. Feigenbaum, *Ludovico Carracci, a critical study of his later career and a catalogue of his paintings*, Princeton 1984, p. 278 (as Ludovico Carracci, dating just after 1590);
D. Garstang ed., *Primaticcio to the Gandolfis, Three centuries of Emilian Paintings, Drawings and Prints*, Colnaghi & Co., London and New York, 1987, p. 10, cat. no. 2 (as Ludocivo Carracci, dating to the end of the 1590s);
A. Brogi, *Ludovico Carracci (1555-1619)*, Bologna 2001, vol. I, p. 265, cat. no. R.35, reproduced vol. II, fig. 309 (as Bolognese School, last quarter of the 17th century, possible Giuseppe Maria Crespi).

\$ 12,000-18,000



561



562

561

PROPERTY FROM A PRIVATE COLLECTION

HENDRICK HEERSCHOP

Haarlem circa 1620/1 - in or after 1674

The raising of Lazarus

signed lower right on the ledge: *HF. Heerschop*
1661

oil on canvas

52½ by 65⅞ in.; 133.4 by 165.4 cm.

We are grateful to Dr. Fred Meijer for endorsing
the attribution on the basis of photographs.

\$ 15,000-20,000

562

CIRCLE OF BARENT GRAAT

Abraham and Isaac on their way to the sacrifice in Moriah (Genesis 22:8)

oil on canvas
53 by 48½ in.; 134.6 by 123.2

PROVENANCE

Anonymous sale, New York, Sotheby's, 18 May 2006, lot 19 (as School of Utrecht, circa 1700); There acquired by the present owner.

\$ 4,000-6,000



563

563

AFTER VALENTIN DE BOULOGNE

A concert in an interior

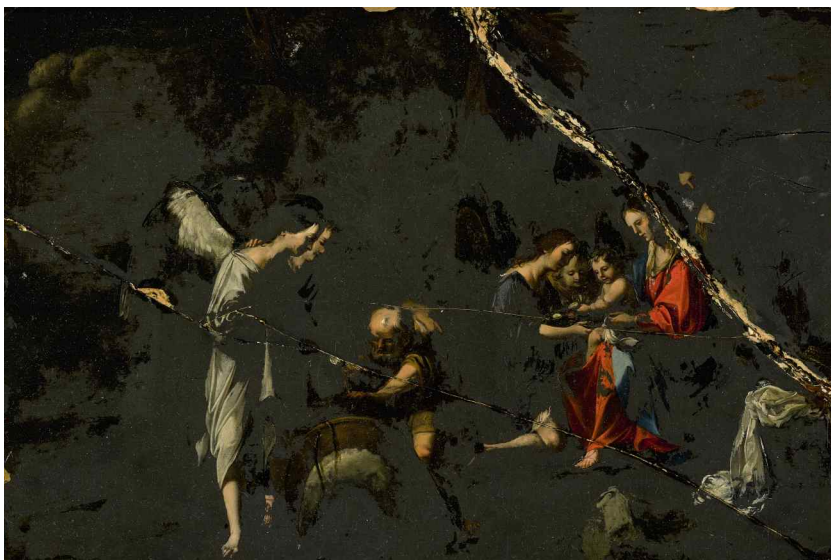
oil on canvas
46½ by 65½ in.; 116.8 by 166.4 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 27 March 1968, lot 52.

This painting is a 17th century copy after the prime version which is now in a private collection, Rome.

\$ 4,000-6,000



564

564

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

ATTRIBUTED TO JACQUES STELLA

Lyon 1596 - 1657 Paris

Angels adoring the sleeping Christ

oil and gilt on slate
10½ by 15½ in.; 26.7 by 38.4 cm.

PROVENANCE

Ketterer Kunst, Hamburg, October 27 2007, lot 1112 (as by Carlo Saraceni); With Lucida Fine Art, Florida; From whom acquired by the present owner.

\$ 4,000-6,000



565

565

PROPERTY FROM THE ESTATE OF JOHN AND
MARJORIE CONVERSE

JAKOB PHILIPP HACKERT

Prenzlau 1737 - 1807 Florence

A male goat in an *italianate* landscape

oil on metal
13¾ by 10 in.; 34.9 by 25.4 cm.

PROVENANCE

Private collection, Alnwick, by 1940;
Thence by descent to the present owner.

We are grateful to Dr. Claudia Nordhoff for endorsing
the attribution on the basis of photographs.

\$ 10,000-15,000

566

CIRCLE OF JACOB GERRITZ. CUYP

A ram and two sheep resting in a
landscape

oil on canvas
bears initials lower left: AC
36¼ by 51 in.; 91.4 by 129.5 cm.

\$ 4,000-6,000



566

□ 567 SOLD WITHOUT RESERVE

PROPERTY FROM A PRIVATE COLLECTION

FOLLOWER OF MELCHIOR DE HONDECOETER

A peacock, a cockerel, a hen and her chicks, a grouse and other fowl in a wooded river landscape

oil on canvas
26¼ by 37 in.; 66.7 by 94 cm.

PROVENANCE

Anonymous sale ("Property of a Gentleman"), London, Christie's, 5 September 2007, lot 901; There acquired by the present collector.

\$ 3,000-5,000



567

568

PROPERTY FROM A PRIVATE COLLECTION

CIRCLE OF MELCHIOR DE HONDECOETER

Decorative fowl by a river

oil on canvas
23¾ by 28½ in.; 60.3 by 72.4 cm.

PROVENANCE

Anonymous sale, London, Bonhams, 6 April 2017, lot 95; There acquired by the present collector.

\$ 5,000-7,000



568



569



570

569

PROPERTY FROM A PRIVATE COLLECTION

FLEMISH SCHOOL, 17TH CENTURY

Portrait of a young man, bust length, facing left

oil on canvas
28 by 25¼ in.; 71.1 by 64.1 cm.

PROVENANCE

Anonymous sale, Vienna, Dorotheum, 14 April 2005, lot 115 (as Dutch School, 17th Century); Anonymous sale, New York, Sotheby's, 18 May 2006, lot 117 (as attributed to Jan de Bray); There acquired by the present collector.

\$ 8,000-12,000

570

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

CORNELIS JONSON VAN CEULEN

London 1593 - 1661 Utrecht

Portrait of a lady, half length

signed with monogram and dated lower right: *C.J. fecit - / 1630*

oil on panel, in a painted oval
30¾ by 24⅝ in.; 78.1 by 62.5 cm.

PROVENANCE

Henry Montagu Upton, 2nd Viscount Templetown, Castle Upton, County Antrim, Ireland (1799-1863); Thence by descent in the family; A.S. Drey, Munich, by 1913; Mr. Jacob H. Schiff; By whose Estate sold, New York, American Art Association, 7 December 1933, lot 78; There acquired by W. Greif; Acquired by the grandparents of the present owner, circa 1980.

Cornelis Jonson van Ceulen became one of the leading portrait painters of the emerging new English gentry during the early 17th Century. He was born in London in 1593 to Flemish parents, and trained in Netherlands until about 1618, when he returned to London. Through the 1620s and 1630s, he frequently portrayed sitters within a painted oval frame, such as the one in the present painting. The large black hat with a white lace-rimmed cap underneath and the wide ruff surrounding the neck of the sitter coincides with the attire of women in England's Netherlandish communities circa 1630.

We are grateful to Dr. Karen Hearn for kindly assisting with the cataloguing and endorsing the attribution on the basis of photographs.

\$ 4,000-6,000

571

PROPERTY FROM A PRIVATE COLLECTION

ANTHONIE JANSZ. VAN DER CROOS

Alkmaar 1606 - 1663 The Hague

A wooded river landscape with fishermen in the foreground, Montfoort castle and a fortified town beyond

indistinctly signed and dated lower left on the boat

oil on panel

22 $\frac{7}{8}$ by 19 $\frac{1}{8}$ in.; 58 by 48.5 cm.

PROVENANCE

Anonymous sale, London, Christie's, 2 April 1976, lot 98;

Anonymous sale, Cologne, Van Ham Kunstauktionen, 16 May 2008, lot 426.

LITERATURE

H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk 1991, p. 86, cat. no. 184, reproduced.

\$ 7,000-9,000



571

572

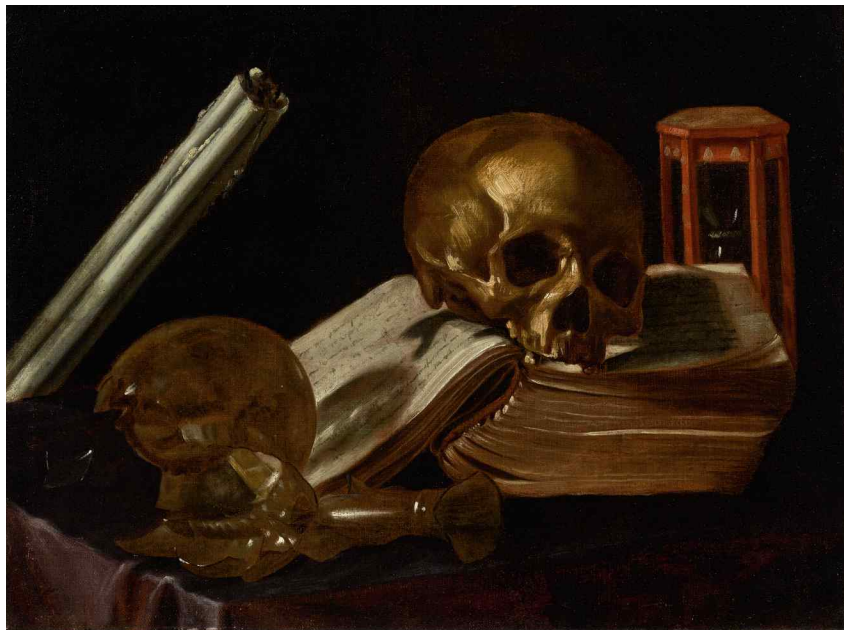
EMILIAN SCHOOL, 17TH CENTURY

A *vanitas* still life with a skull, a book, and an hourglass on a draped table

oil on canvas

19 by 25 $\frac{3}{8}$ in.; 48.3 by 64.5 cm.

\$ 12,000-18,000



572



573

573

PROPERTY FROM THE FAMILY OF EMILE WOLF

AFTER PIETER GERRITSZ. VAN ROESTRATEN

Portrait of a cobbler, full length, in
his workshop

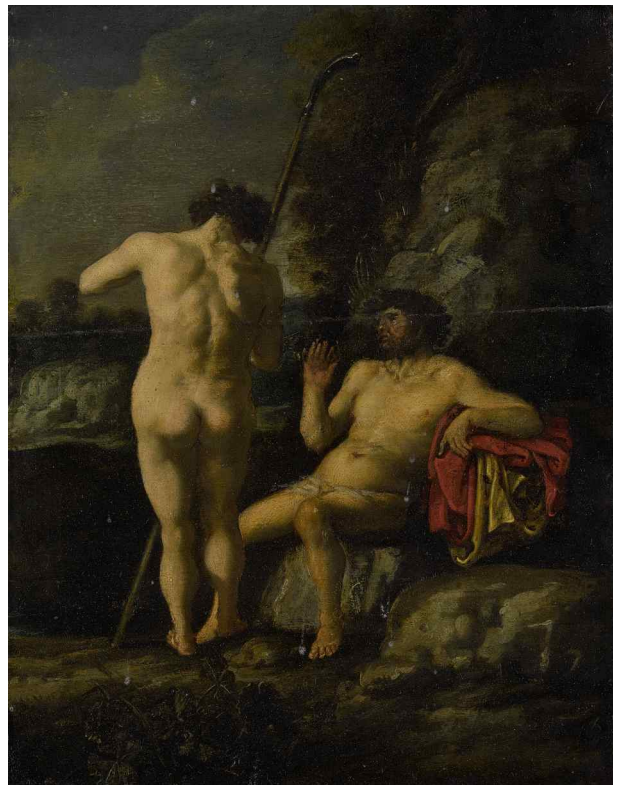
oil on canvas
30 by 25¼ in.; 76.2 by 64.1 cm.

PROVENANCE

Emile Wolf, New York;
Thence by descent to the present owners.

Several versions of this composition are known,
such as one in Museum Bredius, The Hague (inv.
no. 118-1946). The primary version of this work by
van Roestraten is in a private collection.

\$ 3,000-5,000



574

574

PROPERTY FROM THE FAMILY OF EMILE WOLF

MOSES MATHEUSZ. VAN UYTTENBROECK

The Hague circa 1600 - after 1646

Mercury and Argus

oil on panel
11 by 8½ in.; 27.9 by 21.6 cm.

PROVENANCE

Rothmann, London;
Anonymous sale, New York, Sotheby's,
18 October 2000, lot 89 (as Moyses van
Uyittenbroeck);
There acquired by Emile Wolf, New York;
Thence by descent to the present owners.

EXHIBITED

Waltham, Massachusetts, Rose Art Museum,
Brandeis University, *17th Century Paintings from
the Low Countries*, February 27 - March 27 1966,
no. 3.
Virginia, Chrysler Museum of Art, *The Discovery
of the Everyday: Seventeenth Century Dutch
Paintings from the Wolf Collection*, July 14 -
September 13 1982, no. 52.

LITERATURE

U. Weisner, "Die Gemälde des Moyses van
Uyittenbroeck," *Oude Holland*, Netherlands 1964,
vol. 79, cat. no. 40.

\$ 4,000-6,000

575

PROPERTY FROM THE FAMILY OF EMILE WOLF

FLEMISH SCHOOL, 17TH CENTURY

A southern landscape with figures

bears signature and date lower right: *AE 1638*
oil on canvas
14¾ by 21¼ in.; 37.5 by 54 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's,
18 October 2000, lot 91;
There acquired by Emile Wolf, New York;
Thence by descent to the present owners.

At the time the present lot was offered in 2000
(see Provenance), there was a note stating that
this painting was once attributed to Aernout
Elsevier (1580-1646).

\$ 2,000-3,000



575

576

PROPERTY FROM THE FAMILY OF EMILE WOLF

CIRCLE OF JAN VAN GOYEN

A landscape with a windmill near
an estuary

bears monogram and date lower left on boat:
VG 1646
oil on panel
15¾ by 24⅝ in.; 40 by 62.5 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's,
18 October 2000, lot 97 (as Attributed to
Johannes Schoeff);
There acquired by Emile Wolf, New York;
Thence by descent to the present owners.

EXHIBITED

Virginia, Chrysler Museum of Art, *The Discovery
of the Everyday: Seventeenth Century Dutch
Painting from the Wolf Collection*, July 14 –
September 13 1982, no. 13 (as attributed to Jan
van Goyen).

\$ 1,000-1,500



576



577

577

STUDIO OF PIERRE MIGNARD

Troyes 1612 - 1695 Paris

Portrait of a lady, three-quarter length

oil on canvas
52½ by 40¾ in.; 133.4 by 103.5 cm.

PROVENANCE

Georges de Montauzon;
Lilla Brokaw Dugmore, Locust Valley, NY;
Her Estate sale ("Property of the Estate of the Late Lilla Brokaw Dugmore"), New York, Parke-Bernet Galleries, 3-4 May 1940, lot 255 (as Attributed to Mignard, *Portrait of Mlle de Blois, Princesse de Conti*);
There acquired by J. Sarnoff.

LITERATURE

L. Nikolenko, *Pierre Mignard, The Portrait Painter of the Grand Siecle*, Munich 1982, p. 105, no. 9 (under "False attributions").

\$ 10,000-15,000



578

578

PROPERTY FROM AN EAST COAST COLLECTION

JOHANNES VOLLEVENS

Geertruidenberg 1649 - 1728 The Hague

Portrait of a lady, three-quarter length

indistinctly signed middle right
oil on canvas
21½ by 16¾ in.; 54.6 by 42.5 cm.

PROVENANCE

Schloss Hollenburg an der Donau, no. 19;
Prince of Liechtenstein;
Godey Stöcklin, Zurich;
Stohler;
By whom (anonymously) sold, New York, Parke-Bernet Galleries, Inc., 25 March 1964, lot 14;
There acquired by A. Torrance More;
Anonymous sale, New York, Sotheby's, 16 July 1998, lot 106.

\$ 7,000-9,000



579

579

FOLLOWER OF LUBIN
BAUGIN

The Lamentation of Saint Stephen

oil on panel, a *tondo*, unframed
diameter: 15½ in.; 39.4 cm.

PROVENANCE

Private Collection, Pennsylvania, by *circa* 1960;
From whose Estate acquired by the present
owner.

\$ 5,000-7,000



580

□ 580 SOLD WITHOUT RESERVE

PRAGUE SCHOOL,
CIRCA 1600

The Deposition

oil on copper, a circle
diameter: 4⅝ in.; 11¾cm.

\$ 3,000-4,000



581

581

PROPERTY OF A PRIVATE COLLECTOR

FOLLOWER OF GIUSTO
SUTTERMANS

Portrait of Isabella d'Este (1635–1666),
daughter of Duke Francesco I d'Este of
Modena, bust length

oil on canvas
22 $\frac{7}{8}$ by 19 $\frac{1}{8}$ in.; 58.1 x 48.6 cm.

This painting is based on a portrait of Isabella d'Este by
Giusto Suttermans that is now in the collection of the
Banca Popolare di Vicenza.¹

1. See A. Paolucci, *Palazzo degli Alberti: Le collezioni d'arte della Cariprato*,
Milano 2004, pp. 93-96, cat. no. 30, reproduced p. 94, fig. 30.

\$ 3,000-4,000



582

582

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

FOLLOWER OF JAKOB BOGDÁNY

Still life with flowers in a footed vase with a
squirrel on a table

oil on canvas
35 by 43 $\frac{1}{8}$ in.; 89 by 109.6 cm.

\$ 6,000-8,000



583

583

PROPERTY FROM A PRIVATE COLLECTION

JOHAN BAPTIST GOVAERTS

Active in Antwerp 1713 - 1740 and active in Mainz 1740 - 1745, died 1746

Still life of flowers and a bird's nest on a stone ledge

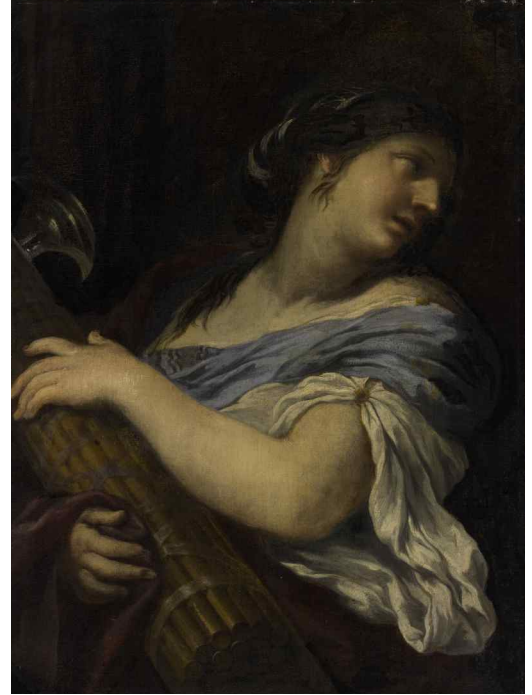
oil on canvas
34½ by 27½ in.; 87.6 by 69.9 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 21 May 1992, lot 201 (as Circle of Herman van der Myn, where described as bearing a van der Myn signature and indistinct date);
With Lane Fine Art, London, 1995;
From whom acquired by the present collector.

We are grateful to Fred Meijer for suggesting the attribution on the basis of photographs.

\$ 7,000-9,000



584

584

PROPERTY FROM AN EAST COAST ESTATE

CIRO FERRI

Rome 1633 - 1689

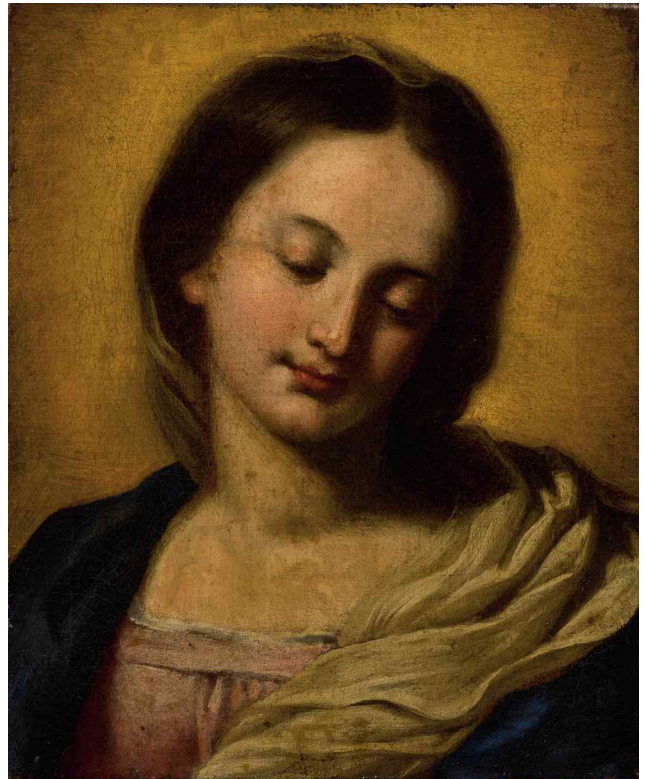
Portrait of a lady, half length, holding a fasces

oil on canvas, unframed
26½ by 19¼ in.; 66.3 by 48.8 cm.

\$ 8,000-12,000



585



586

□ 585 SOLD WITHOUT RESERVE

CIRCLE OF BARTOLOMÉ
ESTEBAN MURILLO

Saint Theresa surrounded by angels

oil on canvas, unframed
38½ by 31¾ in.; 97.8 by 80.6 cm.

PROVENANCE

with C.J.(?) Smith, London;
From whom acquired by Mr. L.J. (?) Bary in 1857.

\$ 6,000-8,000

586

PROPERTY FROM A PRIVATE COLLECTION

ROMAN SCHOOL, 17TH
CENTURY

The Madonna Annunziata

oil on canvas, unframed
14 by 17 in.; 35.6 by 43.2 cm.

\$ 5,000-7,000

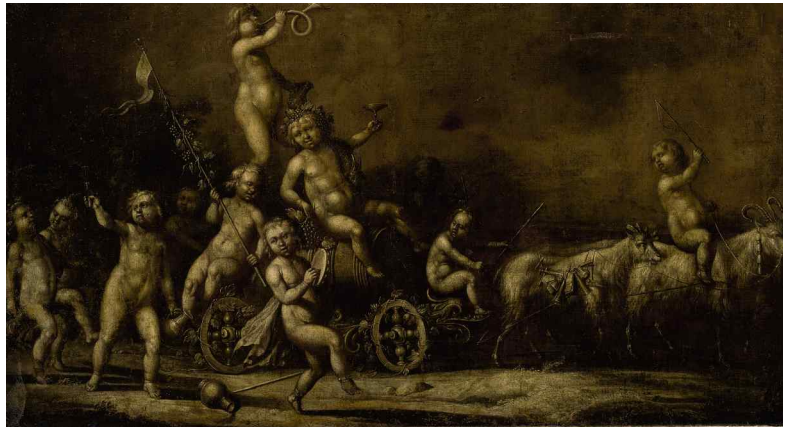
587

FLEMISH SCHOOL, EARLY 17TH CENTURY

The infant Bacchus holding up a
glass filled with wine surrounded by
a bacchanal of putti drinking and
dancing

oil on canvas
38 $\frac{3}{8}$ by 68 $\frac{3}{4}$ in.; 97.5 by 174.6 cm.

\$ 8,000-10,000



587

588

PROPERTY OF A PRIVATE COLLECTOR

ANTONIO DE PEREDA Y SALDAGO

Burgos 1611 - 1678 Madrid

Putti holding flowers and an orb

oil on canvas, a fragment
39 $\frac{3}{8}$ by 56 $\frac{1}{4}$ in.; 100 by 143 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 21 May
1998, lot 46 (as signed and dated lower right:
PERE-DA / ANO / F. 1656);
There acquired by the present collector.

This is a fragment of a larger composition,
presumably the Assumption of the Virgin.

\$ 5,000-7,000



588

589

NORTH EUROPEAN SCHOOL, 19TH CENTURY

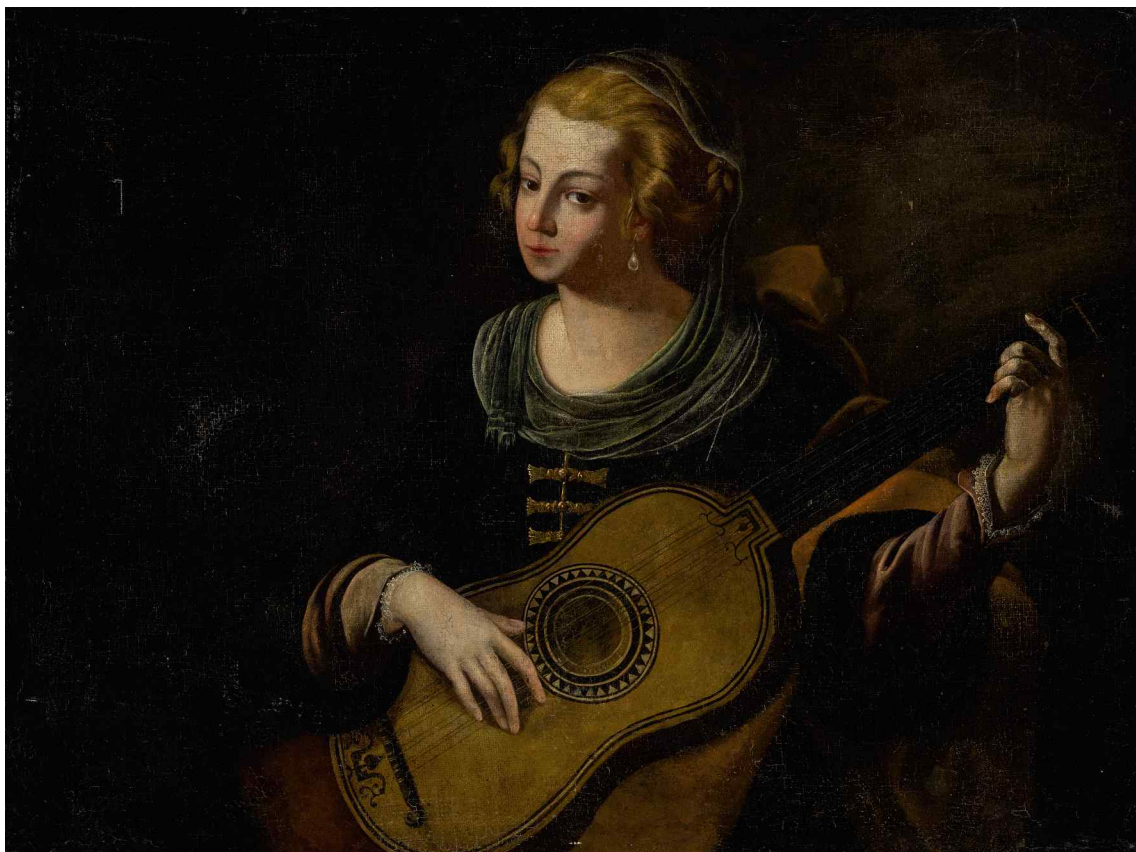
The temptation of Saint Anthony

oil on canvas
9 $\frac{7}{8}$ by 13 $\frac{3}{8}$ in.; 25.1 by 33.9 cm.

\$ 3,000-4,000



589



590

□ 590 SOLD WITHOUT RESERVE

FOLLOWER OF ARTEMESIA GENTILESCHI

Portrait of a lady, half length, playing
a mandolin

oil on canvas, unframed
29 by 39 $\frac{1}{8}$ in.; 73.7 by 99.4 cm.

\$ 3,000-5,000

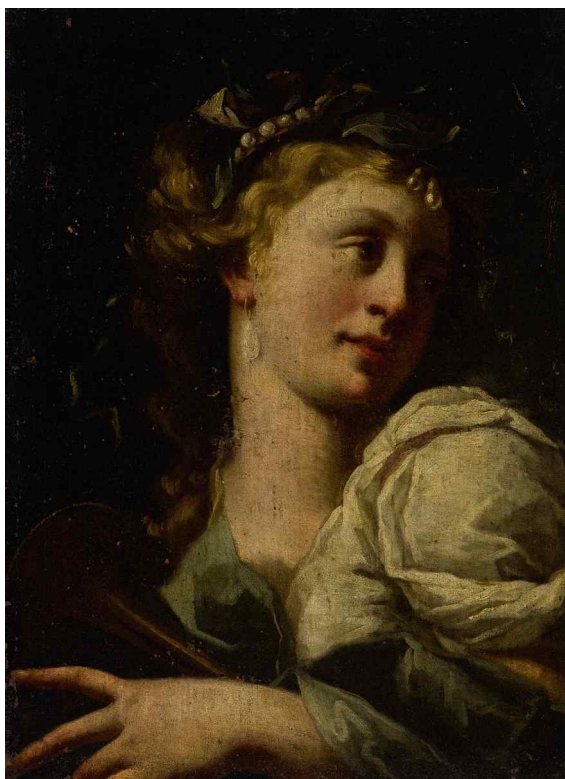
591

NORTH ITALIAN SCHOOL, 17TH CENTURY

Portrait of a lady, bust length,
playing a musical instrument

oil on canvas
22 $\frac{1}{8}$ by 16 $\frac{1}{4}$ in.; 56.2 by 41.3 cm.

\$ 10,000-15,000



591



592

592

PROPERTY OF A PRIVATE COLLECTOR

FLORENTINE SCHOOL, 16TH
CENTURY

Judith

oil on canvas
39 $\frac{7}{8}$ by 32 in.; 101.4 by 81.3 cm.

\$ 8,000-12,000



593

593

GIOVANNI ANTONIO GUARDI

Vienna 1699 - 1760 Venice

Danaë

oil on canvas
38 $\frac{3}{8}$ by 23 $\frac{3}{8}$ in.; 97.5 by 59.4 cm.

PROVENANCE

Private collection, until circa 2014.

This representation of the face of Danaë in the present composition is similar to how Guardi depicts the face of the young lady in *Pharaoh's Daughter*, after Palma il Giovane, now in the Fitzwilliam Museum, Cambridge (inv. no. PD.22-1952).

\$ 15,000-20,000

586c



594

594

PROPERTY FROM A PRIVATE COLLECTION

**BOLOGNESE SCHOOL,
17TH CENTURY**

A wooded river landscape with
figures along the river bank and
mountains in the distance

oil on canvas
29¼ by 39 in.; 74.3 by 99.1 cm.

\$ 8,000-12,000

□ 595 SOLD WITHOUT RESERVE

**ATTRIBUTED TO GASPARD
DUGHET, CALLED GASPARD
POUSSIN**

Rome 1615 - 1675

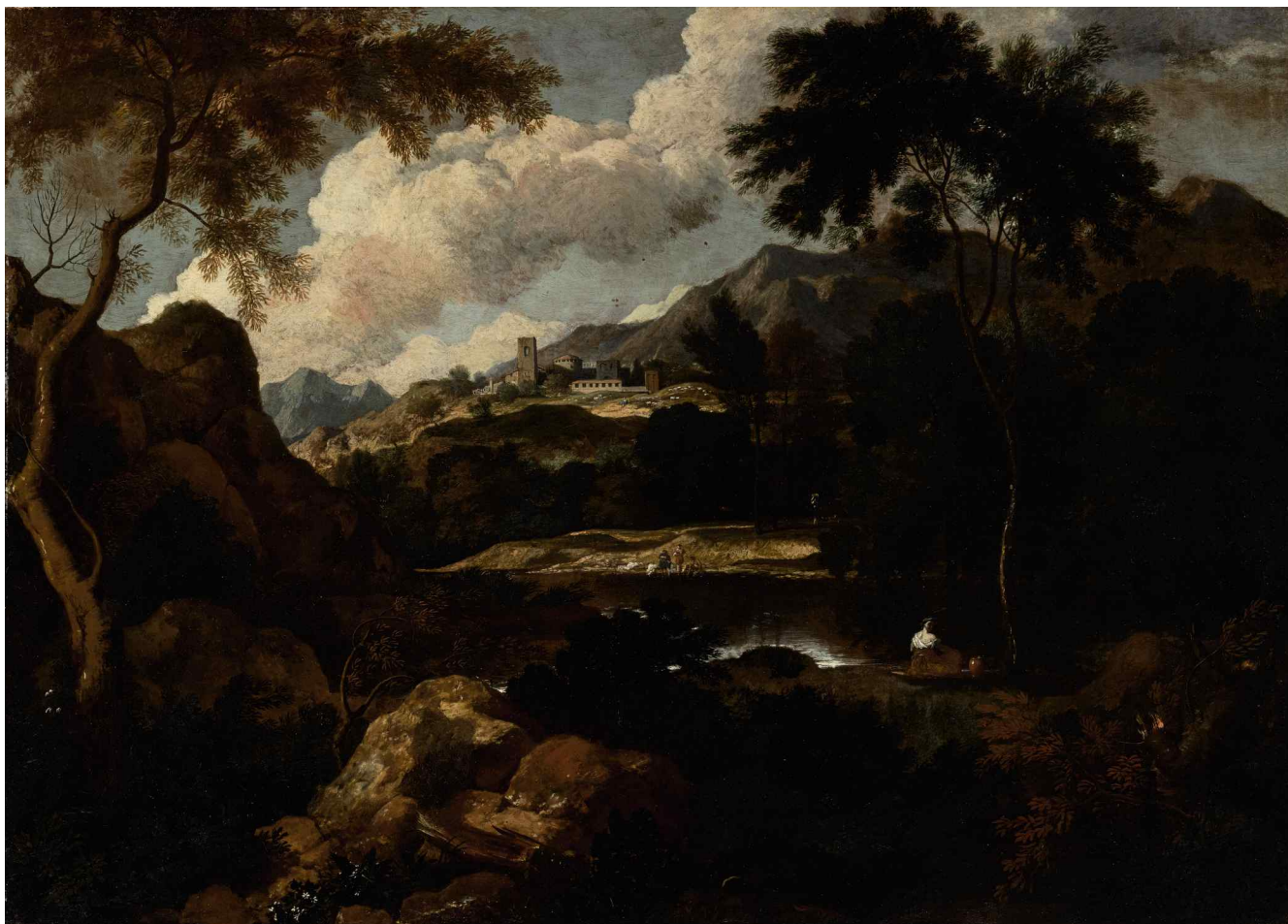
An *Italianate* landscape with two
figures resting on rocks in the
foreground and mountains beyond

oil on canvas
20 by 32¼ in.; 50.8 by 81.9 cm.

\$ 5,000-7,000



595



596

596

PROPERTY FROM AN EAST COAST COLLECTION

GASPARD DUGHET, CALLED GASPARD POUSSIN

Rome 1615 - 1675

An extensive landscape with figures
seated by a lake, a town on a hill
beyond

oil on canvas

37½ by 52½ in.; 95.3 by 133.4 cm.

PROVENANCE

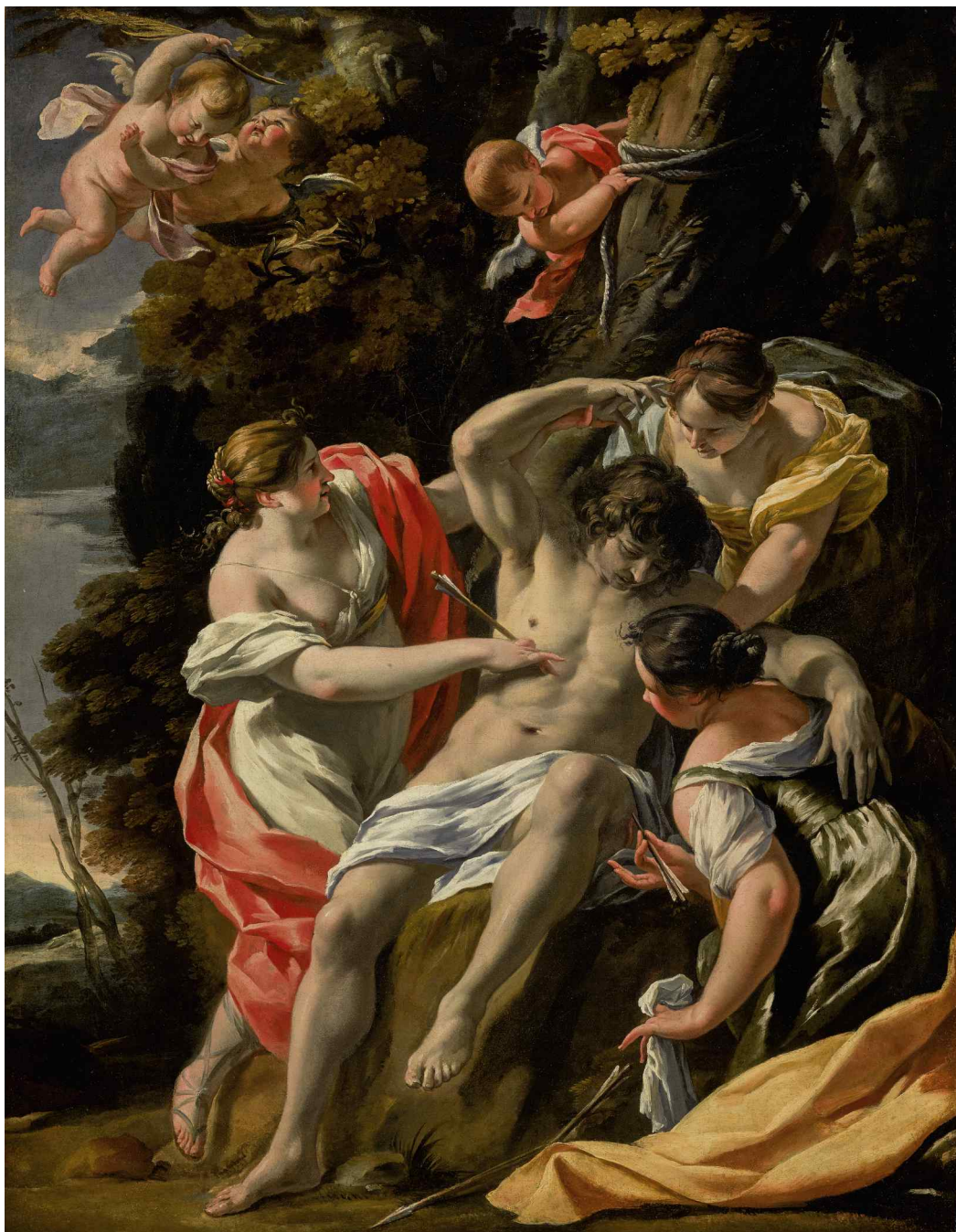
Francesco I, King of Naples 1825-30 (according to the wax seal on the back of the stretcher of the present lot);

Probably by descent to his daughter, the Duchesse de Berry, later Contessa Lucchesi-Palli; By whom sold, Paris, Drouot, 19 April 1865, lot 282;

Where acquired by M. de La Panouse; Anonymous sale, Sotheby's New York, 28 January 1999, lot 285.

This painting carries a wax seal of Francesco I di Borbone, the King of the two Sicilies from 1825 to 1830. Maria Carolina, the king's eldest daughter, probably inherited this work. She married Duc de Berry and in 1865 a painting of this size and description appeared in the Duchesse de Berry sale. The present painting had a pendant depicting a view of the cascade at Tivoli until the sale in 1999 (see Provenance).

\$ 10,000-15,000



597

597

PROPERTY FROM A NEW YORK ESTATE

ATTRIBUTED TO JEAN MOSNIER

Blois 1600 - 1656

Saint Sebastian

oil on canvas
46 by 35⁷/₈ in.; 116.8 by 91.1 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 21 January 2003, lot 246;
There acquired by the family of the late collector.

Jean Mosnier was a French painter who trained with his father, a glass painter. A native of Blois, Mosnier was there when Marie de' Medici was in exile, and she commissioned works from him. She was pleased with his talent, and paid to have him go to Italy to further develop as an artist. In Italy,

he studied with Cristofano Allori, Lodovico Cigoli and Domenico Passignano, and was inspired by painters such as Raphael. As a result, his works had an Italian influence.

Upon his return from Italy, Marie de' Medici continued to commission him. He soon became one of the most celebrated artists of the region, receiving further commissions from patrons in Tours, Chinon, and Chartres.

\$ 30,000-50,000



598



599

598

PROPERTY FROM A NEW YORK ESTATE

VITO D'ANNA

Palermo 1718 - 1769

Moses and the Fathers of the Latin church with music-making angels

oil on paper, laid down on canvas
30 by 20 in.; 76.2 by 50.8 cm.

PROVENANCE

Anonymous sale, Paris, Etude Tajan, 15 December 1997, lot 9;
Anonymous sale, New York, Christie's, 26 May 2000, lot 15;
There acquired by the family of the late collector.

\$ 10,000-15,000

599

PROPERTY FROM A NEW YORK ESTATE

CIRCLE OF CORRADO GIAQUINTO

Venus appealing to Jupiter, Juno, and Apollo on behalf of the Trojan fleet

oil on canvas
77 by 49½ in.; 195.6 by 125.8 cm.

PROVENANCE

Walter P. Chrysler (1909-1988);
Anonymous sale, New York, Sotheby's, 22 January 1976, lot 122 (as Attributed to Gian Domenico Ferretti);
Anonymous sale, New York, Christie's, 8 June 2011, lot 51;
There acquired by the family of the late collector.

The subject of this painting is from the Virgil's Latin epic poem *Aeneid* (BK I:312-430), written between 29 and 19 BC.

\$ 7,000-9,000



600

600

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

ALLAN RAMSAY

Edinburgh 1713 - 1784 Dover

Portrait of a lady, three-quarter length, seated at a harpsichord, holding a sheet of music

oil on canvas

47 by 35½ in.; 119 by 90.2 cm.

PROVENANCE

Anonymous sale ("The Property of a Gentleman"), London, Christie's, 28 June 1963, lot 61 (as Thomas Hudson).

The painting appears to be an early portrait by Allan Ramsay possibly done at the end of the 1730s. The sitter holds a music notation that reads 'Francesco Maria Vericini', an Italian composer who wrote operas in London at the time this painting was made. We are grateful to Dr. Brian Allen for endorsing the attribution to Allan Ramsay on the basis of photographs.

\$ 10,000-15,000



601

601

PROPERTY FROM A PRIVATE COLLECTION

THOMAS HUDSON

Devonshire 1701 - 1779 Twickenham

Portrait of Arthur Chichester (1739-1799), 1st Marquess of Donegall, full length, standing in a landscape while six years old

inscribed on the urn upper left: *Arthur Chichester Esq/AE 6. 1745.*

oil on canvas

PROVENANCE

Dorothy B. Hammerstein;

By whose Estate sold, New York, Sotheby's, 14 January 1988, lot 181 (as a pair with a pendant, *Portrait of John Chichester*, age 5).

LITERATURE

V.H. Pancoast, "IFAR Identifies a Pair of Portraits by Thomas Hudson," in *IFARreports*, vol. 7, no. 3, April/May 1986, pp. 2-3, reproduced on the cover and p. 3.

The sitter was the elder son of John Chichester (d. 1746), MP for Belfast, and Elizabeth Chichester (née Newdigate). He became 5th Earl of Donegall upon the death of his uncle in 1757. He graduated from Oxford in 1759, was appointed privy counselor in 1766, and was MP for Malmesbury from 1766-84. In 1791, he was created Earl of Belfast and 1st Marquess of Donegall.

At the time of the 1988 sale (see Provenance) this portrait was sold together with a portrait of Arthur's younger brother John Chichester, who was born in 1740.

\$ 20,000-30,000



602

602

PROPERTY FROM AN EAST COAST COLLECTION

ALLAN RAMSAY AND STUDIO

Edinburgh 1713 - 1784 Dover

Portrait of Miss Leighton, three-quarter length, wearing a white satin dress and blue scarf

oil on canvas
50 by 40 in.; 127 by 101.6 cm.

PROVENANCE

By family descent to the previous owner;
By whom sold, London, Sotheby's, 14 July 1999, lot 75 (as Allan Ramsay).

EXHIBITED

Manchester Manchester City Art Gallery, *Exhibition of Works of Art from Private Collections in the North West and North Wales*, 1960, no. 112 (lent by Sir Michael Leighton).

LITERATURE

A. Smart, Allan Ramsay, *A Complete Catalogue of His Paintings*, New Haven and London 1999, p. 147, cat. no. 316a (as a largely autograph version).

See *catalogue note* at SOTHEBYS.COM

\$ 5,000-7,000



603

603

PROPERTY FROM AN EAST COAST COLLECTION

AFTER SIR HENRY RAEBURN R.A., P.R.S.A.

Portrait of Anne Neale Tucker, Mrs. Lauzun, half length

oil on canvas
30¼ by 25¼ in.; 76.8 by 64.2 cm.

PROVENANCE

Roger Whittaker, Cubberly House, Ross-on-Wye, Herefordshire;
His sale, held on the premises of Cubberly House, Sotheby's, 12 July 1999, lot 43 (as Attributed to Raeburn).

See *catalogue note* at SOTHEBYS.COM

\$ 4,000-6,000



604

604

PROPERTY FROM A SOUTHERN COLLECTION

CIRCLE OF PATRICK NASMYTH

Wooded landscape with a running stream

oil on panel
7 by 8½ in.; 17.8 by 21.6 cm.

\$ 3,000-5,000

605

PROPERTY FROM AN EAST COAST COLLECTION

CIRCLE OF THOMAS GAINSBOROUGH

Portrait of Captain Sharpe, half length

oil on canvas
30 by 25 in.; 76.2 by 63.5 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 6 June 2007, lot 29 (as Thomas Gainsborough).

\$ 6,000-8,000



605

606

PROPERTY FROM AN EAST COAST COLLECTION

GILBERT STUART

Saunderstown, Rhode Island 1755 - 1828 Boston

Portrait of a gentleman, possibly a member of the Dalrymple Fanshaw family, bust length

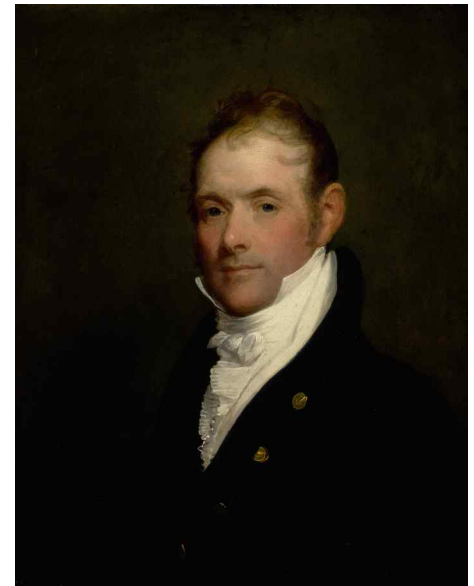
oil on canvas, laid down on panel
28 $\frac{1}{8}$ by 22 $\frac{1}{2}$ in.; 71.4 by 57.2 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 24 November 1999, lot 72.

At the time of the 1999 sale (see Provenance), Dr. Marvin Sadik confirmed the attribution to Gilbert Stuart on the basis of a photograph.

\$ 6,000-8,000



606

607

PROPERTY OF A PRIVATE COLLECTOR

CIRCLE OF THOMAS GAINSBOROUGH, R.A.

A landscape with a seated figure, cattle, and sheep by the water

oil on canvas
31 $\frac{1}{2}$ by 43 $\frac{3}{4}$ in.; 80 by 111.1 cm.

\$ 6,000-8,000



607



608

608

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

JOHN HOPPNER, R.A.

London 1758 - 1810

Portrait of Dr. Edmund Ayrton
(1704-1808), half length, in crimson
choirmaster robes

oil on canvas
30 by 25 inches; 76.2 by 63.5 cm.

PROVENANCE

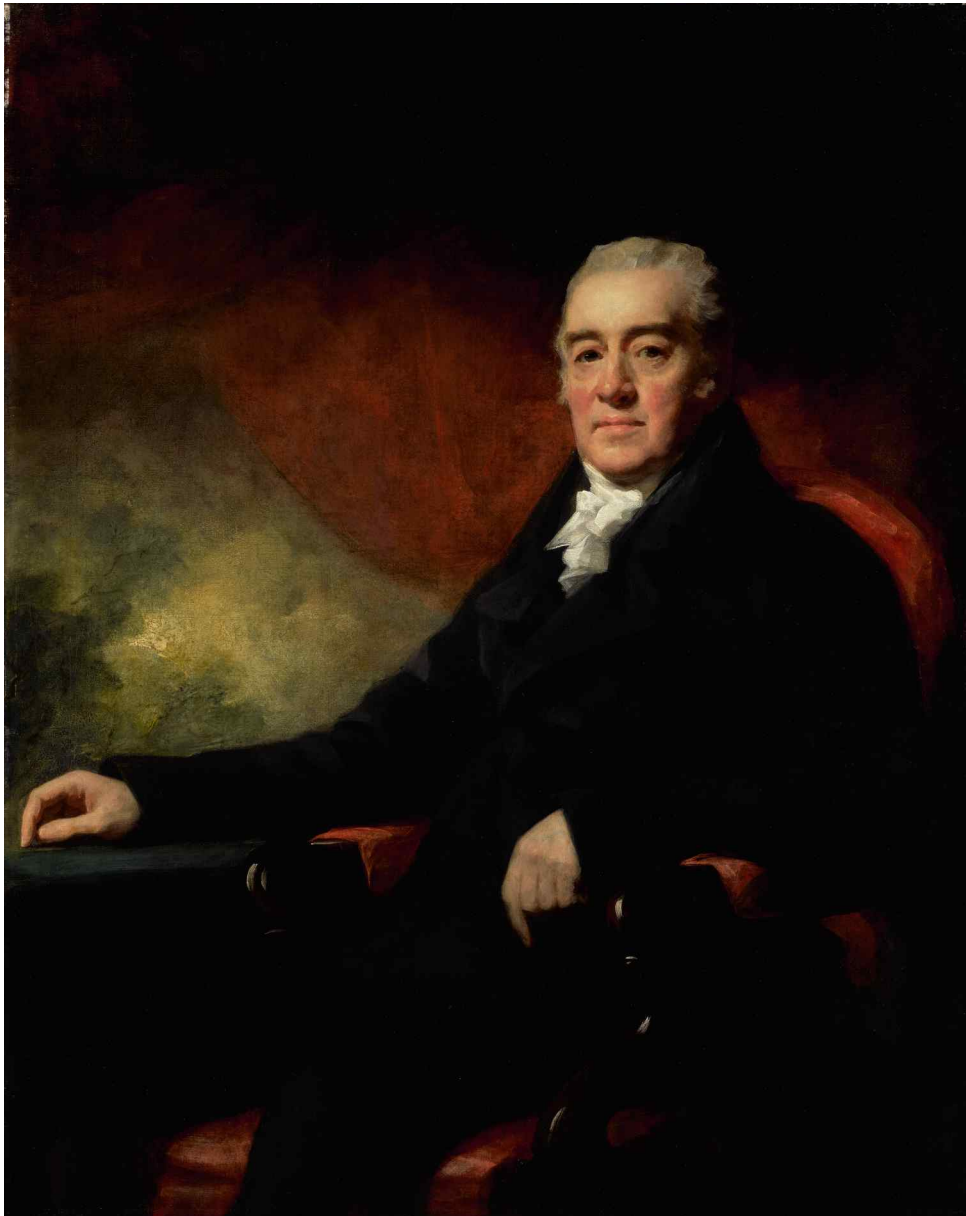
By descent to W.S. Aytron, Esq., London, great-grandson of the sitter;
Anonymous sale, London, Christie's, 14 March 1903, lot 114;
Anonymous sale, London, Christie's, 20 July 1906, lot 157;
With Leger Galleries, London, by September 1989.

LITERATURE

H.P.K. Skipton, *John Hoppner*, London 1905, p. 24;
W. McKay and W. Roberts, *John Hoppner, R.A.*,
London, 1909, p. 8.

Dr. Edmund Ayrton was a successful organist and composer who was appointed Master of the Children at the Chapel Royal in 1780 and made a Doctor of Music in 1784, an occasion which could have warranted a portrait commission such as the present picture, where he appears in his red choir robes. As Hoppner himself was a chorister in the Chapel Royal, it is likely that they had a personal connection. Ayrton is buried in the north cloister at Westminster Abbey.

\$ 20,000-30,000



609

609

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

SIR HENRY RAEBURN, R.A.

Edinburgh 1756 - 1823

Portrait of William Murray, Esq.,
three-quarter length, seated wearing
a white stock and a dark coat

oil on canvas
50 by 40 inches; 124.5 by 99 cm.

PROVENANCE

By descent from the sitter to Andrew Hamilton,
Esq.;

By whom sold, London, Sotheby's, 10 November
1982, lot 40;
With Colnaghi, New York.

LITERATURE

Possibly W. Raeburn Andrew, *Life of Sir Henry
Raeburn, R.A.*, London 1894, p. 143, no. 230;
Possibly W. Armstrong, *Sir Henry Raeburn*,
London 1901, p. 109.

The sitter was the son of William Murray (d.
1814) and his second wife, Elizabeth Gibson. He
lived at Polmaise Castle, Stirling, in Scotland and
married three times: first in 1772, to Margaret

Callender, with whom he produced a son and
heir, also called William; second in 1791 to Anne
Campbell; and third in 1805 to Grace Speirs. Dr.
Duncan Thomson, who has examined the painting
by photograph, dates the painting to quite late in
Raeburn's career, stylistically *circa* 1818 though
given Murray's dates, probably as early as
1813/14. Dr. Thomson, to whom we are grateful,
notes Raeburn's characteristic handling of the
paint in his both vigorous and subtle brushwork,
as well as the artist's impressive attention to not
just the sitter's appearance but also his perceived
character.

\$ 25,000-35,000



610

610

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of Mrs. Jubb, half length,
embroidering a tapestry

oil on canvas

29¾ by 24¾ in.; 75.6 by 62.9 cm.

PROVENANCE

With Leggatt's, London, 1926;

Mrs. M.K. Lyndsay Orr;

By whom sold, London, Christie's, November 23, 1979, lot 157;

With P. & D. Colnaghi & Co., London.

EXHIBITED

London, Agnew's, 1980, no. 13;

London, Agnew's, 1984, no. 5.

LITERATURE

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London, 1918-21, vol. II, p. 531;

D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven, 2000, p. 284, cat. no. 1075, illus.

p. 208, fig. 271.

According to *Gentleman's Magazine* in 1771, Mrs. Jubb was married to Robert Jubb, of York and a "near relation" of Dr. Herring, the late Archbishop of Canterbury.

\$ 15,000-20,000



611

611

PROPERTY FROM A PRIVATE COLLECTION

CIRCLE OF PETER MONAMY

Moonlit scene with an Indiaman and other merchant shipping off a fortified town

oil on canvas
33 by 56¼ in.; 83.8 by 142.9 cm.

\$ 10,000-15,000

612

PROPERTY FROM A PRIVATE COLLECTION

ATTRIBUTED TO SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of Lady Williams Wynn, half length

oil on canvas
30¾ by 25¼ in.; 76.8 by 64.1 cm.

PROVENANCE

R. K. LeBlond, Cincinnati;
Thence by descent to the present owner.

The sitter of this portrait appears to be either Lady Henrietta Somerset or Ms. Charlotte Greenville, the first and second wives of Sir Watkin Williams-Wynn, respectively. Reynolds painted Sir Watkin and his family on multiple occasions, since he was an important 18th Century patron of the arts. Examples of such works by Reynolds are a *Portrait of Sir Watkin Williams-Wynn (1749-1789)* and *Henrietta (Somerset)*, *Lady Williams-Wynn (1748-1769)* and *Portrait of Charlotte (Grenville)*, *Lady Williams-Wynn (1754-1830)* both in the National Wales Museum, Cardiff (inv. nos. NMW A 12965 and NMW A 12964).

\$ 5,000-7,000



612



613

□ 613 SOLD WITHOUT RESERVE

PROPERTY OF CHEEKWOOD BOTANICAL GARDEN & MUSEUM OF ART, NASHVILLE, TENNESSEE

ANGLO-DUTCH SCHOOL, LATE 17TH CENTURY

Portrait of a lady and her son, three-quarter length, in a garden setting

oil on canvas
50³/₈ by 40⁵/₈ in.; 128 by 103.2 cm.

PROVENANCE

Mr. Burt Drane Shelton, Nashville;
Thence by bequest to Tennessee Fine Arts Center, 1971 (as Sir Peter Lely).

\$ 3,000-5,000



614

□ 614 SOLD WITHOUT RESERVE

PROPERTY OF CHEEKWOOD BOTANICAL GARDEN & MUSEUM OF ART, NASHVILLE, TENNESSEE

ENGLISH SCHOOL, 19TH CENTURY

Portrait of a family, three-quarter length, in an interior setting

oil on canvas
50 by 40 in.; 127 by 101.6 cm.

PROVENANCE

Private collection (as Benjamin West, according to a label on the reverse);
Mrs. J.C. Bradford, London, 1921;
By whom given to Tennessee Fine Arts Center Collection, by 1960 (as Attributed to Sir Thomas Lawrence).

\$ 3,000-5,000

615



615

PROPERTY FROM AN EAST COAST COLLECTION

GERARD SOEST

circa 1600-1681 London

Portrait of Captain Robert Harland, bust length

oil on canvas, within a painted oval frame
30¹/₄ by 25¹/₄ in.; 76.8 by 64.2 cm.

PROVENANCE

By descent to Sir Robert Harland, Wherstead Park, Ipswich;
Thence by descent to Charles Edmund Dashwood;
Anonymous sale, London, Sotheby's, 22 March 2000, lot 58.

LITERATURE

E. Waterhouse, *The Dictionary of 16th & 17th Century British Painters*, Woodbridge 1988, p. 250, reproduced.

\$ 6,000-8,000

PROPERTY FROM A PRIVATE COLLECTION

STUDIO OF SIR GODFREY KNELLER, BT.

Lübeck 1642 - 1702 London

Portrait of King George I (1660- 1727), full length

oil on canvas
93 $\frac{3}{8}$ by 57 $\frac{3}{4}$ in.; 238.4 by 146.7 cm.

PROVENANCE

Nelson Rockefeller (1908-1979), New York;
By whom given to the father of the present owner
circa 1960;
Thence by descent.

This painting relates to a portrait Kneller did for the coronation of King George I in 1714. The best known version by the artist is preserved at the National Portrait Gallery in London (fig. 1, inv. no. NPG 5174). Similar designs to the present portrait by Kneller's studio are in the Hampton Court Palace, East Molesey (inv. no. 405892), National Portrait Gallery, London (inv. no. NPG 544), and Windsor Castle, Windsor (inv. no. 404390).

\$ 15,000-20,000



Fig. 1 Replica by Sir Godfrey Kneller, Bt., *King George I*, 1716, oil on canvas, based on a work of 1714, 97 $\frac{1}{4}$ x 59 $\frac{3}{4}$ in. © National Portrait Gallery, London.



616



617

617

PROPERTY FROM A PRIVATE COLLECTION

FOLLOWER OF FRANCESCO DE MURA

The Adoration of the Magi

oil on canvas, unframed
24 $\frac{7}{8}$ by 30 in.; 63.2 by 76.1 cm.

PROVENANCE

Marquis Avati, Polistena;
By descent in the family, Palazzo Avati, Naples
(now the Palazzo Ischitella);
Thence by descent to the present collector.

\$ 8,000-12,000



618

618

PROPERTY FROM A NEW YORK ESTATE

ATTRIBUTED TO ANDREA DELL'ASTA

Bagnoli 1673 - 1721 Naples

Allegory of Plenty: a bozzetto for a ceiling decoration

oil on canvas
10 by 37 $\frac{1}{2}$ in.; 25.3 by 95.2 cm.

PROVENANCE

Anonymous sale, New York, Christie's, April 15
2008, lot 290;
There acquired by the family of the late collector.

At the time of the 2008 sale (see Provenance),
Professor Riccardo Lattuada endorsed the
attribution to Andrea dell'Asta on the basis of
photographs. Dell'Asta was an Italian Baroque
painter who trained with Francesco Solimena and
primarily painted decorations for churches near
Naples and Rome.

\$ 6,000-8,000



619

619

PROPERTY FROM A PRIVATE COLLECTION

ALBERTO CARLIERI

Rome 1672 - 1720

The Queen of Sheba visiting
King Solomon in an architectural
capriccio

oil on canvas
29⁵/₈ by 38³/₄ in.; 75.2 by 98.4 cm.

PROVENANCE

Acquired by the father of the present owner *circa*
1950;
Thence by descent.

In this painting, Carlieri transplants the biblical story about the Queen of Sheba's visit to King Solomon from ancient Jerusalem to an *Italianate capriccio* with classical architecture. We are grateful to David Marshall for endorsing the attribution on the basis of photographs.

\$ 10,000-15,000

PROPERTY FROM A NEW YORK ESTATE

ATTRIBUTED TO CORRADO GIAQUINTO

Molfetta 1703 - 1766 Naples

The apotheosis of the Spanish monarchy

oil on paper, laid down on canvas, a *modello*
19¾ by 12½ in.; 50.2 by 31.8 cm.

PROVENANCE

Dr John Maxon (1916-1977), Chicago;
Anonymous sale, Chicago, Leslie Hindman,
14 June 1992, lot 228;
Anonymous sale, New York, Christie's, 5 February
2003, lot 313;
There acquired by the family of the late collector.

EXHIBITED

Bari, Italy, Castello Normanno Svevo, *Giaquinto:
Capolavori dalle Corti in Europa*, 23 April - 20 June
1993, no. 29.

LITERATURE

Giaquinto: Capolavori dalle Corti in Europa, Milan
1993, pp. 176-177, no. 29, reproduced.

One of the previous owners of the present painting, John Maxon (see Provenance), was the vice president of collections and exhibitions at the Art Institute of Chicago. He was a specialist in 16th Century Venetian paintings, and published many articles. Before joining the Art Institute of Chicago, Mr. Maxon served as director for the Spencer Museum of Art, Kansas, and the RISD Museum, Rhode Island.

At the center right of this painting Minerva presents to Jupiter and Juno a female figure with a spear and shield, which is said to be the personification of Spain. This *modello*, or sketch, relates to a ceiling painting designed by Corrado Giaquinto and executed by one of his collaborators for the Palazzo Santa Croce, Palermo *circa* 1751, which is now located in the Palazzo Rondanini-Sanseverino, Rome.

\$ 15,000-20,000





621



622

621

PROPERTY FROM A NEW YORK ESTATE

FRANCESCO DE MURA

Naples 1696 - 1782

**Madonna and Child with the infant
Saint John the Baptist**

oil on copper, oval
10¾ by 8⅞ in.; 27.3 by 20.6 cm.

PROVENANCE

Griffith Coombs, Kansas City;
Anonymous sale, New York, Sotheby's, 29
January 2009, lot 179;
There acquired by the family of the late collector.

\$ 10,000-15,000

□ 622 SOLD WITHOUT RESERVE

**NEAPOLITAN SCHOOL,
18TH CENTURY**

**Sketch of a young man, half length,
holding a cross**

oil on canvas
30¼ by 23¾ in.; 76.8 by 60.3 cm.

We are grateful to Professor Nicola Spinosa for
suggesting an attribution to Giuseppe Bonito on
the basis of photographs.

\$ 4,000-6,000



623

623

PROPERTY FROM A PRIVATE COLLECTION

NICOLA CASSISA

Active in Naples, died 1730

A still life with a vase of flower, birds, a watermelon, peaches, gapes, and other fruit in an outdoor setting

signed lower left: *N. Cassisa*
oil on canvas
25¼ by 30⅞ in.; 64.1 by 77.2 cm.

PROVENANCE

Mrs. J. E. R. Carpenter, New York;
By whose Estate sold, New York, Parke-Bernet Galleries, 15-16 February 1957, lot 356 (as J. Casisa);
There acquired by J. R. Rohe;
By whom (anonymously) sold, New York, Parke-Bernet Galleries, 17-18 January 1958, lot 307 (as J. Casisa);
There acquired by the family of the present collector.

\$ 5,000-7,000



624

624

PROPERTY FROM A NEW YORK ESTATE

GENNARO GRECO, CALLED IL MASCACOTTA

Naples 1663 - 1714 Nola, near Naples

An architectural *capriccio* with classical ruins and figures

oil on copper
8⅞ by 10⅞ in.; 20.6 by 25.7 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 27 January 2000, lot 110;
There acquired by the family of the late collector.

\$ 8,000-12,000



625

625

ITALIAN SCHOOL, 17-18TH CENTURY

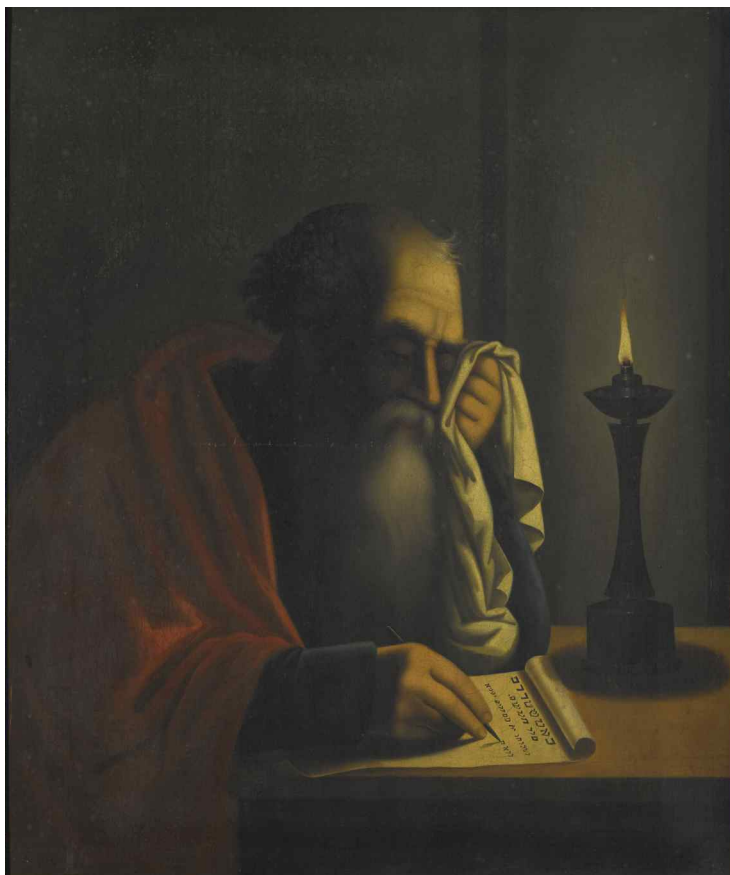
Still life of flowers cascading down an urn in a landscape

bears signature center left: *J Baptiste Monnoyer*
oil on canvas
40¼ by 30 in.; 102.2 by 76.2 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, May 22 1997, lot 27 (as Piedmontese School);
There acquired by the present collector.

\$ 5,000-7,000



626

□ 626 SOLD WITHOUT RESERVE

PROPERTY SOLD TO BENEFIT THE NEWARK MUSEUM
ACQUISITION ENDOWMENT

CONTINENTAL SCHOOL, 19TH CENTURY

Jeremiah writing lamentations

oil on canvas

PROVENANCE

Mrs. R.J. Gould, Italy;
From whom gifted to the Newark Museum, 1917.

This work represents the Prophet Jeremiah writing the Book of Lamentations, which describes the fall of the City of Jerusalem. This theme was popular in the European Renaissance and Baroque artistic traditions, best exemplified by the *Jeremiahs* of Michaelangelo and Rembrandt.

\$ 1,000-1,500



627

627

FRENCH SCHOOL, 19TH CENTURY

Portrait of a seated man, unfinished

oil on canvas, laid down on board
12 $\frac{3}{8}$ by 7 $\frac{1}{2}$ in.; 31.6 by 19 cm.

PROVENANCE

Acquired by the mother of the current owner in 1936, Paris;
Thence by descent.

\$ 5,000-7,000



628

628

PIETER DE NEYN

Leiden 1597 - 1639

Landscape with travelers ambushed
on a road at the edge of a forest

signed and dated lower right: *P. P. DE . NEYN - 1625*

oil on panel

12³/₈ by 23¹/₂ in.; 31.4 by 59.7 cm.

PROVENANCE

Anonymous sale ("The Property of a Nobleman"),
New York, Christie's, 26 March 1987, lot 123.

LITERATURE

H.- U. Beck, *Künstler um Jan van Goyen*,
Doornspijk 1991, p. 338, cat. no. 933.

\$ 8,000-12,000



629

629

PROPERTY OF A LADY

FOLLOWER OF JEAN BAPTISTE PILLEMENT

A waterfall landscape with a
herdsman and his flock

bears signature lower left: *J. Pillement*
oil on canvas

12¹/₄ by 15⁷/₈ in.; 31.1 by 40.3 cm.

\$ 4,000-6,000



630

630

PROPERTY FROM A PRIVATE COLLECTION

ATTRIBUTED TO INGELBERT LIÉVIN VAN SICLERS

Ghent 1725 - 1796

A port scene, said to depict the
Prince de Ligne receiving barrels
of gin

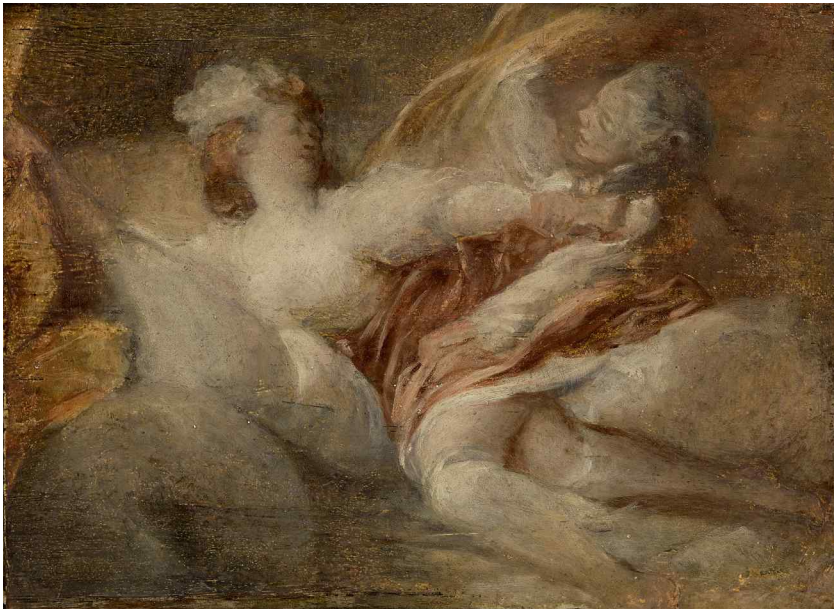
dated on the barrel at center: 1784
oil on canvas
84½ by 105¾ in.; 214.7 by 268.6 cm.

PROVENANCE

Château de Velm, Belgium;
Château de Thieusies, Belgium;
With Decoration Empire BV, Gouda;
Where acquired by the present owner in 1998.

Four paintings by van Siclers, one signed and two
monogrammed "S," are in the Stadsmuseum,
Ghent.

\$ 20,000-30,000



631

□ 631 SOLD WITHOUT RESERVE

FOLLOWER OF JEAN-HONORÉ FRAGONARD

“The useless resistance”

oil on panel
5¾ by 7⅞ in.; 14.6 by 19.4 cm.

This painting relates to a composition by Fragonard in the Nationalmuseum, Stockholm (inv. no. NM 5415). Given its compact size and loose brush strokes, this painting could have very well served as a *modello*, or sketch.

\$ 2,000-3,000

632

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

CIRCLE OF ANTOINE COYPEL

Alpheus pursuing Arethusa

oil on canvas, unframed
54 by 41⅓ in.; 137 x 105 cm.

\$ 5,000-7,000



632



633

633

ÉTIENNE JEAURAT

Vermenton 1699 - 1789 Versailles

A firework seller; and A lady with a Magic Lantern

a pair, both oil on canvas
each: 15½ by 12 in.; 38.4 by 30.5 cm.
(2)

PROVENANCE

With Wildenstein, Buenos Aires;
Rodolfo González Fuentes, by circa 1964.

EXHIBITED

Buenos Aires, Museo Nacional de Bellas Artes,
De El Greco a Tiepolo, 24 August - 27 September
1964, nos. 61 and 62.

LITERATURE

De El Greco a Tiepolo, exhibition catalogue,
Buenos Aires 1964, pp. 58-57, under cat. nos. 61
and 62, reproduced figs. 61 and 62.

\$ 20,000-30,000



634

□ 634 SOLD WITHOUT RESERVE

ATTRIBUTED TO NICOLAS COLOMBEL

Sotteville-lès-Rouen 1644 - 1717 Paris

Venus and Adonis

oil on canvas
23 by 38 $\frac{1}{8}$ in.; 58.4 by 96.8 cm.

\$ 6,000-8,000

△ □ 635 SOLD WITHOUT RESERVE

MANNER OF NICOLAS LANCRET

Pierrot with three women in a park

bears signature and date lower right: *Lancret fecit 1721*

oil on panel
15 by 11 in.; 38.1 by 27.9 cm.

PROVENANCE

J.P.H. Heseltine, London.

EXHIBITED

London, The Guildhall, 1902, under no. 6;
Hamilton, New York, Picker Art Gallery at Colgate University, on loan, 1994 - 2015.

LITERATURE

Ten More Little Pictures: Collection of J.P.H. Heseltine, 1909, cat. no. 6;
G. Wildenstein, *Lancret*, 1924, cat. no. 326, p. 92, illus. fig. 89.

\$ 10,000-15,000



635

636

PROPERTY FROM A NEW YORK ESTATE

FOLLOWER OF FRANÇOIS BOUCHER

Rape of Europa

oil on canvas
35½ by 56¼ in.; 90.2 by 142.8 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 23 January 2004, lot 173;
There acquired by the family of the late collector.

This composition derives from François Boucher's *L'enlèvement d'Europe*, currently in the Musée du Louvre, Paris (inv. no. 2714). Both paintings depict the abduction of Europa by Jupiter, who, disguised as a white bull, seduces the princess to climb onto his back as he slips into the waves and drifts further out to sea. The subject is taken from Ovid's *Metamorphoses* (Bk II:833-875), a Latin narrative poem written in the 1st century BC.

\$ 8,000-12,000



636

637

PROPERTY FROM A NEW YORK ESTATE

CHARLES-ANDRÉ VAN LOO CALLED CARLE VAN LOO

Nice 1705 - 1765 Paris

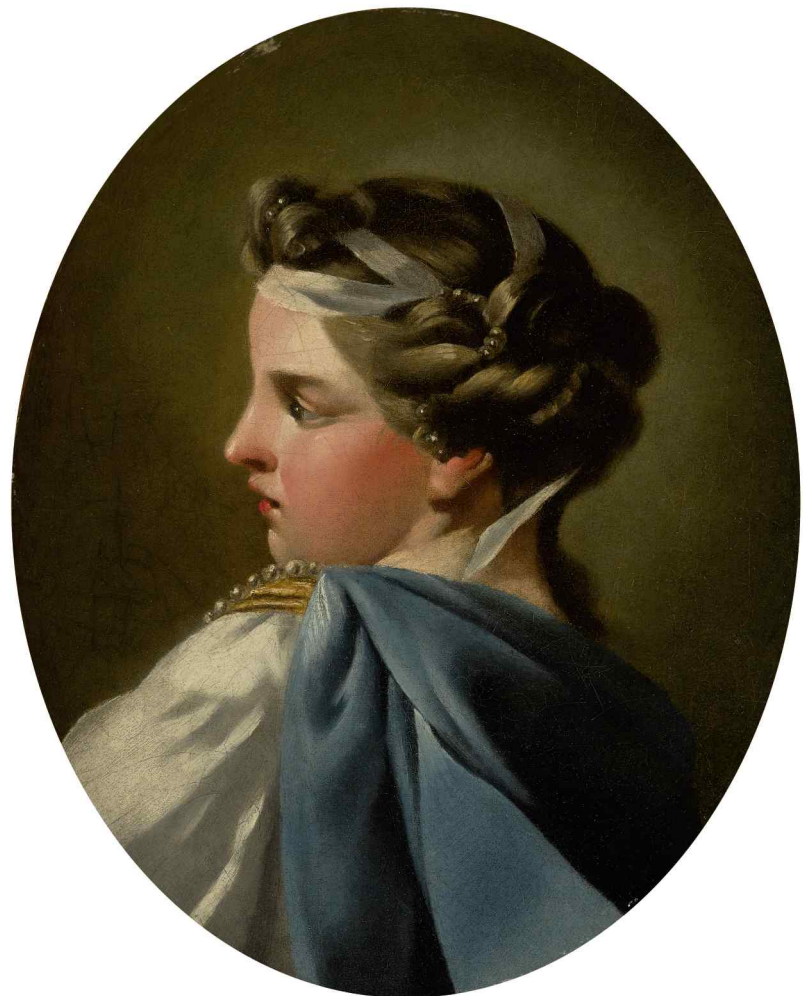
Portrait of a lady, bust length

signed lower right: *Carle Van Loo*
oil on canvas, oval
16 by 12⅞ in.; 40.6 by 32.7 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 5 February 2003, lot 311;
There acquired by the family of the late collector.

\$ 8,000-12,000



637



638

638

PROPERTY FROM AN EAST COAST COLLECTION

LOUIS-LÉOPOLD BOILLY

La Bassée 1761 - 1845 Paris

Portraits of two young woman, bust length, dressed in green

a pair, both oil on canvas, unlined
each: 8¾ by 6½ in.; 21.8 by 16.1 cm.
(2)

PROVENANCE

Anonymous sale, New York, Sotheby's,
14 October 1998, lot 195;
There acquired by the present collector.

This pair of paintings will be included in the
forthcoming catalogue raisonné of the work of
Louis-Léopold Boilly prepared by Etienne Bréton
and Pascal Zuber.

\$ 10,000-15,000



639

639

PROPERTY FROM A NEW YORK ESTATE

**CHARLES-FRANÇOIS
GRENIER DE LACROIX,
CALLED LACROIX DE
MARSEILLE**

Marseille circa 1700 - 1782 Berlin

A harbor view at dawn with fisherfolk

oil on canvas
10³/₈ by 12⁷/₈ in.; 26.4 by 32.7 cm.

PROVENANCE

Baron P. de Coubertin, Geneva;
with Newhouse Galleries, New York;
Anonymous sale ("Property from an Estate"),
Christie's, New York, 4 June 2014, lot 83;
There acquired by the family of the late collector.

EXHIBITED

Lausanne, Switzerland, Musée du Vieux.

The present composition is similar to a signed oil on copper by Lacroix sold in an Anonymous Sale, Paris, Ader Tajan, 10 April 1992, lot 54. Though the central figures and landscape are the same in both works, the figures and landmarks on the left differ slightly. The present composition shows a leafless tree in front of a tower, meanwhile the other has a boat in front of a different tower that is part of a mural. The tree in this canvas is repeated in several other works Lacroix painted circa 1767.

We are grateful to Jean-Luc Ryaux for endorsing the attribution on the basis of photographs.

\$ 15,000-20,000



640

640

CIRCLE OF SIR JOSHUA
REYNOLDS, P.R.A.

Three children outside a cottage
door with a cat

oil on panel
17¾ by 13 in.; 45.1 by 33 cm.

\$ 4,000-6,000

□ 641 SOLD WITHOUT RESERVE

CIRCLE OF SIR JOSHUA
REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of a girl with a bird

oil on canvas, *en grisaille*
9 by 7 in.; 22.9 by 17.8 cm.

\$ 3,000-4,000



641

642

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

ATTRIBUTED TO SIR
WILLIAM BEECHEY, R.A.

Burford 1753 - 1839 London

Portrait of a young girl, full length,
holding flower

oil on canvas
24¼ by 20 in.; 61.3 by 50.8 cm.

PROVENANCE

Anonymous sale, Sotheby's, London, 13 November
1996, lot 71 (as by Sir William Beechey, R.A.);
There acquired by the Berger Collection
Educational Trust.

EXHIBITED

Denver, The Denver Art Museum, *600 Years
of British Painting: The Berger Collection at the
Denver Art Museum*, 10 October 1998 - 28 March
1999.

LITERATURE

*600 Years of British Painting: The Berger
Collection at the Denver Art Museum*, Denver
1998, p. 149, reproduced.

\$ 2,000-3,000



642

88

SOTHEBY'S



643



644

643

PROPERTY FROM AN EAST COAST COLLECTION

STUDIO OF SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of Susannah Vansittart, half length

oil on canvas, within a painted oval
30 by 24½ in.; 76.2 by 62.2 cm.

PROVENANCE

By descent to Captain Robert Arnold Vansittart, North Cray Place, Kent.

LITERATURE

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London 1899, vol. III, p. 1002.

\$ 5,000-7,000

644

FOLLOWER OF GEORGE ROMNEY

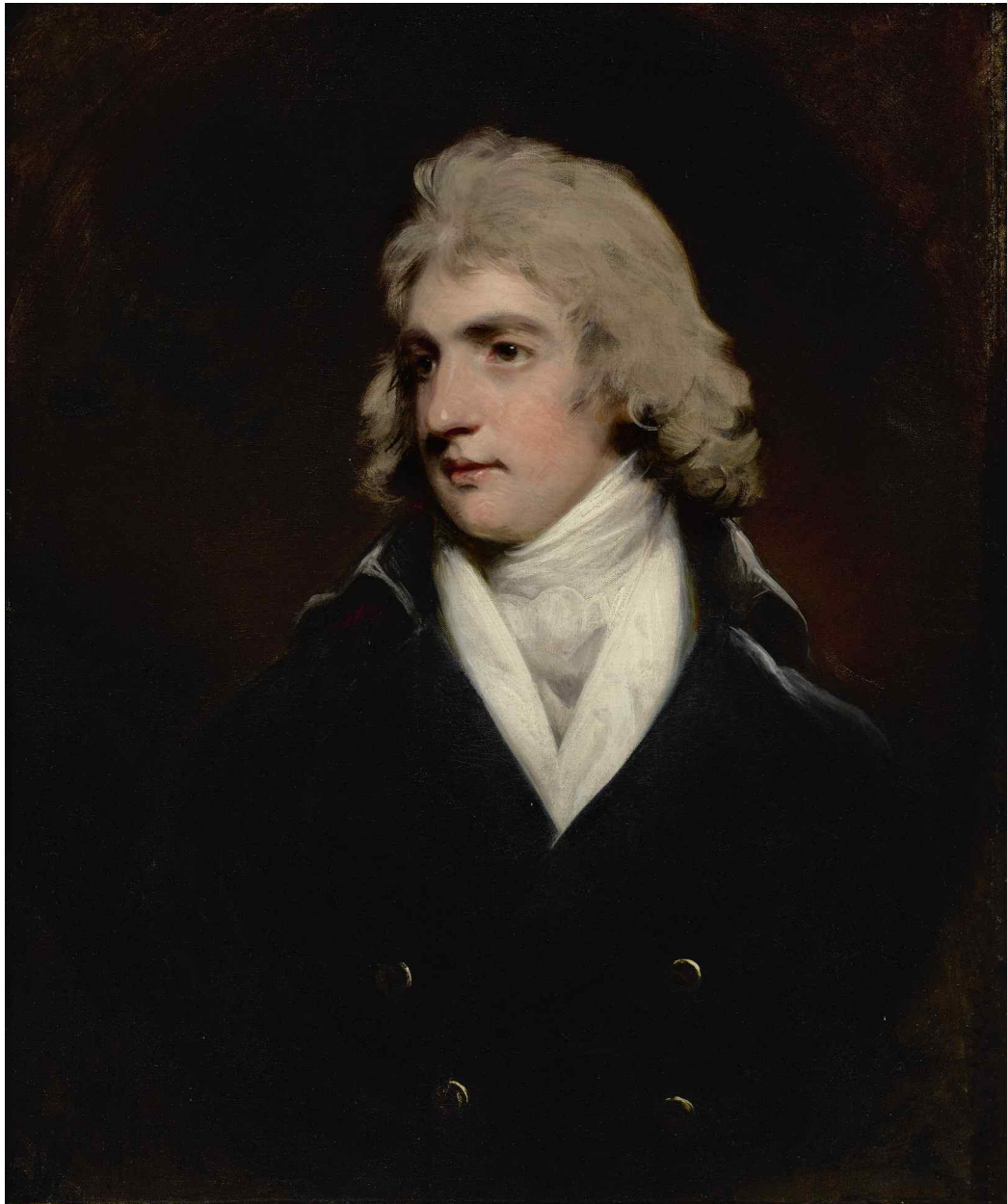
Portrait of Miss Ann Parry, half length

oil on canvas
29¾ by 25 in.; 75.6 by 63.5 cm.

The present painting derives from a portrait George Romney did of Miss Anne Perry formerly in a private collection, Detroit.¹

1. A. Kidson, *George Romney: A Complete Catalogue of the Paintings*, vol. II, p. 452, cat. no. 1000, reproduced.

\$ 6,000-8,000



645

645

PROPERTY FROM A PRIVATE COLLECTION

JOHN HOPPNER, R.A. AND STUDIO

London 1758 - 1810

Portrait of Charles Rose Ellis (1771-1845), 1st Baron Seaforth, half length

oil on canvas, within a painted oval
30 by 25 in.; 76.2 by 63.5 cm.

PROVENANCE

Mrs. Ellis, widow of Major Charles D.C. Ellis (grandson of the sitter), Branksome Chine House, Bournemouth;

Thence by descent to Mrs. F.L.M. Cockerell of Holt Castle, Holt Heath, Worcester;

Marion Lambert, St. Louis, Missouri, by 1935;

Thence by descent to the present owner, grandchild of the above.

EXHIBITED

St. Louis, Missouri, St. Louis Art Museum, on loan, 1935 (as part of an exhibition of Old Master Paintings from St. Louis collections).

LITERATURE

W. McKay and W. Roberts, *John Hoppner, R.A.*, London 1909, p. 76;

St. Louis Globe-Democrat, 21 July 1935, reproduced.

\$ 10,000-15,000

646

PROPERTY OF A TEXAN PRIVATE COLLECTOR

CIRCLE OF ALLAN RAMSAY

Portrait of Miss Kimball, half length, wearing a silver silk dress and a pearled necklace, with flowers in her hair

oil on canvas, oval, laid down on board
30 by 25 in.; 76.2 by 63.5 cm.

PROVENANCE

Mr. Watson Wise and Mrs. Emma Wise, Texas,
by 1978;
Thence by descent to the present owner.

EXHIBITED

Texas, Tyler Museum of Art, *Tyler Collects III: The Watson and Emma Wise Collection*, 12 September 2002 – 19 January 2003 (as Allan Ramsay).

\$ 8,000-12,000

□ 647 SOLD WITHOUT RESERVE

PROPERTY FROM A PRIVATE COLLECTION

JOHN JAMES MASQUERIER, R.A.

Chelsea 1778 - 1855 Brighton

Portrait of Miss Bristow, half length, with a white dress and red cloak falling from shoulders

oil on canvas
29 $\frac{7}{8}$ by 25 in.; 75.9 by 63.5 cm.

LITERATURE

R. R. M. Sée, *Masquerier and his Circle*, London 1922, p. 183.

John James Masquerier was a British painter, who mostly worked on portraits. Many of the sitters he portrayed had ties to the theatrical world as a result of his group of friends, which included Joseph Grimaldi, one of the greatest clowns in English history.¹ His second wife, Miss Bristow, the Drury Lane actress, is the subject of this portrait.²

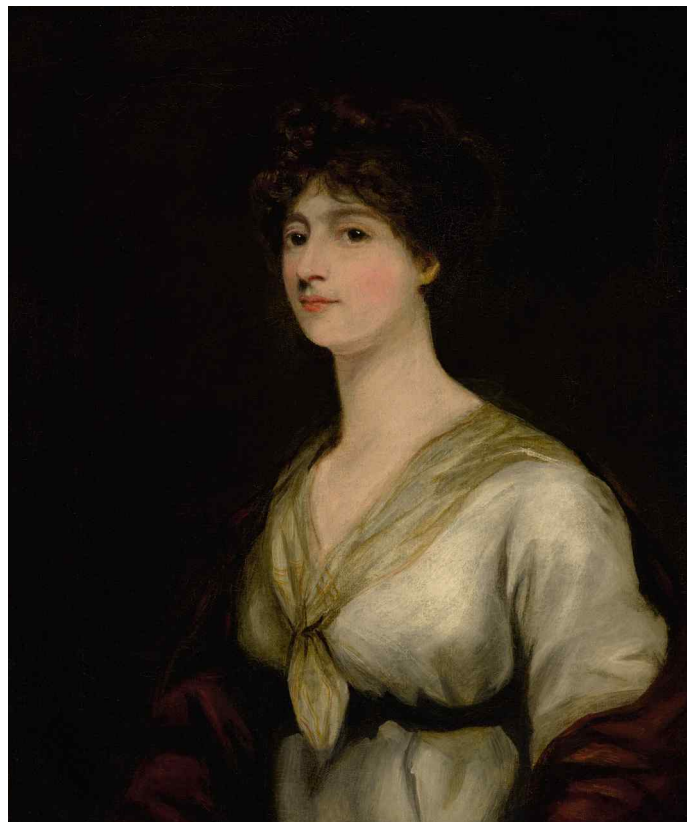
1. R. R. M. Sée, *Masquerier and his Circle*, London 1922, p. 32.

2. *Ibid.*, pp. 33 and 183.

\$ 2,000-3,000



646



647



648

648

PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

FRANCIS SARTORIUS

London 1734 - 1804

Portrait of Sir Robert Jansen, Sir
John Stanford Perrot, and William
Parker (1745-1789) of Upton House,
Gloucestershire on horseback

oil on canvas

39½ by 49 ½in.; 100 by 125.7 cm.

PROVENANCE

Berryman collection (according to a label on the
reverse).

Sir John Stanford Perrot was the father-in-law
of William Parker of Upton House, who married
Perrot's daughter, Cecilia, on 12 May 1768.

We are grateful to David Fuller for endorsing the
attribution on the basis of photographs.

\$ 10,000-15,000

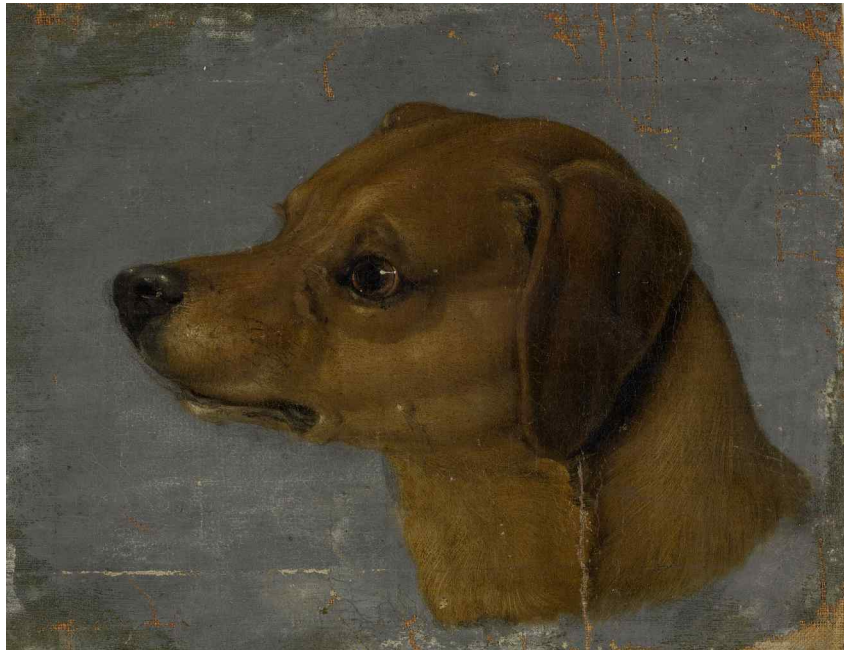
□ 649 SOLD WITHOUT RESERVE

FRENCH SCHOOL,
18TH CENTURY

A sketch of a head of a dog

oil on canvas
7½ by 9⅞ in.; 19.1 by 25.1

\$ 500-700



649

□ 650 SOLD WITHOUT RESERVE

JOHN NOST SARTORIUS

London 1759 - 1828

A chestnut hunter with groom

signed and dated bottom center: *J.N. Sartorius*
(?) 1780

oil on canvas
18¾ by 22⅞ in.; 46.7 by 58.1 cm.

\$ 3,000-5,000



650



651

□ 651 SOLD WITHOUT RESERVE

**BRITISH SCHOOL,
19TH CENTURY**

A shepherd and his companion in a wooded landscape

oil on canvas
36 by 48 in.; 91.5 by 122 cm.

\$ 5,000-7,000

652

PROPERTY FROM A PRIVATE COLLECTION

**GERMAN SCHOOL,
18TH CENTURY**

A troop of cavalry led by two mounted trumpeters and a mounted drummer

oil on canvas
43 by 30¾ in.; 109.2 by 78.1 cm.

\$ 7,000-9,000



652



653

□ 653 SOLD WITHOUT RESERVE

PROPERTY FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

PHILIPPE JACQUES DE LOUTHERBOURG, R.A.

Strasbourg 1740 - 1812 London

A landscape with herdsmen, animals, and a traveler on a horse the foreground

signed or inscribed and dated lower left:
DeLouthembourg.R.A. / 1810
 oil on canvas, laid down on panel
 39¼ by 53¼ in.; 99.7 by 135.3 cm.

PROVENANCE

Elizabeth Gilmer Packard;
 Thence by bequest to the James Prendergast Library, New York.

LITERATURE

O. Lefevre, *Philippe-Jacques de Louthembourg: 1740-1812*, Paris 2012, p. 324, cat. no. 309, reproduced.

Though the authorship of this painting is not disputed, it is inscribed with a signature on the lower left (fig. 1) that appears to have been a later addition as it is not consistent with the artist's. Underneath this inscription, black text is barely visible, which may have once been the artist's signature.

\$ 5,000-7,000

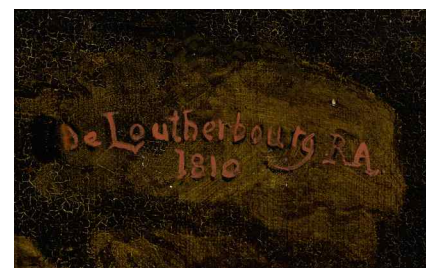


Fig. 1 Detail of the signature of lot 653

654

PROPERTY FROM A NEW YORK ESTATE

PIERRE-ANTOINE DEMACHY

Paris 1723- 1807

An architectural *capriccio* with a marble sculpture and figures; and
An architectural *capriccio* with figures resting by the gentle cascade
of water over the stone

one signed lower center on a stone: *machy*
a pair, both oil on panel
one 4 $\frac{7}{8}$ by 5 $\frac{5}{8}$ in.; 11.8 by 14.3 cm.; and the other
4 $\frac{1}{2}$ by 5 $\frac{1}{4}$ in.; 11.4 by 13.3 cm.
(2)

PROVENANCE

Anonymous sale, New York, Sotheby's,
26 January 2007, lot 377;
There acquired by the family of the late collector.

Influenced by his master Giovanni Niccolò Servandoni, Pierre-Antoine Demachy specialized in painting architectural fantasies such as these, which were intended to decorate the private rooms of a collector's home. A number of small scale *capricci* scenes were offered in French sales between 1770s-1790s, paying tribute to their popularity during the late 18th century.

\$ 8,000-12,000



654



655

655

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

ATTRIBUTED TO PIERRE- JACQUES VOLAIRE

Toulon 1729 - 1799 Naples

A moonlit river landscape with
figures fleeing a burning city

oil on canvas
29 by 39 in.; 73.7 by 99.1 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 20 January
1983, lot 46 (as by Pierre-Jacques Voltaire);
Anonymous sale, New York, Sotheby's, 28 January
2000, lot 100 (as by Pierre-Jacques Voltaire);
There acquired by the present collectors.

LITERATURE

E. Beck Saiello, *Pierre Jacques Voltaire dit le
Chevalier Voltaire*, Paris 2010, p. 306, cat.
no. PR. 48 (as under *peintures rejetés*, as
location unknown, and as known only through
photographs).

\$ 10,000-15,000



656

656

PROPERTY FROM A NEW YORK ESTATE

CHARLES-FRANÇOIS
GRENIER DE LACROIX,
CALLED LACROIX DE
MARSEILLE

Marseille circa 1700 - 1782 Berlin

Ships in a stormy sea off a rocky
coast

signed and dated lower right: *DeLacroix / 1765*

oil on canvas

19½ by 30 in.; 49.5 by 76.2 cm.

PROVENANCE

Anonymous sale, Zurich, Koller, 10 September

1999, lot 100;

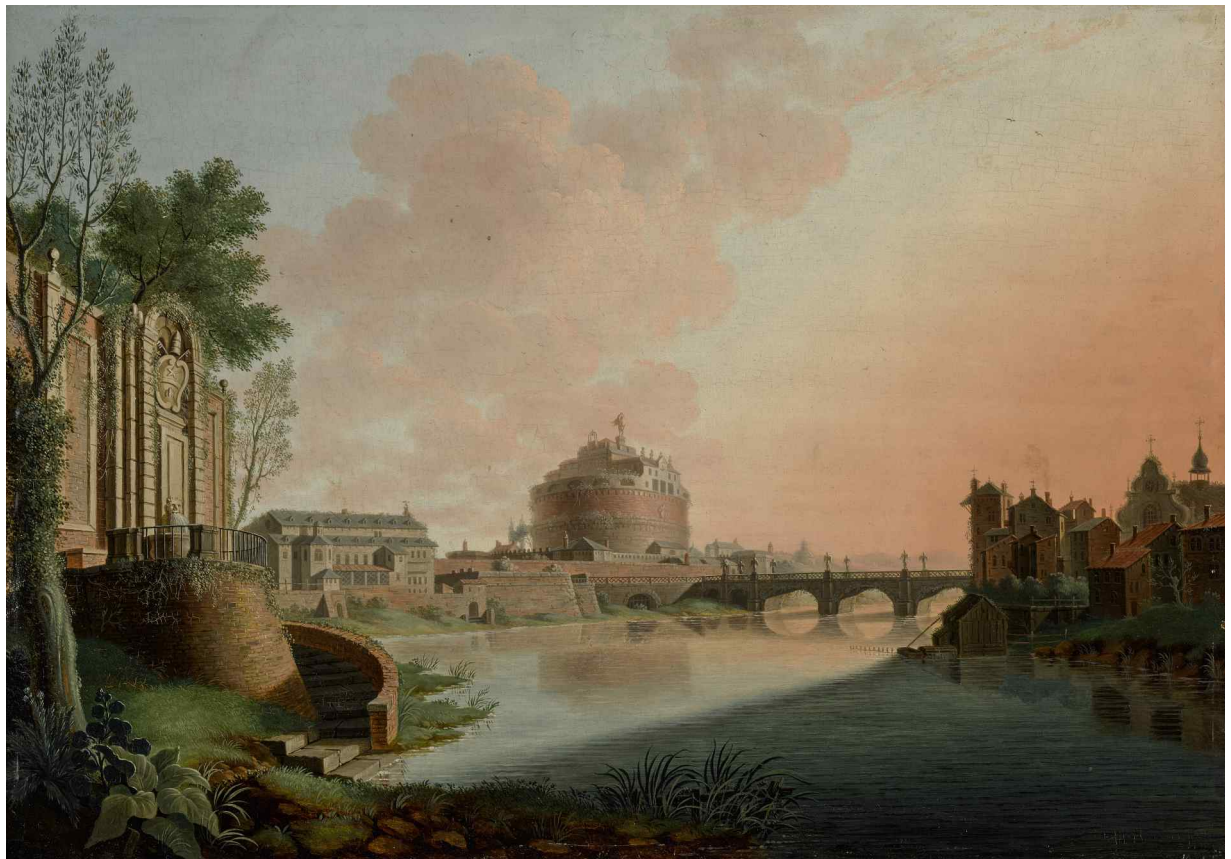
Anonymous sale, New York, Sotheby's, 25 May

2000, lot 140;

There acquired by the family of the late collector.

We are grateful to Jean-Luc Ryaux for endorsing
the attribution on the basis of photographs.

\$ 10,000-15,000



657

657

PROPERTY FROM A PRIVATE COLLECTION

BERNARD AUGUSTE RIDDERBOSCH

active Brussels and Rome 18th Century

A view of the Tiber with Castel Sant'Angelo, looking north

signed and dated lower left: *BA. / Ridderbosch.*
/ 1780

oil on panel
17 $\frac{1}{8}$ by 24 $\frac{3}{4}$ in.; 43.5 by 62.9 cm.

PROVENANCE

Anonymous sale, London, Christie's, 4 May 2012,
lot 182;
Sursock collection;
Thence by descent to the present owner.

Though little is known from this artist, he has been identified as an 18th Century Flemish painter of *vedute*, some of which were engraved by A. Ordio in 1797.¹ It is likely that he was active in Rome between 1780-1782, as several dated works with Roman views have been offered in past auctions.² Detailed landscape scenes such as this composition were very popular. They served as souvenirs for travelers of the Grand Tour who longed to take a memory of their visit with them.

1. C. Kramm, *De levens en werken der Hollandsche en Vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters, van den vroegsten tot op onzen tijd*, Amsterdam 1857-64, vol. V, p. 1368.

2. Anonymous sale, Rome, Christie's, 13 December 1988, lot 124.

\$ 6,000-8,000



658

658

PROPERTY FROM THE FAMILY OF EMILE WOLF

ATTRIBUTED TO THÉODORE CHASSÉRIAU

Sainte-Barbe de Samana 1819 - 1856 Paris

Rebecca at the well

black chalk with white heightening
10³/₈ by 8¹/₄ in.; 268 by 221 mm.

\$ 3,000-4,000

659

PROPERTY FROM THE FAMILY OF EMILE WOLF

ATTRIBUTED TO PIERRE PUVIS DE CHAVANNES

Lyon 1824 - 1898 Paris

The Cavalcade of the Martyrs for the Pantheon

stamped lower left: P.P.C
charcoal on squared tracing paper laid on thicker paper
14³/₈ by 18⁵/₈ in.; 364 by 474 mm.

EXHIBITED

New York, Shepherd Gallery, *Christian Imagery in French Nineteenth Century Art 1789-1906*, 20 May - 26 July 1980, no. 111.

\$ 3,000-4,000



659

660

PROPERTY FROM THE FAMILY OF EMILE WOLF

HENRI CHEVAUX

France, active circa 1760-1780

A fête champêtre with figures

signed and dated lower left in pen and black ink: *Chevaux Invit et fecit 1763*
watercolor and pen and grey ink and grey wash within pen and black ink framing lines
15¹/₂ by 21³/₈ in.; 392 by 542 cm.

PROVENANCE

Jeffrey and Kenneth Bijur;
By whom sold, New York, Sotheby's Parke Bernet,
3 November 1972, lot 90;
There acquired by Emile Wolf, New York;
Thence by descent to the present owners.

EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum, Montreal, Museum of Fine Arts; Los Angeles, J. Paul Getty Museum; Montreal, Montreal Museum of Fine Arts; National Academy of Design, New York, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 19 April - 14 June 1981.

\$ 4,000-6,000



660

661

VENETIAN SCHOOL,
MID 19TH CENTURY

A view of Saint Mark's Square,
Venice

watercolor and gouache on paper
8³/₈ by 11¹/₄ in.; 21.3 by 28.6 cm.

\$ 3,000-5,000

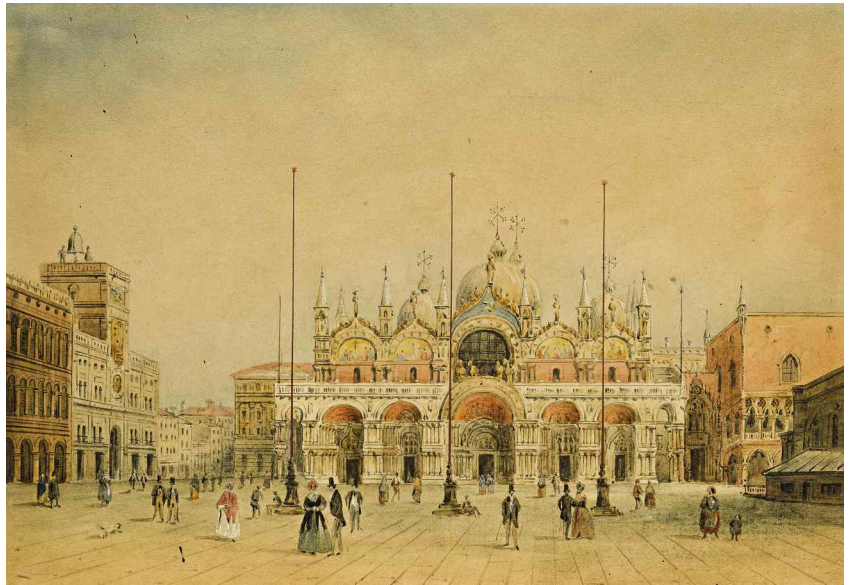
□ 662 SOLD WITHOUT RESERVE

VENETIAN SCHOOL,
19TH CENTURY

A view of the Grand Canal looking
towards Santa Maria della Salute
and the Punta della Dogana, Venice

oil on panel, unfinished
6³/₄ by 7¹/₄ in.; 17.1 by 18.4 cm.

\$ 2,000-3,000



661



662

END OF SESSION ONE



A painting of a rural landscape. In the foreground, a woman in a long, dark dress stands with her back to the viewer, looking towards a man who is kneeling and working with a tool in a field. To the left, another man is seated on a large pile of hay, holding a long staff. In the background, a horse is harnessed to a wooden cart. The landscape features a dirt path, a field, and a dense line of trees. In the distance, a river or stream flows through a valley under a hazy, overcast sky. The overall style is that of a 19th-century realist or naturalist painter, with visible brushstrokes and a focus on the lives of the working class.

SESSION TWO: 19TH CENTURY EUROPEAN ART

NEW YORK
THURSDAY
1 FEBRUARY 2018
1PM

LOTS 701-891



701 (ONE OF TWO)



701 (TWO OF TWO)

701

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

HENRI-JOSEPH HARPIGNIES

French, 1819 - 1916

Maison blanche au Cannet and Une petite route au Cannet: A Pair

the first, signed *h harpignies.*, dated 96., and inscribed *Cannet. Février* (lower left)
the second, signed *h harpignies.* and dated 96. (lower left); inscribed *Cannet* (lower right)
both, watercolor on paper
each, 6¾ by 9¾ in.; 17.1 by 24.8 cm

PROVENANCE

the first,
W.K. Vickery, San Francisco (according to an inscription on the reverse)
the second,
Arnold & Tripp (according to a stamp on the reverse)
W.K. Vickery, San Francisco (according to an inscription on the reverse)

\$ 7,000-10,000

702

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

HENRI-JOSEPH HARPIGNIES

French, 1819 - 1916

The Old Oak Tree, River Loire

signed *hjarpignies* and dated 99. (lower left)
oil on panel
13¾ by 20 in.; 34.9 by 50.8 cm

PROVENANCE

Probably, sale: Christie's, London, June 21, 1929, lot 107
W.W. Sampson & Son, London (probably acquired at the above sale)
Sir Thomas Jaffrey, Bart., LL.D, Aberdeenshire (by 1951)
Private Collection
Sale: Phillips, London, March 12, 1996, lot 38, illustrated

EXHIBITED

Possibly, Liverpool, n.d., 1913
Aberdeen Art Gallery, *Festival Exhibition: Paintings from North-East Homes*, 1951, no. 43 (lent by Sir Thomas Jaffrey, Bart., LL.D)

\$ 8,000-12,000



702

703

NARCISSE VIRGILE DIAZ DE LA PEÑA

French, 1807-1876

Vénus et Adonis

stamped with the *Vente Diaz* stamp (lower right)
oil on canvas
24¼ by 18¼ in.; 61.6 by 46.4 cm

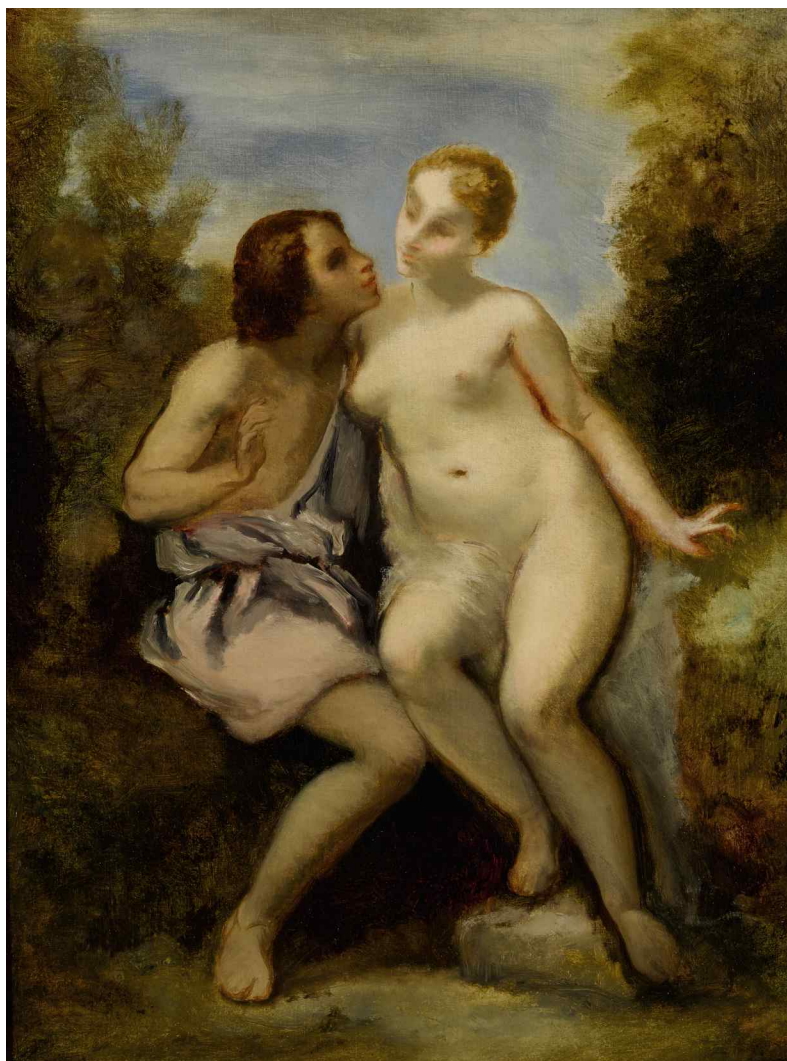
PROVENANCE

Estate of the artist (and sold, his posthumous sale, Hôtel Drouot, Paris, January 22, 1887, lot 13)
Collection Guérin, Paris (acquired at the above sale)
Sale: Maître Yves Peron, Barbizon, June 9, 1990, lot 136, illustrated
Claude Aubry, Paris
Acquired from the above by the present owner

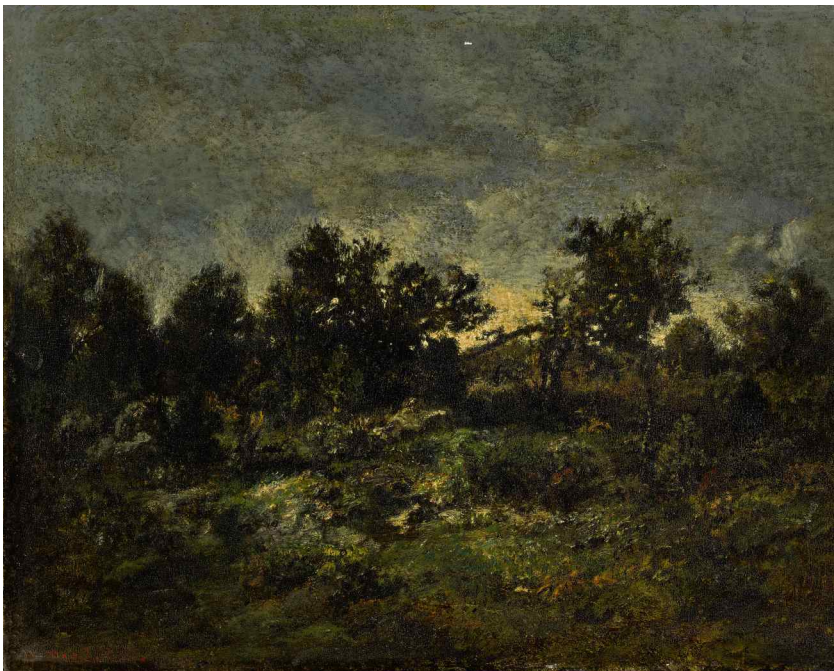
LITERATURE

Pierre and Rolande Miquel, *Narcisse Diaz de la Peña, catalogue raisonné de l'oeuvre peint*, Paris, 2006, vol. II, p. 473, no. 2888, illustrated

\$ 10,000-15,000



703



704

704

PROPERTY OF A TEXAN PRIVATE COLLECTOR

NARCISSE VIRGILE DIAZ DE LA PEÑA

French, 1807-1876

Paysage au crépuscule

signed *N. Diaz.* and dated 62. (lower left)

oil on panel

12⁵/₈ by 16 in.; 32.1 by 40.6 cm

PROVENANCE

Mr. Watson Wise and Mrs. Emma Wise,
Texas (by 1978)

Thence by descent

\$ 6,000-8,000

705

PROPERTY FROM THE ESTATE OF
VIRGINIA RIDDER

THOMAS ENDER

Austrian, 1793 - 1875

A Gothic Memorial in a Park, a Bridge and Lake Beyond

signed *TE* (lower right)

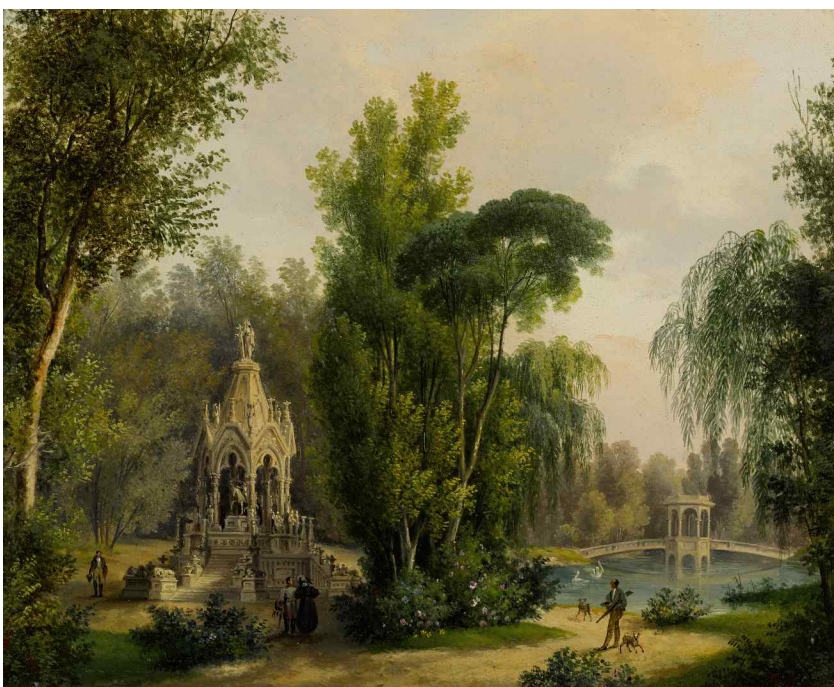
oil on paperboard

8 by 10 in.; 20.3 by 25.4 cm

PROVENANCE

The Cooling Galleries, London

\$ 5,000-7,000



705



706

706

PROPERTY FROM A PRIVATE COLLECTION,
CHICAGO

LÉON-AUGUSTIN LHERMITTE

French, 1844 - 1925

La moisson près de la marne

signed *L. Lhermitte* and dated 1905 (lower left)
pastel on stretched paper
27½ by 39½ in.; 69.9 by 100.3 cm

PROVENANCE

Boussod, Valadon & Cie, Paris, no. 20824
Wallis, London

LITERATURE

Monique Le Pelley Fonteny, *Léon Augustin Lhermitte: 1844-1925: Catalogue Raisonné*, Paris, 1991, p. 246, no. 491, illustrated (with incorrect measurements)

\$ 40,000-60,000



707 (ONE OF TWO)

707

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

SWISS SCHOOL

19th Century

In the Park Above Lac Léman *and*
Disembarking From a Steamer Towards
Montreaux: A Pair

both, oil on board
each, 13 by 20 in.; 33 by 50.8 cm

PROVENANCE

both,

De Caza Family, Paris (according to an inscription on the reverse)

Sale: Christie's, London, June 16, 2004, lot 182, illustrated
Acquired at the above sale

\$ 4,000-6,000



707 (TWO OF TWO)

708

CHRISTIAN FREDERIC ECKARDT

Danish, 1832-1914

A Frigate and Other Ships on a Calm Sea

signed *C. Eckardt* and dated 67 (lower left)

oil on canvas

22¾ by 36¼ in.; 57.8 by 92.1 cm

PROVENANCE

Elisabet Lomberg (by 1923, according to an inscription on the stretcher)

Sale: Bonhams & Butterfields, San Francisco, May 16, 2006, lot 3123, illustrated

\$ 4,000-6,000



708



709

709

CONSTANT TROYON

French, 1810 - 1865

Return of the Flock (Retour du Troupeau)

stamped with the *Vente* seal (lower right)
oil on canvas
29 by 23¾ in.; 73.7 by 60.2 cm

PROVENANCE

The artist's studio (and sold, Hôtel Drouot, Paris, January 21-23, 1886, lot 94)
Sale: Palais des Congrès, Versailles, June 6, 1972, lot 119
Sale: Christie's, New York, May 22, 1990, lot 176, illustrated (for \$33,000)
Acquired at the above sale by the present owner

At the age of 37, Constant Troyon visited Holland, where he was much influenced by the work of the Dutch Golden Age painters Aelbert Cuyp and Paulus Potter, who were famous for their depiction of animals. This discovery complemented Troyon's earlier experience in the Forest of Fontainebleau with other Barbizon artists and it would remain a deep interest throughout his entire career.

We would like to thank Michel Schulman for confirming the authenticity of the present work.

\$ 10,000-15,000



710

710

ANTOINE VOLLON

French, 1833 - 1900

Flowers in a Vase with Grapes and a Peach on a Table

signed A. Vollon (lower right)
oil on canvas
18½ by 14⅝ in.; 47 by 37.1 cm

PROVENANCE

Sale: Christie's, New York, October 24, 1990,
lot 7, illustrated (for \$38,500)
Acquired at the above sale by the present owner

EXHIBITED

Boston, Museum of Fine Arts, June 1887

Antoine Vollon, renowned for his still life paintings, began his career in Lyon as a student at the local *École des Beaux-Arts* from 1850 - 52. After moving to Paris in 1859 he became interested in the genre due to the encouragement of Théodule Ribot and François

Bonvin, whose influence is evident in the present work. In 1863, the *Salon des Refusés* counted him among the exhibitors, and two years later he was accepted into the official *Salon*, where he would continue to exhibit regularly. Recognition of his distinguished career arrived in 1897 when he was elected as a full academician of the *Académie des Beaux-Arts*.

We are grateful to Dr. Carole Forman Tabler, who has kindly confirmed the authenticity of this painting.

\$ 20,000-30,000

711

CHARLES FRANÇOIS DAUBIGNY

French, 1817 - 1878

Bord de rivière

signed *Daubigny* and dated 1875 (lower left)
oil on panel
15 by 26³/₈ in.; 38 by 67 cm

PROVENANCE

Thomas Frederick Cole, New York
Edwin H. Fricke, Calistoga, California
Reinhart Galleries, New York
Sale: Sotheby's Parke-Bernet, New York, November 12,
1970, lot 36
Sale: Sotheby's, New York, January 27, 2017,
lot 517, illustrated
Acquired at the above sale by the present owner

LITERATURE

Robert Hellebranth, *Charles-François Daubigny 1817-1878*,
Morges, 1976, p. 131, no. 407, illustrated

\$ 7,000-9,000



711

712

ALEXANDRE RENÉ VERON

French, 1826 - 1897

Sunset on the Riverbank

signed *AR Veron.* and dated 1890. (lower left)
oil on canvas
18¹/₄ by 29 in.; 46.4 by 73.7 cm

PROVENANCE

Wolfs Art Dealers and Appraisers, Cleveland
Private Collection, New York

\$ 3,000-5,000



712

713

JEAN-JACQUES HENNER

French, 1829 - 1905

Saint Sébastien

signed *J J HENNER* (lower left)
oil on panel
7¹/₄ by 10³/₄ in.; 18.4 by 27.3 cm

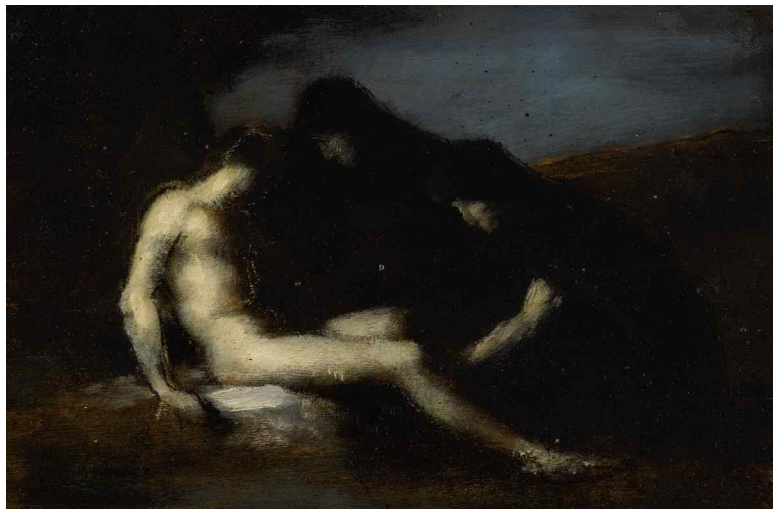
PROVENANCE

Sale: Christie's, London, May 11, 1990, lot 32F, illustrated
Private Collection, New York (and sold, Christie's, New
York, October 12, 1993, lot 18, illustrated, as *Christ and the
Two Marys*)
Acquired at the above sale by the present owner

LITERATURE

Isabelle de Lannoy, *Catalogue raisonné Jean Jacques-Henner*,
Paris, 2008, vol. II, p. 114, no. C.983 (as location unknown)

\$ 4,000-6,000



713



714

714

EUGÈNE DEVÉRIA

French, 1808 - 1865

Ossaloises

signed *Eug. Deveria* (lower center)
oil on paper laid down on canvas
16 $\frac{7}{8}$ by 14 in.; 42.9 by 35.6 cm

PROVENANCE

Sale: Doyle, New York, September 30, 2015,
lot 5, illustrated

The centuries-old Ossalois culture hails from the Ossau Valley in the Pyrenees mountains. In the present work, the three women are depicted wearing traditional scarlet cloths adorned with silk, which were typically worn on holidays.

\$ 8,000-12,000

715

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

JOSEPH BAIL

French, 1862 - 1921

Polishing Coppers

signed *Bail Joseph* (lower right)
oil on canvas
28½ by 23½ in.; 72.4 by 59.7 cm

PROVENANCE

Sale: Sotheby's, London, October 4, 1989,
lot 204, illustrated
Fund for Fine Arts Inc., Maryland (acquired at
the above sale and sold, Sotheby's, New York,
October 29, 1992, lot 252, illustrated)
Acquired at the above sale

\$ 10,000-15,000



715

716

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

GIOVANNI BATTISTA QUADRONE

Italian, 1844 - 1898

The Philosopher

signed *J Quadrone* and dated *1870* (upper right)
oil on paper laid down on board
8¼ by 6⅞ in.; 20.9 by 15.6 cm

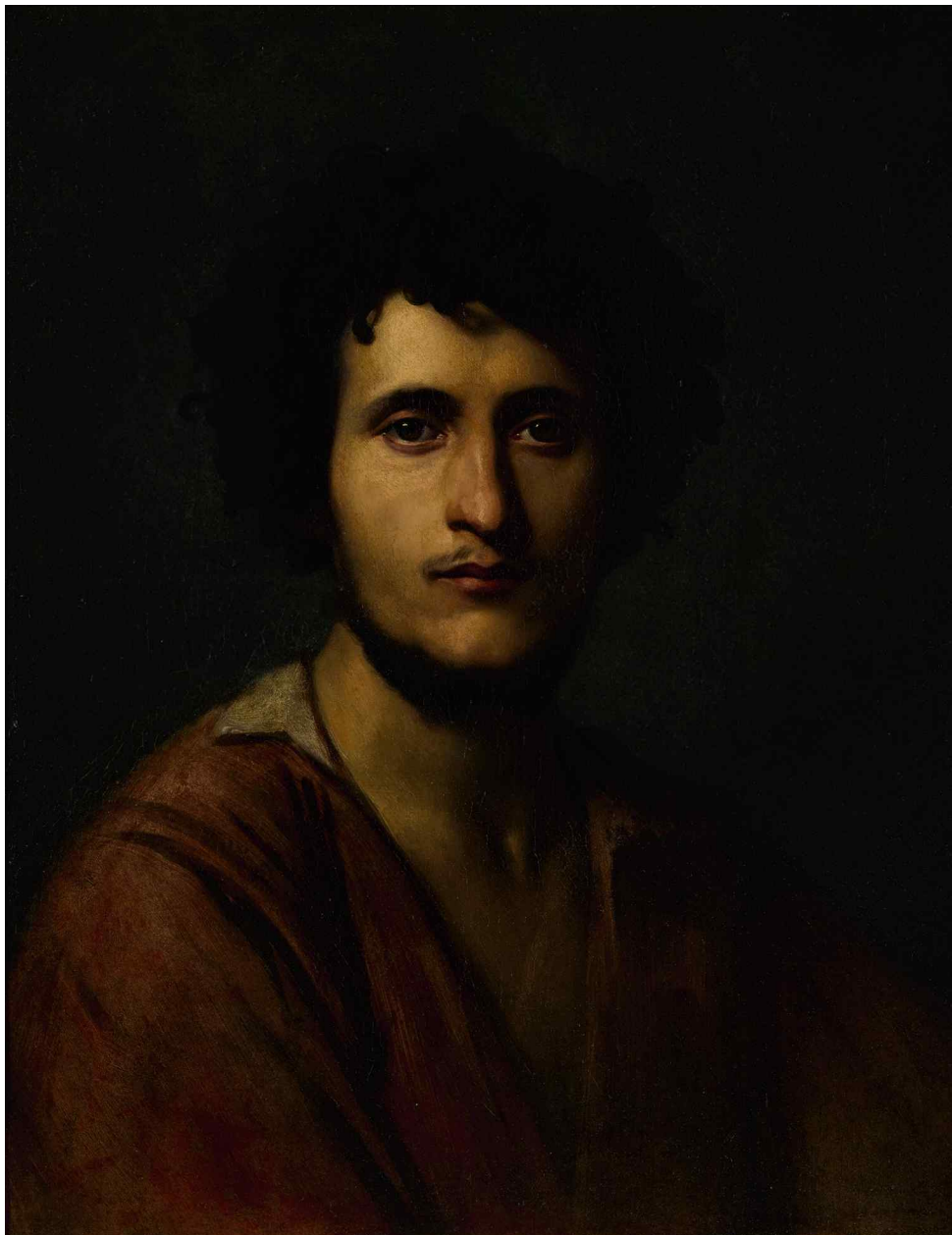
PROVENANCE

Sale: Sotheby's, New York, October 29, 1992,
lot 92B, illustrated
Acquired at the above sale

\$ 4,000-6,000



716



717

717

ATTRIBUTED TO JEAN-LÉON GÉRÔME

French, 1824 - 1904

Portrait Study of Giacomo Orlandi di Subiaco

oil on canvas
24½ by 19¼ in.; 62.2 by 49 cm

PROVENANCE

Eric Turquin, Paris
Private Collection, France

After the closing of Paul Delaroche's Parisian atelier, in 1843 the young Jean-Léon Gérôme accompanied his teacher to Italy. There he went on numerous sketching excursions, preferring to study people, nature, and costumes from life rather than in the great museums of Rome (Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a Catalogue Raisonné*, London, 1986, p. 23) Though the present work is unsigned, it does bear similarities to two studies fully attributed to Gérôme of a distinctive, dark-haired peasant man, which were also completed in Rome in 1843: *Head of a Peasant of the Roman*

Campagna (profile) (circa 1843-44, Musée Magnin, Dijon) and *Head of a Peasant of the Roman Campagna (front view)* (1843, Private Collection). The presumed identity of the present sitter, Giacomo Orlandi di Subiaco, is based on a head study done in Rome in 1847 by the Cologne painter Johannes Niessen (1821 - 1910), which was inscribed *Giacomo Orlandi di Subiaco* by the artist. Edgar Degas has also depicted this model in a study on paper.

\$ 20,000-30,000

718

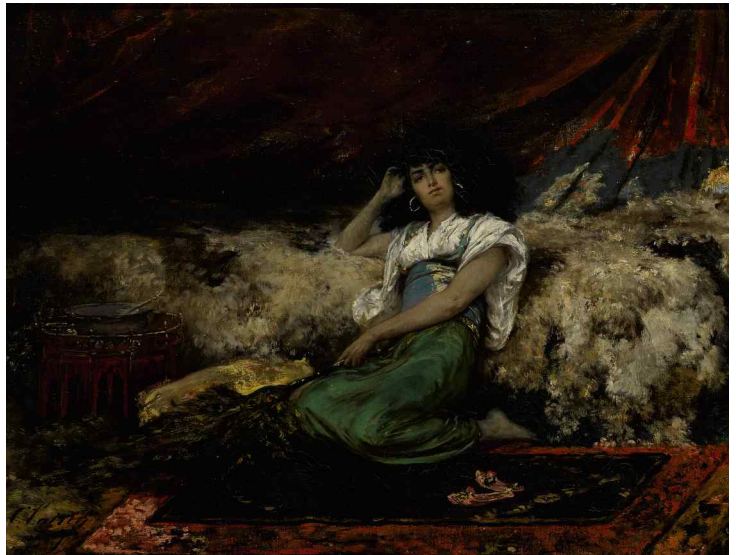
GEORGES JULES VICTOR CLAIRIN

French, 1843 - 1919

The Peacock Fan

signed *G. Clairin* (lower left)
oil on canvas
19 $\frac{7}{8}$ by 26 $\frac{5}{8}$ in.; 50.5 by 67.6 cm

\$ 25,000-35,000



718

719

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ÉMILE BERNARD

French, 1868 - 1941

Au harem

signed *Emile Bernard* (lower right)
oil on canvas
42 $\frac{1}{2}$ by 55 $\frac{1}{2}$ in.; 108 by 141 cm

PROVENANCE

Private Collection
Sale: Artcurial, Paris, December 8, 2008, lot 57,
illustrated
Sale: Christie's, London, May 22, 2013, lot 88,
illustrated
Acquired at the above sale

Béatrice Recchi Altabarra has kindly confirmed
the authenticity of this work.

\$ 10,000-15,000



719

720

DAVID WILKIE WYNFIELD

British, 1837 - 1887

The Lady of Shallot

signed *D W WYNFIELD* (lower right)
oil on canvas
26 $\frac{1}{2}$ by 48 in.; 67.3 by 121.9 cm

EXHIBITED

London, *Royal Academy*, 1863, no. 489 (with the
following text: *And at the closing of the day/she
loosed the chain, and down she lay./The broad
stream bore her far away.*)

Wynfield studied with J.M. Leigh and lived in
St. John's Wood, London, where he founded the
St. John's Wood Clique. He exhibited at the Royal
Academy between 1859 and 1887, displaying
pictures inspired by sixteenth and seventeenth
century British history. Wynfield was also
an important Victorian photographer, and is
considered a pioneer in this field.

\$ 5,000-7,000



720



721

721

PROPERTY OF A GENTLEMAN

AFTER EDWIN AUSTIN ABBEY

“King Lear,” Act I, Scene I

indistinctly monogrammed and dated 84
(lower right)
oil on canvas
36 by 82 in.; 91.4 by 208.3 cm

PROVENANCE

Peter Nahum, London
Acquired from the above in 2002

Dated 1884, the present work is based on Edwin Austin Abbey’s composition, “*King Lear*,” Act I, Scene I (fig. 1, 1898, Metropolitan Museum of Art). The central figure is Cordelia, the heroine of Shakespeare’s *King Lear*, who is depicted just after she is renounced by her father, which takes place in the first scene of the play. The king of France, to her left, kisses her hand. The Philadelphia-born Abbey settled in London, where he shared the contemporary fascination with Shakespearean, historical and medieval subjects.

\$ 5,000-7,000



Fig. 1 Edwin Austin Abbey. “*King Lear*,” Act I, Scene I, 1898, 54¼ by 127¼ in.: 137.8 by 323.2 cm
Metropolitan Museum of Art, Gift of George A. Hearn, 1913

722

HENRY MEYNELL RHEAM

British, 1859 - 1920

Melody

signed with the artist's monogram and dated
1904 (upper left)
watercolor on paper
28 by 18½ in.; 71.1 by 46.9 cm

PROVENANCE

Sale: Bonhams, London, March 8, 2005, lot 105,
illustrated
Acquired at the above sale by the present owner

\$ 6,000-8,000



722

723

SIR JOSEPH NOEL PATON, R.S.A.

British, 1821-1901

Paolo and Francesca

watercolor, gouache and pencil on paper
heightened with gum arabic
sheet: 12¾ by 7⅞ in.; 32.4 by 20 cm

PROVENANCE

Julian Hartnoll, London
Sale: Sotheby's, Olympia, October 1, 2003,
lot 174, illustrated
Campbell Wilson, Hove, United Kingdom (by
2005)
Acquired in 2005 by the present owner

EXHIBITED

New York, Shepherd & Derom Galleries, *English
Romantic Art 1850-1920*, September 20 - October
22, 2005, no. 34

\$ 8,000-12,000



723



724

724

VICTOR GABRIEL GILBERT

French, 1847-1933

Le panier des cerises

signed *Victor Gilbert* (lower left)

oil on panel

14¾ by 19¾ in.; 37.5 by 50.2 cm

PROVENANCE

Sale: Sotheby's, New York, May 26, 1993, lot 186,
illustrated

Acquired at the above sale by the present owner

We would like to thank Noé Willer for kindly
confirming the authenticity of this work.

\$ 20,000-30,000

725

CHARLES EDWARD
PERUGINI

British, 1839 - 1918

Reading on a Sunny Afternoon

oil on canvas
36 by 28 in.; 91.4 by 71.1 cm

\$ 10,000-15,000

726

PROPERTY FROM A NEW YORK ESTATE

ÉMILE-AUGUSTE PINCHART

French, 1842 - 1924

A Fashionable Lady in the Park

signed *Pinchart* and dated 1872 (lower right)
oil on canvas
20½ by 14½ in.; 52.1 by 35.9 cm

PROVENANCE

Sale: Doyle, New York, May 20, 1998, lot 116,
illustrated

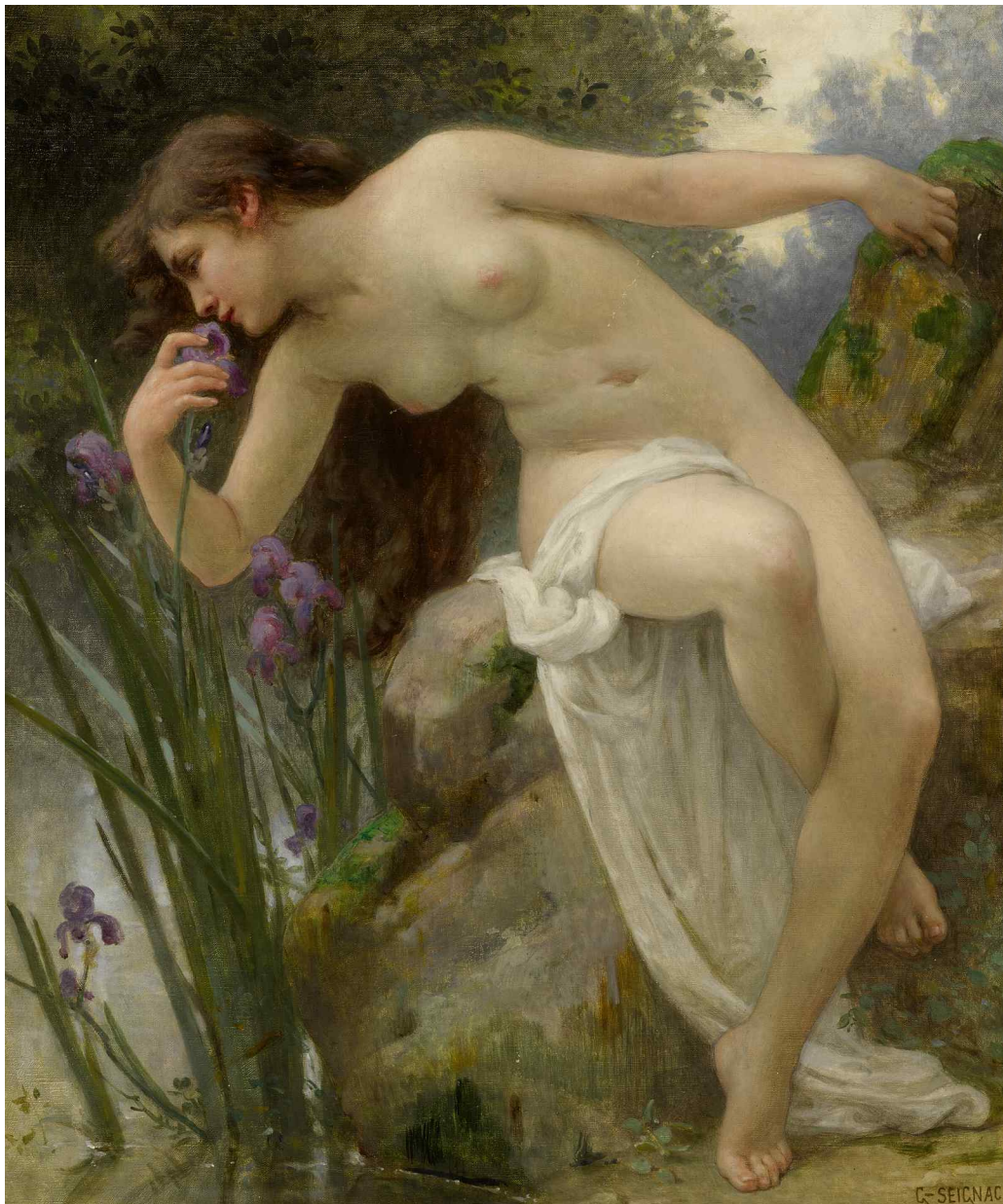
\$ 4,000-6,000



725



726



727

727

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

GUILLAUME SEIGNAC

French, 1870 - 1924

The Fragrant Iris

signed G-SEIGNAC (lower right)
oil on canvas
21½ by 18⅞ in.; 54.6 by 46 cm

PROVENANCE

Sale: Sotheby's, London, June 24, 1987, lot 236,
illustrated
Sale: Sotheby's, New York, November 4, 2010,
lot 49, illustrated
Acquired at the above sale

\$ 30,000-50,000

728

PROPERTY FROM A NEW YORK ESTATE

JOHANN HAMZA

German, 1850 - 1927

The Suitor

signed *J. Hamza* and inscribed *Wien* (lower right)
oil on panel
12 by 16 $\frac{1}{8}$ in.; 30.5 by 41 cm

PROVENANCE

Sale: Dorotheum, Vienna, November 29, 2001,
lot 1, illustrated
Sale: im Kinsky, Vienna, April 19, 2005, lot 28,
illustrated
Sale: Sotheby's, New York, October 25, 2005,
lot 222, illustrated
Acquired at the above sale

\$ 8,000-12,000



728

729

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ACHILLE BELTRAME

Italian, 1871 - 1945

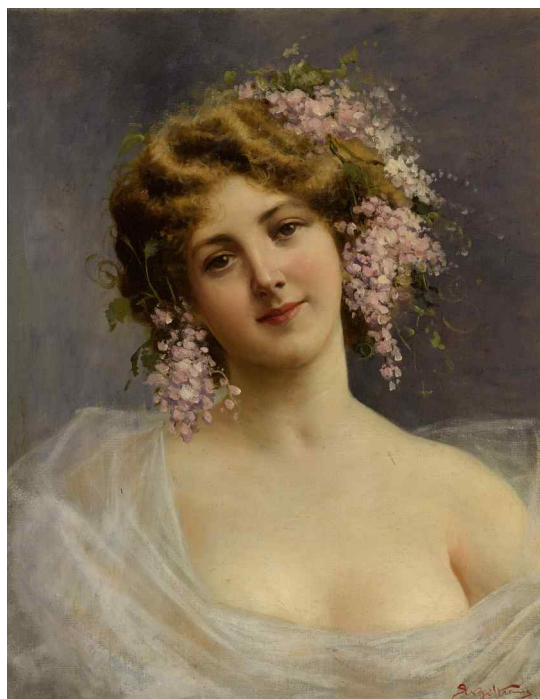
Girl With Lilacs

signed *ABeltrame* (lower right)
oil on canvas
23 $\frac{1}{4}$ by 18 $\frac{1}{4}$ in.; 59 by 46.5 cm

PROVENANCE

Sale: Sotheby's, Milan, December 18, 2008,
lot 52, illustrated
Acquired at the above sale

\$ 3,000-5,000



729

730

PROPERTY FROM A NEW YORK ESTATE

VICENTE GARCÍA DE PAREDES

Spanish, 1845 - 1903

Her Best Hand

signed *V. de PAREDES* (lower right)
oil on canvas
18 $\frac{1}{4}$ by 21 $\frac{3}{4}$ in.; 46.4 by 55.3 cm

PROVENANCE

Sale: Phillips, London, March 17, 1992, lot 220,
illustrated
Private Collection, Toronto (and sold, Sotheby's,
New York, January 30, 2016, lot 794, illustrated)
Acquired at the above sale

\$ 4,000-6,000



730



731

731

PROPERTY FROM A PRIVATE COLLECTOR,
CALIFORNIA

LUIS ÁLVAREZ CATALÀ

Spanish, 1836 - 1901

First Communion

signed *L. Alvarez* and inscribed *Roma* (lower left)

oil on canvas

27 by 50 in.; 68.6 by 127 cm

PROVENANCE

Sale: Butterfield & Butterfield, San Francisco,

May 20, 1997, lot 3704, illustrated

Acquired at the above sale

\$ 20,000-30,000

732

PROPERTY FROM A NEW YORK ESTATE

ORESTE CORTAZZO

Italian, 1836 - 1910

The Masterpiece Revealed

signed *CORTAZZO* (lower right)

oil on panel

25½ by 35¼ in.; 64.8 by 89.5 cm

PROVENANCE

Fresno Metropolitan Museum of Art & Science,

California (and sold, Sotheby's, New York, June 3,

2010, lot 181, illustrated)

Acquired at the above sale

\$ 20,000-30,000

733

PROPERTY FROM A NEW YORK ESTATE

JUAN-ANTONIO GONZÁLEZ

Spanish, 1842 - 1914

Rococo Manners

signed *J Gonzalez* and dated *1887* (lower left)

oil on canvas

19¾ by 24¾ in.; 50.2 by 61.9 cm

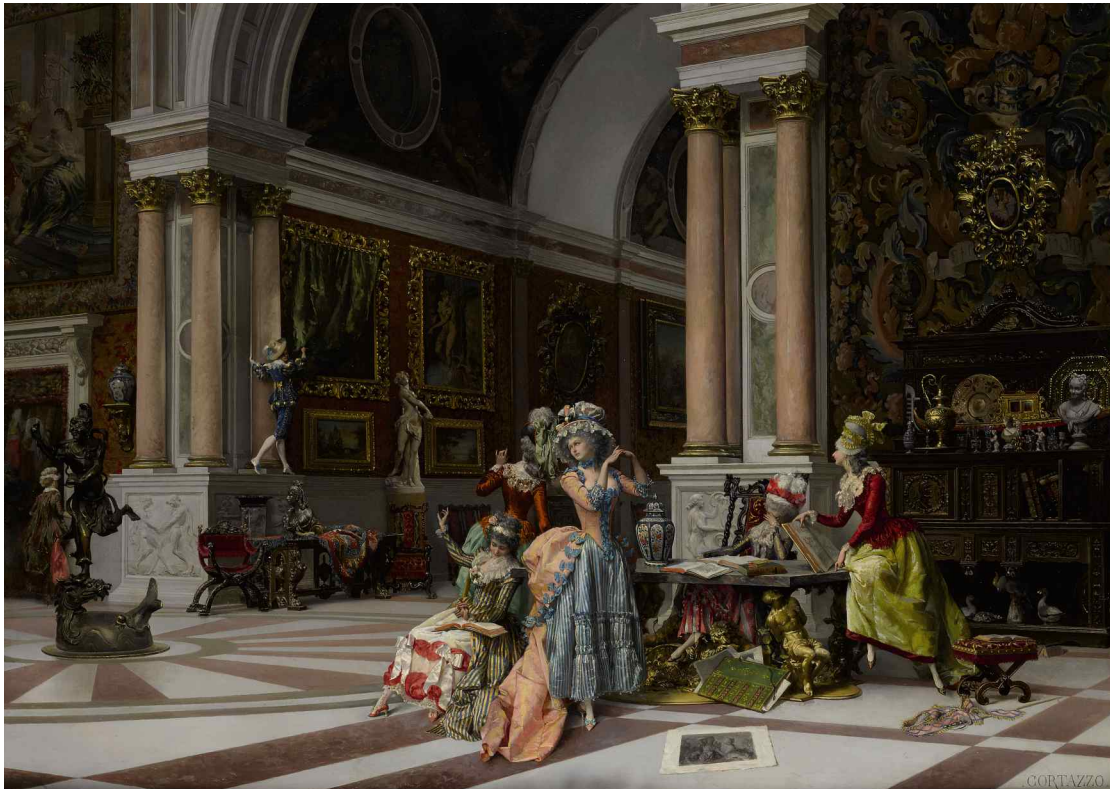
PROVENANCE

Sale: Sotheby's, New York, October 31, 2000,

lot 237, illustrated

Acquired at the above sale

\$ 5,000-7,000

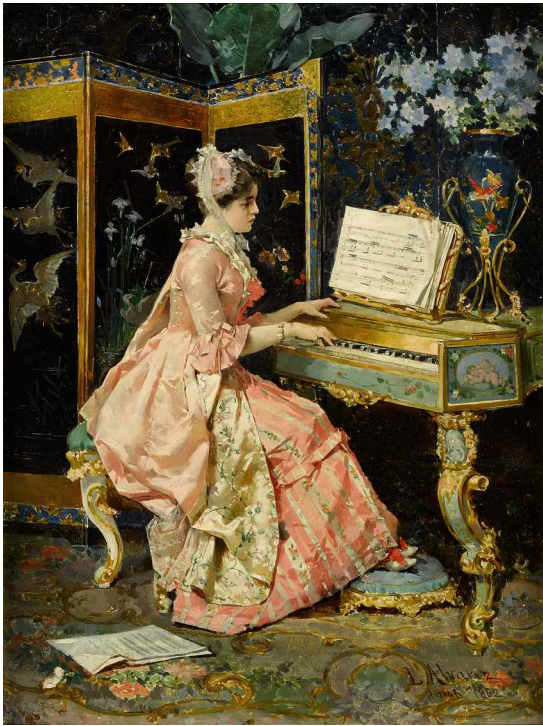


CORTAZZO

732



733



734

734

PROPERTY FROM A NEW YORK ESTATE

LUIS ÁLVAREZ CATALÀ

Spanish, 1836-1901

The Awaited Note

signed *L. Alvarez*, inscribed *ROMA* and dated 1882 (lower right)

oil on panel

12¾ by 9¾ in.; 32.4 by 24.8 cm

PROVENANCE

Goupil's New York (according to a label on the reverse)

Sale: Christie's East, November 2, 1999, lot 109, illustrated

\$ 6,000-8,000

735

FREDERIK HENDRIK KAEMMERER

Dutch, 1839 - 1902

Lady in White

signed *F.H. Kaemmerer* (lower left)

oil on canvas

10 by 5⅞ in.; 25.4 by 14.9 cm

PROVENANCE

Goupil & Cie, Paris, no. 13596 (by June 11, 1879, as *Tête de Femme (en blanc)*)

Knoedler & Co., New York, no. 1806 (acquired from the above, June 19, 1879)

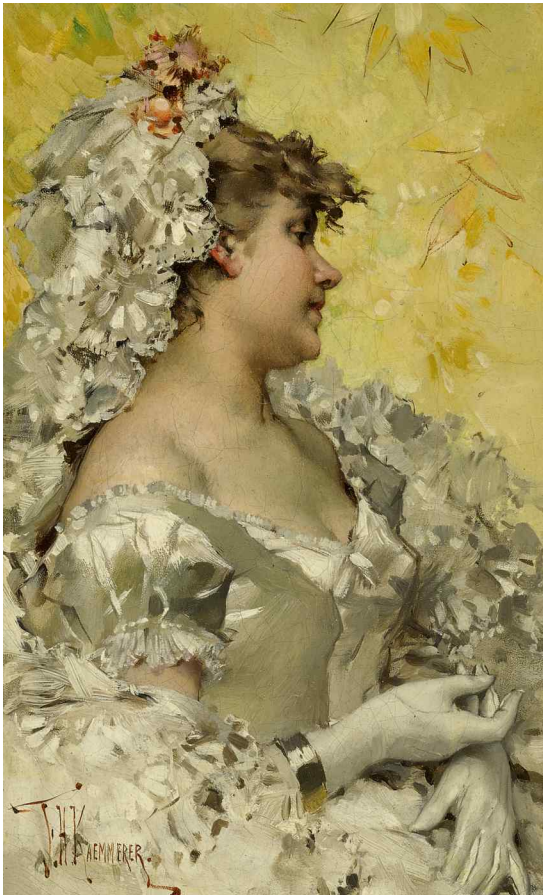
Noyes & Blakeslee, Inc., Boston (acquired from the above, November 29, 1879)

Probably, sale: Leslie Hindman, Chicago, October 19, 1992, lot 813, illustrated (as *The Bride*)

Private Collection, Boca Raton

Acquired from the above by the present owner

\$ 5,000-7,000



735

736

FEDERICO ANDREOTTI

Italian, 1847 - 1930

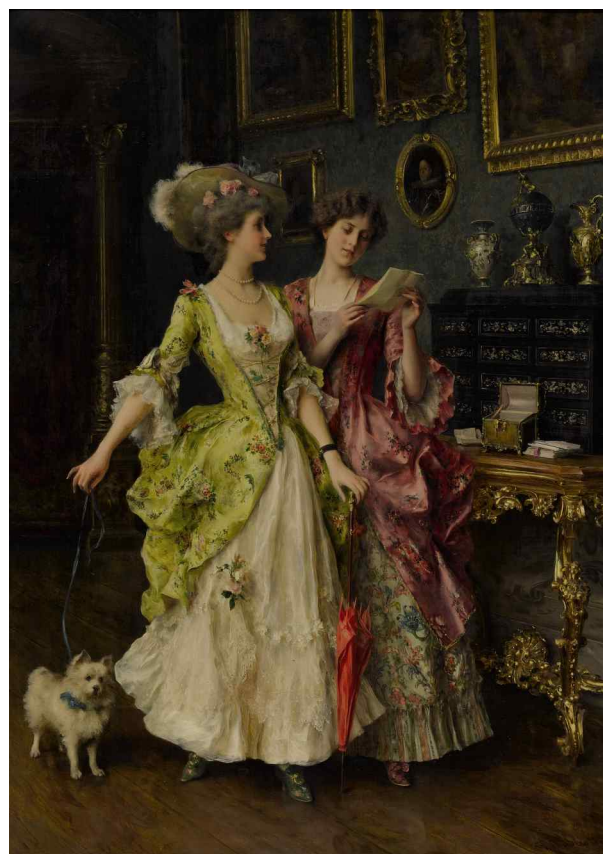
The Letter

signed *F. Andreotti* (lower right)
oil on canvas
33¾ by 23¾ in.; 85.7 by 60.3 cm

PROVENANCE

Probably, Mrs. Rosa Dais, Chirk, Wales (and probably sold, Christie's, London, May 29, 1953, lot 1)
Probably, Hallsborough Gallery, London (acquired at the above sale)

\$ 25,000-35,000



736

737

PROPERTY FROM A NEW YORK ESTATE

FEDERICO ANDREOTTI

Italian, 1847 - 1930

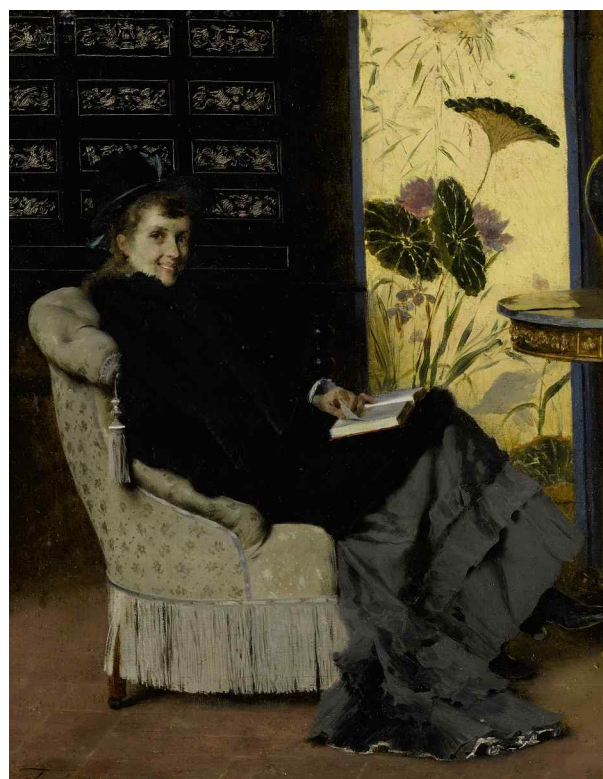
A Lady of Fashion

signed *F. Andreotti* (lower left)
oil on canvas
11½ by 9½ in.; 28.3 by 23.2 cm

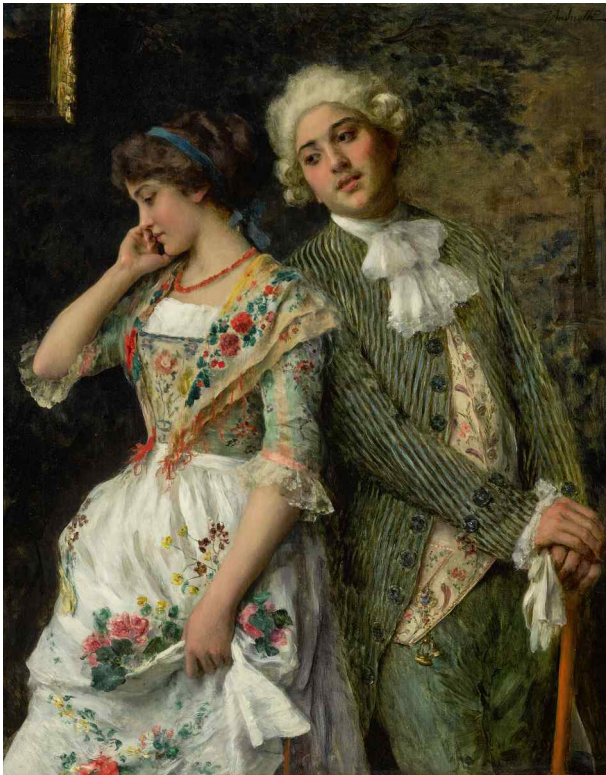
PROVENANCE

Hans Kühn, Vienna (according to a stamp on the reverse)
Sale: Christie's, Amsterdam, October 31, 1989, lot 418, illustrated (as *Look at the Snapshot*)
Sale: Sotheby's, New York, January 31, 2014, lot 629, illustrated
Acquired at the above sale

\$ 7,000-10,000



737



738

738

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

FEDERICO ANDREOTTI

Italian, 1847 - 1930

A Bashful Maiden

signed *F. Andreotti* (upper right)

oil on canvas

29½ by 23½ in.; 74.9 by 59.7 in.

PROVENANCE

Haynes Fine Art, Worcestershire, United Kingdom
Acquired from the above in 2003

\$ 8,000-12,000

739

PROPERTY FROM A NEW YORK ESTATE

GUGLIELMO ZOCCHI

Italian, b. 1874

A Box of Letters Fondly Kept

signed *G. Zocchi* (lower right)

oil on canvas

28¼ by 20¼ in.; 71.8 by 51.4 cm

PROVENANCE

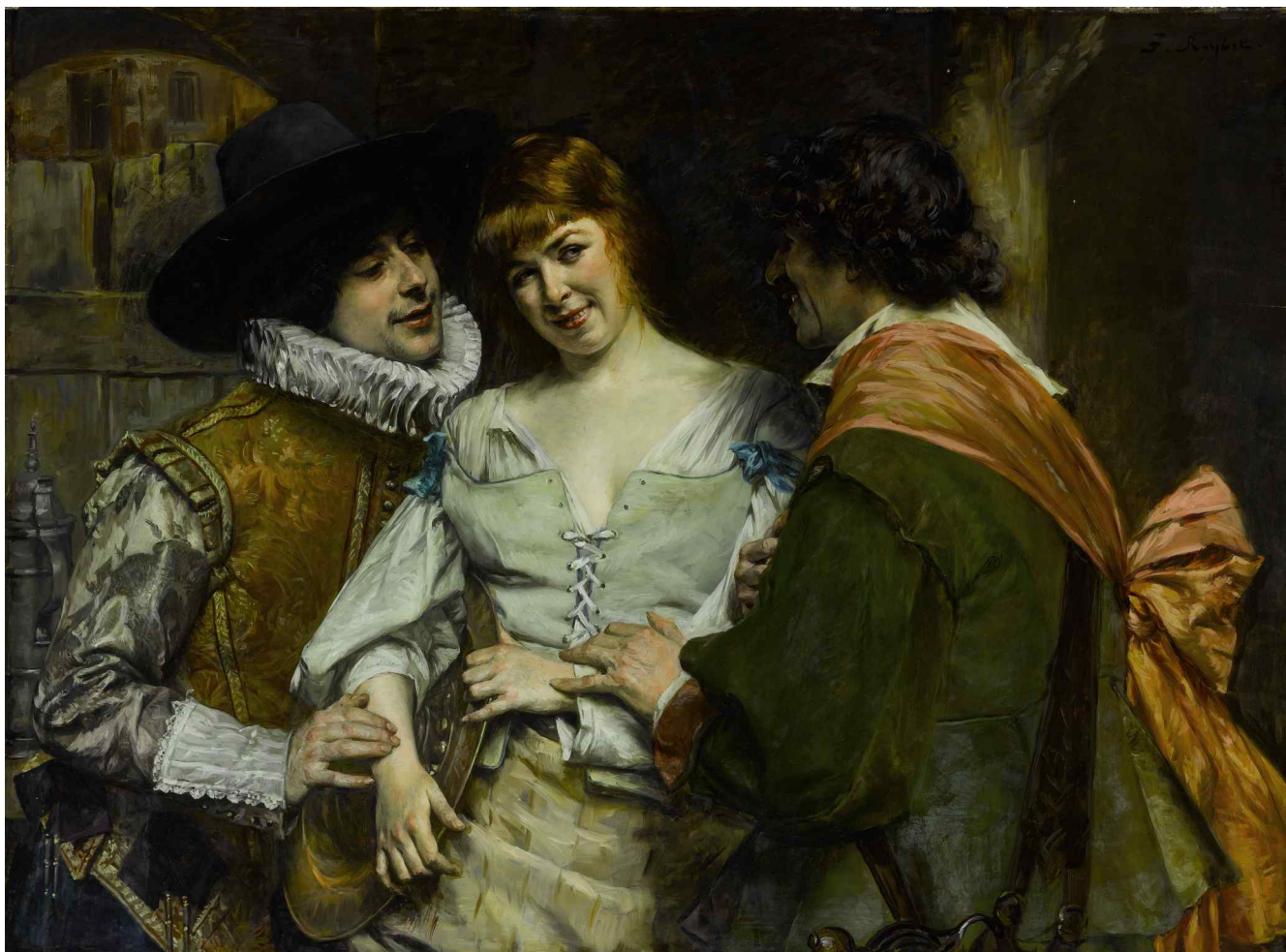
Sale: Simpson Galleries, Houston, April 11, 2010,
lot 236

Acquired at the above sale and sold, Sotheby's,
New York, January 31, 2014, lot 620, illustrated
Acquired at the above sale

\$ 6,000-8,000



739



740

740

PROPERTY FROM A PRIVATE COLLECTION,
NEW JERSEY

**FERDINAND VICTOR LÉON
ROYBET**

French, 1840 - 1920

A Choice

signed *F. Roybet.* (upper right)
oil on panel
37⁵/₈ by 50³/₄ in.; 95.5 by 129 cm

PROVENANCE

Sale: Bonhams, New York, October 21, 2009, lot
274, illustrated
Acquired at the above sale

\$ 10,000-15,000



741

□ 741 SOLD WITHOUT RESERVE

ADOLPHE ALEXANDRE LESREL

French, 1839 - 1929

Retour de chasse

signed *A.A. Lesrel* and dated 1888 (lower right)
oil on panel
21½ by 18 in.; 54.5 by 45.6 cm

PROVENANCE

Sale: Sotheby's, New York, October 23, 1997,
lot 255A, illustrated

\$ 4,000-6,000

□ 742 SOLD WITHOUT RESERVE

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

HEDWIG OEHRING

German, 1855 - 1907

The Conversation

signed *H. Oehring* and inscribed *München*
(lower right)
oil on panel
15 by 11¾ in.; 38.1 by 29.8 cm

PROVENANCE

Sale: Sotheby's, New York, October 29, 1992,
lot 323, illustrated
Acquired at the above sale

\$ 1,000-1,500

743

TITO CONTI

Italian, 1842 - 1924

A Pleasant Reflection

signed *Tito CONTI* (upper right)
oil on canvas
25 by 19⅞ in.; 63.5 by 50.5 cm

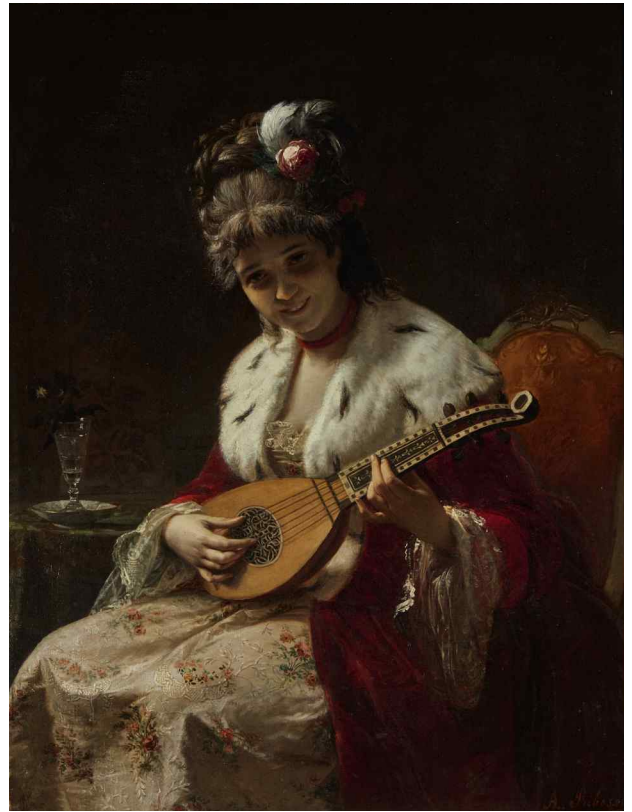
\$ 4,000-6,000



742



743



744

□ 744 SOLD WITHOUT RESERVE

ANGELO RIBOSI

Italian, 1822 - 1886

The Cittern

signed *A. Ribossi* (lower right)
oil on canvas
42³/₈ by 33 in.; 107.5 by 83.8 cm

\$ 2,000-3,000

□ 745 SOLD WITHOUT RESERVE

ABEL DOMINIQUE BOYE

French, 1864-1934

La Rousse

signed *Abel Boyé* (upper left)
oil on canvas
39³/₈ by 29 in.; 100 by 73.5 cm

\$ 2,000-4,000



745



746



747

746

PROPERTY FROM A NEW YORK ESTATE

GUSTAVE JEAN JACQUET

French, 1846 - 1909

A Lady in a Golden Gown

signed *G Jacquet* (lower right)

oil on panel

11 $\frac{7}{8}$ by 9 $\frac{5}{8}$ in.; 30.2 by 24.4 cm

PROVENANCE

Knoedler & Co., New York, no. 8161 (acquired

October 17, 1896)

J.V. Guthrie, Cincinnati (acquired from the above,

October 29, 1896)

Sale: Heritage Auctions, Dallas, May 25, 2007, lot

25053, illustrated

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

257, illustrated (as *Portrait of a Lady*)

Acquired at the above sale

\$ 7,000-10,000

747

PROPERTY FROM A NEW YORK ESTATE

FRANÇOIS FLAMENG

French, 1856 - 1923

Waiting

signed *FRANCOIS-FLAMENG-* (lower left)

oil on panel

18 by 12 $\frac{5}{8}$ in.; 45.7 by 32.1 cm

PROVENANCE

Sale: Sotheby's, New York, March 8, 2000, lot 91,

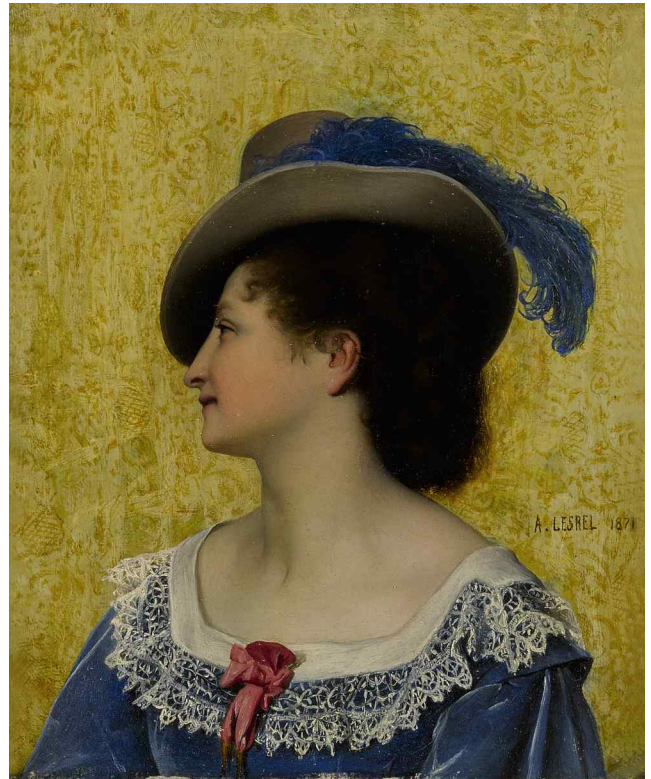
illustrated

Acquired at the above sale

\$ 5,000-7,000



748



749

748

ADOLPHE ALEXANDRE
LESREL

French, 1839 - 1929

The Pink Ribbon

signed A. LESREL and dated 1871 (upper right)
oil on board
6³/₈ by 5⁵/₈ in.; 16.2 by 14.3 cm

PROVENANCE

Private Collection, Boca Raton
Acquired from the above by the present owner

\$ 5,000-7,000

749

ADOLPHE ALEXANDRE
LESREL

French, 1839 - 1929

The Blue Feather

signed A. LESREL and dated 1871 (center right)
oil on board
6³/₈ by 5⁵/₈ in.; 16.2 by 14.3 cm

PROVENANCE

Private Collection, Boca Raton
Acquired from the above by the present owner

\$ 5,000-7,000



750

750

PROPERTY FROM A PRIVATE COLLECTOR,
CALIFORNIA

AUGUSTE TOULMOUCHE

French, 1829 - 1890

News from Afar

signed *A. Toulmouche* (lower left)

oil on canvas

18¼ by 12⅝ in.; 46.4 by 32.1 cm

PROVENANCE

The Cooling Galleries, London and Toronto
Acquired in 1993

\$ 6,000-8,000

751

JEAN CAROLUS

Belgian, 1814 - 1897

The Chess Players

signed *J. Carolus*, inscribed *Bruxelles* and dated
1876 (lower left)

oil on canvas

30½ by 38 in.; 77.5 by 96.5 cm

PROVENANCE

Monaco Fine Arts, Monte Carlo (by September
1982)

Private Collection (acquired from the above)
Thence by descent to the present owner

\$ 12,000-18,000



751

752

PROPERTY FROM A NEW YORK ESTATE

JAN PORTIELJE

Dutch, 1829 - 1908

Whispered Confidences

signed *Portielje.* and inscribed *Anvers.* (lower left);
stamped with the artist's seal (on the reverse)
oil on panel
30¾ by 23¾ in.; 76.8 by 60.3 cm

PROVENANCE

Sale: Christie's, New York, May 2, 2001, lot 57,
illustrated

\$ 10,000-15,000



752

753

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

JEAN CAROLUS

Belgian, 1814 - 1897

The Eavesdropper

signed *J. Carolus*, dated 1880 and inscribed
Bruxelles (lower left)
oil on canvas
30¾ by 37¾ in.; 78.1 by 95.9 cm

PROVENANCE

The Cooling Galleries, London
Sale: Sotheby's, New York, October 28, 2003,
lot 145, illustrated
Acquired at the above sale

\$ 5,000-7,000



753



754

754

JAN JACOB SPOHLER

Dutch, 1811 - 1866

Skaters on a Frozen River

signed *J.J. Spohler F.* and dated 57 (lower left)
oil on canvas
23¾ by 32½ in.; 60.3 by 82.5 cm

PROVENANCE

Sale: Sotheby Mak van Waay, B.V., Amsterdam,
October 29, 1984, lot 45, illustrated
MacConnal-Mason, London
Private Collection (acquired from the above)
Thence by descent to the present owner

\$ 15,000-25,000

755

JOHANNES FRANCISCUS SPOHLER

Dutch, 1853 - 1894

Old City Hall, The Hague

signed *JF Spohl* (lower right)
oil on panel
15½ by 12⅞ in.; 39.4 by 32.1 cm

\$ 5,000-7,000



755

756

PROPERTY FROM A NEW YORK ESTATE

LUIGI LOIR

French, 1845 - 1916

The Serenade

signed *LOIR LUIGI* (lower right)
oil and gouache over pencil on paper
19 by 12½ in.; 48.3 by 31.8 cm

PROVENANCE

John George Rauch, Sr., Indianapolis (*circa* 1940)
Thence by descent (and sold, Christie's New
York, October 28, 2013, lot 26, illustrated)

We would like to thank Noé Willer for kindly
confirming the authenticity of this work.

\$ 7,000-10,000

757

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

WILHELM TRÜBNER

German, 1851 - 1917

Ludgate Hill, London

signed *W. Trübner.*, dated *84.* and inscribed
London (lower left)
oil on canvas
25½ by 24 in.; 64.8 by 61 cm

PROVENANCE

Sale: Sotheby's, London, February 27, 1985,
lot 165, illustrated
Peter Johnson Ltd., London
Private Collection (acquired from the above
circa 1980 and sold, Sotheby's, London, June 2,
2010, lot 23, illustrated)
Acquired at the above sale

\$ 7,000-10,000



756



757



758

758

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

LUCIEN-VICTOR GUIRAND DE SCÉVOLA

French, 1871 - 1950

Le bassin d'amour

signed *Guirand de Scévola* and dated 1901

(lower left)

oil on canvas

70¾ by 39¾ in.; 180 by 100 cm

PROVENANCE

Private Collection, United Kingdom (and sold,
Sotheby's, London, November 24, 2009, lot 46,
illustrated)

Acquired at the above sale

\$ 6,000-8,000

759

ALBERT FERDINAND DUPRAT

Italian, 1882 - 1974

St. Mark's Basin, Venice

signed *A. Duprat* and dated 1904 (lower left)

oil on canvas

15¼ by 21⅝ in.; 38.7 by 54.9 cm

PROVENANCE

Sale: Drouot-Richelieu, Paris, March 25, 2002,
lot 68, illustrated

Private Collection, California

\$ 3,000-5,000



759

PROPERTY FROM A NEW YORK ESTATE

RUBENS SANTORO

Italian, 1859 - 1942

Grand Canal, Venice

signed *Rubens Santoro* (lower left)

oil on panel

14¾ by 8⅞ in.; 37.5 by 22.5 cm

PROVENANCE

Private Collection, Kansas City

Private Collection (acquired from the estate of the above and sold, Sotheby's, New York, January 31, 2014, lot 607, illustrated)

Acquired at the above sale

\$ 20,000-25,000



760



761

761

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

CARL ERNST VON STETTEN

German, 1857 - 1942

Italians in Paris

signed *C. von. Stetten*, inscribed *Paris*, and
dated 1888 (lower right)
oil on canvas
62½ by 40 in.; 159 by 101.5 cm

PROVENANCE

Sale: Sotheby's, New York, October 23, 2007,
lot 102, illustrated
Acquired at the above sale

EXHIBITED

Paris, *Salon des Artistes Français*, 1888, no. 2491
Munich, *Internationalen Kunstausstellung*, 1888,
no. 2232
Chicago, *World's Columbian Exposition*, no. 121
Dresden, *Akademische Kunst-Ausstellung*, 1894
Berlin, *Berliner Kunst-Ausstellung*, 1894
Pittsburgh, Carnegie Art Galleries, no. 62

Carl von Stetten was a Bavarian portrait and genre painter who joined the Parisian atelier of Jean-Léon Gérôme in the 1880s. Here he became close friends with fellow artists Pascale Adolphe Jean Dagnan-Bouveret and Gustave Courtois, who would become his lifelong companion. Dagnan-Bouveret used his friends as models frequently, as seen in a painting he gifted to Gérôme, *Hamlet et les Fossoyeurs*, where Courtois is featured as Horatio and Stetten as Hamlet.

A comparable work by Stetten, *The Image Seller* (1887, whereabouts unknown), was included in the collection of George I. Seney and described as "An Italian vender of plaster images has set his wares up for sale on one of the bridges crossing the Seine. A portion of his stock is displayed on the balustrade against which he leans. His extra supply is packed in a wicker basket... a steamboat, passing on the river, is seen through the balustrade, and in the distance the towers of the Trocadero are outlined against the gray sky of a Parisian autumn or spring" (*Mr. George I. Seney's Important Collection of Modern Paintings*, American Art Galleries, New York, February 11, 12 and 13, lot 254).

The two smock-clad artisans pictured on the banks of the Seine are surely *mouleurs de vplâtres*, selling plaster casts of well-known sculptures. At left there is a cast of a Tanagra terracotta figure; to the right is a large plaster cast after the bronze statue *Narcissus* from the Naples National Museum, and at the far right is a cast of Jean-Antoine Houdon's *Winter*, 1787.

\$ 30,000-40,000

762

DELPHIN ENJOLRAS

French, 1857 - 1945

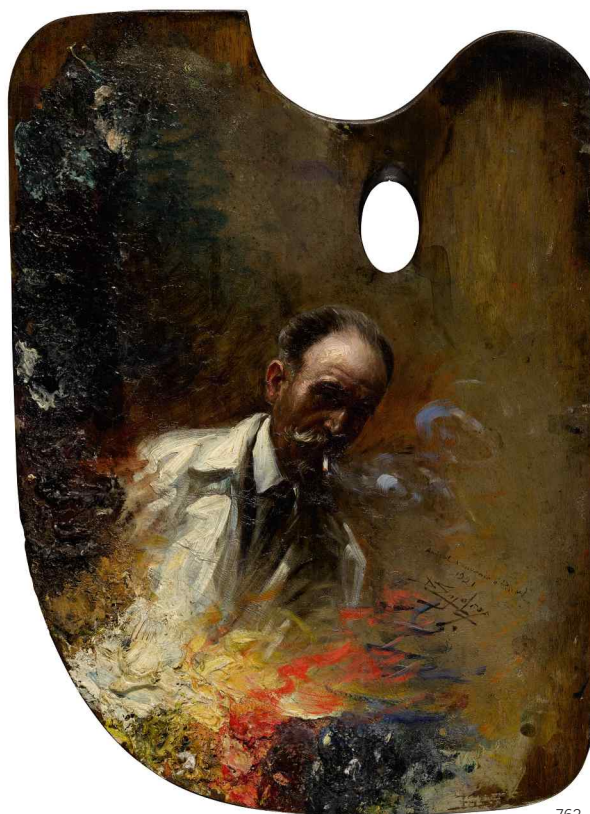
Self-Portrait on a Palette

signed *D. Enjolras*, dated 1921 and inscribed
Amical Souvenir a Pascal (lower right)
oil on a wooden palette, unframed
17 $\frac{7}{8}$ by 13 $\frac{1}{8}$ in.; 44.8 by 33.3 cm

PROVENANCE

Sale: Christie's, New York, October 12, 1993,
lot 39, illustrated
Acquired at the above sale by the present owner

\$ 5,000-7,000



763

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

HENRY LEROLLE

French, 1848 - 1929

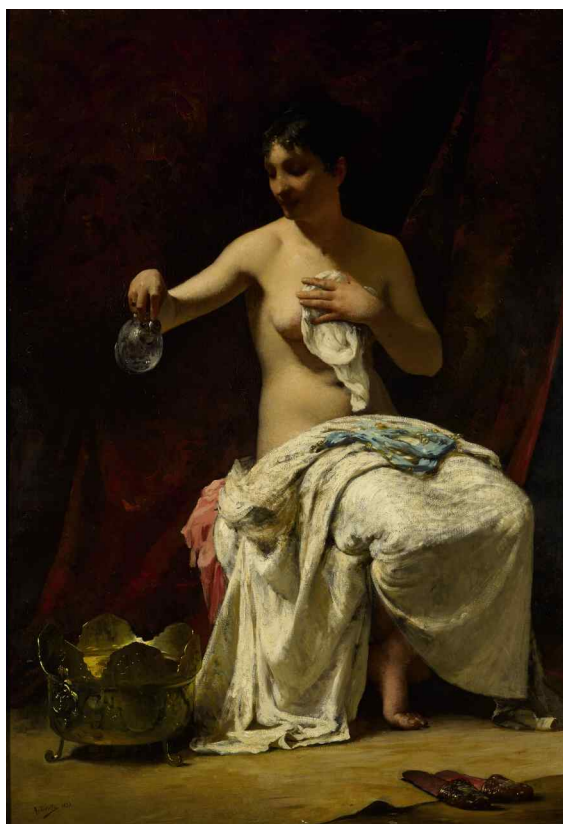
A Lady at her Toilette

signed *h. Lerolle* and dated 1877 (lower left)
oil on canvas
64 $\frac{3}{4}$ by 45 $\frac{3}{8}$ in.; 164.5 by 115.3 cm

PROVENANCE

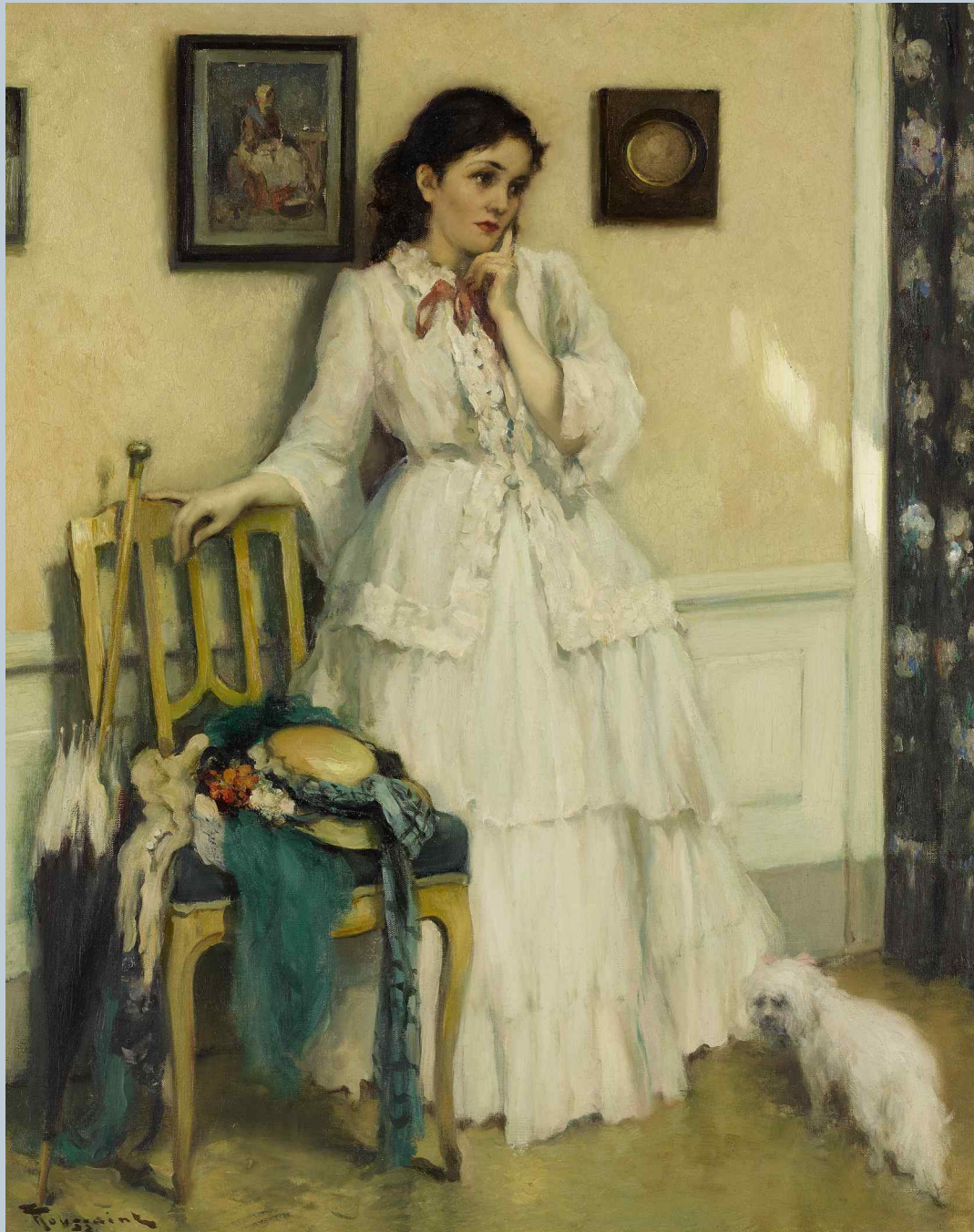
Sale: Sotheby's, New York, May 24, 1995, lot 116,
illustrated (with incorrect dimensions)
Sale: Christie's, London, June 15, 2005, lot 103,
illustrated
Acquired at the above sale

\$ 8,000-12,000



PROPERTY FROM
THE COLLECTION OF
**BARBARA
& MARTIN
ZWEIG**

LOTS 764-773



764

764

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

FERNAND TOUSSAINT

Belgian, 1873 - 1955

Pensive

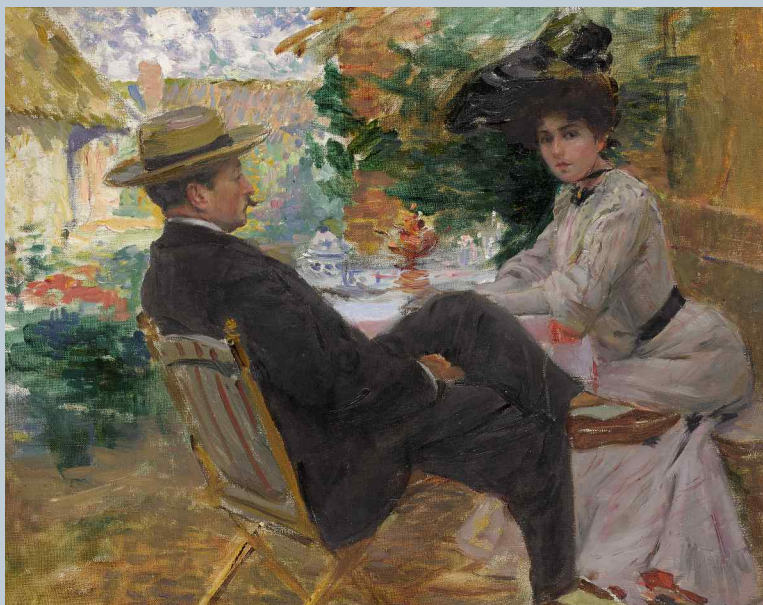
signed *F Toussaint* (lower left)
oil on canvas
39¼ by 31½ in.; 99.7 by 80 cm

PROVENANCE

Galerie Maghera, Paris
Acquired from the above in 1998

\$ 20,000-30,000

□ 765 SOLD WITHOUT RESERVE



765

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

FRENCH SCHOOL

Late 19th Century

In the Garden

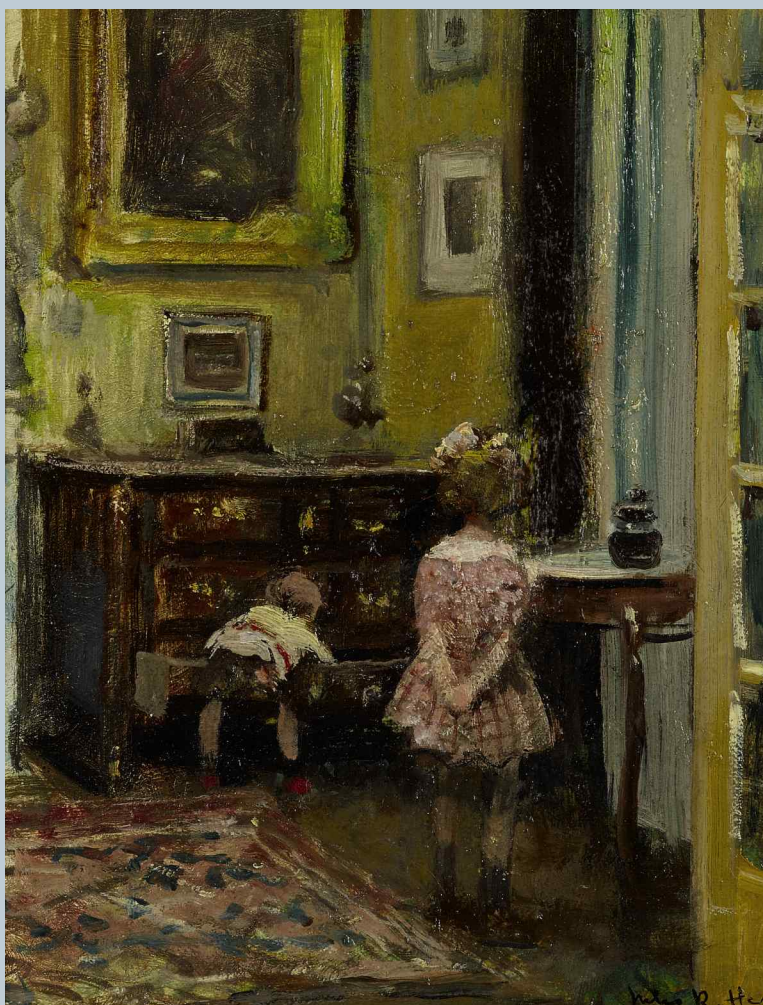
oil on canvas
14⅞ by 17⅞ in.; 37.8 by 45.4 cm

PROVENANCE

Mrs. Hare (according to a label on the reverse)
Waterhouse & Dodd, London
Acquired from the above

\$ 1,500-2,500

□ 766 SOLD WITHOUT RESERVE



766

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

JULES RENÉ HERVÉ

French, 1887 - 1981

Hidden Treasures

signed *Jules R. Hervé* (lower right)
oil on board
10⅝ by 8½ in.; 27 by 21.6 cm

PROVENANCE

Waterhouse & Dodd, London
Acquired from the above in 1999

\$ 800-1,200



767

□ 767 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

GRACE GASSETTE

American, 1871 - 1955

Portrait of a Lady

signed *Grace Gassette* and dated 1907
(lower right)
oil on canvas
70 by 31½ in.; 177.8 by 80 cm

PROVENANCE

Michel Ottin, Ltd., New York
Acquired from the above in 1987

\$ 4,000-6,000



768

□ 768 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

LOUIS TRIBOUT

Active 19th Century

The Piano Lesson

signed *Louis TRIBOUT.* and dated 1884
(upper right)
oil on canvas
39 by 31½ in.; 99.1 by 80 cm

PROVENANCE

Michel Ottin, Ltd., New York
Acquired from the above in 1989

\$ 3,000-5,000

□ 769 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

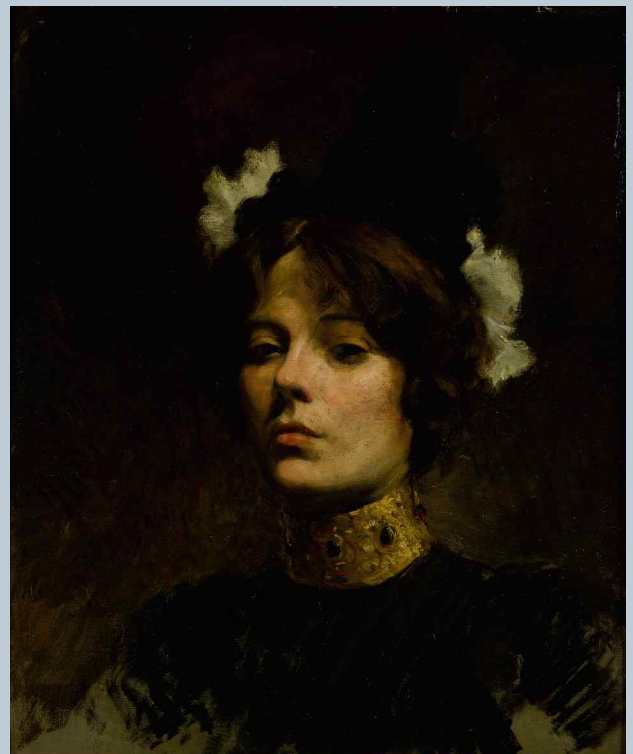
CONTINENTAL SCHOOL

Late 19th/ Early 20th Century

Portrait of A Woman with A Jeweled Collar

indistinctly signed (lower right)
oil on canvas
21½ by 18 in.; 54.6 by 45.7 cm

\$ 1,000-1,500



769

□ 770 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

GEORGES BRETEGNIER

French, 1860 - 1892

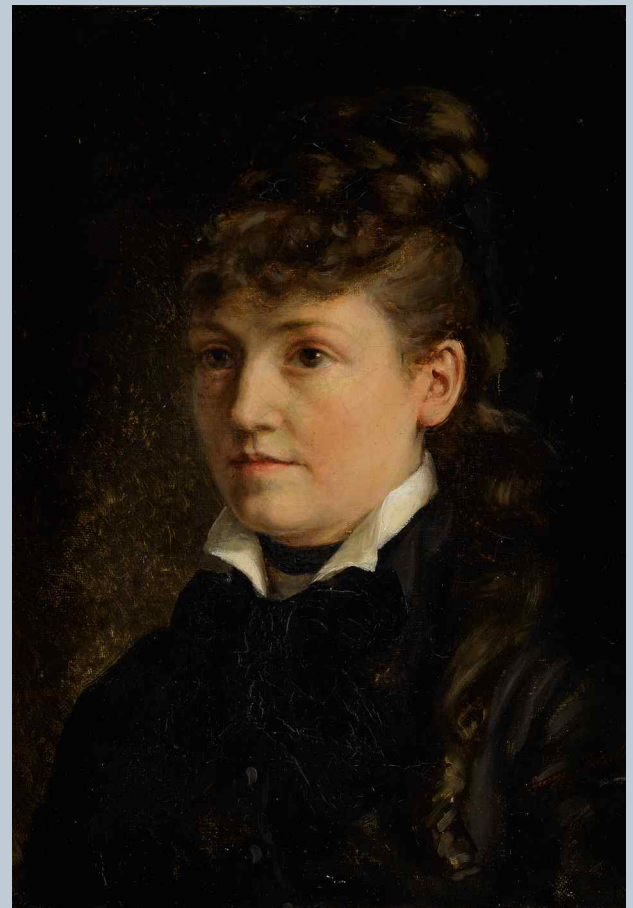
Portrait of a Woman Traditionally Identified as Berthe Morisot

signed *Georges Bretegnier.* and indistinctly
inscribed (lower right)
oil on canvas
12¾ by 9⅞ in.; 32.4 by 24.5 cm

PROVENANCE

Waterhouse & Dodd, London
Acquired from the above in 1998

\$ 1,500-2,500



770



771

□ 771 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

ÉMILE LÉVY

French, 1826-1890

The Butterfly

signed *Emile Lévy* and dated 1883 (lower left)
pastel on stretched paper
39½ by 28¾ in.; 100.3 by 72.1 cm

PROVENANCE

Michel Ottin, Ltd., New York
Acquired from the above in 1986

\$ 5,000-7,000

□ 772 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

M. DAVID

French, Active 19th Century

Jeune femme devant un miroir

signed *M David* (lower right)
pastel on canvas
66 by 36½ in.; 167.6 by 92.7 cm

PROVENANCE

Sale: Sotheby's, New York, July 20, 1995, lot 193, illustrated
Waterhouse & Dodd, London
Acquired from the above in 1999

\$ 2,000-4,000



772



773

773

PROPERTY FROM THE COLLECTION OF
BARBARA & MARTIN ZWEIG

ISIDORE-JULES BONHEUR

French, 1827-1901

Horse and Jockey

signed *I. BONHEUR* and stamped with foundry inscription
PEYROL EDITEUR

bronze, brown patina

height: 29¾ in.; 75.6 cm

\$ 12,000-18,000

774

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTOR

ISIDORE-JULES BONHEUR

French, 1827-1901

Steeplechase Taking a Fence

signed *I. BONHEUR*
bronze, dark brown patina
height: 20½ in.; 52.1 cm.

\$ 6,000-8,000



775

WILLIAM HUGGINS

British, 1820 - 1884

Tiger in the Grass

signed *W. Huggins* and dated 1883 (lower right)
oil on canvas
23⅞ by 20⅞ in.; 60.6 by 51.1 cm

\$ 4,000-6,000



776

PROPERTY FROM THE JOHN. F. EULICH COLLECTION

ROSA BONHEUR

French, 1822 - 1899

Stag in an Autumn Landscape

signed *Rosa /Bonheur* (lower left); with the *Vente Rosa Bonheur* wax seal on the stretcher
oil on canvas
32 by 25¾ in.; 81 by 65.5 cm

PROVENANCE

The artist's estate (and sold, *Vente Rosa Bonheur*, Galerie Georges Petit, Paris, May 30 - June 2, 1900, lot 323)
Sale: Sotheby's, Gleneagles, Scotland, September 2, 1998, lot 1368, illustrated
Sale: Sotheby's, New York, October 23, 2007, lot 128, illustrated
Acquired at the above sale

A precocious talent from a young age, Rosa Bonheur began copying the masters in the Louvre at the age of 14 and she first exhibited at the *Salon* in 1841, at only 19. Her meticulous draughtsmanship and deep-felt affection for the animals she portrayed made her one of the most celebrated and successful *animaliers* of the nineteenth century.

By 1860, Bonheur left Paris for a quieter life at her Château de By, on the outskirts of the Forest of Fontainebleau. As evidenced by the noble stag of the present work, Bonheur had clearly absorbed the influence of British masters such as Edwin Landseer, whose works she would have seen while on tour with *The Horse Fair* in the mid-1850s.

We would like to thank Annie-Paule Quinsac for kindly confirming the authenticity of this lot.

\$ 20,000-30,000

777

PROPERTY FROM AN ESTATE. CALIFORNIA

ROSA BONHEUR

French, 1822 - 1899

Le mérinos

signed *R.B.* (lower left)
oil on paper laid down on canvas
11 by 14¼ in.; 27.9 by 36.2 cm

PROVENANCE

André Schoeller, Paris (according to a label on the stretcher)

We would like to thank Annie-Paule Quinsac for kindly confirming the authenticity of this work.

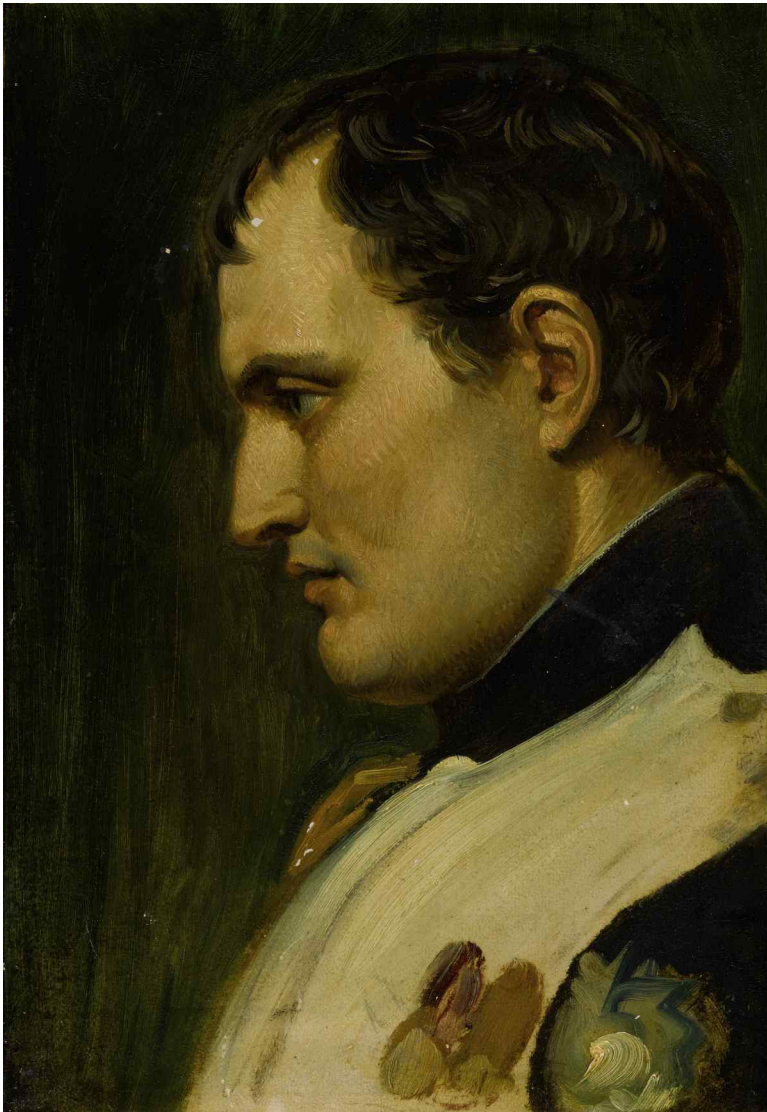
\$ 5,000-7,000



776



777



778

□ 778 SOLD WITHOUT RESERVE

PROPERTY OF A TEXAN PRIVATE COLLECTOR

FRENCH SCHOOL

19th Century

Napoleon Bonaparte in Profile

oil on panel

19½ by 13¾ in.; 49.5 by 34.9 cm

PROVENANCE

Willy C.J. Kock, Amsterdam

Mr. Watson Wise and Mrs. Emma Wise, Texas
(acquired from the above in 1953)

Thence by descent

Throughout the nineteenth century, portraits of Napoleon Bonaparte were highly sought after, even long after the demise and exile of the infamous Emperor. Many portraits of Napoleon were copied from or inspired by iconic portraits by Jean-Auguste-Dominique Ingres and Jacques-Louis David. The present work depicts Napoleon in profile wearing his uniform as colonel of the Foot Grenadiers of the Imperial Guard, his hair slightly disheveled. Both of these features could have been inspired by David's widely known full length portrait of Napoleon, *The Emperor Napoleon in His Study at the Tuileries* (1812, National Gallery of Art, Washington, D.C.).

\$ 4,000-6,000

779

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ERNEST-ALEXANDRE BODOY

French, 19th Century

The Count of Luart's "Coupé de Gala" And His Waiting Coachman

signed *E. Bodoy* (lower right)

oil on canvas

39¾ by 59 in.; 100 by 150 cm

PROVENANCE

Comte Anne-Philippe-Charles-Jacques Le Gras du Luart, Paris (commissioned directly from the artist for the Comte's *Hôtel Particulier* at 61 Rue de Varenne)

Roland Marquis du Luart (by descent from the above)

Sale: Sotheby's, New York, October 25, 2005,

lot 217, illustrated

Acquired at the above sale

The horse drawn vehicle "Coupé de Gala" was built by the famous coach builder Ehrler in his Parisian workshop especially for Philippe Le Gras, Comte of Luart, second son of Roland Marie Le Gras, Marquis du Luart and Marquise Anne Eulalie d'Harcourt. In 1840, Philippe du Luart married Léopoldine Antoinette Elisabeth Barbin de Broyes (1819-1886).

\$ 4,000-6,000



779

JULIUS LEBLANC STEWART

American, 1855 - 1919

Portrait of a Man, Presumed To Be Mr. Filleul-Brohy

inscribed *A Mme Filleul-Brohy / Hommage respectueux*, signed *J.L. Stewart*, and dated 1876 (upper left)

oil on canvas

64 $\frac{5}{8}$ by 30 $\frac{3}{8}$ in.; 164 by 77 cm

Julius Stewart expatriated with his family from Philadelphia to Paris in 1865. As a youth, his entrée to the ateliers of the city's most famous artists was eased by his father William Hood Stewart (1820-1892), a wealthy businessman who held one of the most important contemporary collections of the nineteenth century. While the younger Stewart first became a student of Eduardo Zamacoís, his entrance to the studio of Jean-Léon Gérôme was followed by study with Raimundo de Madrazo. This training, both academic and informal, would have a lasting influence on his style no matter how modern the subject of his paintings became. While many of Stewart's works of the 1870s remain untraced, this portrait evidences his affinity for the detailed, naturalistic rendering of his sitters. Dressed in the heavy body armor of a cavalry member of the French cuirassiers, it is possible that this portrait is a tribute to a soldier lost in battle. Such portraits made up a significant part of the artist's production of the 1870's and anticipated a lifelong interest in painting his wide circle of influential family and friends.

\$ 10,000-15,000





781

781

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

FRANÇOIS FLAMENG

French, 1856 - 1923

An Elite Soldier of the Imperial Guard

signed *FRANÇOIS FLAMENG* (lower right)

oil on canvas

39¼ by 28⅞ in.; 99.7 by 73.3 cm

PROVENANCE

Sale: Sotheby's, New York, April 18, 2008, lot 19,
illustrated

Acquired at the above sale

\$ 15,000-20,000

782

HUGO UNGEWITTER

German, 1869-1944

The Last of the Day

signed *UNGEWITTER.*, dated 1933 and inscribed
BERLIN

oil on canvas

32 by 47½ in.; 81.3 by 120.6 cm

PROVENANCE

Otto Banger, Bad Nauheim, Germany

Acquired from the above by the present owner
in 1974

\$ 8,000-12,000



782

783

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

**JEAN LOUIS ERNEST
MEISSONIER**

French, 1815 - 1891

Un Cuirassier

with the *Vente Meissonier 1893* wax seal (on the
stretcher)

oil on canvas

9 $\frac{5}{8}$ by 9 $\frac{3}{4}$ in.; 24.4 by 24.8 cm

PROVENANCE

Sale: *L'Atelier Meissonier*, Galerie Georges Petit,
Paris, May 12-15, 1893, lot 144

Bernard Frank (by 1913, according to a label on
the reverse)

Sale: Christie's, London, March 26, 1987, lot 36,
illustrated

Stanley J. Seeger (and sold, Sotheby's, London,
June 27, 2007, lot 232, illustrated)

Acquired at the above sale

EXHIBITED

Paris, *Exposition de Concours Hippique*, 1913,
no. 94

Executed in 1876, this work is a study for
Meissonier's *Les Cuirassiers de 1805*, which was
exhibited at the *Exposition Universelle* of 1878 and
is now in the Musée Condé, Chantilly.

\$ 5,000-7,000

784

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

**PAUL LOUIS NARCISSE
GROLLERON**

French, 1848 - 1901

A Guard's Rest

signed *P. Grolleron* (lower left)

oil on canvas

13 $\frac{3}{4}$ by 10 $\frac{3}{4}$ in.; 35 by 27.3 cm

PROVENANCE

Fred and Sherry Ross (and sold, Christie's,
New York, April 8, 2008, lot 40, illustrated)

Acquired at the above sale

\$ 5,000-7,000



783



784



785



786

785

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

JAMES HOLLAND, O.W.S.

British, 1799 - 1870

Portrait of the Langford Family in Their Drawing Room

oil on canvas
24 by 33 in.; 60.9 by 83.8 cm

PROVENANCE

By descent through the Langford Family
Sale: Sotheby's, London, July 12, 1989, lot 69,
illustrated
Richard L. Feigen & Co., New York
Acquired from the above

EXHIBITED

Denver, The Denver Art Museum, *600 Years
of British Painting: The Berger Collection at the
Denver Art Museum*, 10 October 1998 - 28 March
1999

LITERATURE

*600 Years of British Painting: The Berger
Collection at the Denver Art Museum*, Denver
1998, p. 191, illustrated

This work depicts Edward William Langford of
Blackheath with his wife and their daughter Anne
Elizabeth, who subsequently married Charles
Shirreff in 1852.

\$ 10,000-15,000

786

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

EDWARD HUGHES

British, 1832 - 1908

An English Artist Collecting Costumes in Brittany

signed *Edward Hughes* and dated 1862. (lower left)
oil on canvas
34 by 48¼ in.; 86.4 by 122.6 cm

PROVENANCE

Schillay & Rehs, Inc., New York (according to a
label on the reverse)
Sale: Christie's, New York, May 6, 1999, lot 96,
illustrated
Acquired at the above sale

EXHIBITED

London, Royal Academy, 1862, no. 561

LITERATURE

The Art Journal, 1862
Algernon Graves, *The Royal Academy of Arts*,
London, 1906, vol. II, p. 184
Pamela Gerrish Nunn, "A Woman Abroad: Emma
Brownlow in Brittany," *Women, Femininity and
Public Space in European Visual Culture 1789-
1914*, Farnham, 2014, p. 89

The present work depicts a market scene in
Brittany, where an English artist, pictured here
with a black purse, is collecting clothing from
the local townspeople. Given the nineteenth-
century infatuation with Brittany and its culture,
untouched by major modernization of the era, it is
credible that artists would have sought to acquire
real contemporary clothing from that region to
study in order to give their scenes of Brittany an
air of authenticity. It was a common custom for
artists to obtain used clothing by exchange.

\$ 5,000-7,000

787

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

JOHN LINNELL

British, 1792 - 1882

The Rise of the River

signed *John Linnell* (lower center)
oil on paper laid down on canvas
14¾ by 21⅞ in.; 37.5 by 55.5 cm

PROVENANCE

Sale: Sotheby's, London, July 15, 1998, lot 72,
illustrated
Acquired at the above sale

This work is a sketch for the painting in the
Bury Art Museum, Lancashire, which was
commissioned by the dealers Hooper & Wass.

\$ 7,000-10,000



787

788

AUGUSTA DOHLMANN

Danish, 1847 - 1914

Foxgloves

signed *Augusta Dohlmann* and dated 96 (lower
left)
oil on canvas
40 by 27⅞ in.; 101.6 by 69 cm

PROVENANCE

The Estate of E. Franklin Robbins (and sold,
Sotheby's, New York, February 20, 1992, lot 250,
illustrated)
Acquired at the above sale by the present owner

\$ 6,000-8,000



788



789

789

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

JOHN FREDERICK HERRING SR.

British, 1795 - 1865

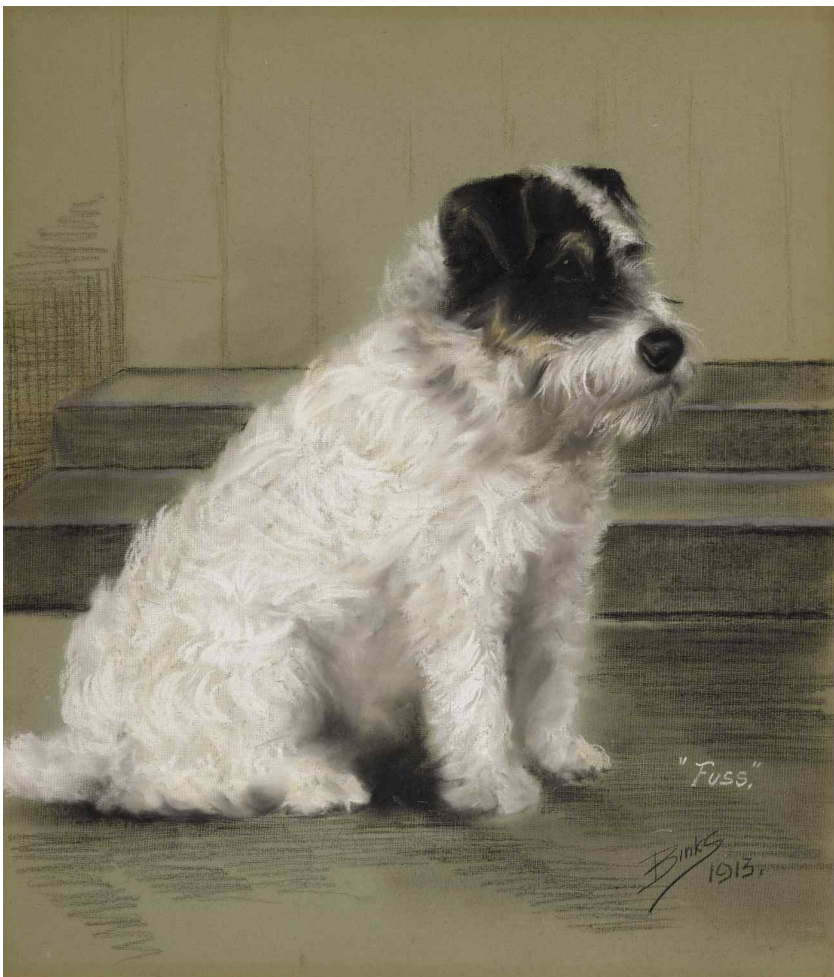
Shire Horses, Pigs and Other
Livestock by a Stable with a Cottage
and Church Beyond

signed *JF Herring* (lower right)
oil on canvas
29 $\frac{7}{8}$ by 48 $\frac{1}{8}$ in.; 75.9 by 122.2 cm

PROVENANCE

Private Collection (and sold, Sotheby's, London,
May 7, 2008, lot 14, illustrated)

\$ 12,000-18,000



790

790

REUBEN WARD BINKS

British, 1880 - 1950

Fuss

signed *Binks*, dated 1913, and inscribed "*Fuss.*"
(lower right)
pastel and chalk on linen board
20 by 17 $\frac{1}{2}$ in.; 50.8 by 44.5 cm

PROVENANCE

Sale: Christie's, New York, May 30, 2002, lot 72
Acquired at the above sale by the present owner

\$ 3,000-5,000

791

PROPERTY FROM AN ESTATE, CALIFORNIA

JOHN FREDERICK HERRING SR.

British, 1795 - 1865

Horses and Chickens

signed *J.F. Herring* (lower center)

oil on canvas

12 by 17⁷/₈ in.; 30.5 by 45.4 cm

PROVENANCE

Sale: Sotheby's New York, October 28, 1982, lot 240, illustrated

\$ 5,000-7,000



791

792

CHARLES TOWNE

British, 1763 - 1840

Two Pointers in a Landscape

signed *C.T.P* and dated 1820 (lower left)

oil on canvas

12 by 16 in.; 30.5 by 40.6 cm

PROVENANCE

Vicar Brothers, London

Harry T. Peters, Jr. (and sold, his estate sale, Christie's, New York, June 4, 1982, lot 1, illustrated)

Sale: Sotheby's, New York, June 4, 1993, lot 9, illustrated

Sale: Christie's, New York, November 28, 1995, lot 2, illustrated

Sale: Christie's, New York, December 3, 1998, lot 72, illustrated

Acquired at the above sale by the present owner

\$ 5,000-7,000



792



793

793

HEYWOOD HARDY

British, 1842 - 1933

Fellow from Wales and Silvery Sand

signed *Heywood Hardy* (lower right)
oil on canvas
23 by 33 in.; 58.4. by 83.8 cm

PROVENANCE

Sale: Sotheby's, Sussex, October 27, 1992,
lot 1267
Sale: Christie's, New York, December 6, 1996, lot
154, illustrated
Acquired at the above sale by the present owner

\$ 5,000-7,000

794

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

JOHN FREDERICK HERRING JR.

British, 1815 - 1907

A Peaceful Farmstead

signed *JF Herring* (lower center right)
oil on canvas
28 by 36 in.; 71.1 by 91.4 cm

PROVENANCE

Sale: Christie's, New York, November 28, 1995,
lot 83, illustrated

\$ 7,000-10,000



794

795

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

**JOHN FREDERICK HERRING
JR.**

British, 1815 - 1907

**Cattle, Pigs, Ducks, Chickens and
Horses in a Farmyard**

signed *JF Herring* and dated 1851 (lower left)
oil on canvas
27 $\frac{7}{8}$ by 48 in.; 70.8 by 121.9 cm

\$ 10,000-15,000



795

796

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

**JOHN FREDERICK HERRING
JR.**

British, 1815 - 1907

The Stable Yard

signed *JF Herring* (lower right)
oil on canvas
16 by 24 in.; 40.6 by 61 cm

PROVENANCE

Richard Green, London (as *Farmyard scene*)
Texas Art Gallery, Dallas (according to a label on
the reverse)

\$ 5,000-7,000



796



797

797

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

EDOUARD CORTÈS

French, 1882 - 1969

Rush Hour by the Louvre

signed *EDOUARD CORTÈS*. (lower right)

oil on canvas

13 by 18 $\frac{1}{8}$ in.; 33 by 46 cm

PROVENANCE

Sale: Christie's, Amsterdam, April 24, 2001, lot 156, illustrated

Acquired at the above sale

We would like to thank Nicole Verdier for confirming the authenticity of this painting, which will be included in her forthcoming Volume III of the *Edouard Cortès Catalogue Raisonné de L'Oeuvre Peint*.

\$ 12,000-18,000

798

EDOUARD CORTÈS

French, 1882 - 1969

Pont au change au Crepuscule

signed *Ed. Cortès* (lower right)

oil on canvas

19 $\frac{3}{4}$ by 25 $\frac{1}{2}$ in.; 50 by 65 cm

PROVENANCE

Private Collection, France

Sale: Tradart, Deauville, April 6, 2014, lot 73,

illustrated

MacConnal-Mason, London

Acquired from the above by the present owner

We would like to thank Nicole Verdier for confirming the authenticity of this painting, which will be included in her forthcoming Volume III of the *Edouard Cortès Catalogue Raisonné de L'Oeuvre Peint*.

\$ 15,000-25,000

799

PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

EDOUARD CORTÈS

French, 1882 - 1969

Place Vendome sous la pluie

signed *EDOUARD CORTÈS*. (lower left); stamped with the artist's copyright and numbered 5184 (on the reverse)

oil on canvas

13 by 17 $\frac{3}{4}$ in.; 33 by 45.5 cm

PROVENANCE

Galerie F. Clair, Paris (acquired directly from the artist, 1950)

Herbert Arnot Inc., New York (by July 1950)

Sarachek, United States (by August 1950)

Belnord Art Studio, New York

Private Collection (acquired circa 1955)

Thence by descent

We would like to thank Nicole Verdier for confirming the authenticity of this painting, which will be included in her forthcoming Volume III of the *Edouard Cortès Catalogue Raisonné de L'Oeuvre Peint*.

\$ 10,000-15,000



798



799



800

800

FRANZ RICHARD UNTERBERGER

Austrian, 1837 - 1902

Maidens on a Hill Overlooking Pompeii, Vesuvius Beyond

signed *F.R. Unterberger* (lower right)

oil on canvas

22½ by 33½ in.; 57.2 by 85.1 cm

PROVENANCE

Sale: Christie's, London, February 16, 1990,
lot 417, illustrated

Sale: Sotheby's, London, June 19, 1991, lot 56,
illustrated

Kurt E. Schon Fine Art, New Orleans

Acquired from the above by the present owner

We would like to thank Sybille Moser-Ernst for
authenticating this lot from a photograph.

\$ 12,000-18,000



801

801

HERBERT ARNOULD OLIVIER

British, 1861 - 1952

Late Autumn, Asolo

signed *Herbert A Olivier* and dated 1937. (lower
left); signed and inscribed *No 2 by Herbert. A.
Olivier / 7 Airlie Gardens / London / W.8. / Late
Autumn - Asolo* (on an old label attached to the
reverse)

oil on canvas

37½ by 50 in.; 95.3 by 127 cm

PROVENANCE

By descent through the Olivier family

Private Collection, Europe (and sold, Sotheby's,
New York, January 31, 2014, lot 689, illustrated)

Acquired at the above sale by the present owner

EXHIBITED

London, Royal Academy, 1938, no. 326

Liverpool, Walker Art Gallery, *Sixty-Fourth*

Autumn Exhibition, 1938 (according to a label on
the stretcher)

\$ 4,000-6,000

802

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

HECTOR CHALMERS

British, 1849 - 1943

Harvest Time, Fifeshire

signed *Hector Chalmers* (lower left)
oil on canvas
39¾ by 56½ in.; 101 by 143.5 cm

\$ 3,000-4,000



802

803

HERBERT ARNOULD OLIVIER

British, 1861 - 1952

From the Via Corniche, Eze

signed *Herbert A Olivier* (lower right); signed and
inscribed *From the Via Corniche/ Herbert. A.
Olivier. 4 Marlborough Place/ London/ NW*
(on the stretcher)
oil on canvas
40¼ by 50 in.; 102 by 127 cm

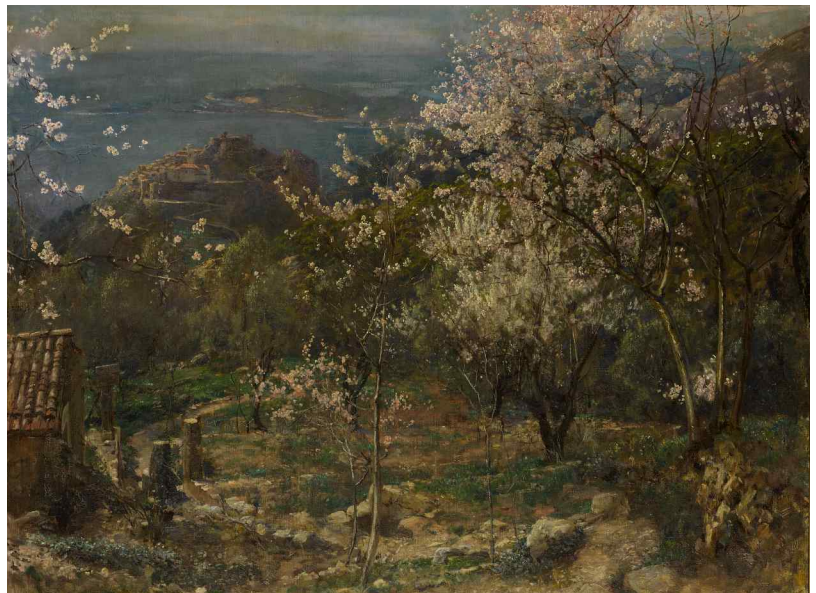
PROVENANCE

By descent through the Olivier Family
Private Collection, Europe (and sold, Sotheby's,
New York, January 31, 2014, lot 691, illustrated)
Acquired at the above sale by the present owner

EXHIBITED

London, Royal Institute Galleries, *War Groups,
Portraits and Other Paintings*, 1935, no. 224

\$ 4,000-6,000



803



804

804

PROPERTY FROM A PRIVATE COLLECTOR,
CALIFORNIA

PAUL FISCHER

Danish, 1860 - 1934

Winter in the Place du Théâtre-
Français

signed *PAUL/ FISCHER* and inscribed *-Paris-*
(lower left)

oil on canvas

15 by 21¼ in.; 38.1 by 55.2 cm

\$ 15,000-20,000

805

PROPERTY FROM A PRIVATE COLLECTOR,
CALIFORNIA

GUSTAVE LÉONARD DE JONGHE

Belgian, 1829 - 1893

Practicing

signed *Gustave DeJonghe* (lower left)
oil on panel
20¾ by 25½ in.; 52.7 by 64.8 cm

PROVENANCE

Sale: Guillaume Campo, Antwerp (according to a
label on the reverse)
Sale: Christie's, New York, May 22, 1990, lot 267,
illustrated
Acquired at the above sale

\$ 20,000-30,000



805

806

LOUIS-ROBERT CARRIER- BELLEUSE

French, 1848 - 1913

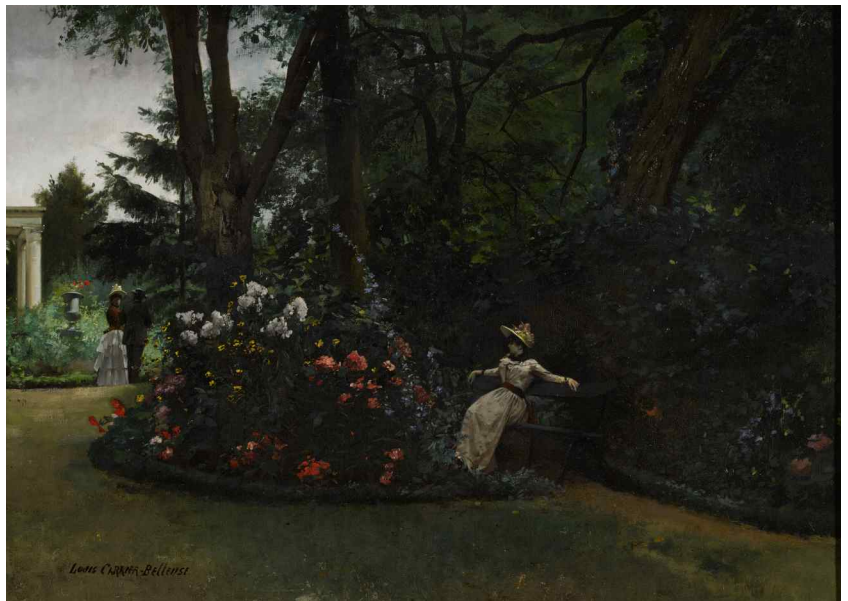
An Afternoon's Respite

signed *LOUIS CARRIER-BELLEUSE* (lower left)
oil on canvas
21¼ by 28¾ in.; 54 by 73 cm

PROVENANCE

Maria E. Rios de Damianovich, Buenos Aires
Thence by descent (and sold, Christie's, New
York, February 19, 1992, lot 47, illustrated)
Don Purdy, Connecticut
Acquired from the above by the present owner

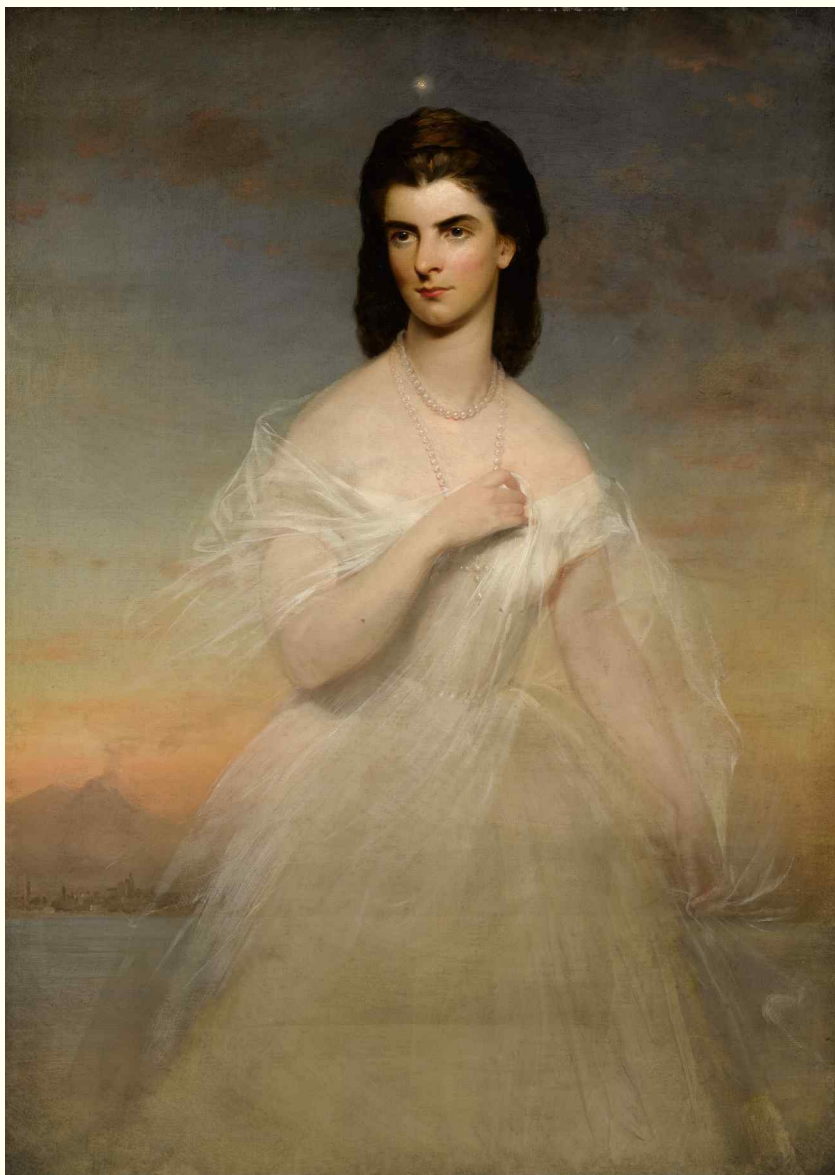
\$ 4,000-6,000



806

PROPERTY FROM
THE MINNEAPOLIS
INSTITUTE OF
ART SOLD TO
BENEFIT FUTURE
ACQUISITIONS

LOTS 501-506 & 807-808



807

807

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

EUROPEAN SCHOOL

19th Century

Portrait of Queen Maria Sophie of
Naples

oil on canvas
54 $\frac{7}{8}$ by 39 $\frac{1}{2}$ in.; 139.4 by 100.3 cm

PROVENANCE

The Estate of Marguerite Davis
Gifted from the above in 1963

The present work has previously been attributed to Franz Xaver Winterhalter, though a name has not been attached to this impressive work. The sitter has traditionally been identified as Maria Sophie of Bavaria, Queen Consort of Naples and the Two Sicilies (1841 - 1925). The sitter bears a strong resemblance to existing portraits of Maria Sophie; furthermore, the background has been identified as the Bay of Naples, with Mount Vesuvius faintly visible at the lower left of the composition. Stylistically, this work is similar to many of the portraits of royal and noble women that are fully attributed to Winterhalter, who painted the present sitter's sister, Empress Elisabeth of Austria, on three occasions. Many of Winterhalter's portraits have a similar composition of an elegantly dressed lady standing in three-quarter length against a very minimal

landscape or atmospheric background. Though the present work is unfinished, the sitter's face, pearls and the gauze-like, diaphanous qualities of her fashionable white gown have evidently been painted by a skillful hand. It is possible that the work was left unfinished by the artist due to the overthrow of Maria Sophie and her husband, King Francis II, in 1860 by revolutionist republicans under the Italian nationalist Giuseppe Garibaldi. This resulted in the monarchs having to suddenly flee their court at Naples.

We are grateful to Dr. Eugene Barilo von Reisberg for his assistance with the cataloguing of this work.

\$ 30,000-40,000



808

808

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

AFTER GIUSEPPE MAZZOLINI

Mother and Child

signed A. Tenorio. and dated 1879. (lower right)
oil on canvas
25 $\frac{3}{8}$ by 20 $\frac{1}{8}$ in.; 64.5 by 51.1 cm

PROVENANCE

The Estate of Marguerite Davis
Gifted from the above in 1963

This charming work is a derivation of a composition by the Italian painter Giuseppe Mazzolini (1806-1876). The composition proved immensely popular and versions of Mazzolini's painting have appeared on the market, such as the work sold in these rooms, May 28, 1992, lot 307. The timeless subject matter continued to be commercially popular after Mazzolini's death; this work is dated three years later.

\$ 3,000-5,000



809

809

EDUARD CHARLEMONT

Austrian, 1848 - 1906

The Card Game

signed *E. Charlemont* (lower right)
oil on panel
49 by 36 $\frac{5}{8}$ in.; 124.5 by 93 cm

PROVENANCE

Private Collection, Austria
Sale: Dorotheum, Vienna, April 16, 2013, lot 127,
illustrated

EXHIBITED

Vienna, Künstlerhaus, 1932, no. 1840

\$ 25,000-35,000

810

AUGUSTE TOULMOUCHE

French, 1829 - 1890

La Prière

signed *A. TOULMOUCHE* and dated 1858
(center left)
oil on canvas
29 by 23 $\frac{1}{4}$ in.; 73.7 by 59.1 cm

PROVENANCE

Knoedler & Co., New York
Sale: Sotheby's, New York, January 14, 1977, lot
180, illustrated
Sale: Sotheby's, New York, May 27, 1982, lot 81,
illustrated
Private Collection, California (and sold, Christie's,
New York, April 8, 2008, lot 32, illustrated, as *A
Bedtime Prayer*)
Acquired at the above sale by the present owner

EXHIBITED

Possibly, Paris, *Salon des Artistes Français*, 1859,
no. 2880 (as *La Prière*)
Hempstead, New York, The Emily Lowe Gallery,
Art Pompier: Anti-Impressionism, October 22 -
December 15, 1974, no. 88

\$ 7,000-10,000



810

811

DAVID DE NOTER

Belgian, 1825 - 1892

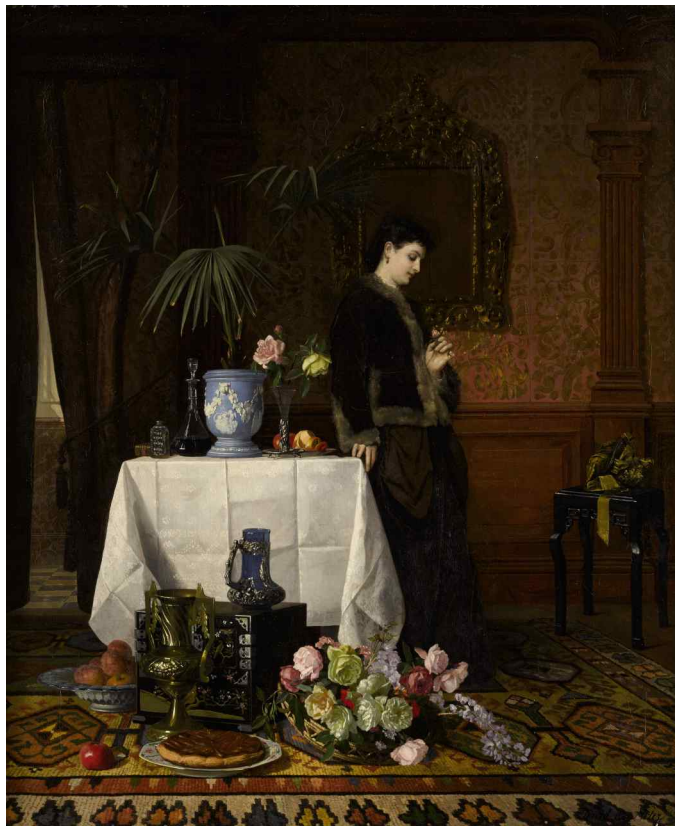
Contemplation

signed *David de Noter* (lower right)
oil on canvas
31½ by 26⅝ in.; 80 by 67.6 cm

PROVENANCE

Sale: Christie's, New York, October 28, 1987,
lot 197, illustrated
Acquired by the present owner

\$ 20,000-30,000



811

812

PROPERTY FROM THE JOHN F. EULICH
COLLECTION

LÉON-JEAN-BASILE PERRAULT

French, 1832 - 1908

Le goûter

signed - *L - Perrault* and dated - 1880
(upper right)
oil on canvas
24 by 19¾ in.; 61 by 50.2 cm

PROVENANCE

Collection of Elizabeth Overton Dozier and August
Busch Jr., St. Louis
Private Collection, United States (acquired
from the above *circa* 1960 and sold, Sotheby's,
New York, May 7, 2015, lot 16, illustrated)
Acquired at the above sale

\$ 25,000-35,000



812



813

813

HUGUES MERLE

French, 1823 - 1881

Mother and Child

signed *Hugues-Merle* and indistinctly dated 1869
(center left)

oil on canvas

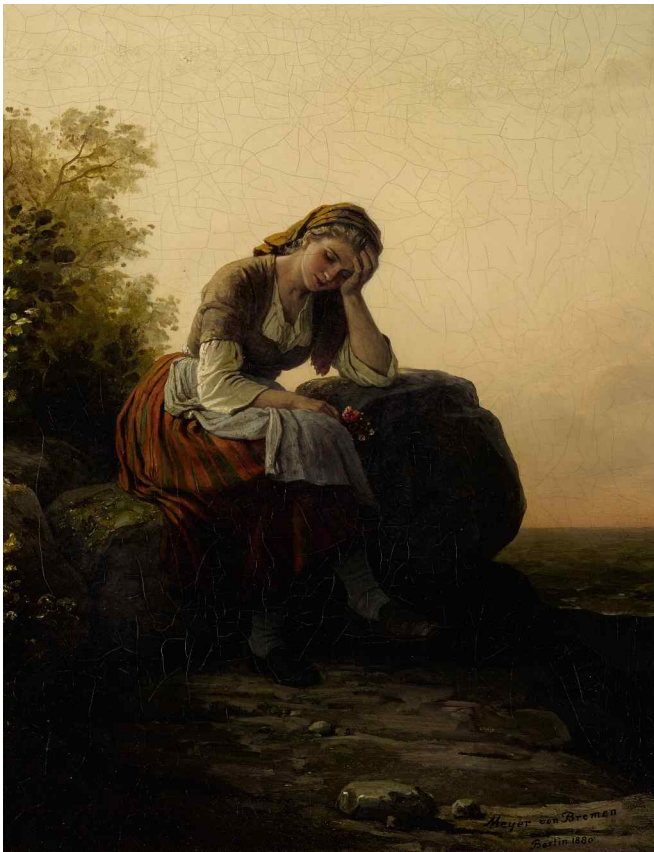
21¾ by 18¾ in.; 55.2 by 46.4 cm

PROVENANCE

Goupil's New York (according to a label on the reverse)

Private collection, Carmel, California (acquired circa 1980)

\$ 10,000-15,000



814

814

JOHANN GEORG MEYER VON BREMEN

German, 1813-1886

Meditation

signed *Meyer von Bremen*, dated 1880 and
inscribed *Berlin* (lower right)

oil on canvas

22¾ by 16¾ in.; 56.8 by 42.5 cm

PROVENANCE

David C. Lyall (and sold, his sale, American Art Association, February 10, 1903, lot 70)

Julius Oehme (acquired at the above sale)

Alfred G. Lewis (and sold, American Art Association, New York, April 25, 1935, lot 34)

W.G. Lauer (acquired at the above sale)

Sarah C. Driscoll, New York (and sold, Parke-Bernet Galleries, New York, December 9, 1949, lot 273)

Collection of B.J. Barry (by 1949)

Private Collection, New York

Thence by descent to the present owner

\$ 5,000-7,000

815

PROPERTY SOLD TO BENEFIT THE ART
ACQUISITION AND CONSERVATION FUND OF
THE PAINE ART CENTER AND GARDENS

EUGENIO ZAMPIGHI

Italian, 1859 - 1944

The Baby's Bath

signed *E Zampighi* (lower right)
oil on canvas
29¼ by 41½ in.; 74.3 by 105.4 cm

PROVENANCE

Helen Battis, Oshkosh, Wisconsin
Oshkosh Public Museum (bequeathed from the
estate of the above in 1955)
Dr. Charles Behnke, Oshkosh, Wisconsin
(acquired from the above)
Charles R. Behnke, Oshkosh, Wisconsin (by
descent from the above, his father)
Bequeathed from the above

\$ 15,000-25,000



815

816

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

EUGENIO ZAMPIGHI

Italian, 1859 - 1944

First Steps

signed *E Zampighi* (lower left)
oil on canvas
22¼ by 30½ in.; 56.5 by 76.5 cm

PROVENANCE

Sale: Sotheby's, New York, October 29, 1992,
lot 98, illustrated
Acquired at the above sale

\$ 8,000-12,000



816



817

817

LUIGI BECHI

Italian, 1830 - 1919

Blowing Bubbles

signed *L. Bechi* (lower right)

oil on canvas

21½ by 17½ in.; 54.6 by 43.5 cm

PROVENANCE

Sale: Sotheby's, London, October 10, 1984, lot 59, illustrated

MacConal-Mason, London

Private Collection (acquired from the above)

Thence by descent to the present owner

\$ 10,000-15,000

818

FELIX SCHLESINGER

German, 1833 - 1910

A Shared Meal

signed *F. Schlesinger* (lower right)

oil on canvas

16¾ by 24½ in.; 42.5 by 62.2 cm

PROVENANCE

Chicago Art Galleries (by circa 1950)

Sale: Sotheby's, Chicago, June 29, 1999, lot 2523, illustrated (as *Child and Dog*)

Sale: Christie's, New York, April 8, 2008, lot 110, illustrated

Acquired at the above sale by the present owner

\$ 8,000-12,000



818

819

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

ARTHUR JOHN ELSLEY

British, 1861 - 1952

Pick-a-Back

signed *ARTHUR J. ELSLEY* and dated 1907 (lower left)

oil on canvas

39 by 29½ in.; 99.1 by 74.9 cm

PROVENANCE

Sale: Christie, Manson & Woods, London, April 20, 1925, lot 132 (as *Whoa Back*)

W.W. Sampson, London (acquired at the above sale)

Private Collection, Europe (sale: Sotheby's, New York, April 25, 2006, lot 118, illustrated)

Acquired at the above sale

EXHIBITED

Terry Parker, *Golden Hours: The Paintings of Arthur J. Elsley, 1860-1952*, Somerset, 1998, p. 108-9, illustrated

\$ 30,000-40,000





820

820

PROPERTY FROM A PRIVATE FLORIDA
COLLECTION

ARTHUR JOHN ELSLEY

British, 1861 - 1952

Friend or Foe?

signed *ARTHUR J. ELSLEY* (lower left)
oil on canvas
35 $\frac{1}{8}$ by 39 $\frac{7}{8}$ in.; 88.9 by 101.6 cm

PROVENANCE

Sale: Sotheby's, London, November 6, 1995,
lot 84, illustrated (as *Favourite*)
Haynes Fine Art, Broadway, England
Private collection (acquired from the above, and
sold, Sotheby's, New York, April 24, 2009, lot 90,
illustrated)
Acquired at the above sale

EXHIBITED

London, Royal Academy, 1891, no. 1156
(as *Victims*)

LITERATURE

The Illustrated London News, May 23, 1891,
p. 682, illustrated (a black and white drawing of
the painting)
Royal Academy Notes, London, 1891, p. 134,
illustrated
Royal Academy Pictures, London, 1891, p. 115
Royal Academy Sketches, London, 1891, p. 88
Terry Parker, *Golden Hours: The Paintings of
Arthur J. Elsley, 1860-1952*. Somerset, 1998,
pp. 16, 133, illustrated p. 49

The present early work by Arthur J. Elsley was displayed in the Royal Academy in 1891. Evocative of youthful frivolity and childhood bliss, *Friend or Foe?* is a highly skilled representation of the type of subject for which Elsley was best known. A widely popular artist in Victorian and Edwardian England, Elsley was first renowned for his depictions of canine subjects, and later, genre scenes focusing on images of childhood. His shift towards paintings of youthful play was influenced by celebrated Victorian painter Frederick Morgan, with whom he shared a studio.

\$ 40,000-60,000



821

△ 821

**CARL (CHRISTIAN EDVARD
OTTO) CARLSEN**

Danish, 1855 - 1917

In the Auction House

signed *Carl Carlsen* and dated 1891 (lower right)
oil on canvas
41 by 48 $\frac{5}{8}$ in.; 104.1 by 123.5 cm

PROVENANCE

Private Collection
Sale: Sotheby's, New York, November 1, 1995,
lot 170. illustrated
A. Alfred Taubman, Bloomfield Hills, Michigan
(acquired at the above sale)

\$ 20,000-30,000



822

822

PROPERTY FROM THE JOHN. F. EULICH
COLLECTION

JULES WORMS

French, 1832 - 1914

Breaking the News

signed *J Worms* (lower left)
oil on canvas
29 by 39¾ in.; 73.7 by 101 cm

PROVENANCE

Sale: Sotheby's, New York, February 12, 1997, lot
135, illustrated
Private Collection, New York (acquired at the
above sale and sold, Sotheby's, New York, April
18, 2008, lot 21, illustrated)
Acquired at the above sale

\$ 15,000-25,000



823

823

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

CHARLES VAN DEN EYCKEN

Belgian, 1859 - 1923

Three Watchful Kittens

signed *Ch. van den Eycken* and dated 1893 (lower
left)
oil on canvas
17½ by 22¼ in.; 44.5 by 56.5 cm

PROVENANCE

Sale: Christie's, New York, October 24, 2007, lot
216, illustrated
Acquired at the above sale

\$ 8,000-12,000

824

PROPERTY FROM A PRIVATE COLLECTOR,
CALIFORNIA

HENRIËTTE RONNER-KNIP

Dutch, 1821-1909

A Bichon Frise and a King Charles Spaniel with a Hen and Her Chicks

signed *Henriette Ronner*. (lower right)

oil on canvas

22¾ by 33½ in.; 57.8 by 85.1 cm

PROVENANCE

Sale: Christie's, South Kensington, February 14, 1990, lot 110

Sale: Christie's, London, July 16, 1991, lot 107, illustrated

Acquired at the above sale

\$ 10,000-15,000



824

825

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

ANTONIO DELLE VEDOVE

Italian, 1865-1944

Guinea Pigs and a Basket of Grapes

signed *A Delle Vedove* (upper right)

oil on canvas

25¼ by 31 in.; 64.1 by 78.7 cm

PROVENANCE

Sale: Sotheby's, New York, October 25, 2005, lot 53, illustrated

Acquired at the above sale

\$ 4,000-6,000



825



SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY

SOLD TO BENEFIT THE ENDOWMENT FUND

LOTS 826-839

The James Prendergast Library opened in Jamestown, New York on December 1, 1891 and, as the local newspaper reported, the day marked “an important epoch in our local history. Few communities can boast so magnificent a gift” (“The Free Library,” *The Evening Journal*, vol. XXII, no. 183, December 1891). Well over a century later the James Prendergast Library remains a vital resource in support of cultural enrichment, long honoring their mission statement of “responsibly empowering lifelong learning of the

residents of the city of Jamestown” and the surrounding communities.

After Judge James Prendergast (1764-1846) founded Jamestown, New York in 1811, his family became well known for its “public spirit and public services” (*Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association*, Jamestown, New York, 1906, n.p.). The judge’s grandson James, a prominent lawyer, followed in his footsteps, and focused on the improvement of the local community until his untimely death in

1879 at the age of thirty-one. The younger James was remembered as “widely popular in the best sense of the word, by reason of many attractive and worthy attributes of character,” and while he left no will, his personal papers detailed his plan to donate property for the establishment of a free library for Jamestown (*Descriptive Catalogue*, n.p.). His wish was honored by his parents Alexander (1809-1885) and Mary Norton Prendergast (1821-1889), who donated more funds for the purchase of additional land and the construction of

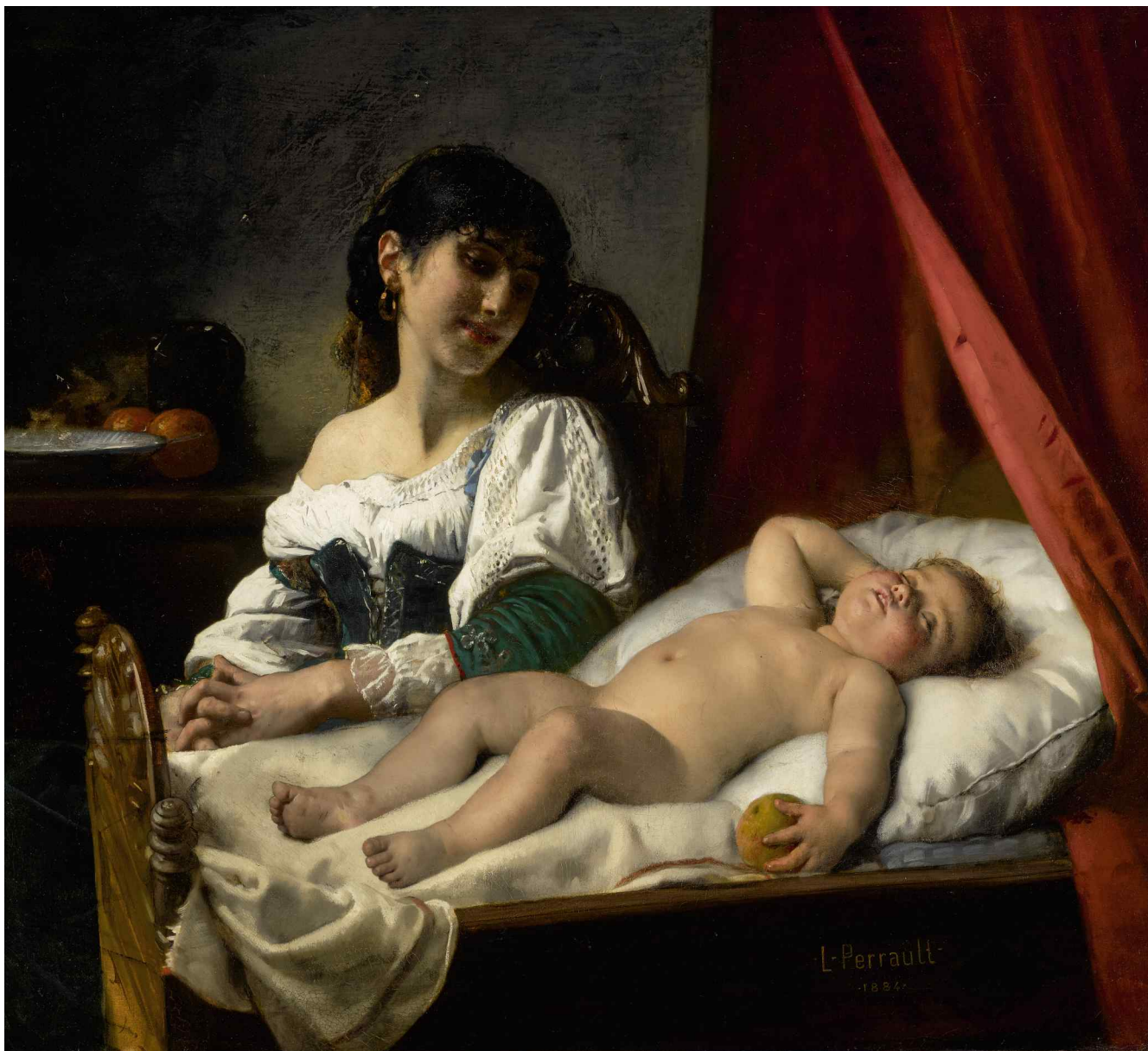
the building. In January 1880, the James Prendergast Library Association was established by a special act of the New York State Legislature, and Rochester architect A. J. Warner was selected for the Library's construction in Richardsonian Romanesque style, complete with turret, rounded arches and Medina sandstone exterior. Though James' parents did not live to see the Library's completion, Mary's will left an additional generous gift of \$25,000 (more than \$600,000 today) for the purchase of "oil paintings which possess merit as works of art" (Katherine E. Manthorne, *The Mirror Up to Nature, A Catalogue of 19th and 20th Century Paintings in the Collection of the James Prendergast Library Association*, Jamestown, New York, 1982, p. vi).

The purchase of paintings was entrusted to Mary Prendergast's estate executors Robert N. Marvin and Willis O. Benedict, and for advisement they turned to Pittsburgh's J.J. Gillespie and Company, one of the most successful art galleries of the late nineteenth century. Gillespie

was well-positioned to offer the Library a broad range of the period's best-of-the-best works: they hosted influential exhibitions from New York, London, and Paris dealers, and sent representatives on buying trips to East Coast and European galleries and auction houses. Indeed, the works sourced by Gillespie closely resemble those belonging to the Gilded Age's most important collectors, who had a voracious appetite for "modern" European paintings. Titans of industry like John D. Rockefeller, Henry Clay Frick, Andrew W. Mellon, Andrew Carnegie, J. P. Morgan, and Cornelius Vanderbilt amassed not only the largest fortunes in American history but the most incredible art collections. The great homes of New York, Boston, Philadelphia and other burgeoning American cities all featured a private picture gallery spotlighting contemporary masters; accordingly, artists like Léon-Jean-Basile Perrault, Alberto Pasini, Emilio Sanchez Perrier and others were ideal selections for the James Prendergast Library's collection.

The breadth of the paintings of the collection of the James Prendergast Library also honors the forward-thinking spirit of its founder and his family. In the 1870s, a free library was virtually unknown in the United States, and the open circulation of books was relatively limited in public institutions before 1900. Upon opening on December 1, 1891, the 8,666 volumes of the Library were joined by the 32 paintings acquired through the Prendergast bequest, allowing the public open access to both literature and art. As many of the great American collections of the nineteenth century have been dismantled, the James Prendergast Library's diverse and dynamic paintings have preserved the grandeur of the period for generations of visitors, and the sale today, benefiting the endowment fund, serves to continue the longstanding legacy of the Prendergasts and their commitment to the community.





826

826

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

LÉON-JEAN-BASILE PERRAULT

French, 1832 - 1908

Sleep, Baby, Sleep

signed -L- Perrault- and dated -1884- (lower right)
oil on canvas

39 ¾ by 44 in.; 101 by 111.8 cm

PROVENANCE

Allen H. Wood, Detroit
Knoedler & Co., New York, no. 6059 (acquired
from the above, June 1888)
J. J. Gillespie & Co., Pittsburgh (acquired from the
above, May 23, 1891)
Acquired from the above through the Prendergast
Bequest, 1891

LITERATURE

*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association*,
Jamestown, 1906, no. 16
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association*, Jamestown, New York, 1982, p. 34,
illustrated

\$ 30,000-50,000

827

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

EMILIO SÁNCHEZ PERRIER

Spanish, 1855 - 1907

Autumn

signed *E. Sanchez Perrier* and inscribed *Alcalá*
(lower left)
oil on panel
10 $\frac{3}{8}$ by 14 $\frac{1}{8}$ in.; 26.4 by 35.9 cm

PROVENANCE

Chaine & Simonson, Paris
Knoedler & Co., New York, no. 6589 (acquired
from the above, September 19, 1890)
J.J. Gillespie & Co., Pittsburgh (acquired from the
above, May 23, 1891)
Acquired from the above through the Prendergast
Bequest, 1891

LITERATURE

*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association,*
Jamestown, 1906, no. 36
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association,* Jamestown, New York, 1982, p. 44,
illustrated

We would like to thank Juan Fernández Lacomba
for kindly confirming the authenticity of this lot.

\$ 8,000-12,000

828

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

ALBERTO PASINI

Italian, 1826 - 1899

The Passageway

signed *A. Pasini* and dated 86 (lower left)
oil on canvas laid down on board
8 $\frac{1}{8}$ by 6 $\frac{3}{4}$ in.; 20.6 by 17.1 cm

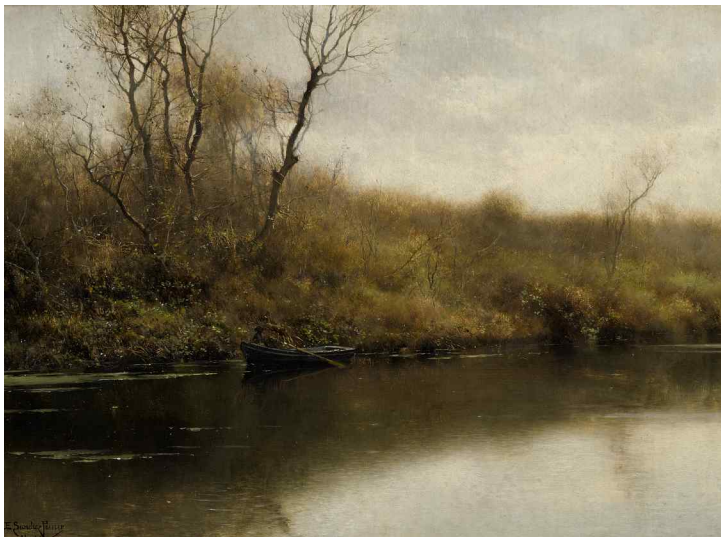
PROVENANCE

Acquired through the Prendergast Bequest, 1891

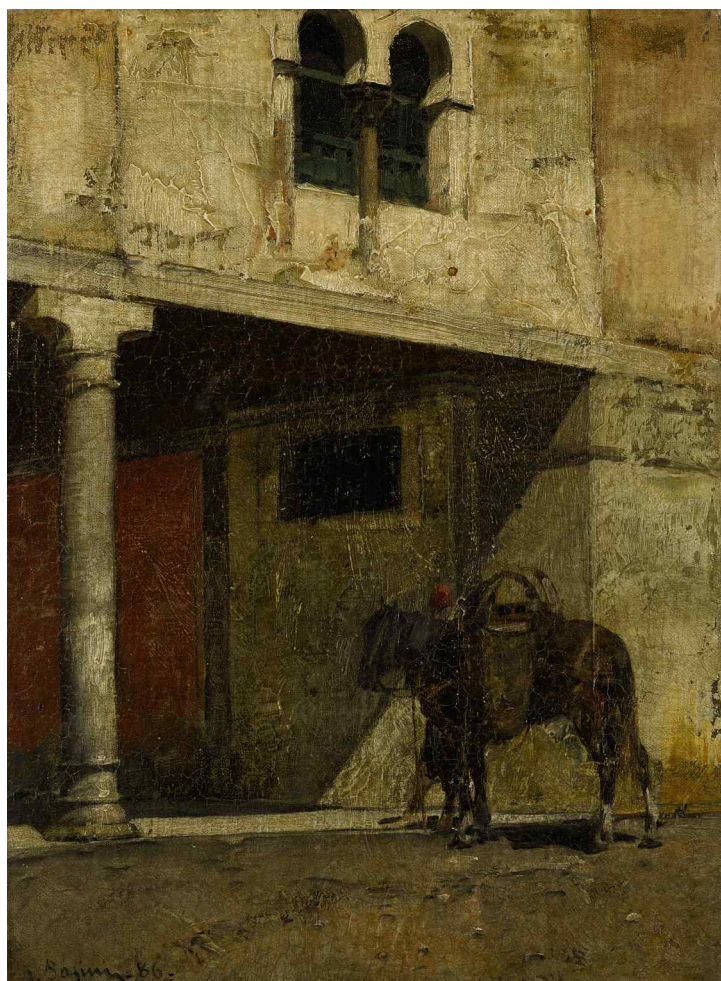
LITERATURE

*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association,*
Jamestown, 1906, no. 43
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association,* Jamestown, New York, 1982, p. 33,
illustrated

\$ 3,000-5,000



827



828



829



830

□ 829 SOLD WITHOUT RESERVE

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY,
SOLD TO BENEFIT THE ENDOWMENT FUND

GEORGES-JEAN-MARIE HAQUETTE

French, 1854 - 1906

The Fisherman's Wife

signed *G. Haquette* (lower right)
oil on canvas laid down on board
51 by 37 $\frac{3}{8}$ in.; 129.5 by 95.6 cm

PROVENANCE

Boussod, Valadon & Cie, Paris
Knoedler & Co., New York, no. 5441 (acquired from the above,
November 23, 1886)
J.J. Gillespie & Co., Pittsburgh (acquired from the above, May
23, 1891)
Acquired from the above through the Prendergast Bequest,
1891

LITERATURE

*Descriptive Catalogue of the Art Gallery of the James
Prendergast Library Association*, Jamestown, 1906, no. 12
Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue
of 19th and 20th Century Paintings in the Collection of The
James Prendergast Library Association*, Jamestown, New York,
1982, p. 16, illustrated

\$ 2,000-3,000

□ 830 SOLD WITHOUT RESERVE

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY,
SOLD TO BENEFIT THE ENDOWMENT FUND

PAUL JEAN CLAYS

Belgian, 1819 - 1900

Port of Ostend

signed *P.J. Clays*. (lower right)
oil on panel
21 $\frac{3}{8}$ by 15 $\frac{1}{2}$ in.; 54.3 by 39.4 cm

PROVENANCE

E. LeRoy & Co., Paris
Knoedler & Co., New York, no. 6343 (acquired from the above,
October 1889)
J.J. Gillespie & Co., Pittsburgh (acquired from the above, May 1891)
Acquired from the above through the Prendergast Bequest, 1891

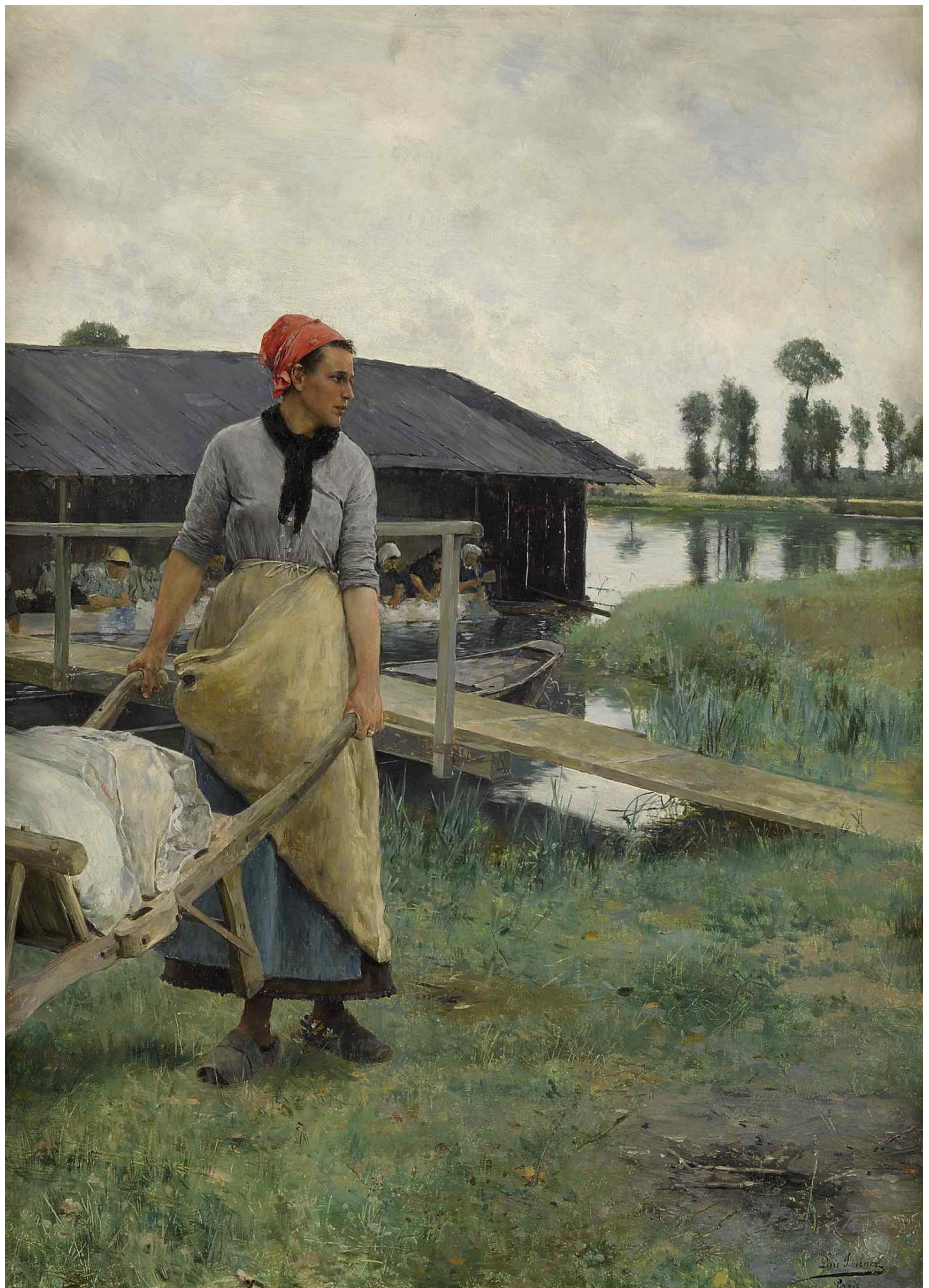
EXHIBITED

Chicago, *Interstate Industrial Exposition*, 1890 (lent by
Knoedler & Co., New York)

LITERATURE

*Descriptive Catalogue of the Art Gallery of the James
Prendergast Library Association*, Jamestown, 1906, no. 11
Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue
of 19th and 20th Century Paintings in the Collection of The
James Prendergast Library Association*, Jamestown, New York,
1982, p. 8, illustrated

\$ 2,000-3,000



831

831

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY,
SOLD TO BENEFIT THE ENDOWMENT FUND

LUIS JIMÉNEZ ARANDA

Spanish, 1845 - 1928

Washday on the Seine

signed *Luis Jiménez* and inscribed *Paris* (lower right)

oil on panel

24 by 17½ in.; 61 by 44.5 cm

PROVENANCE

Acquired through the Prendergast Bequest, 1891

EXHIBITED

Pittsburgh, Carnegie Library, *Dedication Loan Exhibition*, 1895,
no. 169

LITERATURE

*Descriptive Catalogue of the Art Gallery of the James
Prendergast Library Association*, Jamestown, 1906, no. 25
Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue
of 19th and 20th Century Paintings in the Collection of The
James Prendergast Library Association*, Jamestown, New York,
1982, p. 24, illustrated

\$ 5,000-7,000



832

□ 832 SOLD WITHOUT RESERVE

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

ETIENNE PROSPER BERNE- BELLECOUR

French, 1838 - 1910

Reminiscences of the War

signed *E. Berne-Bellecour.* and dated 1885-
(lower right)

oil on panel

18 by 24½ in.; 45.7 by 61.3 cm

PROVENANCE

Acquired through the Prendergast Bequest, 1891

LITERATURE

*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association,*
Jamestown, 1906, no. 17

Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association, Jamestown, New York, 1982, p. 4,*
illustrated

\$ 2,000-3,000

□ 833 SOLD WITHOUT RESERVE



833

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

JOHN LEWIS BROWN

French, 1829 - 1890

On Guard

signed *John Lewis Brown* and dated 1875
(lower right)

oil on panel

23½ by 28⅞ in.; 58.7 by 72.7 cm

PROVENANCE

Possibly, Goupil & Cie, New York, no. 10733
(acquired as half-share with Bague & Cie,
December 1875 until 1879, as *Un Cuirassier de
Marie-Thérèse*)

Acquired through the Prendergast Bequest, 1891

EXHIBITED

*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association,*
Jamestown, 1906, no. 13

Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association, Jamestown, New York, 1982, p. 7,*
illustrated

\$ 1,500-2,000

□ 834 SOLD WITHOUT RESERVE

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

PAUL LOUIS NARCISSE GROLLERON

French, 1848 - 1901

Sharpening the Knife

signed *P Grolleron* (lower left)
oil on canvas laid down on board
10 $\frac{7}{8}$ by 8 in.; 27.6 by 20.3 cm

PROVENANCE

Pitet Aîné, Paris
Knoedler & Co., New York, no. 6380 (acquired
from the above, November 18, 1889, as *Sujet
militaire*)
J.J. Gillespie & Co., Pittsburgh (acquired from the
above, May 23, 1891)
Acquired from the above through the Prendergast
Bequest, 1891

LITERATURE

*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association,*
Jamestown, 1906, no. 24
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association*, Jamestown, New York, 1982, p. 15,
illustrated

\$ 2,000-3,000

□ 835 SOLD WITHOUT RESERVE

SELECT WORKS FROM THE JAMES
PRENDERGAST LIBRARY, SOLD TO BENEFIT THE
ENDOWMENT FUND

CHARLES-OLIVIER DE PENNE

French, 1831-1897

Awaiting the Master

signed *Ch de Penne* (lower left)
oil on panel
16 $\frac{1}{4}$ by 13 $\frac{3}{8}$ in.; 41.3 by 33.3 cm

PROVENANCE

Acquired through the Prendergast Bequest, 1891

LITERATURE

*Descriptive Catalogue of the Art Gallery of
the James Prendergast Library Association,*
Jamestown, 1906, no. 44
Katherine E. Manthorne, *The Mirror Up to Nature:
A Catalogue of 19th and 20th Century Paintings in
the Collection of The James Prendergast Library
Association*, Jamestown, New York, 1982, p. 10,
illustrated

\$ 3,000-5,000



834



835



836

836

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

EMILIE PREYER

German, 1849 - 1930

Still Life with Peaches and Grapes On A Table

signed *Emilie Preyer*. (lower right)
oil on canvas laid down on board
8¾ by 11¼ in.; 22.2 by 28.6 cm

PROVENANCE

John H. Hanan, Brooklyn
Knoedler & Co., New York, no. 6817 (acquired from the above, April 13, 1891)
J.J. Gillespie & Co., Pittsburgh (acquired from the above, May 23, 1891)
Acquired from the above through the Prendergast Bequest, 1891

LITERATURE

Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, 1906, no. 38

Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 35, illustrated

\$ 5,000-7,000

□ 837 SOLD WITHOUT RESERVE



837

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

JEAN-BAPTISTE ROBIE

Belgian, 1821 - 1910

Roses

signed *J. Robie* (lower right)
oil on panel
15½ by 19¼ in.; 39.4 by 48.9 cm

PROVENANCE

Pitet Aîné, Paris
Knoedler & Co., New York, no. 6693 (acquired from the above, November 10, 1890)
J.J. Gillespie & Co., Pittsburgh (acquired from the above, May 23, 1891)
Acquired from the above through the Prendergast Bequest, 1891

LITERATURE

Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, 1906, no. 30

Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 41, illustrated

We would like to thank Kathleen de Fays for kindly confirming the authenticity of this lot.

\$ 3,000-5,000

□ 838 SOLD WITHOUT RESERVE

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

WILHELM SCHUTZE

German, 1840 - 1898

The Schoolmaster

signed *Wilh. Schutz* and inscribed *München* (lower right)
oil on canvas
38½ by 30⅞ in.; 97.8 by 78.4 cm

PROVENANCE

Acquired through the Prendergast Bequest, 1891

LITERATURE

Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, New York, 1906, no. 32

Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 46

\$ 3,000-5,000



838

□ 839 SOLD WITHOUT RESERVE

SELECT WORKS FROM THE JAMES PRENDERGAST LIBRARY, SOLD TO BENEFIT THE ENDOWMENT FUND

LEO HERRMANN

French, 1853 - 1927

Painting a Madonna

signed *Leo Herrmann* (lower right)
oil on canvas laid down on board
9 by 6½ in.; 22.8 by 16.5 cm

PROVENANCE

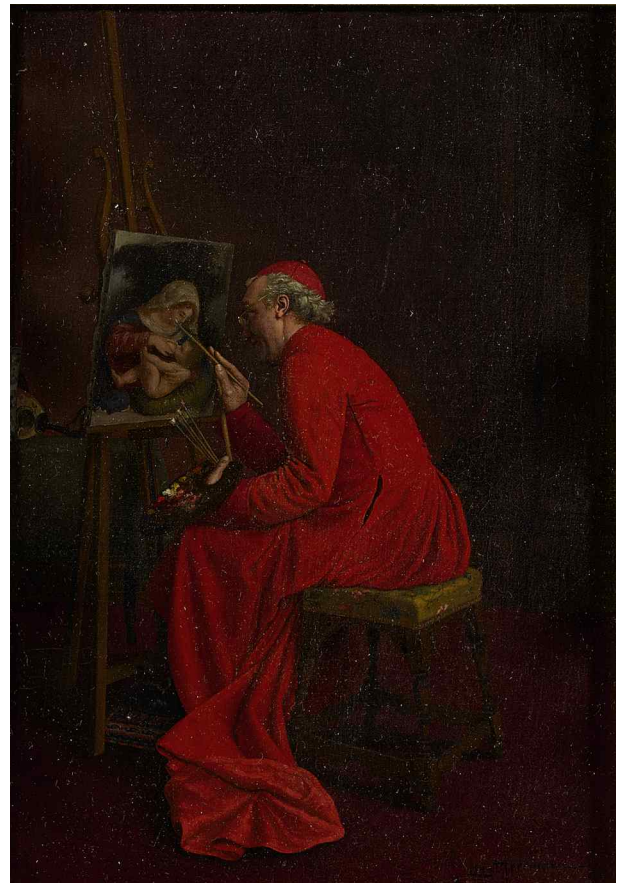
Acquired through the Prendergast Bequest, 1891

LITERATURE

Descriptive Catalogue of the Art Gallery of the James Prendergast Library Association, Jamestown, 1906, no. 25

Katherine E. Manthorne, *The Mirror Up to Nature: A Catalogue of 19th and 20th Century Paintings in the Collection of The James Prendergast Library Association*, Jamestown, New York, 1982, p. 18, illustrated

\$ 1,000-1,500



839



840

840

JEHAN GEORGES VIBERT

French, 1840 - 1902

Sermon sur l'abstinence

signed *J. G. Vibert* (lower right)

oil on panel

25½ by 31⅞ in.; 64.8 by 81 cm

PROVENANCE

Isaac Stern (by 1896 and sold, his sale, American Art Association, New York, February 19-20, 1912, lot 135, illustrated)

Lanthier's (acquired at the above sale)

EXHIBITED

New York, The Hebrew Institute, 1896 (lent by Isaac Stern)

LITERATURE

"Art on the East Side," *New York Times*, May 3, 1896, p. 16

Jehan Georges Vibert, *La Comédie en Peinture*, London, 1902, p. 218-9, illustrated

\$ 15,000-20,000

841

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

GEORGES CROEGAERT

Belgian, 1848 - 1923

Le bon livre

signed *GEORGES CROEGAERT* and inscribed

PARIS (lower right)

oil on panel

13¾ by 10¾ in.; 34.9 by 27.3 cm

PROVENANCE

Sale: Sotheby's, London, November 19, 1997, lot 170, illustrated (as *A Cardinal Reading By A Fire*)

MacConnal-Mason, London

Private Collection

Acquired by the present owner *circa* 2014

\$ 10,000-15,000

842

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

GEORGES CROEGAERT

Belgian, 1848 - 1923

A Broken String

signed *GEORGES CROEGAERT* and inscribed

PARIS (lower left)

oil on panel

13¾ by 10½ in.; 34.9 by 26.7 cm

PROVENANCE

Sale: Sotheby's, London, April 2, 1998, lot 73, illustrated

MacConnal-Mason, London

Private Collection

Acquired by the present owner *circa* 2014

\$ 10,000-15,000



841



842

843

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

GEORGES CROEGAERT

Belgian, 1848 - 1923

Le mot juste

signed *Georges Croegaert* and inscribed *Paris*

(lower left)

oil on panel

14 by 10¾ in.; 35.6 by 27.3 cm

PROVENANCE

M. Newman Ltd., London

Sale: Phillips, London, November 19, 1996, lot 78

MacConnal-Mason, London

Private Collection

Acquired by the present owner *circa* 2014

\$ 6,000-8,000



843



844

844

**ANTONIO SALVADOR
CASANOVA Y ESTORACH**

Spanish, 1847 - 1896

**Isabella I of Castille, Conqueror of
Granada**

signed A. Casanova y Estorach (lower left)
oil on canvas
39 by 50½ in.; 99.1 by 128.3 cm

PROVENANCE

Acquired by the present owner by 2016

\$ 5,000-7,000

845

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

GEORGES ROCHEGROSSE

French, 1859 - 1938

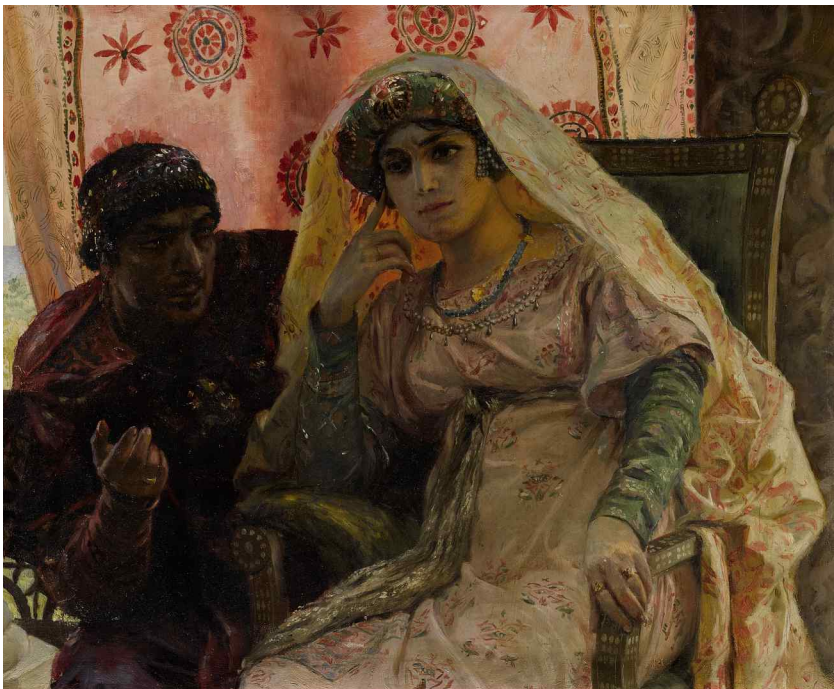
The Conspirator

signed G. Rochegrosse (upper left)
oil on canvas
18 by 21½ in.; 46 by 55 cm

PROVENANCE

Private Collection (acquired *circa* 1900)
Thence by descent (and sold, Sotheby's, Paris,
June 21, 2012, lot 157, illustrated)
Acquired at the above sale

\$ 5,000-7,000



845

846

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

EUGÈNE ALEXIS GIRARDET

French, 1853 - 1907

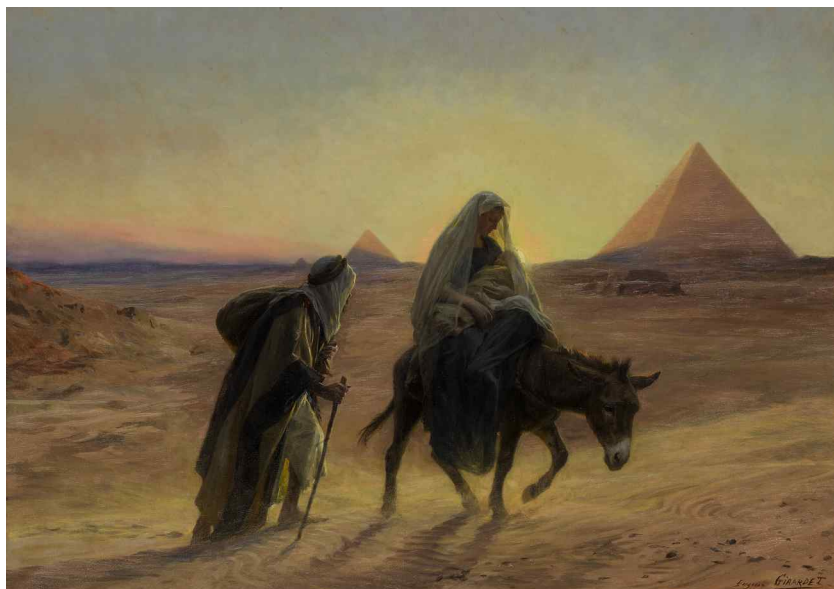
Flight into Egypt

signed *Eugene GIRARDET* (lower right)
oil on canvas
29 by 39¾ in.; 73.5 by 101 cm

PROVENANCE

Sale: Christie's, London, June 15, 2005, lot 40,
illustrated
Sale: Sotheby's, London, June 2, 2010, lot 128,
illustrated
Acquired at the above sale

\$ 8,000-12,000



846

847

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ADOLPHE DILLENS

Belgian, 1821 - 1877

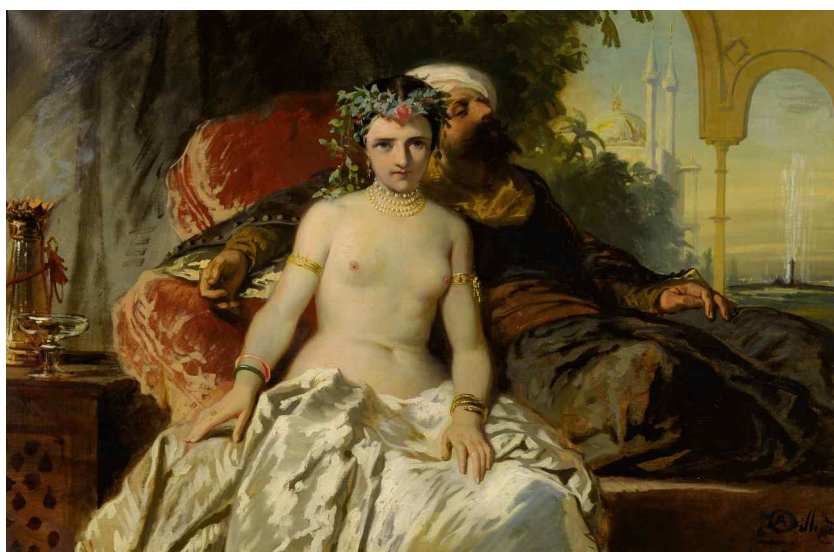
The Favorite

signed *ADillens* and dated *1851* (lower right)
oil on canvas
33½ by 51¼ in.; 85.5 by 130.5 cm

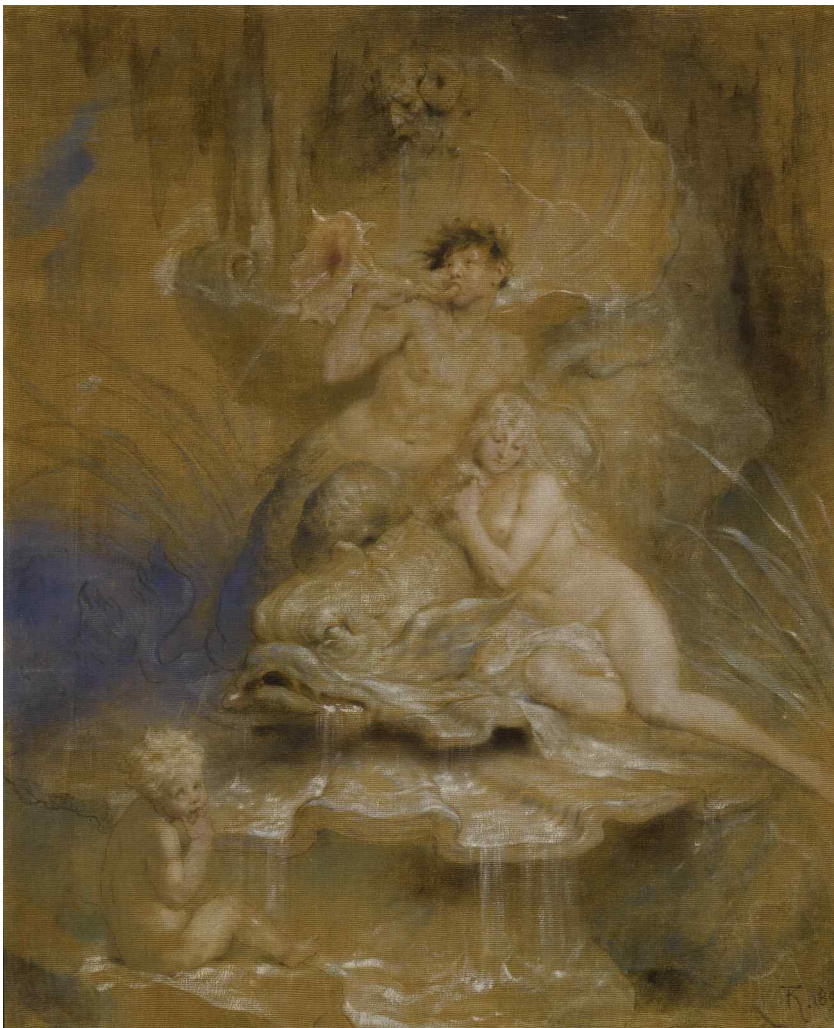
PROVENANCE

Sale: Sotheby's, London, November 24, 2009,
lot 124, illustrated
Acquired at the above sale

\$ 5,000-7,000



847



848

848

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

FERDINAND KELLER

German, 1842 - 1922

Tritonen

signed *FK* and dated 1893 (lower right)
pastel and oil on woven fabric
76 $\frac{3}{8}$ by 63 $\frac{3}{8}$ in.; 195.2 by 161.6 cm

PROVENANCE

Private Collection, Germany (and sold, Sotheby's, London, June 2, 2010, lot 34, illustrated)
Acquired at the above sale

LITERATURE

Michael Koch, *Ferdinand Keller*, Karlsruhe, 1978, p. 98, no. 243

Painted in 1893, this work is from a series of four designs for Bacchanale wall hangings for the artist's summer house in Miederpoecking on the Starnberger See.

\$ 10,000-15,000



849

849

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PIERRE CARRIER-BELLEUSE

French, 1851 - 1933

Nude on the Beach

signed *Pierre Carrier-Belleuse* and dated 1913 (lower right)
pastel on stretched paper
31 $\frac{1}{4}$ by 45 $\frac{5}{8}$ in.; 79.5 by 115.9 cm

PROVENANCE

Sale: Sotheby's, Paris, June 21, 2012, lot 158, illustrated
Acquired at the above sale

\$ 5,000-7,000

850

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

EDOUARD ALEXANDRE SAIN

French, 1830 - 1910

The Red Parasol

signed *E. Sain* (lower right)
oil on canvas
76¾ by 51 in.; 194.9 by 131 cm

PROVENANCE

Sale: Sotheby's, New York, October 29, 1987,
lot 129, illustrated
Sale: Sotheby's, New York, October 25, 2005,
lot 98, lot 129
Acquired at the above sale

LITERATURE

Philip Hook and Mark Poltimore, *Popular 19th
Century Painting: A Dictionary of European Genre
Painters*, Woodbridge, 1986, p. 90, illustrated

\$ 7,000-10,000



850

851

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ANTONY TRONCET

French, 1879 - 1939

A Moment of Repose

signed *A. TRONCET.* and dated *M.C.M.XXX.*
(lower right)
pastel on canvas
36 by 53⅞ in.; 91.4 by 136.2 cm

PROVENANCE

Sale: Sotheby's, London, November 12, 2008,
lot 146, illustrated
Acquired at the above sale

\$ 6,000-9,000



851



852

852

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

OTTO PILNY

Swiss, 1866 - 1936

Dancing at Sunset

signed *O. Pilny*, dated 1905 and inscribed *Cairo* (lower right)

oil on canvas

47½ by 74¾ in.; 120.5 by 189.9 cm

PROVENANCE

Le Duc d'Arenberg, Paris

Private Collection, Paris (gifted from the above, his father, 1908)

Sale: Christie's, London, June 21, 2000, lot 104, illustrated

Sale: Christie's, London, July 2, 2008, lot 84, illustrated

Private Collection (acquired at the above sale and sold, Sotheby's, London, May 23, 2013, lot 296, illustrated)

Acquired at the above sale

\$ 12,000-18,000



853

853

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

MAURICE BOMPARD

French, 1857 - 1936

Waiting: Odalisques in an Interior

indistinctly signed *Bompard* (upper right)

oil on panel, unframed

20⅞ by 25½ in.; 53 by 65 cm

PROVENANCE

Sale: Christie's London, June 21, 1991, lot 104

Private Collection (acquired at the above sale)

Private Collection, Europe (by descent from the above and sold, Sotheby's, London, June 15, 2004, lot 130, illustrated)

Acquired at the above sale

LITERATURE

Lynne Thornton, *Women as Portrayed in Orientalist Painting*, Courbevoie, 1985, p. 117, illustrated

\$ 4,000-6,000

854

CARL HAAG

German, 1820 - 1915

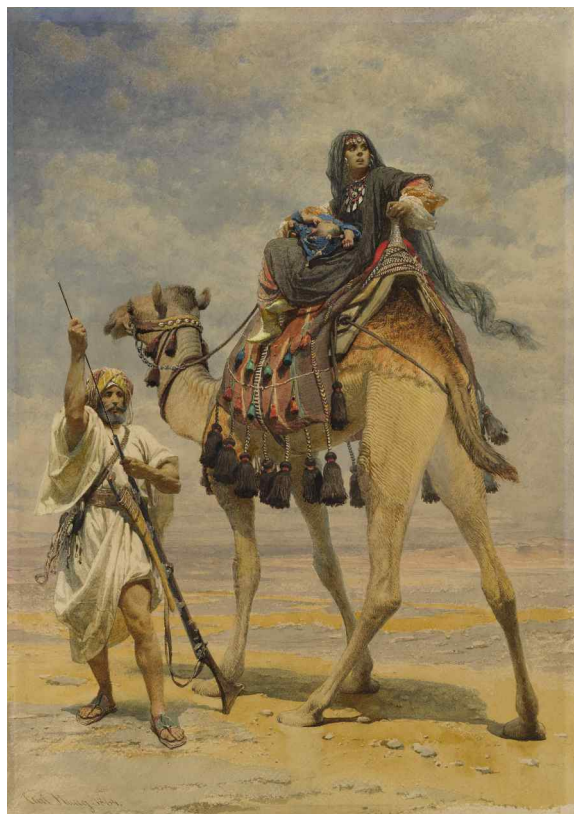
Bedouin Woman on a Camel

signed *Carl Haag.* and dated 1864. (lower left)
watercolor, gouache and pencil on paper
20¾ by 14¾ in.; 52.7 by 37.5 cm

PROVENANCE

Private Collection, United Kingdom (by circa 1890)
Thence by descent to the present owner

\$ 8,000-12,000



854

855

PROPERTY FROM THE ESTATE OF A NEW YORK
PRIVATE COLLECTOR

FEDERICO BARTOLINI

Italian, 19th/20th Century

The Carpet Seller

signed *FBartolini* (lower right)
watercolor and gouache on paper
21 by 14⅝ in.; 53.3 by 37.1 cm

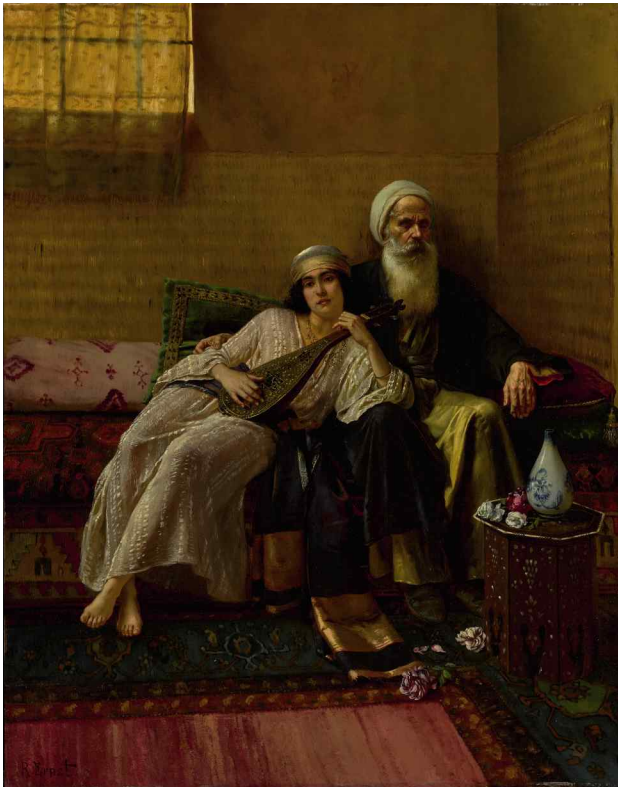
PROVENANCE

Private Collection
Thence by descent

\$ 8,000-12,000



855



856

856

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

RUDOLF ERNST

Austrian, 1854 - 1932

The Musician

signed *R. Ernst* (lower left)
oil on panel
31¾ by 25 in.; 80.6 by 63.5 cm

PROVENANCE

Ernest and Rosemarie Kanzler, Greece (and sold,
Sotheby's, New York, November 2, 2001, lot 14,
illustrated)
Acquired at the above sale

\$ 15,000-25,000

857

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

RUDOLF ERNST

Austrian, 1854 - 1932

La fileuse

signed *R. Ernst* (lower right)
oil on panel
13 by 9½ in.; 33 by 24.1 cm

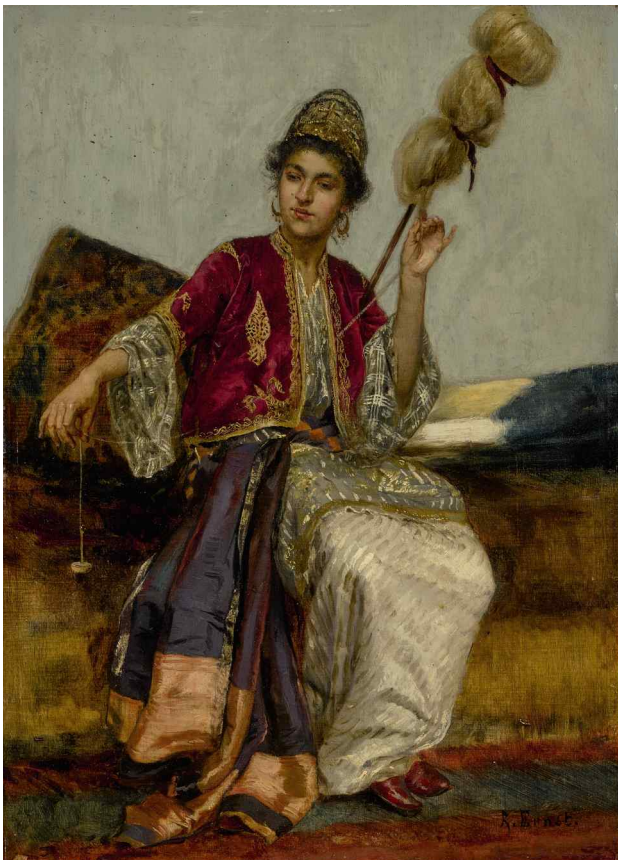
PROVENANCE

W.W. Sampson & Son, London
Sale: Christie's, London, July 12, 1926, lot 134
Sale: Christie's, London, June 21, 2000, lot 35,
illustrated
Private Collection, Paris (by 2001)
Sale: Tajan, Paris, May 15, 2002, lot 106,
illustrated
Acquired at the above sale

EXHIBITED

Ornans, Musée Départemental Gustave Courbet,
Les Orientalistes Chez Courbet, June 23 - October
1, 2001, no. 35

\$ 6,000-9,000



857

858

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

RUDOLF ERNST

Austrian, 1854 - 1932

Worshippers at a Buddhist Shrine

signed *R. Ernst* (lower right)
oil on panel
21¾ by 17¾ in.; 55.2 by 45.1 cm

PROVENANCE

M. Newman Ltd., London (according to a label
on the reverse)
Probably, sale: Bonhams, London, February 6,
1975
Sale: Bonhams, London, April 29, 2003, lot 33A,
illustrated
Sale: Gros & Delettrez, Paris, June 13, 2005,
lot 355, illustrated
Acquired at the above sale

\$ 10,000-15,000



858

859

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

RUDOLF ERNST

Austrian, 1854 - 1932

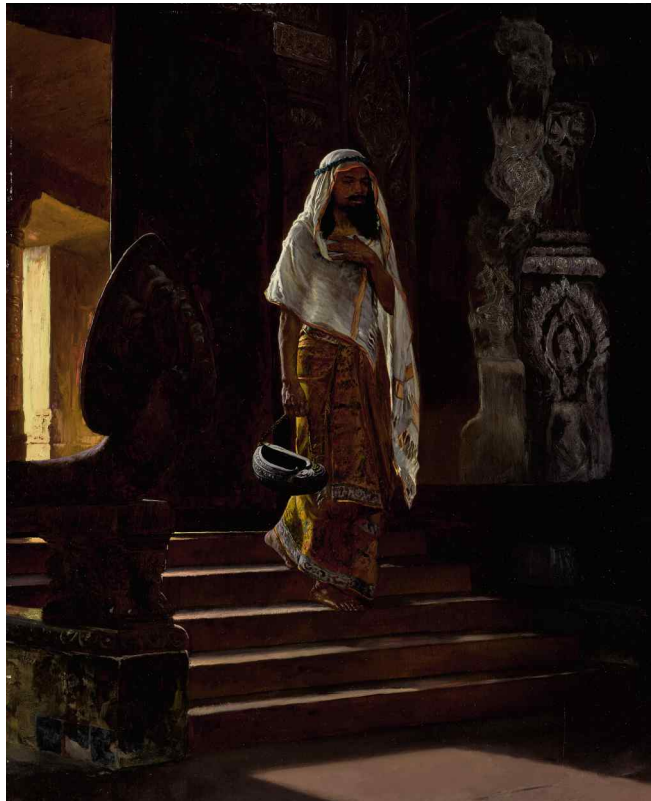
Entering the Temple

signed *R. Ernst*. (lower left)
oil on panel
21⅝ by 17⅞ in.; 54.9 by 45.4 cm

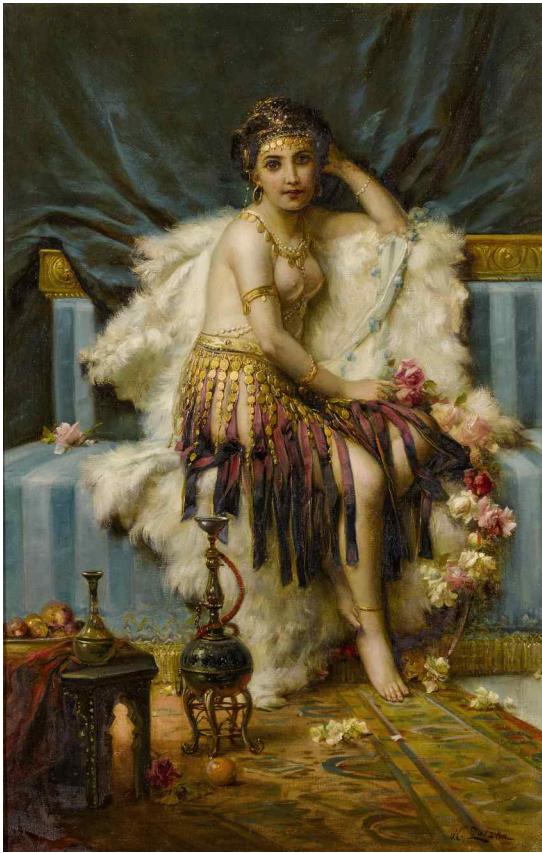
PROVENANCE

Solsbro Court Gallery, Torquay, England
(according to a label on the reverse)
Sale: Sotheby's, Billingshurst, May 23, 2001,
lot 1407, illustrated
Sale: Rabourdin & Choppin de Janvry, Paris,
November 19, 2001, lot 111, illustrated
Acquired at the above sale

\$ 10,000-15,000



859



860

860

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

HANS ZATZKA

Austrian, 1859 - 1945

Beauty with Flowers in an Interior

signed *H. Zatzka* (lower right)
oil on canvas
41 $\frac{1}{8}$ by 27 $\frac{1}{4}$ in.; 105.7 by 69.2 cm

PROVENANCE

Sale: Bonhams & Brooks, Knightsbridge,
December 6, 2000, lot 34, illustrated
Sale: Tajan, Paris, May 15, 2001, lot 201,
illustrated
Acquired at the above sale

\$ 15,000-25,000

861

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

LOUIS AUGUSTE GIRARDOT

French, 1856 - 1933

A Moroccan in Repose

signed *L-A- GIRARDOT* and dated *-1892-*
(lower right)
oil on canvas
32 by 22 $\frac{3}{4}$ in.; 81.3 by 57.8 cm

PROVENANCE

Sale: Gros & Delettrez, Paris, December 17, 2001,
lot 278, illustrated
Acquired at the above sale

\$ 5,000-7,000



861

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

HERBERT GUSTAVE SCHMALZ

British, 1856 - 1935

Faithful Unto Death (Christianes ad Leones!)

signed *Herbert Carmichael* (lower right); inscribed 2 "*Christianes ad Leones!*" / "*The sect who were first called Christians at Antioch had/ that day born good witness to their faith, in Rome. There in/the fierce glare of the Arena, waiting for the end./Waiting, under the pitiless eyes of a blood thirsty multitude, from Senator and Patrician dame, to low baffoone parisite. Waiting, till fear becomes/hope, and shame grows shameless before the promise of Death!*" / *Herbert Schmalz, 49 Addison Road, Kensington, London.* (on an old label on the reverse)

oil on canvas

63¼ by 45 in.; 160.7 by 114 cm

PROVENANCE

Thomas Agnew & Son, Ltd., Manchester
Maple & Co., London and Paris, 1911
Sale: Christie's, London, November 28, 2000,
lot 55, illustrated
Acquired by 2001

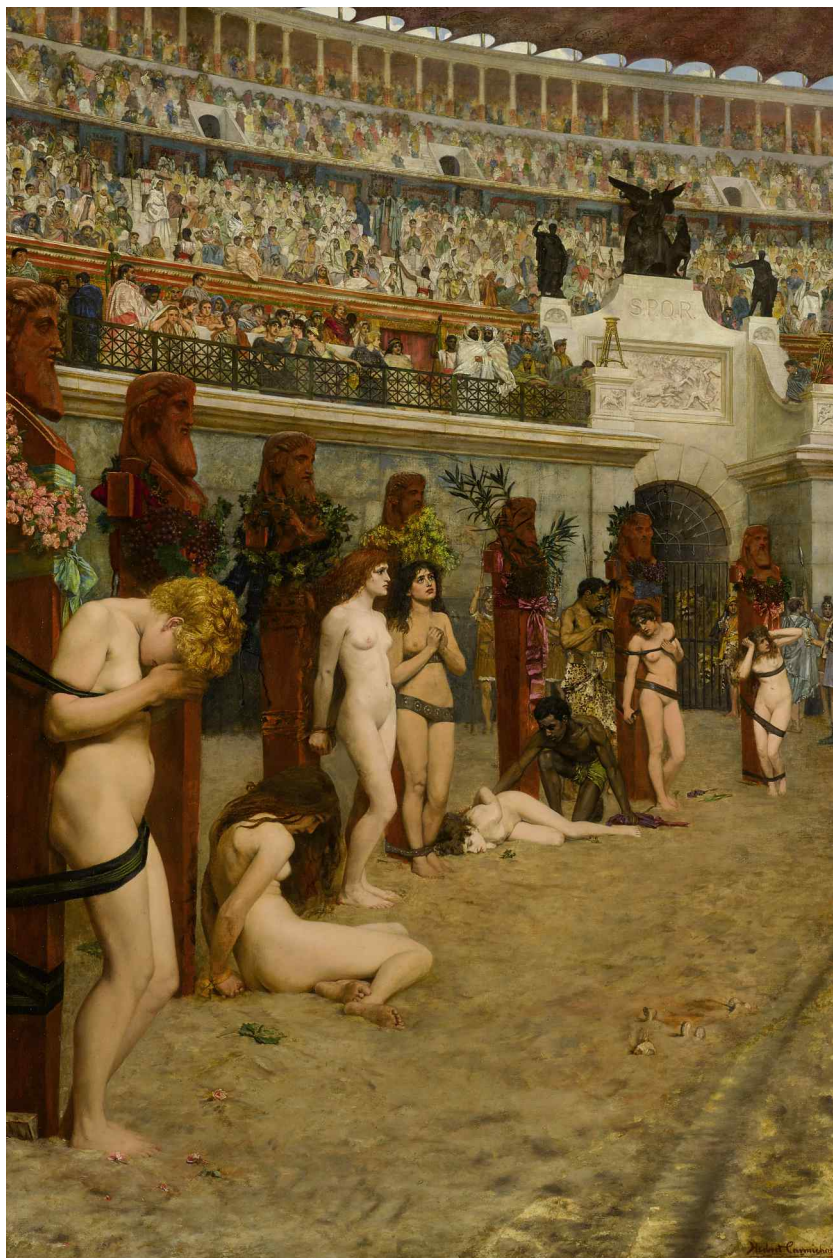
EXHIBITED

London, Royal Academy, 1888, no. 542
London, Tate Britain; Munich, Haus der Kunst;
Brooklyn Museum of Art; Tokyo, Kobe City
Museum; Tokyo, Gedai Museum: *Exposed: The
Victorian Nude*, November 1, 2001- August 31,
2003, no. 150 (lent by the present owner)

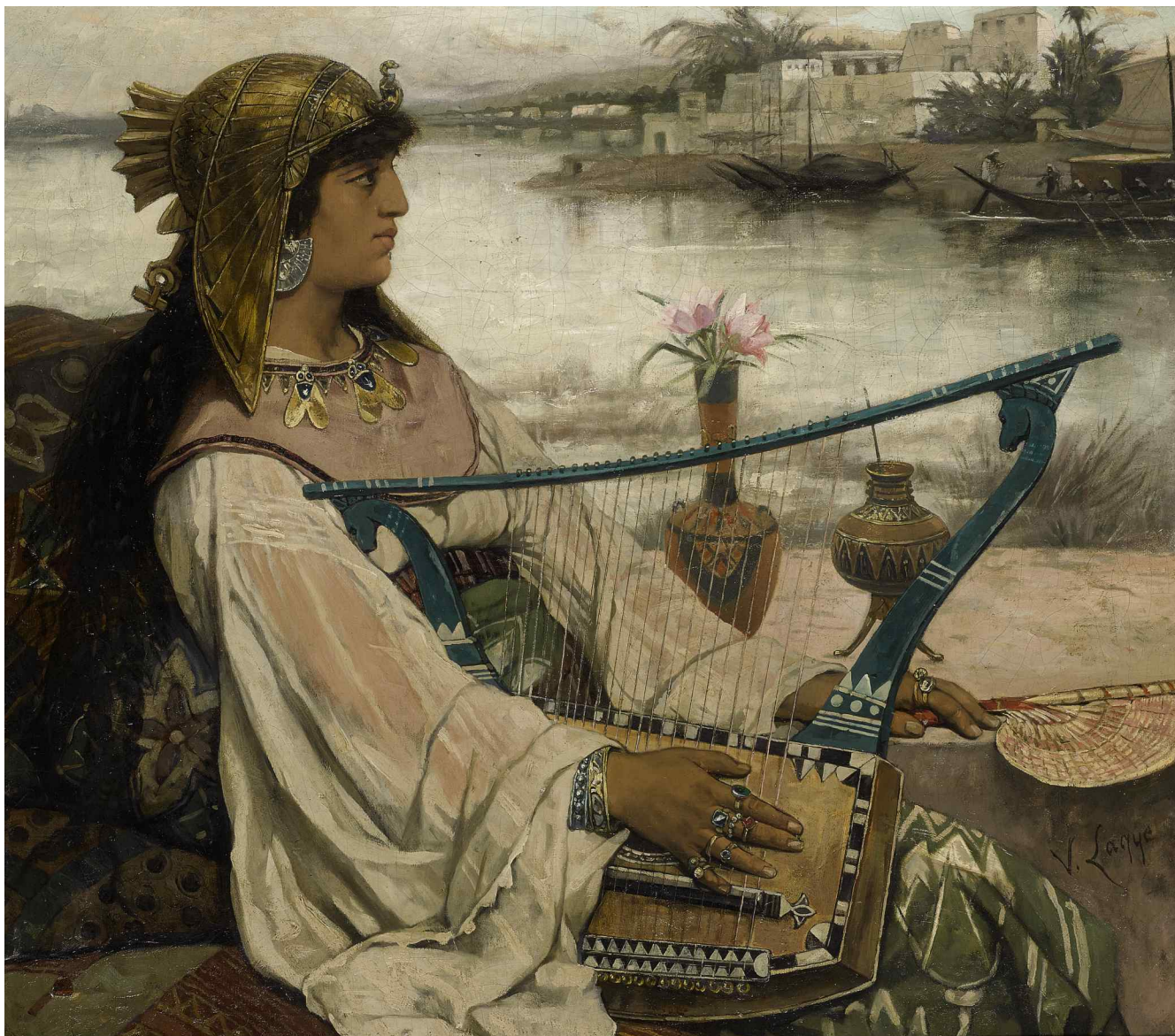
LITERATURE

Henry Blackburn, ed., *Academy Notes 1888*,
London, 1888, pp. 16, 71, illustrated
Athenaeum, May 5, 1888, no. 3158, pp. 572, 732
The Times, London, May 16, 1888, p. 4
Illustrated London News, London, May 19, 1888,
p. 549
Academy, May 26, 1888, no. 838, p. 364
Strand Magazine, 1888
Art Journal, London, 1888, p. 218
Trevor Blakemore, *The Art of Herbert Schmalz*,
London, 1911, pp. 44-6, 197, illustrated opposite
p. 44
Caroline Dakers, *The Holland Park Circle*, New
Haven, 1999, pp. 215-6, illustrated

\$ 8,000-12,000



862



863

863

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

VICTOR LAGYE

Belgian, 1825 - 1896

The Lyre

signed *V. Lagye* (lower right)
oil on canvas
33 $\frac{7}{8}$ by 37 $\frac{7}{8}$ in.; 85.4 by 95.6 cm

PROVENANCE

Sale: Sotheby's, London, March 20, 1985, lot 51,
illustrated
Sale: Tajan, Paris, May 31, 2006, lot 244,
illustrated
Acquired at the above sale

\$ 8,000-12,000

864

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

JEAN DURAND

French, 1894 - 1977

The Marriage Procession

signed *Durand Jean* and dated *_39* (lower left)
oil on panel
41 $\frac{1}{8}$ by 57 $\frac{7}{8}$ in.; 106.4 by 147 cm

PROVENANCE

Sale: Tajan, Paris, May 14, 2001, lot 123,
illustrated
Acquired at the above sale

\$ 8,000-12,000



864

865

PROPERTY OF AN AMERICAN PRIVATE
COLLECTION

PHILIPPE MARIE CHAPERON

French, 1823 - 1907

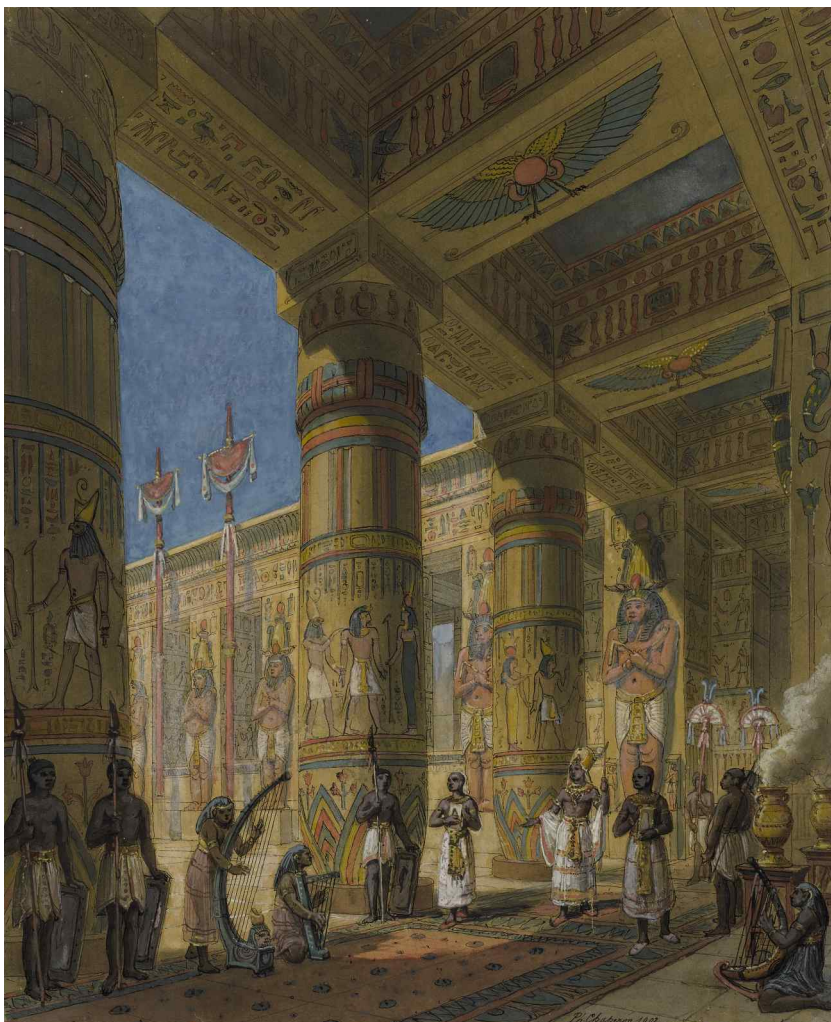
Arrival of the Pharaoh

signed *Ph de Chaperon* and dated *1902*
(lower right); indistinctly inscribed on the verso
(lower left)
watercolor and pen on paper
15 $\frac{1}{4}$ by 12 $\frac{7}{8}$ in.; 38.7 by 32.7 cm

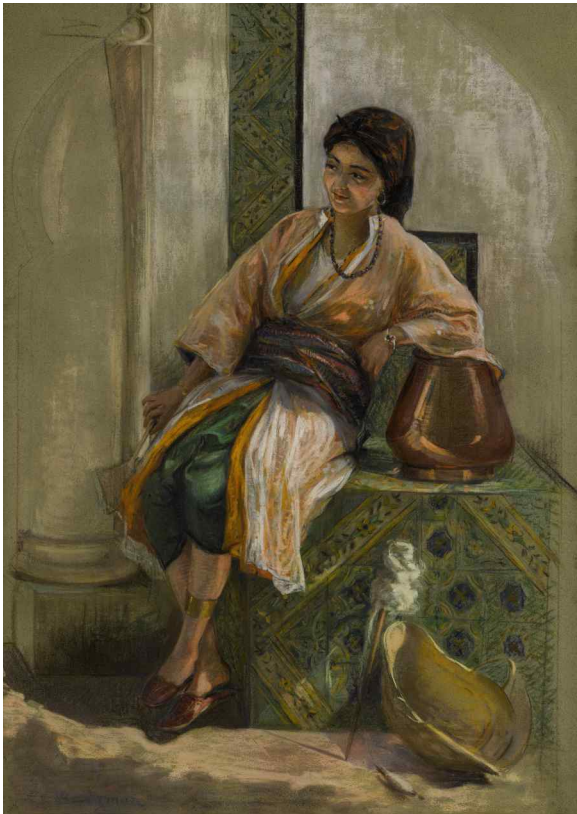
PROVENANCE

Sale: Rabourdin & Choppin de Janvry, Paris,
November 19, 2001, lot 73, illustrated
Acquired at the above sale

\$ 1,500-2,500



865



866

866

PROPERTY OF AN AMERICAN PRIVATE COLLECTION

FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

Jeune fille à l'éventail

signed *F. A. Bridgman* (lower left)
pastel on stretched paper
36½ by 25¾ in.; 92.7 by 65.4 cm

PROVENANCE

Sale: Gros & Delettrez, Paris, December 17, 2001, lot 223,
illustrated
Acquired at the above sale

\$ 8,000-12,000



867

867

PROPERTY OF AN AMERICAN PRIVATE COLLECTION

HANS HASSENTEUFEL

German, 1887 - 1943

Draped Beauty

signed *HASSENTEUFEL* and inscribed *MÜNCHEN* (lower left)
oil on canvas
39¾ by 27¾ in.; 100 by 70.2 cm

\$ 7,000-10,000

868

PROPERTY OF AN AMERICAN PRIVATE COLLECTION

FABIO FABBI

Italian, 1861 - 1910

In the Harem

signed *F. Fabbi* (upper right)

oil on canvas

14 by 18 $\frac{1}{8}$ in.; 35.6 by 46 cm

PROVENANCE

Sale: Sotheby's, London, October 17, 2001, lot 194, illustrated

Sale: Gros & Delettrez, Paris, December 17, 2001, lot 87, illustrated

Acquired at the above sale

\$ 8,000-12,000



868

869

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JEAN-JOSEPH BENJAMIN-CONSTANT

French, 1845 - 1902

Judith

bears signature *Benj. Constant* (lower right)

oil on canvas

25 $\frac{1}{4}$ by 13 $\frac{1}{2}$ in.; 64.2 by 34.5 cm

PROVENANCE

Sale: Sotheby's, London, October 13, 1999, lot 105, illustrated

Private Collection (acquired at the above sale and sold,

Sotheby's, London, June 3, 2009, lot 64, illustrated)

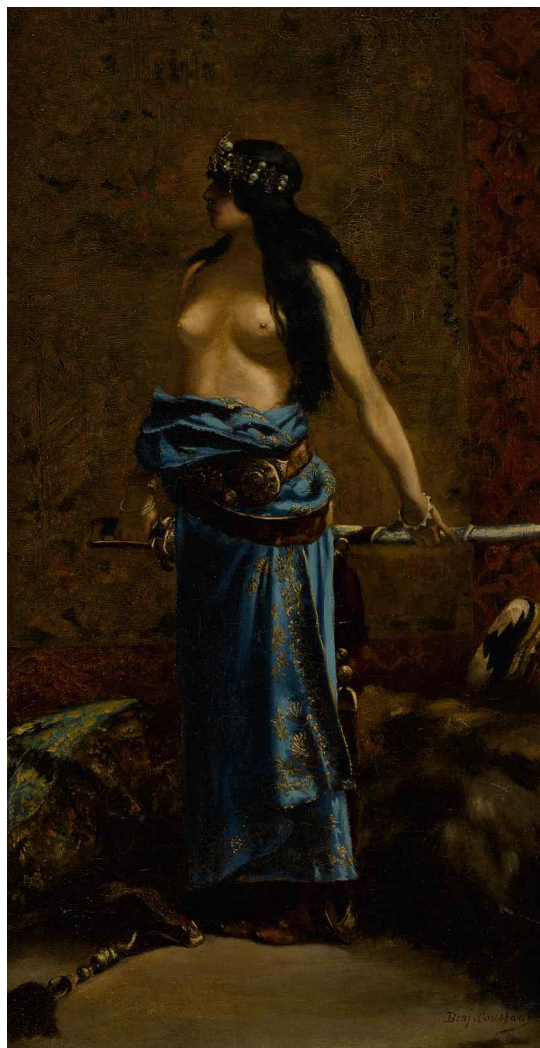
Acquired at the above sale

LITERATURE

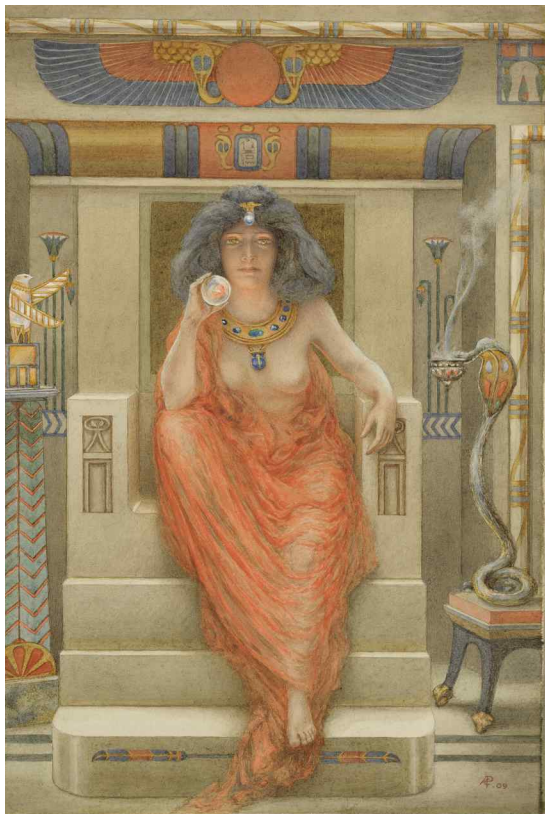
Nathalie Bondil, ed., *Benjamin-Constant, Marvels and Mirages of Orientalism*, exh. cat., Musée des Augustins, Toulouse, The Montreal Museum of Fine Arts, 2014 - 2015, p. 76, no. 76, illustrated p. 79

Painted circa 1886, the present work is among numerous compositions by Benjamin-Constant of Judith, and one of two known reductions of *Judith*, presented at the *Salon des Artistes Français* in 1886 (Bondil, p. 76).

\$ 10,000-15,000



869



870

870

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ARMAND POINT

French, 1860 - 1932

The Goddess Isis

signed with the artist's monogram and dated 09 (lower right)

watercolor and gouache on paperboard
13½ by 9¼ in.; 34.3 by 23.5 cm

PROVENANCE

Sale: Sotheby's, London, November 26, 1981, lot 92, illustrated

Seymour Stein, New York (and sold, *The Collecting Eye of Seymour Stein*, Sotheby's, New York, December 11, 2003, lot 96, illustrated, as *Symbolic Figure*)

Acquired at the above sale and sold, Sotheby's, London, November 12, 2008, lot 201, illustrated
Acquired at the above sale

\$ 5,000-7,000

871

PROPERTY FROM THE JOHN. F. EULICH COLLECTION

ÉMILE-LOUIS PICAULT

French, 1883 - 1915

The Priest and Priestess: A Pair of Sculptures

bronze, black patina and gilding
height: 16½ in.; 41.9 cm

PROVENANCE

Sale: Christie's, New York, October 24, 2007, lot 81, illustrated

Acquired at the above sale

\$ 4,000-6,000



871

872

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PIERRE CARRIER-BELLEUSE

French, 1851 - 1933

A Ballerina

signed *Pierre Carrier-Belleuse.* and dated 1900.
(lower right)
pastel on canvas
57 $\frac{5}{8}$ by 29 $\frac{1}{2}$ in.; 146.4 by 74.9 cm

PROVENANCE

Sale: Sotheby's, London, November 24, 2009, lot
158, illustrated
Acquired at the above sale

\$ 10,000-15,000



872

873

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

WILLIAM JABEZ MUCKLEY

British, 1829 - 1905

The Orange Tree

signed *WMuckley* and dated 1880 (lower center)
oil on canvas
24 by 16 in.; 60.9 by 40.6 cm

PROVENANCE

Sale: Sotheby's New York, October 29, 1992,
lot 391, illustrated
Acquired at the above sale

\$ 5,000-7,000



873

PROPERTY FROM
**THE JACQUELINE FOWLER
COLLECTION**

LOTS 874-876



Sketch to illustrate the Passions - Avarice.
by Richard Dadd. Bethlehem Hospital, London, May 12th 1854.

874

874

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

RICHARD DADD

British, 1817 - 1886

Sketch to Illustrate the Passions - Avarice

inscribed *Sketch to illustrate the Passions- Avarice*. by
Richard Dadd. Bethlehem Hospital London, May 12th:
1854 (lower left)

watercolor and pen on paper laid down on heavy paper
14¼ by 10 in.; 36.2 by 25.4 cm

PROVENANCE

H.C. Green (and sold, Sotheby's, London, October 18,
1961, lot 33)

K.J. Hewett

C.A. Lennox-Boyd

Sale: Christie's, London, March 19, 1985, lot 70,
illustrated

EXHIBITED

London, Walker's Galleries, 1946, no. 17

LITERATURE

David Greysmith, *Richard Dadd: The Rock and Castle of
Seclusion*, New York, 1973, pp. 83, 176, illustrated

Patricia Allderidge, *The Late Richard Dadd, 1817-1886*,
exh. cat., Tate Gallery, London, 1974, p. 96-7, no. 129,
illustrated p. 96

Louise Lippincott, "Murder and the Fine Arts; or, a
Reassessment of Richard Dadd," *The J. Paul Getty
Museum Journal*, Malibu, 1988, vol. 16, p. 83

\$ 8,000-12,000

875

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

HUGO HÖPPENER, CALLED FIDUS

German, 1868 - 1948

Mutter Erde

signed *FIDUS* (lower right) and inscribed *MUTTER
ERDE-* (lower left)

watercolor and pencil on paper laid down on
paperboard

13⁵/₈ by 18¹/₂ in.; 34.6 by 47 cm

PROVENANCE

Dr. Wolf Stubbe, Hamburg (by 1934, according to
an inscription the reverse)

\$ 1,200-1,800



875

876

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

RICHARD DADD

British, 1817 - 1886

Portrait Of A Young Lady

signed *R^d. Dadd.* and dated *1841* (lower center)

oil on panel

11 by 8¹/₄ in.; 27.9 by 21 cm

PROVENANCE

Captain Raymond Johnes

Sir Osbert Sitwell (and sold, Christie's, London,
February 7, 1947, lot 54)

C.R. Rudolph (and sold, Sotheby's, London, July
7, 1965, lot 88)

Sale: Sotheby's, London, November 13, 1996,
lot 83, illustrated

Sale: Sotheby's, London, November 5, 1997,
lot 32, illustrated

Acquired at the above sale

EXHIBITED

Birmingham City Art Gallery, *Victorian Pictures*,
1937, no. 75

LITERATURE

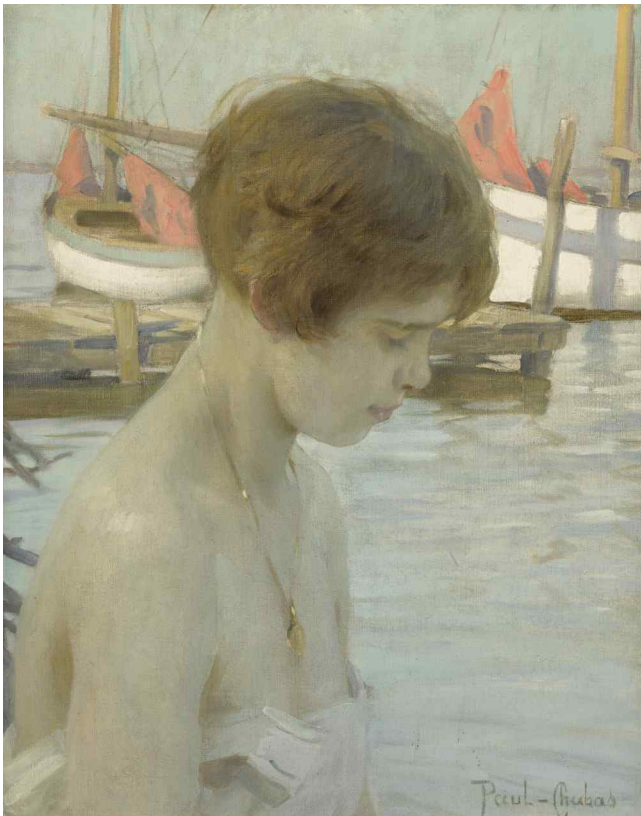
David Greysmith, *Richard Dadd*, 1973, pp. 27, 76,
illustrated p. 27

Patricia Allderidge, *The Late Richard Dadd, 1817-
1886*, 1974, exh. cat., Tate Gallery, London,
p. 58-9, no. 56, illustrated p. 58

\$ 6,000-8,000



876



877

877

PAUL CHABAS

French, 1869 - 1937

Young Girl at the Harbor

signed *Paul-Chabas* (lower right)
oil on canvas
21¾ by 18¾ in.; 55.2 by 46.4 cm

PROVENANCE

Private Collection, Madrid

\$ 4,000-6,000

878

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PAUL FISCHER

Danish, 1860 - 1934

Gathering Daisies

signed *PAUL FISCHER* and dated 1924 (lower left)
oil on canvas
35¾ by 26½ in.; 91 by 67.3 cm

PROVENANCE

Sale: Sotheby's, London, October 28, 2008, lot
202, illustrated
Acquired at the above sale

\$ 4,000-6,000



878

879

PROPERTY OF A DISTINGUISHED COLLECTOR

EMANUEL A. PETERSEN

Danish, 1894 - 1948

Dog Sledding in Greenland

signed *EmAP* (lower left) and inscribed *Løser opp Tahjadalranke Isfelde* (lower right)
oil on canvas
47½ by 65½ in.; 121 by 166.5 cm

PROVENANCE

Sale: Sotheby's, London, June 27, 2007, lot 441, illustrated
Acquired at the above sale

\$ 5,000-7,000



879

880

PROPERTY FROM THE WILLIAM A. RICHARDSON COLLECTION

RICHARD ZIMMERMANN

German, 1820 - 1875

A Mill in a Mountainous Winter Landscape

signed *Richard. Zimmermann.*, dated 1861 and inscribed *München* (lower right)
oil on canvas
43 by 67 in.; 109.2 by 170.2

PROVENANCE

Richard Redding Antiques, Zurich

\$ 10,000-15,000



880



881

881

CECIL KENNEDY

British, 1905 - 1997

Flowers in a Vase

signed *Cecil Kennedy* (lower right)
oil on canvas
23 $\frac{3}{8}$ by 20 in.; 60.6 by 50.8 cm

PROVENANCE

Monaco Fine Arts, Monte Carlo (by September 1982)

Acquired from the above by the parents of the present owner

\$ 5,000-7,000

882

CONSTANTIN KLUGE

French, 1912 - 2003

The Louvre

signed *C. Kluge* (lower right)
oil on canvas
32 by 51 in.; 81.3 by 129.5 cm

PROVENANCE

Findlay Galleries, Chicago

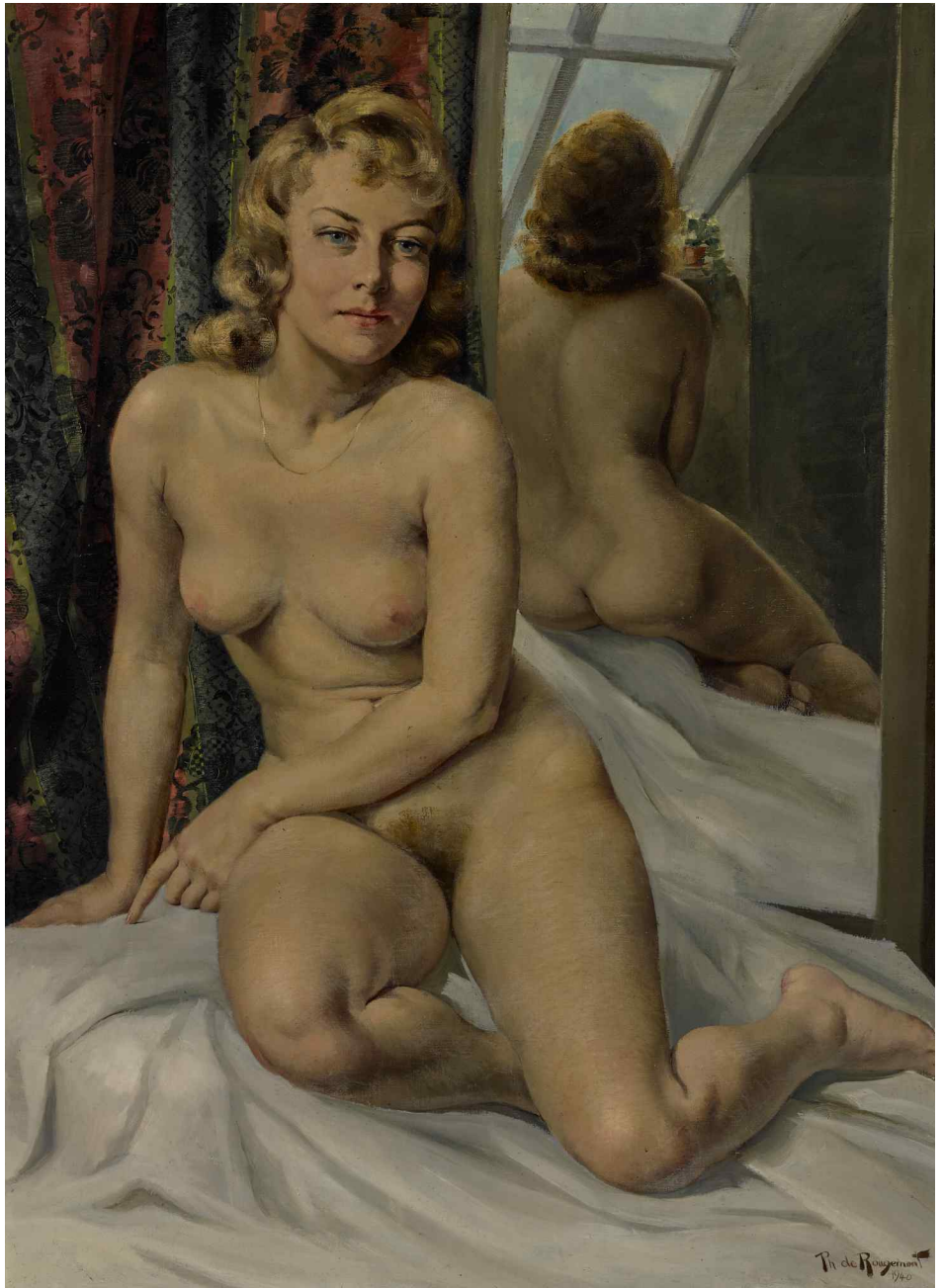
Sale: Sotheby's, New York, February 20, 1997, lot 150, illustrated (as *La Plaza*)

Acquired at the above sale by the present owner

\$ 4,000-6,000



882



883

883

PHILIPPE DE ROUGEMONT

French, 1891 - 1965

The Reflection

signed *Ph. de Rougemont* and dated 1940
(lower right)

oil on canvas

39½ by 28¾ in.; 100.3 by 73 cm

PROVENANCE

Sale: Norden, Stockholm, May 17, 1995, lot 179
Acquired at the above sale by the present owner

The French-born Philippe de Rougemont worked all his life in Stockholm where he established his studio. His oeuvre is best known for his interior scenes and figure studies, such as the present work.

\$ 4,000-6,000



884

884

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

ADRIEN THEVENOT

French, 1889 - 1922

Nude in a Landscape

signed *ADRIEN / THEVENOT* (lower left);
inscribed *ADRIEN THEVENOT / 8bis RUE LE
CUIROT / PARIS (14e)* (on the stretcher)
oil on canvas
49½ by 38 in.; 125.7 by 96.8 cm

PROVENANCE

Sale: Sotheby's, London, June 3, 2009, lot 174,
illustrated
Acquired at the above sale

\$ 12,000-18,000

885

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

MARCEL RENÉE HERRFELDT

French, 1890 - 1965

Reclining Nude on a Rug

signed *HERRFELDT* (lower right)
oil on canvas
34 by 43½ in.; 86 by 111 cm

PROVENANCE

Possibly, sale: Auktionhaus J. Weiner, Munich,
October 9, 1996, lot 151

Sale: Sotheby's, Olympia, May 17, 2007, lot 211,
illustrated

Private Collection (acquired at the above sale and
sold, Sotheby's, London, October 28, 2008,
lot 203, illustrated)

Acquired at the above sale

\$ 5,000-7,000



885

886

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PAUL SIEFFERT

French, 1874 - 1957

Jeune fille endormie

signed *P. Sieffert*, dated 1934 and numbered 178 (lower right)
oil on canvas
38 by 63¾ in.; 97 by 162 cm

PROVENANCE

Private Collection (possibly acquired directly from the artist *circa* 1935)
Thence by descent (and sold, Sotheby's, Paris, June 24, 2009, lot 127, illustrated)
Acquired at the above sale

EXHIBITED

Possibly, Paris, *Salon des Artistes Français*, 1934, no. 2240
Strasbourg, Galerie Aktuarius, *Exposition de Tableaux, Gravures anciennes et moderne, Vieux Chine- Tapis d'Orient*, n.d. (according to a label on the reverse)

\$ 10,000-15,000



886

887

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PAUL SIEFFERT

French, 1874 - 1957

Nu endormi

signed *P. Sieffert* (lower right); numbered .861. (on the reverse)
oil on canvas
18½ by 24¼ in.; 46 by 61.7 cm

PROVENANCE

Sale: Sotheby's, Paris, June 24, 2009, lot 126, illustrated
Acquired at the above sale

\$ 6,000-8,000



887



888

888

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

GASTON BUSSIÈRE

French, 1862 - 1929

Juventa

signed *Gaston Bussière* (lower right)
oil on canvas
57¾ by 45 in.; 146.7 by 114.3 cm

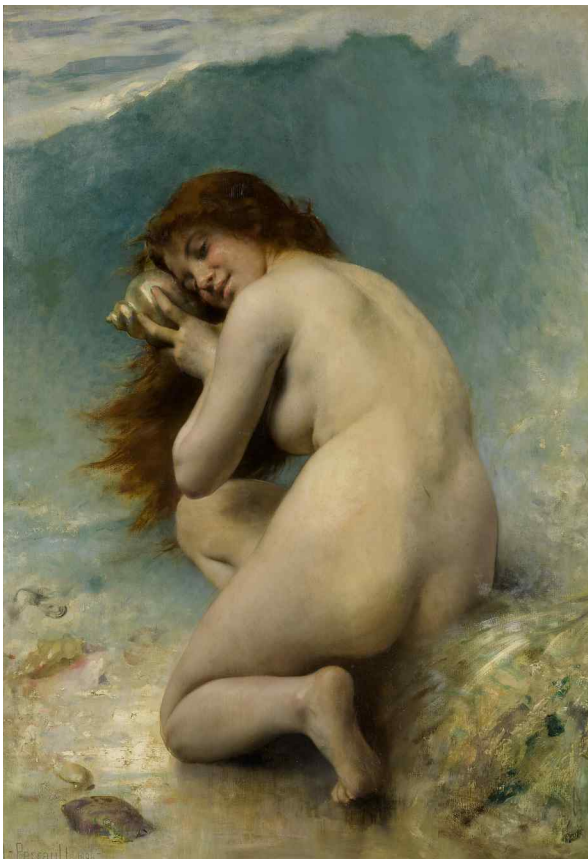
PROVENANCE

Sale: Sotheby's, New York, February 27, 1986, lot 77, illustrated
Sale: Sotheby's, New York, April 18, 2007, lot 107, illustrated
Acquired at the above sale

EXHIBITED

Paris, *Salon des Artistes Français*, 1909, no. 302
Monte Carlo, *Exposition Internationale des Beaux-Arts*, 1929 (as *Jeunesse de Monte Carlo*)

\$ 20,000-30,000



889

889

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

LÉON-JEAN-BASILE PERRAULT

French, 1832 - 1908

Nympe des eaux

signed *L -Perrault.* and dated 1898. (lower left)
oil on canvas
46¼ by 32¼ in.; 117.5 by 82 cm

PROVENANCE

Sale: Sotheby's, New York, October 25, 2005, lot 206, illustrated
Private Collector (acquired at the above sale and sold, Sotheby's, London, May 23, 2013, lot 256, illustrated)
Acquired at the above sale

EXHIBITED

Possibly, Paris, *Salon des Artistes Français*, 1898, no. 1601

\$ 12,000-18,000

890

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PAUL SIEFFERT

French, 1874 - 1957

Nu à la peau de bête

signed *P Sieffert*. (lower left); signed *P. Sieffert*. and numbered *N° 495*. (on the reverse)
oil on canvas
23½ by 39½ in.; 60 by 100 cm

PROVENANCE

O.R. Olson, TWA (according to an inscription on the reverse)
Sale: Sotheby's, London, June 2, 2010, lot 67, illustrated
Acquired at the above sale

\$ 8,000-12,000



890

891

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PAUL FISCHER

Danish, 1860 - 1934

Girls on the Beach, Båstad

signed *PAUL FISCHER* (lower right)
oil on canvas
15¼ by 21¾ in.; 38.6 by 55.1 cm

PROVENANCE

Ivan Kranger (according to an inscription on the stretcher)
Sale: Bukowskis, Stockholm, May 26, 2009, lot 190, illustrated
Private Collection (and sold, Sotheby's, London, June 2, 2010, lot 218, illustrated)
Acquired at the above sale

\$ 25,000-35,000



891

END OF SALE

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Collectors gather here.

Property from the Estates of Price and Isobel H. Glover

CIRCLE OF JOHN WOOTTON

Portrait of a Hound, possibly a Talbot, standing in a Landscape

Estimate \$20,000 – 30,000

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JOHN WILLIAM GODWARD
Julia
Estimate \$750,000–950,000
Sold for \$1,092,500 USD
New York, May 2017

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Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloging of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In

addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols

or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction

These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the

client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the **BOLD** or **CAPITALIZED** type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the **BOLD** or **CAPITALIZED** heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the

Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the **BOLD** or **CAPITALIZED** type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via **BIDnow**, **eBay**, **Invaluable**, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you

are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on **BIDNow**) or "You're the highest bidder" (on **eBay**) or "Bid with you" (on **Invaluable**). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's,

the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to

the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◎ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

👤 Premium Lot

In order to bid on "Premium Lots" (👤 in print catalogue or 🗨 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is

subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser

and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import

license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects

Sales Tax Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered,

Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width.

Pictures are framed unless otherwise stated.

IMPORTANT NOTICES

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Bonnie Morrison

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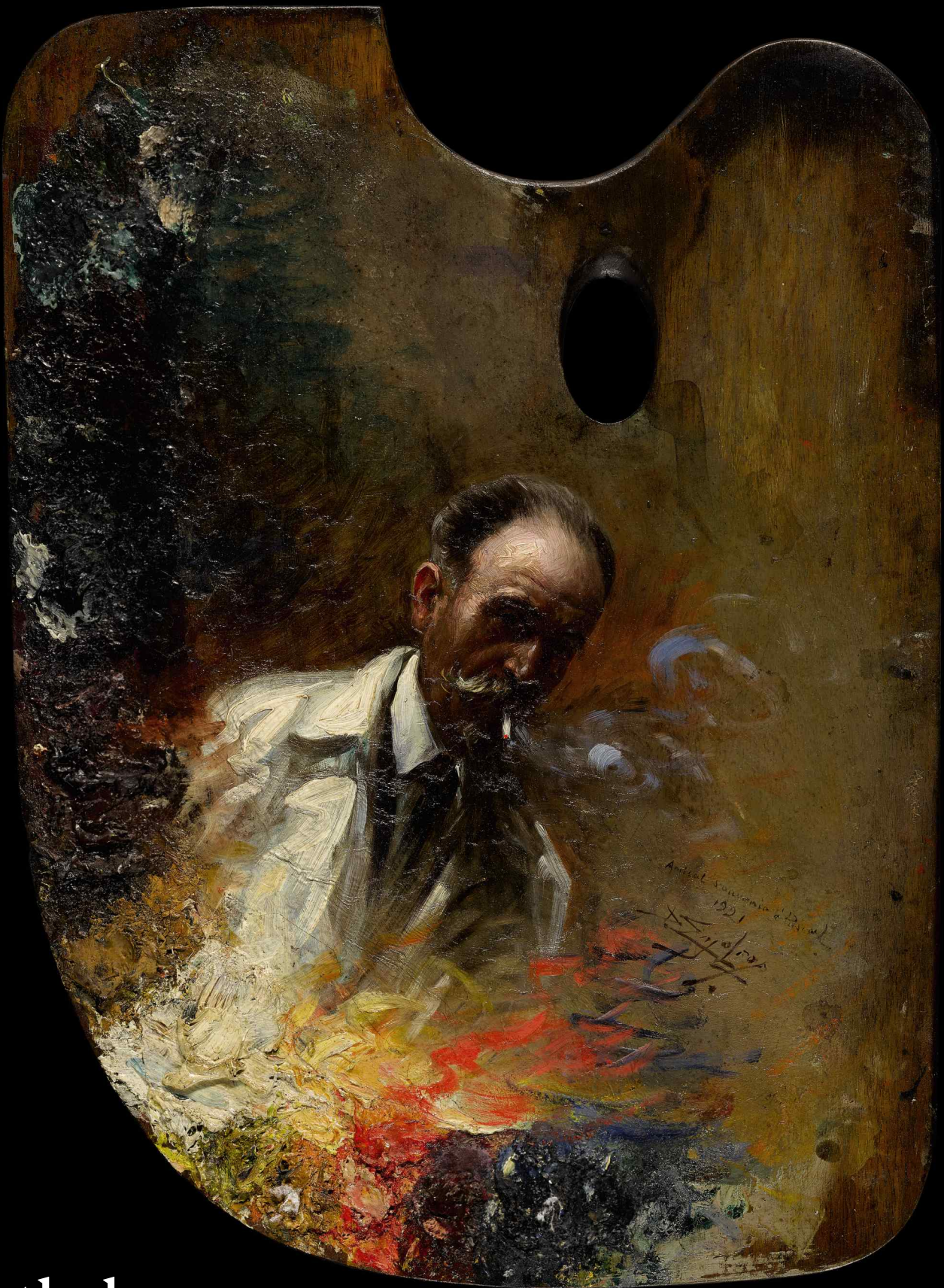
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