

DOGS IN SHOW AND FIELD

The Fine Art Sale

Wednesday February 18, 2015 at 10am New York

BONHAMS

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

PREVIEW

Saturday February 14, 12pm to 5pm Sunday February 15, 12pm to 5pm Monday February 16, 10am to 5pm Tuesday February 17, 10am to 5pm

BIDS

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

To bid via the internet please visit www.bonhams.com/22162

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

SALE NUMBER: 22162

Lots 1 - 182

CATALOG: \$35

INQUIRIES

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ILLUSTRATIONS

Front cover: Lot 32 Back cover: Lot 49

CONDITIONS OF SALE

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

- 1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.
- 2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

- the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.
- 3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
- 4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.
- 5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.
- 6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
- 7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.
- 8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

- 9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.
- 10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
- 11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.
- (c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:
- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

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

- (iii) discovery and the procedure for the arbitration shall be as follows:
- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law:
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all or your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday February 25 without penalty. After February 25 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

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

INCLUDING

Property from the Collection of Ms. Laurie Columbia
Property from the Collection of Mr. James Howell, Dublin, Ireland
Property from the Estate of Jack S. Parker
Property from a Private Collection, Toronto
Property from the Estate of Margaret S. Walton, Lyn-Mar Acres

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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

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

AUTHORSHIP (ARTIST)

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

ATTRIBUTED TO (ARTIST)

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

STUDIO OF (ARTIST)

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

CIRCLE OF (ARTIST)

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

FOLLOWER OF (ARTIST)

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

MANNER OF (ARTIST)

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

AFTER (ARTIST)

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

TITLE

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

SIGNATURE

SIGNED

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

BEARS SIGNATURE

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

CONDITIONS

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

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

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

Dimensions are given height before width.



ENOTE:



PROPERTY OF VARIOUS OWNERS

1

REUBEN WARD BINKS (BRITISH, 1880-1950)

A Setter on a moor indistinctly signed (lower left) gouache on board 9 58 x 13 3/4in. (24.5 x 35cm.) \$1,000 - 1,500

2

EDMUND HENRY OSTHAUS (AMERICAN, 1858-1928)

A portrait of two Setters signed 'E.H.Osthaus' (lower left) watercolor with scratching out 4 1/2 x 6 3/4in. (11.5 x 17cm.) \$2,000 - 3,000

Provenance

Frederick T Haskell Private collection, UK

3

B. BEAUMONT (AMERICAN)

English Setters in a field, ca. 1890 signed 'TB. Beaumont' (lower right) oil on canvas 20 x 30in. (50.7 x 76.2cm.)

\$2,500 - 3,500

PROPERTY FROM THE ESTATE OF JACK S. PARKER

4

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

End of the Day signed 'Arthur Wardle' (lower left) oil on canvas $30 \times 25in$. (76.2 × 63.5cm.) \$12,000 - 18,000

5

PERCIVAL LEONARD ROSSEAU (AMERICAN, 1859-1937)

Setter in a Landscape inscribed 'Denton / Dec 1918' (lower left) and 'A Souvenir to Mr. Allen / with best wishes / Rosseau'; Inscribed 'this is an original painting / of my Father / Francis V. Rwan / Nov. 19, 1979 (on backing board) oil on canvas 10 x 14in. (25.4 x 35.7cm.)

\$6,000 - 8,000







PROPERTY OF VARIOUS OWNERS

6

PERCIVAL LEONARD ROSSEAU (AMERICAN, 1859-1937)

Gordon and English Setters in the field signed and dated 'Rosseau / 1910' (lower right) oil on canvas laid to fiber board 21 1/4 x 29 1/4in. (54 x 74.2cm.) \$20,000 - 30,000

Provenance

Findlay Galleries, Inc., Chicago Private Collection, Ottawa, Canada

By all accounts, Percival Leonard Rosseau led anything but a conventional life. Essentially orphaned by circumstances surrounding the Civil War, where he lost his father, mother and two brothers, he and a younger sister were subsequently raised by friends in Kentucky.

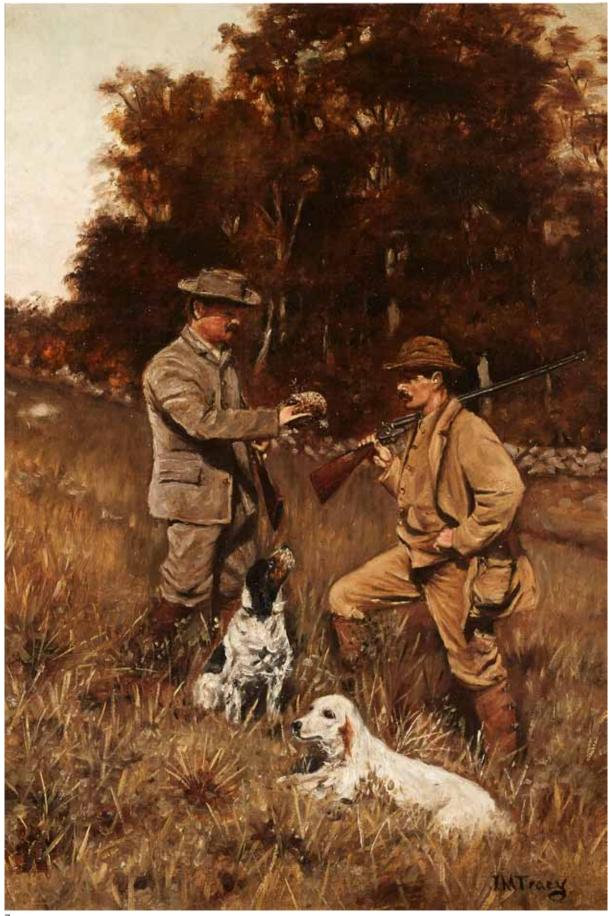
As a young man he tried several different trades including that of cowboy on cattle drives along the Chisholm Trail. He eventually owned a successful import business in New Orleans, which allowed him to retire at the age of 35. It was at that unlikely age he turned his interest toward art and went to Paris to enroll in the Academie Julian. Even his getting to Paris was unconventional. Rather than taking the Atlantic crossing, he went west via Japan and the Far East, stopping in Hawaii where he met his future wife.

In Paris Rosseau received critical acclaim for his paintings with dogs by the Salon of 1903 and he began a career as a painter of sporting and animal scenes. He returned to the United States in 1915 and settled in the artists' colony of Old Lyme, CT. While in the U.S. he enjoyed the patronage of wealthy Southern clients as well as that of Percy Rockefeller who built a studio for the artist and supplied him sporting dogs as models on his estate Overhills near Fayetteville, NC.

PROPERTY FROM THE ESTATE OF JACK S. PARKER

JOHN MARTIN TRACY (AMERICAN, 1843-1893)

A good shot signed 'J M Tracy' (lower right) oil on canvas 18 x 12in. (45.7 30.5 cm.) \$25,000 - 35,000









PROPERTY OF VARIOUS OWNERS

8

JOHN SARGENT NOBLE, RBA (BRITISH, 1848-1896)

Gone to ground; The day's bag, a pair the former signed 'J.S.Noble' (lower left), the latter bears a signature oil on canvas, each 8 1/4 x 14 1/4in. (21 x 36cm.)

\$3,000 - 5,000

9

A VILLEROY AND BOCH GLAZED POTTERY CHARGER

decorated in colors with an English Setter in marshlands with a gilt border *diameter 17* 1/4in. (43.5cm.)

\$800 - 1,200

10

VICTORIAN PAPIER MACHE TRAY

with central oval painted with a depiction of English Pointers *length 30 1/2in. (77.4cm.);* width 25in. (63.5cm.)

\$1,000 - 1,500

11

ERIC MEADE-KING (BRITISH, BORN 1911)

Flushing pheasant signed 'E.Meade-King' (lower right) watercolor with bodycolor 17 1/4 x 13 1/4in. (44 x 33.5cm.) \$800 - 1,200

12

WILLIAM MACKARNESS (AMERICAN, 20TH CENTURY)

American Spaniel Club Signed 'MacKarness' (lower right) Bronze with brown patina Overall: 13 x 9 1/4 x 1/2in (33.0 x 23.5 x 1.3cm)

\$800 - 1,200

Provenance

Property from the estate of Sara Evans

13

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

All in a Days Work titled (lower left) and inscribed and estate signed 'From an original etching Marguerite Kirmse' (lower right) etching 8 1/4 x 6 1/4in. (21.0 x 15.8cm.)sight

\$400 - 600













MAUD EARL (BRITISH, 1864-1943)

Red Rovers signed in pencil 'Maud Earl.' (lower right) oil on canvas 18 x 24 in. (46 x 61cm.) \$10,000 - 15,000

Provenance

Private collection, UK

'Red Rovers' Corrin and Mena of Gerwn won the first Welsh Springer Spaniel classes at Crufts in 1901 and were the parents of the first Welsh Springer Spaniel champion, Rover of Gerwn. The four dogs in the painting are reproduced as 'Red Rovers' in the artist's British Hounds and Gun-Dogs portfolio and they are listed as Corrin of Gerwn, Brush of Gerwn, Dash of Gerwn and Belle of Gerwn, all owned by A.T. Williams.

JOHN MARTIN TRACY (AMERICAN, 1843-1893)

Leicester, an English Setter signed 'J.M. Tracy' (lower left) oil on canvas laid to board 10 x 14in. (25.4 x 35.7cm.) \$4,000 - 6,000

Provenance

With Newhouse Galleries, New York Private collection, USA

16

ARTHUR FITZWILLIAM TAIT (AMERICAN, 1819-1905)

"Steady." / Quail Shooting signed and dated 'AF Tait / NY 1878' (lower left) Inscribed 'No 94 / AF Tait / NY. 1878' and titled (on reverse) oil on canvas 14 x 22in. (35.7 x 56.0cm.) \$30,000 - 50,000

Literature

W. Cadbury, Arthur Fitzwilliam Tait: artist of the Adirondacks/ an account of his career by Warder H. Cadbury, / a checklist of his works by Henry F. Marsh 1986, p. 242, no. 78.10



17





PROPERTY FROM THE ESTATE OF MARGARET S. WALTON, LYN-MAR ACRES

17

ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)

Standing Basset hound signed 'Barye' (on base) bronze with greenish brown patina set on a verde antico marble base 6 1/4in. (15.8cm.) high (without base) \$2,000 - 3,000

10

AFTER ANTOINE-LOUIS BARYE

Seated Basset hound signed 'Barye' (on base) bronze with brown patina on marble base 5in. (12.7cm.) high \$1,000 - 1,500

10

ATTRIBUTED TO HENRI-ALFRED-MARIE JACQUEMART (FRENCH, 1824-1896)

Basset bitch and litter Initialed 'A.J' (on base) bronze with brown patina *6in.* (15.2cm.) high \$1,000 - 1,500

. _

CHARLES DI GIOIA

Pair of Basset hounds both signed and numbered 'Charles Di Gioia 7/7' and inscribed 'Finn Bergishagen/ Knox Williams III @' (on base) bronze both 7in. (17.8cm.) high \$3,000 - 5,000



A GROUP OF THREE GLAZED PORCELAIN FIGURINES OF BASSET HOUNDS

makers Boehm, Royal Copenhagen, and Dahl Jensen height of largest 5 1/in. (14.0cm); smallest 4in.(10.2cm.)

\$300 - 500

22°

HENRY WILKINSON (BRITISH, 20TH CENTURY)

Bassets in field signed and numbered '20/100 Henry Wilkinson' in pencil (lower margin) hand colored etching image 9 3/4 14 1/4in. (24.7 x 36.2cm.) \$300 - 500

PROPERTY OF VARIOUS OWNERS

EMMANUEL FRÉMIET (FRENCH, 1824-1910)

Ravageot and Ravageole, French Basset Hounds circa 1850 signed 'Fremiet' (on base) bronze with brown patina 5 5/8 x 6 3/4 x 5 1/2in. (14.2 x 17.2 13.9cm.); overall with onyx base: 7 1/2 x 8 1/2 x 7in. (19.1 x 21.6 x 17.8cm.) \$1,200 - 1,800

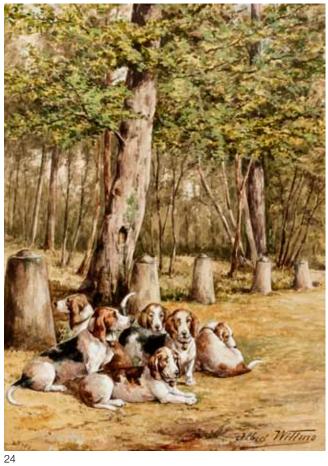
Provenance

Mrs. Murray Horowitz, Long Island, New York

















24

ALBERT WILLMS (FRENCH 19/20TH CENTURY)

Basset Hounds under a tree signed 'Albert Willms' (lower right) watercolor on paper 12 1/4 x 9in. (31.1 x 22.9cm.) sight \$1,000 - 1,500

PROPERTY FROM THE ESTATE OF MARGARET S. WALTON, LYN-MAR ACRES

25

CHARLES OLIVIER DE PENNE (FRENCH, 1831-1897)

After the hunt signed 'OI de Penne' (lower right) watercolor on paper sight 18 x 12in. (45.7 30.5cm.) \$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

26

EDMOND VAN DER MEULEN (BELGIAN, 1841-1905)

Basset Hound in a forest inscribed and signed 'a l'ami E. Tichefet/Edm. van der Meulen'(lower right) oil on canvas 21 1/14 x 15 3/4in. (51.4 x 40.0cm.)

\$2,000 - 3,000

27°

A DOULTON AND COMPANY, LTD. SILVER MOUNTED, GLAZED POTTERY COVERED BISCUIT JAR

with raised Basset Hound head decoration. mount by George Betjeman and Sons, London, 1925 height 8 3/4in. (22.1cm.); diameter 6 3/4in. (17.0cm.)

\$300 - 500

28

WALTER HUNT (BRITISH, 1861-1941)

Otter Hunt, Taking Cover signed and dated "W. Hunt 1905" (lower right) and signed, inscribed and titled "Copyright Reserved/1905/Walter Hunt/Park view/ Southfields London S.W." (onreverse) oil on canvas

20 x 30in. (59.9 x 76.2cm.)

\$10,000 - 15,000

29

EUGÈNE VERBOECKHOVEN (BELGIAN, 1798-1881)

Head of a Bloodhound signed and dated 'Eugene Verboeckhoven/1858' oil on canvas 23 3/4 x 19 1/8in. (60.3 x 48.5cm.) \$5,000 - 7,000

Provenance

Artist's Estate, 1881, according to estate sale seal on stretcher.





30

ALFRED DUKE (BRITISH, 1863-1905)

Otterhounds on a scent signed 'ADuke' (lower left) oil on canvas 24 x 36in.(61 x 91.5cm.)

\$10,000 - 15,000

31

REUBEN WARD BINKS (BRITISH, 1880-1950)

Dumfriesshire Otterhounds in a kennel signed 'Ward Binks.' (lower left) watercolor and bodycolor with traces of charcoal 8 x 10in. (20.5 x 25.5cm.)

\$1,500 - 2,000

32

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

The Dachshunds signed 'Arthur Wardle' (lower center) oil on canvas 22 x 14in. (56 x 35.5cm.)

\$25,000 - 30,000







34



33

THOMAS LANDSEER (BRITISH, 1795-1880) AFTER SIR EDWIN LANDSEER RA

Queen Victoria's Favorite Pets, 1877 signed by print maker ' Geo Zobel' (lower right) engraving 13 1/4 x 16 3/4in. (33.6 x 42.6cm.)

\$1,200 - 1,500

34

SIR EDWIN LANDSEER RA AND STUDIO (BRITISH, 1802-1873)

The Ladies' Pets, 1823 initialed and dated 'EL/1823' in plate etching on paper laid to paper image 6 1/4 x 8 3/4in (15.8 x 22.3cm) \$1,000 - 1,500

35

HERBERT THOMAS DICKSEE, R.E. (BRITISH, 1862-1942)

Fire worshippers signed 'Herbert Dicksee' (in margin) engraving 16 7/8 x 26 3/8in. (42.8 x 67.0cm.) \$1,200 - 1,800

BERNARD COBBE (BRITISH, ACTIVE 1868-1883)

A surprise meeting signed 'B Cobbe' (lower right) oil on canvas 19 13 1/2in. (48 x 34.5cm.) \$2,500 - 3,500

37

ARTHUR HEYER (GERMAN, 1872-1931)

Hide and Seek signed 'Heyer A' (lower left) oil on canvas 22 x 27in. (55.9 x 68.6cm.) \$2,000 - 3,000

38

CHARLES DUDLEY (BRITISH, 19TH/20TH CENTURY)

Travelling Minstrels signed 'Charles Dudley' (lower right) oil on canvas 20 x 30in. (50.9 x 76.2cm.) \$2,000 - 3,000



36









40



39

ALFRED DUKE (BRITISH, 1863-1905)

An unusual visitor signed 'ADuke' (lower right) oil on canvas 12 x 16 1/2in. (30.5 x 42cm.) \$6,000 - 8,000

40

WILLIAM LUKER, JNR. (BRITISH, 1867-1951)

Watching the day go by signed 'W.Luker junr' (lower right) oil on board 12 x 18in. (30.5 x 46cm.) \$5,000 - 8,000

11

THOMAS HEYWOOD (BRITISH, 1846-1919)

Garden pursuits signed and dated 'Tom Heywood/1925' (lower right) oil on canvas 18 x 24in. (46 x 61cm.) \$2,000 - 3,000

42

ALFRED DUKE (BRITISH, 1863-1905)

On Guard signed 'A Duke' (lower right) oil on canvas 14 x 20in. (35.5 x 50.7cm.) \$4,000 - 6,000

43

EDWIN DOUGLAS (BRITISH, 1848-1914)

Maternal care signed and inscribed with title on reverse, partially covered by old label oil on board 13 x 19 1/2in. (33 x 49.5cm.) \$3,000 - 5,000

44 NO LOT











THE KENNEL.



45

47

WILLIAM BARRAUD (BRITISH, 1810-1850)

Hound in an interior signed and dated 'W Barraud/1847' (center right) oil on panel 12 x 16in. (30.5 x 40.5cm.)

\$4,000 - 6,000

Provenance

with The Parker Gallery, London, 1959 Private collection, UK

PROPERTY FROM THE ESTATE OF MARGARET S. WALTON, LYN-MAR ACRES

46 °

AFTER HENRY ALKEN (BRITISH, 1785-1851)

Fox Hounds; Stag Hounds; Pointers three chromolithographs image 7 5/8 x 11 5/8in. (16.7 x 29.5cm.) each See illustration of one. \$400 - 600

PROPERTY OF VARIOUS OWNERS

47

48

AFTER GEORGE MORLAND (ENGLISH, 1763-1804)

The Kennel signed 'G Morland. del' (in plate) color aquatint plate 12 3/4 x 14 1/2in. (32.4 x 36.7cm.) \$800 - 1,200

48 º

BRITISH SCHOOL, 19TH CENTURY

Foxhounds oil on canvas laid to panel 5 1/2 x 5in. (14 x 12.7cm.) \$500 - 700



49 JOHN EMMS (BRITISH, 1843-1912)

Waiting for master signed 'JNO EMMS' (lower left) oil on canvas 28 x 36in. (71 x 91.5cm.) unframed \$30,000 - 50,000







50

50

ARTHUR A. DAVIS (BRITISH, ACTIVE 1877-1905)

After a Good'un

signed and dated 'Arthur A. Davis / 1889' (lower right); Titled signed and dated (on reverse)

oil on canvas

33 1/2 x 24 1/4in. (85.0 x 61.5cm.)

\$2,000 - 3,000

51

CHARLES OLIVIER DE PENNE (FRENCH, 1831-1897)

Hounds at bay signed 'Ol. de Penne' (lower right) watercolor on paper 19 x 13 1/2in

\$4,000 - 6,000

52

JOHN EMMS (BRITISH, 1843-1912)

The Whipper-in, 1900 signed and dated 'JWO Emms/ 1900' (lower right) oil on canvas 18 x 26in. (45.7 x 66.0cm.)

\$6,000 - 8,000

Provenance

with William Secord Gallery, Inc., New York Private collection, USA

53

CHARLES OLIVIER DE PENNE (FRENCH, 1831-1897)

Hounds at rest

inscribed and signed in plate 'facsimile d'apres/Ol. d. Penne' (lower left) color aquatint with hand coloring sight 22 x 15 3/4in. (55.9 x 40cm.)

\$1,000 - 1,500

54

ALICE DE CREEFT (AMERICAN, 1899-1996)

Harold C. Ramser on the hunt

Signed and inscribed 'Alice Carr De Creeft/ Harold C. Ramser MFH/Art Bronze' with Hounds' names 'Orbit, Maglor, Ringlet, Oakham' patinated bronze together with two independently cast Hounds, each signed and dedicated to H.C.R.

main casting 17 1/2 x 27in. (44.5 x 68.6cm.)

\$6,000 - 8,000

55

JOHN HENRY DOLPH (AMERICAN, 1835-1903)

Three Hounds in a kennel signed 'JDolph' (lower left) oil on canvas laid to board 10 1/4 x 13 3/4in. (26.0 x 35.0cm.) \$2,000 - 3,000









56 JOHN EMMS (BRITISH, 1843-1912) Gone to ground signed 'JNO EMMS' (lower left)

oil on canvas 27 x 23 3/4in. (68.5 x 60.5cm.) \$30,000 - 50,000



57 **JOHN EMMS (BRITISH, 1843-1912)** After the hunt signed 'JNO EMMS' (lower left) oil on canvas 29 x 25in. (73.5 x 63.5cm.) \$30,000 - 50,000





MARGUERITE KIRMSE (AMERICAN, 1885-1954)

Going to Cover, Fall 1926 titled (lower left) and signed 'Marguerite Kirmse' (lower right) in pencil

image 7 x 14 1/4in. (17.8x 36.2cm.)

\$600 - 800

HENRY WILKINSON (BRITISH, 20TH CENTURY)

Smooth Fox Terriers in a landscape signed 'Henry Wilkinson' (lower left) and numbered '98/250' (lower right) in pencil etching with aquatint image 9 x 13in. (22.3 x 33.6cm.)

\$700 - 1,000

COLIN GRAEME (BRITISH, 1858-1910)

signed and dated 'Colin Graeme 1801 [sic] A.A.S.' (lower right) oil on canvas 12 x 18in (30.6 x 45.8cm)

\$800 - 12,000

SAMUEL FULTON (BRITISH, 1855-1941)

Foxhound in a kennel signed 'Sam Fulton' (lower left) oil on canvas 25 x 30in. (63.5 x 76.2cm.) \$8,000 - 12,000

THOMAS BLINKS (BRITISH, 1860-1912)

Portrait of a Foxhound oil on canvas 18 x 14in. (46 x 35.5cm.) \$2,000 - 3,000

EDWIN MEGARGEE (AMERICAN, 1883-1958)

Beagle, After the hunt signed 'Edwin Megargee' (lower right) oil on canvas board 12 x 16in. (30.5 x 40.7cm.) \$2,000 - 3,000









64



65



64

HENRY CROWTHER (BRITISH, 19TH/20TH CENTURY)

Portrait of Starbright O'Groats signed and dated 'H Crowther/1933' (lower right) and titled (lower center) oil on board 10 x 12in. (25.4 x 30.5cm.)

\$1,500 - 2,500

HENRY CROWTHER (BRITISH, 19/20TH CENTURY)

Pixie O'Groats signed and dated 'H Crowther/1931' (lower left) and titled (lower center) oil on board 10 x 14in. (25.4 x 35.6cm.) \$1,500 - 2,500

WILLIAM WALLS, RSA RSW (BRITISH, 1860-1942)

Wire Fox Terrier in a landscape signed and dated 'W Walls ARSA/1905' (lower center) oil on canvas 16 x 20in. (40.7 x 50.8cm.) \$2,500 - 3,500

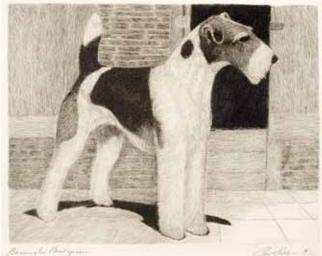
Illustrated

Harold Nedell "The New Fox Terriers," published by Howell Book House in 1987 (page 32): Born in 1889. Ch. Dusky Reine "was one of the very best early Wires. Owned by Mr. Enfield in England, this is one of several noted Dusky Wires on the early British show scene."

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Memories of a good day's sport signed 'Arthur Wardle' (lower right) oil on canvas 21 x 14 1/4in. (53.5 x 36cm.) \$25,000 - 30,000





68



69



70

BERT COBB (AMERICAN, ?-1935)

Ch. Barrington Bridegroom titled (lower left), signed and numbered 'Bert Cobb 31/75' etching with drypoint 7 x 9 1/2in. (17.8 x 24.2cm.)

\$600 - 800

Ch. Barrington Bridegroom was the International Champion Wire Fox Terrier, called The King of Sires, considered the finest specimen of the breed and owned by Dr. and Mrs. Homer Gage, Shrewsbury, MA

69

BERT COBB (AMERICAN, ?-1935)

Sketch and Print

titled 'Sketch & Print' (lower left), and signed 'Bert Cobb' (lower right) etching

image 8 1/4 x 9 3/4in. (21.0 x 24.8cm.)

\$500 - 700

70

AN AMERICAN STERLING SILVER TWO-HANDLED TROPHY CUP BY WATSON COMPANY, ATTLEBORO, MA, CIRCA 1928

Of urn form, the obverse applied and chased with a laurel wreath centering a Wire Fox Terrier in a landscape, and engraved *The John C. Eastman Memorial Trophy/ Chicago Kennel Club/ Best in Show*, the reverse engraved *Won by/1928 Ch. Giralda's Cito V.D. Markfest/ A.K.C. 486119/ 1936 Ch. Nancolleth Marquis/A.K.C. 965427 1939 Ch. Ferry v. Rauhfelsen/A.K.C.' 304088, weight approximately 64oz trov*

height 17in (43.2cm); width over handles 16in (40.6cm)

\$2,500 - 3,500

Provenance

Geraldine Rockefeller Dodge Collection Saint Hubert's Animal Welfare Center, Madison, New Jersey

71°

AN AMERICAN POLYCHROME CAST-IRON DOORSTOP IN THE FORM OF A WIRE FOX TERRIER

Early 20th century 8 *x* 8*in.* (20.3 *x* 20.3cm.) **\$300 - 500**

72

GEORGE EARL (BRITISH, 1824-1908)

Trimmer, A Smooth Fox Terrier

oil on canvas

16 x 20in. (40.7 x 50.8cm.) stretched canvas; 14 x 16 3/4in. (35.6 x 42.5cm.) oval window

\$8,000 - 12,000

Literature

W. Secord, *Dog Painting: A history of the dog in art*, 2nd ed. 2009, p.181, no.209 ill.

Trimmer is the first Fox Terrier to win a prize at any British dog show and was owned by J. H. Murchison

73

JOHN EMMS (BRITISH, 1843-1912)

Zoe, A Fox Terrier, 1896 titled, dated and signed '1896 / JNO Emms' (lower right) oil on canvas

16 x 20in. (40.7 x 50.8cm.)

\$8,000 - 12,000

Literature

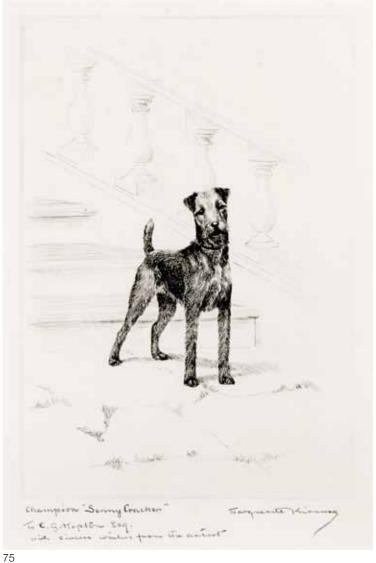
W. Secord, *Dog Painting: A history of the dog in art*, 2nd ed. 2009, p. 182, no. 211 ill.











71

RICHARD FATH (FRENCH, 1900-1952)

Wycote Plucky Girl titled and Signed 'Fath' (on base) terra cotta 9 x 6 3/4in. (24.8 x 17.2cm.) \$1,200 - 1,800

75

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

Champion Sonny Cracker signed 'Marguerite Kirmse' (lower right) in pencil; Titled and inscribed 'To C.G. Hopton Esq., With Sincere Wishes From the Artist'(lower left) etching

image 9 3/4 x 6 3/4in. (24.8 x 17.2cm.) \$400 - 600 76

CECIL CHARLES WINDSOR ALDIN, RBA (BRITISH, 1870-1935)

After dinner rest awhile signed 'Cecil Aldin' (lower right) and numbered '95/150' (lower left) etching 5 1/2 x 7 1/4 in. (14 x 18.5 cm.)

0 1/2 x 7 1/4 III. (14 x 10.0 CIII.,

\$600 - 800

77 ^D

HENRY CROWTHER (BRITISH, 19TH/20TH CENTURY)

Sudgton Vengeance, a prize Airedale signed and dated H Crowther/1933' (lower left) and inscribed 'Sudgton Vengeance' (lower center) oil on canvas board 9 x 11in. (23 x 28cm.) unframed with an old bust portrait photograph of the

same dog \$600 - 800 78°

SINDELAES, CHARLES (AMERICAN, 1885-1947)

Head of an Airedale titled (lower left) and signed 'By Sindelaes' (lower right) in pencil etching image diameter 7 1/4in. (18.4cm.) \$400 - 600

79

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

A Full House titled and signed 'Marguerite Kirmse' (lower margin) etching image 6 1/2 x 9 5/8in. (16.6 x 24.5cm.) \$800 - 1,200

Provenance

Kennedy & Co., New York Private collection, USA













° 08

LUCY DAWSON (BRITISH, D. 1954)

The hilltop

initialed 'LD' (in plate), titled (lower left) and signed 'Lucy Dawson' (lower right) in pencil

image 9 1/4 x 10 3/4in. (23.5 x 27.7cm.) \$300 - 500

81

JOHN EMMS (BRITISH, 1843-1912)

Spider, Portrait of a Scottish Terrier Titled "Spider" (lower center) and signed and dated 'JNO Emms' / 1899 (lower right) oil on canvas

18 x 24in. (45.8 x 61.0cm.)

\$8,000 - 12,000

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Scottish Terrier pastel on paper 9 5/8 x 7 1/4in. (24.4 x 18.4cm.) sight \$800 - 1,200

83

EDWIN MEGARGEE (AMERICAN, 1883-1958)

Portrait of a Cairn Terrier of Tapscott Kennel watercolor on paper 5 5/8 x 7 1/2in. (14.3 x 19.1cm.) sight \$600 - 800

Provenance

Estate of Mrs. Lindsley Tappin of Tapscott Kennel Edwin Megargee, Jr.

LILIAN CHEVIOT (BRITISH, ACTIVE 1894-1930)

Highland Terriers signed 'Lilian Cheviot.' (lower right) oil on canvas 22 x 26in. (56 x 66cm.)

\$6,000 - 8,000

Provenance

with Frost & Reed Ltd., London

WRIGHT BARKER (BRITISH, 1863-1941)

"Jamey"

signed and dated 'Wright Barker 1909' (lower left) and inscribed with title (lower center) oil on canvas

19 3/4 x 25 1/2in. (50 x 64.5cm.)

\$6,000 - 8,000



84







87



88

86

JOHN EMMS (BRITISH, 1843-1912)

Head of a Terrier signed 'Jon Emms' (lower right) oil on canvas 10 x 10in. (25.4 x 25.4cm.) \$3,000 - 5,000

87

FRANCES MABEL HOLLAMS (BRITISH, 1877-1963)

"Gavin" & "Cluasag Beag" of Fair City signed and dated 'F.M Hollams/1928' (lower left), inscribed with title (upper center) oil on panel

17 x 14 in. (43.5 x 35.5cm.)

\$1,200 - 1,800

88 º

MILDRED MEGARGEE (AMERICAN, 20TH CENTURY

Standing Silky Terrier Signed 'M.J. Megargee' (lower left) oil on glass image 3 1/2 x 5in (8.8 x 12.7cm) \$400 - 600

Provenance

The Sporting Gallery, Middleburg, VA

89

LOUISE LALANDE (FRENCH, BORN 1834)

Recumbent Belgian Tervuren, 1883 signed and dated 'Louise Lalande 1883' (lower right) oil on canvas 38 x 51in. (96.5 x 129.5cm.) \$6,000 - 8,000

0,000 - 0,0

90

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Grove Starry Night titled and dated 'Arthur Wardle' (lower right) pastel on paper 7 x 9 1/4in. (17.8 x 23.5cm.) sight \$800 - 1,200

91

DAVID JOHNSON (AMERICAN, 1827-1908)

Collie head initialed (lower left) oil on canvas 24 1/2 x 20 1/4in. (62..3 x 51.4cm.) \$2,000 - 3,000

Provenance

Mrs. Walter M. Jeffords III, New York

Literature

F. Turner Reuter, *Animal and Sporting Artists in America*, 2008, p. 362 ill.













94

92°

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

The Sentine

signed 'Marguerite Kirmse' (lower right) and titled (lower left) in pencil etching with aquatint

5 3/4 x 8 7/8in. (14.6 x 22.3cm.)

\$400 - 600

93

AN AMERICAN STERLING SILVER TWO-HANDLED TROPHY CUP BY REDLICH & CO., NEW YORK, NY, CIRCA 1926

Of urn form, applied with a band at the waist, the obverse applied and cast with a copper medallion with a profile portrait head of a German Shepherd Dog and centered by the inscription Shepherd Dog Club of America, Founded 1913, and engraved Grand Challenge Trophy/ 1926/ Won by Ch. Giralda's Teuthilde v. Hagenscheiss, weight approximately 41oz troy.

height 13 1/4in (33.6cm); length over handles 13 3/4in (34.8cm) \$1,200 - 1,500

Provenance

Geraldine Rockefeller Dodge Collection Saint Hubert's Animal Welfare Center, Madison, New Jersey

Q/

AN AMERICAN MIXED METAL TWO-HANDLED TROPHY URN BY HEINZ METALWORKING STUDIOS, BUFFALO, NY, CIRCA 1910

With a copper cylindrical body and angular handles, the applied silver shaped rectangular plaque engraved John N. Willys/Pres./Willys-Overland Co./Trophy/ Special Prize for Best in Show/ T.K.C./1926/ Won by/Ch. Giralda's Teuthilde v. Hagenscheiss, and centered by applied silver stepped banded borders, the reverse engraved in script on the copper body Awarded.

height 10 1/4in (26cm); width over handles 9 1/2in (24.1cm) \$1,500 - 2,000

Provenance

Geraldine Rockefeller Dodge Collection Saint Hubert's Animal Welfare Center, Madison, New Jersey

95

CONRADYN CUNAEUS (DUTCH, 1828-1895)

A Leonberger in an Alpine Setting signed 'C. Cunaeus' (lower right) oil on mahogany panel 16 3/4 x 23in. (42.6 x 58.4cm.)

\$10,000 - 15,000

Provenance

MacConnal-Mason & Son Ltd, London Private collection, USA

96

CARL REICHERT (AUSTRIAN, 1836-1918)

Portrait of a St. Bernard signed 'C. Reichert' (upper left) oil on mahogany panel 7 3/4 x 10in. (19.7 x 25.4cm.)

\$4,000 - 6,000

Provenance

MacConnal-Mason & Son Ltd., London Private collection, USA











97

RICHARD FATH (FRENCH, 1900-1952)

Dogue de Bordeaux head study signed 'Fath' (on base) terra cotta

height: 5in. (12.7cm.); overall with wood base: $6\ 1/2\ x\ 5\ 1/2\ x\ 3$ in. (15.2 $x\ 14.0\ x\ 7.6$ cm.)

\$600 - 800

98

RICHARD FATH (FRENCH, 1900-1952)

Briard with a flock

signed 'Fath' (in plate) and signed 'Fath' (lower right) in pencil lithograph

image 8 3/4 x 14 1/4in. (22.2 x 36.2cm.)

\$1,000 - 1,500

aa ¤

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

Royal Danes

titled and signed 'Marguerite Kirmse' (lower margin) etching

image 9 3/4 x 6 3/4in. (24.8 x 17.2cm.)

\$400 - 600

100

JOSEPH URBAIN MELIN (FRENCH, 1814-1886)

A head of a Landseer Newfoundland signed and dated 'J. Melin/1863' oil on canvas 20 x 25in. (50.8 x 63.5cm.)

\$2,500 - 3,500

10

A. E. D. G. STIRLING-BROWN (BRITISH, 19TH/20TH CENTURY)

Nellie, Kate, and Peter, 1916 inscribed, dated and signed 'A.E.D.G. Stirling Brown/Grove Place/ 1916 (lower right) and titled under each dog oil on canvas board 16 x 20in. (40.6 x 50.8cm.)

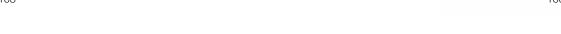
\$1,500 - 2,500













102°

A GROUP OF FIVE ROYAL DOULTON PORCELAIN FIGURINES OF DOGS

including two Collies, an Airdale, English Springer Spaniel, and a Golden Retriever height, smallest 4in. (10.2cm.); largest 5 1/2in. (14.0cm.).

\$300 - 500

103

MAUD EARL (BRITISH, 1864-1943)

Standing Schipperke signed 'Maud Earl' (lower left) oil on canvas 18 x 24in. (45.8 x 61.0cm.) \$3,000 - 5,000

104

RICHARD FATH (FRENCH, 1900-1952)

Head of a Schipperke signed 'Fath' (on underside) painted plaster 9 x 5 1/2 x 4in. (22.9 x 14.0 x 10.2cm.) (with wooden base overall) \$800 - 1,200

105

RICHARD FATH (FRENCH, 1900-1952)

Standing Kerry Blue Terrier signed 'Fath' (on back of base) terra cotta 6 1/2 x 8 1/2in. (16.5 x 21.6cm.); overall: 9 x 7 1/2 x 3 1/2in. (22.9 x 19.1 x 8.9cm.) \$1,200 - 1,800

106

RICHARD FATH (FRENCH, 1900-1952)

Standing Kerry Blue Terrier signed at back of base plaster 5 x 6 1/2in. (12.7 x 16.5cm.) \$800 - 1,200

107

SAMUEL FULTON (BRITISH, 1855-1941)

A Dandie Dinmont and Terrier signed 'SAM FULTON' (lower right) oil on canvas 18 1/2 x 20 1/4in. (47 x 51.5cm.) \$5,000 - 8,000

108

BRITISH SCHOOL, 19TH CENTURY

Dandie Dinmont Terrier and Fox Terrier oil on canvas 20 x 27in. (50.8 x 68.6cm.) \$1,000 - 1,500

109

BRITISH SCHOOL, 19TH CENTURY

Portrait of a Dandie Dinmont Terrier oil on canvas 18 x 24in. (45.7 x 60.9cm.) \$1,500 - 2,000

Provenance

Exclusively Dogs, Scottsdale, Arizona



107







110





111 111



112

110[¤]

EDWARD AISTROP (BRITISH, ACTIVE 1880-1920)

Portrait of a Jack Russell signed 'EAISTROP' (lower right) oil on canvas 10 1/2 x 12 1/2in. (25.5 x 32cm.) \$1,000 - 1,500

111

THOMAS BLINKS (BRITISH, 1860-1912)

A Jack Russell aboard a boat; A Bulldog by a kennel, a pair the latter signed with monogram and inscribed 'LSC' [Langham Sketch Club] oil on board, each 9 1/4 x 6in. (23.5 x 15cm.) (2) \$3,000 - 5,000

112

BENEDICT A. HYLAND (BRITISH, 19TH CENTURY)

Portrait of a Terrier in a woodland setting signed and dated 'BA Hyland/1881' (lower left) oil on canvas

22 x 30in. (55.5 x 76cm.)

\$3,000 - 5,000

113

JOHN EMMS (BRITISH, 1843-1912)

A bitch by her kennel signed 'J.EMMS' (center right, verticle) oil on canvas 15 1/4 x 20 3/4in. (39 x 53cm.)

\$8,000 - 12,000

SAMUEL FULTON (BRITISH, 1855-1941)

Two Jack Russell puppies signed 'SAM.FULTON.' (lower left) oil on canvas 14 x 18in. (35.5 x 46cm.) \$6,000 - 8,000











116

115[¤] **FRENCH SCHOOL, CIRCA 1890** Roquet inscribed 'ROQUET', upper right watercolor

7 1/2 x 5 1/2in. (19 x 14cm.)

\$500 - 700

116 J. LIDDELL (BRITISH)

Portrait of Dill-Dou inscribed 'Dill-Dou' (lower left), inscribed and dated 'Dill-Dou/74' (lower center) oil on canvas 12 x 15 in. (30.5 x 38.1 cm.)

\$2,000 - 3,000

CHARLES E. GATEHOUSE (1866-1952)

Seated White Terrier signed 'C.Gatehouse' (lower right) oil on canvas 21 x 16in.(53.4 x 40.6cm.) \$1,000 - 1,500









118

WILLIAM HENRY HAMILTON TROOD (BRITISH, 1860-1899), AND HARRY FRIER (BRITISH, 1849-1919) LOUIE JOHN BORN 1856) Portrait of a Yo

Head of a terrier signed 'W.H. Trood/(background H. Frier)' (lower right) oil on canvas 12 x 10in. (18 x 20cm.) \$1,500 - 2,000

119

LOUIE JOHNSON JONES (BRITISH, BORN 1856)

Portrait of a Yorkshire Terrier signed and dated 'Louie Johnson Jones/1914' (lower left) oil on canvas 9 x 7in. (23 x 18cm.) \$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF MS. LAURIE COLUMBIA

120

ALICE A. WHEELER (AMERICAN/ CANADIAN, DIED 1930)

Portrait of Terrier with Blue Ribbon signed and dated 'Alice A. Wheeler 1882' (upper left) oil on panel 20 x 12in. (50.7 x 30.4cm.) \$1,000 - 1,500





PROPERTY OF VARIOUS OWNERS

121

ATTRIBUTED TO THOMAS EARL (BRITISH, ACTIVE CIRCA 1824-1831)

First class ticket oil on canvas size 28 x 36in (71.5 x 91.5cm)

\$7,000 - 10,000

Provenance

with Dr. Amir Pakzad Gemalde Galerie, rechnung nr. 1033, sold for 14,500DM Private collection, Germany

122

A. STEVENSON (BRITISH, 20TH CENTURY), 19TH CENTURY

A terrier in a kennel; A terrier outside a kennel, a pair gouache on paper each 3 x 4in. (7.5 x 10cm.)

\$1,000 - 1,500

123

RICHARD FATH (FRENCH, 1900-1952)

Japanese Chin head study signed 'Fath' (at back) bronze with greenish/black patina height 6 1/4in. (15.9cm.); overall: 6 1/4 x 6 x 5in. (15.9 x 15.2 x 12.7cm.) \$1,200 - 1,800

124

PERSIS KIRMSE (BRITISH, 1884-1955)

Standing Pekingese signed 'Persis Kirmse' (lower right) pastel on paper oval 17 1/4 x 22in. (43.9 x 55.9cm.) \$2,500 - 3,500

Provenance

Sale, Bonhams New York, 13 February, 2007, Lot 217

PROPERTY FROM THE COLLECTION OF MR. JAMES HOWELL, DUBLIN, IRELAND

125°

PERSIS KIRMSE (BRITISH, 1884-1955)

Duskinta of Matsons titled (upper left), signed and dated 'Persis Kirmse / 1929' (lower right) pastel on paper 9 1/2 x 13 1/4in. (24.2 x 33.3cm.) \$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

126

PERSIS KIRMSE (BRITISH, 1884-1955)

Group of five portraits of Pekingese each signed 'Persis Kirmse' one dated '1937' another '1948'

Four pastel on paper, one watercolor on paper largest 7 x 9in. (17.8 x 22.8cm.); smallest diameter 3 1/2in. (8.8cm.)
See illustration of largest.

\$1,500 - 2,000



124











PEKINGESE INTAGLIOS

Group of four early 20th century reverse carved Pekingese intaglios backed by hardstone and mother of pearl - a rose-cut diamond brooch to be sold with a platinum-topped brooch; a tie clip; a hat pin (4) largest diameter 1 1/4in (3.2cm) \$1,000 - 1,500

The platinum-topped brooch is inscribed "To Marion/From Gwen/January 2, 1929". The two brooches are gold and platinum.

The tie clip and hat pin are both stamped 14K gold.

128

RICHARD FATH (FRENCH, 1900-1952)

Standing Pekingese signed 'Fath' (on base) terra cotta 4 3/4 x 6 1/2in. (12.1 x 16.5cm.); overall: 5 1/2 x 7 x 4in. (14.0 x 17.8 x 10.2cm.) \$800 - 1,200

120

JAMES HENRY BEARD (AMERICAN, 1812-1893)

Market Day signed 'J.H.Beard' and dated '1879' (lower right) oil on canvas 13 1/2 x 18 1/2 in (34.2 x 39.2 cm) \$4,000 - 6,000

130

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Toy Spaniels signed 'Arthur Wardle' (lower left) oil on canvas 22 1/4 x 14in. (54 x 35.5cm.) \$25,000 - 30,000









BRITISH SCHOOL, 19TH CENTURY

Recumbent Springer Spaniel oil on canvas 17 1/2 x 22 1/4in. (44.4 x 56.5cm.) \$1,500 - 2,500

132

MAUD EARL (BRITISH, 1863-1943)

A liver Springer Spaniel signed and dated 'Maud Earl//16' (lower right) oil on canvas 26 1/4 x 22in. (67.5 x 56cm.)

\$8,000 - 11,000

133

JOHN NOST SARTORIUS (LONDON 1759-1828)

A liver and white Spaniel signed and dated 'JN Sartorius/1806' (lower right) oil on canvas 25 1/4 x 27 1/2in. (64 x 69.5cm.) \$3,000 - 5,000

134

LUCY DAWSON (BRITISH, D. 1954)

Waiting for Master signed 'Lucy Dawson' (lower right) oil on canvas 14 x 16in. (35.6 x 40.7cm.) \$4,000 - 6,000

135

THOMAS LANDSEER (BRITISH, 1795-1880) AFTER SIR EDWIN LANDSEER RA

Ptarmigan Hill etching image 20 1/2 x 34 1/2in. (52.1 88.0cm.) \$600 - 900

136

AFTER SIR EDWIN HENRY LANDSEER, RA

The Cavalier's pets oil on canvas 28 x 36in. (71 x 91.5cm.) \$2,000 - 3,000

The present lot is the same size as the original by Sir Edwin Landseer currently hanging at the Tate. It is famous for its swift execution to satisfy the patron Robert Vernon who had commissioned Landseer. The picture was exhibited at the British Institute in 1845 to great acclaim. This copy mimics the originals thin washes of the larger expanses of paint and the expressive assured brushwork used for the feather and the picture hanging above.



134





RICHARD ANSDELL, RA (BRITISH, 1815-1885)

King Charles Spaniels oil on canvas $36 \times 28in. (91.5 \times 71cm.)$ \$80,000 - 120,000

Richard Ansdell enjoyed enormous popularity during his own lifetime. His work was embraced by the public at large and he exhibited with great success at the Royal Academy, British Institution and at the Exposition Universelle in Paris 1855 where he was awarded a Gold Medal, third class. Today his pictures are held in the Tate, Royal Academy and Liverpool Museums amongst other national and international private collections. A rival to Landseer, both in execution and composition, he was one of the greatest animal and sporting painters of his day.

The son of a Liverpool artisan, Ansdell's talent for drawing was recognised at an early age. He was briefly apprenticed to the portrait painter and silhouettist W.C. Smith in Chatham. Ansdell initially made his name around Lancashire, receiving commissions from local patrons such as the Earls of Sefton and Derby. He made his Royal Academy debut in 1840 and exhibited there until the end of his life, a total of 149 works. He was elected full Royal Academician in 1870.

King Charles Spaniels is an appealing work, executed during the early years of Ansdell's career, around 1842. It demonstrates the vigour and personality of a young artist keen to showcase his abilities. The engaging and expressive depiction of the dogs, the green curtain drawn to one side and the atmospheric landscape beyond, elevate the painting, perhaps with a touch of humour, to a Grand Manner portrait. The picture is preoccupied with the relationship of the much loved dogs, not only with themselves, but with their owner, whose identity is hinted at through the draped red shawl and knitting lying beneath the stool. During this period Ansdell painted a number of domestic dog portraits, although rarely in such a formal setting. A similarly genteel composition of King Charles Spaniels with Puppies (1842) is in the Walker Art Gallery collection, Liverpool.

The present picture achieved the then highest price for a work by Ansdell when it sold as part of a large collection at Sotheby's New York in 1988 when it was sold by the infamous socialite Claus von Bülow. Von Bülow had been acquitted in 1985 in a retrial of charges that he twice tried to murder his wife. The auction reportedly was part of the settlement of a lawsuit brought against von Bülow by his step children. Under terms of the agreement, he was to leave the United States, give up all claims to his wife's estate and any right to profit from publicizing the affair. The sale of the outstanding art collection, put together by von Bülow and his wife over many years, wildly exceeded its estimates, with the current lot performing very well.

We are grateful to Sarah Kellam for her assistance cataloguing this lot. Sarah Kellam (nee Ansdell) is Richard Ansdell's great, great granddaughter and can be contacted at www.richardansdell.co.uk.





138



139



LUCY DAWSON (BRITISH, D. 1954)

Best Friends signed 'Lucy Dawson' (lower right) pastel on paper sight 12 x 18in. (30.5 x 45.8cm.) \$1,500 - 2,500

139

EDWIN MEGARGEE (AMERICAN, 1883-1958)

English and Irish Setters working a field signed 'Edwin Megargee' (lower left) oil on board 10 x 14in. (25.4 x 35.5cm.) \$2,000 - 3,000

WILLIAM WATSON (BRITISH, 1831-1921)

End of the Day signed and dated 'W. Watson / 1871' (lower right) oil on canvas 9 3/4 x 11 3/4in (24.8 30.0cm) \$400 - 600



141 **THOMAS BLINKS (BRITISH, 1860-1912)**

English Pointers in a landscape signed 'TBlinks' with conjoined initials (lower left) oil on canvas 14 x 18in. (35.6 x 45.8cm.)

\$40,000 - 60,000

Provenance

With Richard Green Fine Paintings, London With William Secord Gallery, Inc., New York

Literature

W.Secord, Dog Painting: A history of the dog in art, 2009, 2nd ed., p.168, pl.195









RICHARD FATH (FRENCH, 1900-1952)

Enalish Setter signed 'Fath' (on base) patinated bronze height 3in. (7.6cm.) \$1,500 - 2,500

143°

AFTER PIERRE JULES MÊNE

signed 'Mene' (on base) patinated bronze height 1 3/4in. (4.5 cm.) \$800 - 1,200

PROPERTY FROM A PRIVATE COLLECTION, TORONTO

THOMAS FRANÇOIS CARTIER (FRENCH, 1879-1943)

signed 'T.Cartier' (on base) bronze with greenish brown patina 11 3/4in. (29.7cm.) high \$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

Shando

EDWIN MEGARGEE (AMERICAN, 1883-1958)

intitaled 'EM' (on bottom edge); Stamped 'Tiffany Studios/New York' (on base); Titled at front overall 2 1/2 x 3 1/2 x 2in. (6.3 x 8.9 x 5.1cm.) \$800 - 1,200

PIERRE JULES MÊNE (FRENCH, 1810-1879)

Hound with hare signed 'P.J. Mene' (on base) bronze with brown patina height 8 7/8in. (22.5cm.) \$5,000 - 7,000

PIERRE JULES MÊNE (FRENCH, 1810-1879)

Pointer with game at a stump signed 'P.J. Mene' (on base) bronze with brown patina 12 1/2 x 14 x 8 3/4in. (31.7 x 35.6 x 22.2cm.) \$4,000 - 6,000

Provenance

Mrs. Murray Horowitz, Long Island, New York

148

JULES MOIGNIEZ (FRENCH, 1835-1894)

Pointer and Setter pointing a rabbit signed 'J. Moigniez' (on base) bronze with brown patina overall: 7 1/2 x 15 x 7in. (19.1 x 18.1 17.8cm.) \$2,500 - 3,500

Provenance

Ms. Murray Horowitz, Long Island, New York



146











MAUD EARL (BRITISH, 1863-1943)

Lorne and Kate, Black but Comely: Two one signed 'Maud Earl' (lower left) oil on canvas

each, 18 x 24in. (45.7 x 60.8cm.)

\$12,000 - 18,000

Lorne and Kate are father and daughter Black Pointers owned by Mr. D. M. Forbes of Riemore Lodge, Dunkfeld, Perthshire who established the strain. Lorne was considered by William Arkwright to have the perfect head, but Kate was too long in the ear and too fine in the skull, but still very lovely. The canvas with the heads facing towards the viewer's right was reproduced in Earl's folio *British Hounds and Gundogs*, 1902 plate number 11 and titled *Black but Comely*. All four heads, minus the background were published in a single plate in Arkwright's *The Pointer and His Predecessors*, also 1902.

150

ERIC MEADE-KING (BRITISH, BORN 1911)

Pointers by a lake signed 'E.Meade-King' (lower left) watercolor with bodycolor 14 x 18 1/4in. (35.5 x 46.5cm.) \$800 - 1,200

151

CARL REICHERT (AUSTRIAN, 1836-1918)

Head of a German Shorthaired Pointer signed and dated 'C. Reichert - 898.' oil on canvas 18 x 14 3/4in. (45.8 x 37.5cm.)

\$8,000 - 12,000

Provenance

MacConnal-Mason & Son Ltd, London Private colection, USA

150

HENRY WILKINSON (BRITISH, 20TH CENTURY)

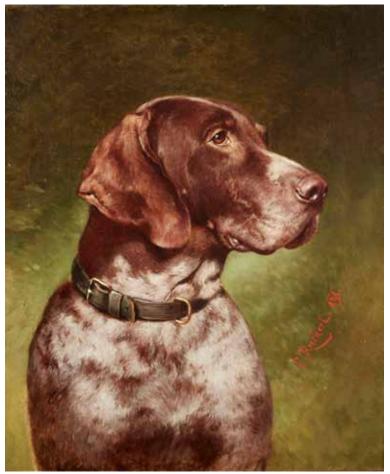
German Shorthaired Pointers in a landscape signed 'Henry Wilkinson' (lower left) and numbered '108/200' (lower right) in pencil etching with aquatint 9 x 13 1/4in. (22.3 x 33.6cm.)

\$700 - 1,000

153

EUGENE PETIT (FRENCH, 1839-1886)

French Setters in the field signed 'E. Petit' (lower right) oil on canvas 13 x 16 1/4in. (33 x 41cm.) \$2,000 - 3,000



151







154



155



156



158

BERT COBB (AMERICAN, ?-1935)

Wagg, Blue Dan & Banker titled (lower left), signed and numbered 'Bert Cobb 6/50' etching image 11 x 3/4 x 15in. (29.8 x 38.1cm.) \$600 - 800

155°

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

Autumn leaves titled (lower left) and signed 'Marguerite Kirmse' (lower right) in pencil etching with drypoint image 11 5/8 x 7 3/4in. (29.5 x 19.7cm.) \$400 - 600

156°

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

Anticipation, 1942 monogrammed 'MCK' in plate (lower left) etching with drypoint 6 3/4 x 8 3/4in. (12.2 x 22.3cm.)

\$400 - 600

PROPERTY FROM THE ESTATE OF JACK S. PARKER

RICHARD ANSDELL, RA (BRITISH, 1815-1885)

Setter with a pheasant initialed and dated '18 RA 66' (lower right) oil on canvas 41 x 25in. (104.2 x 63.5cm.) \$15,000 - 25,000

PROPERTY OF VARIOUS OWNERS

REUBEN WARD BINKS (BRITISH, 1880-1950)

Chesapeake Bay Retriever watercolor and gouache on paper sight 19 x 23 1/2in. (48.3 x 59.7cm.) \$3,000 - 5,000

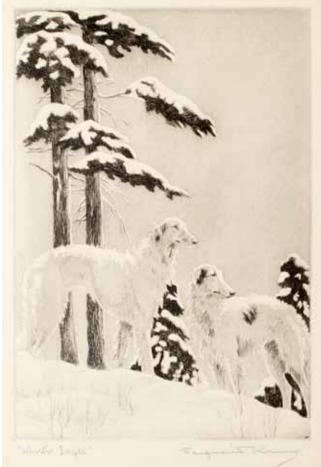
Provenance

Geraldine Rockefeller Dodge Collection











159°

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

Greyhounds

signed 'Marguerite Kirmse' (lower right)

etching

7 3/4 x 10 3/4in. (19.7 x 27.3cm.) sight

\$400 - 600

160°

HENRY WILKINSON (BRITISH, 20TH CENTURY)

Greyhounds in a landscape

signed 'Henry Wilkinson' (in plate) and numbered '40/180' (lower left) and signed 'Henry Wilkinson' (lower right) in pencil

hand-colored etching

image 9 1/4 x 13 1/4in. (23.5 x 33.5cm.)

\$400 - 600

161

MARGUERITE KIRMSE (AMERICAN, 1885-1954)

Winter Idyll

title and signed 'Marguerite Kirmse' (in lower margin) etching

image 9 3/4 x 6 3/4in. (25.0 x 17.2cm.)

\$400 - 600

162

A NORWEGIAN ENAMEL BROOCH WITH SILVER MOUNTING

Head of a black and white Borzoi type, oval, hallmarked '830 S.' $2 \times 1 \, 1/2$ in.

(5 x 3.75cm.) cased,

\$600 - 800

163

PHILIP EUSTACE STRETTON (BRITISH, 1863-1930)

Greyhound in a landscape signed and dated, 'Philip E. Stretton/1902' (lower right) oil on canvas 25 x 30in. (63.5 x 76.2cm.)

\$6,000 - 8,000

164

CARL REICHERT (AUSTRIAN, 1836-1918)

A Pair of Borzois in an interior signed and dated 'C.Reichert.11.' (upper left) oil on panel 10 1/2in x 13 3/4in. (27 x 35cm.)

\$1,000 - 1,500

165

EDWIN MEGARGEE (AMERICAN, 1883-1958)

An Afghan Hound in a landscape signed 'Edwin Megargee' (lower right) watercolor on paper sight 6 3/4 x 8 3/4in. (19.7 x 22.2cm.) \$1,000 - 1,500

¢.,000 .,00

166°

TWO SIMILAR ST. CLEMENT GLAZED POTTERY COVERED JARS

First quarter 20th century

Modeled as hound's masks, each base with nameplates on collars, Medor and Fedele

height, larger 5 1/2in. (14.0cm.)

\$300 - 500



163



164





167



168



167

REUBEN WARD BINKS (BRITISH, 1880-1950)

Ch. Oak Nana, 1915 titled (lower left) and signed and dated 'R. Ward Binks/1915' (lower right) oil on canvas board 16 x 20in. (40.7 x 50.8cm.) \$1,000 - 1,500

Oak Nana won the Best Bulldog Bitch at Crufts in 1913 and 1914.

EDMOND VAN DER MEULEN (BELGIAN, 1841-1905)

Trial by Bulldog signed 'Edm van der Meulen' (lower right) oil on canvas 18 x 31 3/4in. (45.7 x 80.6cm.) \$1,000 - 1,500

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Bull Bitches of the 20th Century photogravure image 20 1/2 x 27 1/2in. (52.1 x 69.8cm.) \$1,200 - 1,800

THOMAS BLINKS (BRITISH, 1860-1912)

A portrait of a Bull Terrier oil on board 11 1/2 x 8 1/2in. (29 x 21.5cm.) \$1,000 - 1,500

171°

GRENIER

A Very Boston Christmas signed 'Greiner' (lower left) charcoal with color pencils, heightened with white over a printed template 10 1/4 x 8in. (26.0 x 20.3cm.) sight \$400 - 600

BERT COBB (AMERICAN, ?-1935)

signed 'Bert Cobb' in plate and 'Bert Cobb' in pencil (lower left), titled and numbered 36/75 (lower right)in pencil etching image 10 x 8in. (25.4 x 20.3cm.)

\$800 - 1,200

173

CHARLES VALTON (FRENCH, 1851-1918)

Parlez au porter signed 'Valton' (on base) 4 3/4 x 6in. (12.1 x 15.2cm.) \$600 - 800









DOGS IN SHOW AND FIELD | 71



174

175



174

FLORENCE JAY (BRITISH, 20TH CENTURY)

Recumbent Poodle signed and dated 'Florence Jay 1912' (upper left) oil on canvas 21 7/8 x 27 1/8in. (55.5 x 69.0cm.) \$5,000 - 7,000

Provenance

Collection of Richard D. Hammond Collection of Dr. Jacklyn Hungerland With William Secord Gallery, Inc., New York

Literature

W.Secord, *Dog Painting*, 1840-1940, 1992, p. 217, pl.105
W. Secord, *Dog Painting*, a History of the Dog in Art, 2009, 2nd ed., p. 262, pl. 330

175

ROBERT MITCHELL, AFTER SIR EDWIN LANDSEER

Tapageur, 1852 stipple engraving *image 18 1/2 x 24 1/4in. (47.0 x 61.6cm.)* \$2,000 - 3,000

176

RICHARD FATH (AMERICAN, 1885-1954)

Poodle head study signed 'Fath' (on base) terra cotta height: 6 1/2in (16.25cm) \$1,200 - 1,800

177

ABRAHAM COOPER (BRITISH, 1787-1868)

Poodle in a landscape monogrammed and dated '1818' (lower left) oil on canvas 20 x 24in. (50.9 x 61.0cm.)

\$12,000 - 18,000

Note on back:

"Oil Painting of Poodle. John Hext (1766-1838) on a visit to a friend in Paris at the beginning of the 19th Century bought from him a poodle which he brought back with him to Liverpool, where he was living at that time. After a short time the dog disappeared and nothing was heard of him until John Hext received a letter from his Paris friend to say that the poodle had found its way back to his house. From subsequent enquiries it was learnt that the dog had made its way from Liverpool to Southampton and had there eventually gone on board the same boat in which he and his new master had travelled from France, and had once more reached his native land, finally arriving at his old home. John Hext realized that in view of the dog's remarkable homing journey, it would be pointless to bring him back to England. His friend in Paris agreed to keep him and to commemorate the poodle's astounding achievement had his portrait painted. This picture he gave to John Hext. D.Y.H. 4-10-1958"

Provenance

John Hext Thence by descent Private collection, Scarsdale, NY

178

EMILIE LOUISE FIERO (AMERICAN, 1889-1974)

Recumbent Poodle bronze with greenish brown patina height 6in. (15.3cm.) \$1,000 - 1,500







179



180



181

CHRISTINE MERRILL (AMERICAN, 20TH CENTURY)

In the surf signed and dated 'Christine Merrill 2001' (lower left) oil on canvas

24 x 36in. (61.0 x 91.4cm)

\$4,000 - 6,000

180

THIERRY PONCELET (BELGIAN, BORN 1946)

The Infanta Retriever signed 'Th. Poncelet.' (lower left) oil on panel $26 \times 21 \ 3/4$ in. (66×55.5 cm.)

\$3,000 - 5,000

181

THIERRY PONCELET (BELGIAN, BORN 1946)

A Westie harpsichord player signed 'Th. Poncelet' (lower left) oil on panel $30 \times 23 \, 1/4$ in. (76 $\times 60$ cm.) **\$2,000 - 3,000**

183

GEORGE RODRIGUE (AMERICAN, 1944-2013)

I Wish I Had a Polka Dot Bikini signed 'Rodrigue' (lower right) and titled and dated 1996 (on reverse) acrylic on canvas 30 x 25in. (76.2 x 63.5cm.) \$20,000 - 30,000

END OF SALE



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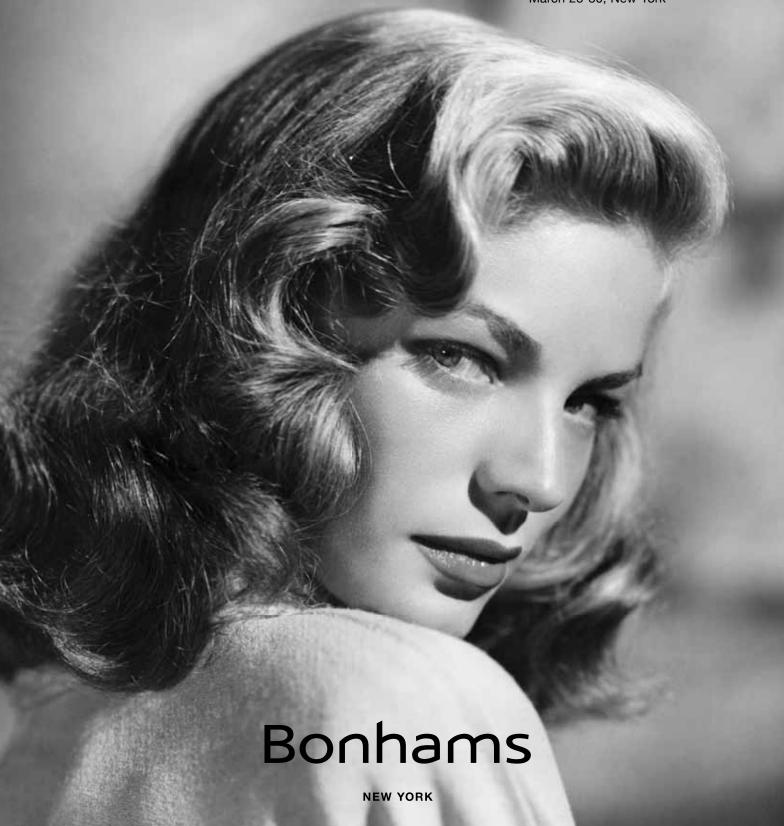
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