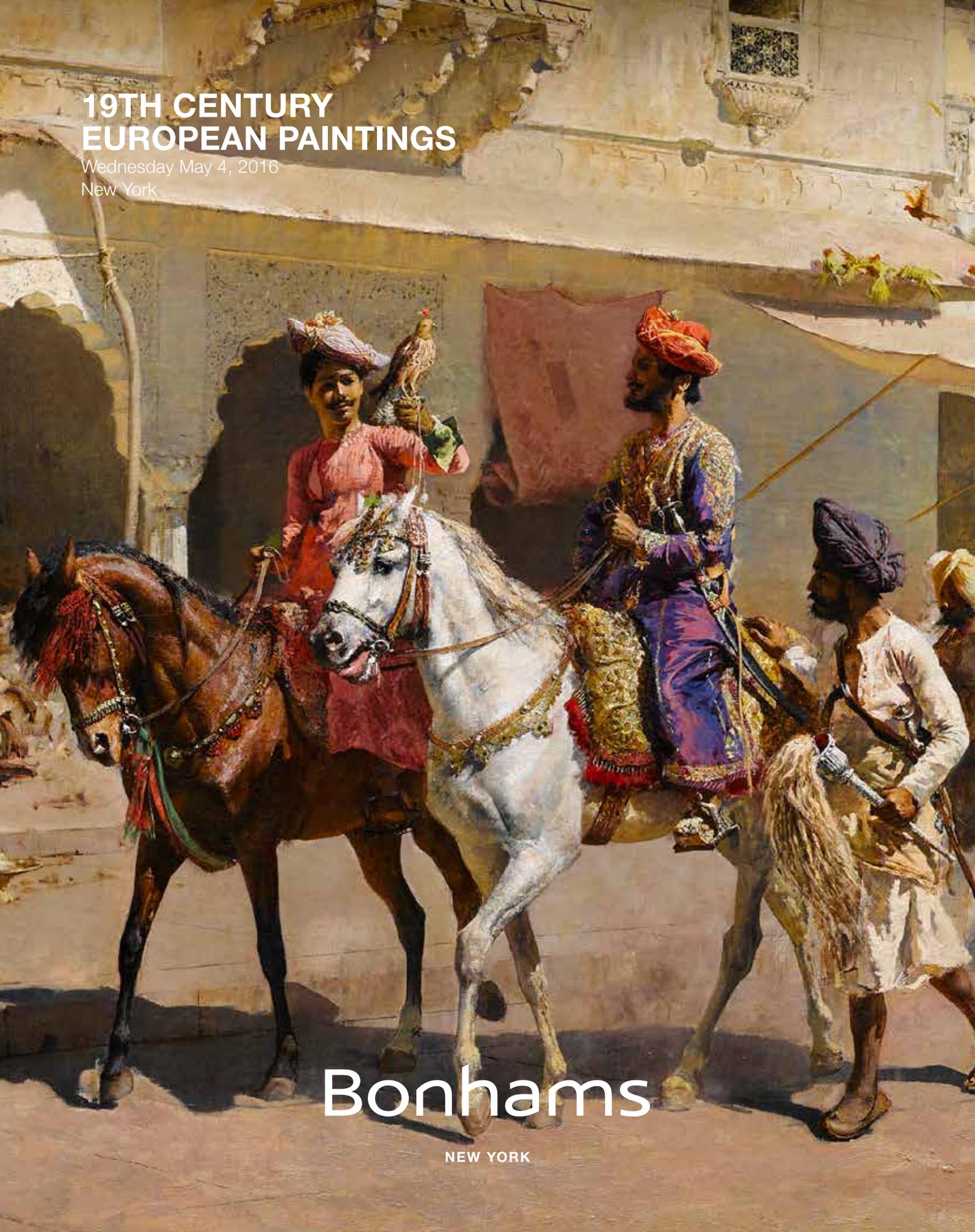


19TH CENTURY EUROPEAN PAINTINGS

Wednesday May 4, 2016

New York



Bonhams

NEW YORK







19TH CENTURY EUROPEAN PAINTINGS

Wednesday May 4, 2016 at 2pm

New York

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ILLUSTRATIONS

Front cover: Lot 24
Inside front cover: Lot 77
Facing page: Lot 89
Inside back cover: Lot 11
Back cover: Lot 40



1

1
EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Le Marché aux fleurs à la Madeleine
signed 'Edouard Cortès' (lower right)
oil on canvas
15 1/8 x 18 1/4in (38.5 x 46.5cm)

US\$15,000 - 25,000



2

2

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Les grand boulevards
signed 'Edouard Cortès' (lower right)
oil on canvas
10 7/8 x 14in (27.5 x 35.5cm)

US\$15,000 - 25,000



3

3

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La rue de la Bastille

signed 'Edouard Cortès' (lower right); stamped with inventory number (on the reverse)

oil on canvas

13 x 18in (33 x 46cm)

US\$15,000 - 20,000

Provenance

with Arnot Gallery, New York.



4

4

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Porte Saint Martin

signed 'Edouard Cortès' (lower right); stamped with inventory number (on the reverse)

oil on canvas

13 x 18in (33 x 26cm)

US\$15,000 - 20,000

Provenance

with Arnot Gallery, New York.



5

5

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

La Place St. Michel

signed 'Edouard Cortès' (lower right)

oil on canvas

13 x 18in (33 x 45.7cm)

US\$15,000 - 20,000

Provenance

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



6

6

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

L'arc de triomphe; L'opera (a pair)

each signed 'Edouard Cortès' (lower right)

the first: oil on panel; the second: oil on thin panel laid down on board

6 1/4 x 8 3/4in (16 x 22.3cm)

US\$15,000 - 20,000



7

7

LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

A villa in Paris

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

oil on canvas

32 x 25 1/2in (81.5 x 65cm)

US\$4,000 - 6,000



8

8

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

A view of Notre-Dame
signed 'Edouard Cortès' (lower left)

oil on panel

6 1/4 x 8 1/2in (16 x 21.5cm)

US\$12,000 - 18,000



9

**PROPERTY FROM A DISTINGUISHED
GENTLEMAN, VIRGINIA**

9

JULES NEL-DUMOUCHEL (FRENCH, 19TH/20TH CENTURY)

An elegant lady in a Japanese interior
signed and dated '88' (lower right)
oil on canvas
22 1/4 x 38 1/4in (56.6 x 97.2cm)

US\$15,000 - 20,000

Provenance

Sale, Christie's, London, 26 June 2007, lot 215,
Acquired at the above sale by the present owner.



10

10
THÉRÈSE MOREAU DE TOURS (FRENCH, 1861-1921)

Nature morte sur la table de la cuisine
signed 'T. de Moreau Tours (upper right)
oil on canvas
18 1/2 x 25 1/2in (47 x 65cm)

US\$4,000 - 6,000

Provenance

with Waterhouse & Dodd, London.
Acquired from the above by the present owner.



11

**PROPERTY FROM THE COLLECTION OF JOSEPH
& EDA PELL, SAN FRANCISCO, CALIFORNIA**

11

PHILIPPE JACQUES LINDER (FRENCH, 1835-1914)

Tea time in the park
signed 'P. Linder' (lower left)
oil on canvas
18 3/4 x 24 5/8in (47.7 x 62.5cm)

US\$10,000 - 15,000

Provenance

with Frost & Reed, London.



12

**PROPERTY FROM THE COLLECTION OF JOSEPH
& EDA PELL, SAN FRANCISCO, CALIFORNIA**

12

ADRIEN MOREAU (FRENCH, 1843-1906)

Elegant figures strolling in the park
signed 'Adrien. Moreau.(lower right)

oil on panel
24 1/2 x 18 1/2in (62.3 x 47cm)

US\$8,000 - 12,000



13

13

ADOLPHE JOSEPH THOMAS MONTICELLI
(FRENCH, 1824-1886)

A garden party
signed 'Monticelli' (lower left)
oil on cradled panel
15 x 23 1/2in (38 x 59.8cm)

US\$6,000 - 8,000



14

14

MAURICE LENOIR (FRENCH, 1872-1931)

Paris at midday
signed 'M. Lenoir' (lower left)
oil on panel
9 1/2 x 12 3/4in (24.5 x 32.5cm)

US\$7,000 - 9,000



15



15

15
**ALBERT-ANATOLE-MARTIN-ERNEST LAMBRON DES PILTIERS
 (FRENCH, BORN 1836)**

The musician; The sportsman (a pair)
 the first, signed 'Lambron' (lower right)
 oil on canvas
 each 9 1/2 x 4 3/4in (24.3 x 12cm)

US\$8,000 - 12,000



16

16

LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

A view of Risle Valley, Normandy
signed and inscribed 'Aston Knight/ Paris' (lower right)
oil on canvas
25 3/4 x 32in (65.5 x 81.5cm)

US\$8,000 - 12,000

Provenance

with Rehs Galleries, Inc., New York.



17

17^W

EMILE JEAN BAPTISTE PHILIPPE BIN (FRENCH, 1825-1897)

The Death of Orpheus
signed and dated 'Emile Bin 1874' (lower left)
oil on canvas
55 x 44 1/2in (140 x 113cm)

US\$12,000 - 18,000

Provenance

Sale, Sotheby's, New York, 25 April 2006, lot 52.

A similar painting with the same title was Emile Bin's entry to the salon of 1863. It is unknown why the artist chose to repeat such an unusual subject matter in 1874.

The painting depicts the last episode in Orpheus' life. The loss of Eurydice in the underworld caused Orpheus to despise women. As the women of Ciconia in Thrace found out about it, they descended furiously upon him and tore him to bits.



18

PROPERTY FROM A NEW YORK ESTATE

18

GUSTAVE DORÉ (FRENCH, 1832-1883)

A hero's invocation

signed 'GDoré' (lower right)

pen and black ink, brown wash over graphite, heightened with white
on panel

9 1/4 x 7 1/4in (24.5 x 18.5cm)

US\$4,000 - 6,000



19

19

ROSA BONHEUR (FRENCH, 1822-1899)

Highland cattle

signed 'Rosa Bonheur' and dated '1876' (lower left)

oil on canvas

25 1/2 x 32 3/4in (64.7 x 83cm)

US\$6,000 - 8,000

Provenance

with Petersen Galleries, Beverly Hills, California.

Sale, Butterfield & Butterfield, 20 May 1992, lot 4962.

Exhibited

Irvine California, The Irvine Museum, *Inner Visions, Women Artists of California*, 17 March - 7 June 2012.



20

20

CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)

Peasant women at the edge of a village

signed 'Daubigny' (lower right)

oil on panel

11 1/4 x 18in (28 x 45.8cm)

US\$6,000 - 8,000

Provenance

with Maxwell Galleries, San Francisco.

Edmund B. Rickhard, Tucson, Arizona.

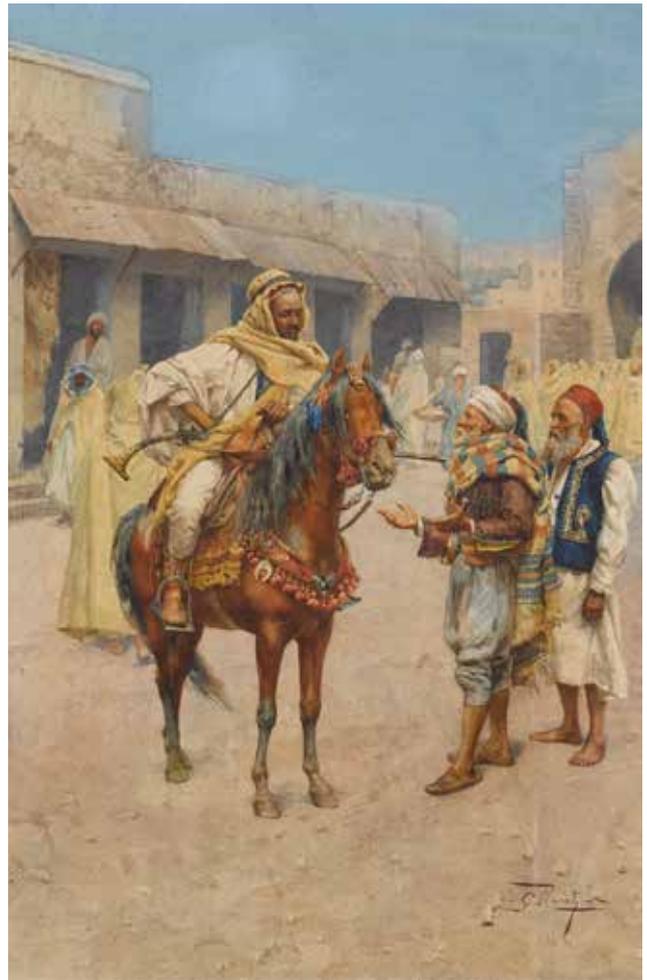
Sale, Butterfields & Butterfields, 19 November 1997, lot 4180.



21

21
ALBERTO ROSATI (ITALIAN, 1893-1971)
 The rug merchant
 signed 'Alberto Rosati' (lower left)
 watercolor on paper
 21 3/4 x 15 3/4in (55.3 x 40cm)

US\$4,000 - 6,000



22

22
GIULIO ROSATI (ITALIAN, 1858-1917)
 Arab men in the town square
 signed 'G. Rosati' (lower right)
 watercolor on paper laid down on board
 22 x 14 3/4in (56 x 37.5cm)

US\$4,000 - 6,000



23

PROPERTY FROM THE ESTATE OF PATRICIA ANAWALT, BRENTWOOD, CALIFORNIA

23^W

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

La femme au voile

signed 'J.L. GEROME', numbered and inscribed '943J France' (on base)

polychrome bronze and marble on red marble base

height: 26in (66cm) on 1 1/2in (4cm) base

US\$30,000 - 50,000

Literature

Gerald Ackerman, *The Life and Work of Jean-Léon Gérôme*, London, 1986, no. 65, pp. 330-331, for an illustration of another example.

PROPERTY FROM THE ESTATE OF PATRICIA ANAWALT, BRENTWOOD, CALIFORNIA

24

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Start for the Hunt at Gwalior
signed 'E L Weeks' (lower left, atop Moghul device)
oil on canvas
34 1/4 x 52 1/4 in (86.9 x 132.7 cm)

US\$400,000 - 600,000

Executed circa 1884-85.

Provenance

with Goupil & Co., New York.
with Knoedler Galleries, New York.
Sale, Estate of John Knoedler, New York, 1893, no. 290 (as
Departure for the Hunt, India).
Corcoran Gallery of Art, Washington, D.C., (deaccessioned 1951).
with Knoedler Galleries, New York (acquired from the above).
Dr. Stanley Kenneth Jernow, Montclair, New Jersey.
Richard & Patricia Anawalt, Los Angeles, (acquired from the above,
1980.

Exhibited

St. Louis Exposition of 1888, no. 52.
Los Angeles, Los Angeles County Museum, *American Paintings
in Southern California Collections: From Gilbert Stuart to Georgia
O'Keeffe*, March 17-May 26, 1996.
New York, Vance Jordan Fine Art, *Edwin Lord Weeks: Visions of
India*, 31 October-12 December 2002.

Literature

American Paintings in Southern California Collections, Los Angeles
County Museum of Art (known as "Start for the Hunt at Gwalior"; EX.
96.536), 1996, p. 64, illustrated.
Hiesinger, Ulrich W., *Visions of India* (Vance Jordan Fine Art, New
York, 2002); Plate 32 (color).
*Catalogue of Modern Paintings Belonging to M. Knoedler & Co.,
Successors to Goupil & Co. to Settle the Estate of the Late John
Knoedler*; American Art Association, New York, April 1893. (lot 290:
"The Departure for the Hunt")
In the Knoedler auction of 1893 the painting is described as:
"Through the streets of an Indian city rides a native Rajah, splendid in
his rich and bejeweled garments and accoutrements, accompanied
by his falconer, who carries his hawk perched on his hand, and
followed by his cortege of attendants."

Edwin Lord Weeks was a highly renowned American expatriate
painter who worked in Paris during the last quarter of the nineteenth
century. Born in Boston, Weeks undertook periodic expeditions
through North Africa, Persia, and particularly India to procure the
subject matter for his exotic paintings, returning intermittently to
his Paris studio to execute formal compositions, usually larger than
his *in situ* works done during his travels. Weeks exhibited regularly
at the annual Paris Salons, and soon distinguished himself as a
leading orientalist painter of his generation, eventually achieving the
highest distinctions within the academic art world of *fin-de siècle*
Paris, including the *Chevalier de la Legion d'Honneur*. He became
especially famous for his use of light and color and his technique of
exceptional realism.

This present extraordinary painting, both large and striking, is a
masterwork in Weeks' *oeuvre*. It depicts a royal procession in
Gwalior, India, a small city in the hills of north central India, south
of Agra, in Madhya Pradesh, an Indian kingdom and princely state
during the British Raj in Rajasthan. It was ruled in Weeks' time as a
subsidiary alliance with the British by the Scindia dynasty, a Maratha
class which included the rulers of Gwalior. It is famous for its massive
fortress, the home of the Maharajah and his family, which Weeks
painted several times.

In the present work is seen a street in Gwalior lined on a raised curb
with a long white stucco building ornamented with brackets and a
balcony, with various figures inside the roofed enclosure. A related
study titled *Market Scene, Gwalior, India* was sold in Paris in 2010,
again showing a raised platform with various figures seated upon it,
a roof and upper storey, all in white. In *Start for the Hunt, Gwalior*
we see three principal figures in the foreground: first and foremost,
the Maharajah of Gwalior adorned in shimmering violet silk brocaded
costume, with striking pink highlights, and bright red turban seated
astride a pure white steed with elaborate brocaded saddle. We know
this bearded figure to be the Maharajah because he also appears in
similar costume on the same white horse in a processional painting
Weeks titled *The Maharajah of Gwalior before His Palace* (Hiesinger,
Fig. 38).

The Maharajah is seen accompanied by an attendant in white
walking by his side holding various Indian adornments. To the
Maharajah's right on a sable-colored horse is his royal falconer in
splendid pink costume with angled turban. It is worth noting that
Weeks deliberately contrasts this figure on a brown horse from the
Maharajah's pure white horse in order for the Maharajah to remain
the center of attention. The falconer is holding a speckled falcon on
his left hand, with head typically covered. All three foreground figures
are followed by a retinue of comparably dressed attendants both on
horseback and walking along the street. The whole is a cavalcade
setting out for a hunt for small game, a common sport among Rajput
royalty at the time.

The entire composition is seen in brilliant sunshine and color, as was
Weeks' great skill in so many of his paintings. On the extreme left
edge of the composition is a gaily dressed and jeweled nautch girl
captivated by the procession; to her left is an Indian figure occupied
with a silver hookah, and behind them are seen various other native
figures one typically finds along a north Indian street, all impeccably
rendered. The Indian crenelated arcades lead the eye further back
into darkness. The entire scene is one of a royal procession before
a typical urban street in north India, with Weeks' incomparable color
displayed everywhere, intensified by brilliant tropical light.

Accompanying the painting is a letter of authentication from Dr. Ellen
K. Morris. The painting will be included in the Edwin Lord Weeks
catalogue raisonné. We are grateful to Dr. Morris for researching and
writing this catalogue entry.





25

PROPERTY FROM A CALIFORNIA COLLECTION

25

JOHN BAGNOLD BURGESS, RA (BRITISH, 1830-1897)

Arabs drinking tea in an interior
signed and dated 'J.B. Burgess 1875' (lower left)
oil on canvas
36 x 28in (91.5 x 71cm)

US\$40,000 - 60,000

Provenance
with Mathaf Gallery, London.

Burgess was born in London in a family of artists and received art training early on. He began his career by painting portraits and genre subjects and exhibited annually at the Royal Academy starting in 1850. Together with his friend, the artist Edwin Long, he began to travel frequently to Spain and at least once to Morocco. His Spanish paintings were very popular with the public and the critics alike. From the 1870s his Royal Academy entries included a great number of Moorish subjects. In 1877 Burgess became an associate member of the Royal Academy and in 1899 was elected a full Royal Academician.



26

26

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Camels at the well, Tangiers
 signed 'E.L. Weeks' (lower right); dated 'Tangiers, Xmas Day/ 1880'
 (on the reverse)
 oil on canvas
 10 1/2 x 15 1/2in (26.7 x 39.5cm)

US\$25,000 - 35,000

Provenance

Sale, Sotheby's, New York, 9 January 1997, lot 272.
 with Mark Murray Fine Paintings, New York.
 Acquired from the above by the present owner, 1999.

Exhibited

New York, Mark Murray Fine Paintings, *European & American Paintings from the 19th & Early 20th Centuries*, 1997, no. 15, illustrated.

Painted in December 1880, this painting is related to a larger work from 1878 measuring 27 x 42 inches, titled *Camels at the Well - Sallee, Morocco*, which was included in Weeks' estate sale in 1905, and sold at Sotheby's, New York on 22 May 1985, from the collection of Coral Petroleum, Inc. The scene is described in the estate catalogue as follows: "Two camels have been led up to the well to drink by a young Moorish girl in her native costume, while the old camel-driver kneels and draws up the water" (*Catalogue of Very Important Finished Pictures, Studies, Sketches and Original Drawings by the Late Edwin Lord Weeks*, American Art Associations, New York, 1905, No. 203).

This work will be included in the forthcoming Weeks catalogue raisonné being prepared by Dr. Ellen K. Morris.



27



27

27

**WALTER FREDERICK ROOFE TYNDALE, R.I.
(BRITISH, 1856-1943)**

A well earned meal; A mosque doorway (a pair)
 the first signed 'W. Tyndale' (lower left), the second signed and
 dated 'W. Tyndale '98' (lower left)
 watercolor on card laid down on board
 9 1/2 x 6 1/4in (24 x 16cm)

US\$6,000 - 8,000

Provenance
 with Mathaf Gallery, London.



28



29

28
FILIPPO BARTOLINI (ITALIAN, 1861-1908)

The interior of a mosque
 signed 'FBartolini' (lower right)
 watercolor on paper laid down on board
 15 1/4 x 22 3/8in (38.8 x 57cm)

US\$6,000 - 8,000

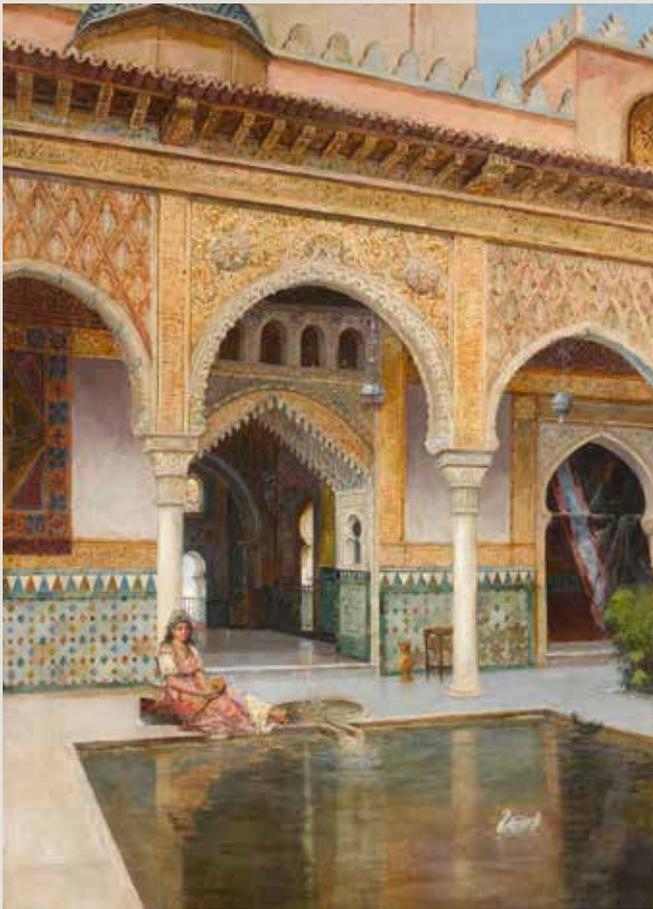
Provenance
 with Mathaf Gallery, Ltd., London.

29
ATTRIBUTED TO EDWIN LONG (BRITISH, 1829-1891)

Singing girls
 titled on the stretcher
 oil on canvas
 11 1/2 x 17 1/2in (29.3 x 44.5cm)

US\$3,000 - 5,000

Provenance
 with Mathaf Gallery, Ltd., London (as British School, 19th Century).



30



30

30

RAFAEL BLANCO MERINO (SPANISH, BORN CIRCA 1864-DIED AFTER 1899)

Moors in a courtyard; Odalisque in a Moorish courtyard (a pair)
the first signed and dated 'R. Blanco 1889' (lower right), the second
indistinctly signed 'R. Blanco' (lower right)

oil on canvas
each 39 x 28in (99 x 71cm)

US\$25,000 - 35,000

Provenance
with Mathaf Gallery, London.



31

31

WILLIAM SIMPSON (BRITISH, 1823-1899)

A barber's shop - Suez
signed, dated and titled 'Wm. Simpson/ Barber Shop - Suez 1882'
(lower left)

watercolor on paper
13 1/2 x 9 3/4in (34 x 25cm)

US\$8,000 - 12,000

Provenance

with William Rodman & Co., Belfast.
Private collection, San Francisco.
with Mark Murray Fine Arts, New York.



32

32

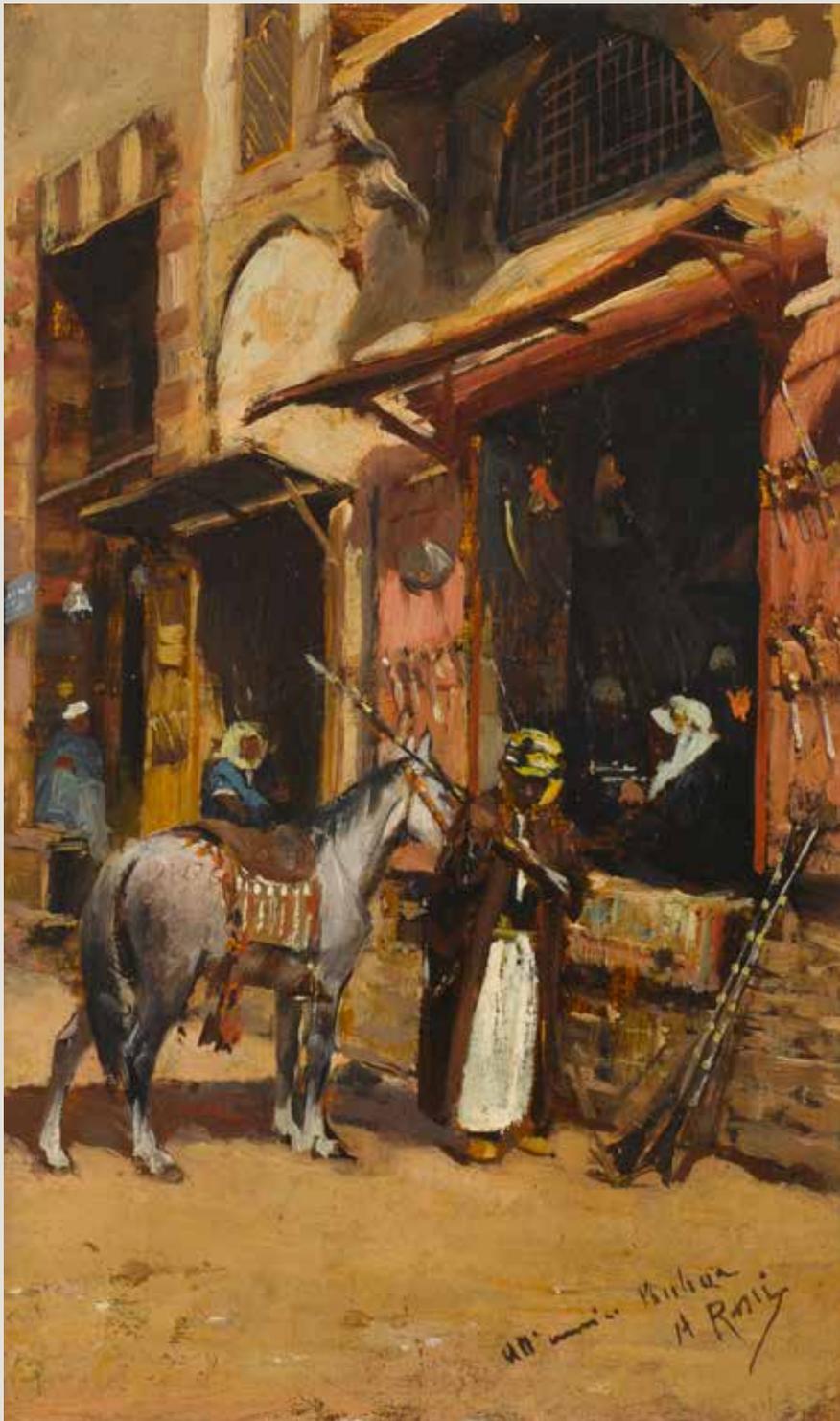
**CHARLES THÉODORE FRÈRE (FRÈRE BEY)
(FRENCH, 1814-1888)**

A desert encampment
signed 'TH. FRERE' (lower right)
oil on cradled panel
12 1/2 x 18 3/4in (31.8 x 47.7cm)

US\$12,000 - 18,000

Provenance

with Mark Murray Fine Paintings, New York.



33

33

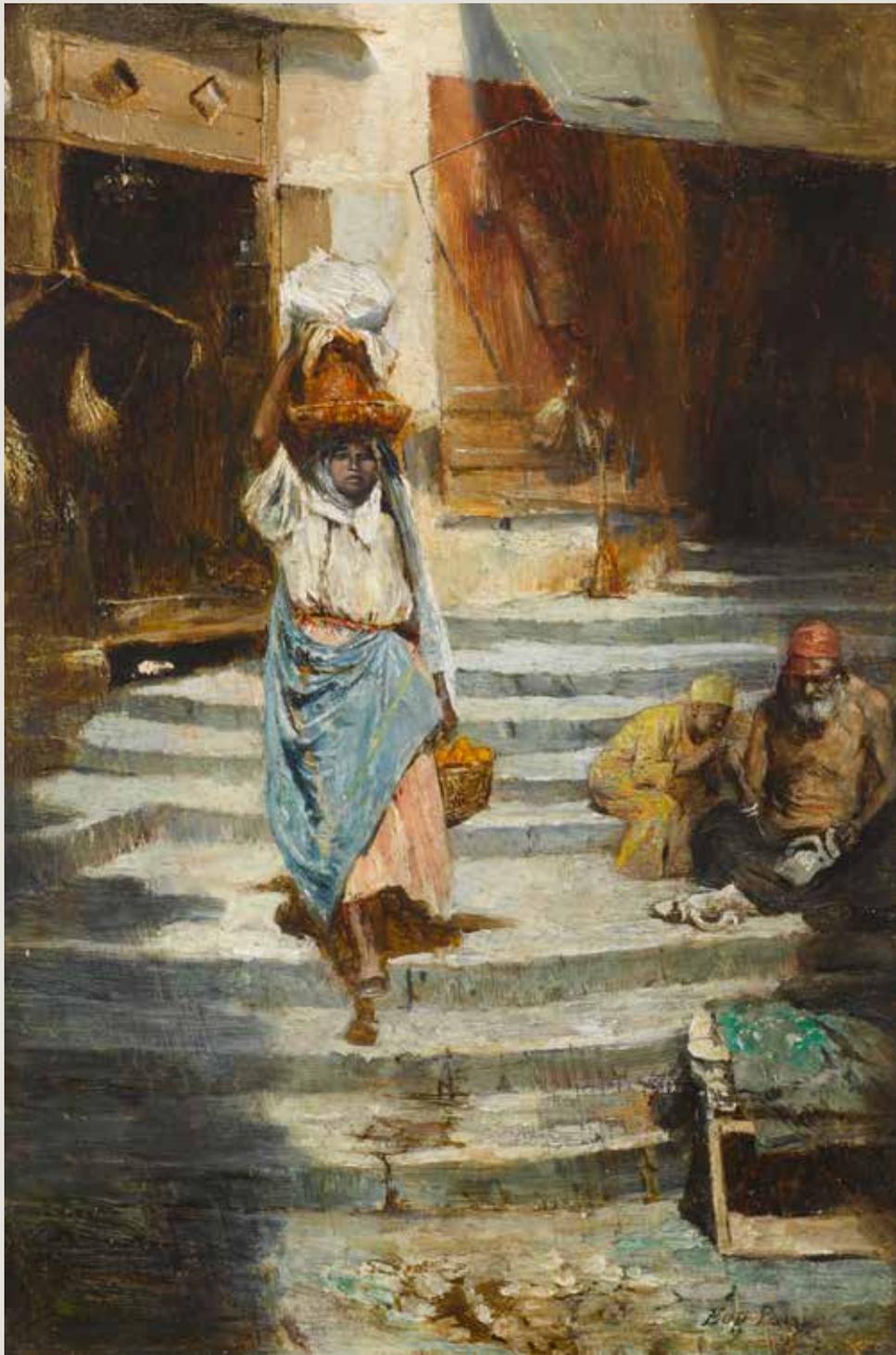
ALBERTO ROSSI (ITALIAN, 1858-1936)

An Arab market (At the gunsmith)
signed and indistinctly inscribed 'A. Rossi' (lower right)
oil on panel
9 1/4 x 5 3/4 in (23.5 x 14.6 cm)

US\$5,000 - 7,000

Provenance

with Mathaf Gallery, Ltd., London.



34

34

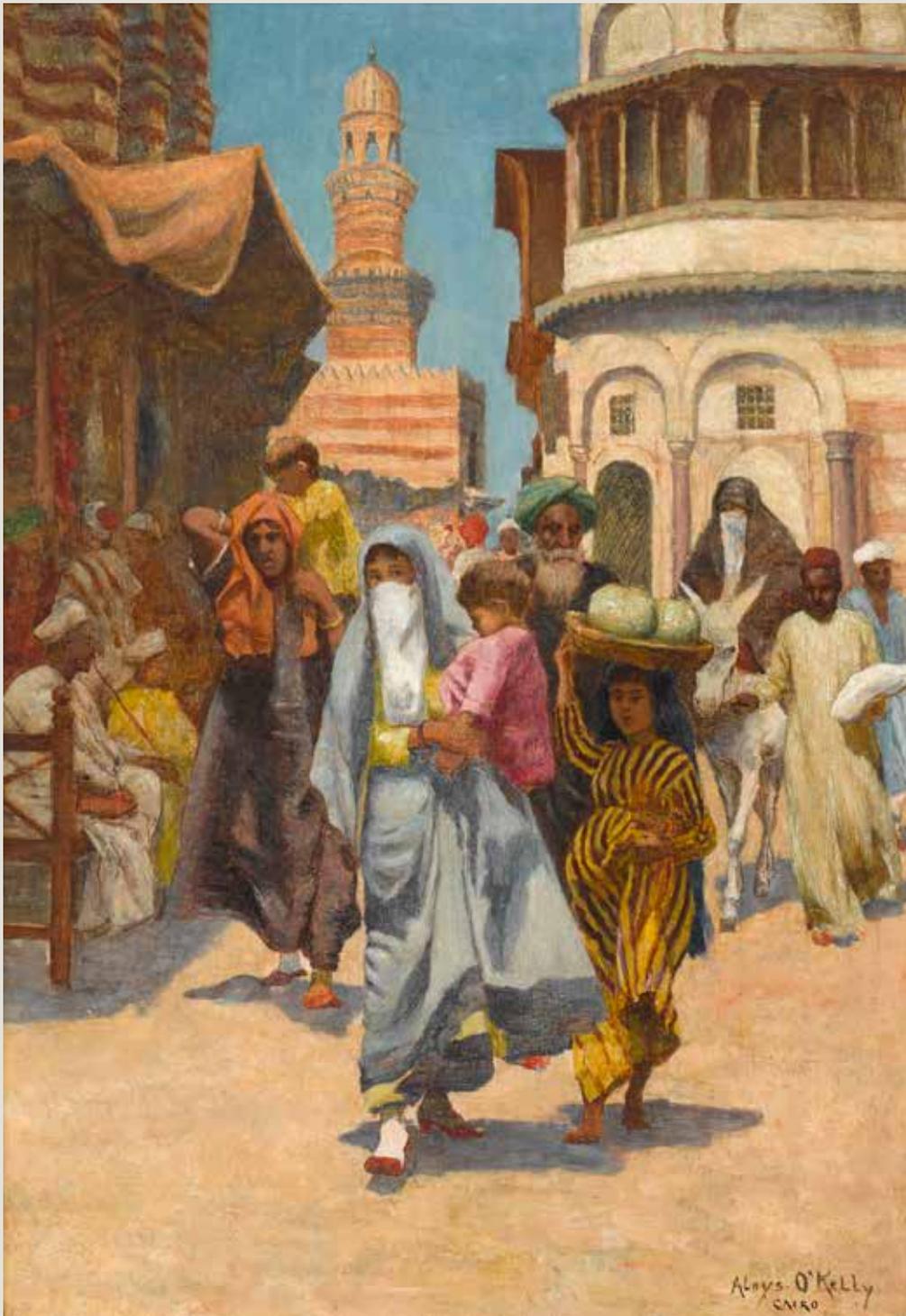
EUGÈNE PAVY (FRENCH, 1840-1905)

Returning from market
signed 'Eug. Pavy' (lower right)
oil on panel
9 x 6 1/4in (23 x 16cm)

US\$4,000 - 6,000

Provenance

with Mathaf Gallery, Ltd., London.



35

35

ALOYSIUS C. O'KELLY (IRISH/AMERICAN, 1850-1928)

A street in Cairo

signed and inscribed 'Aloys. O'Kelly/ Cairo' (lower right)

oil on panel

14 3/4 x 10 1/2in (37.5 x 26.7cm)

US\$6,000 - 8,000

Provenance

with Mathaf Gallery, Ltd., London.



36

36

NATHANIEL SICHEL (GERMAN, 1843-1907)

A young oriental beauty
signed 'N. Sichel' (upper right)
oil on canvas
25 3/4 x 19 1/2in (65.5 x 49.5cm)

US\$10,000 - 15,000



37

37

CHARLES THÉODORE FRÈRE (FRÈRE BEY)
(FRENCH, 1814-1888)

Une mosquée à Constantinople
signed 'Th. Frère' (lower left); titled (on the reverse)
oil on panel
7 x 4 1/4in (17.8 x 10.8cm)

US\$4,000 - 6,000

Provenance

with L'Etoile Royale, Inc., New York.



38

38

AUGUST VON SIEGEN (GERMAN, BORN 1850)

A street market in Cairo

signed 'Aug. Siegen' (lower right)

oil on panel

20 3/4 x 16 1/2in (52 1/2 x 42cm)

US\$5,000 - 7,000



39

**PROPERTY FROM THE MACKAY TRUST,
NORTHERN CALIFORNIA**

39^W

GIUSEPPE GABANI (ITALIAN, 1846-1900)

Arab warriors at full charge
signed and inscribed 'G. Gabani/ Roma' (lower right)
oil on canvas
26 x 59 1/2in (66 x 151cm)

US\$20,000 - 30,000

Giuseppe Gabani was born in Senigallia, on the Adriatic Coast, in 1846. He studied at the *Accademia San Luca* in Rome with the orientalist painter Cesare Maccari and, although he is most notable for his historical and landscape paintings, he painted many Orientalist subjects which depict Arab horses, as shown in the present picture. At the height of his career he became famous for his painting *Count Baratieri at the head of his regiment, 24 June 1866*, that shows a scene from the Italian struggle for independence. Gabani served in the army between 1866 and 1870 with the IV Cavalry. Later, he worked alongside Emmanuele Brugnoli at the ceiling of the Teatro Costanzi, now the Teatro dell'Opera in Rome and continued to exhibit paintings not only in Italy but also in Berlin. He was awarded a silver medal for his work at an exhibition in Melbourne. Despite his successful career he died in poverty in Rome on 12 October 1900.

PROPERTY FROM THE ESTATE OF PATRICIA ANAWALT, BRENTWOOD CALIFORNIA

40

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

The favorite
signed 'F.A. Bridgman' and dated '1882' (lower left)
oil on canvas
49 x 42 3/4in (124.4 x 108.5cm)

US\$250,000 - 350,000

Provenance

Mitchell Estate, Milwaukee, Wisconsin.
with Anderson Galleries, Chicago.
with Jordan Volpe Gallery, New York.
Mr. and Mrs. Richard Anawalt, Los Angeles (acquired from the above
1979).

Exhibited

Los Angeles, Los Angeles County Museum of Art, loan, 1979-1988.
Detroit, The Detroit Institute of Arts, *American Art and the Quest for
Unity, 1876-1893*, 22 August - 30 October 1983.
Los Angeles, Los Angeles County Museum of Art, *American
Paintings in Southern California Collections: from Gilbert Stuart to
Georgia O'Keeffe*, 1996, p. 65, exhib. catalogue.

Literature

Picturing the Middle East, A Hundred Years of European Orientalism,
A Symposium, The Dahesh Museum of Art, New York, November
1995, p. 45, illustrated.

As a young artist in Paris, the young Bridgman had every intention of returning home quickly and establishing a career as a genre painter. Arriving in France in 1866, he connected with the American artists colony at Pont-Aven in Brittany and showed great interest in the local peasants' life and customs. His first entries at the *Salon* in 1868-70 were of Breton subject, the last one garnering him acclaim in Paris and New York.

Bridgman spent four years in Jean-Léon Gérôme's studio, becoming his favorite student and protégé. In the winter of 1872-73, Bridgman and a fellow painter traveled to Spain and North Africa, where they spent several months in Algiers. A subsequent trip took them to Biskra, where the locals' poverty was equally picturesque and disconcerting to the Western travelers. Nevertheless, they found the locals to be extremely courteous, albeit highly unreliable models. From these trips, Bridgman brought back to Paris a great number of paintings, sketches as well as costumes and accessories to be used in his studio as props. An excellent writer, he published an impressive illustrated book, *Winters in Algiers*, vividly describing his trips through various Algerian villages.

During the 1880s, Bridgman's popularity was at its peak on both sides of the Atlantic. A show of his paintings from a trip to Egypt was mounted at the American Art Gallery to great acclaim. A new trip to Algiers had been organized due to his wife's failing health. It was on this trip that Bridgman gained access to a local widow's home where he was able to set up his easel on a terrace and observe the daily life of the house and the traffic on the street. He was very sympathetic to the plight of Algerian women and he depicted them most flatteringly while busy with domestic chores or at leisure with their children.

This intimate access into a local home was highly unusual, as Westerners were typically not allowed into the women's quarters. Harem scenes were often Western constructs based on the Turkish seraglio that did not have a counterpart in Arab life. As Ilene Susan Fort observes: "The harem woman as depicted by the American Frederick A. Bridgman appears to be the Eastern counterpart of the cloistered Western woman: she may wear more elaborate attire and be surrounded by more ornate decor - which signify her exoticism - but she functions in the same gender role, as a pretty object to be enjoyed by her man and then locked up in a domestic cage when he leaves home to go out into the world." (*Femme Fatale or Caring Mother? The Orientalist Woman's Struggle for Dignity*, in *Picturing the Middle East*, Dahesh Museum of Art, New York, 1996).

In keeping with this Western figment, *The favorite* is longingly looking towards the open portico, a hookah pipe nearby, lazily passing the hours until her beloved master returns home. Her rich garments and jewelry, the tiger skin at her feet as well as the ivory-encrusted chair, give away her status as a prized possession of the local potentate. The jewel-like rendering of the fabrics, the smooth and careful finish are a true *tour de force* for Bridgman and an homage to his master Gérôme.

The Arab subject matter would persist in Bridgman's oeuvre until the end of his life, however, it would be in competition with his archaeological-themed pictures that further consolidated his success. Throughout the 1890s, Bridgman's fame and fortune continued on both sides of the Atlantic, with extensive exhibitions mounted in New York and Chicago, which afforded him a lavish life style and an Eastern-style studio of renowned opulence.

The Great War proved to be a very difficult time for the artist as sales had dried up and a penchant for gambling forced him to sell the Paris home and move his family to Normandy. He died in 1929 in obscurity and almost poverty.





41

41^W

**FÉLIX FRANÇOIS GEORGES PHILIBERT ZIEM
(FRENCH, 1821-1911)**

Topi et pêcheurs sur la lagune
signed 'Ziem' (lower right)
oil on canvas
27 1/2 x 44 3/4in (69.8 x 113.7cm)

US\$20,000 - 30,000

Provenance

Sale, Drouot, Paris, 17 December 1900, no.9.
Sale, Petit, Paris, 11 June 1922, no.10.
with Louis Stern Fine Art, Beverly Hills, California.
with Maxwell Galleries, San Francisco, California.

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



42

PROPERTY OF DR. THOMAS BROWN, INDIANA

42

HENRI DUVIEUX (FRENCH, 1855-1882)

A view of the Bosphorus with Hagia Sophia, Constantinople
signed 'Duvieux' (lower left)

oil on card laid down on board
8 3/4 x 12 1/4in (22.2 x 31cm)

US\$5,000 - 7,000



43

43

MARTIN RICO Y ORTEGA (SPANISH, 1833-1908)

A Venetian canal
signed 'Rico' (lower left)
oil on canvas
29 x 18 1/2in (74 x 47cm)

US\$50,000 - 70,000

Provenance

Private collection, Long Island, New York.



44

44

FEDERICO DEL CAMPO (PERUVIAN, 1837-1927)

On a Venetian canal
signed and dated 'F. del Campo/ Venecia 1894' (lower left)
oil on canvas
23 3/4 x 17in (60.5 x 43cm)

US\$40,000 - 60,000

Provenance

with MacConnal-Mason, London.
Acquired from the above by the present owner, 1981.



45

45

LOUIS ASTON KNIGHT (AMERICAN, 1873-1948)

Rio St. Aponal, Venice
signed 'Aston Knight' (lower right)
oil on canvas
32 1/4 x 25 3/4in (82 x 65.5cm)

US\$6,000 - 8,000

Provenance

with Rehs Galleries, Inc., New York.



46

46

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

La Giudecca, Venice

signed and inscribed 'A. Reyna/ Venezia' (lower right)

oil on canvas

14 x 29in (35.5 x 73.8cm)

US\$4,000 - 6,000



47

47

PAUL FISCHER (DANISH, 1860-1935)

The flower seller
signed 'Paul Fischer' (lower left)

oil on canvas
19 x 21 1/2in (48.3 x 54.8cm)

US\$10,000 - 12,000



48

48

JAN WEISSENBRUCH (DUTCH, 1824-1880)

A view of a Dutch town
signed 'Jan Weissenbruch f.' (lower right)

oil on panel
9 x 12 3/8in (22.5 x 31cm)

US\$8,000 - 12,000



49

49^W

JEAN-JOSEPH REICHLIN (SWISS, 1846-1913)

A view of Fribourg, Switzerland
signed and dated 'J. Reichlen 1889' (lower left)
oil on canvas
32 x 41in (81.5 x 104cm)

US\$4,000 - 6,000

Provenance

Sale, Butterfield's, San Francisco, 16 February 2003, lot 2039.
Acquired at the above sale by the present owner.



50

50^W

CARL FRIEDRICH LESSING (GERMAN, 1808-1880)

The flight across a rocky landscape
signed with initials and dated 'C.F.L. 1866' (lower left)
oil on canvas
34 1/2 x 54 1/4in (87.6 x 137.7cm)

US\$6,000 - 8,000

Provenance

Pliny Jewell II, Connecticut.
Walter and Emilie Sanford, (daughter of Pliny Jewell II), gifted from the
above, by 1888.
Thence by descent to present owner.

The subject of the present picture was traditionally thought to be the
flight of Swiss refugees from Austria.



51

51

CHARLES HENRI JOSEPH LEICKERT (DUTCH, 1816-1907)

Fishing folk in a Dutch village
signed and dated 'Ch. Leickert 984' (lower right)
oil on canvas
23 x 39 1/4in (58.5 x 90cm)

US\$20,000 - 30,000

Provenance

with MacConnal-Mason, London.
Acquired from the above by the present owner, 1981.



52

PROPERTY FROM AN OKLAHOMA CITY ESTATE

52

HERMANUS KOEKKOEK THE ELDER (DUTCH, 1815-1882)

The return of the fishermen
signed 'H Koekkoek' (lower right)
oil on canvas
17 3/4 x 30in (45 x 76.2cm)

US\$6,000 - 8,000



53

53

EDWARD ANTOON PORTIELJE (BELGIAN, 1861-1949)

News from afar
signed 'Edward Portielje' (lower right); stamped with the artist's red
seal on the reverse
oil on panel
14 3/4 x 18in (37.5 x 46cm)

US\$6,000 - 8,000



54

54

GÉRARD JOZEF PORTIELJE (BELGIAN, 1856-1929)

Forty winks
signed 'Gerard Portielje' (lower right); inscribed and stamped with
artist's seal on the reverse
oil on panel
9 1/2 x 10 5/8in (24 x 27cm)

US\$4,000 - 6,000



55

55

JAN ZOETELIEF TROMP (DUTCH, 1872-1947)

The potato gatherers
signed 'J. Zoetelief Tromp' (lower right)
oil on canvas
10 1/4 x 14in (26 x 35.6cm)

US\$10,000 - 15,000

Provenance

with Kunsthandel H. Bos, The Hague.
Acquired from the above by Ir. Bernard Marinus Gratama and Jkvr.
Johanna Margaretha Graswinckel, between 1928-1937.
By descent to their daughter, Augustine Ernestine Frederika Gratama
and Duco Anton Schreuder, The Hague.
By descent to their son, Hendrik William Schreuder and Kathryn
Louise Parlette, Ohio.



56

56

EDMUND ADLER (AUSTRIAN, 1876-1965)

The knitting lesson
signed 'Edmund Adler' (lower left); inscribed with artist's name, title
and an inventory number on the reverse
oil on canvas
22 x 27in (56 x 68.7cm)

US\$8,000 - 12,000



57

57

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

A terrier playing with kittens
signed 'Henriette Ronner' (lower left)
oil on panel
13 x 17 1/2in (33 x 44.4cm)

US\$20,000 - 30,000

Provenance

with Richard Green, London.



58



58

PROPERTY FROM A NEW ENGLAND COLLECTION

58

ZACHARIAS NOTERMAN (BELGIAN, 1820-1890)

A monkey wedding; A monkey christening (a pair)
each signed 'Zach. Noterman' (the first lower right; the second on
the bench)

oil on canvas

each 14 x 28 1/8in (35.5 x 71.5cm)

both unframed

US\$10,000 - 15,000



59

59

ADELHEID DIETRICH (GERMAN, 1827-1891)

A still life with roses

signed and dated 'Adelheid Dietrich/ 1864' (lower right)

oil on canvas

25 1/2 x 23 1/8in (65 x 59cm)

US\$10,000 - 15,000



60

60

KONSTANTIN EGOROVICH MAKOVSKY (RUSSIAN, 1839-1915)

Design with Russian Imperial insignia signed 'K. Makovsky' (lower left); inscribed in Cyrillic (on verso) gouache on paper 11 x 8 1/4in (28 x 21cm)

US\$3,000 - 5,000

The design depicts an official Russian State seal with double-headed eagle surrounded by four round medallions with heraldic beasts against an ermine mantel supported by putti.

It is known that Konstantin Makovsky was commissioned to provide a few illustrations for the illustrious volume documenting the coronation of Emperor Alexander III. Several of his drawings depicting imperial regalia and imperial banquets were included in a luxurious publication issued in 1883 (*Opisanie spiaschennogo koronovania ikh Imperatorskikh Velichestv - Coronation Album of Alexander III - St. Petersburg, 1883*).

Lavish illustrations depicting imperial regalia, historic coronation chairs, state banner and ermine mantel were included in this important publication. It is most likely that the current drawing was a preliminary design executed for this publication but not selected for the final edition.



61



61

61

PIO RICCI (ITALIAN, 1850-1919)

A lovers' quarrel; A flirtatious moment (a pair)
each signed 'Pio Ricci' (lower left)
oil on canvas
each 20 1/4 x 14 3/4in (51.5 x 37.5cm)

US\$15,000 - 20,000



62

62 W

LAUREANO (LAUREÀ) BARRAU BUÑOL (SPANISH, 1863-1957)

Harvesting oranges

signed 'L. Barrau' (lower left)

oil on canvas

50 1/4 x 30 1/4in (128 x 77cm)

US\$8,000 - 12,000



63

63

ETTORE FORTI (ITALIAN, ACTIVE 1880-1920)

In the artist's studio
signed 'E. Forti' (lower right)
oil on canvas
17 1/2 x 26 1/4in (44.5 x 66.8cm)

US\$20,000 - 30,000

Provenance

Private collection, New Jersey, since 1970s.



64

64

CESARE AUGUSTE DETTI (ITALIAN, 1847-1914)

A conversation at the well
signed and dated 'Cesar Detti/ Paris 1883' (lower right)
oil on canvas

25 1/2 x 37 1/4in (65 x 95cm)

US\$10,000 - 15,000



65



66

65

HENRY RYLAND (BRITISH, 1856-1924)

A song without words
signed 'HENRY RYLAND' (lower right); titled and signed (on verso)
watercolor on paper laid down on board
15 5/8 x 22in (39.8 x 56cm)

US\$4,000 - 6,000

66

ENRICO COLEMAN (ITALIAN, 1846-1911)

A Buttero herding wild horses in the Roman campagna
signed and inscribed 'E.H. Coleman/ Roma' (lower right)
watercolor on paper
18 x 30in (46 x 76.5cm)

US\$3,000 - 5,000



67

PROPERTY FROM THE ESTATE OF PATRICIA ANAWALT, BRENTWOOD, CALIFORNIA

67

CHARLES CARYL COLEMAN (AMERICAN, 1840-1928)

Roman maidens on a terrace
signed with initials and dated '22' (on column)

oil on panel

6 1/2 x 9 1/4 in (16.5 x 23.5 cm)

US\$4,000 - 6,000



68

68

JOHN WILLIAM GODWARD, RBA (BRITISH, 1861-1922)

Giotto drawing from nature
signed with monogram (lower left)
oil on canvas
28 1/2 x 36in (72.4 x 91.5cm)

US\$10,000 - 15,000

Provenance

Sale, Christie's, New York, 25 October, 1996, lot 53.

Literature

Vern G. Swanson, *John William Godward: the Eclipse of Classicism*, Woodbridge, Suffolk: Antique Collectors' Club, 1997, p. 25, illustrated.

The young Godward was trained to follow his father into a financial career but he indulged in some artistic training with William Hoff Wontner as a pastime. The elder Wontner was a designer and decorator for Holland and Sons, and his influence on Godward was a lasting one, being apparent in his masterful execution of veined marble and porphyry, an ability he put to use throughout his career. The young William Clarke Wontner, his colleague in Wontner Sr.'s atelier would become his best friend and champion.

While he did not engage in formal art training due to parental opposition, Godward, may have studied with his friend W.C. Wontner, who taught at the prestigious St. John's Wood Art School, around 1885 when *Giotto Drawing on a Tablet* was probably executed. While not indicative of Godward's future artistic direction, the painting is nevertheless accomplished as a possible Diploma painting, including all elements required from an art student, such as figure, landscape and animal painting.



69

69

JOHN WAINWRIGHT (BRITISH, ACTIVE 1860-1869)

A still life with flowers in a gilt amphora and bird's nest
signed and dated 'Jo. Wainwright 1866' (on marble ledge)
oil on canvas

26 1/4 x 22in (66.7 x 56cm)

US\$5,000 - 7,000



70

70

SIDNEY RICHARD PERCY (BRITISH, 1821-1886)

On the river Mole
signed and dated 'S.R. Percy 1859' (lower left)
oil on canvas
20 1/2 x 30in (52 x 76cm)

US\$10,000 - 15,000

Provenance

with Frost & Reed, London.



71

71 W

ALFRED AUGUSTUS GLENDENING (BRITISH, 1840-1921)

A view of Belaugh on the Bure, Norfolk
signed and dated 'A.A. Glendening '89' (lower left)
oil on canvas

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

US\$4,000 - 6,000



72

**PROPERTY FROM A DISTINGUISHED
GENTLEMAN, VIRGINIA**

72

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

Travelers at rest
signed 'W. Shayer' (lower center, on rock)
oil on canvas
30 1/2 x 40 1/4in (77.5 x 102.5cm)

US\$8,000 - 12,000

Provenance

with Frederick W. Thom, Ltd., London.
with Arthur Ackermann & Peter Johnson, Ltd. London.



73

**PROPERTY FROM THE COLLECTION OF
JAMES H. SHIELDS, ARKANSAS**

73

HENRY BARRAUD (BRITISH, 1811-1874)

The Queen's ponies in Windsor Park, with Windsor Castle beyond
signed indistinctly (lower right)

oil on canvas

26 1/4 x 42in (66.5 x 106.7cm)

US\$5,000 - 7,000

Provenance

Private collection, New South Wales, Australia.
with Bell Fine Art, Winchester, Hampshire.

Acquired from the above by the present owner, 1998.



74

**PROPERTY FROM THE COLLECTION OF
KAYLA R. APPLEBAUM, OHIO**

74

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

The green pillow
signed 'Arthur Wardle' (lower right)
oil on canvas
18 x 24in (45.8 x 61cm)

US\$10,000 - 15,000

Provenance

with Frost & Reed, London.
with Vixseboxse Art Gallery, Cleveland, Ohio.
Acquired from the above by the present owner, 1978.



75



76

75

GEORGE EARL (BRITISH, 1824-1908)

A Sussex spaniel
oil on canvas laid down on board
sight: 17 x 17in (43.2 x 43.2cm)

US\$5,000 - 7,000

76

GEORGE EARL (BRITISH, 1824-1908)

A Brittany spaniel
oil on canvas laid down on board
sight: 14 1/2 x 16 3/4in (37 x 42.5cm)

US\$6,000 - 8,000



77

PROPERTY OF VIRGINIA R. PARKER

77

JOHN CALLCOTT HORSLEY, RA (BRITISH, 1817-1903)

Under the mistletoe
signed 'J C Horsley' (center right)
oil on canvas
28 3/8 x 36 1/4in (72 x 92cm)

US\$30,000 - 50,000

Exhibited

London, Royal Academy, 1865, no. 146.

John Callcott Horsley was born at Brompton Row, London, in a family of painters and musicians. He began his career painting costume pictures, strongly influenced by Dutch seventeenth century masters; however he became most famous for designing the first Christmas card for Henry Cole in 1857.

During the latter part of his life, Horsley's strong religious beliefs found a voice in protest against the demeaning consequences of female artists' models posing nude. His opinions were ridiculed by the press, with *Punch* nicknaming him 'clothes-Horsley'. He was attacked by other artists, most notably J. A. M. Whistler, who exhibited a pastel of a nude at the Society of Artists in December 1885 with a note attached reading '*Horsley soit qui mal y pense*'.



78

78 W

JULIUS HARE (BRITISH, 1859-1932)

A portrait of a lady
signed 'Hare' (upper left)
oil on canvas
60 x 40in (152.5 x 101.8cm)

US\$4,000 - 6,000



79

79^W

ALOYSIUS C. O'KELLY (IRISH/AMERICAN, 1850-1928)

Ave Maria - procession religieuse en Bretagne
signed and dated 'Aloysius O'Kelly/ 1909' (lower right)
oil on canvas
49 3/4 x 64in (124.5 x 162.5cm)

US\$25,000 - 35,000

Provenance

Sale, Sotheby Parke-Bernet, New York, 20 February 1969, lot 90, as *Religious Procession*.
with Gene Roddenberry, Los Angeles.

Exhibited

Paris, Salon, 1909, no. 1365.
Moulton & Ricketts, New York, Milwaukee, Chicago, 1912, as *Ave Maria, Concarneau, Finistère*.

Literature

The New York Times, 11 February 1912.
Niannh O'Sullivan, *Aloysius O'Kelly: Art, Nation, Empire*, Dublin, 2000, p. 317, illustrated.

The Ave Maria procession was a Pardon, a typically Breton type of religious pilgrimage occurring on the feast of a patron saint of a church. Processions were very popular subject matters for 19th century artists, such as Jules Breton and Pascal Dagnan-Bouveret among others, as the pilgrims wore their elaborate, traditional costumes and carried colorful religious banners.

O'Kelly was an Irish painter and illustrator and one of the first Irishmen to study at the École des Beaux-Arts in Paris as a student of Jean-Léon Gérôme and Léon Bonnat. In the mid-1870s he traveled through Brittany, painting the local landscape and inhabitants. His enthusiasm for the region led him to spend extensive periods of time in Pont-Aven in the company of a group of American Orientalists, such as Frederick Arthur Bridgman, also a student of Gérôme. The budding artists colony drew droves of artists to Pont-Aven. By the 1880s there were over one hundred artists in Pont-Aven pursuing plein-airism, naturalism and realism.

With the overcrowding of Pont-Aven, O'Kelly and other enterprising artists were compelled to move to the fishing village of Concarneau. O'Kelly's Breton paintings generally depict the traditional local lifestyle, with portraits of peasants or women absorbed by their work or religious practice. During the first decade of the 20th century, O'Kelly executed a number of works with religious subject matter, including *Ave Maria* and *Corpus Christi procession*, an earlier study for the first, now in the Crawford Art Gallery/ AIB Collection.



80

PROPERTY FROM THE NICHOLAS COLLECTION

80

HECTOR CAFFIERI (BRITISH, 1847-1932)

A summer afternoon by the river
signed 'Hector Caffieri' (lower right)
oil on canvas
26 x 23in (66 x 58.4cm)

US\$6,000 - 8,000

PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

81

SIR GEORGE CLAUSEN RA RWS (BRITISH, 1852-1944)

The spreading tree
signed 'G. CLAUSEN' (lower right)
oil on canvas
24 x 20in (61 x 51cm)

US\$30,000 - 50,000

Provenance

The Artist's studio sale, 1944.
Sale, Christie's, London, 19 October 1945, lot 149 (as *A Shady Spot*).
Sale, Christie's, London, 11 March 1994, lot 5 (as *A Shady Spot*).
Sale, Christie's, London, 11 December 2008, lot 9 (as *The Spreading Tree*).
with Messum's Fine Art, London.

Exhibited

London, Royal Academy, 1901, no. 652.
Manchester, City Art Gallery, *Autumn Exhibition*, 1901, no. 223.
Glasgow, Royal Glasgow Institute of Fine Arts, 1902, no. 156.

Literature

The Royal Academy, Second Notice, *The Athenaeum*, 18 May 1901, p. 636.
Royal Academy, A Second Notice, *St James's Gazette*, 16 May 1901, p. 5.
The Royal Academy, *Yorkshire Post*, 4 May 1901, p. 6.
Royal Academy Pictures, 1901, p. 158 (illus).
Kenneth McConkey, *George Clausen and the Picture of English Rural Life*, 2012, (Atelier Books), pp. 126-7 (illus in col as plate 208).

A shady spot was one of the four paintings Clausen exhibited at the Royal Academy in 1901. It was painted when the artist and his family were living in Widdington, near Newport in Essex, an area surrounded by large oaks, which were often painted by the artist and featured in his lectures at the Royal Academy.

George Clausen's four pictures at the Royal Academy in 1901 demonstrated the range and depth of his rural subject matter. Labourers - *Sons of the Soil* (Private Collection) - were shown *en plein air*, hoeing a field; boys winnowing and bagging corn appear in *The Golden Barn* (Walker Art Gallery, Liverpool); and a Hardy-esque country-girl, *A Gleaner*, (Private Collection) carries a wheat sheaf from the newly harvested fields (McConkey 2012, pp. 126-9). One canvas, *The Spreading Tree*, reveals the painter in a more experimental mood, moving away from these time-honoured subjects. It shows two girls, probably the painter's teenage daughters, Meg (1884-1946) and Kitty (1886-1936), sitting in the dappled shade of a large oak or

elm tree. This new departure drew fire from the ultra-conservative *Athenaeum* critic while others, more attuned to the development of British Impressionism, lavished praise upon the picture. *The Yorkshire Post* especially described it as a 'tour de force and very beautiful', and 'its reflections cast upon a great tree trunk seen against the light, are depicted with wonderful truth and tenderness'. It concluded,

So far as purely artistic qualities are concerned, refined beauty of colour, charm of subtle and elusive handling, the realization of pure sunlight, the presentment of a subject beautiful in itself and seen in the most beautiful way, there is nothing in the present exhibition finer ...

Clausen would later confess that 'It is not so very difficult to copy a tree, but to paint it and make it live ... is a thing few can do well ...' (*Royal Academy Lectures on Painting*, 1913, Methuen and Co., p. 101). The *contre jour* effect of back-lighting from low afternoon sunlight in this instance, intensifies both contrast and local colour, and sets a challenge that he was to take up in subsequent years in works such as *Dusk*, 1903 (Laing Art Gallery, Newcastle upon Tyne) and *The Gleaners Returning*, 1908 (Tate, London). Critics quickly got the message. In the first of these, the trees had a 'rare and delicate beauty' while in the latter, 'one of the finest of those problems of light', the evening sunlight casts long shadows across the road, almost submerging the figures (McConkey 2012, pp. 132, 147-8).

Clausen's account book indicates that *The Spreading Tree* was dispatched to the Academy through the agent, Buck, on 5 April 1901, with an asking price of £150. The picture was then sent to the Manchester Autumn Exhibition on 29 July. Such was the interest it aroused, that Percy Bate, secretary of the Royal Glasgow Institute of the Fine Arts wrote requesting *The Spreading Tree* for its exhibition in the spring of 1902. There are no notes relating to its eventual sale.

While the painter may have stressed the technical problems in the representation of the evanescent play of light ('Painters of Light: An Interview with George Clausen ARA', *Black and White*, 8 July 1905, p. 42), there can be no doubt about the latent symbolism in the present picture. Like the labourer, ancient oaks and elms expressed the nation's stability and healthy growth at a time when Britain had been fighting the Boers. Although the whole country remained in mourning for the death of Queen Victoria, spring in that year saw the dawning of a new era and for the painter, these daughters of Albion in the shade of *The Spreading Tree* carried the promise of new, more enlightened generations to come.

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





82

82^W

FRANK BRAMLEY, R.A. (BRITISH, 1857-1915)

Portrait of Ethel Grace Bolitho, nee Macleod
signed and dated 'FRANK BRAMLEY/ 92 (lower left)
oil on canvas
signed '60 1/4 x 46in (153 x 117cm)

US\$15,000 - 20,000

Provenance

Sale, Bonhams, London, *Under a Western Sky - The Art of Newlyn and St Ives*, 18 November 2009, lot 92.

In 1895 Frank Bramley exhibited a portrait of Mrs Thomas Robins Bolitho at the Royal Academy, no. 505. (see *Royal Academy Pictures*, 1895, pp. 182.) This portrait is of her daughter-in-law, Ethel Grace Bolitho, nee Macleod. Ethel's father was Robert Bruce Aeneas Macleod of Cadboll.

Bramley was living in Newlyn by 1884, and exhibited a number of major works at the Royal Academy, including *A Hopeless Dawn* (1888) one of the iconic images of Newlyn painting. He remained in Newlyn until 1895.



83

83

HAROLD HARVEY (BRITISH, 1874-1941)

Portrait of Stella Mary Burdett
signed and dated 'Harold Harvey .35' (lower right)
oil on canvas
20 x 16in (51 x 40.8cm)

US\$10,000 - 15,000

Provenance

A gift from the artist to the sitter.
Thence by descent into her family.
Sale, Bonhams, London, 25 January 2012, lot 174.
with Peter Nahum, London.



84

84

SIR DAVID MURRAY (SCOTTISH, 1849-1933)

A summer landscape
signed 'David Murray' (lower left)
oil on canvas
12 x 17 7/8in (30.5 x 45.5cm)

US\$4,000 - 6,000

Provenance

with Messum's Fine Art, London.

Exhibited

London, The Fine Art Society, September 1970.



85

85

CARL THOMSEN (DANISH, 1847-1912)

The honeymoon
signed with monogram and dated '1893' (lower left)
oil on canvas
17 by 12 1/2in (43 by 32cm)

US\$5,000 - 7,000

Provenance

Sale, Bruun Rasmussen, Copenhagen, 28 November 2007, lot 8.
with Waterhouse & Dodd, London.
Private Collection.

Exhibited

Charlottenburg, 1893, no. 423.



86

86

SOLOMON JOSEPH SOLOMON (BRITISH, 1860-1927)

Portrait of Jo Marjorie Leoni
inscribed with sitter's name and signed with monogram (lower right)
oil on panel
14 x 10 1/2in (35.5 x 26.8cm)

US\$4,000 - 6,000



87

87
WILLIAM LEE HANKEY RWS, RI, ROI, RE (BRITISH, 1869-1952)

A street market in Picardy
signed 'W. Lee Hankey' (lower right)
oil on canvas
25 1/4 x 30in (64 x 76.3cm)

US\$6,000 - 8,000

Provenance

Private collection, San Francisco, California

ALBERT CHEVALLIER TAYLER, RBC (BRITISH, 1862-1925)

Bless, O God, these Thy gifts to our use
signed and dated 'A. CHEVALLIER TAYLER./1887.' (lower left)
oil on canvas
25 1/2 x 36 1/4in (65 x 92cm)

US\$40,000 - 60,000

Provenance

with Arthur Tooth, 1887.
Private collection, Long Island, New York.

Exhibited

London, Royal Academy, 1887, no. 601

Literature

Alice Meynell, 'Newlyn' *Art Journal*, 1889, p.99
Caroline Fox & Francis Greenacre, *Painting in Newlyn 1880-1930*,
Exhibition catalogue, p.71

The present lot is a major example of Chevallier Tayler's square-brush painting, from the artist's most important period. Produced in Newlyn, Cornwall, during the winter of 1886/87, the work was the artist's first major critical success, and was hung in a prodigious place at the Royal Academy summer exhibition of 1887. Stanhope Forbes, the father of the Newlyn school, was a great champion of the work, believing that Tayler had finally found his direction, and that perhaps now he would be more successful in selling his paintings. Indeed, the work was purchased by the dealer Arthur Tooth for £70, who also sponsored Tayler to spend the Summer of 1887 painting in Venice.

Tayler was born in Leytonstone, into a family of modest means, and won a scholarship to the Slade in 1879. Like many of his contemporaries, he furthered his education at the famous Paris ateliers of Laurens and Carolus Duran. Tayler arrived in Newlyn in September 1884, taking lodgings at Bellvue, where Stanhope Forbes and Blandford Fletcher were already settled. He came and went over the next ten years, with Forbes' letters noting with sadness each departure, and greeting each return with excitement. Tayler was clearly a popular and gregarious member of the community: Forbes described him as 'a ray of sunshine in the house' while Frank Bourdillon noted 'Tayler is much occupied in Penzance and has the faculty of making himself so popular that he is out nearly every evening'.

It is interesting to note that the present lot predates Frank Bramley's now iconic Newlyn painting *Hopeless Dawn*, (RA 1888), with which it shares many compositional similarities. The success Bramley's work, purchased for the nation by Chantrey Bequest, brought increased critical attention to the Newlyn artists. For Alice Meynell, writing in the *Art Journal* in 1889, *Bless, O God, these Thy gifts to our use* is 'removed from the fictions of the studio', a typical example of how the Newlyn painters 'prove their love of truth' by painting from life, using local characters for their models, and local homes as the settings for their works. The critical success of the painting seems to have invigorated Tayler, and in the following year he produced a small number of important interiors, which are among his finest paintings; works such as *The council of three* (NEAC, 1888, sold Bonhams London, 23 January 2013, lot 96), *A Dress Rehearsal* (RA, 1888) and *The house of Cards* (1888), which are all painted in sympathy with the principles of the Newlyn school.

While the composition of the present lot has echoes of the work of Bramley, Forbes and Walter Langley, Tayler's choice of subject also reflects the artists' religious faith. Tayler's insistence on attending church on Sundays was seen by Forbes as his 'only weak point', and by the 1890s the artist's choice of subjects had become increasingly Catholic; by 1895 he had left Newlyn for good, returning to live and work in London, where he continued to exhibit until the early 1900s.



88

PROPERTY FROM A DISTINGUISHED GENTLEMAN, VIRGINIA

89

SIR JOHN LAVERY RA RSA RHA (IRISH, 1856-1941)

The bay of Tunis. Morning
signed 'J. Lavery' (lower left); signed, titled and dated '1919' (on the reverse)
oil on canvas
32 1/4 x 24in (82 x 61cm)

US\$100,000 - 150,000

Provenance

with Arthur Ackermann & Peter Johnson, Ltd., London, where purchased by the present owner in 2009.

In 1918, surveying Sir John Lavery's exploits as an Official War Artist for the Royal Navy, Robert Ross wrote:

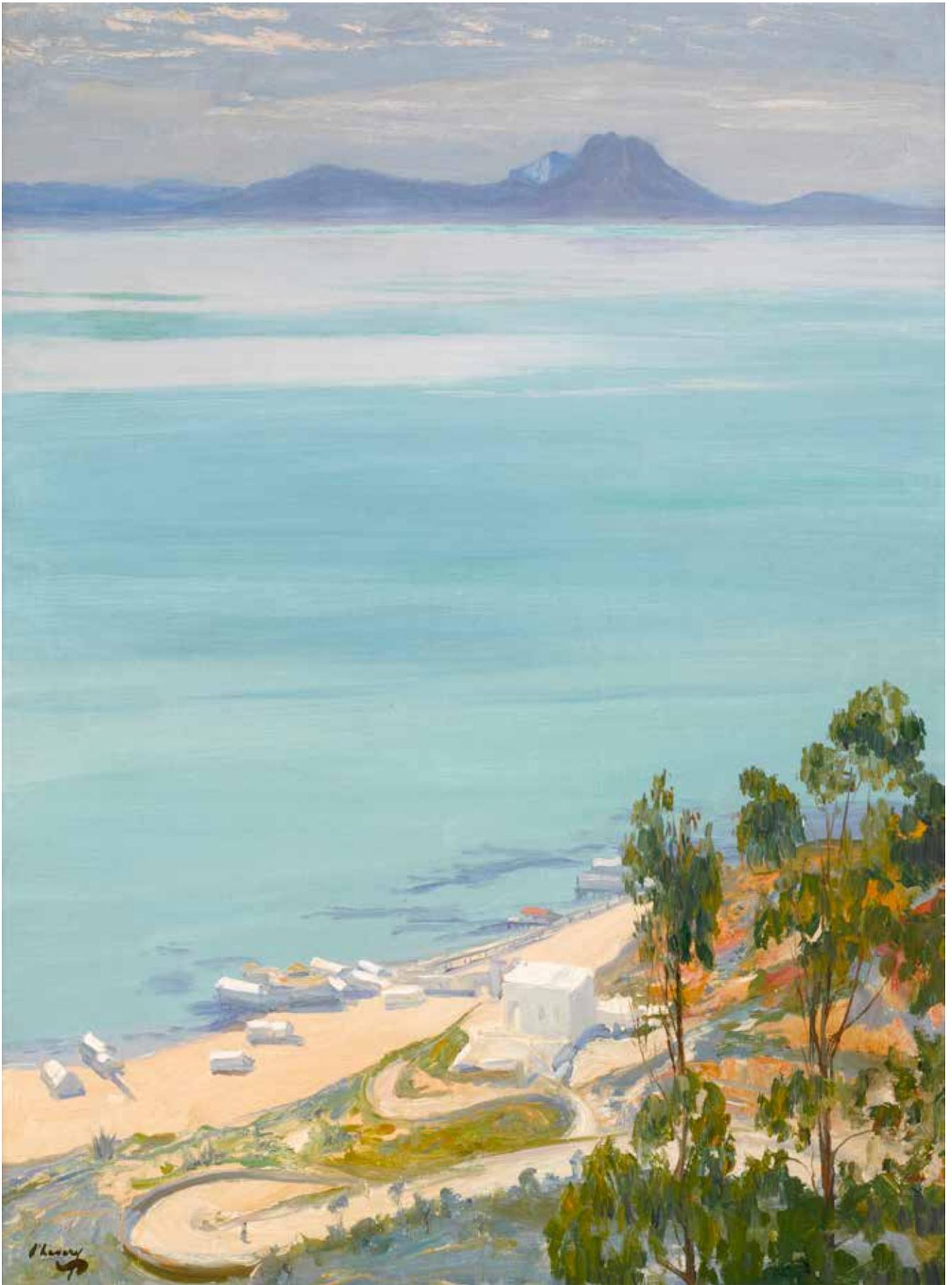
He does not tell beautiful scenic fibs about picturesque places in the manner of the great Turner. He is no mere topographer after the tradition of too many English painters; nor does he synthesize the configuration of natural form in a formula of his own; nor does he ignore the forms altogether as Whistler did. He absorbs and conveys to the spectator the spirit and the colour of a place ... (R. Ross and C.E. Montague, *British Artists at the Front: Sir John Lavery*, 1918, pub. Country Life, n.p.)

Lavery's sense of place was well-honed. For all his admiration for Whistler, he was an instinctive composer on the motif, firm in the belief that an artist should be able to paint any subject in any conditions. In recent years he had painted the Grand Fleet massing off Scapa Flow, had worked in cramped naval vessels, munitions factories and aerodromes, and even taken his painting kit over the freezing North Sea in the 'gondola' of an airship. It comes as no surprise to discover that after the Armistice, when invited by their friend, Rodolphe d'Erlanger, to stay at the Moorish palace of Dar Ennejma Ezzahra, at Sidi bou Said overlooking the Bay of Tunis, the Laverys were keen to accept (Kenneth McConkey, *John Lavery, A Painter and his World*, 2010, Atelier Books, p. 145).

It is likely that the offer came as an expression of gratitude for Lavery's and Winston Churchill's support to the d'Erlanger brothers who, during the Great War, risked internment as enemy aliens. Lavery had already painted an interior of the fashionable d'Erlanger villa, known as Falconwood, on Shooter's Hill, as well as portraits of the brothers. Having been resident in Britain for over twenty years, they were highly respected as international bankers. Rodolphe, like Churchill, was a keen amateur painter who sought Lavery's advice, although he is now primarily remembered for his restoration of the picturesque hilltop village with its spectacular views of the Bay of Tunis. Dar Ennejma Ezzahra provided the ideal setting for painting forays and for his scholarly interests in Arab culture and ethnomusicology and it remains to this day, a centre for the study of Arab music.

Arriving in Sidi bou Said, Lavery's objective, he later claimed, was to find a beautiful Arab model (John Lavery, *The Life of a Painter*, 1940, Cassell, p. 104). He was however captivated by the still cerulean seascape fringed by the twin peaks of Mount Bou Kornine and by the dazzling white buildings of the town. Local legend has it that the distant peaks are petrified pilgrims returning from Mecca, transfixed by the paradise that lay before them. Immediately, the artist, standing on a high vantage point, embarked upon a series of majestic Whistlerian views of the bay observed in the morning and evening light, of which the present example is the most striking. In compositional format it instinctively recalls Whistler's *Variations in Violet and Green*, 1871 (Musée d'Orsay). But where Whistler might ignore forms and clothe the scene in mist, the mountain profiles are recognizable in Lavery – and at his feet a winding road takes the eye down to the tiny port of Hammam-Lif. As Ross so charmingly put it, 'He does not tell beautiful scenic fibs about picturesque places'.

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





90

90

HAROLD HARVEY (BRITISH, 1874-1941)

Swinging on a gate
signed and dated 'Harold Harvey '06' (lower left)
oil on canvas
12 x 15 7/8in (30 x 40.5cm)

US\$30,000 - 50,000

Provenance

Sale, Sotheby's, London, 11 November 1981, lot 156.
with Belgrave Gallery, London, 1985.



91

91 ^W

DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)

Glorious August

signed 'Dorothea Sharp' (lower right)

oil on canvas

36 1/2 x 42in (92.7cm x 106.6cm)

US\$20,000 - 30,000

A label on verso reads 'Anglo-American Exposition 1914 / British Fine Art Section' and handwritten, 'Dorothea Sharp RBA / 3B Fulthorpe Studios / Warwick Avenue W / Glor[.] August'. However, the writing on the label has been crossed out and the painting was apparently never exhibited at the exposition.



92

92

CHARLES WILLIAM BARTLETT (BRITISH, 1860-1940)

A mother and child, Kashmir
signed with monogram (lower right)
oil on canvas
26 1/2 by 20 1/2in (67.5 x 52cm)

US\$5,000 - 7,000



93



94

93

ELIOT HODGKIN (BRITISH, 1905-1987)

A study of hyacinths
signed and dated 'Eliot Hodgkin 13 IV 62' (lower right)
tempera on masonite
4 3/8 x 6in (11.2 x 15cm)

US\$6,000 - 8,000

94

MILDRED ANNE BUTLER (IRISH, 1858-1941)

Studies of birds
watercolor on board
10 1/2 x 14 1/2in (26.8 x 37cm)

US\$3,000 - 5,000

Provenance

with Cynthia O'Connor and Company, Dublin.

Mildred Anne Butler was an Irish watercolorist specializing in domestic scenes, depiction of nature and animals. She studied art in London and Paris, and it was there that she became acquainted with artists from the Newlyn school. She spent the summers of 1894 and 1895 in Newlyn, Cornwall, alongside artists such as Walter Osborne and Sir John Lavery and forged friendships with Luke Fields and Stanhope Forbes.

Butler was a prolific artist and a keen business woman, successfully marketing her watercolors to an aristocratic clientele. Her work *Morning Bath* was the first work by a female artist to be purchased by the Chantrey Bequest and then gifted to the Tate.



95

95

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

La Madeleine

signed 'E Galien-Laloue' (lower left)

gouache and watercolor heightened with white on paper laid down
on board

7 3/4 x 13in (19.5 x 31.5cm)

US\$6,000 - 8,000

We are grateful to Noé Willer for confirming the authenticity of
this work based on photographs. The work will be included in the
upcoming volume of the *catalogue raisonné* on Galien-Laloue.



96

96

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

Saint-Germain-des-Prés, Paris

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

gouache and watercolor heightened with white on paper laid down
on board

8 1/4 x 13 1/4in (21 x 33.5cm)

US\$8,000 - 12,000

We are grateful to Noé Willer for confirming the authenticity of
this work based on photographs. The work will be included in the
upcoming volume of the *catalogue raisonné* on Galien-Laloue.



97

97

EUGÈNE GALIEN-LALOUÉ (FRENCH, 1854-1941)

La Place de la République

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

pencil and watercolor heightened with white and body color on paper
laid down on board

7 3/4 x 12 3/4in (19.7 x 32.5cm)

US\$8,000 - 12,000

We are grateful to Noé Willer for confirming the authenticity of this work based on photographs. The work will be included in the upcoming volume of the *catalogue raisonné* on Galien-Laloue.



98

98

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

Le coin de la Place de la République, effet de neige
signed 'E. Galien-Laloue' (lower left)
gouache over pencil on paper laid down on board
15 1/4 x 22in (39 x 56cm)

US\$15,000 - 20,000

Exhibited

Monte Carlo, *Exposition Internationale des Beaux-Arts de Monte Carlo*, n.d.

We are grateful to Noé Willer for confirming the authenticity of this work based on photographs. The work will be included in the upcoming volume of the *catalogue raisonné* on Galien-Laloue.



99

99

EUGÈNE GALIEN-LALOUÉ (FRENCH, 1854-1941)

Les grand boulevards

signed 'E Galien-Laloue' (lower left)

gouache and watercolor heightened with white on paper laid down
on board

8 x 12 3/4in (20.2 x 32.5cm)

US\$6,000 - 8,000

We are grateful to Noé Willer for confirming the authenticity of
this work based on photographs. The work will be included in the
upcoming volume of the *catalogue raisonné* on Galien-Laloue.



100

100

ROGER GODCHAUX (FRENCH, 1878-1958)

A water buffalo
signed and dated 'Roger Godchaux 1942' (on base)
bronze with brown patina
height: 16in (40.7cm)

US\$15,000 - 25,000



101



102

101

CONSTANTIN KLUGE (LATVIAN/FRENCH, 1912-2003)

Marché aux fleurs à la Madeleine
signed 'C. Kluge' (lower right)
oil on canvas
24 x 30in (61 x 76cm)

US\$4,000 - 6,000

Provenance

with Frost & Reed, London.

102

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Le Théâtre des Variétés
signed 'Antoine Blanchard' (lower right)
oil on canvas
24 x 36in (61 x 91.5cm)

US\$5,000 - 7,000

Provenance

with Eisenberg Art Gallery, Nebraska.
Ruegamer Collection, c. 1969.
Mr. & Mrs. J. Brogan, Florida, circa 1998 (gift from Mr. Ruegamer).
with Rehs Galleries, Inc., 2003.

This work is listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. TVBMM2436.0001.



103



104

103

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Le Louvre-hiver

signed 'Antoine Blanchard' (lower right); titled, signed and stamped with the artist's stamp (on the reverse)

oil on canvas

18 x 21 1/4in (45.8 x 54cm)

US\$4,000 - 6,000

Provanance

with Cory Galleries, Inc., San Francisco.

104

ANTOINE BLANCHARD (FRENCH, 1910-1988)

La Place de la République

signed 'Antoine Blanchard' (lower right)

oil on canvas

13 x 18in (33 x 45.8cm)

US\$4,000 - 6,000

This work is listed on the Rehs Galleries Inc. Antoine Blanchard Virtual Checklist, no. RBRTNW1318.0012. The authentication letter accompanies the lot.



105



106

105

ANTOINE BLANCHARD (FRENCH, 1910-1988)

La Porte St. Denis

signed 'Antoine Blanchard' (lower right)

oil on canvas

13 1/4 x 18in (33.7 x 45.8cm)

US\$4,000 - 6,000

Provenance

with Cory Galleries, San Francisco.

This work is listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. PSDBSD1318.0006. The authentication letter accompanies the lot.

PROPERTY FROM A PRIVATE COLLECTION

106

ANTOINE BLANCHARD (FRENCH, 1910-1988)

La Place Vendôme

signed 'Antoine Blanchard' (lower right)

oil on canvas

13 x 18in (33 x 46cm)

US\$4,000 - 6,000

The present work is currently listed on the Rehs Galleries, Inc. Antoine Blanchard Virtual Checklist, no. PVRDP1318.0007. The authentication letter accompanies the lot.



107

107

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Rue de la Paix, Place Vendôme

signed 'Antoine Blanchard' (lower right)

oil on canvas

13 x 18in (33 x 46cm)

US\$4,000 - 6,000

Provenance

with Rehs Galleries, Inc., New York.

The present work is currently listed on the Rehs Galleries, Inc.
Antoine Blanchard Virtual Checklist, no. PVRDP1318.0000.

END OF SALE

INDEX

Adler, Edmund.....	56	Lambron des Piltiers, Albert-Anatole-Martin-Ernest.....	15
Barrau Buñol, Laureano (Laureà).....	62	Lavery RA RSA RHA, Sir John.....	89
Barraud, Henry.....	73	Leickert, Charles Henri Joseph.....	51
Bartlett, Charles William.....	92	Lenoir, Maurice.....	14
Bartolini, Filippo.....	28	Lessing, Carl Friedrich.....	50
Bin, Emile Jean Baptiste Philippe.....	17	Linder, Philippe Jacques.....	11
Blanchard, Antoine.....	102-107	Long, Edwin.....	29
Blanco Merino, Rafael.....	30	Makovsky, Konstantin Egorovich.....	60
Bonheur, Rosa.....	19	Monticelli, Adolphe Joseph Thomas.....	13
Bramley, Frank.....	82	Moreau de Tours, Thérèse.....	10
Bridgman, Frederick Arthur.....	40	Moreau, Adrien.....	12
Burgess, John Bagnold.....	25	Murray, David.....	84
Butler, Mildred Anne.....	94	Nel-Dumouchel, Jules.....	9
Caffieri, Hector.....	80	Noterman, Zacharias.....	58
Campo, Federico del.....	44	O'Kelly, Aloysius C.....	35, 79
Clausen, George.....	81	Pavy, Eugène.....	34
Coleman, Charles Caryl.....	67	Percy, Sidney Richard.....	70
Coleman, Enrico.....	66	Portielje, Edward Antoon.....	53
Cortès, Edouard Henri Leon.....	1-6, 8	Portielje, Gérard Jozef.....	54
Daubigny, Charles-François.....	20	Reichlen, Jean-Joseph.....	49
Detti, Cesare Auguste.....	64	Reyna Manescau, Antonio María de.....	46
Dietrich, Adelheid.....	59	Ricci, Pio.....	61
Doré, Gustave.....	18	Rico y Ortega, Martin.....	43
Duvieux, Henri.....	42	Ronner-Knip, Henriette.....	57
Earl, George.....	75, 76	Rosati, Alberto.....	21
Fischer, Paul.....	47	Rosati, Giulio.....	22
Forti, Ettore.....	63	Rossi, Alberto.....	33
Frère, Charles Théodore.....	32, 37	Ryland, Henry.....	65
Gabani, Giuseppe.....	39	Sharp, Dorothea.....	91
Galien-Laloue, Eugène.....	95-99	Shayer, William.....	72
Gérôme, Jean-Léon.....	23	Sichel, Nathaniel.....	36
Glendening, Alfred Augustus.....	71	Siegen, August von.....	38
Godchaux, Roger.....	100	Simpson, William.....	31
Godward, John William.....	68	Solomon, Solomon Joseph.....	86
Hankey, William Lee.....	87	Taylor, Albert Chevallier.....	88
Hare, Julius.....	78	Thomsen, Carl.....	85
Harvey, Harold.....	83, 90	Tromp, Jan Zoetelief.....	55
Hodgkin, Eliot.....	93	Tyndale, Walter Frederick Roofe.....	27
Horsley, John Callcott.....	77	Wainwright, John.....	69
Kluge, Constantin.....	101	Wardle, Arthur.....	74
Knight, Louis Aston.....	7, 16, 45	Weeks, Edwin Lord.....	24, 26
Koekkoek the Elder, Hermanus.....	52	Weissenbruch, Jan.....	48
		Ziem, Félix François Georges Philibert.....	41

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(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;

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

(iii) discovery and the procedure for the arbitration shall be as follows:

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us 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 ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday May 13 without penalty. After May 13 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.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON THURSDAY, MAY 12TH** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ON MONDAY MAY 16TH.

Address
 Cadogan Tate
 301 Norman Ave
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
 Daily storage..... \$10
 Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
 Daily storage..... \$5
 Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 +1 (917) 464 4346
 +1 (347) 468 9916 (fax)
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
 +1 (917) 464 4346 or
 c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 17
- 23
- 39
- 41
- 49
- 50
- 62
- 71
- 78
- 79
- 82
- 91

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.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

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

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

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title: 19th Century European Paintings		Sale date: May 4, 2016	
Sale no. 23159		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

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

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

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





EB 1793

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New York
NY 10022

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F.A. Bridgman
1882